



Mary Chapin Carpenter Has High Hopes For Columbia Set

PAGE 12

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

SEPTEMBER 10, 1994

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U.K. Talent Pool Mounts Innovative Offensive

Island's Wet Wet Wet Washes Ashore In U.S.

BY DOMINIC PRIDE

LONDON—Awash in platinum discs and multimillion-unit sales earned around the world, Glasgow's purvey-



WET WET WET

ors of clever pop, Wet Wet Wet, are preparing to take the plunge into the North American market.

London Records and the newly formed Island group in the U.S. hope to emulate stateside the international success the band has achieved with its cover of the Troggs' 1967 hit "Love Is All Around." The single, released May 9 in the U.K., has hit No. 1 in 10 countries around the world so far.

(Continued on page 113)

AC Hits New Low In Format Ratings

BY PHYLLIS STARK

NEW YORK—The struggling adult contemporary format has hit a new low, pulling in its smallest share ever of the listening audience during the

A BILLBOARD EXCLUSIVE

spring Arbitron ratings period. That loss corresponds to the dramatic loss of outlets the format has endured this year, an average decline of 20 stations a month (Billboard, July 23).

In the latest Billboard/Arbitron quarterly national format ratings, which track shares of the listening au-

(Continued on page 101)

Brit Indies, Majors Forge New Alliances

BY THOM DUFFY

LONDON—The critical cachet of indie music in Britain is an enduring legacy of the punk-rock revolt that swept the U.K. in the 1970s. The perception that an artist has kept multi-



ASH

national "majors" at bay, in favor of working with entrepreneurial independent labels, is considered key to an act's credibility and viability in Britain.

The indie market is supported by independent distributors such as Pinnacle, Vital, RTM, Grapevine, and others that sell to both chains and alternative retailers. Those sales, which bring exposure on Britain's many independent music charts, are as important as the support lavished on indie acts by the U.K.'s weekly music press.

Yet the state of independents in the British music industry in the '90s is more tumultuous than ever, as indies and majors circle one another in an effort to foster relationships that are mutually beneficial.

Major labels acknowledge that they cannot match the A&R style of the indie sector, which has nurtured such acts as Bjork, the Prodigy, and Pulp, each of which is on the U.K. album chart. At the same

time, the independent labels in Britain find a decreasing number of non-major partners to do business with outside the U.K., and they confront an ever-present need for financial capital.

The result is a new era of deals and alliances between the multinational

(Continued on page 110)

Minogue Finds New Int'l Home At BMG

BY LARRY FLICK

NEW YORK—Two years after leaving PWL Records, the renowned U.K. hit factory that groomed her



KYLIE MINOGUE

into an international pop icon, Kylie Minogue has re-emerged with a mature new album that is poised to increase her European cachet and relaunch her long-dormant U.S. career.

The singer's self-titled collection will hit European retail racks Sept. 19 on the BMG-distributed deConstruct-

(Continued on page 50)

Retail, Radio Expect R.E.M.'s Warner Set To Be A 'Monster'

BY CRAIG ROSEN

LOS ANGELES—For "Monster," due Sept. 27 on Warner Bros., R.E.M. packed away the acoustic instruments and plugged in to record the hardest-rocking album of its career. As a result, the band, which has managed to increase its popularity despite a hiatus from touring, will likely hit the road for the first time in five years.

Vocalist Michael Stipe says, "To go on the road with three albums of slow, quiet material would be kind

of a snore, so we made a loud record."

Although no plans are officially confirmed, manager Jefferson Holt says he is "99% sure" the band will tour. In mid-September, R.E.M. is expected to announce the dates for the first leg of its world tour, which probably will begin in early 1995 in Europe and include stops in the Far East and Australia.

An American trek likely will follow in the late spring or early summer of 1995.

(Continued on page 108)



R.E.M.

Pavarotti, London Seek 'Easy' Hits

BY PAUL VERNA

NEW YORK—Luciano Pavarotti, easily the world's most recognizable tenor, has already made opera accessible to millions of people. Now he aims to make it easy.

The superstar and his label, London Records, have just launched a 20-title series titled "Pavarotti's Opera Made Easy," comprising the artist's favorite opera recordings from the London archives. Released Aug. 23—one week before the appearance of the highly anticipated Carreras Domingo Pavarotti "3

(Continued on page 110)



PAVAROTTI

Billboard Spotlights
Classical Music

SEE PAGE 51

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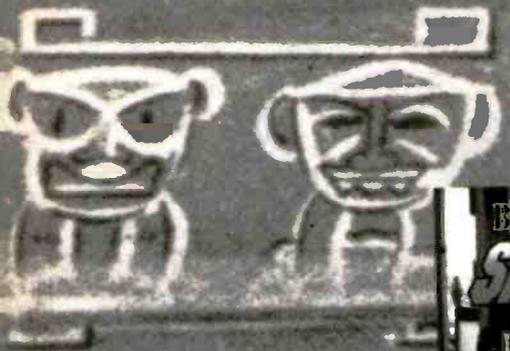
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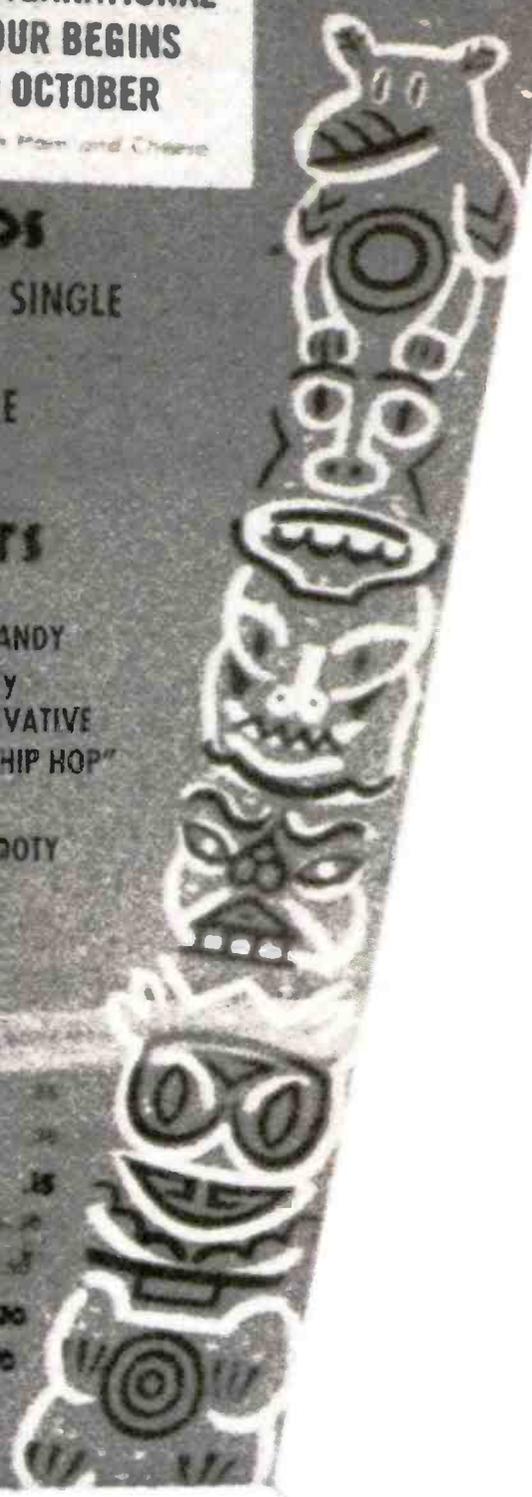
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- "THE MOST CONSISTENTLY INNOVATIVE MUSICIANS TO EMERGE OUT OF HIP HOP" -Vibe
- "DETERMINED TO GRIP YOUR BOOTY AND GIVE IT A GOOD SHAKI" -Option

BEVERAGES

WATER AND JUICES, all flavors	15
SODAS, all flavors	20
Milk	15
Smoothies	25
Cocoa-Cola	25
Chocolate	30
Lemon-Cola	20
Ruby Beer	25
Coffee, average	25
Orange Juice	25-30
Tomato Juice	30-35
Hot Tea	30
Iced Tea	20
Vanilla	20

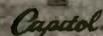
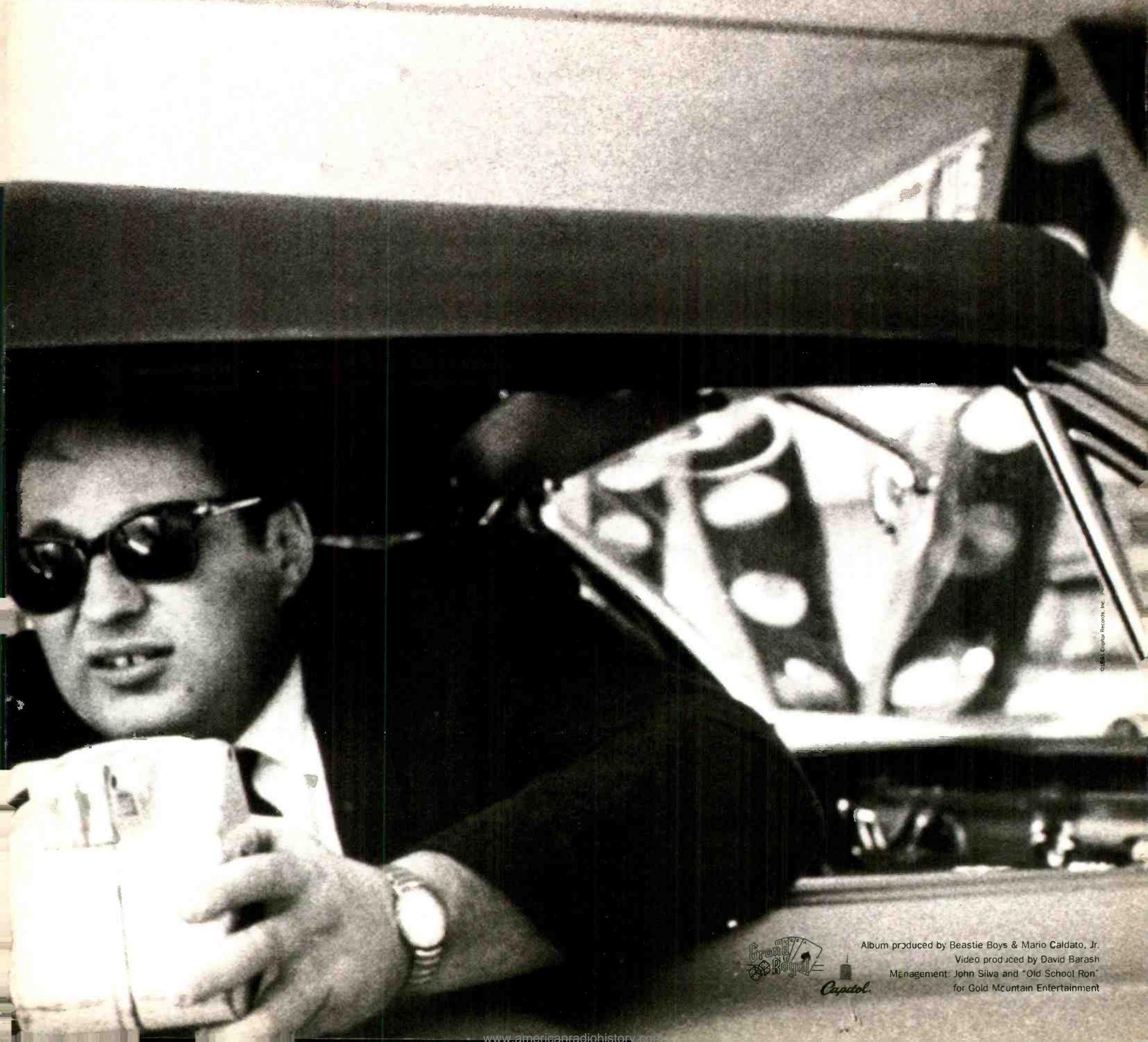


**BEASTIE BOYS
SABOTAGE**



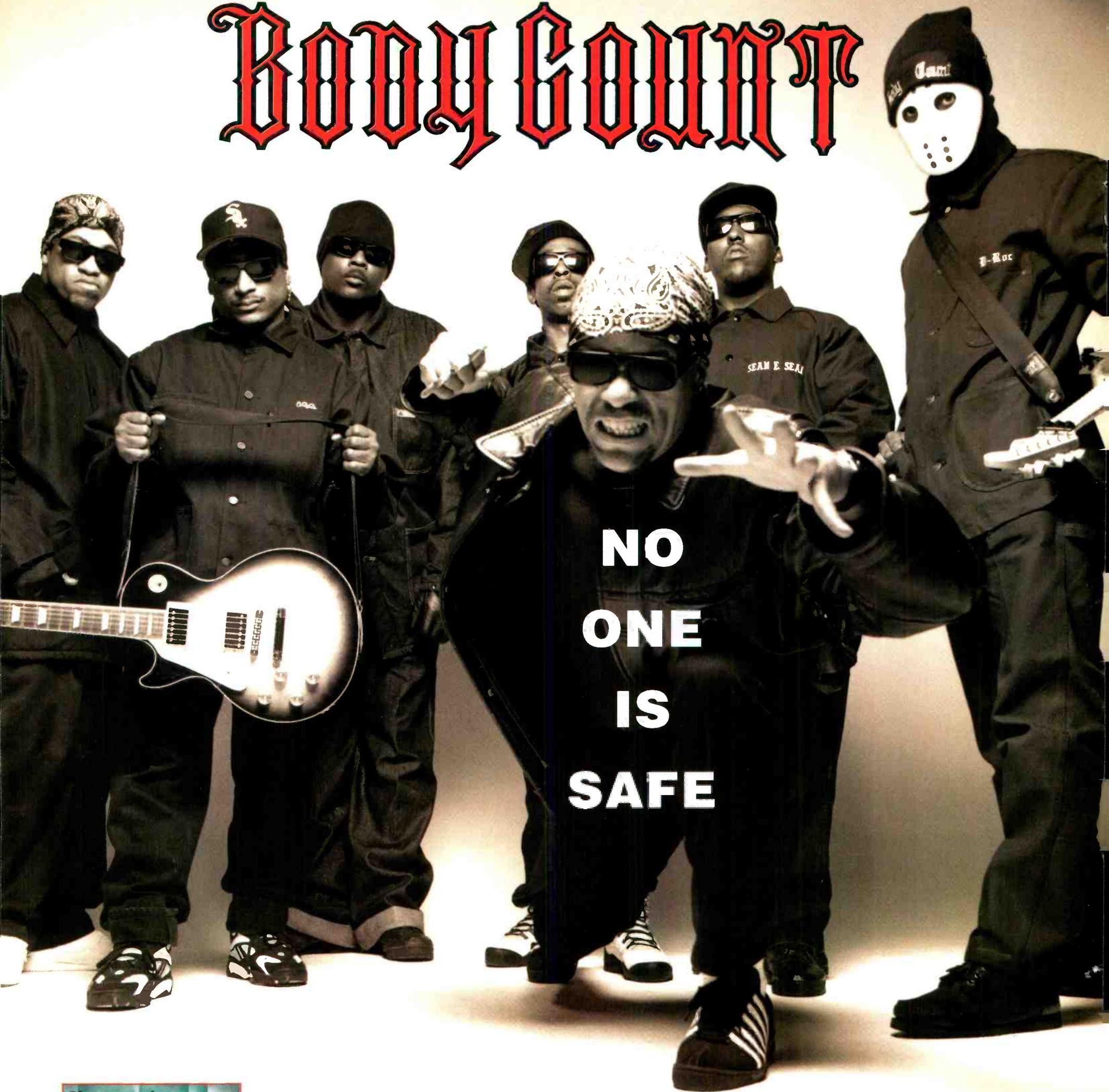
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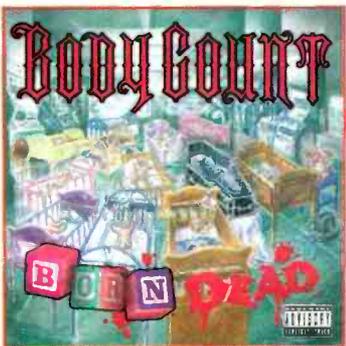


Album produced by Beastie Boys & Mario Caldato, Jr.
Video produced by David Barash
Management: John Silva and "Old School Ron"
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Management: Jorge Hinojosa

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TOP ALBUMS

HOT SINGLES

TOP VIDEO

• THE BILLBOARD 200 • ★ THE LION KING • SOUNDTRACK • WALT DISNEY	114
TOP CLASSICAL ★ CHANT • BENEDICTINE MONKS • ANGEL	40
TOP CLASSICAL CROSSOVER ★ THE PIANO • MICHAEL NYMAN • VIRGIN	40
COUNTRY ★ NOT A MOMENT TOO SOON • TIM MCGRAW • CURB	38
HEATSEEKERS ★ WEEZER • WEEZER • DGC	22
JAZZ ★ MTV UNPLUGGED • TONY BENNETT • COLUMBIA	41
JAZZ / CONTEMPORARY ★ BREATHLESS • KENNY G • ARISTA	41
R&B ★ CHANGING FACES CHANGING FACES • SPOILED ROTTEN / BIG BEAT	26
• THE HOT 100 • ★ I'LL MAKE LOVE TO YOU • BOYZ II MEN • MOTOWN	112
ADULT CONTEMPORARY ★ WILD NIGHT JOHN MELLENCAMP / ME'SHELL NDEGECELLO • MERCURY	106
COUNTRY ★ XXX'S AND OOO'S (AN AMERICAN GIRL) TRISHA YEARWOOD • MCA	36
DANCE / CLUB PLAY ★ ONE NIGHT IN HEAVEN • M PEOPLE • EPIC	31
DANCE / MAXI-SINGLES SALES ★ FLAVA IN YA EAR • CRAIG MACK • BAD BOY	31
LATIN ★ PERO QUE NECESIDAD • JUAN GABRIEL • ARIOLA	39
R&B ★ I'LL MAKE LOVE TO YOU • BOYZ II MEN • MOTOWN	28
HOT R&B AIRPLAY ★ I'LL MAKE LOVE TO YOU • BOYZ II MEN • MOTOWN	29
HOT R&B SINGLES SALES ★ I'LL MAKE LOVE TO YOU • BOYZ II MEN • MOTOWN	29
RAP ★ FLAVA IN YA EAR • CRAIG MACK • BAD BOY	25
ROCK / ALBUM ROCK TRACKS ★ VASOLINE • STONE TEMPLE PILOTS • ATLANTIC	105
ROCK / MODERN ROCK TRACKS ★ BASKET CASE • GREEN DAY • REPRISE	105
TOP 40 AIRPLAY / MAINSTREAM ★ I'LL MAKE LOVE TO YOU • BOYZ II MEN • MOTOWN	108
TOP 40 AIRPLAY / RHYTHM-CROSSOVER ★ I'LL MAKE LOVE TO YOU • BOYZ II MEN • MOTOWN	108
HOT 100 AIRPLAY ★ I'LL MAKE LOVE TO YOU • BOYZ II MEN • MOTOWN	111
HOT 100 SINGLES SALES ★ I'LL MAKE LOVE TO YOU • BOYZ II MEN • MOTOWN	111
• TOP VIDEO SALES • ★ THUMBELINA • WARNER HOME VIDEO	96
LASERDISCS ★ PHILADELPHIA • COLUMBIA TRISTAR HOME VIDEO	99
MUSIC VIDEO ★ LIVE AT THE ACROPOLIS / YANNI • BMG HOME VIDEO	98
RENTALS ★ PHILADELPHIA • COLUMBIA TRISTAR HOME VIDEO	94

Best Buy Plans Southern Calif. Invasion Discounter Promises 'New Shopping Experience'

■ BY EILEEN FITZPATRICK

LOS ANGELES—Consumer electronics and discount music and video retailer Best Buy will enter the Southern California market with seven new stores scheduled to open in time for the holiday season.

Sites for the 58,000-square-foot stores include Mission Viejo, West Covina, City Of Industry, Torrance, Hawthorne, Palmdale, and Rancho Cucamonga. The cities are within a 10- to 25-mile radius of Los Angeles.

The Minneapolis-based retailer plans to open five additional stores by the spring and another eight by the end of 1995. The size of the future Best Buy California sites will depend on real estate availability and may not be as large as the initial seven stores.

The company operates 165 stores in 22 states, mainly in the Midwest.

The Southern California stores will be part of the company's new Concept III format, which adds nearly 20,000 square feet of selling space to an average Best Buy store.

The first Concept III was set to open Sept. 2 in Dallas, according to Gary Arnold, audio merchandise manager.

"The idea behind Concept III is to offer a wider assortment of product, plus interactivity, to give customers a whole new shopping experience," says Arnold.

On the software side, the stores will stock 75,000 music titles, the largest number of audio SKUs for any Best Buy store. Each store will contain some 100 listening posts and touch-screen kiosks for product information.

Video also will be expanded to include more catalog and niche product, such as foreign films.

In addition, the stores will carry cartridge games plus 3DO, CD-i, and CD-ROM titles. Demonstration units for all game platforms will also be available.

With the expansion, Best Buy will open a software-only warehouse in Edina, Minn., and a distribution center in Ontario, Calif.

Although Best Buy is known for offering bargain-basement prices, competing music and video retailers say Best Buy's move into Southern California will have little effect on their operations.

"As far as we're concerned, our inventories compare or are better," says Tower Records president Russ Solomon. "The Los Angeles market will just become more

competitive."

A spokesman for Circuit City, which has added music to 165 of its 268 stores and carries home video titles in selected markets, says it has no plans to expand the software sections in its California locations.

Keith Fox, spokesman for the Good Guys, says the company has no plans to add software products to its stores, despite

Best Buy's move into the market. The company's strategy will continue to be opening near software retailers, such as Warehouse Entertainment or Tower Records. Tower's Solomon is a member of the Good Guys board of directors.

"CDs and software are not part of our plan," says Fox. "We've repeatedly said that it's a wonderful business, but Russ and the others are welcome to it."

Strawberries Set To Expand Following Leveraged Buyout

■ BY ED CHRISTMAN

NEW YORK—The Strawberries chain is poised for renewed growth after a leveraged buyout by management and an investment group was completed Aug. 31, in a deal valued at about \$40 million.

"Our plans are to open about 25 stores a year over the next four years, to bring the chain to about 250 stores," says Strawberries president Ivan Lipton, who, along with senior VP Al Wilson and other chain management, acquired a small-equity stake in the company as part of the deal. Castle Harlan, a New York-based investment company, becomes the main equity holder in the 152-unit chain, which was acquired from LIVE Entertainment, the Van Nuys, Calif.-based home video manufacturer. Jefferson Capital, a Virginia-based financial firm, also has an equity stake in the company.

The deal was financed with a combined \$13 million in equity from Castle Harlan and management and the sale of \$20 million in senior, seven-year debentures to Alliance Capital, a giant New York-based investment company (which is unrelated to Alliance Entertainment Corp.). The debt offering was underwritten by Dabney/Resnick (Billboard, Aug. 20). In addition, \$2 million was drawn down from a revolving credit loan with Foothills, a California-based investment company.

In addition to paying \$35 million to LIVE Entertainment, the new company, Strawberries Holdings, is assuming

a mortgage of nearly \$5 million on the company's headquarters.

As part of the deal, Foothills agreed to increase its loan to \$25 million from \$15 million.

Lipton says that with the completion of the deal, "we now have strong capital partners who want to grow the business. We are in a position that we have always wanted to be in, and, unfortunately, we haven't been able to do some of the things that we wanted to do over the last three or four years, under LIVE."

The new capital structure gives management the chance to take care of all growth opportunities that may come its way, including making acquisitions, Lipton adds.

In addition, the deal will provide capital for the company to invest in its infrastructure, including upgrading its information technology, which should improve the chain's efficiency and profitability.

David Chow, a managing director with Castle Harlan, says that the Milford, Mass.-based Strawberries meets his company's investment criteria. "We are very interested in growth, and Strawberries is poised for that," Chow says. "Ivan [Lipton] and his team have really done an excellent job with limited resources over the last two years in refurbishing stores and opening new ones."

Strawberries, which had revenues of about \$106 million in 1993, opened 15 stores last year.

In addition, Castle Harlan likes to buy companies with "excellent man-

(Continued on page 118)

THIS WEEK IN BILLBOARD

MERCURY MUSIC AWARD NOMINEES

For the third straight year, the British telecommunications company Mercury is sponsoring the Mercury Music Prize, honoring the best album released in the U.K. and Ireland during the past year. Billboard salutes the 10 finalists for the prize, beginning on page 79.

SWEET 16 FOR RHINO RECORDS

Hearing the beat of its own drummer (as usual), Rhino Records is celebrating its 16th birthday this fall with retail and radio promotions designed to build consumer awareness of the label. Sari Botton reports. **Page 82**

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Album Reviews	88	Jazz/Blue Notes	40
Artists & Music	12	Latin Notas	39
Between The Bullets	119	Lifelines	100
The Billboard Bulletin	120	Music Video	43
Boxscore	20	Newsmakers	109
Canada	78	Popular Uprisings	22
Chart Beat	120	Pro Audio	45
Classical/Keeping Score	40	R&B	24
Clip List	44	Radio	101
Commentary	11	Retail	82
Continental Drift	20	Rossi's Rhythm Section	25
Country	32	Shelf Talk	94
Dance Trax	30	Single Reviews	89
Declarations of		Studio Action	46
Independents	85	Top Pop Catalog	87
Entere! Active File	90	Update	100
Executive Turntable	13	Video Monitor	44
Global Music Pulse	77	Vox Jox	107
Hits Of The World	76		
Home Video	91		
Hot 100 Singles Spotlight	113	CLASSIFIED	47
International	73	REAL ESTATE	49

EMI's Roxette Promo With McDonald's Angers Retail

■ BY MELINDA NEWMAN

NEW YORK—As part of its music premium promotion with McDonald's, EMI Records Group is hoping to revive Roxette's flagging career. However, the record company is incurring the wrath of already irritated record retailers by doing so.

Three of the artists offered in the national promotion, Garth Brooks, Elton John, and Tina Turner, are represented by collections of past works (Billboard, July 23). However, Roxette's contribution is 10 cuts from its upcoming 15-track studio album, "Crash! Boom! Bang!," which hits stores Oct. 4. This means the bulk of the new album will be available for less than \$6 from McDonald's before retailers can sell the complete set at a much higher price.

Retailer reaction ranges from plans to boycott the new Roxette title to merely grumbling about the deal.

William Teitelbaum, CEO/president of the 126-store National Record Mart chain, says, "You need to draw the line, and I'm prepared not to buy the Roxette album."

Jeff Abrams, VP of 175-store Best Buy, says he will limit his Roxette buy to two copies per store, noting, "I normally would have bought around 10,000 copies."

David Lang, president of nine-store Compact Disc World, says, "We will give the Roxette title a low priority. We will display it, but it will get no emphasis, there will be no in-store play." Other retailers interviewed by

Billboard also were taking this approach.

The collections will be sold at 9,500 McDonald's restaurants Sept. 2-22, at \$5.99 for CD and \$3.99 for cassette. One dollar from every purchase will go to Ronald McDonald Children's Charities. Each of the 15 million records ordered by McDonald's includes a discount coupon redeemable at Musicland, Sam Goody's and On-Cue, applicable for product by the participating artists.

Charles Koppelman, EMI Records Group North America chairman/CEO, sees the McDonald's \$15 million-\$20 million marketing campaign as a way not only to bolster Roxette but to benefit music sales in general. "Every time you see a copy of the Roxette album through this promotion, I'm taking a calculated shot without any downside" to boost the band's profile in the U.S., he says.

Koppelman says retailers' opposition to the Roxette title—and the McDonald's deal in general—is just "lip service . . . They have to take a stand against people selling elsewhere than retail." But he adds that 80% of retailers are taking advantage of Cema's offer to purchase catalog

(Continued on page 113)

Galante Leaving NYC For Nashville RCA Begins Search For A New President

■ BY EDWARD MORRIS

NASHVILLE—After four years as president of RCA Records in New York, Joe Galante will return to Nashville to head a group of BMG operations here, including RCA, BNA, and the Christian label Reunion Records. He will hold the title of chairman of the RCA Records Label Group/Nashville.

Also returning will be Randy Goodman, senior VP of marketing, and Ron Howie, VP of sales. Goodman will serve as GM of RCA and BNA, and Howie will be head of sales for both labels. Goodman and Howie worked for Galante at RCA in Nashville before joining him in New York.

Thom Schuyler, current VP/GM of RCA/Nashville, and Ric Pepin, VP/GM of BNA, will stay in office during the transition. There is speculation that Schuyler, a respected and award-winning songwriter, will ultimately relinquish his managerial duties to concentrate on A&R.

Galante and Goodman will remain in New York until Galante's successor is named—probably near the end of this year or the start of next. Howie, however, will relocate to Nashville within the next 30 days, Galante says. Howie will be replaced as VP of sales



GALANTE

GOODMAN

by David Fitch, currently VP of field marketing.

Galante's responsibilities in Nashville will not include BMG's Arista/Nashville operation, which will continue to be run by president Tim DuBois. Galante also will not be involved with BMG Publishing in Nashville, which will continue to report directly to New York-based president Nick Firth.

During Galante's reign as head of RCA/Nashville in the 1980s, the label towered above its competitors, buoyed by such acts as Alabama, the Judds, Ronnie Milsap, K.T. Oslin, Keith Whitley, and Earl Thomas Conley. Galante also signed Clint Black, who became the first superstar of today's new country movement.

But within a year after Black made his bow, Capitol introduced Garth Brooks, who went on to dominate not just country but pop music. Mean-

while, other labels—notably MCA, Arista, and Mercury—seized great chunks of the country market. Since Galante decamped to New York, RCA has scored substantially only with Aaron Tippin and Martina McBride.

In New York, Galante could never bring RCA into pop music parity with competing labels. His biggest signing was ZZ Top, but the deal with the perennially platinum-selling rockers (reportedly a five-album pact worth \$30 million) has so far yielded only the tepid-selling "Antenna" (557,000 copies, according to SoundScan). The latest release from home-grown platinum act Bruce Hornsby, titled "Harbor Lights," also has been a disappointment, moving only 368,000 units.

Galante did triumph with the R&B act SWV, whose debut album, "It's About Time," has sold 2.3 million copies. A current platinum-seller for RCA is the "Reality Bites" soundtrack.

Galante admits that the effort to return RCA to its past pop glory was often frustrating and painful. "It was kind of like standing naked in front of a fire hose and trying to figure what part of your body to cover first," he says.

Galante says the scene in New (Continued on page 118)

Column, Chart Expand Coverage Of Modern Rock

NEW YORK—Billboard steps up its coverage of rock radio this week with an expanded Modern Rock Tracks chart and a new column, *The Modern Age*, focusing on new and developing rock artists (see page 105).

The Modern Rock Tracks chart now details the 40 most-played songs in the format, as determined by Broadcast Data Systems. The enlarged chart is identical to the one that appears in Billboard's sister publication, *Rock Airplay Monitor*, and, like in *Monitor*, it now runs alongside the *Album Rock Tracks* chart.

"The modern rock talent pool is exploding," says Billboard editor in chief Timothy White, "and so an expansion of our coverage in this area was absolutely essential. And since Eric Boehlert has broken more stories in this genre than anyone else in the industry, he is the ideal reporter to handle the new Modern Age column."

For the new weekly column, Boehlert, Billboard's radio features editor, will interview hit-making artists and bring fresh insights into the origins of a single or track climbing one of the rock charts. This week's debut column features a talk with Emily Saliers of Indigo Girls.



War And "Peace." Avenue Records executives present members of War with plaques commemorating gold certification of "The Best Of War And More." The band and executives of Rhino/WEA, Avenue's distributor, celebrated at a reception before the group's sold-out House Of Blues show in Los Angeles. War's current album is "Peace Sign." Shown, from left, are Rhino president Richard Foes; band members Harold Brown, Ronnie Hammon, Lonnie Jordan, and Howard Scott; Avenue founder/chairman Jerry Goldstein; and Rhino executive VP Bob Emmer.

U.K. Radio Gets A New Country Station

■ BY JEFF CLARK-MEADS

LONDON—The U.K.'s first terrestrial country music station has begun broadcasting a mix of traditional and new country, country-flavored rock, and early rock'n'roll.

Country 1035, which went on the air Sept. 1 to serve the London area, is aiming for a 6% reach—a penetration of about 600,000 adults.

The station's style was apparent from the content of its pre-launch transmissions to test its AM signal, which chairman and chief executive John Wellington says were a precursor to the station's programming.

The pre-launch broadcasts contained the elements of the four musical categories Country 1035 has defined for itself: traditional (Johnny Cash,

Willie Nelson, Tammy Wynette), new country (Garth Brooks, Mary Chapin Carpenter), crossover (the Eagles, Dr. Hook), and rock'n'roll (Buddy Holly, the Everly Brothers).

Exact content was being refined up to the launch, and the finished product is intended to appeal to both committed country fans and a wider audience. Wellington says the non-country audience will be attracted to artists such as "the Eagles, Dire Straits, and Elvis Costello, who have been influenced by traditional country artists and whose music reflects that influence."

The 24-hour station's target demographic is adults 25-55, but Wellington adds, "We believe that interest will also come from the 16-24 category through new artists such as Dwight Yoakam, Nanci Griffith, and Garth

Brooks."

Country 1035's first broadcast featured a live interview with Brooks from Melbourne, Australia, conducted by John Wellington, the station's chairman/CEO. The first record aired by the station was Brooks' "Friends In Low Places."

Country 1035 claims to be "Europe's first country music station." However, the satellite-delivered Country Music Radio has been broadcasting to the U.K. for some time. Country 1035 is, however, the first dedicated country station to be granted a terrestrial license by the U.K. Radio Authority.

Jeff Clark-Meads is U.K. bureau chief for Music & Media.

American-Phonogram Case Headed For Calif. Courts

■ BY DOMINIC PRIDE

LONDON—The next scene in the dispute between American Recordings and the U.K.'s Phonogram label will occur in California courts, after a judge here refused to grant the dispute a full trial.

American and Phonogram have fallen out over a joint venture, licensing, and distribution agreement struck in May 1989, whereby Phonogram licensed American's product for the world outside North America.

Proceedings have been brought in London's High Court of Justice and in a U.S. District Court in California.

In the U.S., American is suing Phonogram, claiming it is owed some \$14 million in damages. In the U.K. action, American—which has a distribution deal through Warner Bros.

in the U.S.—is claiming that the international joint venture agreements with Phonogram have been breached and are no longer valid.

Phonogram was seeking to stop American from distributing its recordings through another channel in the U.K. and Europe. The High Court judge ruled that American was not free to distribute its records through a different channel in those markets.

Since Phonogram is registered as the exclusive U.K. copyright owner for American product it has licensed, the copyright society MCPS cannot allow recordings from any other source to enter the country.

Phonogram continues to release catalog material it already has masters for, but it has not received tapes from American for new recordings such as a live Johnny Cash album recorded at this year's Glastonbury Festival. The new Black Crowes album is also on hold, and Phonogram does not have masters for "Slayer Live."

In his judgment, handed down Aug. 30, Justice Evans-Lombe found that American has "not demonstrated a case to be tried" and refused American's request for an injunction against Phonogram distributing the records.

"If the action is to be dealt with in the Californian court . . . it would be inappropriate for this court to make such an interlocutory order in the form which is sought," Evans-Lombe wrote in his 20-page judgment.

The judge also refused to grant American a request for compensation from Phonogram, instructing the label to seek relief in the California courts.

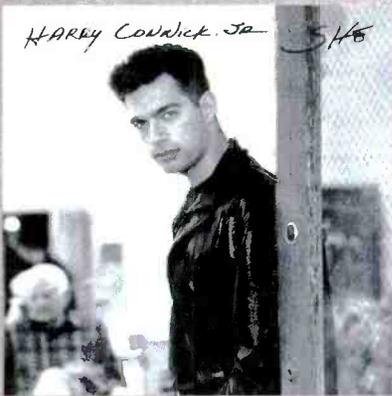
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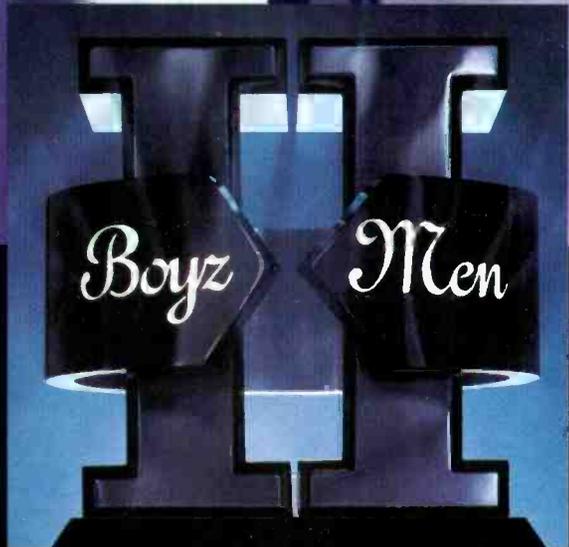
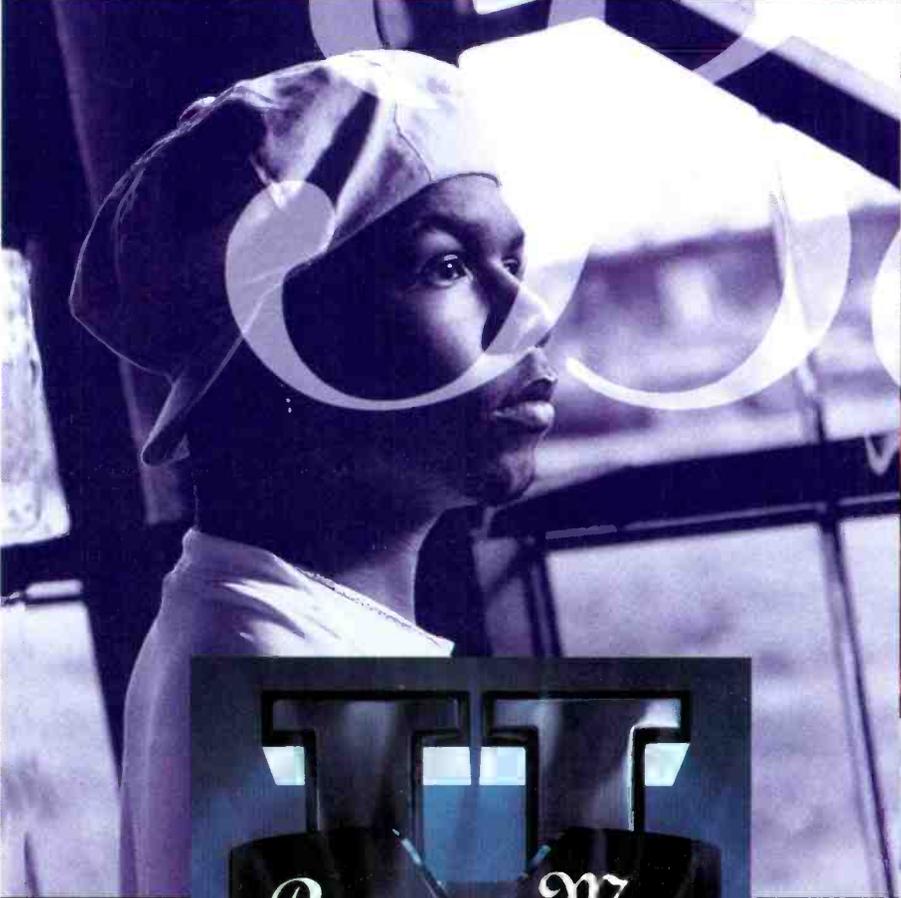
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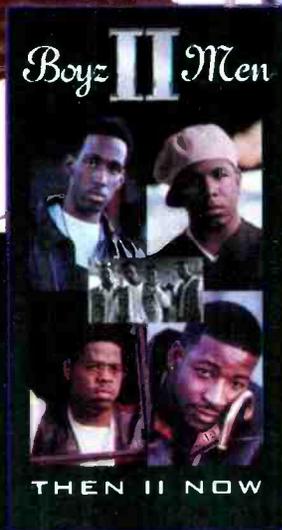
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Commentary

What's So Hard About Classical Music?

BY JOHN MAUCERI

Someone had the idea that this would be a good month to encourage people to like classical music, and to express the opinion that classical music is not hard to understand and that it is not elitist.

The good news first: Just about everybody already loves classical music—whether they acknowledge it or not. The millions who wept at “La Boheme” during “Moonstruck,” or thrilled to Ligeti’s “Atmospheres” during “2001,” or were transfixed by Mascagni’s “Intermezzo” from “Cavalleria Rusticana” during “The Godfather, Part III” did not need a music class to teach them to love this music. Great classical music is somehow eternal, and will communicate to anyone whose heart and mind is alive and open.

Secondly, there is nothing hard about classical music—except, perhaps, defining what it actually is. Everyone would think of a Beethoven symphony as “classical.” And although “La Donna e Mobile” from “Rigoletto” might be classical today, mostly because it is old and foreign, surely it was just a good pop tune in the 1840s. Is everything Mozart wrote “classical”—including his unprintable scatological canons? And is everything Leonard Bernstein wrote “not classical” because he wrote “West Side Story”? These are not glib or silly questions, but go to the heart of the need for Classical Music Month.

There is a disjunction between the enormous love for the classical music that surrounds us and the lack of support for classical music organizations. The solution to this problem lies firmly in the court of the classical music organizations: orchestras, opera companies, universities, chamber music societies, classical radio stations, public television, and the printed media, especially newspapers. And maybe with the small central core of classical music lovers themselves. They all say they want more people sharing in classical music, but in reality they would probably panic if they succeeded in popularizing their private sport.

When a classical music station plays the “Carousel Waltz” or the overture to “Ben Hur,” someone angrily calls the station to complain because the music is not “classical.” This same person, however, has no problem with the overture to “Die Fledermaus” or Khatchaturian’s “Sabre Dance.” The fact that Rodgers and Hammerstein’s “Carousel” is a far more serious work of art than “Fledermaus” is irrelevant to that particular listener, and perhaps “foreign-ness,” i.e., anything European, is a criterion for classical.

Ours is the first century in history in which an average citizen can access music from virtually every corner of the globe and from every period known to man. By the time a child is 3 or 4 years old, she knows all the rules of Western harmony and most of its symbols—provided she has a radio, television, or access to recorded music. It comes from the underscoring to every fable and story brought to the child, which is usually played by a symphony orchestra and follows principles developed since (at least) the time of the classical Greeks.

Most of us don’t realize this and don’t have any idea of the technical jargon surrounding music theory, but does that really matter? We can thrill to a home run without knowing the physics that account for the achievement. And we can fully appreciate a baseball game

without knowing who pitched the winning game in the World Series of 1977. Just as people who do not know whether Rachmaninoff lived before or after Tchaikovsky can love the music of both.

With all this classical music around us, it is ironic that ours is the century that has seen the virtual destruction of the social contract between orchestras and lyric theaters and the general public, between the music history



‘It is time to redefine the parameters of what constitutes the classics.’

John Mauceri is conductor of the Hollywood Bowl Orchestra.

that is taught and what really happened, between serious artistic endeavor and the populace. This is the century which defined “popular” as the opposite of “serious.” The gap within the world of art became so great that I once suggested that it seemed only fitting to have a branch of the arts called “Arthur” because “Art” is just too common a name for it. Ironically, today most American symphony orchestras put on pops concerts in order to subsidize their classical concerts.

We should really be more honest. While it is true that popularity does not equal success, it is also true that popularity does not equal failure! And serious is not the opposite of popular in any language, especially music. This is a concept that is particularly difficult for newspaper editors to understand. Typically, newspapers categorize music as classical, pop, jazz, and rock. But what about the above? Radio stations no longer play classic Broadway and Hollywood music because members of the classical audience object and it is inappropriate for rock, jazz, and country stations. Yet what are the No. 1 and No. 2 albums on the classical crossover charts in this very journal? Film scores.

Some music critics seem content only when insulting audiences by telling them that the performance they cheered the night before was really awful. Or that the really seri-

ous and important performances only take place in the famous festivals in Europe. There is no elitism in Mozart, Beethoven, Verdi, Wagner, Richard Rodgers, Kurt Weill, Miklos Rosza, Elton John, Quincy Jones, Duke Ellington, John Williams. It comes from small-minded, sensationalist, and negative people who claim to be protecting and defining classical music.

Let’s look at one example of a new classic: “The Lion King.” With music from John, Hans Zimmer, Lebo M., and Mbongeni Ngema, memorable tunes inspired by African rhythms and Mozart’s Requiem are sung and played by a symphony orchestra and all (fasten your seat belt) making money! No grant was necessary. Will your local symphony play music from “The Lion King”? Yes, but during a children’s concert probably conducted by the assistant conductor. Will they play Williams? Probably, but only on a movie night with the pops conductor.

Until “Gone With The Wind” can sit next to Mahler’s “Fourth Symphony,” and Korngold’s “Robin Hood” follows Strauss’ “Ein Heldenleben,” and Rosza is played next to Bela Bartok—all conducted by the symphony’s music director—we will always fail in convincing the public that we are not elitists.

Maybe we should just call this “classic” music month. By classic music, I mean music that lasts. This is the music that brings people together, uplifts them, and makes them better. Perhaps our newspaper editors could do more for the American public by declaring September *Pax Musica* month, in which journalists write feature stories about worthy artistic efforts and reviews that support the arts and do not insult the audience or belittle the performers and composers.

It is time to redefine the parameters of what constitutes the classics. The public already knows this. It’s time for the critics, pundits, and arts managers of America to confront their innate snobbery and purge themselves of this most destructive force. Otherwise we will continue to see a gigantic public for classic music—one that supports that love with billions of dollars of purchasing power in movie theaters and the aisles of soundtrack CDs—steadfastly avoiding the concert hall and classical music store across the street.

LETTERS

MUSIC TO HER EYES

After reading Timothy White’s column on Joni Mitchell’s new album (Billboard, Aug. 27), I wanted to thank him for continually providing Billboard’s readers with the opportunity to pause and consider the larger picture. White combines his love of humanity with a love of music and words in a simple elegance that transcends the obvious values of Billboard. He continually imparts an underlying faith that we can, if not must, maintain our integrity if we are to prosper. I am always replenished and enlightened by White’s articles. His column is music to my eyes.

Colleen Boris

Licensing Administrator

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New York

QUAGMIRE ON THE INTERNET

In your article entitled “More Acts Choosing Underground Avenue” (Billboard, Aug. 13), you credit IUMA with “releasing” the first full-length music album on the Internet. This was actually released by Quagmire The Label with assistance from IUMA. The album title by A Western Front is “Full Blown Dave.”

Quagmire is the first art and music label exclusively presented on the Internet. It offers entire albums, videos, photography, and literature to be viewed, heard, and downloaded for free.

Tim Alexander and David Beach

Quagmire, ARTnet, and

The Internet Arts Museum For Free

Los Gatos, Calif.

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Artists & Music

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

Capitol's Arms Still Open For Ferrell

BY J.R. REYNOLDS

LOS ANGELES—Encouraged by her extensive touring, Manhattan/Capitol continues to push the self-titled debut album by Rachelle Ferrell, two years after its release.

Despite limited radio exposure, "Rachelle Ferrell" has sold more than 261,000 copies to date, according to SoundScan. To encourage radio support, the label issued



FERRELL

a fourth single, "With Open Arms," to stations on Aug. 8. The cassette single will be in stores Sept. 12.

"Rachelle Ferrell" debuted on the Top R&B Albums chart in October 1992. On Aug. 27, the album reached No. 25—its highest position to date on that chart. This week it stands at No. 28 on the Top R&B Al-

bums chart and No. 194 on The Billboard 200. The album also has spent 26 weeks on the Heatseekers chart, where it stands at No. 11.

To bolster the single and Ferrell's extensive touring, Ruth Carson, VP of creative marketing for Capitol, says the label is planning to blitz each market on the itinerary with a heavy marketing and promotion push before and after Ferrell performs.

The artist has been touring continuously in the U.S., Canada, and Europe since the album's release.

Carson says that sales have increased following TV and concert appearances. For example, Ferrell experienced a 25% sales gain for the week after an appearance on "The Tonight Show With Jay Leno" (Billboard, Feb. 20, 1993).

In addition, Capitol produced a promotional concert video for regional video programs. Broadcast of the live clip has coincided with Fer-

(Continued on page 118)

Carpenter Casting 'Stones' At Charts Last Album's Success Delayed Columbia Set

BY EDWARD MORRIS

NASHVILLE—It is one of those exquisite ironies of the music business that Mary Chapin Carpenter—whom Columbia/Nashville could neither classify nor chart with her first album—has become that label's biggest seller.

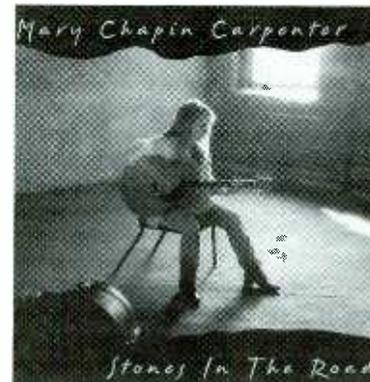
"Hometown Girl," which debuted in 1987, barely caused a ripple at retail and did even less at radio. But Carpenter's "Come On Come On," released about two years ago, has yielded seven hit singles and sold 2 million copies, according to SoundScan.

Hopes are even higher for "Stones

In The Road," her fifth Columbia album, due Oct. 4. There are good reasons for the optimism. The album contains 13 songs of astounding depth and variety, and Carpenter wrote every one. As with all her past albums, she co-produced this one with her friend and guitarist John Jennings.

Allen Butler, executive VP/GM at Sony Music, Columbia's parent company, notes that the new album originally was scheduled to come out last February. But because Carpenter had been busy touring in 1993 and could not write while on the road, the

(Continued on page 32)



Mary Chapin Carpenter

Warner Group's Catalog Titles Dominate August RIAA Certs

BY CHRIS MORRIS

LOS ANGELES—An avalanche of catalog titles—many of them from the Warner Bros. family of labels—received multiplatinum and platinum certification from the Recording Industry Assn. of America in August.

The Eagles continued to benefit from their high-profile reunion tour: The band's 1977 Elektra opus "Hotel California" reached the 10 million sales level. The California group becomes the first in history to have two albums attain sales of more than 10 million; its "Greatest Hits" has topped the 14 million mark. The Eagles' "Greatest Hits, Volume II" and "Live" also received certifications for sales of 3 million and 2 million, respectively.

Warner Bros. labels accounted for half of the 41 multiplatinum certifications last month. Among the acts log-



CRANBERRIES

ging multiple multimillion sellers were James Taylor, Van Halen, Talking Heads, and ZZ Top.

As previously noted (Billboard, Aug. 27), Walt Disney's soundtrack to "The Lion King" is the most successful album released so far in 1994, with sales certified at 5 million.

Elton John's "Can You Feel The Love Tonight," the hit single drawn from the soundtrack and released by Disney's Hollywood Records, became the singer's 14th gold single; John ranks second among male solo artists in the gold singles category, trailing Elvis Presley, who holds 50 gold awards.

It was a glittering month for rapper Warren G: His debut Violator/RAL album "Regulate . . . G Funk Era" was simultaneously certified gold, platinum, and multiplatinum, with sales of 2 million. "Regulate," his Death Row/Interscope single with Nate Dogg from the "Above The Rim" soundtrack, also was certified platinum.

Blitz/Atlantic R&B act All-4-One also scaled the heights in August: The group's self-titled debut set went double platinum, and its single "I Swear" topped the 1 million plateau.

Modern rock acts dominated the first-time multiplatinum achievers, with Counting Crows (DGC), Soundgarden (A&M), the Gin Blossoms (A&M), and the Cranberries (Island) all topping sales of 2 million.

Other multiplatinum first-timers (Continued on page 117)

Atlantic Readies Plant & Page's 'Unledded' Live Set

NEW YORK—Atlantic Records is gearing up its marketing plans for the Nov. 8 release of an album by Jimmy Page and Robert Plant that is drawn from a series of live performances in August.

The performances were filmed by MTV for a special that will be broadcast in October, and the label expects it will build anticipation for the album.

Atlantic Records featured the album, which has the working title of "Unledded," in product presentations at WEA's annual regional meetings Aug. 25-28 in Los Angeles, Cleveland, Philadelphia, and Dallas.

According to accounts that attended the presentations, Page and Plant each wrote a new song for the project, which also will feature reworked versions of such Led Zepelin songs as "Kashmir," "Battle Of Evermore," "That's The Way," and "Since I Have Been Loving You."

The album is weighted toward acoustic performances, but some songs were done in electric settings, accounts were told at the WEA meetings.

According to sources familiar with the project, the MTV special will be drawn from two live performances recorded in a London television studio over the weekend of Aug. 20, as well as sequences that were filmed earlier in the month in Morocco and Wales.

Page and Plant were accompanied by Charlie Jones on bass and

Michael Lee on drums, both from Plant's band; Porl Thompson, from the Cure, on acoustic guitar; Jim Sutherland, who plays a shallow Gaelic hand drum called the bodhrán; Egyptian string and percussion ensembles; European string and brass sections; and other Western and non-Western musicians.

ED CHRISTMAN



Party Animals. Ozzy Osbourne thanks Miss Piggy for joining him in a duet of "Born To Be Wild" for the Muppets album "Kermit Unpigged," due out Sept. 27 on Jim Henson Records (distributed by BMG Kidz). Osbourne recorded the duet on a break from sessions for his upcoming "X-Ray" album.

U.K. May Get Specialized R&B Chart Listing Could Give A Boost To Unrecognized Acts

BY DOMINIC PRIDE

LONDON—British R&B music could be in for a much-needed international lift if plans for a separate R&B chart come to fruition.

Some 40 representatives of major and indie labels, management companies, and publishers gathered here Aug. 24 to discuss the idea of a sales-based, 40-position singles chart, separate from the existing singles listing, to gain maximum exposure for R&B artists. The same meeting also saw the formation of the British R&B Assn., which will have wider aims such as organizing awards and providing education.

The meeting was called by Ray Hayden, a partner in Opaz Productions and Studios, who was elected chairman of the association. Among the directors are EMI Publishing's

Guy Moot, Island Records' Alistair Norbury, and BMG's Mike McCormack. Among the companies represented were Black On Black, Talkin' Loud, Big Life, Zomba, Acid Jazz, and Parliament Management.

The initial aim of the organization is to produce an R&B chart "to get higher visibility for acts whose success is not being reflected in existing listings," says Hayden. "Look at the success of an artist such as Omar. He sold 20,000 albums in two weeks, but only got a chart position of 57, landing him outside the top 40."

Many of the acts that would be included in the hoped-for R&B chart are also featured on several U.K. dance charts, but Hayden argues that the new listing could help export talent. "It's not really an advantage if you're going to the U.S. with a record that's high in the dance charts, as

dance has a different culture and reference points there," he says.

By contrast, the concept of an R&B chart is already established in the U.S. A U.K. R&B chart could give American acts exposure in the U.K.'s R&B market, one of the few areas of British music that is buoyant.

"Record companies have developed dance acts as much as they can, and it's not an underground thing anymore. This is the one area where record companies are investing more and more each year, but we really need that fundamental exposure," says Hayden, who adds that the U.K. top 40 singles chart no longer provides an accurate window of what is happening in British music.

Criteria for the chart were discussed at the meeting, and nine broad categories were defined, covering a

(Continued on page 113)

Waits Wins Ruling On Use Of Songs In Commercials

■ BY CHRIS MORRIS

LOS ANGELES—An L.A. Superior Court judge has reinforced Tom Waits' longstanding opposition to commercial use of his work, and awarded the singer/songwriter \$20,000 in damages for the "embarrassment and humiliation" that arose after his music publishers licensed two of Waits' songs for use in foreign TV ads.



WAITS

In his tentative decision Aug. 23, Judge Harvey A. Schneider also ruled that Waits was entitled to recover any monies received by Third Story Music from the use of the tunes in the spots, but added that he was "unpersuaded" by expert testimony claiming that Waits' damages for lost income totaled \$500,000, and found in favor of Third Story on that count.

Waits sued Third Story, the publishing firm operated by his former manager Herb Cohen and Cohen's brother, Martin, in March 1993. Waits alleged that the company violated a 1980 amendment to his 1977 songwriting agreement, which included a clause prohibiting exploitation of his work in commercials, by licensing the song "Heartattack And Vine" for a Levi's jeans commercial in the U.K. and the composition "Ruby's Arms" for French ads for Williams' Gel shaving cream (Billboard, April 1993).

(Continued on page 44)



Go Zydeco. Buckwheat Zydeco socializes backstage after his recent show at New York's Tramps nightclub. His new Island album, "Five Card Stud," features duets with Willie Nelson and Mavis Staples and an appearance by Los Lobos' David Hidalgo. Shown, from left, are Island president Johnny Barbis; Stanley "Buckwheat" Dural Jr.; and artist manager Ted Fox.

Controversial Rap-A-Lot Label Does Virgin Deal

■ BY CARRIE BORZILLO

LOS ANGELES—Virgin is looking to make a name for itself in the rap market via a worldwide distribution and marketing agreement with the independent Rap-A-Lot Records.

The Houston-based indie will be distributed by Cema through Virgin's newly formed rap/R&B imprint, Noo Trybe, created in November 1993. An album by Rap-A-Lot act Scarface will be Noo Trybe's first release.

The deal marks the second time Virgin has worked with controversial acts shunned by the Warner Music Group. Earlier this year, Virgin signed Ice-T's hardcore rock band Body Count, whose "Born Dead" is set for release Tuesday (6).

In 1993, Rap-A-Lot's plans for a distribution deal with Giant Records were shot down by Warner executives still shell-shocked from the controversy surrounding Body Count's "Cop Killer."

Phil Quartararo, president/CEO of Virgin, says there are no predetermined rules regarding lyric content of Rap-A-Lot releases. "If we come across something in question, we will deal with it then," he says. "But if they're making viable, commercial music, they should be provided a place to do it."

Rap-A-Lot's distribution deal with Priority Records officially expires in April 1995, but the Virgin agreement kicks in Oct. 18 with the release of Scarface's "The Diary." According to a Virgin spokesperson, the label reached an agreement with Priority allowing Noo Trybe to handle the Scarface album and singles prior to the expiration of the Priority distribution deal.

In April, Virgin will also assume distribution of the Rap-A-Lot catalog titles, including material from Scarface, Bushwick Bill, and the Geto Boys.

The first single from "The Diary" is tentatively titled "I Seen A Man Die," which will be serviced to rap radio in late September, according to James Smith, president/CEO of Rap-A-Lot. (Continued on page 118)

Hard Rock Betting On Vegas Casino & Hotel Facility Geared Toward 'New Generation' Of Gamblers

■ BY DEBORAH RUSSELL

LOS ANGELES—Hard Rock Cafe founder/chairman Peter Morton is wagering a \$90 million bet that his rock'n'roll restaurant chain can cash in on the hotel and casino business in Las Vegas.

The Hard Rock Hotel & Casino, set to open on a 17-acre site in March 1995, is adjacent to the Las Vegas Hard Rock Cafe restaurant. Touted as the "world's first rock'n'roll casino," the facility introduces a "Vegas for a new generation," says Warwick Stone, the hotel design consultant.

"We're catering to the real rock'n'roll people, a substantial [segment] of the [Vegas] market that everybody's forgotten," Stone says.

Those "rock'n'roll people" will have their own 12-story, 340-room hotel and entertainment complex, complete with a live music venue, retail outlet, restaurants, and thematic gaming rooms, says Morton.

"There's such an impersonal, monolithic quality about the Vegas hotels," Morton says. "I saw there

was no hotel that was all about today, that was cool, and wasn't too big."

Musical themes permeate every aspect of the facility, right down to The Joint, an 11,000-square-foot rock'n'roll club on the hotel premises.

Stone likens The Joint, with a capacity for about 1,400 people, to a standard Hollywood club. Its stage measures 28 feet by 32 feet, and he projects that the venue will attract a wide spectrum of acts. Morton envisions artists ranging from "Tony Bennett to Bob Dylan and Counting Crows."

Ticket prices are expected to be comparable to those of typical rock clubs, and are likely to be lower than entrance fees to the average Vegas showroom, Morton notes.

"We're keeping it Sunset Strip-like," Stone says. "We didn't want to get slick and showroomy, with velvet drapes and all that. That's not rock'n'roll."

Consultants who have designed stadiums, casinos, discos, and concert halls are contributing to the construction of the nightclub, Morton adds.

He notes that negotiations with promoters continue, and no deal has been inked.

While Morton was unable to provide details regarding a live music schedule, he says that the Hard Rock is planning a three-day concert extravaganza timed to coincide with the facility's March opening. The concert likely will be taped for television broadcast, he adds.

The Joint's musical output is just one element designed to attract rock'n'roll fans to the casino, says Morton.

The 28,000-square-foot casino will feature music-themed gaming tables created to capture the essence of punk, psychedelic, and heavy metal music. The tables will stand alongside piano-shaped roulette tables and customized slot machines featuring musical icons. Prizes may include vintage motorcycles and cars associated with rock'n'roll lore.

Returns from select machines will be designated to such environmental organizations as the Natural Resources Defense Council, Conserva- (Continued on page 119)

Lalo Schifrin Sues Warner, Producer Over 'Tenors' Snub

LOS ANGELES—Composer Lalo Schifrin has sued Tibor Rudas, the producer of the World Cup "3 Tenors" extravaganza at Dodger Stadium here July 16, and Warner Music Group, charging that he was wrongfully deprived of credit for the arrangements of two medleys performed during the internationally televised concert by the opera superstars.

Schifrin, a four-time Grammy winner and composer of scores for "Mission Impossible," "Dirty Harry," and other films and TV series, has charged Rudas and his companies, Resorts Pro- (Continued on page 23)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Ulrich W. Neuert is appointed VP of business development for Bertelsmann Music Group in New York. He was VP of finance and corporate development for UFA, the film/television production and licensing arm of Bertelsmann's Electronic Media division.

Giant Records in Los Angeles names Ray Carlton head of promotion, Jean Johnson head of pop promotion, and Larry Silver chief financial officer. They were, respectively, head of pop promotion for Giant, senior director of pop promotion for Giant, and VP of finance at Elektra.

Alan Edwards is named GM of Phonogram Records in London. He was co-owner of independent publicity firm Poole Edwards and will remain a consultant to that company.

John Tavenner is appointed director of video marketing for Sony Classical Film and Video in New



NEUERT



CARLTON



JOHNSON



SILVER



TAVENNER



KRIM



ROBSON



GREENSTEIN

York. He was director of product management for London Records.

Michael Schwartz is promoted to senior director of creative copy for Arista Records in New York. He was director of creative copy.

Brian Malouf is named staff producer, A&R, for RCA Records Label in New York. He was an independent producer. (See story, page 46.)

Columbia Nashville appoints several regional country promotion managers: Marlene Augustine in San Francisco for the Northwest, Jack Christopher in Boston for the

Northeast, J.R. Hughes in Atlanta for the Southeast, Steve Massie in Chicago for the Midwest, Jeri Mitchell in Nashville for the central region, Nancy Richmond in Dallas for the Southwest, and Lloyd Stark in Los Angeles for the West. They were, respectively, promotions marketing director at KNEW/KSAN San Francisco, air personality/assistant music director for WDSY Pittsburgh, director of radio promotions at Marco Promotions, owner of Team One Promotions, Southeast regional manager at Asylum

Records, manager of secondary promotion at Columbia Nashville, and artist development manager at Sony Distribution.

PUBLISHING. Rick Krim is named senior VP of talent acquisition and marketing for EMI Music Publishing in New York. He was VP of talent relations for MTV.

Christopher Galotta is promoted to director of writer-publisher administration for BMI in Los Angeles. He was associate director of writer-publisher administration.

RELATED FIELDS. John Robson is promoted to VP of programming/international for The Box in Miami. He was director of programming.

Beau Phillips is named VP of marketing for VH-1 in New York. He was VP/GM of WRZX/WCKN Indianapolis.

Scott Greenstein is promoted to senior VP of motion pictures, music, new media and publishing for Miramax Films in New York. He was VP of motion pictures, music and new media.

Covers Set Gives Estefan A Break

Singer Plans Time Off After Epic Album Release

BY LARRY FLICK

NEW YORK—Gloria Estefan says there were dual motivations behind her decision to record "Hold Me, Thrill Me, Kiss Me," a collection of pop and disco evergreens slated to hit retail racks Oct. 18.

First, the Epic project allowed the singer, who is expecting her second child in December, to maintain an active profile in the pop market while staying off the concert and promotion trail temporarily to indulge in various forms of domestic bliss.

"These are not songs that need to be sold," she says. "People already have their own relationships with them. With the exception of doing a couple of videos and some press, I'm just going to stay home and enjoy being a mother. Touring and all of that craziness can wait until the next album."

But Estefan also is making a clear creative statement with this set, which was produced by husband Emilio Estefan and Jorge Casas. With a lineup of material that includes Carole King's "It's Too Late," "How Can I Be Sure" by the Rascals, and "Don't Let The Sun Catch You Crying" by Gerry & the Pacemakers, Estefan focused on

tunes that she says shaped her style of writing and performing.

"People who have heard the album keep telling me how much every song sounds like something I could have written, which is such a wonderful compliment," she says. "But it also makes a lot of sense, since these are the songs that inspired me to start my career in the first place."



ESTEFAN

The promotional campaign behind "Hold Me, Thrill Me, Kiss Me" will commence Sept. 12, when her rendition of Vicki Sue Robinson's "Turn The Beat Around" goes to several radio formats and clubs. Sporting a broad range of pop and house remixes by David Morales, Phillip Damien, and Pablo Flores, the track also will be included on the Emilio Estefan-supervised soundtrack to the forthcoming Sylvester Stallone movie "The Specialist."

"This is an extremely viable single for the 25-to-34 female demographic," says Casey Keating, PD at top 40 WHYI in Miami. "Whether it will draw a younger and wider audience remains to be seen. But there

is no denying that [Gloria] has a solid base of support."

Dan Beck, Epic's VP of product development, views the single—and the project in general—as representing the musical attitude that initially brought Estefan into pop prominence, starting with her reign as the leader of the club-embraced Miami Sound Machine.

"Over the past year, she has been rediscovered by the tastemakers of our business," he says. "Anyone who labels her exclusively as an adult artist has clearly not been paying attention to the incredible dance and Latin success she had with her last album, 'Mi Tierra.' There are many levels and formats for us to explore with this project." "Mi Tierra" spawned two major dance hits: the title track, which went to

(Continued on page 21)



Coppin' To The Smithereens. The Smithereens take a break from their video shoot for the song "Time Won't Let Me." The remake of the Outsiders' song appears in the new Jean-Claude Van Damme movie, "Time Cop." Kneeling, from left, are Bennett Kaufman, the single's producer and RCA VP of A&R, West Coast; video director Nigel Dick; and Ria Lewerke, VP of creative and video production. Standing, from left, are Dennis Diken and Pat DiNizio from the Smithereens; Van Damme; and band members Jim Babjak and Mike Mesaros.

Cream Rises To Top Of New-Release Pile; Barenaked Ladies On A Winning Streak

WE'RE HAVING SOME FUN NOW: After digging myself out of Woodstock '94 (I promise that's the last time I'll refer to that event), I'm now digging myself out from under a pile of CDs and cassettes. A few that I am particularly enjoying:

- **Jeff Buckley, "Grace"** (Columbia): Buckley's first full-length album is a wide-ranging project that struggles to confine itself within the boundaries of "rock." In fact, it's when Buckley steps outside of traditional rock strictures that he distinguishes himself, as on the insinuating, disquieting "Last Goodbye" and the ephemeral "Corpus Christi Carol," where he sounds like a choirboy. Buckley's strength is his flexible, versatile voice: Just listen to the end of "Lilac Wine," and see if you don't hear strains of **Freddie Mercury**.

- **Katell Keinig, "O Seasons O Castles"** (Elektra). With a voice that wraps itself around the music like a spiderweb, Keinig's crystalline vocals are the highlight of this collection. "Cut" has traces of **Joni Mitchell** running all through it, while the elegiac, chant-like "O Jesu Mawr" is stunningly beautiful. Her stream-of-consciousness, supercilious bio doesn't give many hints to Keinig's background other than that she now resides in Ireland, but maybe it's best not to get bogged down in details. Fans of **Christine Collister's** haunting voice should lap this up.

- **Pete Anderson, "Working Class"** (Little Dog Records/Rounder). Anderson, who is best known for his production work with **Dwight Yoakam** and **Michelle Shocked**, among others, shows off what Yoakam fans already knew: He's a hell of a guitar player. His twangy picking style is crisp and clean, if not downright pristine. You can practically see Elvis twitching his pelvis to the title track. Many of the songs have a high lonesome, tumbleweeds-rolling-across-the-prairie feel that would make this the perfect soundtrack for a spaghetti western. Anderson's voice is no match for his guitar picking, but he possesses a pleasant, reedy tone that works here. The only questionable cut here is an interpretation of **Jimi Hendrix's** "Fire" that sounds as if it were filtered through **Stevie Ray Vaughan**.

- **Various Artists, "The Adventures of Priscilla: Queen Of The Desert"** (Mother/Island). This soundtrack to the Australian transvestite movie is just too tasty for words. Put this on at a party, and I guarantee a successful fete. With original takes and remixes of "I Love The Night-

life," "I Will Survive," "Shake Your Groove Thing," and "Go West," how much more do you really need? Well, I'll tell you. No collection of tacky music would be complete without the so-bad-it's-good "I've Never Been To Me" from **Charlene** and that tearjerker "Billy Don't Be A Hero," which are both here. The only flaw is that this project uses the **Paper Lace** version of "Billy" rather than the far-superior **Bo Donaldson & the Heywoods** hit.

SHOW OF THE WEEK: Barenaked Ladies at the Bottom Line in New York Aug. 25. A sensation in its native Canada, this quintet is still struggling for attention in the States, but the standing-room-only crowd at the Bottom Line seemed to know every song. Even the new material from the band's just released second Sire album, "Maybe You Should Drive," met with appreciative recognition. The quirky band delivered clever pop ditties like "If I Had A \$1,000,000" and "Brian Wilson" that bumped up against novelty territory, but then it easily segued into the heartbreaking ballad "Am I The Only One?" There is simply no other band that sounds like these guys, in part because they often use a stand-up bass, but also because of the creamy vocals of **Stephen Page**, whose voice has a full, throaty texture that few male singers possess. Between songs, Page and fellow vocalist/songwriter **Ed Robertson** kept the audience in stitches with their takes on everything from aquamarine towels to "Tommy" on Broadway. But the highlight was easily when all five members danced and rapped (unbelievably well) **Ace Of Base's** "The Sign" and **Beck's** "Loser."

THIS AND THAT: This fall's **Nirvana** release, which originally was slated to be a double-album set that included the band's "Unplugged" appearance from MTV and live performances from 1989-1994, will now include only the band's "Unplugged" tunes. The live album has been postponed indefinitely... **Timbuk 3** has signed with High Street Records/Windham Hill. A six-song EP, coming this month, will include an updated version of the act's 1986 hit "The Future's So Bright I Gotta Wear Shades"—never a good sign... Rhino Records plans to reissue nine **Robyn Hitchcock** albums on CD, with the first three coming Nov. 15.

Pendulum's Digable Planets 'Comb' Jazz Sources Again

BY CHRIS MORRIS

LOS ANGELES—With the Oct. 18 release of its second album, "Blowout Comb," on EMI-distributed Pendulum Records, the mission for Digable Planets will be to dodge the pitfalls that have greeted any number of hip-hop artists that have scored hit debuts.

The Washington, D.C.-bred group's late-1992 debut, "Reachin' (A New Refutation Of Time And Space)," rose to No. 15 on The Billboard 200 and went gold last year on the back of the top 40 and R&B hit "Rebirth Of Slick (Cool Like Dat)." Some observers speculate Digable Planets could have a bumpy ride ahead after that heady debut.

Noting the sluggish performance of Arrested Development's second studio release, "Zingalamaduni," George Daniels, who owns the noted R&B retail outlet George's Music Room in Chicago, says, "When new artists come out with hits, they get lost in the glamour... They get a crossover record and go back in the studio thinking they can manufacture a crossover."

But Daniels adds, "As long as they keep the same attitude they initially had musically, [Digable Planets will] be OK... They'll have a good chance to duplicate what they had the first time."

Digable Planets' Butterfly (whose real name is Ishmael Butler) says he has no burning desire for a second big chart hit, and sees the dangers that being hit-driven may hold for an act on its sophomore album.

"I don't particularly care," he says. "I was kind of disappointed by that, to be honest... We were sampling a lot of jazz and speaking about a lot of political issues. I felt like people sort of missed it because of that pop appeal. And it was sort of like a misconception, like this was what we were aimin' for. It didn't bother us, but the fact that we didn't achieve all that we wanted it to, did."

"Also, that pop kind of thing adds kind of an ephemeralness to music. A lot of groups that get pop support don't really get that pop support reinforced on their second album—like Arrested Development, like a Vanilla Ice or a Tone Loc or a Young MC or a Candyman. It's a one-hit kind of thing, and I

(Continued on page 18)



DIGABLE PLANETS: From left, Ladybug, Butterfly, and Doodle Bug.



by Melinda Newman

Mary Chapin Carpenter

Three 1994 CMA Nominations

- Female Vocalist of the Year
- Single of the Year
- Song of the Year

CMA Award - Female Vocalist of the Year

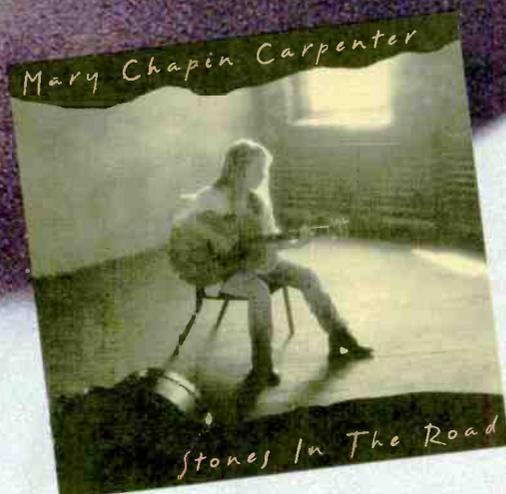
- 1993, 1992

ACM Award - Top Female Vocalist

- 1993

Grammy Award - Best Country Vocal Performance, Female

- 1994, 1993, 1992



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Melissa Manchester Launches Comeback Singer Returns From 5-Year Break With Atlantic Set

BY LARRY FLICK

NEW YORK—As she ends a five-year recording hiatus with the upcoming "If My Heart Had Wings," Melissa Manchester once again is enjoying the business of being a singer.

Preparing for the Oct. 18 retail date of her Atlantic debut—her first album since Mercury's 1989 set of pop standards, "Tribute"—the enduring singer/songwriter says the changing personality of the music industry during the '80s soured her on making records.

"It turned into an animal I no longer recognized," she says. "People who weren't singers were becoming stars. During that time, I tried a lot of styles of music. And I felt like I was getting lost—doing things in the name of adventure and commerce. After a while, I realized that I was slowly shaving off parts of my soul. I had to take a break."

During that period, Manchester focused on her marriage and raising two

children, as well as assorted concert stints and acting assignments that include a recurring role on the NBC sitcom "Blossom." She says the opportunity to join the Atlantic roster and work with producers like Arif Mardin was key to bringing her back into the studio.

"I've been trying to get with Atlantic since I was 15 years old," she says. "I love the way they treat women artists. There is a tremendous level of respect for them."

Executives at the label have a mutual warmth toward Manchester. "Some of her best work in the past has been with Arif, who is our senior producer," says Woody Firm, manager of operations at Atlantic. "It makes sense to have Melissa on Atlantic—and she is an absolute pleasure to have



MANCHESTER

on the same team."

Two years in the making, "If My Heart Had Wings" is a 10-tune journey into what Manchester describes as "a realm of self-affirmation and love. Many of the songs have a double perspective, in that they appear to be solely romantic, but there's a lot more going on." Besides Mardin, contributors to the project include producers Ron Nevison and Judd Friedman. Friedman also penned the first single, "In A Perfect World," which ships to AC radio in mid-September.

Manchester premiered the track in an unusual manner, performing it during a one-time guest spot on ABC-TV's daytime drama "General Hospital." Playing herself, Manchester was written into the storyline and given a past relationship with one of the program's leading men. The tune served as a musical umbrella for the introduction of several new romantic plotlines.

"With the warm reception that day—
(Continued on page 21)

DIGABLE PLANETS 'COMB' JAZZ SOURCES AGAIN

(Continued from page 14)

just thought, musically and lyrically, our group was a little bit more serious than to be heard on one album and then fade out after that."

Rather than tailoring its sound for commercial acceptance, Dignable Planets has in fact headed in the other direction with "Blowout Comb," creating several free-blowing songs that top the five-minute mark.

"See, what happened was that radio began to dictate the length of songs, because they refused to play shit that was over, say, four minutes," Butterfly says. "Black and pop radio began to decrease the time in songs. Plus, with al-

most the extraction of live instrumentation, it was just a lot of repetitiveness that became boring after four minutes, anyway.

"So [guitarist] Hui [Cox] takes, like, a two-and-a-half minute guitar solo at the end of 'Black Ego,' which is a seven-minute song . . . just to make length not seem like a thing of the past, to bring it back, let stuff stretch out, let dudes play, shit like that."

The group, which also includes Ladybug (Mary Ann Vierra) and Doodle Bug (Craig Irving), continues to cleave to a jazzy, swinging sound, incorporating live performances by such players

as reed man Donald Harrison and vibraphonists Cynthia Taylor and Steve Taylor, as well as samples from albums by Bob James, Shuggie Otis, and Roy Ayers.

Butterfly envisions a bigger group backing the rappers on their next tour, which will begin late in the year and take them through the U.S. and Europe.

"The configuration, I think, is gonna be a little different," he says of the live unit. "Probably a different horn section—bigger, maybe a trombone."

Pendulum VP of promotion and marketing Stanley Winslow says the label's objective is to focus on Dignable Planets' credibility.

He says, "The idea, unlike the last album, is we're gonna start the base and the setup from the streets, and really approach the hip-hop community in a different way. The thing about the group is, they hit all genres of music. The last time it went a little more commercial, and then came back toward the street. This time I think we have a record that will do better in starting to build in the opposite direction."

To that end, the group will embark on a promotional tour targeting retail and radio in 20 major markets, beginning Oct. 8. Winslow notes that the band didn't really get a chance to meet the community last year, since its college tour and an opening stint for Sade erased its promotional time.

The album release will be preceded by a single, "9th Wonder," which goes to radio Sept. 5.

Josh Taft, who has worked with Stone Temple Pilots, will direct the accompanying video. "This is a very visual group, and the visual aspect is very important in terms of getting them out there," Winslow says.

Winslow adds that the longer, jazzed-up tracks represent no impediment, but serve as an asset in some radio locales. "I think it presents a plus, because, for Dignable Planets, you have college and alternative appeal, and we have to have something for them."

Warner/Chappell Duo Pitches New Songs With A CD Demo

DYNAMIC DUO DEMO: Forget dropping by the producer's office with a guitar. And forget dispatching an intern with tapes. Steve Bogard and Jeff Stevens are pitching their new songs—or at least 21 of them—via a classy CD. Both men are songwriters for Warner/Chappell's Nashville division, which financed the project.

The album—called "A Car, A Boy, And A Girl"—contains the pair's best tunes from September 1993 through June 1994.

Stevens, who recorded briefly for Atlantic Records in the late '80s, sings all the demos. His recent songwriting credits include "Reckless," a No. 1 for Alabama, and

John Anderson's hit "I Fell In The Water." Bogard, in addition to producing Michelle Wright, has written chart toppers for a string of country acts, most recently "Hangin' On" for Tanya Tucker.

According to Bogard, W/C songplugger Michael Knox serves as contact for the project. He also created the droll artwork for the album cover. Originally, Bogard says, the idea was to do a few very fancy CDs just for the label chiefs. Ultimately, though, the publisher concluded it would make more sense to do less-expensive copies for everyone remotely involved with the A&R chain, including producers, artists, managers, road managers, publicists, etc.

The album—which takes its title from a line in Stevens and Bogard's "Let's Get Out Of Town"—hit the streets Aug. 20. So far, Andy Childs has cut one of the songs—"I Like You Like That"—for his next RCA album, and holds have been placed on "I Can't Take It Back" for Blackhawk, and on "Renegade" for John Michael Montgomery.

MOST CHARGES of copyright infringement usually fail, and two recent opinions in a U.S. District Court in New York didn't win one for the plaintiffs, either. Both, however, did involve plaintiff claims on songs expressing religious faith. Andrew Lloyd Webber was among the defendants in a suit brought by Ray Repp and K&R Music Inc., claiming that Webber's title song from his megahit "Phantom Of The Opera" was a spinoff of Repp's 1978 copyright "Till You," which has received exposure in the U.S., Europe, and Asia via Repp's own live performances, songbooks, and albums. However, Judge Shirley Wohl Kram dismissed the complaint after determining that Webber, despite his admiration for religious music, including his creation of religious works, had created the

"Phantom" theme independently in 1985, and the plaintiff could not prove Webber had access to the Repp work. The case does not end here. The defendants, which also include Webber's The Really Useful Group, The Really Useful Co. Inc., Hal Leonard Publishing Corp., and PolyGram Records, have asked the court to force the plaintiffs to pay their legal fees. And in a very strange twist, Webber has filed a still-pending counterclaim against Repp for infringing on Webber's song "Close Every

Door," from Webber's 1968 "Joseph And The Amazing Technicolor Dreamcoat," which, of course, is also a religious mes-

sage. The song which Webber claims bears an uncanny resemblance to "Close Every Door" is none other than Repp's "Till You." As for the Phantom action, Repp and his publishing company plan to appeal. Webber is being represented by Gold, Farrell & Marks of New York.

In the second action involving a religious composition, Sanga Music in New York lost a copyright infringement bid in the same federal court. Sanga Music charged that the defendants, including two units of EMI Music Publishing, Reprise Records, and Warner Music International, infringed on its copyright "How Can I Keep From Singing," a traditional song of faith for which it claimed a copyright on an additional eight-line stanza penned by one Doris Plenn prior to 1955. The stanza was performed by Enya on her Reprise album "Shepherd Moons." In dismissing the action, Judge Charles S. Haight Jr. agreed with the defendants' claim that the song was rendered in the public domain by its 1957 publication in Pete Seeger's folk music magazine "Sing Out!" with a description of the song that failed to specifically make a copyright notice.

IN LAST WEEK'S item on the purchase of CPP-Belwin by Warner/Chappell, the last name of the new setup's president/COO, Sandy Feldstein, was incorrect.

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

1. Stone Temple Pilots, Purple
2. Tori Amos, Under The Pink
3. The Lemonheads, It's A Shame About Ray
4. Stone Temple Pilots, Core
5. Music From "The Piano."

Assistance in preparing this column provided by Ed Morris in Nashville.



by Irv Lichtman

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July 1 to December 31, 1994:

- Rate on mechanical licensing distributions lowered to 3.5% from 4.5%
- Rate on synchronization licensing distributions lowered to 4% from 5%

The Harry Fox Agency, Inc. surpassed the \$300 million mark in gross collections and distributions—distributing \$304.3 million to its publisher principals.

Big Beat/Atlantic Hopes They'll Flip For 'Lid' Single To Lead Off Album By Euro-Rapper Lucas

■ BY GIL GRIFFIN

NEW YORK—Most rappers come to New York—still the world's hip-hop mecca—to find an audience. But Big Beat/Atlantic artist Lucas, is not most rappers.

The 23-year-old Danish-born rhymer and producer says he's "been living off and on in New York" since he was 12. But Lucas jetted to London three years ago because he felt listeners there were more receptive to the eclectic and experimental brand of hip-hop he delivered on his '91 Uptown debut album, "To Rap My World Around You."

Lucas, whose background is Danish, Corsican, and Russian-Jewish, will soon find out if American hip-hop fans have grown more open to his equally varied big-band, jazz, blues, and ska-flavored rapping. Atlantic

will release his "Lucacentric" album on Oct. 18.

Fueled by the lead-off single, "Lucas With The Lid Off," the musically and lyrically intriguing disc has already been released in western Europe.

"I expect prejudice [in the U.S.] because I'm a European in a black art form," Lucas says. "So I have to be myself and carve out my own niche. That's what groups like House of Pain and 3rd Bass have done."

Carving a niche won't be a problem for Lucas. With his ambitious blending of many different genres and his cerebral lyrics about multiculturalism, the music industry, and relation-

ships in such songs as "Pendulum Swings," "Inflatable People," and "Spin The Globe" (which features guest rappers from France, India, Puerto Rico and Uganda rhyming in four different languages), Lucas is an original.

In fact, it's that uniqueness that led to his split from Uptown/MCA three years ago. "They had an assembly line of rappers wearing leather boots and grabbing their crotches," he says. "I represented a broader scope."

But because hardcore rapping has hijacked hip-hop for the last few years, Big Beat president Craig Kallman says that backing a radically experimental hip-hop project such as "Lucacentric" is "risky" but also appealing.

"Lucas is a very intelligent individual with exceptional ideas," Kallman says. "He's also got a big presence."

His persona can be felt in his video-clip "Lucas With The Lid Off," which was directed by Michel Gondry, and is considered a key element in selling Lucas to the public. The mesmerizing black-and-white video finds the rapper in an ever-twisting, turning backdrop resembling a giant Rubik's cube. The clip landed Lucas his U.S. deal with Big Beat/Atlantic.

"Warner-Chappell played me the video, and the minute I saw it, I said, 'I've got to work on this project!'" Kallman says. "It was spectacular and mind-blowingly original, and it complements the lyrics and the message."

The video has just been added as a Breakthrough clip at MTV, where Kallman says it will be played as many as 15 times a week. It also has been sent to other video outlets such as the Box and Black Entertainment Television. Additionally, Kallman says that more than 200 local and regional outlets have received the clip.

With all the expected attention on the video, Kallman says he hopes fans will be equally moved by Lucas' music and lyrics. "I don't think the music will be overshadowed," Kallman says. "We're looking to have hip-hop and alternative mixes for 'Lucas With The Lid Off' and other songs. We'll ship it to radio and just duck."

In addition to servicing urban, pop, college and alternative radio formats, Kallman says print and retail campaigns and an American tour are being planned.



LUCAS



WASTED TAPE

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

SANTA BARBARA, CALIF.: After 18 months on tour with **Toad The Wet Sprocket** as the band's resident keyboardist, **Bruce Winter** decided to create his own group. Winter enlisted guitarist **Erik Herzog** and drummer **John Askew** and formed **Wasted Tape**. Winter, who lives in a small storage warehouse, transformed the living quarters into a studio. **Wasted Tape** took the unconventional route and started recording its progressive, pop-oriented album before its members had ever played a live show. The result was its first demo, titled "Millennium Falcon." The band sold enough copies of the tape to record its latest effort, "Lando Calrissian," on its own independent label, **Degobah Records**. The self-produced tunes are rich in harmonies, color, and texture. The overall dynamic song structure is reminiscent of **Crowded House** or a heavy **Toad**. After playing regularly in its hometown, the band has joined forces with **Toad The Wet Sprocket** for a 15-day tour. The CD, which is available only at the group's live shows, is selling between 75 and 100 units per night. Contact manager **Chris Blake** at 310-456-3883.

JEFF BLUE

DENVER: Twenty of Colorado's best-known unsigned alternative bands converged here Aug. 14 for a scaled-back version of the **Rocky Mountain Music Assn.'s Music Fest**. In past years, the event has been a two-day coupling of music showcases and industry panels. But this time, financially strapped organizers nixed that format in favor of an all-day outdoor festival. Casualties of the so-called **Rock Fest '94** were jazz, R&B, country, folk, and nonalternative showcases. The bands selected to participate were judged on a variety of factors, including musicianship, songwriting quality, media coverage, product distribution, and promotional packages. Despite lackluster industry attendance (the event competed with **Woodstock '94**), **Rock Fest** still offered up a respectable share of rising regional talent. Highlights included **Denver** mainstays **the Jonez**, a racially mixed quartet that continues to excite crowds with its seamless fusion of rock, reggae, and rap. It's common conjecture that the band (which now records for the **Boulder, Colo.-based indie Rabid Records**) may be the next



THE JONEZ

Denver act to get signed to a major label. **Love Lies**—also on the **Rabid** roster—was another audience favorite. Generating local industry praise were the politically charged **Hippie Werewolves**, rap/rockers with the slogan "Peaceful Messages From Pissed-Off People"—and **Durt**, a plugged-in conglomerate of former acoustic players. Other local favorites: the retro-punk **Babihed**, the metal-driven **Body Of Souls**, **Auto No.**, and regional newcomers **Flat Rabbit**. In hopes of attracting label interest to **Rock Fest**, producer and **RMMA** board member **Bill Thomas** looks for the event to expand to a full weekend next year, with panels in the morning and an outdoor festival in the afternoon. "All the other towns are doing these kinds of music conferences," he says. "We're tired of doing it the same way."

PETER JONES

SAN DIEGO, CALIF.: **Lucy's Fur Coat** and **Jewel** were among the multiple winners at the fourth annual **San Diego Music Awards**, held at **Copley Symphony Hall** Aug. 18. **Lucy's Fur Coat** won the best alternative rock album award for its **Relativity** release "Jaundice," while also snaring trophies for best alternative rock band and artist of the year (awarded to **Lucy** head **Charlie Ware**). **Jewel**, whose **Atlantic Records'** debut will come out this fall, won for best acoustic act and best new artist. Other winners included **Robert Vaughn & the Dead River Angels** for album of the year; **Nastasha's Ghost** for best rock album; **Voodoo** for best local recording; **Blurring** for best pop-jazz album; **Big Mountain** for group of the year; **Sprung Monkey** for best hard rock act; **the Rugburns** for best rock act; **the People Movers** for best contemporary act; **the Steeley Damned** for best classic rock act; **the Mud Puppies** for best country act; **Rockin' Horse** for best original country act; **Common Sense** for best reggae act; **Trick** for best urban act; and **Candy Kane & the Swingin' Armadillos** for best blues act. Proceeds from the evening will help fund music programs in **San Diego** elementary schools, as well as assist the **symphony youth music programs**.

MELINDA NEWMAN

AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
LUIS MIGUEL	National Auditorium Mexico City	Aug. 4-28	\$5,543,982 Gross Record (16,798,265 Mexican pesos) \$60.42/\$18.13	150,000 16 sellouts	Aries Producciones
BILLY JOEL ELTON JOHN	Georgia Dome Atlanta	Aug. 19	\$2,632,943 \$85/\$46	53,356 sellout	Cellar Door PACE Concerts
BILLY JOEL ELTON JOHN	Milwaukee County Stadium Milwaukee	Aug. 11	\$2,480,520 \$75/\$40	55,526 sellout	Cellar Door
BILLY JOEL ELTON JOHN	Pontiac Silverdome Pontiac, Mich.	Aug. 18	\$2,444,334 \$75/\$40	54,125 sellout	Cellar Door
ROLLING STONES LENNY KRAVITZ	Camp Randall Stadium University of Wisconsin Madison, Wis.	Aug. 26	\$2,420,485 \$50/\$25	51,201 sellout	Concert Prods. International USA
BILLY JOEL ELTON JOHN	Cyclone Stadium Iowa State University Ames, Iowa	Aug. 13	\$2,393,516 \$75/\$40	52,196 sellout	Cellar Door
BILLY JOEL ELTON JOHN	Florida Citrus Bowl, Orlando Centroplex Orlando, Fla.	Aug. 21	\$2,297,254 \$85/\$46	58,320 sellout	Cellar Door
ROLLING STONES COLIN JAMES	Winnipeg Stadium Winnipeg, Manitoba	Aug. 23	\$1,720,849 (\$2,359,800 Canadian) \$50.25/\$29.75	50,397 sellout	Concert Prods. International USA
LOLLAPALOOZA '94: SMASHING PUMPKINS BEASTIE BOYS GEORGE CLINTON & THE P-FUNK ALL-STARS THE BREEDERS. L7 A TRIBE CALLED QUEST NICK CAVE & THE BAD SEEDS GREEN DAY	Coca-Cola Starplex Amphitheatre Dallas	Aug. 20-21	\$1,109,242 \$31	37,012 40,222 two shows	MCA Concerts PACE Concerts
METALLICA CANDLEBOX SUICIDAL TENDENCIES FIGHT	Expo Park, Florida State Fairgrounds Tampa, Fla.	Aug. 20	\$806,449 \$24	35,063 sellout	Cellar Door Concerts

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GLORIA ESTEFAN

(Continued from page 14)

No. 2 on Billboard's Club Play chart, and "Tradicion," which went to No. 1.

At a time when racks are increasingly crowded with cover albums, trying to set "Hold Me, Thrill Me, Kiss Me" apart from the pack relies heavily on what Beck describes as Estefan's "solid reputation for providing high-quality music. There is no question that she cares about the music she sings—and that will always carry her projects through."

Although the final version of the album has just been delivered to the label, Beck says plans for the second single are already on the drawing board. The title cut, a classic first recorded by Mel Carter, will be shipped to AC formats on the tail of "Turn The Beat Around" later this season. "We've already got a beautiful videoclip ready to roll," he says.

The process of recording old favorites has inspired a veritable writing spree from Estefan. She is already looking forward to completing a set of original material by next summer.

"Those great old songs have gotten my juices flowing, much in the same way they did when I first heard them on the radio," Estefan says. "It's wonderful to feel the emotional impact of a great song. It would be such an honor if one of my songs was having a similar effect on some new singer or songwriter out there."

MELISSA MANCHESTER

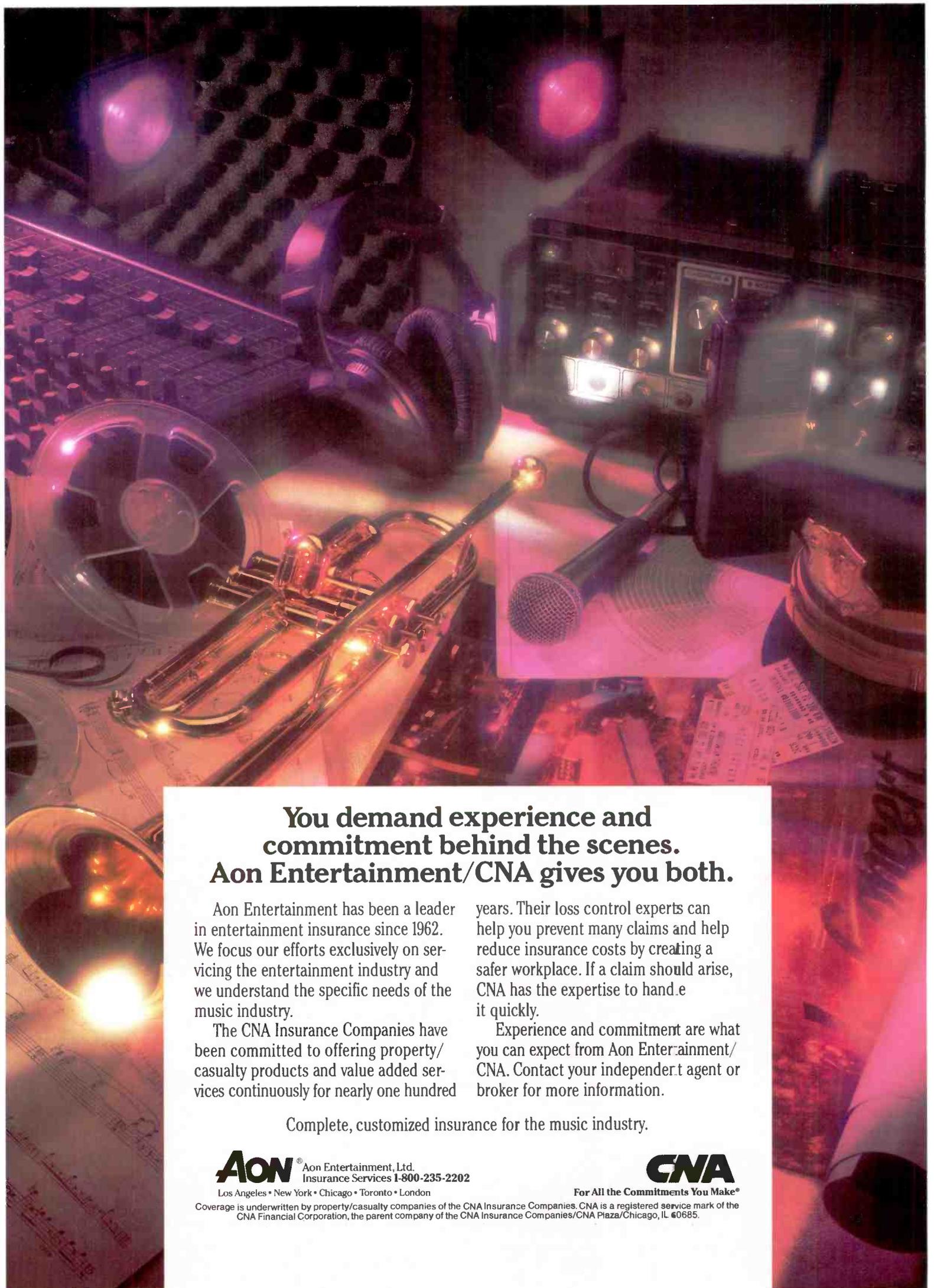
(Continued from page 18)

time audiences have given other songs used in storylines, this was a terrific way to launch the record," Firm says. "It was particularly nice to see Melissa woven into the story, instead of simply coming on, singing the song, and walking off. It presented her as a well-rounded performer."

Unlike past albums, Manchester did not write most of the material on "If My Heart Had Wings" because of her commitment to other projects. She is putting the finishing touches on "I Send A Letter To My Love," a musical theater piece that is planned for a New York debut early next year. Based on Bernice Ruben's novel of the same name, the show grabbed much of her writing attention. To make up for that, Manchester assembled her album with material that she wished she had written herself.

"Another of my main objectives with this album was to stop apologizing for my voice," she says. "I have a great big fat voice that needs great songs in order to shine. In doing that, I found that I was sidestepping a lot of trendy sounds—which was just fine with me. I feel more comfortable and connected with classic sounds."

Although dates have yet to be confirmed, Manchester has begun putting together ideas for a concert tour. "There is nothing better than being on stage," she says. "I have a great band, and we've been together for a long time. It'll be wonderful to work through these new songs with them."



