

# Billboard

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NEWSPAPER

IN MUSIC NEWS



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## Atlantic Sings The Praises Of '3 Tenors 1994'

BY THOM DUFFY

LONDON—Pop goes the opera—again.

For the second time in four years, the trio of José Carreras, Plácido Domingo and Luciano Pavarotti are hitting high notes on pop charts around the world as "The 3 Tenors In Concert 1994" surpasses 2.5 million in international sales since its release in late August.



The Three Tenors with Zubin Mehta, seated.

The album is on Atlantic Records in

(Continued on page 36)

## Blue Note, Verve Remember Powell

BY CHRIS MORRIS

LOS ANGELES—With Tuesday (27) marking the 70th anniversary of bebop pianist Bud Powell's birth, both Blue Note and Verve will fete the late keyboard giant with comprehensive sets devoted to his oeuvre.



POWELL

On Tuesday, Verve will issue "The Complete Bud Powell On Verve," a five-CD collection comprising sessions cut for Norman Granz's label between 1949-

(Continued on page 83)

## More Labels Bang Drum For Euro-Asian Bhangra Beat

BY DAVID STANSFIELD

LONDON—Bhangra, a genre of traditional folk-dance music from the Indian Punjab region, is giving young, British-born Asian musicians a new voice in the U.K. and international music markets. Once confined to Asian-Indian communities, that voice is becoming so strong and potentially lucrative that a growing number of ethnic record companies are gearing up to compete in the pop

mainstream, while major labels are taking a serious look.

Bhangra first arrived in the U.K. in the 1950s with the postwar wave of immigration from India. To help maintain a cultural link to their homeland, the new arrivals formed traditional acoustic groups using vocals, dhol and dholak drums, plus tumbi, a one-string instrument.

The centuries-old bhangra, initially adopted to celebrate the an-

(Continued on page 20)



## Weezer, Widespread Panic Offer Glimpse Into Rock Radio's Future

### DGC Act Surprises 'Airplane' Takes Off

BY CARRIE BORZILLO

BY CARRIE BORZILLO

LOS ANGELES—Few involved with Weezer expected the quartet's self-titled DGC debut to find a home on The Billboard 200 and garner top 40 airplay.

"There wasn't a big bidding war," says Robert Smith, head of marketing at Geffen. "They didn't come from an indie scene. They had nothing out before this album. We started from scratch."

The album, produced by former Cars front man Ric Ocasek, was released May 10 (Bill-

(Continued on page 72)

LOS ANGELES—Widespread Panic is yet another act benefiting from the blossoming album alternative format, and from album rock and modern rock programmers' acceptance of mellow, acoustic-based acts.

Fueled by a strong touring base and the multifaceted appeal of the track "Airplane," the band's fourth album, "Ain't Life Grand" on Capricorn, bowed at No. 85 last week on The Billboard 200.

This debut surpasses the act's last effort,

(Continued on page 91)



WEEZER



WIDESPREAD PANIC

## O'Connell Finds A Permanent Label: Her Own

BY PETER CRONIN

NASHVILLE—In the same independent spirit that spawned John Prine's Oh Boy label here, Maura O'Connell, the Irish-born, Nashville-based singer, will release her next album on her own label, Permanent Records.



O'CONNELL

The singer is recording the project at Nashville's Sound Em-

porium with producer/dobroist Jerry Douglas, who also produced last year's "Blue Is The Colour Of Hope," her final album for Warner Bros. The projected release date for the new record, tentatively titled "Hit The Ground Running," is February 1995.

(Continued on page 32)

## Taiwan Labels End TV Payola

BY GLENN SMITH

TAIPEI—Marking perhaps the first time that a record industry anywhere has admitted widespread use of payola to promote music, Taiwan's leading label group, the Assn. of

(Continued on page 85)

IN CHART NEWS

## Eric Clapton Brings The Blues To No. 1

SEE PAGE 91

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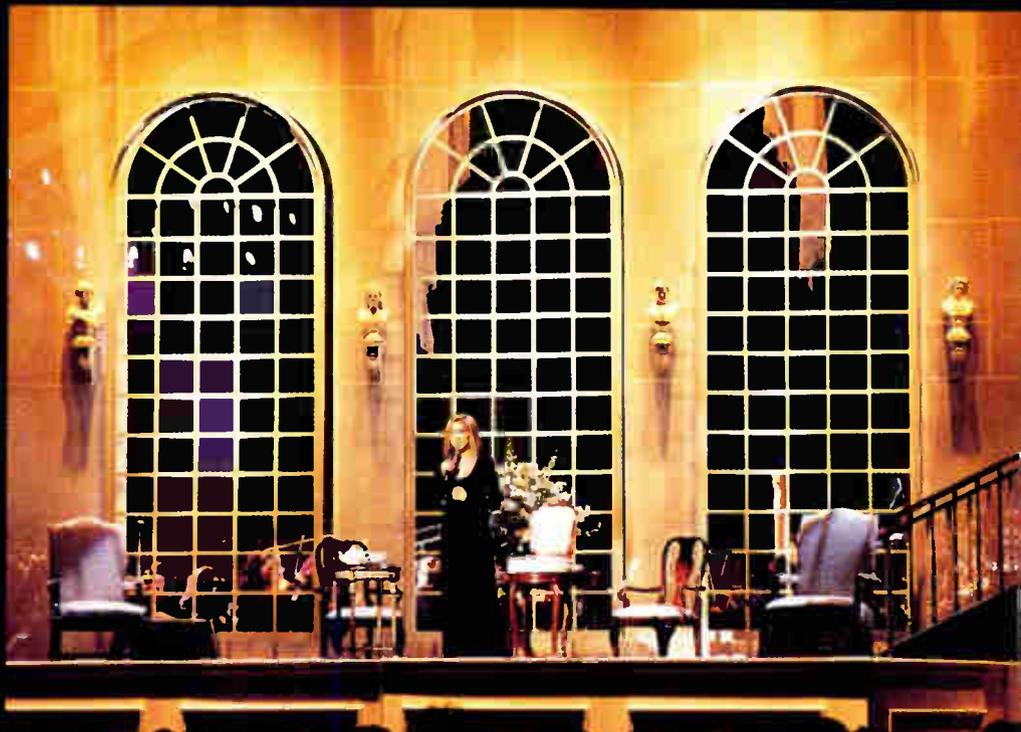
## ACT I

Overture  
As If We Never Said Goodbye  
Opening Remarks  
I'm Still Here/Everybody Says Don't/Don't Rain On My Parade  
Can't Help Lovin' That Man  
I'll Know (with Marlon Brando)  
People  
Lover Man  
Therapist Dialogue #1  
Will He Like Me?  
Therapist Dialogue #2  
He Touched Me  
Evergreen  
Therapist Dialogue #3  
The Man That Got Away  
On A Clear Day (You Can See Forever)

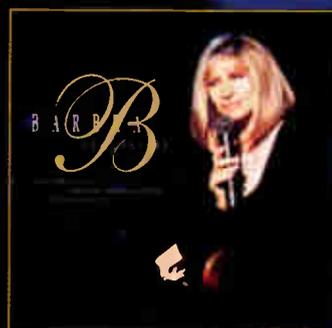
## ACT II

Entr'acte  
The Way We Were  
You Don't Bring Me Flowers  
Lazy Afternoon  
Disney Medley (Once Upon A Dream/When You Wish Upon A Star/  
Someday My Prince Will Come)\*  
Not While I'm Around  
Ordinary Miracles  
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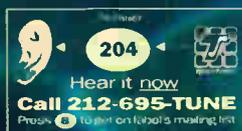
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# Master Melodist Jule Styne Dies At 88

## 'Gypsy' Composer Wrote For Stage And Film

BY IRV LIGHTMAN

NEW YORK—Although many giants of melody preceded him, Jule Styne had an enormous reservoir of talent that easily placed him within their ranks.

The composer, whose melodies and rhythms for Hollywood and Broadway were the stuff of many standards, died of heart failure Sept. 20 in New York at the age of 88.

Still making the rounds of Broadway opening nights in recent months, Styne had been in ill health for years. Yet he managed to write what would be his final score, for an unsuccessful musical version of "The Red Shoes" that opened on Broadway in the 1993-94 season. Right before his death, Styne had been advising the Goodspeed Opera House in East Haddam, Conn., on its revival next month of one of his big Broadway hits, "Gentlemen Prefer Blondes."

Writing uncommonly good songs in a conventional manner, Styne established himself in the early '40s as a premier Hollywood songwriter—mainly with lyricist Sammy Cahn as his partner. Styne was composing primarily for Broadway by the end of the decade, and soon established himself as a maker of hit songs there, too.

More important, for the benefit of the musical theater, he mastered the greater demands of the art form that defines the difference between a "songwriter" and a "composer."

Styne's early shows—such as "High Button Shoes" (1947), with Cahn as his lyricist, and "Gentlemen Prefer Blondes" (1949), with words by Leo Robin—had a sparkle equal to the best of the Broadway writers.

But Styne's masterwork was yet to come. It was "Gypsy" (1958) that gave Styne the opportunity to write with more dramatic flair, without surrendering his enormous gift of melody.

For Ethel Merman, who played the gritty stage mother in "Gypsy," Styne and lyricist Stephen Sondheim created one of Broadway's most hard-bitten song commentaries ever with "Rose's Turn." Styne regarded it as his best song.

"Gypsy" is considered his most important stage score. Indeed, it has been revived frequently on Broadway and elsewhere. This year, Bette Midler starred in a successful TV adaptation, which has also yielded a CD and a home video.

Styne and Bob Merrill also gave Barbra Streisand punchy material to sing in "Funny Girl" (1964). As Merman and Streisand indi-

cate, Styne came from an era when songwriters usually wrote with a particular star in mind. In Hollywood, these stars included Frank Sinatra and Doris Day. With "Bells Are Ringing" (1956), he created music for actors Judy Holliday and Sydney Chaplin that adjusted to their vocal limitations without limiting Styne's own inherent melodic skills.

For his fans or the public in general, picking a favorite Styne melody is a daunting task. For one thing, his word-smith partners, including Cahn, who died last year, were tops in their craft. Others he wrote with included Frank Loesser, Betty Comden and Adolph Green, Bob Hilliard, and E.Y. Harburg.

His songs include "I Don't Want To Walk Without You, Baby," "I've Heard That Song Before," "I'll Walk Alone," "Saturday Night Is The Loneliest Night Of The Week," "Poor Little Rhode Island," "It's Been A Long, Long Time," "Let It Snow! Let It Snow! Let It Snow!," "I Fall In Love Too Easily," "Five Minutes More," "Time After Time," and "Three Coins In The Fountain." The latter was Styne's only Oscar winner, although he received eight nominations (seven with Cahn).

Specifically for Broadway, his hits include "I Still Get Jealous," "Papa, Won't You Dance With Me?" "Diamonds Are A Girl's Best Friend," "The Party's Over," "Just In Time,"



STYNE

"Small World," "Everything's Coming Up Roses," "Let Me Entertain You," "Make Someone Happy," "People," and "Don't Rain On My Parade."

Styne's only TV score, written with Leo Robin, was an adaptation of "The Ruggles Of Red Gap," featuring the tune "I'm In Pursuit Of Happiness," which later found its way into "Gypsy" as "You'll Never Get Away From Me."

Styne had an inauspicious start in Hollywood, writing unheralded songs for "B" productions from Republic Pictures. Similarly, his theatrical career got off to a disastrous beginning in 1944 in a collaboration with Cahn, "Glad To See You," that closed out of town. But the show not only included one of Styne and Cahn's most sophisticated songs, "Guess I'll Hang My Tears Out To Dry"—still a cabaret and jazz favorite—but it kept the Broadway flame within Styne alive.

In "Jule," a 1979 biography of Styne by Theodore Taylor, Styne said he and Cahn returned to Hollywood and got a good deal of ribbing from their fellow film writers. Styne said he rose to declare, "You fellows sit on your ASCAP and go home to your goddam Beverly Hills pools and don't have the guts to take a chance. You write songs about Scranton, and you've never been to Scranton. You write songs about ghettos, and you've never seen a ghetto. That show was rotten, but we tried, and we have our self-respect."

While it's true that Styne, despite his enormous contribution to the American pop song, (Continued on page 90)

## P'Gram Set Aids Breast Cancer Groups

BY DON JEFFREY

NEW YORK—A compilation album to benefit breast cancer organizations and increase awareness of the disease is being released with a joint promotion spearheaded by PolyGram.

Called "Women For Women," the 14-track album contains popular recordings by such artists as Aretha Franklin, Tina Turner, Annie Lennox, Amy Grant, Vanessa Williams, Sheryl Crow, and Kathy Mattea. From Oct. 10 through January, 1995 the set will be sold via toll-free numbers advertised in magazines and other outlets. It will be released on Hammer & Lace Records, a division of PolyGram Group Distribution, and marketed by PolyGram Special Markets, another PGD unit.

In February, the album will go to retail on Mercury Records.

PolyGram says a portion of the proceeds will go to NABCO (National Alliance for Breast Cancer Organizations), a network of 300 groups that promote awareness of breast cancer.

Underwriting the effort are Hearst Publications, which will run advertisements and a toll-free order number in magazines such as Redbook and Good Housekeeping, and Bristol Myers Squibb, which will place ads in medical journals and will distribute counter cards to more than 25,000 doctors' offices, clinics, and examination centers.

The packaging for the CD and cassette includes information on breast cancer detection and treatment.

## THIS WEEK IN BILLBOARD

### CANADA'S MODERN ROCK NETTWERK

Riding high on the international success of Sarah McLachlan, the Vancouver-based indie label and management firm Nettwerk Productions Ltd. is taking on Canada's majors. Larry LeBlanc reports. **Page 49**

### KEMP MILL CHAIN SAVORS SUCCESS

Now that the Kemp Mill Music chain has been recognized by NARM as retailer of the year, company execs are finding out how hard it will be to stay on top. Ed Christman has the story from the chain's Sept. 8-9 convention in Gaithersburg, Md. **Page 52**

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# Legislators Address CISAC Attendees' Concerns About Info Highway, C'right

■ BY BILL HOLLAND and MARILYN A. GILLEN

WASHINGTON, D.C.—Addressing the 39th Congress of the international creators' group CISAC, a key Senate lawmaker called for an amendment to the massive information superhighway telecommunications bill that would acknowledge the need for increased copyright protection in the digital age.

Sen. Patrick Leahy, D-Vt., a long-time copyright advocate, announced the amendment proposal Sept. 19 at the 39th annual Congress of CISAC, the International Confederation of Societies of Authors and Composers, Sept. 19-22 here. The meeting, co-hosted by ASCAP and BMI, was held in the U.S. for the first time since 1946.

Leahy said that his amendment would state Congress' intent that access to and use of the information highway "will not be at the expense of copyright protection."

Leahy says he offered the amendment because the pending rewrite of the U.S. Communications Act contains no provision recognizing the need for increased copyright protection in the digital age.

Lawmakers fighting for passage of the bill may allow some amendments and battle others, Hill sources say. The future of the Leahy amendment is unclear.

The proposal cut to the heart of the wide-ranging CISAC Congress, which was themed "Protecting Creativity In The Next Century" and touched on everything from online services and video-on-demand to the need for global harmonization of rights and the creation of an International Standard Work Code for tracking works no mat-

ter how they are delivered.

"We must ensure that the information superhighway is not paved on the backs of creators," said Frances Preston, president/CEO of BMI, during a panel presentation. "It is our objective to see that new technology is not used as an excuse for giving our product away."

Marilyn Bergman, president of ASCAP, noted in her panel remarks, "The question we face is, How will we instill a sense of intellectual property among those who will access this new digital information?"

The answer, according to Rep. Barney Frank, D-Mass., is public rela-

tions first, legislation later. Speaking with Leahy at a panel on "Legislating New Technologies," Frank, a veteran of the House Intellectual Property Subcommittee, warned members of CISAC that they face an uphill battle with copyright-upgrade legislation until they are successful in educating consumers about the need for the licensing of intellectual property.

Frank said that while "it's very comforting for you to think of yourselves as the little guy fighting the big guy, I'm telling you that consumers think of themselves as the little guy. You have to make them understand

(Continued on page 90)



Composer/conductor Morton Gould, left, leads the U.S. Marine Band in "Global Greeting," a composition he wrote especially for the CISAC 39th Congress, held Sept. 19-22 in Washington, D.C. Gould is said to be the first non-Marine to conduct the band. Gould, former president of ASCAP, offered his work at the opening business session of the Congress. He also has been named a recipient of the Kennedy Center honors. (Photo: Irv Lichtman)

# Viacom/B'buster Deal On Schedule

■ BY SETH GOLDSTEIN

NEW YORK—Viacom's proposed acquisition of Blockbuster Entertainment is gradually moving from virtual reality to the real thing. Unless there's a surprise rebellion of Blockbuster shareholders fighting for a higher valuation, the deal should be completed on schedule Thursday (29), the day before Viacom's offer expires.

A few months ago, when Viacom stock tanked and the company was burdened with the debt accumulated in the purchase of Paramount Communications, it seemed certain that the offer would fail. Now, with shares on the rebound and a tidier balance sheet, Viacom has prepared for the takeover by announcing Sept. 20 that it has reached long-term employment agreements with about 40 "core senior members" of Blockbuster's management team, including vice chairman Steven Berrard, domestic retail president George Johnson, and executives Ron Castell, Gerry Weber, James Hilmer, and David Lundine.

Blockbuster chairman/CEO Wayne Huizenga is not on the list. He remains as vice chairman of Viacom and chairman of the newly formed Blockbuster Entertainment Group, but only for what Viacom calls "an appropriate transition period." Analyst Dennis McAlpine of Josephthal Lyons & Ross describes Huizenga as "essentially a

man without a portfolio."

Wall Street sources anticipate that Huizenga will stick around for up to nine months after the merger. Pro sports—currently baseball and hockey—should occupy much of his time, but it is anticipated that Huizenga will be delving into other aspects of the entertainment business. "If we knew what the next big thing was,

we'd buy stock in it right now," says one analyst.

Aside from the 3,000-store video chain and 500-plus music outlets, Blockbuster's dowry includes its majority ownership of Spelling Entertainment, which recently absorbed Republic Pictures; half of the high-tech NewLeaf venture (IBM has

(Continued on page 82)

# Billboard Sends Artists Into Schools

■ BY DEBORAH RUSSELL

Billboard Entertainment Marketing and Educational Support Marketing have joined forces with Macy's Department Stores and G.H. Bass Shoes to launch "Billboard In The Schools."

The pro-education, motivational program launches Monday (26) and takes such recording artists as Gasoline Alley's EYC, Mercury's Emage, and Jive's Backstreet Boys into about 35 secondary schools and some 12 Macy's-anchored malls.

At the schools and malls, the groups will perform concerts designed to present positive life messages to young audiences. In fact, Backstreet Boys are the spokesmen

for Students Against Destructive Decisions.

The back-to-school program runs through Oct. 23 and will reach New York, Philadelphia, Atlanta, Washington, D.C., Miami, and New Orleans, among other places. The debut concerts are set for Tenafly High School in Tenafly, N.J., and Macy's Herald Square store in Manhattan. The artists will perform up to 10 concerts per week; a West Coast tour is planned for later in the year.

In each market, radio personalities from local top 40 stations will host the school- and mall-based concerts, with live remotes planned from a number of locations. In addition, participating mall-based record retailers will showcase product by

# New Columnists Debut On Classical, Christian Beats

NEW YORK—Two new contributing editors make their debuts in Billboard this week. Heidi Waleston takes over the Classical/Keeping Score column and will be handling all coverage of classical music. And on the contemporary Christian beat, Nashville-based Deborah Evans Price now holds forth at the Gospel Lectern.

Additionally, Billboard announces the promotion of Phyllis Stark to senior editor. Stark, who joined Billboard as a reporter in August 1989, has been radio editor since May 1992.

"Coverage of the classical scene, which is experiencing an era of unprecedented depth, variety, and vitality, is extremely important to our industry," says Billboard editor in chief Timothy White. "So, the wide experience Heidi Waleston brings to her new post is invaluable.

"In the case of Deborah Evans Price, she brings a strong grounding in the country and contemporary Christian fields, plus a great deal of energy and enthusiasm. Also, our decision to relocate our contemporary Christian desk to Nashville will better serve the genre from its commercial rallying point.

"Lastly, Phyllis Stark has been doing a superb job piloting our radio coverage, and the resounding success of the first Billboard/Airplay Monitor Radio Seminar was partly a result of her marvelous work and contributions. Her role at Billboard continues to grow."

Waleston is a New York-based freelancer who writes frequently for The Wall Street Journal, Chamber Music magazine, Opera Now, and Classical Music. She also has written for The New York Times, New York Newsday, The New York Post, Elle, Stagebill, Symphony, and numerous other music publications.

Waleston also is the creator and writer of "Traditions," a nationally syndicated classical music radio program that recently completed its sixth season. She is the author of "The Metropolitan Opera Guide Book" and a collaborator on "The Joy Of Classical Music: A Guide For You and Your Family" (Doubleday 1992).

Waleston graduated from Yale University in 1976 with a degree in English, and later taught English with the Peace Corps in the Central

African Republic.

Price is editor of Music City USA Entertainment Guide, a weekly Nashville tourist publication. She also is associate editor of American Songwriter, a magazine devoted to songwriters, publishers, and producers in all musical genres; country columnist for the weekly magazine Country Song Round Up; and Nashville contributor for US magazine.

Price freelances on music for a variety of other publications. Her byline already has appeared in Billboard on several occasions, including a cover story headlined "Success Raises New Issues For Christian Acts" in the July 16 issue. She also has experience in radio (at KRMD Shreveport, La.), and worked as assistant to the Nashville bureau chief of Radio & Records from 1984-86. She earned her degree in journalism from Louisiana State University.



WALESTON



PRICE



STARK

# Distributor Sued By Eastwood Film Producers

■ BY EILEEN FITZPATRICK

LOS ANGELES—The producers of the Clint Eastwood film "A Fistful Of Dollars" are looking to grab a bigger fistful of video dollars from distributor MGM Inc.

In a breach of contract lawsuit filed in Los Angeles Superior Court Sept. 9, Italian producers Unidis, S.R.L. alleges that MGM has not fully reported film and video earnings on the title. The lawsuit claims that MGM owes Unidis more than \$1.5 million.

According to court documents, the original distribution agreement for the film was struck in 1966 between Unidis' predecessor, Jolly Film, S.R.L., and United Artists Corp., which later merged with MGM.

Under terms of the 1966 agreement, Jolly would receive 30% of gross receipts once the film brought in \$1.45 million, according to the lawsuit.

In addition, United Artists was prohibited from deducting expenses or advances off the gross, according to the lawsuit.

To date, Unidis' attorney, Joseph M. Gabriel, says MGM has reported \$2.1 million in gross video revenue.

Gross revenue from other sources, such as theatrical, television, and cable showings, were not available.

However, Unidis alleges that MGM deducted redistribution fees amounting to 80%. The fees were paid

(Continued on page 90)

# Nanci Griffith

# Flyer



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# Commentary

## Who's In Charge Of Licensing Regulations?

BY MATTHEW G. ROSENBERGER

The federal Copyright Royalty Tribunal was abolished with little fanfare Dec. 17, 1993, but the questions remain whether anyone knew what the CRT actually did and, if the agency was productive, who is assuming its responsibilities now.

The 1976 Copyright Act created the CRT to perform several functions, including adjusting the copyright royalty rates of the five compulsory licenses created by Congress. A compulsory license permits a person to use someone else's copyrighted work with or without the owner's consent, so long as the government-determined copyright royalty fee is paid to the owner.

The compulsory license most relevant to the music business is called the mechanical license. This license applies to the manufacture and distribution of phonorecords. The Copyright Act defines phonorecords as, "material objects in which sounds, other than those accompanying a motion picture or other audiovisual work, are fixed by any method now known or later developed, and from which the sounds can be perceived, reproduced, or otherwise communicated, either directly or with the aid of a machine or device." If a record company wants to use an independently owned, copyrighted song, it must pay the statutory rate and receive a mechanical license.

The statutory rate sets the maximum mechanical royalty the copyright owner can receive. Thus, while many record companies negotiate with publishers and copyright owners for direct licenses, the label can always get a compulsory license by paying the statutory rate should these negotiations break down.

For seven years, the CRT had the responsibility of adjusting, reviewing, and monitoring this rate, which is currently the larger of 6.6 cents per composition or 1.25 cents per minute of playing time or a fraction thereof.

Last December, the Copyright Royalty Tribunal Reform Act of 1993 became effective, transferring the functions of the CRT to the Library of Congress and the Copyright Office. In January, the Copyright Of-

fice established a new set of proposed rules. Among the revisions was the dismissal of a single administrative body and the creation of a dual system in which the Librarian of Congress and the Copyright Office are responsible for doing preliminary work, including the selection of Copyright Arbitration Royalty Panels. It is now the responsibility of the CARPs to determine appropriate royalty rates. These rates are subject to



**Interim copyright regulations include a significant change in rate adjustment proceedings.**

**Matthew G. Rosenberger is an entertainment attorney residing in Philadelphia and founder of The Artist Advocate, an organization devoted to service and support of entertainers.**

review by the Librarian of Congress.

After a public hearing Feb. 1, the Copyright Office concluded that all legal issues related to proceedings pending before the CRT at the time of its elimination may be re-submitted to the Copyright Office and, when appropriate, to the CARPs. In addition, it was determined that the CRT's decisions are to be used for guidance and not legal precedence. The Copyright Office also stated that rate adjustments and distributions conducted and concluded prior to the abolition of the CRT would not be re-examined.

In May, the Copyright Office issued interim regulations to revise the rules and regulations of the former CRT. These include a significant change in rate adjustment proceedings: In the case of phonorecords, rate adjustment procedures shall commence with the filing of a petition by an interested party

during 1997 and each subsequent 10th calendar year. Under the previous regulations, the rates were adjusted every two years through a mathematical formula that used the Consumer Price Index in its formulation.

In addition, a petition for rate adjustment must state a "significant interest" in the matter and must identify the extent to which that interest is shared by other owners or users. The parties are then given a 30-day period to reach a settlement. If they are unable to do so, the Librarian of Congress will determine the sufficiency of the petition. If it is determined to be "significant," an arbitration proceeding will be initiated and the dispute will be resolved by a CARP.

The Copyright Act requires that the Librarian of Congress select two arbitrators, who then select a third to serve as their chairperson. In May, the Copyright Office published a list of 107 arbitrators eligible for CARPs during 1994. These interim regulations give broad discretion to the Librarian of Congress in determining whether a petition for rate adjustment supports a "significant interest"; selecting two of three arbitrators; and reviewing the CARP's decision in resolving a dispute. With no definition or guidance as to what constitutes a "significant interest," and the right to final review of CARP decisions, the Librarian of Congress has unlimited discretion and can substitute his or her own determination for that of the CARPs. It is this discretion that clouds the answer to the question of who is in charge.

If the CARPs are created to set the mechanical rate and resolve claims amongst the parties, why does the Librarian of Congress hold so much power? Will the CARPs cater their decisions to what they think the Librarian of Congress will do? Perhaps the Librarian of Congress' review should be limited simply to procedural or statutory review.

It is likely that this new procedure will be tested, and that a clear definition as to what constitutes "significant interest" will develop with time, but it is still unclear what effect this new system will have on the mechanical royalty arbitration process.

## LETTERS

### RADIO AWARD HOLDS SPECIAL MEANING

Besides the thrill of being chosen by Billboard and Country Airplay Monitor readers as major-market country program/operations manager of the year, receiving the award in New York had extra significance for me. My mom and dad met in Manhattan in the 1950s while my mother was working for Ed and Pegen Fitzgerald at WOR radio.

As a boy growing up in San Francisco, I was often able to convince my mom to buy Billboard for me at the newsstand. I loved reading about radio and the music business in Billboard's giant pages.

My mother, Gloria, died when I was 14, but she was with me in the Big Apple the night of the awards ceremony. Thanks to the readers of Billboard and Country Airplay Monitor for a very special night and honor.

Tony Thomas  
 Program director  
 KMPS AM/FM  
 Seattle

### LAUDING A 'BASS PIONEER'

For all the mention of artists such as Tag Team, 69 Boyz, 95 South, and 12 Gauge in the Billboard Report on bass music (Billboard, Sept. 17), there was a significant omission of an artist who has been dubbed by music critics as the "father of bass" and the "pioneer of the bass movement"—D.J. Magic Mike.

His three RIAA-certified gold albums and one RIAA-certified platinum album are a feat that the aforementioned acts have yet to achieve in their careers. Magic Mike is credited with recording the first commercial bass song in 1988, entitled "Boot The Booty."

As of 1992, Magic Mike was the only artist in the history of Billboard to chart four albums simultaneously on the magazine's Heatseekers chart. He is also the only artist in the world to have four albums on SoundScan's top 100 rap albums chart: "King Of Bass—Greatest Hits," "Bass Is How It Should Be Done," "Bass: The Final Frontier," and "Represent."

While we are gratified that bass music is finally receiving the industry respect that it deserves, we would appreciate it if you could help us to understand this oversight.

Thomas R. Reich  
 President/CEO  
 Cheetah Distribution Group, Inc.  
 Orlando, Fla.

*Editor's response: The purpose of the report was not to be a comprehensive documentation of the origins of bass music, but to detail the current flood of activity in bass, including the recent entry into the genre by major record companies. Billboard has reported on D.J. Magic Mike on many occasions, including mentions in Terri Rossi's Rhythm Section (Billboard, Jan. 8, 1994; June 19, 1993; March 27, 1993); Between The Bullets (March 27, 1993); Popular Uprisings (June 6, 1992; March 14, 1992); and The Rhythm And The Blues (Dec. 19, 1992).*



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# Artists & Music

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## Jackson Veers Toward Classical On Virgin Set

■ BY JIM BESSMAN

NEW YORK—"Night Music," Joe Jackson's first album in three years, is an unexpected left turn by a left-of-center artist who has explored new wave, jump blues, jazz, salsa, sophisticated pop, and film soundtracks in the course of a 16-year career.



JACKSON

Opening with the first of four interspersed instrumental nocturnes, the disc, due from Virgin Oct. 4, slants decidedly toward classical music. Aside from

Jackson's varied keyboard texturing, the accompaniment is mainly minimal strings, woodwinds, and brass, with only one song, "Ever After," using drums. That song, and others such as the dreamy ballad "The Man Who Wrote Danny Boy" (which features a guest vocal by Clannad's Maire Brennan), evoke the lustrous pop sheen of 1982's "Night And Day" and 1989's "Blaze Of Glory."

"It's like rock'n'roll grown up," says Winston Simone, Jackson's new manager. "Finally, a contemporary rock'n'roll artist has succeeded in making 'serious' music that works as a cohesive piece, along the lines of Ellington or Gershwin—without at all being pretentious."

However, the album goes far afield from the artist's first album for Virgin, 1991's "Laughter And Lust." But Michael Plen, Virgin's senior VP of promotion, appears unperturbed. "Hey! The guy's always delivered change-up records," says Plen, who has been in Jackson's camp since both were stationed at A&M. "Rock, jazz, big band—this is just another outgrowth of what he does. Except that now, he's made a totally introspective record combining beautiful classical music with pop-sounding songs like 'Danny Boy,' 'Ever After,' and 'Only The Future,' which are almost like stripped-down Joe Jackson songs. 'Only The Future' isn't that much different than 'Night And Day'—it's just surrounded by these nocturnes."

Those instrumental interludes, Plen concedes, may well cause "you'll never get it on radio" reactions from those at the company expecting another Jackson rock album. "But I look at it as a challenge," Plen adds, preparing to target adult contemporary, public radio, college radio, album alternative, and maybe classical formats in building "credibility" prior to hitting adult-leaning top 40 stations.

To this end, Virgin has prepared a four-song promotional CD featuring "The Man Who Wrote Danny Boy," "Ever After," "Only The Future," and "Lullaby." "Lullaby" isn't so radio-friendly, so we kept the integrity of the project," Plen says, adding that Virgin didn't "bastardize" any of the lengthy tracks by editing them for ra-

dio. "Joe wouldn't let us," says Plen. "Besides, there's no point in laying it out for radio: If they want to play it, they'll edit it."

For his part, Jackson says that after a period of reflection and composing two "fairly obscure" film scores ("Queens Logic" and "Three Of Hearts"), he has "regained the sense of making music just for its own sake, and taking pleasure in creativity without thinking about people's expectations."

As an artist, Jackson says, "I can't afford to think about what the record company wants, if people understand [the album], if it sells 'X' number of copies. I've tried a little too hard to squeeze things into accessible pop formats—now I'm just letting the music take whatever form it wants to take."

In conceiving "Night Music," Jack-

(Continued on page 83)

## Best Of Seger Could Be Right Move Set Includes Artist's Own Favorite Tracks

■ BY CRAIG ROSEN

LOS ANGELES—In an era when even some questionable talents are receiving the star treatment with boxed sets, one of the most successful rock artists of the late '70s hasn't even had a greatest hits album—until now. On Oct. 24, Capitol will release Bob Seger & the Silver Bullet Band's "Greatest Hits."

The 14-song collection ranges from 1972's "Turn The Page" through 1991's "Fire Inside." However, the "Greatest Hits" title may be a misnomer. Although Seger classics such as "Night Moves" and "Old Time Rock & Roll" are featured, the singer's two highest-charting singles—"Shame On The Moon," which climbed to No. 2 in 1983, and "Shakedown," his only No. 1 single, from 1987—aren't on the album.

The latter track was featured on the soundtrack to "Beverly Hills Cop



II." Says Seger, "It's really not signature Bob Seger & the Silver Bullet Band, and they don't play on it." (Seger became involved in the soundtrack after fellow Michigan native Glenn Frey bowed out of the project.)

Instead of those hits, Seger and his longtime manager/co-producer, "Punch" Andrews, opted for "Turn The Page" and "Roll Me Away," which "were not really hits per se, but

huge concert songs," Seger says.

Also included on the album are two previously unreleased tracks—a cover of Chuck Berry's "C'est La Vie" and the original "In Your Time," which Seger wrote for his son, Cole.

A four-track sampler from the album, featuring "Night Moves," "Old Time Rock & Roll," "Against The Wind," and "Turn The Page," went to album rock, top 40, album alternative, AC, and classic rock radio Sept. 19.

"C'est La Vie" was serviced to album rock, album alternative, and classic rock Sept. 23.

In his hometown of Detroit, classic rock WCSX has 67 Seger songs in its library, "including 10 that are absolutely unique to Detroit," says MD Chris Herrmann. The station welcomes the release of the hits package with the two new tracks.

"For a lot of fans, this will be a welcome addition," says Herrmann. "If (Continued on page 90)



**Publish This Way.** Aerosmith announces its worldwide publishing agreement with EMI Music Publishing—the band's first-ever worldwide publishing deal. The agreement is an outgrowth of EMI Music's deal to represent the group's multiplatinum Geffen album "Get A Grip" outside North America. Shown, from left, are the band's business manager, Burt Goldstein; EMI Music Publishing's Marty Bandier; band members Steven Tyler, Joe Perry, and Joey Kramer; EMI Music Publishing Worldwide's Robert Flax; EMI Music Publishing's Rick Krim; band members Brad Whitford and Tom Hamilton; attorney Howard Siegel; and band manager Tim Collins.

## All-Star Concert To Raise Funds For Blues Heaven

■ BY J.R. REYNOLDS

LOS ANGELES—The Blues Heaven Foundation, a nonprofit organization established by the late Willie Dixon, is producing an all-star benefit concert here to raise funds for the renovation of its headquarters, located in Chicago's landmark Chess Records building (Billboard, Dec. 25, 1993).

The "Wang Dang Doodle" concert, set for Oct. 11 at the House Of Blues, will feature some 30 acts, including John Lee Hooker, Branford Marsalis, Gregg Allman, Bo Diddley, Koko Taylor, Lonnie Brooks, Sam Moore,

Ruth Brown, Pops Staples, and Mick Fleetwood. The executive producer for the show is Bernie Taupin, who is also a board member of the foundation. Executive musical director is Don Was. Musical director is John Porter.

Tickets for the 3 1/2-hour concert are \$100. Special \$250 tickets include a private cocktail reception with the artists prior to the show, dinner, and a post-performance celebration.

The majority of services involved in producing the concert are being donated—including use of the House Of Blues venue and staff, hotel accommodations, and local travel.

"All of the proceeds from the concert, after the expense of getting artists to Los Angeles, will go toward the renovation," says Dixon's daughter, Shirli Dixon, VP/executive director and co-founder of the Blues Heaven Foundation.

Says Isaac Tigrett, founder of the House Of Blues, "After meeting with members of the Blues Heaven Foundation, I agreed that this was an important way to honor Willie's wishes to make the Chess Records building its headquarters. It was our pleasure to play a part in helping make his vision become a reality."

Dixon says the foundation needs about \$300,000 to complete renovation of the Chess Records building. She says finding benefactors has been an uphill battle.

"We expect to raise half the amount we need from the concert," says Dixon. "BMI and MCA have made pledges of \$25,000 and \$50,000, respectively. We're still awaiting answers from other companies."

The House Of Blues was constructed with limited seating, but will be fit-

(Continued on page 90)

## Top Acts Raid Retail In Time For Holidays Madonna, Estefan, Megadeth Lead Deluge Of Oct. Releases

■ BY BRETT ATWOOD

LOS ANGELES—Kenny G, Madonna, Tom Petty, Gloria Estefan, and Megadeth top the list of heavy hitters expected to spur sales at retail in October.

Key releases are also due in October from Smashing Pumpkins, Bon Jovi, the Cranberries, Queensryche, and Roxette.

Madonna ditches her sexuality-drenched "Erotica" style for an R&B flavor on "Bedtime Stories," due Oct. 25 from Maverick/Sire. Iceland's Bjork co-penned the title track with co-producer Nellee Hooper.

Tom Petty's "Wildflowers," due Oct. 18, marks the veteran rocker's debut on Warner Bros. Contributors to the new album, produced by Rick Rubin, include Ringo Starr, Beach Boy Carl Wilson, Michael Kamen, and several of the Heartbreakers.

Gloria Estefan returns on Epic Oct. 18 with "Hold Me, Thrill Me, Kiss Me." The first single, a cover of the '70s dance hit "Turn The Beat Around," is No. 54 on the Hot 100 this week. The Miami-based singer spent 58 weeks atop the Billboard Latin 50 chart with her last album, the Grammy-winning, platinum-certified "Mi Tierra."

The Cranberries follow up their double-platinum debut with "No Need To Argue," due Oct. 4 on Island. The Irish quartet will headline a U.S. tour beginning in November.

Megadeth unleashes "Youthanasia," its follow-up to the 1992 platinum-seller "Countdown To Extinction," on Capitol. The metal act's latest fright-filled effort will go on sale at midnight on Halloween.

A crop of new holiday season titles hits the stores this month. Kenny G follows up "Breathless," his sextuple-

platinum 1993 Arista release, with his first seasonal effort, "Miracles: The Holiday Album," due Oct. 25. Another key release is Natalie Cole's "Holly And Ivy," due Oct. 25 on Elektra.

Other seasonal releases due in October include "Christmas Spirit" by Donna Summer (Mercury, Oct. 4); "The Christmas Album Volume II" by Neil Diamond (Columbia, Oct. 11); "Snowfall: The Christmas Album" by Tony Bennett (Columbia, Oct. 11); "Christmas" by Freddie Jackson (Orpheus/RCA, Oct. 11); and "Christmas Time Is Coming" by Sammy Kershaw (Mercury, Oct. 4).

"Melrose Place—The Music," which contains music from the Fox-TV program, bows Oct. 18 on Giant. Artists in residence include Annie Lennox, Paul Westerberg, and James.

Other pop discs coming this month (Continued on page 82)

Hosted by  
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## CELEBRITY tournaments & concert

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September 23 • 7 P.M. • Starwood Amphitheater

Set to perform are *Marty Stuart*, *Tracy Lawrence*, and *John Berry*. T. J. Martell Foundation VIP Tickets to this show include a reserved Gold Circle seat, food and beverages for the evening and an opportunity to meet the artists. A silent auction of celebrity memorabilia will also be held at the Starwood Veranda. Tickets available at all Ticketmaster locations or charge by phone at (615) 737-4849.

### Hard Rock Café Cocktail Reception

September 30 • 7 P.M. • Hard Rock Café

Hosted by BMI, this event gets the weekend officially underway. All sponsors, golfers, tennis players, celebrities, and other VIPs are invited. Live auction of selected items.

### Celebrity Tennis Tournament

October 1 • 8 A.M. to 6 P.M. • Currey Center

This tournament, held at Vanderbilt University's Brownlee O. Currey, Jr. Tennis Center, will be hosted by *Radney Foster*. A Pro Tennis Exhibition held from 12 noon to 2 P.M. will feature current Masters Pro *Mel Purcell* and former Touring Pro *Charlie Owens*. For Pro Exhibition and Tournament information call the Tennis Hotline: (615) 259-2880.

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## Word, Epic Build Bridge To AC For Sandi Patty

BY DEBORAH EVANS PRICE

NASHVILLE—Word Records and mainstream distribution partner Epic Records are thinking long-term when it comes to the new release by Christian music diva Sandi Patty. The two companies have created a three-phase marketing plan to promote Patty in the Christian and mainstream markets.



PATTY

"Find It On The Wings," the 15th album by Patty (who recently changed her name back to its original spelling), is a return to the upbeat, inspirational music fans have come

to expect from the five-time Grammy winner. Her previous outing, "Le Voyage," was a concept album that captured the artist in a darker mood.

"Both Epic's goal and our goal is to get [the new album] entrenched in the bookstores and in the general market, and to take advantage of some TV appearances [Patty] will be doing this fall, as well as the Young Messiah tour," says Word president Roland Lundy. The latter tour is an annual Christmas-season event featuring an all-star ensemble performing a contemporary version of Handel's "Messiah."

"We're trying to set up [the album] and have it positioned really well in stores, so we can take advantage of the Christmas selling season," says Lundy.

The plan also calls for a "second wave of marketing next spring," when Patty goes out on tour with Mark Lowry and 4 Him. "I firmly believe that Epic is going to really make a strong push at AC radio with one or two of the songs on the record," says Lundy. "And if they do that, then obviously that will be a boost to our marketing and a boost for the tour. That will be the second phase, and then the third phase will just continue as the

tour comes back in the fall.

"Basically, what we tried to do is, with Epic, make sure that we're not putting all our marketing eggs in the fall basket."

Word plans to acquaint Christian radio with the music prior to the album's Oct. 20 release. The effort begins in early October in Indianapolis (near Patty's Anderson, Ind., home). "We're going to bring into Indianapolis some key radio people to sit down and talk with her, listen to the music, and just talk about the direction," Lundy says. "We may be doing more than one of those . . . putting her face to face with some of the people who

(Continued on page 83)



**California, Here They Come.** NARAS president Michael Greene, center, announces that the 37th annual Grammy Awards will be held March 1 at Los Angeles' Shrine Auditorium. With him are MCA Records president Richard Palmese, left, co-chairman of the Los Angeles Host Committee, and Los Angeles mayor Richard Riordan.

## Snap Snaps Back With New Single, Singer & Label

BY ELLIE WEINERT

MUNICH—Four weeks into the life of Snap's single "Welcome To Tomorrow," the song looks likely to become a huge hit across Europe, following in the footsteps of the group's other continent-conquering singles, "Rhythm Is A Dancer" and "The Power."

Interest in "Welcome To Tomorrow" is being spurred by a groundbreaking video on heavy rotation on German music channel Viva and MTV Europe.

Snap, driven by producers by Michael Muenzing and Luca Anzilotti, is one of Germany's most successful international acts. In past incarnations, Muenzing and Anzilotti recorded under the pseudonyms Benito Benites and John "Virgo" Garrett III.

"Welcome To Tomorrow" features the smooth vocals of black female singer Summer, sailing over a trance beat reflective of Europe's underground club scene. It is the production team's first release since splitting from the Logic label in fall 1993. The two had founded the label with Matthias Martisohn.

Snap's third album, titled after the single, will hit stores throughout Europe on Friday (30), with a U.S. release date still pending. The album comes out on Ariola in Germany, Switzerland, and Austria, and on Arista in the U.K. and other territories.

"Snap was always construed as a project presenting various lead singers, such as Turbo B., Jackie Harris, Penny Ford, Thea Austin, and Niki Harris, who, for the past four years, all gave Snap their own individual quality," says Muenzing. "We were looking for a new voice for this project when Penny Ford introduced us to Summer, and we immediately knew we didn't have to look any further."

Summer, née Paula Brown in Washington, D.C., started as a dancer. At age 13, she won a scholarship to the New York School of Ballet and later joined the Alvin Ailey American Dance Com-

(Continued on page 82)

## MTV Reorganization Stresses More Music McGrath's Changes Start With Realignment Of Execs

BY DEBORAH RUSSELL

LOS ANGELES—MTV: Music Television is undergoing a major corporate realignment under president Judy McGrath, who says she is eager to refute "the perception that we're not paying attention to music and that music is not important to us."

McGrath assumed sole presidency of MTV in July, when co-president Sara Levinson exited the network (Billboard, July 23).

Since that time, McGrath says, she has been looking at ways to reorganize MTV in order to "grow music" on the network and meet the labels' increasing demands for more air time for music videos.

"I want to broaden the emphasis on music and increase our resources to give music a bigger and better place on MTV," McGrath says. "The labels are looking for a process of getting ideas, programs, and videos on MTV that is very clear to them, and I hope [these changes] will accomplish some of that."

The changes, to date, include a

number of executive realignments. More changes are expected in the near future, says McGrath.

Key among the changes is the promotion of Doug Herzog to executive VP, production and programming. Herzog oversees the overall production and series development at the music video network, and will be responsible for the development of international programming to be created and broadcast by MTV's global affiliates.

Herzog most recently was MTV's senior VP, programming. He continues to helm MTV Productions. As president of that division, he is developing the film "Joe's Apartment" and the TV program "The Jon Stewart Show," which is a co-production with Paramount Television.

John Cannelli, named to the new position of senior VP, music program development, now reports to Herzog. Cannelli will work with the music and development departments at the network to increase and redefine the music programs on MTV, says McGrath. She projects a 1995 programming

slate laced with quarterly music specials, more series, and more special events.

Cannelli's charter is to create new music franchises that showcase the music and artists on MTV, with the goal of generating ancillary business opportunities for the company. In his new role, Cannelli will continue to attend music and acquisition meetings for MTV, and is equal in rank to Andy Schuon, senior VP, music and programming.

Schuon now oversees the reorganized music programming and talent relations departments. Cannelli's former position as VP of talent and artist relations will not be filled, but additional appointments and new hirings in the programming and talent departments are expected, McGrath says.

"We're trying to formalize the millions of ways that we interact with the industry," she says.

In other news, McGrath announced that Van Toffler is now senior VP, program enterprises and business de-

(Continued on page 85)

### EXECUTIVE TURNTABLE

**BPI COMMUNICATIONS.** Airplay Monitor appoints **P. Robert Massey** account manager in Los Angeles and **Jack Fulmer** account manager in New York. They were, respectively, national director of advertising at The Rap Sheet and account representative at KROQ Los Angeles.

**RECORO COMPANIES.** **Marc Meyer** is appointed senior VP of strategic planning and business development for PolyGram International in London. He was president/COO of SYMAH, a company specializing in technologies for cable and satellite media.

**David Black** is promoted to senior VP of finance, administration, and operations for Sony Music Entertainment U.K. in London. He was managing director of Sony Music operations.

**Michael Schwerdtman** is promoted to VP of finance for Sony Music in



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RINEHIMER



SCOTT

New York. He was VP/controller.

**Ray Gmeiner** is named VP of rock promotion for Zoo Entertainment in Los Angeles. He was owner of Ace Promotion and Marketing Inc.

**Danny Ostrow** is named VP of promotion for American Recordings in Los Angeles. He was director of national promotion for PLG/Island in New York.

**Patricia Bock** is promoted to director of singles promotion for Epic Records in Los Angeles. She was local promotion manager.

**Nancy Taylor** is promoted to di-

rector of business and legal affairs at MCA Records in Los Angeles. She was associate director of business and legal affairs.

**Lou Robinson** is appointed director of video promotion for the RCA Records Label in New York. He was director of video and album rock promotion for Chaos Recordings.

**Gary Fisher** is promoted to director of video promotion for Columbia Records in New York. He was associate director of video promotion.

**Herky Williams** is named direc-

tor of A&R for Patriot Records in Nashville. He was director of A&R and artist relations for Liberty.

Priority Records in Los Angeles appoints **Ian Simpson** chief financial officer and **Jasmine Vega** director of publicity. They were, respectively, VP of finance at the EMI Records Group and head of public relations firm JPR.

**Stin Fox** is appointed director of marketing and sales, general marketplace, for Benson Music Group in Nashville. He was national account sales representative at

Cema Distribution.

**RELATED FIELDS.** **Karin Silverstein** is named VP of talent and creative development for VH-1 in New York. She was executive in charge of talent for "Late Show With David Letterman."

Camelot Music in North Canton, Ohio, appoints **Chuck Rinehimer** VP of stores and **Bill Scott** VP of distribution. They were, respectively, VP of sales operations for Summit Corp. and divisional VP of distribution at Lord & Taylor.

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## Box Retraces Wax Trax!'s Bumpy Road Indie Label Rebounding From 1992 Bankruptcy

BY BRETT ATWOOD

LOS ANGELES—Wax Trax!, the U.S. label that put industrial dance music on the map in the '80s, is ready-



Shown, from left, are Wax Trax! Records co-founders Dannie Flesher and Jim Nash.

ing a comprehensive retrospective boxed set that details the genre's rocky rise, fall, and rebirth. The three-disc collection is due Nov. 8 in partnership with T.V.T.

The elaborate compilation, simply

titled "Black Box," covers the era from the eclectic label's origins in 1980 to its near demise in 1992. Included are highlights from those 13 years, during which the label launched the careers of Ministry, the KLF, and My Life With The Thrill Kill Kult.

The collection, which is wrapped in a black net mesh, is housed in a steel box and contains a poster, a 76-page booklet, two coasters, a sew-on patch, and a string of loose cassette tape.

The limited-edition set, which will retail for \$69.99, is geared to followers of the bleak, brutal beats that characterize most Wax Trax! acts. Only 10,000 copies will be made available.

"It will definitely sell well here—even at that price," says Ginny Simpson, manager of the Sacramento, Calif., alternative-intensive retail store the Beat. "There is significant consumer awareness of the Wax Trax! label. Both Ministry and KMFDM have large followings at our store."

A scaled-down compilation, retailing at \$45.49, will hit stores Dec. 1.

Wax Trax! was founded by label

president/co-owner Jim Nash in 1980 with silent partner Dannie Flesher. The duo had opened a record store by the same name in Denver in 1973, before ultimately settling in Chicago.

To promote the release, endcap displays will be set up in national and regional retail outlets, including Tower Records, Best Buy, Newbury Comics, Harmony House, Streetside, Title Wave, HMV, and Virgin Megastores.

In addition, consumers will receive a coupon for a \$2 discount on the set when they buy any Wax Trax!/TVT CD or cassette by an artist featured on the compilation. Participating retail chains include Camelot, Musicland, Blockbuster Music, Warehouse Entertainment, and Trans World.

It was T.V.T., the label on which Nine Inch Nails got its start, that came to  
(Continued on page 16)



Steppin' Out. Tony Bennett, center, shows off the plaque presented to him following his Aug. 20 show at the Cape Cod Melody Tent. Bennett's show was the fastest sellout in the venue's 45-year history. Flanking him are the Melody Tent's GM, Vincent Longo, left, and facility manager Tony Raine.

## Warwick Going Brazilian For New Sound And Home

BY DAVID NATHAN

LOS ANGELES—With her 13th album for Arista Records, Dionne Warwick is charting new creative territory. "Aquarela Do Brasil," a



WARWICK

collection of Brazilian songs, puts the entertainer in a fresh musical setting. Warwick, who sings in both English and Portuguese on the album, served as executive producer for the project. The

first time she's performed such duties since 1968's "Soulful" LP.

Due Nov. 8, the album features a five-song Antonio Carlos Jobim medley, other familiar Brazilian tunes such as "Caravan" and "Brazil," and tunes by Burt Bacharach and John Bettis, and Brenda Russell.

In a first, Warwick wrote English lyrics for four of the album's 12 tracks. The album (whose title means "Watercolors Of Brazil") also includes duets with Dori Caymmi ("Flower Of

Bahia"), Chico Buarque ("Piano Na Manquieira"), and Eliana Estevao, a Warwick protegee who sings on "Heart Of Brazil," a tune that addresses environmental issues of particular concern in Brazil.

Warwick, who plans to move to Brazil later this year, worked on the album with producer Teo Lima, recording all rhythm tracks and lead vocals at three studios in Rio de Janeiro. Horns, strings, and some background vocals were added in Los Angeles.

"Outside of Europe, Brazil was one of the first places I visited in the early part of my career," Warwick says. "Since 1966, I've performed there many times, and I've been having a mutual love affair with Brazilian audiences. The idea for doing an album of Brazilian music has always been in the back of my head, but it really started to crystallize about five years ago when all the Brazilian artists I know started nudging me to do it."

Working with a cadre of top-flight Brazilian musicians, including members of the group Batacoto, Ivan Lins, Edu Lobo, and Caymmi, Warwick con-

(Continued on page 24)

## Go-Go's Return In Peak Form On 'Valley'; King Crimson Re-Throned After 10 Years

GOIN' TO A GO-GO: On Oct. 18, I.R.S. will release "Return To The Valley Of The Go-Go's," a 36-track collection featuring past hits, previously unreleased cuts, B sides, and three new tracks by the princesses of punk pop. The release will be followed by a fall mini-tour, which may lead to a spring tour and a future album by the group.

"We had so much fun in the studio," says lead singer Belinda Carlisle. "We've always said 'never again' after every time we've gotten together, but there's no question there's a chemistry there. [This time] we had a blast, and we really thought we should do a record together. It's possible to do that and still have our solo careers."

The quintet got involved in the planning of the collection after Kathy Valentine heard I.R.S. was putting the release together. "I immediately said [to the band] we should be involved, and secondly, 'What do you guys think about doing some new stuff?' And that set the wheels in motion."

Out of a half-dozen new songs written by various band members, the Go-Go's picked three new tracks: "The Whole World Lost Its Head," "Good Girl," and "Beautiful," to go on "Return."

"The Whole World Lost Its Head" is a spunky spitfire of a single about the zaniness going on around us, as captured in the tabloids. Written tongue-in-cheek by Jane Wiedlin and Valentine, the song talks about the Pope being on LSD and about tomatoes with 500 heads.

"Kathy and Jane said, 'You should have heard the stuff we left out,'" says Carlisle. "It's not supposed to be taken literally. My concern was about the 'Pope's on LSD' line. I said, 'Are you sure you want me to sing it? Maybe we should change it to cops.' And they said, 'Just sing it.' I hope people are intelligent enough to realize it's funny and not to be taken seriously."

Another new album track that *should* be taken seriously is "Good Girl," about a female who just wants "everyone to love me." The touching song essays the pressures put on girls these days to be perfect in every way. "It's our feminist song for the '90s. Jane wrote the lyrics for that song. She sent me the lyrics, and I freaked out," says Carlisle, who now lives full time in the south of France. "It brought back a lot of memories of situations. Being a woman in the '90s isn't easy."

"One thing I've noticed when I've played the song for people is that women get it, but men seem to take offense at it," says Valentine. "Maybe they're reacting to being

sensitive to the plight of women, but they've said, 'Are you sure you want to say this?'"

The band, which also includes Charlotte Caffey and Gina Schock, will play dates in November in Los Angeles, Las Vegas, New York, and San Francisco in support of the new release. Following the mini-tour, the group will decide whether to record new material or pursue a lengthier tour next spring following the birth of Caffey's baby.

In the meantime, the band members are enjoying making music together again. "I think everyone's changed a lot—for the better," says Valentine. "I really enjoyed working with the girls this time. A lot of the camaraderie was there, the humor, the bond was there... When we tested the waters again in 1990 and did a small tour, that was a real good experience for me. I appreciated things a lot more than I may have at the height of our success. Now it's just another progression. It doesn't feel like there's

any pressure. The whole idea is, if we come up with something good, we'll do it. If it's just kind of so-so, we won't."

CRIMSON GLORY: King Crimson is rehearsing for its first tour in 10 years with core members Robert Fripp (guitar), Adrian Belew (guitar/vocals), Tony Levin (bass/stick/vocals), and Bill Bruford (percussion). The group will play 16 shows in Buenos Aires, Sept. 28-Oct. 16, before entering Real World Studios in Bath, England, to record its new album. The release, already titled "Thrak," is slated to come out in March 1995 on Virgin Records. An already-completed mini-CD called "Vroom" will be released Oct. 15 on Fripp's own Discipline (GM) Records. The limited-edition collection will be available at retail, but mainly will be targeted to King Crimson's fan club.

Rounding out the band are Pat Mastelotto on percussion, who is best known for his work with XTC and Mr. Mister, and stick bass player/vocalist Trey Gunn, who has a solo album out domestically on Discipline (GM). Interestingly, Gunn's album is on Pinnacle/Virgin in Europe.

THIS AND THAT: After a protracted selection process, Arista chanteuse Toni Braxton has signed with Stiefel/Phillips Entertainment for management... Mercury group Cinderella is conducting auditions via CompuServe for a new drummer. Applicants can apply by uploading WAV files demonstrating their playing abilities on CompuServe's recording industry forum. Do you think this is how Charlie Watts got the gig with the Stones? Sheesh.



by Melinda Newman



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## BOX RETRACES WAX TRAX!'S BUMPY ROAD

(Continued from page 14)

the floundering label's rescue at the 11th hour. Wax Trax!, though financed and marketed through TVT, remains a separate entity. Wax Trax! maintains creative control of its roster, says Nash.

In the fall of 1992, Wax Trax! filed for Chapter 11 bankruptcy, following a rapid and rocky decline spawned by excessive spending and several ill-advised business decisions.

"I'm a music fan, not a businessman," says Nash. "In the year before we filed bankruptcy, we made some bad decisions. [The Italian industrial group] Pankow wanted a five-color inner sleeve on its vinyl release—even though vinyl was dying. We released a CDV of Front 242's 'Headhunter.' That wasn't exactly a popular format."

However, it was that same disregard for convention that helped break the elusive industrialist disco act

Front 242.

"Who else would bring a Belgian band to America to tour on the strength of one 3,000-copy-selling single?" says Nash of 242's early days.

The label successfully emerged from Chapter 11 in January of this year.

"I think Wax Trax! is very much Jim and Danny's vision," says TVT president Steve Gottlieb. "They just release the music they love, and it happens to appeal to others."

"Wax Trax! is part of a long tradition of independent labels that have single-handedly changed and nudged the evolution of music. Few labels are able to establish themselves in music history with a specific genre of music. Wax Trax! has successfully done that, though the industrial label that is placed on the music is something that the critics do."

A single-disc collection of more recent music on Wax Trax!/TVT, titled "After Burn," will come out Oct. 18.

"We really grew fast in the mid- to late '80s," says Nash. "We went from a staff of three in 1984 to 20 in 1986. Our failure was just bad business management. I'm not a spreadsheet kind of guy. I think that our financial failures have defined the Wax Trax! sound as much as our biggest sellers."

### FRONT 242 LEFT OFF

Though Front 242 produced the label's largest-selling album, 1988's "Front By Front," the group was left off the compilation when its overseas label, Play It Again, Sam!, refused to license its songs for use in the retrospective.

"I guess the label is still upset about the fact that we went bankrupt," says Nash. "Some people can accept it, and some cannot. The label won't even return our calls. It's unfortunate."

"Cold Life," the debut track by Ministry, on which Al Jourgensen sings in a well-polished British accent, is also conspicuously left off the collection.

"Al hated that record and didn't want it on here," says Nash. "That's fine with me. I respect Al, so I'll respect his wishes."

Nine Inch Nails front man Reznor leads off disc one with 1000 Homo DJ's track "Supernaut." Reznor's version has never been released before, though bootlegs have been rampant for several years. A different version, fronted by Ministry's Jourgensen, was previously available commercially.

A two-cassette Wax Trax!/TVT video compilation will hit the streets before the end of the year. Among the 34 videos featured is the controversial AIDS-themed Coil video, "Tainted Love." That video, which contains stark and disturbing visuals portraying a man's decay from the disease, is now on permanent display at the Museum of Modern Art.

"It was one of the first videos to deal with death and AIDS," says Nash. "No one wants to see videos with people in body bags."

As Wax Trax! closes the door on its past, it will focus on expanding the boundaries of alternative pop.

"I feel we are a tad more mature now," says Nash. "There is an emerging pop sensibility, like on the new Chris Connelly [material]. Both the artists and the mainstream tastes are moving toward a common middle ground."

## C'right Owners Have Write Of Way On Info Highway

**NEEDED:** A SUPER INFOMERICAL: The news pages of this week's Billboard offer the details, so Words & Music has but a philosophical note to make on the well-organized 39th Congress of CISAC, the global rights forum that met in Washington Sept. 19-22: As portrayed by some panelists—both within the ranks of the global music industry and interested parties on its periphery—the copyright ownership of songs somehow loses its validity or, at best, becomes hazy, somewhere between the point

of its creation and its delivery by digital bits to new consumer hardware. Many panelists believe that the purported ability of these new

devices to transform that original work into something reflective of the personal tastes of that system's patron or consumer contains some element of authorship beyond the original creators! Luckily, several industry members put the lie to this. And to place part of the problem on the lap of the music community itself, Rep. Barney Frank (D-Mass.) told the CISAC gathering that the consumer understands well his investment in hardware but is in the dark on the proprietary nature of a copyrighted song, a condition that prevents speedier passage of copyright-protection legislation for the information superhighway. He strongly advocates an industry-sponsored campaign to make the consumer understand that copyright owners are entitled to payment for their labors. In fact, the music industry may need a refresher course!

**THANKS, ARTHUR:** Arthur Siegel, a songwriter in his own right and an archaeologist of sorts in finding and performing rare songs by the Broadway masters, is gone, but his delightful recordings linger on, as do his own contributions to the pop song heritage. His appearances on Ben Bagley's Painted Smiles Records' songwriter tributes and on dozens of private recordings taped by Siegel made such rarities accessible to Bagley and others in the first place, including this writer. This warm man, who died Sept. 13 (see Lifelines, page 67) easily made up in irrepressible vocal charm what he lacked in a polished voice. Of Siegel's many vocal appearances in 37 albums in the Bagley series, none is more reflective of his grasp of a song than the one on the Painted Smiles tribute to Rodgers & Hart, the third of five volumes in the series. With actress Lynn Redgrave, Siegel does a tour de force performance of "The Letter Song," a wonderful number dropped from the movie musical "Love Me Tonight." Siegel's talents are also on display in an album from Brian Gari's Original Cast Records—the

release of Eddie Cantor's 1952 Carnegie Hall concert, for which Siegel played piano.

As for Siegel in his own "write," his contributions to "New Faces Of 1952" played a key role in making that review the classic that it is. They include "Love Is A Simple Thing," "Monotonous," "Penny Candy," and the revue's running theme, "He Takes Me Off His Income Tax." Bagley says Siegel has a role in seven songs on his upcoming salute to Vernon Duke, Bagley's third volume fea-

turing Duke's theater works. On one of them, he is overdubbed three times; the song is Duke and Ira Gershwin's "Maharane," which was

introduced by Josephine Baker in "The Ziegfeld Follies Of 1936." For some of Siegel's worthy rarities, try out the Gari-produced "Arthur Siegel Sings Arthur Siegel" on Original Cast Records. Of Siegel, Bagley says, "He was so kind, he was never alone."

**AUSSIE DISTRIB Bows Pub:** A leading indie-label distributor in Australia, Larrikin Entertainment, has introduced a publishing unit, Rosella Music. Peter Jansson, previously managing director of Jannssongs and manager of A&R for EMI Music in Australia, has been named head of the division. Managing director Warren Fahey says, "As Larrikin works with so many Australian artists, it makes sense for us to develop an in-house [publishing] roster that will enable us to provide a more extensive service to our artists." Now in its 20th year, Larrikin Entertainment incorporates Larrikin Records and Distribution and Avant-Garde Music. It represents more than 120 labels in Australia, from classical to jazz, world music to opera.

**INSPIRED BY BEING THERE:** Composer Maurice Jarre was among the crowds that greeted Gen. Charles de Gaulle when he walked down the Champs Elysée on the day after Paris' liberation from Nazi tyranny. Fifty years later, the three-time Oscar winner was scheduled to present his composition "Liberation" at a special ceremony in Paris on Sept. 22, when he was also to receive the rank of Officer of the National Order of Republic by French President Francois Mitterand. Jarre has given the French government rights to the 15-minute composition.

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

1. Guns N' Roses, "Anthology."
2. Soundgarden, "Superunknown."
3. Sepultura, "Arise."
4. Sepultura, "Chaos A.D."
5. Bonnie Raitt, "Longing In Their Hearts."



by Irv Lichtman

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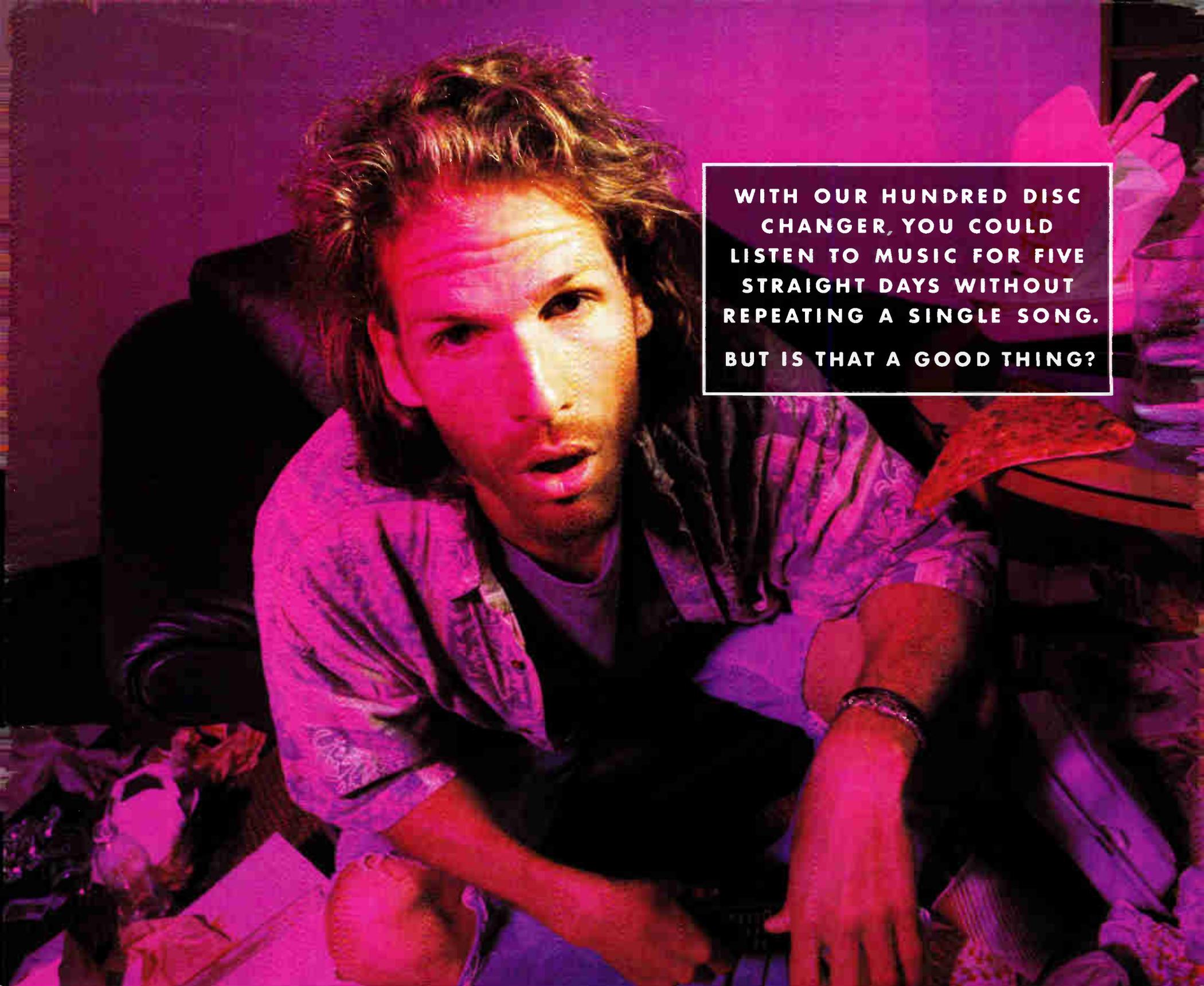
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## MUSIC PUBLISHING

### 'THEY'RE PLAYING MY SONG'

"When You Walk In The Room" has already charted on Billboard's Hot 100 three times, but Pam Tillis' country version of this Jackie DeShannon composition is the most successful cover yet. It is bulletted this week at No. 14 on Billboard's Hot Country Singles & Tracks chart. DeShannon and the Searchers reached No. 99 and No. 35 on the pop chart, respectively, with their versions in 1964, and Paul Carrack's cover reached No. 90 in July 1988. But it was yet another take on the song that hooked Tillis.

By Carrie Borzillo

WHEN YOU WALK IN THE ROOM  
Published by EMI/Unart  
Catalog Inc. (BMI)

Pam Tillis says she was familiar with the Karla Bonoff version of "When You Walk In The Room" but had no idea that Jackie DeShannon wrote the song until her producer brought her a copy. "I was surprised to hear that she wrote it when I got the original. On a certain level, the song is a ditty, but there's something about it that's more than that. It's undeniably cool. If I had to compare this record to something, it would be some of my old Rosanne Cash records—a real cool hybrid of pop and country.

"I don't do many covers, but there's something indefinable about this song. It has a great feel [and] moved a lot of people to want to sing it. [DeShannon] was unusual to me. She and Dusty Springfield were atypical of that era. They were white women who had soul and a little bit of a ragged edge about them; they weren't squeaky clean, and they had attitude."



TILLIS

## Frusciante Steps Out With American Set

■ BY CHRIS MORRIS

LOS ANGELES—Add to the annals of unusual, individualistic solo albums American Recordings' self-titled solo debut by ex-Red Hot Chili Peppers guitarist John Frusciante. It will fit right in with the disquieting solo set "Oar" by Moby Grape guitarist Alexander Spence, some of Boston bizarro Michael Hurley's best, and the collected works of Texas original Daniel Johnston.

The record, due Nov. 8, is a nearly indescribable, 28-track opus that features Frusciante singing and accompanying himself on electric and acoustic guitars, often over a bed of reversed and hand-manipulated tapes.

The musician apparently is unconcerned that Chili Peppers fans—who are familiar with his funk-laden work on "Mother's Milk" and the group's multiplatinum "Blood Sugar Sex Magik"—might be daunted by the new album's elusive experimentalism.

"If they have any imagination, if their heads are capable of tripping out, they'll get it," Frusciante says.

Much of "John Frusciante" was composed while the Chili Peppers were recording "Blood Sugar" in L.A. nearly three years ago. It was recorded over a period of a couple of years on a home four-track machine, prior to and following Frusciante's departure from the Chili Peppers in mid-1992.

With the exception of a couple of

unnamed women who offer vocal support, the only other performer on the album is actor River Phoenix, who died of a drug overdose last October. Phoenix is heard (in one case on a reversed tape) on the songs "Bought Her Soul" and "Soul Removal."



FRUSCIANTE

"I don't have anybody to play with anymore," Frusciante says in reference to Phoenix.

Typical of the eccentricity of the project, nearly half of the tracks on "John Frusciante" are untitled. Frusciante says at first he didn't even want to put his name on the album: "I wanted to create some freak-out guy from the '60s, who I would play as a character."

He adds that larger plans for the music on the album are possible. "I hired a guy to write it out for string quartet. The whole second half of it was written for string quartet."

Considering that a record as unconventional as Frusciante's affords few possibilities for commercial radio, and that American at this point is not contemplating a video for the project, the label will seek to engage old fans and develop a groundswell of interest among hip consumers.

American's national sales manager Dave Garbarino says, "We want to go

to his fan base who know him as a good guitar player, who know that he played with the Red Hot Chili Peppers, and mobilize that. There's going to be a lot of press and in-store play, and the avant-garde retail people are really excited about this record."

Danny Ornelas, who leads American Recordings' alternative retail-marketing efforts, is getting involved in the project on the ground floor.

Ornelas says, "We're really utilizing [independent] stores for the John Frusciante record, because it's going to take a lot of word of mouth from those stores. So I've been talking to those stores a lot about this record. I'm going to get them some advances, and get them to start talking about the record... Then people can decide for themselves if they like it or not."

Initial reaction to informal spins of the record has been dramatic, says Ornelas, who notes that record store personnel say, "Oh my God, this is insane." Adds Ornelas, "They freak out about it, and it's not a bad freak-out. It really hits 'em, it really shocks 'em, and it makes 'em talk about it."

Ornelas admits that major chains might be standoffish about the album. "As far as in-store play, they can't really play stuff that has the kind of language that's on this record."

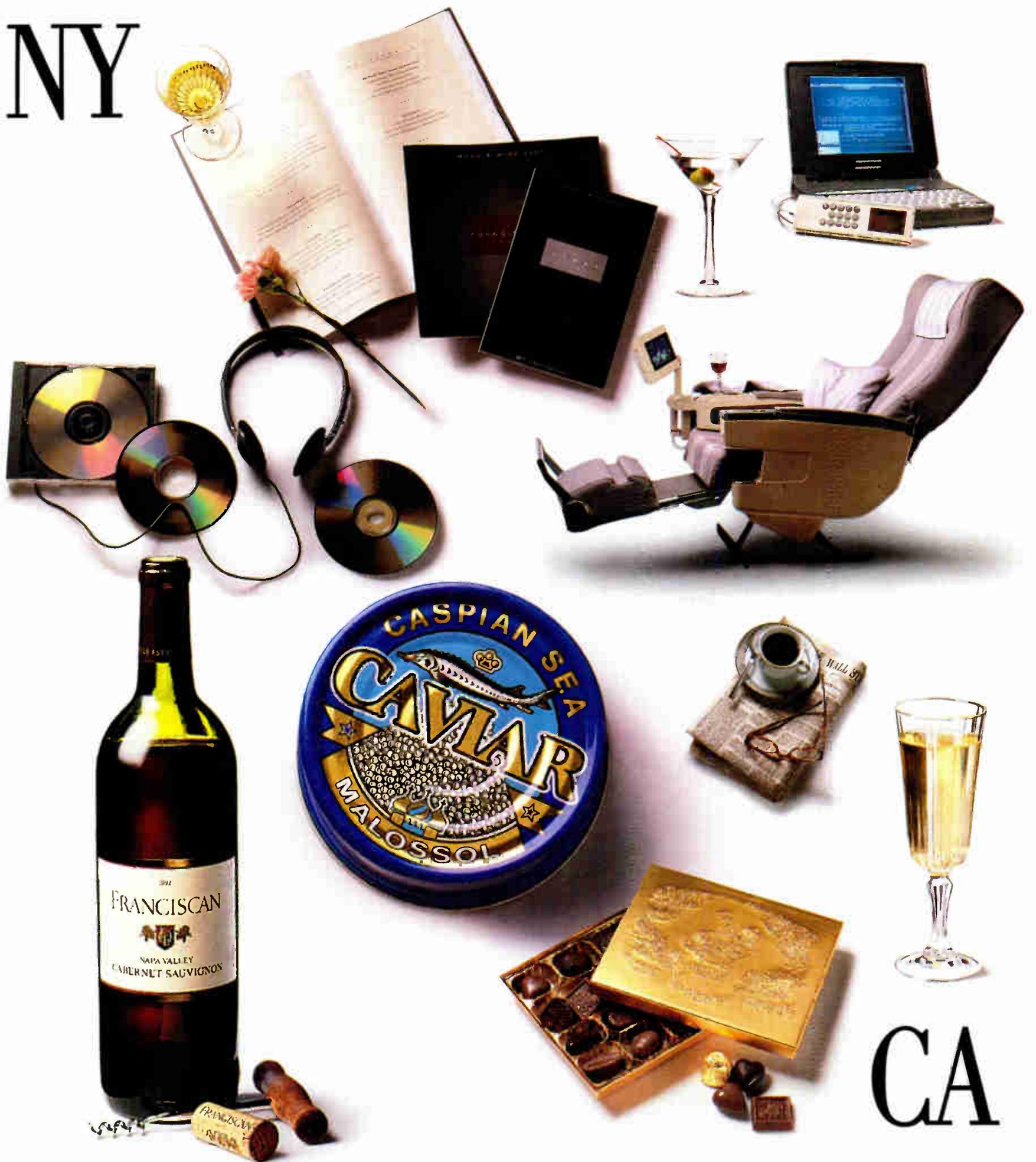
He concedes that expecting in-store play for a song titled "Your Pussy's Glued To A Building" is "kinda pushing it for a Musicland."

# FOREST

Sixteen new piano solos from  
George Winston



# NY



# CA

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## MORE LABELS DANCE TO BEAT OF EURO-ASIAN BHANGRA DRUM

(Continued from page 1)

nual harvest, features a variety of rhythms that often lead dancers into a joyous, dervish-like frenzy. Traditionally, Punjabi warriors, would display their strength by singing non-stop for hours.

The pure-folk genre changed in the U.K. in the mid-1970s. Groups there introduced electronic instruments like the synthesizer, even though the music itself had not yet absorbed much of a Western influence. The growing number of Asian-Indian weddings in Britain provided a lucrative party circuit for bhangra bands, some of them enjoying star status within their own communities.

When Multitone Records managing director Pran Gohil returned to the U.K. in the late '70s, after his stint as head of Phonogram's international division for the Far East in Holland, he witnessed dramatic changes in the Asian-Indian music community. "It was not the same country anymore," he says. "Asians were becoming more influenced by the U.K. environment, and it was my belief that the music made by second-generation Anglo-Asians would be different."

In 1979, Gohil launched Multitone Records, now considered one of the leading record companies involved in Asian-Indian music. The company formed a partnership last year with BMG U.K., and this spring opened its first office in the U.S.

Gohil estimates that Multitone controls some 80% of the U.K. bhangra market, and its roster includes key acts such as XLNC, Safri Boyz, Alaap, and D.C.S., as well as artists Sasha, Amar, and Bindu.

Bindu and XLNC made their U.S. debut headlining a show of Asian-Indian music in New York's Central Park on Aug. 7, part of the SummerStage concert series.

Multitone's first act was Alaap, signed 15 years ago. "The band's still with us," says Gohil. "They're still the No. 1 bhangra act in the world and have released 13 albums to date. Their debut album, 'Teri Chuni de Sitar' [which loosely translates as 'Shiney Diamonds Of The Shawl'], was an initial disaster and sold only a few copies.

"It has since become an evergreen seller, and was an important first step. It set the trend and was different from anything that came from India. Vocalist Channi Singh was raised here in the U.K. and had English friends, so Western influences were already beginning to creep into the music."

Alaap's debut album has sold an estimated 40,000 copies to date worldwide, according to Multitone.

But since the group's pioneering start, bhangra has gone through radical changes. Raised on a mixed musical diet of Asian and Western pop/dance sounds, many of today's young Anglo-Asian acts are fusing traditional Indian dhol drum-driven bhangra rhythms with reggae, ragga (or dancehall), techno, house, or pop. In the late '80s, bhangra was fused with house (heard in mixes of M/A/R/R/S' "Pump Up The Volume"), spearheading a bhangra-house scene in clubs in London, Birmingham, Manchester, and New York.

A recent example is Apache Indian

with his 1993 breakthrough album "No Reservations" on Island Records (Billboard, Feb. 20, 1993). In a similar vein, the Sahotas will release their as-yet-untitled debut album on I.R.S. Records in the U.S. and U.K. in mid-September, switching from Punjabi to English lyrics with an eye toward crossover success.

"It was inevitable that it would all spill out," says Gohil. "As the bhangra scene evolved, multi-ethnic groups emerged. Songs are often sung in English, so it's not something that's been taken from India. The musical outlook of first-generation

The music can't be too alien for Western ears, but it's vital to keep the bhangra elements, including some Indian melodies. I don't want anything taken away from pure bhangra; I want something added to it. I always want people to know that this girl is Asian."

What prompts a major record company to get actively involved in what Multitone director Jitesh Gohil admits is a whole new musical culture that will take time to develop? For Multitone's partner, BMG U.K., it came down to two issues, says chairman and managing director

says. "We'd all be very happy to have the benefits of crossover hits, but it isn't the measure of success or failure at all."

### APACHE INDIAN OPENED DOORS

Apache Indian was the first mainstream pop star to emerge in the U.K.'s Asian-Indian community. The British hit singles "Fe Real (a duet with Maxi Priest)," "Arranged Marriage," "Chok There," and "Boom Shak-A-Lak" have turned him into a role model for Anglo-Asian youth and a household name to the 2 million-plus Asian population in Britain.



Multitone Records, the leading bhangra label in Britain, boasts key artists on its roster, including, clockwise from top left: XLNC, Bindu (shown with Sheena Staple), Sasha, Balwinder Safri of the Safri Boyz, and Amar.

Asian immigrants was insular, but second- and third-generations listen to the Indian music of their parents at home and to acts ranging from 2 Unlimited to Take That outside. They wanted to create something themselves and have done so."

Multitone artist Sasha believes that many Anglo-Asian youths are torn between two cultures but feel that bhangra is giving them a new sense of identity. "It's not just Indian but a British-Asian musical genre that we're even taking back to India," she explains. Sasha's English-language pop/dance debut album, "All or Nothing," has sold almost 100,000 units worldwide since its release last November, according to Gohil. Her first single, "People Of The World," was a minor hit in Holland and a massive club favorite in India.

Sasha has toured successfully in Canada, the Far East, and India. She acknowledges that it will take time for bhangra to cross over into mainstream music, but argues that its progress mirrors that of another cultural genre.

"Reggae was very underground at first and was restricted to the black community," she says. "Eventually it became the sound that everybody liked, and it will be the same with bhangra. But we need to be careful.

John Preston.

"First, we're looking for areas of potential growth in music," he says. "It's clearly part of the role for record companies to provide music for all the communities that are represented in the U.K. The Asian community was not served by record companies prior to this, or was only served by independent companies. It was also my conception that everything exciting about Asian music was being done in the U.K., and that there would be significant interest in Asian communities in other parts of the world, the Indian subcontinent in particular."

Preston sees a resemblance between the current bhangra boom in the U.K. and the early-'60s R&B craze, when the music was being "re-made" in the U.K. and exported back to the U.S., its country of origin. "Some of that will bear fruit for bhangra quite soon," says Preston. "There's already a lot of excitement about some Multitone artists in India."

Preston says that bhangra is another musical reflection of a multicultural U.K. While he also believes it has real crossover potential, he says this was not BMG's primary strategic purpose for getting involved with the genre.

"It's a long-term commitment," he

His 1993 debut album, "No Reservations," nominated for the 1993 Mercury Music Prize, has sold an estimated 160,000 units worldwide to date, according to Island, which lists the U.K., Canada, the U.S., Germany, and India as his top markets.

With his rap/ragga music, Apache Indian has been hailed as the originator of British "bhangra-muffin"—a U.K. press term for his bhangra and ragamuffin blend. Earlier this year, he hosted his own bhangra-based weekly series on BBC Radio One FM.

Apache Indian "opened doors," says Ninder Johal, founder of indie label Nachural Records and tabla player in the bhangra band Achanak. "It was previously thought that Asians were not capable of his sort of success," he says. "He's made people aware of bhangra, and the thing to do now is to transform that awareness into sales."

Nachural, launched in 1991, is developing its own distribution outlets in the U.K., Canada, the U.S., Kenya, Malaysia, and Japan. The company even provided a bhangra flavor to established Japanese artist Kikusumaru Kawachiya's latest album, "Hore, Hore, Hare Hare."

"Some executives from Columbia [Japan] went into a Tokyo store and picked up our sampler bhangra CD

'Purely Nachural,'" says Johal. "They faxed us, saying they loved our music and would like us to produce some of it [for them]. They brought some musicians to Birmingham [U.K.]. They did their bit, we did ours, and off they went with three songs labeled 'Japangra' mixes."

Johal, who runs his own mail-order firm, Nachural Direct, says an indie company like his lacks the resources necessary to break into the mainstream market quickly. "It takes time," says Johal. "You need marketing muscle, but it doesn't necessarily mean that those companies with muscle know how to market. I could give my whole catalog to a major, but because they don't understand the music, they may not know how to market it."

"Nachural has grown organically over the last couple of years, but the onus is on me to sit down with a major and say, 'Give my product the half-million-pounds push it needs.' But so far I've kept mainly away from major involvement. I have to wait until they are forced to give me the flexibility I need."

### 'WHAT IS BHANGRA?'

Nachural, however, has linked itself with I.R.S. Records. Last June, the two labels jointly released the compilation album "What Is Bhangra?" And popular bhangra act the Sahotas, a longtime member of the Multitone roster, signed a worldwide deal with I.R.S. in the U.K. last September, starting with Nachural's distribution of the single "Hass Hogia" ("He's Fallen For Her") in the U.K.

I.R.S. label managing director Steve Tannet says the act has real international potential. "It's not just the fact that they're playing bhangra. They're a really talented group," says Tannet. "Our first introduction was through a demo we heard, so we weren't trying to make a killing on the bhangra scene just because it happened to be getting a lot of attention. It was the music that grabbed Miles Copeland and myself."

The Sahotas, who previously were signed to Multitone, kicked off a 10-date U.K. tour with Aswad Sept. 22, making this the first mainstream bhangra tour. The breakthrough concert package should expose the act to a whole new audience here, says Tannet.

The Sahotas' first English-language single, "Out Of Reach," will hit the U.K. Oct. 3, and their first English-language album, "The Right Time," is scheduled for a November release in the U.K. and for February in the U.S.

Tannet says I.R.S. never pressured the band to switch from singing in Punjabi to English. "It was their desire to make a crossover record. We said we'd help them by bringing in lyric writers and getting people to work with them that wouldn't normally be afforded to the bhangra scene. One of the problems with the bhangra scene is that it's very inward-looking. It's very entrepreneurial, full of people who are not necessarily dealing with individual projects but are very good at being broad brush and creating business. I've taken one group to concentrate

(Continued on page 36)

# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
★ ★ ★ No. 1 ★ ★ ★				
1	—	1	<b>THE SAMPLES</b> W.A.R.? 60008 (8.98/14.98)	AUTOPILOT
2	5	5	<b>THE TRACTORS</b> ARISTA 18728 (9.98/15.98)	THE TRACTORS
3	2	7	<b>IMMATURE</b> MCA 11068 (9.98/15.98)	PLAYTYME IS OVER
4	3	53	<b>MARTINA MCBRIDE</b> ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM
5	4	7	<b>ILL AL SKRATCH</b> MERCURY 522661* (10.98 EQ/15.98)	CREEP WIT' ME
6	11	4	<b>LUSCIOUS JACKSON</b> GRAND ROYAL 28356/CAPITOL (10.98/15.98)	NATURAL INGREDIENTS
7	7	3	<b>USHER</b> LAFACE 26008/ARISTA (9.98/15.98)	USHER
8	6	48	<b>ADAM SANDLER</b> WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
9	9	2	<b>RAPPIN' 4-TAY</b> CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
10	13	18	<b>CRYSTAL WATERS</b> MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
11	8	29	<b>RACHELLE FERRELL</b> MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL
12	14	7	<b>LOVE SPIT LOVE</b> IMAGO 21030 (9.98/15.98)	LOVE SPIT LOVE
13	10	7	<b>GEORGE HOWARD</b> GRP 9780 (10.98/15.98)	A HOME FAR AWAY
14	15	9	<b>BIG MOUNTAIN</b> GIANT 24563/WARNER BROS. (10.98/15.98)	UNITY
15	16	82	<b>BIG HEAD TODD &amp; THE MONSTERS</b> ● GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
16	18	10	<b>L7 SLASH/REPRISE</b> 45624*/WARNER BROS. (10.98/15.98)	HUNGRY FOR STINK
17	28	2	<b>DES'REE</b> 550 MUSIC 64324/EPIC (9.98 EQ/15.98)	I AIN'T MOVIN'
18	24	4	<b>BBM</b> VIRGIN 39728 (9.98/15.98)	AROUND THE NEXT DREAM
19	—	1	<b>JOSHUA REDMAN QUARTET</b> WARNER BROS. 45643 (10.98/15.98)	MOOD SWING
20	19	5	<b>C-BO</b> AWOL 7196 (8.98/11.98)	AUTOPSY

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	22	10	<b>TYPE O NEGATIVE</b> ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
22	17	2	<b>OBITUARY</b> ROADRUNNER 8995 (9.98/16.98)	WORLD DEMISE
23	—	1	<b>DOUG SUPERNAW</b> BNA 66396 (10.98/15.98)	DEEP THOUGHTS FROM A SHALLOW MIND
24	26	3	<b>FREEDY JOHNSTON</b> ELEKTRA 61655 (10.98/15.98)	THIS PERFECT WORLD
25	34	6	<b>DEADEYE DICK</b> ICHIBAN 6501 (11.98/16.98)	A DIFFERENT STORY
26	12	12	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA...
27	21	6	<b>BOOGIEMONSTERS</b> PENDULUM 29607*/EMI (10.98/15.98)	RIDERS OF THE STORM...
28	20	13	<b>MELVIN RILEY</b> MCA 11016 (9.98/15.98)	GHETTO LOVE
29	38	5	<b>BARENAKED LADIES</b> SIRE/REPRISE 45709/WARNER BROS. (10.98/15.98)	MAYBE YOU SHOULD DRIVE
30	39	2	<b>WET WET WET</b> LONDON 522285/ISLAND (10.98/15.98)	PART ONE
31	40	9	<b>LARI WHITE</b> RCA 66395 (9.98/15.98)	WISHES
32	25	9	<b>TERROR FABULOUS</b> EASTWEST 92327/AG (9.98/15.98)	YAGA YAGA
33	—	2	<b>KEN MELLONS</b> EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS
34	30	12	<b>KIRK FRANKLIN AND THE FAMILY</b> GOSPO-CENTRIC 2119/SPARROW (9.98/13.98)	KIRK FRANKLIN
35	31	34	<b>PRONG</b> EPIC 53019 (9.98 EQ/15.98)	CLEANSING
36	23	17	<b>AHMAD</b> GIANT 24548/REPRISE (10.98/16.98)	AHMAD
37	29	10	<b>EVERETTE HARP</b> BLUE NOTE 89297/CAPITOL (9.98/15.98)	COMMON GROUND
38	35	11	<b>SELENA</b> EMI LATIN 28803 (8.98/12.98)	AMOR PROHIBIDO
39	—	3	<b>RUSTED ROOT</b> MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE
40	32	12	<b>LOREENA MCKENITT</b> WARNER BROS. 45420 (10.98/15.98)	THE MASK AND MIRROR

## POPULAR UPRIINGS

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

**TAKING ON THE WORLD:** "American Music Club has been a favorite at the company, and they've finally delivered a record that will show the world why," says Warner Bros./Reprise product manager Geoffrey Weiss. "The press has always been supportive of them, but we've never had all the other ingredients needed until now."



**Sonic Refuge.** "Supersonic," the first single from Oasis' debut, "Definitely Maybe," on Creation/Epic, gained the most new modern rock airplay for the week ending Sept. 16. The song bows at No. 33 on Modern Rock Tracks. The Manchester, England, quintet is playing sporadic U.S. dates.