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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	2	5	WEEZER DGC 24629/GEFFEN (10.98/15.98)	WEEZER
2	—	1	LUSCIOUS JACKSON GRAND ROYAL 28356/CAPITOL (10.98/15.98)	NATURAL INGREDIENTS
3	1	50	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
4	3	37	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
5	4	8	HOOTIE & THE BLOWFISH ATLANTIC 82613/AG (10.98/15.98)	CRACKED REAR VIEW
6	9	4	ILL AL SKRATCH MERCURY 522661* (10.98 EQ/15.98)	CREEP WIT' ME
7	5	4	IMMATURE MCA 11068 (9.98/15.98)	PLAYTYME IS OVER
8	6	45	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
9	—	1	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE
10	11	7	L7 SLASH/REPRISE 45624*/WARNER BROS. (10.98/15.98)	HUNGRY FOR STINK
11	7	26	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL
12	15	4	GEORGE HOWARD GRP 9780 (10.98/15.98)	A HOME FAR AWAY
13	12	10	MELVIN RILEY MCA 11016 (9.98/15.98)	GHETTO LOVE
14	13	6	BIG MOUNTAIN GIANT 24563/WARNER BROS. (10.98/15.98)	UNITY
15	16	79	BIG HEAD TODD & THE MONSTERS ● GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
16	14	9	SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA...
17	8	2	BARENAKED LADIES SIRE/REPRISE 45709/WARNER BROS. (10.98/15.98)	MAYBE YOU SHOULD DRIVE
18	20	4	LOVE SPIT LOVE IMAGO 21030 (9.98/15.98)	LOVE SPIT LOVE
19	17	14	AHMAD GIANT 24548/REPRISE (10.98/15.98)	AHMAD
20	39	2	THE TRACTORS ARISTA 18728 (9.98/15.98)	THE TRACTORS

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	24	4	B-TRIBE ATLANTIC 82593/AG (10.98/15.98)	FIESTA FATAL!
22	10	2	ORGANIZED KONFUSION HOLLYWOOD BASIC 61406*/ELEKTRA (10.98/15.98)	STRESS: THE...
23	18	6	TERROR FABULOUS EASTWEST 92327/AG (9.98/15.98)	YAGA YAGA
24	25	3	BOOGIEMONSTERS PENDULUM 29607*/EMI (10.98/15.98)	RIDERS OF THE STORM...
25	21	15	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
26	22	11	FUGEES RUFFHOUSE 57426*/COLUMBIA (9.98 EQ/15.98)	BLUNTED ON REALITY
27	29	2	C-BO AWOL 7196 (8.98/11.98)	AUTOPSY
28	23	31	PRONG EPIC 53019 (9.98 EQ/15.98)	CLEANSING
29	—	1	BBM VIRGIN 39728 (9.98/15.98)	AROUND THE NEXT DREAM
30	19	5	LIGHTER SHADE OF BROWN MERCURY 522479 (10.98 EQ/15.98)	LAYIN' IN THE CUT
31	—	1	SAVATAGE ATLANTIC 82660/AG (10.98/15.98)	HANDFUL OF RAIN
32	30	7	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
33	31	11	BLUR FOOD/SBK 29194/EMI (10.98/15.98)	PARKLIFE
34	27	9	LOREENA MCKENNITT WARNER BROS. 45420 (10.98/15.98)	THE MASK AND MIRROR
35	38	7	EVERETTE HARP BLUE NOTE 89297/CAPITOL (9.98/15.98)	COMMON GROUND
36	33	6	NOFX EPITAPH 86435* (10.98/14.98)	PUNK IN DRUBLIC
37	37	9	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119*/SPARROW (9.98/13.98)	KIRK FRANKLIN
38	32	3	DEADEYE DICK ICHIBAN 6501 (11.98/16.98)	A DIFFERENT STORY
39	26	14	CAUSE & EFFECT ZOO 11056 (10.98/15.98)	TRIP
40	—	1	SANDRA BERNHARD 550 MUSIC 57693/EPIC (10.98 EQ/15.98)	EXCUSES FOR BAD BEHAVIOR

POPULAR UPRIISINGS

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

MAINSTREAMING Youssou: Chaos/Columbia's wish to cross West African star **Youssou N'Dour** over to mainstream audiences in the U.S. is beginning to come true. The Dakar, Senegal-born artist is receiving heavy modern rock and top 40 airplay for the first time with "7 Seconds," a duet with **Neneh Cherry** from his seventh album to be released in the U.S., "The Guide."

"The Guide" is No. 2 this week on the Top World Music Albums chart.

"The essence of our plan was twofold," says **Jay Krugman**, VP of marketing at Columbia. "We targeted his core, and looked to broaden it to a more mainstream audience by broadening the scope of radio."

Julia Eisenthal, marketing director at Columbia, says that N'Dour's participation on **Peter Gabriel's** "So" album and tour in 1986 helped bring him to the attention of mainstream audiences. "Targeting that audience hasn't been pursued like it is now," she says.

The videoclip—directed by **Stephane Sednaoui**, who has worked with **Smashing Pumpkins** and **the Red Hot Chili Peppers**—has crossed over from regional world music, reggae, and rock video shows to MTV's "Alternative Nation" and VH-1.

Also, N'Dour performed at Woodstock '94 Aug. 13, appeared on "Late Show With David Letterman" Aug. 16, and was on the U.K.'s "Top Of The Pops" Aug. 18 and Sept. 1.

On Aug. 3, the label used its own radio show, the Media-America-syndicated "The Columbia Radio Hour," to promote N'Dour.

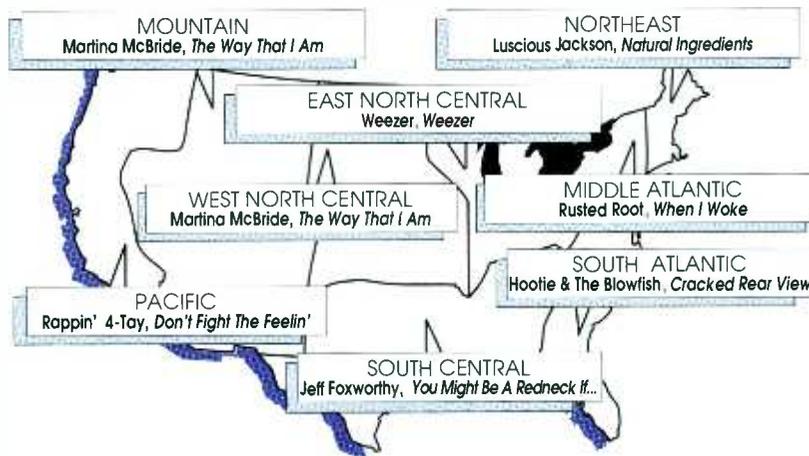
The artist, who sings in French, English, and his native tongue of Wolof, is in the midst of a European tour.

Ivey League: 13records/



Bigga Figgas. San Francisco rapper **JT the Bigga Figma** has experienced sales gains in the Pacific region, where his "Playaz In The Game" was the No. 24 best-selling Heatseeker title on Sept. 3. The album, which is on **JT's** Get Low label, features fellow Bay Area rappers **Rappin' 4-Tay** and **Mac Mall**.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Martina McBride, <i>The Way That I Am</i>	1. Rusted Root, <i>When I Woke</i>
2. Weezer, <i>Weezer</i>	2. Luscious Jackson, <i>Natural Ingredients</i>
3. Luscious Jackson, <i>Natural Ingredients</i>	3. Ill Al Skcratch, <i>Creep Wit' Me</i>
4. Adam Sandler, <i>They're All Gonna Laugh...</i>	4. Weezer, <i>Weezer</i>
5. Jeff Foxworthy, <i>You Might Be A Redneck...</i>	5. Barenaked Ladies, <i>Maybe You Should Drive</i>
6. Deadeye Dick, <i>Different Story</i>	6. Terror Fabulous, <i>Yaga Yaga</i>
7. Big Head Todd/Monsters, <i>Sister Sweetly</i>	7. Adam Sandler, <i>They're All Gonna Laugh...</i>
8. Chip Davis, <i>To Russia With Love</i>	8. Fugees, <i>Blunted On Reality</i>
9. L7, <i>Hungry For Stink</i>	9. Hootie & The Blowfish, <i>Cracked Rear View</i>
10. Melvin Riley, <i>Ghetto Love</i>	10. L7, <i>Hungry For Stink</i>

Rykodisc, the new label created by artist/producer **Michael Ivey** (Billboard, July 9), is taking full advantage of the musical diversity on its first release,

B.Y.O.B.'s self-titled debut. The album, which features Ivey and a host of disc jockeys, singers, and musicians, is a collection of dance, hip-hop, ambi-

ent, jazz, and retro sounds.

"We're gonna hit everywhere with this, because the album is so diverse," says Ivey. "This has a wide appeal because there's a little something for everyone."

The first single, "Too Good To Let Go," was serviced to college and R&B radio in early August.

Ivey and **Jeff Rougvie**, A&R director at Rykodisc, say that good old-fashioned word of mouth is the main vehicle promoting B.Y.O.B.

"We're working it from the street to start," says Rougvie. "I imagine that we'll have better luck getting video play than radio at first."

The videoclip for "Too Good To Let Go" will be serviced to MTV, BET, and the Box this week.

Rougvie says the B.Y.O.B. release epitomizes the concept behind 13records—to expose the alternative side of black music.

"It's the ultimate statement of what Michael wants to do with 13records," he says. "Here's one group that's doing a million different things. Like this was spawned from [Ivey's band] **Basehead**, this album could also spawn solo records."

Rougvie says disc jockey **Citizen Cope**, who appears on the album, is a possible candidate for a solo record on the label.

FINDING FREDDY: Capri-

corn will be running a **Freddy Jones Band** contest on CompuServe Sept. 19-26 to promote the reissue of its self-titled and self-released 1992 album, due Oct. 11.

The label will include the album's artwork and individual photos of the band members. The first 50 users to pick out the Freddy Jones photo will receive an advance CD of the reissue.



Lucky Seeds. The Lightning Seeds' "Lucky You," from their third album, "Jollification," received the most new modern rock airplay for the week ending Aug. 26. Alison Moyet and former Icicle Works member Ian McNabb collaborated with Seeds founder Ian Broudie on two songs on the "Trauma" album.

Those familiar with the band will know that this is a trick question, since there isn't a band member named Freddy Jones.

Meanwhile, the band's current album, "Waiting For The Night," is No. 15 and No. 18 among Heatseeker titles in the West North Central and Mountain regions, respectively.

'3 TENORS' SUIT*(Continued from page 13)*

ductions Ltd. and Rudas Theatrical Organization, with fraud and breach of contract, and has accused all the defendants of copyright infringement and unfair competition. The musician seeks damages in excess of \$1 million, to be determined at trial.

In the suit, filed Aug. 24 in U.S. District Court here, Schifrin states that in November 1993 he began negotiating with Rudas and his company, Resorts Productions Ltd., to arrange and orchestrate at least one medley, with an option for a second, for the Dodger Stadium concert by Jose Carreras, Placido Domingo, and Luciano Pavarotti.

Schifrin claims that a major point of the negotiation was that he should receive "appropriate credit" for his arrangements, including credit in the official program book and on all telecasts of the concert.

The suit claims that Schifrin "was concerned about receiving his credit, emphasizing that the producer had failed to accord him his credit on telecasts and video reproductions of the first 3 Tenors concert in 1990, for which he had also created the arrangement for a medley . . ."

According to the action, Schifrin signed two agreements with Resort Productions on Dec. 10, 1993, to create at least one, and possibly two, arrangements for the 3 Tenors "in exchange for . . . appropriate credit" in what the contracts termed "all media that typically includes key artistic credit."

Carreras, Domingo, and Pavarotti ultimately performed two Schifrin-arranged medleys, "A Tribute To Hollywood" and "Around The World," at the July 16 event.

Schifrin claims that despite the terms of his contracts, Rudas "intentionally failed and refused" to credit him in the program book or on the live and repeat telecasts.

The suit alleges that on the night of the live telecast, Schifrin's attorney noticed the absence of the composer's credit in the program book and inquired if Schifrin's name would appear in the TV credits. The attorney received assurances that it would, and he saw a technician type in Schifrin's name on the credit crawl, but "when Schifrin watched the concert on television, he was shocked and embarrassed to see that his name was not on the list of credits."

The suit contends that since the alleged breach of contract prompts a rescission of the agreement between the composer and Rudas, Rudas' licenses are void, and the producer's licensing companies and licensee Warner Music Group—whose Atlantic Records subsidiary has issued the concert album, and whose home video arm A*Vision has released the videocassette—are liable for infringing on medley copyrights held by Schifrin.

Schifrin is credited for his arrangements in the booklet and on the package for the Atlantic album "The 3 Tenors In Concert 1994," and on the closing credit crawl, the insert booklet, and the package of the like-titled A*Vision videocassette.

At press time, Rudas had not returned a phone call placed to his Pacific Grove, Calif., office seeking comment on the suit. A Warner Music Group spokesperson also did not return a call.

CHRIS MORRIS

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Rifkind Makes A Loud Impact Firm Breaks Ground In Hip-Hop Market

BY HAVELock NELSON

NEW YORK—Music veteran Steven Rifkind became one of hip-hop's innovators when he organized a street-based "guerrilla" marketing network on a national level in 1991. His success with the Steven Rifkind Co. led to the formation of Loud Records, which he created a year later.

What SRC's 21-member national street team does in 15 major markets is grass-roots marketing, Rifkind says.

"[It] involves creating awareness in places like college radio stations, high school basketball games, and neighborhood barber shops," he says. The team posts stickers and distributes hats, sampler tapes, T-shirts, posters, and, in the case of Tha Alkaholiks, coasters.

"What we pass out depends on the group or project," says Rifkind. The process usually begins weeks or even months, before the project being advertised becomes available.

There are no established rules for carrying out the process, says Rifkind, who emphasizes remaining ahead of trends as key to his company's success.

Initially, clients of SRC were hip-hop performers, but Rifkind says the client base is broadening.

"We did something with Nike, and we're swiftly expanding into movies," he says. "We were involved in marketing 'Gunman' for Miramax. And we just did 'Fresh' for them."

When Rifkind began his own record label, skepticism arose concerning SRC's ability to remain unbiased in marketing both Loud product and that of competing labels. Fears abated as SRC demonstrated its ability to successfully market acts like Das-EFX, Soldiers Of MischieF, and Pharcyde.

"Once they saw that SRC and Loud Records were operating as separate companies, and [saw] the success we were having with our own acts, they came on board," says Rifkind.

Loud's current roster features Tha Alkaholiks, former 4th & Bway act Mobb Deep, and the Wu-Tang Clan.

Since debuting last year, the latter's album "Enter The Wu-Tang (36

Chambers)" has been certified gold and has spawned four top 10 rap singles.

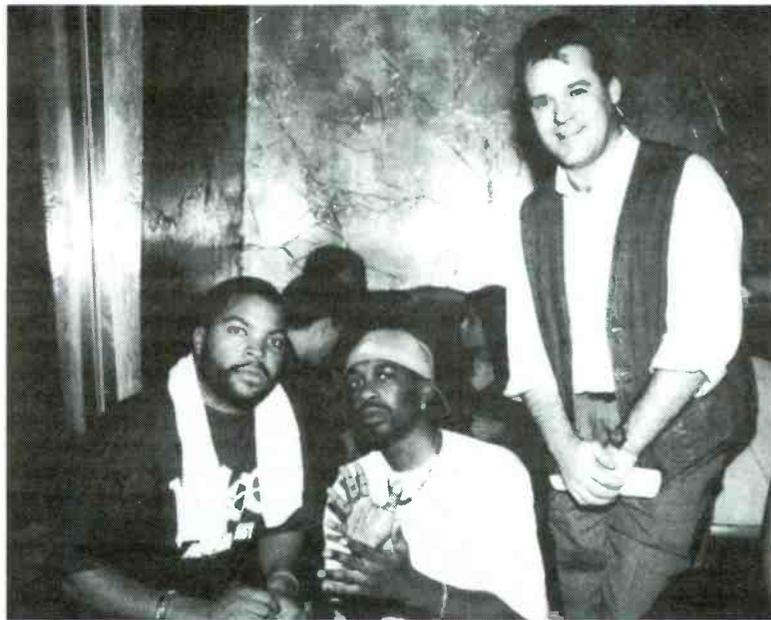
According to SoundScan, Tha Alkaholiks' debut album, "21 & Over," has sold 119,000 units since debuting in August 1993.

On Aug. 30, Loud released its first multi-act compilation, a collection of music inspired by the Miramax film "Fresh." Its moody, Ry Cooderish score was composed by ex-Police drummer Stewart Copeland, and the set includes contributions from Spoonie Gee, Grandmaster Flash & the Furious Five, Funky Four Plus 1 More, Cold Crush Brothers, Fearless Four, Whodini, Wu-Tang Clan, and Raekwon, featuring Ghost Face Killer (from Wu-Tang Clan).

"I Gotcha Back," the initial single
(Continued on next page)



RIFKIND



Far East Rap Encounter. Priority Records rapper Ice Cube traveled to Japan for a concert date at Juliana's Tokyo Discotheque. Pictured, from left, are Cube, K-Dee, and Kenneth Anderson, GM of Juliana's. Ice Cube's upcoming album, "Bootlegs & B-Sides," is scheduled for release Nov. 22. (Photo: Larry Armstrong)

Covington's Columbia Debut Starts But Doesn't Stop With Street Base

BY J.R. REYNOLDS

LOS ANGELES—Hip-hop or R&B? Highlight her youth or her vocal maturity? Those were the questions that had Columbia Records caught between a rock and a hard place with artist Trisha Covington.

The 22-year-old's debut album, "Call Me," due Oct. 18, features an artist whose mature-textured vocals belie her years. That fact, combined with her enthusiasm to develop her craft, had Columbia executives mulling over a variety of images for their new artist. What resulted was a compromise.

Columbia is using an imaging campaign that initially takes advantage of Covington's youthful street base. As the project develops, upper-age demographics will be targeted.

Says Stacy Spikes, associate director of product marketing for Columbia, "We want to start her out as the girl next door, but with a hip-hop flair. But as we work the album, we hope to see her develop a [broad crossover appeal]."

Spikes describes "Call Me" as a radio-friendly album. He says the meaty texture and raspiness of Covington's voice offers a sensuous sound that places her in her own marketing niche. "Trish's voice has a seductive quality apart from the obvious hip-hop sound,

which creates a spot for her right between, say, Mary J. [Blige] and Toni Braxton."

Covington predicts that both young and old listeners will find her music appealing, because the album has qualities that both demographics will enjoy. "My songs deal with love and relationships from a standpoint that everyone can relate to," she says.

"Call Me" was produced by an assortment of contributors, including Covington's brother, Clarence, and Randy Jackson, Columbia's VP of A&R/staff producer, who contributed eight tracks.

"Trish has an amazingly natural-sounding voice," says Jackson. "It has a range that can sometimes reach down into the male range. It has a smoky and sultry quality—but is also in your face, because she's such a strong singer."

Jackson says Covington's versatility and innate ability as a singer, combined with her enthusiastic approach to learning her craft, were the main reasons he signed her to the label.

Says Jackson, "Even though this was the first time she was in a recording studio as a professional, Trish had the kind of voice control that allowed us to use a variety of instrumentation for the various productions... from acoustic piano to tracks with big beats. She can sing with just about anything."

Spikes says the Cleveland native has the voice and demeanor to cross several radio formats, and has wanted to be more aggressive in that pursuit. But Covington's management is more cau-

(Continued on next page)

Memo To Hip-Hop Entrepreneurs: Don't Forget Power Of R&B Loyalty

RECORD BUSINESS 101: Quick, name five R&B acts that were all that five years ago, and can still guarantee platinum or even gold sales today.

Now, try and name five hip-hop acts that can do the same.

Chances are, it's easier to name the R&B acts. The reason is that hip-hop is youth-driven and enthusiastically leans toward the flavor of the quarter. That leads to short-lived careers for rap artists.

R&B acts fare better than their rap counterparts, probably because the music is less trendy, and consumers of R&B generally are older. Because their fans are more loyal, these R&B acts can be counted on to do better catalog business. Unfortunately, this element has been overlooked by many of today's hot business hands.

Today, there are more young black entrepreneurs out there than ever before. Numerous high-profile producers with label deals and businessmen who own their labels are in the game. This leads to opportunities for creating music empires, and some have laid the foundation to do just that. But how often does that foundation include potential catalog powerhouses?

It is common knowledge that a label's catalog ultimately will spell the difference between red ink and black—especially during the slim times.

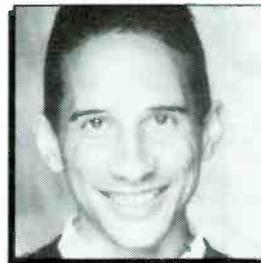
The best example of this is Motown Records, which has one of the premier black music catalogs in the business, thanks to founder Berry Gordy's forward thinking. When Motown had its share of tough times, it was primarily catalog sales that kept the business viable until projects like Zhane, Queen Latifah, and Boyz II Men helped generate beefier revenues into the company.

The point is that there are many enterprising young people out there with a chance to build something that stands the test of time. Yet most are too nearsighted. Only putting out G-funk product, while not exploring other realms of black music, will line pockets for only so long.

For them, this is a wake-up call. Time to build an empire.



by J. R. Reynolds



IF TV IS YOUR VICE: Check out the new one-hour drama "New York Undercover." In the spirit of "Miami Vice," the hip, music-driven cop show of the '80s, "Undercover" features similarly fresh sights and sounds set in the Big Apple, which is sure to appeal to today's street-themed hip-hop generation.

Uptown Entertainment chief Andre Harrell takes executive-producer credits on the show, along with television veteran Dick Wolf ("Law & Order" and "Miami Vice"). Each week will not only take viewers into the world of New York law enforcement—with the usual cops and robbers in the foreground—but will offer generous portions of up-to-the-minute music by today's recording acts.

It will be interesting to see how weekly chart positions of artists will be affected. You can be sure label execs will be checking their SoundScan numbers following episodes where their artists are featured.

At any rate, I caught a sneak preview, and it looks like a winner. Malik Yoba ("Cool Runnings") and Michael DeLorenzo ("Fame" and "Head Of The Class") star as cops working the uptown beat.

Grammy-winning producer James Mtume is the show's musical composer. Bill Duke directs the pilot episode. Look for regular appearances from Gladys Knight, who plays a nightclub owner.

The show premieres Sept. 8 on the Fox television network.

NOT TO BE CONFUSED WITH "Fear Of A Black Hat," the hilarious hip-hop satire that many young people took as a serious documentary, "The Show" is a Russell Simmons film project that will take a candid, real-life look at the lives of today's hip-hop artists.

Artists to be featured include Warren G, Run-D.M.C., Naughty By Nature, and the Wu-Tang Clan; direction is by Brian Robbins. Touted as a hip-hop "Truth Or Dare," the film will include actual concert footage. Currently in production, "The Show" is sched-

(Continued on page 44)



TERRI ROSSI'S RHYTHM SECTION

HITSVILLE, U.S.A.: "I'll Make Love To You" by **Boyz II Men** (Motown) clings to the top of the Hot R&B Singles chart. It's No. 1 in both sales and airplay, with 25 stations ranking it No. 1. "Stroke You Up" by **Changing Faces** (Big Beat) ranks No. 1 at six stations and gets top five airplay at 28 others. "At Your Best" by **Aaliyah** (Blackground) enters the Hot R&B Singles Sales chart at No. 5, giving it a big boost on the overall chart, 10-3. "Body And Soul" by **Anita Baker** (Elektra) continues to make strong radio gains, and sales increase 27%. "Body" is No. 1 at six stations and is top five at another 11. "I'd Give Anything" by **Gerald Levert** (EastWest) is still very much alive. It's No. 1 at five stations, including WBLX-FM Mobile, Ala., WFXA Augusta, Ga., and WMMJ Washington, D.C. It's in the top 10 at 29 other stations.

WINNING WOMEN: This week's Greatest Gainer awards go to singles by two great female artists. The airplay honors go to "Hungah" by **Karyn White** (Reprise), which increases nearly 150% in points, forcing it onto the top half of the chart. "Hungah" gets top five rotation at WRKS New York and WPLZ Richmond, Va., and top 10 play at WROU Dayton, Ohio, and WZFX Fayetteville, N.C. The sales award is won easily by "I Don't Want To Know" by **Gladys Knight** (MCA), which enters the sales-only chart at No. 26. "Know" zooms 70-43 on the overall chart. Knight's **Babyface**-written-and-produced tune has double-digit airplay at 18 stations.

LOOKS CAN BE DECEIVING: "Recognized Thresholds of Negative Stress" by **Boogiemonsters** (Pendulum) and "Joi" by **London Jones** (MCA) both gained points, but were pushed back. "Recognized" has double-digit airplay at WZAK Cleveland, WJTT Chattanooga, Tenn., and WBLS New York. "Joi" is top five at WMYK Norfolk, Va. Three other stations give it top 10 rotation: KTOW Tulsa, Okla., KMJM St. Louis, and WBLK Buffalo, N.Y. Sales were down this week across the board, so these records may rebound.

IT'S AN R&B THANG—DO WE UNDERSTAND? In a speech at Impact last April, **Cornell West** presented an explanation for why African-American mothers have given their children names that range from the unusual to the unpronounceable. West proposed that these mothers instinctively knew that their children would need something special that was solely and uniquely their own. Hence, we have the name game: Tamiqua, Shaniqua, Shaquonda, Shimon—you know them all. While we acknowledge the specialness of these names, we all know if these young ladies do not live their lives in a way that is special and unique, then they will live ordinary lives, just like any Mary or Susan. If these young men and women do not take pride in themselves, learn to understand themselves, and care for themselves, then the only thing special about them will be their names.

R&B music, in all of its derivative forms, has always been special and unique to Americans of African descent. We have lived this music from the origins of gospel in the fields of the American South. We developed similar sounds and rhythms in the Caribbean fields, while cutting sugar cane. Some of our music comes from deep-rooted sorrow; so much comes from the relief, and sometimes joy, of still being alive. However it comes, R&B has always been our music, and we should celebrate and protect its uniqueness and all of the good things that we get from it—from an exciting industry to personal pleasure—even those of us whose name isn't Taisha!

R&B

TRISHA COVINGTON

(Continued from preceding page)

tious, fearing that moving too quickly could jeopardize her street base.

"Right now, Trish can go anywhere in L.A. and people on the street know who she is," says Spikes. "So, I feel her street credibility will always be there, especially since her brother is a growing producer in the business. Our goal is to develop her to be more than a hip-hop artist."

In order to do that, Spikes says that the first single, "(Why You Wanna) Play Me Out?," will be serviced first to R&B radio. "It goes out Sept. 20, with mixes of the single going to the hip-hop community," says Spikes.

The music video is just as important as the single's radio campaign, according to Spikes, and the concept will be less abstract than most clips. "It's not finalized yet, but I'm hoping the concept follows the storyline of the lyrics," he says.

Spikes says the label will be advertising at retail outlets, and will employ the standard point-of-purchase flats, streamers, etc. "But radio will be our biggest sales tool," he says.

Columbia plans to promote Covington's music to top 40/rhythm-crossover and top 40/mainstream, but only after solidifying the artist's R&B base. Says Spikes, "We'll go there maybe two weeks to a month after the single first drops to R&B."

Spikes says that promoting Covington at R&B/adult stations will come later.

Columbia's Jackson says that if the market will support it, Covington will go on a concert tour in support of her album. "Plans are in the works for Trish to tour using a live band," he says. "We're also looking at putting her on the bill of the upcoming Vibe [magazine] tour."

LOUD IMPACT

(Continued from preceding page)

by Giant signee the Genius, also from Wu-Tang Clan, was released Aug. 15.

Rifkind says that "Fresh" is like the "Inkwell" soundtrack in that it incorporates old-school tracks as well as new cuts.

SRC and Loud share offices in New York and Los Angeles; many employees also are shared. Loud is distributed through a relationship with RCA/BMG.

The label boasts a youthful staff that includes GM Rich Isaacson; Jonathan Rifkind, VP of promotion (and Rifkind's younger brother); Daryle Lockhart, senior director of promotions and marketing/New York; Trevor Williams, senior director of promotions and marketing/Los Angeles; and Mar Reagon manager Matt Life, a former Source magazine editor.

Rifkind, who is 32, was raised in the record business. His family owned Spring Records, whose output in the '70s and '80s included releases by Millie Jackson, Joe Tex, Fatback, Joe Simon, and Fonda Rae.

At 15, Rifkind began working as an intern at Spring. After graduating from high school, Rifkind officially entered the record industry, working in the mailroom at A&M Records before returning to the family-owned label.

"Joe Medlin, who was director of (Continued on page 44)

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	5	FLAVA IN YA EAR (C) (M) (T) (X) BAD BOY 7-9001/ARISTA	◆ CRAIG MACK 1 week at No. 1
2	1	2	15	TOOTSEE ROLL (C) (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
3	4	6	3	JUICY/UNBELIEVABLE (C) (D) (M) (T) BAD BOY 7-9004/ARISTA	◆ THE NOTORIOUS B.I.G.
4	3	1	15	FUNKDAFIED ▲ (C) (T) SO SO DEF/CHAOS 77523/COLUMBIA	◆ DA BRAT
5	5	4	7	THIS D.J. (C) (M) (T) (X) VIOLATOR/RAL 853 236/ISLAND	◆ WARREN G
6	6	5	19	FANTASTIC BOYAGE ▲ (C) (M) (T) (X) TOMMY BOY 617	◆ COOLIO
7	8	9	7	BOP GUN (ONE NATION) (M) (T) (X) PRIORITY 53161*	◆ ICE CUBE
8	7	7	19	BACK IN THE DAY (C) (M) (T) (X) GIANT 18217/WARNER BROS.	◆ AHMAD
9	11	15	11	NUTTIN' BUT LOVE (C) (M) (T) UPTOWN 54865/MCA	◆ HEAVY D & THE BOYZ
10	9	10	6	ROMANTIC CALL (C) (M) (T) EPIC 77624	◆ PATRA FEATURING YO-YO
11	17	16	10	TAKE IT EASY (M) (T) WEEDED 20094*/NERVOUS	◆ MAD LION
★★★ GREATEST GAINER ★★★					
12	20	—	2	I SAW IT CUMMIN' (C) (M) (T) (X) PMD 62952/RCA	◆ PMD
13	10	8	13	FUNKY Y-2-C (C) (M) (T) (X) CHAOS 77461/COLUMBIA	◆ THE PUPPIES
14	19	24	4	THUGGISH RUGGISH BONE (C) (T) RUTHLESS 5527/RELATIVITY	◆ BONE THUGS N HARMONY
15	13	12	5	AFRO PUFFS (C) DEATH ROW/INTERSCOPE 98233/AG	◆ THE LADY OF RAGE
16	12	11	9	GIVE IT UP (C) (M) (T) (X) DEF JAM/RAL 853 316/ISLAND	◆ PUBLIC ENEMY
17	14	13	10	SOUTHERNPLAYALISTICADILLACMUZIK (C) (D) (M) (T) LAFACE 2-4070/ARISTA	◆ OUTKAST
18	15	18	7	ACTION ◆ TERROR FABULOUS FEAT. NADINE SUTHERLAND (C) (D) (M) (T) EASTWEST 98260/AG	◆ FUGEES (TRANZLATOR CREW)
19	16	14	15	NAPPY HEADS (C) (M) (T) RUFFHOUSE 77643/COLUMBIA	◆ QUEEN LATIFAH
20	21	20	9	BLACK HAND SIDE (C) (T) (X) MOTOWN 2249	◆ ILL AL SKRATCH
21	18	17	16	WHERE MY HOMIEZ? (C) (M) (T) MERCURY 858 462	◆ BOOGIEMONSTERS
22	22	23	6	RECOGNIZED THRESHOLDS OF... (C) (T) PENDULUM 58184/EMI	◆ MIC GERONIMO
23	27	—	2	IT'S REAL (C) (T) (X) BLUNT 4912/TVT	◆ WARREN G & NATE DOGG
24	23	19	19	REGULATE ▲ (C) DEATH ROW/INTERSCOPE 98280/AG	◆ GANG STARR
25	NEW ▶	1	1	DWYCK (C) (T) CHRYSALIS 58257/EMI	◆ DA YOUNGSTA'S
26	37	—	2	HIP HOP RIDE (C) (T) EASTWEST 98240	◆ ABOVE THE LAW
27	30	42	6	BLACK SUPERMAN (C) (T) RUTHLESS 5516/RELATIVITY	◆ GRAVEDIGGAZ
28	26	21	11	DIARY OF A MADMAN (C) (T) GEE STREET 854 062/ISLAND	◆ VOLUME 10
29	25	22	22	PUMP (C) (M) (T) IMMORTAL 62844/RCA	◆ WU-TANG CLAN
30	28	26	12	CAN IT BE ALL SO SIMPLE (C) (T) (X) LOUD 62891/RCA	◆ ARTIFACTS
31	31	27	7	WRONG SIDE OF DA TRACKS (C) (M) (T) BIG BEAT 98285/AG	◆ BIG DADDY KANE
32	39	31	4	IN THE PJ'S (C) (M) MCA 54884	SAM THE BEAST
33	24	25	4	GUCCI DANCE LIVE (M) (T) SIREN 109*	◆ DRED SCOTT
34	NEW ▶	1	1	CHECK THE VIBE (C) (T) TUFF BREAK 7014/A&M	◆ LUKE
35	34	46	5	IT'S YOUR BIRTHDAY (C) (M) (T) LUKE 176	◆ THE ROOTS
36	41	47	3	DISTORTION TO STATIC (C) (T) DGC 92724/GEFFEN	◆ RAYVON
37	29	30	7	NO GUNS, NO MURDER (M) (T) (X) VP 5399*	◆ NICE & SMOOTH
38	47	39	11	OLD TO THE NEW (C) (T) RAL 853 238/ISLAND	◆ FLATLINERZ
39	46	48	4	LIVE EVIL (C) (M) (T) DEF JAM/RAL 853 356/ISLAND	◆ GENIUS
40	45	41	8	NONE OF YOUR BUSINESS/HEAVEN OR HELL (C) (D) (M) (T) NEXT PLATEAU/LONDON 857 578/ISLAND	◆ E-40
41	NEW ▶	1	1	I GOTCHA' BACK (C) (T) LOUD 62967/RCA	◆ THE CROOKLYN DODGERS
42	32	32	16	CAPTAIN SAVE A HOE (C) (T) SICK WID' IT 42230/JIVE	◆ 12 GAUGE
43	33	29	17	CROOKLYN (C) (T) 40 ACRES AND A MULE 54837/MCA	◆ PATRA
44	43	35	41	DUNKIE BUTT (PLEASE PLEASE PLEASE) ● (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.	◆ HAMMER
45	35	28	26	WORKER MAN (C) (M) (T) EPIC 77289	◆ SMIF-N-WESSUN
46	44	37	9	DON'T STOP (C) (M) (T) (X) GIANT 18136/REPRISE	◆ HOUSE OF PAIN
47	42	43	19	BUCKTOWN (M) (T) WRECK 20069*/NERVOUS	◆ HAMMER
48	48	40	6	ON POINT (M) (T) (X) TOMMY BOY 623*	◆ KING JUST
49	36	34	27	PUMPS AND A BUMP ● (C) (D) (T) (X) GIANT 18218/WARNER BROS.	
50	40	33	18	WARRIOR'S DRUM (C) (T) BLACK FIST 27491/SELECT STREET	

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.

BUBBLING UNDER™ HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	5	4	IN THE PJ'S BIG DADDY KANE (MCA)	14	22	6	CHECK THE VIBE DRED SCOTT (TUFF BREAK/A&M)
2	18	2	CHOCOLATE Y'N-VEE (RAL/ISLAND)	15	14	3	DISTORTION TO STATIC THE ROOTS (DGC/GEFFEN)
3	2	3	EVERYBODY'S GOT SUMMER ATLANTIC STARR (ARISTA)	16	11	7	ON POINT HOUSE OF PAIN (TOMMY BOY)
4	4	4	NO DISTURB SIGN BERES HAMMOND (ELEKTRA)	17	16	5	LUV ME DOWN SLOWLY NITA WHITAKER (BLACK LION/SIN-DROME)
5	6	2	I'LL BE AROUND R. FREDMAN/RIPPINGTONS FEAT. J. OSBORNE (GRP)	18	20	4	LIVE EVIL FLATLINERZ (DEF JAM/RAL/ISLAND)
6	7	2	MAKE UP YOUR MIND VERONICA LYNN (PMD/RCA)	19	—	1	I GOTCHA' BACK GENIUS (LOUD/RCA)
7	—	1	DWYCK GANG STARR (CHRYSALIS/EMI)	20	15	5	FOREVER LOVE BOBBY WOMACK (CONTINUUM)
8	—	1	YOU DON'T KNOW NOTHIN' FOR REAL (A&M)	21	—	2	LOVE WOMAN SO MAD LION (BREAK A DAWN/VP)
9	3	6	BLACK SUPERMAN ABOVE THE LAW (RUTHLESS/RELATIVITY)	22	—	1	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA)
10	9	3	PARTY DIS-N-DAT (EPIC STREET/EPIC)	23	17	3	X IN YOUR SEX EX-GIRLFRIEND (REPRISE)
11	12	6	CAUGHT IN THE MIDDLE JULIET ROBERTS (REPRISE)	24	—	1	SUMMA THANG JAZE (SPIN-IT/WARLOCK)
12	8	7	WRONG SIDE OF DA TRACKS ARTIFACTS (BIG BEAT/ATLANTIC)	25	—	1	TIME'S UP O.C. (WILD PITCH/EMI)
13	13	2	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.

Billboard TOP R&B ALBUMS

FOR WEEK ENDING SEPT. 10, 1994

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	NEW		1	*** No. 1/Hot Shot Debut *** CHANGING FACES SPOILED ROTTEN/BIG BEAT 92369/AG (9.98/15.98) 1 week at No. 1		1
2	5	7	10	BONE THUGS N HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
3	1	1	6	MC EHT FEATURING CMW EPIC STREET 57696*/EPIC (10.98 EQ/15.98)	WE COME STRAPPED	1
4	NEW		1	PUBLIC ENEMY DEF JAM/RAL 523362*/ISLAND (10.98/16.98)	MUSE SICK-N-HOUR MESS AGE	4
5	3	3	14	AALIYAH BLACKGROUND 41533*/JIVE (9.98/13.98)	AGE AIN'T NOTHING BUT A NUMBER	3
6	4	2	12	WARREN G VIOLATOR/RAL 52335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	1
7	2		2	PRINCE WARNER BROS. 45700 (10.98/16.98)	COME	2
8	6	5	9	BIG MIKE RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	4
9	7	4	9	DA BRAT SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
10	9	8	9	KEITH SWEAT ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	1
11	11	11	10	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
12	10	9	14	HEAVY D & THE BOYZ UPTOWN 10988*/MCA (10.98/15.98)	NUTTIN' BUT LOVE	1
13	8	6	3	GRAVEDIGGAZ GEE STREET 524016*/ISLAND (9.98 EQ/15.98)	6 FEET DEEP	6
14	12	10	18	OUTKAST LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	3
15	13	13	13	69 BOYZ RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
16	NEW		1	THE JERKY BOYS SELECT 92411*/AG (10.98/15.98)	JERKY BOYS 2	16
17	15	14	42	R. KELLY JIVE 41527 (10.98/15.98)	12 PLAY	1
18	17	15	12	PATTI LABELLE MCA 10870 (10.98/15.98)	GEMS	7
19	14	12	6	COOLIO TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	5
20	19	19	7	ABOVE THE LAW RUTHLESS 5524*/RELATIVITY (9.98/16.98)	UNCLE SAM'S CURSE	15
21	20	18	59	TONI BRAXTON LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	1
*** GREATEST GAINER ***						
22	27	34	4	ILL AL SKRATCH MERCURY 522661* (10.98 EQ/15.98) HS	CREEP WIT' ME	22
23	16	16	48	AARON HALL SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
24	22	80	3	C-BO AWOL 7196/SOLAR (8.98/11.98) HS	AUTOPSY	22
25	18	17	6	JAMIE FOXX FOX 66436 (9.98/15.98)	PEEP THIS	12
26	23	24	54	BABYFACE EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
27	21	20	37	PATRA EPIC 53763* (9.98 EQ/15.98) HS	QUEEN OF THE PACK	15
28	25	25	83	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25
29	29	27	4	IMMATURE MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	27
30	33	30	13	EIGHTBALL & MJG SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	11
31	24	21	23	SOUNDTRACK DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	1
32	31	26	40	SNOOP DOGGY DOGG DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
33	32	31	10	MELVIN RILEY MCA 11016 (9.98/15.98) HS	GHETTO LOVE	23
34	26	22	44	TEVIN CAMPBELL QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	3
35	30	23	9	TAKE 6 REPRIS 45497/WARNER BROS. (10.98/15.98)	JOIN THE BAND	17
36	37	37	19	NAS COLUMBIA 57684* (9.98 EQ/15.98)	ILLMATIC	2
37	35	28	4	GEORGE HOWARD GRP 9780 (9.98/15.98) HS	A HOME FAR AWAY	28
38	34	33	29	ZHANE ILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	8
39	40	44	3	C+C MUSIC FACTORY COLUMBIA 66160* (10.98 EQ/16.98)	ANYTHING GOES!	39
40	41	38	67	JANET JACKSON VIRGIN 87825 (10.98/16.98)	JANET.	1
41	28		2	ORGANIZED KONFUSION HOLLYWOOD BASIC 61406*/ELEKTRA (10.98/15.98) HS	STRESS: THE EXTINCTION AGENDA	28
42	38	39	15	NORMAN BROWN MOJAZZ 0301/MOTOWN (9.98/13.98)	AFTER THE STORM	21
43	43	36	13	BEASTIE BOYS CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	2
44	39	32	20	ALL-4-ONE BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	12
45	48	43	52	MARIAH CAREY COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
46	44	41	19	SOUNDS OF BLACKNESS PERSPECTIVE 9006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
47	50	42	3	BOOGIEMONSTERS PENDULUM 29607*/EMI (10.98/15.98) HS	RIDERS OF THE STORM: THE UNDERWATER ALBUM	42
48	49	46	5	VARIOUS ARTISTS NPG 71006*/BELLMARK (9.98/15.98)	1-800-NEW FUNK	46

Albms 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. ■ indicates past or present Heatseeker title. ©1994, Billboard/BPI Communications, and SoundScan, Inc.

49	36	29	9	HOUSE OF PAIN TOMMY BOY 1089* (11.98/15.98)	SAME AS IT EVER WAS	12
50	52	56	39	ICE CUBE PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	1
51	42	35	27	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98)	GREATEST HITS (1980-1994)	23
52	47	45	42	WU-TANG CLAN LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
53	56	53	31	TOP AUTHORITY TRAK 72576/SOLAR (10.98/15.98) HS	SOMETHIN' TO BLAZE TO	21
54	54	51	10	TERROR FABULOUS EASTWEST 92327/AG (9.98/15.98) HS	YAGA YAGA	51
55	46	40	12	MC BREED WRAP 8133/CHIBAN (9.98/17.98)	FUNKAFIED	9
56	NEW		1	WHITEHEAD BROS. MOTOWN 0346 (9.98/13.98)	SERIOUS	56
57	51	49	36	JODECI UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	1
58	55	48	13	EL DEBARGE REPRIS 45375/WARNER BROS. (10.98/15.98)	HEART MIND & SOUL	24
59	59	58	93	KENNY G ARISTA 18646 (10.98/15.98)	BREATHLESS	2
60	53	47	16	SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*/COLUMBIA (10.98/15.98)	'N GATZ WE TRUSS	4
*** PACESETTER ***						
61	72	54	23	INCOGNITO TALKIN LOUD 522036*/JIVE (9.98/13.98) HS	POSITIVITY	54
62	71	73	93	SOUNDTRACK ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
63	NEW		1	WEST COAST BAD BOYS NO LIMIT 7187/SOLAR (9.98/15.98)	ANOTHA LEVEL OF THE GAME	63
64	45		2	JIMI HENDRIX MCA 11063 (10.98/16.98)	WOODSTOCK	45
65	60	59	3	BOOTSY COLLINS WARNER ARCHIVES 26581/WARNER BROS. (7.98/11.98)	BACK IN THE DAY: THE BEST OF BOOTSY	59
66	57	62	95	SADE EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
67	62	55	15	JERU THE DAMAJA PAYDAY 124011*/FFRR (9.98/14.98)	THE SUN RISES IN THE EAST	5
68	70	64	46	SALT-N-PEPA NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	6
69	58	50	7	LUKE LUKE 6996* (9.98/14.98)	FREAK FOR LIFE 6996	24
70	84	91	50	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98) HS	COMIN' OUT HARD	40
71	65	57	6	SIR MIX-A-LOT RHYME CARTEL/AMERICAN 45540*/WARNER BROS. (10.98/15.98)	CHIEF BOOT KNOCKA	28
72	81	67	31	CE CE PENISTON A&M 0138 (10.98/15.98)	THOUGHT 'YA KNEW	20
73	69	63	41	QUEEN LATIFAH MOTOWN 6370 (9.98/15.98)	BLACK REIGN	15
74	68	61	7	EVERETTE HARP BLUE NOTE 89297/CAPITOL (9.98/15.98) HS	COMMON GROUND	44
75	61	52	3	VARIOUS ARTISTS THE RIGHT STUFF 29139/CAPITOL (7.98/11.98)	SLOW JAMS THE TIMELESS COLLECTION VOLUME 1	52
76	73	70	11	FUGEES (TRANZLATOR CREW) RUFFHOUSE 57462*/COLUMBIA (9.98 EQ/15.98) HS	BLUNTED ON REALITY	62
77	63	65	36	VARIOUS ARTISTS THUMP 4010 (9.98/16.98)	OLD SCHOOL	35
78	79	72	12	BORN JAMERICANS DELICIOUS VINYL/EASTWEST 92349/AG (9.98/15.98) HS	KIDS FROM FOREIGN	36
79	67	75	3	THE ISLEY BROTHERS LEGACY 57860/EPIC (7.98 EQ/11.98)	BEAUTIFUL BALLADS	67
80	83	84	10	SHANICE MOTOWN 0302* (9.98/13.98)	21...WAYS TO GROW	46
81	66	76	9	NICE & SMOOTH RAL 52336*/ISLAND (9.98/15.98)	JEWEL OF THE NILE	13
82	NEW		1	TROOP BUST IT 72983 (10.98/16.98)	A LIL' SUMPIN' SUMPIN'	82
83	86	79	24	ANGELA WINBUSH ELEKTRA 61591 (10.98/15.98)	ANGELA WINBUSH	11
84	78	68	14	AHMAD GIANT 24548*/WARNER BROS. (10.98/15.98)	AHMAD	48
85	88	93	44	TOO SHORT JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	1
86	98		2	POOH-MAN IN-A-MINUTE 8600 (9.98/16.98)	AIN'T NO LOVE	86
87	95	85	44	ZAPP & ROGER REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
88	93	88	14	AL JARREAU REPRIS 45422/WARNER BROS. (10.98/15.98)	TENDERNESS	25
89	82	89	18	THE BRAND NEW HEAVIES DELICIOUS VINYL/EASTWEST 92319/AG (10.98/15.98)	BROTHER SISTER	26
90	77	82	56	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
91	99		2	TANYA BLOUNT ISLAND 521514 (9.98/13.98)	NATURAL THING	91
92	74	71	26	HAMMER GIANT 24545/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	2
93	90	86	42	A TRIBE CALLED QUEST JIVE 42197* (10.98/15.98)	MIDNIGHT MARAUDERS	1
94	76	60	6	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'	60
95	89	74	3	VARIOUS ARTISTS THE RIGHT STUFF 29140/CAPITOL (7.98/11.98)	SLOW JAMS THE TIMELESS COLLECTION VOLUME 2	74
96	97	83	27	GERALD ALBRIGHT ATLANTIC 82552/AG (10.98/16.98)	SMOOTH	25
97	75	78	13	VARIOUS ARTISTS THUMP 4020 (10.98/15.98)	OLD SCHOOL VOLUME II	35
98	RE-ENTRY		10	DAVID SANBORN ELEKTRA 61620 (10.98/16.98)	HEARSAY	39
99	92		56	TONY! TONI! TONE! WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3
100	80	77	48	E-40 SICK WID' IT 41537/JIVE (8.98/11.98) HS	THE MAIL MAN	13

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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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top hits like 'I'll Make Love to You' and 'Stroke You Up'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent hits like 'I'm Ready' and 'Regulate'.

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

- 64 TITLE (Publisher - Licensing Org.) Sheet Music Dist. 100% PURE LOVE (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) HL
44 90'S GIRL (Louis St., BMI/Scrap Pyle, BMI/Trueazin' Type Nite, ASCAP/Donni, ASCAP/Zomba, ASCAP/Mr. Peanut Butter, ASCAP/Smokin' Sound, ASCAP/WB, ASCAP) CPP/WBM
41 ACTION (EMI Blackwood, BMI) HL
38 AFRO PUFFS (Suge, ASCAP)
16 ALWAYS IN MY HEART (Sony, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
50 ANYTHING (FROM ABOVE THE RIM) (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI) WBM
6 ANY TIME, ANY PLACE/AND ON AND ON (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
80 ANYTIME YOU NEED A FRIEND (Sony Songs, BMI/Rye Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM
3 AT YOUR BEST (YOU ARE LOVE) (Bovina, ASCAP/EMI April, ASCAP)
19 BACK & FORTH (Zomba, BMI/R. Kelly, BMI) CPP
45 BACK IN THE DAY (Interscope, ASCAP/Atlantic, ASCAP/WB, ASCAP/Kendal, ASCAP) WBM
58 BIGGEST PART OF ME (Windswept Pacific, ASCAP/Longitude, BMI) WBM
4 BODY & SOUL (EMI Virgin, BMI/Shipwreck, BMI/EMI Virgin, ASCAP/Future Furniture, ASCAP)
29 BOOTY CALL (Donni, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/MCA, ASCAP/Tadej, ASCAP/Color It Funky, ASCAP/Saja, BMI/Troutman, BMI) CPP/HL/WBM
39 BOP GUN (ONE NATION) (Gangsta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WBM
92 BOW WOW (Booby Ooty, BMI)
88 BRAND NEW (Mass Confusion, ASCAP/EMI April, ASCAP/DeSwing Mob, ASCAP)
91 CAN'T GET ENOUGH (Ecaf, BMI/Sony Songs, BMI/BrownTown Sound, BMI/Yab Yum, BMI/Sony, BMI)
34 CAN U GET WIT IT (DeSwing, ASCAP/EMI April, ASCAP)
90 THE CHOICE IS YOURS (Irving, BMI/Howie Tee, BMI/Ford-Payne, BMI/Copyright Control)
86 COLOR ME BLUE (Songs From The Avenue, ASCAP/Lee Gee, ASCAP/Rons, ASCAP)
79 DON'T FRONT (Potential, BMI/Missjones, BMI/T'Ziah's, BMI/Wikid & Evil, BMI/Tumblin' Dice, ASCAP)
13 DO YOU WANNA GET FUNKY (Cole-Civilites, ASCAP/Duranman, ASCAP/EMI Virgin, ASCAP) HL
26 ENDLESS LOVE (Pgg, ASCAP/Brockman, ASCAP/Intersong, ASCAP)
31 EVERYTHING IS GONNA BE ALRIGHT (Flyte Tyme, ASCAP/New Hidden Valley, ASCAP/Casa David, ASCAP) WBM
33 FANTASTIC VOYAGE (T-Boy, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP) HL
10 FLAVA IN YA EAR (For Ya Ear, ASCAP/Jance Combs, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
9 FUNKDAFIED (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP)
53 FUNKY Y-2-C (No Hassle, ASCAP)
59 GIVE IT UP (Suburban Funk, BMI/Bring The Noise, BMI/Def American, BMI/Irving, BMI) CPP
100 GUCCI DANCE LIVE (Big Apple Bite, BMI)
77 HAPPINESS (Blue Water, BMI/EastWest, BMI/Warner Chappell, BMI/Lanoma, ASCAP/EMI April, ASCAP) HL/WBM
82 HERE I AM (Lu Eila, ASCAP/EMI, ASCAP/Kemist, ASCAP)
71 HIP HOP RIDE (Marley Marl, ASCAP/EMI April, ASCAP/Top Jam, BMI/Supreme C, ASCAP)
89 HONEY (Sony, BMI/Ecaf, BMI)
40 HUNGAH (Warner-Tamerlane, ASCAP/Kings Kid, BMI/Flyte Tyme, ASCAP)
5 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
43 I DON'T WANT TO KNOW (Sony, BMI/Ecaf, BMI)
63 IF ANYTHING EVER HAPPENED TO YOU (PSO Ltd., ASCAP/Music By Candlelight, ASCAP/Music Corp. Of America, BMI/MCA, BMI/Neiana, BMI)
1 I'LL MAKE LOVE TO YOU (Sony Songs, BMI/Ecaf, BMI) HL
73 I'LL TAKE HER (Gabz, ASCAP/Brian-Paul, ASCAP/11.C, ASCAP/Deep Soul, ASCAP/III, ASCAP)
12 I MISS YOU (MCA, ASCAP/Jamron, ASCAP/Sweetness, BMI) HL
30 I'M NOT OVER YOU (Last Song, ASCAP/Third Coast, ASCAP)
84 I'M ON MY KNEES (Zomba, ASCAP)
67 INFATUATION (Foxhole, BMI)
68 I SAW IT CUMMIN' (PMD, ASCAP/Bridgeport, BMI)
62 I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM
96 IT'S REAL (TVT, ASCAP/DJ Inv, BMI)
99 IT'S YOUR BIRTHDAY (Pac Jam, BMI)
70 I'VE HAD ENOUGH (Ye!RAHC, BMI/Almo Irving, BMI)
47 I WANNA BE DOWN (Human Rhythm, BMI/Young Legend, ASCAP)
78 JOI (Young Bob, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Gimme Some Hot Sauce, ASCAP/Famous, ASCAP/Mo Better Groove, ASCAP)
22 JUICY/UNBELIEVABLE (Tee Tee, ASCAP/Jance Combs, ASCAP)
15 LETITGO (Controversy, ASCAP/WB, ASCAP)
85 LET ME LOVE YOU (Bam Jams, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) WBM
55 NAPPY HEADS (Tete San Ko, ASCAP/Diverse Creation, ASCAP/Sony, ASCAP/EMI Blackwood, BMI) HL
7 NEVER LIE (Hook, ASCAP/Zomba, ASCAP/Teaspoon, ASCAP) CPP
83 NO GUNS, NO MURDER (Dope On Plastic, ASCAP/BAMB, BMI)
81 NONE OF YOUR BUSINESS (Sons Of K-oss, ASCAP/Out Of The Basement, ASCAP/Unart, BMI/Next Plateau, ASCAP) CPP
93 NOTHING HAS EVER FELT LIKE THIS (Aural Elixir, ASCAP/Rosalie, ASCAP)
21 NUTTIN' BUT LOVE (Kid Capri, ASCAP/EMI April, ASCAP/Eazy-Duzit, ASCAP) HL
97 OLD BECOMES NEW (Kharatroy, ASCAP/Chrysalis, ASCAP)
66 PASS THE LOVIN' (Night Rainbow, ASCAP/Brown Girl, ASCAP/Kwakwani, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/Darin Whittington, ASCAP)
65 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/ippahc, ASCAP/Sony, ASCAP) CPP
98 PUMP (Troutman, BMI/Saja, BMI/Rubber Band, BMI) WBM
75 RECOGNIZED THRESHOLDS OF NEGATIVE STRESS (Juggernaut Plastic, ASCAP/Rogli, ASCAP/EMI, ASCAP/Dysfunctional Family, ASCAP)

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top hits like 'Your Love Is A...' and 'Where Is My Love?'.

Singles with increasing sales. © 1994 Billboard/BPI Communications and SoundScan, Inc.

- 17 THE RIGHT KINDA LOVER (Flyte Tyme, ASCAP/New Perspective, ASCAP) WBM
76 UNITED FRONT (EMI Blackwood, BMI/Arrested Development, BMI)
35 ROMANTIC CALL (Howie Tee, BMI/Irving, BMI/Zomba, ASCAP/Aunt Hilda, ASCAP/Street Knowledge, ASCAP) CPP
60 VIBE (9th Town, ASCAP/Naughty, ASCAP/Rodsongs, ASCAP/Almo, ASCAP)
14 SENDING MY LOVE (9th Town, ASCAP/Naughty, ASCAP/WB, ASCAP) WBM
37 WEEKEND LOVE/BLACK HAND SIDE (Queen Latifah, ASCAP/S.I.D., ASCAP)
27 SLOW WINE (Tony Toni Tone, ASCAP/Pri, ASCAP/Rap And More, BMI)
42 WHAT ABOUT US (EMI April, ASCAP/DeSwing Mob, ASCAP/Saja, BMI/Troutman, BMI/Devel-Up-Mo, BMI) WBM
54 SOMEONE TO LOVE (New Perspective, ASCAP)
94 SOMETHING'S WRONG (BUMP N' GRIND) (Zomba, BMI) CPP
52 SOUTHERNPLAYALISTICADILLACMUZIK (Gnat Booty, ASCAP/Chrysalis, ASCAP/Stiff Shirt, BMI/Organized Noise, BMI) CPP
23 SPEND THE NIGHT (Zomba, BMI/R. Kelly, BMI) CPP
2 STROKE YOU UP (Zomba, BMI) CPP
20 SUMMER BUNNIES (Zomba, BMI/R. Kelly, BMI/Taking Care Of Business, BMI) CPP
72 SWEET FUNKY THING (MCA, ASCAP/Matac, ASCAP/Mygag, ASCAP/Polygram, ASCAP/Mad Fly, ASCAP)
48 TAKE IT EASY (Misam, ASCAP)
18 THIS D.J. (Warren G, ASCAP)
46 THROUGH THE RAIN (K-Jack Top 10, ASCAP/Neroses, ASCAP)
57 THUGGISH RUGGISH BONE (Ruthless Attack, ASCAP/Dollarz-N-Sense, BMI/Keenu, BMI)
95 TONIGHT (Stiff Shirt, BMI/Organized Noise, BMI)
51 TONIGHT (Nikka Duz it, ASCAP/MCA, ASCAP)
11 TOOTSEE ROLL (Downlow Quad, BMI)
28 TURN DOWN THE LIGHTS (Bobizzz, BMI/Metree, BMI/Sony, BMI)

Casablanca Records' Hits Hold Up As Time Goes By

STEPS IN TIME: The imminent release of "The Casablanca Records Story" on Mercury has left us misty with '70s-soaked nostalgia.

No single entity defined the disco movement as boldly and clearly as the Neil Bogart-founded label. Sure, there were other labels with notable creative spunk and influence. But Casablanca managed to capture the oblivious joy, raw sexual energy, and underground groove intensity that was the essence of the trend, and successfully package it for the kids of Middle America. For proof, spend some time with this four-CD collection, and then begin listing the titles of hits for which there was no room.

Containing 47 tracks and more than five hours of digitally remastered music, the retrospective combines Hot 100 faves like "Flashdance (What A Feeling)" by Irene Cara and "Funkytown" by Lipps Inc., with more hardcore dancefloor kickers like "Put Your Feet To The Beat" by the Ritchie Family and "You Ought To Be Dancing" by People's Choice. It was assembled with meticulous and loving ears by label executives Harry Weinger and Bruce Carbone, who spent a little more than a year sifting through piles of material locked in the vaults of PolyGram, which now owns much of Casablanca's catalog. The process began in 1993, 20 years after the label was launched.

"From the first day I started to work here, I was feuding to do something, anything related to Casablanca," Carbone says. "Last year, the timing to finally get this project off the ground seemed perfect. Not only was it the 20th anniversary of the label, but there was a lot of interest in disco everywhere. It was also time to make a statement about the history of dance music—and how commercially viable it still is."

Perhaps the most revelatory creative aspect of "The Casablanca Records Story" is the incredibly sharp contrast in production values of dance recordings then and now. Interestingly, while technological advancements have made the most flexible rhythms and mind-numbing sound loops possible, few current records can match the texture and warmth of a throwdown like "Let's Go All The Way" by Brenda & the Tabulations, which relied as much on a dexterous live bass/drum exchange and a well-structured, playable melody as it did on a fierce diva vocal. "There was no hiding behind a machine back then," Weinger says. "Everything was real; and you had to be tight."

"The Casablanca Records Story" has more than a dozen rare, promo-only 12-inch versions of songs, including "Music, Harmony & Rhythm" by Brooklyn Dreams, "I Love America" by Patrick Juvet, and Donna Summer's hallowed "MacArthur Park Suite" (listen for the distinct differences during "Heaven Knows"). Among the other yummers are "My Baby's Baby" by Liquid Gold, "Ain't Nothing Gonna Keep Me From You" by Teri DeSario, "Find My Way" by Cameo, "Pleasure Island" by Paul Ja-



by Larry Flick

bara, and "After Dark" by Patti Brooks.

One of the primary misconceptions about Casablanca was that it was originally conceived as a vehicle for the disco and funk trinket of the moment. Although its greatest success came on the ample heels of Donna Summer (not to mention the colorful camp of the Village People and Parliament), the label also was the watering hole for hard-rock bands like Kiss and sugar-poppers like Captain & Tennille. In fact, Casablanca's first album was a set of incidental music from Johnny Carson's "Tonight Show." That "The Casablanca Records Story" is focused heavily on dance-oriented triumphs is actually a tribute to the broad, renegade vision of Bogart, who died of cancer in 1984, in terms of both alternative musical sounds and social attitudes.

While much of the music industry enjoyed on a safe, hetero level the freedom granted by the sexual revolution, Bogart fleshed out his roster with talent that consistently pushed the needle of gay acceptance and tolerance. Beyond the cartoonish vibe of the Village People, there was the late Dennis Parker, who smoldered on the dark and cruisy "Like An Eagle," and the Skatt Bros., a Canadian group whose percussive "Walk The Night" explored a different kind of nightlife. Less overt, but equally sensual, were the musings of D.C. LaRue, who is represented on this collection with an early synth-fueled anthem, "Let Them Dance."

"It was amazing and infuriating to watch people take elements of disco music, give it a new name, and make a fortune with it," LaRue says. "Looking back, it's interesting to see how songs that were underground then are now heard on pop and 'lite' music stations. Great music never goes away—it just finds new places to live."

Volumes can be written on the ongoing impact of Casablanca Records. Mirroring the star system and spending excesses of rock-rooted companies, the label not only gave the world great dance music; it also proved that street jams and their creators can be molded into marketable mainstream images. The sad truth is that the music of the disco era may have been re-embraced by the majors, but commitment to the development of club-born acts without hip-hop and R&B aspirations has not. These leaner times do not allow for the fur coats and limos that artists like Donna Summer enjoyed, but let us leave you with a few questions: If Donna Summer were to record the '90s equivalent to "Love To Love You Baby" today, would she have the opportunity to record an entire album? Would the record even carry her name, or would she be relegated to second billing behind a pompous producer? Fi-

nally, would there be room for the same kind of experimentation and growth that led to Summer becoming part of musical history? When you find the answers, you will know that our nostalgia is not for flared hip-hugger jeans or 10-pound Afro hairstyles.

NERVOUS BREAKDOWN: Our friends may have begun to mourn the passing of yet another summer season, but we are anxiously anticipating the promise of cooler autumn breezes and the bustle of fourth-quarter label activity. Like major labels, indie outlets have become quite adept at making a bang with a fleshy agenda of seasonal sprees. For a prime example, scan through the enticing jams coming soon from New York's Nervous Records.

Sometime Marvette Loni Clark follows "U" and "Rushing" with the equally hard "Trip So High," another production from the agile minds of Mood II Swing. Clark vamps with vigor on this gem from an album to be released early next year. A&M has the project for the U.K.

Continuing to ride the diva train, the budding Kim English teams for a second time with legendary house trio Ten City for "Time For Love," an anthem that is miles ahead of her recent debut hit, "Nite Life." This song is stronger and far more interesting, as is English's quickly maturing voice. David Morales contributes a ballsy, break-smart remix that assures instant international approval.

Longtime club figure Willie Ninja is quite impressive on "Hot!!!" a nifty collaboration with Masters At Work partners Louie Vega and Kenny Gonzalez. Armed with a Murk Boys mix that could recharge the Miami-based team's underground power base, not to mention guest vocals from India and Michael Watford, this is an essential turntable item. Props to the A&R savvy of MCA's U.K. branch for quickly cutting an international licens-



Roz & Rudy. Epic dance diva Rozalla visited with New York Mayor Rudolph Giuliani during a recent jaunt through town. She is prepping for the January 1995 release of her second album, "Look No Further." The project is already in motion overseas, fueled by the single "This Time I Found Love." Expect the tune "You Never Love The Same Way Twice," with post-production by K-Klass, Love To Infinity, and SoulShock & Karlin, to be issued in the U.S. before the year's end. Pictured, from left, are Giuliani; Rozalla; and Frank Ceraolo, Epic's national director of crossover promotion and marketing.

ing deal.

Finally, we have "Oooh Baby" by Veda Simpson and "Your Mind" by Progression. The former kicks a salacious deep-house vibe with input from producers Erick Morillo and Armand Van Helden. Actually, we cannot wait to hear how the genius Graeme Parke handles the track for the Polydor U.K. pressing. The latter is a trippy trance jam from the minds of Micro and Vicious Vic, who worked our nerves in the most joyful manner earlier this year with "Reach Further."

FINGERS IN MOTION: Not everyone is loudly resilient against the hard knocks that come with citizenship in clubland. Clearly disenchanted from a less-than-satisfying (and now severed) deal with MCA Records, normally sensitive composer/musician Larry Heard, aka Mr. Fingers, has been positively reclusive in recent times. While many of his colleagues would raise a public ruckus, Heard stepped back from gossip view and funneled his energy and emotion into music that carresses the soul as deeply as it sparks the spine.

Though he is about to shop "Back To Love," a second (and highly potent) Mr. Fingers collection, we must confess to being a bit more intrigued by his latest project, an exploration into R&B- and jazz-tinged ambience recorded under the name Scenarios Not Songs.

Like the creations by his Anglo electro/chill-out counterparts, Heard eschews the confines of the pop realm, opting instead to weave free-associated melodies and complex, quietly insinuating rhythms. The difference lies in the rich soulfulness that frames his compositions. To that end, "Dolphin Dream," "Question Of Time," and "Tahiti Dusk" are intense without being irritatingly inverted or self-indulgent.

The only hitch to either set is the virtually silent way that Heard is circulating them within the music industry. Unless he risks being burned another time, the brilliance of his work is in danger of languishing in obscurity. It

can be rough on the street, but there is no denying how sweet the rewards can be. Idealistic as it sounds, we truly believe that a talent like Heard would not go unnoticed for long. All ya gotta do is dive into the thick of things.

NUGGETS: Eric "E-Smoove" Miller has added his unique groove sensibilities to "The Harder," the latest single from Perspective spiritual soul troupe Sounds Of Blackness. The combo of Miller's rugged house foundation and the act's tingly vocals is magical. Watch it pack dancefloors upon impact... Remember Alphaville? The modern-pop/dance act that is best known for the sweeping "Forever Young" steps forward with "Fools," a headline-conscious twirler available on WEA's German imprint. The lyrics are well-intentioned, if a tad cloying. However, the song's ear-pleasing hook and spiraling, trance-touched groove could trigger some mighty dramatic body movement... Seemingly ageless hi-NRG siren Linda Imperial has just emerged from the studio with a frenetic rendition of Meat Loaf's pop/rock hit "Two Out Of Three Ain't Bad." Spiced with live horns and spiky guitars, this still-unsigned track marks the maiden production voyage of NRG columnists and retailers Johnny "Lauderdale" Danza and Dean Ferguson. While the efforts of critics-turned-musicians are often dicey, this duo reveals the potential to match the output of the dance subgenre's top guns. A total delight for purists... Logic Records will keep active this fall with a pair of rousing jams that shoulder against the parameters of current trends. Sound Factory follows the recent chart topper "Good Times" with the stirring anthem "Come Take Control," and Underground Resistance forefather Blake Baxter returns with "Touch Me," which embellishes the hardcore vibe of his past hits with sultry trance colors. Both have a likely future as club hits with solid potential for active mix-show radio play.

Billboard. **Dance**
HOT Breakouts
FOR WEEK ENDING SEPT. 10, 1994
CLUB PLAY

1. DRUNK ON LOVE BASIA EPIC
2. TRUE SPIRIT CARLEEN ANDERSON VIRGIN
3. AGE OF LONELINESS ENIGMA VIRGIN
4. CRAZY MAN BLAST FEATURING V.D.C., MCA
5. LUVSTUFF SAGAT MAX

MAXI-SINGLES SALES

1. I GOTCHA' BACK GENIUS LOUD
2. DOOP DOOP MCA
3. HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
4. VIBE ZHANE MOTOWN
5. LOVE TO DO IT RIDE COMMITTEE TRIBAL AMERICA

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
				CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.	
				★★★ No. 1 ★★★	
1	1	2	7	ONE NIGHT IN HEAVEN EPIC 77613	M PEOPLE
2	2	7	6	AIN'T NOBODY AVEX GROUP 15529/CRITIQUE	JAKI GRAHAM
3	7	16	5	BRING ME JOY VIBE MUSIC 016	MEECHIE
4	9	15	7	BETTER LATE THAN NEVER CHAMPION 95898/EASTWEST	LAFAYETTE
5	10	13	7	DEEP FOREST 550 MUSIC 77578/EPIC	DEEP FOREST
6	4	9	8	LOVE SO STRONG IMAGO 25067	WILD PLANET
7	13	23	5	ANOTHER NIGHT ARISTA 1-2725	REAL MCCOY
8	3	3	10	RIGHT IN THE NIGHT EPIC 77544	JAM & SPOON FEATURING PLAVKA
9	8	11	8	ARE YOU SATISFIED? TRIBAL AMERICA 58142/IRS	THE DAOU
10	14	21	5	DO YOU WANNA GET FUNKY COLUMBIA 77581	C+C MUSIC FACTORY
11	6	1	10	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	MARIAH CAREY
12	5	6	10	IS IT ALL OVER MY FACE? CAJUAL 213	DAJAE
13	15	18	7	IN THE DARK WE LIVE (THEE LITE) EMOTIVE 754	APHROHEAD
14	16	17	7	COME TO ME, ECSTASY CONTINUUM 15303	RED RED GROOVY
15	11	8	11	LIFTED BY LOVE SIRE 41379/WARNER BROS.	K.D. LANG
16	19	24	7	DOWN THAT ROAD CHRYSALIS 58036/EMI	SHARA NELSON
17	21	25	8	TROUBLE EIGHT BALL 040	JOI CARDWELL
18	22	33	4	TURN IT UP (SAY YEAH) FFRR 120 030	DJ DUKE
19	12	5	11	FEEL LIKE MAKING LOVE 550 MUSIC 77556/EPIC	PAULINE HENRY
20	17	4	11	BOMBADIN TOMMY BOY 629	808 STATE
21	20	19	7	LET THE MUSIC (LIFT YOU UP) BIG BEAT 10156/ATLANTIC	LOVELAND
22	24	31	5	GIRLS & BOYS FOOD/SBK 58155/EMI	BLUR
				★★★ Power Pick ★★★	
23	31	—	2	DOOP MCA 54867	DOOP
24	27	34	4	FEET FFRR 120 036	SANDALS
25	29	38	4	RUN TO THE SUN MUTE 66208/ELEKTRA	ERASURE
26	23	12	11	NEW YORK EXPRESS STRICTLY RHYTHM 12254	HARDHEAD
27	32	43	3	FOREVER AND A DAY EPIC 77619	BROTHERS IN RHYTHM PRESENT CHARVONI
28	35	49	3	WHISTLING IN PARADISE LOGIC 001	J. SOUNDTOOLS
29	34	45	3	HYMN ELEKTRA PROMO	MOBY
30	37	—	2	SHORT DICK MAN DJ WORLD 114/D	20 FINGERS
31	30	37	4	INDEPENDENCE NOTT-US 0010	SPRING
32	38	47	3	LOVE TO THE WORLD EASTWEST 95885	MICHAEL WATFORD
33	41	—	2	TALK TO ME GREAT JONES 530 631/ISLAND	THIRD WORLD
34	25	20	8	INNER CITY BLUES C-FOUR 1010	GARY
35	40	44	3	MARCH SEXY 1002/MAXI	THE LOOK
36	45	—	2	EVERYDAY THANG EPIC 77652	MELANIE WILLIAMS
				★★★ Hot Shot Debut ★★★	
37	NEW	1	1	ROMANTIC CALL EPIC 77649	PATRA FEATURING YO-YO
38	33	30	9	EVERYBODY UP A&M 8294	UNCANNY ALLIANCE
39	NEW	1	1	THE PLACE WHERE YOU BELONG MCA 54926	SHAI
40	47	—	2	ZAMI GIRL IMAGO 25074	ADELE BERTEI
41	28	26	10	SO CONFUSED GREAT JONES 530 630/ISLAND	COLONEL ABRAMS
42	NEW	1	1	MOVE ON BABY FFRR PROMO	CAPPELLA
43	46	—	2	CUBAN PETE CHAOS 77587/COLUMBIA	JIM CARREY
44	NEW	1	1	HIT BY LOVE A&M 8307	CE CE PENISTON
45	18	14	12	BRING ME YOUR LOVE ELEKTRA 66223	DEEE-LITE
46	NEW	1	1	GOD'S EYE ZOO 14152	THE OVERLORDS
47	NEW	1	1	GOOD LUV MUSIC BOX 0003	XAVIERA GOLD
48	26	10	13	THE RIGHT KINDA LOVER MCA 54851	PATTI LABELLE
49	44	41	5	DON'T STOP GIANT/REPRISE 41473/WARNER BROS.	HAMMER
50	36	22	13	EMERGENCY ON PLANET EARTH COLUMBIA 77529	JAMIROQUAI

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				MAXI-SINGLES SALES COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDCAN, INC.	
				★★★ No. 1 ★★★	
1	1	2	5	FLAVA IN YA EAR (M) (T) BAD BOY 7-9002/ARISTA	CRAIG MACK
2	3	3	11	TAKE IT EASY (M) (T) WEEDED 20094/NERVOUS	MAD LION
3	2	1	3	JUICY (M) (T) BAD BOY 7-9006/ARISTA	THE NOTORIOUS B.I.G.
				★★★ Greatest Gainer ★★★	
4	24	—	2	SHORT DICK MAN (M) (T) (X) DJ WORLD 114/D	20 FINGERS
5	4	5	7	DO YOU WANNA GET FUNKY (M) (T) (X) COLUMBIA 77581	C+C MUSIC FACTORY
				★★★ Hot Shot Debut ★★★	
6	NEW	1	1	AT YOUR BEST (YOU ARE LOVE) (T) (X) BLACKGROUND 42236/JIVE	AALIYAH
7	9	9	7	NO GUNS, NO MURDER (M) (T) (X) VP 5399	RAYVON
8	8	8	8	BOP GUN (ONE NATION) (M) (T) (X) PRIORITY 53161	ICE CUBE
9	5	6	3	ROMANTIC CALL (M) (T) EPIC 77649	PATRA FEATURING YO-YO
10	6	—	2	NUTTIN' BUT LOVE (M) (T) UPTOWN 54866/MCA	HEAVY D & THE BOYZ
11	14	12	7	STROKE YOU UP (T) (X) SPOILED ROTTEN/BIG BEAT 10155/AG	CHANGING FACES
12	NEW	1	1	DWYCK (T) CHRYSALIS 58257/EMI	GANG STARR
13	13	7	7	THIS D.J. (M) (T) (X) VIOLATOR/RAL 853 237/ISLAND	WARREN G
14	11	16	5	ONE NIGHT IN HEAVEN (T) (X) EPIC 77613	M PEOPLE
15	10	10	13	FUNKDAFIED (T) SO SO DEF/CHAOS 77422/COLUMBIA	DA BRAT
16	12	17	3	GUCCI DANCE LIVE (M) (T) SIREN 109	SAM THE BEAST
17	15	4	20	100% PURE LOVE (M) (T) (X) MERCURY 858 485	CRYSTAL WATERS
18	16	21	10	TOOTSEE ROLL (M) (T) (X) RIP-IT 6911	69 BOYZ
19	19	18	16	NAPPY HEADS (M) (T) RUFFHOUSE 77431/COLUMBIA	FUGEES (TRANZLATOR CREW)
20	NEW	1	1	DRUNK ON LOVE (T) (X) EPIC 77572	BASIA
21	7	11	5	BOOTI CALL (M) (T) (X) INTERSCOPE 95863/AG	BLACKSTREET
22	23	—	2	I SAW IT CUMMIN' (M) (T) (X) PMD 62951/RCA	PMD
23	20	31	3	SUMMER BUNNIES (T) (X) JIVE 42237	R. KELLY
24	18	13	7	ANOTHER NIGHT (T) ARISTA 1-2725	REAL MCCOY
25	17	14	16	FANTASTIC VOYAGE (M) (T) (X) TOMMY BOY 617	COOLIO
26	22	22	9	GIVE IT UP (M) (T) (X) DEF JAM/RAL 853 317/ISLAND	PUBLIC ENEMY
27	27	48	4	ACTION (M) (T) EASTWEST 95900/AG	TERROR FABULOUS FEATURING NADINE SUTHERLAND
28	21	43	6	CUBAN PETE (M) (T) CHAOS 77587/COLUMBIA	JIM CARREY
29	32	15	19	WHAT'S UP (T) (X) ZYX 6691	DJ MIKO
30	44	34	5	WRONG SIDE OF DA TRACKS (M) (T) BIG BEAT 10154/AG	ARTIFACTS
31	30	19	7	LET THE MUSIC (LIFT YOU UP) (T) (X) BIG BEAT 10156/AG	LOVELAND
32	33	25	7	ON POINT (M) (T) (X) TOMMY BOY 623	HOUSE OF PAIN
33	26	20	5	LOVE WOMAN SO! (M) (T) (X) BREAK A DAWN 8001/VP	MAD LION
34	36	35	3	20 MINUTE WORKOUT (M) (T) CLR 5205	D.J. KOOL
35	34	24	15	ANY TIME, ANY PLACE/THROB (T) (X) VIRGIN 38435	JANET JACKSON
36	NEW	1	1	TREASURE OF MY HEART (M) (T) UPSTAIRS 0106	SPANISH FLY
37	39	23	24	MOVING ON UP (T) (X) EPIC 77417	M PEOPLE
38	38	40	13	ANYTIME YOU NEED A FRIEND (M) (T) (X) COLUMBIA 77499	MARIAH CAREY
39	28	33	10	THE RIGHT KINDA LOVER (T) MCA 54851	PATTI LABELLE
40	25	28	7	FEEL WHAT YOU WANT (M) (T) CHAMPION/EASTWEST 95899/AG	KRISTINE W
41	37	30	19	BUCKTOWN/LET'S GIT IT ON (M) (T) WRECK 20069/NERVOUS	SMIF-N-WESSUN
42	NEW	1	1	SO GET UP (T) TRIBAL AMERICA 58206/IRS	UNDERGROUND SOUND OF LISBON
43	31	—	2	DA RIDDIM (T) BIG BEAT 95800/AG	DON T
44	40	29	5	RAM DANCEHALL (M) (T) EPIC 77650	SHABBA RANKS
45	RE-ENTRY	16	16	EL TRAGO (THE DRINK) (M) (T) (X) CUTTING 297	2 IN A ROOM
46	NEW	1	1	IT'S REAL (T) (X) BLUNT 4912/TVT	MIC GERONIMO
47	NEW	1	1	AIN'T NOBODY (T) AVEX GROUP 15529/CRITIQUE	JAKI GRAHAM
48	42	45	9	GET IT TOGETHER (M) (T) (X) CAPITOL 58171	BEASTIE BOYS
49	RE-ENTRY	3	3	TIME'S UP (M) (T) (X) WILD PITCH 58194/EMI	O.C.
50	48	26	11	LIFTED BY LOVE (T) (X) SIRE 41379/WARNER BROS.	K.D. LANG

○ 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.

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New Set Compiles U.K. Country Acts Way Out West Label Reaps Home-Grown Harvest

BY EDWARD MORRIS

NASHVILLE—Could it be...? It is! It is! There, staring out from the album cover, is the Queen Of England, Elizabeth II, comfortably clad in a capacious black Stetson, matching bandana, worn leather trail jacket, and diamond earrings. The monarch is attempting a grin. And why not? It's a collection worth grinning about.

Actually, it's just a drawing of the queen on "The Best Of New British Country: Declaration Of Independence," but it nicely symbolizes the cross-cultural experience within.

Released on the Way Out West label in Twickenham, Middlesex, England, the album contains 24 cuts from English and England-based acts. While a few of the songs are of Amer-

ican origin—including George Gershwin's "Someone To Watch Over Me"—most were composed by the acts recording them.

Paul Holt, a director of Way Out West, says the album is being distributed in the U.K. by Tower/BMG, and that his company is now shopping for U.S. distribution. The album was released in England Aug. 16.

Included with the collection is a 12-page booklet featuring thumbnail photos and bios of the participating acts, plus all the essential publishing and recording data.

According to Holt, this is the first of a series of Way Out West albums that will feature home-grown country music.

The acts represented on the current project are Hollywood Cowboys,

Lynda Hayes, Glen Mitchell & the Troubleshooters, Greta & the Stray Shots, Plain Loco, Well Oiled Sisters, Hank Wangford & the Lost Cowboys, the Stu Page Band, MG Greaves & the Lonesome Too, Lemon Grass, Julie De Jongh, Ricky Cool & the Western Swing All Stars, the Rockingbirds, Trading With The Natives, Paradise Canyon, and the Haley Sisters.

Also, 52 Pick-Up, Los Pistoleros, Wishbone, Reg Meuross, Kenny Johnson & Northwind, Cross Country, Those Magnificent Men, and Syd Newman & Pick Of The Bunch. Hayes and De Jongh are transplanted Americans.



Board Meeting. Bryan White, center, takes a break at the control board during the final stages of recording his first album for Asylum Records. Flanking the new artist are his producers, Billy Joe Walker, left, and Asylum Records president Kyle Lehning.

CARPENTER SET TO CAST 'STONES'

(Continued from page 12)

release date was changed twice. Says Butler, "All of a sudden, in about May, she went into an unbelievable creative surge, and this album came together like magic."

There also was a change in leadership at Sony/Nashville as Carpenter prepared to concentrate on the album last winter. Label chief Roy Wunsch left and was replaced by Butler, executive VP Paul Worley, and senior VP Scott Siman (Billboard, Nov. 6, 1993).

Carpenter says the shift was not disruptive, and that the new executives were "really supportive in terms of getting to know me... [I told them], 'I kind of need a lot of time to do this.' They were like, 'Take the time you need.' They were just great about it. That really put me at ease."

Columbia is previewing the album with "Shut Up And Kiss Me," the only whimsical cut of the lot. It debuts this week on the Hot Country Singles & Tracks chart at No. 50.

Because there is so much melancholy at the heart of Carpenter's best work, she has had to rely on such light-hearted efforts for emotional and commercial balance. Her first top five hit was the raucous "Down At The Twist And Shout," and her other chart high points include the equally breezy "I Feel Lucky" and "Passionate Kisses."



Boat People. Warner Bros.' Travis Tritt and Rounder Records' Alison Krauss tour the Boston Tea Party Boat during a taping of an acoustic performance for VH-1's "Country Countdown." Both are members of the Grand Ole Opry.

She says it doesn't bother her that her exuberant songs get more airplay than her contemplative ones. "It's understandable when you consider that, almost without exception, every slow or introspective thing I've done is at least five minutes long. And I do have to nod toward the needs of radio... I dream someday of perhaps having one of the more introspective things put out there [as a single], but I also realize the parameters."

Realizations about airplay have done nothing to dull Carpenter's intensity or curb her sense of experimentation. One cut, "Where Time Stands Still," has an ethereal, jazzy feel and was recorded with only a piano for accompaniment. The tough-minded title track portrays a generation moving effortlessly from innocence and openness to a state of scheming self-interest.

Of all the songs on the album, the most curious is "John Doe No. 24," which Carpenter wrote last winter. "That was the song that made me feel, 'Here I go. I'm ready to do this [album] now,'" she says.

An obituary in The New York Times inspired the song, Carpenter adds. "I'm not in the habit of reading the obituaries, but the title of it caught my eye. It said, 'Unknown Since '45, John Doe No. 24 Takes His Secret To His Grave.' It was this very moving remembrance of this person who—as a teen-age boy—was found wandering the streets of Jacksonville, Ill., in 1945. Nobody knew where he'd come from. He just appeared one day. He was blind and deaf, and he couldn't speak."

Out of these facts Carpenter has woven a richly detailed and uncommonly touching life story of the man. "I don't know if I intended the song to be a metaphor for anything except for those feelings of being lost in the world and the sort of existential loneliness we all feel," she says.

Branford Marsalis, whom she met when she appeared on the "Tonight" show, provides the wistful soprano sax lines that tint the story.

To promote the album, which Butler calls "her best piece of music yet," the

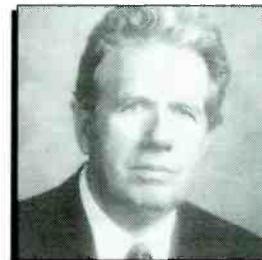
(Continued on page 37)

In Unison, Now: Country's Not Monotonous! Nashville Speaks With One Voice On Question Of Sameness

SOUNDS LIKE: We are perplexed. We are outraged. We are perilously close to frothing at the mouth and sputtering like a bad amp. Here's the problem: Everywhere we go, we're told that there are people in Nashville conspiring to make all country music sound the same. If this be true and these saboteurs are allowed to prevail in their foul design, they will surely shake the foundations of our entire industry—or, at minimum, curb our cavalier use of cellular telephones.

Unfortunately, no one seems able to discover who these cads and villains are. We've tried. We've asked the finest producers—those with 8-10 entries on the Top Country Albums chart—but they could shed no light, even though they share our apprehension. We've asked the musicians who play on virtually every session in town. They are equally puzzled and alarmed. We've put the question to cunning songwriters whose lyrics grace a dozen albums simultaneously—and they all wince as one in a chorus line of cocked heads and upturned palms. We've turned to the radio programmers who squeeze as many as 18-20 songs onto their playlists in a valiant effort to ensure musical variety, but they haven't a clue.

Oh, well, maybe it's just another Music Row rumor.



by Edward Morris

MAKING THE ROUNDS: "The Road," the much-touted weekly musical TV series, will make its debut the week of Sept. 19 in more than 175 markets. Acting as voices for the hourlong show will be **Mary Chapin Carpenter** and **Rock And Roll Hall Of Famer Levon Helm**. The two artists sang together on a segment for "The Road" taped recently in Nashville, performing **Bruce Springsteen's** "Atlantic City."

Talent booker and producer **Bob Romeo** has been re-elected as board chairman at the Academy Of Country Music. **Gene Weed** again will serve as vice chairman. Directors-at-large for the coming year will be **Ron Baird**, Creative Artists Agency; **Bill Catino**, Liberty Records; **Michael Means**, Astor Broadcast Group; **Ray Pilszak**, Amusement Business; **Scott Siman**, Sony Music; and **James Stroud**, Giant Records. Serving as VPs-at-large under ACM president **Ken Kragen** are **Dick Jennings**, music industry travel consultant; **Nick Masters**, Avalon Attractions; **Steve Miller**, Polydor Records; **Lisa Smith**, the Gavin Report; **Paige Sober**, BMI; and **Rick Todd**, Silver Dollar City/Grand Palace.

Humorist **Jerry Clower** was featured on the "Break A Leg" show on NBC-TV's new talk channel, "America's Talking"... **Eric A. Westin**, formerly VP of Walt Disney

Engineering, has been named senior VP of Gaylord Entertainment's Design, Development, and Construction Group... The American Harvest Recording Society will release "The Truly Great Hits Of Vern Gosdin" Oct. 3. The album contains 13 songs originally released on Compleat Records, plus a 20-minute interview with the artist. Earlier, this label released a similar package on **Don Williams**.

Clint Black, whose "One Emotion" album debuts Oct. 4, has directed two music videos for forthcoming singles. The first, "Untanglin' My Mind," was shot in Orlanda, Tenn., and is due out Sept. 12. The second, "Summer's Comin'," won't be out until next year. Filmed in Malibu, Calif., it has cameo appearances by such celebs as **Howie Mandel**, **Charlie Chase**, **Dick Clark**, **David Hasselhoff**, **Jay Leno**, **George Kennedy**, **Gerald McRaney**, and **Lisa Hartman Black**... **Charlie Daniels** is the spokesperson for the new "Trivia-Country Style" board game, which

goes on the market this month... **Charlotte Curtis** and **Sarah Hancock** have joined Entertainment Artists in Nashville as executive assistant to the president and administrative assistant, respectively... **Jimmy Buffett** and **Marvin Gaye** have been inducted into the Jukebox Legends Hall Of Fame by the Amusement & Music Operators Assn.

MARK YOUR CALENDAR: The Alabama Music Hall Of Fame presents Harvest Jam III Saturday (10) on the facility's grounds at Tusculumbia. Performing will be **Shenandoah**, **William Lee Golden**, **Paul Overstreet**, **Cleve Francis**, **Bryan Austin**, **Don Cox**, **Steve Valdez**, and **Lickety Split**. Tickets are on sale at the hall and at area banks and stores... NARAS, the recording academy, will present a concert Sept. 20 at the Omni Coliseum in Atlanta to benefit victims of the recent Georgia floods. Performing will be **Alan Jackson**, **Lorrie Morgan**, **Doug Stone**, **Faith Hill**, and **John Berry**. Sponsors of the event are Miller Lite, Ticketmaster, Hard Rock Cafe, the Omni, Concert/Southern Promotions, Kicks and Y106, Katz, Smith & Cohen, and the Atlanta Journal-Constitution. Tickets are available from all area Ticketmaster locations... The 56th National Folk Festival will be held Oct. 7-9 in Chattanooga, Tenn. On the bill: **Junior Brown**, **Doyle Lawson & Quicksilver**, the **Brotherhood Gospel Choir**, **John Cephas & Phil Wiggins**, **Boozoo Chavis & the Majic Sounds**, **Steve Riley & the Mamou Playboys**, **Los Pregoneros del Puerto**, **Junior Kimbrough & the Soul Blues Boys**, and others. All festival events are free.



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#1 Video: "Love A Little Stronger"
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LOVE A LITTLE STRONGER

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"NORTH"

NOW PLAYING

"LITTLE RASCALS"

NOW PLAYING

COMING IN OCTOBER

"IS THERE LIFE OUT THERE"

TO CBS TELEVISION

COMING IN NOVEMBER

"REBA! IN CONCERT"

TO NBC TELEVISION

THERE'S ONLY ONE WORD
FOR THIS MUCH ENTERTAINMENT

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TAMPA, FL
COLUMBIA, SC
CHARLESTON, WV
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TULSA, OK
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HOUSTON, TX
HAMPAIGN, IL
MOLINE, IA
LA CROSSE, WI
FT. MYERS, FL
MIAMI, FL
GAINESVILLE, FL
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PENSACOLA, FL
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JACKSON, MS
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TAHOE, CA
HOUSTON, TX
DALLAS, TX
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LANSING, MI
CHARLOTTE, NC
RALEIGH, NC
VIENNA, VA
DES MOINES, IA
MILWAUKEE, WI
MIDLAND, MI
LOUISVILLE, KY
ATLANTA, GA
CINCINNATI, OH
OTTAWA, CAN
TORONTO, CAN
DETROIT, MI
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CHARLESTON, SC
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BOISE, ID
SALT LAKE CITY, UT
POCAHELLO, ID
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OAKLAND, CA
SACRAMENTO, CA
RENO, NV
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PORTLAND, OR
TACOMA, WA
YAKIMA, WA

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	9	10	*** No. 1 *** XXX'S AND OOO'S (AN AMERICAN GIRL) G.FUNDIS,H.STINSON (A.RANDALL,M.BERG)	TRISHA YEARWOOD (C) (V) MCA 54898
2	6	8	10	WHAT THE COWGIRLS DO T.BROWN (V GILL,R.NIELSEN)	VINCE GILL (C) (V) MCA 54879
3	5	7	15	SHE CAN'T SAY I DIDN'T CRY S.BUCKINGHAM (T.MARTIN,T.MARTIN,R.WILSON)	RICK TREVINO (C) (V) COLUMBIA 77535
4	9	10	12	THE MAN IN LOVE WITH YOU T.BROWN,G.STRAIT (S.DORFF,G.HARJU)	GEORGE STRAIT (C) (V) MCA 54854
5	1	5	14	WHISPER MY NAME K.LEHNING (T.BRUCE)	RANDY TRAVIS (C) (V) WARNER BROS. 18153
6	10	11	9	THIRD ROCK FROM THE SUN J.SLATE,J.DIFFIE (J.GREENBAUM,S.WHIPPLE,T.MARTIN)	JOE DIFFIE (C) (V) EPIC 77577
7	13	17	9	DOWN ON THE FARM J.STROUD,B.GALLIMORE (K.K.PHILLIPS,J.LASETER)	TIM MCGRAW CURB ALBUM CUT
8	2	1	14	DREAMING WITH MY EYES OPEN J.STROUD (T.ARATA)	CLAY WALKER (V) GIANT 18139
9	12	15	12	HARD TO SAY M.MILLER,M.MCANALLY (M.MILLER)	SAWYER BROWN CURB ALBUM CUT
10	7	3	17	BE MY BABY TONIGHT S.HENDRICKS (E.HILL,R.FAGAN)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87236
11	14	16	13	MORE LOVE J.STROUD (D.STONE,G.BURR)	DOUG STONE (C) (V) EPIC 77549
12	4	4	16	HANGIN' IN J.CRUTCHFIELD (S.BOGARD,R.GILES)	TANYA TUCKER (V) LIBERTY 79033
13	17	27	10	CALLIN' BATON ROUGE A.REYNOLDS (D.LINDE)	GARTH BROOKS LIBERTY ALBUM CUT
14	15	18	12	WHAT'S IN IT FOR ME C.HOWARD (J.JARRARD,G.BURR)	JOHN BERRY (C) (V) LIBERTY 79035
15	18	25	7	I TRY TO THINK ABOUT ELVIS E.GORDY,JR. (G.BURR)	PATTY LOVELESS (C) (V) EPIC 77609
16	16	22	7	WHO'S THAT MAN N.LARKIN,H.SHEDD (T.KEITH)	TOBY KEITH (C) (V) POLYDOR 853 358
17	19	19	8	SHE DREAMS M.WRIGHT (G.HARRISON,T.MENSY)	MARK CHESNUTT (C) (V) DECCA 54887
18	20	23	18	O WHAT A THRILL D.COOK (J.WINCHESTER)	THE MAVERICKS (C) (V) MCA 54780
19	11	2	16	LOVE A LITTLE STRONGER M.POWELL,T.DUBOIS (C.JONES,B.CRITTENDEN,G.SWINT)	DIAMOND RIO (C) (V) ARISTA 1-2693
20	8	6	15	HALF THE MAN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 62878
21	21	21	7	SHE THINKS HIS NAME WAS JOHN T.BROWN,R.MCINTIRE (S.KNOX,S.ROSEN)	REBA MCENTIRE (C) (V) MCA 54899
22	22	24	11	POCKET OF A CLOWN P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT/WARNER BROS.
23	23	26	10	ELVIS AND ANDY B.BECKETT (C.WISEMAN)	CONFEDERATE RAILROAD (C) (V) ATLANTIC 87229
*** AIRPOWER ***					
24	30	51	3	SHE'S NOT THE CHEATIN' KIND D.COOK,S.HENDRICKS (R.DUNN)	BROOKS & DUNN (V) ARISTA 1-2740
*** AIRPOWER ***					
25	26	29	8	NOBODY'S GONNA RAIN ON OUR PARADE J.LEO (B.PARKER,W.RAMBEAUX)	KATHY MATTEA (C) (V) MERCURY 858 800
*** AIRPOWER ***					
26	27	33	6	WHEN YOU WALK IN THE ROOM P.TILLIS,S.FISHELL (J.DESHANNON)	PAM TILLIS (C) (V) ARISTA 1-2726
27	28	34	6	THE CITY PUT THE COUNTRY BACK IN ME B.BECKETT (M.GEIGER,W.MULLIS,M.HUFFMAN)	NEAL MCCOY (C) (V) ATLANTIC 87213
28	33	41	5	WATERMELON CRAWL J.CRUTCHFIELD (B.BROCK,Z.TURNER)	TRACY BYRD (C) (V) MCA 54889
29	31	37	6	MAN OF MY WORD J.HOBBS,E.SEAY,P.WORLEY (A.SHAMBLIN,G.BURR)	COLLIN RAYE (C) (V) EPIC 77632
30	32	38	6	TEN FEET TALL AND BULLETPROOF G.BROWN (T.TRITT)	TRAVIS TRITT (C) (V) WARNER BROS. 18104
31	24	13	13	SUMMERTIME BLUES K.STEGALL (E.COCHRAN,J.CAPEHART)	ALAN JACKSON (C) (V) ARISTA 1-2697
32	29	20	17	NATIONAL WORKING WOMAN'S HOLIDAY B.CANNON,N.WILSON (R.MURRAH,P.TERRY,J.D.HICKS)	SAMMY KERSHAW (C) (V) MERCURY 858 722
33	38	44	4	I SURE CAN SMELL THE RAIN M.BRIGHT,T.DUBOIS (J.JARRARD,W.ALDRIDGE)	BLACKHAWK (V) ARISTA 1-2718
34	25	12	19	INDEPENDENCE DAY P.WORLEY,E.SEAY,M.MCBRIDE (G.PETERS)	MARTINA MCBRIDE (C) (V) RCA 62828
35	46	68	3	KICK A LITTLE C.DINAPOLI,D.GRAU,LITTLE TEXAS (P.HOWELL,D.O'BRIEN,B.SEALS)	LITTLE TEXAS (C) (V) WARNER BROS. 18103
36	48	66	3	THIRD RATE ROMANCE B.CANNON,N.WILSON (R.SMITH)	SAMMY KERSHAW (V) MERCURY 858 922
37	41	48	7	JUKEBOX JUNKIE J.CUPIT (J.CUPIT,J.HONEYCUTT,K.MELLONS)	KEN MELLONS (C) (V) EPIC 77579

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
38	44	54	4	WHERE THERE'S SMOKE R.SCRUGGS (B.P.BARKER,M.COLLIE)	ARCHER/PARK (C) (V) ATLANTIC 87211
39	47	50	5	HEART OVER MIND R.LANDIS (S.MUNSEY,B.ALAN)	LORRIE MORGAN (V) BNA 62946
40	45	53	5	HAS ANYBODY SEEN AMY J.SCIAFE,J.COTTON (J.VEZNER,D.HENRY)	JOHN & AUDREY WIGGINS (C) (V) MERCURY 858920
41	39	31	16	RENEGADES, REBELS AND ROGUES T.LAWRENCE,C.ANDERSON (P.NELSON,L.BOONE,E.CLARK)	TRACY LAWRENCE ATLANTIC ALBUM CUT
42	42	40	20	LIFESTYLES OF THE NOT SO RICH & FAMOUS J.CRUTCHFIELD (B.HILL,W.TESTER)	TRACY BYRD (C) (V) MCA 54778
43	49	58	4	HEART LIKE A HURRICANE S.HENDRICKS (T.BRUCE,C.WISEMAN)	LARRY STEWART (C) (V) COLUMBIA 77638
44	34	14	15	GIRLS WITH GUITARS T.BROWN (M.C.CARPENTER)	WYNONNA (V) CURB 54875/MCA
45	43	42	20	I TAKE MY CHANCES J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	MARY CHAPIN CARPENTER (V) COLUMBIA 77476
46	52	63	3	BABY LIKES TO ROCK IT S.RIPLEY,W.RICHMOND (S.RIPLEY,W.RICHMOND)	THE TRACTORS (V) ARISTA 1-2717
47	35	28	15	COWBOY BAND J.BOWEN (M.POWELL,J.MEDDERS)	BILLY DEAN (C) (V) LIBERTY 79034
48	57	61	6	IF I EVER LOVE AGAIN J.STROUD,J.CARLTON (C.WRIGHT,B.SPENCER)	DARON NORWOOD GIANT ALBUM CUT
49	64	—	2	NOW I KNOW G.FUNDIS (C.RAINS,C.GREENE,D.COOK)	LARI WHITE (C) (V) RCA 62896
*** HOT SHOT DEBUT ***					
50	NEW	—	1	SHUT UP AND KISS ME J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77696
51	51	49	17	STOP ON A DIME J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN,B.SEALS)	LITTLE TEXAS WARNER BROS. ALBUM CUT
52	60	71	3	A REAL GOOD WAY TO WIND UP LONESOME D.COOK (J.HOUSE,D.DODDSON,J.JARRARD)	JAMES HOUSE (C) (V) EPIC 77610
53	67	—	2	LIVIN' ON LOVE K.STEGALL (A.JACKSON)	ALAN JACKSON (C) (V) ARISTA 1-2745
54	54	52	19	ONE NIGHT A DAY A.REYNOLDS (G.BURR,P.WASNER)	GARTH BROOKS (V) LIBERTY 17972
55	59	64	4	GIVE ME A RING SOMETIME J.CRUTCHFIELD (K.BERGSNES,B.MOULDS,S.ANDERSON)	LISA BROKOP (C) (V) PATRIOT 79036
56	62	67	4	FISH AIN'T BITIN' T.BROWN (D.L.MURPHY)	DAVID LEE MURPHY (C) (V) MCA 54877
57	58	60	7	ONE GOOD MAN S.BOGARD,M.CLUTE (S.BOGARD,R.GILES)	MICHELLE WRIGHT (C) (V) ARISTA 1-2727
58	53	46	17	TAKE THESE CHAINS FROM MY HEART S.HENDRICKS (F.ROSE,H.HEATH)	LEE ROY PARNELL (C) (V) ARISTA 1-2695
59	NEW	—	1	WHEN THE THOUGHT OF YOU CATCHES UP WITH ME B.CHANCEY (D.BALL)	DAVID BALL (C) (V) WARNER BROS. 18081
60	NEW	—	1	I SEE IT NOW J.STROUD (P.NELSON,L.BOONE,W.LEE)	TRACY LAWRENCE (C) (V) ATLANTIC ALBUM CUT
61	61	62	8	WESTERN FLYER R.PENNINGTON,R.BALL (D.MYRICK,T.WOOD)	WESTERN FLYER (V) STEP ONE 479
62	NEW	—	1	TEARDROPS R.BENNETT (G.DUCAS,T.MCBRIDE)	GEORGE DUCAS (V) LIBERTY 79045
63	50	45	11	BEEN THERE J.LEO (D.SCHLITZ,B.LIVSEY)	TERRY MCBRIDE & THE RIDE (C) (V) MCA 54853
64	NEW	—	1	WE CAN'T LOVE LIKE THIS ANYMORE G.FUNDIS,ALABAMA (J.JARRARD,W.MOBLEY)	ALABAMA (C) (V) RCA 62897
65	NEW	—	1	HARD LOVIN' WOMAN D.COOK (M.COLLIE,D.COOK,J.B.JARVIS)	MARK COLLIE (C) (V) MCA 54907
66	69	—	2	EVER-CHANGING WOMAN R.L.PHELPS,D.PHELPS (O.KIRBY,C.PUTMAN)	BROTHER PHELPS (C) (V) ASYLUM 64517
67	73	—	2	WILLIAM AND MARY H.SHEDD,D.DANIEL (G.MCCORKLE,R.WILLIAMSON)	DAVIS DANIEL (C) (V) POLYDOR 856 032
68	70	—	2	YOU NEVER EVEN CALL ME BY MY NAME R.LANDIS (S.GOODMAN)	DOUG SUPERNAW (C) (V) BNA 62938
69	75	72	3	GONE COUNTRY K.STEGALL (B.MCDILL)	ALAN JACKSON ARISTA ALBUM CUT
70	NEW	—	1	REDNECK STOMP S.ROUSE (J.FOXWORTHY,S.ROUSE)	JEFF FOXWORTHY (C) (V) WARNER BROS. 18116
71	68	69	9	HARD LUCK WOMAN A.REYNOLDS (P.STANLEY)	GARTH BROOKS MERCURY ALBUM CUT
72	65	70	3	SOUVENIRS J.BOWEN,S.BOGGUS (G.PETERS)	SUZY BOGGUSS (V) LIBERTY 79050
73	RE-ENTRY	2	2	HONKY TONK WORLD G.BROWN,J.BOWEN (C.WISEMAN,P.NELSON)	CHRIS LEDOUX (C) (V) LIBERTY 79043
74	55	47	11	SHE LOVES ME LIKE SHE MEANS IT L.PETERZELL,R.E.ORRALL,C.WRIGHT,J.STROUD (R.E.ORRALL,B.SPENCER,ANGELO)	ORRALL & WRIGHT (C) (V) GIANT 18162
75	74	—	2	TEARS DRY A.BYRD,JIM ED NORMAN (V.SHAW,J.VEZNER)	VICTORIA SHAW (C) (V) REPRISE 18111

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2500 detections for the first time. ♦ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications.

HOT COUNTRY RECURRENTS

1	1	—	2	EVERY ONCE IN A WHILE M.BRIGHT,T.DUBOIS (H.PAUL,V.STEPHENSON,D.ROBBINS)	BLACKHAWK ARISTA
2	—	—	1	WINK B.BECKETT (B.DIPIERO,T.SHAPIO)	NEAL MCCOY ATLANTIC
3	2	—	2	THINKIN' PROBLEM B.CHANCEY (D.BALL,A.SHAMBLIN,S.ZIFF)	DAVID BALL WARNER BROS.
4	—	—	1	FOOLISH PRIDE G.BROWN (T.TRITT)	TRAVIS TRITT WARNER BROS.
5	—	—	1	I WISH I COULD HAVE BEEN THERE J.STROUD,J.ANDERSON (J.ANDERSON,K.ROBBINS)	JOHN ANDERSON BNA
6	4	1	4	THEY DON'T MAKE 'EM LIKE THAT ANYMORE C.FARREN (J.STEELE,C.FARREN)	BOY HOWDY CURB
7	3	2	3	LITTLE ROCK J.HOBBS,E.SEAY,P.WORLEY (T.DOUGLAS)	COLLIN RAYE EPIC
8	8	3	3	THAT AIN'T NO WAY TO GO D.COOK,S.HENDRICKS (R.DUNN,K.BROOKS,D.COOK)	BROOKS & DUNN ARISTA
9	5	4	4	DON'T TAKE THE GIRL J.STROUD,B.GALLIMORE (C.MARTIN,L.W.JOHNSON)	TIM MCGRAW CURB
10	6	6	6	WISH I DIDN'T KNOW NOW N.LARKIN,H.SHEDD (T.KEITH)	TOBY KEITH MERCURY
11	7	5	5	WALKING AWAY A WINNER J.LEO (T.SHAPIO,B.DIPIERO)	KATHY MATTEA MERCURY
12	9	—	2	WHENEVER YOU COME AROUND T.BROWN (V.GILL,P.WASNER)	VINCE GILL MCA
13	10	7	11	PIECE OF MY HEART S.HENDRICKS (B.BERNS,J.RAGAVOY)	FAITH HILL WARNER BROS.

14	12	8	8	A GOOD RUN OF BAD LUCK J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK RCA
15	11	10	19	I SWEAR S.HENDRICKS (F.J.MYERS,G.BAKER)	JOHN MICHAEL MONTGOMERY ATLANTIC
16	14	9	11	IF BUBBA CAN DANCE (I CAN TOO) D.COOK (M.RAYBON,M.MCGUIRE,B.MCDILL)	SHENANDOAH RCA
17	15	13	19	NO DOUBT ABOUT IT B.BECKETT (J.S.SHERILL,S.SESKIN)	NEAL MCCOY ATLANTIC
18	16	12	11	YOUR LOVE AMAZES ME C.HOWARD (A.HUNT,C.JONES)	JOHN BERRY LIBERTY
19	18	19	12	IF THE GOOD DIE YOUNG J.STROUD (P.NELSON,C.WISEMAN)	TRACY LAWRENCE ATLANTIC
20	13	11	3	THAT'S MY BABY G.FUNDIS (L.WHITE,C.CANNON)	LARI WHITE RCA
21	19	15	6	HOW CAN I HELP YOU SAY GOODBYE E.GORDY,JR. (B.B.COLLINS,K.TAYLOR-GOOD)	PATTY LOVELESS EPIC
22	20	16	15	MY LOVE J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS,T.BARNES)	LITTLE TEXAS WARNER BROS.
23	17	14	7	BEFORE YOU KILL US ALL K.LEHNING (K.FOLLESE,M.T.BARNES)	RANDY TRAVIS WARNER BROS.
24	—	22	19	I JUST WANTED YOU TO KNOW M.WRIGHT (G.HARRISON,T.MENSY)	MARK CHESNUTT MCA
25	—	21	2	WHY HAVEN'T I HEARD FROM YOU T.BROWN,R.MCINTIRE (S.KNOX,T.W.HALE)	REBA MCENTIRE MCA

♦ 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

CAPTURING HER SECOND CAREER NO. 1 with "Xxx's And Ooo's (An American Girl)" (3-1) is Trisha Yearwood. The track was produced by Garth Fundis and Harry Stinson and co-written by Matraca Berg and Alice Randall. The song, and Yearwood's recording of it, came about in an unconventional way. Randall was in charge of the music for the pilot of the then-hoped-for weekly TV series "Xxx's And Ooo's." Rather than call out to the creative community and ask to be pitched songs or ideas for the pilot's theme song, Randall, in essence, told everyone that she and Berg would be writing the song. And they did. Things didn't go quite as planned, however. "Wynonna was supposed to cut the song, but she got sick," says Berg. "Harry Stinson had worked with Alice and me on the original track, and we then had to shift our gears and re-think everything. The idea then came about for Trisha to cut it. Garth Fundis and Trisha went for it, using the basic track concept that Harry and Alice and I came up with." Berg gives MCA's Tony Brown credit for creating an environment in which everything could come together.

THE MOST ACTIVE TRACK on the Hot Country Singles & Tracks chart is "Down On the Farm" (13-7) by Tim McGraw, followed by "Third Rate Romance" (48-36) by Sammy Kershaw; "She's Not The Cheatin' Kind" (30-24) by Brooks & Dunn; "Shut Up And Kiss Me" (debut-50) by Mary Chapin Carpenter; "Kick a Little" (46-35) by Little Texas; "Watermelon Crawl" (33-28) by Tracy Byrd; "What The Cowgirls Do" (6-2) by Vince Gill; "The Man In Love With You" (9-4) by George Strait; "Third Rock From The Sun" (10-6) by Joe Diffie; and "I See It Now" (debut-60) by Tracy Lawrence.

NEW ARTISTS CONTINUE TO break albums, as evidenced by this week's Top Country Albums chart. The self-titled debut by the Tractors is the week's Greatest Gainer. It moves 60-50 on the country chart and 39-20 on the Heatseekers chart. The album's lead single, "Baby Likes To Rock It," moves 52-46 on the Hot Country Singles & Tracks chart. Radio stations leading the way include WWWW Detroit, KYNG Dallas, WCLB Boston, KMLE Phoenix, WCMS Norfolk, Va., and WCFB Orlando, Fla. "You Might Be A Redneck If..." (20-16) by Jeff Foxworthy wins the week's Pacesetter award. Debuting are "When Fallen Angels Fly" (debut-9) by Patty Loveless and the self-titled album by Ken Mellons (debut-71).

THE FIRST REGIONAL MEETING OF Country Radio Broadcasters, held Aug. 26-27 in Dallas, was a smashing success. Dave Nichols, his staff, and all who participated in pulling off the event are to be congratulated. The most controversial topic was raised during the Radio, Labels & Artists panel moderated by Maria Cooper Brunner, where it was pointed out that there has been some nasty in-fighting going on regarding radio's exclusive presentations of live concerts. According to the panelists, there are at least five radio stations that will not take part in a live appearance unless they have exclusive rights. This attitude places tremendous pressure on the artists, their managements, the promoters, and individual label reps. The overwhelming consensus is that there is enough pie for everyone to share, and that the demand for exclusives is destructive to the overall country industry. Competition should be stimulating and fun, not destructive.

Shenandoah Flows Swiftly To Liberty Group's First Set For New Label Due In November

BY EDWARD MORRIS

NASHVILLE—As soon as it was at liberty, Shenandoah was at Liberty. The five-man band has just made one of the smoothest and swiftest transitions from one label to another in country music history.

Shenandoah announced its signing to Liberty Records Aug. 17—in the very same news release that revealed that the group had left RCA Records, its home for nearly three years.

And because the group had all but completed another album under RCA auspices, there will be no interruption in the flow of records. In fact, Liberty will release the album in a slightly amended form Nov. 7. A title has not yet been chosen.

On Oct. 18, Liberty will release the first single, "Darned If I Do And Danged If I Don't," which will be accompanied by a video.

A source at the group's new label reports that all the legal work involved in the transition was completed within three days. During the same time, Liberty shot the cover for the forthcoming album and brought in the band to meet the staff.

According to Shenandoah's publicist, producer Don Cook had to cut

one more track to complete the album for Liberty. (That may have been because RCA traditionally carries one fewer song on its albums than other labels.)

The extra song—which features Grand Ole Opry star Alison Krauss as guest vocalist—is "In The Vicinity Of The Heart."

Shenandoah was first signed to Columbia Records and made its singles debut in 1987 with "They Don't

Make Love Like They Used To." Subsequently, the act scored four No. 1's on that label, including "The Church On Cumberland Road" and "Next To You, Next To Me."

The group released its last single on Columbia in September 1991 and did not have another one until April 1992, after it moved to RCA. While at RCA, Shenandoah released two albums, "Long Time Comin'" and "Under The Kudzu."

Liberty Organizing Beatles Tribute

NASHVILLE—Liberty Records says it will create a country music tribute album to the Beatles. No release date has been set, but recording will get under way this year. Jerry Crutchfield, president of MCA Music Publishing and former executive VP at Liberty, will serve as producer.

This year marks the 30th anniversary of the Beatles' arrival in the U.S. And this set joins the line of recent country nods toward influential acts, including Asleep At The Wheel's "Tribute To The Music Of Bob Wills & The Texas Playboys" (Liberty); "Common Thread: The Songs Of The

Eagles" (Giant); "Skynyrd's Frynds" (MCA); "Mama's Hungry Eyes" (an Arista tribute to Merle Haggard); and "Keith Whitley: A Tribute Album" (BNA).

To date, only Willie Nelson and Tanya Tucker have been confirmed for the Beatles project. A spokesperson says the remaining acts should be chosen in the next few weeks.

An undisclosed portion of the proceeds from the album will go toward building a retirement home for recording artists, musicians, and others involved in the music industry.

EDWARD MORRIS

CARPENTER SET TO CAST 'STONES' TOWARD TOP OF THE CHARTS

(Continued from page 32)

36-year-old artist is booked for an array of activities between now and the end of the year. Carpenter and Jennings plan to do an eight-date acoustic tour of major cities this fall, details of which are still being arranged. She has also agreed to a series of account visits and in-store appearances for Kmart, Wal-Mart, Target, and Western Merchandisers.

"This is probably the most involved Chapin has ever been personally in any of her projects," Butler says. "We told her how excited we were about the album and how strongly we felt about the music, and she came into the office and started volunteering and asking, 'What can I do?'"

Butler speculates that Carpenter will perform a few dates in Europe in

January. In February, she and her band will begin a U.S. tour that will continue throughout the year.

In addition, Columbia has released a teaser ad campaign for the album that is set to air on CMT, TNN, and E! Entertainment Television.

Bob Moody, MD at WPOC Baltimore, says the single is "a bit different" from what she's done in the past. "We're extremely enthusiastic about the new single," he says, adding that he has heard only five other tracks from the album, but it is "more like one of the earlier albums, like 'Shooting Straight In The Dark,' in that it sounds more folk or introspective."

Dave Curtis, head buyer for the 24-store Lechmere chain based in Woburn, Mass., says "Our expectations

are that we will do exceptionally well with the album. The difference with Mary Chapin Carpenter is that, unlike a lot of other country artists, she's had a strong New England base."

Carpenter stands ready to take her chances. "I don't think I've ever felt this way about a record. I've always finished them, and I've felt really proud of all of them. But I've been kind of scared. You put them out and wait, hoping that they do well because you believe in them. But you never know what the world's going to think. I'm human, and I care. But this one I feel proud about in a way that fills me with this sense that even if it doesn't fly, I don't regret a thing about it."

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
46 BABY LIKES TO ROCK IT (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chingquap, BMI) CPP	
63 BEEN THERE (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) CPP	
10 BE MY BABY TONIGHT (New Haven, BMI/Music Hill, BMI/OI, ASCAP) CPP	
13 CALLIN' BATON ROUGE (Combine, ASCAP/EMI Blackwood, BMI) HL	
27 THE CITY PUT THE COUNTRY BACK IN ME (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL	
47 COWBOY BAND (Careers-BMG, BMI/Conasauga Troubadors, BMI) HL	
7 DOWN ON THE FARM (Texas Wedge, ASCAP/Noosa Heads, BMI) CPP	
8 DREAMING WITH MY EYES OPEN (Famous, ASCAP/Pookie Bear, ASCAP/Bug, ASCAP) HL/CPP	
23 ELVIS AND ANDY (Almo, ASCAP) CPP	
66 EVER-CHANGING WOMAN (Sony Tree, BMI/Sony Cross Keys, ASCAP)	
56 FISH AIN'T BITIN' (N2D, ASCAP)	
44 GIRLS WITH GUITARS (EMI April, ASCAP/Getarealjob, ASCAP) HL	
55 GIVE ME A RING SOMETIME (Blake Eyed Susan, BMI/Glitterfish, BMI/Songs Of All Nations, BMI) HL	
69 GONE COUNTRY (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL	
20 HALF THE MAN (Blackened, BMI) CPP	
12 HANGIN' IN (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) CPP/WBM	
65 HARD LOVIN' WOMAN (Music Corp. Of America, BMI/Mark Collie, BMI/Sony Tree, BMI/Don Cook, BMI/Zomba, ASCAP/Inspector Barlow, ASCAP)	
71 HARD LUCK WOMAN (Hori Productions America, ASCAP/Polygram Int'l, ASCAP/Intersong U.S.A., ASCAP) HL	
9 HARD TO SAY (Travelin' Zoo, ASCAP) HL	
40 HAS ANYBODY SEEN AMY (Reynsong, BMI/Howe Sound, BMI/Sony Cross Keys, ASCAP) HL	
43 HEART LIKE A HURRICANE (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP) CPP	
39 HEART OVER MIND (Royhaven, BMI/Starstruck Angel, BMI)	
73 HONKY TONK WORLD (Almo, ASCAP/Sony Tree, BMI/Ten Lee, BMI) CPP/HL	
48 IF I EVER LOVE AGAIN (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM	
34 INDEPENDENCE DAY (Sony Cross Keys, ASCAP) HL	
60 I SEE IT NOW (Sony Tree, BMI/Sony Cross Keys, ASCAP/WB, ASCAP) HL	
33 I SURE CAN SMELL THE RAIN (Alabama Band, BMI/Rick Hall, ASCAP)	
45 I TAKE MY CHANCES (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP	
15 I TRY TO THINK ABOUT ELVIS (MCA, ASCAP/Gary Burr, ASCAP) HL	
37 JUKEBOX JUNKIE (Cupit, BMI/Cupit Memories, ASCAP)	
35 KICK A LITTLE (Square West, ASCAP/Howlin' Hits, ASCAP) CPP	
42 LIFESTYLES OF THE NOT SO RICH & FAMOUS (MCA Canada, SOCAN/Sold For A Song, SOCAN/Brother Bart, ASCAP/MCA, ASCAP) HL	
53 LIVIN' ON LOVE (Yee Haw, ASCAP)	
19 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	
4 THE MAN IN LOVE WITH YOU (Boots And Spurs, BMI/Spurs And Boots, ASCAP) HL	
29 MAN OF MY WORD (Hayes Street, ASCAP/Almo, ASCAP/Allen Shamblin, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/CPP	
11 MORE LOVE (That's A Smash, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL	
32 NATIONAL WORKING WOMAN'S HOLIDAY (Murray, BMI/Castle Street, BMI/Ears Last, ASCAP/On The Mantel, ASCAP) CPP	
25 NOBODY'S GONNA RAIN ON OUR PARADE (Longlute, BMI/Rio Zen, BMI/Reynsong, BMI/Howe Sound, BMI) HL/WBM	
49 NOW I KNOW (Sony Tree, BMI/Don Cook, BMI)	
57 ONE GOOD MAN (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Paternick, BMI) CPP/WBM	
54 ONE NIGHT A DAY (MCA, ASCAP/Gary Burr, ASCAP/Foresadow, BMI/Uncle Pete, BMI) CLM/HL	
18 O WHAT A THRILL (Musique Chantclair, ASCAP/Bug, ASCAP)	
22 POCKET OF A CLOWN (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM/CPP	
52 A REAL GOOD WAY TO WIND UP LONESOME (Sony Tree, BMI/Alabama Band, BMI/Wildcountry, BMI/Sony Cross Keys, ASCAP) HL	
70 REDNECK STOMP (Warnerbuilt, BMI/Max Lafts, BMI/Shabloo, BMI)	
41 RENEGADES, REBELS AND ROGUES (Sony Tree, BMI/Sony Cross Keys, ASCAP/Tracy Lawrence, ASCAP) HL	
3 SHE CAN'T SAY I DIDN'T CRY (Starstruck Angel, BMI/Stroudcaster, BMI) CPP	
17 SHE DREAMS (Warner-Tamerlane, BMI/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Brass Ring, ASCAP) HL/WBM/CPP	
74 SHE LOVES ME LIKE SHE MEANS IT (EMI April, ASCAP/JKids, ASCAP/Stroudcaster, ASCAP/Polygram Int'l, ASCAP) HL/CPP	
24 SHE'S NOT THE CHEATIN' KIND (Sony Tree, BMI/Showbilly, BMI) HL	
21 SHE THINKS HIS NAME WAS JOHN (Bash, ASCAP/Blue Water, ASCAP/Mighty Nice, BMI/Blue Water, BMI) HL	
50 SHUT UP AND KISS ME (Why Walk, ASCAP)	
72 SOUVENIRS (Sony Cross Keys, ASCAP) HL	
51 STOP ON A DIME (Square Lake, ASCAP/Howlin' Hits, ASCAP) CPP	
31 SUMMERTIME BLUES (Warner-Tamerlane, BMI) WBM	
58 TAKE THESE CHAINS FROM MY HEART (Milene, ASCAP) CPP	
62 TEARDROPS (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Songs Of PolyGram, BMI/Songs Of McRide, BMI)	
75 TEARS DRY (BMG, ASCAP/Manor House, ASCAP/Warner-Tamerlane, BMI/Minnesota Man, BMI)	
30 TEN FEET TALL AND BULLETPROOF (Post Oak, BMI) HL	
36 THIRD RATE ROMANCE (Fourth Floor, ASCAP/WB, ASCAP) CPP	
6 THIRD ROCK FROM THE SUN (Major Bob, ASCAP/Rio Bravo, BMI/Stroudcaster, BMI/Baby Mae, BMI) CPP	
28 WATERMELON CRAWL (Acuff-Rose, BMI/Coburn, BMI) CPP	
64 WE CAN'T LOVE LIKE THIS ANYMORE (Alabama Band, ASCAP/Wildcountry, ASCAP/Warner-Tamerlane, BMI/New Works, BMI)	
61 WESTERN FLYER (BMG, BMI/Careers-BMG, BMI) HL	
14 WHAT'S IN IT FOR ME (WB, ASCAP/New Crew, ASCAP/New John, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM/CPP	
2 WHAT THE COWGIRLS DO (Benefit, BMI/Engishtown, BMI) WBM/CPP	
59 WHEN THE THOUGHT OF YOU CATCHES UP WITH ME (EMI Blackwood, BMI)	
26 WHEN YOU WALK IN THE ROOM (EMI, BMI/Unart, BMI) CPP	
38 WHERE THERE'S SMOKE (Tom Collins, BMI/Ha-Deb, ASCAP) CPP	
5 WHISPER MY NAME (WB, ASCAP/Big Tractor, ASCAP) WBM	
16 WHO'S THAT MAN (Songs Of PolyGram, BMI/Tokeco, BMI) HL	
67 WILLIAM AND MARY (Kicking Bird, BMI/Sixteen Stars, BMI)	
1 XXX'S AND OOO'S (AN AMERICAN GIRL) (Sony Tunes, ASCAP/Mother Dixie, ASCAP/August Wind, BMI/Great Broad, BMI/Longlute, BMI) HL/WBM/CPP	
68 YOU NEVER EVEN CALL ME BY MY NAME (Turnpike Tom, ASCAP/Pink Sky, ASCAP/EMI U, ASCAP)	

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	23	TIM MCGRAW ▲ ² CURB 77659 (9.98/13.98) 22 weeks at No. 1	NOT A MOMENT TOO SOON	1
2	2	2	9	ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	1
3	3	3	31	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
4	5	5	18	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
5	4	4	12	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
6	6	7	5	JOE DIFFIE EPIC 64357/COLUMBIA (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
7	8	8	30	THE MAVERICKS ● MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	7
8	7	6	11	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
★★★ Hot Shot Debut ★★★						
9	NEW	1	1	PATTY LOVELESS EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	9
10	9	9	16	TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
11	10	10	52	GARTH BROOKS ▲ ⁴ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
12	12	21	12	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	12
13	11	12	10	SAMMY KERSHAW MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
14	15	14	50	MARTINA MCBRIDE RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
15	14	13	79	BROOKS & DUNN ▲ ² ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
★★★ Pacesetter ★★★						
16	20	31	33	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	16
17	13	11	99	ALAN JACKSON ▲ ³ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
18	18	18	75	DWIGHT YOAKAM ▲ ² REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
19	23	24	30	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	17
20	17	17	102	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
21	16	15	26	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
22	22	16	113	MARY CHAPIN CARPENTER ▲ ² COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
23	24	23	48	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
24	19	20	6	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
25	25	22	48	REBA MCENTIRE ▲ ² MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
26	27	25	16	LORRIE MORGAN BNA 66379 (9.98/15.98)	WAR PAINT	7
27	28	28	29	NEAL MCCOY ● ATLANTIC 82568 (10.98/15.98) HS	NO DOUBT ABOUT IT	13
28	26	27	18	RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
29	21	19	15	SOUNDTRACK ATLANTIC 82595/AG (10.98/16.98)	MAVERICK	4
30	29	26	68	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
31	31	30	56	CLAY WALKER ▲ GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	8
32	30	29	207	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
33	33	37	27	RICK TREVINO COLUMBIA 53560/SONY (10.98 EQ/15.98) HS	RICK TREVINO	23
34	35	36	31	COLLIN RAYE ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
35	34	35	159	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
36	32	33	25	JOHN BERRY LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	36	34	23	CONFEDERATE RAILROAD ● ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	6
38	38	38	71	TOBY KEITH ● MERCURY 514421 (9.98 EQ/13.98) HS	TOBY KEITH	17
39	41	43	42	TANYA TUCKER ● LIBERTY 89048 (10.98/15.98)	SOON	18
40	39	40	18	PAM TILLIS ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
41	40	41	104	VINCE GILL ▲ ³ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
42	37	32	42	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
43	43	42	46	VARIOUS ARTISTS ▲ ³ GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
44	42	39	278	GARTH BROOKS ▲ ⁵ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
45	44	44	94	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
46	47	50	15	KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	12
47	45	45	59	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
48	46	46	71	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	9
49	49	47	68	WYONNNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
★★★ Greatest Gainer ★★★						
50	60	—	2	THE TRACTORS ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	50
51	48	49	155	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
52	50	48	62	JOHN ANDERSON ● BNA 66232 (9.98/15.98)	SOLID GROUND	12
53	51	52	122	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	7
54	52	51	46	ALABAMA ● RCA 66296 (9.98/15.98)	CHEAP SEATS	16
55	58	58	46	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
56	53	54	55	AARON TIPPIN ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
57	55	55	18	JOHNNY CASH AMERICAN 45520*/WARNER BROS. (9.98/15.98)	AMERICAN RECORDINGS	23
58	54	53	172	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
59	56	56	22	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	56
60	57	57	8	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	57
61	59	59	71	JOE DIFFIE ● EPIC 53002/SONY (10.98 EQ/15.98)	HONKY TONK ATTITUDE	10
62	66	66	6	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	62
63	62	64	37	DOUG STONE ● EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE	20
64	65	62	119	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
65	61	61	13	HAL KETCHUM CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	31
66	64	65	133	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
67	69	67	126	WYONNNA ▲ ³ CURB 10529/MCA (10.98/15.98)	WYONNNA	1
68	70	68	106	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
69	73	73	10	LARI WHITE RCA 66395 (9.98/15.98)	WISHES	54
70	67	63	25	BILLY DEAN LIBERTY 28357 (10.98/15.98)	GREATEST HITS	29
71	NEW	1	1	KEN MELLONS EPIC 53746/SONY (9.98 EQ/15.98)	KEN MELLONS	71
72	68	69	77	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
73	63	60	53	SHENANDOAH RCA 66267 (9.98/15.98) HS	UNDER THE KUDZU	38
74	71	70	210	ALAN JACKSON ▲ ² ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
75	72	74	61	MARK CHESNUTT ● MCA 10851 (10.98/15.98)	ALMOST GOODBYE	6

○ 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.

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98) 151 weeks at No. 1	GREATEST HITS	173
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	173
3	4	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	158
4	3	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	171
5	5	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	173
6	7	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	171
7	6	SAMMY KERSHAW ▲ MERCURY 510161 (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	4
8	8	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	49
9	9	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	20
10	10	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	12
11	11	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	62
12	16	PAM TILLIS ARISTA 8642 (8.98/13.98)	PUT YOURSELF IN MY PLACE	5
13	13	TANYA TUCKER ● CAPITOL 91814 (9.98/13.98)	GREATEST HITS	12

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	12	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	172
15	21	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	143
16	15	KEITH WHITLEY ▲ RCA 52277 (9.98/13.98)	GREATEST HITS	32
17	14	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	56
18	20	RAY STEVENS CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	84
19	22	WAYLON JENNINGS ▲ ⁴ RCA 3378* (8.98)	GREATEST HITS	57
20	19	KENNY ROGERS ▲ LIBERTY 5112*/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	77
21	23	ANNE MURRAY ▲ ⁴ LIBERTY 46058 (7.98/12.98)	GREATEST HITS	124
22	—	MARY CHAPIN CARPENTER ● COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	44
23	18	ALABAMA ▲ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	34
24	25	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	43
25	—	DWIGHT YOAKAM ● REPRISE 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	121

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

Lancers Series Brings Jazz Acts To NYC

ROADWORK: New York Latino magazine and the wine purveyor Lancers are teaming to launch the first Lancers Latin Jazz Concert Series in October in New York. Booked for the standout four-show series are **Papo Vázquez** with **Dave Valentín** (Oct. 7), the **Martin Arroyo Quintet** (Oct. 14), **Seis Del Solar** featuring **Oscar Hernández** (Oct. 21), and **Charlie Sepúlveda & the Turnaround** (Oct. 28). The official media sponsor of the series is **WBGO-FM**... **La Combinación Perfecta**, **RMM's** stellar ensemble of tropical artists led by **Celia Cruz**, **Tito Puente**, **Oscar D'León**, **Marc Anthony**, and **India**, is slated to make its California debut Oct. 15 at the Hollywood Bowl. Separately, **Puente** and **India** are slated to appear Monday (5) on **Jerry Lewis'** annual **Muscular Dystrophy Telethon**.

GRAMMY NOTICE: Labels with Latino artists that want to submit albums for Grammy nominations next year



by John Lannert

should do so by Sept. 30, according to **Aida Scorza**, crafts awards manager at the National Academy of Recording Arts & Sciences (**NARAS**). Scorza adds that 1994 Grammy candidates must have received general distribution between Oct. 1, 1993, and Sept. 30, 1994. Scorza says **NARAS** defines "general distribution" as "the date of the first shipment from the manufacturer to the distributor for the purpose of sale." The awards ceremony currently contains four Latino categories: **Latin Pop**, **Tropical Latin**, **Mexican/American**, and the just-approved **Latin jazz** genre.

SILVA DEBUTS: Brazilian trap drummer nonpareil **Robertinho Silva**, long a musical fixture with **Milton Nascimento**, has just released his U.S. debut, "Speak No Evil" (**Caju/Milestone**). Also just released on **Caju** is the latest album by harmonica virtuoso **Rildo Hora** ("Espriado"), as well as a self-titled record by ace guitarists **Raphael Rabello** and **Dino 7 Cordas**.

NEW MERCURY OUT: **Sony Brasil** has just shipped 600,000 units of **Daniela Mercury's** latest, "Música De Rua," the follow-up to her 1992 blockbuster "O Canto Da Cidade." **Sony Discos** is set to ship the album stateside Oct. 18.

ARGENTINA-NOTAS: Warner's high-flying singer/songwriter **Fito Páez**, whose "El Amor Después Del Amor" sold more than 500,000 copies last year, is now finishing up his follow-up, "Circo Beat." Produced by ex-**Roxy Music** guitarist **Phil Manzanera**, the album is due out in September... **Blues/rock** favorite **Norberto "Pappo" Napolitano** is recording in Los Angeles with **Carmine Appice** and **Tim Bogart**. A live album, "Sigue Vivo," which has been released by **DBN**, features a guest appearance by **Edgar Winter**... "Devorador De Corazones," the third album from **EMI pop/rock/world** music outfit **La Portuaria**, is nearing platinum (60,000 units sold). A new video for the title track, filmed in the desert of the Argentinian state of **San Juan**, was directed by **Pablo Fisherman** and **Daniel Bohm**... **Walter Kolm**, former director of **Radio Tripoli Records**, has created a new imprint called **Main Records**. Among the label's initial releases are albums by **Los Rodríguez** frontman **Andrés Calamaro** ("Lou Bizarro"); blues outfit **Durazno de Gala**, featuring **Taj Mahal** on two tracks ("Historia De Blues"); **Ron Wood** ("Slide On Live"); **Charlie Watts** ("Warm & Tender"); and ex-**Kiss** drummer **Peter Criss** ("Criss")... **BMG** has released "Tratar De Estar Mejor," the sophomore album from TV star-turned-pop artist **Diego Torres**. Helming the project was prominent producer **Cachorro López**, who composed every song with Torres, except a cover of **Katrina & the Waves'** 1985 smash "Walking On Sunshine." (Continued on page 44)

Hot Latin Tracks™

COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.

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

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

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That Golden Feeling. **EMI Brazil** artist **Marina Lima**, center, beams with satisfaction after receiving a gold disc for selling 100,000 units of "O Chamado." Pictured with her are **Joao Augusto**, left, A&R director at **EMI Brazil**, and **Jo Govaerts**, **EMI Brazil's** managing director. Lima's second U.S. album, "A Tug On The Line" (**World Pacific**), was released Aug. 8.

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Artists & Music

TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	25	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ² ANGEL 55138 (10.98/15.98) 24 weeks at No. 1	CHANT
2	2	207	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ² LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
3	3	38	GERSHWIN/WODEHOUSE NONESUCH 79287/ELEKTRA (10.98/15.98)	GERSHWIN PLAYS GERSHWIN
4	4	7	VAN CLIBURN RCA 62695 (9.98/15.98)	IN MOSCOW
5	NEW▶		ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 407109 (13.98/18.00)	LOVE'S ILLUSION
6	5	25	LUCIANO PAVAROTTI LONDON 433260 (10.98 EQ/15.98)	MY HEART'S DELIGHT
7	7	57	LUCIANO PAVAROTTI LONDON 436719 (10.98 EQ/15.98)	AMORE
8	11	46	LUCIANO PAVAROTTI LONDON 425099 (10.98 EQ/15.98)	TI AMO
9	8	122	UPSHAW/ZINMAN NONESUCH 79282/ELEKTRA (10.97/15.97)	GORECKI: SYMPHONY NO. 3
10	RE-ENTRY		LUCIANO PAVAROTTI LONDON 443220 (10.98 EQ/15.98)	GREAT STUDIO RECORDINGS
11	6	2	RUTH ANN SWENSON EMI CLASSICS 54827 (10.98/15.98)	POSITIVELY GOLDEN
12	10	2	GIL SHAHAM/LONDON SYM.(PREVIN) DG 439886 (10.98 EQ/15.98)	BARBER/KORNGOLD: VIOLIN CONCERTO
13	14	27	CLEVELAND ORCH. (THOMAS) SONY CLASSICAL 33172 (14.98 EQ)	ORFF: CARMINA BURANA
14	12	17	GLENN GOULD SONY CLASSICAL 46686 (9.98 EQ/15.98)	32 SHORT FILMS
15	RE-ENTRY		CECILIA BARTOLI LONDON 43627 (10.98 EQ/15.98)	IF YOU LOVE ME

TOP CLASSICAL CROSSOVER™

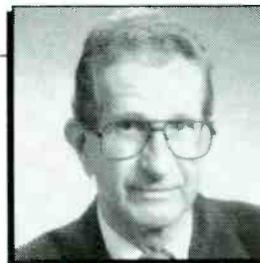
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	31	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98) 31 weeks at No. 1	THE PIANO
2	2	35	JOHN WILLIAMS/IZTHAK PERLMAN MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
3	3	14	LONDON SYMPHONY ORCHESTRA RCA 62526 (9.98/15.98)	SYMPHONIC ROLLING STONES
4	4	76	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
5	5	4	DAWN UPSHAW NONESUCH 79345/ELEKTRA (10.98/16.98)	I WISH IT SO
6	6	18	CINCINNATI POPS (KUNZEL) TELARC 80342 (10.98/15.98)	GREAT FANTASY ADVENTURE ALBUM
7	7	5	KIRI TE KANAWA LONDON 443600 (10.98 EQ/15.98)	KIRI! HER GREATEST HITS LIVE
8	8	40	LONDON SYMPHONY (WILLIAMS) ARISTA 1-1012 (54.98)	THE STAR WARS TRILOGY
9	13	96	JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS
10	9	35	FRANK ZAPPA BARKING PUMPKIN 71600/RHINO (10.98/16.98)	YELLOW SHARK
11	RE-ENTRY		LUCIANO PAVAROTTI LONDON 443220 (10.98 EQ/15.98)	PAVAROTTI SONGBOOK
12	12	69	BOSTON POPS (WILLIAMS) SONY CLASSICAL 53380 (9.98 EQ/15.98)	UNFORGETTABLE
13	RE-ENTRY		LONDON SYMPHONY ORCHESTRA RCA 61938 (9.98/15.98)	SYMPHONIC MUSIC OF YES
14	RE-ENTRY		PLACIDO DOMINGO ATLANTIC 82350 (9.98/15.98)	THE BROADWAY I LOVE
15	14	8	BOURNEMOUTH SYM. RELATIVITY 1220 (10.98/15.98)	SYMPHONIC PIECES FROM LES MISERABLES

TOP OFF-PRICE CLASSICAL™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	2	12	CARRERAS-DOMINGO-PAVAROTTI SONY MASTERWORKS 64394 (5.98 EQ/9.98) 1 week at No. 1	ALL-STAR TENORS
2	1	7	THE CHOIR OF VIENNA SPECIAL 5118/ESSEX ENTERTAINMENT (3.98/4.98)	MYSTICAL CHANTS
3	5	7	CARRERAS-DOMINGO-PAVAROTTI RCA 21273 (6.98/10.98)	ESSENTIAL THREE TENORS
4	4	12	VARIOUS ARTISTS MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS
5	3	12	SILOS MONKS DG 445399 (5.98 EQ/10.98)	MYSTERY OF SANTO DOMINGO
6	6	12	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
7	7	6	VARIOUS ARTISTS MADACY 5417 (5.98/9.98)	50 CLASSICAL MASTERPIECES
8	11	7	CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL 47176 (5.98 EQ/10.98)	FAVORITE ARIAS
9	9	12	WURTTENBERG ORCHESTRA VOX ALLEGRETTO 8098 (2.99/4.49)	PACHELBEL CANON & OTHER WORKS
10	8	10	VARIOUS ARTISTS RCA 62666 (5.98/9.98)	CHILL TO THE CHANT
11	12	12	ROYAL PHILHARMONIC (CLARK) K-TEL 611-3 (5.98/12.98)	HOOKED ON CLASSICS: VOL. 1
12	RE-ENTRY		LUCIANO PAVAROTTI DEJA VU 124 (9.98/13.98)	GOLD
13	10	5	VARIOUS ARTISTS MADACY 5401 (4.99/6.99)	BEST OF MOZART
14	RE-ENTRY		VARIOUS ARTISTS INFINITY DIGITAL 57243 (4.98 EQ)	VIVALDI: THE FOUR SEASONS
15	15	4	VARIOUS ARTISTS RCA 60840 (6.98/10.98)	PACHELBEL CANON & OTHER BAROQUE HITS

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. © 1994, Billboard/RPI Communications and SoundScan, Inc.

Classical KEEPING SCORE™



by Christie Barter

MUSIC PUBLISHER Ivan Mogull called last week to say that he had placed unreleased recordings of **Luciano Pavarotti** with BMG. According to Mogull, the recordings, made when Pavarotti was a teenager, are scheduled for release this month on the RCA Gold Seal Label under the title "Pavarotti: The Early Years." Mogull previously brought to BMG live audio and video tapes of "Tosca," starring **Raina Kabaivanska** in the title role, supported by Pavarotti and **Ingvar Wixell**, which was released some months back by RCA Victor Red Seal.

Just released by BMG is an album by the "great tenor hope of the post-Pavarotti generation," **Jerry Hadley**, in which, by virtue of some technical wizardry, he is united in a duet with one of RCA's earlier house tenors, **Mario Lanza**. That's on the title cut, "Golden Days." Members of the **Harvard Glee Club** and actor **Tony Randall** also make appearances on this disc, devoted to golden oldies by **Sigmund Romberg**, **Rudolf Friml** and **Victor Herbert**.

Hadley turns up, too, on **Marilyn Horne's** (and BMG's) new album celebrating "The Men In My Life," among whom she also includes bassos **Samuel Ramey** and **Spiro Malas** and bass-baritone **Thomas Hampson**, duetting in songs by **Gershwin**, **Berlin**, **Porter**, **Sondheim** and others. Both the Hadley and Horne CDs were produced by RCA Victor's **Steve Vining**.

Heading EMI Classics' latest release is the positively golden recital of coloratura arias sung by American soprano **Ruth Ann Swenson**, titled (what else?) "Positively Golden," a solo recording debut (see Album Reviews, page 88). And on Virgin there's the first-ever recording of **Carlisle Floyd's** major work, the opera "Susannah, in which **Cheryl Studer** sings the title role with support from **Had-**

ley and **Ramey**. **Kent Ngano** conducts the **Orchestra and Chorus of the Opera de Lyon**. (The recording itself was made under the composer's supervision.)

Another of the **Three Tenors**, **Placido Domingo**, is represented this month on an Angel release, "De mi alma latina" (From My Latin Soul). The EMI label offers a recording of **Hampson** "Live in Recital at Usher Hall, Edinburgh" (recorded a year ago) with **Geoffrey Parson** accompanying; **Sarah Chang** as soloist in a coupling of **Paganini's** First Violin Concerto and the **Saint-Saëns** "Introduction and Rondo capriccioso," with **Wolfgang Sawallisch** conducting the **Philadelphia Orchestra**; and a new "Meistersinger" with, again, **Sawallisch** conducting—this time the **Orchestra and Chorus of the Bavarian State Opera**. The **Eva** is sung by **Studer**.

September at EMI also introduces a new line of opera reissues, appearing for the first time on the label at mid-price, including **Puccini's** "Manon Lescaut" and "Turandot," both with **Montserrat Caballé**, and **Charpentier's** "Louise" with **Beverly Sills**. The label's spokeswoman, **Amiee Gautreau**, says, "It's interesting how much opera we are releasing. Opera really sells, but radio still refuses to program [it]."

Video Artists International has come up with an interesting find: a videotaped performance of "Tosca," discovered in the archives of the **Sudddeutscher Rundfunk (SDR)** in Stuttgart. Dating from 1961, it stars **Renata Tebaldi** in the title role (and one of her "signature" roles, at that), with **George London** as **Scarpia** (the only known video documentation of **London** in a complete operatic role). The American tenor **Eugene Tobin** is the **Cavaradossi**, **Franco Patané** the conductor.

SOON TO BE RELEASED AND NOTEWORTHY: The first CDs in a set embracing the complete keyboard works of **Bach**, played by the Brazilian pianist **João Carlos Martins**, making a comeback on **Labor Records** (which has arisen from the ashes of **Tomato Records**); and a coupling on **Audiofon** of two **Mozart** piano concertos—one by **Wolfgang Amadeus** (No. 23) and one by his son **Franz Xaver**, with **Janet Colburn** as soloist and the **Academy of St. Martin in the Fields** under **Sir Neville Marriner**.

Jazz BLUE NOTES™



by Jeff Levenson

IN WHAT HAS TO BE the hippest piece of punsterism to have perforated the great veil of propriety distinguishing this exalted industry of ours (you try saying that five times fast with a mouth full of bean dip), **Epicure** has announced the creation of a new imprint, **Epicure**, that will lead us connoisseurs of distinctive jazz fare down the road to linguistic merriment. Of course, the label hopes to do a whole lot more, what with some start-up signings that announce its intention to play **Kojak** in the search for serious jazz talent.

That said (and it just was, which reminds me of that hokey "Ten Commandments" shtick that had **Yul Brynner** slapping his forearm across his chest and declaring, "Let it be written, let it be done!"), **Epicure's** debut artists are **Winard Harper** and **Dave Kikoski**. **Jazzbos** will remember **Harper** as one-half of the famed **Harper Brothers**, who were with **Verve** (actually, four albums). **Drum-playing Winard** has a label debut featuring saxists **David "Fathead" Newman**, **Antonion Hart**, and **Don Braden** (give this guy a listen), along with trumpeter **Eddie Henderson** and bassist **Buster Williams**. The disc, masterminded by veteran producer **Joel Dorn**, is titled "Be Yourself."

Kikoski, who holds down the piano chair in drummer **Roy Haynes'** group, has given his debut an eponymous title. It features trio mates **Essiet Essiet** on bass and **Al Foster** on drums.

Both albums are slated for release Oct. 4. **Epicure** plans to follow up with titles by **Braden**, saxophonist

Craig Handy, and drummer **Leon Parker** (all produced, I'm told, by **Dorn**). Expect them in the months ahead (and enjoy them, if you like, in a style befitting the label's grand design—with amaretto biscotti and **caffè latte**, hold the foam).

MORE DEBUTS: **Al Di Meola**, who can't get the attention of the majors even when there's a huge album or two speaking for him (read: 1991's "Kiss My Axe"), has just recorded a debut for **Bluemoon**. Titled "Orange And Blue," it is a largely lyrical affair that falls somewhere between the fire and brimstone of his younger days and the multiculturalism of his recent work. Included on the album is Israeli vocalist **Noa**, who has enjoyed the support of **Di Meola's** fellow guitar picker, **Pat Metheny**... **Michael White** (no, not the New Orleans clarinet specialist who uses the prefix handle **Dr.**), has a debut album out on the fledgling **Noteworthy** label. The record is called "So Far Away." This drumming **White** is a member of the famed **Chicago White** family (ever hear of **Maurice?**), and he has graced many a pop and contemporary jazz record. Some of his former associates have shown up here to provide a proper send-off: **Everett Harp**, **Gerald Albright**, **Marcus Miller**, **Stanley Clarke**, and **John Beasley**.

STATUESQUE PRESENTATION: That **Verve** 50th anniversary salute, a multi-artist blowout that was staged at **Carnegie Hall** last April, became a **PBS** broadcast on the "Great Performances" series a few months later (a fine document of an event, I guess, though, it failed to rock me as *musical* entertainment). Now the word reaches us that it has been nominated for an **Emmy**. The category? Outstanding Cultural Program. **Verve** and **PBS** will need to wait until **Sept. 11** to learn their fate.

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			*** No. 1 ***	
1	1	9	TONY BENNETT COLUMBIA 66214	9 weeks at No. 1 MTV UNPLUGGED
2	2	7	GROVER WASHINGTON, JR. COLUMBIA 64319	ALL MY TOMORROWS
3	3	16	DIANE SCHUUR/B.B. KING GRP 9767	HEART TO HEART
4	4	63	HARRY CONNICK, JR. ▲ COLUMBIA 53172	25
5	8	22	ETTA JAMES PRIVATE 82114	MYSTERY LADY
6	5	41	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
7	6	47	SOUNDTRACK HOLLYWOOD 61357/ELEKTRA	SWING KIDS
8	9	43	CASSANDRA WILSON BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN
9	7	15	LENA HORNE BLUE NOTE 28974/CAPITOL	WE'LL BE TOGETHER AGAIN
10	11	3	JOHN SCOFIELD BLUE NOTE 27327/CAPITOL	HAND JIVE
11	12	15	ROY HARGROVE QUINTET VERVE 523 019	WITH THE TENORS OF OUR TIME
12	10	7	JIMMY SCOTT SIRE 45629/WARNER BROS.	DREAM
13	14	41	ELLA FITZGERALD VERVE 519 084	THE BEST OF THE SONGBOOKS
14	13	20	JOHN SCOFIELD & PAT METHENY BLUE NOTE 27765/CAPITOL	I CAN SEE YOUR HOUSE FROM HERE
15	24	14	CHICK COREA GRP 9774	EXPRESSIONS
16	17	10	EDDIE PALMIERI ELEKTRA NONESUCH 61649/ELEKTRA	PALMAS
17	22	38	BILLIE HOLIDAY VERVE 513 943	BILLIE'S BEST
18	19	12	VARIOUS ARTISTS VERVE 523 150	CARNEGIE HALL SALUTES THE JAZZ MASTERS
19	15	5	ELLA FITZGERALD VERVE 521 867	THE BEST OF THE SONG BOOKS: THE BALLADS
20	25	6	NNENNA FREELON COLUMBIA 64323	LISTEN
21	16	4	NINA SIMONE RCA 66428	THE ESSENTIAL NINA SIMONE, VOL. 2
22	18	22	TERENCE BLANCHARD COLUMBIA 57793	THE BILLIE HOLIDAY SONGBOOK
23	23	6	WALLACE RONEY WARNER BROS. 45641	MISTERIOS
24	RE-ENTRY		JOSHUA REDMAN WARNER BROS. 45365	WISH
25	21	2	ROY HARGROVE NOVUS 63178/RCA	APPROACHING STANDARDS

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			*** No. 1 ***	
1	1	91	KENNY G ▲ ARISTA 18646	53 weeks at No. 1 BREATHLESS
2	3	4	GEORGE HOWARD GRP 9780 HS	A HOME FAR AWAY
3	2	15	NORMAN BROWN MOJAZZ 0301/MOTOWN	AFTER THE STORM
4	4	17	JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE
5	6	12	DAVID SANBORN ELEKTRA 61620	HEARSAY
6	5	14	AL JARREAU REPRISE 45422/WARNER BROS.	TENDERNESS
7	8	7	EVERETTE HARP BLUE NOTE 89297/CAPITOL HS	COMMON GROUND
8	9	21	INCOGNITO VERVE FORECAST 522 036/VERVE HS	POSITIVITY
9	7	14	BONEY JAMES WARNER BROS. 45611 HS	BACKBONE
10	11	3	ART PORTER VERVE FORECAST 523 356/VERVE HS	UNDERCOVER
11	12	9	EARL KLUGH WARNER BROS. 45596	MOVE
12	10	27	GERALD ALBRIGHT ATLANTIC 82552	SMOOTH
13	13	6	STANLEY CLARKE AND FRIENDS EPIC 57506	LIVE AT THE GREEK
14	15	22	PAUL HARDCASTLE JVC 2033	HARDCASTLE
15	14	16	PATTI AUSTIN GRP 4023	THAT SECRET PLACE
16	17	53	FOURPLAY ● WARNER BROS. 45340	BETWEEN THE SHEETS
17	18	2	AL DI MEOLA MESA 79197/RHINO	ORANGE & BLUE
18	16	6	KEIKO MATSUI WHITE CAT 77716/UNITY	DOLL
19	19	17	GIL SCOTT-HERON TVT 4310	SPIRITS
20	20	59	DAVE KOZ CAPITOL 98892	LUCKY MAN
21	22	28	THE BENOIT/FREEMAN PROJECT GRP 9739	THE BENOIT/FREEMAN PROJECT
22	21	17	NANCY WILSON COLUMBIA 57425	LOVE, NANCY
23	23	25	BOB JAMES WARNER BROS. 45536	RESTLESS
24	24	30	CANDY DULFER RCA 66248	SAX-A-GO-GO
25	25	7	BOBBY LYLE ATLANTIC 82590/AG	RHYTHM STORIES

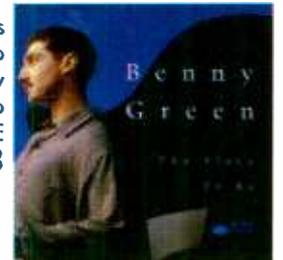
○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.



Everette Harp sets a new standard for contemporary saxophone. From soulful and heartfelt ballads to ripping funk Harp takes control on **COMMON GROUND**. 89297



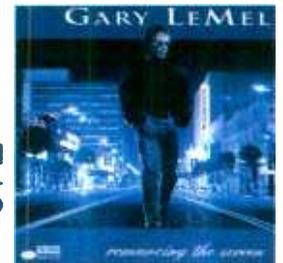
John Scofield offers up cool grooves and funky, gritty licks. Successfully melding New Orleans funk, cerebral distortion and full-blown R & B rhythm **HAND JIVE** is one irresistible whole. 27327



Award-winning pianist Benny Green is back with his most adventurous outing to date. Expanding his dazzling style into new realms, complete with solo, duo and trio settings (horns too!), this is surely **THE PLACE TO BE**. 29268

It's getting

Serving up Hollywood's best known and best-loved songs is singer Gary LeMell with **ROMANCING THE SCREEN**, his eloquent tributes to the fantasy and folk-lore of the silver screen. 29479



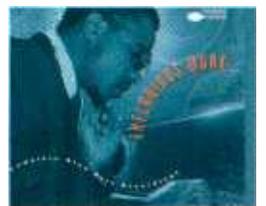
Alto saxophonist Sony Fortune makes his triumphant return to the scene, recording his first album as a leader in over 10 years. On **FOUR IN ONE**, Fortune undertakes a daring exploration of the music of Thelonious Monk. 28243

mighty crowded!

COMING IN OCTOBER:
Richard Elliot **AFTER DARK**
Jimmy Smith **THE MASTER**

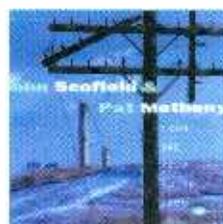


Historic 4-disc collections compiling every note that Thelonious Monk and Bud Powell recorded on Blue Note. Coming in October. 30083 30363



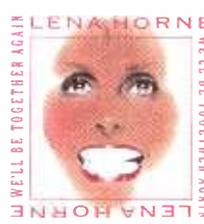
AND STILL GOING STRONG

John Scofield & Pat Metheny



27765

Lena Horne



28974

Cassandra Wilson



81357

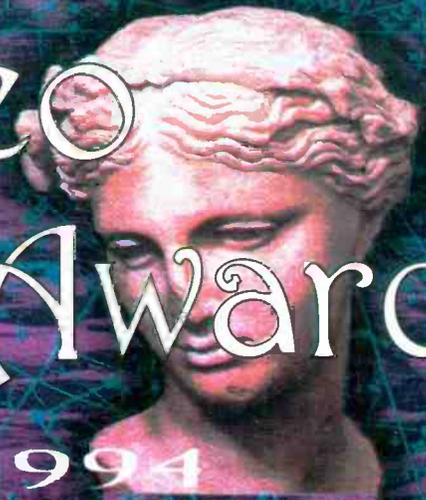


The Finest in Jazz in 1994

16th annual Billboard Music Video Conference & Awards

November 2-4, 1994

Loews Santa Monica Beach Hotel



THE CHANGING FACE OF MUSIC VIDEO

Since the dawning of music video, Billboard's Music Video Conference has provided a vital arena for networking and disseminating information. Today's most focused music video forum assembles professionals from around the globe to examine the issues facing the field and acknowledge excellence in the creation of music videos.

A UNIQUE OPPORTUNITY FOR MUSIC MARKETERS AND PROGRAM CREATORS

This year's conference will include an entire day devoted to the latest development in interactive programming and software. Through speeches, panels and demonstrations we will focus on the new avenues for music marketing created by new technologies and changes in the broadcast and cable TV landscape.

KEYNOTE ADDRESS



Chairman/CEO
Warner Music Group
BOB MORGADO



16th Annual Billboard
Music Video Awards
Hosted by:
Forward/Rhino
Recording Artist
BUSTER POINDEXTER

PANEL TOPICS

- Direct - Marketing Strategies
- Creating Software for Multimedia
- Visual Marketing
- Programmers & Promoters
- Multimedia Opportunities
- Niche Programming
- Video Commissioners Vs. Video Creators
- Standards & Practices in the Music Video Business
- Format Forums

Hotel Accommodations

Loews Santa Monica Beach Hotel
1700 Ocean Ave.
Santa Monica, CA 90401
For Reservations Call: (310) 458-6700
To insure room availability, reservations must be made by October 11.
When making reservations, please state that you are attending the Billboard Music Video Conference to receive discounted room rate.

Contact Information

Melissa Subatch,
Executive Director
(212) 536-5018
Billboard Music Video
Conference & Awards

REGISTRATION INFORMATION

FEES:

- \$345.00 - Early-bird special - form & payment must be postmarked by September 23
 - \$385.00 - Pre-registration - form & payment must be postmarked by October 17
 - \$425.00 - Full registration - after October 17 & walk-up registration
- Please note registration form must be postmarked by October 17 for free listing in the registration directory.*

TO REGISTER: Cut out this form and mail to:

Billboard Music Video Conference, Attn: Melissa Subatch, 1515 Broadway, New York, NY 10036
This form may be duplicated - Please type or print clearly - Make all payments to BILLBOARD

First Name: _____ Last Name: _____
Company Name: _____ Title: _____
Address: _____
City: _____ State: _____ Zip: _____
Telephone: _____ Fax: _____
I am paying by: Check Money Order Visa/MC Amex
Credit Card Number: _____ Expiration Date: _____
Cardholder's Signature: _____

Credit card payments are not valid without signature
REGISTRATION FEES ARE NON-REFUNDABLE

Music Video

ARTISTS & MUSIC

A Passionate Quickie For John Berry 30-Second Clip Teams Liberty Singer, Zalman King

BY DEBORAH RUSSELL

LOS ANGELES—Country crooner John Berry steps out of Nashville and onto the steamy set of a passion-packed fantasy in a new 30-second music video/commercial to promote his self-titled Liberty debut.

Zalman King, the director of such sensual films as "9½ Weeks," "Wild Orchid," and "Two Moon Junction," as well as the eye behind a number of episodes in the erotic cable TV series "Red Shoe Diaries," takes on Berry's country songs "Your Love Amazes Me" and "What's In It For Me" in a novel mini-video created by Santa Monica, Calif.'s Bronco-Fox Productions.

The 30-second spot is set to unspool in mid-September and run through the fall on cable and broadcast outlets nationwide. The commercial is touted as the industry's first 30-second music video, and Bob Freese, Liberty's VP of marketing and sales, hopes the unconventional advertising strategy will introduce Berry's music to a wide mainstream audience.

"We've never done anything like this before; we've always hired country music video directors to make commercials," Freese says. "But we wanted to get out of the box, if you will, and push the envelope a little further. The match with Zalman provided a great opportunity to portray John's passion and emotion in a 30-second commercial."

The commercial also allowed Bronco-Fox Productions, a division of B.D. Fox & Friends Advertising Inc., to establish a much-desired base in Nashville's artistic community, says Tom Arnholt, the agency's VP of entertainment marketing.

"We're not taking any business out of Nashville," he says. "We're just trying to elevate the marketing of these particular acts."

So far, Berry's Liberty debut has spent 25 weeks on the Top Country Albums chart, where it peaked at No. 13. The release also climbed to No. 85 on

The Billboard 200, where it has charted for 22 weeks.

The original video for the No. 1 single "Your Love Amazes Me," directed by Scene Three's John Lloyd Miller, ascended the CMT playlist in May. Ironically, the stroke of good luck occurred just as Berry was diagnosed and treated for a life-threatening brain cyst.

Berry appears to be fully recovered, and Liberty is busy working his top 15 single, "What's In It For Me."

Liberty's Freese says it's unlikely the label will reservice video outlets with the King version of "Your Love Amazes Me," but notes that the clip could appear at holiday time as a sell-through video item, packaged with King's full-length interpretation of Berry's "What's In It For Me."

"It's just another opportunity to keep up with the competition," Freese notes.

Berry has his own agenda. "We're fixing to go gold on this album, and hopefully this commercial will push it home in a good and unique way," says the artist, who admits that the King production was unique to his Nashville video experience.

The one-day shoot took place on the Veluzar Ranch in the Saugas, Calif., countryside on the set of a "Red Shoe Diaries" production. King used some of the cast and crew from the series, as well as the sets and lighting, to shoot enough footage for two full-length videos.

"We couldn't have created this in Nashville," Berry says. "The ideas Zalman has are different, but they're very creative. He has a real flair for passion and romance, and [Your Love Amazes Me] is a very passionate song."

To date, King's dalliance with country music includes his role as producer of the film "Cheatin' Hearts," starring Sally Kirkland.

"I'm a big fan of country music," says the director, "and I'm thrilled to be working with John. I love these songs."

Berry says he viewed the shoot as a chance to see the inner workings of the feature film industry, an area he has long dreamed of exploring.

"I've always wanted to do a real honest-to-goodness cowboy movie," Berry says. Who would be his ideal co-star? "Willie Nelson," he says.

PRODUCTION NOTES

LOS ANGELES

• Hero Films director **David Markey** is the eye behind **Sonic Youth's** "Superstar" video, an A&M clip from the **Carpenters** tribute album "If I Were A Carpenter." **Lance Accord** directed photography; **Mikeal Flodell** produced. In addition, Hero's **Paul Rachman** directed **Joan Jett's** Warner Bros. clip "As I Am." **Martin Coppen** directed photography; **Lawrence Novitch** produced.

• **Delano's** new Warner Bros. video "That's What I Like" is a Smash! Films production directed by **Pam Robinson**. **Brian Agnew** directed photography; **David Yost** and **Ken DuPuis** produced.

NEW YORK

• **Babyface & El DeBarge** wrapped their new Warner Bros. duet "Where Is My Love," directed by **Randee St. Nicholas**. **John Hopgood** produced for Planet Pictures. **Gerry Wenner** and **John Mathieson** were DPs.

• **Elizabeth Bailey** directed 22 **Brides'** video "Visions Of You" for Zero Hour Records. **Samantha Reba** produced for she be. inc.

• The crew at Automatic Films wrapped a number of productions, including **Gravediggaz' Gee Street** video "Nowhere To Run," directed by **David Perez Shadi**, as well as the **Figgs' Imago** clip "Wasted Pretty" and **Shudder To Think's** Epic video "Hit Liquor," both directed by **Jesse Peretz**. **Allyson Bari** produced the shoots. **Max Malkin** directed photography on the **Gravediggaz**, **Wyatt Troll** was DP on the **Figgs**, and **Mar-yse Alberti** shot **Shudder To Think**.

LONDON

• **Chelsea Pictures** director **Kevin Godley** has wrapped a number of videos, including **Kate Bush & Larry Adler's** "The Man I Love" for Phonogram, **Deep Forest's** "Deep Forest" for 550 Music, and **Nan Vernon's** "Elvis Waits" for EastWest. **James Chads** produced the shoots. **Steve Chivers** directed photography. Godley also shot East 17's "Steam" video for EMI. **Peter Sinclair** directed photography; **Chads** and **Nicci Power** produced.

OTHER CITIES

• **Downtown Miami** is the site of **Gloria Estefan's** Epic video, "Turn The Beat Around," directed by **Portfolio Artists Network's Marcus Nispel**. **Anouk F. Nora** produced; **Joseph Yacoe** directed photography.

Conference To Focus On Impact Of Multimedia

WARM CALIFORNIA SUN: Summer 1994 is a wrap, and that means the 16th annual Billboard Music Video Conference, set for Nov. 2-4 at the Loews Santa Monica Beach Hotel, is in full production.

Registration information should be in circulation, but anyone who has yet to receive a brochure should call The Eye in L.A. at 213-525-2295 or conference coordinator **Melissa Subbatch** at 212-536-5018. The early bird registration rate of \$345 expires Sept. 23, so act now! The preregistration rate of \$385 expires Oct. 17. After that, registrants pay \$425.

The 1994 Music Video Conference focuses on the burgeoning multimedia industry and its ultimate impact on the production and promotion of music and video. As increasingly sophisticated technology emerges, we are seeing the development of a new form of "visual marketing" through computer online services, CD-ROM magazines and catalogs, music/video games, and interactive kiosks.

The Billboard Conference provides the ideal forum in which to learn how to maximize the role video plays in the new music marketing equation. On the professional advancement tip, we have created

a Friday meeting to link music video producers and directors seeking to diversify their skills with multimedia developers seeking new talent.

Conference highlights include the return of **Fernando Rivera**, a notoriously flamboyant "talk show" personality who will direct major music video programmers in a discussion of timely and controversial issues.

In addition, a direct-marketing panel will illuminate the industry's progress in the home shopping realm, and a niche programming panel will showcase the efforts of programmers in the contemporary Christian, jazz, and reggae genres, among others.

Also, the 1994 Conference agenda introduces the "breakout discussion group" to replace some of the traditional panels of years past. The "breakouts" could be described as expanded roundtable discussions, in which two group leaders direct an interactive exchange among all participants. Breakout discussions will address the relationship between video commissioners and producers, and the dynamics between video promoters and programmers. Further breakouts will cover production, promotion, and programming issues related to the alternative, country, and R&B/rap music genres. The value of these sessions is directly related to the level of participation on the audience's part. In other words: Come prepared to speak.

Robert Morgado, chairman/CEO of the Warner Music Group, will keynote the 1994 Conference, and **Rhino**

artist **Buster Poindexter** hosts the closing-night awards ceremony.

BLUES TV: A new, weekly concert series originating from the House Of Blues nightclubs is in the works, as A*Vision Entertainment, Warner Bros. Pay-TV, Cable & Network Features, and House Of Blues Entertainment join forces to create "Live From The House Of Blues."

The series is set to debut via cable TV in the fall. A*Vision plans to release some of the series' best episodes on home video in early 1995. Veteran producer **Michael Murphy** helms House Of Blues productions, which will produce the weekly installments from House Of Blues venues in Cambridge, Mass., New Orleans, and L.A. Sites in New York, London, and Paris are planned.

MIGHTY MORPHIN Power Video: Those wildly popular superheros the Mighty Morphin Power Rangers make their music video debut in a trio of exclusive clips that appear on three home videos released Sept. 21 by Saban Home Entertainment/A*Vision. Each longform title will include one of three original music videos titled "I Will Win," "We Need A Hero," and "Fight," produced by

Mark F. Pinsker. Saban Music senior VP **Ron Kenan** composed the music for the clips, which feature montages of compelling action sequences from the popular TV series.

REEL NEWS: Closed-circuit programmer ET/VideoLink of Burbank, Calif., has acquired Canada's largest closed-circuit programmer, Network Video... **Richard Serringer** is leaving New York-based promoter Telegenics to join Chaos Records as national director of video promotion... Smash! Films has signed director **Brian Lockwood**... F.M. Rocks has signed director **Ken Fox**... **Tatia Smith** is handling video promotion at the L.A.-based Steven Rifkind Co.... The Music Video Assn. has released its new 1994/1995 Resource Guide.

HOOING UP: Denver-based programmer **Mike Drumm** is launching an urban alternative show, "Da Hook Up," Sept. 17. The 30-minute video show, hosted by **Ken Hamblin Jr.** and **Shawn White**, will air at midnight each Saturday on Denver's full-power, independent UHF station KUBD. Drumm will program "Da Hook Up" in a four-hour block that also includes his alternative rock shows "Music Link" and "KTCL's Live Music Link." Drumm also is programming a series of 30-minute viewer-response specials, in which the audience phones in feedback on a slate of abbreviated clips that appear in each episode.

THE EYE



by Deborah Russell



Ling Thing. DNA director Rocky Schenck is the eye behind Seed's latest Giant video, "Rapture." Pictured, from left, on the set of the shoot, which comes from the band's album "Ling," are Seed's Chadwick Salls, director Schenck, and Seed's Gabriel Ordenez, Kyle Schneider, and Dean Truitt.

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 Anita Baker, Body & Soul
- 3 Changing Faces, Stroke You Up
- 4 Da Brat, Funkdafied
- 5 Sounds Of Blackness, Everything Is...
- 6 C+C Music Factory, Do You Wanna Get...
- 7 Heavy D & The Boyz, Nuttin' But Love
- 8 Gerald Levert, I'd Give Anything
- 9 Patra Feat. Yo-Yo, Romantic Call
- 10 Zhane, Vibe
- 11 Boyz II Men, I'll Make Love To You
- 12 Notorious B.I.G., Juicy
- 13 Tanya Blount, Through The Rain
- 14 Immature, Never Lie
- 15 Ill Al Skratz, I'll Take Her
- 16 MC Eht Feat. CMW, All For The Money
- 17 Wu-Tang Clan, Can It Be All So Simple
- 18 Coolio, Fantastic Voyage
- 19 Public Enemy, Give It Up
- 20 Karyn White, Hungah
- 21 Lady Of Rage, Afro Puffs
- 22 Toni Braxton, How Many Ways
- 23 Organized Konfusion, Stress
- 24 Craig Mack, Flava In Ya Ear
- 25 Babyface, When Can I See You
- 26 Aaron Hall, I Miss You
- 27 Tevin Campbell, Always In My Heart
- 28 Queen Latifah, Weekend Love
- 29 Coolio, I Remember
- 30 Shanice, Turn Down The Lights

★ ★ NEW ADDS ★ ★

- Salt-N-Pepa, None Of Your Business
 Craig Mack, Flava In Ya Ear
 New Power Generation, Superhero
 Ill Frum Tha Soul, I Get Lonely
 Keith Sweat/Kut Kloze, Get Up On It
 Coolio, I Remember



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Tanya Tucker, Hangin' In
- 2 John Michael Montgomery, Be My Baby...
- 3 Vince Gill, What The Cowgirls Do
- 4 Dwight Yoakam, Pocket Of A Clown
- 5 Sawyer Brown, Hard To Say
- 6 George Strait, The Man In Love With...
- 7 Martina McBride, Independence Day
- 8 The Mavericks, O What A Thrill
- 9 Rick Trevino, She Can't Say I Didn't Cry

- 10 Clay Walker, Dreaming With My Eyes
- 11 Randy Travis, Whisper My Name
- 12 Joe Diffie, Third Rock From The Sun
- 13 Tim McGraw, Down On The Farm
- 14 Travis Tritt, Ten Feet Tall And...
- 15 Tracy Lawrence, I See It Now
- 16 John Anderson, Country 'til I Die
- 17 George Ducas, Teardrops
- 18 Brooks & Dunn, She's Not The Cheatin'...
- 19 Ricky Van Shelton, Wherever She Is
- 20 Blackhawk, I Sure Can Smell The Rain
- 21 Little Texas, Kick A Little
- 22 David Ball, When The Thought Of You...
- 23 Diamond Rio, Love A Little Stronger
- 24 Daron Norwood, If I Ever Love Again
- 25 Tracy Byrd, Watermelon Crawl
- 26 Tractors, Baby Likes To Rock It
- 27 Bob Woodruff, Alright
- 28 Sammy Kershaw, Third Rate Romance
- 29 Deborah Allen, Wrong Side Of Love
- 30 Neal McCoy, The City Put The Country...
- 31 Lisa Brokop, Give Me A Ring Sometime
- 32 Mark Chesnut, She Dreams
- 33 Ken Mellons, Jukebox Junkie
- 34 Michelle Wright, One Good Man
- 35 Kim Hill, Wise Beyond Her Tears
- 36 Toby Keith, Who's That Man
- 37 Patty Loveless, I Try To Think About...
- 38 Pam Tillis, When You Walk In The Room
- 39 Marc Beeson, A Wing And A Prayer
- 40 David Gates, Love Is Always Seventeen

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

- Alan Jackson, Livin' On Love
 Clint Black, Untanglin' My Mind
 Faith Hill, Take Me As I Am
 Garth Brooks, Callin' Baton Rouge
 Keith Whitley, A Voice Still Rings True
 Rhett Akins, What They're Talkin' About



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Warren G, This D.J.
- 2 Boyz II Men, I'll Make Love To You
- 3 Soundgarden, Black Hole Sun
- 4 Candlebox, Far Behind
- 5 Green Day, Basket Case*
- 6 Stone Temple Pilots, Big Empty
- 7 Da Brat, Funkdafied
- 8 Offspring, Come Out And Play
- 9 Ice Cube, Bop Gun
- 10 Aaron Hall, I Miss You
- 11 Stone Temple Pilots, Vasoline
- 12 Changing Faces, Stroke You Up
- 13 Rolling Stones, Love Is Strong
- 14 Dinosaur Jr, Feel The Pain*
- 15 Coolio, Fantastic Voyage
- 16 Babyface, When Can I See You
- 17 Mazzy Star, Fade Into You*
- 18 John Mellencamp, Wild Night
- 19 Heavy D & The Boyz, Nuttin' But Love

- 20 Weezer, Undone - The Sweater Song
- 21 Sheryl Crow, All I Wanna Do
- 22 Nine Inch Nails, Closer
- 23 Elton John, Can You Feel The Love...
- 24 Public Enemy, Give It Up
- 25 Cracker, Get Off This
- 26 Warren G & Nate Dogg, Regulate
- 27 Collective Soul, Breathe
- 28 Salt-N-Pepa, None Of Your Business
- 29 Lisa Loeb & Nine Stories, Stay
- 30 Tevin Campbell, Always In My Heart
- 31 Pantera, Planet Caravan
- 32 Bad Religion, Stranger Than Fiction
- 33 Red Hot Chili Peppers, Under The...
- 34 Crystal Waters, 100% Pure Love
- 35 Blackstreet, Booti Call
- 36 Beastie Boys, Sabotage
- 37 MC 900 Ft. Jesus, If I Only Had A Brain
- 38 Spin Doctors, You Let Your Heart Go...
- 39 Rollins Band, Disconnect
- 40 Pretenders, I'll Stand By You
- 41 C+C Music Factory, Do You Wanna Get...
- 42 Aerosmith, Crazy
- 43 Dambuilders, Shrine
- 44 Hootie & The Blowfish, Hold My Hand
- 45 Arrested Development, United Front
- 46 U3, Cantaloup
- 47 Counting Crows, Mr. Jones
- 48 Nirvana, All Apologies
- 49 Frente!, Labour Of Love
- 50 Lady Of Rage, Afro Puffs

** Indicates MTV Exclusive
 * Indicates Buzz Bin

★ ★ NEW ADDS ★ ★

- R.E.M., What's The Frequency, Kenneth?
 Offspring, Self Esteem
 Gin Blossoms, Allison Road
 Black Men United, U Will Know
 Coolio, I Remember
 Sonic Youth, Superstar
 Seed, Rapture



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Billy Ray Cyrus, Ain't Your Dog No More
- 2 Randy Travis, Whisper My Name
- 3 Tracy Byrd, Watermelon Crawl
- 4 Martina McBride, Independence Day
- 5 Dwight Yoakam, Pocket Of A Clown
- 6 John Michael Montgomery, Be My Baby...
- 7 Tanya Tucker, Hangin' In
- 8 Rick Trevino, She Can't Say I Didn't Cry
- 9 Clay Walker, Dreaming With My Eyes...
- 10 Sawyer Brown, Hard To Say
- 11 Tim McGraw, Down On The Farm
- 12 George Strait, The Man In Love With...
- 13 Vince Gill, What The Cowgirls Do
- 14 Mark Chesnut, She Dreams
- 15 Confederate Railroad, Elvis And Andy

- 16 Joe Diffie, Third Rock From The Sun
- 17 Sammy Kershaw, Third Rate Romance
- 18 Patty Loveless, I Try To Think About...
- 19 Kathy Mattea, Nobody's Gonna Rain...
- 20 Neal McCoy, The City Put The Country...
- 21 George Jones, The Love In Your Eyes
- 22 Toby Keith, Who's That Man
- 23 Pam Tillis, When You Walk In The Room
- 24 Larry Stewart, Heart Like A Hurricane
- 25 Brother Phelps, Ever-Changing Woman
- 26 Kenny Chesney, Somebody's Callin'
- 27 Lari White, Now I Know
- 28 Mark Collie, Hard Lovin' Woman
- 29 Little Texas, Kick A Little
- 30 Brooks & Dunn, She's Not The Cheatin'...

★ ★ NEW ADDS ★ ★

- Keith Whitley, A Voice Still Rings True
 David Ball, When The Thought Of You...
 Tracy Lawrence, I See It Now
 Travis Tritt, Ten Feet Tall And Bulletproof
 Steve Wariner, Drive
 George Ducas, Teardrops
 Loretta Lynn, We Need To Make More...



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Babyface, When Can I See You
- 2 John Mellencamp, Wild Night
- 3 Elton John, Can You Feel The Love...
- 4 Melissa Etheridge, I'm The Only One
- 5 Collective Soul, Shine
- 6 Sheryl Crow, All I Wanna Do
- 7 Rolling Stones, Love Is Strong
- 8 Boyz II Men, I'll Make Love To You
- 9 Counting Crows, Round Here
- 10 Seal, Prayer For The Dying
- 11 Indigo Girls, Least Complicated
- 12 Stone Temple Pilots, Big Empty
- 13 Cracker, Get Off This
- 14 Des'ree, You Gotta Be
- 15 Pretenders, I'll Stand By You
- 16 Bonnie Raitt, Love Sneakin' Up On You
- 17 Counting Crows, Mr. Jones
- 18 Gin Blossoms, Found Out About You
- 19 Bruce Springsteen, Streets Of Philadelphia
- 20 Richard Marx, The Way She Loves Me
- 21 Elton John, Circle Of Life
- 22 10, 000 Maniacs, Because The Night
- 23 Lisa Loeb & Nine Stories, Stay
- 24 Enigma, Return To Innocence
- 25 Harry Connick Jr., (I Could Only) Whisper...
- 26 Melissa Etheridge, Come To My Window
- 27 Blind Melon, No Rain
- 28 General Public, I'll Take You There
- 29 Gin Blossoms, Hey Jealousy
- 30 Ace Of Base, Don't Turn Around

★ ★ NEW ADDS ★ ★

- Sophie B. Hawkins, Right Beside You
 Gin Blossoms, Allison Road

Artists & Music

TOM WAITS WINS RULING

(Continued from page 13)

17, 1993).
 Schneider ruled that "Waits' consent is required before any of his compositions may be used in a commercial, irrespective of the amount obtained by [Third Story] for commercial use."
 The judge added that a disputed paragraph in the agreement stated that Third Story was allowed to proceed without Waits' consent only if a song license pertained to "grand rights" (for usage in plays and films, but not commercials), and if such a license resulted in gross payments of more than \$50,000.

Schneider wrote, "A songwriter, such as Waits, has a legitimate concern that his compositions may be denigrated by their use in commercials. It is for this

reason that a songwriter who takes his material seriously might insist upon the absolute right to prohibit any use of his compositions in commercials."

However, in rejecting Waits' loss-of-income claim, Schneider said he was "not yet convinced that the use of Waits' songs in a commercial necessarily renders the songs valueless for further noncommercial exploitation."

Third Story attorney Evan Cohen, noting that Schneider found that Waits' consent is required for any of his songs to be licensed for commercial use, suggests that Third Story may contest the scope of the ruling. "This lawsuit only deals with Waits' albums written between 1977 and 1980, and deals with no other copyrights, and there are Waits copyrights not affected by this decision," Cohen says. "There are seven albums that are not affected by this decision."

Cohen believes that Schneider's decision will be made final in 20 to 40 days, pending a ruling on unspecified issues that Third Story will bring before the court. The attorney says that Third Story will appeal the decision.

The current decision marks Waits' second court victory in recent years stemming from his efforts to prevent his songs and distinctive musical style from being used in commercials. In 1990, the singer/songwriter was awarded \$2.5 million in a federal court action against Frito-Lay Inc. and its ad agency, which had used a Waits sound-alike in an ad for Salsa Rio Doritos chips (Billboard, May 19, 1990).

LATIN NOTAS

(Continued from page 40)

CHART NOTES: In an unusual return of serve, Juan Gabriel's "Pero Que Necesidad" (Ariola/BMG) recaptures the No. 1 slot on the Hot Latin Tracks chart, just one week after being ousted from the top rung by Ricardo Montaner's now-No. 2 single "Quisiera." Closing fast on both entries are Selena's "Bidi Bidi Bom Bom" (EMI Latin), which moves 4-3, and Luis Miguel's "El Dia Que Me Quieras" (WEA Latina), up 5-4.

Assistance in preparing this column provided by Marcelo Fernández Bitar in Buenos Aires.

THE RHYTHM & THE BLUES

(Continued from page 24)

uled to hit theaters next spring.

MUSIC BOX: Mega-praise to Phil Perry's new set, "Pure Pleasure," on GRP/MCA. This is Perry's debut with the label, and the album offers a fresh take on the veteran artist. It's rich in pure R&B vocal rhythms, and reveals a part of Perry that was, until now, merely untapped potential. Live instrumentation from the likes of George Duke, Everette Harp, Dave Koz, Bobby Lyle, and Jeff Lorber contribute to this set's embracing jazz/fusion groove. Release date is Sept. 27... Debut PMD/RCA artist

Veronica Lynn issues "Diamond In The Rough" Oct. 11. The album has a youthful R&B urgency that should keep programmers' toes tapping well into next year. Laced with enough hip-hop influences to catch the ears of young consumers, Lynn's mature sound definitely has a place with older demo listeners too... Najee fans will be pleased with the saxophonist's Oct. 4 album, "Share My World." Light and breezy harmonics are the ticket on this EMI set. The artist weaves harmonic bliss through easy-listening melodies that are perfect to unwind with after a hard day.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 10, 1994.



Continuous programming
 12000 Biscayne Blvd
 Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Bone Thugs N Harmony, Thuggish...

BOX TOPS

- Boyz II Men, I'll Make Love To You
 R. Kelly, Summer Bunnies
 Sir Mix-A-Lot, Put 'Em On The Glass
 Immature, Never Lie
 69 Boyz, Tootsee Roll
 Lscape, Tonight
 Luke, It's Your Birthday
 K7, Move It Like This
 Changing Faces, Stroke You Up
 The Puppies, Funky Y-2-C
 Above The Law, Black Superman
 Craig Mack, Flava In Ya Ear

ADDS

- Anita Baker, Body & Soul
 Body Count, Born Dead
 Boogie, Shocked
 Born Jeramians, Warning Sign
 The Byrds, Turn Turn Turn
 Cindy Mizelle, I've Had Enough
 Collapsing Lungs, Crackerjack
 Compulsion, Delivery
 Des'ree, You Gotta Be
 DFC, Things In The Hood
 Dredknotz, Tha Anthem
 El DeBarge/Babyface, Where Is My Love
 Emage, The Choice Is Yours
 Fu-Schickens, Breakdown
 G. Love & Special Sauce, Cold Beverage
 Inner Circle, Games People Play
 Jon Secada, Whipped
 K-Dee, I Thought I Saw A...
 Keith Sweat, Get Up On It
 Lucas, Lucas With The Lid Off
 Rappin' 4-Tay, Playaz Club
 Sheryl Crow, All I Wanna Do
 Sir Mix-A-Lot, Ride
 Suicidal Tendencies, Love Vs. Loneliness
 Total Devastation, Wonderful World Of...
 Bone Thugs N Harmony, Thuggish...



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

- Dave Koz, Faces Of The Heart
 Boyz II Men, I'll Make Love To You
 Garth Brooks, Callin' Baton Rouge
 Rauf Dibasio, Melissa
 Enigma, Age Of Loneliness
 Natalie Cole, Did You See Jackie Robinson
 The Who, Magic Bus
 Main Attraction, I'll Be Whatever...
 The Byrds, Turn Turn Turn
 Amy Grant, Lucky One
 Wet Wet Wet, Love Is All Around
 Pink Floyd, High Hopes
 Sarah McLachlan, Good Enough
 Neil Diamond, Play Me
 Melissa Etheridge, All American Girl
 Indigo Girls, Least Complicated
 Inner Circle, Games People Play
 Buckwheat Zydeco, Hey Baby
 George Howard, Miracle
 The Mavericks, O What A Thrill



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

- Tanya Blount, Through The Rain
 For Real, Easy To Love
 El DeBarge/Babyface, Where Is My Love
 Marvin Gaye, Inner City Blues
 The Brand New Heavies, Brother, Sister
 Gerald Levert, I'd Give Anything
 Keith Sweat, When I Get My Love
 Anita Baker, Body & Soul
 Fu-Schickens, Breakdown
 PMD, Saw It Comin'
 Brand Nubians, Word Is Bond
 Y N Vee, Chocolate
 Tupac, Pour Out A Little Liquor
 Notorious B.I.G., Juicy
 Ill Al Skratz, I'll Take Her
 Roots, Distortion To Static

- Craig Mack, Flava In Ya Ear
 Red Hot Lover Tone, #1 Player
 Da Youngsta's, Hip Hop Ride
 Boogiemonsters, Recognized Threshold...



Continuous programming
 Hawley Crescent
 London NW18TT

- Wet Wet Wet, Love Is All Around
 All-4-One, I Swear
 Youssou N'Dour/N. Cherry, 7 Seconds
 Warren G. & Nate Dogg, Regulate
 The B.C.-52's, (Meet) The Flintstones
 Amy Grant, Lucky One
 Big Mountain, Baby I Love...
 Prodigy, No Good
 Jam & Spoon, Find Me
 Crash Test Dummies, Mmm Mmm...
 Stiltskin, Inside
 Inner Circle, Games People Play
 Joe Cocker, Summer In The City
 Aswad, Shine
 Reel To Real, Go On Move
 Soundgarden, Black Hole Sun
 Jovanotti, Serenata Rap
 Mo Do, Eins Zwei Polizei
 Rolling Stones, Love Is Strong
 Gun, Word Up



Continuous programming
 2806 Opryland Dr
 Nashville, TN 37214

- DC Talk, The Hard Way
 Audio Adrenaline, Big House
 Eric Champion, Touch
 Michael Sweet, All This And Heaven...
 Gary Chapman, Sweet Glow Of Mercy
 Geoff Moore, Life Together
 Commissioned, Love Is The Way
 Take 6, Biggest Part Of Me
 Rich Mullins, Creed
 S.C. Chapman, Heaven In The...
 Amy Grant, Lucky One
 Greg Long, Think About Jesus
 Bryan Duncan, Traces Of Heaven(ADD)

- Brian Barrett, I Know (ADD)
 Clay Crosse, My Place...(ADD)



One hour weekly
 216 W Ohio
 Chicago, IL 60610

- The Smithereens, Time Won't Let Me
 Weezer, Undone: The Sweater Song
 Love Spit Love, Am I Wrong
 Joan Jett, Eye To Eye
 Nine Inch Nails, Closer
 Boingo, Insanily
 Da Da, All I Am
 Magna Pop, Slowly, Slowly
 Barenaked Ladies, Jane
 Sugar, Your Favorite Things
 Fury In The Slaughterhouse, When...
 Reverend Horton Heat, One Time For Me
 Mazzy Star, Fade Into You
 Oasis, Supersonic
 700 Miles, Unnatural
 311, Homebrew
 Bad Religion, Stranger Than Fiction
 Stabbing Westward, Lies
 Fretblanket, Twisted
 Shawn Colvin, Every Little Thing



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

- Rancid, Nihilism
 Jawbox, Cooling Card
 Meat Puppets, We Don't Exist
 Shudder To Think, Hit Liquor
 Sugar, Your Favorite Thing
 Stabbing Westward, Lies
 Shawn Colvin, Every Little Thing
 311, Homebrew
 Biohazard, How It Is
 Stomped, No Woods
 The Goats, Rumblefish
 Velvet Crush, Hold Me Up
 Fretblanket, Twisted
 Cyclone Temple, My Friend Lonely
 Mazzy Star, Fade Into You



Euphonix At Record Plant. The 25-year-old Record Plant in Los Angeles has just installed the Euphonix CS2000M Music System, a high-end, digitally controlled analog system featuring Total Automation and SnapShot Recall. Shown at the studio, from left, are Euphonix VP of marketing Andy Wild, Record Plant owner Rick Stevens, and Euphonix VP of sales America Rick Plushner.

Bright Future For Color On Discs Experts Study New Printing Options

■ BY STEVE TRAIMAN

NEW YORK—Remember when "picture discs" like the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" were a relatively short-lived fad? Most of the labels offered these special editions as collectibles; they looked great on the wall, but they weren't really meant to be played—at least not more than a few times. It was a nice, small, incremental revenue bonus to a number of pressing plants.

It's a far different story with CDs, and the exploding CD-ROM market for games and entertainment software in particular. Simple label-area printing has given way to multicolor and sophisticated graphics. What has grown in the last few years to an estimated \$10 million to \$15 million market could double or triple in the next five years. And

the most popular format, screen printing, could top today's T-shirt "silkscreen" volume, estimated at \$60 million.

One of the problems accompanying the growth of the market has been the accurate reproduction of specified color. Specialty Records, the WEA manufacturing plant in Olyphant, Pa., for example, has more than 1,000 formulations for color, including often requested metallics and fluorescents.

There are three basic processes: the original pad printing, relatively slow and without fine detail; screen printing, which now represents about 80% of the market; and the newer four-color offset process, which has magazine-quality halftone detail, but is slower and more expensive.

Last year, Colonial Printing Ink Corp. USA hosted about 20 experts in Chicago to start some serious discussion about color standardization and specification, with a goal of helping to expand this potentially significant new market. Owned by the giant French oil company Total Petroleum, East Rutherford, N.J.-based Colonial is part of the Coates Group, the second-largest ink maker in the world and a major provider of inks for CD printing.

Bob Nersesian, Colonial marketing manager, says most of the plate-making firms were represented. The focus

of the discussions was on getting the screens "right" in the pre-press process to make the color matches as consistent as possible. The biggest problem for all concerned has been matching colors on the silver background of the CD.

As a follow-up, on Sept. 27-29, 40-50 printing experts from the U.S., Europe, and Asia will attend the second International Color Conference For The Decoration Of Compact Discs, sponsored by Colonial at the Flamingo Hilton in Las Vegas. The entire spectrum of CD printing processes will be covered, including the specification and licensing of color by Pantone, best-known for its color-swatch book used around the world for advertising print-media specifications.

Colonial became the first ink manufacturer licensed by Pantone for screen inks on CDs, according to Pantone senior VP Mike Garin, who will offer the company's program at the conference.

"Screen printing on CDs and CD-ROMs has exploded with very creative use of color, and the key is how we 'communicate' these colors in doing the design so they're the same in any manufacturing plant around the world," Garin says. "Ink companies are very creative in coming up with screen inks that work on CDs, simulating the cost-

(Continued on next page)

Recording His New Release At Home Gets Edmunds 'Plugged In' To Solo Mode Again

■ BY BEN CROMER

There's no place like home, or so it seems to Dave Edmunds.

"When I didn't have a home studio I'd say, 'Oh no, I prefer the pressure of booking in a commercial studio; you gotta' get it done,'" says the 51-year-old musician/producer.

**PRO
FILE**

But these days, modern technology is such that recording at home is easier and faster, making commercial studios cumbersome by comparison, according to the Welsh-born Edmunds.

"When I book into a studio now, it drives me crazy," he says. "Everything takes forever. Any little thing you want, it's 'Hang on, we have to patch that,' whereas everything in my studio is hard-wired. If I want something I've got it in seconds."

Edmunds' new Pyramid/Rhino release, "Plugged In," recorded at his home studio in Los Angeles, reverts to the one-man-band persona of his classic 1971 album, "Rockpile." Recorded at the legendary Rockfield Studios near Monmouth, Wales, "Rockpile" also spawned Edmunds' first U.S. hit, "I Hear You Knocking," and later became the name of a band he fronted with Nick Lowe.

"It was always in the back of my mind that I would go back to [recording alone], and I'm glad I did," says Edmunds. "I realized that is what I like doing. It's the loner in me. I'm never happier than when I'm messing around in my studio."

Edmunds took a more tradi-

tional approach with his previous album, "Closer To The Flame," and was ultimately dissatisfied with the results.

For the "Closer" sessions, he says, "I went in with about three weeks and a handful of songs and some musicians. What comes out is not really negotiable after that. Later, I thought the perfect thing would have been to go into the studio and put the basic track down with the band and go home and finish it off. Then I said, 'I'm going to do it myself. All of it.'"

Edmunds' studio includes a 24-track automated console, a 24-track recorder, and a DAT machine, all from Tascam. He also uses Roland's Drumkat drum computer and keyboard sampler.

Edmunds begins the recording process with a drum program, adding drum fills played on real drums. He then lays down a guide vocal and guitar.

Because Edmunds designs his mixes from the outset, effects such as compression are recorded at the same time as the vocal track, avoiding the fix-it-in-the-mix syndrome, or what Edmunds calls "decision fatigue."

"In the old days there was a skill that's been lost now," he says. "If they had a slap effect on the vocal, they didn't do it afterwards; it was done at the time. Then they compressed the whole lot; it brings it this lovely, chunky sound. And you don't have to worry about what should we do with the vocal on the mix. Two days mixing a song, who needs that?"

Edmunds recorded "Plugged In" over a six-month period, a pace that allowed him to work on several songs at once to avoid tunnel vision on any one track.

"As soon as you start not enjoying any aspect of making the record, go to another song," Edmunds says. "And if you don't feel like doing something, do something uncreative that needs to be done anyway: label the tape boxes or clean up the studio."

"If I don't feel like putting the vocal on, I'll get the vocal all set up with the level, compression, track assignment, and the lyrics ready to go. Then I'll walk away from it. Then when I'm ready, all I've got to do is press "go" and record."

Although he is renowned for his roots-based rock, Edmunds is also a gifted producer, with a portfolio that includes albums by the Fabulous Thunderbirds, the Stray Cats, the Everly Brothers, and k.d. lang. Still, Edmunds says producing other artists isn't necessarily easier than producing one's own project.

"If everyone thinks that your ideas are good, and you get that respect, that's great. I always find that [in producing] I have to get over that hump with anyone I haven't worked with before. I need to contribute something artistic [to the project]."

Edmunds plans to go on the road soon with a touring band comprising former Rockpile and Dire Straits drummer Terry Williams, bassist John Regan, and guitarist Bobby Bandier, previously with Southside Johnny.

After the tour, Edmunds will return home to assume the life of a studio hermit—at least until the next road stint or production job.

But the prospect of lurking in his studio leaves Edmunds beaming. "It's heaven," he says. "When it's going well, and I get a few ideas, I go into this little world. I've discovered it's the place to be."

EUROSOUNDS

A column by Zenon Schoepe on the European pro audio industry.

U.K.

FOSTEX U.K., the U.K. subsidiary of Fostex Corp. of Japan, was set to close Sept. 1 with the handover of U.K. distribution to SCV London, manufacturer and international distributor for SCV Electronics and LA Audio products.

The closure, thought to be due to crippling overhead, was supervised by new Fostex Corp. president Anai, who was previously executive VP and succeeds company founder Shinohara, who has become chairman of the Foster Group.

"We are doing everything possible to ensure continuity for our customers, paying special attention to technical support," says Fostex Corp. sales and marketing manager Makoto Tokunaga. "We are confident that SCV will maintain the commitment to professional digital products that Fostex has demonstrated over the last five years, as well as consolidating the brand's international leadership in the field of analog multitrack."

A consortium of broadcasters, consumer electronics companies, and organizations working with the visually impaired and elderly has launched a four-month trial of Audetel (Audio Described Television), a TV data signal that provides audio commentary on the on-screen action during pauses in dialog.

Selected programs on BBC and ITV will be broadcast with Audetel to an installed base of 140 receivers that decode the commentary for playback. The receivers have been installed throughout the country by the Royal National Institute For The Blind.

BMG Records in London is the first major record company in the U.K. to install the Dolby Fax ISDN system. This permits the A&R departments of Arista, BMG Classics, BMG Music Publishing, and RCA Records to exercise mix and performance approval from Dolby fax-equipped studios. It was used for the first time on the Mike Stock and Matt Aitken-produced "Gimme All Your Loving" single by Kim Mayselle and Jocelyn Brown, mixed at Stock's new studio in London.

"The whole operation took less than five minutes, and it was so successful that we repeated it on two further recordings the following morning," says Stock. "It certainly beats the hassle of biking tapes between offices or calling time-consuming playback meetings."

Festivals employing Soundtracs consoles have included the Shetland Folk Festival (Spadger Sound Services, Sequel II); Glastonbury (Avalon Stage, Precision PA, SPA; Acoustic Stage, RMPA, Sequel II); Greenwich Festival (Music Room Hire, Sequel II); and the 30th Charles Wells Cambridge Folk Festival (the PA Company, Sequel II).