Weiss is confident that AMC's seventh album (and second for Reprise), "San Francisco," due Oct. 4, will find a home at modern rock radio as well as album alternative and top 40.

The pop sounds on this album, which was released on vinyl Sept. 20, offer a departure from the band's previous, more brooding release,

"Mercury."

"There's always been a pop element to this band," says Weiss. "But the last one was the dooziest they've ever made, and this is a return to form in a way."

Weiss says the first single for modern rock radio, "Wish The World Away," is a "home run," and he expects "Can You Help Me?" to have multi-format appeal.

Reprise has been teasing radio and retail with two separate cassette samplers.

"Heck On Wheels," featuring several Warner Bros. acts, was serviced to college and modern rock radio and retailers in August, while 10,000 four-song samplers for in-store play, featuring AMC and label mates Grant Lee Buffalo, were issued to mom-and-pop retailers and select major chain stores in early September.

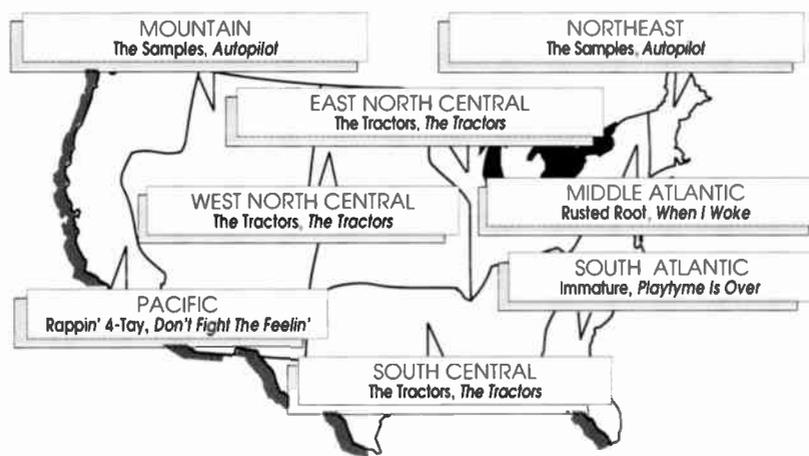
The San Francisco-bred band plans to tour Europe in October and headline a U.S. club tour in November and December. AMC leader Mark Eitzel also will perform solo acoustic shows.

**RAGING AGGRESSION:** After gaining critical acclaim for its debut EP, "Speak," and its angst-ridden live shows last year, industrial outfit **Engines Of Aggression** has delivered an equally impressive full-length debut,



**Never Enough.** EastWest has put singer Cindy Mizelle on a two-pronged promo tour, hitting R&B radio in September and top 40 in October. She performed for the Congressional Black Caucus in Washington, D.C., Sept. 16. "I've Had Enough," from her self-titled debut, is 56 on Hot R&B Singles.

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. The Samples, <i>Autopilot</i>	1. The Samples, <i>Autopilot</i>
2. Built To Spill, <i>There's Nothing Wrong</i>	2. Luscious Jackson, <i>Natural Ingredients</i>
3. The Tractors, <i>The Tractors</i>	3. Adam Sandler, <i>They're All Gonna Laugh</i>
4. Martina McBride, <i>The Way That I Am</i>	4. Martina McBride, <i>The Way That I Am</i>
5. Big Head Todd/Monsters, <i>Sister Sweetly</i>	5. Fugees, <i>Blunted On Reality</i>
6. Rappin' 4-Tay, <i>Don't Fight The Feelin'</i>	6. Terror Fabulous, <i>Yaga Yaga</i>
7. Lighter Shade Of Brown, <i>Layin' In The Cut</i>	7. BBM, <i>Around The Next Dream</i>
8. Immature, <i>Playtyme Is Over</i>	8. Ill Al Skcratch, <i>Creep Wit' Me</i>
9. Doug Supernaw, <i>Deep Thoughts From A</i>	9. Immature, <i>Playtyme Is Over</i>
10. Big Mountain, <i>Unity</i>	10. The Tractors, <i>The Tractors</i>

"Inhuman Nature," for Priority Records.

"They've already set up this album by creating a solid fan base from the EP and

shows, and now all we have to do is capitalize on it," says Dino Parades, director of A&R at Priority.

The label mailed a cassette

of the first single, "All The Rage," to fans two months before the album's Aug. 30 release. The cassettes also were handed out at the Billboard/Airplay Monitor Radio Seminar, New Music Seminar, and Foundations Forum.

In addition, a sniping campaign was initiated in 15 markets in July.

Parades says the label plans for now to focus solely on the college market with "All The Rage," and wait until the glut of major-label Christmas releases passes before zeroing in on metal radio in January.

Parades says he expects the second single, "NYC Mass Hysteria," to cross over to album rock and modern rock stations.

Consumer-based contests at retail outlets are being planned to tie in with the album title.

The L.A.-based quartet will embark on a tour of major radio markets with Columbia's **Stabbing Westward** and Zoo's **Killing Joke** from Oct. 23-Dec. 2.

**BACK TO SCHOOL:** L.A. Ski & Sun Tours' promotion and marketing division, Student X Marketing, has a series of high school and college tours planned to introduce some of rock's latest faces to various college markets.

The company, which coordinates package vacations for students, hosted a show featuring F.G. Records' **Munkafust** and W.A.R.? Records' **The Samples** at the Palace in L.A. Sept. 23. More than 100 of the company's college reps from 15 campuses in Southern California were invited.

The two bands also will perform at package ski trips



**Taking Off.** Swedish singer/songwriter Idha makes her debut with "Melody Inn" on Creation Records/TriStar Music. "Get Undressed," hits modern rock radio Monday (26).

for college students in December and January in Vail and Aspen, Colo., and Reno, Nev.

On Dec. 18, Interscope's **No Doubt**, Skunk's **Sublime**, and Epitaph's **Offspring** will perform at a high school ski trip in Salt Lake City.

In early October, the company is planning to distribute cassette-samplers featuring Sublime through its college reps on more than 100 campuses.

# K-Dee



**"Ass, Gas or Cash"**  
(No one rides for free)

**"Thought I Saw A Pussy Cat" (featuring Ice Cube & Bootsy)**  
**"H i t t i n ' C o r n e r s"**  
**"Gigalos Get Lonely Too" (featuring Morris Day)**  
**"Talk Of The Town" (from the "Blankman" soundtrack)**

**Cummin' November '94:**

**"Ass, Gas or Cash" (No one rides for free)**

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ON TAPES AND CD'S



DEBUT PROJECT ON

EXECUTED BY: ICE CUBE

## LaFace Trio TLC Is Back, With A New Maturity

BY J.R. REYNOLDS



TLC

LOS ANGELES—LaFace hip-hop/R&B trio TLC established itself as a sassy, male-bashing recording act on its double-platinum 1992 debut, "Oooooohhh... On The TLC Tip." On its sophomore set, "CrazySexyCool," the female group is just as assertive about relationships and social themes, but demonstrates a new musical and lyrical maturity.

"CrazySexyCool" is an album that group member Rozonda "Chilli" Thomas says will better define the members of TLC—all of whom are in their 20s—when it goes to retail Nov. 15.

"Left Eye [Lisa Lopes] is crazy, I'm sexy, and T-Boz [Tionne Watkins] is cool," Thomas says.

"On our first album, we were just telling things like we saw it, and having fun while we were doing it," she says. "On the new album we're doing the same thing, but we've grown up a lot, so we're expressing things a little dif-

ferently."

The musical evolution of TLC is marked by stronger voices, closer harmonies, and tighter raps. There are also more ballads—four—and they contribute to the group's persona.

Thomas says the change was a natural progression that fits in well with the attitudes of TLC fans.

"The new album is more laid-back," she says. "The kids who bought our first album are older and have graduated to the next level. So what made us big the first time might not have worked the second time around."

TLC scored big with three singles on "Oooooohhh... On The TLC Tip," which went to No. 2 on the Top R&B Albums chart. The singles "Ain't 2 Proud 2 Beg" and "What About Your Friends" were both No. 2 hits on the

Hot R&B Singles chart. The singles were certified platinum and gold, respectively. "Baby Baby Baby" reached No. 1 and was certified platinum.

"CrazySexyCool" features a star-studded cast of producers, including Babyface, Dallas Austin, Sean "Puffy" Combs, Organized Noize, and TLC's Lopes.

The midtempo first single, "Kick Your Game," was produced by Jermaine Dupri. The song caresses a G-funk vibe, with Lopes rapping smoothly to a relaxed groove.

The lyrics explore men's typical romance tactics, but in a manner less dogmatic than TLC might have used on its last album. Says Daria Langford, senior VP of marketing and promotion for LaFace Records, "Their growth is apparent on this album. They're topical and more mature lyrically, but TLC is still in-your-face enough that they've maintained their edge."

LaFace Records plans a simultaneous-release campaign for "Kick Your Game" at various radio formats, retail, and video.

"This group hit so many formats last time that everyone will be looking for them at the same time," Langford says.

LaFace plans to release "Kick Your Game" to R&B, top 40/rhythm, and top 40/mainstream radio formats Oct. 10, and is targeting the clip for broadcast on MTV, BET, and the Box on the

same date, along with local video outlets.

Says Langford, "We're servicing the single and video to retail at the same time to take advantage of the chains' listening booths and in-store video play. TLC's image is an important aspect of the group because they are such a colorful group, and kids are drawn to them."

Langford says independent retailers are also important because they are more accessible to urban consumers than chains, and offer opportunities that can be tailored to each outlet.

"We'll implement more grass-roots tactics at the independent retailers, and will work out cooperative programs and projects that make sense for stores," she says.

The label foresees a concert tour in support of "CrazySexyCool," but has not finalized a schedule.

Langford and Thomas downplay the legal problems facing Lopes in the wake of her alleged torching of her boyfriend's house earlier this year.

"There have been so many other things that have happened in the media since then—like the O.J. thing and Michael Jackson's marriage—that people aren't focusing on it anymore," says Langford.

Says Thomas, "We don't talk about the problems of Left Eye in public. It

(Continued on page 29)

## Blount's Development A 'Natural Thing'; Simmons Busy With Film, TV Projects

**S**TEADY ON: Island recording artist Tanya Blount is slowly building a career with her debut album, "Natural Thing." Though her first single, "I'm Gonna Make You Mine," peaked at No. 57 on the Hot R&B Singles chart, her follow-up, "Through The Rain," is faring much better. The single reached No. 37 on last week's chart.

Blount is gaining airplay on both R&B radio formats. According to Broadcast Data Systems, "Through The Rain" had 230 detections on R&B/adult stations and 392 detections from R&B/mainstream frequencies. The single is experiencing modest gains in both formats, increasing by 30 plays overall.

"Response to the song has been phenomenal," says R&B/adult WWIN Baltimore MD Chris Reynolds. "A lot of listeners say the lyrics are really meaningful to them. For me, the music flows well and has a good feel."

Blount listens to a variety of music styles that, collectively, helped define her singing style.

"I especially enjoy older vocalists like Aretha [Franklin], Chaka Khan, and Minnie Riperton," she says. "They showed more feeling in their songs."

Blount says music today is more groove-driven than 15 years ago, with less emphasis on vocal technique and lyrical content.

"That's why I really like older artists—I can cry to their music," she says.

Blount, who did not receive formal vocal training, relies heavily on her emotional delivery to affect listeners. But the recording process can sap that emotion.

"I have more control on stage," says Blount. "I'm not a studio singer. It's confining in there, but I was lucky enough to have producers who were cool."

"Natural Thing" has sold 26,000 units since its March 8 release, according to SoundScan. Island is banking on the next single, "Hold On," to boost that figure considerably. Says one source close to her management, "The song has the potential to break the artist wide open."

**M**ORE SIMMONS SUCCESS: Rap mogul Russell Simmons continues his multimedia ways. In addition to spearheading "The Show" (Billboard, Sept. 10), Simmons is executive producer of "The Addiction," a modern-day vampire tale. The film stars Christopher Walken and Annabella Sciorra, and features Def Jam artists Fredro, of the group Onyx, and Redrum, of the new horror-core rap act Flatlinerz. The film is slated for a spring 1995 release.

Simmons also will produce a remake of "The Nutty Professor," starring part-time vocalist Eddie Murphy.

In development for Fox Television is "Def Comedy Attack," a comedy/variety show. No word yet on whether Fox plans to pick up the show as a mid-season replacement.

Simmons scored big with his HBO winner "Def Comedy Jam," which is now in its fourth season.



by J. R. Reynolds

Oct. 4.

The long-anticipated return of White brings back a classic romantic balladeer whose orchestral record production and emotive renderings evoke chills in ladies.

For the gents, "The Icon Is Love" adds yet another cache of ammo for seductive maneuverings. Ladies, be warned.

**M**O AMMO: Zig Zag Records vocal quintet Klock Werk issues "We Can Do This (All Night Long)," a single that gets the nod from listeners of the music style that R. Kelly made so popular.

The ballad is a simple groove, with bare-bones production work. Still, the single manages to incite romantic feelings, and is the song most kids would want to hear last at the end of a party.

Zig Zag is distributed by Chicago-based indie M.S. Distribution Co.

## Perspective Gets Excited About Prospects For Lo-Key?'s 2nd Set

LOS ANGELES—Perspective Records' artist roster has batted around, and its leadoff act Lo-Key? is back at the top of the order, with plans to score big.

With its sophomore album "Back To Da Howse," Lo-Key? plans to use nostalgia-laced music and romantic lyrics to win over new fans.

Lo-Key? debuted in 1992 with the hit "I Got A Thang 4 Ya," which topped the Hot R&B Singles chart, selling 305,000 units, according to SoundScan. The group's debut album, "Where Dey At?," peaked at No. 18 on the Top R&B Albums chart and sold 255,000 copies.

"This album has a more consistent old-school sound than our last one, and that's really what we're all about," says band member Lance Alexander. "We're really heavily influenced by older groups like Cameo, the Ohio Players, and the Isley Brothers, because that's what we listened to when we were starting out."

Alexander's fellow Lo-Key? members are Tyrone "T-Bone" Yarbrough, Andre "Dre" Shepard, and prof. t.

"Back To Da Howse" was self-produced by the group. That ability, and the individuality of its members, can help differentiate Lo-Key? from other vocal groups, Yarbrough says.

"We're all different, and you see that when all get together," he says. "We're not trying to be gangsters or b-boys, and don't all dress in the same way. We all have different styles."

The cover art on the album reinforces that statement. It depicts the quartet "kicking it" in a '70s-style living room detailed with nostalgic relics, such as 8-track tapes of old R&B favorites.

On its debut set, Lo-Key? dabbled somewhat in rap. There is no such experimentation on "Back To Da



LO-KEY?

Howse."

"Our first album didn't have as much focus as this one does," says prof. t. "We discovered we had an old-school flavor that worked, so we stuck with it."

While tracks on "Back To Da Howse" offer glimmers of '70s R&B bands, the sound is definitely '90s.

Says Shepard, "We're influenced by what they did in the '70s, but we use '90s beats and nice grooves. Our lyrics have progressed from the last album, too. It's not simple bubblegum lyrics."

(Continued on page 29)

# Billboard TOP R&B ALBUMS

FOR WEEK ENDING OCT 1, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
<b>*** No. 1/Hot Shot Debut ***</b>						
1	NEW	1	1	ANITA BAKER	RHYTHM OF LOVE	1
2	1	1	3	BOYZ II MEN	II	1
3	NEW	1	1	THE NOTORIOUS B.I.G.	READY TO DIE	3
4	2	—	2	GERALD LEVERT	GROOVE ON	2
<b>*** Greatest Gainer ***</b>						
5	3	2	13	BONE THUGS N HARMONY	CREEPIN ON AH COME UP (EP)	2
6	NEW	1	1	GLADYS KNIGHT	JUST FOR YOU	6
7	4	3	4	CHANGING FACES	CHANGING FACES	1
8	5	5	17	AALIYAH	AGE AIN'T NOTHING BUT A NUMBER	3
9	6	4	9	MC EHT FEATURING CMW	WE COME STRAPPED	1
10	8	8	12	BIG MIKE	SOMETHIN' SERIOUS	4
11	7	6	15	WARREN G	REGULATE...G FUNK ERA	1
12	10	9	12	DA BRAT	FUNKAFIED	1
13	13	13	13	BLACKSTREET	BLACKSTREET	7
14	11	11	12	KEITH SWEAT	GET UP ON IT	1
15	9	12	3	U.G.K.	SUPERTIGHT	9
16	16	14	16	69 BOYZ	NINETEEN NINETY QUAD	13
17	15	16	17	HEAVY D & THE BOYZ	NUTTIN' BUT LOVE	1
18	12	10	5	PRINCE	COME	2
19	14	7	4	PUBLIC ENEMY	MUSE SICK-N-HOUR MESS AGE	4
20	NEW	1	1	BLOODS & CRIPS	BANGIN ON WAX 2...THE SAGA CONTINUES	20
21	17	20	15	PATTI LABELLE	GEMS	7
22	18	17	45	R. KELLY	12 PLAY	1
23	19	15	6	GRAVEDIGGAZ	6 FEET DEEP	6
24	20	19	4	THE JERKY BOYS	JERKY BOYS 2	16
25	23	22	7	ILL AL SKRATCH	CREEP WIT' ME	22
26	NEW	1	1	BIG DADDY KANE	DADDY'S HOME	26
27	26	29	7	IMMATURE	PLAYTIME IS OVER	26
28	22	21	10	ABOVE THE LAW	UNCLE SAM'S CURSE	15
29	21	18	21	OUTKAST	SOUTHERNPLAYALISTICADILLACMUZIK	3
30	27	24	51	AARON HALL	THE TRUTH	7
31	25	25	3	USHER	USHER	25
32	NEW	1	1	JONATHAN BUTLER	HEAD TO HEAD	32
33	28	27	62	TONI BRAXTON	TONI BRAXTON	1
34	31	32	43	SNOOP DOGGY DOGG	DOGGY STYLE	1
35	24	31	6	C-BO	AUTOPSY	22
36	34	66	4	WEST COAST BAD BOYS	ANOTHER LEVEL OF THE GAME	34
37	32	26	57	BABYFACE	FOR THE COOL IN YOU	2
38	29	23	9	COOLIO	IT TAKES A THIEF	5
39	33	33	16	EIGHTBALL & MJG	ON THE OUTSIDE LOOKING IN	11
40	30	28	9	JAMIE FOXX	PEEP THIS	12
41	37	49	16	BEASTIE BOYS	ILL COMMUNICATION	2
42	38	37	86	RACHELLE FERRELL	RACHELLE FERRELL	25
43	35	30	40	PATRA	QUEEN OF THE PACK	15
44	44	39	6	C+C MUSIC FACTORY	ANYTHING GOES!	39
45	36	42	32	ZHANE	PRONOUNCED JAH NAY	8
46	49	41	30	ARETHA FRANKLIN	GREATEST HITS (1980-1994)	23
47	41	35	22	SOUNDS OF BLACKNESS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
48	48	44	18	NORMAN BROWN	AFTER THE STORM	21

49	47	40	7	GEORGE HOWARD	A HOME FAR AWAY	28
<b>*** PACESETTER ***</b>						
50	63	56	4	WHITEHEAD BROS.	SERIOUS	50
51	39	36	47	TEVIN CAMPBELL	I'M READY	3
52	53	47	42	ICE CUBE	LETHAL INJECTION	1
53	43	38	26	SOUNDTRACK	ABOVE THE RIM	1
54	54	67	49	SALT-N-PEPA	VERY NECESSARY	6
55	40	45	13	MELVIN RILEY	GHETTO LOVE	23
56	56	46	55	MARIAH CAREY	MUSIC BOX	1
57	62	63	96	KENNY G	BREATHLESS	2
58	58	57	16	EL DEBARGE	HEART MIND & SOUL	24
59	68	90	6	VARIOUS ARTISTS	SLOW JAMS THE TIMELESS COLLECTION VOLUME 1	52
60	46	—	2	DRU DOWN	EXPLICIT GAMES	46
61	51	48	23	ALL-4-ONE	ALL-4-ONE	12
62	61	61	6	BOOGIEMONSTERS	RIDERS OF THE STORM: THE UNDERWATER ALBUM	42
63	45	58	8	VARIOUS ARTISTS	1-800-NEW FUNK	45
64	50	43	12	TAKE 6	JOIN THE BAND	17
65	59	51	70	JANET JACKSON	JANET.	1
66	55	—	8	RAPPIN' 4-TAY	DON'T FIGHT THE FEELIN'	55
67	52	52	22	NAS	ILLMATIC	2
68	57	50	45	WU-TANG CLAN	ENTER THE WU TANG (36 CHAMBERS)	8
69	66	59	13	TERROR FABULOUS	YAGA YAGA	51
70	60	60	15	MC BREED	FUNKAFIED	9
71	72	72	5	TANYA BLOUNT	NATURAL THING	71
72	73	69	26	INCOGNITO	POSITIVITY	54
73	64	53	5	ORGANIZED KONFUSION	STRESS: THE EXTINCTION AGENDA	28
74	42	34	3	VARIOUS ARTISTS	FRESH/MUSIC INSPIRED BY THE FILM	34
75	67	74	98	SADE	LOVE DELUXE	2
76	65	54	34	TOP AUTHORITY	SOMETHIN' TO BLAZE TO	21
77	69	65	39	JODECI	DIARY OF A MAD BAND	1
78	83	76	15	BORN JAMERICANS	KIDS FROM FOREIGN	36
79	80	70	47	ZAPP & ROGER	ALL THE GREATEST HITS	9
80	71	68	96	SOUNDTRACK	THE BODYGUARD	1
81	76	73	39	VARIOUS ARTISTS	OLD SCHOOL	35
82	79	—	5	THE ISLEY BROTHERS	BEAUTIFUL BALLADS	67
83	99	91	6	VARIOUS ARTISTS	SLOW JAMS THE TIMELESS COLLECTION VOLUME 2	74
84	74	64	19	SOUTH CENTRAL CARTEL	'N GATZ WE TRUSS	4
85	88	89	91	DR. DRE	THE CHRONIC	1
86	70	55	12	HOUSE OF PAIN	SAME AS IT EVER WAS	12
87	94	75	44	QUEEN LATIFAH	BLACK REIGN	15
88	RE-ENTRY	10	10	BARRY WHITE	ALL TIME GREATEST HITS	82
89	81	—	2	VARIOUS ARTISTS	OLD SCHOOL RAP VOLUME 1	81
90	77	86	53	EIGHTBALL & MJG	COMIN' OUT HARD	40
91	84	85	16	VARIOUS ARTISTS	OLD SCHOOL VOLUME II	35
92	89	100	6	BOOTSY COLLINS	BACK IN THE DAY: THE BEST OF BOOTSY	59
93	96	93	47	TOO SHORT	GET IN WHERE YOU FIT IN	1
94	85	94	5	POOH-MAN	AIN'T NO LOVE	85
95	90	78	14	FUGEES (TRANSLATOR CREW)	BLUNTED ON REALITY	62
96	82	79	10	LUKE	FREAK FOR LIFE 6996	24
97	NEW	1	1	BOBBY WOMACK	RESURRECTION	97
98	95	92	9	SIR MIX-A-LOT	CHIEF BOOT KNOCKA	28
99	91	—	50	E-40	THE MAIL MAN	13
100	RE-ENTRY	12	12	SHANICE	21...WAYS TO GROW	46

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. \*Asterisk indicates LP is available. †Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. ■ Indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

## WARWICK GOING BRAZILIAN FOR NEW SOUND AND HOME

(Continued from page 14)

siders the record "a 'feel good' album. We cut everything live, which is exactly how it was when I started in the industry. The sessions were so smooth and so much fun, it was like recording for the first time."

Arista VP of product management Tom Ennis says the label will be mounting a three-pronged marketing thrust aimed at mainstream, jazz, and Brazilian music buyers. "We will be working the album at NAC [adult alternative], jazz, and adult contemporary radio. We'll be servicing a special

promo CD which shows the more familiar sound of Dionne's music with songs like 'Captives Of The Heart,' along with material that is obviously Brazilian." A single has yet to be picked.

Ennis says that major television appearances are being set in conjunction with the album's release. "This album has to be seen as a statement from Dionne Warwick. It's not a Brazilian record just for that marketplace. We see it as a straight-ahead mainstream album."

Warwick considers the album "a special event. I sat down with [Arista president] Clive Davis just prior to doing the Cole Porter tribute album I did in 1989 and we agreed that it wasn't about me chasing hit records anymore. It was about doing what I wanted to do musically at this stage in my career."

That the release of "Aquarela Do Brasil" comes at a time when Warwick is setting up home in Brazil is by no means accidental. The New Jersey native, who has lived in Los Angeles

since the early '70s, says she decided to move "about two years ago after I found myself running down there to chill out. There are a number of different reasons why I decided to actually move to Brazil. For the second half of my life, I want to be somewhere where I'm appreciated and needed. I really feel at home and stress-free there, and doors that I've been trying to pry open here in the U.S. flew open there."

Warwick says she will return to the U.S. to perform, as well as work on a two-hour, one-woman show tracing

her three decades in contemporary music. By now accustomed to comments on her work as the host for the much-publicized "Psychic Friends Network," Warwick says, smiling, "I'm not a psychic myself, but—as do millions of others—I find the subject fascinating and I admit it."

"I've heard all the jokes, and I just remember what my grandfather told me many years ago: 'While people run their months, run your business.' And that's what I'm doing. Only now, I'll be doing it from Brazil."

# Serving up the two hottest platters on the street

## The Notorious B.I.G.

Experience a large order of rhyme skills n' thrills with Crooklyn's finest on his debut album **"Ready To Die."** Featuring the 100% smash hit **"Juicy,"** plus **"Unbelievable,"** **"Big Poppa"** and **"Gimme The Loot."**

the notorious

R&B album debut: 3\*  
Pop album debut: 14\*



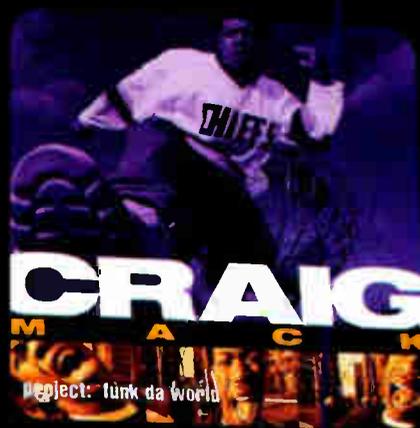
ready to die



ENTERTAINMENT

## Craig Mack

Digest a funky combination of butter beats and robotic rhymes as the macknificent proclaims it's judgement day for mc's on his debut album **"Project: Funk Da World."** Featuring the smash hit **"Flava In Ya Ear,"** plus **"Real Raw,"** **"Get Down"** and **"Making Moves With Puff."**



# Bad Boy Entertainment **Born To Make Noize**



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	8	<b>★★★ NO. 1 ★★★</b> I'LL MAKE LOVE TO YOU BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (M) MOTOWN 2257
2	2	3	5	AT YOUR BEST (YOU ARE LOVE)	◆ AALIYAH R. KELLY (E. ISLEY, M. ISLEY, D. ISLEY, R. ISLEY, R. ISLEY, C. JASPER) (C) (T) (X) BLACKGROUND 42239/JIVE
3	3	2	11	STROKE YOU UP ●	◆ CHANGING FACES R. KELLY (R. KELLY) (C) (T) (X) SPOILED ROTTEN/BIG BEAT 98279/ATLANTIC
4	4	4	6	BODY & SOUL	◆ ANITA BAKER A. BAKER (E. SHIPLEY, R. NDWELS) (C) ELEKTRA 64520
5	5	6	12	NEVER LIE	◆ IMMATURE C. STOKES, C. CUENI (C. STOKES, C. CUENI) (C) MCA 54850
6	6	5	9	I'D GIVE ANYTHING	◆ GERALD LEVERT D. FOSTER (C. FARRIN, J. STEELE, V. MILAMED) (C) (D) EASTWEST 98244
7	7	8	4	ENDLESS LOVE	LUTHER VANDROSS & MARIAH CAREY W. AFANASIEFF (L. RICHIE) (C) (D) (M) (V) (X) COLUMBIA 77629
8	8	7	9	FLAVA IN YA EAR	◆ CRAIG MACK EASY MO BEE (C. MACK, EASY MO BEE) (C) (D) (M) (T) BAD BOY 7-9004/ARISTA
9	17	30	5	I WANNA BE DOWN	◆ BRANDY K. CROUCH (K. CROUCH, K. JONES) (C) (T) (X) ATLANTIC 87225
10	10	14	7	LETITGO	◆ PRINCE PRINCE (PRINCE) (C) (D) (V) WARNER BROS. 18074
11	9	9	17	TOOTSEE ROLL ●	◆ 69 BOYZ 95 SOUTH (DA' S.W.A.T. TEAM) (C) (M) (T) (X) RIP-IT 6911
12	11	12	11	DO YOU WANNA GET FUNKY	◆ C+C MUSIC FACTORY R. CLIVILLES, D. COLE (R. CLIVILLES, D. COLE, D. RAMOS) (C) (M) (T) (X) COLUMBIA 77582
13	12	11	17	WHEN CAN I SEE YOU ●	◆ BABYFACE BABYFACE, L. A. REID, D. SIMMONS (BABYFACE) (C) (D) (M) (T) (V) (X) EPIC 77550
14	14	15	7	JUICY/UNBELIEVABLE	◆ THE NOTORIOUS B.I.G. SEAN COMBS, POKE (THE NOTORIOUS B.I.G.) (C) (D) (M) (T) BAD BOY 7-9004/ARISTA
15	15	21	9	YOUR LOVE IS A...	◆ WHITEHEAD BROS. K. WHITEHEAD (K. WHITEHEAD, E. JOHNSON, DR. ORE, SNOOP) (C) MDTOWN 2253
16	19	26	9	CAN U GET WIT IT	◆ USHER D. SWING (SWING) (C) (D) (M) (T) LAFACE 2-4075/ARISTA
17	27	51	3	HOW MANY WAYS	◆ TONI BRAXTON V. HERBERT (V. HERBERT, T. BRAXTON, N. GDRING, K. MILLER, P. FIELD) (C) LAFACE 2-4081/ARISTA
18	20	33	5	HUNGAM	◆ KARYN WHITE J. JAM, T. LEWIS (K. WHITE, J. HARRIS, T. LEWIS) (C) (D) (V) WARNER BROS. 18121
19	29	38	7	WHERE IS MY LOVE?	◆ EL DEBARGE FEATURING BABYFACE BABYFACE (EL DEBARGE, BABYFACE) (C) (D) (V) REPRISE 18140
20	28	43	3	5-4-3-2 (YO! TIME IS UP)	◆ JADE M. C. ROONEY, M. MORALES (JADE, M. C. ROONEY, M. MORALES) (C) (D) GIANT 18066
21	22	22	9	TURN DOWN THE LIGHTS	◆ SHANICE BO. MCARTHUR (B. WATSON, MCARTHUR) (C) MDTOWN 2255
22	18	16	20	THE RIGHT KINDA LOVER	◆ PATTI LABELLE J. JAM, T. LEWIS (J. HARRIS, T. LEWIS, A. BENNETT-NESEBY, J. WRIGHT) (C) (T) (V) MCA 54673
23	21	19	11	THIS D.J. ●	◆ WARREN G WARREN G (W. GRIFFIN) (C) (M) (T) (X) VIOLATOR/RAL 853 236/ISLAND
24	16	13	19	FUNKADIFIED ▲	◆ DA BRAT J. DUPRI, M. SEAL (J. DUPRI, DA BRAT) (C) (T) SO SO DEF/CHAOS 77523/COLUMBIA
25	13	10	19	ANY TIME, ANY PLACE/AND ON AND ON ●	◆ JANET JACKSON J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS, T. LEWIS) (C) (T) (V) (X) VIRGIN 38435
26	23	18	15	ALWAYS IN MY HEART	◆ TEVIN CAMPBELL BABYFACE, D. SIMMONS (BABYFACE, SIMMONS) (C) (D) (V) QWEST 18260/WARNER BROS.
<b>★★★GREATEST GAINER/SALES★★★</b>					
27	49	70	3	HERE COMES THE HOTSTEPPER	◆ INI KAMOZE S. REMI (I. KAMOZE, S. GIBBS, KENNER, DOMINO, A. KDNLEY, K. NIX) (C) (M) (T) COLUMBIA 77614
28	26	25	15	NUTTIN' BUT LOVE	◆ HEAVY D & THE BOYZ HEAVY D, M. KID CAPRI (KID CAPRI, HEAVY D.) (C) (M) (T) UPTOWN 54865/MCA
29	38	47	6	THUGGISH RUGGISH BONE	◆ BONE THUGS N HARMONY DJ UNEEK (DJ UNEEK, BONE) (C) (T) RUTHLESS 5527/RELATIVITY
<b>★★★GREATEST GAINER/AIRPLAY★★★</b>					
30	55	—	2	PRACTICE WHAT YOU PREACH	◆ BARRY WHITE B. WHITE, G. LEVERT, E. NICHOLAS (B. WHITE, G. LEVERT, E. NICHOLAS) (C) A&M D778/PERSPECTIVE
31	30	28	23	BACK & FORTH ●	◆ AALIYAH R. KELLY (R. KELLY) (C) (T) (X) BLACKGROUND 42174/JIVE
32	42	56	4	I'LL TAKE HER	◆ ILL AL SKRATCH FEATURING BRIAN MCKNIGHT L.G. DRIDER (L. ILL, L.G. TONY P.) (C) (T) (X) MERCURY 856 124
33	32	29	11	EVERYTHING IS GONNA BE ALRIGHT	◆ SOUNDS OF BLACKNESS J. JAM, T. LEWIS (J. HARRIS, T. LEWIS, B. BACHARACH, H. OAVID) (C) PERSPECTIVE 7462
34	25	17	23	I MISS YOU ●	◆ AARON HALL G. CAUTHEN (G. CAUTHEN, A. HALL) (C) SILAS 54847/MCA
35	24	20	22	SENDING MY LOVE	◆ ZHANE NAUGHTY BY NATURE (R. NEUFVILLE, NAUGHTY BY NATURE) (C) (D) (T) ILLTOWN 2242/MOTOWN
36	37	39	10	THROUGH THE RAIN	◆ TANYA BLOUNT K. JACKSON, E. WHITE, P. LAURENCE (K. JACKSON, E. WHITE, B. WILLIAMS) (C) ISLAND 853 314
37	44	52	4	VIBE	◆ ZHANE NAUGHTY BY NATURE (R. NEUFVILLE, NAUGHTY BY NATURE, R. TEMPERTON) (C) (D) (T) ILLTOWN 2261/MOTOWN
38	36	24	14	SPEND THE NIGHT	◆ N-PHASE R. KELLY (R. KELLY) (C) MAVERICK/SIRE 18194/REPRISE
39	33	40	9	AFRO PUFFS	◆ THE LADY OF RAGE DR. DRE, DAT NIGGA DAZ (THE LADY OF RAGE, DAT NIGGA DAZ) (C) (T) (X) DEATH ROW 98233/INTERSCOPE
40	39	37	11	BOP GUN (ONE NATION)	◆ ICE CUBE FEATURING GEORGE CLINTON Q. D. III, ICE CUBE, ICE CUBE, Q. D. III, G. CLINTON, JR., G. SHIDER, W. MORRISON (M) (T) (X) PRIORITY 53161
41	46	41	10	ACTION	◆ TERROR FABULOUS FEATURING NADINE SUTHERLAND D. KELLY (D. KELLY) (C) (D) (M) (T) EASTWEST 98260
42	34	32	10	SLOW WINE	◆ TONY! TONY! TONE! TONY! TONY! TONE! (D. WIGGINS, THE WHOLE NINE, B. ROSS) (C) WING 853 476/MERCURY
43	40	36	24	I'M NOT OVER YOU	◆ CE CE PENISTON S. HURLEY (S. HURLEY, J. PRINCIPLE, M. DOC) (C) (T) (X) A&M 0574/PERSPECTIVE
44	35	27	25	WILLING TO FORGIVE	◆ ARETHA FRANKLIN BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS) (C) (D) (M) (T) ARISTA 1-2680
<b>★★★HOT SHOT DEBUT★★★</b>					
45	NEW ▶	1	1	U WILL KNOW (FROM "JASON'S LYRIC")	◆ B.M.U. (BLACK MEN UNITED) B. MCKNIGHT, D. ANGELO, B. POWER (D'ANGELO, L. ARCHER) (C) (D) (V) MERCURY 856 200
46	41	35	9	ROMANTIC CALL	◆ PATRA FEATURING YO-YO HOWIE TEE (H. TEE, D. SMITH, Y. WHITAKER) (C) (M) (T) EPIC 77624
47	45	34	21	YOUR BODY'S CALLIN' ●	◆ R. KELLY R. KELLY (R. KELLY) (C) (T) (X) JIVE 42220
48	31	23	8	SUMMER BUNNIES	◆ R. KELLY R. KELLY (R. KELLY, R. CALHOUN) (C) (T) (X) JIVE 42238
49	50	46	13	TAKE IT EASY	◆ MAD LION KRS-ONE (MAD LION) (M) (T) WEEDD 20094*/NERVOUS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	47	44	6	I DON'T WANT TO KNOW	◆ GLADYS KNIGHT BABYFACE (BABYFACE) (C) MCA 54919
51	43	31	17	BOOTI CALL	◆ BLACKSTREET T. RILEY, M. RILEY, E. SERMON (RILEY, SERMON, SYLVERS, RILEY, OICKEY, TROUTMAN) (C) (M) (T) (X) INTERSCOPE 98255
52	NEW ▶	1	1	BEFORE I LET YOU GO	◆ BLACKSTREET T. RILEY (T. RILEY, L. SYLVERS, M. RILEY, C. HANNIBAL, D. HOLLISTER) (C) INTERSCOPE 98211
53	62	76	4	HONEY	◆ ARETHA FRANKLIN L. A. REID, BABYFACE, D. SIMMONS (BABYFACE) (C) ARISTA 1-2743
54	51	48	19	WEEKEND LOVE/BLACK HAND SIDE	◆ QUEEN LATIFAH S. I. D., KAY GEE (D. OWENS, S. REYNOLDS, T. REBEL) (C) (T) (X) MOTOWN 2249
55	53	57	5	IF ANYTHING EVER HAPPENED TO YOU	◆ BEBE & CECE WINANS A. MARDIN (J. FRIEDMAN, A. RICH) (C) CAPITOL 58241
56	56	61	5	I'VE HAD ENOUGH	◆ CINDY MIZELLE G. CHARLEY, J. WINSTON (G. CHARLEY) (C) (D) EASTWEST 98257
57	52	45	6	TONIGHT	SWEET SABLE N. NIKOLE (N. NIKOLE) (C) STREET LIFE 78008/SCOTTI BROS.
58	58	72	5	I'M ON MY KNEES	◆ JONATHAN BUTLER G. E. BROWN, J. BUTLER (J. BUTLER) (C) MERCURY B58 96B
59	57	63	8	NONE OF YOUR BUSINESS	◆ SALT-N-PEPA S. AZOR (H. AZOR, S. AZOR, M. OLIVER) (C) (D) (M) (T) (X) NEXT PLATEAU/LONDON B57 578/ISLAND
60	61	69	4	WHEN YOU NEED ME	AARON HALL V. BENFORD (A. HALL, V. BENFORD, R. SPEARMAN) (C) SILAS 54902/MCA
61	63	58	6	PASS THE LOVIN'	◆ BROWNSTONE K. KESSIE (N. GILBERT, C. MAXWELL, D. WHITTINGTON) (C) (M) (T) MJJ 77576/EPIC
62	66	67	7	HIP HOP RIDE	◆ DA YOUNGSTA'S M. MARL (Q. GOODMAN, T. GOODMAN, T. OAWSON, C. HARTE, M. MARL) (C) (T) (X) EASTWEST 98240
63	60	53	19	90'S GIRL	◆ BLACKGIRL CHRISTIAN, T. RILEY, SCOTT, SMITH (WARREN, RUSSELL, FOOTE, MCCANN, FIELDS, RILEY) (C) (T) (X) KAPER 62865/RCA
64	NEW ▶	1	1	9TH WONDER (BLACKITOLISM)	◆ DIGABLE PLANETS DIGABLE PLANETS (DIGABLE PLANETS) (C) (T) (X) PENDULUM 58159/EMI
65	54	49	15	WHAT ABOUT US	JODECI D. SWING (SWING, D. MOORE, L. TROUTMAN, R. TRUDTMAN, S. MUROOCK) (C) UPTOWN 54861/MCA
66	59	54	15	FUNKY Y-2-C	◆ THE PUPPIES C. MILLS II, C. MILLS (T. HAYES) (C) (M) (T) (X) CHAOS 77461/COLUMBIA
67	65	66	8	RECOGNIZED THRESHOLDS OF NEGATIVE STRESS	◆ BOOGIEMONSTERS D. JACKSON, M. MCCANN, A. MEYERS, S. MYERS, S. POLLARD (C) (T) PENDULUM 58184/EMI
68	NEW ▶	1	1	LET'S TALK ABOUT IT	◆ MEN AT LARGE G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS) (C) (D) EASTWEST 98221
69	71	—	2	I GOT A LOVE	◆ PETE ROCK & C.L. SMOOTH P. ROCK (C. PENN, P. PHILLIPS) (C) (M) (T) ELEKTRA 64513
70	87	—	2	CHOCOLATE	◆ Y?N-VEE D. RASHEED (N. WALKER, M. GAMMAGE, R. JAMES) (C) (M) (T) PMP/RAL B53 502/ISLAND
71	69	60	17	NAPPY HEADS	◆ FUGEES (TRANZLATOR CREW) LIVE (N. JEAN, M. MICHEL, L. HILL, S. SCOTT) (C) (M) (T) RUFFHOUSE 77643/COLUMBIA
72	76	—	2	BREATHLESS	◆ ALL-4-ONE G. ST. CLAIR, T. O'BRIEN (J. JONES, G. ST. CLAIR) (C) BLITZ 87202/ATLANTIC
73	95	87	3	PLAYAZ CLUB	◆ RAPPIN' 4-TAY FRANKY J, C. ESTABAN (A. FORTE) (C) (T) (X) CHRYSALIS 58267/EMI
74	68	59	16	BIGGEST PART OF ME	◆ TAKE 6 TAKE 6 (D. PACK, A. CHEA, C. V. MCKNIGHT) (C) (V) REPRISE 18122
75	75	85	10	NO GUNS, NO MURDER	◆ RAYVON DA BIG DAADEE (A. TAYLOR, A. M. BREWSTER) (M) (T) (X) VP 5399*
76	78	—	2	I'LL BE AROUND	◆ RUSS FREEMAN & THE RIPPINGTONS FEAT. JEFFREY OSBORNE R. FREEMAN (T. BELL, P. MURTT) (C) GRP 3052
77	64	55	13	SOUTHERNPLAYALISTICDILLACMUZIK	◆ OUTKAST ORGANIZED NOIZE (A. PATTON, A. BENJAMIN, ORGANIZED NOIZE) (C) (D) (M) (T) LAFACE 2-4070/ARISTA
78	70	75	7	JOI	◆ LONDON JONES C. STEWART, S. HALL (L. JONES, C. STEWART, S. HALL) (C) (D) (T) SILAS 54871/MCA
79	73	73	7	DON'T FRONT	◆ MISSIONES TUMBLIN' DICE (T. JONES, R. SMITH, A. MARSHALL, T. SMITH, J. CHONG) (C) (T) STEP SUN 7133
80	77	74	18	INFATUATION	◆ JAMIE FOXX J. FOXX (J. FOXX) (C) FDX 62886
81	NEW ▶	1	1	WITH OPEN ARMS	◆ RACHELLE FERRELL G. DUKE (R. FERRELL, D. ROBINSON) (C) MANHATTAN 58258/CAPITOL
82	94	—	2	MAKE IT RIGHT	◆ LISA STANSFIELD R. LAWRENCE, I. DEVAENEY (R. LAWRENCE, C. BERNARD, S. BENSON) (C) GIANT 18065
83	92	—	2	YOU DON'T KNOW NOTHIN'	◆ FOR REAL M. WARREN (M. WARREN, H. HILL) (C) A&M D776/PERSPECTIVE
84	NEW ▶	1	1	TASTE YOUR LOVE	◆ HORACE BROWN D. HALL (H. BROWN, BUTTNAKED TIM OAWG, D. HALL) (C) (M) (T) UPTOWN 54672/MCA
85	72	64	13	GIVE IT UP	◆ PUBLIC ENEMY G. G. WIZ, C. RYDER (G. G. WIZ, C. RIDENHOUR, STUDDAH MAN, A. ISBELL) (C) (M) (T) (X) DEF JAM/RAL B53 316/ISLAND
86	86	90	3	PARTY	◆ DIS-N-DAT DIAMOND MUSIC GROUP (J. MCGOWAN, N. ORANGE, V. BRYANT, H. W. CASEY, R. FINCH) (M) (T) EPIC STREET 77400*/EPIC
87	67	71	18	THE PLACE WHERE YOU BELONG (FROM "BEVERLY HILLS COP III")	◆ SHAI C. MARTIN, D. VAN RENSALE, M. GAY, G. BRIGHT (MARTIN, VAN RENSALE, LORENZ, GAY, BRIGHT) (C) (T) (X) MCA 54807
88	84	88	6	BRAND NEW	◆ SISTA D. SWING, TIMBALAND (M. ELLIOTT, TIMBALAND, SWING) (C) (M) (T) ELEKTRA 64526
89	74	65	5	I SAW IT CUMMIN'	◆ PMD SMITH, SPIVEY (SMITH, SPIVEY, NOLAN, MORRISON, JONES, BONNER, MIDDLEBROOK) (C) (M) (T) (X) PMD 62952/RCA
90	90	92	6	BOW WOW	◆ JOHNNY "GUITAR" WATSON J. WATSON (J. WATSON) (C) (D) (T) WILMA 72515/BELLMARK
91	81	86	4	THE CHOICE IS YOURS	◆ EMAGE HOWIE TEE (S. PAYNE, H. TEE, A. MOSLEY) (C) (T) ONE LOVE 85B 842/MERCURY
92	79	77	16	WHOSE IS IT?	◆ MELVIN RILEY M. RILEY (M. RILEY) (C) MCA 54849
93	83	84	18	LET ME LOVE YOU	◆ LALAH HATHAWAY B. A. MORGAN (B. A. MORGAN) (C) (T) VIRGIN 38430
94	88	100	4	OLD BECOMES NEW	◆ GROOVE U T. TAYLOR, C. FARRAR (T. TAYLOR) (C) BIG BEAT 98236/ATLANTIC
95	89	98	3	MAKE UP YOUR MIND	◆ VERONICA LYNN SOUL CONVENTION, M. MORALES, M. C. ROONEY (V. WHITTABY, M. MORALES, M. C. ROONEY) (C) (T) PMD 62877/RCA
96	NEW ▶	1	1	FREE	◆ DEBELAH K. SHOCKLEE (N. WATTS, J. WILLIAMS, S. GREEN, H. REO) (C) (T) ATLANTIC 87208
97	80	62	12	YOU DON'T HAVE TO CRY	◆ N II U V. HERBERT (V. HERBERT, J. THOMAS) (C) (D) (M) ARISTA 1-2715
98	NEW ▶	1	1	BUCK EM DOWN	◆ BLACK MOON DJ EVIL DEE (K. BLAKE, E. DEWARGOE) (M) (T) (X) WRECK 20100*/NERVOUS
99	85	80	10	HAPPINESS	◆ BILLY LAWRENCE K. DEANE (B. LAWRENCE, K. DEANE) (C) (D) EASTWEST 98264
100	82	79	13	SWEET FUNKY THING	◆ ETERNAL T. FARAGHER, L. GOLDEN (T. FARAGHER, L. GOLDEN, E. KING) (C) EMI 58242

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

# Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 79 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	8	<b>I'LL MAKE LOVE TO YOU</b>	BOYZ II MEN (MOTOWN) 6 wks at No. 1
2	4	6	<b>BODY &amp; SOUL</b>	ANITA BAKER (ELEKTRA)
3	2	14	<b>AT YOUR BEST (YOU ARE LOVE)</b>	AALIYAH (BLACKGROUND/JIVE)
4	3	10	<b>STROKE YOU UP</b>	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
5	5	10	<b>I'D GIVE ANYTHING</b>	GERALD LEVERT (EASTWEST)
6	6	10	<b>NEVER LIE</b>	IMMATURE (MCA)
7	8	17	<b>WHEN CAN I SEE YOU</b>	BABYFACE (EPIC)
8	7	4	<b>ENDLESS LOVE</b>	L. VANDROSS & M. CAREY (COLUMBIA)
9	14	4	<b>I WANNA BE DOWN</b>	BRANDY (ATLANTIC)
10	9	7	<b>LETITGO</b>	PRINCE (WARNER BROS.)
11	21	33	<b>HOW MANY WAYS</b>	TONI BRAXTON (LAFACE/ARISTA)
12	18	11	<b>DO YOU WANNA GET FUNKY</b>	C+C MUSIC FACTORY (COLUMBIA)
13	10	5	<b>HUNGAH</b>	KARYN WHITE (WARNER BROS.)
14	20	4	<b>5-4-3-2 (YO! TIME IS UP)</b>	JADE (GIANT)
15	11	37	<b>ALWAYS IN MY HEART</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)
16	13	20	<b>THE RIGHT KINDA LOVER</b>	PATTI LABELLE (MCA)
17	15	24	<b>BACK &amp; FORTH</b>	AALIYAH (BLACKGROUND/JIVE)
18	19	9	<b>TURN DOWN THE LIGHTS</b>	SHANICE (MOTOWN)
19	17	9	<b>YOUR LOVE IS A...</b>	WHITEHEAD BROS. (MOTOWN)
20	16	17	<b>FUNKDAFIED</b>	DA BRAT (SO SO DEF/CHAOS/COLUMBIA)
21	12	21	<b>SENDING MY LOVE</b>	ZHANE (ILLTOWN/MOTOWN)
22	24	17	<b>NUTTIN' BUT LOVE</b>	HEAVY D & THE BOYZ (UPTOWN/MCA)
23	40	3	<b>HERE COMES THE HOTSTEPPER</b>	INI KAMOZE (COLUMBIA)
24	31	8	<b>FLAVA IN YA EAR</b>	CRAIG MACK (BAD BOY/ARISTA)
25	66	2	<b>I WILL KNOW</b>	B.M.U. (BLACK MEN UNITED) (MERCURY)
26	23	22	<b>I MISS YOU</b>	AARON HALL (SILAS/MCA)
27	29	8	<b>BLACK COFFEE</b>	HEAVY D & THE BOYZ (UPTOWN/MCA)
28	33	14	<b>WHERE IS MY LOVE?</b>	EL DEBARGE (REPRISE)
29	28	23	<b>I'M NOT OVER YOU</b>	CE CE PENITON (A&M/PERSPECTIVE)
30	38	6	<b>CAN U GET WIT IT</b>	USHER (LAFACE/ARISTA)
31	22	20	<b>ANY TIME, ANY PLACE</b>	JANET JACKSON (VIRGIN)
32	25	16	<b>SLOW WINE</b>	TONY! TONI! TONE! (WING/MERCURY)
33	32	42	<b>YOUR BODY'S CALLIN'</b>	R. KELLY (JIVE)
34	27	11	<b>EVERYTHING IS GONNA BE ALRIGHT</b>	SOUNDS OF BLACKNESS (PERSPECTIVE)
35	37	4	<b>I'LL TAKE HER</b>	ILL AL SKRATCH (MERCURY)
36	35	14	<b>SPEND THE NIGHT</b>	N-PHASE (MAVERICK/SIRE/REPRISE)
37	30	24	<b>WILLING TO FORGIVE</b>	ARETHA FRANKLIN (ARISTA)

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

## HOT R&B RECURRENT AIRPLAY

1	1	2	<b>ANYTHING</b>	SWV (RCA)
2	6	6	<b>I'M READY</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)
3	3	3	<b>SOMEONE TO LOVE</b>	MINT CONDITION (PERSPECTIVE)
4	—	1	<b>FANTASTIC VOYAGE</b>	COOLIO (TOMMY BOY)
5	2	3	<b>YOU MEAN THE WORLD TO ME</b>	TONI BRAXTON (LAFACE/ARISTA)
6	4	8	<b>BELIEVE IN LOVE</b>	TEDDY PENDERGRASS (ELEKTRA)
7	5	10	<b>TREAT U RITE</b>	ANGELA WINBUSH (ELEKTRA)
8	10	22	<b>CAN WE TALK</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)
9	15	9	<b>BUMP N' GRIND</b>	R. KELLY (JIVE)
10	8	4	<b>REGULATE</b>	WARREN G & NATE DOGG (DEATH ROW)
11	9	7	<b>I BELIEVE</b>	SOUNDS OF BLACKNESS (PERSPECTIVE)
12	13	8	<b>THE MOST BEAUTIFUL GIRL...</b>	♠ (NPG/BELLMARK)
13	11	48	<b>THAT'S THE WAY LOVE GOES</b>	JANET JACKSON (VIRGIN)

14	18	6	<b>GOT ME WAITING</b>	HEAVY D & THE BOYZ (UPTOWN/MCA)
15	12	31	<b>HEY MR. D.J.</b>	ZHANE (FLAVOR UNIT/EPIC)
16	16	29	<b>RIGHT HERE (HUMAN NATURE)</b>	SWV (RCA)
17	14	9	<b>OLD TIMES' SAKE</b>	SWEET SABLE (STREET LIFE/SCOTTI BROS.)
18	7	3	<b>BACK IN THE DAY</b>	AHMAD (GIANT)
19	24	18	<b>GROOVE THANG</b>	ZHANE (ILLTOWN/MOTOWN)
20	25	37	<b>LOVE NO LIMIT</b>	MARY J. BLIGE (UPTOWN/MCA)
21	21	28	<b>JUST KICKIN'</b>	XSCAPE (SO SO DEF/COLUMBIA)
22	17	29	<b>SHOOP</b>	SALT-N-PEPA (NEXT PLATEAU/LONDON)
23	23	22	<b>NEVER KEEPING SECRETS</b>	BAFFYFACE (EPIC)
24	—	1	<b>CAN'T GET ENOUGH</b>	EL DEBARGE (REPRISE)
25	—	12	<b>I SEND ME SWINGIN'</b>	MINT CONDITION (PERSPECTIVE)

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

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

20	5-4-3-2 (YO! TIME IS UP)	(Second Generation) Rooney Tunes, BMI/MCA, BMI/Creole Chee Chee, ASCAP/Sista Girl, ASCAP/Nikkian, ASCAP)		
63	90'S GIRL	(Louis St., BMI/Scrap Pyle, BMI/Truteazin' Type Nite, ASCAP/Donril, ASCAP/Zomba, ASCAP/Mr. Peanut Butter, ASCAP/Smokin' Sound, ASCAP/WB, ASCAP) CPP/WBM		
64	9TH WONDER (BLACKTOLISM)	(Wide Grooves, BMI/Gitro, BMI/EMI Blackwood, BMI)		
41	ACTION	(EMI Blackwood, BMI) HL		
39	AFRO PUFFS	(Suga, ASCAP)		
26	ALWAYS IN MY HEART	(Sony, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM		
25	ANY TIME, ANY PLACE/ANO ON ANO ON	(Black Ice, BMI/Flyte Tyme, ASCAP) WBM		
2	AT YOUR BEST (YOU ARE LOVE)	(Bovina, ASCAP/EMI April, ASCAP)		
31	BACK & FORTH	(Zomba, BMI/R. Kelly, BMI) CPP		
52	BEFORE I LET YOU GO	(Blackstreet (INTERSCOPE)		
40	44	3	<b>BEFORE I LET YOU GO</b>	BLACKSTREET (INTERSCOPE)
41	41	7	<b>VIBE</b>	ZHANE (MOTOWN)
42	58	2	<b>PRACTICE WHAT YOU PREACH</b>	BARRY WHITE (A&M/PERSPECTIVE)
43	42	3	<b>GET UP ON IT</b>	KEITH SWEAT (ELEKTRA)
44	26	15	<b>SUMMER BUNNIES</b>	R. KELLY (JIVE)
45	43	9	<b>ACTION</b>	TERROR FABULOUS (EASTWEST)
46	39	10	<b>TOOTSEE ROLL</b>	69 BOYZ (RIP-IT)
47	51	12	<b>AGE AIN'T NOTHING BUT A NUMBER</b>	AALIYAH (BLACKGROUND/JIVE)
48	50	9	<b>JOY</b>	BLACKSTREET (INTERSCOPE)
49	45	20	<b>BOOTI CALL</b>	BLACKSTREET (INTERSCOPE)
50	67	2	<b>WHEN A MAN CRIES</b>	TONY TERRY (VIRGIN)
51	55	10	<b>TAKE IT EASY</b>	MAD LION (WEEDED/NERVOUS)
52	59	5	<b>JUICY</b>	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
53	47	9	<b>AFRO PUFFS</b>	THE LADY OF RAGE (DEATH ROW/INTERSCOPE)
54	57	8	<b>ROMANTIC CALL</b>	PATRA FEATURING YO-YO (EPIC)
55	54	8	<b>TONIGHT</b>	SWEET SABLE (STREET LIFE/SCOTTI BROS.)
56	53	5	<b>I'VE HAD ENOUGH</b>	CINDY MIZELLE (EASTWEST)
57	68	3	<b>THUGGISH RUGGISH BONE</b>	BONE THUGS N HARMONY (RUTHLESS)
58	46	12	<b>WEEKEND LOVE</b>	QUEEN LATIFAH (MOTOWN)
59	64	32	<b>IT SEEMS LIKE YOU'RE READY</b>	R. KELLY (JIVE)
60	60	2	<b>I'M ON MY KNEES</b>	JONATHAN BUTLER (MERCURY)
61	56	10	<b>BOP GUN (ONE NATION)</b>	ICE CUBE (PRIORITY)
62	62	4	<b>WHEN YOU NEED ME</b>	AARON HALL (SILAS/MCA)
63	63	21	<b>90'S GIRL</b>	BLACKGIRL (KAPER/RCA)
64	49	19	<b>AND ON AND ON</b>	JANET JACKSON (VIRGIN)
65	65	4	<b>I DON'T WANT TO KNOW</b>	GLADYS KNIGHT (MCA)
66	—	1	<b>FA ALL Y'ALL</b>	DA BRAT (SO SO DEF/CHAOS/COLUMBIA)
67	70	3	<b>HONEY</b>	ARETHA FRANKLIN (ARISTA)
68	61	5	<b>IF ANYTHING EVER HAPPENED TO YOU</b>	BEBE & CECE WINANS (CAPITOL)
69	71	2	<b>ON BENDED KNEE</b>	BOYZ II MEN (MOTOWN)
70	48	23	<b>WHAT ABOUT US</b>	JODECI (UPTOWN/MCA)
71	—	1	<b>9TH WONDER</b>	DIGABLE PLANETS (PENDULUM/EMI)
72	69	17	<b>BIGGEST PART OF ME</b>	TAKE 6 (REPRISE)
73	—	1	<b>LET'S TALK ABOUT IT</b>	MEN AT LARGE (EASTWEST)
74	75	4	<b>PASS THE LOVIN'</b>	BROWNSTONE (MJJ/EPIC)
75	73	3	<b>HIP HOP RIDE</b>	DA YOUNGSTA'S (EASTWEST)
14	LETITGO	(Controversy, ASCAP/WB, ASCAP)		
10	LET ME LOVE YOU	(Bam Jams, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) WBM		
68	LET'S TALK ABOUT IT	(Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI)		
82	MAKE IT RIGHT	(Rhett Rhythms, ASCAP/Quiet Of Mind, ASCAP/BMG, BMI/Girl Next Door, BMI)		
95	MAKE UP YOUR MIND	(Second Generation) Rooney Tunes, BMI/MCA, BMI)		
71	NAPPY HEADS	(Teta San Ko, ASCAP/Diverse Creation, ASCAP/Sony, ASCAP/EMI Blackwood, BMI) HL		
5	NEVER LIE	(Hook, ASCAP/Zomba, ASCAP/Teaspoon, ASCAP) WBM		
75	NO GUNS, NO MUERO	(Dope On Plastic, ASCAP/BAMB, BMI)		
59	NONE OF YOUR BUSINESS	(Sons Of K-oss, ASCAP/Out Of The Basement, ASCAP/Unart, BMI/Next Plateau, ASCAP) CPP		
28	NUTTIN' BUT LOVE	(Kid Capri, ASCAP/EMI April, ASCAP/Eazy-Duzit, ASCAP) HL		
94	OLD BECOMES NEW	(Sharaboy, ASCAP/Chrysalis, ASCAP)		
86	PARTY	(Pottsburg, BMI/Harrick, BMI/Longitude, BMI)		
61	PASS THE LOVIN'	(Night Rainbow, ASCAP/Brown Girl, ASCAP/Kwakwani, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/Darin Whittington, ASCAP)		
87	PLACE WHERE YOU BELONG	(FROM BEVERLY HILLS COP III) (Music Corp. Of America, BMI/Gasoline Alley, BMI/Vandy, ASCAP/MCA, ASCAP/Petrol Lane, ASCAP/G.Spot, BMI/Yppahc, ASCAP/Sony, ASCAP) CPP		
73	PLAYAZ CLUB	(Rap Top, BMI)		
30	PRACTICE WHAT YOU PREACH	(Seven, BMI/Super, BMI/Divided, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Ramal, BMI)		
67	RECOGNIZED THRESHOLDS OF NEGATIVE STRESS	(Juggernaut Plastic, ASCAP/Rogif, ASCAP/EMI, ASCAP/Dysfunctional Family, ASCAP)		
22	THE RIGHT KINDA LOVER	(Flyte Tyme, ASCAP/New Perspective, ASCAP) WBM		
46	ROMANTIC CALL	(Howie Tee, BMI/Inving, BMI/Zomba, ASCAP/Aunt Hilda, ASCAP/Street Knowledge, ASCAP) CPP		
35	SENDING MY LOVE	(9th Town, ASCAP/Naughty, ASCAP/S.I.D., ASCAP)		
42	SLOW WINE	(Tony Toni Tone, ASCAP/Pri, ASCAP/Rap And More, BMI/Polygram Int'l, ASCAP)		
77	SOUTHERNPLAYALISTICADILLACMUZIK	(Gnat Booty, ASCAP/Chrysalis, ASCAP/Stiff Shirt, BMI/Organized Noise, BMI) CPP		
3	SPEND THE NIGHT	(Zomba, BMI/R. Kelly, BMI) CPP		
3	STROKE YOU UP	(Zomba, BMI) CPP		
48	SUMMER BUNNIES	(Zomba, BMI/R. Kelly, BMI/Taking Care Of Business, BMI) CPP		
100	SWEET FUNKY THING	(MCA, ASCAP/Matac, ASCAP/Myggag, ASCAP/Polygram, ASCAP/Mad Fly, ASCAP)		
49	TAKE IT EASY	(Misam, ASCAP)		
84	TASTE YOUR LOVE	(Zomba, ASCAP/Horace Brown, ASCAP/My Two Sons, ASCAP/Vanessa, ASCAP/Clyde Otis, ASCAP/WB, ASCAP/Stone Jam, ASCAP)		
23	THIS O.J.	(Warren G, ASCAP)		
36	THROUGH THE RAIN	(K-Jack Top 10, ASCAP/Nerzses, ASCAP)		
29	THUGGISH RUGGISH BONE	(Ruthless Attack, ASCAP/Dollarz-N-Sense, BMI/Kaenu, BMI)		
57	TONIGHT	(Nikke Duz It, ASCAP/MCA, ASCAP)		
11	TOOTSEE ROLL	(Downlow Quad, BMI)		
21	TURN DOWN THE LIGHTS	(Bobbizz, BMI/Meltree, BMI/Sony, BMI)		
45	U WILL KNOW (FROM JASON'S LYRIC)	(Polygram, ASCAP)		
37	VIBE	(9th Town, ASCAP/Naughty, ASCAP/Rodsongs, ASCAP/Almo, ASCAP) CPP		
54	WEEKEND LOVE/BLACK HANO SIDE	(Queen Latifah, ASCAP/S.I.D., ASCAP)		
65	WHAT ABOUT US	(EMI April, ASCAP/DeSwing Mob, ASCAP/Saja, BMI/Trouman, BMI/Daveell-Up-Mo, BMI) WBM		
13	WHEN CAN I SEE YOU	(Sony, BMI/Ecaf, BMI)		
60	WHEN YOU NEED ME	(MCA, ASCAP/Geffen, ASCAP/Ronnie Onyx, ASCAP)		
19	WHERE IS MY LOVE?	(Ecaf, BMI/Sony, BMI/Rambush, ASCAP/MCA, ASCAP)		
92	WHOSE IS IT?	(MCA, ASCAP/Deedee Dee, ASCAP)		
44	WILLING TO FORGIVE	(Ecaf, BMI/Sony, BMI/Warner-Tamerlane, BMI/Boobie-Loo, BMI) HL/WBM		
81	WITH OPEN ARMS	(Feel The Beat, BMI/Stone Diamond, BMI)		
97	YOU DON'T HAVE TO CRY	(3 Boyz From Newark, ASCAP/Polygram Int'l, ASCAP/Zomba, BMI/Black Hand, ASCAP) CPP		
83	YOU DON'T KNOW NOTHIN'	(2/29, BMI)		
47	YOUR BODY'S CALLIN'	(Zomba, BMI/R. Kelly, BMI) CPP		
15	YOUR LOVE IS A...	(K&J, BMI/Sony, ASCAP) HL		

# Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	7	<b>I'LL MAKE LOVE TO YOU</b>	BOYZ II MEN (MOTOWN) 7 wks at No. 1
2	4	8	<b>FLAVA IN YA EAR</b>	CRAIG MACK (BAD BOY/ARISTA)
3	3	4	<b>AT YOUR BEST (YOU ARE LOVE)</b>	AALIYAH (BLACKGROUND/JIVE)
4	2	10	<b>STROKE YOU UP</b>	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
5	6	10	<b>NEVER LIE</b>	IMMATURE (MCA)
6	5	18	<b>TOOTSEE ROLL</b>	69 BOYZ (RIP-IT)
7	7	6	<b>JUICY/UNBELIEVABLE</b>	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
8	9	3	<b>ENDLESS LOVE</b>	L. VANDROSS & M. CAREY (COLUMBIA)
9	8	5	<b>BODY &amp; SOUL</b>	ANITA BAKER (ELEKTRA)
10	26	3	<b>I WANNA BE DOWN</b>	BRANDY (ATLANTIC)
11	13	6	<b>THUGGISH RUGGISH BONE</b>	BONE THUGS N HARMONY (RUTHLESS)
12	10	8	<b>I'D GIVE ANYTHING</b>	GERALD LEVERT (EASTWEST)
13	12	9	<b>CAN U GET WIT IT</b>	USHER (LAFACE/ARISTA)
14	14	10	<b>DO YOU WANNA GET FUNKY</b>	C+C MUSIC FACTORY (COLUMBIA)
15	15	8	<b>AFRO PUFFS</b>	THE LADY OF RAGE (DEATH ROW)
16	11	10	<b>THIS D.J.</b>	WARREN G (VIOLATOR/RAL/ISLAND)
17	17	10	<b>BOP GUN (ONE NATION)</b>	ICE CUBE (PRIORITY)
18	23	13	<b>TAKE IT EASY</b>	MAD LION (WEEDED/NERVOUS)
19	16	18	<b>FUNKDAFIED</b>	DA BRAT (SO SO DEF/CHAOS)
20	22	6	<b>YOUR LOVE IS A...</b>	WHITEHEAD BROS. (MOTOWN)
21	50	3	<b>HERE COMES THE HOTSTEPPER</b>	INI KAMOZE (COLUMBIA)
22	21	6	<b>LETITGO</b>	PRINCE (WARNER BROS.)
23	18	15	<b>WHEN CAN I SEE YOU</b>	BABYFACE (EPIC)
24	32	6	<b>WHERE IS MY LOVE?</b>	EL DEBARGE FEAT. BABYFACE (REPRISE)
25	54	2	<b>PRACTICE WHAT YOU PREACH</b>	BARRY WHITE (A&M/PERSPECTIVE)
26	20	9	<b>ROMANTIC CALL</b>	PATRA FEATURING YO-YO (EPIC)
27	33	3	<b>I'LL TAKE HER</b>	ILL AL SKRATCH/BERNIE MCKNIGHT (MERCURY)
28	19	15	<b>BOOTI CALL</b>	BLACKSTREET (INTERSCOPE)
29	29	14	<b>NUTTIN' BUT LOVE</b>	HEAVY D & THE BOYZ (UPTOWN/MCA)
30	35	7	<b>NONE OF YOUR BUSINESS</b>	SALT-N-PEPA (NEXT PLATEAU/LONDON)
31	30	10	<b>ACTION</b>	TERROR FABULOUS (EASTWEST)
32	34	21	<b>100% PURE LOVE</b>	CRYSTAL WATERS (MERCURY)
33	24	19	<b>THE RIGHT KINDA LOVER</b>	PATTI LABELLE (MCA)
34	25	20	<b>FANTASTIC VOYAGE</b>	COOLIO (TOMMY BOY)
35	48	3	<b>PLAYAZ CLUB</b>	RAPPIN' 4-TAY (CHRYSLIS/EMI)
36	27	16	<b>FUNKY Y-2-C</b>	THE PUPPIES (CHAOS/COLUMBIA)
37	36			

# Paris Brings The Funk, Guerrilla-Style; Gravediggaz In London

**FUNK DAT:** Guerrilla funk is the latest sonic style from Paris—not Paris the city, Paris the rapper. The tracks on his third Scarface/Priority album, also named “Guerrilla Funk,” feature spongy bass notes, swishy drum beats, soulful singing, ’70s samples, goofy cartoon voices, found sounds, and other allusions to glossy *noir* expression.

The album hits retail Oct. 4, and Paris uses it as an entertaining but posi-

tive communication outlet. “It’s a means for bringing the kinds of messages I’m known for,” he says. “I always strive to uplift, educate, and enlighten people through my music.”

George Clinton, the former doo-wop vocalist responsible for helping turn funk into a music genre in the ’70s, once said funk was “the road to creative freedom.” In the mind of Paris, that statement remains true. So while

artists like Dr. Dre and Snoop Doggy Dogg coast on funk clouds, dropping nihilistic themes (cursing “be-atches,” perpetrating “187s,” gulping frosty 40s along with gin & juice) like bombs, Paris uses music to support strategies that attempt to improve how black people act and live.

“I’m makin’ g-funk,” he says. “But the ‘g’ don’t mean gangsta. Right now, people are into funk, so that’s what I

had to [appropriate] to reach them. It’s a guerrilla tactic. You know—by any means necessary!”

Paris views self-hatred as the major threat facing residents of chocolate cities. It’s reflected, he says, in the mortality rate among young black males. “We’re being targeted, to a certain extent,” he says, referring to the theory that the “establishment” intentionally keeps black males in conflict with one

another. “But I don’t think anyone else has much to do with it anymore. Now, a lot of it is due to a cycle we can’t seem to break out of. We’re locked into a behavior pattern that has made us our own worst enemy.”

Paris debuted in 1990 with “The Devil Made Me Do It” on Tommy Boy Records. The album sold a quarter of a million copies, according to the label, and established the rapper as a soft-spoken “rebel of America.” Its follow-up, “Sleeping With The Enemy,” brought that image into sharper focus. “Enemy” created controversy before hitting the streets because of album artwork that depicted Paris stalking then-



PARIS

# RAP

## A BILLBOARD SPOTLIGHT



by Havelock Nelson

president George Bush.

The album also featured radical politics on songs like “Bush Killa” and “Coffee, Donuts And Death.” Warner Bros., which owns and distributes Tommy Boy, refused to release the album. As a result, Paris formed his own label, Scarface, and released “Sleeping With The Enemy” himself, through the distributor INDI.

A dispute between Paris and INDI executive VP Chris Joyce, during which the artist allegedly clocked Joyce at the National Assn. of Recording Merchandisers convention this year, caused Scarface to dissolve its relationship with INDI and affiliate with Priority.

The Scarface roster has four other acts: Conscious Daughters, who debuted last year, 4-Deep, C-Funk, and Da Old Skool, the background singers on “Guerrilla Funk.”

The first single from the album is the pro-black title track. With its “(Not Just) Knee Deep” sample, it strives to keep the funk as well as homies alive. Sample line: “As long as niggas keep dyin’ I’m a keep servin’/Hip-hop till the bullshit stop.”

**LIVE EVIL:** Gee Street horrorcore act Gravediggaz ended its first European tour Sept. 9. To mark the occasion, the label threw a party at the trendy London crypt Subterranea.

The venue was decorated like a funky art gallery, with blow-ups of Gee Street albums and 12-inch artwork, and littered with copies of Gee Street’s in-house magazine Innergee, featuring cover boy (and Gee Street college promotions rep) Shawn Costner.

The place was a seething mass of people, including Amber Sunshower, PM Dawn, and Michael Franti of Spearhead. Funkmaster Flex served the guests uncut hip-hop like an uptown pusherman. Of course, Gravediggaz performed, dishing ghoulish exu-

(Continued on next page)

**ISSUE DATE:**  
NOVEMBER 26th  
**AD CLOSE: NOVEMBER 1st**  
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**THE '94 RAP SPOTLIGHT WILL FEATURE AN IN-DEPTH INVESTIGATION INTO THE ARENA OF RAP MUSIC. HAVELOCK NELSON WILL PROVIDE AN AUTHORITATIVE LOOK AT THE ALWAYS ERUPTING RAP SCENE, DELIVERING EXCLUSIVE INFORMATION TO ALL THE MAJOR FORCES AROUND THE WORLD. IT'S TIME TO PUT YOUR BUSINESS IN THE SPOTLIGHT.**

# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan</b>	
				★ ★ ★ <b>No. 1</b> ★ ★ ★	
1	1	1	8	FLAVA IN YA EAR (C) (D) (M) (T) BAD BOY 7-9001/ARISTA	◆ CRAIG MACK 4 weeks at No. 1
2	2	2	18	TOOTSEE ROLL ● (C) (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
3	3	3	6	JUICY/UNBELIEVABLE (C) (D) (M) (T) BAD BOY 7-9004/ARISTA	◆ THE NOTORIOUS B.I.G.
				★ ★ ★ <b>GREATEST GAINER</b> ★ ★ ★	
4	5	7	7	THUGGISH RUGGISH BONE (C) (T) RUTHLESS 5527/RELATIVITY	◆ BONE THUGS N HARMONY
5	6	15	8	AFRO PUFFS (C) (T) (X) DEATH ROW/INTERSCOPE 98233/AG	◆ THE LADY OF RAGE
6	4	5	10	THIS D.J. ● (C) (M) (T) (X) VIOLATOR/RAL 853 236/ISLAND	◆ WARREN G
7	8	6	10	BOF GUN (ONE NATION) ◆ ICE CUBE FEAT. GEORGE CLINTON (M) (T) (X) PRIORITY 53161*	
8	10	8	13	TAKE IT EASY (M) (T) WEEDED 20094*/NERVOUS	◆ MAD LION
9	7	4	18	FUNKDAFIED ▲ (C) (T) SO SO DEF/CHAOS 77523/COLUMBIA	◆ DA BRAT
10	9	10	9	ROMANTIC CALL (C) (M) (T) EPIC 77624	◆ PATRA FEATURING YO-YO
11	17	24	3	I'LL TAKE HER ◆ ILL AL SKRATCH FEAT. BRIAN MCKNIGHT (C) (T) (X) MERCURY 856 124	
12	14	11	14	NUTTIN' BUT LOVE (C) (M) (T) UPTOWN 54865/MCA	◆ HEAVY D & THE BOYZ
13	18	20	11	NONE OF YOUR BUSINESS/HEAVEN OR HELL ◆ SALT-N-PEPA (C) (D) (M) (T) (X) NEXT PLATEAU/LONDON 857 578/ISLAND	
14	15	16	10	ACTION ◆ TERROR FABULOUS FEAT. NADINE SUTHERLAND (C) (D) (M) (T) EASTWEST 98260/AG	
15	11	9	22	FANTASTIC VOYAGE ▲ (C) (M) (T) (X) TOMMY BOY 617	◆ COOLIO
16	23	22	3	PLAYAZ CLUB (C) (T) (X) CHRYSALIS 58267/EMI	◆ RAPPIN' 4-TAY
17	12	13	16	FUNKY Y-2-C (C) (M) (T) (X) CHAOS 77461/COLUMBIA	◆ THE PUPPIES
18	13	14	22	BACK IN THE DAY ● (C) (M) (T) (X) GIANT/REPRISE 18217/WARNER BROS.	◆ AHMAD
19	16	12	5	I SAW IT CUMMIN' ◆ (C) (M) (T) (X) PMD 62952/RCA	◆ PMD
20	20	—	2	I GOT A LOVE (C) (M) (T) ELEKTRA 64513	◆ PETE ROCK & C.L. SMOOTH
21	19	21	9	RECOGNIZED THRESHOLDS OF... ◆ (C) (T) PENDULUM 58184/EMI	◆ BOOGIEMONSTERS
22	22	18	18	NAPPY HEADS ◆ (C) (M) (T) RUFFHOUSE 77643/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
23	29	25	5	HIP HOP RIDE (C) (T) (X) EASTWEST 98240	◆ DA YOUNGSTA'S
24	34	—	2	BUCK EM DOWN (M) (T) (X) WRECK 20100*/NERVOUS	◆ BLACK MOON
25	27	23	12	BLACK HAND SIDE (C) (T) (X) MOTOWN 2249	◆ QUEEN LATIFAH
26	21	17	13	SOUTHERNPLAYALISTICADILLACMUZIK ◆ (C) (D) (M) (T) LAFACE 2-4070/ARISTA	◆ OUTKAST
27	24	19	12	GIVE IT UP (C) (M) (T) (X) DEF JAM/RAL 853 316/ISLAND	◆ PUBLIC ENEMY
28	25	30	6	DISTORTION TO STATIC (C) (T) DGC 92724/GEFFEN	◆ THE ROOTS
29	26	27	9	BLACK SUPERMAN (C) (T) RUTHLESS 5516/RELATIVITY	◆ ABOVE THE LAW
30	<b>NEW</b> ▶	1		9TH WONDER (BLACKITOLISM) ◆ (C) (T) (X) PENDULUM 58159/EMI	◆ DIGABLE PLANETS
31	30	35	3	PARTY (M) (T) EPIC STREET 77400*/EPIC	◆ DIS-N-DAT
32	41	—	2	NOWHERE TO RUN, NOWHERE TO HIDE ◆ (C) (T) (X) GEE STREET 854 104/ISLAND	◆ GRAVEDIGGAZ
33	32	33	5	IT'S REAL (C) (T) (X) BLUNT 4912/TVT	◆ MIC GERONIMO
34	33	31	10	WRONG SIDE OF DA TRACKS (C) (M) (T) BIG BEAT 98285/AG	◆ ARTIFACTS
35	31	26	19	WHERE MY HOMIEZ? ◆ (C) (M) (T) MERCURY 858 462	◆ ILL AL SKRATCH
36	36	37	10	NO GUNS, NO MURDER (M) (T) (X) VP 5399*	◆ RAYVON
37	43	—	2	I USED TO LOVE HER (C) (T) RELATIVITY 1209	◆ COMMON SENSE
38	44	38	4	DWYCK (C) (T) CHRYSALIS 58257/EMI	◆ GANG STARR
39	28	28	7	GUCCI DANCE LIVE (M) (T) SIREN 109*	◆ SAM THE BEAST
40	40	32	14	DIARY OF A MADMAN (C) (T) GEE STREET 854 062/ISLAND	◆ GRAVEDIGGAZ
41	45	40	25	PUMP (C) (M) (T) IMMORTAL 62844/RCA	◆ VOLUME 10
42	38	43	7	IN THE P.J.'S (C) (T) MCA 54884	◆ BIG DADDY KANE
43	39	29	4	I GOTCHA' BACK (C) (T) LOUD 62967/RCA	◆ GENIUS
44	35	34	15	CAN IT BE ALL SO SIMPLE (C) (T) (X) LOUD 62891/RCA	◆ WU-TANG CLAN
45	46	45	22	BUCKTOWN (M) (T) WRECK 20069*/NERVOUS	◆ SMIF-N-WESSUN
46	42	36	8	IT'S YOUR BIRTHDAY (C) (M) (T) LUKE 176	◆ LUKE
47	49	47	30	PUMPS AND A BUMP ● (C) (D) (T) (X) GIANT/REPRISE 18218/WARNER BROS.	◆ HAMMER
48	RE-ENTRY	21		REGULATE ▲ (C) DEATH ROW/INTERSCOPE 98280/AG	◆ WARREN G & NATE DOGG
49	<b>NEW</b> ▶	1		LUCAS WITH THE LID OFF (C) (T) (X) BIG BEAT 98219/ATLANTIC	◆ LUCAS
50	RE-ENTRY	38		FREAKS/I-GHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583*/ISLAND	◆ DOUG E. FRESH

○ 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.

## LO-KEY?

(Continued from page 23)

The group is countering the trend of sexually graphic songwriting by using metaphors that understate romantic intentions. The result is an emphasis on the brighter, fun side of romance, rather than sexual conquest.

"A lot of stuff sounds alike out there," says Shepard. "People are looking for something a little bit different."

The first single, "Tasty," is a richly textured ballad that carries a contemporary melody with sexy lyrical overtones. It arrives at radio Oct. 4.

The videoclip contains sensual images to match the mood of the single, and includes "a little flesh just to keep things interesting," Shepard says.

The clip is being issued to BET, VH-1, and appropriate local video shows when the record arrives at radio.

The marketing strategy designed by Sheila Coates, VP of artist development at Perspective, calls for the initial thrust to build on the core audience of R&B listeners that Lo-Key? established with its debut.

Promotion plans include a live college tour. Local, low-key listening parties will be held across the country for radio, retail, press, and other tastemakers. The relaxed affairs are designed to fit the "kickin' it at home" theme of the album.

At retail, the label is issuing point-of-purchase promotion materials, also designed to evoke at-home images. "Try it, buy it" campaigns also will be used, so consumers can listen to the entire album before making a purchase. **J.R. REYNOLDS**

## THE RAP COLUMN

(Continued from preceding page)

berance before participating in a free-style romp with two local MCs and Shaquille O'Neal.

A Shaq single, "Biological Didn't Bother," drops Oct. 30. His sophomore album, "Shaq-Fu: Da Return," arrives from Jive Nov. 8.

The Gravediggaz album is titled "6 Feet Deep"; in Europe, it's titled "Niggamortis." The set's current single is "Nowhere To Run, Nowhere To Hide." The supporting clip was directed by David Perz-Shadi.

The group will embark Sept. 28 on a 12-city U.S. tour. First stop: Providence, R.I. Last stop: New York on Halloween. On the earlier dates, Gravediggaz will open for House Of Pain. Midway through the tour, Prince Paul, Poetic, Fruitkwan, and RZA will begin headlining.

## TLC

(Continued from page 23)

could have held us back, but it hasn't affected us. We've been very lucky."

Instead, TLC plans to continue discussing what it considers more important issues, such as safe sex, productive male/female relationships, and self-respect. "We're picking up where we left off on the last album," says Thomas.

"We want to go to middle schools and high schools, and let people know about life from someone their age," she says. "Sometimes we're all that kids have—they might not have that sister or auntie to talk to."



**B**EEN SO LONG, THEY'RE MISSING YOU, BABY: Anita Baker, who hadn't recorded any new material since 1990, debuts at No. 1 on the Hot R&B Albums chart with her new album "Rhythm Of Love" (Elektra). Its sales points nearly double those of the No. 2 title, "II" by Boyz II Men (Motown). Baker's single "Body & Soul" continues to gain airplay and is the only record in the top five on the Hot R&B Singles chart to earn a bullet this week. "Body" is No. 1 at 12 stations, including WVAZ Chicago, WBLX Mobile, Ala., and WMXD Detroit. Another artist who has been absent from the scene for a little while is Barry White. His new single, "Practice What You Preach" (A&M), is this week's Greatest Gainer/Airplay. "Practice" increases in airplay almost 70% and ranks top 10 at eight outlets, including WZAK Cleveland, KMJJ Shreveport, La., and WEDR Miami.

**M**AKING MOVES: "I Wanna Be Down" (Atlantic) is the debut single by the young actress/singer Brandy. You may remember her from the television sitcom "Thea," on which she played Thea's daughter, Denesha. Brandy has always had ambitions of becoming a recording star, and now her dream has come true. Fueled by a 19% increase in airplay, "I Wanna Be Down" leaps into the top 10, moving 17-9. It ranks No. 1 at two stations, WOWI Norfolk, Va., and KMJM St. Louis, and top five at four others, including WQMG Greensboro, N.C., KJMS Memphis, and WZFX Fayetteville, N.C. "Here Comes The Hotstepper" by Ini Kamoze (Columbia) continues to rush up the chart, moving 49-27. Increasing in sales by 118%, "Hotstepper" earns the Greatest Gainer/Sales award. It ranks No. 2 at KMJQ Houston, and is top five at WRKS and WBLN New York, WCDX Richmond, Va., and WJTT Chattanooga, Tenn.

**S**INCE THE INVENTION OF JAZZ, there has been much debate over music's influence over our youth. Then there is the debate over whether life imitates art or art imitates life. That's like asking which came first—the chicken or the egg. Who cares? The end result is still the same. Now that gangsta rap has been in the headlines for quite some time, it has taken these debates to new heights. There is serious talk of passing legislation that will regulate how albums with explicit lyrics are sold, very similar to the rating system for movies—except that such measures would not be voluntary; they would be the law. These proposals are attempts to limit what children are exposed to. But let's not forget the bigger picture: the environment in which our children grow up needs to be greatly improved. There is a whole generation of young people out there who just need some direction, and, as silly as this may sound, all they really need is some tender loving care. Without a family structure, the only role models these kids have to look up to are their peers, athletes, or entertainers, and the fictitious characters that some portray.

As an adult, I have to admit that I also enjoy a lot of these so-called gangsta rap releases—not necessarily for the lyrical content, but more for their cleverness and the emotions that they evoke. I also have to admit that if I had a teen-age child, I would not want him or her to do as I do. Many of us find ourselves between a rock and a hard place. Do we do the right things for the sake of morality, or do we continue to entertain and make money? Wherever you stand on this issue, we all need to pay attention to what is going on in Washington, D.C., before the government decides for us. As Ice Cube said, "Check yourself, before you wreck yourself."

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	7	2	I REMEMBER COOLIO (TOMMY BOY)	14	17	10	WRONG SIDE OF DA TRACKS ARTIFACTS (BIG BEAT/ATLANTIC)
2	15	3	HIT BY LOVE CE CE PENISTON (A&M/PERSPECTIVE)	15	—	1	LUCAS WITH THE LID OFF LUCAS (BIG BEAT/ATLANTIC)
3	6	6	DISTORTION TO STATIC THE ROOTS (DGC/GEFFEN)	16	—	1	BREAK OF DAWN ROB BASE (WARLOCK)
4	4	9	BLACK SUPERMAN ABOVE THE LAW (RUTHLESS/RELATIVITY)	17	18	5	LOVE WOMAN SO MAD LION (BREAK A DAWN/VP)
5	—	1	WHERE DID WE GO WRONG BLACKGIRL (KAPER/RCA)	18	—	1	WE RUN THINGS (IT'S LIKE DAT) DA BUSH BABEES (REPRISE)
6	5	7	IN THE P.J.'S BIG DADDY KANE (MCA)	19	23	2	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
7	19	2	TURN IT UP RAJA-NEE (PERSPECTIVE)	20	24	2	I USED TO LOVE HER COMMON SENSE (RELATIVITY)
8	20	2	EXPERIMENT JAMIE FOXX (FOX)	21	25	4	DWYCK GANG STARR (CHRYSALIS/EMI)
9	13	2	NOWHERE TO RUN, NOWHERE... GRAVEDIGGAZ (GEE STREET/ISLAND)	22	—	1	MOVE IT LIKE THIS K7 (TOMMY BOY)
10	10	8	FOREVER LOVE BOBBY WOMACK (CONTINUUM)	23	14	4	I GOTCHA' BACK GENIUS (LOUD/RCA)
11	12	2	GIRL I WANT YOU BACK FORTE (AVENUE)	24	—	1	WHY NOT TAKE ALL OF ME CASSERINE FEATURING CATO (WB)
12	16	3	TAKE IT SLOW TRELLENI (LUKE)	25	22	6	EVERYBODY'S GOT SUMMER ATLANTIC STARR (ARISTA)
13	8	7	NO DISTURB SIGN BERES HAMMOND (ELEKTRA)				

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

## It's Happy Days For Uncanny Alliance's Evans

**UNCANNY GROOVE:** For insight into the music of A&M act **Uncanny Alliance**, there is nothing quite like spending a few moments with its creative mastermind, **Brinsley Evans**—but only if you are prepared for a full-throttle sensory workout.

Boundlessly energetic, he is likely to repeatedly lunge across a table and land in your lap to emphasize a statement, punctuating his actions with a devilish giggle and a tooth-suckin' "okaaaay?!" proclamation.

What does that have to do with music? Evans' laugh is as infectious as the melodies that fuel **Uncanny Alliance's** debut album, "The



by Larry Flick

just took off."

Interest was so intense that a major-label bidding war ensued. A&M won the battle.

Although the road to release for "The Groove Won't Bite" has been somewhat rocky—the project has been on and off the shipping schedule for more than six months—the future looks bright. The duo is stoking up for a new single, "Happy Day," another catchy and optimistic romp that will benefit from remixes by **Eric Kupper**, and a video clip conceived and directed by Evans.

"I am so excited to see this record come out," he says. "It's like having a baby—full of pain, love, and drama. And worth every moment."

In between promotion for **Uncanny Alliance**, Evans is also plotting his emergence as a producer and composer for other artists. He has just completed tracks with **Sandy B.** and **Michelle Weeks** that we hear are already being fought over by major labels.

"This is only the beginning," he says. "I have mountains to climb and records to make. I can't wait to see what happens next!"

**MO'S SECRET:** We have barely tired of **Madonna's** genius (and somewhat underappreciated) 1992 opus, "Erotica," and the button-pushing diva steps forward with a delicious new slice of dancefloor drama. She previews the upcoming

Maverick/Sire collection, "Bedtime Stories," due in stores Oct. 25, with "Secret," a romantic kicker that comes in several wildly different incarnations.

Co-produced by **La M** with hip-hop maven **Dallas Austin**, the lushly layered album mix simmers with a strumming acoustic intro that breaks into a languid funk/R&B beat. As **Madonna** delivers a solid performance that emphasizes her increasingly strong lower vocal range, a meticulously woven arrangement of quasi-psychedelic colors and raw hip-hop elements percolates. Naturally, the hook is pure pop candy, sticking to the brain after one spin.

Citizens of the club community are more likely to subscribe to a pair of outstanding house interpretations by **Junior Vasquez**. His "Luscious" mix stokes with vibrant keyboards and an elastic bassline. His treatment of **Madonna's** vocal is sharply attuned to the unusual levels of a club sound system without burying it behind the bassline. A tight edit of this mix would swing comfortably onto crossover radio airwaves.

**Vasquez** also tends to the requirements of harder heads on the expansive "Sound Factory" version, which runs amok with cathartic tribal percussion and ominous synth loops. Further enhanced by impending mixes by **Bizarre Inc.**, this single is a promising preamble to what will likely be a cool, new chapter in the career of dance music's most successful graduate.

**SOUND BITES:** Veteran promoter **George Hess** finally gets to flex his A&R muscles with "Old No. 7" by **Green Plants** (aka **Darryl James** and **David Anthony**), a plump and dubby houser that christens his promising New York-headquartered **Vestry Records**. Deftly crafted with soaring peaks and soothing soft passages, the track tingles with a jazzy, sax-executed melody (courtesy of gifted newcomer **Chris Eminzar**) and plush keyboard lines. The arrangement is further fleshed out with jangly funk guitar rolls and highly programmable percussion breaks. A nice one for the underground, but we think that avant-garde jazz and R&B fans should have a listen, too.

We are so pleased to hear **Annette Taylor** is back in action, and working it better than she ever has. She is the featured siren on **Reggie Rough's** smokin' house cracker, "Just Can't Take It." An assertive, no-nonsense performance is matched with rugged percussion and a fluid, R&B-soaked bassline. Girls on the runway will gag on remixes by **Funky Felix** and **Joey Moskowitz**, which are hearty good fun. Could be the biggest hit to date for New York's enduring **E-Legal Records**.

U.K.-rooted group **One Family** serves an appealing platter of retro-disco flavors on "All Around



**Mixing Down.** Producers **Joey Batts**, standing, and **Ralphie Rosario**, seated, take a break from a mixing session for their latest collaboration, "Tell Me" by newcomer **Kleo**. Just shipped to retail on the independent **SLU Records**, the tribal-esque interpretation of a tune made famous by the **S.O.S. Band** is starting to rack up regional club and mix-show play.

The World," the latest single from the venerable **PWL International Records**. Produced by **Karl Twigg** and **Mark Topham**, this jam benefits greatly from soulful performances by **Michael Thompson** and **Corina Armel**, who give the crazy-catchy song's warmly optimistic lyrics a pinch of gospel weight. Each of the four remixes gallops with bouncy hi-NRG beats and sunny synths that will have peak-hour punters squealing with delight.

**GROOVELINE:** On Oct. 25, **Epic Records's** subsidiary **Crescent Moon** will break interesting new ground

by issuing a full-length remix album of tunes taken from the just-released soundtrack to "The Specialist." The club-gear set will feature seven of the original album's 14 cuts, most notably **Gloria Estefan's** current riser, "Turn The Beat Around"; two new **Donna Allen** jams, "Real" and "Love Is The Thing"; and "Shower Me With Love" by **LaGaylia**. **David Morales** handled the **Estefan** track, as well as Allen's "Real." **Hex Hector** and **Darrin Friedman** revamped "Love Is The Thing," and **Eric "E-Smoove" Miller** added his perspective to **LaGaylia's** hit-bound wiggler. **Epic's** red-hot dance department is mapping out an extensive promotional plan that will include nearly every cut on the remix album... Ambient aficionados are advised to wade through "Lost In The Translation," a double-CD exploration into delicate electronic rhythms and plush synths masterminded by the ever-experimental **Bill Laswell**. Available next month on **Axiom/Island Records**, this highly textured set is bolstered by an eclectic array of guest players that includes sax virtuoso **Pharoah Sanders**, guitarist **Nicky Skopelitis**, and **P-Funksters** **George Clinton**, **Bernie Worrell**, and **Bootsy Collins**. A chillin' good time that elevates the ambient movement to a primal and physical level that similar projects cannot reach... More fun in the busy world of **Logic Records**: The **BMG**-distributed label is the stateside home of the hot U.K. import "Girls & Boys" by the **Hed Boys** (aka popular U.K. figures **Joey Negro** and **Andrew Livingston**). Seasoned for crossover radio consumption, this track is a tasty blend of rave intensity, hi-NRG bounce, and house revelry. How 'bout an album, fellas?



**UNCANNY ALLIANCE:** From left, **Brinsley Evans** and **E.V. Mystique**.

Groove Won't Bite," and his sense of humor is as direct and intelligent as the uplifting messages that lace his lyrics. Factor in a slammin' slew of house, funk, and reggae rhythms, and you have the recipe for one of this year's strongest dance albums.

Paired with the indomitable and equally animated **E.V. Mystique** on chat-vocals, the **Queens, N.Y.** native has been slowly invading the minds and bodies of clubgoers for the last two years with empowering singles like "I Got My Education," "I'm Beautiful Dammit," and "Everybody Up," each of which extends well-phrased philosophies and a friendly hand through the bassline.

"Sometimes you need to slap a little barbecue sauce on the stuff that's good for you so that it can go down a little easier," he says. "You can't just be going, 'Ooh baby, I love ya,' anymore. There has to be some substance. And there has to be a message—even if it's just to chill out from the hardships of life and have a good time."

The seeds for **Uncanny Alliance** were planted six years ago at the famous **Paradise Garage** in New York, where **Evans** and **Mystique** instantly boogied and bonded into close friendship. A musical partnership was formed four years later, and the first fruits of their collaboration was "I Got My Education."

"We passed around cassettes to **DJs** like **David DiPeno**, **Junior Vasquez**, **Frankie Knuckles**, and **David Morales**, and it really caught on," **Evans** says. "The song



**Open Hearts.** **Equity U.K.** recording artist **Alison Sheryll** recently performed her debut single, "Open Up Your Heart," which is heating up dancefloors through Europe. She is currently in the midst of a British club tour, and is mulling over material for a follow-up single. Her label is shopping the track for U.S. distribution.

### Billboard Dance Breakouts

FOR WEEK ENDING OCT. 1, 1994  
CLUB PLAY

1. TURN THE BEAT AROUND GLORIA ESTEFAN EPIC
2. DREAMER LIVIN' JOY MCA
3. COME TAKE CONTROL SOUND FACTORY LOGIC
4. HOLD ON 95 NORTH FEAT. SABRYNAAH POPE KING STREET
5. CONFIDE IN ME KYLIE MINOGUE IMAGO

### MAXI-SINGLES SALES

1. REACH PATTI AUSTIN MCA
2. THUGGISH RUGGISH BONE BONE THUGS N HARMONY RUTHLESS
3. CONFIDE IN ME KYLIE MINOGUE IMAGO
4. CHOCOLATE CITY J.R. SWINGA MOTOWN
5. BOW WOW JOHNNY 'GUITAR' WATSON WILMA

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

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	2	5	8	ANOTHER NIGHT ARISTA 1-2725 1 week at No. 1	REAL MCCOY
2	3	7	8	DO YOU WANNA GET FUNKY COLUMBIA 77581	◆ C+C MUSIC FACTORY
3	1	2	8	BRING ME JOY VIBE MUSIC 016	MEECHIE
4	7	11	5	DOOP MCA 54867	◆ DOOP
5	6	8	7	TURN IT UP (SAY YEAH) FFRR 120 030	DJ DUKE
6	15	31	4	HIT BY LOVE A&M 0765	◆ CE CE PENISTON
7	9	18	5	SHORT DICK MAN DJ WORLD 114/D	20 FINGERS
8	4	1	9	AIN'T NOBODY AVEX GROUP 15529/CRITIQUE	◆ JAKI GRAHAM
9	5	3	10	ONE NIGHT IN HEAVEN EPIC 77613	◆ M PEOPLE
10	12	24	6	WHISTLING IN PARADISE LOGIC 001	J. SOUNDTOOLS
11	20	37	3	DRUNK ON LOVE EPIC 77572	◆ BASIA
12	17	25	6	FOREVER AND A DAY EPIC 77619	◆ BROTHERS IN RHYTHM PRESENT CHARVONI
13	18	26	6	HYMN ELEKTRA PROMO	◆ MOBY
14	16	22	7	RUN TO THE SUN MUTE 66208/ELEKTRA	◆ ERASURE
15	13	19	7	FEET FFRR 120 036	◆ SANDALS
16	8	4	10	DEEP FOREST 550 MUSIC 77578/EPIC	◆ DEEP FOREST
17	11	12	11	TROUBLE EIGHT BALL 49-50	JOI CARDWELL
18	21	29	4	THE PLACE WHERE YOU BELONG MCA 54926	◆ SHAI
19	25	30	5	EVERYDAY THANG EPIC 77652	MELANIE WILLIAMS
20	10	6	10	BETTER LATE THAN NEVER CHAMPION 95898/EASTWEST	LAFAYETTE
21	26	32	5	TALK TO ME GREAT JONES 530 631/ISLAND	THIRD WORLD
22	30	34	4	ROMANTIC CALL EPIC 77649	◆ PATRA FEATURING YO-YO
23	29	33	6	MARCH SEXY 1002/MAXI	THE LOOK
<b>*** POWER PICK ***</b>					
24	39	—	2	WHAT I NEED MERCURY 522 105	CRYSTAL WATERS
25	14	10	10	IN THE DARK WE LIVE (THEE LITE) EMOTIVE 754	APHROHEAD
26	32	35	6	LOVE TO THE WORLD EASTWEST 95885	MICHAEL WATFORD
27	40	46	3	TEMPTED KINETIC/SIRE 41612/WARNER BROS.	◆ WATERLILLIES
28	35	41	4	MOVE ON BABY FFRR PROMO	◆ CAPPELLA
29	24	9	10	COME TO ME, ECSTACY CONTINUUM 15303	RED RED GROOVY
30	22	14	11	ARE YOU SATISFIED? TRIBAL AMERICA 58142/RS	THE DAOU
31	36	44	4	GOD'S EYE 200 14152	◆ THE OVERLORDS
32	37	43	4	GOOD LUV MUSIC BOX 0003	XAVIERA GOLD
33	31	20	11	LOVE SO STRONG IMAGO 25067	WILD PLANET
34	41	47	3	TRUE SPIRIT VIRGIN 38452	CARLEEN ANDERSON
35	23	16	10	DOWN THAT ROAD CHRYSALIS 58036/EMI	◆ SHARA NELSON
36	19	17	13	RIGHT IN THE NIGHT EPIC 77544	◆ JAM & SPOON FEATURING PLAVKA
37	28	21	8	GIRLS & BOYS FOOD/SBK 58155/EMI	◆ BLUR
38	34	40	5	ZAMI GIRL IMAGO 25074	ADELE BERTEI
39	27	15	13	IS IT ALL OVER MY FACE? CAJUAL 213	DAJAE
40	45	49	3	WHERE IS LOVE AND HAPPINESS? ORANGEWERKS PROMO	ANYTHING BOX
<b>*** HOT SHOT DEBUT ***</b>					
41	NEW ▶	1	1	YOU BRING ME JOY STRICTLY RHYTHM 12275	RHYTHM FACTOR
42	44	38	7	INDEPENDENCE NOTT-US 0010	SPRING
43	42	42	5	CUBAN PETE CHAOS 77587/COLUMBIA	◆ JIM CARREY
44	NEW ▶	1	1	CRAZY MAN MCA 54913	BLAST FEATURING V.D.C.
45	NEW ▶	1	1	WHY NOT TAKE ALL OF ME WARNER BROS. 41689	CASSERINE FEATURING CATO
46	48	—	2	SHARE MY LIFE COLUMBIA 77663	INNER CITY
47	NEW ▶	1	1	ABSOLUTELY FABULOUS EMI IMPORT	◆ PET SHOP BOYS
48	NEW ▶	1	1	HUNGAH WARNER BROS. 41615	◆ KARYN WHITE
49	NEW ▶	1	1	AGE OF LONELINESS CHARISMA 38440/VIRGIN	◆ ENIGMA
50	47	48	3	HIDE-A-WAY FOCUS PROMO	KELLI RICH

## MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	1	1	8	FLAVA IN YA EAR (M) (T) BAD BOY 7-9002/ARISTA	◆ CRAIG MACK
2	3	2	14	TAKE IT EASY (M) (T) WEEDED 20094/NERVOUS	◆ MAD LION
3	6	3	6	JUICY/UNBELIEVABLE (M) (T) BAD BOY 7-9006/ARISTA	◆ THE NOTORIOUS B.I.G.
4	4	12	3	BUCK EM DOWN (M) (T) (X) WRECK 20100/NERVOUS	BLACK MOON
5	8	5	3	HERE COMES THE HOTSPICER (M) (T) COLUMBIA 77602	◆ INI KAMOZE
6	5	—	2	AFRO PUFFS (T) (X) DEATH ROW/INTERSCOPE 95841/AG	◆ THE LADY OF RAGE
7	7	4	5	SHORT DICK MAN (M) (T) DJ WORLD 114/D	20 FINGERS
8	2	—	2	I GOT A LOVE (M) (T) ELEKTRA 66196	◆ PETE ROCK & C.L. SMOOTH
9	17	23	10	ANOTHER NIGHT (T) ARISTA 1-2725	REAL MCCOY
<b>*** GREATEST GAINER ***</b>					
10	35	32	3	I LOVE THE NIGHTLIFE (DISCO 'ROUND) (T) MOTHER B53 705/ISLAND	ALICIA BRIDGES
11	9	6	10	DO YOU WANNA GET FUNKY (M) (T) (X) COLUMBIA 77581	◆ C+C MUSIC FACTORY
12	11	15	11	BOP GUN (ONE NATION) (M) (T) (X) PRIORITY 53161	◆ ICE CUBE FEAT. GEORGE CLINTON
13	13	21	23	100% PURE LOVE (M) (T) (X) MERCURY B58 485	◆ CRYSTAL WATERS
14	15	7	4	AT YOUR BEST (YOU ARE LOVE) (T) (X) BLACKGROUND 42236/JIVE	◆ AALIYAH
15	12	9	13	TOOTSEE ROLL (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
16	25	10	5	NUTTIN' BUT LOVE (M) (T) UPTOWN 54866/MCA	◆ HEAVY D & THE BOYZ
<b>*** HOT SHOT DEBUT ***</b>					
17	NEW ▶	1	1	9TH WONDER (BLACKITOLISM) (T) (X) PENDULUM 58159/EMI	◆ DIGABLE PLANETS
18	33	20	3	NONE OF YOUR BUSINESS (M) (T) (X) NEXT PLATEAU/LONDON B57 715/ISLAND	◆ SALT-N-PEPA
19	14	26	8	ONE NIGHT IN HEAVEN (T) (X) EPIC 77613	◆ M PEOPLE
20	19	16	6	ROMANTIC CALL (M) (T) EPIC 77649	◆ PATRA FEATURING YO-YO
21	10	19	10	STROKE YOU UP (T) (X) SPOILED ROTTEN/BIG BEAT 10155/AG	◆ CHANGING FACES
22	49	—	2	I WANNA BE DOWN (T) (X) ATLANTIC 82564/AG	◆ BRANDY
23	28	17	3	HIT BY LOVE (T) (X) A&M 0765	◆ CE CE PENISTON
24	NEW ▶	1	1	WHAT'S THE FREQUENCY, KENNETH? (T) (X) WARNER BROS. 41760	◆ R.E.M.
25	RE-ENTRY	2	2	ENDLESS LOVE (M) (X) COLUMBIA 77637	LUTHER VANDROSS & MARIAH CAREY
26	26	31	10	THIS D.J. (M) (T) (X) VIOLATOR/RAL B53 237/ISLAND	◆ WARREN G
27	16	8	8	BOOTI CALL (M) (T) (X) INTERSCOPE 95863/AG	◆ BLACKSTREET
28	20	—	2	I'LL TAKE HER (T) (X) MERCURY B56 125	◆ ILL AL SKRATCH FEATURING BRIAN MCKNIGHT
29	50	45	3	MOVE IT LIKE THIS (M) (T) (X) TOMMY BOY 633	◆ K7
30	23	13	4	DRUNK ON LOVE (T) (X) EPIC 77572	◆ BASIA
31	27	—	2	NOWHERE TO RUN, NOWHERE TO HIDE (T) (X) GEE STREET B54 105/ISLAND	◆ GRAVEDIGGAZ
32	29	25	16	FUNKDAFIED (T) SO SO DEF/CHAOS 77422/COLUMBIA	◆ DA BRAT
33	22	18	10	NO GUNS, NO MURDER (M) (T) (X) VP 5399	◆ RAYVON
34	30	28	8	LOVE WOMAN SO! (M) (T) (X) BREAK A DAWN 8001/VP	MAD LION
35	24	34	22	WHAT'S UP (T) (X) 2YX 6691	◆ DJ MIKO
36	41	22	3	PLAYAZ CLUB (T) (X) CHRYSALIS 58267/EMI	◆ RAPPIN' 4-TAY
37	45	—	2	THIS TIME (T) (X) BIG BEAT 95859/AG	MICHELLE SWEENEY
38	18	11	6	GUCCI DANCE LIVE (M) (T) SIREN 109	SAM THE BEAST
39	39	33	7	ACTION (M) (T) EASTWEST 95900/AG	◆ TERROR FABULOUS FEATURING NADINE SUTHERLAND
40	43	—	2	YOU MAKE ME FEEL (MIGHTY REAL) (T) (X) 550 MUSIC 77667/EPIC	SANDRA BERNHARD
41	NEW ▶	1	1	PARTY (M) (T) EPIC STREET 77400/EPIC	◆ DIS-N-DAT
42	RE-ENTRY	7	7	WRONG SIDE OF DA TRACKS (M) (T) BIG BEAT 10154/AG	◆ ARTIFACTS
43	34	24	19	FANTASTIC VOYAGE (M) (T) (X) TOMMY BOY 617	◆ COOLIO
44	NEW ▶	1	1	COME TAKE CONTROL (T) (X) LOGIC 62971/RCA	◆ SOUND FACTORY
45	46	27	19	NAPPY HEADS (M) (T) RUFFHOUSE 77431/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
46	RE-ENTRY	21	21	BUCKTOWN/LET'S GIT IT ON (M) (T) WRECK 20069/NERVOUS	◆ SMIF-N-WESSUN
47	38	38	6	SUMMER BUNNIES (T) (X) JIVE 42237	◆ R. KELLY
48	RE-ENTRY	5	5	CLOSER TO GOD (X) NOTHING/TVT/INTERSCOPE 95905/AG	◆ NINE INCH NAILS
49	RE-ENTRY	39	39	FREAKS/I-GHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583/ISLAND	◆ DOUG E. FRESH
50	RE-ENTRY	2	2	HIP HOP RIDE (T) (X) EASTWEST 95879/AG	◆ DA YOUNGSTA'S

○ 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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"a deconstruction record"

## Broadway Woos Music Row Writers Nashville Talent Sought For The Stage

BY EDWARD MORRIS

NASHVILLE—America's musical theater desperately needs Nashville songwriters. That's what a team of top Broadway professionals told an audience of top Music Row composers at a SESAC-sponsored seminar held here Sept. 16.

Speaking to the songwriters were producer Michael David, whose Broadway credits include "Tommy," "Guys And Dolls," and "Big River"; Tony Award-winning composer Maury Yeston; director Mike Ockrent, who directed the 1992 triple-Tony winner "Crazy For You"; entertainment attorney Michael Sukin, whose clients include Gaylord Entertainment, the George Gershwin Family Trust, and the Elvis Presley estate; and Freddie Gershon, one of the three owners of SESAC and chairman/CEO of Music Theatre International, an agency that licenses more than 7,000 productions a year.

Among the Nashville songwriters attending the seminar were Mike Reid, Don Schlitz, Lisa Palas, Char-

lie Black, Rory Bourke, Roger Murrach, Peter McCann, Richard Leigh, Susan Longacre, and Kerry Chater.

The panelists contended that musical theater on Broadway is becoming increasingly insular and inbred. "It is not where the best of theater happens anymore," David said, adding that the business there is controlled by 50 people.

Ockrent said, "Broadway is kind of the end of the line for plays . . . Not only are a lot [of the audience] over 50, they also don't understand English," alluding to foreign tourists who attend more for the experience than for love of the play itself. Sukin noted that a third of the plays on Broadway are revivals.

"Let's make no bones about it," David said. "We're here because there's a need [for you]."

Gershon said that country music is "theatrical" and told the assembled songwriters, "You are the closest thing to what Broadway theater is."

Said Yeston, "You are writing show tunes . . . You are wearing the ruby slippers."

All the panelists made the point, however, that musical theater is much more than Broadway. "Over the past 30 years, professional theaters [have proliferated] across the country in cities over 50,000," said David. While the speakers did not discourage the songwriters from trying for Broadway, they offered many alternate routes for getting their music into plays—from off-Broadway productions to regional theater.

A major factor causing Broadway to play it safe, the panelists said, is the enormous cost of staging, mar-

(Continued on page 34)



**Signing In.** Wade Hayes, seated, signs his contract with Columbia Records as a coterie of well-wishers stands by. Standing, from left, are Jody Williams, BMI; songwriter and producer Don Cook; Donna Hilley, Sony Tree; and Paul Worley, Sony Music.

## O'CONNELL FINDS A PERMANENT LABEL: HER OWN

(Continued from page 1)

O'Connell's five-year-old contract with Warner Bros.' "progressive" division expired and was not renewed last year. That division, which is run out of Nashville, has on its roster such diverse acts as Bela Fleck, Iris DeMent, and Take 6.

O'Connell released three albums for the label: 1989's "Helpless Heart," 1991's "A Real Life Story," and "Blue Is The Colour of Hope." Ironically, the last of these has been her most commercially successful, with sales of 34,000 units, according to SoundScan.

"When I tell people that I've started my own label, I can see the pity in their eyes—'Oh, the poor thing,'" O'Connell says with a laugh. "But Warner Bros. put it best back when they signed me. They said they knew I would be doing what I do whether they were involved

or not, and I am."

What she does is sing, and O'Connell's unique mix of traditional Irish and latter-day folkie sensibilities, combined with her emotionally charged vocals, have won her a substantial following in this country.

The singer was already well known in her own country as lead singer of the popular group De Danann when she left the group and arrived in Nashville in 1983 to record her self-titled solo debut for PolyGram Records Ireland.

She recorded two more solo albums for PolyGram Ireland, 1986's "Just In Time" and 1987's "Western Highway," which were released in the U.S. as imports. She signed her first U.S. record deal with Rounder, which re-released "Just In Time" in the States in 1988. A year later she signed with Warner Bros., and the label re-packaged "Western Highway" under the title "Helpless Heart."

### A MINORITY OF MILLIONS

By touring steadily around each of these releases, O'Connell has cultivated the kind of audience that can sustain an independent artist. In fact, if all else fails, the singer half-jokingly says, she could "break even selling the record at gigs!"

"In Ireland, I'd already reached a level of acclaim and trust in what I do, and coming over to this country was another world," she says. "I've always believed in the small market in America, because a minority here is millions and millions of people."

O'Connell's profile in her native country rose considerably with the 1992 release of "A Woman's Heart," a compilation album of Irish women artists (including Eleanor McEvoy, Mary

(Continued on page 34)



**When You're Smilin'.** New Patriot Records artist Bryan Austin, center, laughs it up at his album listening party with Bobby Roberts, left, his booking agent, and Sam Cerami, Patriot's VP of promotion.

## DRAT!: Remembering Singles That Stuffed Also, Mercury Boxed Set Charts Reba's Early Career

**DOWN BUT DESERVING:** It's happened again. Another song we just *knew* would bound instantly to No. 1 has instead snapped backward resoundingly, like a fast dog hitting the end of a short chain. (We are still too grief-stricken to utter its name.) So what are we to do now? Have another drink? Accept the judgment of the masses? Well, yes and no.

Such musical gems deserve another chance before Joel Whitburn sings them to their statistical rest. Toward that end, we propose conferring on each of them the DRAT! Award (for "Deserving Record Abruptly Trashed"). And to get the ball rolling, we herewith declare the following winners: Moe Bandy's "I Just Started Hatin' Cheatin' Songs Today" (1974), one of the best honky-tonk songs since the formulation of beer, but which, alas, blacked out at No. 17; Dr. Hook's cooler-than-thou "A Couple More Years" (1976), dead at No. 51; Vince Gill's "Oh Carolina" (1984), as haunting in its own way as his breakthrough single, "When I Call Your Name," but a casualty at No. 38; Marlow Tackett's "I Know The Way To You By Heart" (1983), a flawless union of melody and imagery—and stiff at No. 67 (even Vern Gosdin's masterful version of the song in 1985 managed to make it only to No. 35); and Roy Head's "Now You See 'Em, Now You Don't" (1978), a chilling glimpse at the fallout of divorce, which halted at No. 19.

We have other candidates, of course, but which chart failures are your favorites?

**REBA REVEALED:** Mercury Records held a press luncheon recently to introduce its Reba McEntire boxed set, "Oklahoma Girl." Part of the label's Chronicles line of reissued and new material, the two-CD set covers McEntire's entire stay with Mercury, from 1976 to 1983. It consists of 40 cuts, seven previously unreleased. The collection was compiled and annotated by Hazel Smith, who gave an eloquent account of the project at the luncheon and extolled McEntire's importance as an artist and as a role model for other women in the business. Bob Frank, Mercury/Nashville's VP of label operations, says the set will be advertised in trade magazines, but it will essentially be "a press-driven product."

**MAKING THE ROUNDS:** Collin Raye has taped a concert at Opryland for release on home video . . . Representatives of Opryland Productions Group will crisscross the U.S. during the next few months, stopping in 37 cities to audition and sign talent for Opryland, Fiesta Texas in

San Antonio, the Boomtown Hotel & Casino in Las Vegas, the Merv Griffin Riverboat Casino in Metropolis, Ill., and the Alabama Theater in Myrtle Beach, S.C. The aim is to hire up to 1,000 singers, instrumentalists, dancers, and technical support staffers, who in turn will produce more than 36 shows for 10,000-plus performances during 1995.

W.R. Case & Sons Cutlery of Bradford, Pa., has introduced a series of collectable lockback pocket knives. The series features Chet Atkins, Barbara Mandrell, Joe Diffie, Tracy Lawrence, Mark Collie, and Ricky Lynn Gregg. Case's Nashville rep is Tandy Rice of Top Billing International . . . Hardin-Simmons University of Abilene, Texas, will present its distinguished alumni award Oct. 28 to songwriter and publisher Marijohn Wilkin, president of Buckhorn Music . . . New from publisher Gibbs Smith of Layton, Utah, is a coffee-table book titled "Ian Tyson: I Never Sold My Saddle." The book is by Colin Escott,

who also wrote the current "Hank Williams: The Biography" . . . Doug Baker, PD for WSIX-FM Nashville, has been elected to the Country Radio Broadcasters' board of directors . . . BNA Entertainment has named Danny Sommers and Tony Benken as its regional promotion manager for the Southwest and coordinator of national promotion, respectively.

Dwight Yoakam has been tapped to star in "Half A Dog's Life," a movie about rodeos. It will be produced by Soundshore Productions, a subsidiary of Cabin Fever Entertainment, and released in early 1995.

**MARK YOUR CALENDAR:** Radney Foster will host the third annual T.J. Martell Tennis Tournament, Oct. 1 at the Brownlee O. Currey Jr. Tennis Center at Nashville's Vanderbilt University. Foster was a varsity tennis player at the University of the South. And on Oct. 3 at Nashville's Hermitage Lanes, Billy Dean and Faith Hill will host the fourth annual Bowling Bash & Silent Auction for the T.J. Martell Foundation . . . Mark Collie, Holly Dunn, Sammy Kershaw, Ronna Reeves, and Wynonna will be inducted into the Country Music Hall Of Fame Walkway Of Stars Oct. 6 at 11:30 a.m. The ceremony is open to anyone with a ticket to the Hall Of Fame . . . The Mark Collie Celebrity Race For Diabetes Cure will take place Oct. 13 at Nashville Motor Speedway. Tickets are available from Ticketmaster.

**SIGNINGS:** Songwriters Joe Chambers and Danny Mayo to Songs Of PolyGram . . . Songwriter Austin Cunningham to Starstruck Writers Group.



by Edward Morris

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FOR WEEK ENDING OCT 1, 1994

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>*** No. 1 ***</b>						
1	1	1	26	TIM MCGRAW ▲ <sup>3</sup> CURB 77659 (9.98/13.98) 25 weeks at No. 1	NOT A MOMENT TOO SOON	1
2	2	2	12	ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	1
3	4	3	34	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
4	3	4	21	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
5	5	5	15	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
6	6	7	8	JOE DIFFIE EPIC 64357/COLUMBIA (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
<b>*** GREATEST GAINER ***</b>						
7	10	14	55	GARTH BROOKS ▲ <sup>4</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
8	7	6	33	THE MAVERICKS ● MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	6
9	8	8	4	PATTY LOVELESS EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
10	9	9	14	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
<b>*** HEATSEEKER IMPACT ***</b>						
11	12	13	36	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	11
12	11	11	13	SAMMY KERSHAW MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
13	13	12	15	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	12
14	14	10	19	TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
<b>*** HOT SHOT DEBUT ***</b>						
15	<b>NEW</b>		1	MARK CHESNUTT DECCA 11094 (10.98/15.98)	WHAT A WAY TO LIVE	15
16	20	20	102	ALAN JACKSON ▲ <sup>4</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
17	15	17	33	BLACKHAWK ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
18	26	32	5	THE TRACTORS ARISTA 18728 (9.98/15.98) <b>HS</b>	THE TRACTORS	18
19	22	21	116	MARY CHAPIN CARPENTER ▲ <sup>2</sup> COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
20	29	26	29	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
21	17	—	2	CHRIS LEDOUX LIBERTY 28770 (10.98/15.98)	HAYWIRE	17
22	23	27	210	GARTH BROOKS ▲ <sup>9</sup> LIBERTY 93866 (9.98/13.98)	NO FENCES	1
23	19	18	82	BROOKS & DUNN ▲ <sup>2</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
24	16	15	53	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98) <b>HS</b>	THE WAY THAT I AM	14
25	27	24	51	REBA MCENTIRE ▲ <sup>3</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
26	21	19	78	DWIGHT YOAKAM ▲ <sup>2</sup> REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
27	18	16	105	GEORGE STRAIT ▲ <sup>3</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
28	25	22	51	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
29	24	23	19	LORRIE MORGAN ● BNA 66379 (9.98/15.98)	WAR PAINT	7
30	28	38	281	GARTH BROOKS ▲ <sup>8</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
31	40	45	45	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) <b>HS</b>	TAKE ME AS I AM	7
32	34	31	71	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
33	35	34	59	CLAY WALKER ▲ GIANT 24511 (9.98/15.98) <b>HS</b>	CLAY WALKER	8
34	50	47	49	VARIOUS ARTISTS ▲ <sup>1</sup> GIANT 24531 (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
<b>*** PACESETTER ***</b>						
35	53	71	30	SOUNDTRACK ● MCA 10927 (10.98/16.98)	8 SECONDS	3
36	<b>NEW</b>		1	VARIOUS ARTISTS MERCURY 522639 (10.98 EQ/15.98)	RED, HOT + COUNTRY	36
37	38	35	34	COLLIN RAYE ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
38	32	29	32	NEAL MCCOY ● ATLANTIC 82568 (10.98/15.98) <b>HS</b>	NO DOUBT ABOUT IT	13
39	33	36	162	BROOKS & DUNN ▲ <sup>3</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
40	42	48	158	GARTH BROOKS ▲ <sup>9</sup> LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
41	36	37	74	TOBY KEITH ● MERCURY 514421 (9.98 EQ/13.98) <b>HS</b>	TOBY KEITH	17
42	31	28	30	RICK TREVINO COLUMBIA 53560/SONY (10.98 EQ/15.98) <b>HS</b>	RICK TREVINO	23
43	30	25	21	RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
44	41	40	28	JOHN BERRY LIBERTY 80472 (9.98/13.98) <b>HS</b>	JOHN BERRY	13
45	44	41	107	VINCE GILL ▲ <sup>3</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
46	45	42	26	CONFEDERATE RAILROAD ● ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	6
47	43	39	21	PAM TILLIS ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
48	37	30	9	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
49	46	43	97	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) <b>HS</b>	LIFE'S A DANCE	4
50	49	49	62	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
51	48	44	45	TANYA TUCKER ● LIBERTY 89048 (10.98/15.98)	SOON	18
52	39	33	18	SOUNDTRACK ATLANTIC 82595/AG (10.98/16.98)	MAVERICK	4
53	55	51	71	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
54	47	46	18	KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	12
55	<b>NEW</b>		1	DOUG SUPERNAW BNA 66396 (9.98/15.98) <b>HS</b>	DEEP THOUGHTS FROM A SHALLOW MIND	55
56	51	50	74	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	9
57	52	52	125	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) <b>HS</b>	CONFEDERATE RAILROAD	7
58	54	53	65	JOHN ANDERSON ● BNA 66232 (9.98/15.98)	SOLID GROUND	12
59	56	62	13	LARI WHITE RCA 66395 (9.98/15.98) <b>HS</b>	WISHES	54
60	59	54	175	ALAN JACKSON ▲ <sup>2</sup> ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
61	60	58	4	KEN MELLONS EPIC 53746/SONY (9.98 EQ/15.98) <b>HS</b>	KEN MELLONS	58
62	57	55	25	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	55
63	<b>NEW</b>		1	WAYLON JENNINGS RCA 66409 (9.98/15.98)	WAYMORE'S BLUES (PART II)	63
64	58	57	21	JOHNNY CASH AMERICAN 45520/WARNER BROS. (9.98/15.98)	AMERICAN RECORDINGS	23
65	62	56	49	ALABAMA ● RCA 66296 (9.98/15.98)	CHEAP SEATS	16
66	65	60	49	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
67	68	63	40	DOUG STONE ● EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE	20
68	64	59	74	JOE DIFFIE ● EPIC 53002/SONY (10.98 EQ/15.98)	HONKY TONK ATTITUDE	10
69	71	—	94	GARTH BROOKS ▲ <sup>5</sup> LIBERTY 98743 (10.98/16.98)	THE CHASE	1
70	63	61	58	AARON TIPPIN ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
71	66	67	122	BILLY RAY CYRUS ▲ <sup>7</sup> MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
72	61	64	11	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	57
73	70	69	129	WYNONNA ▲ <sup>3</sup> CURB 10529/MCA (10.98/15.98)	WYNONNA	1
74	<b>RE-ENTRY</b>		30	BOY HOWDY CURB 77656 (6.98/9.98) <b>HS</b>	SHE'D GIVE ANYTHING	19
75	67	66	9	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	62

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

# Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
FOR WEEK ENDING OCTOBER 1, 1994

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ <sup>4</sup> MCA 12* (7.98/12.98) 154 weeks at No. 1	GREATEST HITS	176
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	176
3	4	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	174
4	3	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	161
5	5	GEORGE STRAIT ▲ <sup>2</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	176
6	6	GEORGE STRAIT ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	174
7	—	DWIGHT YOAKAM ▲ REPRISE 25372/WARNER BROS. (9.98/13.98)	GUIARS, CADILLACS, ETC., ETC.	23
8	9	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	52
9	7	MARY CHAPIN CARPENTER COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	2
10	10	SAMMY KERSHAW ▲ MERCURY 510161 (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	7
11	12	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	65
12	13	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	23
13	14	MARY CHAPIN CARPENTER ● COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	46

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	22	THE JUDDS ▲ <sup>2</sup> CURB B318/RCA (9.98/15.98)	GREATEST HITS	59
15	8	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	15
16	16	KEITH WHITLEY ▲ RCA 52277 (9.98/13.98)	GREATEST HITS	35
17	21	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	146
18	11	WAYLON JENNINGS ▲ <sup>4</sup> RCA 3378* (8.98)	GREATEST HITS	60
19	—	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	170
20	20	TANYA TUCKER ● CAPITOL 91814 (9.98/13.98)	GREATEST HITS	15
21	17	GEORGE JONES GUSTO 38G/IMG (8.98)	AT HIS BEST	10
22	19	KENNY ROGERS ▲ LIBERTY 5112*/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	80
23	24	CLINT BLACK ▲ <sup>2</sup> RCA 9668 (9.98/13.98)	KILLIN' TIME	3
24	15	ALABAMA ▲ RCA 7170* (9.98/13.98)	GREATEST HITS	175
25	18	DAVID ALLAN COE ▲ COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	72

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



by Lynn Shults

**HOLDING THE NO. 1 POSITION** for the second consecutive week is "Third Rock From The Sun" by Joe Diffie. The cassette single also is the best-selling country song, moving 44-41 on the Hot 100 Singles Sales chart. "Don't Take The Girl" by Tim McGraw is the No. 2 country title on that chart. McGraw continues to dominate the No. 1 position on the Top Country Albums chart. "Not A Moment Too Soon" has logged 25 weeks at No. 1. Diffie's "Third Rock From The Sun" album holds at No. 6.

**THE HOT 100 SINGLES SALES** chart contains five country titles. Three of them are current country hits: Diffie's "Third Rock," "Be My Baby Tonight" (48-48 on the Hot 100 sales chart) by John Michael Montgomery, and "She Thinks His Name Was John" (65-68) by Reba McEntire. The other two titles—Tim McGraw's "Don't Take The Girl" (38-45) and "Thinkin Problem" (55-63) by David Ball—are recurrenters.

**THERE ARE THOSE ON MUSIC ROW** who still believe cassette singles hurt the sales of albums. But in looking at country's five best-selling cassette singles artists, you will find that each artist has an album in the top 10 on the Top Country Albums chart. This seems to indicate that cassette singles actually help the sales of albums. The retail community has been saying for some time that Nashville labels should be more aggressive in their marketing of cassette singles. It looks like they have a valid point.

**THE MOST ACTIVE TRACK** on the Hot Country Singles & Tracks chart is "If You've Got Love" (62-48) by John Michael Montgomery, followed by "Untanglin' My Mind" (54-44) by Clint Black; "If I Could Make A Living" (49-40) by Clay Walker; "Livin' On Love" (30-18) by Alan Jackson; "Who's That Man" (9-3) by Toby Keith; "Shut Up And Kiss Me" (28-19) by Mary Chapin Carpenter; "Take Me As I Am" (71-54) by Faith Hill; "Country 'Til I Die" (debut-58) by John Anderson; "She Dreams" (12-7) by Mark Chesnutt; and "When The Thought Of You Catches Up With Me" (46-38) by David Ball.

**ALBUM SALES REBOUND** WITH vigor following two weeks of sluggish sales. Garth Brooks leads the way with the week's Greatest Gainer, "In Pieces" (10-7). Brooks is riding the wave of the national McDonald's promo campaign and the top 10 single "Callin Baton Rouge" (10-7). The Pacesetter is the soundtrack album "8 Seconds" (53-35). The album's retail activity stems from the motion picture's release on video. Retail sales jumped by 81% over the previous week. Such activity has been documented before. For example, when the movie "Pure Country," starring George Strait, hit the rental market, sales of the film's soundtrack rose dramatically. Showing strong retail gains behind concert dates by the Eagles is "Common Thread: Songs Of The Eagles" (50-34). Also attracting attention are MCA's "Rhythm Country & Blues" collection (29-20), which is benefiting from the PBS television documentary on the making of the album, and the self-titled debut by the Tractors (26-18). Debuting are Mark Chesnutt's "What A Way To Live" (No. 15); "Red Hot + Country" (No. 36) by various artists; "Deep Thoughts From A Shallow Mind" (No. 55) by Doug Supernaw; and "Waymore's Blues" (No. 63) by Waylon Jennings.

## MAURA O'CONNELL FINDS A PERMANENT LABEL: HER OWN

(Continued from page 32)

Black, Dolores Keane, Sharon Shannon, and Frances Black) that has sold 340,000 copies in Ireland to date, making it the best-selling album in that country's history. It was on a trip home in the spring of 1993 that O'Connell realized just how all-pervasive the album had become in her homeland.

"I genuinely had no idea it had done that well," she says. "Walking down the street and people pointing at me, it actually freaked me out a little."

Returning to Nashville from that trip, O'Connell learned that her Warner Bros. deal had ended.

"I was a difficult problem," O'Connell says. "I believed in my talent, and so did Warner Bros., but I believe that hand in hand with my talent as a singer is my talent as a person who knows what to sing for herself, and the two things can't be separated."

Chris Palmer, VP of progressive music at Warner Bros., acknowledges that there was discussion over which producer should work with the artist on "Blue Is The Colour Of Hope."

"Maura has always been a headstrong person," says Palmer, who originally signed O'Connell to the label. "We didn't want to change Maura's music, but we did want to break some ground as far as chart activity or radio. Maura felt that Jerry [Douglas] was the way to reach those goals, but we felt there may have been someone else, more in the [album alternative] or pop mainstream, who could help us reach those goals more directly."

### 'I AM A RECORD COMPANY'

Her desire "to be involved in every aspect of this record" was a key factor in O'Connell's decision not to seek another label deal. But it was a conversation with another noted Nashvillean that convinced her she could actually go it alone.

"I asked my neighbor up the street, John Prine, how he became a record company," O'Connell says. "And he told me, 'You put your hand on a rock and say, 'I am a record company.''"

Of course, it's not that simple, but Prine has seen his own Oh Boy label grow from a small mail order-only business into an indie-label contender with a strong presence at retail. And while O'Connell is aware of how much she has to learn, Dan Einstein, VP and

founding partner of Oh Boy, says she has the basic ingredients to make it work.

"The key elements for Maura are that she is actively touring, she has a loyal following, and she seems to do well in the media," says Einstein. "But I've got to preface that by saying that everything is based on the record she makes. One of the things that propelled John Prine and Oh Boy to another level was that, with [Prine's] 'The Missing Years,' [producer] Howie Epstein delivered such a beautiful record."

In Douglas, O'Connell has found more than the right producer, and both describe their working relationship as a true creative partnership.

"Basically, Jerry knows my mind," O'Connell says. "I could spend the entire day trying to get what I have to say across to someone who doesn't know me, where Jerry will know immediately. We've been playing together for years, and we're on the same wavelength."

With his track record as one of bluegrass music's premier instrumentalists and producers, Douglas, whose production clients include Alison Krauss, Peter Rowan, Del McCoury, and the Nashville Bluegrass Band, knows how to get the most out of a shoestring recording budget.

"I learned how to make good-sounding records for \$10,000 or less, and that's been my training ground," Douglas says. "I know how to save money."

## BROADWAY WOOS MUSIC ROW WRITERS

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keting, and promoting a musical. Sukin noted, for example, that Viacom will spend \$13 million to back the upcoming production of "A Christmas Carol" at the Paramount/Madison Square Garden.

But, Sukin said, "one of the best kept secrets in show business is how inordinately lucrative a Broadway hit is." He said such a success can earn a songwriter \$6,000 to \$7,000 a week, and that if the play is also touring, it can bring the writer up to the \$40,000- to \$50,000-a-week range "for years."

The panelists repeatedly emphasized that what they were seeking

O'Connell and husband/business manager/executive producer Mac Bennett are negotiating with several companies about distribution or a possible co-label arrangement. But however the album gets to retail, John Kulstad, buyer for the Minneapolis-based Title Wave chain, believes O'Connell's timing is right.

"There is more attention being paid in the marketplace right now to small labels that have something to say, if the small label is going with a professional piece of product that looks like something that a major would release," Kulstad says. "Actually, I think she stands to make more money than she did at Warner, because she's not supporting an army of reps."

Writers like Mary Chapin Carpenter, John Gorka, Shawn Colvin, and Paul Brady have already lined up to contribute songs to the new record, which Douglas says will be nicely suited to the burgeoning album alternative format.

"We're not worried about having to have radio, but I think triple-A naturally picks up on records like this," Douglas says.

Susan Castle, MD at KGSR Austin, Texas, couldn't agree more. "With an artist of Maura's caliber, when her record comes in, it's something we will listen to right away," says Castle. "If it's produced as well and the performances are as good as her Warner Bros. releases, we will have no problem adding it."

from Nashville writers was freshness—not formula. "I am in awe of my brother and sister writers in this room," Yeston said. "I don't want you to think of this as something forbidding, but as doing exactly what you do best while working with a team of other people... You don't have to speak some foreign language."

All the panelists invited the songwriters to contact them directly with their ideas and questions, and Gershon offered SESAC's Nashville office as a conduit for writers who want more information on the subject.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
37 BABY LIKES TO ROCK IT (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chingapin, BMI) CPP	45 HALF THE MAN (Blackened, BMI) CPP
27 BE MY BABY TONIGHT (New Haven, BMI/Music Hill, BMI/OT, ASCAP) CPP	43 HANGIN' IN (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) CPP/WBM
6 CALLIN' BATON ROUGE (Combine, ASCAP/EMI Blackwood, BMI) HL	57 HARO LOVIN' WOMAN (Music Corp Of America, BMI/Mark Collie, BMI/Sony Tree, BMI/Don Cook, BMI/Zomba, ASCAP/Inspector Barlow, ASCAP) HL/PPP
17 THE CITY PUT THE COUNTRY BACK IN ME (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL	10 HARO TO SAY (Travelin' Zoo, ASCAP) HL
58 COUNTRY 'TIL I DIE (Almo, ASCAP/Holmes Creek, ASCAP/Irving, BMI/Baby Dumplin', BMI)	33 HAS ANYBODY SEEN AMY (Reynsong, BMI/Howe Sound, BMI/Sony Cross Keys, ASCAP) HL
73 COWBOY BANO (Careers-BMG, BMI/Conasauga Troubadors, BMI) HL	47 HEART LIKE A HURRICANE (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP) CPP
2 DOWN ON THE FARM (Texas Wedge, ASCAP/Noosa Heads, BMI) CPP	39 HEART OVER MIND (Royhaven, BMI/Starstruck Angel, BMI)
32 DREAMING WITH MY EYES OPEN (Famous, ASCAP/Pookie Bear, ASCAP/Bug, ASCAP) HL/PPP	40 IF I COULD MAKE A LIVING (Tom Collins, BMI/Murrah, BMI/Seventh Son, ASCAP/Mattie Ruth, ASCAP)
69 DRIVE (Steve Warner, BMI/Sneaky Moon, BMI)	66 IF I EVER LOVE AGAIN (David 'N' Wil, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM
26 ELVIS AND ANDY (Almo, ASCAP) CPP	48 IF YOU'VE GOT LOVE (Love This Town, ASCAP/MCA, ASCAP)
72 EVER-CHANGING WOMAN (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL	28 I SEE IT NOW (Sony Tree, BMI/Sony Cross Keys, ASCAP/WB, ASCAP) HL
62 FISH AIN'T BITIN' (N20, ASCAP)	22 I SURE CAN SMELL THE RAIN (Alabama Band, BMI/Rock Hall, ASCAP)
56 GIRLS WITH GUITARS (EMI April, ASCAP/Getarealjob, ASCAP) HL	8 I TRY TO THINK ABOUT ELVIS (MCA, ASCAP/Gary Burr, ASCAP) HL
53 GIVE ME A RING SOMETIME (Blake Eyed Susan, BMI/Glitterfish, BMI/Songs Of All Nations, BMI) HL	31 JÜKEBOX JUNKIE (Cupit, BMI/Cupit Memanes, ASCAP)
71 GONE COUNTRY (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL	24 KICK A LITTLE (Square West, ASCAP/Howlin' Hts, ASCAP) CPP

18 LIVIN' ON LOVE (Yee Haw, ASCAP)	Stroudcaster, BMI) CPP	13 WATERMELON CRAWL (Acuff-Rose, BMI/Coburn, BMI) CPP
34 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	7 SHE DREAMS (Warner-Tamerlane, BMI/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Brass Ring, ASCAP) HL/WBM/PPP	36 WE CAN'T LOVE LIKE THIS ANYMORE (Alabama Band, ASCAP/Wildcountry, ASCAP/Warner-Tamerlane, BMI/New Works, BMI) CPP
23 THE MAN IN LOVE WITH YOU (Boots And Spurs, BMI/Spurs And Boots, ASCAP) HL	11 SHE'S NOT THE CHEATIN' KIND (Sony Tree, BMI/Showbly, BMI) HL	5 WHAT'S IN IT FOR ME (WB, ASCAP/New Crew, ASCAP/New John, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM/PPP
20 MAN OF MY WORD (Hayes Street, ASCAP/Almo, ASCAP/Allen Shamblin, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/PPP	15 SHE THINKS HIS NAME WAS JOHN (Bash, ASCAP/Blue Water, ASCAP/Mighty Nice, BMI/Blue Water, BMI) HL	4 WHAT THE COWGIRLS DO (Benefit, BMI/Englishtown, BMI) WBM/PPP
12 MORE LOVE (That's A Smash, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL	19 SHUT UP AND KISS ME (Why Walk, ASCAP)	75 WHAT THEY'RE TALKING ABOUT (Sony Cross Keys, ASCAP/Sony Tree, BMI/Teri Lee, BMI/Fire Hall, BMI)
42 NATIONAL WORKING WOMAN'S HOLIDAY (Murrah, BMI/Castle Street, BMI/Ears Last, ASCAP/On The Mantel, ASCAP) CPP	60 STOP ON A DIME (Square Lake, ASCAP/Howlin' Hts, ASCAP) CPP	38 WHEN THE THOUGHT OF YOU CATCHES UP WITH ME (EMI Blackwood, BMI) HL
16 NOBODY'S GONNA RAIN ON OUR PARADE (Longitude, BMI/Rio Zen, BMI/Reynsong, BMI/Howe Sound, BMI) HL/WBM/PPP	41 SUMMERTIME BLUES (Warner-Tamerlane, BMI) WBM	14 WHEN YOU WALK IN THE ROOM (EMI, BMI/Unart, BMI) CPP
46 NOW I KNOW (Sony Tree, BMI/Don Cook, BMI) HL	54 TAKE ME AS I AM (Little Big Town, BMI/American Made, BMI/All Over Town, BMI/Sony Tree, BMI)	35 WHERE THERE'S SMOKE (Tom Collins, BMI/BMG, ASCAP) CPP
51 POKET OF A CLOWN (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM/PPP	64 TAKE THESE CHAINS FROM MY HEART (Milene, ASCAP) CPP	63 WHEREVER SHE IS (Sony Tree, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP)
70 THE POWER OF LOVE (Sony Cross Keys, ASCAP)	52 TEARDROPS (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Songs Of PolyGram, BMI/Songs Of McRide, BMI) HL	29 WHISPER MY NAME (WB, ASCAP/Big Tractor, ASCAP) WBM
55 A REAL GOOD WAY TO WIND UP LONESOME (Sony Tree, BMI/Alabama Band, BMI/Wildcountry, BMI/Sony Cross Keys, ASCAP) HL	25 TEN FEET TALL AND BULLETPROOF (Post Oak, BMI) HL	3 WHO'S THAT MAN (Songs Of PolyGram, BMI/Tokeco, BMI) HL
68 REDNECK STOMP (Warnerbuilt, BMI/Max Lafts, BMI/Shaboo, BMI)	59 THAT'S WHAT I GET (FOR LOSIN' YOU) (This Big, ASCAP/Bash, ASCAP/Blue Water, ASCAP/Songs Of Portuguese, ASCAP/Foreshadow, BMI)	67 WILLIAM AND MARY (Kicking Bird, BMI/Sixteen Stars, BMI) HL
65 RED, WHITE AND BLUE COLLAR (Sony Tree, BMI/Joined At The Hip, BMI/Songs Sung Blue, BMI)	74 THERE GOES MY HEART (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI)	9 XXX'S AND OOO'S (AN AMERICAN GIRL) (Sony Tunes, ASCAP/Mother Dwe, ASCAP/August Wind, BMI/Great Broad, BMI/Longitude, BMI) HL/WBM/PPP
49 RENEGADES, REBELS AND ROGUES (Sony Tree, BMI/Sony Cross Keys, ASCAP/Tracy Lawrence, ASCAP) HL	21 THIRD RATE ROMANCE (Fourth Floor, ASCAP/WB, ASCAP) CPP	50 YOU JUST WATCH ME (Dixie Stars, ASCAP)
30 SHE CAN'T SAY I DIDN'T CRY (Starstruck Angel, BMI)	1 THIRD ROCK FROM THE SUN (Major Bob, ASCAP/Rio Bravo, BMI/Stroudcaster, BMI/Baby Mae, BMI) CPP	61 YOU NEVER EVEN CALL ME BY MY NAME (Turnpike Tom, ASCAP/Pink Sky, ASCAP/EMI U, ASCAP) CPP

# HOT COUNTRY SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRDUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	3	12	<b>*** No. 1 ***</b> THIRD ROCK FROM THE SUN J.SLATE, J.DIFFIE (J.GREENEBAUM, S.WHIPPLE, T.MARTIN)	◆ JOE DIFFIE (C) (V) EPIC 77577
2	2	4	12	DOWN ON THE FARM J.STROUD, B.GALLIMORE (K.K.PHILLIPS, J.LASETER)	◆ TIM MCGRAW CURB ALBUM CUT
3	9	11	10	WHO'S THAT MAN N.LARKIN, H.SHEDD (T.KEITH)	◆ TOBY KEITH (C) (V) POLYDOR B53 358
4	3	2	13	WHAT THE COWGIRLS DO T.BROWN (V.GILL, R.NIELSEN)	◆ VINCE GILL (C) (V) MCA 54879
5	7	9	15	WHAT'S IN IT FOR ME C.HOWARD (J.JARRARD, G.BURR)	◆ JOHN BERRY (C) (V) LIBERTY 79035
6	10	10	13	CALLIN' BATON ROUGE A.REYNOLDS (D.LINDE)	◆ GARTH BROOKS LIBERTY ALBUM CUT
7	12	13	11	SHE DREAMS M.WRIGHT (G.HARRISON, T.MENSY)	◆ MARK CHESNUTT (C) (V) DECCA 54887
8	11	12	10	I TRY TO THINK ABOUT ELVIS E.GORDY, JR. (G.BURR)	◆ PATTY LOVELESS (C) (V) EPIC 77609
9	4	1	13	XXX'S AND OOO'S (AN AMERICAN GIRL) G.FUNDIS, H.STINSON (A.RANDALL, M.BERG)	TRISHA YEARWOOD (C) (V) MCA 54898
10	5	7	15	HARD TO SAY M.MILLER, M.MCANALLY (M.MILLER)	◆ SAWYER BROWN CURB ALBUM CUT
11	13	14	6	SHE'S NOT THE CHEATIN' KIND D.COOK, S.HENDRICKS (R.DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-274D
12	6	8	16	MORE LOVE J.STROUD (D.STONE, G.BURR)	DOUG STONE (C) (V) EPIC 77549
13	15	23	8	WATERMELON CRAWL J.CRUTCHFIELD (B.BROCK, Z.TURNER)	◆ TRACY BYRD (C) (V) MCA 54889
14	14	19	9	WHEN YOU WALK IN THE ROOM P.TILLIS, S.FISHELL (J.DESHANNON)	◆ PAM TILLIS (C) (V) ARISTA 1-2726
15	16	18	10	SHE THINKS HIS NAME WAS JOHN T.BROWN, R.MCINTIRE (S.KNOX, S.RDSEN)	◆ REBA MCENTIRE (C) (V) MCA 54899
16	18	21	11	NOBODY'S GONNA RAIN ON OUR PARADE J.LEO (B.PARKER, W.RAMBEAUX)	◆ KATHY MATTEA (C) (V) MERCURY B58 800
17	19	24	9	THE CITY PUT THE COUNTRY BACK IN ME B.BECKETT (M.GEIGER, W.MULLIS, M.HUFFMAN)	◆ NEAL MCCOY (C) (V) ATLANTIC B72 13
18	30	42	5	<b>*** AIRPOWER ***</b> LIVIN' ON LOVE K.STEGALL (A.JACKSON)	◆ ALAN JACKSON (C) (V) ARISTA 1-2745
19	28	35	4	<b>*** AIRPOWER ***</b> SHUT UP AND KISS ME J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77696
20	22	26	9	MAN OF MY WORD J.HOBBS, E.SEAY, P.WORLEY (A.SHAMBLIN, G.BURR)	COLLIN RAYE (C) (V) EPIC 77632
21	25	33	6	<b>*** AIRPOWER ***</b> THIRD RATE ROMANCE B.CANNON, N.WILSON (R.SMITH)	◆ SAMMY KERSHAW (V) MERCURY B58 922
22	29	31	7	<b>*** AIRPOWER ***</b> I SURE CAN SMELL THE RAIN M.BRIGHT, T.DUBOIS (J.JARRARD, W.ALDRIE)	◆ BLACKHAWK (V) ARISTA 1-271B
23	8	5	15	THE MAN IN LOVE WITH YOU T.BROWN, G.STRAIT (S.DORFF, G.HARJU)	◆ GEORGE STRAIT (C) (V) MCA 54854
24	26	32	6	<b>*** AIRPOWER ***</b> KICK A LITTLE C.DINAPOLI, D.GRAU, LITTLE TEXAS (P.HDWELL, D.O'BRIEN, B.SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 1B103
25	24	28	9	TEN FEET TALL AND BULLETPROOF G.BROWN (T.TRITT)	◆ TRAVIS TRITT (C) (V) WARNER BROS. 1B104
26	20	20	13	ELVIS AND ANDY B.BECKETT (C.WISEMAN)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC B7229
27	23	16	20	BE MY BABY TONIGHT S.HENDRICKS (E.HILL, R.FAGAN)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87236
28	33	43	4	I SEE IT NOW J.STROUD (P.NELSON, L.BOONE, W.LEE)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87199
29	21	15	17	WHISPER MY NAME K.LEHNING (T.BRUCE)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 1B153
30	17	6	18	SHE CAN'T SAY I DIDN'T CRY S.BUCKINGHAM (T.MARTIN, T.MARTIN, R.WILSON)	◆ RICK TREVINO (C) (V) COLUMBIA 77535
31	32	36	10	JUKEBOX JUNKIE J.CUPIT (J.CUPIT, J.HONEYCUTT, K.MELLONS)	◆ KEN MELLONS (C) (V) EPIC 77579
32	27	17	17	DREAMING WITH MY EYES OPEN J.STROUD (T.ARATA)	◆ CLAY WALKER (V) GIANT 1B139
33	35	38	8	HAS ANYBODY SEEN AMY J.SCIAFF, J.COTTON (J.VEZNER, O.HENRY)	◆ JOHN & AUDREY WIGGINS (C) (V) MERCURY B5892D
34	31	27	19	LOVE A LITTLE STRONGER M.POWELL, T.DUBOIS (C.JONES, B.CRITTENDEN, G.SWINT)	◆ DIAMOND RIO (C) (V) ARISTA 1-2693
35	37	39	7	WHERE THERE'S SMOKE R.SCRUGGS (B.P.BARKER, M.COLLIE)	◆ ARCHER/PARK (C) (V) ATLANTIC 872 11
36	44	48	4	WE CAN'T LOVE LIKE THIS ANYMORE G.FUNDIS, ALABAMA (J.JARRARD, W.MOBLEY)	ALABAMA (C) (V) RCA 62897
37	43	44	6	BABY LIKES TO ROCK IT S.RIPLEY, W.RICHMOND (S.RIPLEY, W.RICHMOND)	◆ THE TRACTORS (V) ARISTA 1-2717

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRDUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
38	46	51	4	WHEN THE THOUGHT OF YOU CATCHES UP WITH ME B.CHANCEY (D.BALL)	◆ DAVID BALL (C) (V) WARNER BROS. 18081
39	41	41	8	HEART OVER MIND R.LANDIS (S.MUNSEY, B.ALAN)	LORRIE MORGAN (V) BNA 62946
40	49	—	2	IF I COULD MAKE A LIVING J.STROUD (K.STEGALL, R.MURRAH, A.JACKSON)	◆ CLAY WALKER (C) (V) GIANT 18068
41	39	34	16	SUMMERTIME BLUES K.STEGALL (E.COCHRAN, J.CAPEHART)	◆ ALAN JACKSON (C) (V) ARISTA 1-2697
42	42	37	20	NATIONAL WORKING WOMAN'S HOLIDAY B.CANNON, N.WILSON (R.MURRAH, P.TERRY, J.D.HICKS)	◆ SAMMY KERSHAW (C) (V) MERCURY B58 722
43	38	29	19	HANGIN' IN J.CRUTCHFIELD (S.BOGARD, R.GILES)	◆ TANYA TUCKER (V) LIBERTY 79033
44	54	—	2	UNTANGLIN' MY MIND J.STROUD, C.BLACK (C.BLACK, M.HAGGARD)	◆ CLINT BLACK (C) (V) RCA 62933
45	40	30	18	HALF THE MAN J.STROUD, C.BLACK (C.BLACK, H.NICHOLAS)	CLINT BLACK (V) RCA 6287B
46	47	47	5	NOW I KNOW G.FUNDIS (C.RAINS, C.GREENE, D.COOK)	◆ LARI WHITE (C) (V) RCA 62896
47	45	45	7	HEART LIKE A HURRICANE S.HENDRICKS (T.BRUCE, C.WISEMAN)	◆ LARRY STEWART (C) (V) COLUMBIA 77638
48	62	—	2	IF YOU'VE GOT LOVE S.HENDRICKS (S.SESKIN, M.D. SANDERS)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87198
49	48	46	19	RENEGADES, REBELS AND ROGUES T.LAWRENCE, C.ANDERSON (P.NELSON, L.BOONE, E.CLARK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
50	59	72	3	YOU JUST WATCH ME J.CRUTCHFIELD (R.GILES, B.REGAN)	TANYA TUCKER (V) LIBERTY 79053
51	36	25	14	POCKET OF A CLOWN P.ANDERSON (D.YOAKAMI)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT/WARNER BROS.
52	55	56	4	TEARDROPS R.BENNETT (G.DUCAS, T.MCBRIDE)	◆ GEORGE DUCAS (V) LIBERTY 79045
53	52	54	7	GIVE ME A RING SOMETIME J.CRUTCHFIELD (K.BERGNES, B.MOULDS, S.ANDERSON)	◆ LISA BROKOP (C) (V) PATRIOT 79036
54	71	—	2	TAKE ME AS I AM S.HENDRICKS (B.DIPIERO, K.STALEY)	◆ FAITH HILL WARNER BROS. ALBUM CUT
55	56	53	6	A REAL GOOD WAY TO WIND UP LONESOME D.COOK (J.HOUSE, D.DODSON, J.JARRARD)	◆ JAMES HOUSE (C) (V) EPIC 7761D
56	51	49	18	GIRLS WITH GUITARS T.BROWN (M.C.CARPENTER)	◆ WYNONNA (V) CURB 54875/MCA
57	57	59	4	HARD LOVIN' WOMAN D.COOK (M.COLLIE, D.COOK, J.B.JARVIS)	◆ MARK COLLIE (C) (V) MCA 54907
58	NEW ►	1	1	<b>*** HOT SHOT DEBUT ***</b> COUNTRY 'TIL I DIE J.STROUD, J.ANDERSON (T.SEALS, E.SETSER, J.ANDERSON)	◆ JOHN ANDERSON (C) (V) BNA 62935
59	67	—	2	THAT'S WHAT I GET (FOR LOSIN' YOU) A.REYNOLDS, J.ROONEY (A.ANDERSON, H.KETCHUM)	HAL KETCHUM CURB ALBUM CUT
60	58	55	20	STOP ON A DIME J.STROUD, C.DINAPOLI, D.GRAU (P.HOWELL, D.O'BRIEN, B.SEALS)	LITTLE TEXAS WARNER BROS. ALBUM CUT
61	60	60	5	YOU NEVER EVEN CALL ME BY MY NAME R.LANDIS (S.GOODMAN)	DOUG SUPERNAW (C) (V) BNA 6293B
62	53	52	7	FISH AIN'T BITIN' T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (C) (V) MCA 54877
63	72	—	2	WHEREVER SHE IS B.CHANCEY, P.WORLEY (J.HOUSE, J.JARRARD)	◆ RICKY VAN SHELTON (C) (V) COLUMBIA 77653
64	61	58	20	TAKE THESE CHAINS FROM MY HEART S.HENDRICKS (F.ROSE, H.HEATH)	LEE ROY PARNELL (C) (V) ARISTA 1-2695
65	65	—	2	RED, WHITE AND BLUE COLLAR D.JOHNSON, B.MILLER (D.GIBSON, B.MILLER)	GIBSON/MILLER BAND (C) (V) EPIC 77651
66	50	50	9	IF I EVER LOVE AGAIN J.STROUD, J.CARLTON (C.WRIGHT, B.SPENCER)	◆ DARON NORWOOD GIANT ALBUM CUT
67	64	65	5	WILLIAM AND MARY H.SHEDD, D.DANIEL (G.WCCORCKLE, R.WILLIAMSON)	◆ DAVIS DANIEL (C) (V) POLYDOR B56 D32
68	68	67	4	REDNECK STOMP S.ROUSE (J.FOXWORTHY, S.ROUSE)	◆ JEFF FOXWORTHY (C) (V) WARNER BROS. 1B116
69	63	66	3	DRIVE S.HENDRICKS, T.DUBOIS (S.WARINER, B.LABOUNTY)	◆ STEVE WARINER (V) ARISTA 1-2744
70	NEW ►	1	1	THE POWER OF LOVE S.HENDRICKS (D.COOK, G.NICHOLSON)	LEE ROY PARNELL (C) (V) ARISTA 1-2747
71	70	69	6	GONE COUNTRY K.STEGALL (B.MCDILL)	ALAN JACKSON ARISTA ALBUM CUT
72	66	62	5	EVER-CHANGING WOMAN R.L.PHELPS, D.PHELPS (D.KIRBY, C.PUTMAN)	◆ BROTHER PHELPS (C) (V) ASYLUM 64517
73	69	61	18	COWBOY BAND J.BOWEN (M.POWELL, J.MEDDERS)	◆ BILLY DEAN (C) (V) LIBERTY 79034
74	NEW ►	1	1	THERE GOES MY HEART D.COOK (R.MALO, KOSTAS)	◆ THE MAVERICKS (C) (V) MCA 54909
75	NEW ►	1	1	WHAT THEY'RE TALKING ABOUT M.WRIGHT (L.BOONE, F.NELSON, R.AKINS)	◆ RHETT AKINS (C) (V) DECCA 5491D

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	2	1	4	WINK B.BECKETT (B.DIPIERO, T.SHAPIRO)	◆ NEAL MCCOY ATLANTIC
2	1	2	5	EVERY ONCE IN A WHILE M.BRIGHT, T.DUBOIS (H.PAUL, V.STEPHENSON, D.ROBBINS)	◆ BLACKHAWK ARISTA
3	—	—	1	O WHAT A THRILL D.COOK (J.WINCHESTER)	◆ THE MAVERICKS MCA
4	3	—	2	INDEPENDENCE DAY P.WORLEY, E.SEAY, M.MCBRIDE (G.PETERS)	◆ MARTINA MCBRIDE RCA
5	4	5	7	THEY DON'T MAKE 'EM LIKE THAT ANYMORE C.FARRIN (J.STEELE, C.FARRIN)	BOY HOWDY CURB
6	5	4	5	THINKIN' PROBLEM B.CHANCEY (D.BALL, A.SHAMBLIN, S.ZIFF)	◆ DAVID BALL WARNER BROS.
7	6	3	4	FOOLISH PRIDE G.BROWN (T.TRITT)	◆ TRAVIS TRITT WARNER BROS.
8	7	7	7	DON'T TAKE THE GIRL J.STROUD, B.GALLIMORE (C.MARTIN, L.W.JOHNSON)	◆ TIM MCGRAW CURB
9	8	8	8	WALKING AWAY A WINNER J.LEO (T.SHAPIRO, B.DIPIERO)	◆ KATHY MATTEA MERCURY
10	9	10	9	WISH I DIDN'T KNOW NOW N.LARKIN, H.SHEDD (T.KEITH)	◆ TOBY KEITH MERCURY
11	13	9	6	LITTLE ROCK J.HOBBS, E.SEAY, P.WORLEY (T.DOUGLAS)	◆ COLLIN RAYE EPIC
12	10	11	5	WHENEVER YOU COME AROUND T.BROWN (V.GILL, P.WASNER)	VINCE GILL MCA
13	14	14	22	I SWEAR S.HENDRICKS (F.J.MYERS, G.BAKER)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC

14	12	13	11	A GOOD RUN OF BAD LUCK J.STROUD, C.BLACK (C.BLACK, H.NICHOLAS)	◆ CLINT BLACK RCA
15	15	15	14	PIECE OF MY HEART S.HENDRICKS (B.BERNS, J.RAGAVOY)	◆ FAITH HILL WARNER BROS.
16	11	6	4	I WISH I COULD HAVE BEEN THERE J.STROUD, J.ANDERSON (J.ANDERSON, K.ROBBINS)	◆ JOHN ANDERSON BNA
17	19	18	22	NO DOUBT ABOUT IT B.BECKETT (J.S.SHERRILL, S.SESKIN)	◆ NEAL MCCOY ATLANTIC
18	17	17	14	IF BUBBA CAN DANCE (I CAN TOO) D.COOK (M.RAYBON, M.MCGUIRE, B.MCDILL)	◆ SHENANDOAH RCA
19	18	16	3	I TAKE MY CHANCES J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER, D.SCHLITZ)	MARY CHAPIN CARPENTER COLUMBIA
20	20	19	10	BEFORE YOU KILL US ALL K.LEHNING (K.FOLLESE, M.T.BARNES)	◆ RANDY TRAVIS WARNER BROS.
21	25	22	14	YOUR LOVE AMAZES ME C.HOWARD (A.HUNT, C.JONES)	◆ JOHN BERRY LIBERTY
22	22	20	15	IF THE GOOD DIE YOUNG J.STROUD (P.NELSON, C.WISEMAN)	◆ TRACY LAWRENCE ATLANTIC
23	16	12	3	LIFESTYLES OF THE NOT SO RICH & FAMOUS J.CRUTCHFIELD (B.HILL, W.TESTER)	◆ TRACY BYRD MCA
24	23	—	27	WILD ONE S.HENDRICKS (P.BUNCH, J.KYLE, W.RAMBEAUX)	◆ FAITH HILL WARNER BROS.
25	21	23	9	HOW CAN I HELP YOU SAY GOODBYE E.GORDY, JR. (B.B.COLLINS, K.TAYLOR-GOOD)	◆ PATTY LOVELESS EPIC

◆ 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.

## MORE LABELS DANCE TO BEAT OF EURO-ASIAN BHANGRA DRUM

(Continued from page 20)

my efforts on, and I'm trying to approach the Sahotas as a proper act and not a novelty."

### RETAIL OBSTACLE

Tannet says he would like I.R.S. to be the first U.K. label to have a hit with a bhangra artist but, like other companies, I.R.S. has a major obstacle to overcome. Most of the genre's market goes unreported because the

ethnic independent retailers that account for 90% of bhangra's sales are not factored into the U.K.'s album sales chart. Multitone's Gohil says that while some of his established acts can sell between 60,000 and 75,000 units in the U.K., only 10% of that figure will be counted as actual U.K. sales.

"It's important not to damage the market in its own right, in favor of

the collection data and accelerated sales which are all the hallmarks of the pop scene, where selling 30,000 records in one week is more important than selling 60,000 in four weeks," says BMG's Preston, citing the complexity of the situation. "We worked a record by the 14-year-old Multitone artist Amar. It was a remarkable Hindi cover version of Whitney Houston's "I Will Always

Love You." It was distributed in mainstream shops, but there's never been a bhangra singles market. So the notion that people will go out and buy it, and buy it in the concentration required to get chart performance, is one which is unproven, particularly to buy it in shops that Asians are not used to buying their music from."

Tannet also is tackling the problem, but he says he first must con-

vince the Asian-Indian media that their cultural rewards will be enhanced if bhangra music can hit mainstream charts and radio stations. "We're not trying to take business away from the Asian community, but if it's in [the interest of bhangra musicians] to widen the net, the only way to achieve that is to get people to buy records in mainstream shops. We just have an interest in

## SINGING PRAISES OF '3 TENORS' SALES

(Continued from page 1)

the U.S. and Teldec Classics through Warner International in the rest of the world.

The project was conceived as a sequel to "Carreras, Domingo, Pavarotti In Concert," which PolyGram reports has sold 11 million copies worldwide since its release in September 1990. Like its predecessor, "In Concert 1994" was recorded during an internationally broadcast concert on the eve of a World Cup soccer match.

The July 16 performance at Dodger Stadium in Los Angeles—conducted by Zubin Mehta and featuring the 104-piece Los Angeles Philharmonic Orchestra and the 60-voice Los Angeles Music Center Opera Chorus—also has been released as a two-hour home video. The video has sold 300,000 copies outside the U.S., including 24,000 on laserdisc, according to Warner Music Vision, and 37,000 videocassette copies within the U.S., according to A\*Vision.

"This was an event more than a record," says Peter Ikin, senior VP of international marketing and artist development at Warner Music International. "It broke ground for us in the way that elements of the company were brought together."

After months of high-stakes negotiations involving the three artists and concert promoter Tibor Rudas, Warner announced early this year that it had won rights over PolyGram's Decca Classics for the "3 Tenors" sequel (Billboard, Feb. 26). The album was re-

leased around the world Aug. 29 (and a day later in the U.S., on the traditional Tuesday street date), only six weeks after the Los Angeles concert.

"It was a miracle of professionalism and artistry, coupled with a degree of luck, that we were able to complete the mixing and approval of the recording in just seven days after the event itself," said Peter Andry, senior VP of Warner Classics International, in a statement after the album's release.

In a crucial move, Warner Music Vision in London, working with the Warner Music Group in New York, obtained worldwide broadcast rights to the concert. High TV ratings in major territories have helped account for the strong initial sales, Warner executives say.

"For the success of the project as a whole, it was important that the broadcast achieve the best possible results," says Ray Still, VP of Warner Music Vision. The concert was seen by more than 12 million viewers in the U.K., for example, and was the highest-rated music program in the history of Rai Uno, the leading national station in Italy, according to Warner Music International.

Sales of the album have exceeded 2.5 million units worldwide excluding the U.S., and have topped 360,000 in Germany, 350,000 in the U.K., and 200,000 in Brazil, its three top international markets, according to Warner Classics International.

"In Concert 1994" has hit No. 1 on the pop album charts in markets includ-

ing Australia, the U.K., Ireland, Sweden, and Spain. It also has topped the European Top 100 Albums chart in the radio trade magazine Music & Media, Billboard's sister publication in The Netherlands.

In the U.S., where "In Concert 1994" debuted at No. 4 on The Billboard 200, the album has sold 242,000 units since its release, according to SoundScan. Atlantic executive VP/GM Val Azzoli says 100,000 units were sold in the first week alone.

Atlantic's "very aggressive" U.S. media campaign for the album, which has been in place since before the June-July World Cup tournament, is scheduled to continue at least through January 1995, according to Azzoli.

"The whole thing is making people aware of this," he says. "The music speaks for itself, and the artists speak for themselves. The difficulty is that the people we're marketing it to don't listen to a lot of radio or watch a lot of TV, so we take a scattershot approach and try to hit everyone."

Among the highlights of the marketing program are massive print, TV, and radio advertising, including a series of radio and TV infomercials set to air in November. Repeated PBS broadcasts of the concert have boosted sales of the album and video, according to Azzoli.

In addition, Atlantic plans to release a "Fan-Pak" containing "In Concert 1994" audio release (on CD or cassette), the videocassette, and an updated ver-

sion of the concert program, published by Harper Collins, with the advertising removed. The Fan-Pak—which Atlantic used for audio/video releases of Debbie Gibson and Phil Collins material in 1990—is due Nov. 15, according to Azzoli.

The international marketing setup for "In Concert 1994" began months before the Los Angeles concert. The distinctive album artwork, which combines photos of Carreras, Domingo, Pavarotti, and Mehta over a summery Los Angeles skyline in a blue-and-gold image, was completed in April. "The idea was to capture the sense of the moment, the feeling of the night," says Ann Marie Nicol, director of artist development at Warner Music International.

In early June, the three artists gave a private rehearsal concert in Monte Carlo, where video footage was filmed and a performance of "Brindisi" was recorded for promotional release to bridge the weeks between the L.A. performance and the album's arrival. Dealers, retailers, and other industry members were invited to the rehearsal concert.

Ray Still at Warner Music Vision says a four-minute video of the tenors, filmed in Monte Carlo, was offered to broadcasters of the L.A. concert, initially on an exclusive basis. "It had them arriving, playing football, and the joy that this is for them was evident in those four minutes," says Still. "It was a great tool for the rights-holders to use."

The attention generated by "In Concert 1994" also has benefited other albums. The 1990 recording of "Carreras, Domingo, Pavarotti In Concert," released on London Records in the U.S., was No. 3 on the Top Classical Albums chart for the week ending Sept. 24; a Sony Masterworks album featuring performances by the three opera stars was No. 2 on the Top Off-Price Classical album chart that week.

Sales of "In Concert 1994" are expected to remain strong through the next several months, boosted by a rebroadcast of the Los Angeles concert in major markets worldwide this fall. In addition, a home video on the making of the concert is in production for fourth-quarter release and possible broadcast before Christmas.

"With the elements of competition and camaraderie [among the artists], coupled with a star-studded audience and Hollywood—all the ingredients of this event were in perfect balance," says Still at Warner Music Vision. "I don't think you can ever quite manufacture events to make them this exciting."

Assistance in preparing this story was provided by Paul Verna in New York.



APACHE INDIAN

getting [the Sahotas] and any other group we may sign that plays this music across to the widest possible audience."

There's also a pricing problem. Asian-Indian retailers will often undercut major chain retailers by at least \$6 (four pounds) on the price of all albums. Johal believes that the problem will remain until mainstream retailers start promoting bhangra product consistently.

"Why should record companies



THE SAHOTAS

stop supplying Asian shops [only to] find that mainstream stores are not pushing their product?" he asks. "You could find yourself in the position of not meeting your own market and not selling in another."

There may be other such challenges ahead, but the fact that "crossover" and "mainstream" have become two keywords within the



ACHANAK

bhangra music industry signals that this vibrant genre will not be a passing fad. Anglo-Asian youth are providing the creative fuel by latching onto a new sense of cultural pride and wrapping it in musical messages for the whole world to hear.

## BMG Sues To Retain Melodiya Rights

NEW YORK—BMG Music and Russia's Firma Melodiya have filed a suit in federal court here in an attempt to affirm BMG's claim as the exclusive distributor for the Russian label's releases in the U.S. The action echoes similar legal moves between BMG and ZYX in Germany, where it is a leading independent label.

The plaintiffs' target is a Long Island-based affiliate of the German company ZYX-Music Distribution Ltd., which has been issuing product using the Melodiya logo. According to the Sept. 19 filing, ZYX is engaging in copyright infringement and violation of U.S. and New York State trademark laws in releasing and promoting classical product bearing the Melodiya logo.

The plaintiffs cite an agreement, finalized last January, that gives BMG the exclusive right to manufacture and distribute Melodiya product in the U.S. and other markets.

Despite letters to ZYX informing it of the plaintiffs' rights, ZYX "denied any liability, claimed it had the right to commercially exploit the Melodiya recordings, and continued its infringing acts," the suit charges.

In addition, ZYX claims to have an agreement dated April 26, 1994, with Phillip Allwood of Australia (also a defendant in the action) that gives it sole and exclusive rights to Melodiya product for a five-year period.

However, BMG Music and Firma Melodiya say that a 1987 agreement between Allwood (and his HDA Entertainment Group) and a Russian state agency, MezKniga, that previously licensed Melodiya product, contains an amendment that is "invalid either because it has been forged or is an altered document or both." This amendment allegedly gives Allwood's company rights to license Melodiya albums in the U.S.

BMG and Melodiya seek damages of \$5 million. At press time, Bill-

board could not reach ZYX's legal department, but Reinhart Piel, an international executive at ZYX in Merenberg, Germany, said that his company's right are "clean and clear, and we will fight any charges against us. We will continue to market Melodiya product."

Since it was established as a state-owned entity in 1964, Melodiya, with a vast array of key Russian classical performers, has had several U.S. licensees, most recently MCA Records and the audiophile label Mobile Fidelity. The suit notes that, effective April 1989, the Russian government gave Melodiya the exclusive worldwide right to license third parties to sell its product and use its logo. Since 1993, the company has been known as Firma Melodiya.

BMG Music is expected to begin releasing its Firma Melodiya product early next year, following extensive digital remastering.

IRV LICHMAN

## Artists & Music

### Classical KEEPING SCORE



by Heidi Waleson

**TROY RIDES AGAIN:** London gets its fall season off to a weighty start with Berlioz's two-part operatic behemoth "Les Troyens," which hits U.S. stores Oct. 11. (International release will follow on PolyGram's Decca label.)

This is only the second studio recording of this epic (the previous one was made in 1969 by Colin Davis), and no wonder: "Troyens" clocks in at over four hours of music, is difficult to cast, and has cult rather than standard-repertoire status. London hopes to beat those odds with French repertoire expert Charles Dutoit and his Montreal Symphony Orchestra and Chorus, along with soloists Gary Lakes (Aeneas), Deborah Voigt (Cassandra), and Francoise Pollet (Dido) heading what Decca is calling "a largely French-speaking cast." "Troyens," which required 28 hours of sessions and cost more than \$1 million, is also veteran producer Ray Minshull's swan song.

The four-CD set will be launched with press conferences in New York, Montreal, and France in October and November. Retailers are getting 30-minute samplers of the recording, and promotional videos featuring interviews and footage of the rehearsals and concert performance of the opera in Montreal are also available. London is expecting a number of radio stations to broadcast the complete recording. Steve Winn, VP of London Records, anticipates "tremendous interest at the core classical level." He adds, "It will take years to amortize the cost. It's not crossover." London is continuing its

Berlioz cycle with Dutoit and Montreal: Sessions for "La Damnation de Faust" are scheduled for late October, and "L'Enfance du Christ," "Beatrice et Benedict," and "Benvenuto Cellini" are also on the radar screen—if, in the last case, Maestro Dutoit can find a tenor who meets his standards for that grueling role.

**SPEAKING OF CROSSOVER:** The Michael Nyman Band makes its North American debut tour Oct. 6-22, with stops in Chicago; Columbus, Ohio; Ann Arbor, Mich.; Wilmington, Del.; New York, Washington, D.C.; Los Angeles; Portland, Ore.; San Francisco; Mexico's Festival Cervantino; Mexico City; Toronto; Burlington, Vt.; and Boston. The 10-member amplified band—half strings, half brass and winds, and featuring Nyman on piano, will perform arrangements of pieces from Nyman's hit "The Piano," along with selections from his other film scores. Toward the end of the tour (Oct. 18), Virgin will get a new Nyman CD into the stores, "Michael Nyman Live," which features the tour repertoire and "Upside Down Violin," for which the band is joined by the Moroccan Orquesta Andalouisi de Tetouan. Argo, which is dueling with Virgin for the Nyman market, was supposed to get a new Nyman ballet score out in time for the tour, but spring 1995 now seems a likelier date.

**FOR LISZT FANS** with slim budgets, Naxos has announced the Naxos Franz Liszt edition, 75-plus CDs covering all of his original compositions for solo piano, piano four-hands, two pianos, and piano and orchestra. (Here's a chance to hear all those transcriptions of the Beethoven symphonies.) The pianist lineup includes William Wolfram and Oxana Yablonskaya, among others; all the CDs will be priced under \$7. The first 15 CDs will be out in the spring, with lots more to come through 1997.

### Jazz BLUE NOTES



by Jeff Levenson

**ATIDAL WAVE OF DISCS:** (or, What I Didn't Do On My Summer Vacation, But Need To Do Now): Premonition Records, a relatively new label out of Chicago, has signed Patricia Barber, a vastly underappreciated pianist who came up for a cup of coffee with Antilles in 1992 ("A Distortion Of Love"). The first release at her new home is "cafe blue," and it could perk up some ears to her formidable talents.

Milestone's World Music series on the Caju label (pronounced *cashew*) has entered its next phase of global domination. The evidence? Three new discs, by Rildo Hora ("Espriado"), Robertinho Silva ("Speak No Evil"), and Raphael Rabello and Dino 7 Cordas (self-titled).

James Brown spinoff group the JB Horns, featuring Maceo Parker, Fred Wesley, and Pee Wee Ellis, has had a number of deals with a host of labels depending on who was leading and who was pulling up the rear. Well, it has finally found a home with Instinct Records. The album is "I Like It Like That," which should complement perfectly the new title from Bobby Byrd, the keyboardist who penned many of the Godfather of Soul's greatest hits. Byrd's album is "On The Move," also on Instinct.

Weeks ago we mentioned Kokopelli, Herbie Mann's new artist-friendly label spotlighting some of his favorite acts. We finally received the first lot, and among the titles is "Lilac Time," a winning (make that capital "W") entry from Jimmy Rowles, who is rumored to be in failing health. You wouldn't know it from his performance here. It's up close and personal, and it features the pianist paring down ballads and

originals with characteristic grace.

Mosaic, which continues to write the book on limited-edition boxed sets, has added four more "Completos" to its catalog. They are: the solid-state recordings of the Thad Jones/Mel Lewis Orchestra; the CBS recordings of Eddie Condon and his All-Stars; Charles Brown's Aladdin sides; and a 1957 Blue Note session from Jimmy Smith, in which the seminal organist recorded five albums worth of material over three days. (Smith has a new Blue Note recording due in January, which may or may not interfere with his plans to record for Verve around the same time.)

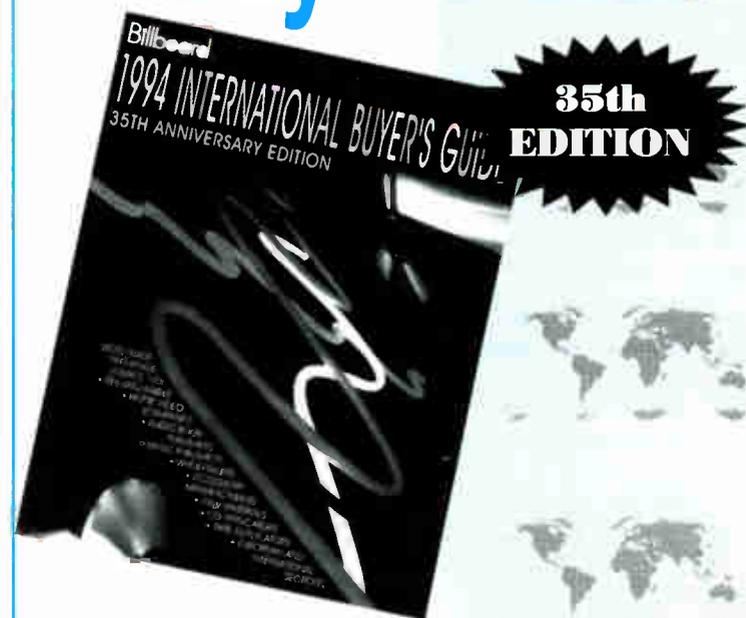
Avowed absurdist Roy Nathanson, the co-leader and principal composer of the Jazz Passengers, says his agenda on behalf of the group is to "connect a certain kind of downtown surrealist theater with jazz or whatever you call our music." Thus, Sun Ra meets Louis Armstrong, meets Ernie Kovaks, meets the Art Ensemble of Chicago, meets the Marx Brothers. (Nathanson even looks like Groucho.) The Passengers have a label debut on High Street titled "In Love," and it is the group's first all-vocal effort. Providing the tonsils are Jimmy Scott, Bob Dorough, Mavis Staples, and Debbie Harry, among others.

Also on High Street is "Soulfish," the second coming from the Lost Tribe, the groove band that is equal parts yin, yang, funk, flam, steel-cage match, and harmolodies. Curious?

Of harmolodies, we can only say that Ornette Coleman has signed with Polygram France, and that he now has an imprint of his own, to be called—what else?—Harmolodie Records. He'll be recording new music, issuing existing material, and producing other artists. His target output? Four to six albums per year. (And what does "harmolodie" mean, anyway? You try asking Ornette.)

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# Billboard

BDBG3113

## Latin Notas



by John Lannert

**COMO ESTAS NASHVILLE?** Word has it that the Music City's legendary songsmith Harlan Howard rarely gets excited about showcase sets. But ol' Harlan nearly leapt out of his boots after seeing EMI Latin Tejano star Emilio Navaira raise the roof during a performance Sept. 13 at the Nashville nightery Ace Of Clubs.

Howard had good reason to be shaking the hand of nearly every executive at Liberty Records, the label nearing a record deal with Navaira. He had found a fresh, new voice to interpret his material. Quite simply, "Emilio" (as Liberty honcho Jimmy Bowen preferred to introduce him) graced the songwriter/publisher crowd on hand with a sparkling show that spotlighted Navaira's acumen for simultaneously playing the role of raucous Tex-Mex roustabout and doe-eyed country balladeer.

In fact, several of the Liberty brass were gushing over Navaira's earnest take on the Van Morrison/Rod Stewart hit "Have I Told You Lately?," saying that it should be included on his label debut. What also must be present—or, to phrase it better, captured—on Navaira's Liberty debut is the spontaneous combustion and unfettered exuberance so evident during his showcase. When queried about preserving Navaira's singular stage sound in the studio, Bowen smiled



NAVAIRA

and replied, "That's Barry's problem," referring to noted producer Barry Beckett.

For Beckett, it undoubtedly would be impossible to replicate "the shuffle," a hilarious, herky-jerky jig that was boot-scooted with panache by Navaira and his brother Raúl. Similarly, it may be almost as challenging for Beckett to come up with a Tejano-flavored hybrid that can retain Navaira's musical integrity while reeling in country fans who only now are getting used to another Latino country star—Raul Malo of the Mavericks.

Bowen dubbed Liberty's imminent acquisition of Navaira as "a joint venture between EMI Latin and the hillbillies." Fortunately for the "hillbillies," EMI Latin president José Béhar was steadfastly persistent in pursuing a country record deal for Navaira. Otherwise, Howard would have been a bit more low-key on the night of Sept. 13.

**ALARM CRACKS FOOD STAMP** Capers: The anti-piracy outfit Assn. of Latin American Record Manufacturers (ALARM), with help from Chicago and Cook County, Ill., police and U.S. Secret Service agents, has shut down an Illinois crime ring that was fencing food stamps for cassettes. Law enforcement agencies conducted two raids Sept. 10-11 in Chicago and Whelling, Ill., resulting in 11 felony arrests for the sale of counterfeit cassettes and illegal use of U.S. food stamps. More than 20,000 counterfeit cassettes were confiscated in the raids, along with several hundred dollars' worth of food stamps.