(Continued on next page)

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPT. 3, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	DANCE SALES
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)	WHISPER MY NAME Randy Travis/ K. Lehning (Warner Bros.)	TOOTSEE ROLL 69 Boyz/ 95 South (Rip-It)	FLAVA IN YA EAR Craig Mack/ Easy Mo Dee (Bad Boy/Arista)
RECORDING STUDIO(S) Engineer(s)	LARRABEE (Los Angeles) Brad Gilderman	LARRABEE (Los Angeles) Brad Gilderman	NIGHTINGALE (Nashville) Joe Bogan	BASS STATION (Orlando, FL) Barry Dufae C.C. Lemonhead	HIT FACTORY (New York) Bob Brockmann
RECORDING CONSOLE(S)	SSL 4000G	SSL 4000G	Helios	Euphonix	Neve VRP 60 w/Flying Faders
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Studer A820	Digital Design Pro-Tools	Studer A800
STUDIO MONITOR(S)	Augspurger/TAD	Augspurger/TAD	Tannoy	Yamaha NS10	UREI 813C
MASTER TAPE	3M 996	3M 996	Ampex 499	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineers(s)	ENCORE (Los Angeles) Steve Hodge	ENCORE (Los Angeles) Steve Hodge	MORNINGSTAR (Nashville) Kyle Lehning	BASS STATION (Orlando, FL) Barry Dufae C.C. Lemonhead	HIT FACTORY (New York) Bob Brockmann
CONSOLE(S)	SSL 4000G	SSL 4000G	DDA AMR 24	Euphonix	Neve VRP 60 w/Flying Faders
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Studer A827	Digital Design Pro-Tools	Studer A800
STUDIO MONITOR(S)	Augspurger/ Tannoy SGM10	Augspurger/ Tannoy SGM10	Tannoy Mastering Lab	Yamaha NS10	UREI 813C
MASTER TAPE	3M 996	3M 996	Ampex 499	Ampex 499	Ampex 499
MASTERING (ALBUM) Engineer	FUTURE DISC Eddy Schreyer	FUTURE DISC Eddy Schreyer	MASTERING LAB Doug Sax	FULLER SOUND Rodney Fuller	HIT FACTORY MASTERING Chris Gehringer
PRIMARY CD REPLICATOR (ALBUM)	PMBC	PMBC	WEA Manufacturing	AMI	BMG Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM	HTM	WEA Manufacturing	AMI	BMG Manufacturing

© 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.

newsline...

PRO PEOPLE ON THE MOVE: Dave Jerden is appointed VP/producer at Atlantic Records. Jerden, who will be based in Los Angeles, has worked with Jane's Addiction, Alice In Chains, Rolling Stones, Talking Heads, and Red Hot Chili Peppers . . . Independent producer and mix engineer Brian Malouf has been named staff producer in RCA Records' A&R department, according to RCA senior VP of A&R Dave Novik. Malouf is renowned for his work with Celine Dion, Roxette, Seal, Madonna, Amy Grant, Pearl Jam, Extreme, and Lisa Loeb, among others . . . BASF names William F. McCormick national accounts manager for the company's line of retail audio, video, and computer media products, as well as a new line of computer supplies and accessories. McCormick comes from the Tamposi-Nash Real Estate Group.

SAKI MAGNETICS reports that several leading studios on both coasts have purchased the company's professional magnetic recording heads. The California facilities include Skip Saylor in L.A., Fantasy Records in Berkeley, One To One Recording in North Hollywood, and Studio D in Sausalito; New York studios with new Saki heads include Sony Music Studios, MTI, and Frank Buonadonna Productions.

CORRECTION: The price of SoundWorks by Henry Kloss, a multimedia speaker system spotlighted in the Aug. 6 New Products and Services column, has been changed to \$199 from \$179, according to a release from Cambridge SoundWorks Inc., the product's manufacturer.

BRIGHT FUTURE FOR COLOR ON DISCS

(Continued from preceding page)

effective silk-screen process for T-shirts."

Garin says Colonial is also looking at the new Hexachrome six-color printing process, which he says will enable the CD industry to have "greater control in the selection, 'communication,' and quality control of color during the manufacturing process."

One prospective attendee who expresses excitement about the printing industry's prospects is Skip Matty, screen print process engineer at HMG in Hauppauge, N.Y., which went online with its CD plant last fall. Moving to HMG in May after four years with KAO Optical, Matty has seen the demand for full-color and special graphics grow dramatically, to an estimated 15% of the business, with an increasing number of large-volume orders.

"Standardization of color could really boost the usage, particularly for the exploding area of CD-ROM games and 'edutainment' programs," says Matty. "A lot of these already have nice graphics, but we're getting more requests for even fancier and more colorful designs."

Other topics and speakers set for the conference, which will be opened by Colonial president Barry Marshall, include "Computer Color Matching," John Severns, Datacolor International; "Automation Of Screen Making For CD Imaging," John Bradigan, Majestech; "Color Control On The Press," Steve Agler, Kammann; "CDs And Offset Printing Inks," George Joannou, Coates Lorilleux Screen, U.K.; "Pad Inks For CD Decoration," Wolfgang Wilkening, Wiederhold Siebdruckfarben, Germany; "Color Plus Ink System," Steven Presutto, Colonial; "Color Plus Ink System For CDs," Nelson Greene, Colonial; "Technology Of U.V. Screen Inks For CDs," Graham Robins, Colonial, and "Four-Color Process Printing," Bob Nersesian, Colonial.

Industry sources agree that the potential return of high-end graphics is significant. Most CD and CD-ROM manufacturing prices today include a second color in the base package, with an extra 5 cents per unit for a third color, 10 cents for a fourth color, and an added 20-25 cents for a four-color or more process.

EUROSOUNDS

(Continued from preceding page)

After some 3,000 performances of "Phantom Of The Opera" in eight years, the Cadac Type A console from Her Majesty's Theatre in London has undergone a complete cleanup over the show's summer rest period. There are currently 13 productions and tours of "Phantom" worldwide using Cadac consoles.

SLOVENIA

RTV SLOVENIA has installed a machine control system consisting of 11 Audio Kinetics ES.Lock 1.11 modules and an Eclipse controller for synchronization throughout its complex in Ljubljana. The broadcaster is using the setup to control Sony 7030 DATs, APR5003 analog transports,

3324S multitracks, VTRs, and film recorders.

THE NETHERLANDS

THE CULTUREEL CENTRUM De Oosterpoort has installed a mobile Meyer Sound system for use in its 1,250-seat hall, 500-seat theater, and many smaller rooms. The annual 20-hour Noorderslag rock festival was the first event to use the system, with 33 acts spread across seven locations.

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(Continued on page 48)

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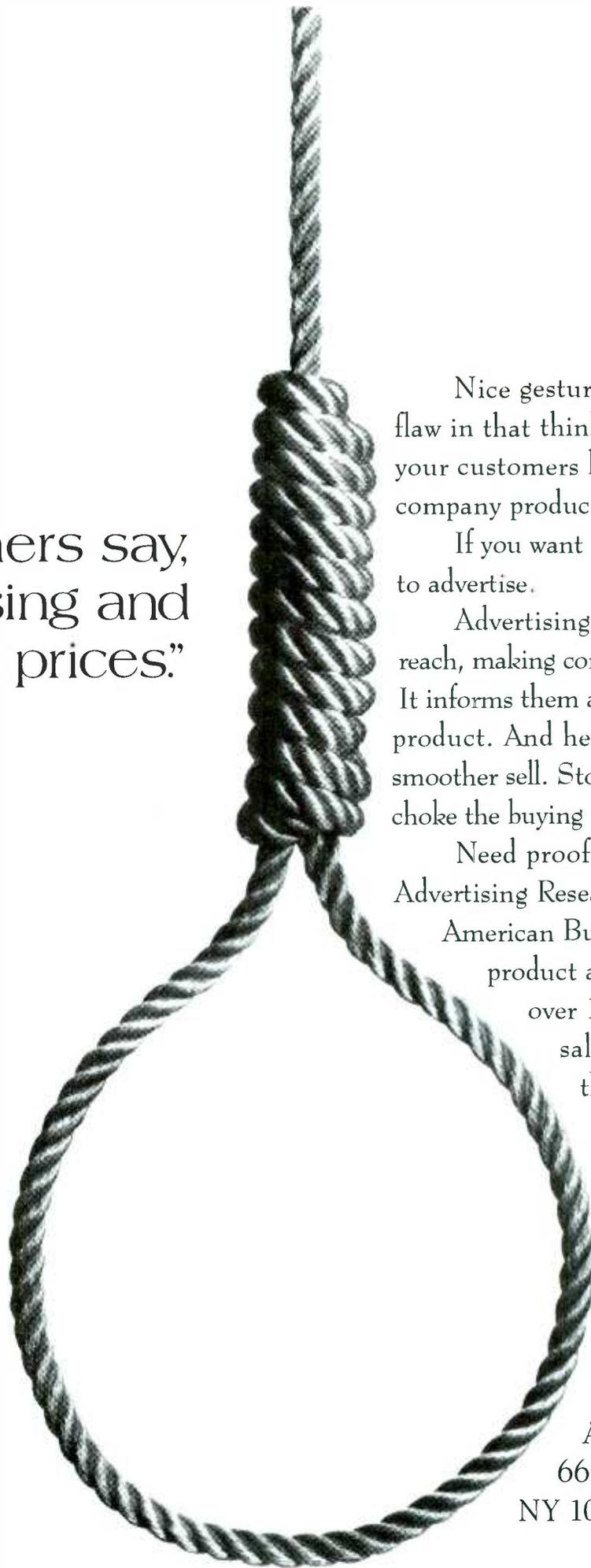
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This advertisement prepared by Sawyer Riley Compton. Atlanta.

KYLIE MINOGUE FINDS A NEW INTERNATIONAL HOME ON BMG

(Continued from page 1)

tion Records, which also has such heavy-hitting dance/pop acts as M-People and Black Box on its roster. In the U.S., the project is slated for release on Imago Records in January 1995.

Minogue's previous two U.S. releases—which left a string of bubblegum hits, including “I Should Be So Lucky” and “The Loco-Motion”—were licensed to Geffen in the U.S., but that deal has since expired.

The lead single will be “Confide In Me,” an orchestral pop/hip-hop epic produced by Brothers In Rhythm. The track shipped commercially in Europe Aug. 29, and has scaled the top 10 on several international dance surveys. All signs are pointing toward a healthy debut on the U.K. pop chart shortly.

“Test pressings of the song have been circulating for about three weeks, and that has created incredible, positive word of mouth,” says Mick Charles, buyer for The Market, a record shop in Camden, England. “The range of interest goes from regular kids to club DJs. The curiosity level for this album is very high.”

Some of the interest is the result of the saturating U.K. media coverage that has followed Minogue since her departure from the sven-gali-like PWL. Free to navigate her creative course for the first time, Minogue considered demos from a variety of writers and pro-

ducers for this project. At different times, Prince, Lenny Kravitz, and Primal Scream were said to be contributing tracks. In the end, cutting-edge club figures like Pete Heller & Terry Farley, Gerry DeVeaux, and Jimmy Harry wound up behind the studio boards.

'FELT LIKE A SHOWGIRL'

“I have felt a bit like a showgirl on a pony,” Minogue says. “Having your every move noted, twisted, and laid out in the press can be difficult. Especially when you are trying to take a break and make decisions about your life and career.”

Minogue's previous four albums—1988's “Kylie,” 1989's “Enjoy Yourself,” 1990's “Rhythm Of Love” and 1991's “Let's Get To It”—have achieved platinum (300,000 units) or multiplatinum sales in the U.K. and have spawned 20 top 20 singles in that market, according to her management company. Ten of Minogue's singles have reached either No. 1 or No. 2 on the U.K. pop charts.

The U.K. marketing strategy for the new album is mainly a matter of plugging into that media interest. Minogue will spend the next few months doing interviews and making personal appearances on radio and television programs. A concert tour is being considered, but nothing has been finalized.

“Quite frankly, there is no need to do anything elaborate with Kylie,” says Fletcher Thomas, man-

ager of Dome Discs, a record shop in Sheffield. “In two years, without even putting out a 12-inch single, she's never left the papers. Every time there was gossip that a record was ready to come out, I'd be flooded with requests. A lot of people are just waiting for this record.”

The same cannot yet be said in

'She and the people at deConstruction understood that we needed a couple of cuts made especially for this market'

the U.S.—or can it? According to Dean Ferguson, senior buyer for Import Express, a mail-order company specializing in dance and pop music from Europe, Minogue is the import retailer's best-kept secret. “A new Kylie single can easily double an average week's gross, and an album pays the rent for at least a month,” he says. “We already have a ton of preorders on the import pressing of ‘Confide In Me.’”

Ferguson says the three-month spread between import and domestic album release dates will probably not hurt the project, “if there's a strong domestic single

with American-sounding remixes.”

Chantay Taylor, national director of crossover/dance promotion at Imago, agrees. “Kylie has a tremendous base of support here, and I think we can keep their interest by jumping on ‘Confide In Me’ right away and giving them something that is unique to this market.”

To that end, Taylor has just shipped 2,000 import 12-inch singles to stateside club disc jockeys, and is preparing a push behind a second pressing of the cut with new remixes by New York producer Phillip Damien. This new version of the single should be available in the U.S. by the end of the month. Imago also is planning to bring “Confide In Me” to radio sometime this fall.

“I see Kylie as a potentially huge artist here,” says Ron Baldwin, VP of A&R at Imago, noting that this will be her first U.S. release in nearly six years. “She's given us an album with just enough of an American angle in terms of sound. The great thing was that she and the people at deConstruction understood that we needed a couple of cuts that were made especially for this market.”

Those tracks, the retro-funk “If I Was Your Lover” and the hip-hop ballad “Put Yourself In My Place,” were both penned and produced by sometime RuPaul collaborator Jimmy Harry, and are in line for eventual single exposure.

Imago president Terry Ellis says the label is committed to a long-term plan of exploring various formats and singles in breaking the album.

“We are dealing with Kylie as if she is virtually unknown in the market,” he says. “The first thing we have to do is to tell people what a major star she is overseas. That is a significant piece of information. When you show people the number of covers in magazines she's had, or something like a 24-page spread in Australian Vogue, it makes people stand up and take notice.”

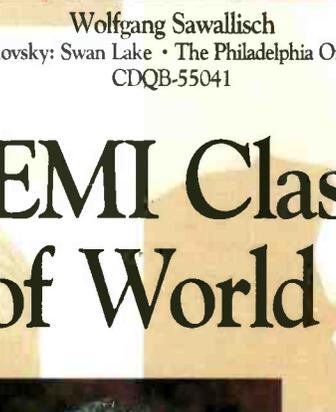
For Minogue, standing on her own creative feet was the first item on a long list of goals. Having started her career as an actress, she is also plotting her long-desired breakthrough in films, and will co-star in the Jean-Claude Van Damme film “Street Fighter,” which is due to hit screens during the Christmas season.

“By the time the album comes out in the U.S., I'll probably be splattered all over the place—in a lovely, fashionable way, of course,” Minogue says with a laugh. “I'd love to have hits in the States. And I feel fairly determined to work hard and make it happen. But I'm still reveling in the enjoyment of taking time with a song, looking inside it, and coming up with my own interpretation. I can't wait to go back in the studio and do it again.”

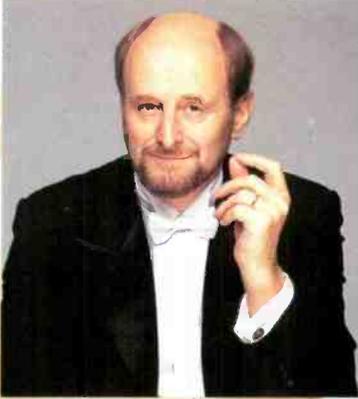




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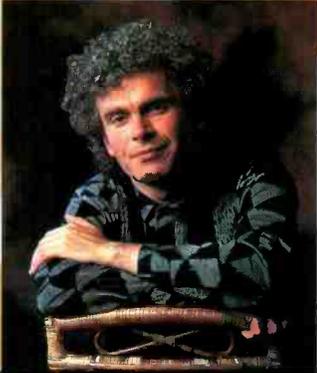


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Haydn: The “London” Symphonies
London Classical Players
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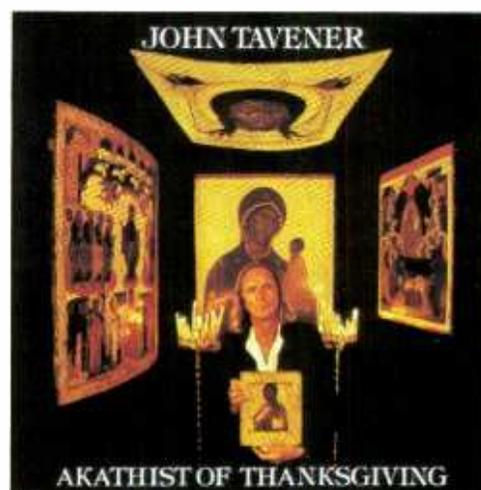
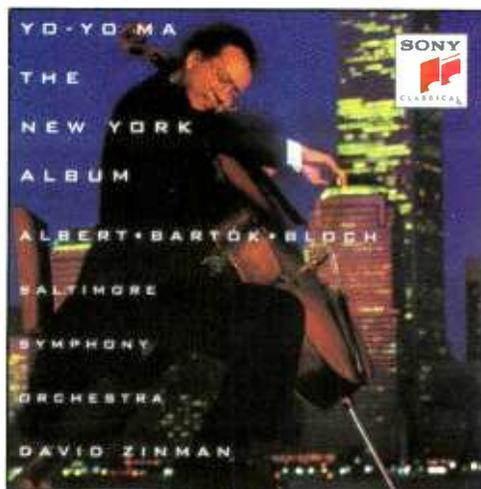


THE
BILLBOARD
SPOTLIGHT

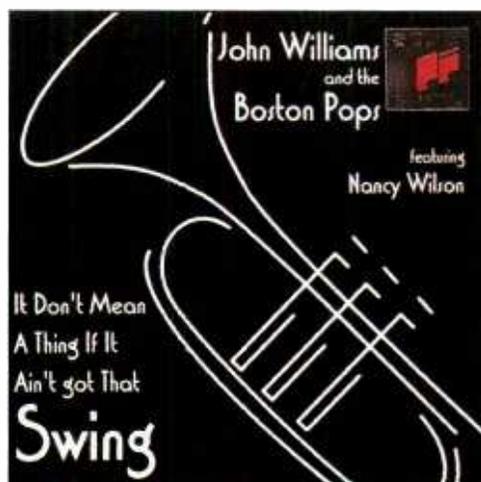
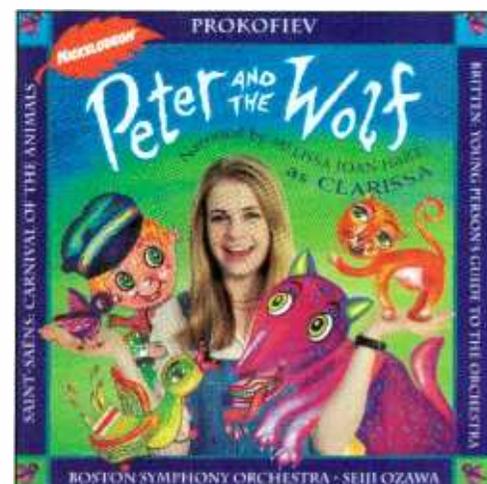
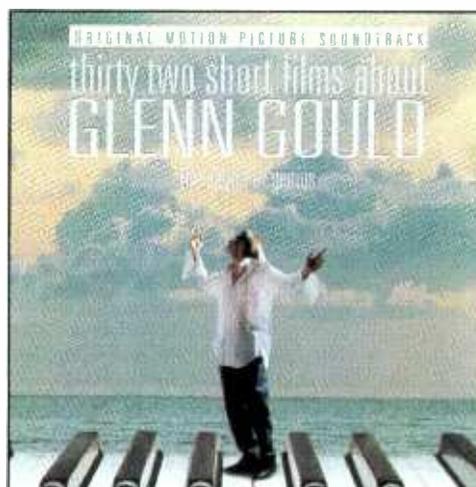
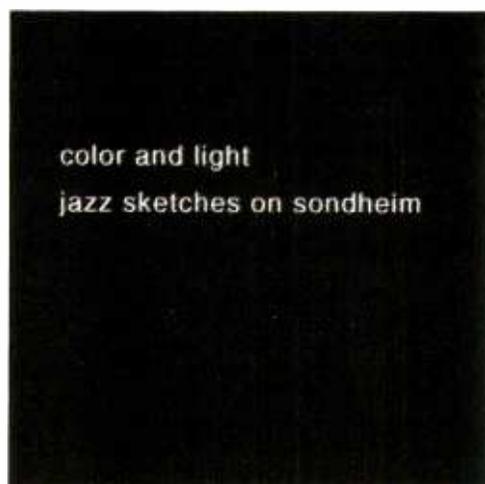


CLASSICAL MUSIC

THE GLOBAL PERSPECTIVE



new from sony classical.



CLASSICAL MUSIC

Market Report '94

Slow Growth, Budget Blues And Some Bright Signs Ahead

By Don Jeffrey

With Gregorian chants and superstar tenor trios continuing to burn up the classical and pop music charts, one could say the classical market is in perfect health. But the unparalleled success of "Chant" and "The Three Tenors"—although greatly spiking sales and profits for Angel and London, respectively—may be obscuring the truth that the overall market remains on shaky ground.

Classical sales are increasing, but the category's market share is declining. Last year, according to the RIAA, classical accounted for 4% of consumers' purchases of music, or about \$400 million, but the year before the market share was 4.4%. An improving economy has brought music buyers back into stores, but they aren't necessarily heading for the classical section.

All agree that a glut of product has made its way toward the CD bins. And the biggest victim of this overload is the standard orchestral repertoire, especially the frontline releases on major and independent labels. The market benefited for several years from the CD library factor—classical devotees replacing old vinyl favorites with CDs—but that growth has sharply slowed.

"It's not a terribly buoyant market," says Guenter Hensler, president of BMG Classics. "There's too much product out there."

In response to this, labels have cut back on the number of releases. Steve Winn, VP of London Records, says, "All the PolyGram labels, and particularly London, have drastically reduced their release schedules from the previous two years. In September, we're only releasing nine titles. In the past we averaged 15 to 20."

BACK TO THE FRONT

Frontline and midline product continue to come under pressure from the budget and superbudget recordings that have flooded the market. "What is important for any record company at this time in the business is maintaining a strong proportion of sales in frontline releases," comments Peter Gelb, president of Sony Classical USA. "Even though we are actively getting involved in budget and superbudget, which is essential in order to be competitive, we have to focus much of our creativity on developing new ideas for frontline recordings."

But there are some bright signs along the road to a bigger classical music market. One of these is the explosive growth of media superstores. Chains



Unparalleled: Three Tenors, with Mehta



Singers supreme: Upshaw and Bartoli

like Virgin, Blockbuster, Media Play, Tower, HMV, Borders and Barnes & Noble have beefed up plans to build more big outlets that stock deep classical catalog (as well as books, computer software and video). One label manager calls this the Golden Age of classical retail.

The expansion of book chains into music bodes especially well for the classics, because serious readers may also be serious listeners. "The bookstores are tapping into a whole different demographic," says Joe Micallef, president of independent distributor Allegro, adding, "There's been an absolutely unprecedented expansion of deep catalog stores in this country."

Meanwhile, the marketing of the music remains a problem when fewer radio stations play the classics, and TV—with the exception of PBS—ignores the genre. "Radio airplay is particularly helpful in the area of new music, music that people have not been previously exposed to," says Gelb. As for classical music video, Gelb believes that it can reach a wide audience, but adds, "The question for us is how to motivate the public-television audience for classical-music films and television programs into purchasing these programs on home video."

TELEMARKETING THE CLASSICS

At retail, classical labels try their best to get in-store play and shelf space for their recordings, but with all the product out there, it's getting harder and harder. Gilbert Hetherwick, VP of sales at Angel/EMI, says he employs telemarketers who call the stores and offer incentives like promotional copies and contests.

What is happening in general at retail is that the lower-priced product tends to drive out the higher-priced. Micallef says, "There's never been the amount of budget penetration we see now. It siphons off a lot of business that would have gone to the majors for midline releases."

Nevertheless, some of the biggest marketers of budget lines are the majors themselves; for examples, Sony's Infinity Digital and Angel/EMI's Encore. Executives defend their bargain releases, saying they introduce people to the music at low financial risk. "Eventually, they'll graduate to better recordings," says Hensler. Not everyone agrees. Hetherwick says, "It's a completely different market. There's always been a budget market, and I'm not sure it ever

Continued on page 54

Managing The Budget

As the majors, and now retailers, rush in where indies led, the movement to "get classical music into the hands of the masses" picks up speed

By Don Jeffrey

When the major classical labels saw their market share being eroded by a proliferation of budget and superbudget lines, they decided to fight by rolling out their own low-priced imprints. As a result, while frontline and midline classical sales may be slipping, the budget business is showing growth.

Some say the majors, by pushing to maintain market share, are sacrificing profits. The companies counter that by watching costs carefully they can indeed make money on \$4 and \$5 CDs at retail.

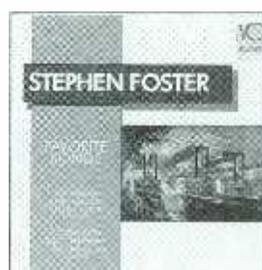
Retailers themselves have jumped onto the budget bandwagon. Merchants and rackjobbers are commissioning custom-made budget lines to boost gross margins from about 40% on their suppliers' labels to more than 70% on their own brands. This trend could mean trouble for the independent and major labels that compete for limited shelf

space in stores. Retailers, meanwhile, bemoan the glut of budget product pitched to them.

The winners in this battle of the budgets are consumers who are priced out of the frontline classical market or who used to have to endure substandard recordings of the music if they bought it cheap. The increased competition has raised the quality of all budget recordings. Some sources, though, see signs that consumers are beginning to tire of



Essential Classics from Sony



Vox Allegretto from Essex

budget classical, which tends to recycle the same core repertoire. "Everybody's going to the same sources of product," says Joe Micallef, president of classical distributor Allegro. "The same masters are getting repackaged."

FOUR BUDGET CATEGORIES

According to some estimates, the budget business accounts for 10% to 15% of all classical music sales. With the classics amounting to \$400 million in the U.S. at retail last year, budget's share would have been \$40

Continued on page 69

THE PROGRAM

Market Report '943

Managing The Budget ..3

Notable New Releases...4

Behind NARM's Blitz.....4

Heard But Unsung:
Scoring At The Movies...6

Rx For Europe's
Down Market.....8

Far East Overture:
Japan '9410

CLASSICAL MUSIC

Choirs, Chants And Dracula's Diaries

On The Horizon, A Score Of Notable Releases...

By Bradley Bambarger

Nothing seems to move the heart like the sound of the human voice. From the unadorned spirituality of plainchant to the high art of opera, the power of song is evident in the vocal art's resounding performance on Billboard's classical chart. Expect this to continue as some of the more momentous releases for the fall revolve around vocal works, in particular several sequels to some of the biggest classical albums ever.

First up is "The Three Tenors: Carreras, Domingo And Pavarotti With Mehta In Concert 1994," the encore to the best-selling classical album of all time. Released in 1990 on Decca, the initial "Carreras, Domingo, Pavarotti: In Concert" has sold a reported 10 million copies internationally, logging more than 200 weeks on Billboard's classical chart so far. The new Three Tenors album was released Aug. 30 on Atlantic Records in the U.S. and Teldec Classics International worldwide. With an estimated 1 billion people watching the supergroup perform during July's World Cup festivities, Vicky Germaise, Atlantic's VP of product development, is confident that "In Concert 1994" will beat the previous album's record-breaking sales. Though she notes that it's a "baptism under fire for Atlantic in terms of classical music," she points to the obvious appeal of the album: "It's the greatest voices on the planet singing everyone's favorite songs."

"THREE TENORS" FUN-PACK

In addition to the new album, Atlantic plans a Three Tenors "holiday fun-pack," according to Germaise. The Christmas item will contain a concert video, a "making-of" video and a two-CD set, with the extra disc featuring spoken commentary and background information. The videos, double CD and a laserdisc also will be available separately.

With Luciano Pavarotti having four solo albums in the classical chart's Top 10 as of August, along with the two Three Tenors records, the stage was set for London's late August release of "Pavarotti's Opera Made Easy," a midpriced, 20-CD series designed to introduce mainstream audiences to opera. Culled from London's back catalog and spotlighting Pavarotti's past performances, 11 of the discs feature thematic collections; three concentrate on Mozart, Verdi and Puccini; and six discs highlight six of the most popular operas. London also has a new album from opera's hottest female star, Cecilia Bartoli, set for September. "Mozart Portraits" is the latest from the shining soprano, whose "If You Love Me" graced the classical chart for nearly 100 weeks.



Progenitors of monk-mania: Benedictine Monks of Santo Domingo de Silos

plans "Chant Noël" as a holiday follow-up, along with "The Abbess," an album of plainsong written by one of the first female composers, Hildegard of Bingen. Aimed for crossover, "The Abbess" will feature chants laid over a "modern groove."

Although the popularity of "Chant" makes plain the appeal of choral works imbued with religiosity, it's remarkable that a similar international sensation—Henryk Gorecki's Symphony No. 3—is still selling apace. Released in 1992 by Elektra/Nonesuch, the Gorecki Third has sold more than 700,000 copies worldwide, the label reports, and remains on the classical chart after 120 weeks. Elektra/Nonesuch plans an October release for Gorecki's new work, "Miserere," featuring the voices of the Chicago Symphony Orchestra Chorus and Chicago Lyric Opera Chorus combined for the first time.

THUNDERING TAVENER

A piece that some think served as a prelude to the success of Gorecki's
Continued on page 56

Market Report '94
Continued from page 53

moves up to frontline."

But for the majors, the ascent of budget product did serve as a wake-up call. As Karen Moody, VP at Deutsche Grammophon, says, "It made us realize people want to hear the music and that we have to be much smarter in reaching them and packaging it for them more attractively."

CONFLICTS OF INTEREST

A development that has infuriated label heads in recent years is the decision by some retail chains to put out their own budget classical recordings. Musicland has been one of the biggest beneficiaries of this trend. According to its classical music buyer, Dieter Wilkinson, its one-year-old custom classical budget label Excelsior has been a success. Many label executives feel that retailers' imprints create potential conflicts of interest.

With so many low-priced versions of the standard repertoire in circulation, it's not surprising that catalog sales have suffered. Adrian Mills, director of sales for Telarc International, says, "We've seen catalog sales drop because of the product out there. It's unnecessary for the retailer to reorder because of all the new stuff." Hensler says, "It's a question of a lot of recordings of the same piece being available. I bet we probably sell more of Beethoven's Fifth



DG's Moody



Telarc's Mills



Michael Koch



Sony's Gelb

than five years ago, except it's spread over a far wider number of recordings."

Not all labels are complaining about catalog sales. Hetherwick says, "Our catalog is strong right now. Internally, our catalog controls give us a 95% to 98% fill rate."

The word at retail is clear. Ruben Meisel, senior buyer at Warehouse Entertainment, says, "We have these enormous hit albums crossing over. But at the same time, there's somewhat of an erosion in catalog." He adds, "The product glut is still there. But there's been a significant improvement by the majors in the last six or seven months, especially on back catalog reissues."

DIRECT TO HARDWARE

Retail isn't the whole story, though. Direct marketing has its place. Record clubs are good for classical labels, some say, because they attract people who never go into record stores. And that's not their only benefit. Mills says, "Telarc joined the record clubs last year, and now with SoundScan we can see that when Telarc recordings are featured in the clubs we see an increase in retail sales."

In another direct-marketing venture, Hetherwick says that three times a year his labels sponsor a special imports program in which retailers can order—one-way only—hard-to-find recordings from the company's warehouse in Germany.

Some labels are also trying out computer on-line services to reach affluent audiences, providing catalog listings and information on new releases and tours by classical artists.

New technology has other ways of opening up new markets. Some exec-

Continued on page 67



BEHIND NARM'S BLITZ: ALL-OUT CAMPAIGN TARGETS RADIO, TV, CLASSROOMS AND CONCERT HALLS

BY BRETT ATWOOD

NARM (the National Association Of Recording Merchandisers) has ambitious plans to promote awareness that September is Classical Music Month, as officially proclaimed by President Clinton earlier this year.

NARM's Classical Music Coalition hopes to convince Clinton to appear at a ceremonial event in honor of the signing of the proclamation. It is hoped that the event, which could involve a major classical music concert, will be broadcast live by PBS.

"This is not just about selling more records," says NARM Classical Music Coalition chairman Joe Micallef, who is also president of Allegro. "There is a larger issue here. We need to convey to the public that classical music is not stale and crusty. We need to do something to arrest the decline of music education in this country. The long-term solution is to educate the consumer of today and tomorrow."

NARM has designated schools in Cleveland, Kansas City, Mo., Minneapolis, New York City, Phoenix, San Antonio and Seattle for its first annual awareness campaign. One thousand study guides and 70,000 cassettes are being mailed free-of-charge to public schools, for use in grades 3 through 8. The study guide addresses the chronological advancement of classical music and will be integrated into various school music-studies and related curricula, including history and fine arts.

"We're limiting this to seven pilot cities for our first year," says Mickey Granberg, NARM director of public affairs and government relations. "We just don't have the funding yet for wider coverage, but we anticipate that this will spark interest and sponsorship for next year's campaign."

500-STATION BROADCAST

Several local promotional events are scheduled for this month, including a classical-music fair in Boston and live concerts in almost every major city.

National Public Radio will broadcast highlights from the regional live concerts on its 509 stations as part of its two national classical-music programs, "Performance Today" and "Bob & Bill." Many of the Washington, D.C.-based NPR regional stations plan to simulcast local classical concerts, according to NPR associate publicist Quincy Johnson.

In August, NPR mailed out several thousand Classical Music Month brochures to its affiliates. The brochure details the basics and beginnings of classical music and is being distributed to listeners who request them.

"One of the more influential parts of the guide is the section where we rounded up several mainstream rock musicians, like Sting, to comment on the influence that classical music has had on them," says Johnson.

"In every discussion that our committee had, one detail remained consistent," says Rose Records president Jim Rose, who is a former chairman of the NARM classical committee. "It was clear that we needed to include the children. There are some real cutbacks happening in music education, and if we don't address this, we'll soon be left with a whole generation that lacks any classical music knowledge."

TAKING IT TO TV

Retailers are being asked to include the NARM classical-music-month logo in all September advertising, including print and television spots.

"This event is promoting all classical music," says Granberg, who adds that both top-line and budget-priced classical discs will be targeted for consumer purchase.

NBC's "The Today Show" will air a three-part segment on classical music, including an in-depth look at the neglect of classical music education in our school system. On CBS, "The Late Show With David Letterman" is booking a handful of classical musicians for guest appearances in September.

NARM is also getting help from many of the labels involved with the panel. Sony Classics is issuing "September Is Classical Music Month" posters to retailers, while PolyGram is servicing T-shirts for retailers to wear during the month-long promotion.

"NARM is serving as an umbrella to bring all of us in the industry together for a good cause," says Micallef. "We seem to have touched on a very responsive chord. People really want to be involved in this. This has gone way beyond our expectations." ■

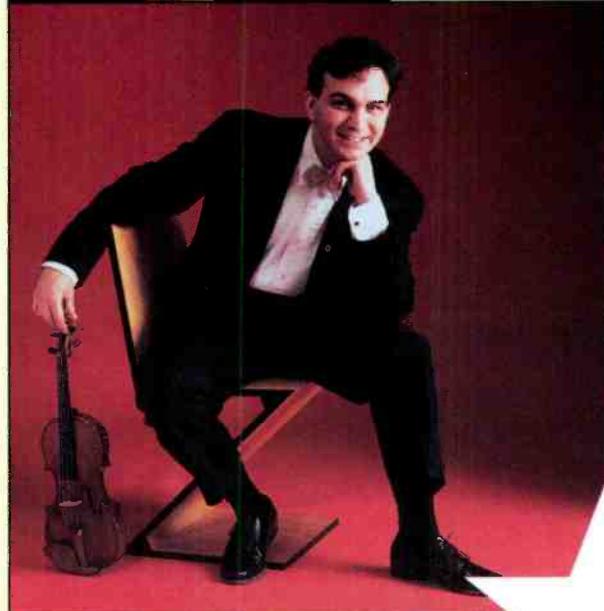
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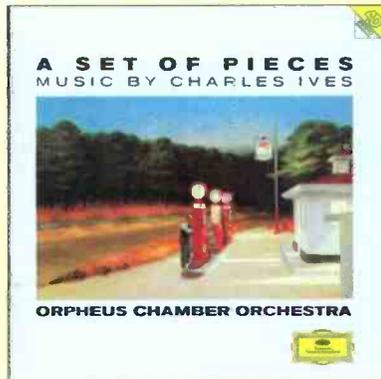
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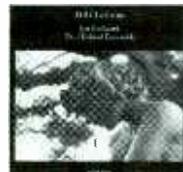
Notable New Releases
Continued from page 54

Symphony No. 3 was John Tavener's mystical masterwork for cello and orchestra, "The Protecting Veil," which has sold more than 50,000 copies worldwide since its 1992 release, according to Virgin Classics. Gilbert Hetherwick, Virgin Classics VP of sales and market development, says, "The Protecting Veil" could've been bigger if not for the sale of Virgin [to EMI] at the time; the changeover caused us to lose momentum." In October, Virgin Classics has a chance to make up for that misfortune with the release of Tavener's large-scale choral work "Thunder Entered Her," featuring the Winchester Cathedral Choir conducted by David Hill.

Steeped in the intense Greek Orthodox spirituality that suffused "The Protecting Veil," "Thunder Entered Her" follows Virgin's May release of Tavener's otherworldly pieces for string quartet on "The Last Sleep Of The Virgin." Another major Tavener choral composition, "Akathist Of Thanksgiving," was released last month by Sony Classical via its new association with the sacred-music-oriented Arc Of Light label.

LIVE AT THE MONASTERY

ECM New Series—a label that offers much of quality when it comes to spiritually inclined works, in particular those of Arvo Pärt, whose "Te Deum" has spent some 40 weeks on the classical chart—has an especially novel new release for September. "Officium" features Norwegian saxophonist Jan Garbarek weaving a fifth voice into the vocals of the Hilliard Ensemble, with the group interpreting an early-music repertoire "live" in an Austrian monastery.



ECM's "Officium"

RITUALS & NIGHT PRAYERS

For September, Elektra/Nonesuch also will issue "Ritual" from Le Mystere Des Voix Bulgares—one of the first exotic vocal ensembles to strike a popular chord—along with a Kronos Quartet album, "Night Prayers." The Kronos record features several composers, including Sofia Gubaidulina and Giya Kancheli.

The label also has a new Philip Glass opera, "La Belle Et La Bete," based on the film by Jean Cocteau, on tap for October. Two other Elektra-associated labels have key releases for the fall as well. Erato plans a September issue for "Zarzuélas—The Passion Of Spain," featuring José Carreras, soprano Isabel Rey and the English Chamber Orchestra conducted by Enrique Ricci. Following up its "Symphonic Tango" and "Symphonic Bolero" releases, Teldec has a star-studded "Symphonic Bossa Nova" album directed by Ettore Stratta set for October.



Kronos Quartet

Angel's sister label, EMI Classics, released rising soprano Ruth Ann Swenson's recital debut, "Positively Golden," a collection of bel canto arias, in late August. The label has violin prodigy Sara Chang's third album, a set of Paganini and Saint-Saens, scheduled for this month. Virgin Classics, another EMI relation, will release the first recording of Carlisle Floyd's "Sussanah," said to be the most-performed opera in America, in September also. The album features soprano Cheryl Studer, baritone Samuel Ramey, tenor Jerry Hadley and the Opera de Lyon conducted by Kent Nagano.

MA, AX & BEETHOVEN

Sony Classical has a new recital by cellist Yo-Yo Ma set for September, including works by Bloch and Bartok. Also from Sony is a November release of "Immortal Beloved," the soundtrack to a film about Beethoven, featuring performances from Yo-Yo Ma, Emanuel Ax, the Juilliard String Quartet, Murray Perahia and Sir George Solti.

From PolyGram Classics: In September, Deutsche Grammophon will release Verdi's "Otello," starring Plácido Domingo in the title role and featuring Cheryl Studer, Sergei Leiferkus and the Bastille Orchestra & Chorus conducted by Myung-Whun Chung. Also due this month, on DG's Archiv label, are Beethoven's complete symphonies. On six discs (including an interview disc) for the price of four, the set has John Eliot Gardiner conducting the Orchestre Revolutionnaire et Romantique on period instruments.



Yo-Yo Ma

Philips will release Rachmaninoff's Symphony No. 2, with the Kirov Orchestra conducted by Valery Gergiev, this month. Closer to the holidays, Philips will have "Christmas With The Academy," with the Academy Of St. Martin In The Fields conducted by Sir Neville Marriner, the label's all-time best-selling artist. Adding to its Bartoli release in September, London will issue a soundtrack composed by Barrington Pheloung for "Nostradamus," a film about the 16th-century astrologer/seer.

Continued on page 58

Heard But Unsung: Scoring At The Movies

Since the earliest days of film, composers have been in the business of telling the audience what to feel, often better than the actors...

By Joe Goldberg

By now, the fire has jumped the long, plush velvet curtain and has attacked the theater itself. Pieces of the proscenium are falling onto the stage floor. Bejeweled and top-hatted patrons are rushing for the exits. But Laird Cregar doesn't care. This is his night, the night he has been working for all his life, the premiere of his piano concerto, and he is going to have it despite fire, despite having been betrayed by the wicked dancehall girl Linda Darnell, who tried to turn his magnum opus into a pop tune, despite the body he left atop a Guy Fawkes funeral pyre. So he plays piano while London burns.

What a moment! What an opportunity for a composer! Because we are talking about the great 1945 film noir "Hangover Square," and somebody had to write the music for the climactic scene.

That somebody was Bernard Hermann, and we have traveled a long distance in nearly 50 years from the London theater to Holly Hunter on the beach and Michael Nyman's No. 1 album.

Despite Stravinsky's famous dictum that "music is incapable of expressing anything," which perhaps even he didn't believe, composers, since the earliest days of silent film, have been in the business of telling the audience what to feel, often better than the actors. Movie executives apparently felt that Stravinsky did not know how to manipulate audience emotions, because his music was never heard in the two films for which it was commissioned. Those films were "The Songs Of Bernadette," if you can believe it, and "Commandos Strike At Dawn," a Paul Muni epic about the Allied invasion of Norway. The latter was recycled as "Four Norwegian Moods," and the second movement of the Symphony in Three Movements began as a song for Bernadette.

STRAVINSKY, BARNUM & BAILEY

David Raskin, who met Stravinsky when he, Raskin, had orchestrated Stravinsky's "Circus Polka" for the forces of the Ringling Brothers Barnum & Bailey circus band, showed the great composer how to work in a film studio.

Who better than the composer of the most famous and exemplary of all Oscar-winning songs, "Laura"? Except that not only did "Laura" not win the Oscar, it wasn't even nominated—because Darryl Zanuck wanted as many nominations as possible for his personal production of that year, "Wilson," so the "Love Theme From Wilson," or whatever it was called, was nominated instead. Can you hum it?

That sort of thing gives Hollywood a bad name, and movie music has never had the greatest reputation, perhaps because it does not stand on its own, but supports the action. The conductor John Mauceri points out that music written for opera does the same thing (see accompanying article). But since the earliest days of silent film, highly regarded composers have written for the medium.

Prokofiev set the standard with his scores for the Eisenstein films "Alexander Nevsky" and "Ivan The Terrible." The former is often considered the greatest film score ever written, and the "Battle On The Ice" the greatest single film-scoring sequence. Prokofiev shrewdly aided the work's longevity by extracting a concert suite from it. A few years ago, it was a major cultural event when superb new prints were projected on big screens while Andre Previn and Sieji Ozawa conducted full symphony orchestras and choruses in live performances.

"SCOTT OF ANTARCTICA"

From the beginning, there has been heavy two-way traffic back and forth between the soundstage and the concert hall. Vaughan Williams' "Sinfonia Antartica" had its beginnings as the soundtrack "Scott Of Antarctica." Contrariwise, when Jascha Heifitz commissioned a violin concerto from Erich Wolfgang Korngold, the soaring romantic themes of each of the three movements came from a previously written Korngold film score—the most soaringly romantic of all from an Errol Flynn pirate movie.

Korngold was only one of the superior composers who fled European war clouds for lucrative Hollywood gigs. Producers said of him, "He was our Mozart." Later, Billy Wilder said it of Previn. Now that most soundtracks are collections of wannabe hit singles, with marketing departments dictating everything from storyline to albums "inspired by" the film, there are fewer composers working in the classic Korngold-Rosza-Waxman-Tiomkin symphonic style. John Williams is, of course, the exemplar, and he does not rest on his laurels. A few years ago, when Pierre Boulez brought his interactive work for live musicians and computers to Los Angeles (so techno-heavy it had to be staged on the basketball court at UCLA's Pauley Pavilion and so expensive it had to be underwritten by Swatch), John Williams was in the audience. So was the late Henry Mancini, probably the most popular film composer ever. And so was David Raskin.



Chart-topper: Michael Nyman



Golden-age link: John Williams

GLASS OPERA

The cultural exchange continues. Michael Nyman has made a formal concerto from his music for "The Piano"—not even nominated by the Academy, though it would be difficult to think of a film since "Hangover Square" in which music has been more central to the drama. And, as the centerpiece of a Cocteau trilogy, Philip Glass has composed an opera to the film "La Belle Et Le Bete," which will be performed live while a print of the film is projected. The opera is in French—it sounds like the chamber operas Milhaud, one of Glass' teachers, used to write—and premiers this fall.

Of course, some filmmakers who want the sound of classical music simply appropriate it. Samuel Barber's "Adagio For Strings" and the "Albinoni Adagio" added greatly to the emotional impact of "Platoon" and "Gallipoli."

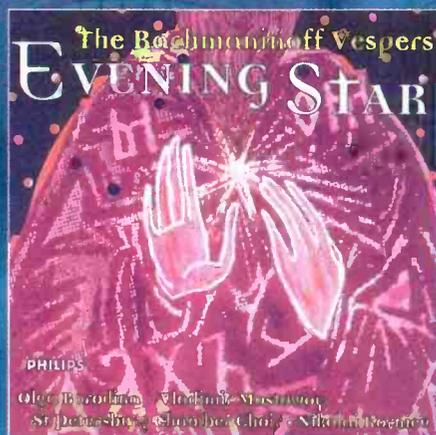
SARDONIC "DANUBE"

But the master of the use of existing music in film is, of course, Stanley Kubrick, and his masterpiece in the form is "2001," in which he made the world aware of Richard Strauss' "Also Sprach Zarathustra" and found a sardonic new use for "On The Beautiful Blue Danube." What is not generally known is that Kubrick commissioned a score for the film from Alex North, who had previously composed the score for Kubrick's "Spartacus."

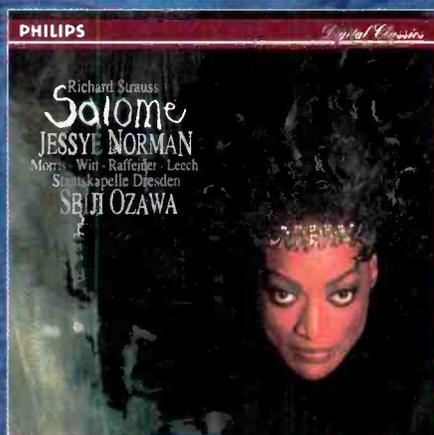
The story is that Kubrick used the music eventually heard in the film as temporary tracks, to establish mood and rhythm, and fell in love with them. But Robert Townson, who produced a CD of the score for Varese/Sarabande, says that Kubrick never had any intention of using the North score and was only using North as a ruse for the front office, which wanted original music. Townson claims that North went to the premiere with his wife, expecting to hear his music. Imagine his surprise.

Continued on page 70

IN YOUR EAR!



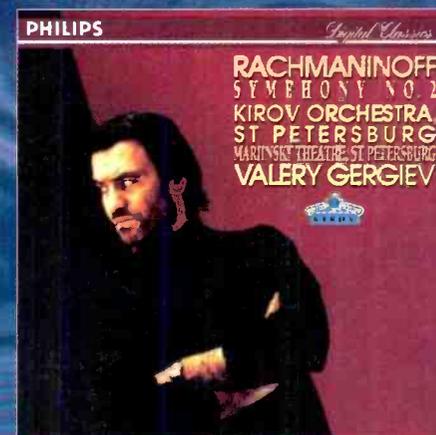
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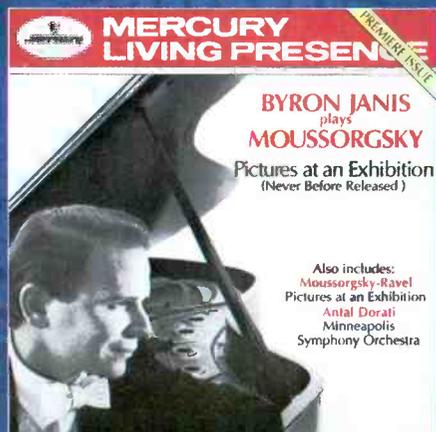
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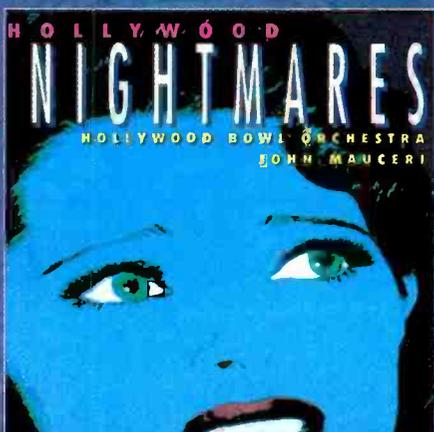
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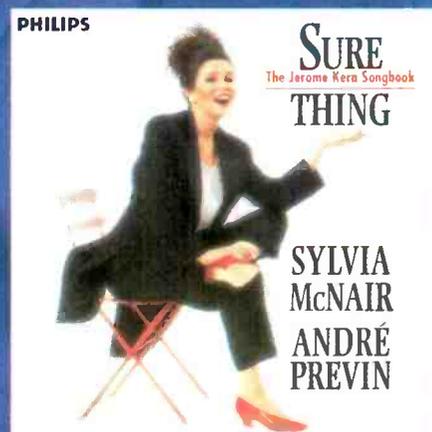
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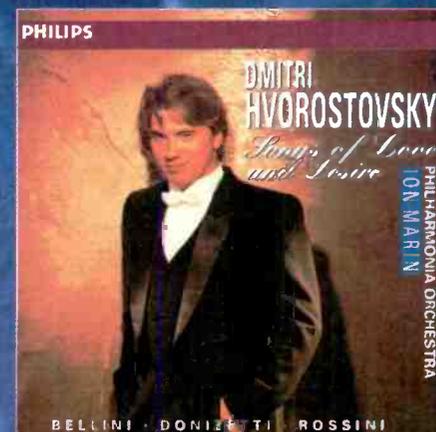
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CLASSICAL MUSIC

Notable New Releases

Continued from page 56

DRACULA IN SEPTEMBER

From the BMG-associated labels: RCA Red Seal released clarinetist Richard Stoltzman's "Cantos," featuring music by Toru Takamitsu, in August. In October, it commemorates the Tokyo String Quartet's 25th anniversary with a set of Beethoven quartets. Also for October, RCA Gold Seal will issue "The Heifetz Collection," a 65-CD boxed set of the complete commercial recordings of violinist Jascha Heifetz. RCA Victor has the Canadian Brass return to the label in time for Christmas with "Noël," which includes an array of RCA guest artists. The new-music-oriented Catalyst label issued a disc by English minimalist composer Steve Martland, "Patrol," in late August. In September, Catalyst will release the world-premiere recording of its first commissioned opera—"The Dracula Diary" by Robert Moran, featuring the Houston Grand Opera conducted by Ward Marston. In addition to "Officium," ECM New Series plans an October issue of Bach's sonatas for viola da gamba played by Keith Jarrett on harpsichord and Kim Kashkashian on modern viola.

HOLOCAUST COMMEMORATION

One of the unique indie releases for the fall is "The Vatican Concert," with the CD due this month on Justice Records and the video in October from Rhino Entertainment. Given in April as part of a Papal commemoration of the Holocaust, the concert featured music of Schubert, Beethoven and Bernstein performed by the Royal Philharmonic Orchestra and the Choir Of St. Peter's Basilica under the baton of Gilbert Levine. The principal soloist was cellist Lynn Harrell, and actor Richard Dreyfuss recited the Jewish Prayer For The Dead.



"The Vatican Concert"

ANONYMOUS AMOUR

From the Harmonia Mundi family: "Love's Illusion," a collection of 13th-century motets sung by the ensemble Anonymous 4, is due this month from Harmonia Mundi as a follow-up to the group's hit "An English Ladymass." The label will issue in November Matteis' "Ayres For The Violin (Vol. II)," featuring the Arcadian Academy conducted by Nicholas McGegan. Later this month, Hyperion will release Rachmaninoff piano music played by Nikolai Demidenko, as well as Medner's Piano Concerto No. 1 and Piano Quintet In C played by Dmitri Alexeev with the BBC Symphony Orchestra conducted by Alexander Lazarev and the New Budapest Quartet. Also from Hyperion by the end of the month is a new recording of Vaughan Williams' romantic-ballad opera "Hugh The Drover." The Gimell label will release "The Tallis Scholars Live In Rome" in early fall on CD, video and laserdisc, featuring a program commemorating the quadricentennial of Palestrina's death.



Anonymous 4

OCTOBER SONATAS

From Telarc in September comes "Songs Of Angels" from conductor Robert Shaw and the Shaw Chamber Singers. Shaw will also conduct the Atlanta Symphony Orchestra on an album pairing Stabat Mater by Szymanowski and Poulenc, due in October. Also set for October on Telarc is John O'Connor's nine-CD set of complete Beethoven piano sonatas. November will see a new Schubert disc from O'Connor.

Dorian Recordings has "Piazzola Tangos," featuring the Camerata Bariloche, due for October. The album of compositions by the master of the "nuevo tango," Astor Piazzola, is the third disc in the label's ongoing survey of music from Latin American composers performed by Latin American musicians. Dorian will also have a Christmas set ready by fall—"Bright Day Star: Music For The Yuletide Season" by the Baltimore Consort.

In October, Silva Classics will release what the label bills as the definitive recording of David Fanshawe's "African Sanctus," an integration of the Latin Mass with traditional African music. The label has a recital from soprano Lesley Garrett due in November. This month, Delos International issues a two-disc set of Dvorak's Stabat Mater and Biblical songs, featuring the Westminster Choir and the New Jersey Symphony conducted by Zdenek Macal. Delos will also have its fifth volume of Howard Hanson music available by October, with James Earl Jones narrating "The Mystic Trumpeter."

Via Qualiton Imports in the U.S., BIS has a two-CD set of Boccherini guitar quintets, featuring Jakob Lindberg, due this month. Also through Qualiton is a November issue of Theodore Gouvy's Requiem on the K617 label. Additionally slated for November: The Allegro-distributed John Marks Records continues its series of albums by Tchaikovsky award-winning cellist Nathaniel Rosen with a two-CD set of Bach suites. ■

Inter national

Rx For Europe's Down Market: Demystify The Music, Promote Personalities, Avoid Trendiness

By Marlene Edmunds

Troubled times, apocalyptic fears and just a yearning for a simpler life and fewer choices continue to drive the classical market in Europe more than the genius of any one composer or individual artist. Standard classic repertoire remains important at premium and mid-priced labels, but the classical market as it once was is a thing of the past.

"A lot of trends have turned the classical market upside down," says Liam Toner, head of marketing for Philips Classics. "People have come to the decision that they don't need to have Beethoven played by everybody. They will have one or two versions, but then they'll look for something different."

Flagging sales in standard repertoire has major record companies scrambling to bring classical music into the mainstream with sophisticated promotional and marketing techniques borrowed from the world of pop. Nearly every major record company has that "something different"—ranging from "sound bites," which became especially popular in the U.K. with the success of radio's Classic FM, to compilations with themes ranging from gardening to aerobics to sex to snoozing.

"Classics means business" is EMI Classics' slogan, and the company can well afford to chant that mantra. "Canto Gregoriano" has sold well over 1 million units in Europe alone. By mid-summer, it had been on the European Top 100 charts for more than 30 weeks, had been awarded platinum/gold discs in 11 territories and had global sales figures that topped 4 million units.

Warner also means business. Riding on the runaway success of Gorecki's "Symphony No. 3" from last year, the company wasted no time getting its "Three Tenors" (part two) challenge to "Canto Gregoriano" out on the market last August, just weeks after its broadcast to some 1.5 billion people at the football World Cup opening ceremonies.

Released on the Teldec label, the "Three Tenors In Concert 1994," featuring Jose Carreras, Placido Domingo and Luciano Pavarotti, with Mehta, is hoping to top its 1990 predecessor. Says Peter Andry, senior VP of Warner Classics International, "We heard that the competition sold 11 million in six years. We hope to sell half of that in one year."

BMG Classics is answering "Canto" and "Three Tenors" with its own CD of Gregorian chants and the "Canticles Of Ecstasy" CD featuring the music of Hildegard von Bingen by Sequentia, both on the early-music label Deutsche Harmonia Mundi. But BMG's coup for 1994 is its 18-year licensing agreement with Russian state company Melodiya, which grants

exclusive rights to the Melodiya classical catalog in all world markets except the former Soviet Union.

RUSSIAN POOLS

According to Jozua Knol, BMG director of European sales and marketing, "We don't even know today the complete richness of the whole catalog. No one ever took the time to archive it. We estimate that maybe 20% to 30% of it is known, but it includes recordings of never-before-released material from some of the greatest artists who ever lived."

Sony Classical is also looking toward Russia as a "new and major talent pool," but the company is banking on its new Arc Of Light label, which caters to what Sony's international marketing VP, Philippe Penicaut, calls the "many different publics" for classical music. Arc Of Light's contemporary lineup of composers includes Jonathan Harvey, Krzysztof Penderecki, Giya Kancheli and John Tavener, as well as such leading artists as the Westminster Abbey Choir, Philip Pickett, the New London Consort and the BBC Symphony Orchestra.

Riding on the success of "Jesus' Blood Never Failed Me Yet," Philips Classics/Point label will be out with a new release by Gavin Bryars in October, "Sinking Of The Titanic." Philips is also investing heavily in Russia, with an exclusive contract with the Kirov Opera to record all the main Russian masters, such as Boris Godunov, and some unusual Russian pieces, like "The Invisible City Of Kitezh." Rimsky Korsakov's opera "Sadko," with the Kirov Orchestra, is due for release in October.

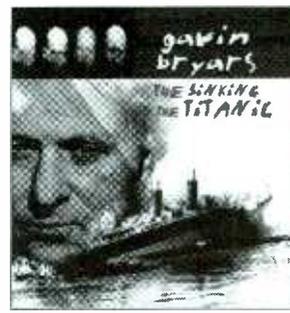
On the Point label, Philip Glass' "Low Symphony" sold 25,000 copies last year, pointing to the continuing interest, says Philips' Toner, in the

future of new music. Philips Classics also will be out next spring with John Elliot Gardener's first performance on a period instrument of the Verdi "Requiem."

RATTLE'S ROLE

Despite clever marketing techniques, attempts to demystify classical music in order to reach a broader audience, and the popularity of budget recordings, market share for classical music dropped slightly in 1993. Record companies are hoping the successes of the crossover and increased compilations and "sound bites" will curtail any further drop in 1994.

But industry executives from the major record groups across Europe



Bryars: New work in October



Rattle: a campaign from EMI



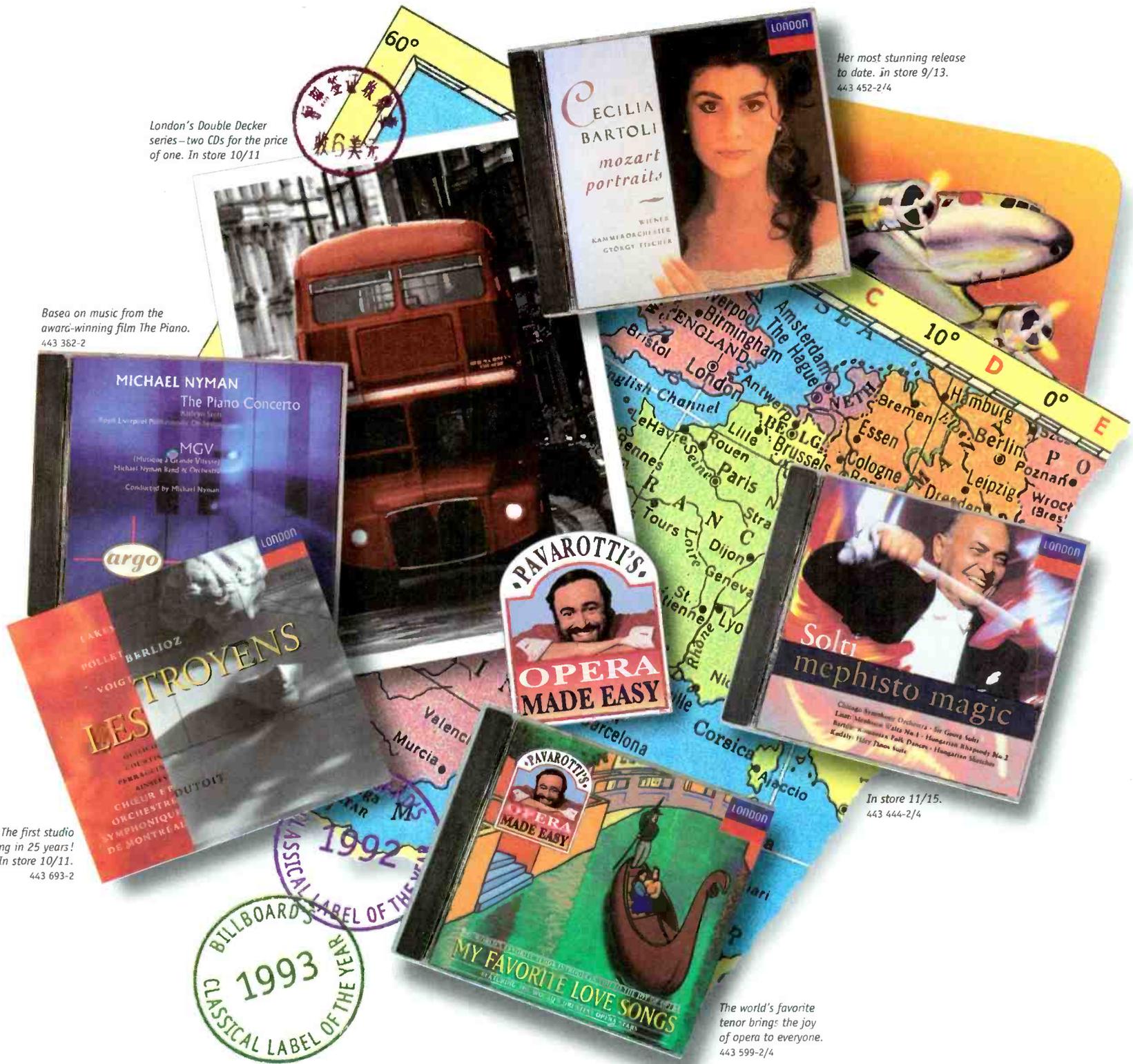
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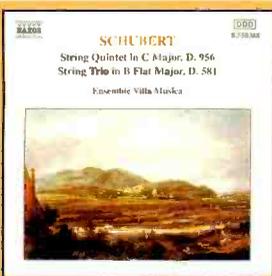
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This is the opinion of an executive of a major record chain in the United States. To give you an idea what other executives in the industry, not only in the United States but also in Germany and the U.K., think about Naxos, here are a few more of their comments:

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- **“Naxos repertoire is chosen because of the performance and sound quality. Many of their titles receive critical acclaim.”**
— *Executive of major U.S. chain*
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— *Independent German Record Dealer*
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— *Independent German Record Dealer*
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— *Executive of major German chain*
- **“Naxos is the only budget label that does not look cheap.”**
— *Executive of major UK chain*
- **“Naxos’ new recordings give an advantage over Belart which only offers re-issues.”**
— *Independent UK Record Dealer*
- **“Naxos catalogue is as good as any full price range.”**
— *Executive of major UK chain*
- **“Naxos is unique, the only budget label covering a full catalogue of major composers’ compositions.”**
— *Independent UK Record Dealer*

The above quotations are taken from a report commissioned by a major international record company, with the co-operation of Naxos, to look at the image, reputation and activities of Naxos. The report was prepared by the independent British market research company, Understanding and Solutions.



Far East Overture

Exchange rates and imports have put Japan’s market in the doldrums. But tie-ins, bonus tracks and activating the “gray zone” may show the way out.

By Steve McClure

TOKYO—Japan’s classical music market has entered what appears to be a long lento passage, with no hint of a scherzo. The recession is one reason classical sales are showing less brio, industry observers agree. But the biggest single problem for classical-repertoire managers at Japanese record companies is the yen’s recent rise into the stratosphere.

“Less-expensive import discs are eating into sales of Japan-pressed CDs,” says Kazuko Imahori, senior manager for PolyGram Classics at PolyGram K.K. “While we’re waiting for master tapes to arrive and are preparing Japanese-language liner notes, import discs are already arriving in the big foreign-owned stores [i.e. Tower, Virgin and HMV] and are selling for about 1,000 yen [\$10.20] cheaper than our releases,” Imahori says.



A push for Chee-Yun

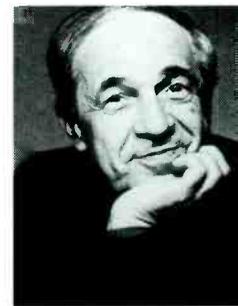
“It’s a very difficult time in the market,” says Satoshi Endo, who handles promotion in the classical division of Pony Canyon’s international A&R department. In recent years, Pony Canyon has produced a series of original recordings with Eastern European orchestras such as the State Symphony Orchestra of the Russian Federation and the Czech Philharmonic Orchestra, which Endo says, because of the expenses involved, sell for 3,000 yen (\$30.60) per album and have less price flexibility than foreign classical product licensed to Japanese companies. “I think the licensees could lower their prices,” he says. “It’s not impossible for them.”



Romantic: Furusawa

THE DIMINISHING LIBRARY-FACTOR

Classical CDs pressed in Japan usually cost between 2,800 and 3,000 yen (\$28.57 to \$30.61). Industry sources here estimate that classical music accounts for about 4% of the pre-recorded music market in Japan, which would mean a wholesale value of roughly 20.5 billion yen (\$209 million) for 1993, excepting imports not handled by local record companies’ in-house import departments.

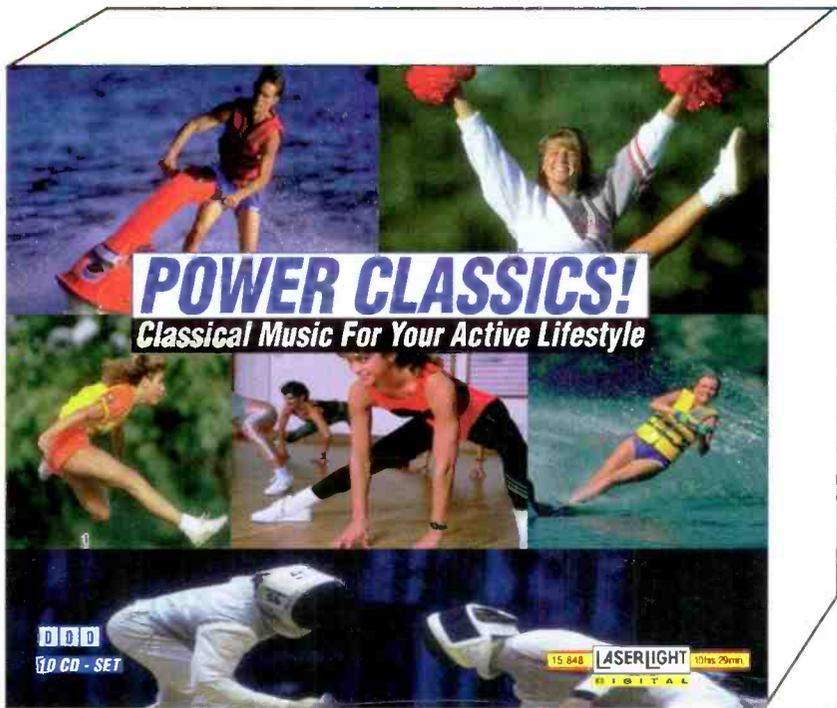


Boulez: A hit “Bolero”

The market has also slowed down because most classical fans have finished stocking up on CD versions of favorite pieces and performances they previously owned in LP format, which in Japan has gone the way of the wax cylinder, despite a few die-hard vinyl aficionados. Imahori points to opera’s relative lack of popularity in Japan as another factor limiting classical’s growth here. “It’s hard to make a hit out of an opera in Japan,” she says. “Symphonic performances by big-name orchestras are the biggest-selling classical products.”

The classical scene currently lacks charismatic stars, now that legends such as Von Karajan and Bernstein have passed on, and this too is holding the Japanese market back, Imahori believes. Things are much quieter now than during the classic boom of 1991/92, when classical pieces were used heavily in TV commercials some of which, such as a Nikka Whiskey spot featuring Kathleen Battle, included footage of the performers.

Continued on page 65



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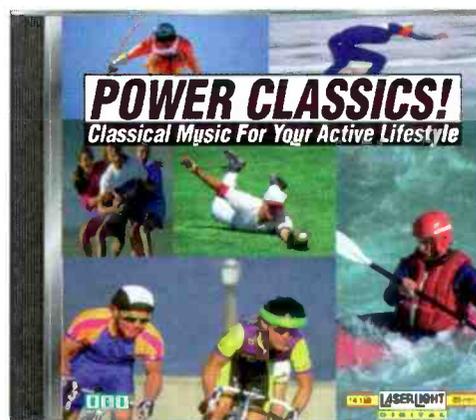
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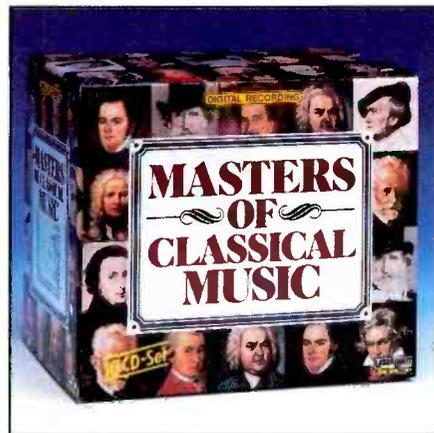
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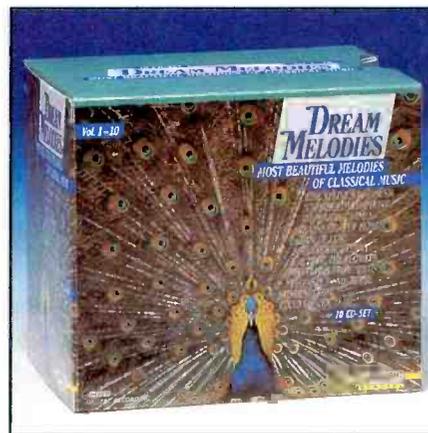
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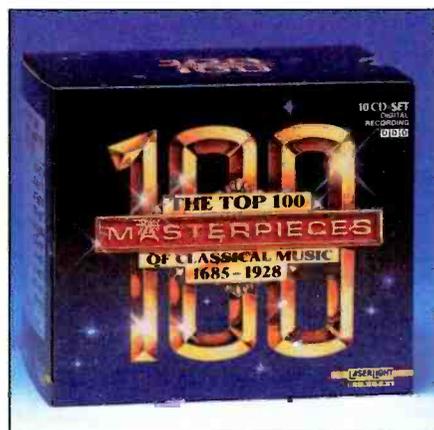
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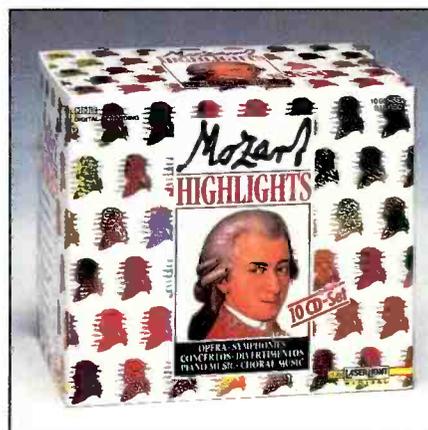
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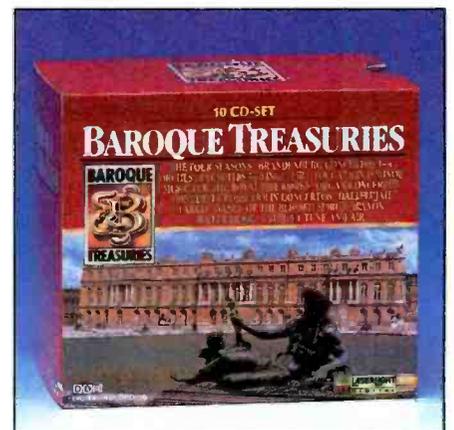
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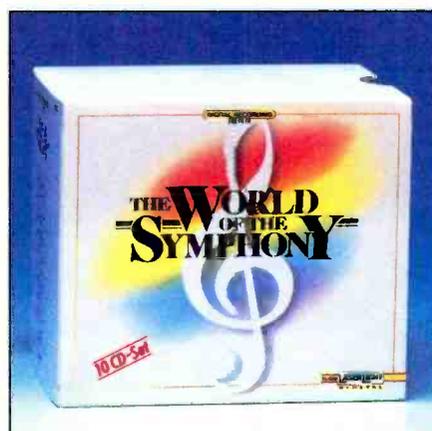
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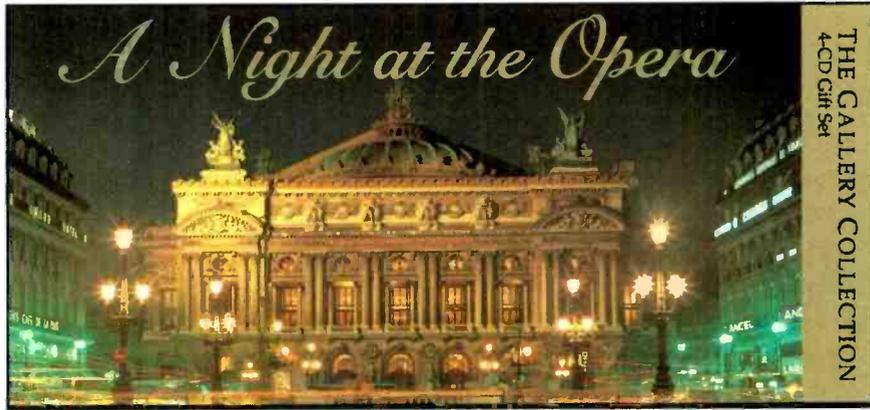
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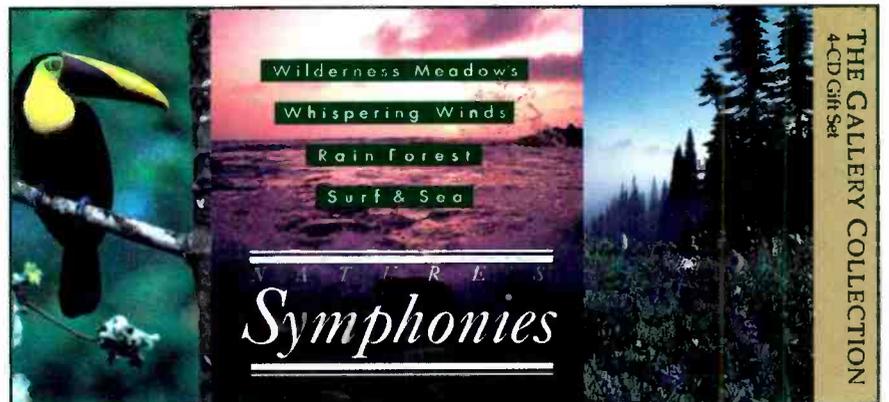


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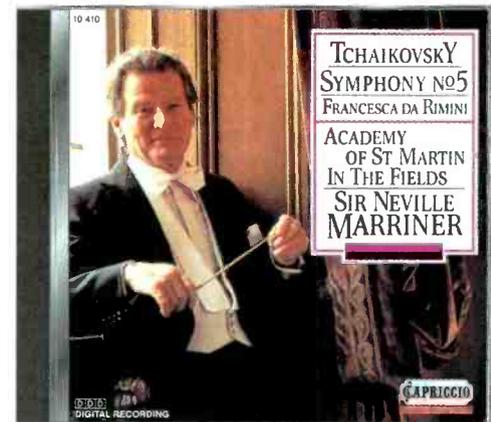


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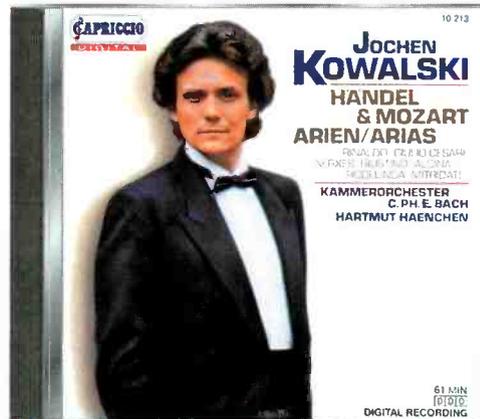
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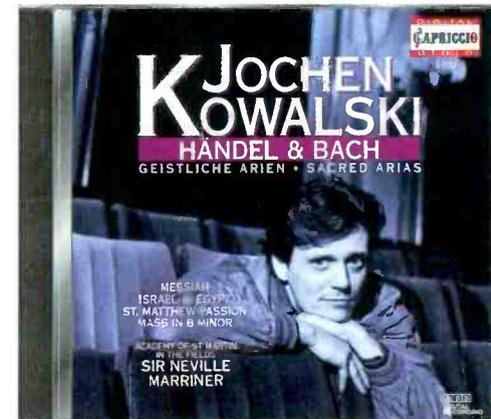


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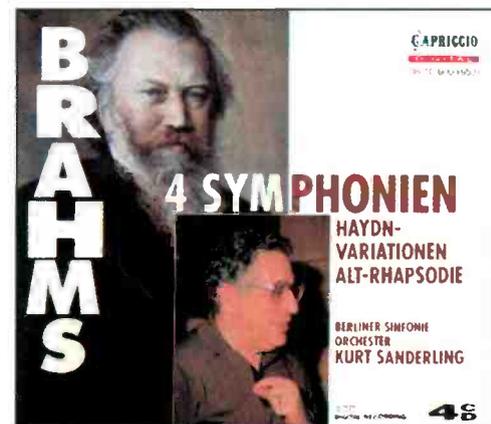
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CLASSICAL MUSIC

Rx For Europe
Continued from page 58

express concern that the emphasis on market trendiness could usurp artist development, particularly the development of new repertoire, and several are actively working to prevent this from happening.

EMI has pegged U.K. conductor Sir Simon Rattle for its first "Artist Of The Year" initiative, a year-long campaign in which the company plans to focus marketing efforts to increase Rattle's standing among the world's leading conductors—and to generate an additional 1 million sales from his back catalog. EMI's new release, Szymanowski's "Stabat Mater/Litany To The Virgin/Symphony No. 3," conducted by Rattle, has been tagged by EMI to take on the crossover mantle from "Canto." Other projects on EMI's high-priority list include Rattle's debut recording with the Berlin Philharmonic of Liszt's "Faust Symphony."

Warner has several projects with Grammy-winning Dawn Upshaw, "the voice of Gorecki's Symphony No. 3," out on the Elektra Nonesuch label, including Upshaw's music theater album "I Wish It So," and "Night Prayers," by the Kronos Quartet, the best-selling string quartet in the world. The company's early-music label recently signed William Christie and Les Arts and is currently recording Charpentier's "Medee In Paris" for Erato Disques.

THROWING IN THE TROWEL

Probably no one is cashing in on the compilation business like Warner. Recent compilations include "Gardening Classics," for those who don't feel comfortable without a trowel in hand; "Tracks Across Europe," issued in conjunction with the British Rail International; and a recent selection for sleepyheads called—what else?—"Classic Sleepies." EMI U.K.'s series "Moods" features four compilations of music:

"Tranquility," "Passion," "Power" and "Melancholy." The first has already hit No. 1 on the classical chart and has broken into the Top 20 on the pop compilations chart.

The tendency to blockbuster crossovers, compilations and budget classics to prop up an ailing market has several executives worried, and some companies flatly refuse to do a budget line. "Does Hermes sell a budget tie?" asks Warner's Andry.

And while Philips' Toner says budget classics are all well and good, what is really needed to give the market a boost is more repertoire. "The market share of Europe tends to stay relatively static, because classical music is obviously deeply ingrained in the culture," he says. "What is vital to the future in order to change that, is that we find new Mozarts, instead of new Horowitzes.

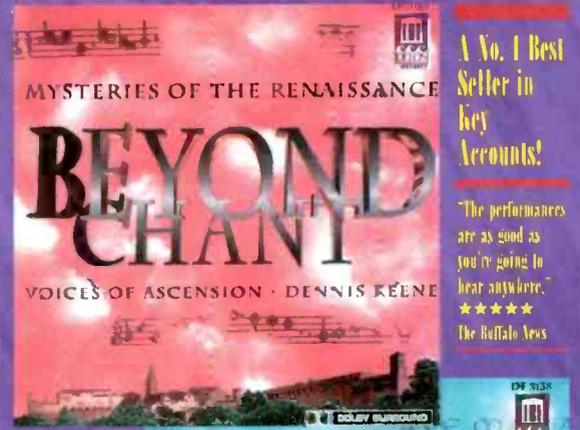
"There is not enough repertoire, and it is obvious that we must come up with the money and the resources to find and develop the new composers. I can't think of any movie companies that would survive if they kept making 'Gone With The Wind' every five years with a different cast." ■

Far East
Continued from page 60

Companies employed innovative promotional tactics to reach consumers outside the core classical-fan base. One drug company even released a compilation of Mozart selections whose relaxational qualities, it claimed, would reduce men's hair loss.

"A lot of weird and unbelievable titles were released," says Imahori. "In fact, there were so many that people got tired of them." Japan's classical
Continued on page 66

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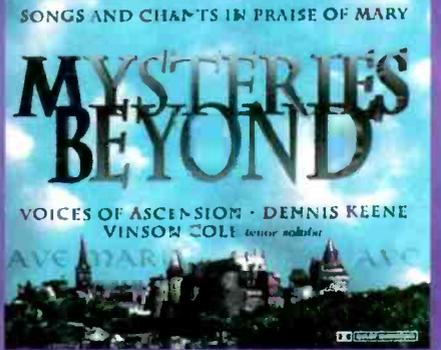


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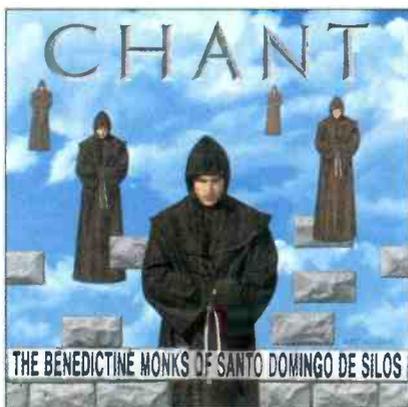
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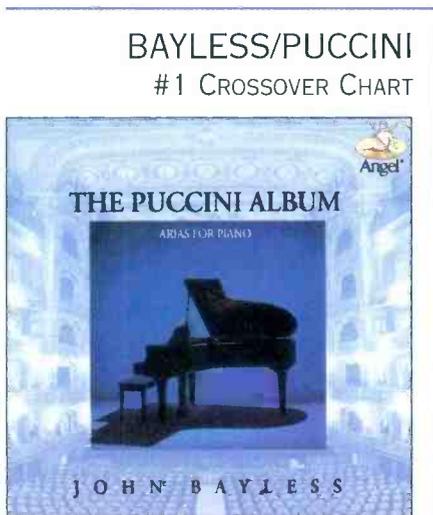
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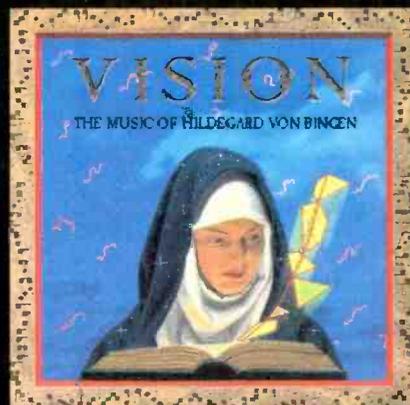
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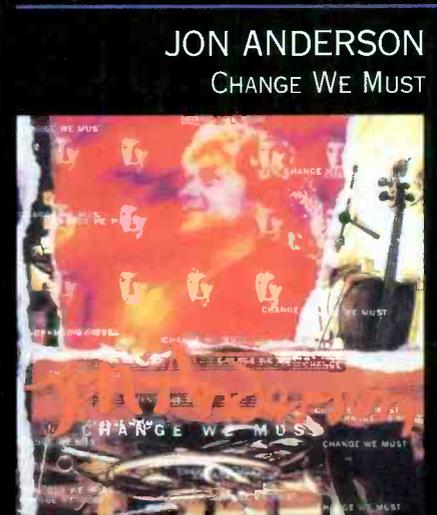
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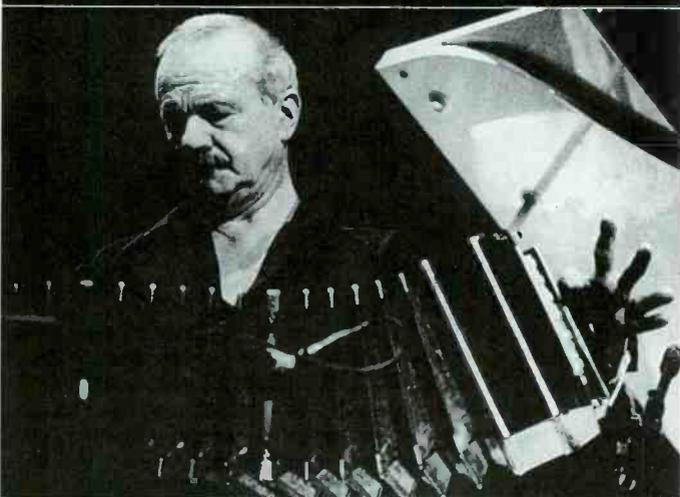


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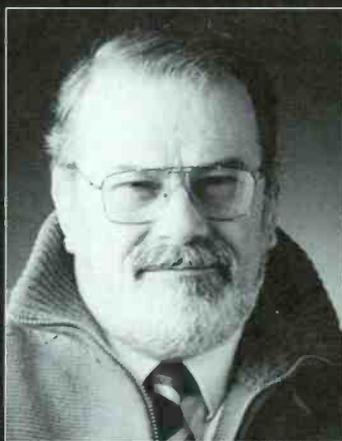
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CLASSICAL MUSIC

Far East
Continued from page 65

market hasn't grown appreciably since then, according to Kyoko Kudo of Sony Classical's advertising and promotion staff. "Especially if you compare what's happening with classical to the growth of the pop market, it's not very good," she says. Men in their 30s and 40s still account for the majority of Japan's classical music fans, say industry observers, who continue to look for ways to widen and diversify the market.

"Around the core classical-fan group there's a 'gray zone' of people who will buy classical product if a piece is featured on TV or if there's an effective marketing campaign," says Kazuharu Oikawa, chief of the promotion section of Nippon Columbia's international repertoire department. "If a particular album is promoted well, it can sell a lot. "But that doesn't mean the whole classical market will expand as a result."

10,000-UNIT BEST-SELLERS

Like other Japanese record companies, Nippon Columbia has recently seen a sharp rise in sales of budget-priced classical product. The company currently has 70 classical titles priced at 1,300 yen (\$13.27) each, as well as a new series called Laserlight priced at 1,000 yen (\$10.20), which Oikawa says are selling "incredibly well." Nippon Columbia is currently giving Korean violinist Chee-Yun a big promotional push. The company hopes her upcoming appearance with the NHK (Japan Broadcasting Corp.) Symphony Orchestra will boost her popularity in Japan.

The Japanese market is still at the point where few releases sell more than 5,000 units, with 10,000 units constituting a major hit, according to Masahiko Arai, who's in charge of artist promotion in BMG Victor's classical department. BMG's Victor's best-selling classical title in 1993

was Rachmaninoff's Piano Concerto No. 3 performed by Evgeny Kissin with Seiji Ozawa and the Boston Symphony Orchestra.

"We're now up to sales of 13,000 units, not counting imports," says Arai. "The reason we were able to sell so many [domestically pressed] albums was that we included a bonus track, Rachmaninoff's "Vocalise." Japanese licensees of foreign majors frequently add bonus tracks to domestic releases of foreign rock and pop albums to compete with imports, but it's something new as far as classical is concerned.

MADE IN JAPAN

PolyGram's Imahori says Japanese classical musicians have recently begun to realize that their country's classical market has its own characteristics and needs to be approached differently.

"I think this is a major change and a needed one," she says, pointing out that made- or commissioned-in-Japan recordings accounted for 15 of 1993's 30 top-selling classical albums in Japan. Leading the pack, as it were, was "Peter And The Wolf" (Fun House) performed by Seiji Ozawa and the Boston Symphony Orchestra and featuring a Japanese-language narration.

In a slightly different vein, soprano Yumiko Samejima, who is signed to Nippon Columbia/Denon, has recorded albums of Japanese as well as Russian folk songs in a classical/pop crossover effort that has resulted in extremely healthy sales, with one collection of Japanese songs selling 200,000 units. One of the most interesting artists on the classical music scene in Japan is violinist Iwao Furusawa, who cultivates a romantic image while trying to dispel classical's stuffy stereotype with friendly stage chat between pieces. Furusawa's 1993 album, "Une Soiree De Violon" (Epic/Sony), has sold 60,000 units so far, due in part to the artist's appearance in a cigarette commercial that ran last year and media exposure such as a recent interview on a prime-time TV news

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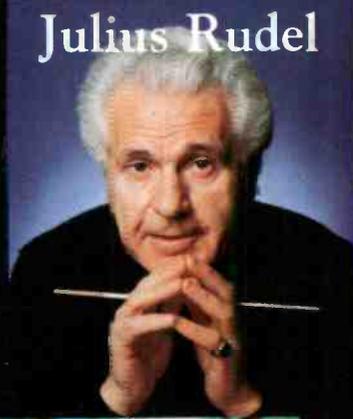
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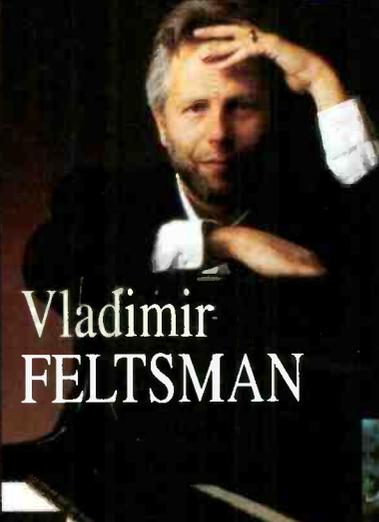
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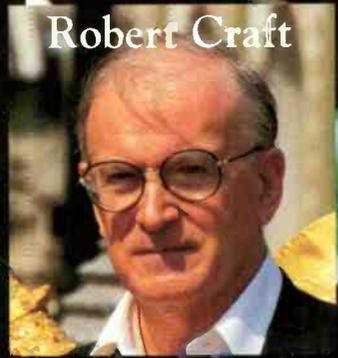
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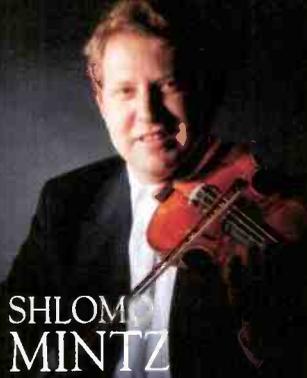
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program. "Une Soiree De Violon" was the top-selling classical CD in Japan for the first six months of 1994, with the Gregorian chant collection of the monks of Santo Domingo at No. 2. Name value continued to count for something, as demonstrated by a recording of Ravel's "Bolero" by Pierre Boulez and the Berlin Philharmonic, which was the first half's No. 4 seller. ■

Market Report '94
Continued from page 54

utives look at CD-ROM software as a valuable educational tool as well as an entertainment vehicle for classical music.

ARTISTS & REPERTOIRE

On the artist-and-repertoire side of the equation, many executives note the eclipse of the power of the conductor. Most observers say that is because of the absence of a giant like Von Karajan or Bernstein or Toscanini. In place of the conductor, the singer reigns supreme. You have only to look at the charts to see the overwhelming success of the tenors Luciano Pavarotti, Placido Domingo and Jose Carreras, and divas like Dawn Upshaw and Cecilia Bartoli. London's Winn points out that some younger artists appeal to people who did not grow up with classical music. "There's hardly any classical artist in the current younger generation who has not been exposed to popular music," he says.

The repertoire is undergoing changes as well. No longer does standard orchestral music rule—Bach and Beethoven have given way to Charles Koechlin and Michael Nyman. This is also seen as a direct result of the prod-

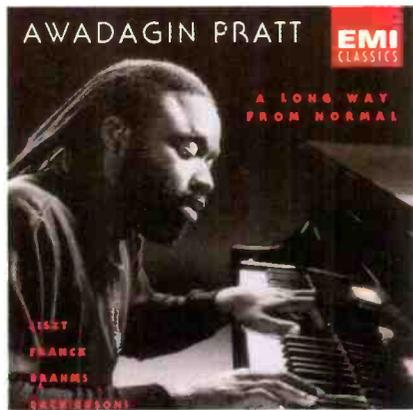
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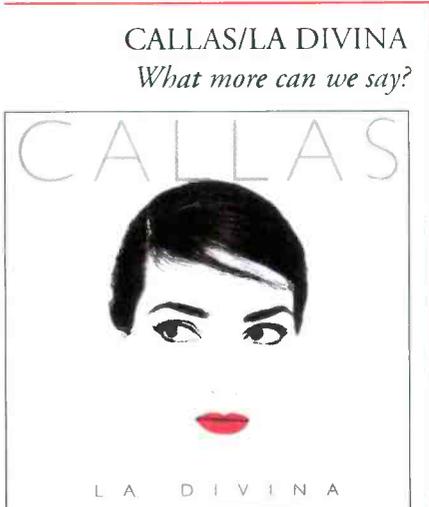
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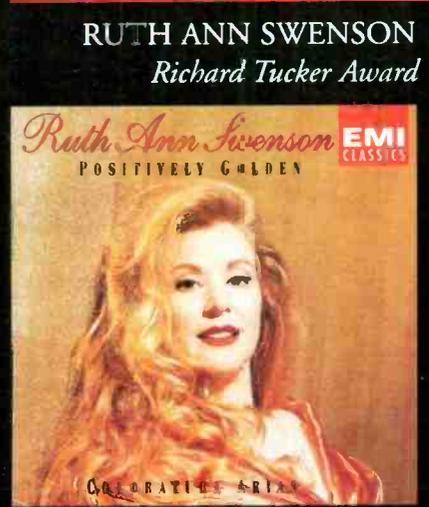
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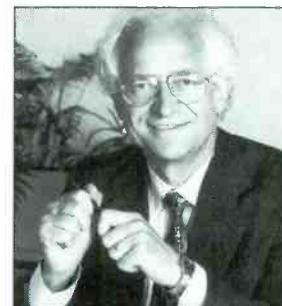
Market Report '94
Continued from page 67

uct glut. It is hard to justify releasing another full-priced version of Beethoven's Ninth Symphony. Moody says, "If it's a warhorse, it has to be a knock-your-socks-off performance."

So labels are looking at contemporary music, which is relatively unrecorded, and older music that has not been over-exploited. The Pierre Boulez recording of Bartok's Wooden Prince, which won the Grammy this year for classical work, is an example. Another astounding example is the chant phenomenon (on Sept. 3, the "Chant" album by the Benedictine Monks of Santo Domingo de Silos was No. 1 on the classical chart for the 23rd week and was No. 19 on the pop chart).

INDIE LEADERSHIP

It is the independent label that has led the way in the exploitation of unfamiliar works. Micallef of Allegro, which distributes about 100 labels, says the independents' penetration of the classical market is growing because the surviving distributors are well-managed companies that have been one step ahead of the majors in such trends as contemporary repertoire and budget lines.



BMG's Hensler

Michael Koch, president of Koch International, which distributes 30 classical labels and projects \$15 million in annual revenues, says, "The majors have the big warhorses. Our labels fill the gaps in the repertoire." He also says that independents have "taken away a lot of full-price market share" from the majors.

But there's another side to that coin. Jeffrey Nissim, president of MusicMasters, an independently owned label distributed by BMG, says, "The price wars, for an independent, are pretty frightening. We see the majors developing classical lines at \$3.98 and \$4.98 retail for standard repertoire. That tends to work against independents who do interesting repertoire at high prices."



MusicMasters' Nissim

CROSSING AND COMPILING

For many labels, it is the crossover hit that is fueling the growth in classical sales. Some call the genre adult alternative. It is Itzhak Perlman playing jazz with Oscar Peterson. Or the symphonic music of Yes and, yes, the Rolling Stones. Or James Galway playing Broadway melodies. Elektra Nonesuch, which had not previously released a crossover album, now has one in Dawn Upshaw's versions of songs by Kurt Weill and others. Although purists say this is not classical music, they cannot



Allegro's Micallef

deny that the performers are largely classical artists. Crossover is no easy market to capture, though. "It takes an awful lot of man-hours and money to do crossover well," says Moody. "To make it a real crossover album, you need a large advertising and promotional campaign in place."

Compilations are also a good strategic tool for classical labels. Not only are sales good, but those recordings tend to attract the new classical customer. Hensler says, "It's an encouraging trend—records not directed at the connoisseur but at a broader public. There seem to be new buyers coming into the market." RCA Victor's Basic 100 has been a big success, he says, adding, "They're the basic 100 pieces a beginner would want to know."

Telarc's Mills, whose label has released compilations called "Divine Sopranos" and "Handel Bars," says, "They introduce people to the genre. It's very frightening to go into a store and see all this classical music and there's no one there to help you."