ALARM director Bud Richardson says food stamps were used by individuals to purchase counterfeit cassettes from street vendors, who then fenced the food stamps to a local clothing store. The shop, in turn, fenced the food stamps to a grocery store. Richardson says that the bust culminated a year-long investigation

(Continued on next page)

# THE Billboard Latin 50

SoundScan

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL
★ ★ ★ No. 1 ★ ★ ★				
1	1	4	LUIS MIGUEL	WEA LATINA 97234 3 weeks at No. 1 SEGUNDO ROMANCE
2	2	26	SELENA	EMI LATIN 28803 AMOR PROHIBIDO
3	4	65	GLORIA ESTEFAN ▲	EPIC 53807/SONY MI TIERRA
4	3	14	RAUL DI BLASIO	ARIOLA 20238/BMG PIANO DE AMERICA 2
5	8	3	CRISTIAN	MELODY 0503/FONOVISIA CAMINO DEL ALMA
6	6	18	LOS TIGRES DEL NORTE	FONOVISIA 6017 LOS DOS PLEBES
7	7	45	GIPSY KINGS	ELEKTRA MUSICIAN 61549/ELEKTRA LOVE & LIBERTE
8	10	12	JUAN GABRIEL	ARIOLA 21898/BMG GRACIAS POR ESPERAR
9	9	65	MANA	WEA LATINA 90818 DONDE JUGARAN LOS NIÑOS
10	11	9	VICENTE FERNANDEZ	SONY 81321 RECORDANDO A LOS PANCHOS
★ ★ ★ GREATEST GAINER ★ ★ ★				
11	20	2	ANA GABRIEL	SONY 81401 AYER Y HOY
★ ★ ★ HOT SHOT DEBUT ★ ★ ★				
12	NEW ▶		JAY PEREZ	SONY 81353 STEEL RAIN
13	12	65	LUIS MIGUEL ●	WEA LATINA 75805 ROMANCE
14	5	9	JUAN LUIS GUERRA 440	KAREN 21110/BMG FOGARATE
15	14	20	CARLOS VIVES	POLYGRAM LATINO 518 884 CLASICOS DE LA PROVINCIA
16	13	65	GIPSY KINGS ●	ELEKTRA 60845 GIPSY KINGS
17	15	24	LA MAFIA	SONY 81215 VIDA
18	17	12	JON SECADA	SBK 29683/EMI LATIN SI TE VAS
19	16	65	SOUNDTRACK	ELEKTRA 961240 THE MAMBO KINGS
20	21	14	LUCERO	MELODY 9162/FONOVISIA CARINO DE MIS CARINOS
21	19	32	LOS TEMERARIOS	AFG 81634/SONY TU ULTIMA CANCION
22	26	5	BANDA Z	FONOVISIA 5296 JACARANDOSA
23	22	56	M. A. SOLIS Y LOS BUKIS ●	FONOVISIA 6002 INALCANZABLE
24	24	65	LINDA RONSTADT ▲	ELEKTRA 60765 CANCIONES DE MI PADRE
25	23	65	JULIO IGLESIAS ▲	SONY 38640 JULIO
26	18	42	BRONCO	FONOVISIA 6015 PURA SANGRE
27	25	18	LOS FUGITIVOS	RODVEN 3051 VANIDOSA
28	27	65	GIPSY KINGS	ELEKTRA 60892 MOSAIQUE
29	36	9	ALEJANDRO FERNANDEZ	SONY 81310 GRANDES EXITOS A LA MANERA...
30	33	30	BANDA MACHOS	FONOVISIA 6012 LOS MACHOS TAMBIEN LLORAN
31	37	34	LIBERACION	FONOVISIA 6014 LIBERACION
32	30	11	LOS FUGITIVOS	RODVEN 3112 TE CONQUISTARE
33	34	6	DAVID LEE GARZA Y LOS MUSICALES	EMI LATIN 29070 YA ME CANSE
34	28	65	GIPSY KINGS	ELEKTRA 61390 LIVE!
35	29	9	CACHAO	CRESCENT MOON 64320/SONY MASTER SESSIONS VOL. 1
36	38	65	SELENA	EMI LATIN 42770 LIVE!
37	RE-ENTRY		LUIS ENRIQUE	SONY 81360 LUIS ENRIQUE
38	32	65	LUIS MIGUEL	WEA LATINA 92993 ARIES
39	42	49	VICENTE FERNANDEZ	SONY 81070 LASTIMA QUE SEAS AJENA
40	NEW ▶		PLACIDO DOMINGO	ANGEL 14662/EMI LATIN DE MI ALMA LATINA
41	40	64	GIPSY KINGS	ELEKTRA 61179 ESTE MUNDO
42	35	24	MANA	WEA LATINA 72173 FALTA AMOR
43	39	64	SELENA	EMI LATIN 42635 ENTRE A MI MUNDO
44	31	26	LA TROPA F	MANNY 13034/WEA LATINA OTRO DIA
45	45	18	LOS FANTASMAS DEL CARIBE	RODVEN 3095 MAS Y MAS
46	41	47	JERRY RIVERA	SONY 81150 CARA DE NINO
47	NEW ▶		LA DIFERENCIA	ARISTA TEXAS 1 8786/BMG LA DIFERENCIA
48	NEW ▶		JOSE JOSE	ARIOLA 22502/BMG GRANDEZA MEXICANA
49	NEW ▶		HOMETOWN BOYS	EMI LATIN 30647 TRES RAMITAS
50	RE-ENTRY		EROS RAMAZZOTTI	ARISTA 14742/BMG TODO HISTORIAS

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POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 LUIS MIGUEL WEA LATINA SEGUNDO ROMANCE	1 GLORIA ESTEFAN EPIC/SONY MI TIERRA	1 SELENA EMI LATIN AMOR PROHIBIDO
2 RAUL DI BLASIO ARIOLA/BMG PIANO DE AMERICA 2	2 JUAN LUIS GUERRA 440 KAREN/BMG FOGARATE	2 LOS TIGRES DEL NORTE FONOVISIA LOS DOS PLEBES
3 CRISTIAN MELODY/FONOVISIA CAMINO DEL ALMA	3 SOUNDTRACK ELEKTRA THE MAMBO KINGS	3 VICENTE FERNANDEZ SONY RECORDANDO A LOS ...
4 GIPSY KINGS ELEKTRA MUSICIAN LOVE & LIBERTE	4 CACHAO CRESCENT MOON/SONY MASTER SESSIONS VOL. 1	4 ANA GABRIEL SONY AYER Y HOY
5 JUAN GABRIEL ARIOLA/BMG GRACIAS POR ESPERAR	5 LUIS ENRIQUE SONY LUIS ENRIQUE	5 JAY PEREZ SONY STEEL RAIN
6 MANA WEA LATINA DONDE JUGARAN LOS NIÑOS	6 JERRY RIVERA SONY CARA DE NINO	6 LUCERO WEA LATINA FONOVISIA CARINO DE MIS CARINOS
7 LUIS MIGUEL WEA LATINA ROMANCE	7 EL GENERAL RCA/BMG ES MUNDIAL	7 LOS TEMERARIOS AFG SI TIENE TU ULTIMA CANCION
8 CARLOS VIVES POLYGRAM LATINO CLASICOS DE LA PROVINCIA	8 VARIOUS ARTISTS SONY SALSA MAGIC	8 BANDA Z FONOVISIA JACARANDOSA
9 GIPSY KINGS ELEKTRA GIPSY KINGS	9 TITO ROJAS M.P. A MI ESTILO	9 LINDA RONSTADT ELEKTRA CANCIONES DE MI PADRE
10 LA MAFIA SONY VIDA	10 VARIOUS ARTISTS FONOVISIA VIVA LA SALSA	10 BRONCO FONOVISIA PURA SANGRE
11 JON SECADA SBK/EMI LATIN SI TE VAS	11 JUAN LUIS GUERRA 440 KAREN/BMG BACHATA ROSA	11 LOS FUGITIVOS RODVEN VANIDOSA
12 M. A. SOLIS Y LOS BUKIS FONOVISIA INALCANZABLE	12 VARIOUS ARTISTS RODVEN MERENGUE EN LA CALLE 8 '94	12 ALEJANDRO FERNANDEZ SONY GRANDES EXITOS A LA MANERA
13 JULIO IGLESIAS SONY JULIO	13 REY RUIZ SONY MI MEDIA MITAD	13 BANDA MACHOS FONOVISIA LOS MACHOS TAMBIEN ...
14 GIPSY KINGS ELEKTRA MOSAIQUE	14 MARC ANTHONY RMM/SONY OTRA NOTA	14 LIBERACION FONOVISIA LIBERACION
15 GIPSY KINGS ELEKTRA LIVE	15 VARIOUS ARTISTS RMM/SONY LA COMBINACION PERFECTA	15 LOS FUGITIVOS RODVEN TE CONQUISTARE

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

## LATIN NOTAS

(Continued from preceding page)

conducted by ALARM.

**BET SHOW NEEDS VIDS:** Chan Claggett, producer of Black Entertainment Television's weekly music video program "Caribbean Rhythms," says he is looking for clips by Latino tropical acts. Though Claggett could not estimate how many Spanish-language videos would air on the hour-long show, he points out that "as long it's a good-quality video and the music is good, I'll give it a chance. Dancehall is very popular now, so I do give that genre a considerable amount of play. But I also want to air videos of Latin music, as well as world beat sounds

like zouk."

The new season of "Caribbean Rhythms" kicks off Saturday (1) at 3 p.m., with a repeat at Sunday (2) at 2 a.m. BET is based in Washington, D.C.

**JULIO MAKES FORBES:** Durable superstar Julio Iglesias, who turned 54 last week, was the lone Latino to make Forbes magazine's list of the 40 top-earning entertainers, coming in at No. 32. Iglesias' 1993-94 take was \$28 million.

**ARGENTINA-NOTAS:** Absence does make the heart grow fonder. Kiss had never played Argentina be-

fore, yet the rock quartet drew 40,000 fans Sept. 3 at River Plate Stadium in Buenos Aires. Another 5,000 admirers turned up two days later at a "fan date" at Obras Stadium. Encouraged by rabid fan support, concert promoter Daniel Grinbank brought the band back for two more sold-out shows at Obras Sept. 14-15. Kiss' B.A. dates have left PolyGram execs grinning as well. They estimate that Kiss' catalog albums have sold more than 25,000 units in the past two weeks... "Verano 1994," a dance compilation featuring DJ Deró's club smash "Te Quiero Argentina," has struck platinum (60,000 units) for dance imprint Oid Morales. The label's other club compendium, "D'Mode," named after a glitzy fashion and music magazine, has gone gold (30,000 units sold). "Cielo," an upcoming dance package named after a popular Buenos Aires mega-disco, contains a track penned by prominent U.S. remixer David Morales... UB40 headlined a reggae festival Sept. 17 at River Plate that attracted 50,000 fans. Also appearing were Brazilian pop/rock trio Paralamas and local reggae favorites Los Pericos, who previewed three songs from their new album "Pampa's Reggae."

**PARALAMAS DEBUT** In Florida: And speaking of Paralamas, Herbert Vienna and Co. make their Florida bow Oct. 20 at Miami's Intercontinental Hotel. Appearing with Paralamas is Bahian samba-reggae pioneers Olo dum. Both groups are set to perform Oct. 21 at the Pompano Beach Amphitheater in Pompano Beach, Fla. The bands are appearing as the headliners in "Axé, Rock & Reggae," produced by MC Productions.

**CY CELEBRATES 30:** Quarteto Em Cy, Brazil's revered female pop vocal foursome, marks its 30th anniversary with a PolyGram Brasil release, "Quarteto Em Cy—30 Anos." Elsewhere, the label has launched its "Popularidade" series, featuring 22 pop notables such as Odair José, Peninha, and Cesar Sampaio.

**CHART NOTES:** Though Luis Miguel's "El Día Que Me Quieras" (WEA Latina) tops the Hot Latin Tracks chart for the third consecutive week, Selena's "Bidi Bidi Bom Bom" (EMI Latin) remains in striking distance. Far back, but with bullets, are Cristian's "Mañana" (Melody/Fonovisa), holding at No. 5, and Ednita Nazario's "Te Sigo Esperando" (EMI Latin), which moves 9-7.

Meanwhile, Miguel's "Segundo Romance" rides high on the Billboard Latin 50 for the third consecutive week, outselling Selena's second-ranked "Amor Prohibido" (EMI Latin) by nearly 10 to 1. So far, however, "Segundo Romance" has failed to spark a chart resurgence for the Mexican superstar's catalog albums. The rest of the top 10 is quiet, save Cristian's out-of-the-box hit "Camino Del Alma" (Melody/Fonovisa), which moves 8-5 this week. Arista/Texas makes its Latin 50 chart debut this week with La Diferenzia's eponymous debut.

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

# Hot Latin Tracks™

				COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE		
				LABEL/DISTRIBUTING LABEL			
★★★ No. 1 ★★★							
1	1	1	7	LUIS MIGUEL	EL DIA QUE ME QUIERAS	3 weeks at No. 1	
2	2	3	8	SELENA	BIDI BIDI BOM BOM		
3	3	2	13	JUAN GABRIEL	PERO QUE NECESIDAD		
4	4	4	16	RICARDO MONTANER	QUISIERA		
5	5	7	6	CRISTIAN	MANANA		
6	6	9	9	VICENTE FERNANDEZ	MISERIA		
7	9	10	7	EDNITA NAZARIO	TE SIGO ESPERANDO		
8	7	8	8	BANDA Z	LA NINA FRESA		
9	11	14	7	LOS TIGRES DEL NORTE	LA MESA DEL RINCON		
10	8	6	13	LOS FUGITIVOS	DIABLO		
11	10	5	19	JON SECADA	SI TE VAS		
12	13	11	11	PIMPINELA	HAY AMORES QUE MATAN		
13	12	12	9	LOS FANTASMAS DEL CARIBE	CELINA		
★★★ POWER TRACK ★★★							
14	18	18	4	CARLOS VIVES	LA HAMACA GRANDE		
15	14	23	5	LUIS ENRIQUE	QUIEN ERES TU		
16	21	32	3	THE BARRIO BOYZZ	TE AMARE		
17	22	—	2	ALVARO TORRES	CONTIGO SI		
18	16	15	7	LOURDES ROBLES	DEBIL DEL ALMA		
19	20	17	5	LUIS ANGEL	24 HORAS		
20	23	—	2	JOSE JOSE	GRANDEZA MEXICANA		
21	15	16	10	REY RUIZ	SI TE PREGUNTAN		
22	25	30	6	MARTA SANCHEZ	DE MUJER A MUJER		
★★★ HOT SHOT DEBUT ★★★							
23	NEW ▶	1	1	FERNANDITO VILLALONA	CORAZON SALVAJE		
24	38	37	3	MIJARES	VIVE EN MI		
25	NEW ▶	1	1	RICARDO ARJONA	SEÑORA DE LAS CUATRO DECADAS		
26	17	31	5	ROBERTO PULIDO/EMILIO NAVAIRA	YA AHORA ES TARDE		
27	28	—	2	SONORA DINAMITA	EL PARAGUAS		
28	NEW ▶	1	1	ANA GABRIEL	TU LO DECIDISTE		
29	34	36	3	ZONA ROJA	QUE DIA ES HOY		
30	29	38	8	MAZZ	NADIE COMO TU		
31	NEW ▶	1	1	KAIRO	HABLAME DE TI		
32	35	34	4	ARIZTIA	PARA QUE NO SE MUERA ESTE AMOR		
33	24	22	7	UNIK-KO Y YURI	JUNTOS		
34	27	20	10	LA MAFIA	CADA VUELTA DE ESQUINA		
35	32	24	4	YOLANDITA MONGE	ME SORPRENDIO LA LUNA		
36	37	21	10	ALEJANDRO FERNANDEZ	SI DIOS ME QUITA LA VIDA		
37	36	28	5	LALO Y LOS DESCALZOS	QUE FACIL ME OLVIDASTE		
38	26	—	2	VERONICA CASTRO	EL QUEBRADITO		
39	19	13	11	JUAN LUIS GUERRA 440	LA COSQUILLITA		
40	31	39	10	GILBERTO SANTA ROSA	ME VOLVIERON A HABLAR DE ELLA		

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

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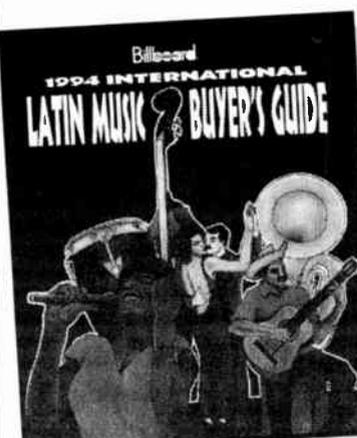
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# Artists & Music

## Top Contemporary Christian

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	9	<b>STEVEN CURTIS CHAPMAN</b> SPARROW 1408 9 weeks at No. 1	HEAVEN IN THE REAL WORLD
2	3	3	<b>AMY GRANT</b> MYRRH 6974/WORD	HOUSE OF LOVE
3	2	7	<b>NEWSBOYS</b> STARSONG 8814	GOING PUBLIC
4	6	49	<b>CARMAN</b> ● SPARROW 1387	THE STANDARD
5	7	5	<b>BRYAN DUNCAN</b> MYRRH 6973/WORD	SLOW REVIVAL
6	8	51	<b>VARIOUS ARTISTS</b> REUNION 0083/WORD	SONGS FROM THE LOFT
7	4	95	<b>DC TALK</b> ● FOREFRONT 3002/STARSONG	FREE AT LAST
8	<b>NEW</b>		<b>ASHTON/BECKER/DENTE</b> SPARROW 1389	ALONG THE ROAD
9	9	11	<b>TAKE 6</b> WARNER ALLIANCE 4150/SPARROW	JOIN THE BAND
10	17	29	<b>RAY BOLTZ</b> WORD 57868/EPIC	ALLEGIANCE
11	5	49	<b>MICHAEL W. SMITH</b> REUNION 0086/WORD	FIRST DECADE 1983-1993
12	11	33	<b>POINT OF GRACE</b> WORD 26014	POINT OF GRACE
13	14	89	<b>NEWSBOYS</b> STARSONG B251	NOT ASHAMED
14	10	29	<b>MICHAEL CARD</b> SPARROW 1435	JOY IN THE JOURNEY
15	12	37	<b>TWILA PARIS</b> STARSONG 8805	BEYOND A DREAM
16	13	29	<b>RON KENOLY</b> INTEGRITY 055/SPARROW	GOD IS ABLE
17	16	23	<b>AUDIO ADRENALINE</b> FOREFRONT 3012/STARSONG	DON'T CENSOR ME
18	15	11	<b>KATHY TROCCOLI</b> REUNION 66367/RCA	KATHY TROCCOLI
19	21	49	<b>RICH MULLINS</b> REUNION 0087/WORD A LITURGY, A LEGACY & A RAGGAMUFFIN BAND	
20	19	5	<b>WHITE CROSS</b> REX 41009	UNVEILED
21	23	5	<b>SISTERS</b> WARNER ALLIANCE 4157/SPARROW	SOUNDS FOR WOMEN
22	26	25	<b>PHILLIPS, CRAIG &amp; DEAN</b> STARSONG 8806	LIFELINE
23	25	29	<b>STEVE GREEN</b> SPARROW 1334	WHERE MERCY BEGINS
24	18	11	<b>DAKODA MOTOR CO.</b> MYRRH 6976/WORD	WELCOME RACE FANS
25	22	25	<b>OUT OF THE GREY</b> SPARROW 1405	DIAMOND DAYS
26	30	21	<b>SCOTT BLACKWELL</b> N SOUL 9903	NITRO PRAISE
27	20	33	<b>KIRK FRANKLIN AND THE FAMILY</b> GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
28	28	125	<b>RAY BOLTZ</b> WORD 5473	MOMENTS FOR THE HEART
29	27	45	<b>SUSAN ASHTON</b> SPARROW 1388	SUSAN ASHTON
30	24	27	<b>MICHAEL SWEET</b> BENSON 2231	MICHAEL SWEET
31	31	17	<b>BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS</b> ANGEL 55138	CHANT
32	<b>NEW</b>		<b>CHERI KEAGGY</b> SPARROW 1419	CHILD OF THE FATHER
33	29	49	<b>GEOFF MOORE &amp; THE DISTANCE</b> FOREFRONT 3011/STARSONG	EVOLUTION
34	34	15	<b>GARY CHAPMAN</b> REUNION 0084/WORD	THE LIGHT INSIDE
35	37	5	<b>DC TALK</b> STARSONG 3017	REMIXES
36	35	19	<b>KIDS CLASSICS</b> BENSON 2217	ACTION BIBLE SONGS
37	<b>RE-ENTRY</b>		<b>BRIDE</b> STARSONG 8283	SCARECROW MESSIAH
38	<b>RE-ENTRY</b>		<b>LARNELLE HARRIS</b> BENSON 2226	BEYOND ALL LIMITS
39	39	5	<b>PAM THUM</b> BENSON 4002	FAITHFUL
40	36	5	<b>REBECCA ST. JAMES</b> FOREFRONT 3015/STARSONG	REBECCA ST. JAMES

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl available. © 1994, Billboard/BPI Communications.



by Deborah Evans Price

**IN THE BEGINNING:** The first cablecast of "America's Christian Music Awards" is history, and the feedback from the industry seems positive. The awards, taped Sept. 12 and shown Sept. 18 on the Family Channel, reflected voting by music fans across the U.S.

The voice of young record buyers was definitely heard at the awards: The big winners were DC Talk, Petra, Steven Curtis Chapman, Point Of Grace, and Amy Grant, and the youthful audience at the Disney World event roared its approval. "I felt it was as good a first crack at something as I've ever seen," says Jerry Park, president of Benson Music Group. "It was well-planned and executed extremely well. I think it will be a very positive statement for Christian music."

The awards held few surprises for most industry observers. "The result looked like it was pretty much in line with sales," says Loren Balman, Word's senior VP of artist and creative development. "I think it will be easier next year when they do the nominations, because SoundScan will be in and they'll be able to look at the [data] and get a very good read in terms of what should be nominated."

"The most credible vote people make is with their dollars," Park adds. "So, the fact that the winners matched up to the sales raised the credibility of the show."

Nashville-based producer Steve Gilreath, creator and executive producer of the awards, was happy with the outcome. "A lot of the labels were very leery of a new awards show, especially one that was 'people's choice' . . . Most of

the labels supported us with spot buys and [brought] the artists and managers down to the program."

Gilreath says 50,000 of the 5 million ballots circulated were returned by voting fans. These included ballots printed in publications such as USA Today, as well as ballots circulated by the labels. Gilreath encouraged labels to be involved, and says Word took the lead in mailing 110,000 ballots to names on its artists' fan club lists. Other labels also did mailings and other promotions.

**BY NOW YOU** probably know that the coveted opening slot on Garth Brooks' European tour went to Christian music's own Susan Ashton. The Sparrow artist was to join Brooks on the second leg of the tour, which kicked off Sept. 22 in Spain. The tour is expected to draw an audience of more than 83,000.

It seems that Brooks' brother and tour manager, Kelly Brooks, is an Ashton fan and had played some of her music for the superstar. Ashton also credits Cindy Wilson, Liberty's VP of international, with helping secure the gig. She says Wilson "called and asked if she could submit my name as a consideration to open for [Brooks] in Europe . . . I don't know if it was at that point Kelly took him a tape of mine, or if he'd heard it before . . . I'm just overwhelmed, and I'm just so thankful he's giving me this opportunity."

Making the most of the European exposure, Sparrow has teamed with EMI to release a compilation CD that will contain music from Ashton's three previous Sparrow albums, as well as a few new tunes she recorded for the trio project with Margaret Becker and Out Of The Grey's Christine Dente.

"This is just another indication that the world and the music community is opening itself up to Christian music, and I think that's good for the industry," Sparrow president Bill Hearn says of the tour. "Every artist is different. Not all artists are necessarily supposed to have an opportunity like this, but certainly the attention all this can bring the industry is positive."

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## In the SPIRIT



by Lisa Collins

**GOSPEL'S TOP Duo Seeks New Heights:** This month marks the release of "Relationships," the latest from six-time Grammy winners BeBe & CeCe Winans. The much-anticipated album is expected to get a great deal of competition on the gospel front from a bevy of new releases, including the gospel debuts of Stephanie Mills and Jennifer Holliday, a set from Vickie Winans, and a long-anticipated follow-up from Tramaine Hawkins. Still, the duo is excited.

"Not just because it's a new album," BeBe says, "but because we have a story to tell, and we hope it touches lives and brings relationships together and, most of all, introduces a relationship that can change lives."

"As artists," adds CeCe, "we hope the album will take us to another level. 'Different Lifestyles' was certified platinum, and we hope for this album to do even better. We believe we have something the world needs to hear."

Noting the trend toward traditional gospel, BeBe says, "It's exciting to see the acceptance, and we welcome the variety. We have from the beginning followed where God led us. As gospel artists, we are a team. There are a lot of people to be reached through traditional gospel and choir music. Then there are those who will be reached through what we do. We've understood from the very beginning that there were no limitations to where gospel could go."

With the release of "Relationships," Sparrow has

launched a comprehensive marketing campaign to the Christian marketplace. Gospel retailers will benefit from national TV ad buys on BET and "Showtime At The Apollo." (Beginning this week, the spots are a joint effort by Sparrow and Capitol Records.) In the works is a national tour, beginning this fall, with Sounds Of Blackness.

**FROM THE MASTER:** Essex Entertainment couldn't have timed the release of "Mahalia Jackson: The Apollo Sessions" any better. It's Mahalia, the original queen of gospel, on a never-before-released, 66-minute set containing the celebrated Apollo sessions of 1946-51. The 20 titles include "I Will Move On Up A Little Higher," the first gospel release to go gold. Also featured is a Bessie Smith blues-style cut developed by Thomas Dorsey, titled "Get Away Jordan," and an R&B-infused "Said He Would." The performances originally were available on 78 rpm records and were recorded before Mahalia went to Columbia and rerecorded most of the songs. A state-of-the-art noise-reduction system was used to remaster the original analog session tapes.

**BRIEFLY:** The latest from Albertina Walker, "Songs Of The Church," her fourth album from Benson, is released Sept. 27. "I got the chance to do a lot of familiar hymns," Walker says. "And when I say church songs, I mean the old hymns like 'Oh Lord, Remember Me.' Songs I've sung all my life." Walker capped the project with a video. Meanwhile, two other alumni of the famed Caravans—Dorothy Norwood and Cassieta George—have teamed for a new release on Paula Records. Produced by Norwood, it is titled "Dorothy Norwood Presents Cassieta George" ... Other upcoming releases include sets by Bill Moss & the Celestials (Paulas), Lorraine Stencil (Savoy), Virginia Reeves (Savoy), Elder Benjamin Cone Jr. (Malaco), Jay Terrell & Higher Praise (Blackberry), L.A.-J (Born Again), Witness (CGI), and Donald Malloy (CGI).

# Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	67	MISSISSIPPI MASS CHOIR MALACO 6013 51 weeks at No. 1	IT REMAINS TO BE SEEN
2	2	63	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
3	3	15	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4006/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
4	8	45	REV. JAMES MOORE MALACO 6015	I WILL TRUST IN THE LORD
5	5	23	BISHOP NORMAN L. WAGNER/MT. CALVARY CONCERT CHOIR WORD 57869/EPIC	EXCELLENT
6	7	11	L.A. MASS CHOIR CGI 1083	I SHALL NOT BE DEFEATED
7	6	43	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 211	LIVE AND IN PRAISE II
8	9	21	CALVIN BERNARD RHONE CGI 1092	LIVE... I'M A WINNER
9	4	21	JOHN P. KEE TYSCOT 43009/VERITY	COLORBLIND
10	11	13	TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR MALACO 4467	COME THOU ALMIGHTY KING
11	10	19	SOUNDS OF BLACKNESS PERSPECTIVE 9006	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
12	12	13	EDWIN HAWKINS FIXIT 9124/INTERSOUND	KINGS & KINGDOMS
13	13	9	DOROTHY NORWOOD MALACO 4467	"LIVE" WITH THE GEORGIA MASS CHOIR
14	14	19	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC 3006/TYSCOT	IT'S OUR TIME
15	18	7	WILMINGTON CHESTER MASS CHOIR ATLANTA INT'L 10199	THE CHANGE WILL COME
16	15	45	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
17	39	3	HELEN BAYLOR WORD 66443/EPIC	THE LIVE EXPERIENCE
18	16	11	RON KENOLY INTEGRITY 055/SPARROW	GOD IS ABLE
19	29	3	VICKI WINANS INTERSOUND 9127	VICKI WINANS
20	23	9	WANDA NERO BUTLER SOUND OF GOSPEL 205	CHIKE ANYABWILLE
21	17	25	THE CLARK SISTERS SPARROW 51368	MIRACLES
22	20	29	CHICAGO COMM. CHOIR AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
23	19	25	DARYL COLEY SPARROW 51390	IN MY DREAMS
24	27	45	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10195	NOTHING CAN BE BETTER
25	24	11	WILLIE NEAL JOHNSON AND THE NEW KEYNOTES MALACO 6017	LORD...TAKE US THROUGH
26	21	9	TAKE 6 WARNER ALLIANCE 4150/SPARROW	JOIN THE BAND
27	28	71	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
28	30	27	LAWRENCE MATTHEWS & FRIENDS GOSPO-CENTRIC 2118/SPARROW	LAWRENCE MATTHEWS & FRIENDS
29	22	25	ANDRAE CROUCH QWEST 4159/WARNER ALLIANCE	MERCY
30	25	41	LASHUN PACE SAVOY 14814/MALACO	SHEKINAH GLORY
31	35	5	THE LOS ANGELES GOSPEL MESSENGERS SAVOY 14818/MALACO	WE HAVEN'T FORGOTTEN YOU
32	NEW	▶	BEAU WILLIAMS CGI 51416	POWER
33	36	3	DONALD VAILS/DC KALEIDOSCOPE/ATLANTA CONCERT CHOIR SAVOY 7114/MALACO	A SUNDAY MORNING SONGBOOK
34	37	29	COMMISSIONED BENSON 1078/CGI	MATTERS OF THE HEART
35	31	47	SHIRLEY CAESAR WORD 57464/EPIC	STAND STILL
36	26	7	THE WILLIAMS BROTHERS BLACKBERRY 1606/MALACO	IN THIS PLACE
37	33	19	VARIOUS ARTISTS BLACKBERRY 1605/MALACO	SONGS MAMA USED TO SING
38	RE-ENTRY		THE GMWA NATIONAL MASS CHOIR BENSON 1079/CGI	LIVE IN INDIANAPOLIS
39	40	3	MINISTER CHARLES WOOLFORK/THE PRAISE COVENANT CHOIR BENSON 4013/CGI	GIVIN' UP THE PRAISE
40	38	21	THE PILGRIM JUBILEES MALACO 6016	IN REVIVAL

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# Music Video

ARTISTS & MUSIC

## Whoomp! There's Mickey Mouse Clip Combines Disney Characters, Rap

BY DEBORAH RUSSELL

LOS ANGELES—The temperature is hot enough to melt the ink right off a cartoon cel, and during a break in shooting Tag Team's animated parody video "Whoomp! (There It Went)," dozens of human dancers are crowded around an industrial-sized fan, soaking up enough cool air to weather the next sweat-soaked take.

Bellmark Records' Tag Team and some 30 agile extras will be joined in post-production by Disney's Mickey Mouse and Donald & Daisy Duck as they lampoon the hit "Whoomp! (There It Is)," which launched the Atlanta-based rap duo's career. The Power Films video supports Walt Disney Records' debut rap album, "Mickey Unrapped," released Sept. 13 (Billboard, Aug. 20).

"It's a challenge to make a hip video for kids without talking down to them; they're much smarter these days," says video director Pascal Franchot, who is snaking his way across the dance floor with a 16mm, hand-cranked Bolex camera from the '40s. "It looks like 35mm film," he says.

Franchot is striving to create a birthday scene in which Tag Team and friends join the animated Disney characters in an all-out dance party. The shoot is staged at L.A.'s Park Plaza Hotel, and a number of scenes are reeled in front a green screen in order to create a space in which existing footage of Mickey, Daisy, and Donald can be inserted by post-production specialist Mark Franco of the Post Group.

The crew includes director of photography Bernard Auroux and assistant director Maurice DePas, whose respective credits include work on such animated/live action productions as the Kellogg's Frosted Flakes commercials (with Tony the Tiger) and the TV series "Dinosaurs."

"It was essential to assemble this crew for this video; we needed this level of expertise," says producer Gary Rapp. "In dealing with imaginary characters, the timing and placement of every move is crucial."

At the moment, Tag Team is most concerned with the timing of the clip release, as the video keeps the duo in the public eye while it records the follow-up to the 1993 hit album "Whoomp! (There It Is)." Bellmark shipped the "Whoomp! (There It Went)" parody single and video Sept. 20.

"We're rising above the negativity of rap and achieving a level that no other rap artist has ever reached," says Tag Team's Cecil Glenn, aka D.C. He is unconcerned that the duo will lose fans' respect

by joining forces with America's cleanest-cut icon. "How can you lose credibility when you're doing something for the kids?" he says.

Plus, adds Tag Team's Steve Roll'n, "this video is just plain funny."

As a father, Roll'n notes that the clip will provide a vehicle to take Mickey Mouse into the ghetto via rap music, while Mickey Mouse will thrust Tag Team further into the homes of mainstream America.

Adds Bellmark president Al Bell, "This video plays well in Des Moines, if you know what I'm saying. This video will move Tag Team into outlets and places where they wouldn't be accepted under other circumstances."

The affiliation with Disney balances the affiliation with rap music. (Continued on page 44)

## PRODUCTION NOTES

### LOS ANGELES

• HSI Productions' Samuel Bayer directed the Cranberries' new Island videos "Zombie" and "Ode To My Family." Doug Friedman produced the shoots; Mary Ellen Mason executive-produced. The crew shot footage in L.A., Dublin, and Belfast.

• Zeitgeist director Sarah Bleakley lensed SAMIAM's latest Atlantic video, "Capsized." Amy Vincent directed photography, while Vanessa Norris produced. In addition, Zeitgeist's Michael Tighe recently reeled Mark Curry's Virgin video "Don't Die." Mark Schumacher directed photography; Norris produced.

### NEW YORK

• Fu-Schnickens' new Jive video "Breakdown" is a Portfolio Artists Network production directed by Marcus Nispel. Anouk F. Nora produced the shoot; Bill Gantz directed photography.

• The A+R Group's Mark Hum-

phrey directed Born Jamericans' new Delicious Vinyl video "Sweet Honey." Oliver Bokelberg directed photography, while Allyson Bari produced.

### NASHVILLE

• Faith Hill's new Warner Bros. video "Take Me As I Am" is a Deaton Flanigen production directed and produced by Robert Deaton and George Flanigen.

• John Lloyd Miller recently directed Marty Stuart's MCA video "That's What Love's About." Denver Collins directed photography, and Selby Miller produced for Scene Three Productions. Miller also directed Marty Brown's MCA clip "You Must Be Mistakin' Me" with co-DPs Denver Collins and Marc Ball. Anne Grace produced the Scene Three shoot.

• Picture Vision's Jon Small is the eye behind Travis Tritt's Warner Bros. video "Ten Feet Tall And Bulletproof."

### OTHER CITIES

• Director Troy Smith is the eye behind the all-star group Black Men United's Mercury video "U Will Know." The track, which features Aaron Hall, R. Kelly, Boyz II Men, and Tony Toni Toné, comes from the original motion picture soundtrack "Jason's Lyric." The crew reeled footage on location in California, New York, Illinois, and Georgia.

• Las Vegas is the backdrop of the new Beastie Boys video "Sure Shot," reeled by Satellite Films' director Spike Jonze and the band's Adam Yauch. Courtney Holt produced the clip.

• Atlanta-based director Keith Ward recently wrapped Extra Prolific's "First Sermon" video for Jive. Tracey Baker produced the clip for Westside Stories.

• The Connells' "New Boy" video onTVT Records is a Moxie Music production directed on location in Raleigh, N.C., by Peyton Reed. Shirley Moyers produced the clip; Jan Bruggeman directed photography.

## CMT Developing Programs To Attract 'Appointment' Viewers

COUNTRY TIME: All-music CMT is blazing into the fourth quarter with a fully revamped prime-time programming lineup designed to encourage more consistent "appointment viewing" by country video fans, says Tracy Rogers, director of programming.

"We don't want to go into block programming, but we still want to attract different audiences and maintain an all-video format," Rogers says of the changes, which roll out Oct. 1.

New series debuting at 10 p.m. Eastern include "Jammin' Country," a Saturday-night showcase for videos by such country-friendly rockers as

John Mellencamp, Bonnie Raitt, and Joe Ely;

"The Signature Series," a Sunday-night flashback hour to highlight the classic "signature songs" that

launched the careers of such hit artists as Randy Travis, Vince Gill, the Judds, and Reba McEntire; and "CMT Delivery Room," a Wednesday-night preview show featuring all the new videos added to the network in the forthcoming week.

Friday nights will see the retooled "CMT Top 12 Countdown," a 90-minute feature that includes interview segments and a clip of the previous year's No. 1 video of that week.

Seven nights a week, viewers can catch "Big Ticket," CMT's "superstar" video hour, and "Saturday Nite Dance Ranch," the popular dance-along program featuring remixes of popular country hit videos. Those shows air at 8 p.m. and 9 p.m. Eastern, respectively.

SO MUCHMUSIC: Toronto-based pop music network MuchMusic celebrates its 10-year Canadian anniversary and its expansion into the U.S. market (Billboard, June 4) with a series of special events, including a Thursday (29) bash to coincide with the 5th annual Canadian Music Video Awards. Bryan Adams, Jane Siberry, Crash Test Dummies, Tea Party, and Blue Rodeo are scheduled to perform live at the ceremony.

On Sept. 30, MuchMusic will follow the awards presentation with an industry roundtable discussion moderated by the network's founder/president and executive producer, Moses Znaimer. "Clitrip: Music Television Past, Present, And Future—Alternative Medium Poised For Global Expansion," will take place at the network's CHUMCity building and will host programmers, label executives, artists, and reporters.

MuchMusic is available in nearly 6 million Canadian households, and reaches some 2 million households in such U.S. markets as Boston, New York, and Indianapolis.

AND THE WINNER IS: MTV Europe bows its debut awards cere-

mony Nov. 24 in the shadow of the former Berlin Wall. Ace Of Base, Bjork, Eros Ramazzotti, Roxette, Take That, Therapy?, and Aerosmith are scheduled to perform. Presenters will include Michael Hutchence of INXS and Naomi Campbell.

The awards will be broadcast from the Brandenburg Gate, in the largest temporary structure ever built in Berlin's Pariser Platz. The venue will hold some 2,500 people, and the show will be broadcast live into approximately 239 million homes.

In other MTV Europe news: The network's London operation is hosting the production of "Unplugged" concerts by Phil Collins and Bjork. Both shows are set for fall broadcast.

And MTV Europe is following in its American counterpart's footsteps with a move toward merchandising. The network has linked with licensing agent Patrick, Sinfield Ltd. to exploit the MTV Europe logo.

WHO'S WHO: VH-1 marks the Who's 30th anniversary Oct. 1-2 with a weekend block of programming, kicking off with a scheduled live America Online appearance by Pete Townshend, who will answer fans' questions about all things Who.

Weekend features include the VH-1 exclusive "The Who Rarities," a 30-minute showcase of exclusive footage backed by interviews with Townshend and Roger Daltrey.

A 60-minute version of "The Who: Thirty Years Of Maximum R&B" and the concert specials "The Who Live, Featuring The Rock Opera 'Tommy,'" "The Who Live At Giants Stadium 1989," and "The Who Rocks America (1982 Farewell Tour)" air throughout the weekend.

VH-1's special Who block coincides with the MCA release of the band's new boxed set "The Who: Thirty Years Of Maximum R&B." VH-1 will give away hundreds of copies on Saturday and Sunday.

REEL NEWS: Mandy Wilson recently joined Group W Satellite Communications as publicist for CMT. Wilson comes to CMT from the Country Music Assn., where she was media relations coordinator... Vinnie Longobardo is now VP of programming and production at MTV Asia. He is poised to oversee the relaunch of the network in both English and Mandarin later this year... Chris Parr's title at MOR Music TV is VP of label relations... New York-based videoclub show "Music Scoupe" recently was canceled.

Director George Dougherty has signed with bi-coastal production company Industrial Artists... L.A.'s (Continued on page 44)

# THE EYE



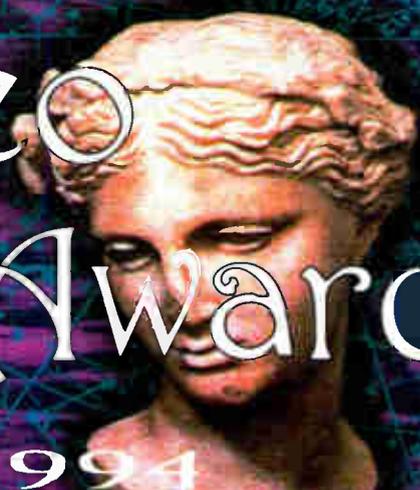
by Deborah Russell



Austin City Limits. New E Squared directing team Amy Hill and Chris Riess recently trekked to Austin, Texas, to shoot Ingrid Karklins' new video "Race The Sky." Pictured on the set of the shoot, from left, are drummer Steve Bernal, director of photography Tony Molina, directors Riess and Hill, producer Greg Everage, Karklins, and bass player Chris Searley.

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## International

### McNabb Basks In Mercury Nomination, Despite Loss

**P**REPARED TO DREAM: It is the album that brought together Crazy Horse and a dark horse. The odds never favored Ian McNabb and his second solo effort, "Head Like A Rock," in the field of 10 nominees for this year's Mercury Music Prize. But despite the victory of dance-pop act M People in this year's competition (Billboard, Sept. 27), the value of the Mercury prize in highlighting lesser-known, critically worthy discs is well demonstrated by McNabb's nomination, among others. The Mercury judges were right: "Head Like A Rock" is one of the best albums of the year.

The record is worth another look, as McNabb and his U.K. label, Andrew Lauder's This Way Up Records, discuss a potential release for the disc in America.

"I'm just a 33-year-old punk," McNabb said jokingly to Billboard during the Mercury dinner at London's Savoy Hotel—a declaration enriched by his Liverpudlian accent. He previously tasted pop chart success in the early '80s, as leader of Icicle Works, with "Whisper To A Scream (Birds Fly)," a top 40 hit in the U.S. in 1984. And it is to the U.S. that McNabb has looked for his heroes lately, proudly wearing his influences on his sleeve.

Which is how drummer Ralph Molina and bassist Billy Talbot from Neil Young's band Crazy Horse wound up playing on five of the 10 tracks on "Head Like A Rock" (Meters drummer Joseph "Zigaboo" Modeliste and bassist James "Hutch" Hutchinson are among the players on the remaining songs).

Softer acoustic numbers such as "As A Life Goes By," the prayerful "Sad Strange Solitary Catholic Mystic," and the delightful "This Time Is Forever" display an intimate, melodic gift. The tracks with Crazy Horse, meanwhile, roar with "Hurricane"-like gusts of guitar and sprawl over seven, eight, or nine minutes in length. Yes, they'll sound familiar to any Neil Young fan. But the lyrical voice is purely McNabb's.

And on songs such as the autobiographical "Fire Inside My Soul" and the inspiring "You Must Be Prepared to Dream," it is the voice of an eternal rock'n'roll optimist, facing age and odds without flinching. Neither trendy nor calculated, "Head Like A Rock" has a passionate sound and open-hearted spirit that is hard to resist.

**H**ELLO, HELLO, HELLO: When Mr. Big opens its tour of Japan Oct. 9 at Chiba Bay Hall outside Tokyo, the band members plan

to shake hands after the show—with all 5,800 fans. "We'll see how long it takes," says manager Sandy Einstein, who credits the tour's promoter, Sejiro Udo, and the band's A&R exec with EastWest Records Japan, Sam Nagashima, with conceiving the stunt. The band has reason to express its gratitude to fans in Japan: It has sold more than a million albums in the mar-

#### HOME & ABROAD



by Thom Duffy

ket, including "Japan-demonium," the latest of four live collections released only in Japan. Since the band's debut in 1990, Mr. Big has sold more than 5.2 million albums worldwide, with big success outside America. While U.S. sales have totaled more than 1.5 million, according to the band's management, the group has tallied more than 3.7 million outside the States. This tour of Japan—the band's fourth—will be followed by dates in Taiwan, Hong Kong, Thailand, Singapore, Indonesia, and the Philippines.

**S**SCHOOL DAYS: The Liverpool Institute For Performing Arts, conceived by Paul McCartney, has announced the publication of its first course prospectus and is inviting students to apply and audition for places in its inaugural class. The prospectus is seen as a key step toward the opening of the school in September '95.

**G**LOBAL SETUP: E.Y.C.'s debut album on Gasoline Alley/MCA, "Black Book," is set for Oct. 18 release in the U.S., but the group has spent much of the past year gaining fans worldwide. The act's debut single, "Feelin' Alright," went top 10 in Australia and reached No. 12 in the U.K. After opening overseas dates for Prince, Rod Stewart, Duran Duran, and Whitney Houston, E.Y.C. joined the Smash Hits Road Show through clubs in Europe and Asia, and made a splash at the International Music Market held in June in Singapore. A summer tour of the Far East took the band to Hong Kong, Singapore, Manila, Malaysia, and Taiwan. A swing through Australia followed earlier this month, in 1,000- to 5,000-capacity venues, and a Japanese tour wrapped Sept. 23. The forthcoming album will be preceded by the new single, "Black Book," which debuted at No. 13 in the U.K. and is due in the U.S. Tuesday (27).

*Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E-7AH or faxed to 071-323-2314.*



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**REED MIDEM ORGANISATION**



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## IFPI Elects Asian Board In Decentralization Organization To Become More Representative Of Indies

■ BY MIKE LEVIN

HONG KONG—The Asian arm of the IFPI now has its own board of directors following meetings here Sept. 15-19. As part of a corporate reorganization, the IFPI is decentralizing many of its regional offices (Billboard, May 28).

Peter Jamieson, senior VP of BMG's Asia-Pacific region, was selected chairman of the local board, which will have between 18 and 22 seats. PolyGram's Far East president Norman Cheng was named vice chairman. Both positions will run for two years.

"With the way music markets are growing in Asia, it was obvious that we had to change how the office was run in order to incorporate everyone's interests," says J.C. Giouw, the IFPI's regional director in Hong Kong and also a board

member. That means making the organization accessible to all music companies, not just the international members.

"Issues such as piracy and royalties affect even the smallest local companies. We felt it was important that everyone could have a say in [IFPI] operations."

The board's main section is made up of the six major international record companies, as well as members from the IFPI offices in Japan, Hong Kong, Australia, New Zealand, and two seats for Southeast Asia. Other members come from multinational independents (four seats) such as Japan's Pony Canyon, and between four and eight seats are reserved for domestic companies.

The highest priority for the new board is piracy control, primarily in China but also in places like Thailand and Indonesia, where copyright laws are in place but there are no administrative bodies.

Fund raising was high on the board's agenda during the three-day meeting. Capital must be raised to finance the office, which in the past was funded mostly from the London headquarters.

### FOCUS ON ROYALTIES

Royalty payments are the main focus. Performance royalties are paid to varying extents in most regions, but the growth of mechanical royalties could turn out to be the main revenue-generator.

An existing worldwide agreement covers only international companies, and domestic companies in places like Taiwan are on the verge of joining the pact. "Fund-raising has never been a problem for us in Asia," says Giouw. "This new autonomy should help increase the income of all companies by bringing many of the domestic companies into [royalty agreements]."

Other issues include technology development, such as video-on-demand and its administration. Another example is Japan's new generation of recordable stereo CDs, and questions about whether royalties should be paid on the hardware or software.

The board plans to meet at least twice a year. Its next session will be sometime between the IFPI's October general meeting in Mexico and the regional general meeting in April in Beijing.

## Strong Music Sales Boost BMG's Operations In GSA

■ BY WOLFGANG SPAHR

MUNICH—BMG's operations in the GSA region saw steady growth in the business year ending June 30, 1994.

BMG Ariola Musik, with approximately 730 employees in Germany, Switzerland, and Austria, increased its sales by 7.1%, to \$483 million. The strongest sector of these three countries was formed by the German companies BMG Ariola Munich, BMG Ariola Hamburg, and BMG Media, with almost \$425 million in sales, an increase of 5 percent compared with the preceding year's total of \$404.5 million.

BMG Ufa Publishing contributed a disproportionately large amount to this figure, said GSA president Thomas M. Stein at the company's annual convention here.

BMG Ariola companies, with a market share of 20%, established themselves as the second-biggest supplier of sound carriers in Germany, Stein reported.

According to Christoph Schmidt, managing director of BMG Ariola Musik GmbH, this is quite an achievement, especially if last year's expiration of the long-term distribution agreement with Virgin Records, now with EMI, is taken into account.

The company's best-selling acts included Peter Maffay, Eros Ramazzotti, Dr. Alban, Die Prinzen,

Haddaway, Die Flippers, Take That, M People, and the Canadian group Crash Test Dummies. Successful newcomers from the national product sector included Jule Neigel; the duo Luciletric from Berlin; Hubert von Goisern, the most successful artist of the new folk-rock genre; and the dance act Loft.

In addition to the new product sectors of BMG Ariola New Ventures, BMG Ariola has commenced event marketing activities together with the Cologne-based company Chlodwig Musik, one of the eight companies in joint-venture agreements with BMG Ariola Germany.

Another important step toward becoming a full entertainment company was the takeover of Universum Film GmbH at the beginning of the last fiscal year and the centralization of all video activities under the roof of BMG Video. According to Rudi Gassner, president/CEO of BMG International, the GSA sector contributed more than 20% to BMG's total sales worldwide. The company plans to continue gaining market share through joint ventures, partnerships, and acquisitions. In addition to the music activities, BMG will intensify its efforts to build up the video and film sectors as well as the interactive entertainment business, though its focal point will remain the music business.

## Amid Changes, A&R Chief Quits PolyGram France

■ BY EMMANUEL LEGRAND

PARIS—PolyGram France's restructuring of its labels is still far from complete, as evidenced by the recent and abrupt resignation of Polydor A&R director Didier Varrod.

Varrod resigned because of an "artistic disagreement," in his words, with the label's new managing director, Bruno Gérentés, and the row is a sign that all is far from quiet within the group.

The exit also raises questions over policy adopted by PolyGram Disques president Paul-René Albertini, who hired Varrod in September 1991 with the goal of making the label attractive to upcoming and established acts.

Varrod announced his decision to label staff Sept. 7. He says his decision was mostly motivated by "the arrival of a new managing director with whom I don't share the same artistic choices."

"In the future of Polydor, as drawn up by the new management, there were things and proposals that didn't fit me or which could have appeared [to me] as a regression. Some counter-proposals were made, but none really satisfied me, so I am leaving Polydor and the PolyGram group."

Varrod added that it wasn't a "sort of tactical move based on the guarantee that I had a job elsewhere. I don't know what I am going to do now, if I am going to stay in this industry or go back to journalism."

Varrod declined to cite more specific reasons for his departure, but sources point to the recent appointment of new artistic director Alain Plumazille by Gérentés, as a factor in his decision. Arguments have been reported to have flared between the three men.

Gérentés declined to comment, saying only that "a restructuring was going on." (Among his other changes is the appointment of Barclay's marketing director, Paul Bassi, to the position of Polydor marketing manager, replacing Mathieu Lorient-Prévost, who has become general manager of the label Remark, following the departure of its founder, Marc Lumbroso, to Polydor U.K.)

Varrod was also reportedly annoyed that some of the acts he signed were dropped by Gérentés. Artist Jean-Pierre Mader, who also acted as executive producer on recordings by Ute Lemper, Peio Serbielle, and several others, is rumored to be leaving the label, as are newcomers Michel Rouyre and Alana Filipi, who had recorded their first albums under Varrod's aegis.

The 34-year-old Varrod has a journalism and radio background, having worked mainly on public station France Inter with host Jean-Louis Foulquier. PolyGram Disques president Albertini brought him on board with the hope of enticing new artists to the label and building Polydor's A&R muscle.

Since '91, Varrod has worked on a variety of impressive recordings. He executive-produced albums by acts already signed to the label, such as MC Solaar's "Prose Combat," Eddy Mitchell's "Rio Grande," and Maurane's "Ami ou Enemi," which all went platinum. And he also signed and developed a new generation of artists, including Lemper, Princess Erika, Nina Morato (voted best upcoming female act during 1994's Victoires de la Musique), Paul Personne, Nilda Fernandez, Au P'tit Bonheur, and Jerome Pijon.

## ARCADE AIMS FOR GREATER MARKET SHARE

(Continued from page 45)

guard Classics Benelux, has been named executive VP of Vanguard International. And Dutchman Svenno Koemans, creative director at Arcade International, has been named VP of Creative International. A fourth VP, for Arcade International, will be appointed before the end of this year.

In the new setup of Arcade's music group, the daily affairs of the eleven European Arcade divisions will be handled by the managing directors. They report to de Raaff, and he in turn reports to Heinsbroek.

Arcade's music group also includes Arcade Music Publishing; Arcade Film & Video; Holland-based recording studio complex Star Inc.; Record Marketing Benelux (RMB), which is involved in special projects, cutouts, and some other activities; and distribution companies ADS (located in Holland and handling the distribution in the Benelux, Germany, Austria, and Switzerland) and SGA (located in

Sweden and handling distribution in Scandinavia).

Sony Music handles Arcade's repertoire in the U.K., Italy, and Spain, while Wotre Musique handles distribution in France.

Arcade Entertainment Holdings has two other groups: the Retail Group (including Dutch wholesale company Discourier, which supplies product to three Dutch record retail chains with a total of 78 outlets) and the Media Group (including three Dutch national commercial radio stations: Radio 10 Gold, Love Radio, and Concert Radio).

Last year, the 11 Arcade divisions had sales of some 500 million Dutch guilders (\$285 million).

Heinsbroek says it is highly likely that Arcade will open an office in Istanbul before the end of this year. Arcade also plans to start divisions in Thailand, Indonesia, Singapore, Hong Kong, and Japan during '95.

## Spain's Authors Win Virgin Row

■ BY HOWELL LLEWELLYN

MADRID—Spain's authors' rights society SGAE claims victory in a 10-year dispute with the local Virgin Records subsidiary over money paid for carriage, packaging, and insurance of records.

A High Court ruling stated that Virgin must come into line with other record companies and pay its authors' rights fees calculated on the total sale price of a record, including those three elements.

Virgin España had never recognized a paragraph in the standard international BIEM-IFPI agreement for authors' rights covering carriage, packaging, and insurance. SGAE, as a member of BIEM, signs contracts with labels that adhere to the international norm.

SGAE legal consultant Santiago Mediano explained that the ruling also backed other record companies because it confirmed that they had been correct to pay rights on the three concepts.

"The case is a victory for SGAE and it ends a 10-year polemic," says Mediano. "In absolute terms, we're not talking about much money [in this particular case], but in relative terms, the issue is one of a lot of labels paying a percentage of money to authors."

SGAE released a press statement stating that the ruling was "extremely important for the 300-plus record labels which have a respectful attitude towards authors' rights as well as the tariffs applied by SGAE."

B I L L B O A R D S P O T L I G H T S

# IRELAND

## Veteran And Newcomer Artists Have Irish Music Industry Seeing Green

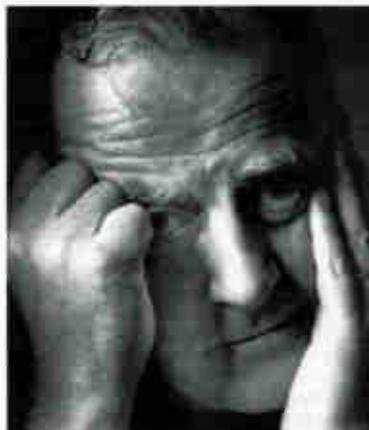
BY KEN STEWART

**T**hese are exciting times for Irish music. There's a radical agenda for change, the political will to achieve a much needed transformation of the infant industry's infrastructure, and a determination to make the world even more aware of Ireland as a key artistic and business center.

Never has a debut album from an Irish band sold more than the 3 million units of the Cranberries' "Everybody Else Is Doing It, So Why Can't We?". There also was good news for the Chieftains and U2, each of whom added to their collection of Grammys. Philip King was nominated for his Daniel Lanois video, and Dreamchaser Productions won a Monitor award for "Miss Sarajevo," with Bono and Ned O'Hanlon as executive producers. Dreamchaser also made a documentary during Garth Brooks' European tour, and they're working on one about the Chieftains. In addition, the Rolling Stones spent some \$750,000 at Windmill Lane Studios making "Voodoo Lounge."

Although the Eurovision Song Contest is derided in some quarters, it's a welcome platform for the Irish. This year's event saw Ireland's third win in a row, with Brendan Graham's "Rock 'N' Roll Kids" sung by Paul Harrington and Charlie McGettigan (a rare Eurovision winner that may stand a good chance in North America).

Bill Whelan's interval music, "Riverdance" (Son Records), is another Irish triumph. Performed by Anuna and the RTE Concert Orchestra, along with a team of Irish dancers led by Jean Butler and Michael Flatley, it came out of left field to provide some of the most spellbinding moments in the contest's 39-year history. It's the first single in the history of the Irish charts to spend more than four months at No. 1, and it was followed by a video single, "Riverdance For



Christy Moore: On the road again



Gavin Friday: Soundtrack to success

Rwanda." A "Riverdance" album will be recorded in December, and the next step is a live show planned for early 1995.

Warner Music's announcement of 7 million sales worldwide for Enya's "Shepherd Moons" and 6.5 million for "Watermark" is another reminder of the rapid advance of Celtic music this year.

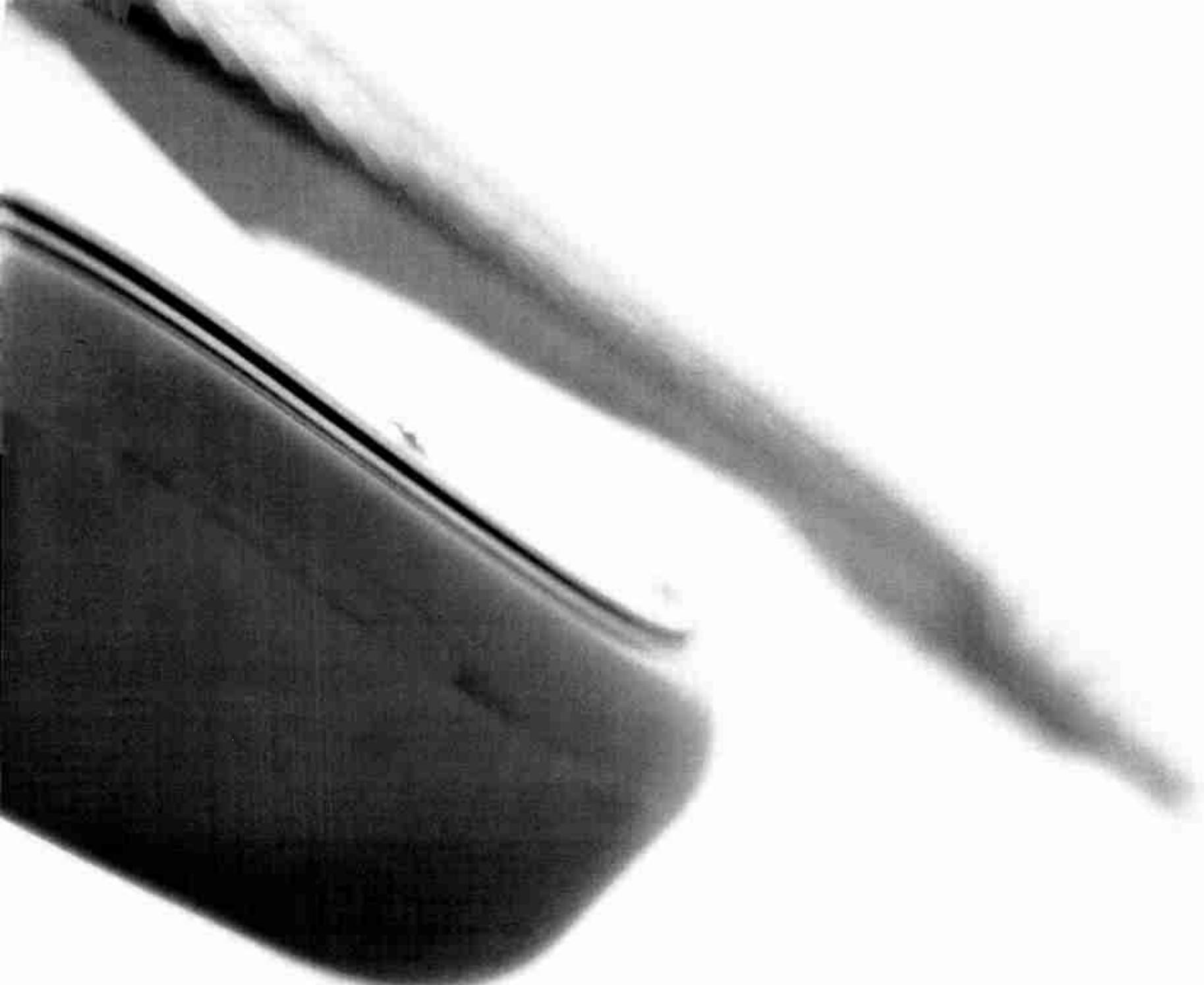
For Whelan, Enya's music is "part of that world movement searching for an idiom that is inspirational to us as a planet, not just as races. Music should uplift as well as entertain. As we head towards the end of the millennium, people are looking for something deeper with which to face the 21st century."

But 1994 had its downside, too. The Stunning called a halt after seven years. At one time, the band looked like a prime contender, with two No. 1 albums and a big audience for live shows. But a major deal passed it by, and Steve Wall blamed the breakup on "the mounting frustration at not cracking it abroad." Among the other casualties who found the going too tough were The Fat Lady Sings, The Golden Horde, That Petrol Emotion and the Forget-Me-Nots.

### MEANWHILE IN THE NORTH

As for Northern Ireland talent, "The Best Of Van Morrison" is currently the longest-charting album by an Irish act, with four years on The Billboard 200. "No Prima Donna," an album of Van Morrison covers, includes Shana Morrison and Brian Kennedy, who guested on Morrison's "A Night In San Francisco." Phil Coulter is co-producer of "No Prima Donna" and Sinéad O'Connor's latest, "Universal Mother," as well as having sold several million copies of his series of MOR piano albums.

Other widely recognized northerners are Stiff Little Fingers, *Continued on page 1-3*



# leading edge

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## Artists

Continued from page 1-1

still rockin' after 17 years, despite a 1983-87 break, Therapy?, Gary Moore, Andy White and D:Ream. Ghost Of An American Airman is no more, but from it has come The Sunday Club.

There's a new wave of N.I. bands, yet unknown but with sights on 1995. Belfast's heat the beans [sic] starts its fourth U.S. tour in 18 months next January. Chimera, who plays contemporary Celtic rock, is among the newcomers blazing a trail for N.I., along with Schtum, Ash, In Dust, LMS, Brian Houston and Indecision.

## THE MUSIC MARKET

Irish consumers each spend an average £11 (\$15.50) annually on music. "The growth of the market is between 4% and 5%," estimates Alan Townsend, general manager of the HMV stores. "It's very

managed by John Hughes, music coordinator for the movie "The Commitments." Producer David Foster heard the Corrs in New York and judged them talented enough to launch his One Four Three label.

The introduction of the Celtic Heartbeat label, a joint venture of Atlantic Records, Paul McGuinness, David Kavanagh (managers of U2 and Clannad) and Barbara Galavan, lends a higher profile to a variety of Irish music in North America and worldwide. A compilation album will include Clannad, Moving Hearts, Declan Masterson, Eleanor Shanley, Sharon Shannon and Alec Finn, among others.

## POPULAR PERENNIALS

The Big Geraniums, an eccentric compound of Celtic, cajun, folk, rock, ska and dance music (self-described "Muppets on speed") are now based in Amsterdam. They've a huge following in Holland and Germany, and played Irish Night at the



Eurovision winners Brendan Graham, Paul Harrington and Charlie McGettigan

steady."

The IFPI has calculated that in the last seven years, \$10.5 million has been invested by local and international companies on developing Irish talent.

There's a real buzz about the 28,000-square-foot Ormond Building, a multimedia center that has a mixture of rehearsal spaces to suit any band, dominated by a 4,000-square-foot room—the size of the stage at The Point. "It's been used by the Cranberries, the Pogues, An Emotional Fish, Don Baker, the Frames and Engine Alley," says Colm Sexton.

Robert Stephenson's Treasure Island Promotions has offices in the Ormond Building. Treasure Island represents traditional, folk, choral, jazz, rock and alternative musicians and are organizing a permanent touring circuit for Irish bands in Europe and the U.S. Treasure Island produced rock gigs at Whelan's in Dublin for the city's FM104 radio station, and a best-of cassette included the Wilde Oscars, The Pale, Dr. Millar, Sack, the Mary Janes and Crazy, a female duo who will do showcases this month in New York, Texas, New Orleans and Toronto. They're represented in North America by Ron Proulx, who first heard them via "When a Cry" [sic] on a Volo sampler. Proulx reports "a tremendous response" from the American labels to the Crazy CD "Give It Up."

The Corrs are a family quartet whom songwriter Jimmy Webb praised when they appeared on Bill Whelan's television series, "An Eye On The Music." They're

Montreux Jazz Festival in July. The Big Geraniums' "Tall Tales And Short Stories" went gold for PolyGram Ireland.

This fall will be one of intense activity for Christy Moore, with a documentary, "Christy," to be screened by BBC and RTE, a live album from The Point and his most extensive Irish tour in six years. Although Moore's album sales keep him consistently among Ireland's top-sellers, manager Mattie Fox reckons that his sales would run into millions if they reflected his clout as a concert attraction. In 1995, Moore will revisit the U.S. and will tour Germany and Australia.

Gavin Friday is another Irish singer in the ascendancy, with extra exposure from his songwriting collaboration with musical partner Maurice Seezer for the movie "In The Name Of The Father" and a title track duet with Bono.

Gilbert O'Sullivan, who topped the U.S. charts for six weeks in the early 1970s with "Alone Again (Naturally)," returns with "By Larry," an album for Park Records.

"For the last two years, our activities have focused on MIDEM," notes the Irish Trade Board's Derry O'Brien, whom Hot Press editor Niall Stokes considers "a great ambassador for Irish music."

"This year, with Castle Communications, we did an Irish showcase featuring The Stunning, the Afternoons, Frances Black, Dr. Millar, Stiff Little Fingers and Energy Orchard," says O'Brien. "We got an unprecedented response to a 25-track

Continued on page 1-14

# The Majors Mine Their Native Land For Live Bands, Prolific Writers And Natural Storytellers

It's been my experience that the Irish have something in their souls which is fundamentally highly creative and has a sort of resonance that extends well beyond Ireland's boundaries," asserts Nick Stewart, who was responsible for delivering U2 to Island Records in 1980.

Stewart is now taking an interest in the career of Paul Brady—to the delight of PolyGram Ireland MD Paul Keogh, who has long regarded Brady as "a misrepresented soul."

Brady wrote the title track of a No. 2 U.S. album (Bonnie Raitt's "Luck Of The Draw"), and his songs also have been covered by Tina Turner, Santana and Dave Edmunds.

"Brady has written some quite wonderful, beautiful songs, but he's perceived as a musician's songwriter and a musician's musician, which can hold people back sometimes," says Stewart. "I've taken him slightly under my wing in the hope that I can put together a plan over the next 18 months that could see him arrive where his proper sales plateau and profile should be."

The PolyGram group has a liberal sprinkling of Irish names, from U2, Van Morrison, Chris de Burgh and Hothouse Flowers to Bagatelle, Kerbdog, Rob Strong and a young Dublin quartet called Picture House. And then there's Ireland's answer to the U.K.'s teen sensation, Take That—Boyzone, launched this year and already one of the most-publicized groups in the country.

## STAR SEARCH

"There's a lot of demo money out there at the moment, but not a lot [of talent] coming through," says Keogh. "There's a myth about 1,000 bands about to break out of Ireland, but 999 of them can't sing. It's the same in Mexico, Brazil, everywhere. I've demo tapes in today and none of them can sing.



Davy Spillane finds "A Place Among The Stones."



Van Morrison is "No Prima Donna."

Robert Stephenson, whose Treasure Island agency has established permanent touring circuits in Europe for Irish bands, disagrees. "There's a band called Vena Cava—average age about 15-and-a-half—the Blimps and the Screaming Orphans in Donegal, who are like The Mamas & The Papas meet Clannad mee; Fairport

Convention," says Stephenson. "I'm not a musician, but I have an ear and I have a heart. There are about 15 bands I'd sign tomorrow if I had a label. This is what the majors should be doing, not trying to take bands for every territory in the world forever. Just give them a break."

Paul Keogh thinks there's too much emotion over Irish talent. "The Cranberries sell because it's good music, not because it's Irish. They don't sell because somebody in Vancouver says, 'I really like music from Limerick.' They don't even know where Limerick is."

Keogh does credit the Irish with the decided advantage of speaking English. "We're natural storytellers, which leads into making music, lyrics and so on," he says. "Look at 'Coney Island,' which was spoken by Liam Neeson on 'No Prima Donna' [an album of Van Morrison covers that was co-produced by Phil Coulter]. It's not a song. Is it a poem? It's very much what Ireland's all about. It's a slice of life. It translates emotion to a piece of music and captures imagination for people."

According to Virgin Records' Rory Golden, Micheal O'Suilleabhain is the label's most active local artist, with four albums on Venture and a live session coming later this year. His busy schedule includes serving as the chair of music at the University of Limerick, where he's trying to establish a world music center. Virgin in Los Angeles is sending his music to film producers, with an eye toward using it in appropriate movies.

## PROMOTING FROM WITHIN

"We're looking at a few Irish artists and groups," says Golden. "The people in the U.K. have realized that, in order for a local record company to do well in its own marketplace, it can't depend only on the international repertoire."

It's a policy that has certainly worked for Sony Ireland, whose native Irish music has yielded impressive sales in the last couple of years. For instance, following the success of "The Three Tenors"—and the subsequent interest in light classical music—the label signed Finbar Wright and Suzanne Murphy, both big sellers. And Uileann piper Davy Spillane moved from the indie Tara for his Sony debut with "A Place Among The Stones" (Columbia), which features guest vocals from Clannad's Maire Brennan, Sean Tyrrell and Stevie Winwood. Christy Moore's "King Puck" was Ireland's 11th-best-selling album in 1993. His latest, a live session from The Point, will be backed by an extensive Irish tour—his first in about six years.

New signings this year include two rock bands, Schtum and Whipping Boy, and one of Ireland's best and most prolific writers, Jimmy MacCarthy. "We know



Patrick Cassidy: Celtic cantata

what he can do as a songwriter," says Sony MD John Sheehan. "I've seen him perform live, and I think he's got it all. It's surprising nobody signed him before. When he first gave me a tape, I played it once and said, 'That'll do.' It was one of

Continued on page 1-13

# IRELAND

## Wealth Of Talent Overcomes Lack Of Funding To Further Cause Of Irish Independents

The Temple Bar survey of Ireland's music industry disclosed that only about 30 record shops stock new Irish product from independent labels. "They're all generally under-financed and working on shoestring budgets," notes Derry O'Brien of the Irish Trade Board, who's a longtime champion of the indies. "The independent sector is becoming stronger and more confident. The ITB subsidizes their travels to help them promote and sell."

Mother Records' Dave Pennefather agrees with the widespread view that Irish indies don't get enough retail support. "It's terribly difficult to get new bands into record shops, but I think that may change with the advent of college radio," he says. "With any luck, it will have a spin-off effect that will encourage retailers to pay more attention to new bands."

The indie sector's potential is symbolized by the massive success of a local compilation on the Dara label, "A Woman's Heart," which kept "The Bodyguard" from topping the Irish chart (the only country in Europe where it failed to do so) and outpointed even U2 to lead the 1993

Gallup best-sellers. The compilation, with sales of approximately 350,000, was released in July 1992 and has been in the Irish Top 30 ever since, boosting the careers of the record's six female artists. Frances Black, for example, went on to have a No. 1 solo album, while Eleanor McEvoy signed to Geffen and is now making her second album.

"A Woman's Heart 2" showcases nine acts: Mary Black, Dolores Keane, Sharon Shannon, Frances Black, Maura O'Connell, Mary Coughlan, Maighread Ni Dhomhnaill, Sinead O'Connor and newcomer Sinead Lohan, a singer-songwriter from Cork.

Cross Border Media (CBM), specialists in traditional folk/acoustic music, broadens its catalog this fall with pop and jazz-



Derry O'Brien of the Irish Trade Board

rock. CBM executive Oliver Sweeney says that distributors Gael-Linn are "fairly aggressive in marketing our music, but it's difficult to get into the shops if it's not pop, rock or out of the ordinary."

"The biggest problem is cash flow, which isn't helped by the attitude of the banks," he adds. "If you want \$15,000, you need \$7,500 in your hand to borrow it. Because you're small, you're not paid as quickly. No matter what other companies say about how buoyant the market is—and we've done well this year—people will always try every trick in the book not to pay."

The best introduction to CBM is an 18-track sampler, "Crossing Borders," with a lineup that includes Cran, Sean Keane, the

Brothers, Greg Trooper and Draiocht. The label's biggest-sellers are the award-winning debut of Four Men & A Dog and duets by Frances Black and Kieran Goss. Alec Finn's "Blue Shamrock" was picked up by Atlantic for worldwide release on the new Celtic Heartbeat label.

### BRANCHING OUT

With approximately 140 titles, Gael-Linn has Ireland's largest catalog of indigenous music. "We've broadened our distribution," says Riobard MacGorain. "We've always found it difficult in the U.S., for instance, to get the sort of coverage we feel we should get."

"People are inclined to put a folk label into some little slot, and it's very hard to break out of that. We had small distributors who weren't covering the whole country. Last year, Rounder took on our distribution. We feel we not only should be getting through to the Irish in America, but also to universities—to young people interested in different styles of music."

"Some of our music would be suitable for feature films, television, shorter subjects," MacGorain continues. "We're drawn upon in Europe to a certain extent because producers in Germany or the BBC in London are familiar with our catalog. They think of us when they're working on something with a particular feel, mood or locale and want an Irish atmosphere."

The next logical step for Gael-Linn is a package tour of singers and musicians. "The problem for Irish music in its pure form is that you need to be able to finance tours abroad to introduce it live," says MacGorain. "If you don't do that, it isn't easy to sell records."

There have been recent Gael-Linn albums from Tony MacMahon ("The Music Of Dreams") and D'Jordan, with Mary Bergin, a group that combines Irish and baroque music.

Ritz is one of Ireland's oldest and most

efficiently organized indies. Most of its roster is sourced in Ireland, but over 80% of sales are abroad—mainly in the U.K., where it has a staff of 17. The company's biggest star is Daniel O'Donnell, whose



Mary Black

easy-listening albums have sold more than 4 million units worldwide. He's also sold more than 1 million videos. O'Donnell will have two new albums out in the next few weeks, one a Christmas collection. He's just completed an Australian tour and is on the road in the U.K., Oct. 19 to Dec. 17.

Ritz caters to MOR and country/Irish enthusiasts, and its artists include Dominic Kirwan, Mary Duff, Eamon McCann, Charley Pride and two English acts. Tracy Elsdon and leading steel guitarist Sarah Jory.

Having been in Ireland for two and a half

Continued on page I-6

# Irish Rockers - Ready to Roll



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# IRELAND

## Independents

Continued from page 1-4

years, Peermusic—the only international publisher with an office here—has launched a label, Pressure, with a four-track single from Bird titled "Chances."

Rannach Donald explains the thinking behind the decision to have their own label: "If you're going to develop something in Ireland, you know you won't make your money back here," he says. "The control we'd need to give a major is so restrictive—nine months to a year to allow their overseas offices to decide whether or not to be involved."

"Ireland is still very much rock 'n' roll," Donald continues. "When I look at college radio in the U.S., it seems much more in keeping with what's going on here. The



Ken Stewart, Gael-Linn's Riobard MacGorain and IMRO's Hugh Duffy

U.K. is pop-dance driven—something that hasn't kicked in here to the same extent."

Bird's singer is Shelly Buckspan, an R&B stylist "from New York via Tel Aviv." Originally a 10-piece, Bird is now a trio, with guitarist Conor Brady and keyboard player Eamonn Flynn—both of whom were heard on "The Commitments" album.

Three Tara signings were considered for the Grammy Awards short list this year: Rita Connolly, East Wind and Bill Whelan.

Tara is a world-music company whose catalog chiefly consists of what MD John Cook calls "long-term albums," one of which is Shaun Davey's "The Brendan Voyage," which has sold 80,000 copies in 11 years and still gets three or four annual performances.

Davey produced Rita Connolly's second solo album, following a strong

debut that saw her emerge from the shadows to establish an identity beyond her supporting roles on such symphonic works as "Granuaile" (about the pirate queen, Grace O'Malley) and "The Relief Of Derry."

"Her first album was difficult to tour because of its very wide variety of music," admits Cook. "It was virtually impossible to reproduce with a five-piece band. This time, she'll tour with the band on the new record."

"The Pilgrim" ("a journey through the Dark Ages"), another conceptual work by Shaun Davey, premiered in 1983 at the Lorient Interceltic Festival in Brittany. Since then, it has been re-written and re-recorded with a narrator, Mick Lally, whose lines are based on ancient monastic texts. At a time when Celtic music is gradually moving into the mainstream, Davey's music seems set to gain the much broader recognition it merits.

Celtic music, in diverse forms, is now available from many Irish and international labels. One of Ireland's most accomplished, yet underrated, composers in the field is Maire Breatnach, whose album "Angels Candles" (Starc Records) was launched by Bill Whelan. Breatnach also collaborated on "Celtic Moon," a mixture of Irish and Japanese music, and has worked with Mary Black, Sharon Shannon and Donovan.

Nimbus has recorded the Aigse Na Laoi festival in Cork for the last five years. "Dear Old Erin's Isle" won a folk award from the Library of Congress in Washington. This month sees the latest festival offering, "Across The Waters," with Andy Cutting, Karen Tweed, Luke Daniels and other traditional Irish musicians from Britain.

Clive Hudson's Round Tower Music is rooted in high-caliber singer-songwriters, including Mick Hanly, Kieran Halpin, Francis Conway and Tom Pacheco. "Although we're an Irish label, we don't see ourselves as only Irish, but as international," says Hudson, "picking up acts, such as Albert Lee, that fit into what we loosely call our philosophy."

Hanly's "Past The Point Of Rescue," BMI's most-played country song of 1993, has attracted at least 10 cover versions, with as many more in the pipeline.

A new Round Tower Music signing is Barrowside, a five-part harmony folk band from New Ross, County Wexford, who has performed in the U.S. and at the Winter Olympics in Lillehammer, Norway. The fall release schedule has albums by Josie Kuhn, Katy Moffatt, Sylvia Tyson, Tom Russell and Erroll Walsh. The label already has a London office and hopes to open one in Nashville within 18 months.

—KS

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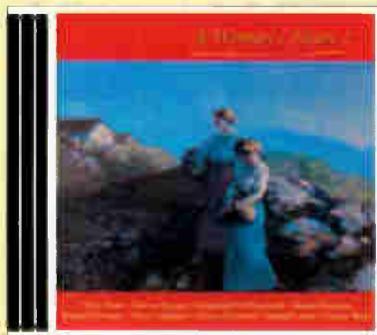
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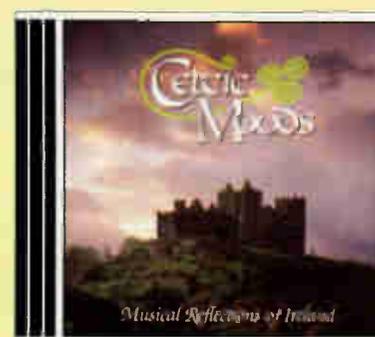
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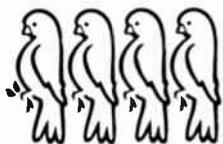
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# IRELAND

## Government Likes The Sound Of Music, But Disharmonious Biz Sectors Are Playing Off-Key

**a**lthough there's no shortage of new talent emerging in the wake of such international successes as U2, Enya and the Cranberries, one of the biggest problems facing the Irish music industry is ensuring that rights will be protected and that artists will be fairly rewarded in light of the fast-changing technological, legal and commercial environment. This year, three major reports have warned the government that these changes herald enormous opportunities if acted upon—and major threats if ignored.

Ireland's first arts minister, the poet Michael D. Higgins, regards assistance to the music sector as a priority. Yet there's a feeling in political circles that the business is too fragmented—with many separate organizations lobbying for their own sectional interests—and would benefit from a single representative body speaking with one voice.

Derry O'Brien of the Irish Trade Board welcomes the state task force announced by Minister Higgins. "For the first time, it's going to provide input from all areas of the industry for a conclusive report on its potential, with recommendations that can be brought to the department of finance," says O'Brien. "There has always been a lack of investors willing to get involved in what is a high-risk venture, but that's

changing."

It's noteworthy that the current government attention to the Irish film industry has encouraged increased funding for new projects, and 18 movies are being made in Ireland in 1994.

### ISLE THREATS

The local IFPI group's report identifies three main threats to the music business: 1) The industry's growth is being severely restricted by piracy and private copying—market research reveals that over 74% of young Irish people buy blank tapes to record from radio or records—and a home recording levy is sought; 2) Piracy and parallel imports from outside the European Union threaten the market's stability in musical recordings; and 3) New technology, such as CD-ROM, which can produce perfect clones of CDs, could erode the rights of artists and record companies.

The IFPI has called for a comprehensive strategy to develop the business with the cooperation of state agencies at home and abroad—and for fiscal incentives to attract creative talent from overseas, especially high-profile record producers.

It's proposed that section 2 of the 1969 Finance Act (which allows composers and songwriters tax-free royalties if they meet certain artistic criteria) be extended to

include producers using Irish studios and session musicians. "We're lobbying government on copyright changes and on building an infrastructure to enable us to grow the business," says IFPI chairman Willie Kavanagh.

### MUSIC EDUCATION

"There are a number of educational programs going on that aren't really related to the business as such," Kavanagh continues. "I get so many [resumes] across my desk from graduates of the rock music course at Ballyfermot, but they have no idea what the music business is about."

That view is shared by PolyGram MD Paul Keogh, who says, "You can't have schools for music [management]. What are you going to have? People learning to run a record company? I don't know how to run a record company. I never went to school to learn it. You're just here."

"The only [politician] who understands the music industry in Ireland is our Taoiseach [prime minister Albert Reynolds, who booked bands for his chain of ballrooms in the 1960s]. He actually made money out of it. I've a great belief in people who have made a success of something."

Kavanagh and the IFPI have offered to work with the state to devise more practical training courses. "Students should spend some time in a record company and, maybe, in a recording studio," says Kavanagh. "We want to make sure these courses are meaningful and that the kids come out with some experience. The Cranberries broke out of here last year.

But nobody can follow their example, because nobody knows how they did it. There's no infrastructure."

Eamon Shackleton is director of services of the Irish Music Rights Organization (IMRO), one of seven bodies that commissioned "A Strategic Vision For The Irish Music Industry," also known as the Blue Book. He's convinced that "a neutral or unsympathetic copyright environment is one of the major threats. Our report is a tripod on which you could build: on copyright, fiscal tax, and educational



The Cranberries: Ireland's latest hits

training and vocational development. We think the three of them together equals success."

The Blue Book predicts 5,000 new jobs by the year 2004, a 50% increase on current employment figures. IMRO's chairman, Brendan Graham, is confident that if their economic plan is adopted, "Ireland will not only be top of the charts creative-

Continued on page 1-15

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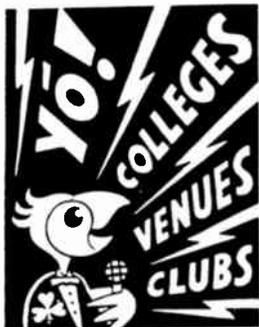
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## IRELAND

# Jim Aiken Brings Music To The Years Of Trouble In Belfast

Veteran concert promoter Jim Aiken has brought some of the world's top rock stars to Belfast, his home base through all 25 years of "the troubles" in Northern Ireland. "I couldn't have done it had I not lived there," he says.

"Rod Stewart, Cher, Diana Ross, Tina Turner, Elton John and the others have played Belfast when people were getting medals just for going to play football in the city. But they never came to play for peace. They came commercially—I insisted on that.

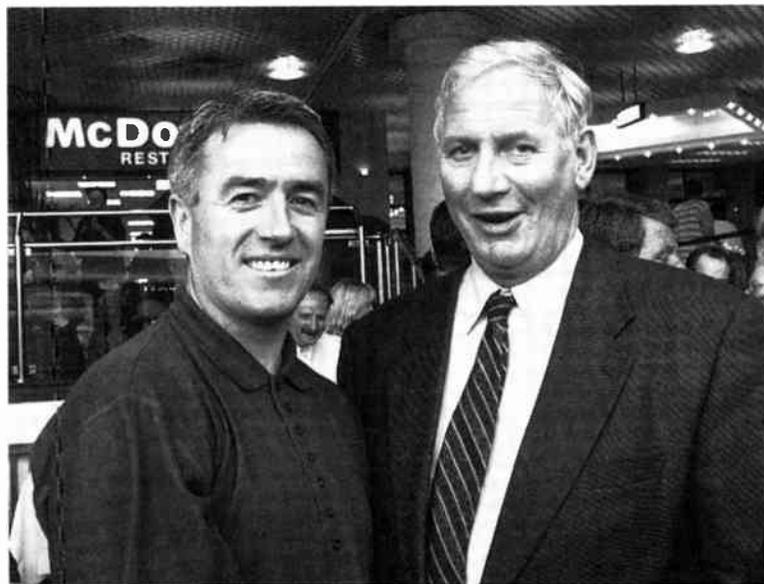
"Artists have come and observed, and they can't understand what it's all about.

1988-89. De Burgh describes Aiken as "a man of tremendous integrity and honor who treats his artists with respect."

Aiken, now in his early 60s, formerly studied for the priesthood and was a science teacher. He moved into music in the late 1950s, with Bill Haley And His Comets and Tommy Roe, among others.

When choosing acts, he says he keeps in mind "a phenomenal width of appreciation of music in Ireland. It's so wide that the population isn't big enough to support it, which is why a promoter can go badly wrong at times."

But Aiken's been right most of the time,



Promoter Jim Aiken (right) with Warner's Peter Kenny

They can't see the division. They ask questions like 'Is the audience Protestant or Catholic?' And you say, 'I don't know,' because you can't see the difference.

"It's too much to ask music to try and solve the troubles. Rock stars aren't peace brokers; they're entertainers. Music should not be part of the solution, but it should be part of the normality of life. The music industry flits in and out. So you have somebody who comes in tonight and makes a sweeping statement like 'Hold hands and forgive everyone around you.'

"I was afraid of musicians coming in, making a statement about how we should behave, then going to another city the next night and forgetting about their commitment or the result of that statement."

When the U.K.'s Channel 4 television channel approached Aiken about a series of programs commemorating "the troubles," Aiken says, "They wanted to do music—but protest music. I suggested they should pay tribute to the music people who came every year. We have Phil Collins, Chris de Burgh and Take That in one week in Belfast this fall—all sold out—and Meat Loaf, Cliff Richard and Willie Nelson."

### KEEPING THE FAITH

De Burgh, one of Aiken's most bankable attractions, drew 84,000 people in 12 nights at Dublin's RDS in the winter of

ed jazz, rock 'n' roll and rap, but this is the first successful American music that hasn't transferred immediately.

"I assumed Garth Brooks was the new country phenomenon, but I don't think he is. He's the new entertainment phenomenon, a one-off. When I brought in other country singers, it was 5% of the Garth Brooks business."

Promoter Aiken laments the lack of new talent. "This summer, for spectacle and entertainment value, there was nothing to compete with the football World Cup. How do we get the overnight queue, the excitement associated with rock 'n' roll [that is there] when we have the Stones or U2 on sale? I don't think there's anything I can do at the moment that would make the kids say, 'That's worth lining up for.'"

Looking ahead to 1995-96, Aiken says he's concentrating on megastars, "because you lessen the risk. You hope

their fan base remains and you're allowed to make the kind of money that parallels what you invest. At the other end of the scale, it's impossible to make money from new talent."

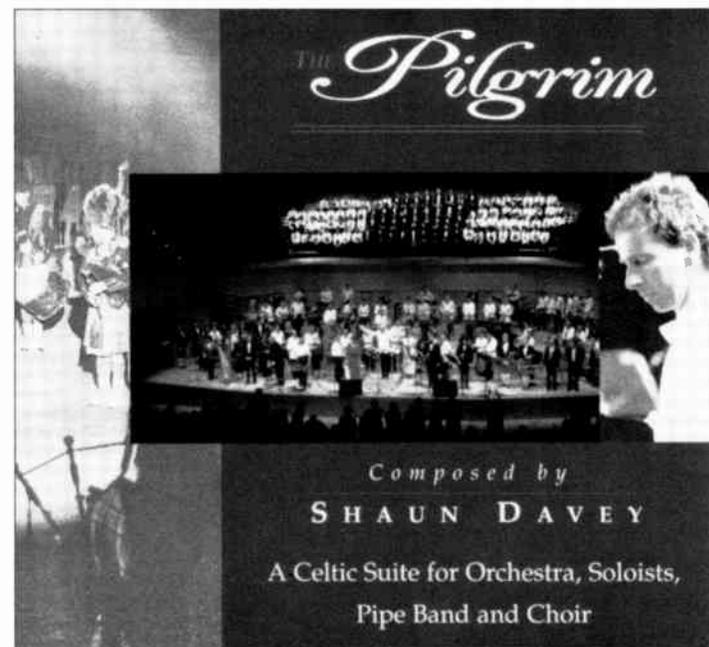
Aiken lists his business strengths as "skills of organization, fearless risk-taking and pride in doing it well," but he doesn't think of himself as ambitious. "I've had a personally successful life, but I don't have anything like the security I should have for the hard work I've done," he says. "It's quite evident that someone who has dedicated his life to property development or one of the professions has secured his future a lot better at my age than I have."

However, he's pleased with his contribution to the development of the Irish music industry: "At one time, if someone was doing a world tour, Dublin was not part of it. Now it is. I think that would be my epitaph."

—KS

## THE Pilgrim

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## The Majors

Continued from page 1-3

the easiest decisions to make. There wasn't even a minute's worth of agonizing.

"Whipping Boy is an amazingly compe-



The classical Finbar Wright

tent live band. Schtum had an EP out that I thought was good, but to see them live is something else. For me, rock is probably the center of the universe. I think we have a bit of a problem in the U.K., our closest and major market, because it's becoming more difficult to break that kind of artist. The U.K. is a very fashion-oriented market but nevertheless very influential in this territory."

One of EMI Ireland's biggest successes is Garth Brooks. "We've sold over 250,000 albums. Some of his eight shows at The Point were recorded, and a few tracks may appear on a future project," says MD Willie Kavanagh. "He's an absolute phenomenon" (the word most often used here to describe Brooks).

As for Irish acts, Kavanagh says record companies are now "far more focused. It's not just a matter of signing 10 artists and, hopefully, breaking two. If we sign somebody, we certainly put every effort into it."

"We met the Cranberries, but unfortunately the whole A&R structure being centralized in London meant a lot of time was wasted trying to get other people to make up their minds." EMI Ireland set up Lime (EMI spelled backwards, with an L) partly in response to losing the Cranberries. It's managed by Thomas Black.

Since making its debut last year, Blink

ITV's chart show and on MTV, hopes for an even bigger breakthrough with the current single, "Here Come The Good Times," from the album "Wide Eyed And Ignorant" (Setanta/Parlophone).

The Devlins are signed directly to Capitol in the U.S. and have been touring extensively to promote their "Drift" album.

During a time of tight budgets and cut-backs in many quarters, BMG Records Ireland increased their staff this year by two and restructured their Dublin office. "It's great to be able to expand and increase our profile here," says MD Freddie Middleton, "while continuing to motivate and explore new business opportunities."

BMG's Irish input has been stepped up this year. The band Aslan, who had split up, re-formed for a charity show and was heard by BMG's Joe Stuart. The result was two Top 3 singles and a worldwide deal with RCA Records. Something Happens was formed in 1985 and has had hits in Belgium, France, Holland and Switzerland. The fourth album, the first for RCA, is "Planet Fabulous." The group tours America more than most Irish bands and topped the college charts with "Stuck Together With God's Glue," recorded in Los Angeles. A surprise hit for BMG was



The visionary Blink

Perez Prado's "Guaglione," which was used in a television commercial for Guinness beer.

New albums are on the way from Niamh Kavanagh (her first), Maire Brennan (her second solo disc) and the Chieftains (their



Phenom Garth Brooks with EMI's Willie Kavanagh

has had three Irish Top 10 singles and a Top 50 entry in the U.K. and played the New Music Seminar last November. One means of promoting the band was the use of 250,000 Telecom 20-unit phone-cards, which sold for \$3 each. Its first album, "A Map Of The Universe By Blink," was released in August, after the group supported Crowded House on their U.K. arena tour.

"A House," whose \$3,000 video of "Endless Art" was shown in Britain on

31st). The Windham Hill label is home to Nightnoise, an Irish quartet living in the U.S. It's hoped they'll return home for a 1995 tour.

Dave Pennefather, who runs MCA/Geffen in Ireland, as well as the Mother/Son labels, notes that My Little Funhouse will have a second album out later this year or early '95 on Geffen, and Eleanor McEvoy is recording another album.

Ireland's best-selling single so far this year—and a landmark in Celtic music—is



The reunited Aslan

Bill Whelan's "Riverdance" (Son), featuring Anuna and the RTE Concert orchestra performing the rousing, spine-tingling interlude music from this year's Eurovision Song Contest. After nearly four months at No. 1, it was followed by a video single, "Riverdance For Rwanda."

ented, and [I'd like] to help him move on to greater international acclaim and reward," says Price.

"I'm thinking of putting Luka Bloom, Andy White and Kieran Kennedy on tour together this autumn," he continues, "just to try and get people interested in hearing songs about life, rather than being exposed to a huge amount of techno-pop. I think people are beginning to listen to songs again. It's our forte as a nation: we do churn out great singer-songwriters."

Luka Bloom's latest is a back-to-basics, voice-and-guitar album, with just one other voice. Altan's Mairead Ni Mhaonaigh harmonizes with Bloom for Mike Scott's "Sunny Sailor Boy."

Warner's diverse artistic mix also includes Una, who supported Dery's D:Ream in Dublin earlier this year. Her third single was produced by the Blue Nile. Katell Keing is a Dublin-based Welsh-Breton signed to Elektra in the U.S. and making her debut on the label with "O Seasons, O Castles."

The Bucks—Terry Woods and Ron Kavana—perform good-time Irish music on "Dancing To The Ceil Band." The duo has taken a keen interest in accelerating the peace process in Northern Ireland and

has formed LILT (the London Irish Live Trust), whose "For The Children" album benefited the Bellast Charitable Trust For Integrated Children.



The tuneful Una

"We have a lot of indie music through our distribution deal with [promoter Denis Desmond's] Solid," says Price. "They have a new Sharon Shannon album, for instance. I have a special relationship with Solid, and I'm always happy to give them any advice or help they need from me." —KS

Another Celtic favorite is Patrick Cassidy's retelling in cantata form of a famous Irish myth, "The Children Of Lir" (Son), which was promoted like a rock record.

"We'll be looking for a similar approach in the U.S. and other territories," says Pennefather. "Patrick's a touring act. The wonderful thing is that there's an orchestra in every city in the world. He'll travel with music parts and the leading soloists."

"A new Son band, Scheer, is from Maghera, in the north of Ireland," continues Pennefather. "They're on their second EP, and we're just very quietly developing them. 'Engine Alley' will be out in America through Island."

Peter Price, MD of Warner Music Ireland, has great expectations for the new Christie Hennessy album, "Lord Of Your Eyes," out this week. It will have to top 50,000 and triple platinum to outsell "A Year In The Life," which was No. 8 in the 1993 Gallup albums list. "Although he's a great songwriter, the production on the last two albums was fairly limited," says Price. "So we looked around at artists and producers we liked and came up with Paul Samwell-Smith, who has worked with Paul Simon, Joni Mitchell and, more recently, Beverley Craven."

"Lord Of Your Eyes" includes duets with Craven and Tanita Tikaram, and the first single, "I'm Looking Up To you," was written by Hennessy and Tikaram.

Price has made it a priority to break "Pagan Irish," the debut solo album by Kieran Kennedy of the Black Velvet Band. The album is produced by Donal Lunny, one of the most influential figures in progressive Irish folk music. "Donal's very tal-



Hail to the Chieftains



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CARVING IMAGES  
OUT OF ROCK

## Japan's Labels Meet Radio But Fail To Find Answers

BY STEVE McCLURE

TOKYO—At a first-of-its-kind conference held recently in Tokyo, Japanese record companies and FM stations agreed that they need to work together more closely.

But participants in the confab, titled FM Forum, failed to come up with definite ideas for fostering cooperation between their two industries.

"It was a great opportunity for people from FM stations and record companies to exchange opinions," says Masaaki Saito, executive GM of Toshiba-EMI's international division. "But no conclusions were reached."

That opinion is echoed by Katsumi Nishimura, executive director of music publisher J-WAVE Music. "It was very well-organized and informative. However, it was just discussion—no concrete plans came out of it."

A total of 332 people attended the two-day event, which was sponsored by the Recording Assn. of Japan and organized by music journalist Kaz Fukatsu.

"FM broadcasting is still new in Japan," Fukatsu says, pointing out that in a nation of 124 million people, there are only 44 FM stations.

Susumu Tomoda, program director for Tokyo-area station Bay FM, says that conference discussions on topics such as heavy rotation—virtually unknown in Japan—were useful. But the point he wanted to stress is that FM should be seen as an integral part of the music industry, not just as a broad-

casting medium.

"Station managers and program directors should realize this," Tomoda says. "Otherwise, FM radio won't move forward," he said.

MCA Records International senior VP Stuart Watson, one of the conference's four foreign guest panelists, singled out Osaka's FM 802 as an example of a trailblazing Japanese FM station.

"The international record industry has been delighted with FM 802's commitment here in Japan to heavy rotation," he said.

Another theme that emerged in conference discussions was that record companies are warming to the idea of FM as a promotional medium now that the tie-up phenomenon—in which a song's hit potential depends on whether it is used as a theme for a TV program or commercial—shows signs of weakening due to reduced expenditures in Japan's current recession.

"Record companies and FM people need to communicate, which they haven't done up to now," says Michi Arai, GM of Warner/Chappell Music Japan K.K. "The labels are beginning to realize that TV doesn't have the same power as it did before, and that FM and cable radio are usually the only media where a song can be played many times in one day."

Conference participants agree that more such meetings are needed, and Fukatsu says two more FM Forums will likely be held next year.

## ITALY GETS 1ST REAL SALES CHART

(Continued from page 45)

altogether clear."

Dominioni said that FIMI is considering establishing diverse specialist charts at a later date.

Mari De Lugi, editor of Italy's music industry trade monthly Musica e Dischi, says he is worried that FIMI's direct involvement in compiling the chart could influence its results. Musica e Dischi currently compiles what is regarded as the more reliable of the country's already existing principal charts, the other two being compiled by TV listings magazine Sorrisi e Canzoni, published by Silvio Berlusconi Communications, whose parent company owns Italian label RTI Music.

Tony Verona, managing director of label Ala Bianca, affiliated with indie representational body AFI, says he is

worried about the retail outlets being sampled. "In Italy, 1,500 out of the 4,000 retail outlets are supplied by distribution connected directly to the majors, while the rest are supplied by independent distributors," he says. "I am concerned that the chart could be biased in favor of product released by majors, excluding sampling by independent distribution companies."

FIMI president Dominioni said that the criteria for awarding gold and platinum discs would immediately be halved to 50,000 and 100,000 unit sales, respectively. He said this reduction brings Italy's awards criteria into line with those of other European countries in relation to the respective market volumes.

## WARNER MERGES BENELUX LABELS

(Continued from page 45)

beefing up our product department with this restructure." He adds that there are no short-term plans to enter the local repertoire arena. "It doesn't represent enough of the market. We are gearing ourselves totally to group repertoire—U.S. and non-U.S."

However, Sikkink points to the fact that the restructuring of Warner Netherlands and Belgium will free up many people "to develop artists and repertoire and go much deeper into our available repertoire."

Sikkink joined Warner in 1975. He has been managing director in the Belgian affiliate since 1977, and was appointed managing director of Warner Music Netherlands in 1987.

Warner Music operates two-company structures in most major territories, with a WEA label and one other company. In Germany and the U.K., there is an EastWest company. The second French company is Carrere Musique. In Italy Warner owns CGD, and in Spain it operates DRO, the indie bought in 1992.

## Vancouver's Nettwerk Takes On The Majors Sarah McLachlan, Other Acts Fuel Indie's Success

BY LARRY LeBLANC

TORONTO—Terry McBride, president of the Vancouver, British Columbia, label/management firm Nettwerk Productions Ltd., warns that with major labels' voracious appetite for modern rock, independents now face competition they never had before. They must adjust accordingly, he says, and ferret out all marketing opportunities.

Regarded here as Canada's premier modern rock independent label for the past decade, Sony Canada-distributed Nettwerk has 16 staffers and an impressive roster that includes such Canadian acts as Sarah McLachlan, Ginger, Delerium, Rose Chronicles, Itch, Suzanne Little, the Tear Garden, Brainbox, Mystery Machine, and Michele Gould. Nettwerk also has internationally based acts such as Single Gun Theory and Severed Heads from Australia; Peace, Love, and Pitbulls from Sweden; Papa Brittle from the U.K.; and American bands Grassy Knoll and Power.

The firm's affiliate, Nettwerk Management, guides the careers of McLachlan, Brainbox, Single Gun Theory, Delerium, and Rose Chronicles.

"Just look at the [alternative] CMJ charts today—how many indie records are in the top 40?" asks McBride, recipient of Billboard's International Achievement Award for Business earlier this year. "You can count them on one hand. Before, it used to be, How many major records are there? Today, it's hard to get an add at college [radio] stations.

"Competition [from majors] has forced our label to be a lot more focused. In order to compete at that level, we now have to do regional promotion rather than national promotion. We also have to have all of the information at our [command].

"[American] services such as SoundScan and BDS have become crucial to us. We also now belong to a number of commercial computer services like Internet, CompuServe, America Online, Delphi, and have our own electronic bulletin board and worldwide web."

### 'FAR OUT' TECHNOLOGY

One sign of Nettwerk's technological development is that the Canada-only release of Ginger's "Far Out" album Sept. 20 is to be followed Oct. 18 by an audio RAM version. Priced to sell for \$1 above suggested list, the mixed-mode release uses QuickTime software built into the disc, and is licensed for both Apple and IBM computers.

"The great thing about this [audio RAM] is that it will allow consumers to go back to the artists' back catalog and make up their minds what they want to hear," says McBride. "Sarah's the next artist we're going to do. We have five or six songs from various acoustic performances."

Operating at first from McBride's apartment living room, Nettwerk was founded in 1984 by McBride, Mark Jowett, and Brad Saltzberg, and began as a production company to relaunch the flagging career of Jowett's promising minimalist group Moev. Nettwerk soon tapped into the small, multifaceted, and cliquish Vancouver scene,

which had started in the late '70s as a reaction against what some viewed as the facelessness of mainstream Canadian pop. Soon after its startup, the label was handling the industrial-style theatrical band Skinny Puppy and the pop-rock combo the Grapes Of Wrath.

In an era in which the existing domestic music scene was dominated by such mainstream rockers as Bryan Adams, Loverboy, and Honeymoon Suite, Nettwerk faced ridicule in its early days from some sectors of the industry. "Everybody thought what we were doing was way too foreign," says McBride. "They didn't know about Factory Records, 4AD, Beggar's Banquet, or Meat Records. However, there was a whole undercurrent of music in Canada that wasn't getting [recorded], and that's what made Nettwerk possible. Toronto A&R people then didn't even come out to Vancouver."

Nettwerk at first remained outside



MCLACHLAN

the mainstream music scene, but the label's focus changed substantially in 1986 when it entered a Canadian pressing and distribution agreement with Capitol-EMI Records of Canada (since renamed EMI Music Canada). The company's then-head of A&R, Deane Cameron, now president of EMI Canada, had taken notice of American college radio airplay of Nettwerk product by Grapes Of Wrath, Skinny Puppy, and Moev.

"I was quite amazed how they had penetrated the American market," Cameron says. "When we got into [contract] discussions, it became apparent that Terry was a bright guy who instinctively knew how to market product, and Mark Jowett was a great A&R man."

Says McBride, "EMI offered us two things which were crucial and without which we would never have survived. One was that they would pay us at the end of 30 days. We were selling reorders without getting paid for the first order, but not having much choice. Two, they were willing to manufacture our product, which meant our cost of making a record dropped in half."

With the EMI tie-in, and with such additional signings as McLachlan, Lava Hay, Walterwalk, and S.B.K., Nettwerk came to define the emerging Canadian alternative scene, which has moved into the mainstream in recent years. In addition, the label made strong commercial gains by handling international releases by alternative acts such as Chris & Cosey, Boxcar, Severed Heads, and Bel Canto.

At the start of this year, Nettwerk



GINGER

left EMI for Sony Music Canada. McBride explains that with McLachlan's exploding career, and with several key impending releases, the distribution change was largely motivated by his desire for speedier flow of inventory information through an electronic tracking system. EMI won't be implementing such a system until February 1995. Sony Canada was chosen partly because of Nettwerk's experience in dealing with the inventory- and sales-tracking system that Sony U.S. already has in place. Sony Canada has the system partially online now.

Says McBride, "We were then online with Sony in the U.S. for our export roster, and I had been able to cut back my dead stock by 25%-30%."

Cameron doesn't hide his disappointment about Nettwerk's departure, but adds, "They taught us the alternative music field. The world is out there searching for great music people, and Nettwerk is the genuine article."

Certainly, Nettwerk today has little difficulty competing with other labels for signings. But McBride says the label is not seeking new acts, and notes the label's heavy release schedule, including new albums this fall by Single Gun Theory, Itch, Delerium, the Grassy Knoll, and Ginger, as well as early-1995 releases from Mystery Machine, Gould, and Little. Instead of new signings, McBride is concentrating on building up foreign distribution for his acts. The label has a complex, artist-by-artist licensing structure for foreign territories.

"I favor selected record deals where you don't sign your whole rosters over," says McBride. "There's no sense taking a band that's so to the left in the musical spectrum and trying to force them on a record company which has just learned in the last year that modern rock sells records. You build the band the traditional, grass-roots way, so it comes to them with a base of 10,000 or 15,000 units to build on."

With Canadian sales of 205,000 for McLachlan's "Fumbling Towards Ecstasy," McBride says, and 465,000 units sold in the U.S., according to SoundScan, she is unquestionably Nettwerk's biggest success to date. Released in the U.S. on Arista and outside North America under the BMG logo, the album recently came out in Europe, where McLachlan will tour in October.

McBride concedes that overseeing McLachlan's surging career is putting enormous strains on Nettwerk's resources. "When you have an act like a Sarah who is now breaking [internationally], it takes so much time, energy, and effort to support what's happening," he says. "You don't, however, get this opportunity very often, and this is something we've been working for for six years."

# HITS OF THE WORLD



## JAPAN (Dempa Publications, Inc.) 9/26/94

THIS WEEK	LAST WEEK	SINGLES
1	2	ITOSHISATO SETSUNASATO KOKOROZUYOSATO RYOKO SHINOHARA & T. KOMURO EPIC
2	3	SPY NORIYUKI MAKIHARA WEA JAPAN
3	1	GANBARIMASHOU SNAP VICTOR
4	6	VIRGIN BEAT KYOUSUKE HIMURO TOSHIBA EMI
5	5	MARIA T-BOLAN ZAIN
6	7	HEART CHAGE AND ASKA PONY CANYON
7	4	HELLO, MY FRIEND YUMI MATSUTOUYA TOSHIBA EMI
8	NEW	BOY MEETS GIRL TRF AVEV TRAX
9	9	MISS YOU MIKI IMAI FOR LIFE
10	8	KONNANI SOBANI IRUNONI ZARD BGLAM
1	NEW	<b>ALBUMS</b>
2	1	DEEN DEEN BGLAM
3	4	MR. CHILDREN ATOMIC HEART TOYS FACTORY
4	3	MARIA TAKEUCHI IMPRESSIONS EAST WEST
5	2	MIKI IMAI A PLACE IN THE SUN FOR LIFE
6	NEW	MISATO WATANABE BABY FAITH EPIC SONY
7	NEW	TAKAKO OKAMURA SWEET HEARTS FUN HOUSE
8	7	KENJI OZAWA LIFE TOSHIBA EMI
9	10	TRF BILLIONAIRE-BOY MEETS GIRL AVEV TRAX
10	5	CINDY LAUPER TWELVE DEADLY CYNS...AND THEN SOME EPIC SONY
		CHAGE & ASKA YIN & YANG PONY CANYON

## NETHERLANDS (Stichting Mega Top 50) 9/24/94

THIS WEEK	LAST WEEK	SINGLES
1	3	DROMEN ZIJN BEDROG MARCO BORSATO POLYDOR
2	1	COTTON EYE JOE REDNEZ JIVE/ZOMBA
3	5	EINS ZWEI POLIZEI MO-DO ZOMBA
4	2	LOVE IS ALL AROUND WET WET WET LONDON/PHONOGRAM
5	4	I SWEAR ALL-4-ONE ATLANTIC
6	8	I'LL MAKE LOVE TO YOU BOYZ II MEN POLYDOR
7	10	BANJO MAN BZN PHONOGRAM
8	NEW	THE SECOND WALTZ ANDRE RIEU MERCURY/PHONOGRAM
9	6	OVER THE RAINBOW MARUSHA LOWSPIRIT/POLYDOR
10	7	REGULATE WARREN G & NATE DOGG INTERSCOPE
1	1	<b>ALBUMS</b>
2	2	WET WET WET END OF PART ONE (THEIR GREATEST HITS) LONDON/PHONOGRAM
3	3	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC/WARNER
4	4	MARIAH CAREY MUSIC BOX COLUMBIA
5	5	RUTH JACOTT HOU ME VAST DINO
6	6	PINK FLOYD THE DIVISION BELL EMI
7	7	ROLLING STONES VOODOO LOUNGE VIRGIN
8	8	LAURA PAUSINI LAURA WARNER
9	9	JULIO IGLESIAS CRAZY COLUMBIA
10	NEW	JOE COCKER HAVE A LITTLE FAITH CAPITOL
10	NEW	AEROSMITH GET A GRIP GEFFEN

## AUSTRALIA (Australian Record Industry Assn.) 9/25/94

THIS WEEK	LAST WEEK	SINGLES
1	1	CONFIDE IN ME KYLIE MINOGUE MUSHROOM FESTIVAL
2	2	I SWEAR ALL-4-ONE ATLANTIC
3	4	SWAMP THING THE GRID BMG
4	5	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
5	3	LOVE IS ALL AROUND WET WET WET PHONOGRAM
6	10	ENDLESS LOVE LUTHER VANDROSS WITH MARIAH CAREY COLUMBIA
7	NEW	I'LL MAKE LOVE TO YOU BOYZ II MEN POLYDOR
8	6	STAY LISA LOEB & NINE STORIES BMG
9	11	ROCKIN' FOR MYSELF MOTIV 8 WARNER
10	7	100% PURE LOVE CRYSTAL WATERS PHONOGRAM
11	8	RHYTHM OF THE NIGHT CORONA COLUMBIA
12	13	CAN YOU FEEL THE LOVE... E. JOHN PHONOGRAM
13	9	HANDS OUT OF MY POCKET COLD CHISEL WARNER
14	14	SON OF A GUN JX POLYDOR/POLYGRAM
15	12	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
16	15	DO YOU WANNA GET FUNKY C + C MUSIC FACTORY COLUMBIA
17	18	REGULATE WARREN G & NATE DOGG WARNER
18	16	BLACK HOLE SUN SOUNDGARDEN A&M
19	20	I LOVE THE... ALICIA BRIDGES PHONOGRAM
20	NEW	CHAINS TINA ARENA COLUMBIA
1	6	<b>ALBUMS</b>
2	2	SOUNDTRACK PRISCILLA, QUEEN OF THE DESERT POLYDOR
3	1	EAGLES THE VERY BEST OF... WARNER
4	8	MARIAH CAREY MUSIC BOX COLUMBIA
5	7	SOUNDTRACK THE LION KING SONY
6	3	WET WET WET END OF PART ONE PHONOGRAM
7	6	CARRERAS/DOMINGO/PAVAROTTI 3 TENORS IN CONCERT 1994 TELDEC
8	5	BODY COUNT BORN DEAD VIRGIN
9	9	SOUNDTRACK REALITY BITES RCA
10	4	GARTH BROOKS IN PIECES EMI
11	10	SOUNDGARDEN SUPERUNKNOWN A&M
12	NEW	ERIC CLAPTON FROM THE CRADLE WARNER
13	16	COUNTING CROWS AUGUST AND EVERYTHING AFTER GEFFEN
14	19	KULCHA KULCHA WARNER
15	13	SOUNDTRACK THE CROW WARNER
16	14	DINOSAUR JR WITHOUT A SOUND WARNER
17	18	PUBLIC ENEMY MUSE SICK-N-HOUR MESSAGE PHONOGRAM
18	15	VARIOUS THE GLORY OF GERSHWIN PHONOGRAM
19	NEW	ANTHONY WARLOW MIDNIGHT DREAMING POLYDOR
20	NEW	OFFSPRING SMASH SHOCK
20	20	TED HAWKINS THE NEXT HUNDRED... GEFFEN

## CANADA (The Record) 9/12/94

THIS WEEK	LAST WEEK	SINGLES
1	1	CAN YOU FEEL THE... E. JOHN HOLLYWOOD/WEA
2	2	FUNKADIFIED DA BRAT EPIC/SONY
3	4	IF YOU GO JON SECADA SBK/CEMA
4	3	WILD NIGHT JOHN MELLENCAMP MERCURY/PGD
5	7	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN/PGD
6	5	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY COLUMBIA/SONY
7	6	100% PURE LOVE CRYSTAL WATERS MERCURY/PGD
8	9	THE REAL THING 2 UNLIMITED QUALITY/PGD
9	8	ANY TIME, ANY PLACE J. JACKSON VIRGIN/CEMA
10	10	RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIA/SONY
11	11	DIARY OF A MADMAN GRAVEDIGGAZ ISLAND/PGD
12	12	WIDE LOAD ONE VIRGIN/CEMA
13	NEW	THE WORLD IS YOURS NAS COLUMBIA/SONY
14	14	TAKE IT BACK PINK FLOYD COLUMBIA/SONY
15	15	LUCKY ONE AMY GRANT A&M/PGD
16	16	THINK TWICE CELINE DION COLUMBIA/SONY
17	17	GET DOWN TO IT TBTTB ISBA
18	18	FANTASTIC VOYAGE COOLIO TOMMY BOY/DENON
19	19	THE POWER OF LOVE CELINE DION EPIC/SONY
20	REN	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA/SONY
1	1	<b>ALBUMS</b>
2	6	SOUNDTRACK FORREST GUMP EPIC/SONY
3	5	BARENAKED LADIES MAYBE YOU... SIRE/WEA
4	11	SOUNDTRACK THE LION KING HOLLYWOOD/WEA
5	2	VARIOUS ARTISTS DANCE MIX '94 QUALITY COUNTING CROWS AUGUST AND EVERYTHING AFTER DGC/UNI
6	4	ROLLING STONES VOODOO LOUNGE VIRGIN/CEMA
7	9	CARRERAS/DOMINGO/PAVAROTTI 3 TENORS IN CONCERT 1994 TELDEC
8	3	SOUNDGARDEN SUPERUNKNOWN A&M/PGD
9	13	BOYZ II MEN II MOTOWN/PGD
10	7	STONE TEMPLE PILOTS PURPLE ATLANTIC/WEA
11	12	SOUNDTRACK REALITY BITES RCA/BMG
12	8	ACE OF BASE THE SIGN ARISTA/BMG
13	10	NEIL YOUNG SLEEPS WITH ANGELS REPRISE/WEA
14	15	GREEN DAY DOOKIE REPRISE/WEA
15	16	MOIST SILVER EMI/CEMA
16	14	SMASHING PUMPKINS SIAMESE DREAM VIRGIN/CEMA
17	17	COLLECTIVE SOUL HINTS, ALLEGATIONS & THINGS LEFT UNSAID ATLANTIC/WEA
18	19	AEROSMITH GET A GRIP GEFFEN/UNI
19	18	ALL-4-ONE ALL-4-ONE ATLANTIC/WEA
20	NEW	JANN ARDEN LIVING UNDER JUNE A&M/PGD

# HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	SATURDAY NIGHT WHIGFIELD SYSTEMATIC
2	5	THE RHYTHM OF THE NIGHT CORONA WEA
3	3	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY EPIC
4	2	LOVE IS ALL AROUND WET WET WET PRECIOUS ORGANISATION/POLYGRAM
5	NEW	ALWAYS BON JOVI JAM/BO
6	4	CONFIDE IN ME KYLIE MINOGUE deCONSTRUCTION/RCA
7	6	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN
8	10	INCREDIBLE (REMIX) M-BEAT FEAT. GENERAL LEVY RENK
9	7	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
10	9	WHAT'S THE FREQUENCY, KENNETH? REM WARNER
11	13	HEY NOW (GIRLS JUST WANT TO HAVE FUN) CYNDI LAUPER EPIC
12	18	STAY (I MISSED YOU) LISA LOEB & NINE STORIES RCA
13	NEW	VOODOO PEOPLE THE PRODIGY XL RECORDINGS
14	8	COMPLIMENTS ON YOUR KISS RED DRAGON WITH BRIAN & TONY GOLD MANGO
15	NEW	SWEETNESS MICHELLE GAYLE 1ST AVENUE/RCA
16	15	RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIA
17	11	CRAZY FOR YOU LET LOOSE MERCURY
18	NEW	WE ARE THE PIGS SUEDE NUDE
19	NEW	DON'T SAY IT'S OVER GUN A&M
20	12	REGULATE WARREN G & NATE DOGG DEATH ROW/INTERSCOPE
21	14	SEARCHING CHINA BLACK WILD CARD
22	19	ROLLERCOASTER THE GRID deCONSTRUCTION/RCA
23	16	I SWEAR ALL-4-ONE ATLANTIC
24	17	WHAT'S UP DJ MIKO SYSTEMATIC
25	27	WELCOME TO TOMORROW SNAP FEATURING SUMMER ARISTA
26	NEW	WRENCH THE ALMIGHTY CHRYSALIS
27	NEW	PINEAPPLE HEAD CROWDED HOUSE CAPITOL
28	26	LOVE HERE I COME BAD BOYS INC A&M
29	21	TROUBLE SHAMPOO FOOD
30	20	PARKLIFE BLUR FOOD/PARLOPHONE
31	30	FIREWORKS ROXETTE EMI
32	24	DREAMER LIVIN' JOY UNDISCOVERED
33	NEW	ARE WE HERE? ORBITAL INTERNAL
34	NEW	FOOTSTEPS STILTSKIN WHITE WATER
35	25	BLAME IT ON ME D:REAM MAGNET
36	22	ATOMIC (REMIX) BLONDIE CHRYSALIS
37	NEW	FIND ME (ODYSSEY TO ANYOONA) JAM & SPOON EPIC
38	33	WARRIORS ASWAD BUBBLIN'
39	29	KNOW BY NOW ROBERT PALMER EMI
40	NEW	LOVE AND TEARS NAOMI CAMPBELL EPIC

## GERMANY compiled by Media Control 9/20/94

THIS WEEK	LAST WEEK	SINGLES
1	3	EINS, ZWEI, POLIZEI MO-DO ZYX
2	2	LOVE IS ALL AROUND WET WET WET PHONOGRAM
3	1	I SWEAR ALL-4-ONE ATLANTIC/EAST WEST
4	4	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
5	5	LOVE SONG MARK' OH MOTOR MUSIC
6	6	EVERYBODY D.J. BOBO EAMS
7	9	SATURDAY NIGHT WHIGFIELD ZYX
8	7	REGULATE WARREN G & NATE DOGG PHONOGRAM
9	10	LA CUCAMARCHA TNN ZYX
10	12	DER BERG RUFT K 2 KOCH
11	8	I SHOW YOU SECRETS PHARAO SONY
12	16	SWEET DREAMS LA BOUCHE ARIOLA
13	11	NO GOOD PRODIGY INTERCORD
14	14	SWAMP THING THE GRID RCA
15	20	LIFE IN THE STREETS PRINCE ITAL JOE FEATURING MARKY MARK EAST WEST
16	NEW	WELCOME TO TOMORROW SNAP ARIOLA
17	13	THE RHYTHM OF THE NIGHT CORONA ZYX
18	15	FEEL THE HEAT OF... MASTERBOY POLYGRAM
19	17	ACID FOLK PERPLEXER POLYDOR
20	NEW	SERENATA RAP JOVANOTTI PHONOGRAM
1	1	<b>ALBUMS</b>
2	5	WESTERNHAGEN AFFENTHEATER WEA
3	3	CARRERAS/DOMINGO/PAVAROTTI 3 TENORS IN CONCERT 1994 TELDEC/WARNER
4	2	JOE COCKER HAVE A LITTLE FAITH EMI
5	8	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PHONOGRAM
6	4	BODY COUNT BORN DEAD EMI
7	7	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
8	18	PINK FLOYD THE DIVISION BELL EMI
9	6	PETER GABRIEL SECRET WORLD LIVE VIRGIN
10	9	BAD RELIGION STRANGER THAN FICTION COLUMBIA
11	10	ROLLING STONES VOODOO LOUNGE VIRGIN
12	11	MARIAH CAREY MUSIC BOX COLUMBIA
13	13	SOUNDTRACK THE CROW EWR
14	14	ALL-4-ONE ALL-4-ONE BLITZ/ATLANTIC
15	15	GIPSY KINGS GREATEST HITS SONY
16	12	ROXETTE CRASH! BOOM! BANG! ELECTROLA
17	16	CARRERAS/DOMINGO/PAVAROTTI IN CONCERT POLYGRAM
18	17	WARREN G REGULATE... G FUNK ERA PHONOGRAM
19	20	AEROSMITH GET A GRIP GEFFEN
20	NEW	SOUNDGARDEN SUPERUNKNOWN A&M
20	NEW	NEIL YOUNG SLEEPS WITH ANGELS WEA

## FRANCE (SNEP/IFOP/Tite-Live) 9/10/94

THIS WEEK	LAST WEEK	SINGLES
1	1	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY SQUATT/SONY
2	5	WITHOUT YOU MARIAH CAREY COLUMBIA
3	2	MANGEZ-MOI! BILLY ZE KICK & LES GAMINS EN FOLIE POLYGRAM
4	4	BLACK BETTY RAM JAM VERSAILL/SONY
5	3	I LIKE TO MOVE IT REEL 2 REAL HAPPY MUSIC/SONY
6	7	LOVE IS ALL... WET WET WET PHONOGRAM/POLYGRAM
7	6	THE POWER OF LOVE CELINE DION COLUMBIA
8	10	EINS, ZWEI, POLIZEI MO-DO SCORPIO
9	13	INSIDE STILTSKIN VIRGIN
10	12	I SWEAR ALL-4-ONE ATLANTIC
11	9	I CAN SEE CLEARLY NOW J. CLIFF SQUATT/SONY
12	NEW	COMBIEN DE MURS... PATRICK BRUEL RCA
13	8	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
14	11	THE RHYTHM OF THE NIGHT CORONA AIRPLAY/POLYGRAM
15	17	GO ON MOVE 94 REEL 2 REAL HAPPY MUSIC/SONY
16	14	DREAMS QUENCH NM/B&MG
17	NEW	LE FEU I AM DELABEL
18	NEW	THIS IS YOUR NIGHT HEAVY D & THE BOYZ MCA
19	NEW	DON'T TURN AROUND ACE OF BASE BARCLAY
20	16	THE REAL THING 2 UNLIMITED SCORPIO/POLYGRAM
1	1	<b>ALBUMS</b>
2	3	ACE OF BASE HAPPY NATION BARCLAY/POLYGRAM
3	2	MARIAH CAREY MUSIC BOX COLUMBIA
4	5	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
5	11	CARRERAS/DOMINGO/PAVAROTTI 3 TENORS IN CONCERT 1994 TELDEC
6	NEW	PATRICK BRUEL BRUEL RCA
7	6	JOE COCKER HAVE A LITTLE FAITH EMI
8	4	BILLY ZE KICK & LES GAMINS EN FOLIE BILLY ZE KICK ET LES GAMINS EN FOLIE PHONOGRAM
9	8	PETER GABRIEL SECRET WORLD LIVE REAL WORLD
10	10	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC
11	9	ROLLING STONES VOODOO LOUNGE VIRGIN
12	13	PINK FLOYD THE DIVISION BELL EMI
13	7	M C SOLAAR PROSE COMBAT POLYDOR
14	12	PRINCE COME WARNER
15	19	ALAIN SOUCHON C'EST DEJA CA VIRGIN
16	NEW	JAMES LEVINE & JUNE ANDERSON CARMINA BURANA DEUTSCHE
17	14	ERIC CLAPTON FROM THE CRADLE REPRISE
18	15	CHAKA DEMUS & PLIERS TEASE ME ISLAND
19	16	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
20	20	YOUSOU N'DOUR THE GUIDE - WOMMAT SQUATT/SONY
20	20	VERONIQUE SANSON ZENITH 93 WEA

## ITALY (Musica e Dischi) 9/19/94

THIS WEEK	LAST WEEK	SINGLES
1	1	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
2	3	GAM GAM MARIO PILATO VOLUMEX
3	5	IT'S A RAINY DAY ICE MC DWA
4	8	DREAMS 2 BROTHERS ON THE 4TH FLOOR PAN POT
5	7	THE RHYTHM IS MAGIC MARIE CLAIRE D'UBALDO POLYDOR
6	4	SWEET DREAMS LA BOUCHE SCORPIO
7	2	THE SUMMER IS MAGIC PLAYAHITTY WICKED & WILD
8	10	WELCOME TO TOMORROW SNAP LOGIC
9	6	FIND ME JAM & SPOON DANCE PLOO
10	NEW	TONIGHT IS THE NIGHT LE CLICK LOGIC
1	1	<b>ALBUMS</b>
2	2	GIPSY KINGS GREATEST HITS COLUMBIA
3	3	VARIOUS FESTIVALBAR '94 EMI
4	5	RENATO ZERO L'IMPERFETTO SONY MUSIC
5	6	PINK FLOYD THE DIVISION BELL EMI
6	4	CARRERAS/DOMINGO/PAVAROTTI 3 TENORS IN CONCERT 1994 TELDEC
7	NEW	ADRIANO CELENTANO QUEL PUNTO CLAN
8	NEW	ENRICO RUGGERI OGGETTI SMARRITI CGD
9	8	BIAGIO ANTONACCI BIAGIO ANTONACCI MERCURY
10	NEW	MIGUEL BOSE SOTTO IL SEGNO DI CAINO WEA
		MARIAH CAREY MUSIC BOX COLUMBIA

## SPAIN (TVE/AFYVE) 9/10/94

THIS WEEK	LAST WEEK	SINGLES
1	NEW	DON'T STOP THE OUTHERE BROTHERS MAX MUSIC
2	NEW	I FEEL YOU TONIGHT G.E.M. MAX MUSIC
3	4	LOOPS & TING REMIXES JENS MAX MUSIC
4	2	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
5	1	JOHNNY TECHNO SKA PACO PIL MAX MUSIC
6	5	OVER THE RAINBOW MARUSHA POLYDOR
7	3	EINS, ZWEI, POLIZEI MO-DO BLANCO Y NEGRO
8	6	BREAK THE SILENCE STATUS MAX MUSIC
9	NEW	SEVEN SECONDS LOVER'S MAX MUSIC
10	NEW	IT'S A RAINY DAY ICE MC BLANCO Y NEGRO
1	1	<b>ALBUMS</b>
2	2	CARRERAS/DOMINGO/PAVAROTTI 3 TENORS IN CONCERT 1994 WARNER
3	4	JOAN MANUEL SERRAT NADIE ES PERFECTO ARIOLA
4	3	LAURA PAUSINI LAURA PAUSINI DRO
5	5	ANA BELEN/VICTOR MANUEL MUCHO MAS QUE DOS ARIOLA
6	6	HERBERT VON KARAJAN ADAGIO KARAJAN DEUTSCHE/POLYGRAM
7	7	JOAQUIN SABINA ESTA BOCA ES MIA ARIOLA
8	8	JUAN LUIS GUERRA FOGARATE ARIOLA
9	NEW	MARIAH CAREY MUSIC BOX COLUMBIA
10	9	MOCEDADES ANTOLOGIA EPIC
		CARLOS VIVES CLASICOS DE LA PROVINCIA PHONOGRAM

Hits Of The World is compiled at Billboard/London by Julie Boodhoo and Elena Bernardinis. Contact 71-323-6686, fax 71-323-2314/2316. 'New' indicates first entry or re-entry into chart shown.

# HITS OF THE WORLD

CONTINUED

## EUROCHART HOT 100 9/24/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	LOVE IS ALL AROUND WET WET WET PRECIOUS/POLYGRAM
2	2	7 SECONDS YOUSSOU N'DOUR & NENEH CHERRY COLUMBIA
3	3	I SWEAR ALL-4-ONE ATLANTIC
4	NEW	SATURDAY NIGHT WHIGFIELD X-ENERGY
5	4	EINS, ZWEI, POLIZEI! MO-DO plaStika
6	5	SWAMP THING THE GRID deCONSTRUCTION
7	6	THE RHYTHM OF THE NIGHT CORONA DWA
8	7	REGULATE WARREN G & NATE DOGG DEATH ROW/INTERSCOPE
9	NEW	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY EPIC
10	10	I'LL MAKE LOVE TO YOU BOYZ II MEN MDTOWN
<b>ALBUMS</b>		
1	6	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC/WARNER
2	1	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS/POLYGRAM
3	3	MARIAH CAREY MUSIC BOX COLUMBIA
4	NEW	JOE COCKER HAVE A LITTLE FAITH CAPITOL
5	2	PINK FLOYD THE DIVISION BELL EMI
6	9	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
7	4	ROLLING STONES VOODOO LOUNGE VIRGIN
8	5	PRINCE COME WARNER
9	NEW	PETER GABRIEL SECRET WORLD LIVE REALWORLD
10	8	GIPSY KINGS GREATEST HITS COLUMBIA

## BELGIUM (IFPI Belgium/SABAM) 9/9/94

THIS WEEK	LAST WEEK	SINGLES
1	1	EINS ZWEI POLIZEI! MO-DO TOP SECRET RECORDS
2	2	LOVE IS ALL AROUND WET WET WET PRECIOUS/POLYGRAM
3	5	HEMELSBLAUW WILL TURA TOPKAPI
4	3	I SWEAR ALL-4-ONE ATLANTIC
5	4	7 SECONDS YOUSSOU N'DOUR & NENEH CHERRY COLUMBIA
6	6	NO GOOD (START THE DANCE) THE PRODIGY XL
7	9	GIVE ME FIRE GOOD SHAPE DIND
8	10	BLIJE NOG 1 NACHT WENDY VAN WANTEN JRP
9	7	THE UNITY MIX 4 THE UNITY MIXERS INDISC
10	8	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
<b>ALBUMS</b>		
1	2	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC/WARNER
2	1	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS/POLYGRAM
3	3	GERT & SAMSON SAMSOU VOL.4 PHILIPS
4	4	MARIAH CAREY MUSIC BOX COLUMBIA
5	5	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
6	6	PRINCE COME WARNER
7	NEW	JOE COCKER HAVE A LITTLE FAITH CAPITOL
8	9	NEIL YOUNG SLEEPS WITH ANGELS WARNER/REPRISE
9	8	LAURA PAUSINI LAURA CGD/WARNER
10	NEW	PINK FLOYD THE DIVISION BELL EMI

## DENMARK (IFPI/Nielsen Marketing Research) 9/13/94

THIS WEEK	LAST WEEK	SINGLES
1	1	LOVE IS ALL AROUND WET WET WET POLYGRAM
2	2	I SWEAR ALL-4-ONE ATLANTIC
3	3	SWAMP THING THE GRID BMG
4	9	GOTTA GET AWAY FROM YOU HELMIG THOMAS BMG ARIOLA
5	5	SATURDAY NIGHT WHIGFIELD SCANDINAVIAN RECORDS
6	4	7 SECONDS YOUSSOU N'DOUR & NENEH CHERRY COLUMBIA
7	NEW	I'LL MAKE LOVE TO YOU BOYZ II MEN POLYGRAM
8	8	PLEASE DON'T TALK TO JESSICA RUN 4 FUN STREETDANCE
9	7	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
10	NEW	ANOTHER DAY WHIGFIELD SCANDINAVIAN RECORDS
<b>ALBUMS</b>		
1	1	WET WET WET END OF PART ONE (THEIR GREATEST HITS) POLYGRAM
2	2	BOEL HANNE MISTY PARADISE EMI
3	3	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC/WARNER
4	NEW	JOE COCKER HAVE A LITTLE FAITH EMI
5	NEW	ERIC CLAPTON FROM THE CRADLE WARNER
6	4	DIZZY MIZZ LIZZY DIZZY MIZZ LIZZY EMI
7	8	GIPSY KINGS GREATEST HITS SONY MUSIC
8	NEW	BRYAN FERRY MAMOUNA VIRGIN
9	5	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
10	6	KIM LARSEN HVEM KAN SIGE NEJ TIL EN ENGEL EMI

## PORTUGAL (Portugal/AFP) 9/14/94

THIS WEEK	LAST WEEK	ALBUMS
1	2	PEDRO ABRUNHOSA/BANDEMONI VIAGENS POLYDOR
2	1	VARIOUS DANCE POWER VIDISCO
3	3	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC
4	6	MADREDEUS O ESPIRITO DA PAZ EMI
5	NEW	BEAUTIFUL WORLD IN EXISTENCE WEA
6	5	MARIAH CAREY MUSIC BOX COLUMBIA
7	4	EROS RAMAZZOTTI TUTTE STORIE ODD
8	NEW	JOE COCKER HAVE A LITTLE FAITH EMI
9	9	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
10	8	PETER GABRIEL SECRET WORLD LIVE REAL WORLD

## IRELAND (IFPI Ireland) 9/15/94

THIS WEEK	LAST WEEK	SINGLES
1	1	GUAGLIONE PEREZ 'PREZ' PRADO RCA
2	3	SATURDAY NIGHT WHIGFIELD SYSTEMATIC
3	2	RIVERDANCE BILL WHELAN SON
4	6	THE RHYTHM OF THE NIGHT CORONA WEA
5	4	LOVE IS ALL AROUND WET WET WET POLYGRAM/PRECIOUS
6	5	7 SECONDS YOUSSOU N'DOUR & NENEH CHERRY COLUMBIA
7	NEW	VOODOO PEOPLE THE PRODIGY XL RECORDINGS
8	7	I'LL MAKE LOVE TO YOU BOYZ II MEN MDTOWN
9	NEW	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY EPIC
10	NEW	WHAT'S THE FREQUENCY, KENNETH? R.E.M. WARNER
<b>ALBUMS</b>		
1	1	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC/WARNER
2	3	VARIOUS THE BEST ROCK ALBUM IN THE WORLD...EVER VIRGIN
3	2	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS
4	4	VARIOUS NOW THAT'S WHAT I CALL MUSIC 28 EMI/VIRGIN/POLYGRAM
5	5	VARIOUS A WOMAN'S HEART DARA
6	NEW	CYNDI LAUPER TWELVE DEADLY CYN...AND THEN SOME EPIC
7	6	VARIOUS DANCE MASSIVE DIND
8	9	OASIS DEFINITELY MAYBE CREATION
9	7	THE PRODIGY MUSIC FOR THE JILTED GENERATION XL RECORDINGS
10	NEW	JOHNNY CASH THE MAN IN BLACK COLUMBIA

## AUSTRIA (Austrian IFPI/Austrian Top 30) 9/20/94

THIS WEEK	LAST WEEK	SINGLES
1	2	I SWEAR ALL-4-ONE ATLANTIC
2	1	LOVE IS ALL AROUND WET WET WET POLYGRAM
3	3	7 SECONDS YOUSSOU N'DOUR & NENEH CHERRY COLUMBIA
4	4	VENI, VIDI, VICI IMPERIO ECHO
5	10	I SHOW YOU SECRETS PHARAO SONY
6	7	SWAMP THING THE GRID BMG
7	6	HEY SUSSER LUCIELECTRIC BMG
8	NEW	EINS ZWEI POLIZEI! MO-DO ECHO
9	8	NO GOOD (START THE DANCE) THE PRODIGY ECHO
10	9	JESSIE JOSHUA KADISON SBK/EMI
<b>ALBUMS</b>		
1	1	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS WARNER/TELDEC
2	2	NOCKALM QUINTETT UND OBER RHODOS KOS ICH DICH KOCH
3	4	WET WET WET END OF PART ONE (THEIR GREATEST HITS) POLYGRAM
4	NEW	JOE COCKER HAVE A LITTLE FAITH EMI
5	3	ZILLERTALER SCHURZENJAGER GLORY HALLELUJAH TYROLIS
6	NEW	BODY COUNT BORN DEAD EMI
7	NEW	ERIC CLAPTON FROM THE CRADLE WARNER
8	9	MARIAH CAREY MUSIC BOX COLUMBIA
9	NEW	ROLLING STONES VOODOO LOUNGE VIRGIN
10	5	PINK FLOYD THE DIVISION BELL EMI

## NORWAY (Verdens Gang Norway) 9/14/94

THIS WEEK	LAST WEEK	SINGLES
1	1	LOVE IS ALL AROUND WET WET WET POLYGRAM
2	2	I SWEAR ALL-4-ONE ATLANTIC
3	3	SWAMP THING THE GRID BMG ARIOLA
4	4	7 SECONDS YOUSSOU N'DOUR & NENEH CHERRY COLUMBIA
5	6	HJERNEN ER ALENE SEIGMEN SONY
6	NEW	CRIS LIKE A BABY SEPTEMBER WHEN WARNER
7	8	NAR DU SOVER CC COWBOYS BMG
8	7	MOTORSAG INGENTING SONENT
9	NEW	CARRY ME HOME GLOWORM POLYGRAM
10	5	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
<b>ALBUMS</b>		
1	2	HANNE BOEL MISTY PARADISE EMI
2	1	LISA EKDAHL LISA EKDAHL EMI
3	5	WET WET WET END OF PART ONE (THEIR GREATEST HITS) POLYGRAM
4	3	BILLY JOEL GREATEST HITS VOL. 1 & 2 COLUMBIA
5	4	VARIOUS YABBA DABBA DANCE ARCADE
6	7	VAMP HORIZONTER BMG
7	6	NEIL YOUNG SLEEPS WITH ANGELS WARNER
8	10	VARIOUS HEART OF SOUL ARCADE
9	NEW	VARIOUS STILL GOT THE BLUES ARCADE
10	8	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA

## HONG KONG (IFPI Hong Kong Group) 9/5/94

THIS WEEK	LAST WEEK	ALBUMS
1	3	CASS PANG UNFINISHED NOBEL EMI
2	2	WU CHIEN LIEN THERE ARE NOT JUST U, THE PRODIGAL IN THE WORLD SONY
3	NEW	VARIOUS MOST POPULAR 2 POLYGRAM
4	4	ANDY LAU 5:30 WARNER
5	5	JACKY CHEUNG STOLEN HEART POLYGRAM
6	1	ALAN TAM FAVOURITE POLYGRAM
7	9	VARIOUS BEAUTIES ANNOUNCEMENT AT SEVENTEEN VOL. 3 POLYGRAM
8	6	EKIN CHENG GOT TO BE REAL BMG
9	NEW	ALEX TO NO CHANGE AT ALL ROCK
10	8	VARIOUS 100% ORIGINAL IFPI HK

# GLOBAL MUSIC PULSE

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**SPAIN:** Fourteen songs recorded live in 1978 and 1979 by a man who died two years ago are likely to constitute the flamenco event of the year when they are released on CD Sept. 26. "Camaron Nuestro" (Our Camaron) will be the first significant album released since the untimely death in July 1992 of Camaron de la Isla, who was, at the time of his death at age 41, the undisputed king of flamenco. The songs were discovered on tapes by Polydor, Camaron's label, and are considered to be extremely important. The late 1970s were a highly creative period for Camaron and his guitarist Tomatito, and their work from this time was crucial to the emergence of what became known as New Flamenco. The songs, which have been digitally remastered, were recorded at outdoor festivals in the flamenco stronghold of Andalusia in the southern part of the country. **HOWELL LLEWELLYN**

**NEW ZEALAND:** Despite the recent departures of five gifted performers (Global Music Pulse, Sept. 3) and the fact that Auckland is virtually as far away as you can get from New York and the world's other jazz centers, the city's small jazz community continues to thrive. Among a number of fine musicians still at work here is John Key, whose group Strange Fruit released its self-titled debut album in September. ("Someone said I should make the odd record, so now I have," jokes the English-born Key.) What impresses most about Strange Fruit's album is not the breathy delivery of singer Barbara Cartwright or the craft of the band (though these are obvious enough), but Key's ability as a songwriter. He writes what can only be called "new standards." Take, for instance, "One Step Ahead Of The Blues," which Cartwright locates somewhere between Billie Holiday and a coquettish Rickie Lee Jones; "Seeing Is Believing," which has a snappy Latin mood; or the coy "Too Late For Love," which is as fine a ballad as has ever been written in this country. Add the 1970s funk sound of "Corner Adorner" and a leisurely, soprano-driven ballad called "One Stop Drop" to the mix, and it's understandable why Key's first recorded outing is one of the best to emerge from this small but increasingly productive quarter. **GRAHAM REID**



**IRELAND:** The country's leading rock magazine, Hot Press, has launched a \$115,000 television advertising campaign, the biggest in its 17-year history. During the next few months, a 30-second ad will run on the Republic's RTE 1 and Network 2, as well as UTV and Channel 4. The commercial, made at the Picture Company in Dublin by Fionan Healy, with art direction by Steve Averill (best known for his U2 album sleeves), consists of 130 separate images of well-known personalities in various fields. Of the 28 bands and musicians featured, 17 are Irish. The editor of Hot Press, Niall Stokes, says, "We wanted to produce a commercial that not only reflected the broad spread of subject matter regularly covered... but one which used contemporary production techniques to portray the magazine's editorial thrust at the cutting edge of modern Irish society." **KEN STEWART**

**GERMANY:** The three-man Berlin band Swimming The Nile—formed in 1988 by guitarist/singer Mathis Richter-Reichhelm and drummer Holger Boettcher, later joined by bassist A. Jay—this month released its third album on WEA, "Home." Produced by Franz Plasa, who has worked with the group from day one, the album offers guitar-orientated, melodic alternative rock with English-language lyrics. With its psychedelic melody, the single "Star" showcases the full, deep voice of Richter-Reichhelm, whose singing style echoes the plaintive emotion of Bono and the somber mood of the Cure's Robert Smith. The video for the song is on medium rotation on the music video channel Viva. During the PopKomm convention in Cologne, Swimming The Nile performed songs from the album at a live presentation on a ferry boat traveling down the Rhine, under the banner "Swimming The Rhine." One of this country's most consistent touring bands, Swimming The Nile recently performed at the Radio Festival in Ljubljana, Slovenia, and kicks off a 20-city autumn club tour here in late September. The second single and video, "Shake The World," is set for release in October. **ELLIE WEINERT**



**JAPAN:** The Beatles song "Everybody's Got Something To Hide Except Me And My Monkey" is an unlikely choice for a female Japanese pop idol to sing, but on her latest album, "Step By Step" (WEA Japan), Chisato Moritaka turns in a surprisingly convincing version of the old "White Album" track. Perhaps it's unfair to lump Moritaka in with the rest of the country's abundant crop of pop stars, since she is showing signs of outgrowing the idol tag, although the singer's visual appeal—especially her rather shapely and often-displayed legs—is still featured heavily in her promotion. Not content with playing the role of a puppet, like so many pop idols, she was actively involved in the production of "Step By Step," playing drums on most tracks as well as styling her own hair and makeup for the full-color photo booklet that comes with the album. **STEVE McCLURE**

**THE NETHERLANDS:** Some 70 artists from 12 countries were featured in the second Crossing Border Festival, which took place Sept. 9-11 in The Hague. Among the international acts were Irish singer/songwriter Gavin Friday, Jamaican poet/singer Linton Kwesi Johnson, British rapper Benjamin Zephaniah, Spanish poet/rapper Ray Loriga, and American guitarist Lee Renaldo of Sonic Youth. Featured alongside them was a host of Dutch performers, including pop group Snake Charming, keyboard player Robert-Jan Stips of the Nits, poets Bart Chabot and Eddie Kagie, gypsy orchestra the Royal Mirandos, cult band De Kift, and poet/rapper MC Extince. Organizer Louis Bahre labeled the event "a melting pot of literature and pop music," and the European Commission, which lent financial support, proclaimed it to be "one of the most innovative cultural events in Europe." **WILLEM HOOS**

## Kemp Mill Looks To Build On Success Chain Can't Be Complacent, Prez Tells Employees

BY ED CHRISTMAN

GAITHERSBURG, Md.—Although Kemp Mill Music won NARM's retailer of the year award in March, chain executives emphasized to store managers that they must get better if they want to stay ahead of the competition.

That was the key message delivered by chain president Stanley Wahler at the company's convention, held Sept. 8-9 at the Marriott Hotel here. About 75 Kemp Mill employees and about 200 vendors attended the convention.

In his opening address, Wahler pointed out that the 36-unit, Washington, D.C.-area chain had a very successful year, including winning the award from the National Assn. of Recording Merchandisers, which he labeled a great acknowledgement from the industry. "We had been nominated four of the last five years, and have finally won it," he said. "It was one of the most personally rewarding achievements in our company's history."

In the last year, Kemp Mill also rolled out Ticketmaster booths in its stores, which add revenues and introduce new people to the chain's stores, Wahler said. Also, the chain improved its employee benefits during the year.

Moreover, the company continues to implement successful marketing promotions, including its "Hip Heritage" campaign, which broadened the chain's demographics, he added.

On another front, the company formed an inventory-control committee, headed by senior VP Marc Appelbaum, which is laying the groundwork for the eventual rollout of a point-of-sale system.

But while he praised Kemp Mill staffers for their contributions to the company's success, he warned them that the chain would be hit with a price and turf war come 1995.

Circuit City sells all CDs for \$11.99 or less; Nobody Beats The Wiz advertises The Billboard 200 at \$11.99; and Best Buy, another electronic hardware/entertainment software discounter, is coming to town, Wahler said.

"On the turf side... many of our stores will be directly challenged," he added. "HMV is opening in Georgetown, almost across the street from us on Wisconsin Avenue. Tower is opening in Chantilly [Va.]. Best Buy is open-

ing seven superstores, including Columbia [Md.], Chantilly, Laurel [Md.], and Springfield [Va.]. Blockbuster has entered the music business, and will be opening in Manassas [Va.] and Rockville [Md.]." Border's also is expanding in the marketplace, he said.

"We will have to get better to remain profitable," Wahler said.

To meet the anticipated heightened competition, Kemp Mill has lowered its prices on all hit product to \$11.99, with \$9.95 super deals. While that will affect profit margins, it should increase market share and overall sales, he said.

To compensate for the lost margin, Kemp Mill will continue to improve its cutout presentation. The company already has dramatically improved cutout sales by increasing selection, enhancing product presentation, improving placement, and increasing advertising. But Wahler added, "We are committed to build on our successful cutout sales and increase them significantly."

Besides cutouts, Kemp Mill has added another buyer to the staff who will concentrate on adding high-margin product to the chain's offerings.

In another effort to improve margin, Kemp Mill will enter the used-CD business sometime within the next 90 days, Howard Appelbaum, executive VP with the chain, told Billboard in an interview. "It is too big a business not to be in," he said. "The customers are looking for it, and we need to meet customers' expectations."

Chain employees also will re-commit themselves to improving customer service, Wahler said in his address. "Many stores are very good with service, while others could use a little help," he noted. "We will be introducing a customer service plan to ensure quality service at every Kemp Mill."

Also, the chain is rolling out listening stations and i-stations, he said.

On the real estate front, the company plans to open two or three stores in the next year while refurbishing existing stores, Wahler said. "We are constantly purging the weakest stores and upgrading." Since the 1993 confab, the chain has opened six stores, including two replacement outlets, for a net gain of four units.

In the coming year, Kemp Mill will add a second floor to its Georgetown outlet, doubling the square footage to

4,000 square feet; totally renovate the Potomac Mills [Va.] store; and double the size of its Springfield Mall store to 4,000 square feet.

Kemp Mill has enlarged its stores generally over the last few years, bringing the average store size up to about 3,000 square feet, according to Appelbaum, with the largest store measuring 6,200 square feet. The larger stores allow the chain to carry more inventory, with stores averaging about 50,000 SKUs, he said.

Kemp Mill also will try to fight off competition by emphasizing its stature as the local store, Appelbaum added. "We are the local record store," he

(Continued on page 57)



**New Distributor.** John Galgano, president of Galgano Records, has formed C.O.D. Distribution, which will be distributing mostly Chicago-based product. He has signed Swedish artist Andreas Wahllöf to his record and distribution company. Wahllöf's first CD is "The Way It Should Be." Shown, from left, are Wahllöf, Galgano, and Eli Paule, Wahllöf's manager and producer.

## Music Millennium Cooks The Competition Roots-Music Specialist One Of Nation's Most Visible Indies

PORTLAND, Ore.—Music Millennium may have begun life in 1969 as an underground record store, but 25 years later it is one of the most visible independent music retailers in the U.S.

Music Millennium, which now takes in two 6,000-square-foot locations in this city, is widely known in the music industry as a deep-catalog account that specializes in roots



CURRIER

music such as blues, folk, and world genres—as well as the ultimate roots music, classical. It also has a healthy reputation for selling alternative rock. Last year, the store received a lot of publicity when the used-CD controversy came to the attention of the national media. During that brouhaha, Music Millennium principal Terry Currier protested Garth Brooks' support of Cema's anti-used CD policy by roasting the singer's CDs during public barbecues.

Today, with that industry controversy little more than a memory,

Music Millennium is concentrating once more on doing business—that is, selling music.

As a full-catalog store, Music Millennium tries to keep its customers satisfied by carrying 80,000 titles in its main location and about 40,000 titles in its downtown location.

"A majority of our clientele are between 30 and 50 years old and have grown up with the store," notes Currier. "We don't sell a lot of hits, but we sell a lot of categories of music that other stores hardly carry. One of our objectives is to turn our customers on to artists that they don't get to hear on the

listening area back in 1973 when it opened up a classical record store in the same building that houses the original store. Another merchant occupied the space between the two stores, but Music Millennium eventually took over that space as well. Today, both stores house separate classical music rooms. That strategy has paid off, because classical now comprises 17% of the company's total volume.

Another key ingredient in turning customers on to new music is Music Millennium's employees, which number 65 between the two stores. "One of the reasons we have a lot of employees is so that they can talk with the customers about music that they might not hear about otherwise," he says.

A good number of Music Millennium's employees are 20-25 years old, but the company also tries to entice older people—who know about genres popular in the past—to work at the stores. In all, the company employs about 10 people who are over 40.

Currier concedes that "it's a bit hard to find people who know everything about music, but, collectively, we figure we should be able to answer any question that arises, whether it be about Black Flag or Bix Beiderbecke." For the uninitiated, Currier explains that Beiderbecke was a popular trumpet player of the 1920s. "I probably sell 20 or 30 of his records a year, but in most other record stores, you won't find him."

That, of course, was the original strategy when Music Millennium opened on March 15, 1969. The poster used to advertise the store's opening stated that Music Millen-



radio."

"We carry everything and anything," Currier adds. "To give you an example of how wide our customer base is, our top 10 albums are, in order, by Sugar, Shawn Colvin, Neil Young, Sheryl Crow, Dinosaur Jr., 3 Tenors, Everything But The Girl, Boys II Men, Edie Brickell, and the 'Natural Born Killers' soundtrack."

One of the ways Music Millennium turns people on to music is by playing albums in-store over the sound system. At the downtown store, which moved to its current location in 1992, Currier says he deliberately placed couches and chairs around the store so that people can sit and listen to the music overhead. Also, each store has a listening chair—a barber's chair in the original store and a dentist's chair in the downtown store—with speakers mounted on them. "Eventually, we will have listening areas with headphones and multidisc CD players," he adds.

Millennium created the ultimate

(Continued on next page)

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## ROOTS SPECIALIST MUSIC MILLENNIUM COOKS THE COMPETITION

(Continued from preceding page)

nium carried "Frank Zappa, the Fugs, John Fahey, and Gustav Mahler"—music that listeners couldn't find anywhere else in town, Currier says.

The original owner was Don MacLeod, who opened in a 600-square-foot space in the building that houses the operation to this day. The store was an immediate success, and within a year expanded into a larger, 1,500-square-foot space in the same building, according to Currier. Over the course of the first six years, he expanded it twice more and eventually bought the building that houses the store.

In 1973, Music Millennium opened a second location on the other side of town. That store is now in its fourth location.

In the mid-'70s, he opened a mail-order business. Through that business, he got into importing music, and became one of the larger mail-order import operations in the U.S. When labels started to disallow parallel imports, that business died down.

MacLeod sold Music Millennium in 1979, but by 1984 the operation was facing bankruptcy with MacLeod as the largest creditor, which led to him coming back to take over the business. At around that time, Currier says he joined the operation and helped to turn the business around. Over the next three years, "we paid back over \$500,000."

Along the way, Currier obtained an equity interest in the company and has since become its largest shareholder. MacLeod and his ex-

wife each own part of it; Donna Judd, the company bookkeeper, has a little slice; and an employee stock ownership plan owns 37%, the remaining equity.

The employees aren't the only partners in the store, according to Currier, who says Music Millennium is in a partnership with the community. "The community has been real supportive of the store, they have given to us, so we feel an obligation to give back."

Music Millennium tries to be involved in all community events, such as helping sponsor street fairs and local music festivals. Also, the stores let local musicians showcase their talent at in-store events. "Music Millennium has stages in both stores, and we let local musicians perform sets in-store or have a record-release party," Currier says.

Supporting the local music scene is one ingredient that distinguishes Music Millennium from the competition. Among the chains with stores in town are Tower Records/Video, Wherehouse Entertainment, and Border's. "But those stores don't really take a lot away from us," he says. "Music Millennium has the reputation rooted in our history here."

Also, there are a "ton of mall stores here, but they service a whole different kind of customer than us," he adds. Currier notes that, fortunately, Music Millennium doesn't yet have to worry about the "Best Buy/Circuit City syndrome," the lowball pricing that is killing a lot of indie retail stores. Music Mil-

lennium, a SoundScan reporter, sets prices at the midlevel range, he says. The stores' inventory comprises about 20% cassettes and 80% CDs.

Currier says Music Millennium enjoys thriving business because "we base our goals and success on our selection and service. There will always be a certain amount of people that will gravitate toward indie stores like us because of their need to find out about things other than the norm."

"They don't want to just listen to the hits; they want to find out about the new bands, like Green Day, Jeff Buckley, and Zap Mama. And that's where we come in."

ED CHRISTMAN



A customer shops the wide selection offered by Music Millennium.

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**Promoting Pops.** Erich Kunzel, conductor of the Cincinnati Pops, makes an in-store appearance at Dearborn Music in Dearborn, Mich., to promote his new album on Telarc, "Kunzel's Top 20." Shown, from left, are Rich Girod, Midwest Rep, Telarc Records; Mona Dequis, classical buyer and manager, Dearborn Music; Kunzel; Dawn Sexton, public relations, the Detroit Symphony; and WQRS Detroit on-air personality Pat McElroy.

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## Retail

### Retailers Fuming Over Labels' Alternative Distrib Schemes

**WHAT'S GOING ON HERE?** The music retail community used to have the perspective that any album sold through direct marketing and not through stores represented a double-cross on the part of the manufacturers. For example, three years back, when the Warner Music Group sold an edited version of the first Led Zeppelin boxed set via an 800 number advertised in a TV commercial, it got under retail's skin. Or when Sony Music included an 800 number in a Barbra Streisand album and tried to entice customers that bought her album in a retail store to buy the rest of her catalog directly from the label, it got retail's blood pressure up.

It has taken some time, but with all the talk about digital delivery to the home and other direct-marketing efforts, retail accounts in the last year have finally come to grips with the fact that the majors are looking at, and will continue to explore, alternative distribution channels to expand music sales.

Conceding that point, all retailers ask in return is for a level playing field. (Also, they ask that manufacturers at least have the decency to refrain from stealing retail customers by placing direct-marketing advertisements inside albums sold through their stores.)

Over the last month—from retailers' point of view—there have been two instances of manufacturers egregiously disregarding retail's request: EMI Records is conducting a promotion with McDonald's, selling special CDs by Garth Brooks, Elton John, Tina Turner, and Roxette for \$5.99 (\$3.99 for cassettes); and Sony Music Distribution has put together a promotion whereby Blockbuster Video receives an exclusive version of the new Streisand videotape that contains an extra song.

At the very least, both promotions annoy retailers, and one of the campaigns completely pisses them off—but, oddly enough, there is some disagreement over which one is despised more. About half of the retail executives Track talked to are jumping up and down about the Sony Music/Blockbuster promotion and wondering why the other half have steam coming out of their ears over the EMI/McDonald's promotion, and vice versa.

EMI and Sony's reasons for doing the deals are well documented in the last three issues of Billboard. Sony calls its deal with Blockbuster an experiment, while EMI believes its artists will benefit from the \$15 million-\$20 million advertising campaign launched by McDonald's. Also, when pressed, executives in both camps acknowledge that the deals are viewed as providing incremental revenues.

Regardless of which promotion has roused their ire most, retailers feel that both campaigns ignore the concept of the level playing field. In the case of the EMI/McDonald's promotion, music merchants are incensed that EMI,

first, has chosen to create special product exclusively for McDonald's, and secondly, that the CD product was priced at \$5.99, or \$11 less than the average list price equivalent assigned to superstar product.

Retailers already are fuming that record clubs' ads tout eight CDs for a penny, which they say devalues music and makes it look like they are gouging their customers when they charge \$17 per CD. The McDonald's deal adds to this perception, retailers charge.

Also, for years retailers have been saying that CD prices are too high and that, if they were lowered to about \$10, business would grow so exponentially that overall profits would make up for the lost margin. With the McDonald's deal, EMI proved that you can sell a

mess of albums in a very short time if you deep-discount them and advertise it. Why, retailers wonder, won't labels try that kind of experiment with record stores?

Retailers don't wait for that answer before rattling off the next thing about the McDonald's deal that annoys them. The promo included a coupon for \$4 off CDs and \$2 off cassettes of catalog albums by the four artists that could be redeemed at stores in the Musicland Group, giving that merchant an unfair advantage in the way of incremental business.

Similarly, with the Sony/Blockbuster deal, the main gripe among retailers is that Sony is creating an unfair advantage for one of their competitors—in this case, one that is new to the music industry but already is perceived as a Goliath with unlimited resources.

To be sure, any deal that is unique to a certain chain infuriates the excluded merchants.

Another retail exec says of the campaigns, "In both instances, the manufacturers are taking a short-term view. One thing by itself doesn't bother me all that much, but there is a pattern of these types of promotions emerging. In its own way, each deal creates confusion for the music-buying public. I can't imagine that these deals are in the long-term best interests of our industry."

Overall, the main message that retailers are reinforcing to manufacturers is that if they must search for alternative distribution channels, they should at least make the same product available to retail at the same price.

**MAKING TRACKS:** Track hears that Bill Kennedy, VP of sales at Hollywood Records, is moving over to head up sales for Alternative Distribution Alliance, the independent distribution arm half-owned by the Warner Music Group... Vyto Lazauskas, previously Cema's Los Angeles regional branch manager, has joined Navarre as Midwest branch manager... Jeri Nelson, former Midwest sales manager of AEC Music, is seeking opportunities and can be reached at 612/724-1886.

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# Even The Worst Movie Ever Made Has A Soundtrack Album

**BAD IS BEAUTIFUL:** As a lover of all that is strange and awful in American popular culture, DI could not resist a phone call from weirdness maven Steve Kaplan of New Brunswick, N.J.'s Performance Records, one of our favorite purveyors of, shall we say, *unusual* musical endeavors.

Kaplan, whose affection for the bizarre seemingly knows no bounds, is revved up about the imminent release of director Tim ("Batman") Burton's biographical feature "Ed Wood," which stars Johnny Depp as the titular hero, director Edward D. Wood Jr.

We first became enamored of Wood's work years ago, when we promoted some of his features at a Los Angeles revival cinema. Wood was the *auteur* of a ghastly, unintentionally hilarious series of ultra-low-budget movies that starred the late Bela Lugosi, whom the director befriended in the mid-'50s, when the Hungarian horror actor was a virtually unemployable heroin casualty in Hollywood.

For their last project together, the filmmaker and thespian were united for what most film buffs refer to with cheerful relish as "the worst movie ever made," the virtually incomprehensible sci-fi film "Plan 9 From Outer Space." Shot on a shoestring, "Plan 9"—which purports to tell "the truth about graverobbers from outer space"—is distinguished by an unfathomable and howl-provoking script, cardboard sets, horrific photography and editing, ludicrous performances (by Lugosi, who died four days into production, and such supporting worthies as TV horror hostess Vampira, psychic-to-the-stars Criswell, and ex-



by Chris Morris

wrestler Tor Johnson), and literally dime-store special effects. Burton has re-created several high-camp scenes from the picture in his film bio.

Kaplan, with the enthusiasm of a true believer, is convinced that "Ed Wood" will spark new interest in Performance's "Plan 9" soundtrack. We hope so, for this outstandingly nutty catalog item contains much that is wonderful about the movie: cheesy music, wooden dialogue, preposterously hammy emoting, and cheap sound effects. As soundtrack albums go, this one is in a class entirely (and maybe thankfully) by itself.

Needless to say, we recommend the "Plan 9" soundtrack highly to retailers whose clientele treads fearlessly in left field.

**QUICK HITS:** Veteran label executive Ray Anderson, a major player in marketing and promotion at Epic, Columbia, and RCA in years past, has been named president and managing director of Orange, Calif.-based Doctor Dream Records. Founder and former president David Hayes will now assume the title of CEO... Indie labels Trauma Records and Acme Records have merged, and have announced an exclusive distribution deal with Han-

over Park, Ill.-based M.S. Distributing. Trauma has just released "Jollification," a new album by former MCA act the Lightning Seeds. In another development, former Hollywood Records marketing VP and Enigma Records president Jim Martone has joined Sherman Oaks, Calif.-based Trauma in the head marketing role... Independent National Distributors Inc. will now distribute Hicksville, N.Y.-based Pipeline Records and its reissue imprint, the Collector's Pipeline, exclusively. Forthcoming from Pipeline are new releases by Martin Newell & Andy Partridge (the mini-album "Let's Kiosk," a sequel to the duo's critically praised album "The Greatest Living Englishman"), the power pop/punk compilation "Scene... Made In N.Y.C.," and sets by Sunshot and Valentine Saloon. Collector's Pipeline will issue sets by Grand Funk Railroad, the Runaways, Animation, Soft Cell, and the Sweet... Kick out the jams: L.A.'s Epitaph Records has signed "Brother" Wayne Kramer, former lead guitarist for Detroit's MC5... San Francisco's adult alternative/new age label Hearts Of Space, which celebrates its 10th anniversary in October, has inaugurated a new imprint, Fathom Records, to handle ambient, electronic, and "multicultural" music.

**FLAG WAVING:** Over five years, Seattle's Gas Huffer has developed its rep as a hard-touring punk-rock unit. So it came as no surprise to learn that singer Matt Wright was packing his bags for a six-week American tour, which began Sept. 16 in glamorous Missoula, Mont.

The band—which also includes guitarist Tom Price, bassist Don Blackstone, and drummer Joe Newton—has conveyed some of its thoughts about life on the road in a 24-page comic book (the third that the band has created) that is included in vinyl copies of "One Inch Masters," its first album for hometown indie eMpTy Records.

"We all do some drawing," Wright says. "I'm probably, of the four of us, the least technically skilled in the realm of cartooning."

Wright says that both Blackstone and Newton have contributed covers to some 7-inch singles, and the latter has had his work exhibited at Seattle's Vox Populi Gallery.

The comics are an outgrowth of the band's indie ethos, Wright says. "Part of the fun of doing a band at the independent level is you can do stuff like that. It's fun to design T-shirts and include extra things... It's a little goodie, like a toy."

The comic's tales of bad roadside food and occasional aberrant behavior are derived from the group's own adventures. "Spending that much time on the road, that's our main batch of experience in life," Wright says. "It's to let people know it's not wonderful, glamorous fun all the time."

Lest we forget, the music on "One Inch Masters" is dandy fun, too. "We consider ourselves a contemporary punk band that gathers influences from all sorts of places—garage music, surf, rockabilly," says Wright, who adds that the Huffers have put together another group, a surf combo known as the Del-Lagunas. "It's our top-secret alter-ego band," he says, confessing, "It's not very good."

Rest assured, the wound-up, bristling tunefulness of Gas Huffer is very good indeed. The group will be caroming across the country from late September through early October, winding up at home Oct. 28. Catch 'em if you can.

## Tower Chain Adds One Fragrance

BY TRUDI MILLER ROSENBLUM

**NEW YORK**—Tower Records, which launched an in-store clothing line in May 1993, will begin carrying a new fragrance from Calvin Klein Cosmetics this month.

The item, cK one, will be marketed on free-standing displays in all of Tower's 85 U.S. stores. It also will be available in 2,000 department stores.

For Tower, offering the fragrance was a natural extension of carrying clothes, says Elizabeth Galindo, head of Tower Clothing. "There's a synergy between music and fashion. Grungewear started in Seattle with the music, and for young people, music and

fashion are both part of their makeup. So we thought [carrying the fragrance] would be a new and interesting idea."

"This is the first time we're distributing a fragrance in a music chain," says Marisol Silva, publicist for Calvin Klein. Tower was chosen because of its "hip, contemporary" image. "It's in keeping with the concept of this new brand, which is young in spirit and young in mind," she says.

Tower was also appropriate because the fragrance is a "shared brand" intended for both men and women, "and that means going to where the consumer is," says Jackie Reisch, Calvin Klein head of global public relations. "A big part of Tower's customers are young men, and this is a great way to reach them."

Advertisements for cK one feature groups of young, casual, ethnically diverse people, including musician



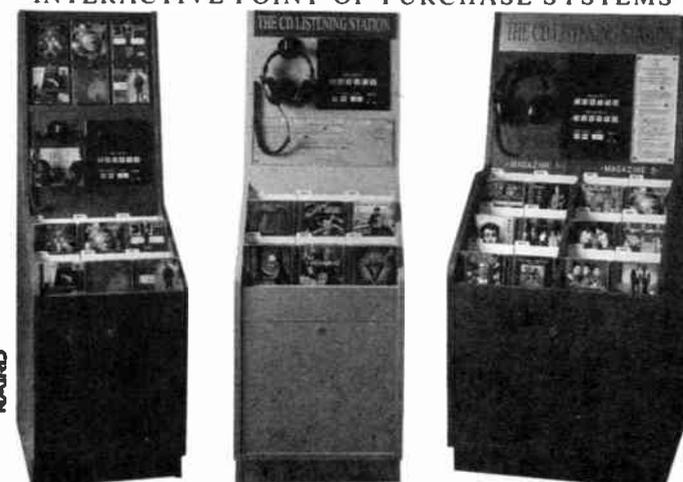
Calvin Klein's cK one fragrance is being targeted at young, hip record buyers via Tower Records.

### FOR THE RECORD

An article in the Sept. 10 issue about City Discs, a retailer in Greenbrae, Calif., incorrectly said that the store's Lift merchandising system uses plastic keepers for CDs in bins on the floor. A common application of the Lift system—and the one the store uses—is to display empty jewel boxes in the bins and the CDs in cabinets behind the counter.

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## TOP REGGAE 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	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	35	★ ★ NO. 1 ★ ★ QUEEN OF THE PACK EPIC 53763*	PATRA 23 weeks at No. 1
2	3	3	REGGAE DANCER BIG BEAT 92408/AG	INNER CIRCLE
3	2	13	YAGA YAGA EASTWEST 92327/AG	TERROR FABULOUS
4	6	35	PROMISES & LIES VIRGIN 88229	UB40
5	4	35	BAD BOYS BIG BEAT 25282/AG	INNER CIRCLE
6	5	15	KIDS FROM FOREIGN DELICIOUS VINYL/EASTWEST 92349/AG	BORN JAMERICANS
7	7	35	COOL RUNNINGS CHAOS 57553*/COLUMBIA	SOUNDTRACK
8	9	7	RISE & SHINE MESA 79083/RHINO	ASWAD
9	12	6	REGGAE GOLD 94 VP 1369	VARIOUS ARTISTS
10	11	35	SONGS OF FREEDOM TUFF GONG 12280*/ISLAND	BOB MARLEY
11	RE-ENTRY		BIG BLUNTS TOMMY BOY 1077	VARIOUS ARTISTS
12	14	4	BEST OF DANCEHALL REGGAE PRIORITY 53758	VARIOUS ARTISTS
13	8	12	IN CONTROL ELEKTRA 61656	BERES HAMMOND
14	15	35	VOICE OF JAMAICA MERCURY 518013*	BUJU BANTON
15	13	35	ALL SHE WROTE MANGO 9930*/ISLAND	CHAKA DEMUS & PLIERS

## TOP WORLD MUSIC ALBUMS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	23	★ ★ NO. 1 ★ ★ TALKING TIMBUKTU HANNIBAL 1381	ALI FARKA TOURE WITH RY COODER 23 weeks at No. 1
2	2	11	THE GUIDE (WOMMAT) CHAOS 53828/COLUMBIA	YOUSSOU N'DOUR
3	4	11	WAKAFRIKA GIANT 24566/WARNER BROS.	MANU DIBANGO
4	3	25	AYE MANGO 539 934/ISLAND	ANGELIQUE KIDJO
5	6	5	TRANCE PLANET WORLDLY MUSIC 7206/TRILOKA	VARIOUS ARTISTS
6	5	15	SABSYLMA LUAKA BOP 45537/WARNER BROS.	ZAP MAMA
7	7	43	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/ELEKTRA	GIPSY KINGS
8	13	5	FANDANGO NIGHTS MESA 79079/RHINO	WILLIE & LOBO
9	8	23	THE MANSO OF MALI - A RETROSPECTIVE MANGO 539 937/ISLAND	SALIF KEITA
10	NEW ▶		SOCA CARNIVAL '94 ICE 4080	VARIOUS ARTISTS
11	14	5	AFRICA FETE MANGO 539 939/ISLAND	VARIOUS ARTISTS
12	NEW ▶		DUENDE ELLIPSIS ARTS 3350/	VARIOUS ARTISTS
13	10	9	PROSE COMBAT COHIBA 124 013/ISLAND	MC SOLAAR
14	9	29	HOPE TRILOKA 7203	HUGH MASEKELA
15	11	15	ZEN KISS REAL WORLD 2342/CAROLINE	SHEILA CHANDRA

## TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	27	★ ★ NO. 1 ★ ★ LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116	YANNI 25 weeks at No. 1
2	2	21	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
3	4	21	TURN OF THE TIDE MIRAMAR 2806	TANGERINE DREAM
4	7	147	SHEPHERD MOONS ▲ REPRISE 26775/WARNER BROS.	ENYA
5	5	19	NARADA LOTUS ACOUSTIC SAMPLER 5 NARADA 61041	VARIOUS ARTISTS
6	6	5	WINDHAM HILL PIANO SAMPLER II WINDHAM HILL 11149	VARIOUS ARTISTS
7	3	25	ANOTHER STAR IN THE SKY NARADA 62014	DAVID ARKENSTONE
8	8	27	WINDHAM HILL SAMPLER '94 WINDHAM HILL 11138	VARIOUS ARTISTS
9	19	5	APURIMAC II HIGHER OCTAVE 7067	CUSCO
10	12	55	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
11	11	7	PRAYER FOR THE WILD THINGS LIVING MUSIC 28	PAUL WINTER
12	16	5	3RD FORCE HIGHER OCTAVE 7066	3RD FORCE
13	14	278	WATERMARK ▲ REPRISE 26774/WARNER BROS.	ENYA
14	13	15	ONE THOUSAND & ONE NIGHTS HIGHER OCTAVE 7061	SHAHIN & SEPEHR
15	9	15	RAIN DANCER BAJA 524/TSR	ARMIK

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

## Retail

Radio's KidStar Going National In April  
Launch Will Create 2nd Children's Network In U.S.

**STAR PERFORMER:** The Children's Media Network will launch a national rollout of its multimedia children's radio concept, KidStar, in April.

The Seattle-based company, which bowed its first KidStar station (AM 1250) there 15 months ago, will add AM stations in New York, Los Angeles, Chicago, San Francisco, Philadelphia, Detroit, Washington, D.C., Dallas, Boston, and Houston. Currently, the only other national children's radio network is the Minneapolis-based Children's Satellite Network, whose flagship station (and format namesake) is Radio AAHS, which has 19 affiliates.

KidStar, whose programming is integrated with a quarterly magazine, a phone system, and computer access, has "always been designed for national play," says Bill Koenig, company co-founder and president. Programming will be delivered via digital satellite files to automation machines, allowing for a greater diversity of programming than conventional satellite delivery.

Koenig, who notes that "we've booked over \$1 million in advertising revenues" since KidStar debuted, says the caliber of advertisers—including McDonald's and Cellular One—has "validated a key premise of KidStar: that we deliver parents as well as children." Since Arbitron does not measure the 12-and-under audience, he says, "we knew going in that it would be an obstacle. We created a one-to-one relationship with our audience through our free membership program.

"In Seattle," he adds, "more than 90,000 members are signed up, which is a subset of our actual listeners."

Members can use KidStar's "Phone Zone," playing games via telephone and responding to on-air questions—with their responses later aired as part of KidStar's programming. Each member imparts demographic information upon signing up, which is reported back to advertisers. "We tell them more than what they could learn from Arbitron," says Koenig, adding that he believes Arbitron will eventually measure the 12-and-under audience.

Koenig says that the format, which runs 18 hours a day in Seattle, will go 24 hours with the national rollout. He adds, "We're in a partnership with the Washington state PTA, and we're looking to expand that nationally."

Koenig says that KidStar's aim is not to unseat Radio AAHS, three of whose affiliate cities—L.A., Dallas, and

Washington—will also have KidStar in the spring. "We give Radio AAHS a lot of credit, but our approach is different," he says. "It's a win-win situation. We're not trying to get in a sparring match with Radio AAHS."

Radio AAHS, incidentally, is launching its own magazine in February. The as-yet-untitled monthly publication will have "games, fun, and a lot of tie-ins with the station, but will be independent of it as well," says editor Katherine Silberger. "We'll make the voices and characters of Radio AAHS come alive in its pages."

**THE VISION THING:** The former heads of sales and marketing for Discovery Music—Tonya Santor and



by Moira McCormick

Kim Pahoundis, respectively—have formed a new company called Vision Quest Marketing, based in Sherman Oaks, Calif. Pahoundis and Santor had been cut loose when Discovery was absorbed into BMG Kidz, its former joint-venture partner, last June. With the pair on board, Discovery had racked up more than 3 million units on flagship artist Joanie Bartels, the first female children's artist to go gold. Vision Quest Marketing, says Pahoundis, is staking out different turf from that of Playground Entertainment Marketing. Whereas Kathleen Bywater's company markets to alternative retail, Vision Quest Marketing has its sights set on being a "promotion finder." "We would, for example, bring American Express a product which they could use as a premium," says Pahoundis. "We'd also look for other special markets for product—like home-shopping channels and direct-to-consumer sales."

Pahoundis says she and Santor look forward to working with some of the many terrific children's independent artists—like Chad and Terri Sigafus, whose exquisite line of acoustic albums is released on their Teeter-Tot Records of Stockton, Ill. "We'll be working with children's entertainment manufacturers, though not exclusively children's," says Pahoundis. "We're open to suppliers calling, if they're open to this kind of marketing."

**INTERACTIVE:** Howard Lieb, New York-based children's entertainment attorney and founder of the trade group Children's Entertainment Assn., says CEA has "established an Internet identity"—an E-mail location designated askcea@aol.com. "People can communicate with CEA from anywhere on the Internet," says Lieb, "and get answers to questions not just about CEA, but about the kids' business in general. If this really takes off, we may plan monthly get-togethers." Lieb says this is the first stand-alone computer bulletin board for the children's industry.

**JINGLE BELLS:** The crop of new children's Christmas albums includes Walt Disney Records' Spanish-language "Navidad En Las Americas," an all-star compilation featuring Plácido Domingo, Tito Puente, Jose Feliciano, Celia Cruz, Juan Gabriel, Luis Enrique, and others, due Nov. 8; and Alvin & the Chipmunks' first holiday album in 13 years (the cartoon rodents have moved more than 20 million Christmas records in the past), "A Very Merry Chipmunk," released Sept. 13 on Epic Records/Sony Wonder. Also released Sept. 13 was "Snoopy's Christmas Classics On Toys," the first in a "Snoopy's Classics On Toys" series to be released by Lightyear Entertainment/BMG Kidz.

**KIDBITS:** One of the most wonderful kids' releases of the year is "A Wonderful Life," a lyrically enthralling slice of jazz-pop written and performed by actress Jessica Harper ("My Favorite Year"), available from Alacazar/Alacazar Productions, Waterbury, Vt. . . Smarty Pants Audio & Video, Lakewood, Ohio, has inked a long-term, exclusive national agreement for K-tel to distribute Smarty Pants audio children's product, which includes cassettes and CDs of Beatrix Potter, The Real Mother Goose, Paddington Bear, and others . . . Kid Rhino has released the second album in its popular "Animaniacs" series, called "Yakko's World," based on Steven Spielberg's hot cartoon series of the same name (a big item on college campuses, Child's Play is told).

Saban Entertainment's Cool Kids Records and TW Kids have bowed three of five fourth-quarter "Mighty Morphin Power Rangers" audio titles: "Day Of The Dumpster" (a 3-D Read Along), "On Fins And Needles" (the first in an "Audio Power Pack" line, which is packaged with Morphin trading cards), and "The Album: A Rock Adventure." "Island of Illusion," the second "Audio Power Pack" title, is due in October, and "Christmas Read/Sing-Along" debuts in November . . . Walt Disney Records' hip-hop parody album "Mickey Unrapped," released Sept. 13, features stars like Tag Team and Whoopi Goldberg jammin' with Mickey, Donald, and the gang. First single/video is "Whoop! (There It Went)" (see page 42 for details).

Former "Entertainment Tonight" host Mary Hart has released "Mary Hart sings Lullabies From The Heart," on Madacy Records, Saint-Laurent, Quebec, Canada . . . The Roches are among the latest grown-up artists to release a kids' record. Called "Will You Be My Friend?," it's available from Baby Boom Music, Minneapolis . . . Canadian guitarist Stan Samole has bowed a self-described "children's, jazz, and new age" nursery rhyme album called "Childish Dreams" on Jazz Inspiration Records, Toronto . . . Songwriter Cathy Block, whose songs have been done by Diana Ross, Kool & the Gang, and Al Jarreau, has released an original family album, "Timeless," on Imi Records, Chicago . . . Educator/entertainer Beth Frack's latest is "Teacher's Pets," which is available with corresponding workbook, from Springhollow, Westchesterville, Ohio.