London has found a way to cross-promote a compilation with a movie—and do some good at the same time. In July it released "The Opera Lover's Philadelphia," which contains arias heard in part in the movie "Philadelphia"; a portion of the sales will benefit victims of AIDS.

Packaging is an important element of compilations. "I think it's critical," says Hensler. "When the store is deluged with product, people buy what appeals emotionally more than anything else." ■

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Budget

Continued from page 53

million to \$60 million.

Most sources agree on four pricing categories for classical music: super-budget, lower than \$2.50 wholesale; budget, \$2.50-\$4.00; midline, \$4.00-\$7.50; and full-price, \$7.50-\$9.95.

The first of the majors to dive into the budget market was EMI, which brought out its Encore label in July 1993. Releases have a wholesale price of \$2.95. Most retailers price them at \$4.99. Gilbert Hetherwick, VP of marketing for Angel/EMI, says budget became an "enormous business" that the majors could not ignore. He says Encore's sales, from more than 50 titles, have totaled about 1.3 million units since the imprint debuted. And he maintains that Encore has been profitable. "The biggest challenge," says Hetherwick, "is how to compete with these people who don't pay much in artist royalties." The label has been mining the EMI vaults for repertoire, obtaining a break on royalty payments, exercising caution in advertising and refusing to grant discounts to retailers.

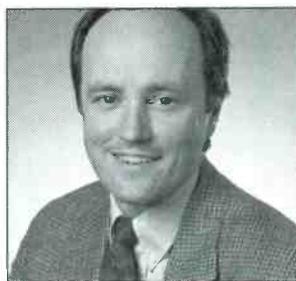
Hetherwick asserts that Encore is not taking away sales from EMI's midline and frontline product. "It's a different market," he says.

The most recent entry into the superbudget waters by a major is Sony Classical's Digital Infinity line, which debuted in March. The catalog now contains 37 titles.

Jim Gavigan, VP of sales for Sony Classical, says the label was rolled out to "round out the product mix" and reach the customers who are price-conscious and starting to collect classical music. "The price point had been established," Gavigan says. "No chance it was going to go away. Today, it's not a frontline world anymore." Infinity's wholesale price is \$2.50; retailers charge \$3.98 to \$4.98. Gavigan asserts, "I can categorically say that the addition of our Infinity Digital line to our product mix has not negatively



Intersound's Enslin



Sony's Gavigan

impacted our midline or frontline business. We look at it as incremental sales." The repertoire is core classical, and the performances are newly commissioned digital recordings of Eastern European orchestras.

SHINING LASERLIGHT

What prompted the majors to enter the low-price market was the booming success of such independent budget labels as LaserLight and Madacy.

LaserLight, a division of Delta Music, has been releasing budget classics (retailing at \$3.99 to \$4.99) since about 1986. Industry sources give the label credit for helping create a market for budget recordings.

Mike Kelley, marketing director, says that despite the flooding of the market with budget releases, LaserLight is "ahead of last year in terms of sales." But he acknowledges that it is a fight to maintain market share. "We are very aggressive in pursuit of advertising and merchandising programs with retailers," he says. Another factor contributing to the label's success, he claims, is maintaining continuity in release schedules.

Packaging is also important—especially in U.S. markets, where, Kelley says, the classics "have to compete with a lot of popular product."

VOX'S VAULTS

Essex Entertainment broke into the budget classical market in a big way when it acquired the renowned Vox catalog four years ago. Irwin Katz, general manager of Vox Music Group, says, "We're looking forward to a very big year," attributing the label's fortunes to its "tremendous vaults." The company has been doing so well that it is adding new lines such as the midpriced Vox Classics.

Another label credited with high-quality releases is Naxos Of America. Mark Miller, general manager, says sales are up because of good reviews, a well-planned new-release schedule and a library of more than 700 titles. Miller says that some labels "lack continuity; they throw out random releases." Naxos' recordings are on the higher end of budget, wholesaling between \$3 and \$4 and selling at about \$5.99 retail. To keep costs down, Miller mentions such actions as not commissioning multiple performances of a certain piece of music and not paying for frills like limousines.

Rob Enslin, classical A&R representative for Intersound, owner of the Quintessence budget label, says that because the market is glutted with releases, he is sure labels are not making as much on the bottom line as before. Intersound keeps a small line of releases in deference to retailers' needs. "They cringe when they see us come in with big lines," he says. Despite the competitive pressures, Enslin is a believer in the concept of budget classical. "It gets classical music into the hands of the masses affordably," he says.

MADACY DIGS MAJORS' ENTRY

One of the most successful budget labels—as can be seen by looking

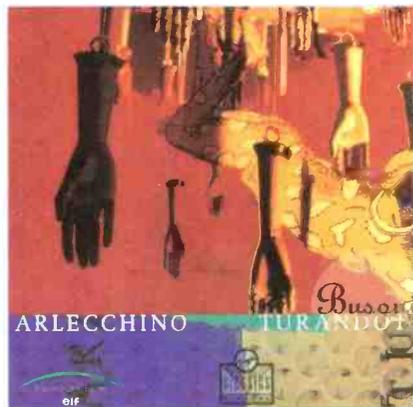
Continued on page 70



CUTTING EDGE CLASSICS

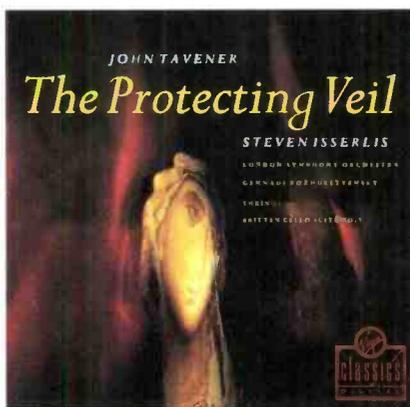
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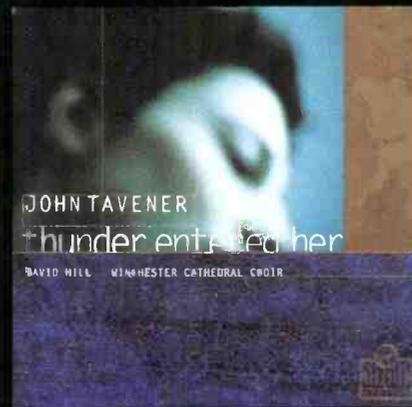
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TWO FOR THE SHOW: MAUCERI AND SLATKIN

BY JOE GOLDBERG

John Mauceri became a protege of Leonard Bernstein in 1971, when he was a conducting fellow at Tanglewood. He since has become closely identified with Bernstein's masterpiece "Candide," fashioning as close to a definitive version of that score as we are likely to have. He has received numerous awards for his work in restoring Broadway scores and has undertaken similar work with film scores as conductor of the Hollywood Bowl Orchestra. He could be called an archivist, except the results of his work are too alive and vital for that. He has created concert suites from film scores and recently had an evening at the Bowl for one of the greatest of all film composers, Alex North. Mauceri feels that film composers are simply continuing the operatic tradition—specifically, the concept of the total artwork espoused by Wagner—and feels that, in the days of minimalism, composers like John Williams and Jerry Goldsmith are the true standard bearers of the symphonic tradition. If you feel a specific emotion when you hear a piece of film music, Mauceri can articulate the precise musical technique—something going back to the 16th century—that made you feel that way.



John Mauceri

Leonard Slatkin is a Hollywood kid. His parents were studio musicians and founders of the famous Hollywood String Quartet. Since 1979, he has been music director and conductor of the St. Louis Symphony and recently was named to replace Msistislav as music director of the National Symphony in Washington—finally, an American-born conductor of our national orchestra. For years, Slatkin has specialized in American music, often that of the forgotten mid-century tonal composers, and his most recent recording includes a premiere—Aaron Copland's score for "The Heiress," the William Wyler film based on Henry James' "Washington Square." He plans to propose more such projects to BMG Classics, his record company, as someone who has both conducted and composed film music in the nation's capitol. ■

Movies

Continued from page 56

Varese Sarabande specializes in soundtracks, but BMG has a splendid series of soundtrack CDs from the classic era, and Sony/Columbia is beginning a soundtrack series that includes "Wolf," by today's most highly regarded (by aficionados) film composer, Ennio Morricone. Perhaps someday my own favorite score, North's "Viva Zapata!," will have its place in the concert hall alongside Mendelssohn's "Midsummer Night's Dream." ■

Budget

Continued from page 69

at Billboard's Off-Price Classical chart—is Madacy.

Amos Alter, president, says, "We like it when the majors come into our game. It legitimizes our repertoire and pricing." Sales in North America have been strong, but overseas they have been slower because, Alter says, overcapacity and overproduction have put pressure on prices. To keep growing, Madacy is negotiating to buy other labels or their catalogs.

Madacy has also been very active in manufacturing and licensing repertoire for custom labels for some of its retail and rackjobbing customers—accounts such as Handleman and Musicland, the two biggest music buyers in the U.S.

Musicland Group reports success with its custom budget-classical label, Excelsior, which was rolled out last October. Dieter Wilkinson, national buyer for Musicland, says the retailer decided to create a label because of the glut of product and the realization that many of the releases were using the same masters, licensed and relicensed many times. Excelsior has grown from 30 titles to about 140. Wilkinson says profits are healthy and that Musicland plans to expand the line to pop music.

Camelot tried its own budget label last year, Camelot Classics. Mike Tully, music buyer, says it was a one-time program, with CDs priced at \$2.25 to \$2.50 wholesale. He says he ordered a few thousand of each title, sold them through at \$4.98 retail, and then decided not to reorder. "It did OK, but not spectacular," he says. "We like to keep our selection fresh."

Like other sources, Tully believes that the look of the recording is an important selling tool. "The packaging and the marketing have got to have more of a popular mind-set," he says. ■

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Fall 1994



a musical heritage to rediscover



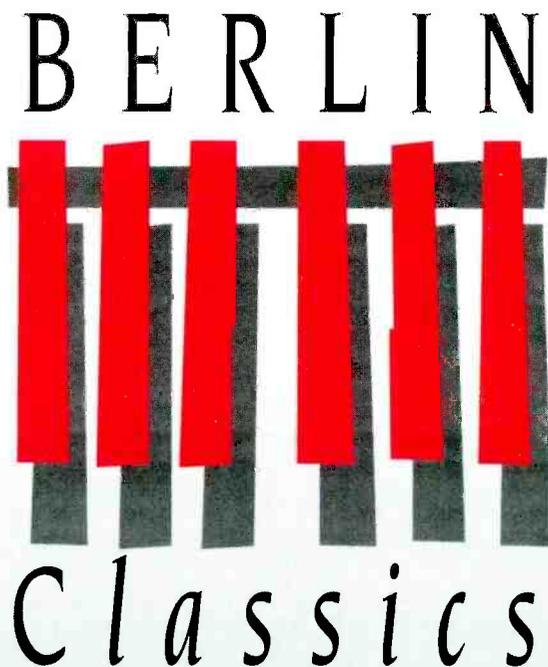
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Edel Chain Plots Expansion Across Eastern Australia

■ BY CHRISTIE ELIEZER

MELBOURNE—Edel Music Stores has announced a three-year, \$11.1 million program that will see the company expand from six stores in Sydney to 20 in three eastern states of Australia, employing 500 staffers. Edel MD John Whale calls the plan the keystone to the chain's strategy of becoming "the No. 1 music retailer in Australia within five years."

The expansion is funded by loans, to be serviced by Edel's predicted sales of more than \$74 million at the end of the period. Edel's sales doubled to more than \$14 million in the last fiscal year.

Four more stores will open in the Sydney area before Christmas, and Edel's entry into the Melbourne market in May 1995 will take the form of 9,500-square-foot superstores incorporating music, books, and video.

Although the Edel announcement comes in the wake of Blockbuster's plan to open a similar superstore chain around the country, Whale says his company's plans

Dance Music Lifts German Fortunes

■ BY WOLFGANG SPAHR

HAMBURG—Dance product has rekindled interest in music among younger buyers and now represents 10% of the German market, according to PolyGram Germany president Wolf-Dieter Gramatke.

These figures were presented by Gramatke as he opened an international repertoire convention here Aug. 28.

"Kids are going away from Gameboys and listening to more music again," said Gramatke, who also told his audience of PolyGram International executives that dance product has helped raise sales of recorded music overall.

Singles and albums by dance stars such as Snap!, Haddaway, Captain Hollywood Project, U96, and Marusha now make up 10% of all German music sales, according to PolyGram's research, and dance music has opened the door to the world market for German product.

Gramatke said he expects 1994 to see further growth of more than 3% in the recorded music market, and he predicted a total market of 250 million units and \$2.94 billion in music sales in Germany for the year.

The average German already spends about \$100 a year on recorded music and listens to recorded music for at least 15 minutes a day, said Gramatke, whose PolyGram group is the German market leader with a 25% share, according to figures from the industry organization BPW.

were initiated last Christmas, then put on hold during its unsuccessful bid for the beleaguered Brashs music and electronics chain. Edel had hoped to get the entire group, or at least its music division. Brashs was sold to Singapore businessman Ong Beng Seng for \$29.6 million in June (Billboard, July 9).



Hot Off The Press. Dutch foreign aid minister Jan Pronk, second from right, examines the first CD pressed from the live charity gala to aid Rwanda (Billboard, Aug. 20). National and international stars performed in the Aug. 6 concert, including singer Henk Poort, star of the Dutch version of "Phantom Of The Opera." Seen here at the presentation in The Hague are, from left, Poort; Jan Corduwener, managing director, Phonogram Holland; classical pianist Wib Soerjadi; Willem Cense of the Dutch Red Cross; Pronk; and Max van den Bergh of aid organization Novib (see story, page 75).

French Gov't To Help Build Venues Culture Minister Ups Aid For Provinces

■ BY PHILIPPE CROCCQ

PARIS—The French government has announced that it will further help the domestic music industry by continuing to fund a program to construct concert venues in the provinces.

Culture minister Jacques Toubon says the current program—code-named Zenith and providing for 800-to-1,200-seat venues—will run into 1995, with new halls being built in Lille, Marseilles, Orleans, and Tours.

The aim, Toubon says, is for artists, producers, and technicians to enjoy facilities of the highest rank. "It's no good making the occasional gesture to support French music making; what's needed is a solid, well-developed policy for the whole of the industry."

There's also to be more help for smaller venues—including the "cafe concert," or cabaret-style venues, popular with the French public.

The measures come several months after the government offered aid in the form of a creative fund to help cover the costs of recording debut albums, due to begin next year (Billboard, June 4). Toubon's ministry also is maintaining its support for the annual "French Song Week" in February 1995, which takes place in conjunction with the "Semaine du disque" record festival.

The Zenith program was initially launched by then-culture minister Jack Lang in 1982, and was taken up by the

Free Record Shop Liberates Norway Chain Plans 10 Stores, Beginning In Oslo

■ BY WILLEM HOOS

AMSTERDAM—Free Record Shop, the largest music retailer in the Netherlands, plans to open 10 stores in Norway over the next three years following its purchase of a site in Oslo (Billboard, Sept. 3).

The Dutch chain, which also has 27 stores in Belgium, will operate under

its own name in Norway, says Free's founder and president Hans Breukhoven. "We had three other names in mind—Bravo, Fame, and CD Shop—but research in Norway showed us that Free Record Shop is the best name to do business with."

The first Norwegian Free outlet is to be located in the Karl Johans Gate in Oslo. The store, a former supermarket, has a 50-foot front and 3,000 square feet of floor space. Free will invest some \$600,000 in renovating the store, which it hopes to have ready by December.

A manager has not yet been appointed. "Our top priority is to get the store ready in time," says Breukhoven.

The shop will carry CDs, sell-through video, CD-i, and computer games, though Mini Disc and DCC will not figure in the product mix.

Main local competitors are Akers Mic with 12 stores, CD-Akademiet with three, and bookstore Innova, which has six record stores.

Breukhoven predicts yearly sales of 4 million Dutch guilders (\$2.3 million) from the first store. Nine more stores are planned in large cities such as Bergen, Kristiansand, Stavanger, Trondheim, and Tromsjo, though it is unclear when these will open.

The Free Record Shop chain was founded in 1971 in a shabby cellar in Rotterdam, and now has 132 outlets, 105 of which are in Holland (the remainder are in Belgium). Last year, Free bought and merged the 17-store Van Leest chain.

Norway is the best territory for Free to expand into, says Breukhoven. "There's enough strength in the market, and Norway's music culture has a lot of similarities with the Dutch," he adds. Per capita, Norwegians spend 20% more on music than do the Dutch.

Free also has been investigating other territories for expansion, including the U.K., Germany, France, and Spain. "So far, the future only looks bright in Scandinavia, especially in Norway," Breukhoven says.

Since last year, Free has had plans to expand into Luxembourg, making it a true Benelux retailer and bringing large-scale music stores to the tiny nation. "We still have plans," says Breukhoven. "We want to open two stores in that country, one in Luxembourg City and the other in Esch. We intended to open them last year, but we have not found good locations for a good price."

The first Free megastore in Brussels, opened in June, is doing fine, says Breukhoven, although the Free-owned Fame Music megastore in downtown Amsterdam is still plagued with losses, mainly due to the presence of a Virgin Megastore in the Magna Plaza some 600 feet from Fame.

Expansion into Norway is not Free's first sortie outside the Benelux region. In the early '80s, the chain took over 50 stores in Germany from the Govi chain. By 1988, only 27 remained, and they were sold at the same time Free sold the 16 Swiss stores it had bought from Grammo Studio.

Quests' PolyGram Return Is A Comeback For Singapore, Too

■ BY PHILIP CHEAH

SINGAPORE—PolyGram Records is consolidating its lead in Asian pop by releasing the comeback album of Singapore's first supergroup, the Quests. It is the company's first release of an album of Singapore pop in many years.

"Releasing the Quests is part of PolyGram's regional plan," says Eric Yeo, managing director of PolyGram Singapore and Malaysia. "We have Asian hit-makers such as the Philippines' Regine, Hong Kong's Jacky Cheung and Leon Lai, and also Malaysia's Ezra Bazila.

"We chose the Quests as our first project because they are the focal point of Singapore's pop history in the 1960s. Because of the growing Singapore alternative scene, it seemed timely to look back at a Singapore supergroup. It is a chance both to update the music technically

and for the young bands to see where Singapore's pop roots came from."

Titled "In Quest Of The Quests," the album features 10 re-recordings of the group's biggest hits, including its first No. 1 single, "Shanty." Two new songs were recorded, "China" and "Thank You," the latter of which sums up the group's career.

Influenced by the Shadows, the group produced Singapore's first guitar hero, Reggie Verghese. The band went on to record the country's first pop album, "Questing," and then the nation's first stereo album, "33rd Revolution."

The first act to record in English, Chinese, and Malay, the band also was the first to make an impact regionally, scoring hits in Malaysia, Indonesia, and Hong Kong. After four albums and about 30 singles, the group disbanded in 1971.

"The Quests is a priority release," (Continued on page 78)



THE QUESTS

Singapore Bill Allows Parallel Imports

■ BY PHILIP CHEAH

SINGAPORE—Parallel imports of cheaper CDs will now be allowed into Singapore, following the government's passage of a copyright bill Aug. 25.

This means that all legitimate reproductions of copyrighted CDs can be imported into Singapore regardless of who the copyright owner is, according to professor Ho Peng Kee, parliamentary secretary for law and home affairs.

The bill clarifies a decision last September by the nation's Chief Justice, who ruled that parallel imports will only be allowed into Singapore if the CDs are manufactured by the Singapore copyright owner or with his consent.

The bill takes into account both consumer and copyright owner interests. For copyright owners, the law prohibits import of products made in a country where copyright does not exist, as well as products made in a country where copyright protection has expired.

For consumers, the law is concerned with Singapore's status as

a free port. "Closing our markets to genuine products from other countries," says Ho, "is also inconsistent with our advocacy of free and fair competition."

The law is also concerned with consumer rights. After the Chief Justice's ruling last September, the Consumer Assn. of Singapore (CASE) called for new laws to allow genuine parallel imports without too many barriers.

Then, in April, CASE issued a study showing that a ban on parallel imports could affect Singapore's position as a shopping destination, as well as cut off the supply of cheaper products for Singapore.

"Parallel imports will drive prices down and prevent local copyright owners from forming cartels and fixing prices," said Dr. Toh See Kiat of CASE.

Major record companies based in Singapore felt the bill was not favorable to the industry. As PolyGram managing director Eric Yeo says: "We don't think that parallel imports are all that cheap. In any case, most of the record labels

[here] have their own budget series."

The International Federation of the Phonographic Industry's Asia regional counsel, Leong May Seey, says: "The bill doesn't change the copyright law, but it clarifies it. For instance, it doesn't change the position of the Chief Justice's ruling, because the kind of CDs ... would still be prohibited."

Valentine Music Center was charged with having 10 copyright-infringing CDs last year, but was acquitted on the grounds that the foreign makers of the CDs had the copyrights in their respective countries. The Chief Justice then overturned the acquittal and ruled that Singapore copyright owners must consent to the manufacture of the CDs before they can be sold in Singapore. He sent the case back to trial, but the owners of Valentine Music were acquitted again this year (Billboard, May 21). IFPI is appealing their acquittal, and the case is likely to be heard later this year.

BMG Rattles Asian Pop With New Acts, CD-ROM Release

■ BY MIKE LEVIN

HONG KONG—A year ago, BMG International was looking at Asia's profitable Chinese pop music industry from the outside. Getting in hasn't been easy, but the effort is bringing needed changes to the market.

Part of BMG's entry included luring Sandy Lai away from Warner Music in January, to head up its Hong Kong label RCA Domestic. After helping deliver the label's first two Chinese No. 1 albums, Lai is hoping to shake up the stagnant pop scene with new marketing ideas.

Using newcomer Shirley Cheung, RCA Domestic is releasing a five-track single, the first time anyone has veered away from the 10-song standard CD to which record companies have clung since Cantopop took over the market 10 years ago.

In October, the label will release Asia's first interactive CD-ROM music package featuring local artist Winnie Lau, a veteran star BMG signed away from PolyGram in July.

These projects are not expected to turn the market on its head, yet they are integral to BMG's plan to change how the local industry views the future of music in Asia. "Without some more substance, the sales potential of pop [in Asia] is far from guaranteed," says Peter Jamieson, BMG's senior VP for Asia-Pacific.

Lai has been given relatively free reign, as have all BMG's managers in the region, to step outside Hong Kong's narrow definition of marketing. "Maybe [the new projects] are a bit radical, but the whole idea is to try something new, something to change how the industry works," he says.

Timing couldn't be better. So far

in 1994, sales of Cantonese and Mandarin pop have been unimpressive. Artist overexposure, unimaginative music, and record companies afraid of anything unorthodox are deadening consumer demand. In the meanwhile, piracy is creeping up again.

Some insiders say that even if bootlegging is controlled, pop music must evolve rapidly to catch up with its sales increases in the late 1980s and early 1990s.

The motivation for adopting the five-track single is to win back customers who succumbed to the explosion of pirate CDs. Counterfeit versions of local albums sell for as little as \$3 U.S.; a legitimate CD retails for about \$14. Cheung's five-track set will retail for \$7.

"People don't listen to more than four or five songs on a CD anyway," says Lai. "You've got to offer them something cheaper, closer to the pirate price, and then give them better value."

Another bonus is the marketing resources that record companies have. Hong Kong consumers love gimmicks, and Lai wants to include discounts for artist merchandise and electronics equipment with new releases. Imprinting the artist's perfume on the disc is another part of the "anything-goes" attitude needed to regain market share.

"Idol pop will continue to be the best seller, but without some fundamental change in style, it isn't likely to grow," says Philip Chan, general manager of Capital Artists, Hong Kong's biggest label.

RCA Domestic's Lai has already landed Cheung a model spot in a recent video by Mandarin artist Leon Lai (much to the displeasure of his label, PolyGram), and has arranged mini-performances in local shopping malls.

Almost as important as innovative marketing plans are production costs. A single can recoup its money with sales of about 3,000 units, says RCA Domestic's Sandy Lai. A full CD requires sales closer to 25,000 to break even.

The CD-ROM market is a breakthrough that most music executives here felt wouldn't happen for at least five years. But the penetration of personal computer CD-ROMs is much higher in Hong Kong than in the West because of the city's penchant for video games.

Winnie Lau's interactive CD-ROM is fashioned after David Bowie's "Jump They Say" set, produced by Ion Entertainment in the U.S. and marketed internationally by BMG.

The package is being put together with a local computer-programming company and will include music videos, games, and a sound-mixing program in Mandarin for both Hong Kong and Taiwan. Sales are forecasted at roughly 5,000 units. Lai says he hopes to come out with an English-language version for Western markets next year.

France's Tristar Twinkles With 'Variety'

Unique Pop Label Revives Careers Of Veteran Acts

■ BY PHILIPPE CROCC

PARIS—While the trademark Tristar is known worldwide as a giant force in the cinema world, in France it is also a Columbia-affiliated record label specializing in national music productions with a difference.

Tristar Music began operations in France last year, the only other territory besides the U.S. to use the Tristar name as a record label.

Headed by Michel de Foligne, formerly chief of promotion at Columbia, Tristar is succeeding where others have failed, in reviving "variety," or old-fashioned pop acts that many felt were long-forgotten.

De Foligne says that while these artists have stopped recording, they have not stopped performing. He cites Richard Cocciante, whose Tristar album "Empreinte" (Impression) has sold 100,000 copies, according to the label, and a compilation album of Cocciante's hits, which has sold 200,000

units in two months.

While Cocciante has not made a record in France for eight years, he has remained highly popular in Italy. "To revive an artist's career is often more difficult than launching a new one," de Foligne says. "It's no good just refreshing the public's memory. Tastes change, and there aren't too many nostalgies around."

What's needed, he says, is to start again from scratch with an artist who's already a professional and who has his own way of doing things. "The artist really needs a new career and to turn his back on the past."

According to de Foligne, the French music-buying public has few really big variety artists, with Michel Sardou and Julien Clerc being the exceptions.

Tristar has achieved some success with acts of the 1970s and 1980s, such as Herbert Leonard and Plastic Bertrand, and has just signed a real veteran, Henri Salvador, now 77, whose

career goes back to the Latin Quarter days.

Salvador hasn't recorded since 1985, and his new album features such international figures as Quincy Jones, who worked with Salvador when he lived in France, as co-producer, along with French veteran Eddy Barclay.

De Foligne says he is constantly searching the concert halls for other such veterans to add to his roster.



DE FOLIGNE

newsline...

UB40 WILL PLAY THREE DATES in South Africa this fall, with stadium gigs in Cape Town, Durban, and Pretoria. The band will shoot a film of its visit, which will end a 15-month world tour, according to a spokesman for the band.

BELGIAN RETAILER HVH-MEGASTORE has been sold to Dutch businessman Jean Wijnen, who is reported to have paid some \$15 million for the 11-store chain. HVH was founded by Harry Van Hooff in 1987 and claims to have 20% of the CD market in the Flemish part of Belgium. Wijnen owns the Dutch record pressing plant Telesonic and specializes in buying non-exclusive rights for compilations.

GERMAN ELECTRONICS company Grundig is to sponsor the U.K.'s Liverpool Institute For Performing Arts project, initiated by Paul McCartney. The school, to be opened in September 1995, will be located in McCartney's former school in Liverpool. Despite losses of \$210 million this fiscal year, Grundig says the planned outlay of \$4 million—plus donations of equipment—represents a sound investment. Under the banner "Performing Arts," Grundig sponsored McCartney's recent world tour.

AUSTRALIA'S MUSICAL INSTRUMENT makers are trying to capture a greater share of the world market through a state-sponsored plan. Senator Chris Schacht, federal minister for small business, launched the Australian Music Manufacturers Development Program, which will focus on research and export promotion.

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Cyprus Artists See Daylight As Island's Pirates Are Tamed

■ BY JOHN CARR

NICOSIA, Cyprus—The music industry on this Mediterranean island is experiencing a long-sought new lease on life after new copyright laws were enacted this year.

After years of unchecked audiocassette piracy—which choked off all efforts to develop a thriving indigenous music business—the island's importers and distributors report thriving sales, while local artists face viable prospects for the first time in a market of just 500,000 inhabitants.

In the past eight months, cassette piracy has fallen from its previously acknowledged level of 90% of the market, though authorities say they cannot yet estimate what the exact pirate share is now. At the same time, pirate CDs from Eastern Europe are ending up here, though the Cypriot Ministry Of Commerce is considering using the Trade Descriptions Act against importers of illegal CDs.

"The pirates have not given up altogether," warns Gregory Konyalian of All Records Limited, a major distributor that recently moved into the now-promising local production sphere. "Companies must not sit back and think the problem has disappeared."

Konyalian says that if the courts in Cyprus vigorously prosecute those dealing in pirate merchandise, the problem could be reduced further.

Threats last year by the U.S. Department Of Commerce to enforce trade sanctions against Cyprus if it didn't clean up its piracy problem are

Dutch Concert CD Seeks \$300,000 To Aid Rwanda

■ BY WILLEM HOOS

AMSTERDAM—Rwandan-born artist Kid Safari was among the artists who took part in an Aug. 6 televised benefit concert here, from which the Dutch music industry hopes to raise \$300,000 in proceeds from the sale of a live CD of the concert (Billboard Bulletin, Aug. 20).

The 3½-hour-long TV gala to aid Rwandan refugees has already produced 41.5 million Dutch guilders (\$23.7 million), plus an additional gift of NLG 15 million (\$8.6 million) from the Dutch government. The music festival, held at an Amsterdam square and attended by more than 40,000 spectators, was transmitted during the TV gala, which has also produced a live compilation CD, released Aug. 12.

The same day, at the national press center in The Hague, Jan Corduener, managing director of the record company Phonogram Holland, presented the first copy of the disc to Dutch minister of foreign aid Jan Pronk.

The CD, titled "Nationale Actie Rwanda" (Dutch for "National (Continued on page 81)

believed to have jolted the island's politicians into finally acting after decades of complacency. New and effective copyright legislation took effect Jan. 1.

Cassette sales are reported to be booming, though no reliable figures are available in the absence of a national accounting agency. In July, Cyprus' latest vocal talent with megastar status in Greece, Alexia, became the first local-born artist to break the

platinum (6,000 units) sales mark with her Greece-released double album, "The Classics."

All Records this year released some 20 albums by other local artists. Mastering and manufacturing are done in Athens, Greece, though one investor is building a modern multi-track studio on the island. "The new law has had an immediate and spectacular effect on business," says Konyalian.

"Before Jan. 1, none of this could have been achieved because of the enormous trade in pirate versions," says John Vickers, a Nicosia-based English journalist who follows music and media issues.

Artists such as sisters Anna and Lia Vishy, Konstantina, and Evridiki, who regularly sell well in the Greek market, are expected to follow Alexia into greener pastures now that the Cypriot music business has started to

find its feet.

Music industry observers also believe that Cyprus could become an attractive venue for international artists. The small size of the island's population, plus continuing political tensions over the Turkish occupation of the northern part of the island, have so far discouraged major names from playing in Cyprus. So far, only Julio Iglesias has performed on the island.

Billboard Spotlights

The **SOUNDS** of

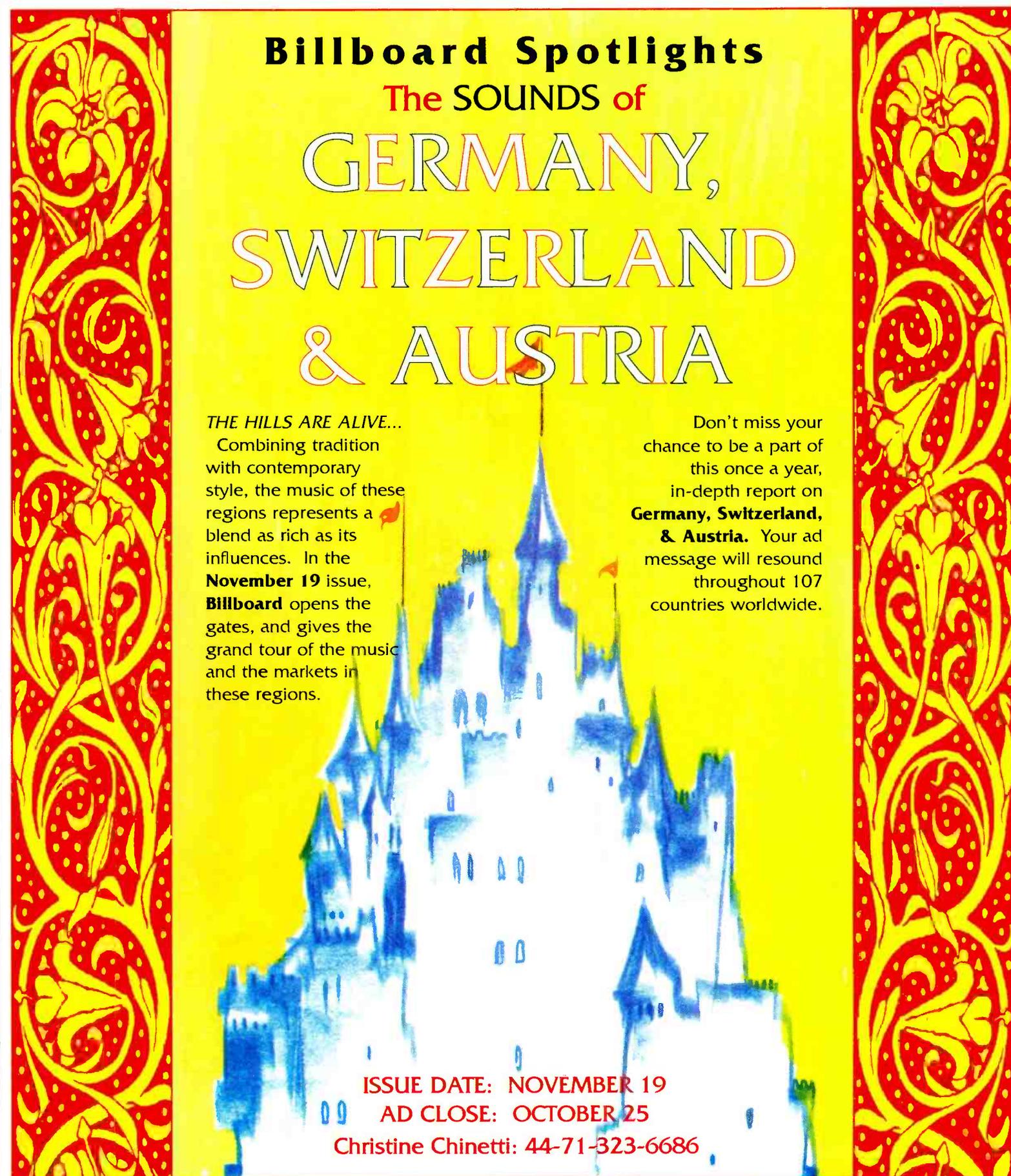
GERMANY, SWITZERLAND & AUSTRIA

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HITS OF THE WORLD

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JAPAN		(Dempa Publications, Inc.) 9/5/94	
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	TSUKI KEISUKE KUWATA VICTOR	
2	NEW	SPY NORIYUKI MAKIHARA WEA JAPAN	
3	5	ITOSHISATO SETSUNASATO KOKOROZUYOSATO RYOKO SHINOHARA & T. KOMURO EPIC	
4	1	HELLO, MY FRIEND YUMI MATSUTOUYA TOSHIBA/EMI	
5	3	HEART CHAGE & ASKA PONY CANYON	
6	2	KONNANI SOBANI IRUNONI ZARD B-GLAM	
7	6	MISS YOU MIKI IMAI FOR LIFE	
8	4	INNOCENT WORLD MR. CHILDREN TOY'S FACTORY	
9	NEW	REDUCE RURIKO KUBOU EPIC SONY	
10	NEW	VIRGIN BEAT KYOUSUKE HIMURO TOSHIBA/EMI	
ALBUMS			
1	NEW	CHAGE & ASKA YIN & YANG PONY CANYON	
2	1	MARIYA TAKEUCHI IMPRESSIONS EAST WEST	
3	2	TRF BILLIONAIRE-BOY MEETS GIRL AVEV TRAX	
4	NEW	PRINCESS PRINCESS PRESENTS SONY	
5	NEW	BUCK-TICK SHAPELESS VICTOR	
6	NEW	HALLOWEEN MASTER OF THE RINGS VICTOR	
7	NEW	MOTOHARU SANO WITH THE HEART LAND THE GOLDEN RINGS EPIC SONY	
8	3	CHISATO MORITAKA STEP BY STEP ONE UP MUSIC	
9	4	BIG MOUNTAIN UNITY BMG/VICTOR	
10	6	ANRI 16TH SUMMER BREEZE FOR LIFE	

CANADA		(The Record) 8/29/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	CAN YOU FEEL THE... E. JOHN HOLLYWOOD/WEA	
2	5	FUNKDAFIED DA BRAT EPIC/SONY	
3	2	IF YOU GO JON SECADA SBK/CEMA	
4	3	WILD NIGHT JOHN MELLENCAMP MERCURY/PGD	
5	4	100% PURE LOVE CRYSTAL WATERS MERCURY/PGD	
6	6	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY COLUMBIA/SONY	
7	7	THE REAL THING 2 UNLIMITED QUALITY/PGD	
8	8	ANY TIME, ANY PLACE J. JACKSON VIRGIN/CEMA	
9	11	RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIA/SONY	
10	9	TAKE IT BACK PINK FLOYD COLUMBIA/SONY	
11	13	DIARY OF A MADMAN GRAVEDIGGAZ ISLAND/PGD	
12	12	EASE MY MIND ARRESTED DEVELOPMENT CHRYSALIS/CEMA	
13	10	MISLED CELINE DION EPIC/SONY	
14	14	GET DOWN TO IT TB/TB ISBA	
15	15	I LIKE TO MOVE IT REEL 2 REAL QUALITY/PGD	
16	19	SOMEWHERE SHANICE WILSON MOTOWN	
17	17	FANTASTIC VOYAGE COOLIO INDIE	
18	16	I'LL REMEMBER MADONNA SIRE/WEA	
19	NEW	LUCKY ONE AMY GRANT A&M/PGD	
20	18	THE POWER OF LOVE CELINE DION EPIC/SONY	
ALBUMS			
1	4	ROLLING STONES VOODOO LOUNGE VIRGIN/CEMA	
2	3	SOUNDTRACK THE LION KING HOLLYWOOD/WEA	
3	6	SOUNDTRACK FORREST GUMP EPIC/SONY	
4	2	SOUNDGARDEN SUPERUNKOWN A&M/PGD	
5	5	COUNTING CROWS AUGUST AND... DGC/UNI	
6	1	ACE OF BASE THE SIGN ARISTA/BMG	
7	7	STONE TEMPLE PILOTS PURPLE ATLANTIC/WEA	
8	NEW	BARENAKED LADIES MAYBE YOU SHOULD DRIVE SIRE/WEA	
9	8	SMASHING PUMPKINS SIAMESE... VIRGIN/CEMA	
10	9	ALL-4-ONE ALL-4-ONE ATLANTIC/WEA	
11	14	MOIST SILVER EMI/CEMA	
12	NEW	NEIL YOUNG & CRAZY HORSE SLEEPS WITH ANGELS REPRIS/WEA	
13	17	SOUNDTRACK REALITY BITES RCA/BMG	
14	11	COLLECTIVE SOUL HINTS, ALLEGATIONS & THINGS LEFT UNSAID ATLANTIC/WEA	
15	13	AEROSMITH GET A GRIP GEFENUN/EMI	
16	10	BEASTIE BOYS ILL COMMUNICATION CAPITOL/CEMA	
17	18	GREEN DAY DOOKIE REPRIS/WEA	
18	12	PINK FLOYD THE DIVISION BELL COLUMBIA/SONY	
19	19	CELINE DION THE COLOUR OF MY LOVE EPIC/SONY	
20	15	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA/BMG	

GERMANY		compiled by Media Control 8/30/94	
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	4	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA	
5	5	NO GOOD THE PRODIGY INTERCORD	
6	6	I SHOW YOU SECRETS PHARAO SONY	
7	15	EINS, ZWEI, POLIZEI MO-DO ZYX	
8	7	LOVE SONG MARK' OH MOTOR MUSIC	
9	8	THE RHYTHM OF THE NIGHT CORONA ZYX	
10	12	LA CUCAMARCHA TNN ZYX	
11	14	REGULATE WARREN G & NATE DOGG EWR	
12	9	FEEL THE HEAT OF... MASTERBOY POLYGRAM	
13	11	(MEET) THE FLINTSTONES B.C.-52's MCA	
14	10	BOORTI BOORTI VOGTS STEFAN RAAB & DIE BEKLOP EDEL	
15	13	ACID FOLK PERPLEXER POLYDOR	
16	16	IN THE MIDDLE OF THE NIGHT MAGIC AFFAIR EMI	
17	17	MMMM MMM MMM... CRASH TEST DUMMIES ARISTA	
18	NEW	SATURDAY NIGHT WHIGFIELD ZYX	
19	18	INSIDE STILTSKIN VIRGIN	
20	NEW	SWAMP THING THE GRID RCA	
ALBUMS			
1	4	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PHONOGRAM	
2	3	PINK FLOYD THE DIVISION BELL EMI	
3	1	ROLLING STONES VOODOO LOUNGE VIRGIN	
4	2	CRASH TEST DUMMIES GOD SHUFFLED... ARISTA	
5	5	MARIAH CAREY MUSIC BOX COLUMBIA	
6	6	SOUNDTRACK THE CROW EWR	
7	7	GIPSY KINGS GREATEST HITS SONY	
8	8	ALL-4-ONE ALL-4-ONE ATLANTIC/EAST WEST	
9	9	ROXETTE CRASH! BOOM! BANG! ELECTROLA	
10	10	AEROSMITH GET A GRIP GEFEN	
11	13	THE PRODIGY MUSIC FOR THE JILTED GENERATION INTERNAL	
12	11	PRINCE COME WEA	
13	NEW	BAD RELIGION STRANGER THAN FICTION COLUMBIA	
14	12	MARUSHA RAVELAND MOTOR MUSIC	
15	14	JOSHUA KADISON PAINTED DESERT SERENADE SBK/EMI	
16	17	PUR SELTZANZERTRAUUM INTERNAL	
17	15	BEASTIE BOYS ILL COMMUNICATION CAPITOL/EMI	
18	NEW	WARREN G REGULATE... G FUNK ERA PHONOGRAM	
19	NEW	NEIL YOUNG & CRAZY HORSE SLEEPS WITH ANGELS WEA	
20	18	SOUNDGARDEN SUPERUNKOWN POLYGRAM	

FRANCE		(SNEP/IFOP/Tite-Live) 9/4/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY SQUATT/SONY	
2	2	I LIKE TO MOVE IT REEL 2 REAL HAPPY MUSIC/SONY	
3	4	WITHOUT YOU MARIAH CAREY COLUMBIA	
4	3	MANGEZ-MOI! BILLY ZE KICK & LES GAMINS EN FOLIE POLYGRAM	
5	5	BLACK BETTY RAM JAM VERSAILL/SONY	
6	6	THE POWER OF LOVE CELINE DION COLUMBIA	
7	9	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA	
8	8	I CAN SEE... JIMMY CLIFF SQUATT/SONY	
9	7	THE RHYTHM OF THE NIGHT CORONA AIRPLAY/POLYGRAM	
10	10	LOVE IS ALL AROUND WET WET WET PHONOGRAM/POLYGRAM	
11	11	THE REAL THING 2 UNLIMITED SCORPIO/POLYGRAM	
12	13	JE DANSE LE MIA I AM DELABEL/VIRGIN	
13	12	OMEN III MAGIC AFFAIR EMI	
14	NEW	INSIDE STILTSKIN VIRGIN	
15	NEW	EINS, ZWEI, POLIZEI MO-DO SCORPIO	
16	16	NO MORE MAXX DANCE POOL/SONY	
17	14	GIRLS AND BOYS BLUR EMI	
18	19	THINK ABOUT THE WAY ICE MC AIRPLAY/POLYGRAM	
19	NEW	TU PLANES SUR MOI NATIVE ARIOLA	
20	NEW	LA SOLITUDE LAURA PAUSINI CARRERE	
ALBUMS			
1	1	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA	
2	13	PRINCE COME WARNER	
3	2	MARIAH CAREY MUSIC BOX COLUMBIA	
4	3	ACE OF BASE HAPPY NATION BARCLAY/POLYGRAM	
5	5	BILLY ZE KICK ET LES GAMINS EN FOLIE SHAMAN SHAMAN PHONOGRAM	
6	8	CHAKA DEMUS & PLIERS TEASE ME ISLAND	
7	6	PINK FLOYD THE DIVISION BELL EMI	
8	4	ROLLING STONES VOODOO LOUNGE VIRGIN	
9	7	ALAIN SOUCHON C'EST DEJA CA VIRGIN	
10	9	JAMES LEVINE & JUNE ANDERSON CARMINA BURANA DEUTSCHE	
11	12	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC	
12	15	M.C. SOLAAR PROSE COMBAT POLYDOR	
13	14	CELINE DION THE COLOUR OF MY LOVE COLUMBIA	
14	11	PATRICK BRUEL BRUEL RCA	
15	NEW	PAUL PERSONNE REVE SIDERAL D'UN NAIF IDEAL POLYDOR	
16	19	VERONIQUE SANSON ZENITH 93 WEA	
17	10	EAST 17 WALTHAMSTOW BARCLAY	
18	18	GRAEME REVEL THE CROW ATLANTIC	
19	20	YOUSOU N'DOUR THE GUIDE SQUATT/SONY	
20	NEW	MICHEL SARDOU SELON QUE VOUS SEREZ, ETC. ETC TREMA/SONY	

NETHERLANDS		(Stichting Mega Top 50) 8/29/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	LOVE IS ALL AROUND WET WET WET LONDON/PHONOGRAM	
2	3	COTTON EYE JOE REDNEX JIVE/ZOMBA	
3	2	I SWEAR ALL-4-ONE ATLANTIC	
4	3	LA CUCAMARCHA TNN ACTIVE/CNR MUSIC	
5	6	FEEL WHAT YOU WANT KRISTINE W JIVE/ZOMBA	
6	5	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA	
7	NEW	REGULATE WARREN G & NATE DOGG INTERSCOPE	
8	8	BUSERUKAI KAN ECHT RUTH JACOTT DINO	
9	NEW	OVER THE RAINBOW MARUSHA LOWSPIRIT/POLYDOR	
10	NEW	EVERYBODY GONFI GON 2 COWBOYS frt	
ALBUMS			
1	1	WET WET WET END OF PART ONE (THEIR GREATEST HITS) LONDON/PHONOGRAM	
2	2	MARIAH CAREY MUSIC BOX COLUMBIA	
3	4	RUTH JACOTT HOU ME VAST DINO	
4	3	ROLLING STONES VOODOO LOUNGE VIRGIN	
5	NEW	PRINCE COME WARNER	
6	8	GIPSY KINGS GREATEST HITS COLUMBIA	
7	10	PINK FLOYD THE DIVISION BELL PINK FLOYD/EMI	
8	9	ALL-4-ONE ALL-4-ONE ATLANTIC	
9	7	JULIO IGLESIAS CRAZY COLUMBIA	
10	5	2 BROS ON THE 4TH FLOOR DREAMS LOWLAND/CNR MUSIC	

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THIS WEEK	LAST WEEK	SINGLES	
1	1	LOVE IS ALL AROUND WET WET WET LONDON/PHONOGRAM	
2	3	COTTON EYE JOE REDNEX JIVE/ZOMBA	
3	2	I SWEAR ALL-4-ONE ATLANTIC	
4	3	LA CUCAMARCHA TNN ACTIVE/CNR MUSIC	
5	6	FEEL WHAT YOU WANT KRISTINE W JIVE/ZOMBA	
6	5	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA	
7	NEW	REGULATE WARREN G & NATE DOGG INTERSCOPE	
8	8	BUSERUKAI KAN ECHT RUTH JACOTT DINO	
9	NEW	OVER THE RAINBOW MARUSHA LOWSPIRIT/POLYDOR	
10	NEW	EVERYBODY GONFI GON 2 COWBOYS frt	
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2	2	MARIAH CAREY MUSIC BOX COLUMBIA	
3	4	RUTH JACOTT HOU ME VAST DINO	
4	3	ROLLING STONES VOODOO LOUNGE VIRGIN	
5	NEW	PRINCE COME WARNER	
6	8	GIPSY KINGS GREATEST HITS COLUMBIA	
7	10	PINK FLOYD THE DIVISION BELL PINK FLOYD/EMI	
8	9	ALL-4-ONE ALL-4-ONE ATLANTIC	
9	7	JULIO IGLESIAS CRAZY COLUMBIA	
10	5	2 BROS ON THE 4TH FLOOR DREAMS LOWLAND/CNR MUSIC	

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3	2	I SWEAR ALL-4-ONE ATLANTIC	
4	3	LA CUCAMARCHA TNN ACTIVE/CNR MUSIC	
5	6	FEEL WHAT YOU WANT KRISTINE W JIVE/ZOMBA	
6	5	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA	
7	NEW	REGULATE WARREN G & NATE DOGG INTERSCOPE	
8	8	BUSERUKAI KAN ECHT RUTH JACOTT DINO	
9	NEW	OVER THE RAINBOW MARUSHA LOWSPIRIT/POLYDOR	
10	NEW	EVERYBODY GONFI GON 2 COWBOYS frt	
ALBUMS			
1	1	WET WET WET END OF PART ONE (THEIR GREATEST HITS) LONDON/PHONOGRAM	
2	2	MARIAH CAREY MUSIC BOX COLUMBIA	
3	4	RUTH JACOTT HOU ME VAST DINO	
4	3	ROLLING STONES VOODOO LOUNGE VIRGIN	
5	NEW	PRINCE COME WARNER	
6	8	GIPSY KINGS GREATEST HITS COLUMBIA	
7	10	PINK FLOYD THE DIVISION BELL PINK FLOYD/EMI	
8	9	ALL-4-ONE ALL-4-ONE ATLANTIC	
9	7	JULIO IGLESIAS CRAZY COLUMBIA	
10	5	2 BROS ON THE 4TH FLOOR DREAMS LOWLAND/CNR MUSIC	

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3	2	I SWEAR ALL-4-ONE ATLANTIC	
4	3	LA CUCAMARCHA TNN ACTIVE/CNR MUSIC	
5	6	FEEL WHAT YOU WANT KRISTINE W JIVE/ZOMBA	
6	5	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA	
7	NEW	REGULATE WARREN G & NATE DOGG INTERSCOPE	
8	8	BUSERUKAI KAN ECHT RUTH JACOTT DINO	
9	NEW	OVER THE RAINBOW MARUSHA LOWSPIRIT/POLYDOR	
10	NEW	EVERYBODY GONFI GON 2 COWBOYS frt	
ALBUMS			
1	1	WET WET WET END OF PART ONE (THEIR GREATEST HITS) LONDON/PHONOGRAM	
2	2	MARIAH CAREY MUSIC BOX COLUMBIA	
3	4	RUTH JACOTT HOU ME VAST DINO	
4	3	ROLLING STONES VOODOO LOUNGE VIRGIN	
5	NEW	PRINCE COME WARNER	
6	8	GIPSY KINGS GREATEST HITS COLUMBIA	
7	10	PINK FLOYD THE DIVISION BELL PINK FLOYD/EMI	
8	9	ALL-4-ONE ALL-4-ONE ATLANTIC	
9	7	JULIO IGLESIAS CRAZY COLUMBIA	
10	5	2 BROS ON THE 4TH FLOOR DREAMS LOWLAND/CNR MUSIC	

AUSTRALIA		(Australian Record Industry Assn.) 9/4/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	I SWEAR ALL-4-ONE ATLANTIC	
2	2	LOVE IS ALL AROUND WET WET WET PHONOGRAM	
3	3	100% PURE LOVE CRYSTAL WATERS PHONOGRAM	
4	5	SWAMP THING THE GRID BMG	
5	4	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA	
6	7	STAY LISA LOEB & NINE STORIES BMG	
7	10	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA	
8	8	BLACK HOLE SUN SOUNDGARDEN A&M	
9	6	SON OF A GUN JX POLYDOR/POLYGRAM	
10	16	CAN YOU FEEL THE LOVE... E. JOHN PHONOGRAM	
11	14	RHYTHM OF THE NIGHT CORONA COLUMBIA	
12	12	SHINE COLLECTIVE SOUL WARNER	
13	15	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY COLUMBIA	
14	9	I LIKE TO MOVE IT REEL 2 REAL EMI	
15	11	ABSOLUTELY FABULOUS ABSOLUTELY FABULOUS EMI	
16	13	HEY DJ LIGHTER SHADE OF BROWN PHONOGRAM/POLYGRAM	
17	NEW	JESSIE JOSHUA KADISON EMI	
18	NEW	ROCKIN' FOR MYSELF MOTIV 8 WARNER	
19	NEW	GIVE IT UP PUBLIC ENEMY VIRGIN/EMI	
20	18	DISARM SMASHING PUMPKINS VIRGIN/EMI	
ALBUMS			
1	4	GARTH BROOKS IN PIECES EMI	
2	1	MARIAH CAREY MUSIC BOX COLUMBIA	
3	3	EAGLES THE VERY BEST OF THE EAGLES WARNER	
4	5	SOUNDTRACK REALITY BITES RCA	
5	7	SOUNDGARDEN SUPERUNKOWN A&M	
6	6	SOUNDTRACK THE CROW WARNER	
7	8	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PHONOGRAM	
8	NEW	SOUNDTRACK THE LION KING SONY	
9	2	PRINCE COME WARNER	
10	10	VARIOUS THE GLORY OF GERSHWIN PHONOGRAM	
11	18	GARTH BROOKS NO FENCES EMI	
12	9	SOUNDTRACK FOUR WEDDINGS AND A FUNERAL POLYGRAM	
13	NEW	THE SHARP SONIC TRIPOD WARNER	
14	NEW	SIMON & GARFUNKEL THE DEFINITIVE SIMON & GARFUNKEL COLUMBIA	
15	16	HARRY CONNICK JR. SHE COLUMBIA	
16	11	JOHN MELLENCAMP DANCE NAKED PHONOGRAM	
17	15	ALL-4-ONE ALL-4-ONE ATLANTIC	
18	NEW	OFFSPRING SMASH SHOCK	
19	13	SMASHING PUMPKINS SIAMESE DREAM VIRGIN	
20	NEW	SALT-N-PEPA VERY NECESSARY POLYDOR	

AUSTRALIA		(Australian Record Industry Assn.) 9/4/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	I SWEAR ALL-4-ONE ATLANTIC	
2	2	LOVE IS ALL AROUND WET WET WET PHONOGRAM	
3	3	100% PURE LOVE CRYSTAL WATERS PHONOGRAM	
4	5	SWAMP THING THE GRID BMG	
5	4	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA	
6	7	STAY LISA LOEB & NINE STORIES BMG	
7	10	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUM	

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 9/3/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	LOVE IS ALL AROUND WET WET WET PRECIOUS/POLYGRAM
2	3	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
3	2	I SWEAR ALL-4-ONE ATLANTIC
4	6	SWAMP THING THE GRID deCONSTRUCTION
5	4	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
6	5	(MEET) THE FLINTSTONES B.C.-52's MCA
7	NEW	EINS, ZWEI, POLIZEI MO-DO pläStika
8	7	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
9	NEW	REGULATE WARREN G & NATE DOGG DFATH ROW/INTERSCOPE
10	10	NO GOOD (START THE DANCE) THE PRODIGY XL
1	1	ROLLING STONES VOODOO LOUNGE VIRGIN
2	2	MARIAH CAREY MUSIC BOX COLUMBIA
3	3	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS/POLYGRAM
4	4	PINK FLOYD THE DIVISION BELL EMI
5	NEW	PRINCE COME WARNER
6	5	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
7	7	GIPSY KINGS GREATEST HITS COLUMBIA
8	NEW	NEIL YOUNG SLEEPS WITH ANGELS REPRISE
9	6	THE PRODIGY MUSIC FOR THE JILTED GENERATION XL
10	10	AEROSMITH GET A GRIP GEFEN

BELGIUM (IFPI Belgium/SABAM) 8/19/94

THIS WEEK	LAST WEEK	SINGLES
1	3	EINS ZWEI POLIZEI MO DO TOP SECRET RECORDS
2	2	LOVE IS ALL AROUND WET WET WET PRECIOUS/POLYGRAM
3	1	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
4	4	THE UNITY MIX 4 UNITY MIXERS INDISC
5	6	I SWEAR ALL-4-ONE ATLANTIC
6	5	HEMELSBLAUW WILL TURA TOPKAPI
7	8	GIVE ME FIRE GOOD SHAPÉ DINO
8	9	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
9	7	FIND ME JAM & SPOON SONY
10	NEW	NO GOOD (START THE DANCE) THE PRODIGY XL
1	1	GERT & SAMSON SAMSON VOL.4 PHILIPS
2	2	ROLLING STONES VOODOO LOUNGE VIRGIN
3	3	MARIAH CAREY MUSIC BOX COLUMBIA
4	NEW	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS/POLYGRAM
5	5	LAURA PAUSINI LAURA OGD/WARNER
6	4	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
7	6	GIPSY KINGS GREATEST HITS COLUMBIA
8	10	CHERRY MOON THE HOUSE OF HOUSE CHERCD
9	7	2 UNLIMITED REAL THINGS BYTE RECORDS
10	NEW	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA

SWEDEN (GLF) 8/26/94

THIS WEEK	LAST WEEK	SINGLES
1	1	LOVE IS ALL AROUND WET WET WET FONTANA
2	6	COTTON EYE JOE REDNEX JIVE
3	5	NAR VI GRAVER GULD I USA GLENMARK/ERIKSSON/STROMSTEDT METRONOME
4	2	I SWEAR ALL-4-ONE ATLANTIC
5	4	SWAMP THING THE GRID RCA
6	3	OPPNA DIN DORR TOMMY NILSSON ALPHA
7	7	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
8	10	VANDRAREN NORDMAN SONET
9	8	INSIDE STILTSKIN VIRGIN
10	9	SET THE WORLD ON FIRE E-TYPE STOCKHOLM
1	1	NORDMAN NORDMAN SONET
2	2	NEIL YOUNG & CRAZY HORSE SLEEPS WITH ANGELS WARNER
3	4	WET WET WET END OF PART ONE (THEIR GREATEST HITS) FONTANA
4	3	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
5	5	ROLLING STONES VOODOO LOUNGE VIRGIN
6	8	CAJSA STINA AKERSTROM CAJSA STINA WARNER
7	6	THE PRODIGY MUSIC FOR THE JILTED GENERATION XL RECORDING
8	9	LISA EKDAHL LISA EKDAHL EMI
9	7	PRINCE COME WARNER
10	NEW	TOMMY NILSSON EN KVINNAS MAN ALPHA

PORTUGAL (Portugal/AF) 8/24/94

THIS WEEK	LAST WEEK	ALBUMS
1	2	PEDRO ABRUNHOSA/BANDEMONI VIAGENS POLYDOR
2	1	VARIOUS DANCE POWER VIDISCO
3	5	EROS RAMAZZOTTI TUTTE STORIE DDD
4	8	VARIOUS SARCOFAGO ARIOLA
5	4	VARIOUS MAXI POWER POLYSTAR
6	6	MARIAH CAREY MUSIC BOX COLUMBIA
7	7	MADREDEUS O ESPIRITO DA PAZ EMI
8	3	VARIOUS NO.1 EMI
9	NEW	PRINCE COME WARNER
10	NEW	NEIL YOUNG SLEEPS WITH ANGELS WARNER

NEW ZEALAND (RIANZ) 8/24/94

THIS WEEK	LAST WEEK	SINGLES
1	1	LOVE IS ALL AROUND WET WET WET POLYGRAM
2	2	I SWEAR ALL-4-ONE ATLANTIC
3	5	WHAT'S THE TIME MR WOLF SOUTHSIDE OF BOMBAY EMI
4	6	FUNKY Y.2.C. THE PUPPIES SONY
5	3	SWEETS FOR MY SWEET CJ LEWIS BMG
6	9	SITTING INSIDE MY HEAD SUPERGROOVE BMG
7	4	MESSAGE TO MY GIRL PUREST FORM MAD
8	7	RHYTHM OF THE NIGHT CORONA SONY
9	10	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN POLYGRAM
10	NEW	REGULATE WARREN G & NATE DOGG WARNER
1	1	WET WET WET END OF PART ONE (THEIR GREATEST HITS) POLYGRAM
2	3	SOUNDTRACK THE LION KING SONY
3	NEW	GARTH BROOKS IN PIECES EMI
4	2	SUPERGROOVE TRACTION BMG
5	6	SOUNDTRACK ONCE WERE WARRIORS BMG
6	4	EAGLES VERY BEST OF THE EAGLES WARNER
7	7	DEEP FOREST WORLD MIX SONY
8	5	ROLLING STONES VOODOO LOUNGE VIRGIN
9	NEW	ERIC CLAPTON THE CREAM OF ERIC CLAPTON POLYGRAM
10	NEW	PINK FLOYD THE DIVISION BELL SONY

SWITZERLAND (Media Control Switzerland) 9/3/94

THIS WEEK	LAST WEEK	SINGLES
1	1	I SWEAR ALL-4-ONE WARNER
2	3	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
3	4	LOVE IS ALL AROUND WET WET WET POLYGRAM
4	2	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
5	10	INSIDE STILTSKIN VIRGIN
6	7	SUMMER IN THE CITY JOE COCKER EMI
7	6	SWEETS FOR MY SWEET C J LEWIS MCA
8	5	EVERYBODY DJ BOBO FRESH
9	9	GAMES PEOPLE PLAY INNER CIRCLE WARNER
10	8	EINS, ZWEI, POLIZEI MO-DO PHONOGRAM
1	1	ZURI WEST ZURI WEST SOUND SERVICE
2	2	PINK FLOYD THE DIVISION BELL EMI
3	3	ROLLING STONES VOODOO LOUNGE VIRGIN
4	5	MARIAH CAREY MUSIC BOX COLUMBIA
5	4	GIPSY KINGS GREATEST HITS SONY
6	7	ALL-4-ONE ALL-4-ONE WARNER
7	6	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET BMG
8	NEW	PRINCE COME WARNER
9	8	INNER CIRCLE REGGAE DANCER WARNER
10	NEW	2 UNLIMITED REAL THINGS ZYX

FINLAND (Seura/IFPI Finland) 8/21/94

THIS WEEK	LAST WEEK	SINGLES
1	3	HUIPULLA TUULEE (EP) KLAMYDIA KRÄKLUND
2	8	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
3	4	FIND ME JAM & SPOON EPIC
4	7	GO ON MOVE REEL 2 REAL POSITIVA
5	5	DO YO WANNA GET FUNKY C+C MUSIC FACTORY COLUMBIA
6	2	MIXET TAHDO OLLA MUNKAA 2. MAANANTAI POLYDOR
7	6	LOVE IS ALL AROUND WET WET WET PRECIOUS/POLYGRAM
8	NEW	LIFE IN THE STREETS PRINCE ITAL JOE FEAT. MARKY MARK EAST WEST
9	NEW	EVERYBODY GONFI GON 2 COWBOYS FREEDOM
10	9	RUN AWAY MC SAR & THE REAL MCCOY HANSA
1	1	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
2	2	THE PRODIGY MUSIC FOR THE JILTED GENERATION XL/POKO
3	4	ROLLING STONES VOODOO LOUNGE VIRGIN
4	5	MARIAH CAREY MUSIC BOX COLUMBIA
5	3	2 UNLIMITED REAL THINGS BYTEFAZER
6	6	MAXX TO THE MAXXIMUM K-TEL
7	8	WHITESNAKE GREATEST HITS EMI
8	9	BRUCE DICKINSON BALLS TO PICASSO EMI
9	7	J. KARJALAINEN YHTYEINEEN VILLEJÄ LUPIINEJA POKO
10	10	TAIKAPEILI SUURI SALAISUUS WEA

CHILE (APF Chile) 8/9/94

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	LAURA PAUSINI LAURA PAUSINI WARNER
2	NEW	KING AFRICA EL AFICANO BMG
3	5	LOS PERICOS BIG YUYO EMI
4	2	VARIOUS METIENDO RUIDO MUSICAVISION
5	3	LOS FABULOSOS CADILLAC VASOS VACIOS SONY
6	9	ACE OF BASE THE SIGN BMG
7	NEW	ARIZTIA SIN LIMITE SONY
8	4	VARIOUS PADRE HURTADO EMI
9	NEW	JUAN L.GUERRA FOGARATE BMG
10	10	RAGE AGAINST THE MACHINE IDEM SONY

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

JAPAN: At first glance, the idea of British techno-pop band **Jesus Jones** and Japanese guitar hero **Tomoyasu Hotei** undertaking a joint tour of Japan seems an unlikely musical coupling. **Mike Edwards**, singer and leader of **Jesus Jones**, is well known for his fascination with industrial sounds and computer technology, while **Hotei**, now a solo act after leaving the rock band **BOOWY**, is into traditionally structured songs. But according to Tokyo-based promoter **Disk Garage**, the one thing the musicians have in common is that they both think of themselves as guitarists first and foremost. The pair met in 1991 when **Hotei** played some dates in London and **Edwards** joined him onstage. **Edwards** was later featured as a guest musician on **Hotei's** "Guitarhythm III" album. **Hotei**, who has sold more than 15 million albums in Japan, recently performed at the Great Music Experience concert in the ancient Japanese capital of **Nara**, and appeared alongside various other guitar legends on the British ITV network's documentary "Curves, Contours And Body Horns," a history of the **Fender Stratocaster** guitar. In what is being billed as the **W-Headline Tour**, **Jesus Jones** and **Hotei** will perform shows together at **Nippon Budokan** Sept. 20-21, and at **Fukuoka** (Sept. 23), **Osaka** (Sept. 25), and **Nagoya** (Sept. 27).

STEVE McCLURE

THAILAND: "Mor lam" is the pop music of the 18 million Laotian speakers in Thailand and 3 million in neighboring Laos. It comes from the northeastern region known as **Isaan**, and along with "luk thung" (Thai country music), it is the nation's most popular indigenous music. Traditional forms such as "mor lam glawn" co-exist with modern pop styles that



involve nationwide stars and massive troupes of dancers. Perhaps spurred by competition from small combos playing Western-style pop, a new hybrid "mor lam" style known as "mor lam sing" has emerged as one of the most exciting developments in contemporary Thai pop. The "mor lam sing" sound is based on the "lam" rapid-fire singing style of traditional singers, backed by the urgent rhythms of the **khaen** (bamboo reed harmonica). Like West African griots, "mor lam" singers rap about their history and tell sad tales of migrant workers and other, raunchier subjects. Using the electric pin (three-stringed lute) and bass, the new "mor lam sing" bands have

upped the tempo, many of them playing at breakneck speed. These small groups play village festivals, weddings, and funerals, and a standard concert starts around 9 p.m. and finishes at dawn the next day. Many of them record for tiny regional labels, but the style is already being picked up by some of the major stars. **JOHN CLEWLEY**

FRANCE: One of the summer's surprise hits is a catchy reggae/calypso number called "Mangez Moi, Mangez Moi, Mangez Moi" (Eat Me, Eat Me, Eat Me) by the previously unknown singer **Billy-ze-Kick** and her band **Les Gamins En Folie** (the Crazy Kids). An ode to the kind of mushrooms that you don't buy in grocery stores, the song's video mixes animated sequences of the band in a cartoon setting with explicit psychedelic images. The mildly subversive theme is further explored on the group's next single, "OCB," which celebrates the sort of grass that doesn't grow unnoticed in your Gran's back garden. Both songs are taken from the group's debut album, which has sold more than 120,000 copies and has clearly struck a chord with the nation's youth, yet without stirring the slightest hint of controversy among their elders. Although her success seems instantaneous, **Billy-ze-Kick** has in fact toured extensively and built up a substantial following over time. She and her band were the first signing to a new label called **Shaman**, attached to **Phonogram France**. The label was launched in March by the most talked about A&R man in the country, known by the mysterious name of **Piranha**.

EMMANUEL LEGRAND

POLAND: World music is becoming increasingly popular here, thanks in part to the efforts of **Kamahuk**, a small independent record company based in **Warsaw**. The label's mission is to make ethnic and folk music more popular, and among many interesting recent releases are "African Snow," featuring the songs of African musicians living in Poland, and albums by the traditional ballad singer **Maria Krupowies** and the folk group **Rawianie** from **Mazovia** in central Poland.

BEATA PRZEDPEDSKA



U.K.: **Beautiful People** is a group of movers and shakers from London's acid house scene who have a highly developed fascination with the music of **Jimi Hendrix**. Emphatically not a "tribute" band in the mold of the **Bootleg Beatles** or the **Australian Doors**, **Beautiful People** has used the magic of sampling technology to virtually recruit **Hendrix** into the group's lineup. Typical of its sound and philosophy is the single "If 60s Were 90s" (Essential/Castle Communications), a remix by **PM Dawn's Prince B** that splices selected quotes from "Voodoo Chile" and "If 6 Was 9" with a gently drifting hip-hop/trance beat. In performance, the group puts on a spectacular light show—designed by the company that worked on the **Orb's** last tour—incorporating pictures of **Hendrix** and psychedelic images from the '60s. Earlier this year, the act projected **Hendrix's** face onto the Houses Of Parliament, apparently as a protest against the Criminal Justice Bill (and also an effective publicity-grabbing ploy). Now, as the group reaches the end of a sold-out U.K. tour, **Beautiful People's** music is being used in a new advertising campaign for **Pepe Jeans** broadcast on **MTV Europe**. Set against a backdrop of hip and happening London locations in the **Portobello Road/Notting Hill Gate** area, the four 30-second ads were filmed in black and white reportage style and aim to capture the lives of four young friends hanging out in the capital.

DAVID SINCLAIR



Monastic Performance. EMI Hispavox president Rafael Gil received an award for sales of more than 4 million copies of the "Canto Gregoriano" album of Gregorian chants at the recent EMI Classics marketing conference in Stockholm. Shown, from left, are David Stockley, president/CEO of EMI International; Gil; EMI Music president/CEO Jim Fifield; Richard Lyttleton, president of EMI Classics; and Alexis Rotelli, president/CEO at EMI Continental Europe.

QUESTS, SINGAPORE MAKE A COMEBACK

(Continued from page 73)

Yeo says. "We are planning TV advertising, a music video, print and radio advertising, and in-store promotions, and a limited-edition [10,000 copies] CD comes in special packaging, plus a gold-colored disc."

The album also marks Yeo's return as a producer. Before managing PolyGram Singapore and Malaysia, Yeo was in charge of A&R. He produced several of Malaysia's top-selling acts, including the Alleycats, and discovered the band Search. Since restructuring PolyGram Singapore three years ago,

Yeo introduced TV advertising in 1992 with Abba's "Gold" album. PolyGram Singapore also broke artists such as Timmy Thomas, with "Dying Inside To Hold You" becoming a hit in Singapore and Malaysia with combined sales of 150,000 units.

The Quests' release coincided with Singapore's National Day, Aug. 9, symbolizing the band's premier status. After the initial Singapore/Malaysia release, the album will be promoted in Hong Kong and Indonesia.

Swell/Artifact Captures The Dead Live What A Long, Strange Mix It's Been For 'Dark Star'

BY LARRY LeBLANC

TORONTO—Even by the broadest music industry standards, John Oswald's Swell/Artifact album "TransitiveAxis," the first of the two CDs to be released in what he calls the "'Gray Folded' project," is extraordinary.

From board mixes of some 51 Grateful Dead performances, Oswald has assembled a one-hour, uninterrupted, and mostly instrumental version of the Dead's exploratory concert centerpiece, "Dark Star." The effect is like listening to an aural jigsaw puzzle.

"I'd heard that the [true] Grateful Dead concert experience had never been represented on disc, and [now] we're able to give people that feeling of being at a Grateful Dead concert," says Oswald.



OSWALD

"Dark Star" was recorded in late 1967, during the Dead's "Anthem Of The Sun" sessions and released as a single in April 1968. Consisting of two short verses and a repeated chorus, the merest sketch of a song, the 3:05-minute track wasn't included on any of the group's studio albums of the period. It later found its way onto the 1977 Warner Bros. Dead compilation "What A Long, Strange Trip It's Been."

With the awesome 23:15-minute version of the song on the 1969 album "Live/Dead," it became one of the Dead's best-known improvisational pieces. Versions of the song radically differ over the decades. It seemingly never came out the same way twice. Early versions from 1969 and '70, for example, took a long, varied and introspective approach, while later incarnations were likely to be jazz-tinged.

Unavailable in retail outlets, some 6,000 units of "TransitiveAxis" have been sold through a toll-free phone number since its Aug. 4 release, according to Mike Greggs of Toronto's

Swell/Artifact.

When Oswald received an invitation from Grateful Dead bassist Phil Lesh nearly two years ago to paint a sonic portrait of the band, he hadn't listened to their music in two decades.

"I'm not even a marginal Dead fan," says Oswald. "I bought 'Live/Dead' in the '60s, but that was the last time I listened to them. Once we started talking about doing this project, I did go to a Grateful Dead concert at the Oakland Coliseum, 18 months ago."

Oswald came to Lesh's attention through a production technique he calls plunderphonics—the juxtaposition of snippets of recordings by either analog razor-blade editing, digital editing, or by multitrack computer techniques. Oswald, however, refuses to label these as samples. "I call them quotes or electro quotes," he says.

In 1989, Oswald's independently released, 24-track "Plunderphonics" album, featuring music by 24 artists including the Beatles, Bing Crosby, Dolly Parton, Elvis Presley, 101 Strings, James Brown, and Michael Jackson, drew the ire of the Canadian Recording Industry Assn. It cited several copyright infringement violations and forced Oswald to hand over master tapes and CD stock, which were then destroyed.

In 1990, Elektra Records in Los Angeles gave Oswald access to their catalog for the EP "Plunderphonics-Rubaiyat," which, with several other releases, celebrated the label's 40th anniversary. The EP featured bit-sized clips of music by the Doors, Metallica, Tim Buckley, Carly Simon, Faster Pussycat, and MC5.

"For complex reasons, the [Elektra] project went through several stages of being a promo item, a bonus item for the 'Rubaiyat' package, a commercial release, and then ended up going to radio," says Oswald. "There were internal difficulties with [artist] agreements."

Oswald's next project was "Plexure," released by DIW Record subsidiary Avant in Japan last year, featuring some 5,000 selections by

1,000 North American pop acts active from 1982-'92. "The project was designed around having things on the threshold of recognizability," he says. "I wanted something they [Avant] could either get [copyright] clearances for, or something which made the idea of acquiring clearances ridiculous. Nobody complained."

In shaping "TransitiveAxis" Oswald worked closely with Grateful Dead tape archivist Dick Latvala. One of the original Dead heads, Latvala first saw the band at the Trips Festival in 1966, and had then seen more than 300 shows before he was hired by the Dead in '85 to oversee their musical library.

SEARCHING THE DEAD VAULTS

In picking out "Dark Star" versions from the Dead's vaults in Marin County, Calif., Oswald and Latvala relied on the DeadBase, a mammoth directory of their concerts, listing song lineups and fan-preferred versions. According to the DeadBase, there are about 200 known versions of "Dark Star," and Oswald and Latvala were able to find half of them in the month-long search of the Dead vaults.

Oswald made digital copies of the vault masters before returning to work at his Mystery Lab here. "I chose versions I thought would be interesting and applicable to what I'd be doing with them," he says. "I wasn't so much interested in what were preferred versions, even though I paid attention to them. I ended up going through all the versions they'd done."

Oswald then worked 14-hour days analyzing, editing, and mixing 40 hours of Dead material from his digitally mastered tapes, from September 1993 to February 1994. Versions of "Dark Star" ranged from 45 minutes long to as short as five minutes in recent years.

"When I felt I had the material under my fingertips, and saw the possibility for composition, I constructed a larger and more ambitious 'Dark Star,'" Oswald says.

"Keeping track of everything was a scary thing. Trying to have a comprehensive overview with 40 hours of music in your mind is impossible. I had little ways of reminding me what was going on," he adds. "The actual editing and mixing itself was quite difficult partly because I used existing stereo mixes. They were fairly meticulous about quality, but there were sound differences. With the early analog tapes, I had to deal with a lot of tape hiss."

The second part of the "Dark Star" project will be titled "Mirror Ashes," which Oswald is now working on for release early next year. What will the difference be? "On the first disc, there's quite an extended passage which focuses on the part of 'Dark Star' which is sort of a groove for [guitarist] Jerry Garcia. That particular groove had its time on the first disc and will only make a limited appearance on the second album."

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MERCURY MUSIC PRIZE

LONDON—For the third consecutive year, Billboard pays tribute to the 10 nominees for the Mercury Music Prize, which honors the finest album from the U.K. and Ireland released in the 12 months ending June 30, 1994.

"We are continually astonished by the sheer diversity of the music now being made in Britain and Ireland," says critic Simon Frith, chairman of the Mercury judges panel, which chose these 10 albums from 130 entries by record companies.

This year, in addition to listing the acts' U.K. record labels, Billboard recognizes the acts' managers, publishers, booking agents, and U.S. labels. (Where a booking agency or label in the U.S. was still under negotiation at press time, the entry is marked "open.")

From these 10 nominees, a single winner will be announced the evening of Sept. 13, chosen by the judging panel of critics, journalists, and broadcasters. The criterion is excellence, irrespective of sales. The winner will



receive a prize of 25,000 pounds (\$38,000, at \$1.52 to the pound). The award is sponsored by the telecommunications company Mercury, with support from the British Phonographic Industry and the British Assn. of Record Dealers.

Each of the 10 nominated albums has already won a significant boost in retail exposure through a campaign by members of the BPI and BARD, along with participating independent retailers. This year, for the first time, the Mercury Music Prize will be televised on a special edition of "The Late Show" on BBC 2.

Blur is the favorite to win this year's prize, with 4-to-5 odds set by the U.K. bookmaker William Hill, which is taking bets on the outcome of the event. The 10 nominees are spotlighted in this report by Billboard correspondent Paul Sexton and international deputy editor Thom Duffy.

BLUR
"PARKLIFE"
(Food-EMI Records)

The London four-piece Blur signed to Food Records in 1990, and its abrasive but commercial modern rock guitar sound found favor the following year when the single "There's No Other Way" and debut album "Leisure" both reached the U.K. top 10. Blur's second album, "Modern Life Is Rubbish," performed more modestly, but barely 12 months later the group returned stronger than ever with



BLUR

"Parklife" (Billboard, May 28). With its distinctively English themes, the album debuted at No. 1 in Britain, racked up U.K. sales of some 200,000 copies, and pegged Blur as a Kinks for the '90s.

QUOTE, UNQUOTE: "The installation of 'Parklife' as a favorite for the Mercury Prize is a recognition of a groundswell of grass-roots support for the band, which has been building for 18 months, since the release of 'Modern Life Is Rubbish,'" says Andy Ross, director of Food. "The nomination vindicates the faith of fans and reflects the consistent quality of songwriting of Blur, who have overcome the apathy of the weekly [music] press in the U.K. and won over the media. Their success comes with no strings attached, without the hype that generally seems to accompany great British hopes, and if the U.S. is interested in good songs, this album should be huge."

MANAGEMENT: Chris Morrison
CMO Management
PUBLISHER: MCA Music
U.K. BOOKING AGENCY:

Primary Talent
U.S. BOOKING AGENCY: International Creative Management
U.S. LABEL: SBK/ERG

THE MERCURY JUDGES SAY: "Sixteen cheeky, garrulous songs loosely hung together in a 'concept' album about low life and love in the shining, naïve world of English pop—past and present."

SHARA NELSON
"WHAT SILENCE KNOWS"
(Cooltempo-Chrysalis Records)

Critical acclaim of the kind afforded by the Mercury Music Prize judges is nothing new for London-born Shara Nelson. During her time with Bristol-based Massive Attack, that group received a Brit Award nomination for its 1991 album "Blue Lines," widely held to be a landmark in '90s British soul. Nelson took her time about going solo, securing a publishing deal with Warner/Chappell Music before choosing a record contract with Chrysalis, ahead of several other suitors. "What Silence Knows" (Billboard, Oct. 23, 1993), released last September, is just shy of gold (60,000 units) in the U.K. and was released in the U.S. this summer.

QUOTE, UNQUOTE: "There aren't enough records that move people anymore," says Ken Grunbaum, A&R director at Cooltempo Records. "But Shara has a unique vocal style, and she's a strong songwriter. The success didn't really come through a club thing; it was a combination of press and really good radio support. The press coverage started probably nine months before we had the record out." Unlike many of her British soul predecessors, Nelson is a long-term talent, Grunbaum adds. "She pulls in committed buyers who are very likely to go out and buy her next record." Nelson begins recording her second album this month.

MANAGEMENT: Open in the U.K.
Judy Weinstein
Def Mix Productions (U.S.)
PUBLISHER: Warner/Chappell Music
U.K. BOOKING AGENCY: Open
U.S. BOOKING AGENCY: Open
U.S. LABEL: Chrysalis/ERG
THE MERCURY JUDGES SAY:



SHARA NELSON

"Shara Nelson's richly distinctive vocal style shapes an album of atmospheric and absorbing songs. A great British soul voice."

THERAPY?
"TROUBLEGUM"
(A&M Records)

The Northern Ireland town of Larne has hit the world map of modern rock with the burgeoning success of Therapy?, an uncompromising trio formed in 1989 around the guitar and vocals of Andy Cairns. The group's ferocious fusion of punk, metal, and industrial influences was first heard on the independent Wijja label. The group arrived on A&M in 1992 with the "Nurse" album, released a series of EPs that charted ever higher, and last February hatched "Troublegum" (Billboard,



THERAPY?

Aug. 28, 1993), a 45-minute aural attack and instant top five album produced, engineered, and mixed by Chris Sheldon (Sting, the Pixies).
QUOTE, UNQUOTE: " 'Troublegum'

is a hard-hitting album with great songs from a band with attitude," says Paul Connolly, managing director of MCA Music, which secured a publishing deal with Therapy? just after A&M won the race for its record contract. "Therapy? are signed to a record label that is totally supportive of the band, and they're a very exciting live unit. Unlike a lot of live 'independent' acts that have come through in the last couple of years, they do cut it live, and that's helped to break them in Germany as well. The indie press may hype something up beyond belief, but if the band doesn't have songs, it won't work."

MANAGEMENT: Gerry Harford
DCG Management
PUBLISHER: MCA Music
U.K. BOOKING AGENCY: Concorde International Artists
U.S. BOOKING AGENCY: William Morris Agency
U.S. LABEL: A&M Records
THE MERCURY JUDGES SAY: "Sinister and disturbing . . . fully turned-up power rock played with such fire, glee, and single-mindedness that it's hard to resist."

PAUL WELLER
"WILD WOOD"
(Go! Discs)

Paul Weller's solo career began with a period of uncertainty that followed the demise of the Style Council, a group that was itself a quantum leap from the new-wave energy of Weller's first band, the Jam. "Wild Wood" and its predecessor, "Paul Weller," have set this artist on a path of acoustic-oriented modern rock that would not have seemed possible at the peak of his popularity with his previous bands. Press and fans alike have acclaimed the back-to-basics power of Weller's new sound, which he has fueled with widespread touring, chronicled on the "Live Wood" set released this month.

QUOTE, UNQUOTE: "The melodies [on 'Wild Wood'] are really strong," says Weller's father, John Weller, who has managed the singer's entire career. "For me, in my age group, I particularly like the melodies. Songs like 'Wild Wood' are powerful, and I'd say that for any writer, not just my son. He has matured a lot, but the music is not a million miles away from what he wrote when he first kicked off. I

think a lot of [his audience] are newcomers. It's just a question of reaching enough people, and radio's been really good."



PAUL WELLER

MANAGEMENT: John Weller/ Kenny Wheeler
Solid Bond
PUBLISHER: NTV Music/Stylist Music
U.K. BOOKING AGENCY: Primary Talent
U.S. BOOKING AGENCY: Variety
U.S. LABEL: London Records

THE MERCURY JUDGES SAY: "One of Britain's finest songwriters finds a new, mature voice on an album of heartfelt songs delivered with passion and urgency."

MICHAEL NYMAN
"THE PIANO CONCERTO AND MG V"
(Argo-Decca Records)

Unlike previous "non-pop" Mercury nominees, such as Gavin Bryars and Stan Tracey, Michael Nyman is well known to mainstream audiences thanks to his soundtrack work. "The Piano Concerto" is based on Nyman's score for Jane Campion's film "The Piano" ("Music To My Ears," Billboard, Nov. 6, 1993). The soundtrack album itself has been a big seller worldwide for Virgin Records, but the Mercury Music Prize nomination went to this "re-consideration," to use Nyman's description, of the original work. It has been paired on this album with "MGV" ("Musique a Grande Vitesse" or "High-Speed Music"). Nyman, 50, was best known previously for his soundtracks

(Continued on next page)

International/Mercury Music Prize

MERCURY MUSIC PRIZE NOMINATIONS HONOR U.K., IRISH ARTISTS

(Continued from preceding page)

to Peter Greenaway movies such as "The Draughtsman's Contract" and "Prospero's Books." Virgin is preparing an album of live performances of



MICHAEL NYMAN

those works for release later this year. Nyman also has an extensive catalog of orchestral, chamber, vocal, and choral works.

QUOTE, UNQUOTE: "On the one hand, 'The Piano' soundtrack has had the most commercial success of any Michael Nyman record," says Nyman's manager, Nigel Barr. "But by this time next year, the soundtrack will be largely forgotten, [while] the concerto will be big in repertoire around the world." Barr acknowledges that the film's success has been a major boost. "The Piano" has been a gateway to Michael Nyman," he says. "Some people have bought the soundtrack and looked into the catalog to see what's available. It's an ambition of Michael's to attain more acceptance in the classical field."

MANAGEMENT:

Nigel Barr
Michael Nyman Ltd.
PUBLISHER:
Chester Music
U.K. BOOKING AGENCY:
Michael Nyman Ltd.
U.S. BOOKING AGENCY:
Columbia Artists Management
U.S. LABEL:
Argo/London Records

THE MERCURY JUDGES SAY: "A virtuoso performance of a work whose apparent simplicity of structure builds into something both passionate and evocative, while 'MGV' is classic Nyman at his best."

THE PRODIGY
"MUSIC FOR THE JILTED GENERATION"
(XL Recordings)

Proving once and for all that hard-core dance music can sell albums, the Prodigy followed its three-year run of seven major U.K. hit singles by debuting at No. 1 on the U.K. album chart with "Music For The Jilted Generation," its second album, released in



THE PRODIGY

July. The group's leader is studio wizard (and classically trained pianist) Liam Howlett. It was Howlett who brought the Prodigy to the dance floor early in 1991, crossed it over to pop fans that summer with "Charly," and made the group's manic, hard-hitting hip-hop a viable proposition for a full-length album with "The Prodigy Experience" in 1992. In concert, Howlett is accompanied by dancers Leeroy Thornhill, Keith Flint, and M.C. Maxim Reality.

QUOTE, UNQUOTE: "I've known Liam now for about five years," says Tim Palmer, managing director of XL Recordings. "When we originally heard his demo, it was something raw and exciting that doesn't come around very often. We entered this album [in the Mercury competition] on a wish and a hope because of the general non-acceptance of hardcore dance music. I was absolutely overjoyed to be nominated in this company [of artists]. It says that this is a musical form, and a lot of people in this kind of music have been battling against the fact that it hasn't been taken seriously. This gives it a stamp of approval in the industry."

MANAGEMENT:

Mike Campion
Midi Management Services
PUBLISHER:
EMI/Virgin Music
U.K. BOOKING AGENT:
Concorde International Artists
U.S. BOOKING AGENT:
Open



TAKE THAT

U.S. LABEL:

Open
THE MERCURY JUDGES SAY: "A thrill-seeking collage of techno rave sounds. The Prodigy draws the listener into its own enthralling vision of underground Britain."

TAKE THAT
"EVERYTHING CHANGES"
(RCA Records)

Take That is the British pop phenomenon of the '90s. Since cracking the top 10 with its cover of "It Only Takes A Minute" in 1992, the Manchester quintet (whose members are 20 to 26 years old) has become the first British group in recent years to debut on the singles chart at No. 1 four times in a row, and the first to achieve four No. 1 hits from the same album, while rewriting sales records with three longform videos (Billboard, Aug. 6). A new U.S. label deal is being negotiated to kick-start Take That mania stateside, but the Mercury nomination gives these teen

heartthrobs a new level of critical credibility in the U.K. as their sales roll on. **QUOTE, UNQUOTE:** "They have been closing the gap" between teen idols and critical favorites, says Danny Betesh, managing director of Kennedy Street Enterprises, which will present Take That in 36 arena dates in the U.K. this fall, including nine nights at Wembley Arena. "The box offices have all remarked how, this time around, there's a much older group of fans going to the shows. It has just happened, and I do think it's word of mouth, perhaps from moms going with their kids. They've always had a slightly older appeal than the other teen bands."

MANAGEMENT:

Nigel Martin Smith
PUBLISHER:
EMI Music
U.K. BOOKING AGENCY:
Kennedy Street Enterprises
U.S. BOOKING AGENCY:
Open
U.S. LABEL:
Open

THE MERCURY JUDGES SAY: "Take That have a remarkable understanding of the power of pure pop. A collection of consummate pop songs, perfectly performed and too good to be the exclusive property of their fans."

PULP
"HIS 'N' HERS"
(Island Records)

Pulp's nomination for the Mercury Music Prize is the latest chapter in the strange, stuttering career of this group of modern rock veterans. "His 'N' Hers," released in April (Billboard, Feb. 12), marked the act's major-label debut after 13 years as a touring band. The unit formed as Arabacus Pulp in Sheffield in 1981, when group leader Jarvis Cocker was still in school. A three-year gap between its 1983 debut album and its follow-up, and a succession of indie-label deals, marked the start-stop nature of Pulp's progress. But the act gained momentum after establishing its own Gift Records, attracting Island Records' interest in early 1993. Cocker's foppish, camera-friendly image has helped make the group a belated favorite.

QUOTE, UNQUOTE: "I had been aware of the band for several years," says Jeff Craft, the act's booking agent at ICM/Fair Warning, who signed Pulp some two years ago. "But for a long time, they had a reputation as almost too wacky and out there—the classic eccentric British pop band. They made a conscious decision to start getting it together, and realized they had commercial potential." However, Pulp's long history also gives the act an edge over the wave of younger bands with higher profiles and less experience. "I



PULP

can't remember another band in Britain taking this long to make it," says Craft. "Consequently, they may be in a better position to take on the American market."

MANAGEMENT:

Geoff Travis
Rough Trade Management
PUBLISHER:
Island Music
U.K. BOOKING AGENCY:
ICM/Fair Warning
U.S. BOOKING AGENCY:
Open

U.S. LABEL:

Island Records
THE MERCURY JUDGES SAY: "Suede meets Gloria Gaynor at the local disco and a new star is born. Jarvis Cocker's world is at once strange and familiar, and full of flickering pop imagery."

IAN McNABB
"HEAD LIKE A ROCK"
(This Way Up Records)



IAN McNABB

As leader of Icicle Works, Liverpool native Ian McNabb enjoyed a string of pop-chart hits in Britain in the '80s, beginning with "Love Is A Wonderful Colour" in 1983. By the '90s, McNabb headed out on his own with his first solo set "Truth And Beauty" in 1992. He then headed to Los Angeles to cut "Head Like A Rock" with musicians including Meters drummer Joseph "Zigaboo" Modeliste and Crazy Horse's drummer Ralph Molina and bassist Billy Talbot, known for backing Neil Young.

QUOTE, UNQUOTE: "I heard what he'd made with an acoustic guitar in his house, recorded into a ghetto blaster. It was really raw," says John Bryce, A&R manager at Warner/Chappell Music, which has been McNabb's publisher for a decade. "As discussions proceeded about the sound he wanted on 'Head Like A Rock,' it was Andrew Lauder [managing director of This Way Up Records] who said, 'Why don't we approach Crazy Horse? If you don't ask, you don't get.' The band really did love Ian and were really impressed with his songs."

MANAGEMENT:

Judith Riley
This Way Up
PUBLISHER:
Warner Chappell Music
U.K. BOOKING AGENCY:
Solo-ITG Agency

U.S. BOOKING AGENCY:

Open
U.S. LABEL:
Open

THE MERCURY JUDGES SAY: "A driving, relentless album from a man who still believes in the redemptive power of rock. Joyous and rousing—prepare to be surprised."

M-PEOPLE
"Elegant Slumming"
(deConstruction/RCA Records)

Another Mercury tale of perseverance, Mike Pickering, Heather Small, and Paul Heard each served a long musical apprenticeship before uniting as a soul/dance threesome. Pickering had been a respected Manchester club DJ, Small a singer with deConstruction's Hot House, and Heard a musician with '80s bands Orange Juice and Working Week. Reaction to M-People's debut album, "Northern Soul," was cautious. But a remix of "How Can I Love You More" in February 1993 began a streak of five U.K. top 10 singles in little more than a year, and catapulted sales of "Elegant Slumming" (Billboard, Nov. 20, 1993) to sales of more than 800,000 units, earning the group a Brit Award this year as Best British Dance Act. A follow-up album is due this fall.

QUOTE, UNQUOTE: How did M-People make it to their exalted status in British dance-pop? "By writing great songs, then getting out and performing them live," says Keith Blackhurst, co-managing director of deConstruction. "Right from the conception of M-People, we agreed on the importance of playing the songs to the public." Thus, he says, the band challenged the view that dance acts can't cut it live. "And they do it with 11 musicians on stage. Mike, Paul, and Heather have really been learning their craft."

MANAGEMENT:

Pete Hadfield/Keith Blackhurst
deConstruction Management
PUBLISHER:
BMG Music/EMI Music/
Warner Chappell Music



M-PEOPLE

U.K. BOOKING AGENCY:

International Talent Booking
U.S. BOOKING AGENCY:
Open

U.S. LABEL:

Epic Records
THE MERCURY JUDGES SAY: "The accessible sound of the British dance club—M-People gracefully mix soul, glamour, and melody to produce an album of uninterrupted pleasure."

DUTCH CD

(Continued from page 75)

Campaign For Rwanda"), is an initiative of Phonogram Holland. Six other Dutch record companies—Dino Music, CNR Music, Polydor-Holland, Sony Music-Holland, Warner Music-Holland, and BMG Ariola Benelux—also supported the compilation, which retails at NLG 19.95 (\$11.40).

It was hoped that the CD would sell more than 50,000 copies by the end of August. From each CD, at least NLG 10 (\$5.71) will go to the Dutch campaign for Rwanda, meaning that the proceeds should be more than NLG 500,000 (\$286,000).

The disc mainly features Dutch artists, including vocalists Ruth Jacott, Stef Bos, Mathilde Santing, Charlotte Margiono, Simone Kleinsma, Bill van Dijk, Jake de Kruyff, Vera Mann, Danny de Munk, Benk Poort, and Erwin Daniel Smid; violinist Jaap van Zweden; pianist Wibi Soerjadi; as well as French vocalist Patrick Bruel and Rwanda-born Kid Safari, who now lives in Belgium.

All artists performed without charging fees, and PolyGram's CD factory in Hannover, Germany, pressed the first 25,000 copies of the CD for free, a decision made by PolyGram International CFO Jan Cook. Corduwener also hopes the mechanical copyrights for the CD will be waived. "In that case of each CD, 12-12.5 guilders can go to the campaign," he says.

Corduwener is pleased that so many Dutch record companies worked together to make the project a huge success. "Normally, it takes at least 10 days before a live CD is in the record shops," he says. "This time the whole project, including artwork etc., was finished in five days. That's really fantastic."

The CD has been released on the CPG label, the national organization for combined promotion campaigns for the Dutch record industry and record retail business. On the day of release, Aug. 12, Dutch record retailers had pre-ordered 30,000 copies of the disc.

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It's Sweet Sixteen At Rhino Records Label Seeks Greater Consumer Awareness

BY SARI BOTTON

NEW YORK—Most companies celebrate quinquennial anniversaries—every five years. But Rhino Records, renowned for its offbeat sense of humor, is throwing itself a Sweet Sixteen party of sorts, commemorating this birthday with promotions at retail and radio throughout September and October.

The label, known for archival compilations, reissues, anthologies, and humorous novelty recordings—such as its first hit, a kazoo cover of Led Zepelin's "Whole Lotta Love," by the Temple City Kazoo Orchestra—is using the birthday as an opportunity to broaden consumer awareness of Rhino through in-store contests and discounts. The promotions also are intended to enhance sales.

"We're shooting for a 20% increase over the same period last year in catalog sales," says Garson Foos,

senior VP of product management, and brother of label president Richard Foos, who founded Rhino with managing director Harold Bronson in 1978.

That should help the larger entity of Rhino Entertainment Inc. to reach its projected volume of \$60 million in sales for 1994. The corporation—composed of imprints such as Kid Rhino, Rhino Word Beat, Rhino Presents Atlantic Jazz Gallery, Rhino Presents Atlantic & ATCO Remasters, Forward, and Rhino Home Video, in addition to the original Rhino label—posted sales of \$55 million in 1993.

"Our main objective is to get the Rhino name out to people beyond those who know about us already," says Garson Foos. To that end, the company's print advertising entices consumers with retail discounts and two different types of in-store contests.

On the radio tip, Rhino is conducting what it calls "radical" promotions, or giveaway weekends this September, in 10 major markets around the country (Billboard, Aug. 20). "Each station will give away 16 CDs to a listener each hour over the three days," says Jim Neill, national promotion director.



Pictured above are "The Rhino Brothers": Richard Foos, president of Rhino Entertainment, left, and Harold Bronson, managing director.

Each winner will receive a Rhino Sweet 16 Sampler, a two-CD set packaged like a Whitman's Chocolate Sampler in a candy box, Neill says. Winners also will be sent five Rhino catalogs, from which they can choose 16 free CDs. They're encouraged to distribute the remaining catalogs to friends.

On the retail front, chains and independents will vary their discount approaches through October, according to Keith Altomare, VP of sales. "Some stores will discount just the top 16 titles for each of our labels, others will discount all Rhino product," whether they conduct contests or not.

So far, two contests are planned, one exclusively with Tower Record stores. For the "Build Your Own Rhino Compilation CD" promotion, store clientele and subscribers to Tower's Pulse! magazine have until Oct. 14 to write in 15 to 20 selections for their "dream" Rhino record. The winning CD, chosen by Rhino's A&R department, will actually be produced.

"The promotion is being featured in a two-page ad in the September issue of Pulse!," says Garson Foos. "There'll be signage on an endcap in every Tower store, which will also display the two-page ad and entry forms."