## TOP NEW AGE ALBUMS (CONTINUED)

TITLE/ARTIST/LABEL

16. GUITAR PASSION CHARO UNIVERSAL WAVE
17. AIR BORN MICHAEL JONES NARADA
18. TO RUSSIA WITH LOVE MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE
19. NOUVEAU FLAMENCO OTTMAR LIEBERT HIGHER OCTAVE
20. IN MY TIME YANNI PRIVATE MUSIC
21. HONORABLE SKY PETER KATER & R. CARLOS NAKAI SILVER WAVE
22. IN SEARCH OF ANGELS VARIOUS WINDHAM HILL
23. LAUGHTER AT DAWN JIM CHAPPELL REAL MUSIC
24. THE SOUND OF LIGHT VARIOUS NARADA
25. RED NIGHT BLUE KNIGHTS INNOVATIVE COMMUNICATION

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		*** No. 1 *** COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan</b>		
1	6	<b>THE EAGLES</b> ▲ <sup>14</sup> ELEKTRA 105* (7.98/11.98)	<b>GREATEST HITS 1971-1975</b> 14 weeks at No. 1	176
2	1	<b>NINE INCH NAILS</b> ● TVT 2610* (9.98/15.98)	<b>PRETTY HATE MACHINE</b>	54
3	2	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>5</sup> TUFF GONG 846210*/ISLAND (10.98/16.98)	<b>LEGEND</b>	165
4	3	<b>BEASTIE BOYS</b> ▲ <sup>4</sup> DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	<b>LICENSED TO ILL</b>	108
5	5	<b>JIMMY BUFFETT</b> ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	<b>SONGS YOU KNOW BY HEART</b>	175
6	11	<b>PINK FLOYD</b> ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	<b>DARK SIDE OF THE MOON</b>	176
7	12	<b>STEVE MILLER BAND</b> ▲ <sup>5</sup> CAPITOL 46101 (7.98/11.98)	<b>GREATEST HITS</b>	174
8	13	<b>JAMES TAYLOR</b> ▲ <sup>7</sup> WARNER BROS. 3113* (7.98/11.98)	<b>GREATEST HITS</b>	176
9	7	<b>JOURNEY</b> ▲ <sup>4</sup> COLUMBIA 44493 (9.98 EQ/15.98)	<b>JOURNEY'S GREATEST HITS</b>	176
10	10	<b>ENYA</b> ▲ <sup>2</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	<b>WATERMARK</b>	153
11	15	<b>THE EAGLES</b> ▲ <sup>3</sup> ELEKTRA 60205 (7.98/11.98)	<b>GREATEST HITS VOL. 2</b>	174
12	9	<b>PINK FLOYD</b> ▲ <sup>8</sup> COLUMBIA 36183* (15.98 EQ/31.98)	<b>THE WALL</b>	176
13	8	<b>AEROSMITH</b> ▲ <sup>6</sup> COLUMBIA 36865 (7.98 EQ/11.98)	<b>GREATEST HITS</b>	173
14	—	<b>GREEN DAY</b> LOOKOUT 46 (7.98/10.98)	<b>KERPLUNK</b>	1
15	14	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 60812 (9.98/15.98)	<b>...AND JUSTICE FOR ALL</b>	167
16	21	<b>NIRVANA</b> SUB POP 34* (8.98/14.98)	<b>BLEACH</b>	24
17	25	<b>THE EAGLES</b> ▲ <sup>10</sup> ELEKTRA 103 (7.98/11.98)	<b>HOTEL CALIFORNIA</b>	82
18	4	<b>JANIS JOPLIN</b> ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	<b>GREATEST HITS</b>	130
19	19	<b>ERIC CLAPTON</b> ▲ <sup>3</sup> POLYDOR 825382*/A&M (7.98 EQ/11.98)	<b>TIME PIECES - THE BEST OF ERIC CLAPTON</b>	176
20	18	<b>CREDENCE CLEARWATER REVIVAL</b> ▲ <sup>2</sup> FANTASY 2* (10.98/17.98)	<b>CHRONICLES VOL. 1</b>	85
21	20	<b>YANNI</b> PRIVATE MUSIC 2067 (9.98/15.98)	<b>REFLECTIONS OF PASSION</b>	32
22	16	<b>ELTON JOHN</b> ▲ <sup>10</sup> POLYDOR 512532*/A&M (7.98/11.98)	<b>GREATEST HITS</b>	166
23	22	<b>ROLLING STONES</b> ▲ <sup>6</sup> ABKCO 6667 (15.98/31.98)	<b>HOT ROCKS</b>	11
24	17	<b>THE DOORS</b> ▲ <sup>2</sup> ELEKTRA 60345 (12.98/19.98)	<b>BEST OF THE DOORS</b>	162
25	—	<b>NEIL YOUNG</b> ▲ <sup>4</sup> WARNER BROS. 2277 (7.98/11.98)	<b>HARVEST</b>	15
26	23	<b>METALLICA</b> ▲ <sup>2</sup> MEGAFORCE 60396/ELEKTRA (9.98/13.98)	<b>RIDE THE LIGHTNING</b>	159
27	27	<b>PATSY CLINE</b> ▲ <sup>4</sup> MCA 12* (7.98/12.98)	<b>GREATEST HITS</b>	170
28	40	<b>BONNIE RAITT</b> ▲ <sup>5</sup> CAPITOL 96111 (10.98/15.98)	<b>LUCK OF THE DRAW</b>	31
29	24	<b>BILLY JOEL</b> ▲ <sup>4</sup> COLUMBIA 40121 (11.98 EQ/28.98)	<b>GREATEST HITS VOL. I &amp; II</b>	176
30	28	<b>YANNI</b> PRIVATE MUSIC 82096 (10.98/15.98)	<b>DARE TO DREAM</b>	25
31	34	<b>GRATEFUL DEAD</b> ▲ <sup>2</sup> WARNER BROS. 2764 (7.98/11.98)	<b>THE BEST OF SKELETONS FROM THE CLOSET</b>	84
32	30	<b>FLEETWOOD MAC</b> ▲ <sup>3</sup> WARNER BROS. 25801 (9.98/15.98)	<b>GREATEST HITS</b>	149
33	45	<b>MEAT LOAF</b> ▲ <sup>9</sup> CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98)	<b>BAT OUT OF HELL</b>	176
34	26	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 60439 (9.98/15.98)	<b>MASTER OF PUPPETS</b>	158
35	29	<b>U2</b> ▲ <sup>5</sup> ISLAND 842298* (10.98/16.98)	<b>THE JOSHUA TREE</b>	140
36	36	<b>CHICAGO</b> ▲ <sup>2</sup> REPRISE 26080/WARNER BROS. (9.98/15.98)	<b>GREATEST HITS 1982-1989</b>	162
37	32	<b>MELISSA ETHERIDGE</b> ISLAND 90875 (8.98/16.98)	<b>MELISSA ETHERIDGE</b>	6
38	49	<b>BEASTIE BOYS</b> ● CAPITOL 91743 (7.98/11.98)	<b>PAUL'S BOUTIQUE</b>	8
39	—	<b>FOREIGNER</b> ▲ <sup>3</sup> ATLANTIC 80999 (7.98/11.98)	<b>RECORDS</b>	38
40	42	<b>SEAL</b> SIRE 26627/WARNER BROS. (9.98/15.98)	<b>SEAL</b>	12
41	38	<b>ROLLING STONES</b> ▲ <sup>4</sup> VIRGIN 39505 (10.98/15.98)	<b>SOME GIRLS</b>	9
42	43	<b>ALICE IN CHAINS</b> COLUMBIA 46075 (9.98 EQ/15.98)	<b>FACELIFT</b>	54
43	—	<b>LYNYRD SKYNYRD</b> ▲ MCA 42293 (7.98/12.98)	<b>BEST-SKYNRYD'S INNRYDS</b>	59
44	—	<b>ORIGINAL LONDON CAST</b> ▲ <sup>3</sup> POLYDOR 83173/A&M (10.98 EQ/16.98)	<b>PHANTOM OF THE OPERA</b>	51
45	41	<b>CAROLE KING</b> ▲ <sup>2</sup> COLUMBIA 34946 (7.98 EQ/11.98)	<b>TAPESTRY</b>	30
46	44	<b>PINK FLOYD</b> ▲ <sup>4</sup> COLUMBIA 33453 (10.98 EQ/16.98)	<b>WISH YOU WERE HERE</b>	26
47	47	<b>AEROSMITH</b> ▲ <sup>3</sup> Geffen 40329 (7.98/12.98)	<b>PERMANENT VACATION</b>	30
48	46	<b>AEROSMITH</b> ▲ <sup>4</sup> Geffen 24254 (7.98/12.98)	<b>PUMP</b>	8
49	—	<b>GUNS N' ROSES</b> ▲ <sup>10</sup> Geffen 24148 (9.98/15.98)	<b>APPETITE FOR DESTRUCTION</b>	159
50	—	<b>LED ZEPPELIN</b> ▲ <sup>10</sup> ATLANTIC 19129/AG (10.98/15.98)	<b>LED ZEPPELIN IV</b>	151

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.

## Retail



**Collectibles.** HMV has opened a memorabilia display at its store on New York's Upper East Side. The collectibles include concert tickets for Elvis Presley, the Rolling Stones' first American tour, the Beatles at Shea Stadium, and Jimi Hendrix. Also on display are signed album art and memorabilia from 12 of the acts that performed at the original Woodstock festival in 1969. Prices start at \$100. Pictured, from left, are Jim Freeman, GM/HMV/86th Street, New York; Erin Yasgur and Rob Santos, co-creators of the HMV Memorabilia collection; Rob Goldstone, HMV's VP of marketing; and HMV marketing manager Kathy Angstadt.

## KEMP MILL

(Continued from page 52)

noted. "We build on that strength with our strategic associations with [modern rock station] WHFS. We sell their merchandise in our stores, and they mention it three or four times a day."

"Also, [R&B outlet] WPGC, the No. 1 station in our town, has set up a booth at our Imerson Mall store, and they broadcast from there once a week. Artists come by to appear on the show. It is a wonderful promotion between Kemp Mill, radio, and the labels."

Appelbaum says that the service offered by Kemp Mill distinguishes it from other chains. Also, as the local merchant, Kemp Mill is more in tune with the market, allowing it to react more quickly to local trends than the chains that locate their buying outside the marketplace.

To ensure that its staff is in tune with the music, Kemp Mill allowed the six majors to put on product presentations during the convention. Among the acts that performed during the presentations were Gods Child (Qwest); Dionne Ferris (Columbia); Des'ree (550 Music/Epic); Timbuk 3 (High Street); Dillon O'Brian (RCA); and Tony Terry (Virgin). Terry's performance was a bit of a homecoming, as he used to be a store associate.

At the end of the convention, Kemp Mill employee awards were announced. Wes Kittrell of the Springfield Mall location won manager of the year, and Dave Martin, manager of the Manassas store, won rookie of the year. The store of the year award was presented to the Georgetown outlet. Also, service awards were presented to Mike Miller, special orders manager, recognizing his 20 years with the company; and to Al Morris, R/A and supply manager, and Derek Van Gemenen, MIS manager, who were acknowledged for their 10 years of service.

In closing his keynote address, Wahler said, "We are in a war, but it's a war we can win."

At Kemp Mill, "we are survivors," he added. "We have been through price wars, the bank crisis of 1992, a leveraged buyout, major litigation, and more than one recession."

He reminded staffers that Kemp Mill has a game plan to fend off the competition. "We all have to work hard to execute it," he said. "We need your contribution to win."

## Restless ADVERTISEMENT

# Hot Restless Catalog

This Wk	Last Wk	Wks on	TITLE ARTIST (CATALOG#)
1	NEW		<b>THE DEAD MILKMEN</b> BEELZEBUBBA #72545
2	NEW		<b>THE JAYHAWKS</b> BLUE EARTH #89151
3	NEW		<b>SOUL ASYLUM</b> MADE TO BE BROKEN #8666
4	NEW		<b>THE REPLACEMENTS</b> LET IT BE #8441
5	NEW		<b>WEEN</b> GOD WEEN SATAN-THE ONENESS #89186
6	NEW		<b>THEY MIGHT BE GIANTS</b> LINCOLN #72600
7	NEW		<b>IN DEFENSE OF ANIMALS</b> VARIOUS ARTISTS #72747

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# Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

## POP

### ► VARIOUS ARTISTS

**Natural Born Killers: A Soundtrack For An Oliver Stone Film**  
PRODUCER: Trent Reznor  
Nothing/Interscope 92460

At once edgy and dead-on, this stunning soundtrack is as chilling and queasily thrilling as the story it accompanies. Seamlessly threaded with dialog from the movie and performed by an eclectic list of artists such as Leonard Cohen, L7, Nine Inch Nails, Dr. Dre, Bob Dylan, and Patsy Cline (plus film star Juliette Lewis), the combination of old and new music drips atmosphere like plasma, sticky and sweet. Cowboy Junkies' previously released take on "Sweet Jane" is getting airplay again; new or previously unreleased tracks include lead single "Burn," from Nine Inch Nails, Bob Dylan's "You Belong To Me," and Tha Dogg Pound's "What Would U Do?"

### ► BLUES TRAVELER

**Four**  
PRODUCERS: Steve Thompson & Michael Barbiero  
A&M 31454 0265

Departing from past practice, New York rockers keep their instrumental digressions under control and happily focus on tight, melodic tunes, the most compelling ones being burning opener "Run-Around," "Stand," and "Price To Pay." There's still the occasional outburst of sophomore virtuosity (see "Crash Burn"), but the new direction is an encouraging one. Recent exposure from Woodstock and H.O.R.D.E. festivals should open new avenues for a band whose live reputation has yet to be matched by its record sales.

### DIAMANDA GALAS WITH JOHN PAUL JONES

**The Sporting Life**  
PRODUCER: John Paul Jones  
Mute 61672

Former Led Zeppelin bassist Jones and Attractions skinsman Pete Thomas frame the bottom end, while vocal iconoclast Galás' bloodcurdling shrieks and Gypsy moans wreak havoc with the rest of the sound spectrum. The gem of this often vexing set is the opening track, "Skötoseme"—flamenco bass and wounded lover's wails swirl into noir ruminations and a menacing ostinato, with heavy, Zeppish breaks. For the faint-hearted, there's also a surprisingly straight cover of "Dark End Of The Street."

### ★ LIQUOR GIANTS

**Here**  
PRODUCER: Moses Lavan  
East Side Digital 80922

Led by singer/songwriter/guitarist/ex-Gun Clubber Ward Dotson, this loose, rowdy debut showcases a band that retains fun as its primary objective—just check out the album's producer credit. Dotson, who sounds a bit like Ray Davies—and covers Dave Davies' "Hold My Hand"—leads the Giants through the enjoyably messy bar-band rock of "An Arm Around You Too," the majestic, clattersome pop hooks of "Play Along," the grinding guitars of "Now That," the Grass Roots-reminiscent harmonies of "I Don't Mind," and the Replacements-like groove of "Stick Around" and "Happy New Year."

## RAP

### ► CRAIG MACK

**Project: Funk Da World**  
PRODUCERS: Easy Mo Bee, Craig Mack, Lenny "Ace" Morrow, Rasheed Smith  
Bad Boy/Arista 73001

Over shifting grooves that creep like worms and kick like kung-fu, Mack drops abstract, acrobatic rhymes. He brags and boasts, taking a shot at social commentary and sounding like he's freestyling in his basement rec room. Still, performer's passion pounds with overground power: "Flava In Ya Ear," his first phat single, is a No. 1 rap hit and a top 20 pop smash, boding well for Mack's future as someone who rates.

## SPOTLIGHT



**R.E.M.**  
**Monster**  
PRODUCERS: Scott Litt & R.E.M.  
Warner Bros. 45740

After a glorious acoustic phase, band reverts to the power-pop sound it sported in the late '80s, now sharpened with an industrial edge. This stylistic turn gets a thumbs-up from fans, judging from their instant shine to lead track "What's The Frequency, Kenneth?" The strength of that and other cuts suggests that "Monster" will live up to its name at rock, pop, college, and alternative formats, reaffirming the band's place as one of the most compelling—and uncompromising—in America. Among follow-up contenders are "Strange Currencies," "Tongue," "I Don't Sleep, I Dream," "Bang And Blame," and "Star 69."

## JAZZ

### ► SHIRLEY HORN

**I Love You, Paris**  
PRODUCER: Joel E. Siegel  
Verve 523 486

In a 1992 live date, vocalist/pianist Horn leads her trio through a mostly downtempo set that includes an unexpectedly beautiful, extended medley of Leon Russell's "A Song For You" and Gordon Jenkins' "Goodbye." Collection tends to grow more ballad-heavy by degrees, and ultimately produces nearly arhythmic takes on "L.A. Break Down" and "I Loves You Porgy/Here Comes De Honey Man." Horn's world-weary, sexily mature vocal style adds an ironic subtext to Lerner & Loewe's "Wouldn't It Be Lovely?," while her bluesy declamations on "Old Country" are soaked in the appropriate venom.

### ► MARCUS ROBERTS

**Gershwin For Lovers**  
PRODUCER: Marcus Roberts  
Columbia 66437

Young lion pianist Roberts may be angling for a schlock-camp laugh with this title, but if the music is a guide, these unconventional arrangements of Gershwin classics just may be his way of putting a twist on "For Gershwin Lovers." Leading a trio with Reginald Veal on bass and Herlin Riley on drums, Roberts lets fly a rhapsodic, romantic recreation of "A Foggy Day," spins a dreamy aura around "It Ain't Necessarily So," pounds out a sprightly, bopping take on "But Not For Me," and begins "Summertime" with the somber sonorities of Veal's bowed bass but lets the melody take on its own life as an exotic rumba. Not to be ignored by traditional outlets.

### ★ GINGER BAKER TRIO

**Going Back Home**  
PRODUCERS: Chip Stern, Ginger Baker & Yves Beauvais  
Atlantic 82652

Baker, whose rock-legend status hasn't dampened his new role as ever-exploring percussionist, continues to surprise with this jazz power trio with guitarist Bill Frisell and bassist Charlie Haden. With

## SPOTLIGHT



**LUTHER VANDROSS**  
**Songs**  
PRODUCERS: Walter Afanaseff, Luther Vandross  
Epic/LV 57775

You know the voice, and you know the songs. Put them together, and you get an aural picture of what this album sounds like: "Love The One You're With," "Killing Me Softly," "Evergreen," "Hello," "Reflections," "Ain't No Stoppin' Us Now," "The Impossible Dream," and more, all covered in Luther's inimitable balladeering style. Calling card is duet with Mariah Carey on "Endless Love," a top 40 smash and a barometer of album's potential. Like Michael Bolton's '92 "Classics" set, a record that proves the infallibility of the source material and the enduring appeal of the artist's voice.

a range of rhythmic stylings encompassing jazz, rock, and international approaches, Baker propels such numbers as Frisell's lilting, Latinesque "Rambler," Haden's naive folk waltz "Spiritual," and self-penned themes like sharp, bluesy "I Lu Kron," Middle-Eastern-flavored "Ain Temouchant," and "East Timor," a political poem that shifts to a rocking outro. Also includes Monk's "Straight No Chaser" and Ornette's "Ramblin'."

## REGGAE

### ► INNER CIRCLE

**Reggae Dancer**  
PRODUCERS: Ian Lewis, Bernard Harvey  
Beat Big/Atlantic 92408

Last year's Grammy winners in the reggae category return with a handsomely produced set, highlighted by the lovely "Black Roses," a reggae ballad sure to become a classic. Other nifty tunes include "Rough Boy," the hit-bound "Whip It," and recent chart success "The Games People Play," each delivered with characteristic care and zest.

### VARIOUS ARTISTS

**The Sun Records Collection**  
COMPILATION PRODUCER: James Austin & Jimmy Guterman  
Rhino 71780

Arguably the most influential label of all time, Sam Phillips' Memphis powerhouse begat rock'n'roll and—by extension—every genre that sprang from it. Along the way, it launched the careers of Elvis Presley, Johnny Cash, Carl Perkins, Roy Orbison, Jerry Lee Lewis, Howlin' Wolf, and other legends. All are represented on this gorgeous three-disc set that plucks their biggest hits for the label—such rock, country, blues, and rockabilly treasures as "Blue Suede Shoes," "Great Balls Of Fire," "Folsom Prison Blues," "Good Rockin' Tonight," and seminal sides by B.B. King, Sonny Burgess, Rufus Thomas, and more. Stunning.

## SPOTLIGHT



**BEBE & CECE WINANS**  
**Relationships**  
PRODUCERS: David Foster, Arif Mardin, Rhett Lawrence, et al  
Capitol 28216/Sparrow 1417

Two of the most compelling singers in any genre, the Winans siblings contribute their ample songwriting and vocal gifts to a project that will satisfy their Christian and R&B fan bases. BeBe wrote three standout cuts—"These What Abouts," "Stay With Me," and "Love Of My Life"—while CeCe and frequent collaborator Madeline Stone pitch in "He's Always There" and the encouraging "We Can Make a Difference." Album is a listening pleasure that underscores, once again, why this Grammy-winning duo continually captures such a wide audience.

## WORLD MUSIC

### ► VARIOUS ARTISTS

**Fire In De Wave**  
PRODUCER: Eddy Grant  
Ice 941502

"Fire" collects a furiously danceable collection of hip-dippers, all done in the def "ring-bang" style, including tracks by current sensation Viking Tundah ("Ring Bang Soldier," "Ringa Ringa Ring-Bang," "De Stamina"), as well as the irrepressible Grynner (the title track), Gabby ("Debra [Gimme Sugar]"), Square One ("Jump And Jam"), Gillo ("Zouk And Wine"), Bert "Panta" Brown ("Kadooment Bacchanat"), and Adisa ("Give It Up"). A superb digest of the Bajan ring-bang groove.

### ★ BAHAMEN

**Kalik**  
PRODUCERS: Various  
Big Beat/Atlantic 92394

"Kalik" takes its name from the clipped toll of the cow bell that helps keep time in Junkanoo music, and the Bahamas-based Baha Men mix their West Indian archipelago's vintage sound with sinuous strains of R&B and hip-hop. There's also

## VITAL REISSUES™

### BUD POWELL

**The Complete Bud Powell On Verve**  
PRODUCERS: Michael Lang & Peter Pullman  
Verve 314 521 669

A magnificent, five-CD "book" collection of classic performances by the modern jazz pioneer, one of the most formidable pianists of any era. The set includes 73 masters (including 50 on CD for the first time) plus 16 unissued alternate takes from the 1949-56 period when Powell recorded for Norman Granz's labels. The beautiful, consumer-friendly, 150-page hardbound book—another creation by art director David Lau—features interviews, essays, and photos with Bud's buddies, fans, and family, and serves as a wonderful counterpoint to the knockout remastering by Phil Schaap.

a gospel richness to the vocal mesh, which shines on tracks like "Crazy Over You," King Harvest's "Dancing In The Moonlight," a nice cover of Fats Domino's "I'm Walking," and "Sunny Day" (written and produced by Lenny Kravitz). But the coolest track and the one with the hottest hit potential is "Back To The Island," a slammin' jam that merges what's unique about the Bahamian junkanoo heritage with hearty beats on the hip-hop tip. The song's a smash.

## LATIN

### ► MISTER CHIVO

**Otra Onda**  
PRODUCER: Luis Alberto Barrera  
Sony 81367

Label bow by veteran Monterrey sextet teams with usual complement of playful cumbias that regional Mexican stations will gobble up at the drop of a sombrero. Among the sure-fire hits are "Qué La Deje De Querer," "Baila," and "Ah Que Mi Corazón."

### ► VICTOR MANUELLE

**Sólo Contigo**  
PRODUCER: Ramón Sanchez  
Sony 81392

Irresistible leadoff single "Apídate De Mí" highlights smooth, hit-laden set by upstart salsaer from Puerto Rico. Virtually any track could serve as potent follow-up, including "La Escena," "Por Ejemplo," "No Alcanzó," and the title track.

## COUNTRY

### ► WAYLON JENNINGS

**Waymore's Blues (Part II)**  
PRODUCER: Don Was  
RCA 66409

A lean, mean, clean-and-sober Jennings comes out of hiding with this excellent Don Was-produced effort. In true outlaw fashion, Jennings resigned with RCA Nashville and immediately took off to L.A. to make a very un-Nashville record. Atmospheric production touches reminiscent of Daniel Lanois inject a spooky edge into songs like "Endangered Species," "Come Back And See Me," and the title track, while ol' Hoss cuts loose as a rocking Waylon impersonator on "Nobody Knows." Holding it all together, of course, is Waylon's reliable rhythm guitar.

## CONTEMPORARY CHRISTIAN

### ► DAVID MULLEN

PRODUCERS: Chris Harris & David Mullen  
Warner Alliance 45765

After too-long of an absence, Mullen returns with a shout. His eponymous third release for Warner Alliance fulfills the roaring promise of his label debut. The Latin-tinged "Change Has Gotta Come" sounds like a multifaceted hit, but don't miss the impassioned power ballad "The Beauty Of It" (a duet with Beth Nielsen Chapman) and the lovely, introspective "Hero." At its best Mullen's new effort sounds like—dare we say—the "old" Springsteen. Stirring stuff.

## CLASSICAL

### JOHN TAVENER

**Akathist Of Thanksgiving**  
PRODUCER: David Mottley  
Arc Of Light/Sony Classical 64 446

Suffused with the spirit of Eastern Orthodoxy, the music of composer Tavener is a timeless expression of faith and beauty akin to that of Henryck Gorecki and Arvo Pärt. Tavener wrote this monolithic choral work to mark the millennium of the Russian Orthodox Church in 1988, imbuing the piece with medieval polyphony and his characteristic Byzantine modes. While this album inaugurates a relationship between Sony and new sacred-music imprint Arc Of Light, another major Tavener composition, "Thunder Entered Her," is due next month from Virgin.

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

► **MADONNA** *Secret* (4:24)  
PRODUCERS: Madonna, Dallas Aust n  
WRITERS: Madonna, D. Austin  
PUBLISHERS: WB/Webo Girl/EMI-April/DARP, ASCAP  
REMIKERS: Junior Vasquez, Bizarre Inc.  
Maverick/Sire 18035 (c/o Warner Bros.) (cassette single)  
La M's forthcoming "Bedtime Stories" package is preceded by this instantly memorable and creatively satisfying pop/hip-hop excursion. Tune opens with a simple acoustic line, breaking into an easy-paced funk beat that snugly fits into current top 40 trends. Madonna's voice continues to grow, and it is put to excellent use over a haunting melody that is fleshed out with subtle, quasi-psychedelic guitar work. For entirely different vibe, check out Junior Vasquez's invigorating house interpretations.

► **BON JOVI** *Always* (4:37)  
PRODUCER: Peter Collins  
WRITER: J. Bon Jovi  
PUBLISHERS: PolyGram International/Bon Jovi, ASCAP  
Mercury 856227 (c/o PolyGram) (cassette single)

Hard-rocking band's greatest hits collection, "Cross Road," is launched with a charming new tune that banks on a crisp guitar breeze generated by Richie Sambora and Jon Bon Jovi's familiar rasp. With lush orchestration by Michael Kamen and gradual shifts in tempo, grand track is easily one of the band's most interesting efforts to date. Prepare for deservedly active airplay well into the fall season.

► **SEAL** *Newborn Friend* (4:06)  
PRODUCER: Trevor Horn  
WRITER: Seal  
PUBLISHER: SPZ, BMI  
Sire 18053 (c/o Warner Bros.) (cassette single)

From the opening line, "I wash my faith in dirty water," you know that this follow-up to the recent hit "Prayer For The Dying" is not going to be a typical top 40 ditty. However, the assistance of producer Trevor Horn's savvy ear for lush instrumentation and groove, and Seal's knack for crafting tight and catchy hooks, keep the track from getting too dark and maudlin. In fact, the arrangement builds to a musical conclusion that is positively bright and toe-tapping. Second shot from the artist's self-titled set seems assured of quick, ardent top 40 approval.

**BILLY LAWRENCE** *Boyfriend* (4:02)  
PRODUCERS: Kyle West, Billy Lawrence, Les Whitaker Jr.  
WRITERS: B. Lawrence, K. West, L. Whitaker Jr.  
PUBLISHER: not listed  
REMIKERS: Peter Makran, Lafayette Carthon  
EastWest 5872 (c/o Atlantic) (cassette single)

Lawrence takes another stab at pop success with a languid, hip-hop-derived jam from her fab (and sadly underrated) debut, "One Might Say." Continued comparisons to Teena Marie may persist, but Lawrence clearly has a sweet and soulful delivery that is totally unique. The song itself glows with an appealing combination of street authority and gauzy romance. Cool for youth-driven pop stations, not to mention tastemaking R&B and rhythm-crossover formats.

**KATHY TROCCOLI** *If I'm Not In Love* (3:46)  
PRODUCERS: Peter Brunetta, Rick Chudacoff  
WRITER: D. Thomas  
PUBLISHERS: Chumky Monkey/McSpadden Smith/Little Reata/Warner-Tamerlane, BMI  
Reunion/RCA 62983 (c/o BMG) (cassette single)

Credit RCA Records for its ongoing commitment to breaking Troccoli as a pop diva à la Celine Dion and Mariah Carey. She certainly has a rich, dramatic voice that could warm the coldest heart. A song more worthy and challenging of her pipes would trigger the desired radio and sales results. Still, she overcomes the song's limitations, and could make a some noise in top 40 and AC circles.

► **ANDRU DONALDS** *Mishale* (4:01)  
PRODUCER: Eric Foster White  
WRITERS: A. Donalds, E. F. White  
PUBLISHERS: WB, BMI; 4M/W/Zomba Enterprises, ASCAP  
REMIKERS: Richie Jones  
Metroblue/Capitol 79878 (c/o Cema) (CD single)

Videogenic newcomer is high-steppin' with a

reggae-kissed pop/R&B ditty that initially will draw comparisons to Seal and Terence Trent D'Arby. However, this single is far more jubilant and likely to inspire countless hours of giggling. Should not be limited to top 40—urban and AC programmers should find elements to tap into, too. For a harder tone, check out Richie Jones' "Dub Cult" remix.

**JEANNIE MANZO** *Falling In Love* (no timing listed)  
PRODUCER: Benji King  
WRITERS: J. Manzo, B. King  
PUBLISHER: not listed  
KJM 9401 (maxi-cassette single)

Manzo bops with girlish glee on a peppy pop/rock that will take you back to the days of sock-hops and high-school proms. She has a sweet voice, nicely complemented by a simple band of chunky guitars, steady drums, and whirling organs. Loads of good fun, single would sound great cranked on a car stereo while speeding down the highway. Contact: 516-674-0265.

## R & B

**ASHANTI** *Something's Wrong (Bump N' Grind)* (3:46)  
PRODUCERS: Mike Goode, Kevin Evans, Ron Harris  
WRITER: R. Kelly  
PUBLISHER: Zomba/R. Kelly  
Scotti Bros. 78007 (c/o BMG) (cassette single)

These days, all you need is a brief association with an R. Kelly concept to make an impression at radio. Female trio purrs and preens over a familiar R&B slow groove, exploring the differences between wanting to be "sexed" and "romanced." Track sounds a little too formulaic for its good, and may suffer programmer backlash. With voices this strong, an original idea could take this act farther.

**FOR LOVERS ONLY** *Nasty Groove* (4:19)  
PRODUCERS: Den-Den, Honey Of An "O," and Mel' Blu  
WRITERS: O. Williams, D. Nelson, T. Haynes  
PUBLISHERS: Honey Of An "O"/ProshyTunes, ASCAP; Street Zone, BMI  
Motown 1221 (c/o PGD) (cassette single)

Don't be put off by the title. The lyrics are

## NEW & NOTEWORTHY

**LIVIN' JOY** *Dreamer* (5:37)  
PRODUCERS: Livin' Joy  
WRITERS: Livin' Joy  
PUBLISHER: not listed  
REMIKERS: Junior Vasquez, Slo Moshun  
MCA 3137 (c/o Uni) (12-inch single)

MCA's increasingly aggressive presence in the club music realm is bolstered by the domestic release of this red-hot U.K. import. Act weaves an irresistible fabric of vibrant house rhythms, blippy electro synth sounds, and fluttering diva vocal loops. Single's stateside run is aided by fresh remixes from Junior Vasquez, who is also on quite a roll these days. Dancefloor action is a given, though an appropriate edit plugging the cut's wicked hook could be a solid rhythm radio contender.

**TRANSGLOBAL UNDERGROUND** *Temple Head* (3:50)  
PRODUCERS: Transglobal Underground, Aki Nawaz  
WRITERS: Man Tu, Tax D., R. Harris, A. Kasiek  
PUBLISHERS: QFM/M62, PRS; WB/BMG Songs, ASCAP  
Epic 6505 (c/o Sony) (CD single)

European DJ/musician collective blurs the lines dividing world-beat, dance, and hip-hop on this snakey, midtempo gem. Framed by a slicing guitar line reminiscent of a classic Clash riff, track joyfully strobes with enigmatic African chants, English rhymes, and wriggling break beats. Utterly cool and refreshing, single is destined for the kind of widespread acceptance previously given to Enigma and Deep Forest. Do not miss the act's fab debut album, "International Times."

squeaky-clean in content, like a funk-ed-up Boyz II Men. The trio trades off croons, each attacking the melody with fierce soul. The Underground Mix is the most radio-friendly, balancing the uptempo beat with a smooth harmonies. Nasty, but oh, so nice.

**WORL-A-GIRL** *Six Street* (3:47)  
PRODUCERS: Lloyd Campbell, Andy Marvel  
WRITERS: C. Bushay, J. Charles  
PUBLISHER: Bushay's For Music, BMI  
REMIKERS: Andy Marvel, Salaam Remi  
Chaos 77680 (c/o Sony) (12-inch single)

Reggae-influenced female vocal quartet kicks an ear-pleasing blend of street-corner harmonies and rugged toasting on this skittling, retro-flavored R&B ballad. A much-needed respite from the new-jill-swingin' acts that continue to flood urban airwaves, track also has a poppy chorus that lingers long after its over. Isn't that the mark of a potential smash?

## COUNTRY

**RICK TREVINO** *Doctor Time* (3:05)  
PRODUCER: Steve Buckingham  
WRITERS: S. Longacre, L. Wilson  
PUBLISHERS: W.B.M./Long Acree, SESAC; Zomba Enterprises, ASCAP  
Columbia 77708 (c/o Sony) (7-inch single)

His label has been trying hard to convince the world that the 23-year-old Trevino is the real honky-tonk item, and this nifty "whiskey-ain't-workin'" number is the most convincing evidence yet that they might be on to something.

**ORRALL & WRIGHT** *If You Could Say What I'm Thinking* (3:19)  
PRODUCERS: Lynn Peterzell, Robert Ellis Orrall, Curtis Wright  
WRITERS: R.E. Orrall, C. Wright  
PUBLISHERS: BMG Songs/2Kids/David N' Will, ASCAP  
Giant 7151 (c/o Warner Bros.) (CD promo)

This midtempo love song sounds exactly like an outtake from the Eagles' "On The Border" album. It's all there—the sharp country/pop songwriting, the layered harmonies, the big acoustic production—sure does sound like a description of '90s country radio, doesn't it?

**LEE ROY PARNELL** *The Power Of Love* (3:39)  
PRODUCER: Scott Hendricks  
WRITERS: D. Cook, G. Nicholson  
PUBLISHER: Sony Cross Keys, ASCAP  
Arista 2747 (c/o BMG) (7-inch single)

We all know he plays a mean slide guitar, but on this heartfelt ballad, the fourth single from his "On The Road" album, Parnell reminds us that he is also one of country music's most soulful vocalists. Don't underestimate ol' Lee Roy.

**JESSE HUNTER** *Long Legged Hannah (From Butte, Montana)* (2:56)  
PRODUCER: Barry Beckett  
WRITER: J. Hunter  
PUBLISHER: Meat & Three, BMI  
BNA 62976 (c/o BMG) (7-inch single)

The title says it all. This three-chord tribute to a woman who's "got the moves of a washing machine" ain't no feminist anthem, that's for sure. But if you're looking for a rowdy dancefloor throwaway that'll put an audience into the spin cycle, look no further.

## DANCE

► **RIDE COMMITTEE FEATURING ROXY** *Love To Do It* (8:28)  
PRODUCER: Louie "Balo" Guzman  
WRITERS: S. Jones, L. Guzman  
PUBLISHERS: Balo/IRS, BMI  
REMIKERS: Louie "Balo" Guzman, Danny Tenaglia, Bill Coleman, Johnny Vicious  
Tribal America 58141 (12-inch single)

Dishy drag queen serves her vast underground following with a lip-smacking bit of sex talk. Track is rife with deep-baked house beats, courtesy of clubland renegades Louie "Balo" Guzman, Danny Tenaglia, Bill Coleman, and Johnny Vicious—each of whom dabble in a different underground flavor. Wildly funny track is already picking up regional roses. A massive national hit is imminent.

**THE GOLDEN PALOMINOS** *Heaven* (no timing listed)  
PRODUCER: Anton Fier  
WRITERS: Carson, Fier, Skopelitis  
PUBLISHERS: Blue Kitchen/EMI-Virgin Songs/Almost Loaded/Longitude/Nicky Skopelitis  
REMIKERS: Bill Laswell  
Restless 72785 (12-inch single)

Alternative rock band makes another move toward the dance music arena with a slow-building ambient mover. The brilliant mind of Bill Laswell is put to good use here; he takes elements of the original song and wraps it with a hypnotic classic-funk bass line and cushiony synths. Perfect for chill-out sessions, and for radio stations that lean toward the adventurous.

**MASS IN MOTION FEATURING PORTIA GRIFFIN** *Release Me* (no timing listed)  
PRODUCERS: Evan Landes, George Bennett  
WRITERS: E. Landes, G. Bennett, K. Talbott, S. Harris  
PUBLISHERS: Bibbity Bob/A Slice Of Evan/2 Good Weeks, BMI; Blaque/Siana's, ASCAP  
REMIKERS: Duke  
Unauthorized 001 (12-inch single)

When all else fails, there is always swashbuckling diva-house to get the blood flowing. This is a notch above the rest, thanks mostly to Griffin's sultry delivery, which has the seasoned quality of a Martha Wash. The groove is standard post-disco fare, fueled by a galloping bassline and nifty funk guitar samples. Have a good time with the "Melts In Your Mouth" remix. Contact: 212-982-2506.

## AC

► **JULIO IGLESIAS** *Fragile* (4:23)  
PRODUCER: Albert Hammond  
WRITER: Sting  
PUBLISHERS: Regatta/Illegal Songs, BMI  
Columbia 6504 (c/o Sony) (CD promo)

Iglesias borrows a page from Sting's jam-packed book of pop evergreens, effectively giving this pensive tune a romantic sheen. Jazzy percussion shuffles along quietly while delicate acoustic guitars and pillow keyboards fill out the well-measured arrangement. Listen closely for Sting's lilting harmony, lending weight to an already-credible cover that deserves immediate AC radio exposure. From the album "Crazy."

► **JACKSON BROWNE** *Sky Blue & Black* (4:14)  
PRODUCERS: Jackson Browne, Scott Thurston  
WRITER: J. Browne  
PUBLISHER: Swallow Turn, ASCAP  
Elektra 9042 (cassette single)

This is classic Jackson Browne: A piano-driven soft-rock journey into the struggles of the heart, with emotional fallout from choosing logic over romance. His voice has barely changed after all these years, and he is complemented by weepy guitars and melancholy keyboards. However, that should not imply that this single is an exercise in nostalgia. Rather, the progression in his writing and performance is subtle enough to spare unnecessary alienation. For immediate radio acceptance.

## ROCK TRACKS

► **COLLECTIVE SOUL** *Breathe* (3:03)  
PRODUCERS: Ed Roland, Matthew Serletic  
WRITER: E. Roland  
PUBLISHERS: Roland/Lentz, ASCAP  
Atlantic 5711 (cassette single)

This is a guilty pleasure. Incredibly light in the lyrics department, this infectious rock track recalls the breezy pop anthems of the late '70s. Merry vocals and gleeful guitars mark this welcome return to the innocence of rock. All we need now are Shirley Jones and Danny Bonadue!

► **BRYAN FERRY** *Mamouna* (3:50)  
PRODUCERS: Bryan Ferry, Robin Trower  
WRITER: B. Ferry  
PUBLISHER: EMI-Virgin, BMI  
Virgin 14227 (c/o Cema) (cassette single)

Six years after Ferry's last original outing, the former Roxy Music vocalist returns in full form. Complex layers of music form an almost ethereal texture, consisting of a minimalist approach to melody. The easygoing sonic environment mesmerizes with synthesized bliss, slightly audible

saxophones, passive piano strokes, and subtly funk-flavored guitars. The maxi-single also contains live versions of "Don't Stop The Dance," "In Every Dream Home A Heartache," and "Bête Noire."

► **WIDOWMAKER** *Long Gone* (no timing listed)  
PRODUCER: Rick Kerr  
WRITER: not listed  
PUBLISHER: not listed  
CMC International 6903 (CD single)

Former Twisted Sister screamer Dee Snider is proof that you can't keep a good headbanger down for long. On the first release from his current band's new "Standby For Pain" opus, he offers a vocal that balances his signature wailing with softer tones that give the otherwise crunchy jam a glam-rock vibe. Die-hards will rejoice, while less-informed rebels will find this a more-than-acceptable fist-waver. Check out the equally ballsy additional cut, "Ready To Fall." Contact: 919-269-5508.

**THE DAMBUILDERS** *Smell* (3:52)  
PRODUCERS: Eric Masunaga, the Dambuilders  
WRITER: not listed  
PUBLISHERS: Derby And Masunaga/Passive Aggressive/Tachibobo, BMI  
Eastwest 5556 (c/o Atlantic) (CD promo)

This stinky-attitude pop track is no foul fodder to the senses. Gritty guitars and permeating drums keep a furious pace as a dragging vocal wanders through it all. Modern radio should sniff this one out.

**THE BUDDY RICH BIG BAND** *Pick Up The Pieces* (5:38)  
PRODUCER: Neil Peart  
WRITER: not listed  
PUBLISHER: not listed  
Anthem/Atlantic 5879 (CD promo)

Rush's Neil Peart assembled this big-band collective that features Steve Marcus and Steve Ferrone. They pay fond tribute to Buddy Rich with a fairly straightforward interpretation of an Average White Band instrumental chestnut, complete with jazzy horns, gliding guitars, and some snazzy piano playing. From the album "Burning For Buddy."

**MONSTER VOODOO** *Bastard Is As Bastard Does* (2:56)  
PRODUCERS: Critter, H. Beno  
WRITERS: Sewell, Quinn, Cuddy  
PUBLISHERS: Truckasaurus/BMG Canada, SOCAN; Careers-BMG, BMI  
D-Tribe/RCA 62958 (c/o BMG) (CD single)

Heavy metal for the young and strong. Band does an excellent job of melding elements of thrash and grunge, covering a funky drum beat with acrobatic guitar solos and throat-shredding growling. Hard to imagine radio beyond specialty shows and college formats going for this—a drag given the track's intense energy. Some of those staid album-rock stations could use the swat in the pants this jam provides.

## RAP

**SPICE** *90 Degrees* (no timing listed)  
PRODUCER: Lenno Martinez  
WRITER: L. Martinez  
PUBLISHER: Not listed  
Raw 33994 (cassette single)

Beware of the bass. This Florida trio grinds a deep beat and quick flow in this ode to ladies and "kronik." Simple stuff, to be sure. It's a bass-rap bumpfest that boasts a sly, randy vocal as the sex-seekin' rap slips through looped groans and sampled drum snares. Spicy fluff.

**5 CENT** *Tha Flavor* (no timing listed)  
PRODUCERS: Shawn Oliver, G. Keith Brooks  
WRITERS: D.I. Jones, S. Oliver, G.K. Brooks  
PUBLISHER: Mix United, ASCAP; du Boc/Date, BMI  
Rugley 20034 (maxi-cassette single)

Cruisin' music requires big bass and street-smart lyrics, and this bouncy debut delivers the goods. A pounding Roland 808 bass line and primitive Casio-style keyboard peppers this playful rap, as a steamy female vocalist coos in heated accompaniment. The rap delivery is lean and loose, unleashed in a fumbling, fragmented fashion.

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

## Co-Development Projects Extend Synergy Options

BY MARILYN A. GILLEN

NEW YORK—First you start with a story. The rest is a world of options.

That's the increasingly common mindset among multitiered entertainment companies when it comes to developing "properties" in the multimedia age, a time when entirely new avenues of exploitation are being mapped while well-traveled ones are being revitalized through the synergies of spinoffs, co-developments, and cross-promotions.

On the former front, spinoffs from games have taken a number of different paths lately, from books to TV to films. One notable deal reached this summer centers on the top-selling Broderbund CD-ROM game "Myst," developed by Cyan's Rand and Robyn Miller, which will be turned separately into a book and a film. TV shows, such as "Thunder In Paradise," are also becoming video games, and video games such as "Street Fighter" are becoming films. Films, of course, have long been prime fodder for game development.

Co-development is the new buzzword, however, as properties are not so much spun off as knitted together from the start.

"We have now built into our process the protocol that when we look at a project, we automatically say, 'What other applications are there?'" says Terry L. Hershey, president of Time Warner Interactive's entertainment division. "If we feel there are other applications, we will bring in our sister companies and see if they are interested in pursuing it."

Time Warner Interactive, a subsidiary of the media conglomerate Time Warner Inc., has already put that protocol into action. This fall, it will launch a CD-ROM version of the classic "Peter & The Wolf" at the same time that Warner Books publishes a print edition and Time Warner Audiobooks debuts its cassette edition, narrated by actress Kirstie Alley. An audio CD is also possible.

While the multiple-product launch will be simultaneous, the "Peter" project was not entirely a co-development. This one began life as an interactive product, Hershey says, and then drew attention from the book and audiobook divisions, which decided to pursue it.

The first "pure" co-project will come next year, when Warner Books and Time Warner Interactive each launch their own version of a new story now being written specifically for dual life as a novel and a CD-ROM.

"Mirage," which co-author Matthew Costello describes as a "Hitchcockian kind of story," will be launched next fall as a hardcover novel by Warner Books imprint Warner Aspect and as a CD-ROM from Time Warner Interactive. Both novel and CD-ROM are being written by Costello and fellow novelist F. Paul Wilson.

"It's a story about two very different sisters who have been estranged for some time," Costello says. "Something has happened to the one sister, and the other has to go into her mind and uncover the mystery of what has happened by probing her memories. As she gets closer to the heart of the story, she also gets closer to the heart of the mystery."

Music—everything from opera to



The principal characters of Time Warner Interactive's CD-ROM version of "Peter & The Wolf."

classical to alternative rock—will play a key role in triggering memories, Costello says. The CD-ROM also will include filmed images, game elements, animation, and more in evoking the surreal inner "dreamscape," Costello says.

But it all comes down to the story, in both media. "People want good storytelling, they want to be moved, they want to be touched, they want to cry, they want to feel things," he says. "And a CD-ROM simply allows you to make that an interactive process—but not in the sense of branching storylines. That is abdicating storytelling."

The novel and ROM will tell similar stories, with some unique twists in each.

"Our sense is that the novel has got to be a stand-alone—it's got to tell the story by itself, and vice versa," says Costello, whose résumé includes the CD-ROMs "7th Guest" and its upcoming sequel, "11th Hour," as well as a number of traditional novels. "But there will be surprises in each, and things that each will give you that the other can't. So I think each will whet your appetite for the other."

That is precisely the driving force behind dual development, Hershey says. "Rather than cannibalizing sales, this will spur them," she says. "Consumers will be more likely to buy the other product if they have bought one—not less likely."

Although "Mirage" is still in the early-development stages, and thus

miles from the marketing meetings that will set its eventual retail course, "Peter & The Wolf" will give Time Warner a real-world chance to test that theory this fall.

"Each 'Peter' product will talk about the other products," Hershey says. "The audiocassette will have a teaser for the other products, for instance, and the book jacket will mention the CD-ROM."

Hershey says the company also may produce a television special on "Peter & The Wolf," which would raise awareness about everything "Peter" on the market.

"The big-picture theory is that each additional product adds more excitement, and the cross-promotion gives all the products more visibility than they would ever have if they went out by themselves," she says.

Toward advancing that goal, Time Warner Interactive has just inked a distribution pact with Warner Books whereby the book company will take Time Warner Interactive's CD-ROMs into its distribution channel, and Time Warner Interactive will reciprocate with its sister company's books.

"We are seeing a convergence on the retail level in terms of the variety of entertainment products," Hershey says. "We're just positioning ourselves to ride that wave."

### BOOKS ONLINE

Another Warner Books imprint, Mysterious Press, is also wading into new-media waters, in this case via another sister company, Time Warner Electronic Publishing.

TWEP and online game publisher Simutronics have joined forces to create an online, text-based, interactive mystery game that will draw on the resources of Mysterious Press' editors and its stable of authors.

"We are in the process of preparing the 'bible' for the game, called 'Modus Operandi,'" says Bill Malloy, editor in chief of Mysterious Press. "It explains the world, the history, that the game players will be operating in as they solve mysteries."

At launch, the world of "Modus Operandi" will team with 50-100 mysteries for gamers to explore; that number is targeted to grow to 3,000-5,000 in two years' time.

A full-time team of "game masters" monitors the proceedings and adds new twists and characters, says Neil Harris, VP of developer Simutronics, whose online game credits include the popular arcade-style action game "CyberStrike."

Among the "new twists" being inserted will be a series of special events featuring Mysterious Press authors such as Ed McBain or Donald Westlake. "We might add, 'If you enjoyed this, check out this novel,'" Malloy says of cross-promotional synergies waiting to be explored.

And could "Modus Operandi" live later as a book? "It'd have to be a thick one," Malloy says of the 5,000-mystery scenario. "But anything's possible."

And in any form.

## Encyclopedia Gets An Update

BRAVE NEW WORLD: Compton's New-Media has rewritten a classic to keep pace with the changing times.

The Carlsbad, Calif., company is marking the fifth anniversary of its popular "Compton's Interactive Encyclopedia" CD-ROM, which the company says has sold more than 2.2 million units to date, by "rebuilding it from the ground up," according to president/CEO Stanley Frank.

The "radically new" 1995 version of the flagship encyclopedia gets a new captain in the person of Patrick Stewart, star of TV's "Star Trek: The Next Generation," who will act as an online guide through the disc, which boasts a new interface, 256 colors, and loads of new content.

Among the added features, in addition to Stewart's guidance, are a "CIE Editing Room," in which users can create their own multimedia shows by combining videos, articles, pictures, and sounds with personal narration or voice-overs; 3-D rendered environments; a "recent events" slide show; such new learning environments as a newsroom, a playroom, a spaceship, and an attic; and an interactive atlas and interactive timeline.

It's also got a new, lower price.

The disc, launching now for Windows and in January 1995 for Macintosh, carries an "upgrade" price of \$49.95 and is expected to retail at \$70-\$90, according to Frank. Earlier versions had migrated downward this year, but still carried a \$149 suggested retail tag.

Sega CD and CD-i versions of the encyclopedia are due by Christmas.

IN OTHER Compton's news, the company has appointed Steven E. Marder director of licensing, affiliate labels, and strategic relations for music and entertainment. Marder, an attorney with a strong background in music licensing, will play a key role in developing the company's newly formed Entertainment Division, according to a company executive.

"Orchestrating multimedia music deals involves a fine-tuned, cooperative effort between the artists, record producers, video producers, music publishers, artist management, and the CD-ROM production and distribution company," says James Longson, newly named executive VP/GM. "Steve Marder has joined our team to make such orchestration happen."

NEARLY HALF OF ALL adults are familiar with the term "multimedia," with men envisioning the word as computers and women thinking of it in terms of interactive television. Eight percent of U.S. households own a "multimedia PC," defined as a computer with speakers, sound board, and a CD-ROM drive.

So says a new survey conducted by the Verity Group for the Electronics Industries Assn. The survey also found that 33% of U.S. homes now own at least one PC, with 18% having more than one. Ten percent plan to buy a PC by the end of 1995.

In that gap between PC and multimedia PC households lies a prime "upgrade" market, the survey suggests.

The survey included telephone interviews with 1,500 heads of households.

## 7th Level Helps Computer Users Get 'Pythonized'

NEW YORK—And now for something completely different.

Innovative software publisher 7th Level is readying release of the CD-ROM "Monty Python's Complete Waste Of Time," and has packed it with some—what else?—highly unusual features.

To wit: the "Desktop Pythonizer," described as a pseudo (or psilly) personality for computers. In reality, this is a computer customization kit that will be included gratis on the CD-ROM or sold separately on diskette for about \$39.95, according to 7th Level.

The set includes such features as "Noisy Bits," a collection of more than 40 classic dialogue lines and obnoxious sound effects, as well as customizable, interactive screen savers. It also allows the user to replace existing desktop icons with such images as Spam, policemen, Spam, chickens, and, of course, there's also Spam.

The disc itself, expected to go to retail at about \$59.95, includes more than 30 sketches from the BBC-TV show, including the classics "Dead Parrot" and "The Cheese Shop," as well as such hummable tunes as "The Lumberjack Song" and "Spam." Arcade-style games featuring the likes of flying pigs are among the other presumed, er, highlights.

You've been warned. You can go away now.

### NEW RELEASES

**LIVING BOOKS: HARRY AND THE HAUNTED HOUSE**  
Random House/Broderbund  
MPC 386SX/Macintosh  
Suggested retail price \$39.99

The innovative Living Books series continues with this spooky children's title, released just in time to scare up retail sales at Halloween. Harry D. Rabbit and his dog Spot embark on a brave adventure into an old abandoned house as the "reader" chooses which objects to explore with a simple click of the mouse.

Cute cartoons and humorous hidden elements will enthrall children ages 3-8 while keeping parents entertained with its numerous age-defying

extra animations. The game environment encourages extraneous exploration, allowing users to either follow the story word for word or deviate from its linear path with numerous on-screen distractions. An example is the constant presence of three ladybugs who, when clicked, deliver a progressive series of strange antics, ranging from a squeaky cheerleading routine to tossing a paper airplane. It's pretty weird stuff.

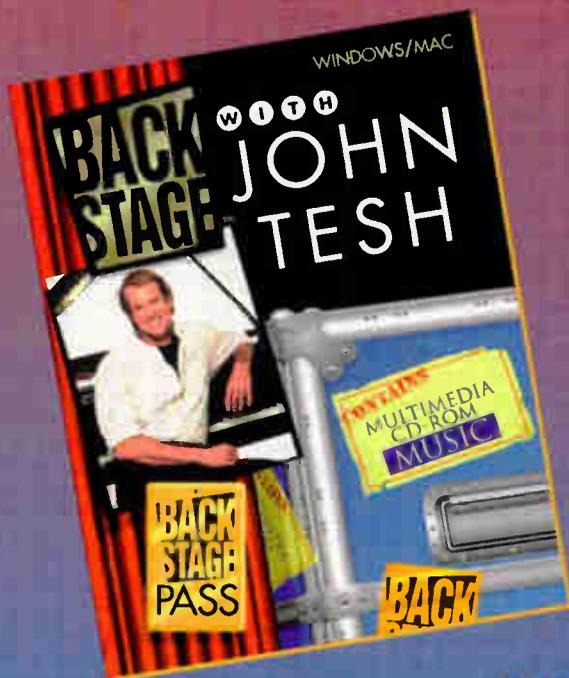
A minibook accompanies the disc so that kids can read along with the story. The online narrator reads in English or Spanish, and the disc contains nine original songs that can be played on any audio CD player.

BRETT ATWOOD

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# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## ECVS Ups Ante With Retailers, Vid Suppliers

BY SETH GOLDSTEIN

NEW YORK—Hollywood is paying more attention to the East Coast Video Show this year than in years past. Once considered the poor relation of the Video Software Dealers Assn.'s annual convention, ECVS finally has begun to receive the recognition it deserves as a meeting place for mom-and-pop retailers and small chains that haven't made the trip to Vegas and probably won't be seen in Dallas when VSDA convenes there in 1995.

The Atlantic City show, scheduled for Oct. 18-20, had more than 4,300 registrants as of mid-September, about double the 1993 pace. Show manager Diane Stone of Expocon Management Associates in Fairfield, Conn., won't predict final attendance, but expects the figure to easily surpass the 5,000 who came last year.

(Continued on page 66)

## 4th Quarter To Yield Retail Bounty Key Is Not Overstocking Sell-Throughs

BY EILEEN FITZPATRICK

LOS ANGELES—Retailers big and small are ready to harvest sales of what is guaranteed to be a huge selection of fourth quarter sell-through releases, but they'll have to work hard to ensure the bumper crop yields profits.

Stores should avoid the obvious, buying more copies than are needed. That isn't as easy as one might think, given the temptation of rock-bottom wholesale discounts on new releases such as "Jurassic Park," "Snow White And The Seven Dwarfs," "Speed," and others. However, consumers are also bargaining, knowing the titles are available everywhere—and this knocks the bottom out of profits.

The key, dealers say, will be to leave a chunk of the open-to-buy budget available for catalog, then steer customers to the staples.

"When there's a lot of big titles, it forces us to maximize our catalog sales," says Target's divisional merchandise manager, Bob Pollack. "We're working diligently and aggressively planning to make that happen."

To avoid overbuying, Pollack says

the mass merchant carefully monitors daily sales on new releases on a store-by-store basis. "If something moves 50,000 units on the first day, we find a similar-model title and order accordingly," he says.

Other retailers say that some hit titles are bound to lose steam. "It's nice having a lot of hits, but there are going to be winners and losers," says Tower Video VP John Thrasher.

Nevertheless, pulling back on new releases isn't always easy. Thrasher says all new releases will receive maximum exposure through the end of the year, which cuts into the attention paid to familiar titles. "We're putting a lot of money on catalog product, but it may not be as deep, and that's a real danger," he says.

Peter Sauer, West Coast Entertainment's director of product management, agrees. He says the chain will have to realign its catalog buying to accommodate the new releases.

"In the past, we went out of our way to bring in breadth, but it's just not possible this year," he says. West Coast won't hold back on perennial favorites like classic movies, so nontheatrical releases may suffer, Sauer says.

"There are a lot of special-interest ti-

ties I've had to pass on," says Title Wave video buyer Leslie Kennedy. "It's definitely an issue this year, and I've had to come down on my ordering."

Some retailers, knowing that best sellers can generate profitless sales, are taking precautions.

To turn consumers on to catalog product, Suncoast Motion Picture Co. president Gary Ross says the chain will create in-store displays using new releases as drawing cards.

"You sell an actor or actress and the films in which they appear, and merchandise like product together," he says. For example, Suncoast plans to place its dinosaur videos next to "Jurassic Park," and display Keanu Reeves titles alongside his movie "Speed."

"On one hand, we're excited to see so many titles come in," says Ross. "On the other hand, we're not too excited about making money on those titles." He thinks the chain has the potential to increase sales by 20% over last year's fourth quarter, without relying on the new releases.

Event marketing will be the centerpiece of Virgin Megastore's strategy, says VP of operations Stephen Hamilton. The retailer has elaborate plans for "Jurassic Park," which it hopes will attract enough people into the store so they spill over to the oldies section.

"I think consumers will spend more money on video this year, and that they will spend more time browsing in the catalog section," says Hamilton. "From a budget standpoint, we've prepared for it and won't let it suffer. That would defeat the purpose."

Sell-through merchants aren't the only dealers looking to cash in on video's biggest year to date. Rental retailers also want a piece of the action.

"They're not willing to let the fourth quarter pass them by," says Steve Scavelli, president of New York-based Flash Distributors. "They're much more conscious of marketing programs and have the attitude of 'let's fight the mass merchants.'"

Some specialists plan to dispense free rentals when consumers buy a title. Blockbuster has advertised one such program, offering 10 free rentals with the purchase of a copy of "Jurassic Park" (Billboard, June 18).

Others are going head-to-head with the mass merchants, adding just a dollar to the price they're paying for sell-through cassettes to be competitive, Scavelli notes.

"They are trying to use the hit titles as tools to get customers back into the store," he says. "We've been preaching those kind of ideas for a long time, and this year, they aren't letting it go by."

## PICTURE THIS



By Seth Goldstein

**BARNEY'S COUSIN?** Dallas-based Lyons Group likes to say there's nothing in sight with which to share the company's affection for Barney. But staffers neglect to mention what could be Lyons' next home video star, a dog called Wishbone.

Wishbone is on the wish list of producer Big Feats Entertainment, owned by Lyrick Corp., which has a controlling interest in the Lyons Group. Marketing VP Lana Douglas describes Wishbone as "a little dog with a big imagination," a canine Walter Mitty. He dreams of adventures set to classic literature like "Oliver Twist" and "Romeo And Juliet," in between stints as the pet of a contemporary suburban family. "It's a clever idea," says one home video consultant, who figures the Lyons Group will fully exploit the cassette, book, and music markets.

Big Feats is shooting the proposed half-hour series in Dallas, but "we don't have a [broadcast] home for it yet," Douglas says. Her hope: to have Wishbone on the air next September.

However, Wishbone could put Lyons in a TV doghouse. PBS, which helped make Barney the first word out of many a toddler's mouth, will be sure to seek the ancillary sales cut it never received from the purple dinosaur. Douglas' only comment: "We're looking at several avenues. It's all subject to negotiation."

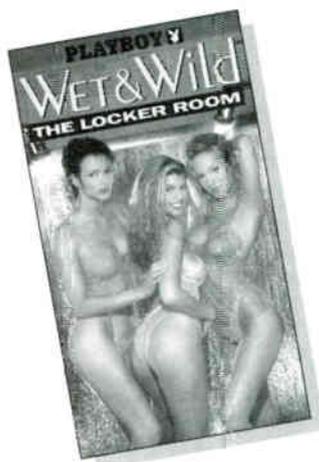
**GO SLOWER:** Blockbuster reportedly is cutting back purchases for its fourth-quarter sell-through campaign. Under the direction of Gerry Geddis, senior VP of video for the Domestic Consumer Division, Blockbuster has decided to tread more carefully, in one case backing out of deal for holiday product from a key budget supplier that was able to find other customers, we're told.

The chain-wide event has become an industry fixture every holiday season. But that doesn't mean the sales machine is working on all cylinders, especially in comparison to the mass merchants. In fact, Blockbuster hasn't determined the proper

(Continued on page 64)

## THIRST QUENCHER.

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PLAYBOY HOME VIDEO



**Late Arrival To Fast Lane.** FoxVideo's "Speed" is the latest, and probably last, of this year's box-office hits to go direct to sell-through. The title explodes at retail Nov. 15. Surrounding a standee of star Keanu Reeves, from left, are Bruce Pfander, marketing senior VP; Mike Dunn, marketing VP; Bob DeLellis, president; and Vince Larinto, sales senior VP. In the background is the Los Angeles bus (presumably disarmed) that can't go under 50 mph.

# 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	4	SCINDLER'S LIST	Amblin Entertainment MCA/Universal Home Video 82153	Liam Neeson Ben Kingsley	1993	R
2	2	3	FOUR WEDDINGS AND A FUNERAL	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R
3	6	5	THE REF	Touchstone Pictures Touchstone Home Video 2748	Denis Leary Judy Davis	1994	R
4	3	11	PHILADELPHIA	Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington	1993	PG-13
5	4	8	ON DEADLY GROUND	Warner Bros. Inc. Warner Home Video 13227	Steven Seagal Michael Caine	1994	R
6	5	10	GRUMPY OLD MEN	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13
7	8	3	D2: THE MIGHTY DUCKS	Walt Disney Pictures Walt Disney Home Video 2553	Emilio Estevez	1994	PG
8	10	5	INTERSECTION	Paramount Pictures Paramount Home Video 32242	Richard Gere Sharon Stone	1994	R
9	9	3	BLUE CHIPS	Paramount Pictures Paramount Home Video 32741	Nick Nolte Shaquille O'Neal	1994	PG-13
10	15	2	SERIAL MOM	Savoy Pictures HBO Home Video 90980	Kathleen Turner Sam Waterston	1994	R
11	7	13	THE PELICAN BRIEF	Warner Bros. Inc. Warner Home Video 12989	Julia Roberts Denzel Washington	1993	PG-13
12	11	12	TOMBSTONE	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R
13	12	7	WHAT'S EATING GILBERT GRAPE	Paramount Pictures Paramount Home Video 32955	Johnny Depp Juliette Lewis	1993	PG-13
14	19	2	GREEDY	Universal City Studios MCA/Universal Home Video 82004	Michael J. Fox Kirk Douglas	1994	PG-13
15	20	3	LIKE WATER FOR CHOCOLATE	Miramax Films Touchstone Home Video 2111	Lumi Cavazos Marco Leonardi	1993	R
16	14	9	BLINK	New Line Home Video Columbia TriStar Home Video 2605	Madeleine Stowe Aidan Quinn	1994	R
17	16	6	MAJOR LEAGUE II	Morgan Creek Productions Inc. Warner Home Video 13356	Charlie Sheen Tom Berenger	1994	PG
18	13	5	BEETHOVEN'S 2ND	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG
19	17	14	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13
20	18	9	REALITY BITES	Universal City Studios MCA/Universal Home Video 81929	Winona Ryder Ethan Hawke	1994	PG-13
21	21	11	IN THE NAME OF THE FATHER	Universal City Studios MCA/Universal Home Video 81800	Daniel Day-Lewis Emma Thompson	1993	R
22	32	2	8 SECONDS	New Line Home Video Columbia TriStar Home Video 2606	Luke Perry Stephen Baldwin	1994	PG-13
23	22	6	ANGIE	Hollywood Pictures Hollywood Home Video 2556	Geena Davis	1993	R
24	30	4	I'LL DO ANYTHING	Columbia TriStar Home Video 52623	Nick Nolte Albert Brooks	1994	PG-13
25	23	9	SISTER ACT 2: BACK IN THE HABIT	Touchstone Pictures Touchstone Home Video 2525	Whoopi Goldberg	1993	PG
26	34	4	LIGHTNING JACK	Savoy Pictures HBO Home Video 91143	Paul Hogan Cuba Gooding, Jr.	1994	PG-13
27	24	4	THE HOUSE OF THE SPIRITS	Live Home Video 69986	Meryl Streep Jeremy Irons	1994	R
28	25	10	ROMEO IS BLEEDING	PolyGram Video 8006304453	Gary Oldman Lena Olin	1993	R
29	27	6	THE CHASE	FoxVideo 8603	Charlie Sheen Kristy Swanson	1994	PG-13
30	28	9	SEARCHING FOR BOBBY FISCHER	Paramount Pictures Paramount Home Video 32673	Joe Mantegna Laurence Fishburne	1993	PG
31	26	8	MY FATHER THE HERO	Touchstone Pictures Touchstone Home Video 2699	Gerard Depardieu	1994	PG
32	29	6	HEAVEN AND EARTH	Warner Bros. Inc. Warner Home Video 12983	Tommy Lee Jones Joan Chen	1993	R
33	31	7	BLANK CHECK	Walt Disney Pictures Walt Disney Home Video 2902	Brian Bonsall Karen Duffy	1993	PG
34	33	5	MY GIRL 2	Columbia TriStar Home Video 27623	Anna Chlumsky Dan Aykroyd	1993	PG
35	35	4	THE STAND	Republic Pictures Home Video 5678	Gary Sinise Rob Lowe	1994	NR
36	NEW ▶		CHASERS	Morgan Creek Productions Inc. Warner Home Video 13363	Tom Berenger Erika Eleniak	1994	R
37	38	12	SIX DEGREES OF SEPARATION	MGM/UA Home Video 904745	Will Smith Stockard Channing	1993	R
38	39	16	THE PIANO	Live Home Video 69974	Holly Hunter Harvey Keitel	1993	R
39	37	3	THE PRINCESS AND THE GOBLIN	Hemdale Home Video 7113	Animated	1994	G
40	36	8	SHADOWLANDS	Savoy Pictures HBO Home Video 90968	Anthony Hopkins Debra Winger	1993	PG

♦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.

## PR Puffery Turns Into A Mondo 'Hondo' Controversy

**D**UELING PR DEPARTMENTS: The publicity departments of both Buena Vista Home Video and MCA/Universal Home Video are fuming over a series of press releases stating that sales for MPI Home Video's "Hondo" were keeping pace with "Snow White And The Seven Dwarfs" and "Jurassic Park." The release was put out by Warren Cowan Public Relations, which represents John Wayne's son, Michael.

The item was picked up by syndicated columnist Liz Smith and was followed the next day by another response, this time from an "irate Disney publicist" explaining that "Hondo" sales would not come close to "Snow White," which is expected to sell more than 20 million units. (Apparently Smith failed to realize that none of the titles was even in stores yet).

According to Cowan publicist Judy Butala, the press release was only intended to convey that some retailers were taking presale reservations for all three titles. "We thought it was pretty noteworthy that some stores had 'Hondo' right next to those other two big titles," says Butala. "It was all a big mistake, and Michael wasn't too happy about the confusion, either." Cowan's agency has since put out a retraction.

MPI executive VP of sales Sam Zitro says the initial shipment is expected to be 1 million units (Billboard, Sept. 17).

**T**HE SURVEY SAYS: In the past, studio executives were reluctant to release sales forecasts for a big title, but recently they have been volunteering the once hush-hush survey information, often in chart form.

As an example, FoxVideo marketing senior VP Bruce Pfander brought forth intent-to-buy, Nielsen, Cinemascore, and Paul Kagan research to support Fox's contention that a live-action movie like "Speed" can sell just as well as animated kids fare.

According to the Nielsen data, 60% of American households are buying 10 or more videos per year. Of those, 61% own live-action, and 66% have animated titles.

Pfander also used "Speed" theater exit polls from Cinemascore which showed the film rating an "A" or "A+" with both sexes and all age groups. Based on the research, Fox forecasts sales of 7 million-8 million copies of "Speed" (Billboard, Sept. 24).

MCA/Universal Home Video says it began surveying consumers one month into the theatrical run of "The Flintstones," asking their intent to buy the title and what price they would pay. Results indicated that "The Flintstones" could deliver 12 million units (Billboard, Sept. 3).

Retailers do their own surveys to assist in buying decisions, and their reliance on supplier data varies.

"I trust Disney's surveys because they have a good track record," says Title Wave buyer Leslie Kennedy. Buena Vista Home Video regularly publicizes its intent-to-buy surveys for its releases.

"Nine times out of 10, they're right," she says. "I can use their studies as a buying guide."

As for the others, Kennedy says it's too soon to tell if the numbers are accurate. "I'll definitely look at them,

but MCA and Fox haven't done a lot of surveys."

Other dealers say surveys have little effect on their buying decisions. "I'm not a big statistics fan," says Peter Sauer, director of product management at West Coast Entertainment. "We've been in the industry long enough to gauge titles based on our own numbers."

**B**USTING OUT: Having made a name for herself with her "Best Bust" video, Cyndi Targosz is looking to branch out into new fitness areas.

"I'm very fortunate as an independent to be in most retail chains," says Targosz, "but now I'm looking to hook up with a major distributor."

Since mid-1993, the video has been picked up by Wherehouse Entertainment, Trans World Music, and Suncoast Motion Picture Co. An extensive in-store promotional tour, as well as television appearances, have lifted sales to new heights, about 60,000 units in all.

While expanding distribution, Targosz plans to bring out new titles concentrating on other body parts and total fitness routines for mind and body. She also has an idea called "Drive To Fitness," which teaches consumers a way to exercise as they're driving.

Targosz, who released her first video, "The 29-Minute Tummy Toner," in 1987, began her career as a certified aerobics instructor in 1986.

"My goal is to somehow show the public that fitness is more than having a firm stomach," she says. "It's really about total wellness."

**A**LL EARS: With the McDonald's music promotion winding down, Ronald McDonald Children's Charities and Rabbit Ears have teamed up for a two-month audio and video promotion.

Through Nov. 30, consumers who purchase any two Rabbit Ears videos can receive one of three audiotapes from the label. Rabbit Ears will donate 15 cents to the charity for every video sold during the promotion period. The charity also received \$1 from the sale of four music titles featuring (Continued on next page)

**SHELF TALK**  
by Eileen Fitzpatrick



# Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
*** NO. 1 ***					
1	1	7	<b>THUMBELINA</b> Warner Bros. Inc./Warner Home Video 24000	1994	24.96
2	2	17	<b>THE RETURN OF JAFAR</b> Walt Disney Home Video 2237	1994	22.99
3	5	3	<b>THE PRINCESS AND THE GOBLIN</b> Hemdale Home Video 7113	1994	24.95
4	3	51	<b>ALADDIN</b> Walt Disney Home Video 1662	1992	24.99
5	8	7	<b>MY NEIGHBOR TOTORO</b> Tokuma Publishing/FoxVideo 4276	1988	19.98
6	4	27	<b>THE FOX AND THE HOUND</b> Walt Disney Home Video 2141	1981	24.99
7	10	5	<b>BARNEY: LIVE IN NEW YORK CITY</b> The Lyons Group 2002	1994	19.99
8	12	159	<b>THE LAND BEFORE TIME</b> Amblin Entertainment/MCA/Universal Home Video 80864	1988	19.95
9	6	9	<b>THE JUNGLE KING</b> Golden Films/Sony Wonder 49604	1994	14.98
10	11	99	<b>BEAUTY AND THE BEAST</b> Walt Disney Home Video 1325	1991	24.99
11	<b>NEW ▶</b>		<b>ANIMANIACS: YAKKO'S WORLD</b> Warner Bros. Inc./Warner Home Video 13541	1994	12.95
12	7	27	<b>THERE GOES A BULLDOZER!</b> Kidvision/A*Vision Entertainment 50701	1994	12.95
13	21	3	<b>ANIMANIACS: ANIMANIACS STEW</b> Warner Bros. Inc./Warner Home Video 13539	1994	12.95
14	18	23	<b>MIGHTY MORPHIN GREEN RANGER: PART 2</b> Saban Entertainment/A*Vision Entertainment 8006311373	1994	12.95
15	24	3	<b>ANIMANIACS: YOU WILL BUY THIS VIDEO!</b> Warner Bros. Inc./Warner Home Video 13542	1994	12.95
16	13	23	<b>MIGHTY MORPHIN GREEN RANGER: PART 1</b> Saban Entertainment/A*Vision Entertainment 8006311353	1994	12.95
17	14	25	<b>WE'RE BACK!: A DINOSAUR STORY</b> ◊ Amblin Entertainment/MCA/Universal Home Video 81289	1993	24.98
18	25	284	<b>CHARLOTTE'S WEB</b> Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
19	9	19	<b>BATMAN: MASK OF THE PHANTASM</b> Warner Bros. Inc./Warner Home Video 15500	1993	19.96
20	16	25	<b>THERE GOES A FIRE TRUCK!</b> Kidvision/A*Vision Entertainment 50700	1994	12.95
21	17	5	<b>THERE GOES AN AIRPLANE!</b> Kidvision/A*Vision Entertainment 50711-3	1994	10.95
22	15	7	<b>THERE GOES A TRAIN!</b> Kidvision/A*Vision Entertainment 50710-3	1994	10.95
23	23	7	<b>THERE GOES A TRUCK!</b> Kidvision/A*Vision Entertainment 50723-3	1994	10.95
24	<b>NEW ▶</b>		<b>ANIMANIACS: THE WARNER'S ESCAPE</b> Warner Bros. Inc./Warner Home Video 13540	1994	12.95
25	19	7	<b>THERE GOES A POLICE CAR!</b> Kidvision/A*Vision Entertainment 50719-3	1994	10.95

◆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.

## PICTURE THIS

(Continued from page 62)

mix and quantity of titles that would assure maximum return on investment, observers say.

Last year, for example, the chain spent a bundle preparing a slick, four-color direct-response catalog

## SHELF TALK

(Continued from preceding page)

tured at McDonald's earlier this month.

The free Rabbit Ears audio selections include "Annie Oakley," told by Keith Carradine with music by Los Lobos; "Davy Crockett," told by Nicolas Cage with music by David Bromberg; and "Brer Rabbit And Boss Lion," told by Danny Glover with music by Dr. John. Nine video titles are also part of the campaign, which was promoted in a Sept. 11 newspaper coupon insert.

that failed to deliver Christmas business. The project was terminated a few months later.

**SCREECHING HALT:** Remember that cassette series called "Police Stop!" from U.K. supplier Labyrinth Video? The tapes, a compilation of reckless driving and real-life car accidents filmed from police video camera cars, took off faster than a speeding patrol car after their introduction (Billboard, June 18).

Now the police have applied the brakes. Under pressure from relatives of people who had been killed or injured in high-speed chases, the constabulary no longer cooperates. Available titles are still selling briskly, but a dearth of new footage should kill off the genre shortly. If it doesn't, proposed legislation will.

# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

**Peter Gabriel, "Secret World Live," Geffen Home Video (310-278-9010), 103 minutes, \$24.95.**

A dramatic light show, Gabriel's keenly focused centerstage manner, and a terrific band and guest artists gel to make this concert film, recorded in January during a tour stop in Modena, Italy, a first-rate affair. Bulk of material is culled from Gabriel's most recent two albums, "US" (show opener "Come Talk To Me," "Steam," "Digging In The Dirt," "Blood Of Eden," and more) and "So" ("In Your Eyes" with guest artist Papa Wemba, "Sledgehammer," "Don't Give Up"). Video also includes "Across The River," from the WOMAD album "Rhythms Of The World"; "Shaking The Tree"; and a mesmerizing instrumental version of "Slow Maribas." Dramatically different.

**Kiss & Various Artists, "Kiss My A\*\*," PolyGram Video, 90 minutes, \$19.95.**

Credit PolyGram and ebullient Kiss founding fathers Gene Simmons and Paul Stanley, who narrate this video history of the band, with scouring the past to pull out some real rarities for their fans. This longform—the latest in PolyGram's "Worth Listening To Series"—is no near-mirror image of the tribute album that bears the same name. Among the video-only moments are Stanley showing off the Village Voice ad he placed that brought Ace Frehley to the band, outtakes from original Casablanca album commercials, a "Saturday Night Live" Kiss skit, original artwork from various album covers, Kiss tattoo artistry, and lots of anecdotes and photos from the band's personal collection. Last but not least, manic concert footage—most of it culled during the heyday of the makeup era—abounds. There are also a few snippets of tribute acts such as Anthrax and Gin Blossoms paying homage in song, but the focus here is clearly on the original music.

## CHILDREN'S

**"Tap-N-Time," Tap Along Productions (800-879-5292), 38 minutes, \$19.95.**

What's a living, dancing, human-sized tap shoe doing in an instructional video like this? Helping children have fun while they learn to tap would seem the obvious reason, but in reality only very young kids are likely to be amused by Shooby-Tap's sole-ful style of humor. The

step-by-step instruction in various tap maneuvers comes courtesy of Mike Mailloux, who engineered the previously released, similarly formatted "Tap Away Your Blues," which is geared toward the senior market. "Tap-N-Time"



teaches children a complete routine, called "The Shooby Tap-Rap," providing some exercise relief for those long winter days indoors and fostering improved coordination and balance.

**"Hanukkah Tales & Tunes," Video Treasures (800-786-8777), 30 minutes, \$12.98.**

Hanukkah comes early this year (Nov. 27), and Video Treasures is ready with this innovative assortment of sing-along songs, stories, and games that teach children the history and tradition of the Holiday Of Lights. The activity list ranges from perennial favorite "The Dreidel Song," performed by Dan Crow and Fred Sokolow, to a medley of traditional holiday songs performed in both Hebrew and English to a Menorah-lighting ceremony complete with children's chorus line to the silly tale of a present-snatching goblin. Hanukkah videos are rare, and this live-action program from one of the best in the tales-and-tunes field is a gem. Also new from Video Treasures is "Christmas Tales & Tunes" and "Sports Tales & Tunes."



## HEALTH/FITNESS

**"Yoga For The Young At Heart," Healing Arts**

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.

**Video (310-399-3700), 50 minutes, \$19.98.**

Latest yoga title from the company that launched the total mind-body wellness video trend several years back is a senior-specific program that is conducted by nationally recognized instructor and target-market peer Susan Winter Ward. A gentler, easier program than most of the yoga tapes that have been charging into the market of late, "Young At Heart" features more than 30 classical poses and breathing techniques, as well as a segment on deep relaxation. Exercises can be adapted to each participant's fitness level and pace, and are demonstrated by Ward and four seniors who work out in a serene and inspirational setting. Healing Arts remains focused on improving the quality of life of its patrons, and with this video it has hit another bull's-eye.

## COMEDY

**"The Very Funny World Of Alan King," Consumer Video Marketing (800-66-MUSIC), 45 minutes, \$19.95/90 minutes, \$29.95.**



Alan King has been entertaining fans via television programs, stand-up routines, books, and film for generations. This collage of classic stories and one-liners spanning his career is guided by a tuxedoed King, who reminisces from center stage on the changes in society and show biz since he started out. His acerbic wit touches on such worldly subjects as conflicts in the Middle East and women's uncanny ability to outlive their male counterparts; national affairs such as Detroit's automobile industry; and topics that touch close to home, including the funeral of his Uncle Yoel and hilarious commentary on his stereotypical Jewish mother. Available in 45- and 90-minute editions, this manifestation of King's world is indeed very funny.

## INSTRUCTIONAL

**"Fly Fishing For Striped**

**Bass," East Coast Fisherman (914-576-3733), 83 minutes, \$29.95.**

It's fall, the season when New York's Montauk ocean resort community transforms from beach blitz to a haven for fishermen hoping to land a king-sized striped bass. This magnificently photographed (above and below water), unexpectedly dramatic video



focuses on the increasingly popular sport of salt-water fly fishing and covers the gamut of pointers any fisherman should know before hitting the shore or boat deck. Two seasoned anglers begin by explaining the best time to fish, depending on time of year and weather conditions, and conclude with some history of the sport and area. Other segments include "Casting Class," "Talking About Tackle," "Knotting Notes," and "Conservation Quest." The unbridled excitement and genuine care with which East Coast Fisherman makes its case is contagious, making this video one of the best in the field.

**"Planning An Elegant Wedding On A Small Budget," Moving Pictures Home Video, approximately 60 minutes, \$19.95.**

Creating a glamorous wedding reception on a shoestring is the focus of this video, which features a somewhat clueless mother-and-daughter team probing a wedding consultant for answers. The program is comprehensive in the long list of topics it covers—invitations, rentals, decorations, catering, music, flowers, wedding gowns, etc.—but fails to delve into any one facet with real depth. Nevertheless, the consultant does offer several noteworthy short cuts and tips, such as hitting a fabric store for homemade tablecloths, having friends and relatives bring garden-fresh flowers, and checking out consignment shops for once-used wedding gowns. The most valuable tools in "Elegant Wedding" are its ancillary items: a card that contains questions to ask potential caterers and wedding planners, as well as a checklist, timeline, and expense report.

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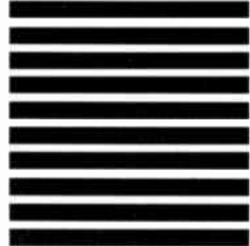
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# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★								
1	1	5	BEETHOVEN'S 2ND	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG	24.98
2	5	2	THE 3 TENORS IN CONCERT 1994	A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	29.98
3	2	3	D2: THE MIGHTY DUCKS	Walt Disney Pictures Walt Disney Home Video 2553	Emilio Estevez	1994	PG	19.99
4	3	7	THUMBELINA	Warner Bros. Inc. Warner Home Video 24000	Animated	1994	G	24.96
5	4	5	PLAYBOY CELEBRITY CENTERFOLD: LATOYA JACKSON	Playboy Home Video Uni Dist. Corp. PBV0756	LaToya Jackson	1994	NR	19.95
6	<b>NEW ▶</b>		SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG	19.95
7	6	14	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96
8	9	4	3 CHAINS O' GOLD	Warner Reprise Video 3-38399	♀	1994	NR	19.98
9	7	27	YANNI: LIVE AT THE ACROPOLIS ▲ 2	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
10	10	5	PLAYBOY: WET & WILD-THE LOCKER ROOM	Playboy Home Video Uni Dist. Corp. PBV0757	Various Artists	1994	NR	19.95
11	16	2	KISS: KISS MY A**	PolyGram Video 8006323093	Kiss	1994	NR	19.95
12	12	6	PENTHOUSE: 25TH ANNIVERSARY PET OF THE YEAR SPECTACULAR	Penthouse Video A*Vision Entertainment 50777-3	Various Artists	1994	NR	19.95
13	14	18	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR	22.99
14	20	3	THE PRINCESS AND THE GOBLIN	Hemdale Home Video 7113	Animated	1994	G	24.95
15	8	10	LITTLE RASCALS COLL.: VOL. 1	RHI Entertainment Inc. Cabin Fever Entertainment 974	The Little Rascals	1994	NR	14.95
16	19	11	PENTHOUSE: DREAM GIRLS	Penthouse Video A*Vision Entertainment 50775-3	Various Artists	1994	NR	19.95
17	18	11	PENTHOUSE: SEXIEST AMATEUR VIDEOS	Penthouse Video A*Vision Entertainment 50776-3	Various Artists	1994	NR	19.95
18	15	19	PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
19	13	21	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13	19.98
20	17	51	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
21	11	14	WOODSTOCK: THREE DAYS OF PEACE & MUSIC	Warner Bros. Inc. Warner Home Video 13549	Various Artists	1970	R	29.98
22	31	45	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
23	22	10	LITTLE RASCALS COLL.: VOL. 2	RHI Entertainment Inc. Cabin Fever Entertainment 975	The Little Rascals	1994	NR	14.95
24	29	284	THE SOUND OF MUSIC ◆	FoxVideo 9610	Julie Andrews Christopher Plummer	1965	G	24.98
25	21	13	GINGER LYNN ALLEN'S LINGERIE GALLERY	Peach Home Video Uni Dist. Corp. 7001	Ginger Lynn Allen	1994	NR	9.95
26	37	35	PINK FLOYD: THE WALL	MGM/UA Home Video 400268	Bob Geldof	1979	R	14.95
27	30	2	THE BEST OF BROADWAY MUSICALS	Walt Disney Home Video 2235	Various Artists	1994	NR	19.99
28	24	3	BARNEY: LIVE IN NEW YORK CITY	The Lyons Group 2002	Various Artists	1994	NR	19.99
29	23	10	THE WHO: 30 YEARS OF MAXIMUM R&B LIVE	MCA Music Video 11066	The Who	1994	NR	19.98
30	<b>RE-ENTRY</b>		AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	9.98
31	27	2	SCHINDLER'S LIST: COLLECTOR'S EDITION	Ambin Entertainment MCA/Universal Home Video 82133	Liam Neeson Ben Kingsley	1993	R	139.98
32	25	4	PLAYBOY: LOVE, SEX & INTIMACY	Playboy Home Video Uni Dist. Corp. PBV0762	Various Artists	1994	NR	29.95
33	26	27	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.96
34	34	2	PLAN 9 FROM OUTER SPACE	Rhino Video 2173	Bela Lugosi Tor Johnson	1959	NR	9.95
35	36	19	THE DARK CRYSTAL	Buena Vista Home Video Jim Henson Video 1966	Jen Kira	1982	PG	14.99
36	35	8	LITTLE RASCALS COLL.: VOL. 3	RHI Entertainment Inc. Cabin Fever Entertainment 976	The Little Rascals	1994	NR	14.95
37	<b>NEW ▶</b>		I WAS A MALE WAR BRIDE	FoxVideo 511	Cary Grant Ann Sheridan	1949	NR	19.98
38	32	95	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
39	<b>NEW ▶</b>		ROOKIE OF THE YEAR	FoxVideo 8521	Thomas Ian Nicholas Gary Busey	1993	PG	19.98
40	28	27	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

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## 'Jay Jay' Jets Into Video From Kidquest

BY TRUDI MILLER ROSENBLUM

NEW YORK—Move over, Thomas The Tank Engine; here comes Jay Jay The Jet Plane.

The newest entry into the burgeoning field of reassuring, sharing-means-caring programming for preschoolers, Kidquest's "The Adventures Of Jay Jay The Jet Plane And His Flying Friends" features simple stories, warmth, and no violence. It stars a group of childlike airplanes who have fun and learn basic life lessons. The young airplanes look up to—and sometimes disobey—the older and wiser aircraft, as well as the pilots.

The \$14.95, half-hour video contains four seven-minute stories (easy for toddlers' short attention spans to handle), using live-action toy airplanes on scale-model sets, with animated backgrounds for the flying scenes.

Like Barney, Jay Jay was created by a concerned parent. Last January, David Michel was earning six figures as VP of marketing for Merritt, Hawkins

& Associates when he decided that "for the next 10 or 15 years, what I really wanted to do was to have a positive impact on children, because I feel there is nothing more needed and fulfilling than helping and teaching kids under age 5," he says. "I began to think about what I could do, and I felt that other than relating one-on-one, as a teacher or parent, the single most powerful tool we have is television."

Quitting his job, he took his life savings, and even sold the Rolex watch he won as marketer of the year at his old company, for the seed money to start KidQuest Inc., based in Dallas. He then sought out talented professionals to bring Jay Jay to video, including writer David Horwitz, director Mark McGovern, production company AMS Productions, songwriter David Baker, model designer Joseph Melancon, and set creator Gary Rush.

The stories were reviewed by child development expert Anne Ware and Ann Roberts, editor of Parental Discretion newsletter. Michel also con-

sulted with Dr. T. Berry Brazelton, who writes a nationally syndicated newspaper column on child-care issues.

"We've found that the best way to teach kids values is not to lecture them, but to provide positive role models," says Michel. "These characters work through issues that kids face, so that when they face them in real life, they have a frame of reference to work with." The video comes with airplane stickers for the kids and a viewing guide for parents that offers suggestions for discussion.

Michel began direct-response advertising for the first video on Lifetime, the Cartoon Network, and local television Sept. 12, using KidQuest's toll-free number. He declined to give sales figures, but says, "The response has been terrific. We're very pleased at this point." He is negotiating with video distributors to get the tape into stores.

The second Jay Jay tape is due out in January, and Michel says he ultimately would like to dub the series into Spanish and have book and TV tie-ins.

## U.K. Firm Bows VPS Rentals PPT System Employs 'Smart Tape'

BY PETER DEAN

LONDON—Kingfisher PLC, the parent company of the giant Woolworth retail chain and 77 Titles rental outlets, has introduced VPS, a "smart tape" videocassette that gives it a hefty cut of incomes from stores participating in a newly launched revenue-sharing scheme. Ideas like VPS have been tried in the U.S., but have never taken hold.

The announcement comes a year after Kingfisher admitted to secret trials of VPS through a small number of Titles outlets in the West Midlands (Billboard, Oct. 16, 1993). Now Titles, which isn't participating in VPS, is recruiting stores.

Warner Home Video, Columbia TriStar, Guild Home Video, PolyGram, and Buena Vista are all backing the pay-per-transaction effort. Kingfisher, however, emphasizes that suppliers don't share in the revenues. Kingfisher buys the cassettes outright, has them VPS-modified, then leases hit movies such as "Free Willy" and "The Three Musketeers" to small independents that can't afford the depth of copy those releases require.

Suppliers duplicate specially programmed cassettes for Titles, which then racks participating stores, basing the number of copies on Titles' orders. According to Kingfisher, suppliers are eager to try VPS because of the control it gives them, particularly over piracy.

VPS tapes are activated for use by an in-store programming console, about twice the size of a cassette. A microchip, developed by Shapecut in Birmingham, is implanted in the tape housing to record the number of

times the cassette has been rented; the chip renders the tape unplayable 36 hours after release for viewing. The cassettes are nearly identical in appearance to non-VPS tapes, except that the shell is gray instead of black.

There are just four buttons on the top of the console—data, read, cancel, and rent—for ease of operation. Each console contains a memory card in the base which is downloaded and returned to Titles. In case the consumer changes his or her mind, there is a 30-minute grace period to allow for immediate returns at no charge.

After a successful first phase of the scheme last year, Kingfisher has put phase two into operation via 25 stores in the West Midlands. Each has at least doubled projected orders of copies of the first five titles, including "A Bronx Tale," "Mother's Boys," and "The Remains Of The Day." Five new selections arrive monthly. Stores pay 7 pounds (approximately \$10.50) a week for the console and 1.25 pounds (\$1.80) per rental. The average British fee is 2.25 pounds.

In the past, leasing schemes have operated on weekly fees, irrespective of the performance of key titles. Although leasing has been a key market-entry point for secondary outlets and an important growth factor, especially in the industry's infancy, many stores have complained in the past about the lack of title choice. Under VPS, copy depth is calculated according to past stock levels and is directly related to title performance.

"The industry has promised a lot of things in the past and not delivered. The objective with VPS is to develop it and iron out any problems as we go, rather than open it out wide too soon," says a Kingfisher representative.

Billboard

FOR WEEK ENDING OCTOBER 1, 1994

## Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.				Compiled from a national sample of retail stores sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>				<b>HEALTH AND FITNESS™</b>					
★ ★ NO. 1 ★ ★				★ ★ NO. 1 ★ ★					
1	3	13	<b>NBA SUPERSTARS 3</b> FoxVideo (CBS/Fox) 5996	14.98	1	3	127	<b>ABS OF STEEL WITH TAMILEE WEBB</b> A*Vision Entertainment 132	9.95
2	5	17	<b>NBA GUTS &amp; GLORY</b> FoxVideo (CBS/Fox) 5981	14.98	2	2	31	<b>JANE FONDA'S YOGA EXERCISE WORKOUT♦</b> A*Vision Entertainment 55021-3	19.98
3	2	41	<b>BAD GOLF MADE EASIER</b> ABC Video 45003	19.98	3	4	21	<b>STEP REEBOK: THE POWER WORKOUT</b> PolyGram Video 4400877673	19.95
4	1	9	<b>1994 STANLEY CUP CHAMPIONS: N.Y. RANGERS</b> ABC Video 44039	19.95	4	12	9	<b>TAI CHI: FUNDAMENTALS</b> Video Treasures 9652	14.98
5	7	43	<b>SHAQ ATTACK: IN YOUR FACE</b> Parade Video 530	19.98	5	10	23	<b>YOGA PRACTICE FOR BEGINNERS</b> Healing Arts 1088	19.98
6	6	27	<b>HOCKEY'S GREATEST HITS</b> Simitar Ent. Inc.	9.95	6	6	228	<b>JANE FONDA'S COMPLETE WORKOUT</b> A*Vision Entertainment 55006-3	19.98
7	8	5	<b>DREAM TEAM II</b> FoxVideo (CBS/Fox) 8133	14.98	7	1	47	<b>CINDY CRAWFORD/THE NEXT CHALLENGE</b> GoodTimes Home Video 05-7100	19.99
8	9	13	<b>THE TOP 50 WORLD CUP GOALS</b> PolyGram Video 8006315333	14.95	8	13	53	<b>ARMS &amp; ABS OF STEEL WITH TAMILEE WEBB</b> A*Vision Entertainment 142	9.95
9	NEW▶		<b>THE STORY OF WORLD CUP USA 94</b> PolyGram Video 8006315633	14.95	9	7	9	<b>DENISE AUSTIN: TRIMWALK</b> Parade Video 1483	19.98
10	12	21	<b>BEST OF HOCKEY'S HARDEST HITTERS</b> Quality Video, Inc. 3130	9.99	10	5	41	<b>ABS OF STEEL 2000 WITH TAMILEE WEBB</b> A*Vision Entertainment 227	14.95
11	10	250	<b>MICHAEL JORDAN: COME FLY WITH ME♦</b> FoxVideo (CBS/Fox) 2173	19.98	11	11	123	<b>ABS OF STEEL 2 WITH TAMILEE WEBB</b> A*Vision Entertainment 133	9.95
12	16	9	<b>WORLD CUP USA: OFFICIAL PREVIEW</b> PolyGram Video 8006315733	14.95	12	9	125	<b>BUNS OF STEEL 3 WITH TAMILEE WEBB</b> A*Vision Entertainment 131	9.95
13	4	21	<b>SIR CHARLES</b> FoxVideo (CBS/Fox) 5992	19.98	13	NEW▶		<b>SUSAN POWDER: SHOPPING WITH SUSAN</b> A*Vision Entertainment 50600	12.95
14	18	118	<b>SUPER SLAMS OF THE NBA</b> FoxVideo (CBS/Fox) 3244	14.98	14	16	159	<b>JANE FONDA'S P. B. &amp; R. WORKOUT</b> A*Vision Entertainment 046	14.97
15	14	35	<b>NFL ROCKS-EXTREME FOOTBALL</b> PolyGram Video 4400876853	19.95	15	18	43	<b>BOXOUT WITH SUGAR RAY LEONARD</b> PolyGram Video 4400877493	19.95
16	19	121	<b>MAGIC JOHNSON: ALWAYS SHOWTIME</b> FoxVideo (CBS/Fox) 3189	19.98	16	15	21	<b>KATHY SMITH'S AEROBOX WORKOUT</b> A*Vision Entertainment 50518-3	19.95
17	17	15	<b>HOCKEY-HERE'S HOWE: POWER SKATING</b> Barr Entertainment	14.95	17	NEW▶		<b>KATHIE LEE'S FEEL FIT &amp; FABULOUS WORKOUT</b> Video Treasures 9759	19.98
18	15	81	<b>MICHAEL JORDAN: AIR TIME</b> FoxVideo (CBS/Fox) 5770	19.98	18	19	3	<b>SLIDE REEBOK: BASIC TRAINING WORKOUT</b> PolyGram Video 4400834873	19.95
19	13	175	<b>MICHAEL JORDAN'S PLAYGROUND</b> FoxVideo (CBS/Fox) 2858	19.98	19	8	99	<b>STEP REEBOK: THE VIDEO</b> PolyGram Video 0847853	29.95
20	20	23	<b>HOCKEY: THE LIGHTER SIDE</b> Simitar Ent. Inc.	24.95	20	17	25	<b>NIKE: TOTAL BODY CONDITIONING</b> A*Vision Entertainment 50532-3	19.95

♦ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1994, Billboard/BPI Communications.