Independent stores will offer their customers an opportunity to take a "driver's test," a 16-point questionnaire about Rhino product, the answers to which can be found on recordings displayed in a store's Rhino section. "We wanted to give the independent stores something fun to work with," says Altomare. "We always do a lot of advertising with the major chains, but the small independents do very well with our products as well."

Contestants who pass the driver's test are given a party-hat sticker to put on their driver's license picture, which then gives them "license to buy" Rhino products at a discount.

The driver's test contest complements the Sweet Sixteen promotion slogan: "Rocky Rhino was born in the trunk of a car. Now he's old enough to drive!"

Although the story of Rocky, Rhino's mascot, is not based on the unusual birth of a real rhinoceros, the company did originate in the trunk of Richard Foos' car.

"We are incredibly pleased and surprised by our success," says Richard Foos, who started the business with no money, selling used records from the back of his car, and then

opening the first of three Rhino retail stores in the Westwood section of Los Angeles in 1973.

That store, incidentally, is celebrating a milestone, but it too is not divisible by five: "It's our 21st birthday," Richard Foos says. But don't expect him to toast the occasion with beer. "We're celebrating by selling all vinyl records in the parking lot for 21 cents," he says. There are two other Rhino stores, in Albany and New Paltz, N.Y.

Wacky promotions are nothing new to "Rhino Brothers" Richard Foos and Bronson, who bear no real relation. In their flagship location, they've centered in-store promotions around such

(Continued on page 85)



Hawkins At Sunset. DGC recording artist Ted Hawkins performed a two-hour set in the parking lot at the Sunset Tower Records in Los Angeles to support his album "The Next Hundred Years." Hawkins also signed autographs for his fans. Pictured, from left, are Todd Meehan, Tower Records; Ray Farrell, sales, Geffen Records; Larry King, Tower; Jason Whittington, sales, Geffen; Hawkins; Jay Smith, Tower; and Rick Sherman, sales, Geffen.

Catering To An Upper-Crust Clientele San Francisco-Area Store Draws Name Musicians

BY DON JEFFREY

GREENBRAE, Calif.—This suburb of San Francisco is located in Marin County, often considered the cradle of new age music. So it is not surprising that creators of that kind of music make their homes in the surrounding hills and occasionally shop and mingle with the people who buy their recordings.

Chris Kimball, the owner of the City Discs music store in upper-income Greenbrae, recalls such an occasion. One of his customers was climbing nearby Mount Tamalpais and, upon reaching the apex, met Ray Lynch, one of new age's premier-selling artists. They had a long talk at the top, and when the climber reached the



Chris Kimball is the owner of City Discs music store. (Billboard photo)

Kimball concedes that this is a labor-intensive method of stocking, but he says it serves its principal purpose: reducing shrink. Pilferage is below 1%, he says.

To accommodate those who like a closer connection to the music they buy, City Discs offers 15 listening stations, at which any CD in the store may be played.

The idea behind Kimball's method came when he took a trip to Berlin in 1986, while he was in college. He wandered into World Of Music, one of the city's largest music stores, and was amazed by what he saw and heard.

"They must have had 200 headphones. I put on a set of headphones and said, 'This is it, I've never seen a store like this in the U.S.'" All the product was kept behind the counters, reducing theft. Kimball says he decided then that he wanted to open a



bottom he headed for City Discs, where he bought a copy of each and every Lynch release. "So thank you, Ray, wherever you are," Kimball says, after telling this story.

Kimball has grown used to seeing locals such as Lynch, Carlos Santana, Huey Lewis, Robert Cray, Craig Chiquico, Clarence Clemons, and Jim Chappell stop in his store to check out the latest CDs. But he hasn't become jaded about it. To him, it's one of the joys of running a retail store in a high-profile area.

CDs are about all that Kimball stocks in his 2,500-square-foot outlet, which is located in a leafy, upscale shopping mall just a 20-minute drive from San Francisco's Golden Gate Bridge.

He deploys the Lift system of merchandising, in which the racks contain only plastic keepers with CD covers and the recordings are found in filing cabinets behind the counters. The overstock on fast-selling new releases is kept in packages near the counter.

record shop back home with a similar setup.

Armed with his degree in psychology from Claremont College, Kimball first went to work as an assistant manager at a Warehouse store in Riverside, Calif. He says he did that to learn the business, in preparation for his own.

In 1988, he and his wife Maria opened their first store, a 1,500-square-foot outlet in the Richmond district of San Francisco. It was a tough place to do business. Taxes were high and parking was limited. And after a few years, the landlord was demanding a 100% increase in rent, to \$7,800 a month. "The rents in San Francisco are astronomical," says Kimball. Another problem was that neighborhood demographics were changing. More Asians were moving in, and they were apparently not interested in the music at City Discs.

By then, Kimball was already operating at his present site, which had been two small stores, in Greenbrae. From 1991 to 1994 he ran music emporiums in city and suburb. But the San Francisco outlet was closed last year.

Now he's satisfied with a suburban store in which sales rose 22% last year. This year, he projects, they will go up 15%-20%. "The support for this mall is great," he says. "This center really takes care of its tenants." He is situated between a Chinese restaurant and a bagel shop.

Most of Kimball's product is bought from the one-stop Valley Distributors. Other music is purchased directly from independent labels. As befits a store in an upper-income area, classical music sales are strong, accounting for about 10% of the total. Kimball points out that John Bayless' Puccini album earlier this year was "selling like Pearl Jam." Jazz accounts for 10%-15% of sales, new age about 10%, and pop, rock, and R&B make up the rest. The recent top five sellers were "Forrest Gump," "The Lion King," Neil Young and Crazy

(Continued on page 86)



City Discs is located in an upscale shopping mall in Greenbrae, a suburb of San Francisco. (Billboard photo)

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Promo Bags Market Music At The Movies

Demographic Data Will Be Collected From Recipients

BY TRUDI MILLER ROSENBLUM

NEW YORK In-House Marketing Inc., a division of the publicly traded Continuum Group, has announced plans to market music in movie theaters. In-House will distribute "Strike Force" bags of promotional items to moviegoers at General Cinema Theatres, and in return will collect demographic data.



WEINMAN

"We've taken the concept of the street team and put it in a respectable environment," says Rich Weinman, executive VP/GM of In-House Marketing and president of Retail Data Systems, a marketing company recently acquired by In-House. Once a week, the company will distribute 100-300 packages at each of 15 General Cinema locations across the country. The bags will contain sampler CDs, videos, T-shirts, books, and coupons. Each recipient will fill out a bounceback card with demo-



Pictured is the logo for Operation Strike Force, a promotional campaign to market music via movie theaters.

graphic information, which will be "offered to corporations for target marketing," says Weinman.

The bags will be targeted to teens, and in the spring will evolve into an "Entertainment Club" with a newsletter and discounts on movies, music, and educational software, says Weinman.

Record labels and other companies that wish to include items in the bags will pay \$1,250 for one week or \$6,000 for six weeks. The packages will be handed out at theaters in Boston; Philadelphia; Detroit; Oklahoma City; Buffalo, N.Y.; Washington, D.C.; Atlanta; Los Angeles; San Francisco; Bridgewater, N.J.; Cleveland;

Houston; Dallas; and Seattle.

As part of the promotion, listening booths may also be placed in General Cinema theaters, Weinman says.

In addition, the bags will be promoted at independent record stores through Retail Data Systems. RDS, formerly known as Best Performances, has been promoting music through 100 independent R&B/rap specialty retailers and 100 dance/rhythm-crossover stores with its "RDS Box," a plexiglass-counter display piece. Labels pay \$3,000 for a six-week program in which a particular artist is displayed in the box, and receive a report of how many units the box has sold. Companies that have used the RDS Box include Arista, Atlantic, Bellmark, Epic, Geffen, Imago, Interscope, Jive, Maverick, RCA, Sony Signatures, and Warner Select, says Weinman.

Continuum Group's In-House Marketing purchased RDS in July for a six-figure sum, says Weinman. He retained his title as president of RDS and gained the additional title of executive VP/GM of In-House Marketing.



The Doctor's Visit. Dr. John signed copies of his new book, "Under A Hoodoo Moon," published by St. Martin's Press, and his new CD on GRP, "Television," at a Barnes & Noble bookstore in New York. Shown, from left, are Cal Morgan, associate editor, St. Martin's Press; David Boden, store manager, Barnes & Noble; Dr. John; Sandra Trim-DaCosta, director of marketing, GRP Records; Steve Shapiro, Eastern regional sales manager, GRP; and Michael Siaca, music department manager, Barnes & Noble.

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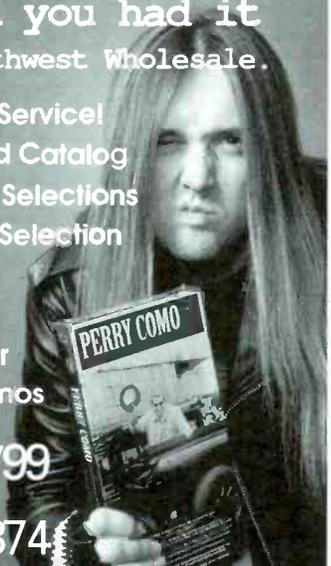
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Circuit City Calls PGD's Bluff On Minimum Pricing

THERE'S GONNA BE A SHOW-DOWN: The PGD policy announced last month that would suspend accounts from buying direct if they are caught selling front-line CD and cassette album titles below the boxlot cost (Billboard, Aug. 20) has captured the spotlight in the retail and distribution sector. About 99% of the account base applauded the move, including such big discounters as Best Buy and, reportedly, Media Play, both based in Minneapolis. But it looks like 1% of the account base—or, to be precise, Richmond, Va.-based Circuit City—is going to test the policy.

PGD executives declined to comment on that possibility, other than to say that they fully intend to police and enforce their policy. But distribution executives at the other majors say that the attitude coming out of Circuit City is that the account will continue to use a lowball (below cost) pricing strategy.

As one senior distribution executive puts it, "Circuit City has its own agenda, and that has nothing to do with the music industry." That executive went on to say that Circuit City obviously couldn't "care less" about the health of the music industry. A Circuit City spokesman declined to comment, saying that the company doesn't speak to the trade press.

In addition to using predatory pricing strategies, Circuit City's music representation is similar to the racked departments in discount department stores; the chain clearly is not in the music-retailing business, according to distribution executives. And stock analysts report that Circuit City's strategy to compete with the Best Buy powerhouse is to attack the Minneapolis-based merchant by loss-leadinging music and computers.

Executives at some of the other distribution companies have called the PGD policy a healthy move for the industry. But they wonder if it can withstand legal scrutiny, whether it is from the Federal Trade Commission, which is investigating industry practices, or from a lawsuit from an account challenging the policy.

Come Tuesday (6), when the PGD policy is implemented, we will know if there is going to be a showdown between PGD and Circuit City. Until that showdown runs its course, don't expect any of the other majors to enact policies similar to PGD's.

SERMON FROM THE MOUNT: Track tries to be everywhere, but sometimes that just isn't possible. But in order to provide some insight into what WEA is up to, the company provided Track with a copy of the speech given by president/CEO Dave Mount at WEA's National Marketing Managers' Conference in Nashville last month.

According to Mount, music and video product from new and developing artists released by the WEA family of la-

rels in the last year represented sales of 22 million units and \$188 million.

And, he added, "so far this year, the WEA labels have accounted for 38.4% of the top 10 Heatseekers chart positions... Since today's Heatseeker is tomorrow's superstar, this should bode well for our future growth."

Mount, who replaced **Henry Droz** as WEA president/CEO late last year, pointed out that WEA has made great strides in improving its infrastructure and its visibility on the street. In addition to opening a new, 200,000-square-foot Los Angeles branch, the company is rolling out laptops for its managers and sales people, which will improve internal communications and allow them to make better use of third-party services such as SoundScan, Mount said.

"These tools will keep us one step ahead of the competition," he added. "The improved use of technology and information will help the company to better micro-

manage its business."

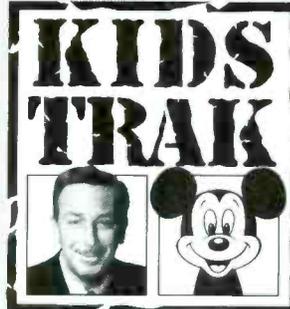
Although interactive media will play an emerging role in the future of the industry, Mount stressed that retail and distribution will still play vital roles in selling music to the consumer. "I know that many of you, and many of our customers, are concerned that this information superhighway may drastically alter how our products reach the consumer, but let me just point out that, for the most part, we are still a nation that can't program our VCRs... So I expect the transition will be much more gradual than we are sometimes led to believe."

Meanwhile, traditional music retailing continues to change. Mount pointed out that many well-financed chains such as Blockbuster Entertainment, Best Buy, Circuit City, and Borders are new players in music retailing, and they are all opening superstores, as is Media Play. "There is a danger here, of course, and that is that retail floor space for music and video is expanding faster than consumer sales," Mount said. "Estimates on new retail space are between 15%-20%, contrasted to SoundScan's increase of consumer purchases of only 5%."

That discrepancy, Mount says, could result in more small- and medium-sized stores going out of business, and a higher return rate to manufacturers as the product pipeline starts to back up.

MAKING TRACKS: Three sales and marketing types called Track to report that they are seeking opportunities. **Debra Flanagan**, formerly national director of sales at Imago, can be reached at 908-709-1300; **Martin Basart**, national director of sales at marketing at Essex Entertainment, has left that label and can be reached at 201-283-0639; and **Ken Alterwitz**, formerly senior VP of sales at Alliance Entertainment Corp., has left the company and can be reached at 203-938-9312.

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Restless, O'Brian Experience Blight Of '94 Also, Anderson Steps Out Of Shadows With Little Dog Set

AND DA WINNAH IS... **Blightobody**, a band based in Columbia, S.C., has been deemed the winner of the "9th annual" college band search mounted by NBC's "Late Night With Conan O'Brien" (first mentioned by DI in the June 11 issue). The band will receive a 7-inch single deal—and maybe more—from L.A.-based indie Restless Records.

Blightobody, described by Restless marketing VP **Rich Schmidt** as a "harder-edged alternative rock" unit, was heralded with a performance slot on O'Brien's show Aug. 19.

The tune the band performed on the air, "Party Snot," was the A side of its first (pre-Restless) single, which was produced by bassist **David Barbe of Sugar**.

Schmidt says that no decision has been made about Blightobody's Restless 7-incher, which will be manufactured within the next two weeks and will be on the streets within six weeks.

"There's so much material to choose from, we might do more than [just a single]," Schmidt says. "There are 10 songs to pick from, so the A&R department is mulling it over right now.

"This could be their big break, or their 15 minutes of fame," he adds.

From the record label perspective, Schmidt expresses satisfaction with Restless' initial association with O'Brien.

"To have that relationship with NBC is obviously beneficial to us down the line," he says. "And it was fun to see Conan say 'Restless' a couple of times a week."

ICHIBAN SHIFT: Atlanta-based Ichiban Records has moved distribution of its alternative rock labels from Minneapolis' REP Co. to its existing net of regional independents. The switch was effective Aug. 15.

The imprints in question are After Hours, Appaloosa, Erison, King-snake, Monkey Hill, Naked Language, Powerhouse, Sky, and Wild Dog Blues. These companies now join Ichiban's rap, R&B, and blues records at the following regionals: Malverne, Big State (Atlanta), MDI, M.S., Select-O-Hits, Motor City, and Jerry Bassin.

A source familiar with the shift says that Ichiban's decision was predicated on "changes [that] have never stopped" at REP.

Most recently, Rykodisc bought out original partner Rounder Records' interest in the distribution company (Billboard, July 30).

FLAG WAVING: DI has long been an admirer of **Pete Anderson**, best known as **Dwight Yoakam's** guitarist/producer and the production maestro for the **Meat Puppets**, **k.d. lang & Roy Orbison**, **Thelouise Monster**, **Jackson Browne**, etc. So, when the news came that Anderson was issuing his first solo album, "Working Class," Oct. 3 on his own Rounder-distributed indie Little Dog Records, we launched ourselves at the phone.

While Anderson has been a prominent picker and boardmeister for a



by Chris Morris

decade, it has taken him a while to hang out his solo shingle.

"I was probably scared—well, apprehensive," Anderson says. "A lot of guitar players have stepped out and made records, and many of them weren't successful... they weren't cool."

After some pondering—four years of it, actually—and a couple of false starts ("It wasn't me, it was somebody else," he says of early attempts), Anderson hit the studio again with a different approach.

He sat down and made a list of the things he brought to other people's arrangements, and came up not with the country sounds one might associate with him, but with "blues, funky stuff, wacky fun stuff."

As a result, on the album, he says, "I'm kind of in a laundromat in my

trenchcoat, going, 'Hello!' I exposed myself—exposed my roots."

The roots are deep, and varied. The album includes such covers as a lush instrumental version of **Ruby & the Romantics'** "Our Day Will Come," a blues-shuffle take of **Jimi Hendrix's** "Fire" that will unscrew Hendrix fans' heads, and a tender reading of **Bob Dylan's** "She Belongs To Me."

There also are wry, entertaining original vocals like the title cut, "Stateside Charlie" (inspired by a Yoakam gig at a Japanese country festival), and "What About Me" (a bitingly funny producer's-eye view of recording artists).

"Literally, we spent hardly any time at all," Anderson says of the making of the album. "I cut it on weekends, between other people's projects."

The result, in the apt words of "Working Class" producer and longtime Anderson associate **Dusty Wakeman**, is "a musical amusement park for adults."

Anderson is holed up in the studio again, cutting a debut album by Nashville singer/songwriter **Jamie Hartford** for Asylum.

SWEET SIXTEEN FOR RHINO RECORDS

(Continued from page 82)

offbeat themes as Jewish Day, for which they passed out free corned beef and yarmulkes, and a Thanksgiving sale during which they unloaded their "turkey" albums for 40 cents a pound.

That signature campiness can also be found throughout the Rhino catalog. It contains such treasures as "Golden Throats," a compilation that includes William Shatner covering "Lucy In The Sky With Diamonds," and lampoon-oriented records such as "Spy Magazine's White Men Can't Rap." There are also more serious offerings such as boxed sets of Aretha Franklin, Ray Charles and Otis Redding; spoken word recordings by Allen Ginsberg; and new releases from Richie Havens, Cajun band Beausoleil, and Todd Rundgren.

Still, eccentricity prevails at Rhino, whose name was inspired in part by Eugene Ionesco's absurdist play "Rhinoceros," about espousing nonconformist values, and by "just the image of this charging animal that would do anything," according to Richard Foos.

"That's the Rhino attitude," says Bronson, who managed Foos' first store and then helped him launch the label. "It is about a reverence for great music of the past, and an irreverent attitude that was displayed in the music business in the '50s and '60s, when it was still a lot of fun promoting and recording music."

Foos and Bronson still run their company independently, although there's been a close affiliation with Atlantic/WEA since April 1992. The latter distributes all Rhino Entertainment product, makes all of its catalog available to Rhino for reissue, and is involved in profit sharing with the indie. But Atlantic does not have an equity stake in Rhino Entertainment. "We have an ongoing, long-term relation-

ship with Atlantic for distribution, manufacturing, worldwide licensing, and an arrangement where we can utilize masters in their catalog," Foos says. Prior to the Atlantic/WEA agreement, Rhino had a similar arrangement with Capitol.

The company also is collaborating with General Publishing Group on a deal for Rhino books. "Our first book, 'The Best of the World's Worst,' by Stan Lee from Marvel Comics, is due to be released toward the end of the year," Bronson says. "We'll also do some music-related books," which could be targeted for record store distribution.

There are also plans for a restaurant chain to be launched in Los Angeles. "We're in discussion with developers on the theme restaurants that other people have done, like the Hard Rock Cafe and Planet Hollywood," Bronson says.

Although restaurants would certainly boost the company's profile, Rhino is focusing its promotional efforts at the retail level for the time being. The label is looking to get more retailers to install "Rhino boutiques," or "zones," which began to appear in some chains and independent stores this year, Garson Foos says.

"We need to get the Rhino personality across at retail," he says, pointing out that the display units come in various sizes to fit on the top shelves of endcaps.

"Many of our records are compilations which would otherwise get lost in one artist's bin. Also, we know that about 50% of our product is bought by people who are browsing. We are not a destination product, but more of an impulse product, so we have to grab people's attention."

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Wherehouse Has Profitable 2nd Quarter

NEW YORK—Wherehouse Entertainment Inc. reports an operating profit for the second quarter, compared with a loss a year ago.

Overall sales rose 5.2%. Same-store sales (for stores that have been open a year or more) were up 2.7%.

The Torrance, Calif.-based music and video retailer says that revenues for the three months that ended July 31 rose to \$114.3 million from \$108.6 million in the same period a year ago.

Operating income was \$2 million, a reversal of last year's \$2.2 million operating loss. The quarterly net loss was \$3.7 million, an improve-

ment over last year's \$7.9 million deficit.

In a statement, chairman Scott Young says, "We believe that the improvement in operating performance for the second quarter is a reflection of actions taken to control costs, improve revenues, and manage inventory."

Merchandise sales—from music, sell-through video and video games, and accessories—provided the growth in the quarter. They climbed 7.8%, to \$91.1 million. On a same-store basis, they were up 3.7%.

The weakness was in rental revenue (from home video and video

games), which fell 3.7%, to \$23.3 million. On a comparable-store basis, rental revenue was off nine-tenths of 1%.

At quarter's end, the company had drawn \$13 million on its \$45 million revolving credit facility, compared with \$37 million drawn at the same time the year before.

The chain operated 345 stores in the West and Midwest on July 31.

Wherehouse is mostly owned by Merrill Lynch Capital Partners, and its stock is not publicly traded, but the company releases quarterly figures because its bonds are bought and sold in public markets.

DON JEFFREY

Handleman Revenues Up 10% CDs, Sell-Thru Video Sales Spark Gain

■ BY DON JEFFREY

NEW YORK—With sales of CDs and sell-through video up over last year, Handleman Co., the rackjobber and distributor, reports that revenues rose nearly 10% in the fiscal first quarter.

For the three months that ended July 30, Handleman says net sales jumped 9.5%, to \$212.4 million from \$194 million in the same period last year. The company says that figure represents its highest first-quarter sales ever.

The wholesaler booked a net profit of \$901,000 in the quarter, compared with a loss of \$2.77 million in the comparable quarter last year. Operating earnings (before taxes, interest, depreciation, and amortization) were \$4.64 million in the first quarter, up from a deficit of \$725,000 a year ago.

Music sales climbed 4.9% in the quarter, to \$118.9 million, because a higher proportion of CDs were sold than the year before. Because most of Handleman's big accounts are with

mass merchants such as Kmart and Wal-Mart, cassettes have historically outsold CDs; the opposite is true at music retail chains.

Video sales soared 18.2% in the quarter, to \$67.6 million, due to higher sales from titles that went directly to sell-through instead of being priced initially for the rental market.

Book sales declined 6.6%, to \$14.1 million, the company says, because of a reduction in the number of retail book departments serviced.

Handleman's other product category is personal computer software, sales of which jumped 41.6% in the quarter, to \$11.9 million.

The higher sales in the quarter helped boost Handleman's gross profit margin to 24% from 23.4% a year ago. In addition, selling, general, and administrative expenses declined to 21.8% of sales, from 23.8% in the same quarter last year.

The firm's stock closed at \$10.75 in NYSE trading at press time. Its 52-week range is \$10-\$14.

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Throughout the City Discs store, suspended from the ceiling, are listening stations that allow customers to hear any CD they are interested in. (Billboard photo)

CATERING TO UPPER-CRUST CLIENTELE

(Continued from page 82)

Horse's "Sleeps With Angels," Seal's self-titled album, and Sheryl Crow's "Tuesday Night Music Club."

City Discs competes with two Wherehouse stores, a Borders, and a Tower.

To stimulate repeat trade, Kimball has initiated a Frequent Buyer's Club Card that grants holders \$10 in free merchandise for every \$100 they spend. The card has generated a mailing list with 14,500 names. Kimball is also producing an in-house book that tells customers about upcoming releases. It includes label advertising, which helps pay for the mailings.

Kimball stages in-store appearances by artists. Recently more than 200 people came to hear a local band, Stroke 9, whose independently produced CD was among the store's top five sellers for four weeks. Kimball says he is helping the band press a "second batch" of CDs.

What's next for City Discs (besides going into the manufacturing side of the music business)? Kimball, 29, a Berkeley native, says he is thinking about opening another store, but he hasn't picked out a location yet. "It takes three to five years to get your business growing," he says.

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THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	BOB MARLEY AND THE WAILERS ▲ ⁵ TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND 24 weeks at No. 1	162
2	3	THE EAGLES ▲ ¹⁴ ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	173
3	2	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	127
4	8	AEROSMITH ▲ ⁶ COLUMBIA 36865 (7.98 EQ/11.98)	GREATEST HITS	170
5	4	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	172
6	6	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	171
7	5	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	51
8	7	BEASTIE BOYS ▲ ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	105
9	9	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	173
10	10	JOURNEY ▲ ⁴ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	173
11	12	PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	173
12	13	THE EAGLES ▲ ³ ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	171
13	15	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	150
14	11	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	164
15	17	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1	82
16	16	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	173
17	14	JAMES TAYLOR ▲ ⁷ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	173
18	18	ELTON JOHN ▲ ¹⁰ POLYDOR 512532*/A&M (7.98/11.98)	GREATEST HITS	163
19	22	YANNI ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	29
20	20	THE DOORS ▲ ² ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	159
21	21	ERIC CLAPTON ▲ ³ POLYDOR 825382*/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	173
22	23	NIRVANA SUB POP 34* (8.98/14.98)	BLEACH	21
23	19	THE EAGLES ▲ ¹⁰ ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	79
24	24	METALLICA ▲ ² MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	156
25	27	YANNI ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	22
26	25	METALLICA ▲ ³ ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	155
27	29	ROLLING STONES ▲ ⁶ ABKCO 6667 (15.98/31.98)	HOT ROCKS	8
28	30	U2 ▲ ⁵ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	137
29	32	FLEETWOOD MAC ▲ ³ WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	146
30	26	GRATEFUL DEAD ▲ ² WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	81
31	34	ROLLING STONES ▲ ⁴ VIRGIN 39505 (10.98/15.98)	SOME GIRLS	6
32	33	MEAT LOAF ▲ ⁹ CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL	173
33	37	ROLLING STONES ● VIRGIN 39504 (10.98/15.98)	STICKY FINGERS	8
34	31	MELISSA ETHERIDGE ▲ ISLAND 90875 (8.98/15.98)	MELISSA ETHERIDGE	3
35	36	CHICAGO ▲ ² REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	159
36	35	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	167
37	42	BONNIE RAITT ▲ ⁵ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	28
38	28	SANTANA ▲ ² COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	16
39	40	INDIGO GIRLS ▲ EPIC 45044 (7.98 EQ/11.98)	INDIGO GIRLS	30
40	39	ROLLING STONES ● VIRGIN 39503 (10.98/15.98)	EXILE ON MAIN STREET	7
41	—	THE EAGLES ▲ ² ELEKTRA 705 (13.98/19.98)	LIVE	11
42	38	CAROLE KING ▲ ² COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	28
43	41	SMASHING PUMPKINS ● CAROLINE 1705* (9.98/14.98)(HS)	GISH	32
44	46	SEAL ▲ SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	9
45	43	AEROSMITH ▲ ³ Geffen 40329 (7.98/12.98)	PERMANENT VACATION	27
46	—	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	51
47	—	PINK FLOYD ▲ ⁴ COLUMBIA 33453 (10.98 EQ/16.98)	WISH YOU WERE HERE	23
48	—	BARBRA STREISAND ▲ COLUMBIA 45369* (9.98 EQ/16.98)	COLLECTION: GREATEST HITS... AND MORE	8
49	47	BEASTIE BOYS ● CAPITOL 91743 (7.98/11.98)	PAUL'S BOUTIQUE	5
50	—	ORIGINAL LONDON CAST ▲ ³ POLYDOR 83173/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA	49

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.



Jive executives are presented with gold and platinum plaques. Shown, from left, are Jeff Fenster, Jive senior VP of A&R; Dave McPhearson, Jive director of A&R; Rick Cohen, BMG Distribution senior VP of sales; Barry Weiss, Jive senior VP and Jive/Silvertone GM; Ivan Gavin, Zomba Recording Co. chief financial officer; Pete Jones, BMG president; Janet Kleinbaum, Jive director of product management; Tom Carrabba, Jive VP of sales and marketing; Bob Morelli, BMG VP of field operations; Cary Fagan, BMG director of national single sales; Karen Ross, BMG director of urban marketing; Rick Wilcoxon, BMG director of national sales; and Rick Bleiweiss, BMG senior VP of marketing.

BMG Distribution Confab Features Artists, Awards

SEATTLE—More than 600 executives, employees, and artists gathered here July 13-19 for BMG Distribution's 1994 convention. Highlights included performances by 38 BMG artists and award presentations to the Seattle and Los Angeles branches.



BMG Canada president Bob Jamieson leads his troops in a rousing version of the Canadian national anthem.



RCA act the Dave Matthews Band performs at the convention.



George Clyne, and Bob "The Mouse" Morelli. In the front row, from left, are BMG's "Alt" Peter Paulson; Private Music's "Little" Steven Macon; and Imago's "Little" Richard Sarbin.



RCA Victor's Canadian Brass Band blows its horns.



Arista president Clive Davis, third from right, introduces recording group NIIU. Shown, from left, are Don Carlis, Craig Hill, Vincent Herbert, Davis, Chris Herbert, and Chuckie Howard.



BMG Distribution president Pete Jones, left, proves he is the sumo wrestling champ, beating Atlanta branch manager Tom O'Flynn in three out of five matches.



Joe Shults, GM of BMG Video/BMG Kidz, addresses the audience.



Zoo Entertainment act Spade Ghetto entertains the crowd.



Windham Hill VP of sales and marketing Pat Berry soars to new heights.



BMG U.S. Latin artist DiBlasio performs at the convention.



Richard Butler of Imago band Love Spit Love sings a new tune.



Private Music artist Becky Barksdale entertains conference attendees.

Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

▶ EDIE BRICKELL

Picture Perfect Morning
PRODUCERS: Paul Simon & Roy Halee
Geffen 24715

Brickell, minus several Bohemians and plus one husband at the board, comes out a winner in the bargain. This is an album of splendidly crafted, finely produced songs beautifully matched to Brickell's vivid vocal meanderings—and spiced with some stellar sidemen, including Art and Cyril Neville on several tracks and Michael Brecker on "In The Bath." Floaty lead single "Good Times" boasts a Barry White spoken interlude, while standout, accordion-fueled "Picture Perfect Morning" gets added kick via Dr. John. Uptempo pick goes to throaty "When The Lights Go Down."

★ SUGAR

File Under: Easy Listening
PRODUCER: Bob Mould
Rykodisc 10300

New release from alternative three-piece fronted by onetime Hüsker Dü leader Bob Mould showcases his gift for ensconcing irresistible pop melodies in dense, hard-driving arrangements—a recipe that made the group's 1992 debut, "Copper Blue," a ubiquitous critical pick. Accessible tracks like "I Can't Help You Anymore" and lead single "Your Favorite Thing" offer the clearest path to a much-deserved commercial breakthrough. Other choice cuts include "Gift," "Company Book," and the jangly "Believe What You're Saying."

★ CONTINENTAL DRIFTERS

PRODUCERS: Continental Drifters
Monkey Hill/ichiban 6123

Long-anticipated and longer on promise, the debut album from this loose, live musical conglomeration delivers, and then some. The Drifters—whose members include Peter Holsapple of the dB's, former Bangle Vicki Peterson, and Susan Cowsill of that fabled pop family—have built an ardent following through a series of club gigs in L.A. and New Orleans, and the easy spirit and heartfelt delivery that sparked the strong word-of-mouth prevails on such inspired covers as "Some Of Shelly's Blues" and "A Song For You," and superior originals like "Invisible Boyfriend." The sound is swaying roots-rock-cum-country/Cajun; the harmonies, sweet; and the verdict, killer.

★ MICHAEL PETAK

Pretty Little Lonely
PRODUCERS: T Bone Burnett & Michael Petak
Slash 45584

Left-of-center, folk-oriented singer/songwriter Petak makes very quirky music, ideally complemented by Burnett's trademark production weirdness. Aside from an amusing glue-sniffer's narrative, Petak's unfettered melodies are ever-engaging, especially the kamikaze folk apocalypse of "Wrecking Ball," the maniacal, metaloid grooves and acoustic thrash of "Mr. Smile," and the splendidly over-the-top folk-rock of "Medicinal Purposes" and "Reign Or Fall." Petak's wildly mannered vocals should appeal to alternative ears, and fit in just right with hooky tunes "Careless" and "Queen For A Day."

JAZZ

▶ GEORGE HOWARD

A Home Far Away
PRODUCERS: George Howard, Rex Rideout
GRP 9780

Seasoned saxophonist George Howard's latest effort is the kind that rides long and high on contemporary jazz playlists, thanks to ultra-accessible vocals and instrumentals tailor-made for the "lite" jazz set. Among the high points here are vocal tracks "Miracle" and "If You Were

SPOTLIGHT



AMY GRANT
House Of Love
PRODUCERS: Keith Thomas, Michael Omartian
A&M 31454 0230

Multipatinum singer/songwriter, having firmly crossed from her contemporary Christian base to pop, delivers a hit-filled collection designed to appeal to her mainstream, adult audience. Already, lead single "Lucky One" is scaling the Hot 100 and AC charts, and album makes a lofty debut on The Billboard 200. Other cuts—notably a title-track duet with Vince Gill, Joni Mitchell's "Big Yellow Taxi," the ballad "Whatever It Takes," and the feel-good anthem "Children Of The World"—are sure to send album soaring into the holiday season and beyond.

Mine," instrumental cover of Sade's "No Ordinary Love," and the Grover Washington tributes "Grover's Groove" and title cut.

★ JERRY GONZALEZ AND THE FORT APACHE BAND

Crossroads
PRODUCER: Todd Barkan
Milestone 9225

New York trumpeter/percussionist Gonzalez makes a strong label debut with his Latin jazz sextet that features—along with founding members Steve Berrios and brother Andy Gonzalez—a saxophone section of John Stubblefield and Joe Ford. Interspersed among short percussion interludes are such highlights as a bright, swinging take on gospel theme "Ezekiel Saw The Wheel" and a sharp Latin jazz treatment of Cal Tjader's "Viva Cepeda." Gonzalez' muted, melancholy horn recalls Miles Davis, especially amid the lush voicings of Ford's Mingus-reminiscent "Thelinguus" and the gorgeous horn chart for J.J. Johnson's classic "Lament."

NEW AGE

STEVAN PASERO WITH CHRISTOPHER BOCK

Songs For The Wild
PRODUCERS: Stevan Pasero, Christopher Bock & Russell Bond
Sugo 9459

New-age guitarist Stevan Pasero—known for his captivating instrumentals and adaptations of classical pieces—exposes his passionate flamenco side on this appropriately titled release, cut with percussionist Christopher Bock and a tasteful support band. Most luminous moments include opener "Her Flying Horses," "House Of Sun," rumba "My Wild Gypsy," and "Danza De Pasión." Contact: 800-927-7846.

LATIN

▶ LUIS MIGUEL

Segundo Romance
PRODUCERS: Various
WEA Latina 97334

Sleek, can't-miss follow-up to Mexican heartthrob's 1991 gold album of romantic

SPOTLIGHT



PERLA BATALLA
PRODUCER: Perla Batalla
Discovery 77011

Sultry chanteuse who sang backup for Leonard Cohen, k.d. lang, and others steps into the spotlight on impassioned, at times sublime debut that strikes at the core of adult alternative sensibilities. While Batalla has a tendency to lapse into one-dimensional writing, she makes up for this shortcoming on such profound originals as "I've Been Gone Too Long," "If You Only Knew," "Innocence," and "China Doll," an allegory of repression. Her covers are well chosen, too: Van Morrison's "Crazy," Cohen's "Seems So Long Ago Nancy," Jimmy Dean's "Sixteen Tons," and Mexican folk staple "Cucurrucucu Paloma."

evergreens, "Romance," offers few surprises, save scrumptious, sophisticated takes of '40s classics "Nosotros" and "Delirio." Smash leadoff single "El Día Que Me Quieras"—already near top of Hot Latin Tracks chart—portends flood of top 10 entries led by "Sin Ti," "Solamente Una Vez," and "Todo Y Nada."

▶ ANA GABRIEL

Ayer Y Hoy
PRODUCER: Ana Gabriel
Sony 81401

After cutting two moderately successful pop records, hyper-emotive, raspy voiced songstress from Mexico returns with a marvelous ranchera album similar to her 1991 blockbuster "Mi México." But unlike "Mi México," this 12-song set boasts well-rendered standards ("Parece Que Fue Ayer," "Vámonos"), along with Gabriel's typically fiery love vignettes ("El Último Adiós," "Como Agua Para Chocolate"). Most touching track is ode to children titled "Mirales, Escúchales."

SPOTLIGHT



RUSS FREEMAN & THE RIPPINGTONS
Sahara
PRODUCER: Russ Freeman
GRP 9781

Composer/keyboardist/guitarist Freeman leads his bellwether contemporary jazz ensemble across the heavily synthesized sands, while their keen musicianship remains as durable as the smile on their Cheshire-cat logo. Album highlights include the lovely, glistening harmonies of "True Companion," the fiery hooks of the title track, the electronic reggae impressions of "Til We're Together Again," the acoustic balladry of "Journey's End," and the rocking strains of "Porscha." Freeman & Co. also Ripp up the Spinners chestnut "I'll Be Around," with Jeffrey Osborne on vocals.

COUNTRY

▶ PATTY LOVELESS

When Fallen Angels Fly
PRODUCER: Emory Gordy Jr.
Epic 64188

One of the finest singers to come out of Nashville, Loveless has yet to reach the level of stardom that most Music City insiders feel she deserves. Her second Epic release sticks a little too close to the formula established with 1993's "Only What I Feel." Loveless seems weighed down by the "big" ballads that dominate this record, and sounds uncomfortable with the gimmicky "I Try To Think About Elvis." Only when she relaxes into the rowdy "Halfway Down" does she sound at home.

DAWN SEARS

Nothin' But Good
PRODUCER: Mark Wright
Decca 11056

Dawn Sears' career gets a new lease on life with this debut for Decca, and the feisty singer makes the most of the opportunity.

VITAL REISSUES

SAMMY DAVIS JR.

The Wham Of Sam
PRODUCER: Marty Paich
COMPILATION PRODUCER: Gregg Geller
Warner Archives 45637

This collection of Sammy Davis Jr. performances under the stewardship of Marty Paich—originally scattered over a handful of albums—calls for a reassessment of the late entertainer's underappreciated vocal skills. Although he never fully emerged from the shadow of his mentor, Frank Sinatra, Davis did offer a voice and phrasing all his own, brought to light by the jazzy, Paich-led "Dek-Tette," a 10-piece unit that distilled elements of big-band and bebop. Highlights of a Broadway-dominated standards set include spirited readings of "Falling In Love With Love," "Begin The Beguine," and "Bye Bye Blackbird."

VARIOUS ARTISTS

Original Soundtrack Recording: Mystery Train
PRODUCERS: Various
Miles 35683

Soundtrack from Jim Jarmusch cult flick is an appropriately eclectic mixture of rock'n'soul standards—"Mystery Train" in versions by Elvis Presley and Junior Parker, Otis Redding's "Pain In My Heart," Rufus Thomas' "The Memphis Train," Roy Orbison's "Domino," and nuggets by the Bar-Kays and Bobby Blue Bland—and a haunting score by John Lurie, played by a lounge unit featuring himself and Marc Ribot on guitar. The juxtaposition of old and new, mainstream and underground, forms a surreal but compelling whole that complements Jarmusch's screen work. Album has been out of print since shortly after its 1989 release.

Over highly polished and radio-ready tracks, courtesy of veteran Nashville producer Mark Wright, Sears really cuts loose on upbeat numbers like "Runaway Train" and title track, and she unleashes all of her considerable vocal power on Jim Lauderdale's "Planet Of Love," lifting the song into the country stratosphere. Audible proof that driving down the middle of the road can be fun.

CONTEMPORARY CHRISTIAN

RAVING LOONATICS

My King
PRODUCERS: Various
N'Soul 9902

Eccentric, loopy, beat-happy project eventually wears down the listener's defenses by sheer force of will. Set to a variety of bottom-heavy dance beats, the Loonatics' tracks loop snippets of speeches and sermons by the Rev. Billy Graham and others to create house-happy pastiches. Not for the faint of heart.

CLASSICAL

★ STRAVINSKY: THE RAKE'S PROGRESS

Jayne West, Jon Garrison, Arthur Woodley, John Cheek, Shirley Love, Wendy White, others; Gregg Smith Singers, Orchestra of St. Luke's, Robert Craft MusicMasters 67131 (2 CDs)

Here's one of the century's masterpieces, performed to a fare-thee-well by first-rate musicians under the galvanizing direction of a man whose familiarity with the music at hand goes back to, you might say, The Beginning. Craft's famous 23-year, almost filial association with the composer began on the very day that Stravinsky received the libretto for this opera from W.H. Auden and Chester Kallman (in Washington in 1948). It premiered in Venice three years later, and subsequently played the Met; its latest incarnation was at Glyndebourne two months ago. This new recording is an absolute gem, vocally strong at every turn and nicely packaged, though it would have been a service to both the artists and the consumer to have had the principal singers identified up front as part of the otherwise excellent cover art, front and back.

POSITIVELY GOLDEN

Ruth Ann Swenson; London Philharmonic, Nicola Rescigno
EMI 54827

Swenson's debut recording for EMI Classics is an absolute triumph—reminiscent of those much-venerated operatic recital albums we used to get from the likes of Maria Callas and Joan Sutherland. And indeed, this young American soprano covers much of the same bel canto repertory here—Donizetti, Bellini, Meyerbeer—to much the same magical effect. (Note that Swenson is due to sing the role of Anne Trulove in Stravinsky's "Rake" with the Chicago Lyric Opera next month.)

BALANESCU QUARTET

Luminitza
PRODUCER: Clare Connors
Mute 61630

Not so much a classical ensemble with pop sensibilities as a folk group with fine-art aspirations, the Balanescu Quartet mixes the high and low like a cool B movie. An oddly compelling concept album of all-original material, "Luminitza" contemplates the confused spirit of Eastern Europe after the lifting of the Iron Curtain. The set's vocal numbers tend toward the trivial; it's the more traditional instrumental pieces that shine. Lightly tinted with electronic samples and percussion, Balanescu's strings essay an evocative, even affecting portrait of an old place struggling with new times.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, 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

▶ JADE 5-4-3-2 (Yo! Time Is Up) (4:09)

PRODUCERS: Mark C. Rooney, Mark Morales
WRITERS: Jade, M. Rooney, M. Morales
PUBLISHERS: Second Generations/Rooney Tunes/MCA, BMI; Creole Chee Chee/Sista Girl/Nikkian, ASCAP
REMIXERS: Captain Curt, Rob Chiarello
Giant 18066 (c/o Warner Bros.) (cassette single)

New jill trio will easily draw interest to its "Mind, Body & Song" album with this slinky, funk-fortified ditty. Working a tougher, more mature sound this time (thanks in part to Mary J. Blige producers Mark Rooney and Mark Morales), act is right in the pocket of current street trends, while keeping the synths and harmonies smooth enough to maintain (and increase) commitment from top 40 programmers. A wildly catchy chorus is the unifying element. A smash in the making.

▶ THE SMITHEREENS Time Won't Let Me (3:43)

PRODUCERS: Ron Fair, Bennett Kaufman, the Smithereens
WRITERS: King, Kelly
PUBLISHERS: Beechwood/EMI, BMI
RCA 62942 (c/o BMG) (cassette single)

Durable modern rockers roll out a smokin' version of the Outsiders' classic hit for Jean-Claude Van Damme's new "Time Cop" film. Band remains faithful to the original single's slicing guitar attack and ringing harmonies without sounding stale or tired. In fact, this is one of those synergistic song/band pairings that leaves you wondering why it didn't happen sooner. Should do the trick in reviving top 40 interest in this sorely underrated outfit.

★ BEASTIE BOYS Sure Shot (3:20)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Grand Royal/Capitol 79409 (c/o Cema) (cassette single)

It's in there. The kooky trio rarely misfires, having become experts at their hybrid of frat-rap and rock. Ever aware of the old school, the Beasties shout, scratch, and sample a frantic masterpiece of twisted flutes, barking dogs, and juvenile lyrics. Ill and real.

TONY REBEL My Way Or the Highway (4:10)

PRODUCER: Sly Dunbar
WRITER: P. Barnett
PUBLISHERS: Rebellious Times, BMI
Chaos 6240 (c/o Sony) (cassette single)

This is radio-ready reggae. Tony Rebel tosses a rapid-tongued toast to diva vocalist Diana King over an insistent Caribbean beat. The clever exchanges between the two, which appear and disappear quickly, may get lost with a casual listen. File between Maxi Priest and Ace Of Base.

WHYCLIFFE Heaven (3:50)

PRODUCERS: Chris Porter, Tim Simenon
WRITERS: Pinkerton, Brown
PUBLISHER: not listed
REMIXER: Steve Dubin
MCA 3107 (c/o Uni) (cassette single)

Soulful male stylist makes an impressive bid for pop acceptance with a sweet shuffler. His lovely baritone range has a seasoned quality that suits the retro-R&B vibe of the song. You'll be thinking of your fave Teddy Pendergrass and Marvin Gaye songs at first. But by the cut's close, you'll be thinking about grabbing a copy of Whycliff's album "Journeys Of The Mind." A wise decision.

R & B

▶ JONATHAN BUTLER I'm On My Knees (4:58)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Mercury 522682 (c/o PolyGram) (cassette single)

The venerable Butler has already begun to garner radio interest with this swaying, classic-sounding R&B ballad. He sounds as fresh and interesting as he did at the start of his career, having a field day within an arrangement that is etched with delicious sax solos and jazz-

spiced keyboards. It's so nice to hear a record intended to fill the needs of mature R&B fans. They have been ignored for too long.

★ FOR REAL You Don't Know Nothin' (3:33)

PRODUCER: Mervyn Warren
WRITERS: M. Warren, H. Hill
PUBLISHER: 2/29, BMI
Perspective/A&M 0776 (c/o PGD) (cassette single)

The time has come for radio to give this talented vocal quartet a fair shake. A capella moment from act's noteworthy "It's A Natural Thang" debut swings and swoops with a playfulness missing from most other new-jill recordings. Besides R&B, tastemakers at AC and top 40 should also have a listen to this lovely effort.

SWEET SABLE Tonight (3:43)

PRODUCER: Nikke Nikole
WRITER: N. Nikole
PUBLISHERS: Nikke Duz IV/MCA, ASCAP
Street Life/Scotti Bros. 78008 (cassette single)

Onetime dance music diva's transition into the world of urban hip-hop is complete with the onset of this butt-wiggler. She has never sounded better, displaying a more fully developed range and a cute, swaggering confidence. A good bet for R&B radio, though track has the juice to go the pop distance.

COUNTRY

▶ ALAN JACKSON Livin' On Love (3:49)

PRODUCER: Keith Stegall
WRITER: A. Jackson
PUBLISHER: Yee Haw, ASCAP
Arista 2745 (c/o BMG) (7-inch single)

When it comes to three-minute slices of down-home philosophy, it's hard to beat Jackson. Here, over a simple, loping three-chord groove, he takes us from the cradle to the grave on the power of good ol' dependable L-U-V.

NEW & NOTEWORTHY

BROTHER Ghetto Love (4:02)

PRODUCER: Vincent Herbert
WRITERS: V. Herbert, E. Clement, B. Garrison, R. Burrell, R. Burrell
PUBLISHERS: 3 Boyz From Newark/Burrell, ASCAP
REMIXER: Vincent Herbert
EastWest 5717 (c/o Atlantic) (cassette single)

Cynics may grouse at the onset of yet another doo-hopping male quartet, but this Philly-bred act steps away from the pack with a swingin' midtempo jam that embellishes the requisite harmonies with a well-shaded lead vocal. Producer Vincent Herbert lays an insinuating hip-hop groove that is flavored with subtle and delicate acoustic guitar picking, giving the track a wonderful texture. Way-cool for top 40, R&B, and crossover radio formats.

THE MACK MACHINE FEATURING KAREN B'ERNOD Count On Me (7:40)

PRODUCER: Al Mack
WRITERS: A. Mack, K. B'ernod
PUBLISHERS: Soy Sauce, ASCAP
REMIXER: Al Mack
G-Zone 440601 (c/o ILS) (maxi-cassette single)

Well-regarded club producer Al Mack shows serious signs of racking up his first major crossover smash with this organ-grinding pop/house anthem. He does an excellent job of balancing credible grooves with a bouncy melody and a wicked chorus. Singer B'ernod has an appropriately aggressive diva delivery—but she, too, provides an accessible, broad-reaching tone. Four varied mixes give programmers at several formats something to nosh on, though the rousing "Go Ta' Church" mix is the most fully realized and satisfying.

▶ MARTY STUART That's What Love's About (3:51)

PRODUCERS: Tony Brown, Marty Stuart
WRITER: M. Stuart
PUBLISHERS: Songs of PolyGram International/Tubb's Bus, BMI
MCA 54915 (c/o Uni) (7-inch single)

With his much-touted connection to time-honored tradition, Stuart's rowdier material often ends up sounding like country music cheerleading. It's on ballads like this one that he gets a chance to shine as a writer and, yes, as a singer.

▶ TANYA TUCKER You Just Watch Me (4:31)

PRODUCER: Jerry Crutchfield
WRITERS: R. Giles, B. Regan
PUBLISHER: Dixie Stars, ASCAP
Liberty 79053 (c/o Cema) (CD promo)

Nobody sounds like Tanya Tucker, and in today's clone-crazy Nashville, that's a real asset. Over a slinky "Witchy Woman" groove, she turns on the heat and delivers this minor-key word of warning in true, whispery, sex-kitten fashion.

▶ GIBSON MILLER BAND Red, White And Blue Collar (3:13)

PRODUCERS: Doug Johnson, Blue Miller
WRITERS: D. Gibson, B. Miller
PUBLISHERS: Sony Tree/Joined At The Hip/Songs Sung Blue, BMI
Epic 77651 (c/o Sony) (7-inch single)

In less skilled hands, this song, with its hackneyed references to "calloused hands" sewing "the thread of freedom," might have fallen totally flat. But between Gibson's sharp writer's pen and Miller's revved-up guitar, they actually pull it off. Sort of.

AMIE COMEAUX Moving Out (3:21)

PRODUCERS: Harold Shedd, David Briggs
WRITER: K.T. Oslin
PUBLISHERS: Wooden Wonder/PolyGram International Tunes, SESAC
Polydor 1325 (CD promo)

This 18-year-old newcomer is a decent enough singer and brings a certain youthful exuberance to this tale of busting loose. Unfortunately, that's all she brings, and combined with this record's paper-thin, sugar-coated production, it isn't anywhere near enough.

DANCE

▶ SOUND FACTORY Come Take Control (7:46)

PRODUCERS: Hellman, Below, Ingresso
WRITERS: Below, Ingresso, Gicho
PUBLISHERS: Citrus/Stone
REMIXERS: Emil Hellman, Rob Below, Stonebridge, Nick Nice
Logic/RCA 62971 (c/o BMG) (12-inch single)

Follow-up to the No. 1 hit "Good Times" shows the European club darlings in excellent form. Taken from the just-released "Product" album, single kicks a festive pop/house groove, fluid horn riffs, and a throaty, engaging lead vocal. Slick post-production by Stonebridge and Nick Nice gives the track the muscle to elbow onto mix-shows and crossover radio formats.

▶ SANDRA BERNHARD You Make Me Feel (Mighty Real) (8:33)

PRODUCERS: Mitch Kaplan, Derrick Smit
WRITERS: J. Wirrick, S. James, S. Bernhard, M. Kaplan, D. Smit
PUBLISHERS: Wirrick/Sequins At Noon, ASCAP
REMIXERS: Marcus Shulz, C.L. McSpadden, the Manhattan Project, Phillip Damien
550 Music/Epic 77667 (c/o Sony) (12-inch single)

Bernhard's revelatory musical voyage, "Excuses For Bad Behavior, Part One," gets a nice boost from this slamin' exploration of the timeless Sylvester hit. With remixes that hang on the cutting edge of current clubland innovations and trends, single is assured a long and active run on dancefloors. Her voice is perfectly suited to the blip'n'bump of the track's trance groove. Open minds will want to go directly to the additional jam, "Phone Sex," which is too spicy for words!

▶ PATTI AUSTIN Reach (7:41)

PRODUCER: Lee Ritenhour
WRITERS: N. Ossoff, J. Dyke
PUBLISHERS: Wild Pink/Squeak A Mouse/Jaimz, ASCAP
REMIXERS: Hex Hector, Darrin Friedman
MCA/GRP 4019 (c/o Uni) (12-inch single)

Import hounds will recognize the tune

from Judy Cheeks' smashing U.K. single. Austin gives it a lazy and jazzy feel, fitting comfortably inside the muscular house rhythms provided by Hex Hector and Darrin Friedman. Comparisons between the singles are inevitable, but not fair. Each has notable strengths. This track should do the job in bringing Austin back into the pop and club forefront—where she belongs.

INDUSTRY Release Me (4:57)

PRODUCER: Christopher Joannou
WRITER: C. Joannou
PUBLISHER: Soul 66, BMI
REMIXERS: Christopher Joannou, Jeffrey Allen, Etienne Notorious 01 (12-inch single)

East Coast interest in this percolating house mover has started the ball rolling toward much-deserved national prominence. The beat is oh-so-aggressive, and is wrapped in abrasive, almost rave-ish synths and blippy sound effects. Leing on the cake is an equally forceful lead vocal that will send peak-hour punters shrieking with glee. Contact: 212-242-2264.

AC

▶ ROBERT PALMER Know By Now (4:09)

PRODUCER: Robert Palmer
WRITER: R. Palmer
PUBLISHER: not listed
REMIXERS: Stephen Hague, Mike "Spike" Drake
EMI 19889 (c/o Cema) (cassette single)

Palmer returns with a breezy pop/rocker from the forthcoming album "Honey." His distinctive delivery glides with friendly ease and warmth over an arrangement of plucky guitar lines and a steady, synth-coated beat. He brings colors and tones to this track that haven't turned up on one of his records in years—what a pleasure. A toe-tapper that sticks to the brain after one spin, single will connect first with AC listeners before making a deserved transition onto more youthful top 40 playlists.

RUSS FREEMAN & THE RIPPINGTONS I'll Be Around (4:04)

PRODUCER: Russ Freeman
WRITERS: T. Bell, P. Murt
PUBLISHER: Warner-Tamerlane, BMI
GRP/MCA 5154 (c/o Uni) (CD promo)

What a collaboration! The soaring vocals of Jeffrey Osborne and the cool sounds of saxophonist Kirk Whalum add some soul to this jazzy pop confection. Adult R&B, pop, and adult contemporary radio programmers should sip this "Sahara" cut.

ROCK TRACKS

▶ SMASHING PUMPKINS Today (no timing listed)

PRODUCERS: Butch Vig, Billy Corgan
WRITER: W. Corgan
PUBLISHERS: Cinderful/Chrysalis, BMI
Virgin 14103 (c/o Cema) (CD promo)

This bitter, complex rocker is well-disguised by its happy hook. Seething vocals promise that "today is the greatest day" before singer Billy Corgan threatens to "burn my eyes out." After opening with gentle guitars, things soon erupt into a burst of energetic grunge. Gotta love that angst.

★ SANDRA BERNHARD Manic Superstar (3:24)

PRODUCERS: Mitch Kaplan, Derrick Smit
WRITERS: J. Hendrix, T. Rice
PUBLISHERS: Bella Godiva/Back Street, ASCAP
550 Music/Epic 6468 (c/o Sony) (CD promo)

While club punters dine on the comedian/singer's take on "You Make Me Feel (Mighty Real)," rockers are served a quirky, guitar-grounded blend of the Jimi Hendrix rocker "Manic Depression" and "Everything's All Right" from "Jesus Christ Superstar." The result is a jarring and utterly compelling mind game that nicely showcases Bernhard's considerable vocal skills and her ironic way with a complex lyric. Fierce.

★ SINEAD O'CONNOR Fire On Babylon (5:09)

PRODUCERS: O'Connor, Reynolds, Simenon
WRITERS: O'Connor, Reynolds
PUBLISHERS: EMI/EMI-Blackwood, BMI
Ensign/Chrysalis/EMI 58254 (c/o Cema) (CD single)

O'Connor will continue to mend political fences with this genius, if not emotionally harrowing, slice of funk-rock from her "Universal Mother" opus. O'Connor's voice has never been more captivating, swerving around a jagged drum and restrained but spikey guitars. A wafting flugel horn gives the track a surprisingly haunting context. Alternative programmers should get on this immediately. For added incentive, check out the additional cuts, which include a reading of Bob Dylan's "I Believe In You." Truly breathtaking.

★ OASIS Supersonic (3:40)

PRODUCERS: Oasis, Mark Coyle
WRITER: N. Gallagher
PUBLISHERS: Creation/Sony UK, ASCAP
Epic 6464 (c/o Sony) (CD promo)

Direct from the U.K., this five-man rock outfit is swimming in flattering press. Drown out the abundant hype and tune in the music, which offers humorous lyrics, euro-grunge guitarwork, and Blur-like vocals. Massive? Maybe. Distinctive? Definitely.

LUCY'S FUR COAT Elementary (4:21)

PRODUCERS: Richard Mouser, Lucy's Fur Coat
WRITER: not listed
PUBLISHER: Furball, ASCAP
Relativity 0256 (CD single)

There's nothing basic about this gritty rocker. Beginning with a whispery vocal and simple guitar, the musical tone suddenly explodes, with playful lyrics that mock the simple-minded rhymes of grade school. Gravel-scraping guitars and scruffy vocals defy the discipline hinted at in the opening chords. Similarly, the bonus cut "Sensor" begins with a sparse melody, then rampages with loud, complex rock.

RAP

▶ BLACK MOON Buck Em Down (4:55)

PRODUCER: DJ Evil Dee
WRITERS: K. Blake, E. Dewgarde
PUBLISHERS: Stolen Souls/Target Practice/Misam, ASCAP
Wreck 20100 (c/o Max Entertainment) (maxi-cassette single)

Hold on tight. Black Moon is flying high on a musical journey that flows somewhere between contemporary hip-hop and jazzy retro rhythms. A sample from Donald Byrd's "Wind Parade" provides a copacetic backbeat, while a bouncy bassline rides atop a cool and controlled rap.

★ THE ALMIGHTY RSO Hellbound (The RSO Saga Part 2) (4:27)

PRODUCERS: Raydog, DJ Jeff Deff
WRITERS: T. Rhone, Raydog, E. Devious
PUBLISHERS: Big T-Roc/EMI Unart Catalog, BMI
RCA 62920 (c/o BMG) (maxi-cassette single)

Like the film "Natural Born Killers," the Almighty RSO evokes disturbing imagery through its use of emotional extremes. Merge the calming sounds of yesterday (a sample of Hugo Montenegro & His Orchestra's "Aces High") with a bleak characterization of the criminal mind. That nightmarish vision of culture clash is now. The result is splatter-rap direct from the street which angers and informs without apology.

J.V. Nayba/Hood Queen (no timing listed)

PRODUCERS: The Baka Boyz
WRITERS: J. Velarde, T. Alvarez
PUBLISHER: Boom Sonic, BMI
Thump 2203 (CD single)

Proving she's worthy of her crown, J.V. raps raunchy, but responsible words. A slick bass slips over a slamin' beat, courtesy of Los Angeles mixmasters the Baka Boyz. Fellow Latino rappers Kid Frost and A.L.T. appear on the bonus cut, "Slow Down." This is music to cruise the avenue to.

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

Computer Net Has A Jones For Multimedia

BY MARILYN A. GILLEN

NEW YORK—The “how” and the “how to” of the emerging information superhighway will converge Tuesday (6), when Jones Computer Network goes on the air as a full-time, 24-hour cable/satellite channel devoted to computers and other new media and multimedia technologies, including pioneering interactive cable operations like . . . well . . . Jones Interactive Media.

The new network will be carried on systems of parent company Jones Intercable, which is based in Englewood, Colo., and is ranked as the eighth-largest U.S. cable operator at about 1.4 million households. Jones Intercable is itself a subsidiary of Jones International, wholly owned by founder Glenn R. Jones and the corporate parent of 17 subsidiaries in the telecommunications industry, primarily related to cable television. Jones also founded and runs the TV-based Mind Extension University.

The computer network's reach is

expected to approach 2 million by early 1995, with the addition of satellite broadcasts in the U.S. and in South America, where 24-hour pay-TV service The Superstation will launch the channel with a daily half-hour programming block.

Programming will cover a wide range of entertainment and education-related programs, Jones says, all centered on plugging average consumers into the computer age at a time when that public appears hungrier and hungrier for such knowledge.

“We have been very literal about programming this,” says Bernie Luskin, president of global operations for Jones Education Networks, parent of Jones Computer Network. “We asked the question, what do people want? And then we set out to deliver exactly that.”

The research was conducted over the last year, when computer-related programming was featured as a nightly program block on Jones sister network Mind Extension University, which offers college courses for credit. “We found that people are hungry for the latest news and reviews; they are interested in hearing directly from prominent people, like [3DO's] Trip Hawkins and [Jones'] Glenn Jones; and they enjoy profiles and discussions of public policy issues,” Luskin says. “They also want to be entertained.”

Programs gleaned from that research include “Computer Kids,” which offers an introduction to com-

puting for children (and other newcomers to technology); “Digital Gurus,” which explores specific software packages in depth and will feature a changing lineup of computer “celebs” as hosts; “The Design Revolution,” which will take the viewer inside computer graphics and design; “Networld,” an insider's view of computer politics and policy hosted by Hodding Carter; “Mactv” and “PCTV,” devoted to their respective platforms; and “10 Nanoseconds Of Fame,” featuring “in your face” commentary from

tual trade show.” Jones plans to offer such “virtual visits” to a lineup of industry trade shows, including Comdex and MacWorld.

THE BIG PICTURE

The soon-to-launch computer network is only the latest spoke in Jones' multiple-media agenda. Jones Interactive, formed under former Philips executive Luskin earlier this year, has just released its first CD-ROM software product, “The Dictionary Of The Information Superhighway,” and has three more titles in the works, Luskin says.

Upcoming Jones software titles include a series of Bible-related discs featuring actor Charlton Heston.

Plans also include the launch of separate channels devoted to health and language.

The guiding principle among all the various sectors remains education.

“Education is in a technology boom,” Luskin says, “and it consistently ranks at or near the top of the list of things that consumers want, right behind movies-on-demand. Education software is selling faster than entertainment software by about 50%, and more of it is being produced now.

“So we have staked out education as the area that we are focusing on, because in this rapidly evolving multimedia world, you need to stay focused.”

And stay tuned.

‘We asked the question, what do people want? And then we set out to deliver exactly that.’

Silicon Valley players.

The launch will include more than 300 hours of programming, with target audiences for the shows ranging from “families with children” to “technology enthusiasts” to “industry professionals.”

The programming mix includes the broad categories of “how to,” shopping, hardware and software reviews, academic, talk, kids, interview, and sponsored, with the latter “infomercial” aspect accounting for the largest single programming bite at 30%.

One other aspect that rated highly is what Luskin calls “the vir-

Philips Told To Recall 2 Richard Scarry CD-ROMs

NEW YORK—The high-stakes tug of war over “Richard Scarry” CD-ROMs has been settled in arbitration.

Philips Interactive Media and Paramount Interactive took their dispute over rights to titles based on the best-selling line of children's books to an arbitration panel, and that panel has now issued an injunction requiring Philips Interactive Media and its licensee, Activision, to withdraw from the marketplace two PIMA CD-ROM titles based on the books “Richard Scarry's Best Neighborhood Ever!” and “Richard Scarry's Busiest Neighborhood Ever!”

The injunction, effective Sept. 8, requires distributors and direct-sale retailers of the CD-ROM titles to cease sales and return the PIMA titles, according to a joint statement from PIMA and Paramount Interactive.

The titles originally were developed by Philips for the CD-i platform, and subsequently were licensed to Activision for the PC CD-ROM format. The injunction does not affect the distribution or sale of the CD-i versions of the PIMA titles, according to the two parties.

Paramount Interactive thus becomes the sole distributor of CD-ROM titles based on Richard Scarry books.

The dispute over the titles began in November 1993, when Paramount Pictures Corp. et al. filed suit against Philips Interactive Media. The dispute later went into arbitration.

Euro Venture Offers New Media Services

Philips Media of the Netherlands is teaming with Royal PTT Nederland (KPN) and Graff Pay-Per-View to establish a joint venture in Europe “to develop capabilities for new media services, multichannel pay-per-view, and video-on-demand,” according to U.S.-based Graff.

The venture—45% of which will be owned by Philips, 35% by KPN, and 20% by Graff—will begin offering its services to European cable operators in September, pending approval of a definitive partnership agreement. According to a Graff executive, several already have expressed interest in developing such services with the new joint venture. Netherlands cable operator Casema will be the first on board, according to Graff.

No name has been set yet for the new company.

The focus of the venture is on so-called “subscriber-optional” programming, in which viewers pay only for the programs they have chosen to view. The partnership brings together Graff's experience in PPV programming, Philips' electronics expertise, and the telecommunications access of KPN into a single entity.

“In light of our experience in the United States and other parts of the world, we are confident that the new

company represents the perfect alliance to respond to the needs of European consumers for new media services,” says Lee Nolan, vice chairman of Graff and managing director of Pay-Per-View International, Graff's European subsidiary.

Graff operates 12 channels of PPV in the States and two pay chan-

nels in the U.K. KPN provides various postal and telecommunications services in the Netherlands and abroad. Philips Media is an umbrella company encompassing a variety of Philips' electronic media and multimedia interests under the oversight of president Scott Marden.

MARILYN GILLEN



Surreal Life. Philips Media president/CEO Scott Marden invites visitors to Woodstock '94 to get hands-on with CD-i at Philips' multimedia village. Philips estimates more than 85,000 visitors passed through the exhibit.

Random House On An Adventure

RANDOM HOUSE has formed a co-publishing alliance with La Crescenta, Calif.-based Knowledge Adventure to jointly create, produce, and market multimedia titles, beginning with the “Random House Kid's Encyclopedia” in November. The new alliance includes an unspecified “significant investment” in Knowledge Adventure by Random House, as well as an agreement by Random House to distribute Knowledge Adventure's current software titles to the bookstore marketplace.

‘KEY’ NOTES: Michael P. Schulhof, Sony Corp. of America president/CEO, will deliver the keynote address at the 1995 Winter Consumer Electronics Show, Jan. 6-9 in Las Vegas. Schulhof plans to address the need for closer working relationships between consumer electronics companies and software publishers, according to the sponsoring Electronics Industries Assn.

Expect Sony to make its point on the show floor, as well. Sony Computer Entertainment, the new Sony division dedicated to the company's upcoming game platform, the PlayStation, has snapped up nearly 10,000 square feet in the electronic gaming area, according to EIA, and Sony Electronics has taken about 4,400 square feet.

In other keynote news, 3DO president/CEO Trip Hawkins will deliver the address at the Hollywood 2000 Conference, to be held Oct. 17-18 in Los Angeles.

SPEAKING OF HAWKINS and 3DO, the company president says he “sold out” during his approximately 20-minute stint on the QVC home shopping network Aug. 27. “We sold 375 machines, and a few hundred pieces of software,” Hawkins says, at \$399 per Panasonic player. He adds 3DO may try the direct approach again, having been invited back by the network, “but I don't know if I'll do it again personally.”

ACCOLADE IS teaming with Betty Crocker and Pillsbury in consumer rebate promotions for its latest interactive title, “Ballz.” The former promotion, slated to kick off in mid-October and run through December, will have 5 million packages of the fruit snack Gushers carrying a \$5 rebate offer good toward the purchase of the game. The latter, which will run October through December, will have a \$5 rebate offer on the purchase of “Ballz,” “Zero Tolerance,” or “Bubsy II,” advertised on 500,000 Pillsbury pizza boxes.

“Ballz,” a 3D fighting game, is due in October for Sega Genesis and November for Super Nintendo. Both versions are priced at \$59.95.

INTER-ACTIVITY: Geoffrey Darby has been named president of Viacom Interactive Television Services, with responsibilities for the development of broadband interactive TV applications in the telco and cable environments. Darby, who rejoins Viacom after a stint with Whittle Communications, also will work closely in the online services arena.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Best Buy Expands In So. California..... 6 Laser Scans: A*Vision Bows 3 Tenors '94 96
Shelf Talk: Warner Cool On Rentrak..... 94 Video Previews: Prince's New Release..... 98

Vid Stores Give Fans A Baseball Fix Suppliers Flood Market With Titles During Strike

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—As the Major League Baseball players' strike drags on, video retailers who want to offer baseball fans a "fix" have a plethora of titles to satisfy fans hungry for the game.

In fact, store operators have noticed increased traffic as consumers try to fill the hours usually spent watching baseball with documentaries and films about America's favorite pastime.

"I'm happy they're not playing; my business has increased about 8%," says Rocco LaCapria, owner of Movies Movies in Brooklyn, N.Y. "People are looking for something to do."

As people check out movies, he says, "It's very easy to point to a tape like '50 All-Time Great Home Runs' and say, 'Why not take this, too?' They're more willing to pick it up during the strike."

Video dealers and suppliers have also taken advantage of the opportunity to step up marketing activities on new baseball product, as well as re-promote the wide selection of tapes already on store shelves.

The seven stores in the Movie Stars chain in Poughkeepsie, N.Y., have put up displays of baseball movies and have seen increased rentals and sales in that genre, particularly with "Bull Durham" and children's titles such as "The Sandlot," says Jeff Parent, GM. "Those have been taking off. The children need their baseball fix."

Michael Merola, owner of Brooklyn's MGM Video, reports a 10%-15% rise in store traffic. "I expect it's from the lack of sports on television. And I have people coming in asking if certain movies have come out on video yet when they've been out for months. So we're obviously now seeing people who hadn't been in the store for a while."

Meanwhile, baseball videos proliferate. The highest-profile project is the nine-volume, 18-hour documentary series "Baseball: A Film By Ken Burns" on PBS Home Video, distributed by Turner Home Entertainment (Billboard, Aug. 13). The documentary airs on PBS Sept. 18-28, with the video hitting stores Sept. 23, at \$24.98 for one tape, \$179.98 for the set.

"The strike will help, because people will be starved for baseball by that point," says Joe Swaney, Turner senior

manager of public relations. "But if baseball resumes, that's good, too, because then we'll have the World Series around the time of the release."

However, Turner may not be able to count on such a marketing boost, as most observers predict that the strike will cancel this year's World Series.

Regardless, the Burns series will get plenty of support through a \$25 million marketing campaign partially sponsored by General Motors. GM will place advertising in TV Guide, U.S. News & World Report, Life, and Atlantic Monthly, and will sponsor an educational outreach program at schools around the country, targeting grades five through seven.

Turner also will put advertising in Newsweek, People, Entertainment Weekly, and other consumer publications, and will provide retailers with pennants, banners, posters, and buttons. The package will contain a collection of baseball cards and a \$10 coupon for Burns' "Civil War" video series.

For consumers who can't wait until the end of September, Orion Home Video will release four new baseball titles from Major League Baseball Home Video Aug. 31. Titles include "The National Pastime, A History Of Major League Baseball," "Rally Time,"

"Baseball's Greatest Pennant Races," and "The Greatest League Championship Series." "The National Pastime" is a five-volume set retailing at \$69.98; the other titles are 60- to 90-minute programs priced at \$14.98. In June, Major League released the two-volume "Official History Of Baseball" at \$24.98. All the tapes offer commentary and historic game footage.

"We're finding much more interest since the strike. Orders are coming in as we speak," says Rich Domich, VP at Major League. "At a time when there's usually a saturation of baseball on the air, suddenly there's none. Video stores realize that it's an opportunity to push baseball product."

Orion is promoting the releases with a sweepstakes in which fans can win licensed jackets, hats, and T-shirts commemorating the 125th anniversary of baseball. Buyers of the "National Pastime" set get a coupon for a hardcover book, "125 Years Of Baseball." Additionally, Orion is doing promotions with sports radio stations around the country, using Major League videos as call-in giveaways.

On the theatrical side, FoxVideo released "Rookie Of The Year" Aug. 30 at a sell-through price of \$19.98. The ti-

(Continued on page 95)

Compass Points The Way For Specialized Vid Mktng

■ BY JIM BESSMAN

NEW YORK—Having parlayed Barney the Purple Dinosaur and then the Mighty Morphin Power Rangers into an established regional kid vid distributorship, Compass Entertainment is going national by stocking non-traditional outlets.

"One of the majors called us 'the distributor of the future' because of the way we specialize in one type of product and look for new ways to buy and sell it," says Tom Feeney, VP of Taunton, Mass.-based Compass.

"We're trying to expand the children's video market into establishments which haven't tried video sales—drug stores, supermarkets, children's and infant furniture shops, maternity outlets—any retail establishment with a good traffic pattern of potential buyers for children's video, most of which haven't been sold directly by traditional distribution.

"So we try not to compete with the Ingrams and the Baker & Taylors of

the world for the same business, and, as such, studios come to us because it's add-on business," he says.

To help the studios adopt the add-on, Compass has built a computer database over the last 3 1/2 years which enables it to send out mailings to all the supermarkets in the state of Idaho, for example.

"We send 1,000-2,000 mailers a week to specific markets and types of businesses, and try to identify videos that they might be able to sell in their locations," says Feeney. "This works very well, because for every 1,000 mailers, we may open 10-12 new accounts."

"You'd think that shouldn't be happening, because sales reps from other organizations would already have called, but we're timely: Our Mighty Morphins mailer hit the desk of the buyer for Federated Department Stores the day she came out of a meeting where she committed to Mighty Morphin merchandise. That opened up three chains from the Fed-

(Continued on page 95)



Heard, Loud And Clear. VSDA president Jeffrey Eves, left, receives an award from National Captioning Institute president Phil Bravin saluting the industry's "tremendous strides" in reaching the deaf and hard of hearing. Suppliers have captioned more than 7,000 titles without any outside funding, Bravin noted in the ceremony held during the Las Vegas convention. NCI says caption enthusiasts rent 570,000 cassettes a month and buy 500,000 a year.

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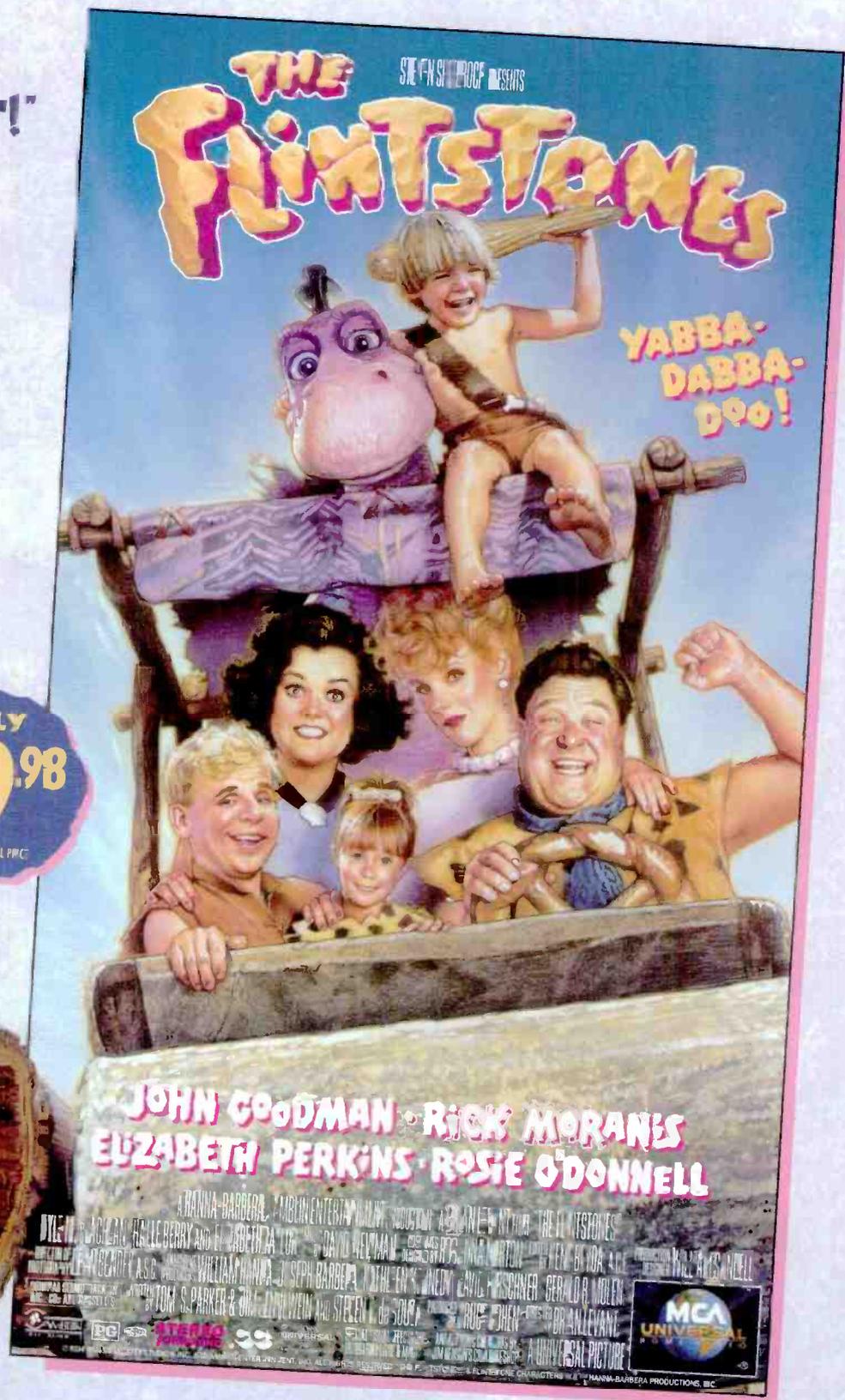
- Time Magazine

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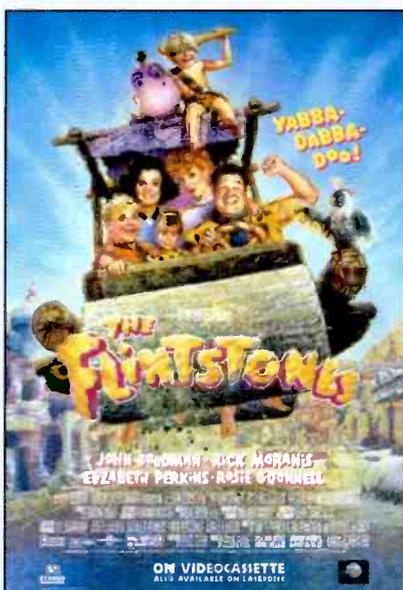


● Reach & Frequency:

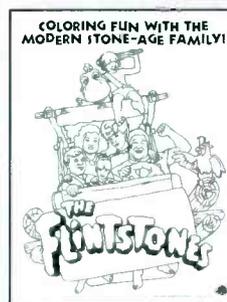
93% of all Women 25-49, 13 times.
94% of all Kids 2-11, 9.2 times.
98% of all Women 55+ (targeting "Grandmothers"), 18.2 times.



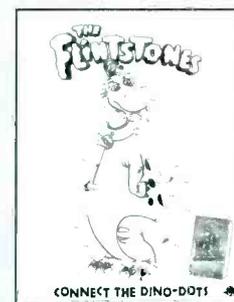
HALF-SHEET POSTER
26 3/4" X 19 7/8"



ONE-SHEET POSTER
26 3/4" X 39 3/4"



COLORING SHEET
8 1/2" X 11"



COLORING SHEET
8 1/2" X 11"



SHELF TALKER
Approx. 9" X 6"



COUNTER CARD
7" W X 14" H X 2 1/2" D



24/48-UNIT COUNTER/FLOOR MERCHANDISER
includes two header cards!
29" W X 65" H X 17" D
SHIPPER: 18 1/2" W X 28 3/4" H X 9 1/4" D
WEIGHT WITH 24 VIDEOCASSETTES: 27 LBS.
WEIGHT WITH 48 VIDEOCASSETTES: 40 LBS. WITHOUT VIDEOS: 14 LBS.
24-SELECTION #82200 48-SELECTION #82201



24-UNIT COUNTER
18" W X 23 3/4" H X 7" D



72-UNIT COUNTER/FLOOR MERCHANDISER
includes two header cards!
29" W X 65" H X 17" D
SHIPPER: 18 1/2" W X 28 3/4" H X 9 1/4" D
WEIGHT WITH 72 VIDEOCASSETTES: 53 LBS.
WITHOUT VIDEOS: 14 LBS.
SELECTION #82202



STANDEE
30" W X 68" H X 11" D
SHIPPER: 25" W X 31" H X 1" D
WEIGHT: 7 LBS.

No Rentrak In Warner's Future, Distributors Hear

WARNER COOL ON RENTRAK: At its distributor meetings Aug. 22-23, Warner Home Video assured attendees that the supplier has no immediate plans to sign up with Rentrak Corp.

In the wake of Buena Vista Home Video's decision to filter product through the pay-per-transaction distributor (Billboard, Aug. 6), Rentrak's name is coming up in a lot of meetings. "You can't meet with a supplier these days without having a conversation about Rentrak," says a distributor who attended Warner's Chicago confab.

But apparently Warner believes that the short-term gain doesn't hold up over the long haul. "Warner's not doing Rentrak because they think it's not good for the business," says a source who attended the meeting.

While there was no Rentrak announcement and distributors were unusually quiet about the meetings, Warner did debut its fourth-quarter rental plans.

Highlights include extended 80-day pay-per-view windows on "The Client," "Maverick," and "Wyatt Earp," and a cross-promotional ad campaign with MGM/UA Home Video.

The extended windows aren't a first for Warner, which has experimented with 45-day and 60-day windows on a limited number of releases.

MGM/UA also will place 54-day pay-per-view holdbacks on "Getting Even With Dad" and "Blown Away." The previous PPV holdback was 30-45 days.

In addition, Warner, which has distributed MGM/UA titles since 1990, will run ads for that company's releases at the front of its own releases and vice versa, a first for the two suppliers. The studio also will run a post-street-date advertising campaign for its fourth-quarter slate, which will begin 40 days after release to lengthen rental legs once initial demand has begun dying down. Both studios will pool advertising dollars to maximize awareness.

"These are not spot or cable ads," says Warner VP of marketing **Sergei Kuharsky**. "Ninety percent of the budget will be spent on network ads running from the morning through prime time, and into late-night programming."

On the sell-through front, Warner will release "Black Beauty" Nov. 1, priced at \$24.96. A toy black horse will be offered as a consumer premium.

Consumers can purchase the horse separately for \$2.99 with purchase of the tape, plus shipping and handling. The toy/video combo pack will retail for \$29.96.

MUPPETS DIRECT: Buena Vista Home Video is counting on **Jim Henson's** "Muppet Classic Theater" to

follow in the successful direct-to-video footsteps of "The Return Of Jafar."

The 70-minute Muppet spoof of six fairy tales is the supplier's second made-for-video title and will feature a \$2 instant rebate through Jan. 31, 1995. Consumers can redeem the rebate immediately at the cash register with an on-pack coupon. The title arrives in stores Oct. 28, priced at \$19.95.

Buena Vista will begin its marketing assault for the title with a four-page pull-out "Muppet Rumpelstiltskin Read-Along Story" in the current

issue of Family Circle. The magazine's readers also can enter a sweepstakes in which the winner receives a trip to Henson's Muppet studio in

New York. Network, spot, and syndicated television advertising is planned through December.

"Muppet Classic Theater" stars Kermit the Frog, Miss Piggy, and other Muppet characters in their wacky interpretations of "The Elves And The Shoemaker," "King Midas," "The Emperor's New Clothes," "The Three Little Pigs," and "The Boy Who Cried Wolf."

DISTRIBUTION MOVES: Drive Entertainment, whose roster includes kids act **Sharon, Lois & Bram**, has signed a five-year agreement with Video Treasures for new audio and video titles, as well as catalog product. The trio previously was distributed by A&M Records.

Under the agreement, the trio will produce a minimum of six new audio titles and three videos. Video Treasures' first releases under the new deal are "All The Fun You Can Sing" and the video "Candles, Snow & Mistletoe"; both arrive in stores Oct. 11. Additional titles out during the fourth quarter will be "Candles Long Ago," a Hanukkah title; a newly repackaged audio and video of "Sing A To Z"; "The Elephant Show"; and a book-and-audio combo of "Mainly Mother Goose."

Sony Wonder also has picked up audio and video rights to "Underwhere," an animated/live action fantasy from "Teenage Mutant Ninja Turtles" co-creator **Kevin Eastman**.

The 90-minute program was produced as an ABC Television special. Eastman has signed on to develop additional programs for Sony Wonder.

CHAPTER UPDATE: The Video Software Dealers Assn. has added a new Jackson, Miss., chapter and has reactivated four others. Chapters getting a jump start are Southern Arizona, Kentucky, West Virginia, and Baltimore/Washington, D.C.

Kickoff meetings for the rejuvenated chapters are scheduled for October and will be hosted by VSDA manager of regional chapters **Barry Freilich**.

SHELF TALK

by Eileen Fitzpatrick



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	8	PHILADELPHIA	Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington	1993	PG-13
2	2	5	ON DEADLY GROUND	Warner Bros. Inc. Warner Home Video 13227	Steven Seagal Michael Caine	1994	R
3	4	7	GRUMPY OLD MEN	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13
4	6	10	THE PELICAN BRIEF	Warner Bros. Inc. Warner Home Video 12989	Julia Roberts Denzel Washington	1993	PG-13
5	5	9	TOMBSTONE	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R
6	3	2	BEETHOVEN'S 2ND	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG
7	11	3	MAJOR LEAGUE II	Morgan Creek Productions Inc. Warner Home Video 13356	Charlie Sheen Tom Berenger	1994	PG
8	NEW		SCHINDLER'S LIST	Amblin Entertainment MCA/Universal Home Video 82153	Liam Neeson Ben Kingsley	1993	R
9	7	11	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13
10	13	6	BLINK	New Line Home Video Columbia TriStar Home Video 2605	Madeleine Stowe Aidan Quinn	1994	R
11	9	6	SISTER ACT 2: BACK IN THE HABIT	Touchstone Pictures Touchstone Home Video 2525	Whoopi Goldberg	1993	PG
12	8	6	REALITY BITES	Universal City Studios MCA/Universal Home Video 81929	Winona Ryder Ethan Hawke	1994	PG-13
13	10	4	WHAT'S EATING GILBERT GRAPE	Paramount Pictures Paramount Home Video 32955	Johnny Depp Juliette Lewis	1993	PG-13
14	12	2	INTERSECTION	Paramount Pictures Paramount Home Video 32242	Richard Gere Sharon Stone	1994	R
15	15	2	THE REF	Touchstone Pictures Touchstone Home Video 2748	Denis Leary Judy Davis	1994	R
16	16	8	IN THE NAME OF THE FATHER	Universal City Studios MCA/Universal Home Video 81800	Daniel Day-Lewis Emma Thompson	1993	R
17	14	3	ANGIE	Hollywood Pictures Hollywood Home Video 2556	Geena Davis	1993	R
18	17	5	MY FATHER THE HERO	Touchstone Pictures Touchstone Home Video 2699	Gerard Depardieu	1994	PG
19	20	3	THE CHASE	FoxVideo 8603	Charlie Sheen Kristy Swanson	1994	PG-13
20	19	3	HEAVEN AND EARTH	Warner Bros. Inc. Warner Home Video 12983	Tommy Lee Jones Joan Chen	1993	R
21	18	4	BLANK CHECK	Walt Disney Pictures Walt Disney Home Video 2902	Brian Bonsall Karen Duffy	1993	PG
22	22	2	MY GIRL 2	Columbia TriStar Home Video 27623	Anna Chlumsky Dan Aykroyd	1993	PG
23	23	7	ROMEO IS BLEEDING	PolyGram Video 8006304453	Gary Oldman Lena Olin	1993	R
24	21	10	THE GETAWAY	Largo Entertainment MCA/Universal Home Video 82019	Alec Baldwin Kim Basinger	1994	NR
25	24	6	SEARCHING FOR BOBBY FISCHER	Paramount Pictures Paramount Home Video 32673	Joe Mantegna Laurence Fishburne	1993	PG
26	RE-ENTRY		SHADOWLANDS	Savoy Pictures HBO Home Video.90968	Anthony Hopkins Debra Winger	1993	PG
27	25	13	THE PIANO	Live Home Video 69974	Holly Hunter Harvey Keitel	1993	R
28	NEW		LIGHTNING JACK	Savoy Pictures HBO Home Video 91143	Paul Hogan Cuba Gooding, Jr.	1994	PG-13
29	30	9	SIX DEGREES OF SEPARATION	MGM/UA Home Video 904745	Will Smith Stockard Channing	1993	R
30	NEW		I'LL DO ANYTHING	Columbia TriStar Home Video 52623	Nick Nolte Albert Brooks	1994	PG-13
31	28	4	CABIN BOY	Touchstone Pictures Touchstone Home Video 2903	Chris Elliott	1993	PG-13
32	26	16	A PERFECT WORLD	Warner Bros. Inc. Warner Home Video 12990	Kevin Costner Clint Eastwood	1993	PG-13
33	NEW		THE HOUSE OF THE SPIRITS	Live Home Video 69986	Meryl Streep Jeremy Irons	1994	R
34	31	7	SUGAR HILL	FoxVideo 1624	Wesley Snipes Michael Wright	1994	R
35	29	18	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13
36	NEW		THE STAND	Republic Pictures Home Video 5678	Gary Sinise Rob Lowe	1994	NR
37	35	5	FRANCESCO	Hemdale Home Video 7186	Mickey Rourke Helena Bonham Carter	1989	R
38	27	11	MY LIFE	Columbia TriStar Home Video 71143	Michael Keaton Nicole Kidman	1993	PG-13
39	33	10	THE AIR UP THERE	Hollywood Pictures Hollywood Home Video 2546	Kevin Bacon	1993	PG
40	37	10	WAYNE'S WORLD 2	Paramount Pictures Paramount Home Video 32845	Mike Myers Dana Carvey	1993	PG-13

◆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.

BASEBALL VIDEOS

(Continued from page 91)

tle, which grossed \$55 million in theaters, was previously available to rent. Fox plans a marketing campaign similar to the strategy it used for "The Sandlot," another kids' baseball title that sold more than 700,000 units.

Kraft Foods' Capri-Sun beverage division will mail teaching kits, including "Rookie" videos and posters, to 10,000 fifth- and sixth-grade teachers. Mattel Aviva Sports will offer a \$5 rebate with the purchase of a bat and "Rookie" video, and Pizza Hut will offer coupons for the video and free "Rookie Of The Year" baseball caps.

Warner Home Video released "Major League II" Aug. 3, boosted by ads on the four TV networks and cable channels ESPN and Turner Sports Network, as well as trailers on Warner's "On Deadly Ground" and Morgan Creek's "Ace Ventura: Pet Detective." In June, Warner offered "Major League II" T-shirts and/or baseball caps with VHS 2-packs, 5-packs, and 11-packs. "Major League II" grossed \$30 million at the box office; Warner is not disclosing the video's sales figures.

Catalog baseball product is nearly endless. A small sampling includes Paramount's "Bad News Bears," "Fear Strikes Out," and "Bang The Drum Slowly"; Warner's "Damn Yankees"; MCA/Universal's "Field Of Dreams," "The Babe," "Mr. Baseball," and "Bingo Long's Traveling All-Stars"; Columbia's "The Natural" and "A League Of Their Own"; Fox's "The Pride Of The Yankees"; Orion's "Bull Durham"; and GoodTimes' "The Jackie Robinson Story."

"A baseball fan is a baseball fan. If they can't watch baseball live on TV, they'll want to watch it some other way, such as a baseball movie," says Corie Hazen, FoxVideo manager of marketing services. "If retailers get baseball movies up front and center, they'll have a lot of customer interest."

But not all baseball fans are looking to movies to fill the gap. At Videosmith in the Back Bay section of Boston, "We pulled out every baseball movie we could think of and put them in the 'Employee Recommended' section," says store manager Andrew Lehman. "There's been some response, but not a heck of a lot. A lot of fans are disgusted with the whole affair, and seeing a bunch of baseball movies is like rubbing salt in the wound."

COMPASS

(Continued from page 91)

erated group for us, because our mail was there at the right time."

Other major Compass-serviced chains include Thrift Drugs, Duane Reade Drugs, Hills Department Stores, the Service Merchandise catalog house, and even Burlington Coat Factory clothing outlets.

An outgrowth of the Flagship Entertainment Centers national marketing and buying group for indie video retailers, Compass was formed in 1988, but laid dormant for a year before taking on the first Barney videos from the Lyons Group. "Basically, that put us on the map as a [regional] distribution company for children's video," says Compass president Marty Grossmueller, who credits his company with bringing Barney to the East Coast and

(Continued on next page)



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Auto-Changer (opt.)

and changeover time; Hi-Fi stereo sound with independent channel control; direct-drive take up and supply reel motors that reduce back-tension and prolong head life; high silicon scanners that increase machine life; auto-head cleaners that reduce routine maintenance; and loop-through remote control for easy connection and operation.

What prevents the competition from duplicating Panasonic Video Cassette Duplicators' success may boil down to this: Before you can make a better duplicator, you should be able to make one as good.



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3 Tenors '94 Out On A*Vision; FoxVideo Toasts 'My Fair Lady'

THREE TENORS '94 ON DISC: One billion people can't be wrong, and that's how many people around the world reportedly watched the live television broadcast of José Carreras, Plácido Domingo and Luciano Pavarotti's performance at Los Angeles' Dodger Stadium July 16. The event was part of the World Cup festivities, and 56,000 were at the stadium to watch the three operatic masters team up with conductor Zubin Mehta, the Los Angeles Philharmonic, and the Los Angeles Music Center Opera Chorus. "Carreras, Domingo, Pavarotti With Mehta: The Three Tenors In Concert 1994" will be released by A*Vision on laserdisc (digital audio, \$39.98) Aug. 30. As you may recall, the original "Three Tenors" concert from 1990 became a home-video phenomenon

**LASER
SCANS™**

by Chris McGowan

when released on VHS and laserdisc.

MY FAIR DOUBTFIRE: Image Entertainment will distribute new FoxVideo special editions packed with extras, due this fall. The 30th anniversary release of "My Fair Lady" (wide, restored, THX, extras, \$129.98) is certainly one of the laserdisc events of the year. This impressive version has been remastered from the initial 65mm film elements and includes the documentary "The

(Continued on page 99)

COMPASS POINTS THE WAY

(Continued from preceding page)

linking the purple dinosaur with the Connecticut PBS station that cemented its success.

Compass and Lyons have since fallen out, with the two currently embroiled in a Compass-filed breach of contract suit. But Barney did lead Compass to other children's lines, including the now-defunct Strand Home Video and its "Thomas The Tank Engine" (now handled by Video Treasures); Random House Video's "Sesame Street," "The Berenstein Bears," and Richard Scary releases; and PolyGram Video's X-Men and Shari Lewis titles.

"Out of the blue came Mighty Morphin Power Rangers from PolyGram, and we went from one hit to another," says Grossmueller. "We did with them what we did with Barney in volume—the \$2 million-\$3 million range. And we became a national distributor. Two major hits back to back helped our reputation immensely."

Recognizing his lucky streak for what it was, Grossmueller didn't want Compass to be dependent on finding a third straight hit. So looking beyond this "first level" of megahit kid vid product, he focused on a "second level" by means of the "Kidhits" program. Compass supplies 24- or 48-piece displays loaded with best-selling programs from several labels.

"It forces children's studios to cooperate amongst themselves without knowing it," says Feeney. "We put Random House and PolyGram and Video Treasures titles together in the same rack through a select mix of titles which we determine month-to-month, all together by price point. The \$12.95 mix, for example, has Mighty Morphins in with 'Thomas The Tank,' 'Baby Songs' tapes from Video Treasures, and several Golden Book videos we wholesale."

A guaranteed exchange program commits Compass to swap non-selling titles in Kid Hits racks for ones that do. "We're trying to break down the preconceived notion that retailers know their customers better than anybody else," says Feeney, who claims that the racks enable retailers to find out which titles work for them.

"If customers are heavy into one title or type, we encourage a full display. For example, if one 'X-Men' title in a rack disappears in 15 days, you should bring in a full rack. A lot of places want to try one set to see how it works," Feeney says.

"One little craft shop brought in a 48-piece rack and made its second reorder in 45 days: You wouldn't think videos would sell in a craft store! So it's kind of a lab experiment, with us taking the risk. The ideal result would be for three or four of the rack titles to sell well, and the store would then establish a nice video section."

The multiple-label-merchandising Kidhits racks have given way to Compass' "third level" of kid vid marketing, Feeney says.

Compass has just been anointed the primary national distributor for product endorsed by the Kids First! program, which is sponsored by the non-profit Coalition for Quality Children's Video, to facilitate the marketing of some 300 children's programs approved by industry and parent-advocacy groups.

"This requires us to get set up on a direct basis, with 68 studios involved with Kids First!," says Grossmueller, who intends to make the product available to other video distributors.

At present, Compass' distributed labels to the nontraditional video market include PolyGram, Wood-Knapp, Video Treasures, Random House, Western Publishers, and Best Film & Video. Grossmueller says that since VSDA, where Compass was sanctioned by the Kids First!, he has moved to take on another seven suppliers, including two or three majors, pending completion of negotiations.

Grossmueller also looks to expand his indie sales rep force from nine to 20 by year's end, by taking on staff from other markets like toys, sporting goods, or baby stores.

Grossmueller anticipates sales of \$5 million this year, "assuming that major hits don't fall apart between now and Christmas." Adds Feeney, "We're both brand-new grandpas and are really concerned about what kids are exposed to."