## ECVS UPS ANTE WITH RETAILERS, SUPPLIERS

(Continued from page 62)

Not surprisingly, Mohammed has decided to go to the mountain. Stone says Disney, Warner, LIVE Home Video, MGM/UA, A\*Vision Entertainment, and distributor WEA are taking booth space this year. "We have studio involvement," she adds, with others on the cusp. According to Stone, Paramount and ECVS management are in the "heavy talking" stage. The major suppliers generally have committed to 20-square-foot exhibits, bigger than usual for ECVS.

Also present in force will be providers of adult fare, who have fewer venues than ever to exhibit. "Our adult section is really strong," says Stone. "We don't have association politics to deal with," alluding to the problems those exhibitors are expected to have getting space in the Dallas VSDA show. Local Texas authorities often don't look kindly on risqué material.

A presence on the floor is a necessity if program vendors want to show their stuff at all. Disney took a suite last year at host hotel the Trump Taj Mahal, but "realized it didn't work for them," Stone says. Comparing ECVS attendees to the typical VSDA convention in Vegas for the entire event, she says, "This is a different kind of at-

tendee, who spends one day at the show. It's harder to siphon them off the floor."

ECVS will have a heavy complement of VSDA executives on hand to recruit new members, show up at a cocktail party sponsored by local chapters, and perhaps continue conversations inaugurated by Expocon president Fred Favata. VSDA spokesman Bob Finlayson dismisses any likelihood "in the foreseeable future" that the association will ask Expocon to manage the annual convention. But Expocon might take on registration chores, Finlayson says. "We're looking for an outside entity."

ECVS, meanwhile, continues to upgrade its seminars, now "absolutely 180 degrees from sales pitches," Stone vows. "There are almost no exhibitor representatives on the panels." ECVS's keynoter is outside the industry, but not outside retailing: advertising whiz Jerry Della Femina, who runs two restaurants and a food shop for well-heeled New Yorkers summering in the Hamptons.

Another highlight of the show will be new media. Stone promises a different topic each day, and U.S. Laser Video Distributors will teach retailers about CD-ROMs in its floor exhibit.

# 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. 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, N.Y. Peter Kauff, 212-888-0617.

Sept. 26-27, Star Power '94 Entertainment Music Marketing Conference, presented by the Promotion Marketing Assn. of America Inc., Beverly Hilton Hotel, Los Angeles. 212-420-1100.

Sept. 27, "The Internet: Superhighway For Songs?," presented by the California Copyright Conference, The Sportsmen's Lodge, Los Angeles. 818-848-6783.

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 University, San Francisco. 800-974-7447.

Sept. 29, "Artists Rights: Use Them Or Lose Them," panel presented by the Los Angeles Music Network, the Derby, Los Angeles. 818-769-6095.

### OCTOBER

Oct. 1, "Internet: The Entertainment Playground," seminar presented by the Los Angeles Internet Group, Electronic Cafe International, Los Angeles. 310-358-6957.

Oct. 3, ASCAP Awards Dinner, Opryland, Nashville. Eve Vaupel, 615-742-5000.

Oct. 4, BMI Awards Dinner, Municipal Auditorium, Nashville. Ellen Wood, 615-291-6700.

Oct. 5, 28th Annual Country Music Assn. Awards, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 6, SESAC Awards Dinner, Wild Horse Saloon, Nashville. Gary Voorhees, 615-320-0055.

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. 9-10, VH-1 Fairway To Heaven Celebrity Golf Tournament, Walt Disney World, Orlando, Fla. 212-258-7837.

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, Embassy Suites Hotel, Chicago. 312-633-0704.

Oct. 15, "Doing Business On The Internet," seminar presented by the Los Angeles Internet Group, Electronic Cafe International, Los Angeles. 310-358-6957.

Oct. 20-22, Nineteenth Annual Friends Of Old Time Radio Convention, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 21, Sixth Annual Calypso And Steelband Music "Sunshine" Award Program, Tribeca Performing Arts Center, New York. 201-836-0799.

Oct. 21-22, Reggae Seminar, presented by Tropical Beat, Reggae & World Beat TV, Flagship Resort Hotel, Atlantic City, N.J. 804-266-2634.

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 & Towers, New York. 212-545-6111.

Oct. 25-27, NARM Retailers Conference, Arizona Biltmore, Phoenix. 609-596-2221.

Oct. 27, Third Annual Salute To Excellence Dinner, honoring Terri Rossi, benefiting the American Cancer Society's Early Detection Breast Cancer Program, Sheraton New York Hotel & Towers, New York. Cynthia Badie Associates, 212-222-3438.

Oct. 27, T.J. Martell Music And Wine Aficionados Dinner, Burden Mansion, New York. Muriel Max, 212-245-1818.

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. 6-8, Sixth Annual EPM Entertainment Marketing Conference, Universal City Hilton & Towers, Los Angeles. Riva Bennett, 718-469-9330.

Nov. 9, Special Interest Video Assn. Conference, Universal City Hilton, Los Angeles. Steve Lupien, 203-831-2891.

Nov. 10, National Conference Of Christians And Jews Humanitarian Award Dinner, honoring Blockbuster chairman/CEO H. Wayne Huizenga, Beverly Hilton Hotel, Los Angeles. 213-250-8787.

Nov. 15, National Music Foundation Fundraising Dinner, honoring Billboard's 100th anniversary, benefiting the National Music Center, Marriott Marquis, New York. Elin Delsener, 212-245-6570.

### DECEMBER

Dec. 7, Billboard Music Awards, location to be announced, Los Angeles. Darren Gold, 310-451-7111.



Whiz Kid. Tony Martell, center, founder of the T.J. Martell Foundation, and cancer patient Michael Hoefflin, left, congratulate 11-year-old Australian guitar whiz Nathan Cavaleri following his rendition of the Canadian national anthem at this year's T.J. Martell Rock 'N The Puck Celebrity Hockey Game at the Los Angeles Forum. At the T.J. Martell party following the game, Cavaleri performed a blues set featuring songs from his MJJ Music/Epic debut album, "Nathan."

## LIFELINES

### BIRTHS

Girl, Sabriana Arnette, to Linda Fine, Aug. 19 in Los Angeles. She is director of marketing for Avenue Records.

Boy, Filippo Alberto, to Stefano and Sabrina Zappaterra, Sept. 1 in Rome. He is A&R director for Polydor Italy, a division of PolyGram Italy.

Girl, Chelsea Layne, to John Kirkpatrick and Cindy Cooper, Sept. 2 in Los Angeles. He is A&R chief at Led-Revolution Records. She is director of A&R administration at Fox Records.

Girl, Natalie Anne, to J.T. and Carrie Townsend, Sept. 9 in Minneapolis. He works at Musicland's corporate office. She is retail promotion manager at Uni Distribution.

Girl, Hannah Jean, to Scott and Debbie Burton, Sept. 12 in Chicago. He is senior VP of promotion for Jeff McCluskey and Associates.

Girl, Joanna Marie, to Lou and Caro Giordano, Sept. 14 in Boston. He is a freelance producer and engineer whose credits include recordings by Sugar, the Connells, and Live.

### MARRIAGES

Marco Barbieri to Bonnie Henschal, Aug. 7 in Los Angeles. He is director of publicity/A&R at Metal Blade Records. She is executive assistant at the Hollywood Radio and Television Society.

David Bloxdorf to Kim Whitburn, Aug. 13 in Hartland, Wis. She is VP at Record Research.

Alphonse Mouzon to Allison Talley, Aug. 14 in Encino, Calif. He is a recording artist and chairman/CEO of Tenacious Records. She is CFO of

Tenacious Records.

Gary Geller to Lori Lowe, Aug. 21 in Greenwich, Conn. He is sales manager for Muze.

Tramp to Deanna Lynn Routh, Sept. 17 in Nashville. He plays fiddle, mandolin, and guitar in Liberty recording group the Cactus Brothers.

Michael Brauer to Kylie Moldroski, Sept. 17 in New York. He is an independent record mixer.

### DEATHS

Andy DiMartino, 54, of leukemia, Aug. 30 in Nashville. During his early years in the music business, DiMartino produced such acts as the Cascades, the Wailers, Buckwheat, and Timi Yuro. He was an in-house producer for Liberty Records and later an executive for London Records. In the early '80s, he founded Moonshine Records, a country label, in Nashville. There, he produced Rex Allen Jr., Margo Smith, and others. He is survived by his wife and three daughters.

Lynn Peterzell, 39, of a heart attack, Sept. 8 in Nashville. Peterzell was a studio engineer who worked with producer and Giant Records/Nashville president James Stroud on albums for Clint Black, Clay Walker, John Anderson, Tracy Lawrence, and others. He also was a partner with Stroud and producer Richard Landis in Loud Studios. Peterzell is survived by his wife, a son, a sister, and three brothers.

Barry E. Rosenthal, 53, of a heart attack, Sept. 11 in Boston. Rosenthal was an entertainment attorney and partner in the firm of Lewin & Rosenthal P.C. Among his clients were New Kids On The Block, the Boys Choir of Harlem, Ex-Girlfriend, Kool Moe Dee, Della Miles, and Tim Miner. He also represented McDon-

ald's and Simon Marketing in their current music promotion with EMI Records, and represented the producers of several motion pictures, including "Fried Green Tomatoes." He is survived by his wife, two daughters, and three stepdaughters.

Arthur Siegel, 70, from heart failure due to complications from diabetes, Sept. 13 in New York. Siegel composed music for Nancy Walker, Georgia Gibbs, Hermione Gingold, Imogene Coca, Gypsy Rose Lee, and others, and was Eddie Cantor's accompanist at Carnegie Hall in 1950. With lyricist June Carroll, Siegel wrote the songs for Broadway's "New Faces Of 1952," including "Love Is A Simple Thing," "Penny Candy," "He Takes Me Off His Income Tax," and Eartha Kitt's showstopper "Monotonous." He continued to write for "New Faces" of 1956, 1962, and 1968. He also was Kay Ballard's longtime accompanist. He had a long association with producer/director Ben Bagley, beginning with "Shoestring Revue," and appeared on more than 35 "Revisited" albums for Bagley's Painted Smiles label. Siegel composed the score for off-Broadway's "Tallulah" and the long-running revue "Corkscrews." In 1992 he signed with Original Cast Records and recorded "Arthur Siegel Sings Arthur Siegel." At the time of his death, he was musical director for "Such A Pretty Face," a new show starring Janet Gari and Jeffrey Geddes, set to premiere Sept. 25 in Philadelphia. He is survived by his brother Edward and sister Harriet Nabutovskiy.

Jule Styne, 88, from heart failure, Sept. 20 in New York (see story, page 8).

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

## GOOD WORKS

**C**ONCERT For Preservation: Crash Test Dummies, the Tubes, the Jeff Healey Band, Shadowfax, and the Marshall Tucker Band are among the artists scheduled to play at Artists For Shambala Oct. 1-2 at the Shambala Preserve, the Canyon Country wildlife sanctuary. Located on the edge of California's Mojave Desert, the preserve was founded by actress Tippi Hedren in 1972. For more info, contact Naomi Goldman at 310-659-6400.

**C**ONCERTS IN CYPRUS: Nine Berklee College of Music students and alumni were scheduled to take part in two concerts Sept. 24 and 26

in Cyprus, at the Ancient Curium Amphitheatre in Limassol and the Archbishop Mararius III Amphitheatre in Nicosia, to benefit UNICEF, the United Nations relief organization. Part of Cyprus Tour '94, the concerts were organized and produced by Nicosia native and Berklee graduate Panos Panayiotou. Cyprus Tour '94 is sponsored by Berklee, with assistance from the Cyprus Ministry of Education and Culture, the Papadopoulos and Schinis Sound Co., the Interamerican Insurance Co., the American Center, and UNICEF. For more info, call Allen Bush at the Berklee College of Music at 617-266-1400, ext. 567, or fax 617-247-8788.



**Cinderella's Unique Story.** Mercury Records act Cinderella has been recording its upcoming project, "Still Climbing," at Unique Recording in New York. Shown standing, from left, are Cinderella members John Purdelli, Duane Baron, and Eric Brittingham, and Unique's Ed Miller and Rachel Stein. Seated, from left, are Cinderella's Jeff LaBar and Tom Keifer.

## AUDIO TRACK

### NEW YORK

**J**IVE recording artist KRS-One has been at Bass Hit recording studios working on an upcoming self-produced project. Engineering the sessions behind the SSL 4000 E Series console was **Won "Bee" Allen.**

At Platinum Island, **Tom and Lynne Scott** produced their upcoming project for GRP Records. **Alex Niehaus** engineered the sessions, and **Steve Souder** assisted behind the 56-input Neve 8128 with Flying Faders.

PolyGram artist **Christian McBride** recorded and mixed his debut album at Clinton Recording Studios. **Richard Seidel** produced the sessions, with **Jim Anderson** engineering on the classic Neve 8078. **Jonathan Mooney** assisted.

Members of talk-show host **David Letterman's** band have been busy at Quad Recording Studios. **Bassist Will Lee** was in with **Go Jazz** and **Bulldog Productions**, working on tracks with engineers **Matt Knobel** and **Bob Brockman.** **Jason Groucott** assisted. And bandleader **Paul Shaffer** has been working on tracks with actor **Martin Short.** **Matt Knobel** also engineered those sessions, with the assistance of **Scott Hollingsworth.**

### LOS ANGELES

**ENCORE STUDIOS** recently played host to Virgin act **Simple Minds.** Mixing on the SSL 4080 was engineer **Tom Lord Alge,** with **David "Buddy" Betancourt** assisting.

At Brooklyn Recording Studio, Epic artist **Eddie Money** overdubbed and mixed his new single, "If We Ever Get Out." **Curt Cuomo** and **Kiss' Paul Stanley** produced, with **Bill Dooley** engineering behind the Neve 8078 with GML automation.

Engineer **Jim Mitchell** was at Studio 56 working on a remix for Geffen artist **Edie Brickell.** Mit-

chell worked at the Neve VR 50 with **Flying Faders** automation and recall.

Capitol act **Portrait** was at Soundcastle Studios, mixing with engineer **Ken Kessie** on the SSL 76 G Series console. Assisting was **Gabe Chiesa.**

EMI artists **Johnny & the Dwellers** were at Larrabee Sound Studios mixing their upcoming release with engineer **Dave Bianco.**

### NASHVILLE

**AT THE SOUND EMPORIUM,** Permanent Records artist **Maura O'Connell** has been working on her upcoming album with producer/dobro wiz **Jerry Douglas.** Engineering the project is **Bill VornDick.**

**Harold Shedd** and **Ed Seay** produced tracks and overdubs for Polydor artist **Clinton Gregory** at the Music Mill. **Todd Culross** engineered the sessions.

**Sony Music Publishing** recently unveiled its new Music Row recording studio, to be used by the company's writers and artists. Among the long list of gear at the new facility is a **Sony 3056** console, a **Sony 3324S** Digital Multitrack, and an **Otari MTR-90** analog 24-track recorder.

Producer **Tony Brown** was at Masterfonics with MCA artist **George Strait** mixing an upcoming project. **Brown,** along with engineer **John Guess,** mixed the sessions on the **AT&T Digital Disc Mixer Core.**

Columbia artist **Ricky Van Shelton** was spotted working at Woodland Digital with producers **Blake Chancey** and **Paul Worley.** Engineering the sessions was **Billy Sherrill.**

### OTHER LOCATIONS

**MUSCLE SHOALS SOUND** in Sheffield, Ala., recently celebrated its 25th year in business with the  
(Continued on next page)

## Pioneer Debuts Recordable CD Player Home, Project Studios Are Likely Buyers

■ BY PAUL VERNA

**NEW YORK**—Home and project studio operators will have their prayers answered this fall when Pioneer introduces the first consumer-oriented recordable CD player.

The PDR-09, scheduled to ship to select retail locations in September at a suggested list price of \$4,000, plays and records CDs and allows users to record on write-once/read-many discs with no deterioration of sound quality, according to a Sept. 12 statement from Pioneer Electronics USA Inc. of Long Beach, Calif.

While the unit's steep price may prevent it from gaining widespread acceptance among its intended customer base—the consumer—freelance studio operators are likely to embrace the unit as a reference CD tool, or as a convenient storage medium for digital audio data.

The PDR-09 is fully compatible with existing CD players and can also record from analog audio sources such as cassette players and turntables, according to Pioneer.

The system is equipped with the company's new three-beam differential push/pull pickup, which employs a high-powered laser to enable the unit to record. Pioneer's statement claims that the three-beam laser "achieves substantially enhanced" write/read accuracy, along with "highly stable" recording and playback.

The unit integrates the radio-frequency processing circuitry typically used for CD players into a single large-scale-integration (LSI) chip, ensuring optimal pickup by the laser and yielding a reduction in size and weight of the unit.

The PDR-09 also is equipped with Pioneer's stable platter mechanism, which uses a turntable-like tray to rotate and support the disc while the laser records on it. The tray is isolated from the cabinet in

order to minimize external vibrations that might disrupt the recording mechanism.

Another of the PDR-09's features is a brushless motor to provide a stable drive current, which prevents electromagnetic noise and produces an accurate signal readout. In addition, a shielded

compartment keeps noise from the servo mechanism and the digital circuits from interfering with the audio components.

Pioneer says that blank 60-minute discs will be available for the PDR-09 at a suggested list price of \$25. At press time, no information was available about the retail rollout of the unit.

## NEW PRODUCTS AND SERVICES

**BAYWATCHER INC. OF LOS ANGELES** unveils its BayWatcher Patch Bay Monitor & Recall System, a unit that allows recording engineers to monitor each patch as it is made and store its information for later recall. The system eliminates the need for documenting patches on paper or storing their data on audiocassettes. It also provides alarm functions to prevent operators from mistakenly patching an output to another output, pulling a permanent patch, or performing other "illegal" operations.

BayWatchers PC software is designed to run under Windows 3.1. The system's patch files are transferable from system to system via the CrossPatch feature. BayWatcher can also produce a printout of the patch list.

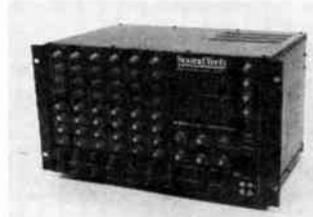
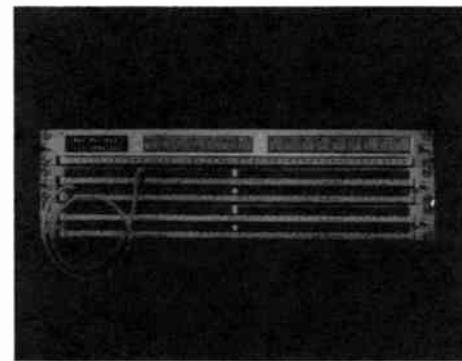
A statement from BayWatcher says the system was developed "to answer the longstanding need to bring the patch bay up to the same level of computer assist that the user has come to expect from modern studio systems."

**SOUNDTECH INTRODUCES THE METROMIX M660,** its newest powered mixer in the popular series. The M660 is a 6-channel unit with built-in amp capable of handling 650 watts RMS.

The most significant new feature of the rack-mountable device is the relocation of the connection panel to the back. This feature facilitates connectivity to other rack-mounted units, which also connect in the back.

The M660's input channels offer both balanced XLR and unbalanced 3/4-inch jacks. Each channel has input gain control with peak LED, a three-band equalizer, and three auxiliary busses, plus the channel level control.

The unit carries a suggested list price of \$1,049.90 in the U.S. It will be followed by additional models from 4 to 8 channels with power ratings from 200-650 watts RMS, according to SoundTech.



**Testing, Testing.** Conway Recording in Los Angeles is the first studio to purchase the new **AKG C12VR** Tube microphone, according to an AKG statement. Conway acquired two C12VR units after six months of beta-testing at the studio. Shown, from left, are Conway owner **Buddy Brundo,** Conway studio manager **Charlene Skeffington,** Conway technical director **John Hurst,** and Coast Recording Equipment Supplies owner **Jerry Cabbage,** who sold the mikes to the studio.



**On The Couch.** Grammy Award-winning engineer Dave Reitzas is shown mixing the live tracks of Barbra Streisand's recent Madison Square Garden concert, from the comfort of a sofa he had installed at the Record Plant's Neve console for the occasion. Reitzas, who won a Grammy for his work on Natalie Cole's "Unforgettable" album, mixed the tapes using the PRO Spatializer 3-D audio processor.

## AUDIO TRACK

(Continued from preceding page)

installation of a GML Series 2000 Moving Fader Automation System.

Warner Bros. recording artist Chris Isaak tracked his upcoming project at Studio D in Sausalito, Calif. Mark Needham engineered the sessions, and Eric Jacobson produced. Assisting was Larry Brewer.

Black Sabbath producer/engineer Toby Wright and second engineer Tim Jessup recently tracked "The Wizard," a cut off an upcoming Black Sabbath tribute record, at Phase Four Studios in Tempe, Ariz. Wright worked behind the Neve VR72 console.

At Pyramid Sound in Ithaca, N.Y., the Spudmonsters have been working on an upcoming release for the German label Massacre Records. Rob "Wacko" Hunter is producing and engineering the sessions.

At Falling Sound Studios in Baltimore, Vision Music group For Mercy has been tracking its debut release with producer/engineer Dave Mazurek.

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.

Billboard

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPTEMBER 24, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE PLAY	DANCE SINGLES
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)	THIRD ROCK FROM THE SUN Joe Diffie/ J. Slate J. Diffie (Epic)	BRING ME JOY Meechie/ M. Joshua (Vibe)	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	SOUNDSHOP (Nashville) Mike Bradley John Dickson	STREETVILLE (Chicago, IL) Joey 'The Don' Donatello	HIT FACTORY (New York) Bob Brockmann
RECORDING CONSOLE(S)	SSL 4000G	SSL 4000G	Trident Vector 432	Neve VR60	SSL 4064G with Ultimotion
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Sony 3348	Otari MTR90	Studer A827
STUDIO MONITOR(S)	Augspurger/TAD	Augspurger/TAD	Westlake BBSM 15 Yamaha NS10	Aurotone UREI 813 Yamaha NS10	Yamaha NS10
MASTER TAPE	3M 996	3M 996	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	ENCORE (Los Angeles) Steve Hodge	ENCORE (Los Angeles) Steve Hodge	SOUNDSHOP (Nashville) Mike Bradley John Dickson	STREETVILLE (Chicago, IL) Joey 'The Don' Donatello	HIT FACTORY (New York) Bob Brockmann
CONSOLE(S)	SSL 4000G	SSL 4000G	Trident Vector 432	Neve VR60	SSL 4064G with Ultimotion
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Studer A820	Otari MTR90	Studer A827
STUDIO MONITOR(S)	Augspurger/ Tannoy SGM10	Augspurger/ Tannoy SGM10	Westlake BBSM 15 Yamaha NS10	Aurotone Yamaha NS10 UREI 813	Yamaha NS10
MASTER TAPE	3M 996	3M 996	Ampex 499	Ampex 499	3M 996
MASTERING (ALBUM) Engineer	FUTURE DISC Eddy Schreyer	FUTURE DISC Eddy Schreyer	GEORGETOWN MASTERS Denny Purcell	ABSOLUTE AUDIO Tom Brick	HIT FACTORY MASTERING Chris Gehringer
PRIMARY CD REPLICATOR (ALBUM)	PMBC	PMBC	Sony Manufacturing	Disctronics	BMG Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM	HTM	Sony Manufacturing	Sound Impressions	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...

**ELECTRO SOUND INC.** reports that it has sold its Series 9000 high-speed cassette-duplication system to ABC Home Video in Hollywood, Classic Sound in Norcross, Ga., and Christian World Duplicators in Oklahoma City. In other Electro Sound news, the company has appointed Neuse River Sales of Oriental, N.C., as the exclusive representative of Electro Sound and Gauss high-speed duping equipment for the Northeast. Both Electro Sound and Gauss are Mark IV companies.

**CITING DESIGN IMPROVEMENTS,** San Francisco-based Dolby Laboratories has reduced the cost of its broadcast-oriented DSTL digital studio-to-transmitter link to \$13,000 for a two-channel system and \$15,000 for four channels. According to Dolby, the availability of advanced components has allowed the company to streamline the DSTL units, effectively eliminating the intermediate-frequency stage of the broadcast signal.

**K.S. WAVES LTD.** of Tel Aviv, Israel, announces that version 1.1 of its Q10 Parametric Equalizer is now available worldwide. The two-channel, 10-band EQ serves as a "plug-in" for Digidesign Sound Designer II software, according to a Waves statement. The upgrade is available for \$50, while the entire Waves package is priced at a suggested \$450.

**PRO PEOPLE ON THE MOVE:** Korg U.S.A. Inc. makes two key promotions: Michael Kovins becomes president, and Joseph Castronovo is named executive VP. Both nine-year veterans of the company, they were executive VP and senior VP of finance, respectively... Charles Riotta is named director of operations at the ITA. He most recently served as executive director of the New Jersey Society of Hospital Pharmacists... Toshiba America Consumer Products Inc. president Hitoshi Ohashi assumes the added responsibility of vice chairman of Toshiba America Inc., the New York-based holding company of Toshiba Corp.'s five U.S. units. Ohashi is a 33-year veteran of Toshiba... Carver Corp. of Linwood, Wash., has named Stephen Williams VP/GM of consumer electronics. A veteran of the audio retailing, marketing, and manufacturing industries, Williams most recently served as VP of international operations for Onkyo Corp. With his appointment, acting GM Jim Croft resumes his role as VP of research and development, according to a Carver statement... HTP International, the worldwide licensee of audio and video products for Paramount Pictures, has named former Yamaha electronics president Don Palmquist as adviser to its executive committee... Veteran studio architect Robert Traub joins the Russ Berger Design Group Inc.

**FOR THE SECOND CONSECUTIVE YEAR,** the Post Group of Los Angeles performed online editing for all special segments on the 46th annual Emmy Awards presentation, broadcast Sept. 11 on ABC-TV. The Post Group also provided editing facilities for graphics integration, nominee packages with graphic elements, and playback reels.

**EAST SIDE AUDIO AND VIDEO,** a six-room audio post-production facility in New York, has just taken delivery of the city's first Solid State Logic Scenaria OmniMix digital surround sound audio/video system, according to SSL. East Side engineer Jim Sorensen, who installed the OmniMix at the complex's Studio D, cites the system's "innovative combination of digital audio and video storage" and its instant access to picture and absence of generational loss.

**SRS LABS OF SANTA ANA,** Calif., says it has received its fourth U.S. patent for its 3-D sound technology, adding to its 17 foreign patents and 45 pending foreign patent applications. SRS' four primary patents now cover a wide spectrum of audio processing, from stereo imaging of mono signals for such applications as video games to the multispeaker surround market, according to SRS.

**U.K. AUDIO AND VIDEO CONSULTANT** John Watkinson has just written a volume titled "An Introduction To Digital Audio," intended as a primer for students of audio engineering and broadcasting. The 256-page book, published by Newton, Mass.-based Focal Press, carries a suggested list price of \$34.95.

**RESPONDING TO WHAT IT DESCRIBES AS** "the rapidly expanding and increasingly important" in-cassette duplicator market, Saki Magnetics of Calabasas, Calif., is introducing a line of ferrite magnetic recording heads for in-cassette duping systems. Designed to last up to six times longer than conventional metal heads, the hot-pressed, glass-bonded ferrite heads are designed for Telex 6120 and ACC 4000 four-track systems; KABA real-time equipment; Otari DP4050 four-channel, four-track gear; and Wollensak 2770 two-channel, two-track systems.

In other Saki news, the company has appointed Technical Workshops of Melbourne, Australia, as its distributor of magnetic recording heads in that country. Saki is a subsidiary of TDK Electronics of Japan.

**SPEAKER MANUFACTURER MILLER & KREISEL SOUND** of Culver City, Calif., celebrates its 20th anniversary this month and, with it, that of the subwoofer, the product the company is credited with inventing. Founded in 1974 as a speaker manufacturer and audiophile record label, M&K developed its first subwoofer that year to reproduce the low-frequency audio signals that were inaudible on high-end speakers.

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## WEEZER FINDS A HOME AT MODERN ROCK, TOP 40

(Continued from page 1)

board, May 28). It hit No. 82 on The Billboard 200 the week of Sept. 24, making the act a Heatseekers Impact Artist—an achievement that surprised many in the industry, including the band.

This week, the album is No. 70. It topped the Heatseekers chart of new and developing artists Sept. 10 before graduating two weeks later. According to SoundScan, "Weezer" has sold 71,000 units to date.

"It definitely exceeded our expectations," says Bob Bell, new-release buyer for the 350-store, Torrance, Calif.-based Wherehouse Entertainment chain. "Once [modern rock] KROQ [Los Angeles] put it on, we saw an increase in sales. Geffen has really been aggressive in terms of advertising and discounting this, as well. They really made sure it was upfront, even before airplay."

Weezer singer/guitarist Rivers Cuomo was equally surprised to see the album take off. "We're probably the most pessimistic group of people ever assembled," he says. "There's always different voices in my head. One is saying, 'This is so great, this has to be huge.' But that's not the louder of the voices in my head, especially when we looked at what's popular. It was hard to imagine Weezer fitting in there."

Weezer's first single, "Undone—The Sweater Song," a pop ditty about emotional unraveling, proved to fit in just fine at modern rock. It peaked at No. 6 on the Modern Rock Tracks chart and is crossing over to album rock and top 40 radio.

This week, the single is No. 12 with a bullet on the Modern Rock Tracks chart and No. 39 on the Album Rock Tracks chart.

"Let's face it, it's easy to sing along to, and it sticks in your head," says Matt Pinfield, PD of modern rock WHTG-FM Monmouth, N.J. "It's one of those things that took off overnight. It got top five phones here immediately."

According to Broadcast Data Systems, "Undone—The Sweater Song" received 608 detections on 33 modern rock stations, 398 detections on 50 album rock stations, and 445 detections on 48 top 40 stations for the week ending Sept. 18.

The next single, "Buddy Holly," which features references to the famed bespectacled singer and to TV star Mary Tyler Moore, will be serviced to modern rock radio Oct. 4.

### RAISED ON HAIR BANDS

Cuomo, who wasn't aware that top 40 radio was playing "Undone—The Sweater Song," is ecstatic about being played on the format.

"That makes me more proud than anything," he says. "I'm a real top 40 fan, and if I can write a song that plays next to Michael Jackson, that's cool."

Weezer's simple, pop/punk musical sensibilities are filtered through the group members' heavy metal upbringing. The photo of Quiet Riot on the CD sleeve and the mention of Kiss in the song "In The Garage" are not just passing references to the days of big hair and spandex.

Cuomo admits to growing up on hair bands. "That's all we listened to—'80s metal," says the 23-year-old Connecticut native. "But that's past tense. [Bassist] Matt [Sharp] and [guitarist] Brian [Bell] and I were all full-on heavy metal guys. [Drummer] Pat [Wilson] was more into Van Halen and Rush."

Cuomo says he moved to Los Angeles at age 18 to become a "rock star." He hooked up with his Weezer

mates in early 1992, and Geffen A&R executive Todd Sullivan signed the group in June 1993.

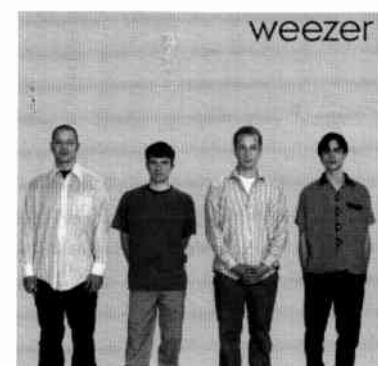
The label's marketing approach for Weezer was quite traditional.

"We felt it was important to build a base with college radio and indie retail and have a truly credible indie development," says Smith. "We put them on the road a few months before the album came out. They did small retail stores and some college radio" to build interest and a base before the label sent the track to commercial radio.

Smith says the label supported the album early on with retail programs and advertising. "We wanted to have a sales base, so when it went on stations, it would have legs," he adds.

In addition to radio exposure and retail campaigns, MTV had a hand in breaking the act. The videoclip for "Undone," lensed by fast-rising director Spike Jonze, is in Buzz Bin.

Smith notes, "We see it selling well in some markets where it's in between [modern rock and album rock] airplay, and we know it's because of MTV. This is your typical case of radio, video, live



appearances, press, and a good profile at retail helping to sell an album."

While critics tend to categorize simple songs about beer and girls by twentysomething rockers as "slack-rock," Cuomo says Weezer doesn't fit that mold.

"It's ridiculous. For example, today we have three radio shows to do, one in-store, this interview, and tonight we have a show. We're not slacking off at all. Whatever I'm doing, I want to be working as hard as possible. Even in school, I was a super-hard-working student," says Cuomo, who is heading back to college as soon as Weezer has some time off.

"I write about that stuff because it's close to me," he adds. "I couldn't write about anything too abstract, or about politics or current issues, because I couldn't write honestly about it."

Sullivan agrees. "It's a very honest and real record. The band's philosophy from the get-go was to make it honest in every aspect of how they present themselves."

This simplicity is evident in the album's artwork, which features the band members standing side by side and staring blankly. (The cover is reminiscent of an early-'80s modern rock fave: the Feelies' debut, "Crazy Rhythms.") The photo is used in most of the advertising for the album.

Ocasek also took a simple approach to producing "Weezer," with a "hands-off" philosophy.

"In general, he helped us get out of the garage and into a big studio," says Cuomo. "We had a real crusty and muddy sound, and he eased us into making a major-label record. He just told us to turn up the brightness a bit. It was a little hard to adapt to a big studio when you're used to being a crappy-assed band in a garage for a few years."



**Top 40 Toppers.** The winners in the top 40 music director of the year category proudly hoist their trophies at the Billboard/Airplay Monitor Radio Awards ceremony, which was held Sept. 10 in New York. Pictured, from left, are former KHFI Austin, Texas, MD Tracy Austin (now at KIIS Los Angeles), WTIC-FM Hartford, Conn.'s Dana London, and former WHTZ (Z100) New York APD Frankie Blue (now at the Box). (Photo: Chuck Pulin)

## Salem Builds Christian Radio Empire Execs Balance Religious, Business Concerns

■ BY ERIC BOEHLERT

NEW YORK—In 1969, when Salem Communications president Ed Atsinger was just 29 years old and working as an associate professor of speech, he sank his earnings into building a country radio station, WKBQ-AM, just outside Raleigh, N.C. Like lots of entrepreneurs, however, Atsinger was thrown a regulatory curve by the FCC.

Atsinger recalls that the commission had passed the suburban rule, which "stated that if you filed for a suburban community near a central city and you penetrated the corporate limits of that city with a 5 millivolt signal or stronger, they required you to meet the technical qualifications [of serving the big

city]. If you didn't, they would dismiss your application. So I faced a dilemma: do I build it, or do I abandon it? To build it meant going to a three-tower directional instead of non-directional, so that [it] would serve fewer people."

Atsinger forged ahead and built a modest success at WKBQ. "This was a great training ground. I had to build this thing myself. An when you can make it with a three-tower directional, 250-watt daytime licensed to Garner, N.C., you can make it anywhere."



ATSINGER

Atsinger and Salem Communications, later formed with partner Stu Epperson in 1987, have made it anywhere and everywhere. With 25 stations, Salem (from the Hebrew "shalom," for peace) stands as the largest player in the burgeoning world of commercial Christian broadcasting. Valued at "north of \$200 million," as the press-shy Atsinger puts it, Salem continues to scoop up properties.

The broadcasting giant began as a family affair. Epperson, who was busy building his own stations in the early '60s, married Atsinger's sister earlier in that decade. Over the years, the two men, who had met earlier at Bob Jones University, the religious college based in Greenville, S.C., "did a lot of chatting about the radio business." In 1972, they decided to buy a station together in Bakersfield, Calif. During the dealing for that station, an FM license became available in Oxnard, Calif., and the two bought that as well.

"I made up my mind early on that I would like to do a religious format. I felt there was a need there that wasn't being satisfied," says Atsinger. "I have always been active in the conservative evangelical community. I made a commitment that I was going to do it, come hell or high water." Atsinger chuckles at his unintended pun.

By 1976, the two had sold off their general-market stations and committed themselves to religious broadcasting. The duo's approach has remained consistent over the years. "We identify this niche and target primarily the conservative Christian community, both Catholic and Protestant, and then we super-serve that segment," says Atsinger.

Major-market anchors have been a Salem mainstay. "We made a deliberate strategy," he says. "We saw an exodus of people doing religious broadcasting in major markets. People seemed to be selling [stations] for the great prices they could get. Many were there purely out of business motivation. We certainly have business motivation and strategy, but we have built the company on our commitment to the format."

One of the broadcasters' biggest hurdles has been dealing with entrenched Christian radio stereotypes. Atsinger blames some people in religious circles (or, at least, operators of some religious stations) for creating that lingering, negative image of "wall-to-wall preachers and dollar-a-holler people who really didn't care what they sounded like."

That part of the business is improving. Religious program choices are "light years" ahead of what they used to be, says the Salem chief, whose own company is helping the cause with its recently launched Salem Radio Network. "What's driving this [format growth] is an increase in the number of programming choices produced for Christian-formatted stations, and as there's a wider variety of programming to us, and a higher caliber of programming, we're able to attract more audience."

Those on-air options, along with an increasingly large audience in search of "alternative kinds of mass media" that aren't laced with prurient sex and rampant violence, are also helping the format grow, according to Atsinger.

Today, religious broadcasting is the nation's fourth most-programmed format, with 900 commercial players, according to the *M Street Journal*.

Traditionally, Salem stations were the religious talk/teaching variety. But lately, particularly with the advent of duopolies, company stations are branching out to contemporary Christian music. For instance, Salem recently picked up WWDJ New York and WZZD Philadelphia. With religious talk stations already in those markets, WWDJ and WZZD offer synergy with Christian music. Salem's new KPOZ

(Continued on next page)

## Broadcast School Takes Pride In Placement 30 Years Of Training Students For Radio, TV Marked

■ BY BRETT ATWOOD

This September, the Connecticut School of Broadcasting, the largest and oldest chain of broadcast schools in the U.S., celebrated a landmark 30 years of operation.

In that time, approximately 10,000 students have graduated from the program, says CSB owner/president Dick Robinson. "Our graduates are present in every element of the broadcasting work force. They come from all walks of life."

Students from the program have infiltrated radio and TV, including WPGC-FM Washington, D.C. APD/MD/afternoon jock Albie D., ESPN's Bill Doster, WRDC Hartford, Conn., PD Frank Holler, WAXQ New York midday personality Heidi Hess, and "Dateline NBC" announcer and freelance voice talent Bill St. James.

"It's almost impossible to keep track of all of our graduates," says Robinson, who notes that many personalities change their names for on-air work. "They are literally everywhere."

The five-campus school has locations in Farmington, Conn.; Stratford, Conn.; North Palm Beach, Fla.; Wellesley Hills, Mass.; and Rochelle Park, N.J.

"I think that our students are attracted by the prospect of learning by doing," says Robinson. "Some have master's degrees. Some are lawyers or priests. The link is that they all have been bitten by the bug of broadcasting."

The school was founded in 1964, and the first graduating class contained about 40 students. Robinson advertised the school on local station WRDC Hartford, where he worked at the

time.

"I paid about \$1 a spot and ran 15 spots a week for the school," he says. "Four hundred people auditioned for only 40 openings. It was a very successful program from day one."

One of the charter graduates of the program is 1965 class veteran Frank Holler, now a PD/afternoon driver at WRDC.

"I grew up in a very exciting time in rock'n'roll," says Holler. "The British invasion and the Motown sound meant that there was an extraordinary amount of interest in radio. I was 16 when I heard the spots for Dick's program, and I was really excited about the opportunity to learn with working professionals at the school. It taught me about credibility and confidence."

The CSB staff is composed of past or present professionals in the broadcast industry, many of whom were once students at the school.

"Someone who graduates from college may send in a demo tape that isn't very good," says Robinson. "Some of the tapes that I get from guys with master's degrees do not compare well to high school-aged class clowns. Not to put a rap on the value of [college] education, but it plays less of a role in this field."

The program is offered three times a year, with new courses beginning in October, March, and July. Since it is a private school, tuition is paid in full by attending students, although some local stations offer complete or partial scholarships to the program, including WRDC and crosstown WTIC-AM-FM; WXKS-AM-FM Boston. WPLR and WKCI (KC101) New Haven, Conn.; and WDRE Long Island, N.Y.

"I never really thought about the program in the long term," says Robinson. "We have kept the same class size and frequency over the years without really tinkering with the basic format of the curriculum, though we have adapted to the rise of jobs in tel-

evision. Also, we've made attempts to get more women involved in broadcasting."

Robinson recalls a dramatic rise in females at the school in the mid-'70s, which he credits to the Equal Employment Opportunity Commission guidelines that were adopted in that decade.

Approximately 30%-40% of new students are female, Robinson estimates.

### VERSATILITY IMPORTANT

"It's all hands-on learning," he says. "The basic skills for going on-air are still the same as they were 30 years ago. We train our students to be more than just a jock. Versatility is important. Skills taught include copywriting, sports and weather reading, news reporting—we teach it all."

Changing technology has meant updating the studios with digital sound boards, but the tools of the past still serve a useful function.

"We can't get rid of the older boards, because many stations do not have the financial ability to be state of the art," says Robinson.

The school chain helps find past and present graduates employment through an up-to-date job listing, which averages about 300 openings at any given time.

"Our graduates are everywhere, and they form a large network of job opportunities," says Robinson. "As a job opens up, our former students let us know."

It is this invaluable network that helps virgin broadcasters get their elusive "first break" in the business.

"I went there for the connections, which they have," says Heidi Hess, WAXQ New York midday personality and class veteran of 1988. "It's a real competitive advantage to say that you have graduated from there. The classes are small, and there is one-on-one training. Dick congratulated me on my first job, and he even sent me flowers. That made me feel really good."



ROBINSON



**The Chief Speaks.** Mel Karmazin, president/CEO of Infinity Broadcasting and Westwood One, addressed indecency and many of the radio industry's other hot topics during his Sept. 9 keynote speech at the Billboard/Airplay Monitor Radio Seminar in New York. (Photo: Chuck Pulin)

## Hi-Tech Tools Changing Face Of Promo Biz New Machines, Services Point Toward Radio's Future

LOS ANGELES—The tools of the trade for radio promotion and marketing directors of the '90s have gone well beyond the mainstays of checklists and contest rules.

On the technology front, WKQX (Q101) Chicago director of marketing Sam Gennaway says he is using an ISDN machine for remotes now. The machine is what affiliates of Global Satellite Network's "Modern Rock Live" use to broadcast the show.

"It allows you to use phone lines cheaply to broadcast digitally from anywhere," says Gennaway. "And the quality is better."

Another new toy he is using more now is a portable, scrolling electronic sign, which the station sometimes uses in lieu of station banners.

And, of course, American Online and other computer online services are now being used for brainstorming sessions and as a way for stations to become plugged into what listeners are talking about.

KEYE (K102) Minneapolis marketing manager Paul Miraldi and WCBS New York director of marketing and promotion Ted Kelly both cited online services as their newest tools.

As for the old standby—marketing books—a number of new publications were noted. Paige Nienaber, VP of fun and games for consultancy New World Communications, recommends "Getting Even," which shows how to mess with a competitor legally, and "Wack On The Side Of The Head," which comes with flashcards to get creative juices flowing.

For instance, one card suggests thinking of the most creative thing you did yesterday and trying to find a way to make it better today.

In addition, Kelly pointed to "7 Habits Of Highly Effective People," and Dan Bowen, promotion director/APD/MD of WNCI Columbus, Ohio, cites "22 Immutable Laws Of Marketing" as a good read.

WGCI-AM-FM Chicago marketing and promotion director Rosalie Bucci recommends a new newsletter called "The Marketing Report."

Nienaber also suggests re-evaluating the use of vans as station vehicles. "They started in the '70s because they were cool vehicles then," he says. "You don't hear many kids asking their parents for vans these days."

He suggests customizing a station vehicle to the market and audience. A natural vehicle for a New York station, for example, would be a cab.

### IDEA MILL: CASH REUNION

WGCI-AM Chicago is running a "Cash Reunion" contest in which listeners tune in to hear their graduation year being called on the air. The first caller who can prove he graduated that year wins \$113.90. The station is calling out the graduating years of its target audience and airs news headlines from the year being mentioned.

WRCX Chicago held a rocking chair marathon to give listeners the chance to win tickets and backstage passes to a Rolling Stones concert.



by Carrie Borzillo

Contestants were allowed to have one five-minute break per hour.

KNDD (the End) Seattle took a creative approach in announcing its "End It" concert to benefit Artists For A Hate-Free America. The station sent the press release and biographical information on the bands in the form of a license plate holder.

The first page served as a mock license plate, with the letters END IT as the plate number, the event's date where the auto registration date would be, and the location of the event in the place of a slogan. To go along with the theme, a car air freshener and the End key chain were included in the package.

For the sixth year, New World Communications client stations will band together for a one-day moratorium on violence. "Stop The Violence Day" will be held Nov. 22, the day John F. Kennedy was killed.

KROQ Los Angeles and Oglio Records, the independent label which released "Richard Blade's Flashback Favorites" CDs, teamed to give away some of the KROQ jock's CDs, and a CD wallet to store them in, during the station's flashback weekend.

KMJQ Houston morning team Smokin' Tony Richards and T.C. Bandit, aka Smokin' And The Bandit, broadcast live from school buses for a back-to-school promotion. Prizes were given away and discussions were held on-air about problems teen-agers face today.

WKQX (Q101) Chicago began broadcasting its afternoon show with Steve Fisher live at college campuses Sept. 16. The station gives away approximately 1,000 bags with sample items at each school. Fisher also will host tailgate parties at all Northwestern University home football

games.

WLUP Chicago's Kevin Matthews welcomed the Great Moscow Circus to town by making breakfast for one of the circus' Russian brown bears, Andrushinika.

KKBT (the Beat) Los Angeles' "Street Science" show will broadcast live from the L.A. County Probation Department's Juvenile Institutions Bureau to discuss the new law known as "Three Strikes, You're Out."

KMOX St. Louis' Kevin Horrigan and Charles Brennan's Red Wine Vinaigrette Salad Dressing has raised \$10,000 for the Assistance League of St. Louis. More than 9,627 bottles of the morning duo's dressing have been sold.

WQHT (Hot 97) New York's "Old School Throwdown II" raised \$11,692.40 for the station's newly formed Hip Hop Has Heart Foundation. The Sugarhill Gang, Whodini, and Biz Markie were among the performers.

Broadcast Manager Inc., a software company owned by Hot 97 director of marketing and advertising Rocco Macri, has introduced PromoSuite For Windows for the Microsoft Windows environment. The seven programs are listener database, polls and surveys, contesting, events, appearances and remotes, prize closet, and sales promotion management.

Free demo disks are available, and the software is being offered on a leasing plan either in its entirety or as separate programs.

### PRO-MOTIONS

Dave Karwowski, WSCR Chicago's coordinator of marketing and promotion, exits to become marketing and promotion director at crosstown rival WMVP.

WERQ Baltimore promotion director Hal Martin joins crosstown WLIF as promotion director, replacing Kelly Swift, who exits. WERQ assistant promotion director Delinda Tompson replaces Martin.

Former WAAF Boston promotion director Sarah Duhaime joins WIOD Miami in the newly created position of promotion director.



Proud Pachyderm. Fred "the Elephant Boy" Screiber, one of the cast of characters on Howard Stern's syndicated morning show, accepted Stern's trophy for nationally syndicated air personality of the year at the Billboard/Airplay Monitor Radio Awards. Fred is pictured being interviewed by a crew from E! Entertainment Television. (Photo: Chuck Pulin)

## Arbitron Bows New System For Storing Diaries On Computers

NEW YORK—Arbitron is taking a hi-tech step with the introduction of a computer imaging-based diary storage and review system.

The system was developed jointly by Arbitron and IBM. It is designed to capture exact images of every page of each diary and store it on high-capacity optical discs for easy retrieval during processing and review.

Human editors will still process the diaries and give credit to the stations, but those editors will access a scanned image of the diary pages rather than the actual diaries. Arbitron stresses that the new system does not use artificial intelligence or handwriting-recognition software.

Current edit rules and diary credit qualification steps will remain unchanged.

Arbitron clients and consultants who visit the company's Maryland headquarters to perform diary reviews will access the information at computer workstations, which Arbitron says will speed the review process, since diaries can be selected,

sorted, and tabulated in seconds. It also means that more stations can review a market's diaries within a shorter period of time, since diaries do not have to be refiled between reviews.

The move was brought about, in part, by Arbitron's sample-size increase program, which has resulted in thousands of extra diaries to review and credit.

The new system initially will be used during the fall survey for 20 of the 172 markets measured by the ratings company. Arbitron plans to expand the system to the remaining markets, effective with the winter 1995 survey.

The first 20 markets to get the system are Albuquerque, N.M.; Buffalo, N.Y.; Chicago; Detroit; El Paso, Texas; Fresno, Calif.; Greenville, N.C.; Houston; Little Rock, Ark.; Lincoln, Neb.; Minneapolis; Monterey, Calif.; Nashville; Omaha, Neb.; Orlando, Fla.; Pittsburgh; Portland, Ore.; Rochester, N.Y.; Salt Lake City; and Syracuse, N.Y.

PHYLLIS STARK



Standing Out. KROQ Los Angeles PD Kevin Weatherly, center, led a standing-room-only discussion of the modern rock format at the Billboard/Airplay Monitor Radio Seminar in New York. Max Tolkoff of Mutant Promotions, left, and Billboard/Airplay Monitor modern rock chart manager Mark Marone co-facilitated the session. (Photo: Chuck Pulin)

## SALEM BUILDS CHRISTIAN RADIO EMPIRE

(Continued from preceding page)

Seattle offers "Positive Country," mixing both secular and Christian country sounds.

Duopolies have been a double-edged sword for Salem. With so many broadcasters in the market for new stations, Salem property values have skyrocketed. "We've had offers for most of our major properties," Atsinger notes. Those offers include \$25 million for WYLL Chicago and \$70 million for the booming signal of KLLA Los Angeles. However, Salem declines to sell stations that would "compromise the format."

The flip side of duopolies is that, like those other shoppers, Salem is also in the market for properties and battles the same industrywide inflation.

Clearly, Salem, with enviable dial positions in scores of major markets such as Philadelphia, Denver, San Francisco, and Pittsburgh, could make much more money broadcasting another format. "Oh, there's no question about it," Atsinger says. Does he ever lose sleep contemplating the cash-flow possibilities? "Not at all."

Spoken like a true believer.

## TO OUR READERS

Washington Roundup will return next week.

THE FIRST ANNUAL T. J. MARTELL

# Wine & Music Aficionado Dinner

Thursday, October 27th

BLACK TIE

CHAMPAGNE RECEPTION AT 6:30 PM

DINNER WILL BE SERVED AT 8 O'CLOCK SHARP

THE BURDEN MANSION

1-7 EAST 91ST STREET

NEW YORK CITY

*"Where wine people who love music rub shoulders with music people who love wine."*

A champagne reception by Mumm followed by a five course dinner prepared by Jean-Michel Diot of New York's famed Park Bistro and accompanied by nine wines from France and California.

Amongst the vintners in attendance to talk about their wines will be Maurice Noyelle from Mommessin, Bob Long of Long Vineyards and Jed Steele from Steele Wines.

A Grand Auction led by Joe Smith promises exotic wines and killer prizes.

Robert Parker, the noted author and wine guru, will be amongst our guests to give the evening a perfect score of 100!

Photo by Rick Mariani/The Wine Spectator Courtesy of Marvin Shanken



ATTENDANCE IS LIMITED TO 150. THERE ARE SOME REMAINING TICKETS AT \$500 PER PERSON.  
CONTACT MURIEL MAX AT THE TJ MARTELL FOUNDATION FOR LEUKEMIA, CANCER AND AIDS RESEARCH:  
212.245.1818 FOR AVAILABILITY.

# 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	1	19	WILD NIGHT MERCURY 858 738	JOHN MELLENCAMP/ME'SHELL NDEGEODELLO 5 weeks at No. 1
2	2	2	22	IF YOU GO SBK 58166/EMI	JON SECADA
3	5	5	8	LUCKY ONE A&M 0724	AMY GRANT
4	4	3	19	CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	ELTON JOHN
5	3	4	14	THE WAY SHE LOVES ME CAPITOL 58167	RICHARD MARX
6	6	6	15	STAY (I MISSED YOU) RCA 62870	LISA LOEB & NINE STORIES
7	7	7	23	COME TO MY WINDOW ISLAND 858 028	MELISSA ETHERIDGE
8	10	14	6	CIRCLE OF LIFE HOLLYWOOD 64516	ELTON JOHN
9	8	8	20	LOVE IS ALL AROUND LONDON 857 580/ISLAND	WET WET WET
10	9	10	25	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	TONI BRAXTON
11	14	16	10	BUT IT'S ALRIGHT ELEKTRA 64524	HUEY LEWIS & THE NEWS
12	18	22	4	ALL I WANNA DO A&M 0702	SHERYL CROW
13	12	9	19	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	MARIAH CAREY
14	13	11	16	DON'T TURN AROUND ARISTA 1-2691	ACE OF BASE
15	11	13	27	BEAUTIFUL IN MY EYES SBK 58099/EMI	JOSHUA KADISON
16	16	21	3	ENDLESS LOVE COLUMBIA 77629	LUTHER VANDROSS & MARIAH CAREY
17	15	12	27	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	MADONNA
18	19	15	21	I SWEAR BLITZ 87243/ATLANTIC	ALL-4-ONE
19	17	17	14	YOU CAPITOL 58195	BONNIE RAITT
				★★★ AIRPOWER ★★★	
20	23	24	7	WHEN CAN I SEE YOU EPIC 77550	BABYFACE
21	20	23	10	PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS.	SEAL
22	25	30	5	I'LL MAKE LOVE TO YOU MOTOWN 2257	BOYZ II MEN
23	24	26	5	WHISPER YOUR NAME COLUMBIA ALBUM CUT	HARRY CONNICK, JR.
24	26	28	6	THE COLOR OF THE NIGHT MERCURY 858 616	LAUREN CHRISTY
25	22	25	6	GOOD TIMES Geffen 19273	EDIE BRICKELL
26	21	18	12	YOU BETTER WAIT COLUMBIA 77580	STEVE PERRY
27	28	31	9	UNTIL I FALL AWAY A&M ALBUM CUT	GIN BLOSSOMS
28	29	29	16	DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917	FOUR SEASONS
29	27	27	9	THINK TWICE 550 MUSIC 77545	CELINE DION
30	31	34	23	MR. JONES DGC ALBUM CUT/GEFFEN	COUNTING CROWS
31	33	35	4	BODY & SOUL ELEKTRA 64520	ANITA BAKER
				★★★ HOT SHOT DEBUT ★★★	
32	NEW ▶	1	1	TURN THE BEAT AROUND CRESCENT MOON 77630/EPIC SOUNDTRAX	GLORIA ESTEFAN
33	30	33	4	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	PRETENDERS
34	34	—	2	I'M THE ONLY ONE ISLAND 854 068	MELISSA ETHERIDGE
35	32	32	13	RETURN TO POOH CORNER COLUMBIA ALBUM CUT	KENNY LOGGINS
36	35	—	2	WHIPPED SBK 58237/EMI	JON SECADA
37	36	40	23	SOME KIND OF WONDERFUL ELEKTRA 64542	HUEY LEWIS & THE NEWS
38	37	36	21	TELL ME WHERE IT HURTS REUNION 62813/RCA	KATHY TROCCOLI
39	38	—	15	AIN'T GOT NOTHING IF YOU AIN'T GOT... COLUMBIA ALBUM CUT	MICHAEL BOLTON
40	40	—	7	ANY TIME, ANY PLACE VIRGIN 38435	JANET JACKSON

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

## HOT ADULT CONTEMPORARY RECURRENTS

1	2	—	2	EVERYDAY ATLANTIC 87300	PHIL COLLINS
2	1	—	2	THE SIGN ARISTA 1-2653	ACE OF BASE
3	4	4	4	LOVE SNEAKIN' UP ON YOU CAPITOL 58125	BONNIE RAITT
4	5	2	22	THE RIVER OF DREAMS COLUMBIA 77086	BILLY JOEL
5	6	3	6	NOW AND FOREVER CAPITOL 58005	RICHARD MARX
6	7	5	13	THE POWER OF LOVE 550 MUSIC 77230	CELINE DION
7	3	1	11	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	LITTLE TEXAS
8	10	6	3	BABY I LOVE YOUR WAY RCA 62780	BIG MOUNTAIN
9	—	10	18	ALL ABOUT SOUL COLUMBIA 77254	BILLY JOEL
10	8	9	16	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.

# Radio

## Billboard Winner Tobin Is Marketing Pro Key Is Reaching Out To Listeners & Going Beyond

KAREN TOBIN must sometimes feel like radio's equivalent of E.F. Hutton. When she speaks, particularly at gatherings of radio promotion and marketing directors, people not only listen, they respect and follow her advice.

Tobin, the VP/marketing at top 40 KIIS Los Angeles, gives her advice, and her time, freely to those who want to learn more about radio marketing, and she is frequently cited as a mentor by others in the field. A three-time winner of the Billboard/Airplay Monitor Radio Award as marketing director of the year, Tobin's favorite bit of advice these days relates to making the promotion fit the station.

"Don't try to put a square peg into a round hole," she says. "It's got to be a win/win and fit the format." (Tobin has learned her lessons well. She is pictured here as a child trying to put that proverbial square peg in that round hole.)

"With marketing, you need to be passionate in what you do, you need to be committed, and you have to stay topical and know what's going on in the marketplace," says Tobin. "Always stay one step ahead of the competition... I compare [top 40 radio] to the Clinton campaign, where he pressed the flesh and kissed the babies. He was out shaking every hand, and that's what radio has to do... You have to know who your audience really is and stay on the cutting edge, have your ear to the ground, and know of every available opportunity."

A Northern California native, Tobin got her degree in zoology at the University of California-Davis and completed two years of veterinary medical school before literally running away to join the circus, after answering an ad for a marketing job at Circus Vargas. Tobin distinctly remembers the want-ad, which stated, "It's not a job; it's a lifestyle." She didn't realize then how true that would be of her marketing career.

The experience with a traveling show taught Tobin how to "juggle a lot of things at once—no pun intended."

In her five years with Circus Vargas, Tobin worked in approximately 100 U.S. and Canadian markets, and eventually earned the title executive VP. But after her housesitter sent Tobin pictures of her fully grown plants, she decided to come off the road.

She went to work first as VP of a marketing firm that obtained sponsorship money for the L.A. Marathon, then she became a co-partner of a Latino advertising agency, where she handled the promotions and publicity end of the business. She joined KIIS as marketing director in 1987 and was upped to VP/marketing in 1992.

In the seven years Tobin has been at KIIS, the station has been through five GMs and five PDs, including a new one of each installed in just the last month. But she sees each personnel change as a learning experience.

"With the changes, you have to be almost like Gumby. You have to be flexible," she says. "It takes a good six months to get to know them and their management style and their objectives, [but I] learn from management changes and the different management styles... From each one, I've learned a lot."

Among the high-profile personalities with whom Tobin works closely at KIIS is morning man Rick Dees, who Tobin calls "definitely one of the most tal-

ented radio personalities in the country... Rick loves creative, topical promotions, and you just have to be ready."

For example, Tobin has had to be "ready" for the day he caused a traffic jam on an L.A. highway, when he broadcast his show from an overpass, the day he hosted a bungee jump wedding, and the day he broadcast his show from a white Bronco the Monday morning after accused murderer O.J. Simpson was seen live on network television fleeing justice on the same highway, in a similar vehicle, with a gun to his head. Dees' Bronco had to be procured for the stunt in just two hours.

"There were times [Dees] has gone on the air with something he thought of on the way to work like giving away \$1,000 to the first person to bring in an AK47 or an uzi after school children were shot in Stockton, [Calif.]," says Tobin. "People were bringing the guns up to the station as I was driving to work going 'oops.' These are the risks you take, [but] we have fun."

Tobin divides promotions into three categories: on-air promotions, sales promotions, and big events. Her two favorite promotions fall into the latter two categories.

Her favorite big event was the "KIIS and Unite" charity concert that, in conjunction with a radiothon, raised \$235,000 for the Pediatric AIDS Foundation and helped establish that charity in the market and educate listeners about the disease.

As for sales promotions, Tobin's favorite was a tie-in with Southwest Airlines to promote a new route from LAX to Las Vegas. The promotion coincided with the release of the Elvis Presley postal stamp, so KIIS held a contest and sent 57 Elvii to Las Vegas, including one who was just seven years old. The event got lots of press coverage, sounded funny on the air, and gave the airline great exposure. "It was a win/win," says Tobin, stressing her No. 1 promotional benchmark.

Among Tobin's other favorite bits of advice are establishing synergy among the other marketing and promotion directors within a broadcast group and networking. KIIS parent company Gannett has promotion department conference calls bimonthly.

As for networking, Tobin recommends extending your circle beyond radio people. "Don't just look at what other stations are doing, broaden your horizons," she suggests. "Look at what other broadcast media and other products are doing. Don't limit yourself just to radio."

"In marketing, things change over the years, but they don't change. It's just putting new clothes on different ideas," adds Tobin.

One thing that clearly has changed, however, is the ethnic composition of the market. In L.A. County alone, the ethnic makeup is now 40% white, 40% Hispanic, 10% African-American, and 10% Asian. Back in 1980, the county was 66.5% white, 19.2% Hispanic, 7.5% African-American, and 6.7% Asian, according to Tobin, who notes that by the year 2000 the Latino population will have surpassed the white population.

For Tobin, this means more marketing challenges ahead, because the market will be "more of a melting pot. There's more diversity. You have to understand the Latino market because it's very important. You just have to be in tune with the culture. Brand marketing is very important [because] the Hispanic market is very loyal." **PHYLLIS STARK**

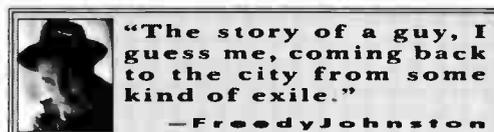


FREEDY'S LIKE the new Dylan," said one patron making his way to the bar at the Mercury Lounge after one of Freedy Johnston's New York shows this summer.

Only time will tell whether the Kansas-born singer/songwriter is an heir to Mr. Zimmerman. But Johnston does share one Dylan-esque trait; an occasional (albeit good-natured) reluctance to talk about his songwriting. Johnston's single "Bad Reputation" is No. 35 on the Modern Rock Tracks chart.

What is the song about? "Oh, I don't know, really," he says. "It's not a story from my life so much, although it started out that way. Everybody hears rumors about themselves. At least I do, sort of running around in public, you know. That's how it

started out, as some sort of manifesto. Then it turned into something a bit more vague. The story of a guy, I guess me, coming back to the city from some kind of exile. I don't want to be too vague about it, but my idea is exiled to a small town. You can put your own story on it... A guy who's singing



about his return and asking some woman or lover to take him back."

When Johnston's narrator hits the city streets at Manhattan's Herald Square, he delivers the line

"Seven years disappear below my feet." "Oh yeah, that's sort of a personal reference," he says. "There's nothing specific about it; it's a personal reference to my life. It's not literal. God, it's really... I hate to spoil it for people, because maybe somebody has this really complicated idea of what it means. But for me it's just a vice. That's why interviews with songwriters—I love it when they just go off on stuff rather than get specific about their songs.

"It's strange for me [that 'Bad Reputation'] is the one song that I'm being asked to dissect, and I'm used to writing songs that I can really tell you everything about. And here's one where we just kinda grooved with it and used the words that I had worked up."

Billboard® FOR WEEK ENDING OCTOBER 1, 1994

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	1	1	7	INTERSTATE LOVE SONG	STONE TEMPLE PILOTS
				PURPLE	ATLANTIC
2	3	9	11	YOU GOT ME ROCKING	ROLLING STONES
				VOODOO LOUNGE	VIRGIN
3	15	—	2	WHAT'S THE FREQUENCY, KENNETH?	R.E.M.
				MONSTER	WARNER BROS.
4	5	10	10	HOLD MY HAND	HOOTIE & THE BLOWFISH
				CRACKED REAR VIEW	ATLANTIC
5	6	8	4	TORE DOWN	ERIC CLAPTON
				FROM THE CRADLE	DUCK/REPRISE
6	2	2	17	VASOLINE	STONE TEMPLE PILOTS
				PURPLE	ATLANTIC
7	8	5	8	MAMA'S FOOL	TESLA
				BUST A NUT	GEFFEN
8	4	6	12	RAIN KING	COUNTING CROWS
				AUGUST AND EVERYTHING AFTER	DGC/GEFFEN
9	7	4	24	FAR BEHIND	CANDLEBOX
				CANDLEBOX	MAVERICK/SIRE/WARNER BROS.
10	14	18	6	FELL ON BLACK DAYS	SOUNDGARDEN
				SUPERUNKNOWN	A&M
11	11	14	6	HIGH HOPES	PINK FLOYD
				THE DIVISION BELL	COLUMBIA
12	10	7	10	PUSH COMES TO SHOVE	JACKYL
				PUSH COMES TO SHOVE	GEFFEN
13	13	13	9	BREATHE	COLLECTIVE SOUL
				HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	ATLANTIC
14	12	12	12	COME OUT AND PLAY	OFFSPRING
				SMASH	EPITAPH
15	9	3	21	BLACK HOLE SUN	SOUNDGARDEN
				SUPERUNKNOWN	A&M
16	18	22	6	BASKET CASE	GREEN DAY
				DOOKIE	REPRISE
17	17	17	9	CURE ME... OR KILL ME...	GILBY CLARKE
				PAWNSHOP GUITARS	VIRGIN
18	20	20	6	CHANGE YOUR MIND	NEIL YOUNG AND CRAZY HORSE
				SLEEPS WITH ANGELS	REPRISE
19	16	15	18	FALL DOWN	TOAD THE WET SPROCKET
				DULCINEA	COLUMBIA
20	24	27	6	EVERYBODY'S 1	GODS CHILD
				EVERYBODY	QWEST/WARNER BROS.
21	22	24	5	PLANET CARAVAN	PANTERA
				FAR BEYOND DRIVEN	EASTWEST
22	28	36	3	ALLISON ROAD	GIN BLOSSOMS
				NEW MISERABLE EXPERIENCE	A&M
23	19	11	13	LOVE IS STRONG	ROLLING STONES
				VOODOO LOUNGE	VIRGIN
24	21	16	18	SELLING THE DRAMA	LIVE
				THROWING COPPER	RADIOACTIVE/MCA
25	27	28	5	YELLOW LEDBETTER	PEARL JAM
				EPIC	
26	29	—	2	I ALONE	LIVE
				THROWING COPPER	RADIOACTIVE/MCA
27	23	21	21	I STAY AWAY	ALICE IN CHAINS
				JAR OF FLIES	COLUMBIA
28	26	26	24	BIG EMPTY	STONE TEMPLE PILOTS
				PURPLE	ATLANTIC
29	30	37	3	BONECRUSHER	SOULHAT
				GOOD TO BE GONE	EPIC
30	34	33	4	WAITING IN THE WINGS	BBM
				AROUND THE NEXT DREAM	VIRGIN
31	31	29	5	BACK WHERE IT ALL BEGINS	ALLMAN BROTHERS BAND
				WHERE IT ALL BEGINS	EPIC
32	32	30	19	WILD NIGHT	JOHN MELLENCAMP/ME'SHELL NDEGECELLO
				DANCE NAKED	MERCURY
33	NEW ▶	1	1	SELF ESTEEM	OFFSPRING
				SMASH	EPITAPH
34	33	35	8	FUZZBOX VOODOO	ZZ TOP
				ANTENNA	RCA
35	40	—	2	CLOSER	NINE INCH NAILS
				THE DOWNWARD SPIRAL	NOTHING/TVI/INTERSCOPE
36	25	19	13	YOU LET YOUR HEART GO TOO FAST	SPIN DOCTORS
				TURN IT UPSIDE DOWN	EPIC
37	NEW ▶	1	1	STONE COLD HEARTED	BLOODLINE
				BLOODLINE	SBK/EMI
38	38	39	4	TEARS OF THE DRAGON	BRUCE DICKINSON
				BALLS TO PICASSO	MERCURY
39	NEW ▶	1	1	UNDONE - THE SWEATER SONG	WEEZER
				WEEZER	DGC/GEFFEN
40	NEW ▶	1	1	RED RAIN (LIVE)	PETER GABRIEL
				SECRET WORLD LIVE	GEFFEN

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				MONSTER	WARNER BROS.
2	3	8	7	INTERSTATE LOVE SONG	STONE TEMPLE PILOTS
				PURPLE	ATLANTIC
3	2	1	13	BASKET CASE	GREEN DAY
				DOOKIE	REPRISE
4	4	3	10	FADE INTO YOU	MAZZY STAR
				SO TONIGHT THAT I MIGHT SEE	CAPITOL
5	6	9	9	SELF ESTEEM	OFFSPRING
				SMASH	EPITAPH
6	11	12	6	FEEL THE PAIN	DINOSAUR JR.
				WITHOUT A SOUND	SIRE/REPRISE
7	8	6	7	I ALONE	LIVE
				THROWING COPPER	RADIOACTIVE/MCA
8	7	4	8	SOMETIMES ALWAYS	THE JESUS AND MARY CHAIN
				STONED AND DETHRONED	AMERICAN/WARNER BROS.
9	9	5	10	AM I WRONG	LOVE SPIT LOVE
				LOVE SPIT LOVE	IMAGO
10	5	2	12	EINSTEIN ON THE BEACH	COUNTING CROWS
				DGC RARITIES VOL. 1	DGC/GEFFEN
11	10	7	12	ALL I WANNA DO	SHERYL CROW
				TUESDAY NIGHT MUSIC CLUB	A&M
12	12	11	12	UNDONE - THE SWEATER SONG	WEEZER
				WEEZER	DGC/GEFFEN
13	13	10	12	FAR BEHIND	CANDLEBOX
				CANDLEBOX	MAVERICK/SIRE/WARNER BROS.
14	14	13	9	FELL ON BLACK DAYS	SOUNDGARDEN
				SUPERUNKNOWN	A&M
15	15	17	5	SOMETHING'S ALWAYS WRONG	TOAD THE WET SPROCKET
				DJULCINEA	COLUMBIA
16	19	24	3	MOCKINGBIRDS	GRANT LEE BUFFALO
				MIGHTY JOE MOON	REPRISE
17	20	32	3	SUPERNOVA	LIZ PHAIR
				WHIP SMART	MATADOR/ATLANTIC
18	16	14	5	YOUR FAVORITE THING	SUGAR
				FILE UNDER EASY LISTENING	RYKODISC
★★★ AIRPOWER ★★★					
19	23	26	4	SEETHER	VERUCA SALT
				AMERICAN THIGHS	MINY FRESH
20	18	18	23	CLOSER	NINE INCH NAILS
				THE DOWNWARD SPIRAL	NOTHING/TVI/INTERSCOPE
21	21	19	5	SNAIL SHELL	THEY MIGHT BE GIANTS
				JOHN HENRY	ELEKTRA
★★★ AIRPOWER ★★★					
22	NEW ▶	1	1	ZOMBIE	THE CRANBERRIES
				NO NEED TO ARGUE	ISLAND
★★★ AIRPOWER ★★★					
23	27	35	4	GOOD ENOUGH	SARAH MCLACHLAN
				FUMBLING TOWARDS ECSTASY	ARISTA
24	17	15	16	VASOLINE	STONE TEMPLE PILOTS
				PURPLE	ATLANTIC
25	RE-ENTRY	5	5	EURO-TRASH GIRL	CRACKER
				KEROSENE HAT	VIRGIN
26	25	31	4	SLOWLY, SLOWLY	MAGNAPOP
				HOT BOXING	PRIORITY
27	24	21	20	COME OUT AND PLAY	OFFSPRING
				SMASH	EPITAPH
28	32	34	3	SUPERSTAR	SONIC YOUTH
				IF I WERE A CARPENTER	A&M
29	28	28	4	STRANGER THAN FICTION	BAD RELIGION
				STRANGER THAN FICTION	ATLANTIC
30	37	—	2	WELCOME TO PARADISE	GREEN DAY
				DOOKIE	REPRISE
31	22	16	11	SHRINE	THE DAMBUILDERS
				ENCENDEDOR	EASTWEST
32	36	—	2	ALL I AM	DADA
				AMERICAN HIGHWAY FLOWER	IRS
33	NEW ▶	1	1	SUPERSONIC	OASIS
				DEFINITELY MAYBE	EPIC
34	26	20	25	BLACK HOLE SUN	SOUNDGARDEN
				SUPERUNKNOWN	A&M
35	35	—	2	BAD REPUTATION	FREEDY JOHNSTON
				THIS PERFECT WORLD	ELEKTRA
36	33	39	3	SALVATION	RANCID
				LET'S GO	EPITAPH
37	NEW ▶	1	1	LUCAS WITH THE LID OFF	LUCAS
				LUCACENTRIC	BIG BEAT/ATLANTIC
38	30	29	7	LEAST COMPLICATED	INDIGO GIRLS
				SWAMP OPHELIA	EPIC
39	RE-ENTRY	23	23	SELLING THE DRAMA	LIVE
				THROWING COPPER	RADIOACTIVE/MCA
40	31	23	17	PRAYER FOR THE DYING	SEAL
				SEAL	ZTT/SIRE/WARNER BROS.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 album rock stations and 38 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 400 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications



# HITS! IN TOKIO

Week of September 11, 1994

- ① Letigo / ♯
- ② Baby, I Love Your Way / Big Mountain
- ③ Biggest Part Of Me / Take 6
- ④ I'll Make Love To You / Boyz II Men
- ⑤ La La (Means I Love You) / Swing Out Sister
- ⑥ Shine / Aswad
- ⑦ Hey Now (Girls Just Want To Have Fun) / Cyndi Lauper
- ⑧ Do You Wanna Get Funky / C & C Music Factory
- ⑨ Lucky Dne / Amy Grant
- ⑩ Games People Play / Inner Circle
- ⑪ I Say A Little Prayer / Workshy
- ⑫ You Don't Love Me (No, No, No) / Dawn Penn
- ⑬ Do It Again / Paul Hardcastle
- ⑭ Every Day The Same / China Crisis
- ⑮ Love Is Strong / The Rolling Stones
- ⑯ Sweet Sensual Love / Big Mountain
- ⑰ Picnic In The Summertime / Deee-Lite
- ⑱ Mas Que Nada / XXL
- ⑲ If Not For You / Felix Cavaliere
- ⑳ Hello, My Friend / Yumi Matsutoya
- ㉑ Word Up / Gun
- ㉒ Just Missed The Train / Trine Rein
- ㉓ Stay (I Missed You) / Lisa Loeb & Nine Stories
- ㉔ Izit Everywhere Part 2 / Izit
- ㉕ Sweets For My Sweet / C.J. Lewis
- ㉖ Zo Laret / Stone Age
- ㉗ My Everything / Jennifer Brown
- ㉘ Miss You / Miki Imai
- ㉙ Comment Te Dire Adieu / Nadege
- ㉚ Girl U Want / Robert Palmer
- ㉛ At Your Best (You Are Love) / Aaliyah
- ㉜ Motherless Child / Eric Clapton
- ㉝ Rollercoaster / Everything But The Girl
- ㉞ You Better Wait / Steve Perry
- ㉟ Seaside Trip / Isabelle Antena
- ㊱ I Wanna Be Yours / Trelino
- ㊲ Fantastic Voyage / Coolio
- ㊳ Aishi Aisarete Ikirunosa / Kenji Ozawa
- ㊴ (I Could Only) Whisper Your Name / Harry Connick, JR.
- ㊵ Don't Call My Name / King Of Hearts
- ㊶ Can You Feel The Love Tonight / Elton John
- ㊷ In The Room / Kaori Kano
- ㊸ Linda / Mariya Takeuchi
- ㊹ Summer In The City / Joe Cocker
- ㊺ When Love Begins / Magnum Coltrane Prince
- ㊻ Vem (Alem de toda a solidao) / Madredeus
- ㊼ Third Time Lucky / Basia
- ㊽ If You Go / Jon Secada
- ㊾ Un Homme Et Une Femme / Clementine
- ㊿ Don't Make Me Wait / Peabo Bryson

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM IN TOKYO





WQHT (Hot 97) New York's morning team—from left, Doctor Dre, Lisa G, and Ed Lover—hosted the Radio Awards ceremony and later performed "Back Up Off Me" from Dre and Lover's upcoming Relativity debut album.



EMI/SBK artist Jon Secada opened the Radio Awards ceremony with a rousing acoustic set.



WSIX Nashville PD Doug Baker, left, picked up Radio Awards for country station of the year and program/operations director of the year, while station morning man Gerry House, right, picked up a trophy as local air personality of the year.



The Leeds brothers share a moment of sibling rivalry as they track their respective projects on Airplay Monitor's charts. Pictured are Island VP of alternative and video promotion Steve Leeds, left, and Epic VP promotion Harvey Leeds.



Facilitators at the adult contemporary format session were, from left, Billboard/Airplay Monitor AC chart manager Steve Graybow, WRQX Washington, D.C., PD Lorrin Palagi, and WPLJ New York APD Mike Preston.

## Industry's Best Turn Out For Radio Awards

NEW YORK—Many prominent personalities, programmers, and managers in the radio and record businesses were on hand at the Billboard/Airplay Monitor Radio Seminar and Awards, Sept. 8-10 at the New York Hilton & Towers hotel. During the gala awards ceremony, 87 trophies were divided among six radio networks and 61 stations representing 36 markets. (Photos: Chuck Pulin)



Billboard's senior radio editor, Phyllis Stark, congratulates WPLJ New York's Scott Shannon, left, and Todd Pettengill, right, on their Radio Awards win as local air personalities of the year.



The country contingent shares hugs at the welcoming cocktail party. Shown, from left, are Country Radio Broadcasters executive director Dave Nichols; Marco Promotions' promotion coordinator Joe Redmond; Allison House, wife of WSIX Nashville morning man Gerry House; Gerry House himself; and Jeff Walker, president of AristoMedia/Marco Music Group.



KIIS Los Angeles morning co-host Ellen K congratulates local air personality winners Bubba The Love Sponge of WFLZ Tampa, Fla., left, and KIIS' Rick Dees, right.



Tommy Boy Records chairman Tom Silverman makes a point during the "Breaking An Artist In The '90s" session, while co-facilitator Rick Bisceglia, left, senior VP of Arista Records, listens.



In the network/syndicated nationally distributed program of the year category, Rick Dees took home his second consecutive prize for "Rick Dees' Weekly Top 40," perennial favorite Bob Kingsley scored again for "American Country Countdown With Bob Kingsley," and CBS Americas took home its first win for "Buenas Noches America." Pictured, from left, are Dees, CBS Americas GM Gerry Villacres, AT&T's Gloria Tostado (former executive producer of "Buenas Noches America"), and ABC Radio Networks' Barbara Silber (accepting for Kingsley).



Active Industry Research CEO Jonas Cash, center, chats with Broadcast Data Systems executive VP Paul Gorup, left, and Joe Wallace, VP of the BDS music division, during the welcoming cocktail party.



Joe Wallace, VP of the music division of Broadcast Data Systems, answers a question at the "BDS From A To Z" session while George Chaltas, GM of BDS' Western region, listens.



Billboard's radio features editor Eric Boehlert congratulates the country Radio Awards winners for station of the year. Pictured, from left, are KWNR Las Vegas PD Gary Moss and VP/GM Mike Ginsburg, WSIX Nashville PD Doug Baker, Boehlert, and KKQB Houston PD Dene Hallam and GM Don Troutt.



Radio and record executives had plenty of time to schmooze during the three-day Radio Seminar. Pictured lining up at the awards, from left, are KKFR Phoenix MD Mario DeVoe, KQKQ Omaha, Neb., MD Michael Steele, Columbia's Jerry Blair, and EMI's Monte Lipman.



Radio Award winners share a handshake as they come off stage during the ceremony. Pictured, from left, are WPLJ New York APD Mike Preston, WTKI Milwaukee MD John Woody Harrison, and WNCI Columbus, Ohio, PD Dave Robbins.



Radio Award winners in the promotion/marketing director category included, from left, KROQ Los Angeles' Stacie Seifrit; KIIS Los Angeles' Karen Tobin; Joe Pogge, formerly of KHMx Houston; and WRKS New York's Wendi Caplan.



WFBQ Indianapolis PD Marty Bender telepathically sends a message of congratulations to his morning team, Bob Kevoian and Tom Griswold, who won the local air personality of the year award once again but were unable to attend the ceremony.



Seminar attendees had a chance to learn about monitoring and Broadcast Data Systems during a two-day, hands on computer workshop presented by BDS.



Co-facilitating the "Modern Rock: On The Rise" session, from left, were KROQ Los Angeles PD Kevin Weatherly, Billboard/Airplay Monitor modern rock charts manager Mark Marone, and Mutant Promotions' Max Tolkoff



KLBJ-FM Austin, Texas, PD Jeff Carrol, left, and WXTB (98 Rock) Tampa, Fla., PD Greg Mull, right, co-facilitated the "Album Rock: Winning With Currents" session along with Billboard/Airplay Monitor album rock chart manager Anthony Colombo



Billboard's Latin American bureau chief John Lannert, left, makes a point during the contentious Latin format panel as CBS Americas GM Gerry Villacres looks on.



WPLJ New York PD/morning co-host Scott Shannon, center, brings up a point at the adult contemporary format session, while Atlantic Records' national director, adult formats Steve Ellis, left, and WSTR (Star 94) Atlanta OM Tony Novia react.



Program/operations director of the year winners included, from left, KROQ Los Angeles' Kevin Weatherly, WSIX Nashville's Doug Baker, KMPS Seattle's Tony Thomas, former KYIS Oklahoma City PD Jon Zellner, and WPLJ New York's Scott Shannon.



Billboard's Dave Elliott, right, congratulates top 40 station of the year winners. Shown with Elliott, from left, are Chris Shebel of WDJX Louisville, Ky., Dan Bowen of WNCI Columbus, Ohio, and Steve Kingston of WHTZ (Z100) New York.



Wall Media president Garry Wall focused on the future of radio during his well-attended keynote address



WPLJ New York president/GM Mitch Dolan, left, chats with Radio Awards presenter and WMXV (Mix 105) New York morning man Jim Kerr.



Country music director of the year winners Wade Jessen of WSM-AM-FM Nashville, left, and Mac Daniels of WMZQ Washington, D.C., congratulate each other during the Radio Awards ceremony.



WHTZ (Z100) New York afternoon host Elvis Duran served as a presenter during the Radio Awards reception.



Three top record promotion professionals co-facilitated the "Breaking An Artist In The '90s" session. Pictured, from left, are Arista senior VP Rick Bisceglia, 550 Music GM Polly Anthony, and EastWest Records executive VP Craig Lambert.



WQUE-FM New Orleans PD Gerod Stevens, left, beams over his station of the year trophy, while WRKS New York PD Vinny Brown proudly accepts the music director of the year award for Toya Beasley



WUSL/WIOQ Philadelphia OM Dave Allen expresses his views during the "R&B: The Big Picture" session, while WJLB Detroit MD and panel co-facilitator Frankie Darcell looks on.



Billboard managing editor Ken Schlager, center, congratulates WPLJ New York president/GM Mitch Dolan, left, and VP/programming Tom Cuddy. WPLJ swept the radio awards with wins in four categories, including station of the year.



Answering the question "How To Get The Most Out Of Your Consultant," from left, were New World Communications president Jerry Clifton, Bill Richards Radio Consulting's Bill Richards, and Guy Zapoleon of Zapoleon Media Strategies.



Co-facilitators at the "Radio Business In The Mid-1990s" session were Mary Catherine Sneed, left, executive VP/radio of Summit Communications, and Steve Goldstein, executive VP/group PD of Saga Communications.

## Akron Station's Marathon Laments Strike; Global Files Suit In Dispute With KLSX

**A**N ALL-SPORTS station in Akron, Ohio, is protesting the baseball strike and the canceled season by airing a non-stop marathon of just one song, "Take Me Out To The Ball Game."

WJMP first began playing the song on the first day of the strike, Aug. 12. By press time Sept. 21, VP/GM Bob Klaus says the song had received 33,792 spins. He vows to keep it rolling until the strike ends.

"We're trying to keep a spotlight on this so, hopefully, the strike will be settled," says Klaus, who is even willing to put his money where his mouth is. While some advertisers are continuing to support the station, others are not. Klaus says, "We're on the edge of this being financially un-viable already, but the mission is more important than the revenue stream."

The station plays two versions of the song, both from Rhino Records collections. The first, an instrumental, is run with a short voice-over message explaining the station's protest. The second, an "angry"-sounding, 12-year-old parody by an artist named Bruce Springstone, is the more commonly heard version.

The station also is inviting listeners to send in their own versions of the song on audiotape, and to submit baseball paraphernalia such as tickets and caps. When the station has collected enough merchandise to fill a dump truck, it plans to drive the stuff to Major League Baseball headquarters and unload it.

In other news, Global Satellite Network filed suit against Greater Media, parent of classic rock KLSX Los Angeles, Sept. 19 in L.A. Superior Court. The suit charges KLSX with breach of contract and intentional interference with prospective business advantage. Global is seeking \$500,000 in compensation.

In the suit, Global claims that KLSX wrongfully billed Global for a special edition of its syndicated program "Rockline," featuring Howard Stern, and aired it for a second time without permission and without airing any Global advertising or promotional spots.

The suit also claims that KLSX failed to run another Global show, "Reelin' In The Years," on at least 10 occasions between February 1993 and January 1994; failed to run "Rockline" in October 1993; and insisted that Global provide cash compensation rather than third-party advertising.

KLSX VP/GM Allan Chlowitz was out of town, and Greater Media COO Tom Milewski said he hadn't seen the suit at press time.

KRTH Los Angeles will allow same-sex dedications on its late-night call-in show, hosted by Robert Morgan. The announcement follows a similar one made last week by crosstown KOST (Billboard, Sept. 24).

### PROGRAMMING: MOBILE SHAKE-UP

Listeners in Mobile, Ala., are probably just now piecing together all the changes that whipped through the market in the last few weeks.

It all began when Ken Johnson, former owner of WKSJ, picked up crosstown WNTM/WRKD (formerly

WKRK-AM-FM)/WGCX and flipped classic rock WGCX to country WDWG (Billboard, Sept. 24). Johnson has now brought over 15 former employees from WKSJ and local marketing agreement partner WAVH.

WKSJ station manager Bill Roth oversees all three of Johnson's new stations as VP of programming, and WKSJ GM Wayne Gardner manages the trio. On-air at WDWG, WKSJ alum include Gardner and Bill Dotson in mornings, Glenn Steele in middays,



by Phyllis Stark  
with reporting by Eric Boehlert  
and Brett Atwood

PD/MD Jim Mayhanay (from WAVH) in afternoons, and Shane York in nights. WKSJ's Bill Black also is set to join his colleagues across the street at WDWG.

At the suddenly barren WKSJ/WAVH, GSM Michelle Rouse takes over as interim GM while PD Scott Johnson becomes OM for both stations. WAVH flips from oldies to country, with the new calls WMYC pending.

In response, WZBA in nearby Pascagoula, Miss., switched from country to oldies 48 hours later, maintaining the same staff and calls.

There's more: Virtually the entire classic rock staff at WGCX, bumped when the station went country, now calls crosstown WZEW home. That station flipped from modern rock to classic rock. The old modern rock staff is out.

WJJD/WJMK Chicago OM Gary Price exits and has not been replaced.

WMAQ Chicago executive editor Jim Frank steps down to become a full-time news anchor, according to the Chicago Sun-Times. Consultant Chris Whitting is handling his duties until a replacement is named.

KING-AM Seattle has applied for the new calls KINF... Consultant Dennis Constantine inks new client KMTT Seattle.

KCBQ San Diego PD Rich Brother Robbin has left the station. Programming consultant Jack McCoy fills in as interim PD.

In the wake of KYGO-AM Denver's flip from classic country to all-sports (Billboard, Sept. 24), the station's old format and call letters will move to sister KWMX-AM by January. KWMX-AM had been simulcasting hot AC KWMX-FM.

KKCW Portland, Ore., evening jock Alan Lawson joins crosstown sister KXYQ as PD, replacing Jim Ryan, who exits... Sports director Steve Arena adds PD duties at KFXX Portland. He replaces former program manager Kevin Toon, who exits.

In the wake of oldies WKLR Indianapolis' flip to a '70s-based oldies format and new calls WNAF last week (Bill-

board, Sept. 24), crosstown country WGGP picks up the abandoned oldies format, calls, and jingle package. WGGP follows on the heels of crosstown WQFE, which also went oldies last week. There were no staff changes at WGGP.

David Isreal has been named PD at WOMX-FM Orlando, Fla. Isreal most recently was director of research at RCA, and previously was APD at WMXV (Mix 105) New York. He replaces Nick Sanders.

WPXY Rochester, N.Y., PD/morning man John Ivey exits for the long-vacant PD position at WYHY (Y107) Nashville.