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.						Year of Release	Rating	Suggested List Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers			
			★ ★ ★ NO. 1 ★ ★ ★					
1	1	4	THUMBELINA	Warner Bros. Inc. Warner Home Video 24000	Animated	1994	G	24.96
2	2	2	BEETHOVEN'S 2ND	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG	24.98
3	3	11	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96
4	5	11	WOODSTOCK: THREE DAYS OF PEACE & MUSIC	Warner Bros. Inc. Warner Home Video 13549	Various Artists	1970	R	29.98
5	4	15	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR	22.99
6	6	24	YANNI: LIVE AT THE ACROPOLIS ▲	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
7	16	2	PLAYBOY CELEBRITY CENTERFOLD: LATOYA JACKSON	Playboy Home Video Uni Dist. Corp. PBV0756	LaToya Jackson	1994	NR	19.95
8	8	7	LITTLE RASCALS COLL.: VOL. 1	RHI Entertainment Inc. Cabin Fever Entertainment 974	The Little Rascals	1994	NR	14.95
9	9	18	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13	19.98
10	10	8	PENTHOUSE: SEXIEST AMATEUR VIDEOS	Penthouse Video A*Vision Entertainment 50776-3	Various Artists	1994	NR	19.95
11	15	10	GINGER LYNN ALLEN'S LINGERIE GALLERY	Peach Home Video Uni Dist. Corp. 7001	Ginger Lynn Allen	1994	NR	9.95
12	22	2	PLAYBOY: WET & WILD-THE LOCKER ROOM	Playboy Home Video Uni Dist. Corp. PBV0757	Various Artists	1994	NR	19.95
13	7	16	PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
14	11	8	PENTHOUSE: DREAM GIRLS	Penthouse Video A*Vision Entertainment 50775-3	Various Artists	1994	NR	19.95
15	13	48	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
16	14	3	PENTHOUSE: 25TH ANNIVERSARY PET OF THE YEAR SPECTACULAR	Penthouse Video A*Vision Entertainment 50777-3	Various Artists	1994	NR	19.95
17	12	7	THE WHO: 30 YEARS OF MAXIMUM R&B LIVE	MCA Music Video 11066	The Who	1994	NR	29.98
18	18	14	U2: ZOO TV-LIVE FROM SYDNEY	PolyGram Video 8006313733	U2	1994	NR	19.95
19	23	7	LITTLE RASCALS COLL.: VOL. 2	RHI Entertainment Inc. Cabin Fever Entertainment 975	The Little Rascals	1994	NR	14.95
20	NEW ▶		3 CHAINS O' GOLD	Warner Reprise Video 3-38399	♀	1994	NR	19.98
21	17	24	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.96
22	19	12	PLAYBOY: SENSUAL FANTASY FOR LOVERS	Playboy Home Video Uni Dist. Corp.	Various Artists	1994	NR	29.95
23	21	42	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
24	28	5	MY NEIGHBOR TOTORO	Tokuma Publishing FoxVideo 4276	Animated	1988	G	19.98
25	26	25	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.99
26	27	16	THE DARK CRYSTAL	Buena Vista Home Video Jim Henson Video 1966	Jen Kira	1982	PG	14.99
27	NEW ▶		PLAYBOY: LOVE, SEX & INTIMACY	Playboy Home Video Uni Dist. Corp. PBV0762	Various Artists	1994	NR	29.95
28	32	17	THE GIRLIE SHOW-LIVE DOWN UNDER	Warner Reprise Video 3-38393	Madonna	1994	R	29.98
29	NEW ▶		MAN MADE MONSTER	Universal City Studios MCA/Universal Home Video 81803	Lon Chaney, Jr. Lionel Atwill	1941	NR	14.98
30	20	28	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
31	29	12	HERE'S JOHNNY (BOX SET)	Carson Productions Group Buena Vista Home Video 2940	Johnny Carson	1994	NR	59.99
32	25	5	LITTLE RASCALS COLL.: VOL. 3	RHI Entertainment Inc. Cabin Fever Entertainment 976	The Little Rascals	1994	NR	14.95
33	24	13	PLAYBOY: PRIVATE DIARIES	Playboy Home Video Uni Dist. Corp. PBV0754	Various Artists	1994	NR	19.95
34	31	32	PINK FLOYD: THE WALL	MGM/UA Home Video 400268	Bob Geldof	1979	R	14.95
35	36	7	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
36	NEW ▶		LITTLE RASCALS COLL.: VOL. 5	RHI Entertainment Inc. Cabin Fever Entertainment 978	The Little Rascals	1994	NR	14.95
37	39	17	BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG	19.96
38	NEW ▶		THE MAD GHOUL	Universal City Studios MCA/Universal Home Video 81804	Turhan Bey Evelyn Ankers	1943	NR	14.98
39	37	2	5 FINGERS	FoxVideo 1384	James Mason	1952	NR	19.98
40	33	13	HERE'S JOHNNY: 1970-1980	Carson Productions Group Buena Vista Home Video 2780	Johnny Carson	1994	NR	14.99

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

The World's Leading Distributor of Health and Fitness Videos.

THIS WK.	2 WKS.	WKS. CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
★★ No. 1 ★★				
1	2	15	JANE FONDA'S YOGA EXERCISE WORKOUT ◆ A*Vision Entertainment 55021-3	19.98
2	7	5	STEP REEBOK: THE POWER WORKOUT PolyGram Video 4400877673	19.95
3	1	25	ABS OF STEEL 2000 A*Vision Entertainment 227	14.95
4	9	85	STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.95
5	10	39	ARMS & ABS OF STEEL A*Vision Entertainment 142	9.95
6	4	23	BUNS OF STEEL STEP 2000 A*Vision Entertainment 230	14.95
7	8	111	ABS OF STEEL A*Vision Entertainment 132	9.95
8	17	5	KATHY SMITH'S AEROBOX WORKOUT A*Vision Entertainment 50518-3	19.95
9	6	41	THIGHS OF STEEL A*Vision Entertainment 158	9.95
10	RE-ENTRY		BUNS OF STEEL A*Vision Entertainment 111	9.95
11	RE-ENTRY		JANE FONDA'S STEP AEROBIC WORKOUT A*Vision Entertainment 50333-3	19.98
12	15	9	YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	19.98
13	18	3	BUILDING STRENGTH WITH SUSAN POWTER ◆ A*Vision Entertainment 50601-3	19.95
14	5	109	ABS OF STEEL 2 A*Vision Entertainment 133	9.95
15	3	31	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
16	RE-ENTRY		JANE FONDA'S COMPLETE WORKOUT A*Vision Entertainment 55006-3	19.98
17	11	39	BOXOUT WITH SUGAR RAY LEONARD PolyGram Video 4400877493	19.95
18	RE-ENTRY		SUSAN POWTER: LEAN, STRONG & HEALTHY ◆ A*Vision Entertainment 50466-3	19.95
19	13	35	KATHY SMITH'S GREAT BUNS AND THIGHS ◆ A*Vision Entertainment 50446-3	19.95
20	NEW ▶		KAREN VOIGHT: ENERGY SPRINT ABC Video 4400877493	19.95



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Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	1	25	LIVE AT THE ACROPOLIS ▲ Private Music BMG Home Video 82163	Yanni	LF	19.98
2	2	19	LIVE Curb Video 177706	Ray Stevens	LF	16.98
3	3	14	THE SIGN ● Arista Records Inc. BMG Video 15728	Ace Of Base	SF	9.98
4	4	47	OUR FIRST VIDEO ▲ ³ Dualstar Video BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
5	5	2	3 CHAINS O' GOLD Warner Reprise Video 3-38399	Prince	LF	19.98
6	6	71	COMEDY VIDEO CLASSICS ▲ ³ Curb Video 177703	Ray Stevens	LF	16.98
7	7	40	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89.98
8	8	15	ZOO TV: LIVE FROM SYDNEY PolyGram Video 8006313733	U2	LF	19.95
9	20	183	IN CONCERT ▲ ³ PolyGram Video 0712233	Carreras-Domingo-Pavarotti	LF	29.95
10	10	44	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX ▲ Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
11	13	39	MARIAH CAREY Columbia Music Video 19 V49179	Mariah Carey	LF	19.98
12	14	20	KICKIN' IT UP ● A*Vision Entertainment 50656-3	John Michael Montgomery	SF	12.98
13	11	14	THE HOME VIDEO ● Arista/LaFace Records BMG Video 25727	Toni Braxton	LF	12.98
14	9	17	INDIAN OUTLAW ● Curb Video 177708	Tim McGraw	LF	16.98
15	15	46	GREATEST HITS ● MCA Music Video 10932	Reba McEntire	LF	19.98
16	16	40	DANGEROUS: THE SHORT FILMS Epic Music Video 19 V49164	Michael Jackson	LF	19.98
17	18	4	TEN FEET TALL AND BULLETPROOF Warner Reprise Video 3-38387	Travis Tritt	LF	14.98
18	17	104	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.98
19	12	4	30 YEARS OF MAXIMUM R&B LIVE MCA Music Video 11066	The Who	LF	29.98
20	26	81	I STILL BELIEVE IN YOU ▲ MCA Music Video 10679	Vince Gill	SF	9.98
21	23	115	THIS IS GARTH BROOKS ▲ ⁸ Liberty Home Video 40038	Garth Brooks	LF	24.98
22	24	78	DELICATE SOUND OF THUNDER ▲ ⁴ Columbia Music Video 24 V-49019	Pink Floyd	LF	24.98
23	19	18	THE GIRLIE SHOW-LIVE DOWN UNDER Warner Reprise Video 3-38393	Madonna	LF	29.98
24	22	4	VISIONS OF GREGORIAN CHANTS Quality Video, Inc. 61006	Benedictine Monks	LF	10.95
25	27	41	VULGAR VIDEO A*Vision Entertainment 50345-3	Pantera	LF	16.98
26	29	30	ALAPALOOZA: THE VIDEOS Scotti Bros. Video BMG Home Video 754923	"Weird Al" Yankovic	SF	9.98
27	25	95	BEYOND THE MIND'S EYE ▲ ³ Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
28	RE-ENTRY		ONE VOICE Barwood Films Ltd Fox Video 5150	Barbra Streisand	LF	19.98
29	30	9	THE HIT VIDEO COLLECTION PolyGram Video 8006318873	Sammy Kershaw	LF	14.95
30	21	4	MTV UNPLUGGED Elektra Entertainment 40183	10,000 Maniacs	LF	19.95
31	31	26	THE SKILLS TO PAY THE BILLS ● Capitol Video 40037	Beastie Boys	LF	14.98
32	34	83	FOR MY BROKEN HEART ▲ ² MCA Music Video 10528	Reba McEntire	SF	9.98
33	39	23	SO FAR SO GOOD (AND MORE) PolyGram Video 4400895413	Bryan Adams	LF	24.95
34	36	14	THE GREATEST HITS...AND THEN SOME Arista Records Inc. BMG Home Video 14766	Barry Manilow	LF	19.98
35	RE-ENTRY		THE PREMIERE COLLECTION ENCORE ● PolyGram Video 44008615333	Andrew Lloyd Webber	LF	19.95
36	35	19	LITTLE EARTHQUAKE A*Vision Entertainment 50335-3	Tori Amos	LF	16.98
37	37	91	THIS IS MICHAEL BOLTON ▲ Columbia Music Video 19 V-49159	Michael Bolton	LF	19.98
38	33	9	12 PLAY-THE HIT VIDEOS: VOL. 1 Jive Records BMG Home Video 415273	R Kelly	SF	12.98
39	38	47	LIFE PROMISE PRIDE LOVE Epic Music Video 19 V49172	Sade	LF	19.98
40	RE-ENTRY		LIVE AT THE EL MOCAMBO Epic Music Video 19 V4911	Stevie Ray Vaughan	LF	19.98

© RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1993, Billboard/BPI Communications.

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Prince, "3 Chains O' Gold," Warner Reprise Video, 72 minutes, \$19.98.

Old what's-his-name weaves the 11 videoclips from his platinum-selling 1992 Warner Bros. album (the one whose title initiated that male/female symbol thing) into a storyline dripping with intriguing, albeit pretentious, gestures. The film follows Paisley Park princess Mayte as she travels from Cairo to Minneapolis in search of clues to her destiny. The clip mix begins with the ironically titled "My Name Is Prince," which features a cameo by Kirstie Alley, and includes the uncensored "Sexy M.F.," "Love 2 The 9's," "The Morning Papers," the title track, and more. Warner Reprise is releasing "3 Chains O' Gold," filmed in the letterbox format, simultaneously with the artist's new album, "Come." Not surprisingly, the video contains intermittent incidents of nudity, violence, and generally weird sexual innuendo. It carries a parental advisory logo.

CHILDREN'S

"The Norfin Adventures: Castle Of Doom," "A Norfin Noël," Family Home Entertainment (818-908-0303), approximately 30 minutes each, \$12.98 each.



LIVE/F.H.E.'s two new animated videos featuring the ever-lovable Norfin trolls hit shelves in plenty of time for the holidays. Halloween adventure "Castle Of Doom" finds the feisty Norfins taking a trip through a haunted castle, where a spirited spirit manages to get the last laugh at their expense. "A Norfin Noël" is a Christmas tale of hope. When an alien lands on an ice island near the trolls' home of New Scandinavia with an evil plan to launch a TNT-loaded zepplin, the Norfins discover a whole new meaning to Christmas cheer. Both new animated tales are short, sweet, and full of good cheer.

"Bill Nye The Science Guy: Outer Space—Way Out There," Walt Disney Home Video, 47 minutes, \$12.99.

He's wild, he's wacky, and most of all he's well-educated about how to jump-start young minds and make the world of science fun. A sure cure for the back-to-school blahs, Nye's series, which currently airs in syndication as well as on PBS-TV, is a fast-paced, brilliantly scripted and filmed program. You blink, you miss something. Viewers in Disney's target age range of late elementary school-early junior high will eat up segments such as "The Star Cook," where the ingredients are the elements of the Periodic Table; Bill's trek around a baseball diamond to show the orbits of earth, sun, and moon; and "Celestial Hotel," a music video by one Elvi Centuri. A bit of a divergence for Disney, "The Science Guy" is a bona-fide celestial breakthrough. Disney's initial batch of Mr. Bill releases also includes "Dinosaurs—Those Big Boneheads" and "Human Body—The Inside Scoop."

"Thomas The Tank Engine & Friends—Percy's Ghostly Trick," Video Treasures, 37 minutes, \$12.98.

It's Thomas meets MTV in this 11th tape in the popular George Carlin-narrated series, which features "Thomas' Anthem," a first-of-its-kind, upbeat music video of sorts, featuring the steam engine and his pals. There also are six sequential mini-adventures in the Halloween-tinged program, including an episode in which Percy, fresh from a run-in with a shedful of lime, convinces Thomas he is seeing a ghost. Other stories find Percy in a sticky situation, Edward and Douglas plotting to save another engine destined for the scrap yard, and newcomer Oliver learning a hard lesson in humility. Also coming this month: "Thomas' Christmas Party."

HEALTH/FITNESS

"Mary Tyler Moore Everywoman's Workout—Aerobics," GoodTimes Home Video, 40 minutes, \$19.95.

She was every woman's idol on "The Mary Tyler Moore Show," and now the veteran actress brings her girl-next-door charisma to the health and fitness video arena. A low-impact aerobic workout is the centerpiece of this user-friendly fitness program targeted

specifically at women ages 35-65. Moore and her personal trainer begin by warming it up in a serene outdoor setting and then transfer into a spacious, sparsely furnished loft apartment for the main event. Goodtimes is simultaneously releasing Moore's "Body Sculpting"



video, a toning-intensive regime, and will bow "Power Stride," a 30-minute walking program packaged with a companion audiocassette, in early 1995.

SPORTS

"NBA Rewind: The Funniest And Finest Plays," CBS Fox Video, 45 minutes, \$14.98.

Ahmad Rashad hosts this slickly produced basketball blooper bonanza with a little help from friends and experts in the field Marv Albert, Willow Bay, and Golden State Warrior Tim Hardaway. After a brief, comical tribute to the faux origins of the blooper, Rashad gets to the good stuff—golden moments as well as those he cleverly characterizes as "a funny thing happened on the way to a great play." As is evident from the program, the line between the two

THEATRICAL

"That's Entertainment III," MGM/UA Home Video, 113 minutes, No suggested list price.

MGM embellishes its 70th-anniversary celebration with this third incarnation of the "That's Entertainment" musical medley. Featuring theatrical footage as well as outtakes and behind-the-curtain glimpses, the video is an audio-visual feast for film and musical lovers alike. Adding a touch of royalty are silver-screen legends such as Gene Kelly, Esther Williams, Howard Keel, Debbie Reynolds, and Cyd Charisse, who host the program and provide insights into some of their own most magical moments. Mickey Rooney provides a touching tribute to Judy Garland, which includes a complete never-seen number. And there's more entertainment in store: MGM/UA is making



available for the first time the soundtracks to "Meet Me In St. Louis" and "Ziegfeld Follies" via an exclusive video/CD package.

"Orson Welles' Ghost Story," MPI Home Video (708-460-0555), approximately 30 minutes, \$19.98.

Out of circulation for nearly 40 years, "Return To Glennascaul: A Story That Is Told In Dubin" (later retitled to "Orson Welles' Ghost Story") is the actor/director's wonderfully eerie tale of a man who picks up two women stranded roadside and drives them home, then soon discovers some uncanny truths. Welles collaborated on the short film with friends Hilton Edwards and Micheal MacLiammoir in 1951 while on break from filming "Othello," and the project was nominated for an Academy Award for best two-reel short subject in 1953. Complete with shadowy camera angles, creepy music and a thoroughly enticing script, the film is a true pre-Halloween treat for Welles fans and those who appreciate a good ghost story.



often blurs. Slam-dunks gone wrong, miscalculated body blocks, and sundry other moves in the often awkward dance of the game abound. Viewers will also find botched interview segments, as well as some delightfully silly off-court events. Some of Rashad's banter gets a bit tired, but the classic footage carries the video to a clear victory.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

LASER SCANS

(Continued from page 96)

Making Of My Fair Lady," a gold-plated compact disc of the original musical score, a portfolio of fine-print reproductions of the costume design prototypes, and an actual strip of six frames from that first film print. The Lerner and Loewe musical should sound magnificent on this THX laserdisc.

The special laser edition of Fox-Video's "Mrs. Doubtfire" (wide, THX, Digital Dolby Surround Stereo, extras, \$99.98) includes an audio commentary track, interviews with the cast and crew, deleted scenes, makeup tests, and production stills.

COWBOYS, CROOKS & CAVE-MEN: MCA/Universal bows "The Cowboy Way" with **Woody Harrelson** and **Kiefer Sutherland** (wide, \$34.98) and **Spike Lee's** "Crooklyn" (wide, \$34.98) on disc Oct. 26, along with a **Preston Sturges** double-feature that pairs "The Great Moment" and "Hail The Conquering Hero" (\$59.98). "The Flintstones" with **John Goodman** and **Rick Moranis** (wide, \$29.98) rolls out Nov. 8.

MGM/UA also has some outstanding collector's editions coming this fall. Due in November is the "Meet Me In St. Louis: 50th Anniversary Edition" with **Judy Garland** (remas-

tered, CAV, \$99.98), which includes a "making-of" documentary hosted by **Roddy McDowall**, featuring the deleted musical number "Boys And Girls Like You And Me."

In October, look for "Swing, Swing, Swing" (four discs, \$99.98), which brings together Warner Bros. short films from the 1930s and '40s that feature big bands, jazz stars, and musical-comedy greats. And "United Artists Sci-Fi Matinee" (\$99.98) is a boxed set that offers "It! Terror From Beyond Space" and three additional otherworldly epics. "That's Entertainment III" will be released both in a \$34.98 version and as a \$124.98 laser box that comes

with a wide variety of extras.

Also in October, MGM/UA will bow "Clean Slate" with **Dana Carvey** (\$34.98), a **Dr. Seuss** disc "How The Grinch Stole Christmas/Horton Hears A Who" (\$29.98), "The Black Stallion" (wide, \$34.98), and "Pocketful Of Miracles" with **Ann-Margret** and **Bette Davis** (wide, \$49.98). In November, look for "War Games" with **Matthew Broderick** (wide, \$34.98) and "Thief" with **James Caan** (wide, \$49.98). Due in December are "Year Of The Dragon" with **Mickey Rourke** (wide, \$49.98); "The Long Riders," with the **Keach, Carradine** and **Quaid** brothers (wide, \$34.98); and "Lifeforce" (wide, \$34.98).

26. "Fright Night" with **Roddy McDowall** (wide, remastered, \$34.95); "The Seventh Sign" with **Demi Moore, Michael Biehn** and **Jurgen Prochnow** (wide, remastered, \$34.95); and **John Carpenter's** "Christine" with **Harry Dean Stanton** (wide, remastered, \$34.95) are all making their laser debut. In addition, each was shot in Panavision, which means viewers will see 43% more of the film image than they did with the VHS edition, and each features Digital Dolby Surround Stereo.

Also about to invade your combi-player are "The Eyes Of Laura Mars" with **Faye Dunaway** and **Tommy Lee Jones** (wide, new transfer, \$34.95), **Clive Barker's** "Candyman" with **Virginia Madsen** (\$34.95), and a **Ray Harryhausen** double-bill title that pairs "It Came From Beneath The Sea" and "20 Million Miles To Earth" (\$59.95).

Billboard®

FOR WEEK ENDING SEPTEMBER 10, 1994

Top Laserdisc Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.								
★ ★ ★ NO. 1 ★ ★ ★								
1	2	3	PHILADELPHIA	Columbia TriStar Home Video 52616	Tom Hanks Denzel Washington	1993	PG-13	39.95
2	3	5	ON DEADLY GROUND	Warner Bros. Inc. Warner Home Video 13227	Steven Seagal Michael Caine	1994	R	34.98
3	1	7	TOMBSTONE	Hollywood Pictures Image Entertainment 2544	Kurt Russell Val Kilmer	1993	R	49.99
4	4	7	THE PELICAN BRIEF	Warner Bros. Inc. Warner Home Video 12989	Julia Roberts Denzel Washington	1993	PG-13	39.98
5	13	3	MAJOR LEAGUE II	Morgan Creek Productions Inc. Warner Home Video 13356	Charlie Sheen Tom Berenger	1994	PG	34.98
6	14	3	BLINK	New Line Home Video Image Entertainment 2605	Madeleine Stowe Aidan Quinn	1994	R	39.99
7	11	9	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	34.98
8	5	7	IN THE NAME OF THE FATHER	Universal City Studios MCA/Universal Home Video 42023	Daniel Day-Lewis Emma Thompson	1993	R	39.98
9	8	5	REALITY BITES	Universal City Studios MCA/Universal Home Video 42059	Winona Ryder Ethan Hawke	1994	PG-13	34.98
10	NEW ▶		THE STAND	Republic Pictures Home Video Image Entertainment 29684	Gary Sinise Rob Lowe	1994	NR	69.98
11	6	7	GRUMPY OLD MEN	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13	34.98
12	10	7	ESCAPE FROM NEW YORK	New Line Home Video Image Entertainment 2330	Kurt Russell Lee Van Cleef	1981	R	49.99
13	20	3	WHAT'S EATING GILBERT GRAPE	Paramount Pictures Pioneer LDCA, Inc. 32955	Johnny Depp Juliette Lewis	1993	PG-13	39.95
14	12	5	GERONIMO: AN AMERICAN LEGEND	Columbia TriStar Home Video 58706	Jason Patric Robert Duvall	1993	PG-13	34.95
15	17	8	THE DARK CRYSTAL	Buena Vista Home Video Image Entertainment 2596	Jen Kira	1982	PG	29.99
16	7	5	SISTER ACT 2: BACK IN THE HABIT	Touchstone Pictures Image Entertainment 2525	Whoopi Goldberg	1993	PG	39.99
17	18	23	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	39.98
18	NEW ▶		JIMI HENDRIX: WOODSTOCK	MCA Music Video 1107-6	Jimi Hendrix	1994	NR	24.98
19	9	5	SHADOWLANDS	Savoy Pictures Pioneer LDCA, Inc. 90968	Anthony Hopkins Debra Winger	1993	PG	39.95
20	NEW ▶		BEETHOVEN'S 2ND	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG	24.98
21	16	9	THE GETAWAY	Largo Entertainment MCA/Universal Home Video 42060	Alec Baldwin Kim Basinger	1993	NR	34.98
22	NEW ▶		EARTHQUAKE	Universal City Studios MCA/Universal Home Video 42072	Charlton Heston Ava Gardner	1974	PG	39.98
23	23	17	MRS. DOUBTFIRE	FoxVideo Image Entertainment 8588-85	Robin Williams Sally Field	1993	PG-13	39.98
24	19	7	ROMEO IS BLEEDING	PolyGram Video 8006304451	Gary Oldman Lena Olin	1993	R	34.95
25	21	5	SEARCHING FOR BOBBY FISCHER	Paramount Pictures Pioneer LDCA, Inc. 32673	Joe Mantegna Laurence Fishburne	1993	PG	34.95

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

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Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

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. 14-17, **NABOB 18th Annual Broadcast Management Conference**, ANA Hotel, Washington, D.C. 202-463-8970.

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. 17-21, **In The City Convention**, Holiday Inn Crowne Plaza, Manchester, England. 011-44-61-839-3930.

Sept. 18-22, **CISAC World Congress: "Protecting Creativity In The Next Century,"** hosted by BMI and ASCAP, Omni Shoreham Hotel, Washington, D.C. Toni Nealy, 212-621-6226.

Sept. 19, **East Bay R&B, Rap and Hip-Hop Night**, presented by the San Francisco chapter of the RIAA, Carnival at Kimball's East, Emeryville, Calif. 415-433-7112.

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 with panels by the Rap Coalition, Ritz Plaza, South Beach, Miami. 212-229-5273.

Oct. 9-12, **Conference on Interactive Marketing/West**, Marriott Camelback Inn Resort, Scottsdale, Ariz. 310-798-0433.

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**, Arizona 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.

Nov. 16-19, **10th Annual JazzTimes Convention**, Loews New York Hotel, New York. 301-588-5531.



Thanks For The Tunes. President Clinton accepts a copy of Kenny Loggins' new Sony Wonder album "Return To Pooh Corner" during a fundraising event benefiting the President at the Washington Hilton. Shown, from left, are Denzyl Feigelson, Loggins' manager; actress Jennifer Grey; Loggins; and Clinton.

GOOD WORKS

JIM CONKLING AILING: Music industry pioneer Jim Conkling is convalescing at Sutter Oaks Alzheimer's Hospital in Sacramento, Calif. He was Capitol Records' first A&R VP, and later served as president of Columbia Records and as a founding president at Warner Bros. Records. In addition, he was a driving force behind the formation of the Recording Industry Assn. of America, as well as its first president, and also was a force in the creation of NARAS, the recording academy, which he served as its first national chairman. Those wishing to communicate with Conkling can address letters to Sutter Oaks Alzheimer's Hospital, 500 Jessie Ave., Sacramento, Calif. 95838, or can reach him at the hospital through Donna Conkling, his wife of 51 years and a former member of the King Sisters singing group.

GRAM PARSONS TRIBUTE: The first annual Gram Parsons Tribute will take place at the Palomino club in North Hollywood Sept. 18, the anniversary of the performer's death. The event, running from noon-2 a.m., will benefit Angel's Flight, which works

with the homeless and with runaway children. Hosting the event will be singer Eddie Cunningham and Tony Wagoner, lead singer of the band Rio Grande. More than 35 acts will perform. For more info, call the Palomino at 818-983-1321 or Jana Pendragon at 310-427-0325.

BENEFIT CONCERTS: Narada Records act Tingstad and Rumbel Quartet and the Michael Gettel Group performed a benefit for Children's Services of Sno-Valley Aug. 28 at the Snoqualmie Winery in Snoqualmie Falls, Wash. The charity meets the special needs of children and families with disabilities, chronic illness, developmental delay, child abuse, neglect, and poverty. The show was produced by Global Alliance of Performers... Earlier, another Narada act, Kostia, performed a benefit Aug. 12 for the Sheldon Concert Hall and KFUO-FM in St. Louis, Mo., to raise funds so that the radio station could install a broadcast line into the Sheldon for live broadcasts. For more info, contact Sue Schrader, 414-961-8350.

LIFELINES

BIRTHS

Boy, Sean Leslie, to Denis and Jan Handlin, Aug. 5 in Sydney, Australia. He is managing director and CEO of Sony Music Australia.

Girl, Tanya, to George and Rula Shamiel, Aug. 11 in Los Angeles. He is senior VP of PM Entertainment Group in Sun Valley, Calif.

Girl, Rachel Erin, to Joey Klein and Wendy Moss, Aug. 16 in Los Angeles. She is senior VP of marketing for Sony Wonder.

Boy, Rion Joseph, to Trish Farrell, Aug. 18 in Kingston, Jamaica. She is president of Island Records Jamaica.

Boy, Sonny, to Bob and Susan Bailey-

Lemansky, Aug. 19 in Nashville. He is creative coordinator at EMI Music Publishing. She is synchronization, print, and new media licensing administrator at Copyright Management Inc.

MARRIAGES

Greg Derbas to Patrice Stockweather, Aug. 20 in Chicago. He is national director of radio promotion for Pavement Music in Oakbrook Terrace, Ill.

DEATHS

Jean W. Ghent, 47, died of cancer Aug. 1 in Nashville. She was a long-time publicist and coordinator of services for Barbara Mandrell and Mandrell Inc. She is survived by her mother, two daughters, five brothers, and a sister.



BIG SEVEN

ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. **\$95**
- 2. International Talent & Touring Guide:** The source for U.S. & international talent, booking agencies, facilities, services & products. **\$75**
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. **\$125**
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. **\$45**
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. **\$50**
- 6. International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios, & equipment usage. **\$50**
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the Latin music market. **\$60**

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Album Alternative Programmers Revel In Successes

BY STEVE KNOPPER

BOULDER, Colo.—A year ago, Counting Crows played a small nightclub here for album alternative radio's first "strategy summit." Today, Counting Crows have sold 3 million records; there are 100 album alternative stations in the U.S., up by 25 since Jan. 1; and 500 radio people streamed into Boulder last weekend to congratulate themselves and compare notes.

Counting Crows have become album alternative's most visible national symbol of success. In adding the act to heavy rotation, stations in the format helped boost the band from unknown to superstar status after just one album. Rock performers Sheryl Crow, Gin Blossoms, and Cracker—lifted by the tandem of modern rock and album alternative airplay—have been subsequent

beneficiaries.

But don't ask an album alternative programmer to define the radio style. "I don't think this is a format at all," said Judy McNutt, PD of KBCO Denver, during the opening summit panel at a Boulder hotel. "If you make this a format, you will lose in your market. The passion for radio is what you will need to make this format survive."

This may seem like a nebulous concept for traditional rock radio programmers. In truth, album alternative does have a specific sound—but it's more defined by what it isn't than by what it is. It's not heavy metal. It's not rap. It's not mainstream country or electronic pop. It's geared specifically toward rock fans ages 25-54 whose tastes touch down somewhere between modern and classic rock.

Album alternative's lack of definition

spurred several debates during the summit's opening panel, "Reasons To Be Cheerful, Reasons To Be Fearful." Mike Morrison, PD of KSCA Los Angeles, said listeners are the final authority—although a record company representative said, muttering, "What I'm fearful of is that somebody's telling Metallica right now to make a song for this format."

One morning, Morrison said, he played the Steve Earle country song "Goodbye's All We Got Left To Say." "[A listener called and said], 'Whenever I hear music like that, I turn the radio off.' He said, 'Listen to this,' and he put the phone up to the radio. [Then he said], 'Now listen to *this*.' And he

clicked it off." The exchange encouraged Morrison to raise the question to listeners: Do non-mainstream country songs by Earle, Lyle Lovett, the Mavericks, and Nanci Griffith belong on album alternative radio?

"The phone rang for four hours," Morrison says. "The answer was, 'Yeah, go for it. Play good country music. Don't just play commercial crap.'"

Summit organizers discouraged station representatives from following any sort of national formula. Decrying what they called "cookie-cutter radio," panelists told stations to build styles according to their markets' characteristics.

In conservative Las Vegas, for example, KXPT initially programmed the

Eagles, the Doobie Brothers, and Traffic; in the year and a half since the station switched to album alternative, programmers have added new performers like the Freddy Jones Band and Jacko-pierce. In Boulder, an eclectic college town in the mountains, KBCO has always emphasized new artists—from John Hiatt in the early '80s to Freedy Johnston today—and the more obscure tracks on popular albums.

Dave Rahn, one of the founding partners in album alternative consultancy SBR Radio, told one panel that building a marketing plan is as important as building a playlist. In the '80s, KBCO stamped its sponsorship onto such Bolo

(Continued on next page)

AC HITS NEW LOW IN FORMAT RATINGS

(Continued from page 1)

dience by format, AC remained the most-listened-to format, but was off from 16.8% to 15.9% of the 12-plus audience. That is AC's lowest share since the format ratings were initiated five years ago, and is off dramatically from the format's high point of 18.7% in the summer of 1990.

News/talk also fared poorly, dipping 16.2%-15.4% 12-plus, although it remained the No. 2 format in terms of overall listening. However, the half-share difference that now separates AC and N/T is the smallest gap so far, and that gap has been narrowing noticeably for the last several years.

Checking in on the winning side of the format ratings were oldies, album rock, and modern rock, which all scored impressive gains in listenership. The 6.5%-7.2% jump for oldies put the format at its highest 12-plus audience share yet. Album rock jumped 8.5%-9.1%, putting the format back where it was last summer. Like oldies, modern rock's 2.2%-2.4% jump gave the format its highest-ever share.

The new ratings are based on the

spring 1994 Arbitron survey; they track stations in the rating company's 96 continuously measured markets, which are mostly in the top 100.

The exclusive Billboard/Arbitron survey tracks 15 formats. Following is a format-by-format analysis of the highlights, listed in order of 12-plus audience share.

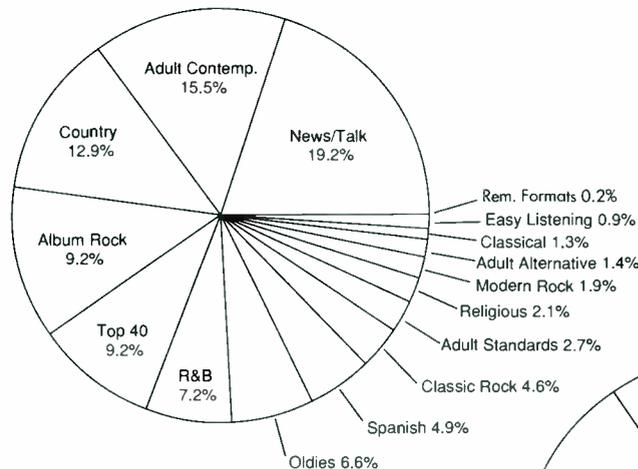
• AC's losses were consistent across every demographic group and daypart. The format posted especially large losses in mornings (16.4%-15.5%) and middays (19.3%-18.4%), and among 18-34-year-olds (15.7%-14.6%), 25-54-year-olds (19.2%-18%), 35-64-year-olds (20.1%-19.1%), and women 18-plus (21.6%-20.4%). Despite the loss of outlets, AC remains the second most-programmed format (after country) in the continuously measured markets.

• N/T's 15.4% 12-plus share was the lowest for the format in a year. Like AC, N/T was off in every demo and daypart with the exception of nights, where it was dramatically and inexplicably up (13.1%-15%), and among men 18-plus,

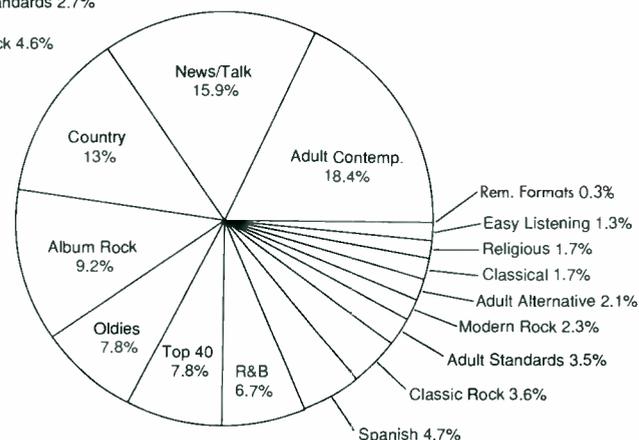
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FORMAT SHARE BY DAYPART SPRING '94 ARBITRONS

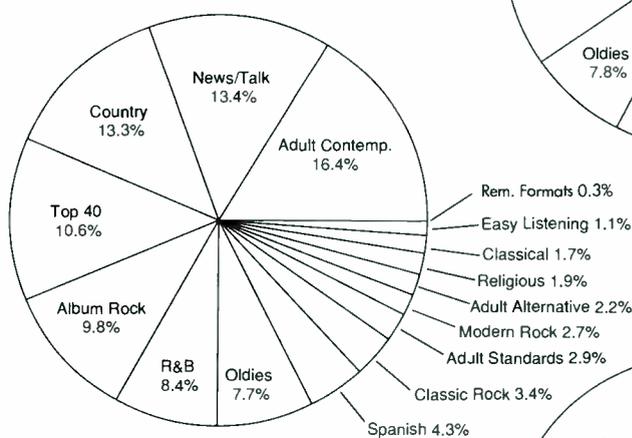
Persons 12+ Monday-Friday 6-10 a.m.



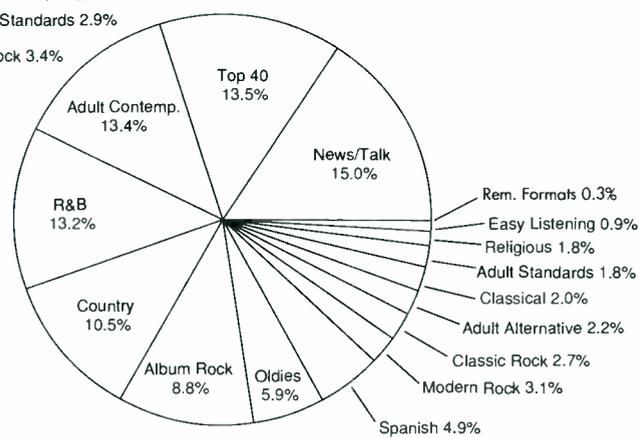
Persons 12+ Monday-Friday 10 a.m.-3 p.m.



Persons 12+ Monday-Friday 3-7 p.m.

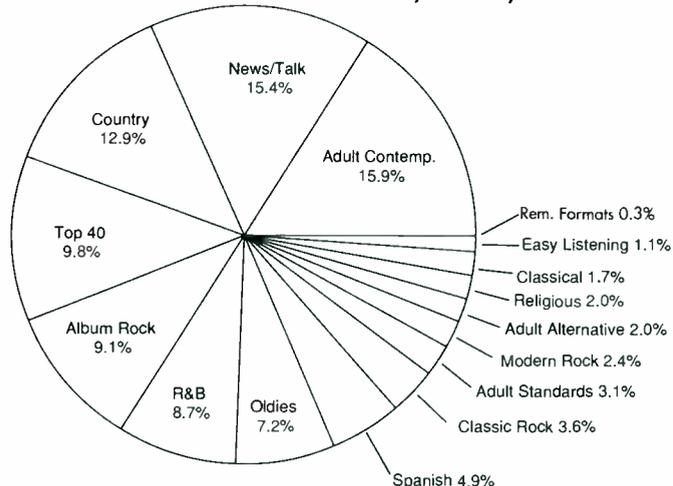


Persons 12+ Monday-Friday 7 p.m.-Midnight



ARBITRON FORMAT SHARE SPRING '94

Persons 12+ Monday-Sunday 6 a.m.-Midnight



Source:
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Billboard magazine.

AC HITS NEW LOW IN FORMAT RATINGS

(Continued from preceding page)

where it remained flat. The format's most significant losses came in mornings (20.1%-19.2%), middays (17.2%-15.9%), and afternoons (14.7%-13.4%), and in four demos: 18-34 (6.9%-6.2%), 25-54 (13.3%-12.4%), 35-64 (19.1%-18.2%), and women 18-plus (15%-14.2%).

- **Country** showed a slight gain 12-plus (12.8%-12.9%) and was up in every demo and daypart with the exception of 35-64, where it was off 14.6%-14.4%, and in middays and among men 18-plus, where it remained flat. Country's best growth came from the teen demo, where it was up 9.7%-10.2%. That is a significant improvement over the format's 2.3% teen share in the summer of 1989. Also, while country is the third most-listened-to format during the week, it moves up to No. 2 on weekends.

- **Top 40** also rose slightly 12-plus, moving 9.7%-9.8%. Strangely, the format was up in every demo and daypart with the exception of its two most reliable strongholds, in nights and among teens. In nights, top 40 dipped 14.3%-13.5%. Among teens it was off 37.8%-36.8%. That teen share, the format's lowest yet, is off dramatically from the 56.6% of the demo that was listening to the format five years ago.

- **Album rock** was up in every demo and daypart, posting particularly healthy gains in mornings (8.6%-9.2%), middays (8.6%-9.2%), and afternoons (9.2%-9.8%), and in the 18-34 (15.7%-16.5%), 25-54 (9.7%-10.6%), 35-64 (4.9%-5.5%), women 18-plus (5.1%-5.6%), and men 18-plus (12%-12.7%) demos.

- **R&B** held steady at 8.7% 12-plus, although it was off 14.1%-13.2% in nights, posting its lowest share in that daypart since the summer of 1989. The format's 18.5% share of teens also was its lowest share in that demo since the winter of 1990.

- **Oldies** was up in every demo and daypart. Particularly strong gains came

in the following areas: mornings (5.9%-6.6%), middays (7.1%-7.8%), afternoons (6.8%-7.7%), nights (5.3%-5.9%), teens (3.1%-4.1%, an odd gain considering the format's older skew), 25-54 (8.8%-9.7%), 35-64 (9.8%-10.9%), women 18-plus (6.4%-7.2%), and men 18-plus (7.1%-7.7%).

- **Spanish**, which was up 4.8%-4.9%, was another format posting its best share ever.

- **Classic rock** was off slightly (3.7%-3.6%) 12-plus, losing most of its audience from the 18-34 demo, where it dipped 6.0%-5.5%.

- **Adult standards** was up 3.0%-3.1% 12-plus.

- **Modern rock's** 2.4% 12-plus share is not only its highest share yet, it is also a significant improvement over the .7% share the format pulled in every quarter from the spring of 1989 to the winter of 1990. It was up in every demo and daypart and, in each of the six key demos, scored its highest-ever share. Modern rock's best improvement came from the 18-34 cell, where it was up 4.2%-4.8%.

- **Adult alternative** was off 2.1%-2.0% 12-plus and was also off in every demo and daypart with the exception of men 18-plus, where it remained flat.

- **Religious** was off 2.1%-2.0% 12-plus and was down or flat in every demo and daypart. After AC, religious lost the second-biggest number of outlets, and now claims 175 in the continuously measured markets.

- **Classical** was off 1.9%-1.7% 12-plus and was down in every demo and daypart with the exception of 18-34, where it remained flat at .5%.

- **Easy listening** was up 1.0%-1.1% 12-plus and was up in every demo and daypart with the exception of teens and 18-34, neither of which is a target demo for the format.

For complete ratings information, see charts on this page and on page 101.

ALBUM ALTERNATIVE PROGRAMMERS

(Continued from preceding page)

Boulder events as the Boulder Boulder run and the bizarre Kinetics Sculpture Challenge. Other album alternative promotion directors described Jimmy Buffett karaoke contests, charity dog walks, and classical concerts for casual concertgoers in blue jeans.

KBCO, which began as a country-rock station in 1977, has emerged as album alternative's most visible pioneer. Several of its former managers have formed Boulder-based consulting companies—SBR and Dennis Constantine's Constantine Consulting co-sponsored the summit, along with trade magazine the Gavin Report—and spread KBCO's general sound to stations across the country.

Today, former KBCO PD Constantine still hosts a Sunday night show on the station, while SBR's Ray Skibitsky is GM of KXPB in nearby Evergreen, Colo., which has emerged as a KBCO competitor. During the opening panel, mediated by both Boulder consulting companies, one attendee criticized the competition and said album alternative stations should band together against album rock and country formats.

But overall, there was little tension throughout the summit. Performers including Lovett, Griffith, Luka Bloom, and Sarah McLachlan praised the for-

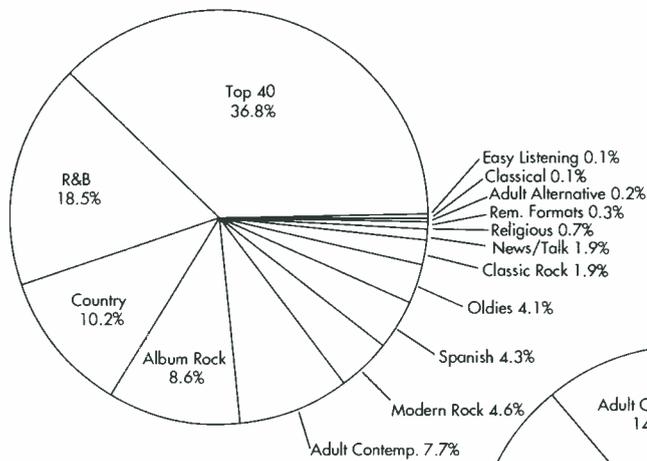
mat for putting their music on the air. Phil Walden, Capricorn Records owner, likened album alternative to adventurous FM radio programming of the late '60s and early '70s.

Constantine encouraged programmers to experiment with eclectic, free-form radio, but many were skeptical. Jim Herron, PD of WBOS Boston, said his market is too competitive for '60s-style FM radio. "If you assume Triple-A means totally free-form, it's going to fail nationwide," he said. "It might work in some market. As long as you can define it to your audience, that's the important thing."

In fact, album alternative is more conservative than Walden and Constantine described. Black artists account for fewer than five of the top 50 slots on Gavin's most recent "boomer grid," which tracks album alternative airplay. The top songs are a mix of new (Toad The Wet Sprocket, Shawn Colvin) and old (Neil Young, the Rolling Stones).

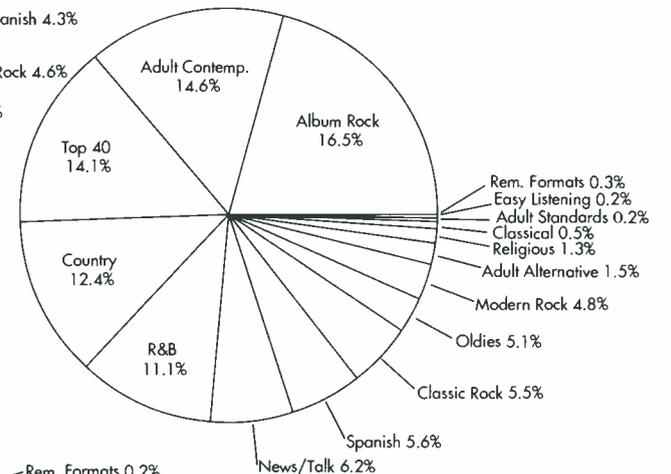
Musician Rob Laufer, who attended the summit, made the weekend's most poignant speech hailing album alternative's existence. "I'm cheerful because I made a record by myself and promoted it myself, and it actually got played on the radio," he said. "That would never have happened two years ago."

Persons 12-17
Monday-Sunday 6 a.m.-Midnight

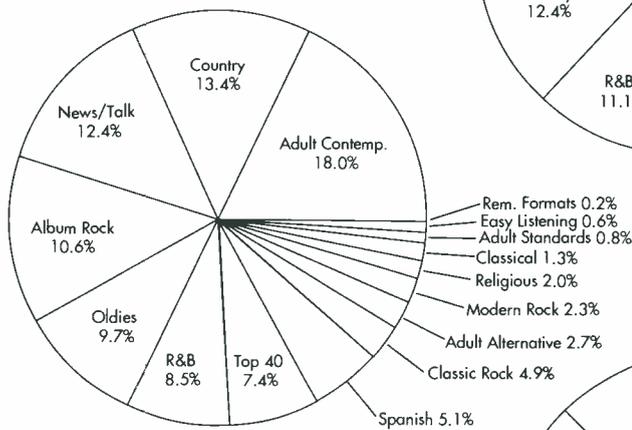


FORMAT SHARE SPRING '94 ARBITRONS

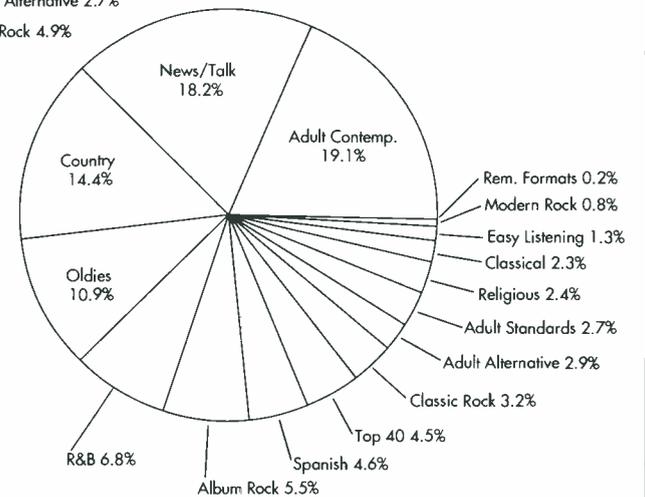
Persons 18-34
Monday-Sunday 6 a.m.-Midnight



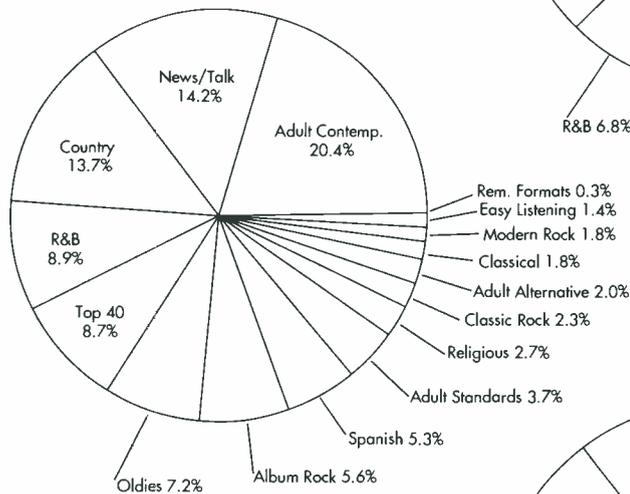
Persons 25-54
Monday-Sunday 6 a.m.-Midnight



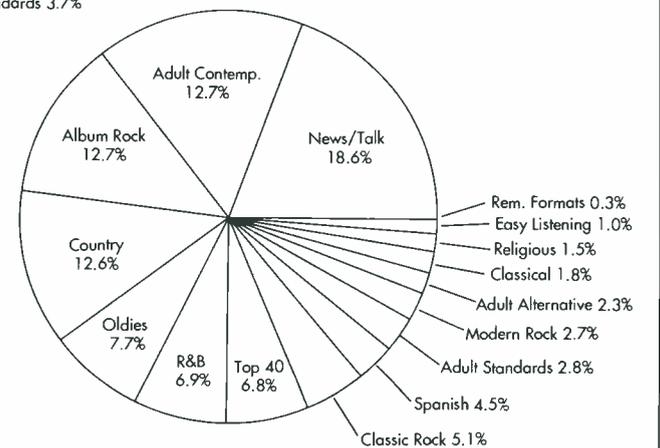
Persons 35-64
Monday-Sunday 6 a.m.-Midnight



Women 18+
Monday-Sunday 6 a.m.-Midnight



Men 18+
Monday-Sunday 6 a.m.-Midnight



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- Jim De Castro, Evergreen Media
- Steve Goldstein, Saga Comm.
- Guy Zapoleon & Bill Richards, Zapoleon/Richards Consulting
- Jerry Clifton, New World Comm.
- Jay Guyther, Arbitron
- Kurt Hanson, Strategic Radio Research

FORMAT SESSIONS:

- TOP 40..... Alan Smith, AIR, Tony Novie, STAR 94
- MODERN ROCK..... Kevin Weatherly, KROQ LA, Max Tolkoff, Mutant Promc
- E&B..... Frankie Darcell, WJLB Detroit, Gerod Stevens, WQUE-FM, New Orleans
- TOP 40/ADULT..... Mike Preston, WPLJ NY, Lorrin Palagi, WRQX DC
- ALBUM ROCK..... Greg Mull, WXTB Tampa
- LATIN..... Jerardo Villacres, CBS Americas
- COUNTRY..... Larry Pareigis, KRAK/KNCI Sacramentos

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 Signature: _____ (Not valid without Signature)

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New Alternative Show Offers Radio A Treasure Of Rare Tracks

LOS ANGELES—Radio Ventures, the company that syndicates the weekly "Rock Over London," will offer the first international commercial album alternative show this fall, titled "The Jewel Box."

The hourlong, weekly show, hosted and produced by Paul Sexton of "Rock Over London" fame, aims to introduce new artists and feature rare tracks, including songs unreleased in the United States.

"It's very much the same principle I use for 'Rock Over London,'" says Sexton. "Radio is usually serviced with lead tracks, and we're offering them much more."

Some of the tracks featured on the demo show include a U.K. B side of Seal covering Jimi Hendrix's "The Wind Cries Mary," Peter Gabriel and Larry Adler's version of "Summertime," and Bryan Ferry's "Wildcat Day" from his forthcoming album.

"Being a small, boutique radio syndicator, we have to deliver what the big boys don't," says Radio Ventures president Don Eberle. On "U.K. Chart Attack," another Radio Ventures program, "we played Ace Of Base eight months before it was released in the States," Eberle says.

"This enables us to give the U.S. a AAA show that no one can duplicate," he adds.

The show runs the gamut from established artists like Neil Young to newer acts like Eddi Reader, and from older catalog songs such as Hendrix's "Foxy Lady" to currents like Everything But The Girl's "Rollercoaster."

In addition, there will be at least one acoustic performance on each show.

With the relatively few album alternative stations in the U.S., Eberle says he is banking on international markets for success. According to the M Street Journal, there are approximately 100 commercial album alternative stations in the U.S.

The show also will be pitched to album rock and modern rock stations.

"If album rock stations can handle an hour of modern rock, then they can handle this," says Eberle.

In the U.S., the show will be offered on a barter basis, with six minutes of national advertising and six minutes of local advertising. Outside the U.S., the show will be sold for cash.

CBS' NEW PACE SYSTEM

CBS Radio Division has installed Personal Audio Computer Editing in its Washington, D.C., bureau to enable

reporters to produce complete news reports at their computers. This is the first radio network news facility with an all-digital operation.

The PACE system resembles a radio production studio with icons on the computer monitor representing such tools as tape recorders, mixers, tape duplicators, master tapes, cartridge tapes, and a television screen.

Reporters can now digitally edit complete reports from the intro to the outro at their desks.

CHRISTIAN SUCCESS

Right-Turn Radio's two-hour Sunday morning Christian program, "Face To Face" (Billboard, Jan. 8) for top 40 and AC stations, and its companion country version, "The American Christian Music Revue," are experiencing success in major markets.

According to top 40/adult WRQX Washington, D.C., PD Lorrin Palagi, the station's 18-49 numbers rose from a 1.8 to 5.0 in the show's 7-9 a.m. weekend daypart.

The country version is now up to five affiliates, including such influential stations as KSCS Dallas and KKBQ Houston.

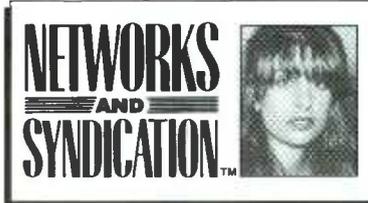
Terry Wright, director of programming for Right-Turn Radio, is also looking to position the show before a major countdown program. He has been talking with ABC Radio Networks about a syndication deal where the shows would air before "Rick Dees' Weekly Top 40" and "American Country Countdown With Bob Kingsley."

Wright's idea is to air the show from 7-9 a.m., the time when most churchgoers are getting ready. While most countdown shows air from 8 a.m. to noon, Wright suggests that airing a countdown show from 9 a.m. to 1 p.m. would be more beneficial. He says that people getting out of church at noon would be able to catch the last hour of the countdown show.

According to a recent Gallup poll, 83.4 million American adults attend church every Sunday.

AROUND THE INDUSTRY

The debut of Tribune Entertainment's much talked about country program, "The Road," is rapidly approaching. On Sept. 10, the show will bow on 67 stations. The two-hour weekly show will be hosted by William Shockley, who stars in "Dr. Quinn Medicine Woman." WXTU Philadelphia, WUSN Chicago, KSAN San Francisco, WSLX



by Carrie Borzillo

Nashville, WBCS Boston, and KPMS Seattle are among the affiliates.

Darryl Morden has been upped from head writer/associate producer to producer/writer for "American Top 40 with Shadoe Stevens," which is still being produced for international affiliates. AT40 producer Bruce Goldberg exits for an undisclosed position at SW Networks. Cindy Jo Hinkleman joins AT40 as production and talent coordinator, replacing talent coordinator Dana Schwarzwalter, who exits.

Westwood One Entertainment is offering a slew of Labor Day specials:

"The Rolling Stones: Life In The Voodoo Lounge," "Hard Workin' Country," "Phil Collins: Both Sides," "The British Invasion . . . 1964-1970," and "American Bandstand's Salute To The Four Tops & The Temptations Starring Dick Clark."

As part of its Rolling Stones Voodoo Lounge Radio Network, WW1 is presenting a live broadcast of the Stones Oct. 10 at the Superdome in New Orleans.

The Children's Broadcasting Corp. (Radio AAHS) is airing "Live From Walt Disney World" on Sundays from the Walt Disney World radio studios in Orlando, Fla. The show will be hosted by Jam'incq JoJo and co-hosted by rotating members of the Florida Radio AAHS AirForce team of child DJs.

On July 1, ITEX Media bowed "The New Rock Countdown" hosted by WKQX (Q101) Chicago afternoon jock Steve Fisher on 75 stations, including

WRNO New Orleans and WNWZ Memphis. The show is sponsored by Inside Edge magazine.

KHAZ Hays, Kan., joins the statewide affiliate list for "The Kansas Country Countdown," which features country music and news on local events, fairs, and celebrities.

National Public Radio's "Talk Of The Nation" will originate from KPBS San Diego, KQED San Francisco, KOPB Portland, Ore., and KUOW Seattle from Sept. 5-8 for a series on regional and national election issues.

Independent Broadcasters Network, Inc., celebrates its third anniversary and Swedish Eagle's (aka Egil Aalvik) Groove Radio International's 100th show.

Former CBS Americas director of sales and marketing Dee Levy joins MJI Broadcasting as its Western region sales manager.

KKLZ Board To Respond To FCC Fine

BY BILL HOLLAND

WASHINGTON, D.C.—KKLZ Las Vegas president/GM Terry McRight says that the station's corporate board of directors will decide whether to pay the \$8,000 FCC indecency fine issued by the commission Aug. 29.

"I obviously don't agree with the commission ruling," says McRight. "But the board will decide what to do in seven to 10 days."

The classic rock station, which has 30 days to reply to the commission, was fined for two episodes of the "Johnson & Tofte" morning show March 2 and March 16 that contained allegedly "explicit and unambiguous" references to anal sex and other sexual and excretory functions. The dialog also had a pandering tone, according to the commission.

No indecent programming is allowed to be aired during hours when children are likely to be listening, and the FCC is particularly strict about the 6-9 a.m. morning drive hours.

KKLZ could have been fined as much as \$25,000 per violation under Congress' newly approved fine schedule. However, the commission declared, "We do not believe that a

WASHINGTON ROUNDUP

higher forfeiture is necessary or appropriate given the limited scope of the apparent misconduct involved."

NAB, RTNDA CONFABS OVERLAP

The National Assn. of Broadcasters' programming- and government relations-oriented discussions will command much of the spotlight at the organization's annual Radio Show, Oct. 12-15 in Los Angeles, but

the Radio-Television News Directors Assn. will be holding its own convention alongside the NAB's, with its own news-oriented agenda.

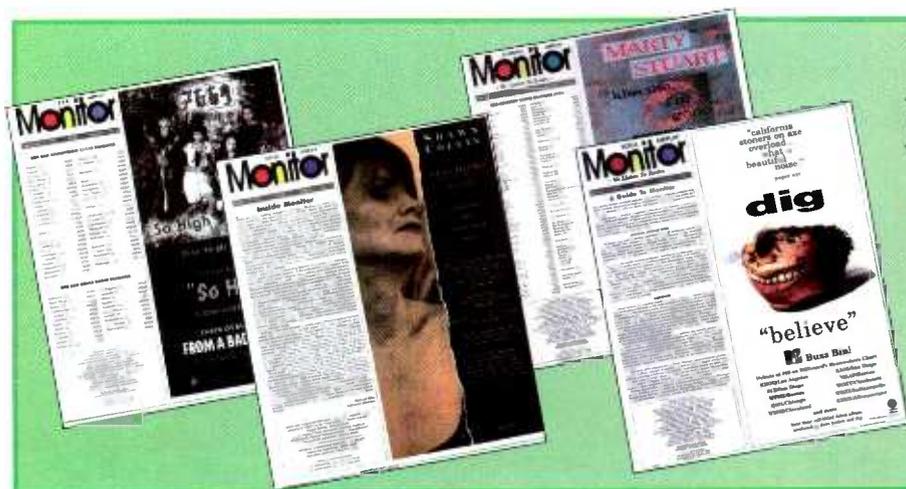
RTNDA discussions during the week will examine such topics as the impact of media mergers on the electronic news business and crisis management at stations that become the targets of news coverage.

NAB will join RTNDA and two engineering-oriented groups to share exhibition space at the super-exhibit, now called World Media Expo.

NAB, incidentally, reports that radio-oriented exhibit space is up 25% compared to last year.



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THE MODERN AGE • BY ERIC BOEHLERT

THE INDIGO GIRLS' modern-day Simon & Garfunkel sound continues to find a home on rock radio. This week, the duo's latest, "Least Complicated," climbs to No. 28 on the Modern Rock Tracks chart.

A tale about youth and the painful lessons learned, "Least Complicated" was written by Emily Saliers. "As the song says, I actually was sitting two stories above the street looking out," she says. "There were kids on the streets, and I was thinking about youth, and there were boys and girls holding hands, and it just sparked the thoughts about love and about what is complicated

and what is not complicated. I kinda tied that in with my school days. That's the metaphor, the school experience."



"It just sorta happened that 'clean slated' tied in with 'least complicated.'"
—EMILY SALIERS

In the song, Saliers recounts one awkward school experience. "When I was in sixth grade, my boyfriend Danny bought me a ring so I thought I should buy him a ring. So I went to Woolworth's

and bought him this hideous, high school-looking ring, and gave it to him. And I remember it being a social faux pas back then. It was painful in a sixth-grade way."

As for the song title's origin, she says, "The way I write is I get a chord progression that feels good to me, and then these thoughts will flow. And when I started thinking about all the school images [for 'Least Complicated'], I wanted to use a wipe-the-slate-clean image. It just sorta happened that to end up 'clean slated' tied in with all these thoughts of what was 'least complicated.' And thank goodness it rhymed."

Album Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	2	14	VASOLINE PURPLE	STONE TEMPLE PILOTS ATLANTIC
2	2	1	18	BLACK HOLE SUN SUPERUNKNOWN	SOUNDGARDEN A&M
3	3	3	10	LOVE IS STRONG VOODOO LOUNGE	ROLLING STONES VIRGIN
4	11	25	4	INTERSTATE LOVE SONG PURPLE	STONE TEMPLE PILOTS ATLANTIC
5	4	5	21	FAR BEHIND CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
6	7	9	5	MAMA'S FOOL BUST A NUT	TESLA Geffen
7	9	15	9	RAIN KING AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/Geffen
8	10	11	7	PUSH COMES TO SHOVE PUSH COMES TO SHOVE	JACKYL Geffen
9	6	4	15	SELLING THE DRAMA THROWING COPPER	LIVE RADIOACTIVE/MCA
10	5	7	15	FALL DOWN DULCINEA	TOAD THE WET SPROCKET COLUMBIA
11	12	17	7	HOLD MY HAND CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
12	13	13	9	COME OUT AND PLAY SMASH	OFFSPRING EPITAPH
13	8	6	9	YOU BETTER WAIT FOR THE LOVE OF STRANGE MEDICINE	STEVE PERRY COLUMBIA
14	16	23	8	YOU GOT ME ROCKING VOODOO LOUNGE	ROLLING STONES VIRGIN
15	18	22	6	BREATHE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	COLLECTIVE SOUL ATLANTIC
16	14	8	10	YOU LET YOUR HEART GO TOO FAST TURN IT UPSIDE DOWN	SPIN DOCTORS EPIC
★★★AIRPOWER★★★					
17	23	32	3	HIGH HOPES THE DIVISION BELL	PINK FLOYD COLUMBIA
18	15	10	25	SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	COLLECTIVE SOUL ATLANTIC
19	17	14	7	WALK ON MEDLEY WALK ON	BOSTON MCA
★★★AIRPOWER★★★					
20	22	24	6	CURE ME... OR KILL ME... PAWNSHOP GUITARS	GILBY CLARKE VIRGIN
21	20	18	18	I STAY AWAY JAR OF FLIES	ALICE IN CHAINS COLUMBIA
22	25	27	3	CHANGE YOUR MIND SLEEPS WITH ANGELS	NEIL YOUNG AND CRAZY HORSE REPRISE
23	28	37	3	FELL ON BLACK DAYS SUPERUNKNOWN	SOUNDGARDEN A&M
24	27	33	3	BASKET CASE DOOKIE	GREEN DAY REPRISE
25	21	16	21	BIG EMPTY PURPLE	STONE TEMPLE PILOTS ATLANTIC
26	19	12	14	SAIL AWAY SAIL AWAY	GREAT WHITE ZOO
27	NEW ▶	1		TORE DOWN FROM THE CRADLE	ERIC CLAPTON DUCK/REPRISE
28	30	—	2	PLANET CARAVAN FAR BEYOND DRIVEN	PANTERA EASTWEST
29	26	26	16	WILD NIGHT ♦ JOHN MELLENCAMP/ME'SHELL NDEGEOCELLO DANCE NAKED	MERCURY
30	33	39	3	EVERYBODYS 1 EVERYBODY	GODS CHILD QWEST/WARNER BROS.
31	24	21	14	LOSIN' YOUR MIND PRIDE & GLORY	PRIDE & GLORY Geffen
32	32	30	5	FUZZBOX VOODOO ANTENNA	ZZ TOP RCA
33	29	28	5	WE DON'T EXIST TOO HIGH TO DIE	MEAT PUPPETS LONDON/ISLAND
34	35	—	2	BACK WHERE IT ALL BEGINS WHERE IT ALL BEGINS	ALLMAN BROTHERS BAND EPIC
35	34	—	2	YELLOW LEDBETTER	PEARL JAM EPIC
36	NEW ▶	1		TEARS OF THE DRAGON BALLS TO PICASSO	BRUCE DICKINSON MERCURY
37	NEW ▶	1		WAITING IN THE WINGS AROUND THE NEXT DREAM	BBM VIRGIN
38	RE-ENTRY	23		DISSIDENT VS.	PEARL JAM EPIC
39	36	38	24	KEEP TALKING THE DIVISION BELL	PINK FLOYD COLUMBIA
40	31	20	11	LOW RIDER "THE ENDLESS SUMMER II" SOUNDTRACK	GARY HOEY REPRISE

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	10	BASKET CASE DOOKIE	GREEN DAY REPRISE
2	2	2	9	EINSTEIN ON THE BEACH DGC RARITIES VOL. 1	COUNTING CROWS DGC/Geffen
3	3	3	7	AM I WRONG LOVE SPIT LOVE	LOVE SPIT LOVE IMAGO
4	7	10	7	FADE INTO YOU SO TONIGHT THAT I MIGHT SEE	MAZZY STAR CAPITOL
5	5	5	5	SOMETIMES ALWAYS STONED AND DETHRONED	THE JESUS AND MARY CHAIN AMERICAN/WARNER BROS.
6	4	7	9	ALL I WANNA DO TUESDAY NIGHT MUSIC CLUB	SHERYL CROW A&M
7	9	8	9	FAR BEHIND CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
8	6	6	9	UNDONE - THE SWEATER SONG WEEZER	WEEZER DGC/Geffen
9	10	16	6	SELF ESTEEM SMASH	OFFSPRING EPITAPH
10	11	14	4	I ALONE THROWING COPPER	LIVE RADIOACTIVE/MCA
11	12	19	4	INTERSTATE LOVE SONG PURPLE	STONE TEMPLE PILOTS ATLANTIC
12	8	4	13	VASOLINE PURPLE	STONE TEMPLE PILOTS ATLANTIC
13	18	29	3	FEEL THE PAIN WITHOUT A SOUND	DINOSAUR JR. SIRE/REPRISE
14	17	23	6	FELL ON BLACK DAYS SUPERUNKNOWN	SOUNDGARDEN A&M
15	16	13	8	SHRINE ENCENDEDOR	THE DAMBUILDERS EASTWEST
16	15	9	17	COME OUT AND PLAY SMASH	OFFSPRING EPITAPH
17	19	—	2	YOUR FAVORITE THING FILE UNDER: EASY LISTENING	SUGAR RYKODISC
18	14	11	14	PRAYER FOR THE DYING	SEAL ZTT/SIRE/WARNER BROS.
19	21	18	20	CLOSER THE DOWNWARD SPIRAL	NINE INCH NAILS NOTHING/TVT/INTERSCOPE
20	25	—	2	SNAIL SHELL JOHN HENRY	THEY MIGHT BE GIANTS ELEKTRA
21	22	22	5	I'LL STAND BY YOU LAST OF THE INDEPENDENTS	PRETENDERS SIRE/WARNER BROS.
22	13	12	11	HEADACHE TEENAGER OF THE YEAR	FRANK BLACK 4AD/ELEKTRA
23	20	15	22	BLACK HOLE SUN SUPERUNKNOWN	SOUNDGARDEN A&M
24	34	—	2	SOMETHING'S ALWAYS WRONG ♦ TOAD THE WET SPROCKET DULCINEA	TOAD THE WET SPROCKET COLUMBIA
25	36	37	3	EVERYBODYS 1 EVERYBODY	GODS CHILD QWEST/WARNER BROS.
26	23	20	7	ANDRES HUNGRY FOR STINK	L7 SLASH/REPRISE
27	27	17	17	FALL DOWN DULCINEA	TOAD THE WET SPROCKET COLUMBIA
28	30	34	4	LEAST COMPLICATED	INDIGO GIRLS EPIC
29	31	33	19	SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	COLLECTIVE SOUL ATLANTIC
30	26	35	3	EURO-TRASH GIRL KEROSENE HAT	CRACKER VIRGIN
31	NEW ▶	1		SEETHER AMERICAN THIGHS	VERUCA SALT MINTY FRESH
32	24	21	16	STAY (I MISSED YOU) "REALITY BITES" SOUNDTRACK	LISA LOEB & NINE STORIES RCA
33	29	26	8	YOU LET YOUR HEART GO TOO FAST TURN IT UPSIDE DOWN	SPIN DOCTORS EPIC
34	NEW ▶	1		SLOWLY, SLOWLY HOT BOXING	MAGNAPOP PRIORITY
35	40	38	25	POSSESSION FUMBLING TOWARDS ECSTASY	SARAH MCLACHLAN NETTWERK/ARISTA
36	28	27	9	IF I ONLY HAD A BRAIN ONE STEP AHEAD OF THE SPIDER	MC 900 FT. JESUS AMERICAN/WARNER BROS.
37	NEW ▶	1		GOOD ENOUGH FUMBLING TOWARDS ECSTASY	SARAH MCLACHLAN NETTWERK/ARISTA
38	38	36	12	YELLOW LEDBETTER	PEARL JAM EPIC
39	NEW ▶	1		BABY COME BACK COLLECTIONS	PATO BANTON IRS
40	NEW ▶	1		STRANGER THAN FICTION STRANGER THAN FICTION	BAD RELIGION ATLANTIC



HITS! IN TOKIO

Week of August 21, 1994

- Biggest Part Of Me / Take 6
- Baby, I Love Your Way / Big Mountain
- La La (Means I Love You) / Swing Out Sister
- Games People Play / Inner Circle
- You Don't Love Me (No, No, No) / Dawn Penn
- Love Is Strong / The Rolling Stones
- I Say A Little Prayer / Workshy
- Shine / Aswad
- Just Missed The Train / Trine Lein
- Do You Wanna Get Funky / C & C Music Factory
- Letitgo / ♪
- Third Time Lucky / Basia
- You Better Wait / Steve Perry
- Sweets For My Sweet / C.J. Lewis
- (Meet) The Flintstones / B.C. 52'S
- Heartbeat / Aswad
- Outside / Omar
- Comment Te Dire Adieu / Nadiya
- Hello, My Friend / Yumi Matsuyama
- Can You Feel The Love Tonight / Elton John
- Mas Que Nada / Al Jarreau
- Miss You / Miki Imai
- Freedom Words / Colour Club
- Sweet Sensual Love / Big Mountain
- If You Go / Jon Secada
- Why Goodbye / Peabo Bryson
- Aldeia De Ogum / Joyce
- Somewhere / Shanice
- Imagine / Sissel Kyrkjebø
- Fantastic Voyage / Coolio
- Patience Of Angels / Eddie Reader
- Picnic In The Summertime / Deee-Lite
- Linda / Mariya Takeuchi
- Everybody's Got Summer / Atlantic Starr
- Stay (I Missed You) / Lisa Loeb & Nine Stories
- Got To Be There / Janet Kay
- Prayer For The Dying / Seal
- At Your Best (You Are Love) / Aaliyah
- I Swear / All 4 One
- Seaside Trip / Isabelle Antena
- Rollercoaster / Everything But The Girl
- I'll Take You There / General Public
- Stay Gold / Stevie Wonder
- Give It Up / Cut 'N' Move
- When Love Begins / Magnum Coltrane Prince
- Berangkat / The Boom
- United Future Airlines / United Future Organization
- Gaia / Valencia
- Ease My Mind / Arrested Development
- I Can't Stop The Rain / Carl Anderson

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



WKOE Adds Local Flavor To Its Format 3-Way Competition Doesn't Faze Country Station

IN A MARKET the size of Atlantic City, N.J., you would hardly expect to find one country signal, let alone three. Nevertheless, the Atlantic City/Cape May market, ranked No. 134 by Arbitron, is home to two local country stations, WKOE and WBNJ, and also receives the clearly audible signal of Philadelphia country outlet WXTU.

Both WKOE and WBNJ are satellite-delivered outside of drive times. WKOE uses ABC/Satellite Music Networks' "Country Coast To Coast," and WBNJ relies on Jones Satellite Networks' country format. But listening to the two stations reveals a clear difference—WKOE sounds so local that even a savvy trade journalist might be fooled.

WKOE PD Andy Harris says the keys to that local flavor are the station's participation in the community, a slew of local promos, and some well-placed, personalized drops from the ABC/SMN jocks.

"We try to get involved in a lot of local events ... [and] we always have a creative or entertaining promo on the air to let people know we'll be involved," says Harris.

Harris also had the ABC/SMN jocks cut liners that specifically mention the names of local towns. Those liners are programmed into the computer at different times throughout the day, so a listener may hear ABC/SMN personality Becky White saying, "America's best country for Petersburg." Harris says those liners are rotated in and out of use to keep them sounding fresh and spontaneous.

The basic clock set up for the format allows for 12 minutes an hour of local time. At WKOE, the local spots take up approximately 9-10 minutes, and the remaining time is used for local weather, PSAs, and promos.

Harris says both WBNJ and WXTU give his station some stiff competition, although WXTU targets a different audience and doesn't really compete for advertising dollars at the shore. "WXTU is really a young country station, whereas we're not," he says. "We're walking on the older side of the line, and they're walking on the younger side."

"WBNJ has been stiff competition for us, too," Harris adds. "Our numbers outshine theirs by a lot, but I don't take that for granted. They are a bit closer to us in demo, [but] I would put my jocks against their jocks any day."

WKOE cohabitates in its Atlantic City studios with two sister stations, soft AC WFPG-FM and talk station WFPG-AM. The country station is live from 6-11 a.m. weekdays, with Harris handling the 6-9 a.m. shift and air personality Tina Owen taking over from 9-11 a.m. The station has been programming "Country Coast To Coast" for exactly two years this week.

Although the satellite format focuses on mainstream, adult-targeted country music, Harris says the station will venture outside the ABC/SMN playlist in the morning "to honor requests or to play something [with a local appeal] like 'Welcome To The Club' by Tim McGraw."

In format, the music goes back "several years ... so it's

not like top 40 country. We aim a little higher in our demo than a hot country," Harris says, adding that "35-64 is our target demo, but we don't want to exclude anyone."

Here's a recent afternoon hour: the Judds, "Let Me Tell You About Love"; Faith Hill, "Wild One"; George Strait, "You Look So Good In Love"; Tanya Tucker, "Hangin' In"; Tim McGraw, "Don't Take The Girl"; Sammy Kershaw, "Don't Go Near The Water"; Ronnie Milsap, "Daydreams About Night Things"; Kathy Mattea, "Nobody's Gonna Rain On Our Parade"; Billy Ray Cyrus, "She's Not Crying Anymore"; Reba McEntire, "She Thinks His Name Was John"; Rodney Foster, "Nobody Wins"; Boy Howdy, "They Don't Make 'Em Like That Anymore"; Dolly Parton, "But You Know I Love You"; and Clint Black, "Half The Man."

The station is marketed with bus backs and some traded newspaper ads, including a weekly ad in the Sunday Atlantic City Press that focuses on station promotions.

Promotions include ticket giveaways for country concerts that come to the Atlantic City casinos or other shore venues, and other merchandise offered during the morning trivia contest. "We try to make everything we do on the air contest-wise entertaining," Harris says.

Despite being in a resort market, Harris says the station focuses its energies on the area's residents rather than its vacationers. "You have to really concern yourself more with the year-round people than the tourists, because it's the residents who are filling out the diaries," Harris says. However, "we're interested in anybody who will listen," he adds.

Harris' entire career has been spent in South Jersey markets, starting at WAYV Atlantic City in late 1976. After two years on the air there, he moved to WIBG/WSLT Ocean City, where he remained almost a year before moving to WWBZ Vineland, N.J. In his seven years at full service AC WWBZ he held a variety of positions, ultimately ending up as OM/PD. He then joined adult standards WMID-AM Atlantic City as PD.

After that gig, Harris got out of radio for three years while he served as GM of a local cable-TV station in the Vineland/Millville area. He returned to radio as PD of WWOC Avalon/Cape May and, under three different owners, steered the station through four formats, including hot AC, soft AC, country, and oldies. He joined WKOE as PD in June 1993. He has also been working weekends in Philadelphia since 1979, first at WPEN, then WFIL, and currently at WYXR.

"This property has a really big market feel to it," says Harris of his current gig at WKOE. "We have a great staff. We don't have a lot of people here who have to do five or six jobs. We have a good sales staff and management team. This is like the dream job that I've been paying my dues for."

PHYLLIS STARK



ANDY HARRIS
Program Director
WKOE/Atlantic City, N.J.

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 45 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	3	16	WILD NIGHT ♦ JOHN MELLENCAMP/ME'SHELL NDEGEOCELLO MERCURY 858 738	2 weeks at No. 1
2	2	2	19	IF YOU GO SBK 58166/EMI	♦ JON SECADA
3	3	1	16	CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	♦ ELTON JOHN
4	4	4	11	THE WAY SHE LOVES ME CAPITOL 58167	♦ RICHARD MARX
5	5	11	12	STAY (I MISSED YOU) RCA 62870	♦ LISA LOEB & NINE STORIES
6	12	14	5	LUCKY ONE A&M 0724	♦ AMY GRANT
7	11	12	20	COME TO MY WINDOW ISLAND 858 028	♦ MELISSA ETHERIDGE
8	9	10	17	LOVE IS ALL AROUND LONDON 857 580/ISLAND	♦ WET WET WET
9	6	5	22	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	♦ TONI BRAXTON
10	10	6	16	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	♦ MARIAH CAREY
11	7	9	13	DON'T TURN AROUND ARISTA 1-2691	♦ ACE OF BASE
12	8	7	18	I SWEAR BLITZZ 87243/ATLANTIC	♦ ALL-4-ONE
13	13	8	24	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	♦ MADONNA
14	14	13	24	BEAUTIFUL IN MY EYES SBK 58099/EMI	♦ JOSHUA KADISON
15	15	17	7	BUT IT'S ALRIGHT ELEKTRA 64524	♦ HUEY LEWIS & THE NEWS
16	16	15	11	YOU CAPITOL 58195	♦ BONNIE RAITT
17	18	19	9	YOU BETTER WAIT COLUMBIA 77580	STEVE PERRY
				*** AIRPOWER ***	
18	21	37	3	CIRCLE OF LIFE HOLLYWOOD 64516	♦ ELTON JOHN
19	17	16	29	THE SIGN ARISTA 1-2653	♦ ACE OF BASE
20	19	18	37	EVERYDAY ATLANTIC 87300	♦ PHIL COLLINS
21	22	25	6	THINK TWICE 550 MUSIC 77545	♦ CELINE DION
22	28	40	3	GOOD TIMES Geffen 19273	♦ EDIE BRICKELL
23	27	29	7	PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS.	♦ SEAL
24	32	33	3	THE COLOR OF THE NIGHT MERCURY 858 616	♦ LAUREN CHRISTY
25	31	35	4	WHEN CAN I SEE YOU EPIC 77550	♦ BABYFACE
26	30	32	6	UNTIL I FALL AWAY A&M ALBUM CUT	♦ GIN BLOSSOMS
				*** HOT SHOT DEBUT ***	
27	NEW ▶	1	1	ALL I WANNA DO A&M 0702	♦ SHERYL CROW
28	25	23	26	BABY I LOVE YOUR WAY RCA 62780	♦ BIG MOUNTAIN
29	23	22	8	WILLING TO FORGIVE ARISTA 1-2680	♦ ARETHA FRANKLIN
30	36	—	2	(I COULD ONLY) WHISPER YOUR NAME COLUMBIA ALBUM CUT	♦ H. CONNICK, JR.
31	35	—	13	DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917	FOUR SEASONS
32	26	26	10	RETURN TO POOH CORNER COLUMBIA ALBUM CUT	♦ KENNY LOGGINS
33	29	31	20	MR. JONES DGC ALBUM CUT/GEFFEN	♦ COUNTING CROWS
34	38	—	2	I'LL MAKE LOVE TO YOU MOTOWN 2257	♦ BOYZ II MEN
35	NEW ▶	1	1	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	♦ PRETENDERS
36	33	24	18	TELL ME WHERE IT HURTS REUNION 62813/RCA	♦ KATHY TROCCOLI
37	24	21	13	AIN'T GOT NOTHING IF YOU AIN'T GOT... COLUMBIA ALBUM CUT	MICHAEL BOLTON
38	34	28	10	HARD LUCK WOMAN MERCURY ALBUM CUT	GARTH BROOKS
39	39	30	20	SOME KIND OF WONDERFUL ELEKTRA 64542	HUEY LEWIS & THE NEWS
40	NEW ▶	1	1	BODY & SOUL ELEKTRA 64520	♦ ANITA BAKER

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENTS

1	1	2	8	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	♦ LITTLE TEXAS
2	2	1	3	NOW AND FOREVER CAPITOL 58005	♦ RICHARD MARX
3	—	—	1	LOVE SNEAKIN' UP ON YOU CAPITOL 58125	♦ BONNIE RAITT
4	3	3	19	THE RIVER OF DREAMS COLUMBIA 77086	♦ BILLY JOEL
5	5	5	10	THE POWER OF LOVE 550 MUSIC 77230	♦ CELINE DION
6	4	4	11	BREATHE AGAIN LAFACE 2-4054/ARISTA	♦ TONI BRAXTON
7	10	8	16	ALL ABOUT SOUL COLUMBIA 77254	♦ BILLY JOEL
8	9	—	13	I CAN SEE CLEARLY NOW CHAOS 77207	♦ JIMMY CLIFF
9	6	6	11	BECAUSE THE NIGHT ELEKTRA 64595	♦ 10,000 MANIACS
10	8	10	13	PLEASE FORGIVE ME A&M 0422	♦ BRYAN ADAMS

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

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WLIF Fax Hoax Draws Lawsuit In Baltimore; WCLB's Country Tag Too 'Hot' To Handle

WLIF BALTIMORE and owner Infinity Broadcasting have filed suit in a U.S. District Court in Baltimore, accusing Capitol Broadcasting and its crosstown WSSF of sending out phony WLIF faxes announcing that heavily discounted spots were available.

WLIF GM **Ken Stevens** claims that Capitol sent out bogus faxes, complete with Infinity and WLIF logos, to local and national advertisers. The faxes announced a "Christmas In July Fire Sale," with WLIF spots going for \$50. Stevens says the first time an advertiser called asking for the discount, he thought it was a joke. When the calls continued to come in, however, Stevens realized a mass faxing had been done.

Infinity wants the court to force Capitol to set the record straight, as well as pay at least \$500,000 in damages. Executives at WSSF and Capitol could not be reached for comment.

In other legal news, Fairbanks Communications, owner of **WCLB** Boston, filed suit in a federal court there, charging crosstown **WBCS** and owner Greater Media with trademark infringement. WCLB's director of operations, **Bob Christy**, says the station has had the term "Hot New Country" trademarked for 18 months at the federal and state levels, and that WBCS recently started using the phrase on air. WCLB is seeking an injunction, along with punitive damages. No word from WBCS.

The Atlanta chapter of the Rainbow Coalition has filed a petition to deny with the FCC, urging the commission not to allow the sale of **WAOK/WVEE** Atlanta from Summit Communications to Granum Communications. The petition accuses Summit of not promoting blacks within the company. Summit's executive VP of radio, **Mary Catherine Sneed**, says she was shocked by the motion and would put WAOK/WVEE's EEOC track record up against that of any station.

Arbitron has reissued the spring 1994 Louisville, Ky., ratings report because the original book did not include audience estimates for **WQLL**, due to an "administrative error."

Combined local and national spot radio revenues were up 9% in July compared to the same month last year, according to the latest figures from the Radio Advertising Bureau. That gain was fueled by an 8% boost in local revenues and a 12% national revenue jump.

For the period of January through July, combined local and national revenues were up 11% over the same period last year. That figure is based on an 11% local revenue gain and a 12% national revenue increase.

PROGRAMMING: KDGE GETS RELIGION

Modern rock **KDGE** Dallas has been sold from Edge Broadcasting to the Mormon-owned Bonneville International Corp., parent company of crosstown **KZPS**, for an undisclosed price. **KZPS** VP of programming **John Larson** will oversee programming at both stations, although **KDGE** PD **Joel Folger** remains on board, as does consultancy **Jacobs Media**. **KZPS** VP/GM **Tom Glade** will add those duties at **KDGE** after the sale closes.

WDRE Long Island, N.Y., has added two affiliates to its growing modern rock network. Scheduled to come aboard Sept. 2 are **KZQA** Little Rock, Ark., and **WNWZ** Memphis. The plan is to switch the format from AM **WNWZ** to FM **KFTH** after **WNWZ** owner **George Flinn** closes on his purchase of the FM.

WDRE's syndication arm, Digi-Net Syndication, also is in talks with an existing satellite oldies format, and hopes to take over distribution of that format.



by *Phyllis Stark*
with reporting by *Eric Boehlert*
and *Brett Atwood*

Also, **Mel "Toxic" Taylor** has been upped from air personality to the newly created APD position at **WIBF** Philadelphia, an affiliate of the **WDRE** network.

As expected, acting PD **Jay Michaels** gets the official nod at **WJPC** Chicago. Also, Michaels has hired crosstown **WGCI-FM** P/T jock **A.J. Parker** for middays and has moved midday host **Jammin' Dave Michaels** to afternoons, which previously had been hosted by Jay Michaels.

WAXY Miami flips from mainstream oldies to '70s-based oldies as **WBGG** (Big 106 FM). PD **Dave Denver** remains. The lineup has Denver in mornings; **Linda Energy**, last at Jones Satellite Network, in mid-days; former night jock **Tyler** in afternoons; and former overnigher **Miguel Lombana** in nights. Denver is looking for an overnight jock and wants T&Rs. Former midday jock **Andre Farr** exits. Former afternoon jock **Rick Shaw** remains in the newly created position of director of special projects, and will host a weekly '70s retrospective show.

WTPX Miami flips from AC to Spanish, with an adult slant. The station, now owned by crosstown **WXDJ** owner **Russ Oasis**, is known as "Romance 106.7." **Keith Isley** takes over

as PD, replacing **Jere Sullivan**, who exits. **Isley**, last PD at **WHQT** Miami, was serving as the station's consultant. The entire **WTPX** airstaff is out. Two new hires include MD/midday host **Rogelio Alfonso**, from crosstown **WCMQ**, and afternoon host **Isabel Quintero**, from crosstown **WFLC**.

Mark Ginther has been upped from executive producer to PD at **KFAN** Minneapolis. Those duties were last handled by former OM **Lorna Gladstone**.

WAIA Jacksonville, Fla., PD **Mark Bradley** joins **WKOC** Norfolk, Va., as PD. He replaces **Lauren MacLeash**, now at **KTCJ/KTCZ** Minneapolis.

WMMS Cleveland picks up **WHTZ** (Z100) New York's syndicated late-night "Love Phones" sex talk show. Two jock shifts were shortened to make room.

WIBC Indianapolis PD **Ed Lennon** exits to return home to Massachusetts. No replacement has been named.

KJAZ San Francisco has applied for the new calls **KZSF**.

KGTR New Orleans flips from country to "Smooth Jazz 106.7" and has applied for the new calls **KLJZ**. Sister **WNOE** PD **Ted Stecker** has been named OM at **KLJZ**. **WNOE** MD **Richard Blake** is interim PD at **KLJZ**. Broadcast Architecture is consulting.

CKEY Buffalo, N.Y./St. Catharines, Ontario, flips from AC to modern rock as "the Planet."

WOMX-AM Orlando, Fla., which had been simulcasting AC sister station **WOMX-FM**, splits off and picks up Children's Satellite Network's "Radio AAHS" format. CSN director of affiliate relations **Tom Robin** exits to join **WOMX** as OM. "Radio AAHS" OM **Michael Jaye** is upped to manager of affiliate relations.

Former **WLAC** Nashville PD **Alan Eisenson** has been named PD at **WMC-AM** Memphis, replacing **Jim Casale**, now at **KVI** Seattle. Eisenson most recently was director of development at the American Civil Liberties Union.

Former **WKCI** New Haven, Conn., PD **Kid Kelly** lands at **WBHT** Wilkes-Barre, Pa., as PD/afternoon jock, replacing **Bill Sheridan**, who exited.

Allan Hammerel has been named OM of **KJYK/KKLD/KKHG** Tucson, Ariz. He previously was GM at **KCHT/KKXX-FM** Bakersfield, Calif. **Bobby Rich** remains PD at **KKLD**. **KJYK's**

Ex-Elektra Exec Sues Over Dismissal

NEW YORK—Former Elektra promotion executive **Richard Alden** has filed an age discrimination suit against his onetime employer, asking for more than \$2 million in damages.

Alden, whose contract as senior VP of promotion was not renewed for 1994, was 42 at the time of his dismissal. In papers filed with U.S. District Court in New York, **Alden** claims he was told by an unidentified Elektra executive that the label was looking to hire "young" and

"aggressive" promotion people. **Alden** claims he was replaced by someone 15 years younger than himself.

An Elektra representative insists that **Alden's** claims "are without merit."

Alden, a 14-year company veteran who was making \$500,000 a year in his Elektra VP position, is asking for \$2 million in lost wages and an additional \$2 million in mental anguish damages.

ERIC BOEHLERT

newslines...

BROWNLEE CURREY JR. has been elected to Osborn Communications Corp.'s board of directors. Currey was chairman of OCC Inc., a company subsidiary, and also serves as president of the Nashville Banner Publishing Co.

ALAN CHLOWITZ has been upped from GM to VP/GM at **KRLA/KLSX** Los Angeles.

ALI SHEPHERD has been upped from GSM to GM at **KSOL** San Francisco. Shepherd replaces **Scott Fey**, now managing crosstown **KYLZ/KYLD**.

MARK HANSON has been upped from GSM to GM at **WLOH/WHOK/WRVF** Columbus, Ohio. He replaces **Bill France**, who exits.

REGENT COMMUNICATIONS has closed on its purchase of **AC KRLV** Las Vegas from **Lepereq Capital Management**, and has flipped the station's calls to **KSNE** (Sunny 106.5). **KSNE** GM **Kurt Mische** has been upped to VP/GM and now oversees Regent's crosstown **KFMS-AM-FM**, as well as **KEYV**, operated under a sales agreement. At **KFMS**, he replaces former GM **Doug Stone**. **KEYV** GM **George Thomas** remains.

STATION SALES: **WRKU-FM** Youngstown, Ohio, from Western Pennsylvania Radio to **Zapis Communications Corp.**, which also is in the process of buying crosstown **WHTX**. **Zapis** began managing **WRKU** Sept. 1, picking up a management deal for the station previously held by **All Star Entertainment**.

DENNIS MOCKLER has been elevated from GM of **WJXQ/WIBM-FM** Lansing, Mich., to president/GM and COO for parent **Regional Radio Corp.** **Mark Stevens** is upped from program/operations manager to VP, programming at the two stations.

SALE CLOSINGS: **WGNA-AM-FM** Albany, N.Y., from **Barnstable Broadcasting** to **Liberty Broadcasting** for \$13.5 million.

PD post is vacant following the departure of **Bruce St. James**.

Former **WSNX** Muskegon, Mich., PD **Jim Richards** joins **WWST** Knoxville, Tenn., in that capacity. Former PD **Larry Trotter** is now concentrating on sister station **WMYU**. **Richards** is looking for a morning jock and wants T&Rs.

Jim Andrews has been upped to PD/MD at **WPXK** Springfield, Mass. **Andrews**, the station's morning man, replaces **Justin Case**, now at **WDSY** Pittsburgh. Also at **WPXK**, P/T jock **Ed James** is upped to overnights, replacing **Scott Harris**, who moves to evenings. **Harris** replaces **Kevin Wright**, who replaces **Case** in afternoons.

WJBR-AM Wilmington, Del., which had been simulcasting AC sister station **WJBR-FM**, splits off and is now programming **Westwood One's** adult standards format.

WRGS/WEYE Johnson City, Tenn., flips from oldies-based AC to Jones Satellite Network's country format.

New Chattanooga, Tenn., outlet **WZST** signed on Aug. 31 as hot AC-formatted "Star 98." Veteran programmer and air personality **Bob Forester** has been named PD.

WBSS Atlantic City, N.J., PD **Bob Burke** exits to become national radio director at trade magazine **The Friday Morning Quarterback**.

PEOPLE: EINSTEIN/WHFS PART

Longtime **WHFS** Washington, D.C., jock **Damian Einstein**, who most recently had been doing the 9 a.m.-noon shift, has "taken a leave of absence," according to GM **Alan Hay**. **Einstein** reportedly cleaned out his desk on the way out the door, and **Hay** says he takes that to mean **Einstein** has "voluntarily resigned." No word on what caused the rift.

WBIG-FM Washington, D.C., late-

night jock **Al Santos** segues to crosstown **WXTR** as MD/afternoon jock, according to the **Washington Post**. Former **WXTR** afternoon jock **Dave Kellogg** exits. **WBIG** overnigher **Jeff "Goldy" Gold** moves up to nights, replacing **Bonnie Phillips**, who replaces **Santos** in late nights for now.

WPNT Chicago night jock **De De McGuire** has been named MD at **WIOQ** (Q102) Philadelphia. Also, former **KYLD** (Wild 107) San Francisco night jock **Jo Jo Wright** joins Q102 for that shift, replacing **E.Z. Street**, now at **WJPC** Chicago.

WXVY (V103) Baltimore MD **Stan Jacobs** exits and has not been replaced.

KRTY San Jose, Calif., APD/afternoon jock **Randy Chase** has left the station for a position at **Curb AG Records**. No replacement has been named.

WWKX (Kix 106) Providence, R.I., MD/afternoon jock **John McMann** exits for **Jive Records**. PD **Scotty Snipes** is looking to fill the afternoon opening, which includes the possibility of MD duties. **Snipes** also relinquishes his morning-show duties and has debuted a new morning team featuring former night jock **Mojo**, **Curly Cut**, and **Jessica**. **WBHT** Wilkes-Barre, Pa., night jock **Billy Hammond** replaces **Mojo** in nights.

Tom "Jammer" Naylor has been upped to MD at **WEDJ** Charlotte, N.C.

WKSS Hartford, Conn., MD/midday jock **Kandy Klutch** exits to become APD at **WDCG** (G105) Raleigh, N.C., replacing **Sean Sellers**, now at **WNVZ** Norfolk, Va. **WKSS** PD **Jay Beau Jones** is looking for her replacement and wants T&Rs.

Assistance in preparing this column was provided by **Carrie Borzillo** in Los Angeles.

RETAIL, RADIO EXPECTING A 'MONSTER' FROM R.E.M.

(Continued from page 1)

Promoters applaud the news: Army Granat, co-owner of Chicago-based Jam Productions, says, "The level of awareness and anticipation on product and touring is very high. It will be good for them, the music industry, and the fans."

Yet R.E.M. has proven that it doesn't need to tour to support its albums. "Out Of Time," released in the spring of 1991, has been certified for sales of more than 4 million copies to date by the RIAA; it is the

only album to top The Billboard 200 before and after the implementation of SoundScan. "Automatic For The People," released in late 1992, has sold more than 2.5 million copies to date, according to SoundScan.

"Green," which was the last R.E.M. album to benefit from a tour, was certified multiplatinum last month by the RIAA (see story, page 12).

Given R.E.M.'s previous success, anticipation is high for "Monster."

"Every album they release at this point in their career is viewed as a potential blockbuster," says Joel Oberstein, director of retail marketing for the 17-store, Simi Valley, Calif.-based Tempo Music & Video chain. "The fact that this record has a harder edge might turn on a whole new fan base, while maintaining [the group's] mainstream following."

Mike Halloran, PD at modern rock XTRA (91X) San Diego, says the station will play the album's first single, "What's The Frequency, Kenneth?" and also will air other cuts when it receives the album. "It doesn't matter what they release—people are going to buy the album no matter what," Halloran says. "R.E.M. is bigger than can be described."

That sort of enthusiasm is also being expressed at Warner Bros., which is looking for "Monster" to be one of its biggest fall releases.

Warner Bros. president Lenny Waronker says, "The fervor for R.E.M. amongst the home office and field staffs is virtually unparalleled. The setup is there, the marketing plans are in place, and, most important, the music is great."

VIDEO PREMIERE

The videoclip for "What's The Frequency, Kenneth?"—directed by Peter Care, whose previous credits include the band's "Drive" and "Man On The Moon"—will have its world premiere on MTV's "Alternative Nation" on Tuesday (6). The following day, the track, an upbeat rocker, will be delivered to modern rock, album rock, album alternative, and college radio.

The band's "Everybody Hurts" clip is nominated for six awards at MTV's Video Music Awards, which will be staged Thursday (8) in New York.

On Sept. 13, "What's The Frequency, Kenneth?" will arrive at retail.

Warner Bros. will promote the album to radio, retail, and press with an interactive press kit that will include lyrics, visuals, snippets of music, and other information.

"Monster" will be released as a vinyl LP day-and-date with the CD and cassette issue. A limited-edition version of the CD, housed in a 52-page book, will be released simultaneously, priced at \$29.98.

R.E.M. is set to appear on "Saturday Night Live" Nov. 12.

The label will launch an extensive, staggered print advertising campaign in publications ranging from Rolling Stone, Details, and Wired to such highbrow outlets as the Nation, Atlantic Monthly, and Harper's.

In addition, the label plans to advertise the album on MTV between Thanksgiving and Christmas, and the band plans to sponsor National Public Radio programming.

STUDIOS AND PARKING LOTS

R.E.M. started writing material for "Monster" in September 1993. The album was recorded between March and July in studios in New Orleans, Miami, Atlanta, and Los Angeles, "and a couple of parking lots," Stipe says.

Both Stipe and bassist/key-boardist Mike Mills say the album was difficult to record.

"It took about one-eighth of my life," Stipe quips, adding, "It was pretty rough. There were a lot of life things happening around us—births

and deaths. It was a very intense record." During the recording process, guitarist Peter Buck became the father of twins, and Nirvana frontman Kurt Cobain, whom Stipe had befriended and planned to collaborate with, committed suicide.

"The whole thing was via telephone," Stipe says of his relationship with Cobain. "I knew basically what was going on, so I was trying to offer a diversion to where he was at. He was recording stuff the whole time I was talking to him, the week and a half before he disappeared. We talked a great deal about what this project was going to sound like... As far as I know, there's tapes somewhere, but I don't know where they are."

"Monster" includes "Let Me In," a haunting track that pits Stipe's vocals against a wall of guitar reverb, organ, and tambourine, but no drums. "I wrote that to Kurt, for Kurt, and about him," Stipe says. "I had just written an entire album [Automatic For The People] about

Thurston to be on the song. In fact, I think I stole it from a Coke commercial."

The more introspective and moody pieces include "I Don't Sleep, I Dream"; "With Love Comes Strange Currencies," which is reminiscent of "Everybody Hurts"; and "Tongue." The album's closer, the ominous "You," features a guitar riff reminiscent of the Doors' "The End."

On two tracks, "Tongue" and "King Of Comedy," Stipe's vocals likely will be unrecognizable to even the band's most loyal fans. On the former track, a soulful ballad, the vocalist sings in a falsetto, while the techno/industrial "King Of Comedy" finds his voice mechanically processed.

"The whole thing was recorded from a toaster—it's all machines," Stipe says of the latter cut. "It only made sense that my vocal should sound like a machine, too."

Says Mills, "The thing that surprises me is that each song is sort of its own little world. When you go from song to song, you go from world to world."

Lyrical, Stipe takes on the media on "What's The Frequency, Kenneth?" and "King Of Comedy." The title of the former track was inspired by CBS News anchorman Dan Rather getting mugged on the streets of New York. Yet Stipe says the song isn't aimed at just Rather. "It's so far beyond him."

While there may be a message in the lyrics on "Monster," some of Stipe's vocals are hard to decipher, a throwback to early R.E.M. According to Mills, some of the vocals are "recorded through a Walkman, some through a harmonica microphone, and some are just really distorted. We really wanted to mess with the vocal sounds a lot on this one and make it not so clear, clean, pristine."

That's fine with Stipe, who says he has always been most comfortable using his voice as an instrument. "I feel the human voice is a really welcome element in music and to the universality that music can have... When you include language in the human voice, it takes it out of the more universal and puts it into the specific."

ARENA TOUR LIKELY

Although specific touring plans have yet to be finalized, Stipe and Mills say it is likely the band will hit the arena circuit.

"The smaller the place, usually the better rock'n'roll is," says Mills. "But we're between a rock and a hard place in terms of all the people that want to see us and keeping it in as intimate a place as possible."

"Monster" is R.E.M.'s ninth full-length album (not including the compilations "Dead Letter Office" and "Eponymous"). Its release comes as the band's 15th anniversary approaches. Through the years, R.E.M. has been able to find success while retaining its artistic integrity. Also, its original lineup, which includes drummer Bill Berry, remains intact.

Says Stipe, "We have a great deal of respect for each other, we love each other, and we like working together. There has yet to be a real turd in the punch bowl in terms of records we put out, so it seems whatever we are doing, we're doing it right."

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 32 top 40/rhythm-crossover stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard/BPI Communications, Inc.

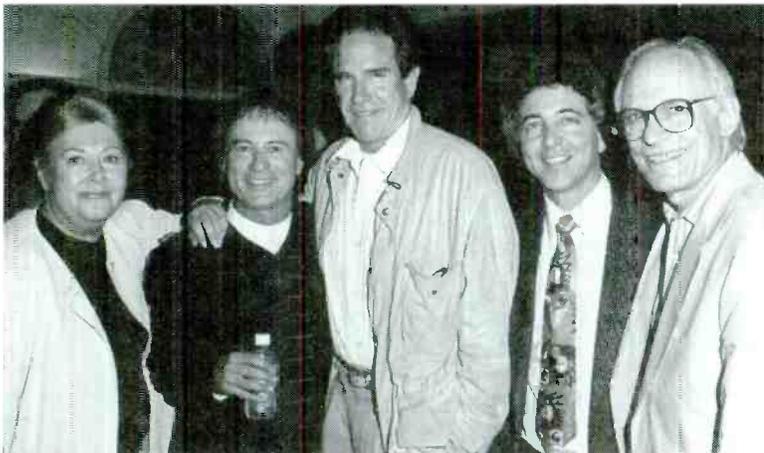
Top 40/Mainstream				Top 40/Rhythm-Crossover			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★				★ ★ NO. 1 ★ ★
1	4	5	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN) 1 wk at No. 1	1	1	5	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN) 3 wks at No. 1
2	1	20	STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)	2	4	7	STROKE YOU UP CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
3	2	14	WILD NIGHT JOHN MELLENCAMP (MERCURY)	3	3	13	WHEN CAN I SEE YOU BABYFACE (EPIC)
4	5	15	SHINE COLLECTIVE SOUL (ATLANTIC)	4	2	13	FANTASTIC VOYAGE COOLIO (TOMMY BOY)
5	3	19	DON'T TURN AROUND ACE OF BASE (ARISTA)	5	5	15	I MISS YOU AARON HALL (SILAS/MCA)
6	6	15	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN (HOLLYWOOD)	6	9	11	THIS D.J. WARREN G (VIOLATOR/RAL/ISLAND)
7	7	10	WHEN CAN I SEE YOU BABYFACE (EPIC)	7	6	13	FUNKDAFIED DA BRAT (SO 30 DEF/CHAOS)
8	14	4	ALL I WANNA DO SHERYL CROW (A&M)	8	7	13	ALWAYS IN MY HEART TEVIN CAMPBELL (QWEST/WARNER BROS.)
9	8	14	CRAZY AEROSMITH (GEFFEN)	9	8	19	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)
10	12	10	ROUND HERE COUNTING CROWS (DGC/GEFFEN)	10	10	17	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)
11	15	7	BLACK HOLE SUN SOUNDGARDEN (A&M)	11	13	5	AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE)
12	13	15	ALWAYS ERASURE (MUTE/ELEKTRA)	12	11	8	STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)
13	10	8	YOU BETTER WAIT STEVE PERRY (COLUMBIA)	13	12	26	YOUR BODY'S CALLIN' R. KELLY (JIVE)
14	9	18	IF YOU GO JON SECADA (SBK/EMI)	14	15	9	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY (COLUMBIA)
15	11	12	PRAYER FOR THE DYING SEAL (ZTT/SIRE/WARNER BROS.)	15	21	4	BOP GUN (ONE NATION) ICE CUBE (PRIORITY)
16	19	14	UNTIL I FALL AWAY GIN BLOSSOMS (A&M)	16	20	4	NUTTIN' BUT LOVE HEAVY D & THE BOYZ (UPTOWN/MCA)
17	18	21	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)	17	16	3	LETITGO PRINCE (WARNER BROS.)
18	21	26	COME TO MY WINDOW MELISSA ETHERIDGE (ISLAND)	18	26	7	NEVER LIE IMMATURE (MCA)
19	25	5	100% PURE LOVE CRYSTAL WATERS (MERCURY)	19	19	14	100% PURE LOVE CRYSTAL WATERS (MERCURY)
20	17	16	ANYTIME YOU NEED A FRIEND MARIAH CAREY (COLUMBIA)	20	25	6	ACTION TERROR FABULOUS (EASTWEST)
21	16	15	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)	21	18	17	DON'T TURN AROUND ACE OF BASE (ARISTA)
22	20	20	I SWEAR ALL-4-ONE (BLITZ/ATLANTIC)	22	22	4	SUMMER BUNNIES R. KELLY (JIVE)
23	22	13	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)	23	14	22	REGULATE WARREN G & NATE DOGG (DEATH ROW)
24	33	2	LETITGO PRINCE (WARNER BROS.)	24	17	21	I SWEAR ALL-4-ONE (BLITZ/ATLANTIC)
25	27	4	LUCKY ONE AMY GRANT (A&M)	25	NEW	▶	ENDLESS LOVE L. VANDROSS & M. CAREY (COLUMBIA)
26	28	5	DECEMBER 1963... FOUR SEASONS (CURB)	26	23	5	I'D GIVE ANYTHING GERALD LEVERT (EASTWEST)
27	23	10	THE WAY SHE LOVES ME RICHARD MARX (CAPITOL)	27	28	14	BACK IN THE DAY AHMAD (GIANT)
28	29	6	FANTASTIC VOYAGE COOLIO (TOMMY BOY)	28	27	14	ANYTIME YOU NEED A FRIEND MARIAH CAREY (COLUMBIA)
29	34	3	I'LL STAND BY YOU PRETENDERS (SIRE/WARNER BROS.)	29	29	11	BOOTI CALL BLACKSTREET (INTERSCOPE)
30	24	24	I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB)	30	24	23	ANYTHING SWY (RCA)
31	31	10	I'LL BE LOVING YOU COLLAGE (VIPER/METROPOLITAN)	31	31	3	NONE OF YOUR BUSINESS SALT-N-PEPA (NEXT PLATEAU/LONDON)
32	36	3	I'M THE ONLY ONE MELISSA ETHERIDGE (ISLAND)	32	30	3	YOUR LOVE IS A... WHITEHEAD BROS. (MOTOWN)
33	NEW	▶	ANOTHER NIGHT REAL MCCOY (ARISTA)	33	39	2	ANOTHER NIGHT REAL MCCOY (ARISTA)
34	35	3	FAR BEHIND CANDLEBOX (MAVERICK/SIRE/WB)	34	38	2	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
35	32	25	RETURN TO INNOCENCE ENIGMA (VIRGIN)	35	NEW	▶	BODY & SOUL ANITA BAKER (ELEKTRA)
36	30	10	HARD LUCK WOMAN GARTH BROOKS (MERCURY)	36	36	14	YOUR LOVE IS SO DIVINE MIRANDA (SUNSHINE)
37	26	8	YOU LET YOUR HEART GO TOO... SPIN DOCTORS (EPIC)	37	33	13	SENDING MY LOVE ZHANE (ILLTOWN/MOTOWN)
38	NEW	▶	RIGHT BESIDE YOU SOPHIE B. HAWKINS (COLUMBIA)	38	32	6	MAKE THIS LAST FOREVER JOCELYN ENRIQUEZ (CLASSIFIED)
39	37	2	GAMES PEOPLE PLAY INNER CIRCLE (BIG BEAT/ATLANTIC)	39	34	22	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)
40	38	3	ALL I WANT IS YOU U2 (RCA)	40	40	12	WHAT'S UP DJ MIKO (ZYX)

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.





Yes We Are. Melissa Etheridge socializes following her recent concert at Atlanta's Coca-Cola Lakewood Amphitheatre. Shown, from left, are Tammy Harner, Lakewood; Lori Risner, Island Records; April Pezzolla, Lakewood; Dolly Vogt, Lakewood; Steve Smith, Island Records; John Van Zeebroeck, MCA Concerts; Etheridge; Larry Vallon, MCA Concerts; Charity Keaton, Lakewood; and Claudia Butzky, Island Records.



Movie Music. Gary LeMel is congratulated after performing songs from his new Blue Note Contemporary album, "Romancing The Screen," a collection of songs from films. LeMel performed for an intimate audience of celebrities including Frank and Barbara Sinatra, Quincy Jones, and Nastassja Kinski. LeMel is currently working on the soundtrack to the remake of "An Affair To Remember," starring Warren Beatty and Annette Benning. Shown from left are ASCAP president and songwriter Marilyn Bergman; LeMel; Beatty; Randy Waldman, the album's producer; and songwriter Alan Bergman.



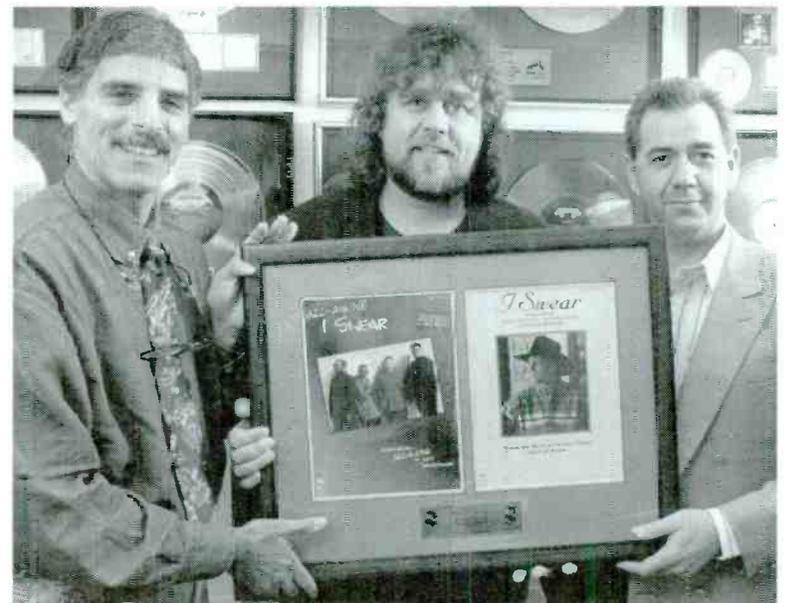
Page Turns Over A New Leaf. ASCAP and Mercury Records celebrate the release of "In The House Of Stone And Light," the debut solo album by veteran songwriter Martin Page, at Cicada, Bernie Taupin's restaurant in Los Angeles. Page produced the album, which features contributions from Robbie Robertson, Taupin, Phil Collins, and others. Shown, from left, are Bob Skoro, Mercury senior VP of A&R; Taupin; Cliff O'Sullivan, Mercury senior director of artist development/video; Page; Loretta Munoz, ASCAP senior director of member relations; and recording artist/producer Don Was.



New "Love." Executives of the Imago Recording Co. congratulate Love Spit Love on the release of the band's self-titled debut album. Shown at New York's Match Restaurant, from left, are VP of A&R Ron Baldwin; VP of sales and marketing Jim Kelly; band member Richard Butler; president Terry Ellis; and VP of promotion Tom Gorman.



Plenty Of Platinum. Epic executives present Luther Vandross with a plaque commemorating his nine platinum and double-platinum Epic albums. Vandross' next album, "Songs," is due Sept. 20 on Epic/LV Records and features the single "Endless Love," a duet with Mariah Carey. Shown at Sony Music's New York headquarters, from left, are Vivian Scott, Epic VP of black music A&R; Epic president Richard Griffiths; Vandross; Lamont Boles, head of Epic's black music department; and Dan Beck, Epic VP of marketing and artist development.



No. 1 Times Two. Cherry Lane Music executives present Dennis Morgan, president of Little Shop Of Morgansongs/Morgan Music Group and publisher of "I Swear," with a plaque commemorating the song's success on Billboard's R&B and country singles charts. The song topped the Hot R&B Singles chart in a version by All-4-One, and it reached No. 1 on the country singles chart in a version by John Michael Montgomery. Cherry Lane represents the song for print. Shown, from left, are Cherry Lane creative manager Len Handler; Morgan; and Cherry Lane senior VP Ted Piechocinski.



A Little "Night" Music. Bruce Willis, left, compliments Mercury recording artist Lauren Christy on her new single, "The Color Of The Night," from the soundtrack to the psychological thriller "Color Of Night," which stars Willis.



In Memoriam. The two surviving members of the Washington Squares paid tribute to their late bandmate, Bruce Paskow, at New York's Bottom Line. The show benefited LIFEbeat, the music industry organization against AIDS. Shown, from left, are Marshall Crenshaw and David Johansen, who also performed at the benefit; Tom Goodkind and Lauren Agnelli of the Washington Squares; Tim Rosta, executive director of LIFEbeat; Daniel Glass, president of LIFEbeat and president/CEO of EMI Records; and Richard Barone, who performed at the benefit.

U.K. INDIES, MAJORS FORGE NEW ALLIANCES

(Continued from page 1)

major and Britain's influential indies. All sides hope it will benefit artist development, to say nothing of their bottom lines.

The state of indie-major relationships is one of the issues certain to prompt sharp discussion during In The City, the British music industry conference to be held in Manchester Sept. 17-21.

"I didn't choose to leave the independent record market; it left me," says Derek Green, chairman of China Records, which struck a worldwide marketing and distribution deal this past February with Warner Music International. China, home to the Levellers, remains independently distributed in the U.K. But in the year preceding the Warner deal, Green says three of his independent licensing partners outside Britain went into receivership and, among the others, Sonet Grammofoon in Norway was purchased by PolyGram, and Vogue in France was bought by BMG.

Two other prominent European independent labels have been acquired by major labels: Intercord in Germany by EMI, and Ricordi in Italy by BMG.

In Britain, the fierce DIY punk ideal-



SHAMPOO

ism of the indies has been tempered in many cases by a tough pragmatism and desire to survive and thrive. Consider:

- Creation Records, with a roster including Oasis, Primal Scream, and the Jesus & Mary Chain, has been 50% owned by Sony Music since 1992 and has a worldwide deal with Sony Licensed Repertoire (Billboard, Aug. 13).

- Food Records, whose band Blur is the odds-on favorite to win this year's Mercury Music Prize Sept. 13 (see page 79), is now fully owned by EMI Records, which exercised its option to buy the remaining 50% of the label this spring.

- Factory Records, the influential Manchester indie label of the 1980s, is expected to relaunch as an imprint of PolyGram-affiliated London Records.

- Virgin Records U.K. has set up independent sub-labels in the past year develop artists including the Verve on Hut Records and S*M*A*S*H on Hi-Rise Records. These imprints are examples of labels that are wholly owned by multinationals, but have independent distribution, A&R, and attitude.

NO GRAND PUPPETMASTER

Other indies buck the trend toward closer ties with majors. Jazz Summers, managing director of Big Life Records, has reassumed ownership of the company from his former partners at PolyGram, and has struck a distribution deal with Pinnacle. One Little Indian has enjoyed two of the most commercially successful albums of the past year with Bjork and the Shamen while resisting either joint ventures or labelwide licensing deals with a major.

"All our bands run themselves; that's the nature of the bands we sign," says Derek Birkett, managing director of One Little Indian. "There's no grand puppetmaster pulling the strings."

Birkett and others trace the source of today's indie attitude and aesthetic to the days of punk rock. "It was a cultural, philosophical movement, and a lot of people in key positions [in the music business] today were a part of that," says Birkett.

"The greatest thing that came out of punk was that people realized it was possible to make your own records," says John Peel, the veteran champion of new music on BBC Radio One.

By the early '80s, the first wave of indie U.K. labels, including Beggar's Banquet, Mute, and 4AD, had developed acts that they could license to major labels in the U.S. in deals that have allowed them to remain 100% independently owned.

But Andy Ross, director of Food Records, says that a tougher business climate has forced a later generation of independents to think hard about the advantages of joint ventures and equity deals with majors.

Ross says that Creation and Food "grew up at a time when sales of singles were substantially down. We grew up having to be far more pragmatic. Food was one of the first labels to get involved with a major full time." In 1988, when EMI purchased a 50% equity stake in Food, Ross says, "We got a lot of stick... and now everybody's doing it."

Food is distributed through EMI, which means its acts no longer have the advantage of exposure on the independent albums and singles charts published weekly in the U.K. trade magazine Music Week and the weekly music newspapers Melody Maker and New Musical Express.

Those charts, based on data compiled by the Chart Information Network, are designed to spotlight best sellers in indie music by tracking only those recordings sold through independent distribution, and only those sales registered by a panel of independent retailers.

Finally, a "genre overlay" is applied to the CIN data to eliminate those recordings which, though independently distributed, fall outside the customary definition of indie music. An Abba boxed set, a "Les Miserables" soundtrack, and a Shirley Bassey collection have been among the small number of recordings removed from the independent chart despite independent distribution.

Food Records had set up a separate, independently distributed imprint, Incoherent Records, to gain exposure for new acts on the "indie" charts. But Ross says Incoherent was less essential than originally thought; fans found and accepted new bands without the bias toward independent status found in the music weeklies.

"Melody Maker and NME writers have this thing about 'selling out,'" says Ross. "The readers are starting to see it's not such a big deal. It's a storm in a teacup."

Has the loss of its status as an independent label cost Food Records its credibility as a cutting-edge label in Britain? "We signed Shampoo two days after the EMI deal went through," says Ross of one of the label's critically lauded upcoming acts. "If credibility is measured by the number of tapes we get sent by bands, then our credibility has increased."

Tony Powell, now managing director of Pinnacle Distribution, the U.K.'s largest independent distributor, has a unique perspective on the independent sector as former MD at MCA Records

U.K.

"Having been in that corporate environment for quite a long time, one does notice, in one word, energy," says Powell. Among the independent labels, he says, "you're talking about the people who are on the bottom rung of the ladder but are enthused about what they're doing. They don't have the fat cats doing deals for them."

Pinnacle provides independent U.K. distribution for many British indie labels, such as Creation, which have ties with major labels outside the U.K. "I'd like to think that Pinnacle is nurturing the next generation of larger independents," says Powell.

As it views its own potential as an independent distribution gateway in the U.K. for American indie talent, Pinnacle also has had to re-educate its prospective clients in the U.S. "The perception in America has been that if you go indie, [the distributor] won't be able to cope with it as well as a major," says Powell. But Pinnacle's part in the best-selling status of PWL Records acts such as Kyle Minogue in the late '80s and, more recently, the platinum performance of Bjork, has "blown that perception out of the water," says Powell.

Other operators in the indie camp have looked at the business from both sides, and still prefer to keep the majors at a distance. Korda Marshall was an A&R executive at BMG U.K. before he left the company and established Infectious Records as an indie label, with co-ownership by Mushroom Records.

DANCE NETWORK

Marshall and others stress that dance repertoire continues to be the area in which fast-acting indies within Britain and across Europe have been able to beat the majors consistently.

"The genre lends itself to that kind of independent network because it's low investment," he says. "Hit them with a

12-inch they can buy for two grand." Infectious has had success licensing the dance act Quench in Europe through Belgium's R&S label.

No doubt the best example of the continuing strength of independent labels and distributors abroad is "The Most Beautiful Girl In The World." The international hit single by the artist formerly known as Prince was released outside his deal with Warner Bros. and was licensed throughout Europe by Germany's edel Records. In Britain, Music of Life Records serves as edel's U.K. marketing arm and gave Prince his first U.K. No. 1 with the song. Music Of Life is now handling Prince's compilation "1-800-New Funk" through independent Grapevine Distribution. However, the album also is available through a tele-sales company affiliated with PolyGram, making "New Funk" ineligible for the independent album chart.

When it comes to signing rock bands, however, Mushroom's Korda says that independents still can have an edge over the majors, citing his recent recruitment of Ash, an act from Northern Ireland whose release "Petrol" was picked as a single of the week in Melody Maker.

"Ownership is an issue—the fact that I own the company, and I was signing the band, and I'm not going anywhere," says Marshall.

But Infectious also may seek a licensing deal outside the U.K. with a smaller, major-affiliated label, in part because of the scarcity of independent labels in Europe that are equipped to do long-term artist development. "It is a problem that the number of independents in mainland Europe is diminishing," he says.

That ultimately was what prompted Derek Green at China to cut his deal with Warner Music International. "Roughly speaking, I believe that the first 5,000 albums by any artist are best sold through independent companies because they count those units as mean-

ingful," he says. "With that in mind, I would have idealistically preferred China to remain independent in the international record market. We can stay independent in England, because we have one distributor as strong as Pinnacle, and because every month I can get the check."

But outside the U.K., Green could not find a network of indie partners to guarantee his artists the kind of long-term development for which China is known. "There was no place to stay independent," he says.

Under his deal with WMI, Green says he has not sacrificed his independence as a label founder. "I have no drum to beat other than my own."

The debate over the indie-major alliances often comes down to the question of how to gain the strongest commitment to artist development—through major-label links that may guarantee worldwide release, or through individual licensing deals that build enthusiasm for a specific act.

"It's naive to believe that because you're signed by some major label in London that the sister company in America is going to feel the same way," says One Little Indian's Birkett. "We sign our artists for the world, and then let them choose who they want work with elsewhere. The big benefit you get from some independents in England is that you can then go to North America and sign with a record company that likes what you do."

While One Little Indian licenses its artists to majors abroad, such as Bjork's deal with Elektra in the U.S., it has not joined the ranks of indies in joint ventures or worldwide licensing deals with the majors. Birkett quietly makes his own declaration of independence. "I've made the decision that I didn't want the money," he says. "You have to attach your own values to things, and I place a very high value on independence."

PAVAROTTI SEEKS 'EASY' HITS WITH OPERA COMPILATIONS

(Continued from page 1)

Tenors In Concert 1994" album—the series carries a suggested list price of \$12.98 per title, placing it in the midline range.

The titles in the series range from "My Favorite Verdi" to "My Favorite Opera For Children" to "My Favorite Love Songs." Many of the selections, like the popular Puccini aria "Nessun Dorma," appear on more than one disc.

Pavarotti performances account for some 100 of the 400 tracks in the series, according to Greg Barbero, director of marketing at PolyGram Classics and Jazz, which distributes London's product. The artist's image is displayed prominently on the cover of each title.

Barbero says London expects to move more than 1 million units on the series, and hopes to exceed the million-plus mark attained by PolyGram's "Mad About" collection another 20-title series aimed at newcomers to the genre.

In order to entice the nonclassical shopper, London has priced the series at the impulse-friendly midline level and has created eye-catching point-of-purchase displays, including wood-and-plexiglass spinner racks that will go to 500 outlets.

The campaign is designed to lure consumers who may be interested in opera but are intimidated by it, according to Barbero. "People like opera, but they want to be told what to buy because they themselves don't really know, and they don't want to have to pay a lot for it," he says. "So we're try-

ing to answer those two consumer needs."

The retail base has already responded favorably. Mark Jenkins, classical buyer at 700-store Trans World Entertainment, based in Albany, N.Y., says, "The preliminary results look pretty good, especially on the more popular things, like 'My Favorite Love Songs.' We've got it spread fairly deep in our stores, because we skew very, very high on Pavarotti. Pretty much anything that has to do with Pavarotti, we do very well on."

Jenkins adds that Trans World is carrying the series in its classical section, not in its pop department. Nevertheless, the opera titles benefit from the exposure generated by the "3 Tenors" and Classical Music Month promotions, both merchandised prominently in the pop section, near the entrance of virtually every store in the Trans World system.

The staying power of "Opera Made Easy" will hinge largely on a TV and cable buy that is scheduled to begin in November. That campaign will consist of full-scale blitzes on a couple of key outlets in major markets, according to Barbero. "Whether it's 'Larry King [Live]' or something else, we will be there for three or four weeks instead of blowing all our money on five or six different shows all in one week," he says.

London also is contemplating local buys on evening TV news shows in such markets as New York, Los Angeles, Chicago, and San Francisco, ac-

cording to Barbero.

The media blitz for "Opera Made Easy" is unfolding at a time when Pavarotti's visibility is already at a career high. So far this year, the singer has been featured prominently—or starred—in at least five PBS specials: a "Pavarotti And Friends" special in which the tenor shares the spotlight with such pop superstars as Sting; a program taped in Pavarotti's hometown of Modena, Italy; a Christmas show; the 1990 "Three Tenors" concert film; and the brand-new "Tenors" program.

Partially as a result of this publicity, five Pavarotti titles—including the 1990 "Three Tenors" album—are in the top 10 on the Top Classical Albums chart. Furthermore, Pavarotti's new "Tenors" album—on Atlantic Records—is expected to enter the Billboard 200 in the top 20 next week and dominate the classical chart for years to come (see Between The Bullets, page 119).

In fact, Pavarotti's profile is so high that London executives—and retailers—have expressed concerns about the artist's potential overexposure. However, Barbero and Jenkins agree that Pavarotti has yet to reach the point of "burnout."

Barbero says, "Internally, we really do fret about this. We say, 'Are we really going to be the well once too often?' But yet, all of the Pavarotti recordings, whether they're re-compilations or new ones, sell very well."

HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

GIANT LEAD: "I'll Make Love To You" by **Boyz II Men** (Motown) tops the Hot 100 for a third week with almost double the points of the No. 2 single. It moves to No. 1 on the Hot 100 Airplay chart and tops the Hot 100 Singles Sales chart with about 168,000 units for the sales period. "I'll Make Love" is the only title in the top 10 that registers a sales gain. By now you're wondering what single could possibly replace this phenomenon at No. 1 in the coming weeks. Look no further than to No. 31, as "Endless Love" by **Luther Vandross & Mariah Carey** (Columbia) is this week's Hot Shot Debut. It's a cover of the 1981 No. 1 hit by **Lionel Richie & Diana Ross**, and it enters solely from monitored airplay points since the commercial single just arrived in stores. Next week's sales debut is likely to produce a big move overall. It enters the airplay chart at No. 11 and already ranks No. 3 at WNOK Columbia, S.C., No. 6 at KTFM (Hot 103) San Antonio, Texas, and No. 7 at WERQ (92Q) Baltimore.

BLOW OUT: "At Your Best (You Are Love)" by **Aaliyah** (Blackground/Jive) is the biggest point gainer on the entire chart and vaults 69-21. It just misses the top 20 and wins the Greatest Gainer/Sales. It debuts on the sales chart at No. 13 with about 23,000 units. "Best" is breaking at the top 40/rhythm-crossover outlets on the monitored panel; it's No. 1 in airplay at WPGC Washington, D.C., No. 5 at KYLD (Wild 107) San Francisco, and No. 6 at KBOS (B95) Fresno, Calif. The runner-up for the sales award is "Body & Soul" by **Anita Baker** (Elektra). It's No. 6 at KBXX (The Box) Houston, No. 7 at WWXX (Kix 106) Providence, R.I., and No. 10 at KKSS Albuquerque, N.M.

BIG SUMMER SOUNDTRACK: "Circle Of Life," the second single by **Elton John** (Hollywood) from "The Lion King" soundtrack, makes the biggest increase in monitored airplay among singles outside the top 20 and therefore wins the Greatest Gainer/Airplay. It leaps 54-43, mostly on the strength of solid airplay at top 40/adult. It ranks No. 6 at new monitored station WTMX Chicago, No. 8 at KYIS Oklahoma City, and No. 12 at WMXQ Birmingham, Ala. The runner-up for the airplay award is "Another Night" by **Real McCoy** (Arista), which won the Greatest Gainer/Airplay on last week's chart. It's No. 6 in airplay at KKFR (Power 92) Phoenix and No. 8 at KIIS Los Angeles.

QUICK CUTS: Several modifications to the Hot 100 monitored radio panel take effect with this issue. KMXV Kansas City, Mo., is added to the mainstream panel, and WTMX Chicago, KCAQ Oxnard, Calif., and WJXX Roanoke, Va., are now monitored stations. WTMX is added to top 40/adult, and KCAQ and WJXX join the rhythm-crossover panel. The new total is 194 stations... "Come To My Window" by **Melissa Etheridge** (Island), now 29 weeks on the Hot 100, receives a bullet at No. 25. It continues to make impressive point gains in monitored airplay. It ranks No. 1 at WRQX Washington, D.C., and WPRO Providence, R.I.... "Short Dick Man" by **20 Fingers** (DJ World/ID) enters at No. 85. Vocalist **Gillette** and the producers are from Chicago. A radio edit called "Short Short Man" is breaking at the act's hometown station, WBBM (B96) (No. 3).

WET WET WET WASHES ASHORE IN U.S.

(Continued from page 1)

Wet Wet Wet arrived in the U.S. Aug. 30 and will spend two weeks promoting the single at radio and retail. The band is keen to win over the U.S. market, where it has so far received little exposure. But there is a sub-text to the act's American sortie: U.K. labels are looking to the band to prove that a British act can make a lasting impression in the States.

Signed to its management's label, Precious Organisation, and licensed to PolyGram label Phonogram, "the Wets" have proved popular in the U.K., first as a teen phenomenon and then with a more mature audience.

"Love Is All Around," which plays as the credits roll in the box-office smash "Four Weddings And a Funeral" and is featured on the film's PolyGram soundtrack album, is the band's biggest hit to date. The British Phonographic Industry says the song played a major part in increasing U.K. singles sales by 5% in the first half of 1994.

The week ending Sept. 3 was the song's 14th week at No. 1 on the U.K. singles chart. The band's greatest-hits compilation "End Of Part One," which also contains the single, reclaimed the No. 1 slot on the album chart—a spot it had vacated for a week—and is about to hit triple platinum, with sales of 900,000 units in the U.K., according to Phonogram. Outside the U.S., it sells 150,000 copies a week, the label says.

Since its June 7 commercial release in the U.S., "Love Is All Around" has sold 41,000 units, according to SoundScan. The soundtrack to "Four Weddings And A Funeral" has sold 69,000 units in the U.S. since its April release, and Wet Wet Wet's album, released July 26 as "Part One," has sold 9,000 copies, according to SoundScan.

SIMILAR TO OTHER FILM HITS

In the U.K., the single came out three

weeks before "Four Weddings" opened. The film's launch and the single's release are being tied closely in Continental Europe. The film opens this fall in Spain, Italy, Greece, and Portugal.

"We feel we've enlarged their fan base with this crossover," says Phonogram international director Bernadette Coyle. "You don't get a No. 1 in so many territories for so long without having a fair number of adults buying the record."

In northern Europe, PolyGram is rolling out national TV campaigns for the album as the single peaks, says Coyle.

MTV Europe has been working the video, which features snippets from the film. Fourteen weeks after the single hit the U.K.'s No. 1 slot, the video is still on heavy rotation.

But Phonogram managing director Howard Berman says it would be wrong to credit the movie as the single most important factor, citing vocalist Marti Pellow's voice and the quality of the song—penned by the Trojgs' Reg Presley—as other considerations.

Yet Berman notes that there are similarities between the success of "Love Is All Around," Bryan Adams' "Everything I Do (I Do It For You)," and Whitney Houston's version of "I Will Always Love You." "The demo of the cinema and theater-going audience is not dissimilar from who we're trying to reach," says Berman. "But the key thing here is that these three songs are all ballads. They play as the audience leaves the cinema, and [the audience] comes out feeling good. It's a real catalyst to make people buy the record."

Radio has welcomed the infectious tune. More than 500 plays were recorded on German radio in one week.

"Radio has been supportive from the start, both in this country and overseas," says Berman. "We have high ex-

pectations that the single will do the same in the U.S., as long as radio programmers are given a chance to hear it."

However, Island VP of promotion Joe Riccitelli says working "Love Is All Around" has been difficult, given the fragmented nature of the radio scene in the U.S. "We're at the top of the hill now in terms of building this record," says Riccitelli, who notes that the single, released in the U.S. June 1, has been in the top 10 on the top 40/adult airplay chart in Billboard's sister publication, Top 40 Airplay Monitor.

"Our task now is to pull in more contemporary and [top 40 rhythm/crossover] stations," says Riccitelli. "With the promo tour, we're going to try and increase their visibility, as the band have not had anything out here in the last five years."

Wet Wet Wet comes from Clydebank, near Glasgow, a town devastated in the '70s and '80s by unemployment as its traditional shipbuilding industry declined. The band's first U.K. hit in 1987, "Wishing I Was Lucky," reflected that atmosphere. A string of perfectly crafted and produced pop songs, such as "Angel Eyes," "Sweet Surrender," and a cover of the Beatles' "With a Little Help From My Friends," followed.

The act's 1987 album "Popped In, Souled Out" sold 2.2 million copies, according to Phonogram; 1.6 million of those were in the U.K.

Wet Wet Wet has a formidable reputation as a live act, and its "Wets In The Park" free concert on Glasgow Green attracted an audience of more than 70,000. In fact, on the U.S. promo tour, band manager Elliot Davis, who also is managing director of Precious Organisation, says, "When we go to a station, we insist on playing live on air."

After its U.S. jaunt, the band will head to Australia for a promo tour.

Meanwhile, the band is recording a new studio album, due out in early 1995. Last week, Wet Wet Wet put the finishing touches to "Julia Says," a track for the new album that is likely to be one of the group's next singles.

Assistance in preparing this story by Julie Boodhoo in London.

U.K. MAY GET SPECIALIZED R&B CHART

(Continued from page 12)

range of music from the classic R&B of John Lee Hooker and Ray Charles through gospel, soul, soul jazz, acid jazz, the more soulful end of reggae along the lines of China Black, and ending up with jazz-rap in the vein of Guru or Ronny Jordan. Heated discussion took place about whether to include jungle, a genre gaining huge underground popularity in the U.K. with its combination of frantic drumming rhythms over booming, laid-back reggae basslines—a style that has won over as many rap and reggae fans as it has alienated.

The next stage, says Hayden, is to discuss ways of collecting the data along with chart compiler Chart In-

formation Network. The new R&B association is due to meet the chart committee of the British Phonographic Industry Sept. 29. The BPI owns half of CIN.

A key concern appears to be the lack of electronic point-of-sale equipment at many of the independent outlets selling R&B. Such equipment is necessary to connect with CIN's data collection system. Last year, research company Millward Brown took over the task of compiling chart data, and is attempting to extend its reach beyond the chain retailers into the independent sector.

Once the process of compiling data is under way, the R&B association and CIN would market the chart to national media. Once the chart is established, they would seek wider international exposure for it.

FOR THE RECORD

Due to a production error, an incomplete caption appears on page 87. The complete caption is: Executives turn artists with a rare appearance by "The Crazy's." Shown in the back row, from left, are BMG's Rick "Mountain Man" Wilcoxon and Rick "Babyface" Cohen; RCA's Bob "Big Boy" Anderson; Imago's Jim "Slowest Hand" Kelly; and BMG's Rick "Captain Blei" Bleiweiss, "Boy" George Clyne, and Bob "The Mouse" Morelli. In the front row, from left, are BMG's "Alt" Peter Paulson; Private Music's "Little" Steven Macon; and Imago's "Little" Richard Sarbin.

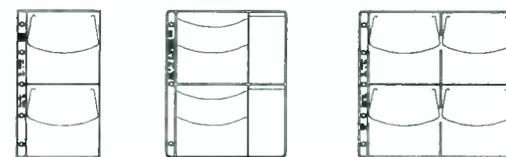
BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	WHIPPED	JON SECADA (SBK/EMI)
2	10	7	GET OFF THIS CRACKER	(VIRGIN)
3	8	2	SOMETIMES ALWAYS	THE JESUS AND MARY CHAIN (AMERICAN)
4	3	7	MAKE THIS LAST FOREVER	JOCELYN ENRIQUEZ (CLASSIFIED)
5	6	7	SPEND THE NIGHT	N-PHASE (MAVERICK/SIRE/REPRISE)
6	16	2	WHERE IS MY LOVE?	EL DEBARGE FEATURING BABYFACE (REPRISE)
7	—	1	SUKIYAKI	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
8	23	2	THUGGISH RUGGISH BONE	BONE THUGS N HARMONY (RUTHLESS)
9	11	2	WHO'S THAT MAN	TOBY KEITH (POLYDOR)
10	7	4	SLOW WINE	TONY! TONE! TONE! (WING/MERCURY)
11	4	4	SHE THINKS HIS NAME WAS JOHN	REBA MCENTIRE (MCA)
12	—	1	THROUGH THE RAIN	TANYA BLOUNT (ISLAND)
13	—	1	I DON'T WANT TO KNOW	GLADYS KNIGHT (MCA)

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)
15	—	1	MOVE IT LIKE THIS	K7 (TOMMY BOY)
16	15	6	THE MAN IN LOVE WITH YOU	GEORGE STRAIT (MCA)
17	14	4	XXX'S & OOO'S (AN AMERICAN GIRL)	TRISHA YEARWOOD (MCA)
18	—	1	IT'S REAL	MIC GERONIMO (BLUNT/TVT)
19	—	1	HIP HOP RIDE	DA YOUNGSTA'S (EASTWEST)
20	21	5	SABOTAGE	BEASTIE BOYS (CAPITOL)
21	9	10	WHAT ABOUT US	JOCECI (UPTOWN/MCA)
22	17	2	I TRY TO THINK ABOUT ELVIS	PATTY LOVELESS (EPIC)
23	25	2	YOUR FAVORITE THING	SUGAR (RYKODISC)
24	13	6	SUMMERTIME BLUES	ALAN JACKSON (ARISTA)
25	20	6	WHAT'S IN IT FOR ME	JOHN BERRY (LIBERTY)

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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 10, 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	13	SOUNDTRACK ▲ ⁵ WALT DISNEY 60858 (10.98/17.98) 9 weeks at No. 1	THE LION KING	1
2	2	2	8	SOUNDTRACK EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
3	4	4	12	STONE TEMPLE PILOTS ▲ ² ATLANTIC 82607*AG (10.98/16.98)	PURPLE	1
4	5	8	29	GREEN DAY ▲ REPRIS 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	4
5	3	3	40	ACE OF BASE ▲ ⁵ ARISTA 18740 (9.98/15.98)	THE SIGN	1
6	6	6	37	COUNTING CROWS ▲ ³ DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
7	7	5	12	WARREN G ▲ ² VIOLATOR/RAL 52335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
8	8	7	42	CANDLEBOX ▲ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7
9	10	11	15	OFFSPRING ▲ EPITAPH 86432* (8.98/14.98) HS	SMASH	9
10	11	10	25	SOUNDGARDEN ▲ ² A&M 0198* (10.98/16.98)	SUPERUNKNOWN	1
11	13	9	7	ROLLING STONES VIRGIN 39782 (10.98/16.98)	VOODOO LOUNGE	2
12	14	12	23	TIM MCGRAW ▲ ² CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
				★ ★ ★ Hot Shot Debut ★ ★ ★		
13	NEW ▶		1	AMY GRANT A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13
14	NEW ▶		1	PUBLIC ENEMY DEF JAM/RAL 523362*/ISLAND (10.98/16.98)	MUSE SICK-N-HOUR MESS AGE	14
15	12	—	2	THE JERKY BOYS SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2	12
16	9	—	2	NEIL YOUNG AND CRAZY HORSE REPRIS 45749*/WARNER BROS. (10.98/17.98)	SLEEPS WITH ANGELS	9
17	17	26	26	YANNI ▲ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
18	16	13	20	ALL-4-ONE ▲ ² BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
19	18	15	29	SOUNDTRACK ▲ ² RCA 66364 (10.98/16.98)	REALITY BITES	13
20	NEW ▶		1	TESLA GEFFEN 24713 (10.98/15.98)	BUST A NUT	20
21	25	28	49	MELISSA ETHERIDGE ▲ ISLAND 848660 (10.98/15.98)	YES I AM	16
				★ ★ ★ Greatest Gainer ★ ★ ★		
22	33	47	26	SHERYL CROW A&M 0126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	22
23	24	41	25	NINE INCH NAILS ● NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
24	15	—	2	PRINCE WARNER BROS. 45700 (10.98/16.98)	COME	15
25	20	20	14	AALIYAH ▲ BLACKGROUND 41533*/JIVE (9.98/15.98)	AGE AIN'T NOTHING BUT A NUMBER	18
26	19	14	6	COOLIO TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	8
27	22	21	20	COLLECTIVE SOUL ▲ ATLANTIC 82596/AG (10.98/15.98) HS	HINTS, ALLEGATIONS & THINGS LEFT UNSAID	15
28	23	16	7	HARRY CONNICK, JR. COLUMBIA 64376 (10.98 EQ/16.98)	SHE	16
29	21	18	9	ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	5
30	NEW ▶		1	CHANGING FACES BIG BEAT/ATLANTIC 92369/AG (9.98/15.98)	CHANGING FACES	30
31	27	19	24	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ² ANGEL 55138 (10.98/15.98)	CHANT	3
32	26	17	6	MC EHT FEATURING CMW EPIC STREET 57696*/EPIC (10.98 EQ/15.98)	WE COME STRAPPED	5
33	29	24	57	SMASHING PUMPKINS ▲ ³ VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
34	28	25	71	AEROSMITH ▲ ⁴ GEFFEN 24455 (10.98/16.98)	GET A GRIP	1
35	47	61	7	BONE THUGS N HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	35
36	31	30	31	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
37	30	22	9	DA BRAT SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	11
38	32	23	59	TONI BRAXTON ▲ ⁴ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
39	35	31	13	SEAL ● ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
40	39	38	10	JOHN MELLENCAMP MERCURY 522428 (10.98 EQ/16.98)	DANCE NAKED	13
41	40	42	18	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
42	34	35	21	PINK FLOYD ▲ ² COLUMBIA 64200* (10.98 EQ/16.98)	THE DIVISION BELL	1
43	38	40	12	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
44	37	32	13	BEASTIE BOYS ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
45	46	49	8	MAZZY STAR CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE	45
46	36	27	9	KEITH SWEAT ● ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	8
47	41	34	6	STEVE PERRY COLUMBIA 44287 (10.98 EQ/16.98)	FOR THE LOVE OF STRANGE MEDICINE	15
				★ ★ ★ Heatseeker Impact ★ ★ ★		
48	NEW ▶		1	SHAWN COLVIN COLUMBIA 57875 (10.98 EQ/16.98)	COVER GIRL	48
49	NEW ▶		1	SOUNDTRACK INTERSCOPE 92460/AG (10.98/16.98)	NATURAL BORN KILLERS	49
50	42	33	42	CELINE DION ▲ ² 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
51	44	39	52	MARIAH CAREY ▲ ² COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
52	49	46	22	SOUNDTRACK ▲ INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98)	THE CROW	1

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53	56	62	5	JOE DIFFIE EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
54	61	65	25	THE MAVERICKS ● MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	54
55	50	45	72	GIN BLOSSOMS ▲ ² A&M 54039 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	30
56	45	29	9	HOUSE OF PAIN TOMMY BOY 1089* (11.98/15.98)	SAME AS IT EVER WAS	12
57	48	44	42	R. KELLY ▲ ³ JIVE 41527 (10.98/15.98)	12 PLAY	2
58	52	51	14	HEAVY D & THE BOYZ ● UPTOWN 10998*/MCA (9.98/15.98)	NUTTIN' BUT LOVE	11
59	43	37	4	JIMI HENDRIX MCA 11063 (10.98/16.98)	WOODSTOCK	37
60	55	48	9	BIG MIKE RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	40
61	65	68	16	INDIGO GIRLS ● EPIC 57621* (10.98 EQ/16.98)	SWAMP OPHELIA	9
62	51	43	23	SOUNDTRACK ▲ ² DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	2
63	53	60	18	LIVE ● RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	38
64	58	54	23	BONNIE RAITT ▲ CAPITOL 81427 (10.98/16.98)	LONGING IN THEIR HEARTS	1
65	74	79	16	KENNY LOGGINS SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER	65
66	59	58	11	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
67	67	69	54	BABYFACE ▲ EPIC 53558 (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
68	63	59	29	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9
69	68	—	2	EDIE BRICKELL GEFFEN 24715 (10.98/15.98)	PICTURE PERFECT MORNING	68
70	57	52	11	SPIN DOCTORS EPIC 52907* (9.98 EQ/16.98)	TURN IT UPSIDE DOWN	28
71	64	50	18	OUTKAST ● LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	20
72	60	53	67	JANET JACKSON ▲ ⁶ VIRGIN 87825 (10.98/16.98)	JANET.	1
73	72	67	31	ALICE IN CHAINS ▲ ³ COLUMBIA 57628* (7.98 EQ/11.98)	JAR OF FLIES (EP)	1
74	71	64	46	SALT-N-PEPA ▲ ² NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
75	69	55	14	JON SECADA ● SBK 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE	21
76	70	66	14	TOAD THE WET SPROCKET COLUMBIA 57744 (10.98 EQ/15.98)	DULCINEA	34
77	80	74	9	69 BOYZ RIP-IT 6901 (9.98/15.98) HS	NINETEEN NINETY QUAD	74
78	84	91	11	SOUNDTRACK CAST ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40
79	78	75	10	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	67
80	54	36	3	GRAVEDIGGAZ GEE STREET 524016*/ISLAND (9.98/15.98)	6 FEET DEEP	36
81	66	71	159	METALLICA ▲ ⁴ ELEKTRA 61113* (10.98/15.98)	METALLICA	1
82	62	56	40	AARON HALL ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	47
83	73	57	4	JACKYL GEFFEN 24710* (10.98/15.98)	PUSH COMES TO SHOVE	46
84	NEW ▶		1	PATTY LOVELESS EPIC 64188 (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	84
85	79	78	141	PEARL JAM ▲ ² EPIC 47857 (10.98 EQ/16.98) HS	TEN	2
86	76	77	22	SOUNDTRACK ● MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
87	83	84	28	SARAH MCLACHLAN ● NETWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
88	77	76	49	NIRVANA ▲ ³ DGC 24607*/GEFFEN (10.98/16.98)	IN UTERO	1
89	85	85	93	KENNY G ▲ ⁶ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
90	75	63	14	JIMMY BUFFETT ● MARGARITAVILLE 11043/MCA (10.98/16.98)	FRUITCAKES	5
91	82	72	40	SNOOP DOGGY DOGG ▲ ⁴ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
92	81	70	13	VARIOUS ARTISTS TOMMY BOY 1097 (11.98/15.98)	MTV PARTY TO GO, VOLUME 5	36
93	88	87	93	SOUNDTRACK ▲ ¹¹ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
94	90	83	147	NIRVANA ▲ ³ DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
95	89	82	16	TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
96	91	92	45	PEARL JAM ▲ ² EPIC 53136* (10.98 EQ/16.98)	VS.	1
97	86	73	33	CRASH TEST DUMMIES ▲ ARISTA 16531 (9.98/15.98) HS	GOD SHUFFLED HIS FEET	9
				★ ★ ★ Heatseeker Impact ★ ★ ★		
98	NEW ▶		1	THE JESUS AND MARY CHAIN AMERICAN 45573/WARNER BROS. (9.98/15.98)	STONED & DETHRONED	98
99	93	89	41	TOM PETTY & THE HEARTBREAKERS ▲ ² MCA 10813 (10.98/17.98)	GREATEST HITS	5
100	94	90	88	STONE TEMPLE PILOTS ▲ ³ ATLANTIC 82418/AG (9.98/15.98) HS	CORE	3
101	92	81	44	TEVIN CAMPBELL ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	18
102	87	80	4	SOUNDTRACK CHAOS 66207/COLUMBIA (10.98 EQ/16.98)	THE MASK	80
103	NEW ▶		1	ORIGINAL BROADWAY CAST ANGEL 55251 (10.98/15.98)	PASSION	103
104	95	94	52	GARTH BROOKS ▲ ⁴ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
105	104	134	12	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	104
106	103	104	10	SAMMY KERSHAW MERCURY 522125 (10.98/15.98)	FEELIN' GOOD TRAIN	73
107	96	88	12	PATTI LABELLE MCA 10870 (10.98/15.98)	GEMS	48

Albms with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. * Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. ■ indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.



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DEMAND IT.



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108	97	93	12	BOSTON ● MCA 10973* (10.98/16.98)	WALK ON	7
109	128	170	3	WEEZER DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	109
110	102	109	39	CRACKER ● VIRGIN 39012 (9.98/13.98) HS	KEROSENE HAT	59
111	101	96	185	ENIGMA ▲ ² CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
112	106	111	3	C+C MUSIC FACTORY COLUMBIA 66160* (10.98 EQ/16.98)	ANYTHING GOES!	106
113	115	131	38	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	5
114	NEW		1	LUSCIOUS JACKSON GRAND ROYAL 28356/CAPITOL (10.98/15.98) HS	NATURAL INGREDIENTS	114
115	105	102	16	HUEY LEWIS & THE NEWS ELEKTRA 61500 (10.98/16.98)	FOUR CHORDS & SEVERAL YEARS AGO	55
116	109	106	11	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM	106
				★★★ PACESETTER ★★★		
117	171	169	95	CARRERAS-DOMINGO-PAVAROTTI ▲ ² LONDON 430433 (10.98 EQ/16.98)	IN CONCERT	35
118	99	86	9	TAKE 6 REPRISE 45497/WARNER BROS. (10.98/15.98)	JOIN THE BAND	86
119	100	100	70	JIMI HENDRIX ● MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
120	108	105	79	BROOKS & DUNN ▲ ² ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
121	116	118	236	ORIGINAL LONDON CAST ▲ ² POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
122	131	178	3	JEFF FOXWORTHY WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	122
123	107	99	99	ALAN JACKSON ▲ ³ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
124	122	125	30	TORI AMOS ● ATLANTIC 82567/AG (10.98/15.98)	UNDER THE PINK	12
125	121	124	75	DWIGHT YOAKAM ▲ ² REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	25
126	120	119	62	SOUNDTRACK ▲ ³ EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
127	111	97	18	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) HS	MARVIN THE ALBUM	75
128	133	122	102	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
129	141	147	30	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
130	114	108	42	BRYAN ADAMS ▲ ³ A&M 0157 (10.98/16.98)	SO FAR SO GOOD	6
131	110	98	9	TONY BENNETT COLUMBIA 66214 (10.98 EQ/16.98)	MTV UNPLUGGED	69
132	119	120	102	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
133	154	158	73	THE JERKY BOYS ● SELECT 61495*/AG (10.98/15.98) HS	THE JERKY BOYS	80
134	194	—	2	VARIOUS ARTISTS RADIKAL/QUALITY 6712/WARLOCK (12.98/18.98)	DANCE MIX U.S.A., VOL. 2	134
135	152	166	64	RAGE AGAINST THE MACHINE ▲ EPIC 52959 (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	45
136	145	151	7	HOOTIE & THE BLOWFISH ATLANTIC 82613/AG (10.98/15.98) HS	CRACKED REAR VIEW	127
137	112	112	26	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	18
138	124	113	21	PATRA EPIC 53763* (9.98 EQ/15.98) HS	QUEEN OF THE PACK	103
139	140	135	145	ENYA ▲ ³ REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
140	126	127	28	JOSHUA KADISON ● SBK 80920/EMI (10.98/15.98) HS	PAINTED DESERT SERENADE	69
141	137	116	113	MARY CHAPIN CARPENTER ▲ ² COLUMBIA 48881 (10.98 EQ/16.98)	COME ON COME ON	31
142	179	182	4	ILL AL SKRATCH MERCURY 52266* (10.98 EQ/15.98) HS	CREEP WIT' ME	142
143	113	95	10	VARIOUS ARTISTS ● MERCURY 22123* (10.98 EQ/16.98)	KISS MY ASS: CLASSIC KISS REGROOVED	19
144	148	145	16	PRETENDERS SIRE 45572/WARNER BROS. (10.98/15.98)	LAST OF THE INDEPENDENTS	41
145	132	114	23	PANTERA ● EASTWEST 92302*/AG (10.98/15.98)	FAR BEYOND DRIVEN	1
146	117	101	15	ERASURE MUTE 61633/ELEKTRA (10.98/15.98)	I SAY, I SAY, I SAY	18
147	98	—	2	CROSBY, STILLS & NASH ATLANTIC 82654/AG (10.98/15.98)	AFTER THE STORM	98
148	136	154	17	ALLMAN BROTHERS BAND EPIC 64232 (10.98 EQ/16.98)	WHERE IT ALL BEGINS	45
149	125	110	41	MICHAEL BOLTON ▲ ³ COLUMBIA 53567 (10.98/16.98)	THE ONE THING	3
150	142	139	47	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
151	123	103	6	SIR MIX-A-LOT RHYME CARTEL/AMERICAN 45540*/WARNER BROS. (10.98/16.98)	CHIEF BOOT KNOCKA	69
152	158	165	3	IMMATURE MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	152

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153	130	129	6	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	100
154	143	138	48	REBA MCENTIRE ▲ ² MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
155	139	121	50	MEAT LOAF ▲ ⁴ MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	1
156	134	123	15	JULIO IGLESIAS ● COLUMBIA 57584 (10.98 EQ/16.98)	CRAZY	30
157	127	128	61	THE CRANBERRIES ▲ ² ISLAND 514156 (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
158	150	143	7	ABOVE THE LAW RUTHLESS 5524*/RELATIVITY (9.98/16.98)	UNCLE SAM'S CURSE	113
159	138	117	24	MEAT PUPPETS LONDON 828484/ISLAND (9.98/13.98) HS	TOO HIGH TO DIE	62
160	146	133	224	VAN MORRISON ▲ POLYDOR 841970*/A&M (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
161	151	148	16	LORRIE MORGAN BNA 66379 (9.98/15.98)	WAR PAINT	48
162	129	115	3	LYNYRD SKYNYRD CAPRICORN 42028 (10.98/16.98)	ENDANGERED SPECIES	115
163	118	107	6	JAMIE FOXX FOX 64364 (9.98/15.98)	PEEP THIS	78
164	164	—	64	YANNI ▲ PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24
165	156	160	29	NEAL MCCOY ● ATLANTIC 82568/AG (10.98/15.98) HS	NO DOUBT ABOUT IT	84
166	149	144	95	SADE ▲ ³ EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
167	147	153	18	RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	59
168	177	171	17	BASIA EPIC 64255 (10.98 EQ/16.98)	THE SWEETEST ILLUSION	27
169	135	126	15	SOUNDTRACK ● ATLANTIC 82595/AG (10.98/16.98)	MAVERICK	35
170	162	136	40	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) HS	THEY'RE ALL GONNA LAUGH AT YOU	129
171	155	142	113	SPIN DOCTORS ▲ ³ EPIC 47461 (10.98 EQ/16.98) HS	POCKET FULL OF KRYPTONITE	3
172	159	152	67	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	55
173	160	150	34	SOUNDTRACK ▲ EPIC SOUNDTRAX 57624/EPIC (10.98 EQ/16.98)	PHILADELPHIA	12
174	144	130	10	HELMET INTERSCOPE 92404/AG (9.98/15.98)	BETTY	45
175	169	168	54	CLAY WALKER ▲ GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	52
176	153	141	55	BILLY JOEL ▲ ⁴ COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
177	NEW		1	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98) HS	WHEN I WOKE	177
178	161	137	29	ZHANE ● ILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	37
179	157	167	20	ROLLINS BAND IMAGO 21034* (9.98/15.98)	WEIGHT	33
180	166	162	208	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	3
181	170	163	8	VARIOUS ARTISTS DGC 29704/GEFFEN (7.98/9.98)	DGC RARITIES VOLUME 1	139
182	189	176	105	ERIC CLAPTON ▲ ⁷ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
183	165	155	18	JIMI HENDRIX MCA 11060 (10.98/16.98)	BLUES	45
184	184	197	16	RICK TREVINO COLUMBIA 53560 (10.98 EQ/15.98) HS	RICK TREVINO	119
185	163	146	23	RICHARD MARX ● CAPITOL 81232 (10.98/15.98)	PAID VACATION	37
186	173	175	44	10,000 MANIACS ▲ ELEKTRA 61569 (10.98/15.98)	MTV UNPLUGGED	13
187	176	173	42	WU-TANG CLAN ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	41
188	186	172	34	SOUNDTRACK ● VIRGIN 88274 (10.98/15.98)	THE PIANO	41
189	182	—	13	SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98)	SISTER ACT 2: BACK IN THE HABIT	74
190	192	195	31	COLLIN RAYE ● EPIC 53952 (9.98 EQ/15.98)	EXTREMES	73
191	185	177	19	NAS COLUMBIA 57684* (9.98 EQ/15.98)	ILLMATIC	12
192	195	156	7	L7 SLASH/REPRISE 45624*/WARNER BROS. (10.98/15.98) HS	HUNGRY FOR STINK	117
193	190	194	144	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
194	191	191	33	K7 TOMMY BOY 1071 (10.98/15.98) HS	SWING BATTAS SWING	96
195	174	161	6	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	161
196	188	185	100	ALICE IN CHAINS ▲ ² COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6
197	168	132	27	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98)	GREATEST HITS 1980 - 1994	85
198	181	140	4	DEEE-LITE ELEKTRA 61526* (10.98/15.98)	DEWDROPS IN THE GARDEN	127
199	178	159	36	JODECI ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	3
200	200	192	61	TOOL ● ZOO 11052 (9.98/15.98) HS	UNDERTOW	50

TOP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 186
69 Boyz 77
Aaliyah 25
Above The Law 158
Ace Of Base 5
Bryan Adams 130
Aerosmith 34
Alice In Chains 73, 196
All-4-One 18
Allman Brothers Band 148
Tori Amos 124
Babyface 67
David Ball 66
Basia 168
Beastie Boys 44
Benedictine Monks Of Santo Domingo
De Silos 31
Tony Bennett 131
Big Mike 60
Blackhawk 129
Blackstreet 79
Michael Bolton 149
Bone Thugs N Harmony 35
Boston 108
Toni Braxton 38

Edie Brickell 69
Garth Brooks 104, 180
Brooks & Dunn 120, 193
Jimmy Buffett 90
Tracy Byrd 105
C+C Music Factory 112
Tevin Campbell 101
Candlebox 8
Mariah Carey 51
Mary Chapin Carpenter 141
Carreras-Domingo-Pavarotti 117
Changing Faces 30
Eric Clapton 182
Collective Soul 27
Shawn Colvin 48
Harry Connick, Jr. 28
Coolio 26
Counting Crows 6
Cracker 110
The Cranberries 157
Crash Test Dummies 97
Crosby, Stills & Nash 147
Sheryl Crow 22
Da Brat 37
Deee-Lite 198

Diamond Rio 153
Joe Diffie 53
Celine Dion 50
Enigma 68, 111
Enya 139
Erasure 146
Melissa Etheridge 21
Rachelle Ferrell 195
Janet Jackson 72
Jackyl 83
The Jerky Boys 15, 133
The Jesus and Mary Chain 98
Jodeci 199
Billy Joel 176
K7 194
Joshua Kadison 140
R. Kelly 57
Sammy Kershaw 106
L7 192
Patti LaBelle 107
Huey Lewis & The News 115
Little Texas 172
Live 63
Kenny Loggins 65
Patty Loveless 84

House Of Pain 56
Ice Cube 113
Julio Iglesias 156
Ill Al Skratz 142
Immature 152
Indigo Girls 61
Alan Jackson 29, 123
Janet Jackson 72
Jackyl 83
The Jerky Boys 15, 133
The Jesus and Mary Chain 98
Jodeci 199
Billy Joel 176
K7 194
Joshua Kadison 140
R. Kelly 57
Sammy Kershaw 106
L7 192
Patti LaBelle 107
Huey Lewis & The News 115
Little Texas 172
Live 63
Kenny Loggins 65
Patty Loveless 84

Luscious Jackson 114
Lynyrd Skynyrd 162
Richard Marx 185
The Mavericks 54
Mazzy Star 45
Martina McBride 116
Neal McCoy 165
MC Emt Featuring CMW 32
Reba McEntire 41, 154
Tim McGraw 12
Sarah McLachlan 87
Meat Loaf 155
Meat Puppets 159
John Mellencamp 40
Metallica 81
John Michael Montgomery 36
Lorrie Morgan 161
Van Morrison 160
NAS 191
Nine Inch Nails 23
Nirvana 88, 94
Offspring 9
ORIGINAL BROADWAY CAST
Passion 103

ORIGINAL LONDON CAST
Phantom Of The Opera Highlights
121
Outkast 71
Pantera 145
Patra 138
Pearl Jam 85, 96
Steve Perry 47
Tom Petty & The Heartbreakers 99
Pink Floyd 42
Pretenders 144
Prince 24
Public Enemy 14
Queen 128
Rage Against The Machine 135
Bonnie Raitt 64
Collin Raye 190
Rolling Stones 11
Rollins Band 179
Rusted Root 177
Sade 166
Salt-N-Pepa 74
Adam Sandler 170
Seal 39

Jon Secada 75
Sir Mix-A-Lot 151
Smashing Pumpkins 33
Snoop Doggy Dogg 91
Soundgarden 10
SOUNDTRACK
Above The Rim 62
The Bodyguard 93
The Crow 52
Dazed And Confused 86
Forrest Gump 2
The Lion King 1
The Mask 102
Maverick 169
Natural Born Killers 49
Philadelphia 173
The Piano 188
Reality Bites 19
Sister Act 2: Back In The Habit
189
Sleepless In Seattle 126
Soundtrack Cast 78
Spin Doctors 70, 171
Stone Temple Pilots 3, 100
George Strait 132, 150
Keith Sweat 46

Take 6 118
Tesla 20
Toad The Wet Sprocket 76
Tool 200
Randy Travis 167
Rick Trevino 184
Travis Tritt 95
VARIOUS ARTISTS
Dance Mix U.S.A., Vol. 2 134
DGC Rarities Volume 1 181
Kiss My Ass: Classic Kiss Regrooved
143
MTV Party To Go, Volume 5 92
Rhythm Country & Blues 137
Clay Walker 175
Weezer 109
Wu-Tang Clan 187
Yanni 17, 164
Dwight Yoakam 125
Neil Young And Crazy Horse 16
Zane 178

WARNER GROUP'S CATALOG TITLES DOMINATE AUGUST RIAA CERTIFICATIONS

(Continued from page 12)

included country singer Dwight Yoakam, pop-folk icon Gordon Lightfoot, and prefab four the Monkees (who had four albums certified multiplatinum simultaneously in August).

Platinum-selling debutants included punk-pop acts Offspring (Epitaph) and Green Day (Reprise), rock group Collective Soul (Atlantic), modern rock unit Rage Against The Machine (Epic), and country vocalist Clay Walker (Giant).

New country artists had a healthy month in the gold album category, with Neal McCoy (Atlantic), David Ball (Warner Bros.), and the Mavericks (MCA) all entering the category for the first time.

Others vaulting the half-million hurdle for the first time included pop archivist Leon Redbone (Warner Bros.), singer/songwriter Sarah McLachlan (Arista), vocalist Joshua Kadison (SBK), Icelandic rocker Bjork (Elektra), and modern rock unit Live (Radioactive/MCA).

A complete list of August RIAA certifications follows.

MULTIPLATINUM ALBUMS

- The Eagles**, "Hotel California," Elektra, 10 million.
- James Taylor**, "Greatest Hits," Warner Bros., 7 million.
- The Doobie Brothers**, "Best Of The Doobies," Warner Bros., 7 million.
- Dire Straits**, "Brothers In Arms," Warner Bros., 7 million.
- Chicago**, "17," Warner Bros., 5 million.
- Van Halen**, "5150," Warner Bros., 5 million.
- Soundtrack, "The Lion King," Walt Disney, 5 million.
- Christopher Cross**, "Christopher Cross," Warner Bros., 5 million.
- The Monkees**, "The Monkees," Rhino, 5 million.
- The Monkees**, "More Of The Monkees," Rhino, 5 million.
- Phil Collins**, "But Seriously," Atlantic, 4 million.
- ZZ Top**, "Afterburner," Warner Bros., 4 million.
- Counting Crows**, "August & Everything After," DGC, 3 million.
- Vince Gill**, "I Still Believe In You," MCA, 3 million.
- Van Halen**, "Women And Children First," Warner Bros., 3 million.
- Traveling Wilburys**, "Traveling Wilburys," Warner Bros., 3 million.
- The Eagles**, "Greatest Hits, Volume II," Elektra, 3 million.
- Van Halen**, "For Unlawful Carnal Knowledge," Warner Bros., 3 million.
- Smashing Pumpkins**, "Siamese Dream," Virgin, 3 million.
- Soundgarden**, "Superunknown," A&M, 2 million.
- Peter, Paul & Mary**, "10 Years Together/The Best Of Peter, Paul & Mary," Warner Bros., 2 million.
- Gordon Lightfoot**, "Gord's Gold," Reprise, 2 million.
- James Taylor**, "Mud Slide Slim And The Blue Horizon," Warner Bros., 2 million.
- Van Halen**, "Fair Warning," Warner Bros., 2 million.
- Talking Heads**, "Little Creatures," Sire/Warner Bros., 2 million.
- Alan Jackson**, "Here In The Real World," Arista, 2 million.
- John Michael Montgomery**, "Kickin' It Up," Atlantic, 2 million.
- The Eagles**, "Live," Elektra, 2 million.
- ZZ Top**, "Best Of ZZ Top," Warner Bros., 2 million.
- R.E.M.**, "Green," Warner Bros., 2 million.
- Talking Heads**, "Stop Making Sense," Sire/Warner Bros., 2 million.
- Damn Yankees**, "Damn Yankees," Warner Bros., 2 million.
- The Monkees**, "Headquarters," Rhino, 2 million.
- The Monkees**, "Pisces, Aquarius, Capricorn & Jones, Ltd.," Rhino, 2 million.
- The Gin Blossoms**, "New Miserable

Experience," A&M, 2 million.

Warren G, "Regulate . . . G Funk Era," Violator/RAL, 2 million.

The Cranberries, "Everybody Else Is Doing It, So Why Can't We?," Island, 2 million.

Soundtrack, "Reality Bites," RCA, 2 million.

All-4-One, "All-4-One," Blitz, 2 million.

Soundtrack, "Above The Rim," Death Row/Interscope, 2 million.

Dwight Yoakam, "This Time," Reprise, 2 million.

PLATINUM ALBUMS

- ZZ Top**, "The Best Of ZZ Top," Warner Bros., its seventh.
- Depeche Mode**, "Some Great Reward," Sire, its fourth.
- Dire Straits**, "Money For Nothing," Warner Bros., its fourth.

Melissa Etheridge, "Yes I Am," Island, her second.

Offspring, "Smash," Epitaph, its first.

The Eagles, "Greatest Hits, Volume II," Elektra, their fifth.

Soundtrack, "The Lion King," Walt Disney.

Vince Gill, "When Love Finds You," MCA, his fourth.

Collective Soul, "Hints, Allegations & Things Left Unsaid," Atlantic, its first.

Rage Against The Machine, "Rage Against The Machine," Epic, its first.

Paul Simon, "Negotiations And Love Songs 1971-1986," Warner Bros., his sixth.

Green Day, "Dookie," Reprise, its first.

The Monkees, "The Birds, The Bees & The Monkees," Rhino, their third.

The Monkees, "The Monkees," Rhino, their fourth.

The Monkees, "More Of The Monkees," Rhino, their fifth.

The Monkees, "Headquarters," Rhino, their sixth.

The Monkees, "Pisces, Aquarius, Capricorn & Jones, Ltd.," Rhino, their seventh.

Warren G, "Regulate . . . G Funk Era," Violator/RAL, his first.

Alan Jackson, "Who I Am," Arista, his fourth.

Kenny G, "G Force," Arista, his fifth.

Clay Walker, "Clay Walker," Giant, his first.

GOLD ALBUMS

- Carman**, "The Standard," Sparrow, his fifth.
- Seal**, "Seal," Sire, his second.
- Leon Redbone**, "On The Track," Warner Bros., his first.

Sarah McLachlan, "Fumbling Towards Ecstasy," Arista, her first.

Offspring, "Smash," Epitaph, its first.

Joshua Kadison, "Painted Desert Serenade," SBK, his first.

Neal McCoy, "No Doubt About It," Atlantic, his first.

Bjork, "Debut," Elektra, her first.

Keith Sweat, "Get Up On It," Elektra, his fourth.

Soundtrack, "The Lion King," Walt Disney.

Vince Gill, "When Love Finds You," MCA, his sixth.

Boston, "Walk On," MCA, its fourth.

David Ball, "Thinkin' Problem," Warner Bros., his first.

Doug Stone, "More Love," Epic Nashville, his fourth.

Adam Ant, "Kings Of The Wild Frontier," (Continued on page 119)

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CAPITOL'S ARMS STILL OPEN FOR FERRELL

(Continued from page 12)

rell's local concert dates, Carson says.

Keith Thompson, director of A&R and marketing for Blue Note/Capitol, says radio has been tentative about playing the artist's music because it doesn't have the contemporary "flavor" most R&B stations favor. Ferrell's music is a mix of traditional R&B and jazz.

Thompson says "With Open Arms" is the singer's most radio-friendly release yet. Ferrell has fared best at R&B radio, but has also been promoted at AC and adult alternative, he says.

During the week ending Aug. 29, Broadcast Data Systems detected a total of 202 plays for "With Open Arms" at 32 R&B stations.

BDS registered 229 detections at 48 R&B stations during the same week for Ferrell's previous single, "Nothing Has Ever Felt Like This."

R&B/mainstream KMJM St. Louis APD and quiet storm host Doc Wynter says Ferrell's traditional R&B approach offers a nice alternative to the glut of hip-hop ballads. "We get a lot of requests [for "With Open Arms"] across our demos, from 12-50," says Wynter.

Mark Dylan, MD at R&B/mainstream KIPR Little Rock, Ark., says the station's quiet storm show has been playing Ferrell since her album was released.

"Kids are neutral on her, but ["Nothing Has Ever Felt Like This"] was a popular upper-demo request, especially with females," he says. "I think she has a chance to be the next Anita Baker."

BET has played an important role in increasing her visibility. "BET made her their darling," says Carson.

Ferrell has been featured on the network's "Video Soul" and "BET On Jazz." She also performed at the St. Lucia Jazz Festival, which will air on BET as a special in October.

Greg Diggs, music director for BET, says, "Her last video ["Nothing Has Ever Felt Like This"] was one of our most-requested videos. She's an image artist for us. She's always been bubbling under, but unless they see her perform, they can't really understand just how much she can do."

Capitol is conducting a "Styles Times Three" retail campaign featuring a triad of Capitol acts. Albums by Ferrell and Cassandra Wilson are featured alongside Lena Horne's latest, Carson says.

The label has serviced retailers with promotional copies of the albums for in-store play and has offered the albums at a 7% discount, Carson says.

The campaign, which runs from Aug. 29 through Sept. 16, is being conducted in Detroit, Chicago, Cleveland, Atlanta, Dallas, Los Angeles, and New York.

Retailers have noticed that "Rachelle Ferrell" is a steady seller. In addition, sales of her singles have increased with

each release.

According to data from SoundScan, the first single, "'Til You Come Back," sold 8,400 units; the second, "Welcome To My Love," sold 10,000 copies, and the third, "Nothing Has Ever Felt Like This," has sold 11,000 units.

"It hasn't been the type of record where people have been tearing down the store, but it sells well," says George Daniels, owner of independent retail outlet George's Music Room in Chicago.

Daniels says sales were initially slow because Ferrell didn't have name recognition. "It's the kind of record where it's up to retail to know what a consumer

wants from a few lyrics they know," he says. "Anything [the label] can do marketing-wise to get her name out there will help."

Ferrell is recording a special acoustic Christmas single for the holiday season, which Carson says will build on the artist's growing audience base.

The artist is scheduled to join the Jazz Explosion II concert tour, which features George Duke, George Howard, Jonathan Butler, and Kirk Whalum. The tour begins Nov. 9. The label hopes the tour will lead to Ferrell performing dates at larger venues.

VIRGIN IN DISTRIB DEAL WITH RAP-A-LOT

(Continued from page 13)

"The Diary" features "Hand Of A Dead Body," a duet with Ice Cube, will which eventually be released as a single.

Other future Rap-A-Lot/Noo Trybe releases include new albums by Bushwick Bill and the Geto Boys, due in early 1995. All three acts are part of Rap-A-Lot's roster.

The Geto Boys sparked controversy in 1990 when Geffen chose not to distribute their self-titled Def American debut because of its graphically violent and sexually explicit lyric content (Billboard, Aug. 25, 1990).

"We have a heritage in pop and alternative music, and ultimately our vision is to become a full-service music company," says Quartararo. "Rap is a very viable genre of music. Noo Trybe was our entry into the business, and Rap-A-Lot is the established player that puts us in this market."

Smith says he's confident that Virgin supports his creative vision for the label. "I feel real comfortable that I'm not dealing with scary people," Smith says. "You'd think that a company named Virgin would stay pure and clean, but not anymore. We're de-virginizing them."

Eric L. Brooks, president of Noo Trybe and VP of A&R at Virgin, says that aligning himself with Rap-A-Lot helps give the new label "instant street credibility and a great sales base. This gives [Noo Trybe] a great label identity, which makes it good for future signings."

Brooks says the marketing of Rap-A-Lot/Noo Trybe releases will be executed by Noo Trybe, but mapped out by both labels.

Noo Trybe also plans several releases by artists signed directly to its roster, including a debut album by Oakland, Calif.-based rap act the Luniz in February, and albums by Austin, Texas-based rapper Teddy and New

York outfit Doo Wop & the Bounce Squad.

For the foreseeable future, all Noo Trybe and Rap-A-Lot releases will go through Cema distribution, but the label can choose to access independent distribution via Independent National Distributors Inc. and M.S. Distributing on a case-by-case basis (Billboard, June 25).

STRAWBERRIES

(Continued from page 5)

agement, and we are deeply impressed with Ivan and his team," says Chow. "Also, we like franchises that are strong regionally if not nationally, and Strawberries fits that bill."

Chow says that Castle Harlan would like to see Strawberries build a number of new units, and refurbish more of its stores to become even more of a presence in the Northeast.

Strawberries stores range in size from 4,000-15,000 square feet. Lipton says the company will build some large stores in the future, but there will be lots of locations still ripe for a 4,000-square-foot outlet.

Since its inception in 1987, Castle Harlan, which raises monies from institutional investors, has created two investment funds, a \$125 million pool whose assets are being sold off and a \$255 million pool. The latter fund, which is about one-third invested, was used to acquire Strawberries.

Last year, the company acquired the Ethan Allen furniture chain and took it public. Castle Harlan also owns Morton's Of Chicago, which it also took public.

Castle Harlan generally owns stakes in its investments for three to five years.

GALANTE LEAVING NYC FOR NASHVILLE

(Continued from page 6)

York is "far removed sometimes from the music business. Nashville truly is a music center. You don't have the same feeling in New York. You don't run into producers and artists and songwriters at lunch. It's pretty much attorneys."

In spite of the rigors of the New York job, Galante says he has no regrets. "It's been a great experience for all of us. I think Randy and Ron would say the same thing. It's been tremendous, the knowledge we have gained. We've really grown in terms of our expertise and understanding as executives and as people. We're looking forward to applying some of that to Nashville."

Beyond breaking Tippin and

McBride, the Nashville label hit the wall in its recent efforts to launch Mike Henderson and Jamie O'Hara. Lari White seems to be on the verge of breaking with her second album, "Wishes." The jury is still out on Andy Childs, who is working on his second album with producer Barry Beckett.

RCA is in the midst of a campaign to revivify Waylon Jennings' recording career (Billboard, Aug. 20). And it has great expectations for Jon Randall, a member of Emmylou Harris' Nash Ramblers, and Ty England, former lead guitarist for Garth Brooks. Neither has released an album.

BNA, formed in 1991, has engineered

a comeback for John Anderson, raising him to platinum status. The label has been able to keep Lorrie Morgan a viable artist after she switched there from RCA. (She is switching back for her next album.) Doug Supernaw is another BNA success story. His first album has been certified gold.

There is no Galante blueprint yet for the future of the Nashville operations. "I don't think I will have any announcement in terms of changes or ideas for 60 days," he says.

In addition to its search for a new RCA president, BMG continues to seek a North American CEO for its entire music operation.

BETWEEN THE BULLETS



by Geoff Mayfield

THE SLOWS: Call it the darkest hour before the dawn, but a somewhat sluggish schedule of new releases and lackluster numbers rung by most current titles creates a sales plunge. An overwhelming majority of titles on The Billboard 200 experience sales declines from the prior week; you have to go all the way down to **Melissa Etheridge** at No. 21 to find an album other than a new release that shows positive numbers this week. The sea of minuses looks like the sort of chart one would expect to see in January, when stores adjust to the conclusion of the fourth quarter's bonanza. The soft numbers are no cause for alarm—these same weeks have been slow for the last two years. Industrywide sales are down by about 8% from last week, while volume on The Billboard 200 drops by about 9%. Still, total sales for all albums and singles are actually up a tad over those posted a year ago. Were it not for top 20 debuts by pop diva **Amy Grant**, who enters at No. 13 on almost 56,000 units, and veteran rap act **Public Enemy**, which falls just shy of Grant to bow at No. 14, The Billboard 200 would show an 11% drop in volume.

CHARGE: The cavalry is already rushing to the rescue with goods guaranteed to boost store traffic and brighten the sales picture. The new **Boyz II Men** and the **José Carreras/Plácido Domingo/Luciano Pavarotti** sequel hit stores Aug. 30, and a flood of high-profile titles will continue to drop through the end of November, at least. A sweet bonus from the **Boyz/3 Tenors** combination is the diverse demographic appeal represented by each album: the Boyz will court their young fans and, with their version of the **Beatles'** "Yesterday" performed on shows like "Live With Regis & Kathie Lee," have a chance with an older audience too. Meanwhile, the **3 Tenors** project, which has been ushered in by a vast amount of consumer press coverage and public television exposure, stands to entice an eager bunch of consumers who won't rush out for the Boyz set.

INDICATORS: Figure that the Boyz will debut at No. 1 on both The Billboard 200 and Top R&B Albums, while the 3 Tenors will reign over Top Classical Albums and will have the second-highest debut on the big chart. Need proof? Well, the Boyz' lead track, "I'll Make Love To You," required only two weeks to reach No. 1 on Hot R&B Singles and three weeks to reach the top of Hot 100 Singles. Meanwhile, the first Carreras/Domingo/Pavarotti set, which re-entered The Billboard 200 a few weeks ago after the opera stars staged their World Cup encore at Dodger Stadium, shows The Billboard 200's largest percentage gain, 37%, as it leaps 171-117. Other debuts to watch next week: **Gerald Levert**, **Inner Circle**, **John Anderson**, and **Dinosaur, Jr.**

TOP DOWN: The chart-topping soundtrack to "The Lion King" dips below the 200,000-unit mark for the first time since the July 16 chart, the week when the title vaulted to No. 1. The album still looks strong, though. Not only does it retain the highest slot, topping 199,000 units, but it also shows the smallest percentage decline of any title in the top 20. While "The Lion King" registers a 6.5% drop, the rest of the titles fall by at least 9% each. At No. 2, "Forrest Gump" shows a 13% erosion (153,000 units), No. 3 **Stone Temple Pilots** drop by 10% (95,000 units), No. 4 **Green Day** has a 10.5% slide (94,000 units), and No. 5 **Ace Of Base** sees a 14% decline (92,000 units). Upward chart moves by **STP**, **Green Day**, **Offspring** (No. 9), **Soundgarden** (No. 10), the **Rolling Stones** (No. 11), and **Tim McGraw** (No. 12) come because their sales declines were smaller than those suffered by other acts that sat in last week's top 20. **Neil Young & Crazy Horse**, who debuted last week at No. 9, experience a 37% drop (No. 16), and **Prince** sinks 15-24 with a 39% decline.

NEW ORDER: Newcomers have been dominating Top R&B Albums this summer. Rapper **MC Eiht**, from **Compton's Most Wanted**, held the top slot the past five weeks with his debut album, but he is dethroned this week by the first-time outing of **Big Beat's Changing Faces**. **Da Brat** rang the bell in the July 30 issue, while fellow rookie **Warren G** started a three-week stay at No. 1 in the June 25 issue.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

WEEKLY UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
12,359,000	13,462,000	DOWN 8.2%	12,034,000	UP 2.7%
YEAR-TO-DATE UNIT SALES				
YTD (1994)	YTD (1993)	CHANGE		
413,223,000	394,882,000	UP 4.6%		

FOCUS ON SALES BY:

GEOGRAPHIC REGION		STORE LOCALE	
Northeast: 729,000 (5.9%)	South Atlantic: 2,101,000 (17%)	City: 2,957,000 (23.9%)	
Mid-Atlantic: 1,949,000 (15.8%)	South Central: 1,731,000 (14%)	Suburb: 5,491,000 (44.4%)	
E-North Central: 2,071,000 (16.8%)	Mountain: 801,000 (6.5%)	Rural: 3,911,000 (31.6%)	
W-North Central: 790,000 (6.4%)	Pacific: 2,186,000 (17.7%)		

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

HARD ROCK BETTING ON VEGAS CASINO, HOTEL

(Continued from page 13)

tion International, and Sting's Rainforest Foundation.

About 80% of the 700 slot machines will feature traditional gambling iconography to appeal to "serious" gamblers, says Stone. But even the standard machines will be dressed to fit the rock'n'roll theme of the casino, he says. For example, the slot machine handles will be guitar necks.

In addition, a music lottery probably will be incorporated into the gaming mix, says Morton. Even the gaming chips will be themed, with musical logos of artists such as Hendrix, he adds.

Hotel guests will be able to choose from a variety of music channels in the individual rooms. Cabanas surrounding the pool will be outfitted with stereos and television sets as well.

The hotel/casino also will feature the first Hard Rock retail store, stocked with its exclusive merchandise, and a series of Hard Rock audio compilations produced in conjunction with EMI. Musical genres include hip-hop, reggae, metal, alternative, and classic rock.

In terms of decor, the Las Vegas site will deviate from the typical Hard Rock Cafe norm, Stone says.

"We're not going to impress people by

overwhelming them with as much memorabilia as we can possibly cram on the walls," he says. "Instead, we'll focus on the most incredible pieces of memorabilia that we can find. We want the kind of select pieces that will stand alone."

Stone says the Hard Rock is investing some \$2 million into its memorabilia budget. So far, he has acquired such "holy grail" items as a gold lamé jacket worn by Elvis Presley, a pair of cowboy boots worn by Buddy Holly, and a trio of Edwardian jackets worn by Hendrix. Other acquisitions include Hendrix's "flying V" guitar and the only remaining billboard from the Doors' 1967 album "Strange Days."

Entertainment companies already are seeking to book the entire hotel for electronics conventions and other local events, says Morton.

He amassed several parcels of land adjacent to the city's Hard Rock Cafe restaurant, and acquired financing from the First Interstate Bank Of Nevada to fund the project. He says he has not decided whether he will take the Hard Rock Hotel & Casino to other gambling hubs around the country.

"I've placed a \$90 million bet in Las Vegas," he says, "and I better win that first."

AUGUST RIAA CERTIFICATIONS

(Continued from page 117)

tier," Epic, his second.

The **Mavericks**, "What A Cryin' Shame," MCA, their first.

Billy Dean, "Young Man," Liberty, his third.

Various Artists, "Kiss My Ass," Mercury.

Warren G, "Regulate... G Funk Era," Violator/RAL, his first.

Tanya Tucker, "Love Me Like You Used To," Liberty, her seventh.

Alan Jackson, "Who I Am," Arista, his fifth.

Live, "Throwing Copper," Radioactive/MCA, its first.

Julio Iglesias, "Crazy," Columbia, his sixth.

Soundtrack, "Dazed And Confused," Giant/Medicine.

PLATINUM SINGLES

Warren G & Nate Dogg, "Regulate," Interscope/Atlantic, their first.

All-4-One, "I Swear," Blitz/Atlantic, its first.

Da Brat, "Funkdafied," Chaos/Colum-

bia, its first.

GOLD SINGLES

Aaron Hall, "I Miss You," MCA/Silas, his first.

John Michael Montgomery, "I Swear," Atlantic, his first.

Elton John, "Can You Feel The Love Tonight," Hollywood, his 14th.

Changing Faces, "Stroke You Up," Big Beat/Atlantic, their first.

FOR THE RECORD

The correct title of the local music awards in Dallas are the Dallas Observer Music Awards. The incomplete title was given in the story on alternative music in Texas in the Aug. 27 issue. Also in the same story, the right format for KGSR in Austin is album alternative, and the call letters for Dallas album rock station are KTXQ.

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The Billboard Bulletin...

EDITED BY IRV LICHMAN

LIPUMA TO GRP AS PRESIDENT?

Look for veteran A&R man **Tommy LiPuma** to move from his post as senior VP of A&R at Elektra Records to become president of GRP Records. **Larry Rosen**, label co-founder with **Dave Grusin**, is said to be stepping down from day-to-day activities. Rosen will have a continuing role at the label and will be involved in new-technology projects. Grusin will continue as an artist on the label. New York-based LiPuma will remain at GRP headquarters in New York. Both Rosen and Grusin have been friends for years, and LiPuma's long career as a producer would put another studio talent at the helm of the MCA-owned label.

CALDWELL EXITS DEATH ROW

Hank Caldwell has resigned as president of Death Row Records in the midst of a label streak that has included the multiplatinum "Above The Rim" soundtrack and similarly successful albums by **Snoop Doggy Dogg** and **Dr. Dre**. It is believed that Caldwell, who was brought in three months ago to "organize and lend respectability" to the label's operation, as one observer put it, disagreed with how the label was being run. The former Epic senior VP of black music is now back home in New York, contemplating his next move, which, according to sources, might be his own label. Caldwell and label CEO **Suge Knight** could not be reached for comment.

WONDER'S 'CONVERSATION PIECE'

Look for **Stevie Wonder's** long-awaited "Conversation Piece" album to hit stores in early November. That's the word from Motown executives who previewed the 13-cut album Aug. 30 during a label product presentation at the PGD management meetings held in Short Hills, N.J. Motown VP of sales **David Cline** played three cuts; the first one, called "Sensuous Whisper," features **Anita Baker** and **Branford Marsalis**.

LUKE SEES RED AS DISTRIBUTOR

Luke Records has finally ended its search for a distributor, signing an exclusive distribution deal with **RED**, the New York-based independent distribution company owned by **Sony Music**. Luke previously had been distributed by **INDI**. For **RED**, the Luke deal solidifies its thrust into the urban marketplace. It distributes **Ruthless Records**, and its own label, **Relativity**, has moved heavily into rap.

ROSY 2ND QTR FOR U.K. MUSIC

U.K. market statistics from the **British Phonographic Industry** show sales up 18% in value and 10% in units during the second quarter. Member companies shipped 33.8 million units, worth 159 million pounds (\$243 million), with the singles market seeing a significant recovery.

DIGITAL VIEW OF AUSSIE LAW

Australia should change its 1968 copyright law to extend protection to audio and video works transmitted by

new digital delivery systems, an advisory group recommends. Minister for Justice **Duncan Kerr** says he will seek prompt government action on the 70-page report of the Copyright Convergence Group, which convened last January. Global label group **IFPI** has urged worldwide adoption of a digital diffusion right.

DEVLIN TO LEAVE POLYDOR U.K.

Staffers at **Polydor Records U.K.** have been told that managing director **Jimmy Devlin** will leave his post after three years. **Marc Lumbroso**, currently head of Paris-based **Remark Records**, likely will get the job. **PolyGram U.K.** chairman **Roger Ames** declined to comment. **PolyGram**-affiliated **Remark** is best known as label home of top-rated French chanteuse **Vanessa Paradis**.

BMG IN CD-ROM KICKOFF

Bertelsmann Music Group, **Nederlander Communications**, and production firm **Pixel Multimedia** have teamed to form a new CD-ROM publishing company devoted to the popular sports marketplace. **Real-Time Sports** will be based in New York and headed by **Robert Nederlander Jr.**, president of **Real-Time** and chairman of **Nederlander Communications**. The company's first two titles, due this fall, are "The Official National Football League Interactive Yearbook" and "The NFL 75th Anniversary CD-ROM Edition," both narrated by sports commentator **Pat Summerall**.

Don't Look Now: 'Endless Love' Is Back

IF THE FOUR MEMBERS OF **BOYZ II MEN** thought they were going to have a long run at No. 1 on the Hot 100 with "I'll Make Love To You," they might want to keep their eyes on this week's Hot Shot Debut. Ironically, it's a cover of the song that was Motown's biggest single in history until **Boyz II Men's** "End Of The Road."

The song is "Endless Love," the title track from the best-forgotten **Brooke Shields** film that gave **Diana Ross** & **Lionel Richie** a nine-week run at the top 13 years ago. "Endless Love" is poised to become the ninth song of the rock era to be No. 1 in two different incarnations; the new version features **Luther Vandross** & **Mariah Carey**. The last song to accomplish this was "I'll Be There," the **Jackson 5** song refashioned in an "unplugged" version by **Carey**.

The original "Endless Love" entered the chart at No. 54 the week of July 11, 1981. It hit No. 1 in its sixth week. The new "Endless Love" enters at No. 31 and could reach No. 1 even faster, depending on the strength of "I'll Make Love To You"—which also entered at No. 31 just four weeks ago. It will be interesting to see if **Vandross & Carey** follow **Boyz II Men** by also leaping to No. 2 next week. And it will be even more interesting to see if "Endless Love" '94 will have a longer run at No. 1 than "Endless Love" '81. Whatever happens, the song is already the highest-charting song written by **Richie** in seven years, since "Se La" reached No. 20 in 1987. It also has become the most successful remake of any of **Lionel** or **Diana's** hits since they left their former groups, the **Commodores** and the **Supremes**.

YOU'VE GOT THE CUTEST LITTLE: Elsewhere on the Hot 100, **Babyface** continues his hot streak. He's the writer and producer of the No. 1 single, but

he also hits a new career peak as an artist, thanks to the four-point rise of "When Can I See You" to No. 4. Previously, his biggest hit as an artist was "Whip Appeal," No. 6 in April 1990.

Babyface has two other singles in the top 40: "You Mean The World To Me" by **Toni Braxton** and "Always In My Heart" by **Tevin Campbell**. This recalls the chart domination enjoyed by **R. Kelly** in June, when he was responsible for writing and producing three top 15 singles, including his own "Bump N' Grind" and "Your Body's Callin,'" as well as **Aaliyah's** "Back & Forth."

ONCE IN LOVE WITH: **Amy Grant** really is the "Lucky One" as her new album, "House Of Love," enters The Billboard 200 at No. 13, her highest debut ever. The A&M release is already her third-highest-

charting album of all time. "Home For Christmas" peaked at No. 2 in 1992, and "Heart In Motion" went to No. 10 in 1991.

DO I HEAR A HIT: Further down The Billboard 200, the latest **Stephen Sondheim** musical enters at No. 103. In its first week, "Passion"—the first **Sondheim** cast album to appear on **Angel**—surpasses the chart performances of major **Sondheim** musicals like "Into The Woods" (No. 126), "Sunday In The Park With George" (No. 149), and "Company" (No. 178), as well as his last effort, "Assassins," which didn't chart. The most successful **Sondheim** cast album on the **Billboard** chart was "West Side Story," which peaked at No. 5.

Wonder if **Angel** has sent a copy of **Sondheim's** newest musical to the White House? After all, as **Rod Stewart** sang, even the President needs "Passion."

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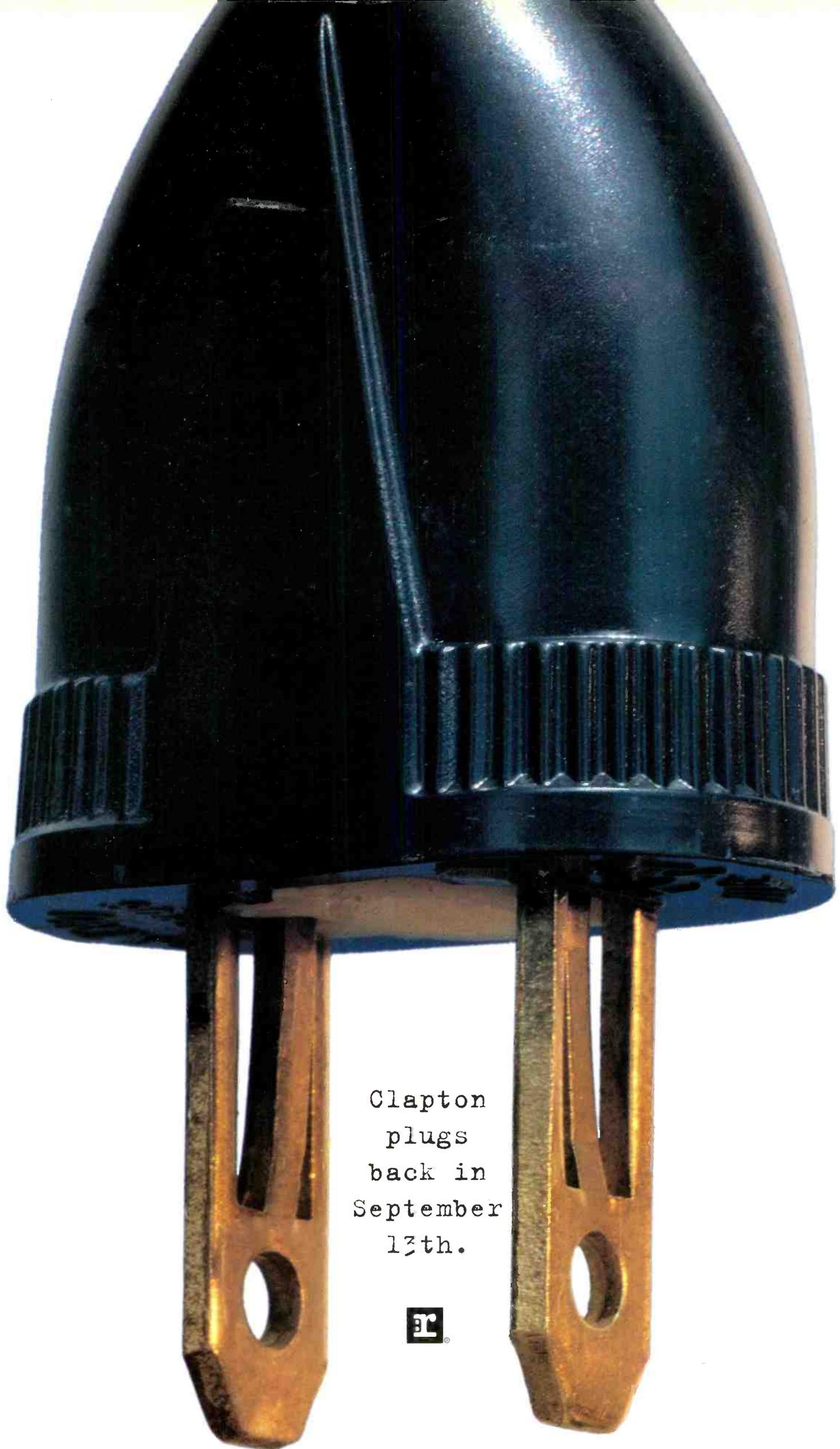
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