Former WZMX Hartford, Conn., OM Herb Crowe joins KCUB/KIIM Tucson, Ariz., as VP of programming, replacing former OM Erik Foxx, who exited.

WGUN Atlanta, which had been talk, flips back to religious.

Major Networks OM Brian Kelly is upped to VP of programming, replacing John Edwards, who exited to start his own consultancy (Billboard, Aug. 27).

Westwood One has dropped the syndicated talk show hosted by Brooke Daniels and Roberta Gale.

New Toledo, Ohio, "pure" rock station WBUZ signs on at 106.5. The station is targeting 18-34-year-old men and is consulted by Joint Communications' Bob Elliot (who also programs WAXQ New York) and John Parikh.

KOFX El Paso, Texas, is "in transition" from classic rock to oldies, according to VP of operations Brian Kennedy. New sister station KSET's morning co-host, Ray Potter, joins KOFX for middays, replacing Tony Bravo, who exits. KSET overnights Gil Munoz joins KOFX for the same duties, replacing Dave Presley, who exits. Joining Kennedy as morning co-host at KSET is John Sarrels, who once co-hosted a morning show at crosstown KHEY with Kennedy.

WBWB Bloomington, Ind., PD/MD Dave Nathan joins KKXX-FM/KRAB Bakersfield, Calif., for GM duties. Also moving from WBWB is morning host Tony Manes, who joins KKXX for the same duties. KKXX weekend "Wild" Bill Cherry shifts to nights, replacing MD/night jock Kozman, who comes off the air.

KWIN Stockton, Calif., MD/afternoon jock Ken Carr is upped to PD at duopoly sister KEXX, replacing Johnny Milford, who remains PD at KWIN.

WVSR Charleston, W.Va., OM Burke Allen exits for PD duties at WAEV Savannah, Ga. No replacement has been named at WVSR, but PD Bill Shahan is interim OM and assumes PD duties at crosstown sister WBES.

Top 40 WKHI Ocean City, Md., flips to hot AC as WWVV (the Wave). PD/morning man Jack Da Wack is out and has been replaced by new OM/MD L.J. Smith, from sister station WZNY Augusta, Ga.

Adult standards WQEW New York adds a new Friday-evening program, "Live From The Rainbow Room," the first ongoing radio show in the history of that venerable New York night spot. WQEW PD Stan Martin hosts the

## newsline...

MELODY SPANN has been upped from PD to president/GM at WVON Chicago. She replaces Wesley South, who exits.

CHARLIE SERAPHIN moves from the VP/GM job at SFX Broadcasting's KRLD Dallas to that position at sister KJQY San Diego. He also will manage crosstown KYXY following closing on its sale to SFX. KRLD VP sales Jerry Bobo is upped to VP/GM at KRLD and the Texas State Networks.

CHARLES WHALEY joins "Radio AAHS" affiliate KPLS Los Angeles for the GM position vacated by Brad Lusk several months ago. Whaley was last at CKW & Associates, where he created and managed the syndicated radio series "Louis L'Amour Theater." Also, Kathy Shaffer joins KPLS as promotions manager from KESQ-TV Palm Springs, Calif.

RALPH CHRISTIAN, VP/GM at WYRK Buffalo, N.Y., adds those duties at crosstown WECK/WJYE, following the closing on the two stations by WYRK owner American Radio Systems. He replaces Rob Williams. ARS also has closed on its acquisition of WBMD/WQSR Baltimore from Scennix Broadcasting.

MICHAEL SCHIEFER has been upped to VP of Pilot Companies within Pilot Communications. Schiefer will continue his GM duties at WAQX Syracuse, N.Y., as well as oversee the company's four properties in Augusta, Maine.

show.

N/T WKZO Kalamazoo, Mich., has an OM opening in the wake of Mike Sudrovech's departure from radio. Send T&Rs to consultant Chuck Dees at the station.

### PEOPLE: LITTLE UPPED AT WBL

WBL New York midday host Helen Little is upped to MD, replacing Pierre Bradshaw, who exits.

At crosstown WRKS, night host Wendy Williams is upped to mornings. She replaces Jeff Foxx, who exits, and Ken Webb, who moves to overnights. Former overnight host Yvonne Mobley also exits.

WQCD (CD101.9) New York MD Steve Williams is upped to APD.

WXYV (V103) Baltimore night jock Mike Johnson is upped to MD, replacing Stan Jacobs, who exits.

Former WJJD Chicago afternoon host Bob Dearborn joins KKSJ-FM Portland, Ore., for mornings, replacing John Williams, who exits.

WLUP Chicago has signed porn star Seka to host a four-hour Saturday sex-talk show.

Gary McKee joins WSB-FM Atlanta for mornings, replacing Dale O'Brien, who exited. McKee will be paired with his former partner, Trevor Johns. The pair previously hosted afternoons at WSB-AM.

Former KING-AM Seattle morning man Pat Cashman, one of six staffers let go when the station picked up the Associated Press' all-news format (Billboard, Sept. 17), moves to sister station KIRO-FM for the same shift, according to the Seattle Times.

Former KDMX Dallas jock Rick O'Bryan joins KWMX Denver for nights.

Market veteran Danny Wright joins WGAR Cleveland for middays, replacing Erin Kelly, who is now in mornings. Wright most recently had been working for a local ad agency.

WLUM (Hot 102) Milwaukee afternoon jock D.J. Barry exits and is looking for a new gig. Reach him at 414-328-0511.

Terry Boyd from KIFM San Diego joins WKRQ (Q102) Cincinnati as morning co-host, reports the Cincinnati Enquirer. Boyd replaces Dave Mason, who is now programming sis-

ter WWNK.

Sacramento, Calif., radio veterans Tim Roye from KFBK and Grant Napier from KSAC join KHTK for afternoons, where they are paired with current afternoon co-host and former L.A. Ram Jack Youngblood. Former afternoon co-host Jack Ramy is now doing morning and afternoon news at the station.

Eighties rocker Greg Kihn lands an on-air job at KUFJ San Jose, Calif., where the "Jeopardy" singer is now heard weeknights from 6 p.m.-midnight. Kihn replaces Renee Thomas, who moves to an off-air position at crosstown KBAY.

WJXX/WJJS Roanoke/Lynchburg, Va., overnight host Karen "Stormy" Parker moves to late nights at WNVZ Norfolk, Va.

Kris Kelly is upped from P/T to overnights at WHKO Dayton, Ohio.

Former WFBC Greenville, S.C., afternoon host Mike Gallagher joins WGY Albany, N.Y., for that shift. He replaces Jack Riccardi, who exits. WGY also picks up the syndicated Tom Leykis and Dr. Laura Schlessinger shows at night.

KSSK-AM Honolulu weekender Steve Clark is upped to overnights at the station.

WWVZ Charleston, S.C., morning co-host Patrice Smith exits for crosstown WCIV-TV. PD George Hamilton is looking for a replacement and wants T&Rs.

WMEE Fort Wayne, Ind., jock Scott Dugan joins crosstown WBTU as morning co-host. Also shifting to mornings at WBTU is late-nighter T.J. McKay, who replaces the KEYV Las Vegas-bound Dick Rowley. Dugan and McKay join co-host Jeanette Rinard to form the new morning team at the station.

Lou Bortone, VP/promotion and communication at trade group PRO-MAX International, exits to become director of marketing at television syndicator SABAN Entertainment in Burbank, Calif.

Veteran Toronto newscaster Larry Silver joins CJEZ (Z97.3) as morning news anchor.

Assistance in reporting this column was provided by Carrie Borzillo in L.A.

# SNAP SNAPS BACK WITH NEW SINGLE, SINGER & LABEL

(Continued from page 12)

pany. Brown was part of the cast in the TV series "Fame," and has performed with Paula Abdul, Janet Jackson, and Prince. She then began singing backup for James Ingram and Snoop Doggy Dogg.

Her single with Snap was released throughout Europe Aug. 27 and entered the German Musikmarkt charts at No. 46 and the DMC dance chart at No. 27. It is climbing singles charts in Holland (No. 13), Belgium (No. 21),

Switzerland (No. 27) and Austria (No. 24), and has peaked at No. 1 in Finland.

Whereas previous Snap releases have reached the mainstream as a result of massive club play, "Welcome To Tomorrow" has done the opposite, securing mainstream acceptance from day one.

"The single has a much broader appeal, so we're looking forward to massive airplay exposure and sales," says BMG Ariola Munich product manager

Lorenz Koch.

At German dance-oriented private radio station Hit-Radio N1 in Nuremberg, music director Stefan Meixner says, "The response to the single is excellent, so we put it on our power-play list with about four to five plays per day. It went into our charts at No. 4, and it's already hit No. 1. We've taped a full-length interview with the producers, which is lined up for the album release. Snap's a group that fits our image—they're an absolute must."

## TOO COMMERCIAL?

In the club market, some observers say that Snap has gone too commercial. Martin Goedtko, a Munich DJ at such high-profile clubs as Friday's, Temple, and Park Cafe, says, "The difference is that the current single is too plain, as opposed to the previous recordings, which set new standards. This one sounds like all the rest."

Marcus Rebeck, DJ at Munich's club P1, adds, "When Snap first started out, they had their own style and brought about an innovative movement in the dance scene. Now they've gone too pop-oriented."

But Snap's Anzilotti says, "We never

listen to hear what the latest production trends are—we just start working in the studio and see what we come up with."

The mainstream acceptance of the single has been further bolstered by an innovative 3-D videoclip that uses the Softimage software that was utilized for the film "Jurassic Park."

"The single was mailed out to all major clubs and radio stations first, whereas the video was broadcast a week later because it wasn't ready in time," says Koch.

The clip, which shows Summer flying through a fantasy world, seated on a futuristic motorcycle/zeppelin contraption, required the efforts of four Softimage graphic designers and animators working on six Silicon Graphics computers. It took more than three months for the team to build all the locations, props, and vehicles in 3D, with an additional two days of programming and two days of filming needed to produce the motor-controlled live action.

Each 3-D prop, vehicle, set, and space background has detailed textures such as wood, metal, rust, glass, and leather, which are carefully mapped onto each wall, column, part, or bolt of

these computer generated 3-D objects. This process, called texture mapping, gives the video an ultrarealistic look.

The clip generated huge retail interest, says Joe Egelseder, club purchaser at the 19-store World of Music in Munich. "When the clip was aired on MTV [Europe] and Viva, customers immediately started inquiring whether it was available. It just took off, and I reckon it will become a top five hit."

A short film on the making of the video was broadcast on Viva. There was also an advertising campaign for the single on Viva and MTV Europe, along with radio advertising.

Since 1990, Snap has sold 15 million units worldwide, according to the producers.

In 1990, Snap won an ASCAP R&B award for "The Power," which hit No. 1 on the Billboard Hot R&B Singles charts. A year later, the same song won Snap the ASCAP pop award in the category "most played song of 1991." In 1992, Muenzing/Anzilotti won German recording industry ECHO awards for the two categories: most successful single of the year, and most successful producers abroad for "Rhythm Is A Dancer."

# 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)	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	
			★ ★ NO. 1 ★ ★			★ ★ NO. 1 ★ ★		
1	1	8	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN) 4 wks at No. 1	1	1	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN) 6 wks at No. 1
2	3	7	ALL I WANNA DO	SHERYL CROW (A&M)	2	10	STROKE YOU UP	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
3	2	17	WILD NIGHT	JOHN MELLENCAMP (MERCURY)	3	3	WHEN CAN I SEE YOU	BABYFACE (EPIC)
4	4	23	STAY (I MISSED YOU)	LISA LOEB & NINE STORIES (RCA)	4	6	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)
5	5	18	SHINE	COLLECTIVE SOUL (ATLANTIC)	5	7	ENDLESS LOVE	L. VANDROSS & M. CAREY (COLUMBIA)
6	6	13	WHEN CAN I SEE YOU	BABYFACE (EPIC)	6	5	THIS D.J.	WARREN G (VIOLATOR/RAL/ISLAND)
7	7	22	DON'T TURN AROUND	ACE OF BASE (ARISTA)	7	4	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)
8	11	3	ENDLESS LOVE	L. VANDROSS & M. CAREY (COLUMBIA)	8	8	I MISS YOU	AARON HALL (SILAS/MCA)
9	13	8	DECEMBER 1963	FOUR SEASONS (CURB)	9	10	NEVER LIE	IMMATURE (MCA)
10	8	18	CAN YOU FEEL THE LOVE TONIGHT	ELTON JOHN (HOLLYWOOD)	10	9	FUNKAFIED	DA BRAT (SO SO DEF/CHAOS)
11	17	4	ANOTHER NIGHT	REAL MCCOY (ARISTA)	11	15	BOF GUN (ONE NATION)	ICE CUBE FEAT. GEORGE CLINTON (PRIORITY)
12	9	10	BLACK HOLE SUN	SOUNDGARDEN (A&M)	12	11	STAY (I MISSED YOU)	LISA LOEB & NINE STORIES (RCA)
13	12	8	100% PURE LOVE	CRYSTAL WATERS (MERCURY)	13	14	100% PURE LOVE	CRYSTAL WATERS (MERCURY)
14	19	6	I'M THE ONLY ONE	MELISSA ETHERIDGE (ISLAND)	14	13	LETITGO	PRINCE (WARNER BROS.)
15	23	6	I'LL STAND BY YOU	PRETENDERS (SIRE/WARNER BROS.)	15	17	NUTTIN' BUT LOVE	HEAVY D & THE BOYZ (UPTOWN/MCA)
16	15	29	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND)	16	12	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)
17	14	17	CRAZY	AEROSMITH (Geffen)	17	18	DO YOU WANNA GET FUNKY	C+C MUSIC FACTORY (COLUMBIA)
18	10	13	ROUND HERE	COUNTING CROWS (DGC/Geffen)	18	19	ANOTHER NIGHT	REAL MCCOY (ARISTA)
19	21	7	LUCKY ONE	AMY GRANT (A&M)	19	16	ALWAYS IN MY HEART	TEVIN CAMPBELL (QWEST/WARNER BROS.)
20	18	5	LETITGO	PRINCE (WARNER BROS.)	20	20	SUKIYAKI	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
21	22	17	UNTIL I FALL AWAY	GIN BLOSSOMS (A&M)	21	22	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)
22	31	3	BASKET CASE	GREEN DAY (REPRISE)	22	21	ACTION	TERROR FABULOUS (EASTWEST)
23	16	21	IF YOU GO	JON SECADA (SBK/EMI)	23	28	5-4-3-2 (YO! TIME IS UP)	JADE (GIANT)
24	20	15	PRAYER FOR THE DYING	SEAL (ZTT/SIRE/WARNER BROS.)	24	27	BODY & SOUL	ANITA BAKER (ELEKTRA)
25	28	6	FAR BEHIND	CANDLEBOX (MAVERICK/SIRE/WB)	25	35	FLAVA IN YA EAR	CRAIG MAC (BAD BOY/ARISTA)
26	30	4	RIGHT BESIDE YOU	SOPHIE B. HAWKINS (COLUMBIA)	26	26	NONE OF YOUR BUSINESS	SALT-N-PEPA (NEXT PLATEAU/LONDON)
27	26	24	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)	27	38	PLAYAZ CLUB	RAPPIN' 4-TAY (EMI)
28	24	18	ALWAYS	ERASURE (MUTE/ELEKTRA)	28	30	SHORT SHORT MAN	20 FINGERS (DJ WORLD/ID)
29	27	19	ANYTIME YOU NEED A FRIEND	MARIAH CAREY (COLUMBIA)	29	25	DON'T TURN AROUND	ACE OF BASE (ARISTA)
30	25	11	YOU BETTER WAIT	STEVE PERRY (COLUMBIA)	30	23	REGULATE	WARREN G & NATE DOGG (DEATH ROW)
31	32	13	I'LL BE LOVING YOU	COLLAGE (VIPER/METROPOLITAN)	31	24	I'D GIVE ANYTHING	GERALD LEVERT (EASTWEST)
32	37	2	NEW AGE GIRL	DEADEYE DICK (ICHIBAN)	32	NEW	HUNGAH	KARYN WHITE (WARNER BROS.)
33	33	9	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)	33	39	YOU DON'T KNOW NOthin'	FOR REAL (A&M)
34	NEW		CIRCLE OF LIFE	ELTON JOHN (HOLLYWOOD)	34	NEW	HERE COMES THE HOTSTEPPER	INI KAMÖZE (COLUMBIA)
35	35	3	YOU GOTTA BE	DES'REE (550 MUSIC)	35	31	ANYTHING	SWV (RCA)
36	29	18	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)	36	29	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC)
37	38	2	WHIPPED	JON SECADA (SBK/EMI)	37	36	BOOTI CALL	BLACKSTREET (INTERSCOPE)
38	NEW		FADE INTO YOU	MAZZY STAR (CAPITOL)	38	34	WHAT'S UP	DJ MIRO (ZYX)
39	34	23	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC)	39	40	YOUR LOVE IS SO DIVINE	MIRANDA (SUNSHINE)
40	NEW		INTERSTATE LOVE SONG	STONE TEMPLE PILOTS (ATLANTIC)	40	NEW	TURN THE BEAT AROUND	GLORIA ESTEFAN (CRESCENT MOON)

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.

## TOP ACTS RAID RETAIL WITH OCTOBER RELEASES

(Continued from page 10)

include "Crash! Boom! Bang!" by Roxette (EMI, Oct. 4); "Night Music" by Joe Jackson (Virgin, Oct. 4) (see story, page 10); "The Lead And How To Swing It" by Tom Jones (Interscope, Oct. 18); "Singin' With The Big Bands" by Barry Manilow (Arista, Oct. 11); and a hits collection by Sade (Epic, Oct. 11).

Obscure Smashing Pumpkins B sides fill "Pisces Icarion," due Oct. 4 on Virgin. The group went triple-platinum with last year's major-label debut, "Siamese Dream."

Modern rock releases for October include the Brian Eno-produced "Wah Wah" by James (Mercury, Oct. 18); "Dog Man Star" by the London Suede (Nude/Columbia, Oct. 25); "Flamejob" by the Cramps (Medicine/Giant, Oct. 11); "Stoner Witch" by the Melvins (Atlantic, Oct. 18); and "Home Of The Brave" by Black 47 (Chrysalis/EMI, Oct. 18).

"Beat The Retreat: A Tribute To Richard Thompson," which includes tracks by R.E.M., Bonnie Raitt, Dinosaur Jr, and X, is due Oct. 4 on Capitol.

It's been four years since Queensryche released its last studio album, the double-platinum "Empire." The quintet returns Oct. 18 with EMI's "Promised Land."

"Even More Dazed And Confused" is a second '70s rock compilation inspired by the 1993 film. Though "Dazed And Confused" fizzled at the box office, the soundtrack has moved 434,000 units, according to SoundScan. Peter Frampton, ZZ Top, and the Steve Miller Band contribute tracks.

Fourteen hard-rock acts take on Black Sabbath Oct. 4, as Concrete/Columbia unleashes "Nativity In Black: A Tribute To Black Sabbath." Artists celebrating the Sabbath include Megadeth, Faith No More, White Zombie, and 1000 Homo DJs.

Bon Jovi's "Cross Road" (Mercury, Oct. 18) features 11 of the band's greatest hits, a re-recording of "Livin' On A Prayer," and three new tracks. A companion video also comes out Oct. 18.

On the country front, Mary Chapin Carpenter unveils her fifth Columbia album, "Stones In The Road," Oct. 4, and Clint Black's "One Emotion" is due

Oct. 4 on RCA.

Other country releases include "The Bradley Barn Sessions" by George Jones (MCA, Oct. 11); "Without Walls" by Tammy Wynette (Epic, Oct. 18); "Country 'Til I Die" by John Anderson (BNA, Oct. 11); the self-titled sophomore effort by Davis Daniels (Polydor, Oct. 4); "Simpatico" by Suzy Bogguss and Chet Atkins (Liberty, Oct. 18); and "The Essential Collection Of Number One Hits" by the Judds (RCA, Oct. 25).

Both Lynyrd Skynyrd and Merle Haggard are the subjects of country tribute albums this month. "Mama's Country Eyes: A Tribute To Merle Haggard," due Oct. 11 on Arista, rounds up new tracks from a star-studded collection of country acts, including Clint Black, Alabama, Diamond Rio, and Brooks & Dunn. "Skynyrd's Frynds" is due Oct. 25 on MCA. It features Wynonna, Alabama, and Travis Tritt, among others.

Key R&B releases include "Heart Of A Man" by Tony Terry (Virgin, Oct. 4) and "The Icon Is Love" by Barry White (A&M, Oct. 4).

Pioneer bass act D.J. Magic Mike should make noise Oct. 4 with his latest,

"Bass Bowl," on Magic/CDG. Mike has had platinum and gold sales with many of his previous releases.

The Death Row/Interscope compilation "Murder Was The Case" is out Oct. 11. All music on the collection comes from a Dr. Dre-directed, 20-minute film of the same name. It features a new collaboration with Snoop Doggy Dogg, Jodeci, and Dogg Pound, as well as "Natural Born Killaz," featuring Dr. Dre and Ice Cube.

It's a big month for rap, as several significant releases are due, including "Blowout Comb" by Digable Planets (Pendulum, Oct. 18); "Guerrilla Funk" by Paris (Priority, Oct. 4); "The Diary" by Scarface (Rap-A-Lot/Noo Trybe/Virgin, Oct. 18); "Nervous Breakdown" by Fu-Schnickens (Jive, Oct. 25); and "Resurrection" by Common Sense (Relativity, Oct. 4).

Rapper 2Pac bows "Volume I" with five-man rap act Thug Life, which also features his brother MoPreme, on Out Da Gutta/Interscope Oct. 11.

This article was prepared with assistance from Trudi Miller Rosenblum in New York and Peter Cronin in Nashville.

## VIACOM, B'BUSTER DEAL ON SCHEDULE

(Continued from page 6)

50%); and major investments in the Discovery Zone chain of children's playcenters and a proposed Florida theme park. Among Viacom's properties are Paramount Pictures and Home Video, MTV, Showtime, five theme parks, and cable systems serving 1.1 million subscribers.

However, Viacom is trimming operations to reduce debt incurred during its costly battle to acquire Paramount Communications. It has already sold off Madison Square Garden, three television stations, and its interest in the Lifetime channel for a total of \$1.5 billion-\$2 billion, and could raise another \$2.5 billion from the sale of cable systems. "Viacom is close to getting \$4 billion-\$5 billion out," says McAlpine, essentially halving a \$10 billion debt. "That's manageable."

Meanwhile, Viacom Class A and Class B stock, the currency used to buy Blockbuster, is trading in the mid-\$30 range, about 50% above the post-Paramount lows. Since Blockbuster stock is about \$26, Viacom's rise "gets [the deal] out of the danger zone, and allows them to get into the Discovery Zone," McAlpine quips. Viacom and Blockbuster management put on a road show during the week of Sept. 19 to convince big holders of Blockbuster stock that the merger will pay off.

Nevertheless, Craig Bibb of Paine Webber considers it "a crummy deal," with Blockbuster stock worth considerably more than Viacom is paying. Still, Bibb adds, "the fact that Viacom is up improves the odds" that the purchase will go through.

## BLUE NOTE, VERVE HONOR BUD POWELL WITH BOXED SETS

(Continued from page 1)

1956. On Oct. 4, Blue Note will release the four-CD box "The Complete Blue Note & Roost Recordings," which compiles work ranging from Powell's first session as a leader in 1947 through a trio number cut during a 1963 Paris session led by tenorist Dexter Gordon.

Both labels hope that the boxes will result in a renewed evaluation of the work of Powell, a stylistic innovator whose reputation has been eclipsed by those of his contemporaries, altoist Charlie Parker and trumpeter Dizzy Gillespie.

Michael Cuscuna, producer of the Blue Note box, says, "He's one of those guys who is always talked about and never listened to, which actually was true of [Parker] 15 years ago. One of the things these kind of reissues accomplish is to really draw attention to the person, in the sense of people really listening to the music."

In a July Village Voice supplement devoted to Powell, critic Gary Giddins called the musician "the central figure in the holy hexagram of jazz piano" that includes Earl Hines, Teddy Wilson, Art Tatum, Thelonious Monk, and Cecil Taylor.

Powell's drive and virtuosity as a performer and his sizable catalog of now-standard compositions, place him in the top rank of jazz pianists. But he was also a deeply troubled man whose severe psychiatric problems (which required a series of shock treatments) and addiction to alcohol and drugs limited his recorded output; his work for Blue Note and Verve make up the majority of his U.S. studio discography.

In 1959, Powell left the country for France, his domestic studio career virtually over; he returned to America after a five-year expatriation in 1964, and died at age 41 in 1966, a shadow of himself creatively.

Powell's 70th birthday affords the labels an opportunity to reiterate his position in jazz history. Verve director of catalog development Michael Lang, who co-supervised production of his label's boxed set with Peter Pullman, says, "[With] an artist like Powell, who is pretty much a core jazz artist—in other words, he doesn't have a lot of recognition outside of jazz, unlike a Billie [Holiday] or an Ella [Fitzgerald], or even a Parker, for that matter—we're always trying to figure out ways to harness any outside promotional forces we can."

Blue Note's set leads off with the debutant pianist's eight astonishing trio performances recorded for Roost Records in '47. It includes a second 1953 Roost date; a famed 1949 sextet session featuring trumpeter Fats Navarro and tenorist Sonny Rollins; five trio dates cut between 1951-1958 (including one augmented by trombonist Curtis Fuller); and the lone trio track cut in Paris during a '63 session on which Powell backed saxist Gordon (who portrayed a character based on Powell in the 1986 film "Round Midnight").

For producer Cuscuna, it is the second time around with Powell: In 1986, Mosaic Records, the Stamford, Conn.-based mail order label he runs with partner Charlie Lourie, issued Powell's complete Blue Note works as a five-LP set in an edition of 7,500.

Cuscuna says, "When Mosaic started to get permission to put stuff out on CD, I held back on the Bud Powell and a few others because I knew ultimately that we would want to do it at Blue Note. We just let the LP versions sell out at that time."

Cuscuna says the sound on the new Blue Note CDs has been vastly improved by a CEDAR noise-reduction device.

"The Complete Blue Note & Roost Recordings" is packaged like recent Blue Note career retrospectives on trumpeter Chet Baker and saxophonist Joe Henderson. A compact box holds four individual jewel boxes and a 40-page booklet including liner notes by jazz authority Bob Blumenthal, an interview about Powell by Cuscuna with the late Blue Note founder Alfred Lion, a discography, and newly published photos by Lion's partner, Francis Wolff. Such seminal Powell recordings as "Un Poco Loco," "Bouncin' With Bud," and "Glass Enclosure" are included.

A four-CD box devoted to pianist Thelonious Monk's complete Blue Note works, to be released Oct. 18, boasts similar packaging.

### PRESS-DRIVEN MARKETING PLAN

The marketing of the set, according to Blue Note VP of marketing Tom Evered, will be press-driven. "What are you going to do, do a Bud Powell display in stores?" Evered quips.

But he adds that there has been some retail focus as well. "We sent out to all the customers, and especially to all the jazz stores, an advance cassette sampler—one side was Monk and one side was Powell—with our solicitation, which

went out directly to the stores, and went out via Cema, too. On the retail side, we tried to get everybody excited about it."

Evered notes that the Powell set will be available at retail in the \$45-\$60 range.

He points out, "Since this stuff has been out before, we went with a lower price, and tried to make it a competitive price . . . With [the Powell and Monk sets], we're trying to make them more competitive and more attainable, more affordable for people."

The Village Voice supplement, which Blue Note will re-service to the press, was an important starter for the project, Evered says.

"We needed that to get some attention paid to this guy. There are so many lost geniuses, and between Verve's set and ours, it's essentially the motherlode, the cornerstone of bebop piano. You need an anniversary, you need something to get the press to pay attention, rather than just more tremendous music."

The Verve set—art-directed by David Lau, who won a Grammy this year for his packaging of "The Complete Billie Holiday On Verve"—continues the elaborate treatment accorded to the Holiday set and "The Complete Ella

Fitzgerald Song Books" (Billboard, Oct. 16, 1993).

The board-bound package, whose cover resembles a 78 rpm album sleeve, includes a 150-page booklet incorporating a discography, a career overview by Pullman, interviews with musicians like saxophonists Johnny Griffin and Jackie McLean, reminiscences by the likes of Sonny Rollins and Horace Silver, track-by-track analysis by pianists Barry Harris and Michael Weiss, and a wealth of photos by jazz specialist Herman Leonard and others.

The material, restored sonically by Phil Schaap, includes all of Powell's 1951-56 recordings for Granz, which were highlighted by a dazzling '51 solo session and sterling 1955 trio dates. Such Powell originals as "Celia" and "Tempus Fugue-It" are heard.

Like Blue Note, Verve will work the press angle on Powell's 70th birthday, and has serviced the Voice supplement to writers.

"We may take out an ad here and there," Lang says. "It certainly will be supported in co-op advertising . . . For most of our projects, we really rely on word-of-mouth and the fact that the release itself generates enough interest in the press and with reviewers."

## LABELS BUILD BRIDGE TO AC FOR SANDI PATTY

(Continued from page 12)

are influential in the radio business."

Word also will stage a national consumer contest awarding two grand-prize trips for two on the "Friends Forever Cruise" to the Caribbean, which is hosted annually by Patty. Tour jackets, portable CD players, and copies of "Find It On The Wings" also will be awarded. Special counter displays will be provided for entries.

But the real excitement should be generated by the record. Word VP/GM Lynn Keesecker is particularly pleased with the track "Make It 'Til Tomorrow," a duet with Peabo Bryson. "To hear these two signature voices, Peabo's and Sandi's, united on this cut . . . well, it's exciting," says Keesecker.

Patty says it was a thrill to have Bryson on the record. When she heard the song, she adds, she began thinking about a duet partner, and he was her first choice.

"My manager called his manager, and a couple days later his manager called and said Peabo would love to be on the record, and that meant the world to me," says Patty.

According to Lundy, the first single released to the Christian market will be "Carry On," written by Michael W. Smith and Bob Farrell. The release will be accompanied by a video. In the general market, the two songs that are being considered for the first single are "Find It On The Wings" and the Phil Ramone-produced "If I Want To," he says. "Those are the two cuts that [Epic is] going to listen to and do a little testing, and see which one they think will go."

Though Epic will be releasing singles to the mainstream market, Keesecker says the record's content is just as overtly religious as Patty's previous releases. "Sandi has always and continues to have her roots in the church, and she's not about to sing about anything that is going to compromise her values and her belief in Jesus Christ," he says. "So I think the question will be, can an AC general market audience accept her on that basis?"

Patty has long been one of Christian music's best-selling artists, and has four platinum albums to her credit. However, her last release, "Le Voyage," sold only

300,000 units. The album was released after it was announced that Patty was going through a divorce. Though such news would not necessarily affect a mainstream artist's sales, some feel it could have been a factor in Patty's case.

"I think whenever anybody goes through a tough time, people kind of understandably need to step back and just kind of see what kind of things are going to unfold," Patty says. "I'm not going to be naive and say that I don't think that anything that was going on in my personal life affected my career, 'cause I'm sure that it did."

## JOE JACKSON VEERS TOWARD CLASSICAL MUSIC

(Continued from page 10)

son says he "felt freer" than he has in a long time. "I'm conscious that, to some extent, I'm going against the grain," he says. "In a lot of people's minds, the fact that it doesn't fit into an identifiable or currently popular genre would mean it's inaccessible—which I don't think is true at all. People are much more open than they're given credit for."

Trying to further define the ineffable, experimental nature of "Night Music," Jackson says, "I didn't want it to sound like a band album so much as an imaginary orchestra you might hear in a dream—my, that sounds grandiose! But this really is a more reflective and serious record. Like 'Blaze Of Glory'—which had everything in it but the kitchen sink!—you really need to hear the whole thing to have all the components put into context, and that's difficult to get across in this sound-bite world we live in."

Confirming Jackson's contention, Chris Douridas, music director at Los Angeles album alternative public radio station KCRW—and an avowed Jackson fan—begs for more than the one hearing of the advance tape that he has had time for.

"It sounds like a dream to me, a fantasy, which is cool, because it has the effect of transporting fans into his dream world," says Douridas. "But whether it will bring in a new audience, I'm skeptical."

But Lundy says other factors affected the record. "I think it was the fact that she really didn't tour behind that record," he says. "You know, the lifeblood of record sales is live performance in front of the consumers, and she'll be out touring [with] this record. So it will have that boost."

Patty says she knew the last record would probably be received differently because of its more serious content. "We knew it was kind of a unique record, and unless you're in the thick of a growth process, it's like sometimes it's hard to read a heavy book. Sometimes it's not.

Verve's Lang notes that the Powell collection, which will retail at \$60-\$75, was preceded by a single-CD best-of set, as were the Holiday and Fitzgerald boxes.

Lang says, "On a purely marketing level, we realize that not everybody is wanting to spend \$60-\$70 on a set of Bud Powell . . . and we would like people to be able to sample, especially in this case with the better sound, what the music is. Of course, we wouldn't mind then, if they turned around the next week and thought, 'Well, I've gotta have more of this,' and went out and bought the entire set. Likewise, we also understand that a lot of the larger chains are not equipped or are not interested in carrying high-ticket jazz items. Yet, we don't feel that they or their customers should be penalized."

While voicing enthusiasm for both projects, Garard MacTaggart, buyer at jazz-oriented Schoolkids Records in Ann Arbor, Mich., says Verve's route may be sensible from a retail point of view: "We get excited about some of the boxed sets that come out, but what you still have to look at is [that] not a lot of people are willing to drop that much money for one artist . . . With most, it's, 'Do you have a best-of?'"

Sometimes it's very hard to listen to a heavy record like 'Le Voyage.' And so I think we kind of anticipated that going into it, that maybe not everyone would find it, but those would find it would be real excited about it."

Patty admits she is anxious to see how the new album will do. "It's like showing people pictures of your kids," she says. "You never know if they're going to see them like you see them. So I guess my hope and my prayer is that people will be open to where I am in my life, and will take the time to listen to what's on my heart by way of the record."

But Douridas is positive about programming "Ever After," which he calls "the spiritual center of the record—where it all comes together."

Tim Devin, GM of Manhattan's downtown Tower Records outlet, feels that the cut is "fantastic, as good a pop song as he's ever written."

Like Douridas, Devin had initial doubts. "At first I thought the nocturnes broke the record up too much, but now I think it really flows. The rest of the stuff is really interesting, and I like it a lot, though I had to give it a few listens. Listening to it in the office is not the way to hear it."

"Ever After," Jackson notes, has been released as a single in Spain, where "they absolutely had to for radio." But he doubts that there will be a single as such in the U.S. "Why try to compete in an area where it's not appropriate? You only set yourself up for failure!" he says.

Historically video-hesitant, Jackson says no videoclip is planned. However, Francis Ford Coppola, for whom Jackson scored the 1988 movie "Tucker," may direct a mini-movie of "Night Music" as part of his upcoming music video shortform series for VH-1.

Jackson's major promotional effort, as usual, will be touring. He says his "Night Music" concert "won't exactly be the same as the record, which is more or less impossible," but will be

special nonetheless. He reveals no specifics, other than a tentative November-December or early 1995 timetable.

Basing his predictions on Jackson's last New York shows, Devin expects Jackson's loyal following to come out for "Night Music" "no matter if it's packed with hit singles or not. At this store it will do really well right from the get-go, and we'll get a lot of sales from playing it in-store. Obviously, it won't be as accessible as (respective 1978 and 1979 albums) 'Look Sharp' or 'I'm The Man,' but his fans are dedicated."

Reflecting on his new wave beginnings, the 41-year-old Jackson says, "Those first albums were period pieces and very much part of that time, when I was more interested in being part of the 'in crowd.' They're OK for what they are, but don't have a lot of relevance to who I am now."

Now, he notes, he cares more about the quality of his life and his contributions to the world, which will include more film music and a symphony.

"My roots are in classical music more than anything else," he says. "But I make eclectic music because I'm an eclectic person, which most of us are these days. To me, it's the more natural and honest way to go, rather than to consciously make music in a specific genre. Anyway, I can't help it."

# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 194 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>		38	36	7	LETITGO	PRINCE (WARNER BRDS.)
1	1	8	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN) 4 wks at No. 1	39	29	20	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)
2	4	8	ALL I WANNA DO	SHERYL CROW (A&M)	40	42	8	BOP GUN (ONE NATION)	ICE CUBE (PRIORITY)
3	2	23	STAY (I MISSED YOU)	LISA LOEB & NINE STORIES (RCA)	41	38	16	ROUND HERE	COUNTING CROWS (DGC/GEFFEN)
4	3	19	WILD NIGHT	JOHN MELLENCAMP (MERCURY)	42	30	24	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC)
5	7	4	ENDLESS LOVE	L. VANDROSS & M. CAREY (COLUMBIA)	43	41	23	ALWAYS	ERASURE (MUTE/ELEKTRA)
6	5	16	WHEN CAN I SEE YOU	FACE (EPIC)	44	50	5	FADE INTO YOU	MAZZY STAR (CAPITOL)
7	8	24	DON'T TURN AROUND	ACE OF BASE (ARISTA)	45	37	17	FUNKDAFIED	DA BRAT (SO SO DEF/CHAOS)
8	6	20	CAN YOU FEEL THE LOVE TONIGHT	ELTON JOHN (HOLLYWOOD)	46	47	11	LOVE IS ALL AROUND	WET WET WET (LONDON/ISLAND)
9	10	21	SHINE	COLLECTIVE SOUL (ATLANTIC)	47	34	13	THE WAY SHE LOVES ME	RICHARD MARX (CAPITOL)
10	11	28	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND)	48	48	9	EINSTEIN ON THE BEACH	COUNTING CROWS (DGC/GEFFEN)
11	9	22	IF YOU GO	JON SECADA (SBK/EMI)	49	—	1	TURN THE BEAT AROUND	GLORIA ESTEFAN (CRESCENT MOON)
12	17	6	ANOTHER NIGHT	REAL MCCOY (ARISTA)	50	46	11	ACTION	TERROR FABULOUS (EASTWEST)
13	12	10	STROKE YOU UP	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)	51	55	9	I'D GIVE ANYTHING	GERALD LEVERT (EASTWEST)
14	14	17	100% PURE LOVE	CRYSTAL WATERS (MERCURY)	52	54	9	NUTTIN' BUT LOVE	HEAVY D & THE BOYZ (UPTOWN/MCA)
15	13	16	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)	53	60	4	FLAVA IN YA EAR	CRAIG MACK (BAD BOY/ARISTA)
16	15	26	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)	54	56	6	BUT IT'S ALRIGHT	HUEY LEWIS & THE NEWS (ELEKTRA)
17	18	8	LUCKY ONE	AMY GRANT (A&M)	55	61	5	BODY & SOUL	ANITA BAKER (ELEKTRA)
18	16	17	PRAYER FOR THE DYING	SEAL (ZTT/SIRE/WARNER BROS.)	56	57	10	DO YOU WANNA GET FUNKY	C+C MUSIC FACTORY (COLUMBIA)
19	19	8	DECEMBER 1963	FOUR SEASONS (CURB)	57	51	5	CLOSER	NINE INCH NAILS (TVT)
20	21	14	THIS D.J.	WARREN G (VIOLATOR/RAL/ISLAND)	58	53	15	COME OUT AND PLAY	OFFSPRING (EPITAPH)
21	40	8	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)	59	65	4	RIGHT BESIDE YOU	SOPHIE B. HAWKINS (COLUMBIA)
22	32	2	WHAT'S THE FREQUENCY, KENNETH?	R.E.M. (WARNER BROS.)	60	58	17	BACKWATER	MEAT PUPPETS (LONDON/ISLAND)
23	33	4	CIRCLE OF LIFE	ELTON JOHN (HOLLYWOOD)	61	62	5	SELF ESTEEM	OFFSPRING (EPITAPH)
24	23	12	FAR BEHIND	CANDLEBOX (MAVERICK/SIRE/WB)	62	59	17	ALWAYS IN MY HEART	TEVIN CAMPBELL (QWEST/WARNER BROS.)
25	22	37	MR. JONES	COUNTING CROWS (DGC/GEFFEN)	63	—	1	SOMETHING'S ALWAYS WRONG	TOAD THE WET SPROCKET (COLUMBIA)
26	25	41	THE SIGN	ACE OF BASE (ARISTA)	64	52	12	YOU BETTER WAIT	STEVE PERRY (COLUMBIA)
27	20	20	ANYTIME YOU NEED A FRIEND	MARIAH CAREY (COLUMBIA)	65	—	1	SHORT SHORT MAN	20 FINGERS (DJ WORLD/D)
28	35	9	BASKET CASE	GREEN DAY (REPRISE)	66	74	3	SUKIYAKI	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
29	26	21	UNTIL I FALL AWAY	GIN BLOSSOMS (A&M)	67	64	7	TODAY	SMASHING PUMPKINS (VIRGIN)
30	44	5	I'M THE ONLY ONE	MELISSA ETHERIDGE (ISLAND)	68	63	14	WHAT'S UP	DJ JAZZY & FORREAL (ZYX)
31	49	6	NEVER LIE	IMMATURE (MCA)	69	58	2	JUICY	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
32	27	18	I MISS YOU	AARON HALL (SILAS/MCA)	70	—	1	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)
33	28	17	CRAZY	AEROSMITH (GEFFEN)	71	57	13	VASOLINE	STONE TEMPLE PILOTS (ATLANTIC)
34	24	19	BLACK HOLE SUN	SOUNDGARDEN (A&M)	72	73	3	FELL ON BLACK DAYS	SOUNDGARDEN (A&M)
35	31	22	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)	73	72	3	NEW AGE GIRL	DEADEYE DICK (CHIRBY)
36	45	4	INTERSTATE LOVE SONG	STONE TEMPLE PILOTS (ATLANTIC)	74	—	1	FEEL THE PAIN	G-NOXSAUR (REPRISE)
37	43	7	I'LL STAND BY YOU	PRETENDERS (SIRE/WARNER BROS.)	75	—	1	ZOMBIE	THE CRANBERRIES (ISLAND)

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

## HOT 100 RECURRENT AIRPLAY

1	3	12	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)
2	1	4	BEAUTIFUL IN MY EYES	JOSHUA KADISON (SBK/EMI)
3	—	1	I'LL REMEMBER	MADONNA (MAVERICK/SIRE/WB)
4	2	4	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)
5	6	59	TWO PRINCES	SPIN DOCTORS (EPIC)
6	—	1	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
7	4	21	I'LL BE LOVING YOU	COLLAGE (VIPER/METROPOLITAN)
8	7	8	WHATTA MAN	SALT-N-PEPA/EN VOQUE (NEXT PLATEAU)
9	9	19	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)
10	5	4	REGULATE	WARREN G & NATE DOGG (DEATH ROW)
11	11	32	WHAT IS LOVE	HADDAWAY (ARISTA)
12	10	43	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)
13	12	19	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)
14	8	5	RETURN TO INNOCENCE	ENIGMA (VIRGIN)
15	13	15	EVERYDAY	PHIL COLLINS (ATLANTIC)
16	15	27	SHOOP	SALT-N-PEPA (NEXT PLATEAU/LONDON)
17	15	41	HEY JEALOUSY	GIN BLOSSOMS (A&M)
18	14	36	NO RAIN	BLIND MELON (CAPITOL)
19	17	6	ANYTHING	SWV (RCA)
20	19	47	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
21	18	35	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)
22	22	4	DREAMS	THE CRANBERRIES (ISLAND)
23	24	23	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)
24	20	16	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
25	—	14	ALL ABOUT SOUL	BILLY JOEL (COLUMBIA)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 13 100% PURE LOVE (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) HL
  - 80 5-4-3-2 (YO! TIME IS UP) (Second Generation Rooney Tunes, BMI/MCA, BMI/Creole Chee Chee, ASCAP/Sista Girl, ASCAP/Nikkian, ASCAP) HL
  - 48 ACTION (EMI Blackwood, BMI) HL
  - 67 AFRO PUFFS (Suge, ASCAP)
  - 3 ALL I WANNA DO (WB, ASCAP/Wamer-Tamerlane, ASCAP/Old Crow, BMI/Ignorant, ASCAP/Zen Of Iniquity, ASCAP/Almo, ASCAP/Canvas Mattress, ASCAP) CPP/WBM
  - 58 ALWAYS IN MY HEART (Sony, BMI/Ecaf, BMI/Boobie-Loo, BMI/Wamer-Tamerlane, BMI) HL/WBM
  - 49 ALWAYS (Musical Moments/Minotaur, ASCAP/Sony, ASCAP) HL
  - 91 ALWAYS (Polygram Int'l, ASCAP/Bon Jovi, ASCAP)
  - 85 AM I WRONG (Wedding Song, BMI/Irving, BMI/Failsafe, ASCAP) CPP
  - 16 ANOTHER NIGHT (Copyright Control)
  - 40 ANY TIME, ANY PLACE/AND ON AND ON (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
  - 39 ANYTIME YOU NEED A FRIEND (Sony, BMI/Rye Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM
  - 8 AT YOUR BEST (YOU ARE LOVE) (Bovina, ASCAP/EMI April, ASCAP) HL
  - 46 BACK & FORTH (Zomba, BMI/R.Kelly, BMI) CPP
  - 55 BACK IN THE DAY (Interscope, ASCAP/Ahmad, ASCAP/WB, ASCAP/Kendal, ASCAP) WBM
  - 75 BACKWATER (Polygram Int'l, BMI/Meat Puppets, BMI) HL
  - 95 BE MY BABY TONIGHT (New Haven, BMI/Music Hill, BMI/Oi, ASCAP) CPP
  - 36 BODY & SOUL (EMI Virgin, BMI/Shipwreck, BMI/EMI Virgin, ASCAP/Future Furniture, ASCAP) HL
  - 62 BOOTI CALL (Donril, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/MCA, ASCAP/Tadej, ASCAP/Color It Funky, ASCAP/Saja, BMI/Troutman, BMI) CPP/HL/WBM
  - 23 BOP GUN (ONE NATION) (Gansta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WBM
  - 60 BUT IT'S ALRIGHT (Famous, ASCAP) HL
  - 74 CAN U GET WIT IT (DeSwing, ASCAP/EMI, ASCAP) HL
  - 14 CAN YOU FEEL THE LOVE TONIGHT (FROM THE LION KING) (Walt Disney, ASCAP) HL
  - 28 CIRCLE OF LIFE (FROM THE LION KING) (Wonderland, BMI) HL
  - 43 CLOSER (Leaving Home, ASCAP/TVT, ASCAP)
  - 25 COME TO MY WINDOW (MLE, ASCAP/Almo, ASCAP) CPP
  - 38 CRAZY (Swag Song, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL
  - 24 DECEMBER 1963 (OH, WHAT A NIGHT) (Seasons, BMI/Jobete, ASCAP) CPP
  - 88 DON'T TAKE THE GIRL (Eric Zanetti, BMI) CPP
  - 11 DON'T TURN AROUND (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP/Edition Sunset, ASCAP/BMG, ASCAP) HL/WBM
  - 42 DO YOU WANNA GET FUNKY (Cole-Civillies, ASCAP/Duranman, ASCAP/EMI Virgin, ASCAP) HL
  - 2 ENDLESS LOVE (Pgp, ASCAP/Brockman, ASCAP/Intersong U.S.A., ASCAP) HL
  - 53 FADE INTO YOU (Salley Gardens, BMI)
  - 12 FANTASTIC VOYAGE (T-Boy, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP) HL
  - 18 FAR BEHIND (Skinny White Butt, ASCAP/WB, ASCAP/Maverick, ASCAP) WBM
  - 20 FLAVA IN YA EAR (For Ya Ear, ASCAP/Janice Combs, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
  - 27 FUNKDAFIED (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
  - 83 FUNNY Y-2-C (No Hassle, ASCAP)
  - 97 GAMES PEOPLE PLAY (Lowery, BMI) CPP
  - 100 GIRLS & BOYS (MCA, ASCAP) HL
  - 82 GIVE IT UP (Suburban Funk, BMI/Brng The Noze, BMI/Def American, BMI/Irving, BMI)
  - 79 GOOD TIMES (MCA, ASCAP/Swims, ASCAP) HL
  - 59 HERE COMES THE HOTSTEPPER (Salaam Remi, ASCAP/Pme, PRS/Longitude, BMI) WBM
  - 84 HIP HOP RIDE (Marley Marl, ASCAP/EMI April, ASCAP/Top Jam, BMI/Supreme C, ASCAP) HL
  - 94 HOW MANY WAYS (Three Boyz From Newark, ASCAP/Polygram, ASCAP/Lady Ashlee, BMI/Jay Bird Alley, BMI/Black Hand, ASCAP/Zomba, BMI/Raphic, BMI)
  - 81 HUNGAH (Warner-Tamerlane, ASCAP/Kings Kid, BMI/Flyte Tyme, ASCAP) WBM
  - 29 I'D GIVE ANYTHING (Full Keel, ASCAP/Farrenuff, ASCAP/Farren Curbs, BMI/Longitude, BMI/August Wind, BMI/Albert Paw, BMI/CurbSongs, ASCAP/Mike Curb, BMI) WBM
  - 21 IF YOU GO (Foreign Imported, BMI) CPP
  - 1 I'LL MAKE LOVE TO YOU (Sony, BMI/Ecaf, BMI) HL
  - 34 I'LL STAND BY YOU (Hynde House of Hits, ASCAP/Clive Banks, ASCAP/Jerk Awake, ASCAP/Tom Kelly, ASCAP)
  - 77 I'LL TAKE HER (Gabz, ASCAP/Brnan-Paul, ASCAP/11 C, ASCAP/Deep Soul, ASCAP/11, ASCAP)
  - 44 I MISS YOU (MCA, ASCAP/Jamron, ASCAP/Sweetness, BMI) HL
  - 35 I'M THE ONLY ONE (MLE, ASCAP/Almo, ASCAP) CPP
  - 21 I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM
  - 61 I WANNA BE DOWN (Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP)
  - 32 JUICY/UNBELIEVABLE (Tee Tee, ASCAP/Janice Combs, ASCAP)
  - 33 LETITGO (Controversy, ASCAP/WB, ASCAP) WBM
  - 63 THE LION SLEEPS TONIGHT (WIMOWEH) (Folkway, BMI) WBM
  - 41 LOVE IS ALL AROUND (Songs Of PolyGram, BMI) HL
  - 70 LUCAS WITH THE LID OFF (Copyright Control)
  - 19 LUCKY ONE (Age To Age, ASCAP/Reunion, ASCAP/Sony, ASCAP/Yellow Elephant, ASCAP) HL
  - 72 NAPPY HEADS (Tele San Jo, ASCAP/Obverse Creation, ASCAP/Sony, ASCAP/EMI Blackwood, BMI) HL
  - 9 NEVER LIE (Hook, ASCAP/Zomba, ASCAP/Teaspoon, ASCAP) CPP
  - 57 NEW AGE GIRL (NAG, BMI/Songs Of PolyGram, BMI) HL
  - 45 NONE OF YOUR BUSINESS (Sons Of K-oss, ASCAP/Out Of The Basement, ASCAP/Unart, BMI/Next Plateau, ASCAP) CPP
  - 50 NUTTIN' BUT LOVE (Kid Capri, ASCAP/EMI April, ASCAP/Eazy-Duzit, ASCAP) HL
  - 98 THE PLACE WHERE YOU BELONG (FROM BEVERLY HILLS COP III) (Music Corp. Of America, BMI/Gasoline Alley, BMI/Vandy, ASCAP/MCA,

# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>		38	35	6	LETITGO	PRINCE (WARNER BROS.)
1	1	7	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN) 6 wks at No. 1	39	30	9	THE WAY SHE LOVES ME	RICHARD MARX (CAPITOL)
2	2	10	STROKE YOU UP	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)	40	46	6	LOVE IS ALL AROUND	WET WET WET (LONDON/ISLAND)
3	5	3	ENDLESS LOVE	L. VANDROSS & M. CAREY (COLUMBIA)	41	44	6	THIRD ROCK FROM THE SUN	JOE DIFFIE (EPIC)
4	3	14	TOOTSEE ROLL	69 BOYZ (RIP-IT)	42	37	12	GIVE IT UP	PUBLIC ENEMY (DEF JAM/RAL/ISLAND)
5	4	4	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)	43	34	13	FUNKY Y-2-C	THE PUPPIES (CHAOS)
6	7	9	NEVER LIE	IMMATURE (MCA)	44	41	12	NUTTIN' BUT LOVE	HEAVY D & THE BOYZ (UPTOWN/MCA)
7	6	10	THIS D.J.	WARREN G (VIOLATOR/RAL/ISLAND)	45	38	20	DON'T TAKE THE GIRL	TIM MCGRAW (CURB)
8	10	8	FLAVA IN YA EAR	CRAIG MACK (BAD BOY/ARISTA)	46	39	7	ROMANTIC CALL	PATRA FEATURING YO-YO (EPIC)
9	11	14	WHEN CAN I SEE YOU	FACE (EPIC)	47	43	7	ACTION	TERROR FABULOUS (EASTWEST)
10	8	18	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)	48	48	11	BE MY BABY TONIGHT	JOHN MICHAEL MONTGOMERY (ATLANTIC)
11	21	5	ALL I WANNA DO	SHERYL CROW (A&M)	49	58	3	DECEMBER 1963	FOUR SEASONS (CURB)
12	9	21	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC)	50	—	1	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)
13	14	10	BOP GUN (ONE NATION)	ICE CUBE (PRIORITY)	51	45	5	CIRCLE OF LIFE	ELTON JOHN (HOLLYWOOD)
14	15	6	JUICY	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	52	—	1	PLAYAZ CLUB	RAPPIN' 4-TAY (CHRYSALIS/EMI)
15	17	19	100% PURE LOVE	CRYSTAL WATERS (MERCURY)	53	70	2	I'LL STAND BY YOU	PRETENDERS (SIRE/WARNER BROS.)
16	25	5	FAR BEHIND	CANDLEBOX (MAVERICK/SIRE/WB)	54	59	4	WHO'S THAT MAN	TOBY KEITH (POLYDOR)
17	13	18	FUNKDAFIED	DA BRAT (SO SO DEF/CHAOS)	55	60	10	TAKE IT EASY	MAD LION (WEEDED/NERVOUS)
18	16	7	I'D GIVE ANYTHING	GERALD LEVERT (EASTWEST)	56	51	18	CRAZY	AEROSMITH (GEFFEN)
19	12	18	STAY (I MISSED YOU)	LISA LOEB & NINE STORIES (RCA)	57	53	12	NAPPY HEADS	FUGEES (TRANSLATOR CREW) (RUFFHOUSE)
20	26	11	NONE OF YOUR BUSINESS	SALT-N-PEPA (NEXT PLATEAU/ISLAND)	58	64	3	YOUR LOVE IS A...	WHITEHEAD BROS. (MOTOWN)
21	18	15	WILD NIGHT	JOHN MELLENCAMP (MERCURY)	59	74	2	I'LL TAKE HER	ILL AL SKRATCH (MERCURY)
22	19	5	BODY & SOUL	ANITA BAKER (ELEKTRA)	60	54	18	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)
23	33	4	THUGGISH RUGGISH BONE	BONE THUGS N HARMONY (RUTHLESS)	61	50	22	WILLING TO FORGIVE	ARETHA FRANKLIN (ARISTA)
24	23	9	DO YOU WANNA GET FUNKY	C+C MUSIC FACTORY (COLUMBIA)	62	49	13	ALWAYS IN MY HEART	TEVIN CAMPBELL (QWEST/WARNER BROS.)
25	24	7	THE LION SLEEPS TONIGHT	THE TOKENS (RCA)	63	55	15	THINKIN' PROBLEM	DADDY BALL (WARNER BROS.)
26	20	18	CAN YOU FEEL THE LOVE TONIGHT	ELTON JOHN (HOLLYWOOD)	64	61	20	IF YOU GO	JON SECADA (SBK/EMI)
27	29	17	CLOSER	NINE INCH NAILS (NOTHING/TVT)	65	—	1	LOVE IS STRONG	ROLLING STONES (VIRGIN)
28	22	19	BACK IN THE DAY	AHMAD (GIANT)	66	—	1	LUCAS WITH THE LID OFF	LUCAS (BIG BEAT/ATLANTIC)
29	42	4	ANOTHER NIGHT	REAL MCCOY (ARISTA)	67	52	23	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)
30	—	1	WHAT'S THE FREQUENCY, KENNETH?	R.E.M. (WARNER BROS.)	68	65	6	SHE THINKS HIS NAME WAS JOHN	REBE MCENTINE (MCA)
31	36	5	CAN U GET WIT IT	USHER (LAFACE/ARISTA)	69	—	1	HOW MANY WAYS	TONI BRAXTON (LAFACE/ARISTA)
32	28	7	AFRO PUFFS	THE LADY OF RAGE (DEATH ROW)	70	—	1	NEW AGE GIRL	DEADEYE DICK (CHIRBY)
33	40	6	LUCKY ONE	AMY GRANT (A&M)	71				

# HOT 100 SINGLES SPOTLIGHT™

by Michael Ellis

**BOYZ II MEN** HOLDS at No. 1 for the sixth week, with "I'll Make Love to You" (Motown) still holding an almost two-to-one point lead over all competitors. Its airplay continues to increase, while its sales continue to slip. This week's sales for "I'll Make Love" are just under 100,000, still an impressive total and more than two-to-one ahead of the 45,000 units registered by runner-up "Stroke You Up" by **Changing Faces** (Big Beat/Atlantic). The two challengers for the top spot are at least two weeks away from dethroning Boyz II Men. "Endless Love" by **Luther Vandross & Mariah Carey** (Columbia), at No. 2, is the third-biggest point gainer on the entire chart; however, it's just slightly ahead of **Sheryl Crow's** "All I Wanna Do" (A&M), which is the top point gainer on the chart and jumps 7-3.

**"ALL I WANNA DO"** is also the biggest airplay gainer on the entire chart. The next-biggest airplay gainer is not even in the top 50. It's **Gloria Estefan's** cover of "Turn The Beat Around" (Crescent Moon/Epic Soundtrax), a No. 10 hit for **Vicki Sue Robinson** in 1976. "Turn" wins Greatest Gainer/Airplay honors as the No. 1 gainer below the top 20, and rockets 40 places to No. 54. The new "Turn" seems likely to repeat the success of the original, with early top 10 airplay at **WFLY Albany, N.Y.**, **WPOV** (Power 96) Miami, and **WQVW West Palm Beach, Fla.** The top sales gainer on the entire chart—and the No. 2 overall point gainer after "All I Wanna Do"—is **R.E.M.'s** "What's The Frequency, Kenneth?" (Warner Bros.) It zooms 54-26, with early top 10 airplay at **WHTZ (Z100) New York**, **WLUM Milwaukee**, and **WPST Trenton, N.J.** It's also No. 1 at nine modern rock stations on the Hot 100 panel.

**MELISSA ETHERIDGE'S** NEW SINGLE, "I'm The Only One" (Island), is the runner-up for the Greatest Gainer/Airplay after winning last week. It's top 10 at 10 monitored stations so far, including No. 1 at **WSTW Wilmington, Del.**, and **WKRZ Wilkes-Barre, Pa.** Meanwhile, Etheridge's previous single just won't die. "Come To My Window" holds at No. 25 in its 32nd week on the chart. "Window" is still top five at 19 stations, including No. 1 at **WBT Charlotte, N.C.**, and **WTMX Chicago.**

**THE TOP TWO NEW** entries are both by new artists. Teen-age actress/singer **Brandy** has the Hot Shot Debut at No. 61 with "I Wanna Be Down" (Atlantic). Brandy's debut is mostly (70%) due to sales stemming from her top 10 success on the Hot R&B Singles Sales chart. The second-highest entry is "Lucas With The Lid Off" by **Lucas** (Big Beat/Atlantic), which debuts on both the Hot Rap Singles chart (No. 49) and Modern Rock Tracks chart (No. 37) this week. It is highly unusual for a record to appear on both of these charts. The broad appeal of "Lucas" should ensure great success on the Hot 100, as well. "Lucas" is off to a great start at radio—it's already No. 3 at **Q102 Philadelphia** and No. 7 at **KSFM (FM102) Sacramento, Calif.** The third new artist to enter the Hot 100 is the L.A.-based rock band **Weezer**, bowing at No. 93 with "Undone—The Sweater Song" (DGC/Geffen). "Undone" is top five in airplay at six modern rock stations and No. 6 at **WLUM Milwaukee.**

## TAIWAN LABELS END TV PAYOLA

(Continued from page 1)

Recording Copyright Owners (ARCO), has declared that it will stop making under-the-table payments to production houses which control recording artists' access to national television.

The move, if fully implemented, stands to save record companies at least \$12 million a year in one of Asia's most important markets. That figure is almost 5% of the retail value of trade shipments in Taiwan, which the IFPI put at \$270 million in 1993.

Officials at ARCO say its 23 member firms have signed an agreement to abandon the payola practice, known locally as *dagefei*, or "play-the-song fees."

"We hope this action will serve as a first step in bringing an end to this tradition of paying for broadcast [on TV]," says **Wu Tsu-Tsu**, ARCO chairman and president of UFO Records, the local affiliate of Warner Music International.

The action is the latest sign of the Taiwan market's increasing development and maturity. It also shows a response by record companies to the impact on profitability of such promotion methods. "From a business point of view, it is [ridiculous] to continue paying this money," says **Wu Tsu-Tsu**. "Business is slow, many record shops are closing, and wholesalers are cutting prices."

In Taiwan, television is the key medium for promoting Chinese (Mandarin) artists. For more than a decade, home color TV ownership has been more than 99% of the island's 5.5 million households, and every evening and throughout the weekend, Taiwan's three national networks—CTV, CTS, and TTV—fill the airwaves with broadcasts of variety shows featuring lip-syncing performances by pop artists. More recently, local VJ shows have appeared.

The popularity of this programming has made television more important than radio for launching recording artists. Yet TV stations here do not produce their own shows. Instead, indepen-

dent producers are subcontracted by CTV, CTS, and TTV to create programming on either a production-fee basis or for a share of advertising income.

The money paid by the networks is, in theory, sufficient for the production houses to make a profit on their variety and VJ shows. The producers have total autonomy in choosing the artists to be featured on their shows.

Industry insiders say there has always been a minority of record promoters who paid producers in exchange for a guarantee of exposure for their artists. However, Taiwan's record industry grew by leaps and bounds in the late '80s, and the number of available spots on variety and VJ shows were scarce compared to the number of artists seeking exposure. As a result, labels began using payola for that exposure, and access to TV became nearly impossible without it.

Sources say there are so many promoters offering payments that the money is often returned due to lack of TV availability.

Senior executives at ARCO member companies stress that the money saved will be used to maintain the profitability of their labels, rather than be deployed into other promotional avenues. Meanwhile, the production houses and the TV networks must decide whether to continue to feature music stars in their programming, or cut down that exposure to the detriment of artists and record companies.

It is not clear whether "play-the-song" fees are illegal under Taiwanese law. However, an attorney was quoted in a local news report saying that if the payments were agreed upon as part of an above-board transaction between labels and production houses, and if receipts were issued, this would be just a commercial activity. Of course, non-declaration of such income by the production houses or their employees would be illegal for tax purposes.

At press time, representatives of the production firms had no comment, but an official statement from them is expected soon.

The legality of the ARCO agreement "is not the issue," according to **Wu Tsu-Tsu**. "What we are talking about . . . [has] but one important detail, and that is that we will no longer pay this money."

Western artists are thought to be largely unaffected by these developments, since few of them participate in the TV networks' variety shows.

The ARCO action was made public earlier this month at a Taipei media briefing dubbed *Jyujyujy Jyankang Hsuanyan* (loosely translated as "declaration of health"), attended by a cross-section of the music industry. The declaration, signed by ARCO member companies, was presented for inspection by reporters.

The text included six conditions, all of which were effective immediately

and in perpetuity. Much of the one-page document was a broad, somewhat vague promise to refrain from improper behavior. However, the language of condition four was quite clear: "I will no longer use unreasonable, unfair, secret, nor illegal methods in dealings with broadcast media, nor will I offer [them] special treatment or extraordinary payments."

Also clear were the consequences of disobedience: "If I fail to abide by these conditions, I will ruin my reputation and face the contempt of my fellows in the industry. Further, I will destroy the image of my company . . ."

Regardless of the legal enforceability of the pledge made by ARCO members, Taiwan record companies have good reason to hope for its success. "You have to remember that we are the ones who started this," says ARCO executive director **Robin Lee**. "It was the record companies that first offered money to the production houses."

The cost to the industry is extremely high. According to ARCO, these payments average 10%-20% of the total promotion and marketing cost of every album released. For a typical A-list artist promoted with lots of TV exposure, \$38,400 (\$1 million Taiwanese)—and sometimes many times that amount—is handed out as payola during the release of an album. For lesser-known acts, the average might be around \$19,000 for a limited number of TV appearances.

According to ARCO, a VJ show expects to be paid \$1,000-\$3,000 for a single three-minute broadcast of a music video. An average variety show will demand \$7,700-\$11,500 for a five-minute appearance by an artist. Pricing for spots during popular prime-time soaps runs much higher.

Based on an average of 45 releases per month—of which 10 are heavily promoted albums, and the other 35 receive "average" promotion—the annual cost to the industry is \$12.7 million (\$330 million Taiwanese).

Aside from this system's drain on label profitability during a difficult sales year, sources say another factor in the ARCO decision is the recent emergence of a media alternative to national TV: the island's fledgling cable industry, which offers the 24-hour music video Channel V from Hong Kong, and a host of other music programming. The three terrestrials, CTV, CTS, and TTV, still dominate at prime time, but Taiwan's cable channels now have a collective viewership of up to 50% of total TV households during off-peak hours, especially in the late evening.

When asked if ARCO will succeed in eliminating this industry practice, label executives are guardedly optimistic. "We certainly hope so," says **Kannie Lin**, manager of the leading independent label, **Rock Records**. "But it will take the cooperation of all ARCO members."

## MTV REORGANIZATION

(Continued from page 12)

development. He will direct the network's efforts regarding consumer products and international program sales. He continues to supervise MTV's audio compilations and "Unplugged" albums, as well as the network's home video, publishing, interactive, radio, licensing, and new-business functions.

**Abby Terkule** is now the network's senior VP, creative director, spearheading MTV's in-house advertising efforts. He continues to oversee the network's on-air promotion and animation activities.

In the wake of **Levinson's** departure, **McGrath** has tapped **Rich Eigendorff** to serve as executive VP, business operations. He formerly was CFO at MTV Networks.

In his new position, **Eigendorff** will be responsible for all financial planning for the network, developing business strategies and long-term plans. He is the primary liaison with the advertising and affiliate sales groups, the law and business affairs departments, and the network's international operation. **Gwen Lipsky**, head of the research and planning department, reports to **Eigendorff**.

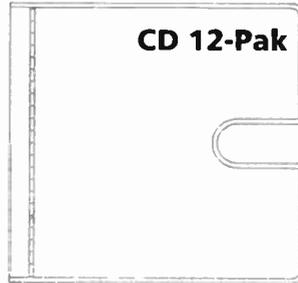
The network's press department also has been reorganized, says **McGrath**. **Carole Robinson**, senior VP, communications, MTV and MTV Networks, now oversees internal and external communications. **Tina Exarhos**, formerly VP, program publicity, is now VP, communications.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	3	5	SOMETIMES ALWAYS	THE JESUS AND MARY CHAIN (AMERICAN/WB)	14	16	2	HOLD MY HAND	HOOTIE & THE BLOWFISH (ATLANTIC)
2	4	5	WHO'S THAT MAN	TOBY KEITH (POLYDOR)	15	7	7	SHE THINKS HIS NAME WAS JOHN	REBA MCENTIRE (MCA)
3	22	2	CHOCOLATE	Y7N-VEE (POLARIS/RAL/ISLAND)	16	5	4	THROUGH THE RAIN	TANYA BLOUNT (ISLAND)
4	13	2	YOU DON'T KNOW NOTHING	FOR REAL (A&M)	17	14	3	WATERMELON CRAWL	TRACY BYRD (MCA)
5	9	2	BREATHLESS	ALL-4-ONE (BLITZZ/ATLANTIC)	18	17	7	XXX'S & OOO'S (AN AMERICAN GIRL)	TRISHA YEARWOOD (MCA)
6	18	2	GOOD ENOUGH	SARAH MCLACHLAN (ARISTA)	19	—	2	MOVE IT LIKE THIS	K7 (TOMMY BOY)
7	19	2	THE COLOR OF THE NIGHT	LAUREN CHRISTY (MERCURY)	20	—	1	I GOT A LOVE	PETE ROCK & C.L. SMOOTH (ELEKTRA)
8	6	5	WHERE IS MY LOVE?	EL DEBA'RGE FEAT. BABYFACE (REPRISE)	21	—	1	REDNECK STOMP	JEFF FOXWORTHY (WARNER BROS.)
9	—	1	AIN'T NOBODY	JAKI GRAHAM (AVEX GROUP/CRITIQUE)	22	15	7	SLOW WINE	TONY! TONY! TONY! (WING/MERCURY)
10	12	2	HIT BY LOVE	CE CE PENISTON (A&M)	23	—	1	9TH WONDER	DIGABLE PLANETS (PENDULUM/EMI)
11	24	2	7 SECONDS	YOUSSU N'DOUR/NEHE CHERRY (CHAOS)	24	—	1	RUN TO THE SUN	ERASURE (MUTE/ELEKTRA)
12	—	1	U WILL KNOW	B.M.U. (BLACK MEN UNITED) (MERCURY)	25	23	9	SUMMERTIME BLUES	ALAN JACKSON (ARISTA)
13	—	1	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M)					

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

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Lewis and Janet Jackson.



Out to radio September 23

# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
OCTOBER 1, 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
1	NEW		1	ERIC CLAPTON GIPSY 457945/WARNER BROS. (10.98/15.98)	***No. 1/HOT SHOT DEBIT*** FROM THE GIPSY	1
2	1	1	3	BOYZ II MEN MOTOWN 530323 (10.98/16.98)	II	1
3	NEW		1	ANITA BAKER ELEKTRA 61555 (10.98/16.98)	RHYTHM OF LOVE	3
4	2	2	16	SOUNDTRACK WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
5	4	5	32	GREEN DAY REPRISE 45529/WARNER BROS. (9.98/15.98) HS	DOOKIE	4
6	6	11	18	OFFSPRING EPITAPH 86432 (8.98/14.98) HS	SMASH	6
7	3	3	11	SOUNDTRACK EPIC SOUNDTRAX 66329/EPIC (15.98/24.98)	FORREST GUMP	2
8	11	15	29	SHERYL CROW A&M 0126 (9.98/15.98) HS	***GREATEST GAINER*** TUESDAY NIGHT MUSIC CLUB	8
9	5	6	15	STONE TEMPLE PILOTS ATLANTIC 82607/AG (10.98/16.98)	PURPLE	1
10	10	7	43	ACE OF BASE ARISTA 18740 (9.98/15.98)	THE SIGN	1
11	8	8	45	CANDLEBOX MAVEPICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7
12	9	9	40	COUNTING CROWS DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
13	7	4	3	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ATLANTIC 82614/AG (14.98/19.98)	3 TENORS IN CONCERT 1994	4
14	NEW		1	THE NOTORIOUS B.I.G. BAO BOY 73002/ARISTA (9.98/15.98)	READY TO DIE	14
15	16	26	10	BONE THUGS N HARMONY RUTHLESS 5596/REACTIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	15
16	14	16	10	ROLLING STONES VIRGIN 39782 (10.98/16.98)	VOODOO LOUNGE	2
17	12	10	15	WARREN G VIOLATOR/RAL 52335/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
18	13	12	28	SOUNDGARDEN A&M 0198 (10.98/16.98)	SUPERUNKNOWN	1
19	18	---	2	GERALD LEVERT EASTWEST 92416/AG (10.98/16.98)	GROOVE ON	18
20	17	13	26	TIM MCGRAW CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
21	19	20	4	SOUNDTRACK NOTHING/INTERSCOPE 92460/AG (10.98/16.98)	NATURAL BORN KILLERS	19
22	20	19	52	MELISSA ETHERIDGE ISLAND 848660 (10.98/15.98)	YES I AM	16
23	NEW		1	PETER GABRIEL GEFFEN 24722 (12.98/19.98)	SECRET WORLD LIVE	23
24	15	17	5	THE JERKY BOYS SELECT 92411/AG (10.98/15.98)	THE JERKY BOYS 2	12
25	21	23	28	NINE INCH NAILS NOTHING/TVT INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
26	24	18	29	YANNI PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
27	22	14	4	AMY GRANT A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13
28	25	21	23	ALL-4-ONE BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
29	29	30	12	ALAN JACKSON ARISTA 8759 (10.98/15.98)	WHO I AM	5
30	27	25	4	CHANGING FACES SPOILED/ROTTEN/BIG BEAT 92369/AG (9.98/15.98)	CHANGING FACES	25
31	28	27	17	AALIYAH BLACKGROUND 41533/JIVE (9.98/15.98)	AGE AIN'T NOTHING BUT A NUMBER	18
32	33	51	16	BEASTIE BOYS CAPITOL 28599 (10.98/15.98)	ILL COMMUNICATION	1
33	55	55	45	CELINE DION S&W MUSIC 57555/EPIC (10.98/16.98)	THE COLOUR OF MY LOVE	4
34	31	38	74	AEROSMITH GEFFEN 24455 (10.98/16.98)	GET A GRIP	1
35	26	24	32	SOUNDTRACK RCA 66364 (10.98/16.98)	REALITY BITES	13
36	44	43	62	TONI BRAXTON LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
37	NEW		1	SINEAD O'CONNOR ENSIGN/HRYSALIS 30549/EMI (10.98/16.98)	UNIVERSAL MOTHER	37
38	23	22	5	NEIL YOUNG AND CRAZY HORSE REPRISE 45749/WARNER BROS. (10.98/17.98)	SLEEPS WITH ANGELS	9
39	46	39	34	JOHN MICHAEL MONTGOMERY ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
40	35	41	60	SMASHING PUMPKINS VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
41	57	70	49	SALT-N-PEPA NEXT PLATEAU/LONDON 92832/ISLAND (10.98/16.98)	VERY NECESSARY	4
42	32	32	10	HARRY CONNICK, JR. COLUMBIA 64376 (10.98/16.98)	SHE	16
43	39	47	11	MAZZY STAR CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE	39
44	30	31	9	COOLIO TOMMY BOY 1083 (11.98/15.98)	IT TAKES A THIEF	8
45	53	53	55	MARIAH CAREY COLUMBIA 53205 (10.98/16.98)	MUSIC BOX	1
46	38	34	23	COLLECTIVE SOUL ATLANTIC 82596/AG (10.98/15.98) HS	HINTS, ALLEGATIONS & THINGS LEFT UNSAID	15
47	37	29	3	LUIS MIGUEL WEA LATINA 97234 (9.98/15.98)	SEGUNDO ROMANCE	29
48	NEW		1	NANCI GRIFFITH ELEKTRA 61681 (10.98/16.98)	FLYER	48
49	41	36	27	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 56138 (10.98/15.98)	CHANT	3
50	36	45	12	DA BRAT SO SO DEF/CHADS 66164/COLUMBIA (9.98/15.98)	FUNKDAFIED	11
51	43	42	16	SEAL ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
52	NEW		1	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	52
53	54	64	14	SOUNDTRACK CAST WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	45	40	21	REBA MCENTIRE MCA 10994 (10.98/15.98)	READ MY MIND	2
55	NEW		1	BLUES TRAVELER A&M 540265 (9.98/15.98)	FOUR	55
56	47	48	24	PINK FLOYD COLUMBIA 64200 (10.98/16.98)	THE DIVISION BELL	1
57	49	46	15	VINCE GILL MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
58	42	28	4	PUBLIC ENEMY DEF JAM/RAL 52326/ISLAND (10.98/16.98)	MUSE SICK-N-HOUR MESS AGE	14
59	NEW		1	THEY MIGHT BE GIANTS ELEKTRA 61654 (10.98/15.98)	JOHN HENRY	59
60	48	49	12	KEITH SWEAT ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	8
61	51	50	13	JOHN MELLENCAMP MERCURY 522428 (10.98/16.98)	DANCE NAKED	13
62	40	33	9	MC EHT FEATURING CMW EPIC STREET 57696/EPIC (10.98/15.98)	WE COME STRAPPED	5
63	56	56	8	JOE DIFFIE EPIC 64357 (10.98/15.98)	THIRD ROCK FROM THE SUN	53
64	52	37	4	TESLA GEFFEN 24713 (10.98/15.98)	BUST A NUT	20
65	61	58	45	R. KELLY JIVE 41527 (10.98/15.98)	12 PLAY	2
66	34	35	5	PRINCE WARNER BROS. 45700 (10.98/16.98)	COME	15
67	88	100	44	TOM PETTY & THE HEARTBREAKERS MCA 10313 (10.98/17.98)	GREATEST HITS	5
68	50	---	2	SUGAR RYKODISC 10300 (14.98/19.98)	FILE UNDER: EASY LISTENING	50
69	NEW		1	VARIOUS ARTISTS A&M 540258 (9.98/15.98)	IF I WERE A CARPENTER	69
70	82	104	6	WEEZER DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	70
71	58	44	3	DINOSAUR JR. SIRE 45719/REPRISE (9.98/15.98)	WITHOUT A SOUND	44
72	90	108	55	GARTH BROOKS LIBERTY 80857 (10.98/16.98)	IN PIECES	1
73	60	54	28	THE MAVERICKS MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	54
74	59	59	57	BABYFACE EPIC 53558 (10.98/16.98)	FOR THE COOL IN YOU	16
75	109	102	96	SOUNDTRACK ARISTA 18699 (10.98/15.98)	THE BODYGUARD	1
76	63	69	12	69 BOYZ RIP-IT 6901 (9.98/15.98) HS	NINETEEN NINETY QUAD	63
77	108	112	36	CRASH TEST DUMMIES ARISTA 16531 (9.98/15.98) HS	GOD SHUFFLED HIS FEET	9
78	73	92	3	BARNEY BARNEY MUSIC 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2	73
79	65	61	75	GIN BLOSSOMS A&M 54039 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	30
80	67	60	4	PATTY LOVELESS EPIC 64158 (10.98/16.98)	WHEN FALLEN ANGELS FLY	60
81	66	66	12	BIG MIKE RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	40
82	76	65	14	DAVID BALL WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
83	72	78	31	SARAH MCLACHLAN NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
84	79	105	10	HOOTIE & THE BLOWFISH ATLANTIC 82613/AG (10.98/15.98) HS	CRACKED REAR VIEW	79
85	70	82	13	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	67
86	68	84	52	NIRVANA DGC 24607/GEFFEN (10.98/16.98)	IN UTERO	1
87	62	63	17	HEAVY D & THE BOYZ UPTOWN 10998/MCA (9.98/15.98)	NUTTIN' BUT LOVE	11
88	81	81	32	ENIGMA CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9
89	69	62	25	SOUNDTRACK INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98)	THE CROW	1
90	83	67	26	BONNIE RAITT CAPITOL 81427 (10.98/16.98)	LONGING IN THEIR HEARTS	1
91	75	74	43	AARON HALL SILAS 10810/MCA (9.98/15.98)	THE TRUTH	47
92	94	83	96	KENNY G ARISTA 18646 (10.98/15.98)	BREATHLESS	2
93	91	85	70	JANET JACKSON VIRGIN 87825 (10.98/16.98)	JANET.	1
94	103	103	6	JEFF FOXWORTH WARNER BROS. 45314 (10.98/15.98) HS	***HEATSEEKER IMPACT*** YOU MIGHT BE A REDNECK IF...	94
95	92	57	4	SHAWN COLVIN COLUMBIA 57875 (10.98/16.98)	COVER GIRL	48
96	71	79	21	LIVE RADIOACTIVE 10997/MCA (10.98/15.98)	THROWING COPPER	38
97	99	98	13	SAMMY KERSHAW MERCURY 522125 (10.98/15.98)	FEELIN' GOOD TRAIN	73
98	77	86	43	SNOOP DOGGY DOGG DEATH ROW/INTERSCOPE 92279/AG (10.98/15.98)	DOGGY STYLE	1
99	93	88	144	PEARL JAM EPIC 47857 (10.98/16.98) HS	TEN	2
100	84	73	162	METALLICA ELEKTRA 61113 (10.98/15.98)	METALLICA	1
101	100	90	34	ALICE IN CHAINS COLUMBIA 57628 (7.98/11.98)	JAR OF FLIES (EP)	1
102	106	99	15	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	99
103	141	125	3	SOUNDTRACK MOTHER 516937/ISLAND (10.98/16.98)	THE ADVENTURES OF PRISCILLA: QUEEN OF THE DESERT	103
104	64	52	9	STEVE PERRY COLUMBIA 44287 (10.98/16.98)	FOR THE LOVE OF STRANGE MEDICINE	15
105	97	76	17	JON SECADA SBR 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE	21
106	102	101	150	NIRVANA DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
107	105	107	48	PEARL JAM EPIC 53136 (10.98/16.98)	VS.	1

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

# Billboard 200 continued

FOR WEEK ENDING OCTOBER 1, 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
108	78	72	19	INDIGO GIRLS ● EPIC 57621* (10.98 EQ/16.98)	SWAMP OPHELIA	9
109	96	87	17	TOAD THE WET SPROCKET ● COLUMBIA 57744 (10.98 EQ/15.98)	DULCINEA	34
110	80	71	5	EDIE BRICKELL GIFFEN 24715 (10.98/15.98)	PICTURE PERFECT MORNING	68
111	74	—	2	BODY COUNT VIRGIN 39802* (10.98/15.98)	BORN DEAD	74
112	89	77	6	GRAVEDIGGAS GEE STREET 524016* (10.98/15.98)	6 FEET DEEP	36
113	86	68	12	HOUSE OF PAIN ● TOMMY BOY 1089* (11.98/15.98)	SAME AS IT EVER WAS	12
114	<b>NEW</b>	—	1	THE SAMPLES W.A.R. 7 60008 (8.98/14.98) <b>HS</b>	AUTOPILOT	114
115	110	97	19	TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
116	<b>NEW</b>	—	1	MARK CHESNUTT DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	116
117	138	128	102	ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
118	111	96	7	JACKYL GIFFEN 24710* (10.98/15.98)	PUSH COMES TO SHOVE	46
119	101	75	26	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	2
120	122	120	33	BLACKHAWK ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
121	87	—	2	BAD RELIGION ATLANTIC 82658* (10.98/15.98)	STRANGER THAN FICTION	87
122	95	94	25	SOUNDTRACK ● MEDICINE GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
123	157	179	3	THE TRACTORS ARISTA 18728 (9.98/15.98) <b>HS</b>	THE TRACTORS	123
124	117	126	6	IMMATURE MCA 11068 (9.98/15.98) <b>HS</b>	PLAYTIME IS OVER	117
125	104	89	21	OUTKAST ● LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	20
126	98	95	3	U.G.K. JIVE 41524 (9.98/15.98)	SUPERTIGHT	95
127	123	122	41	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	5
128	151	140	45	BRYAN ADAMS ▲ A&M 0157 (10.98/16.98)	SO FAR SO GOOD	6
129	112	111	16	VARIOUS ARTISTS ● TOMMY BOY 1097 (11.98/15.98)	MTV PARTY TO GO, VOLUME 5	36
130	116	106	91	STONE TEMPLE PILOTS ▲ ATLANTIC 82418/AG (9.98/15.98) <b>HS</b>	CORE	3
131	144	148	116	MARY CHAPIN CARPENTER ▲ COLUMBIA 66214 (10.98/15.98)	COME ON COME ON	31
★ ★ ★ PACESETTER ★ ★ ★						
132	181	162	29	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	18
133	113	93	14	SPIN DOCTORS EPIC 57903* (10.98 EQ/16.98)	TURN IT UPSIDE DOWN	28
134	115	80	19	KENNY LOGGINS SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER	65
135	107	110	15	PATTI LABELLE MCA 10870 (10.98/15.98)	GEMS	48
136	118	116	188	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
137	136	136	65	SOUNDTRACK ▲ EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
138	131	—	2	CHRIS LEDOUX LIBERTY 28770 (10.98/15.98)	HAYWIRE	131
139	126	113	47	TEVIN CAMPBELL ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	18
140	146	163	211	GARTH BROOKS ▲ LIBERTY 93866 (9.98/13.98)	NO FENCES	3
141	135	121	82	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
142	119	115	6	C+C MUSIC FACTORY COLUMBIA 66160* (10.98 EQ/16.98)	ANYTHING GOES!	106
143	124	114	14	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM	106
144	125	137	26	PANTERA ● EASTWEST 92302*/AG (10.98/15.98)	FAR BEYOND DRIVEN	1
145	171	158	44	MICHAEL BOLTON ▲ COLUMBIA 53567 (10.98/16.98)	THE ONE THING	3
146	121	118	42	CRACKER ● VIRGIN 39012 (9.98/13.98) <b>HS</b>	KEROSENE HAT	59
147	85	—	2	WIDESPREAD PANIC CAPRICORN 42027 (10.98/16.98)	AIN'T LIFE GRAND	85
148	128	124	105	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
149	166	155	51	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
150	172	159	53	MEAT LOAF ▲ MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	1
151	134	123	239	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
152	140	144	19	PRETENDERS SIRE 45572/WARNER BROS. (10.98/15.98)	LAST OF THE INDEPENDENTS	41
153	127	132	5	VARIOUS ARTISTS RADIKA/QUALITY 6712/WARLOCK (12.98/18.98)	DANCE MIX U.S.A., VOL. 2	127

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
154	120	109	17	JIMMY BUFFETT ● MARGARITAVILLE 11043/MCA (10.98/16.98)	FRUITCAKES	5
155	160	161	18	JULIO IGLESIAS ● COLUMBIA 57584 (10.98 EQ/16.98)	CRAZY	30
156	143	127	78	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	25
157	133	119	105	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
158	130	135	76	THE JERKY BOYS ● SELECT 61495*/AG (10.98/15.98) <b>HS</b>	THE JERKY BOYS	80
159	<b>NEW</b>	—	1	BIG DADDY KANE MCA 11102* (9.98/15.98)	DADDY'S HOME	159
160	139	131	148	ENYA ▲ REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
161	154	150	50	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
162	137	139	7	ILL AL SKRATCH MERCURY 522661* (10.98 EQ/15.98) <b>HS</b>	CREEP WIT' ME	137
163	168	177	64	THE CRANBERRIES ▲ ISLAND 514156 (10.98 EQ/16.98) <b>HS</b>	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
164	148	141	33	TORI AMOS ● ATLANTIC 82567/AG (10.98/15.98)	UNDER THE PINK	12
165	153	152	19	LORRIE MORGAN ● BNA 66379 (9.98/15.98)	WAR PAINT	48
166	163	—	72	R.E.M. ▲ WARNER BROS. 45138 (10.98/16.98)	AUTOMATIC FOR THE PEOPLE	2
167	<b>RE-ENTRY</b>	57	57	BILLY JOEL ▲ COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
168	142	147	227	VAN MORRISON ▲ POLYDOR 841970*/A&M (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
169	129	153	12	TONY BENNETT COLUMBIA 66214 (10.98 EQ/16.98)	MTV UNPLUGGED	69
170	114	91	7	JIMI HENDRIX MCA 11063 (10.98/16.98)	WOODSTOCK	37
171	180	—	221	GARTH BROOKS ▲ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
172	132	133	73	JIMI HENDRIX ● MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
173	<b>RE-ENTRY</b>	46	46	BARNEY ▲ SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	9
174	149	145	67	RAGE AGAINST THE MACHINE ▲ EPIC 52459 (10.98 EQ/16.98) <b>HS</b>	RAGE AGAINST THE MACHINE	45
175	176	184	37	SOUNDTRACK ▲ EPIC SOUNDTRAX 57624/EPIC (10.98 EQ/16.98)	PHILADELPHIA	12
176	184	180	108	ERIC CLAPTON ▲ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
177	164	129	4	THE JESUS AND MARY CHAIN AMERICAN 45573/WARNER BROS. (9.98/15.98)	STONED & DETHRONED	98
178	179	—	10	VARIOUS ARTISTS OGC 29704/GEFFEN (7.98/9.98)	DGC RARITIES VOLUME 1	139
179	<b>RE-ENTRY</b>	33	33	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) <b>HS</b>	TAKE ME AS I AM	59
180	161	165	98	SADE ▲ EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
181	195	176	70	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	55
182	159	175	23	ROLLINS BAND IMAGO 21034* (9.98/15.98)	WEIGHT	33
183	147	117	15	BOSTON ▲ MCA 10973* (10.98/16.98)	WALK ON	7
184	162	143	20	ALLMAN BROTHERS BAND EPIC 64232 (10.98 EQ/15.98)	WHERE IT ALL BEGINS	45
185	197	183	57	CLAY WALKER ▲ GIANT 24511/WARNER BROS. (9.98/15.98) <b>HS</b>	CLAY WALKER	52
186	<b>RE-ENTRY</b>	3	3	LUSCIOUS JACKSON GRAND ROYAL 28356/CAPITOL (10.98/15.98) <b>HS</b>	NATURAL INGREDIENTS	114
187	169	151	31	JOSHUA KADISON ● SBK 80920/EMI (10.98/15.98) <b>HS</b>	PAINTED DESERT SERENADE	69
188	<b>RE-ENTRY</b>	37	37	JODECI ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	3
189	<b>RE-ENTRY</b>	44	44	VARIOUS ARTISTS ▲ GIANT 24531/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3
190	156	156	10	ABOVE THE LAW RUTHLESS 5524*/RELATIVITY (9.98/16.98)	UNCLE SAM'S CURSE	113
191	<b>RE-ENTRY</b>	19	19	SOUNDTRACK ● MCA 10927 (10.98/16.98)	8 SECONDS	33
192	152	142	24	PATRA EPIC 53763* (9.98 EQ/15.98) <b>HS</b>	QUEEN OF THE PACK	103
193	<b>NEW</b>	—	1	VARIOUS ARTISTS MERCURY 522639 (10.98 EQ/15.98)	RED HOT + COUNTRY	193
194	167	167	9	SIR MIX-A-LOT RHYME CARTEL/AMERICAN 45540*/WARNER BROS. (10.98/16.98)	CHIEF BOOT KNOCKA	69
195	<b>RE-ENTRY</b>	46	46	10,000 MANIACS ▲ ELEKTRA 61569 (10.98/15.98)	MTV UNPLUGGED	13
196	<b>RE-ENTRY</b>	33	33	COLLIN RAYE ● EPIC 53952 (9.98 EQ/15.98)	EXTREMES	73
197	<b>RE-ENTRY</b>	26	26	HAMMER ▲ GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	12
198	191	170	32	NEAL MCCOY ● ATLANTIC 82568/AG (10.98/15.98) <b>HS</b>	NO DOUBT ABOUT IT	84
199	150	138	9	JAMIE FOXX FOX 64364 (9.98/15.98)	PEEP THIS	78
200	<b>RE-ENTRY</b>	34	34	US3 ● BLUE NOTE 81883/CAPITOL (9.98/15.98) <b>HS</b>	HAND ON THE TORCH	31

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

69 Boyz 76	Michael Bolton 145	The Cranberries 163	Jimi Hendrix 170, 172	Kenny Loggins 134	151	Snoop Doggy Dogg 98	The Tractors 123
10,000 Maniacs 195	Bone Thugs N Harmony 15	Crash Test Dummies 77	Faith Hill 179	Patty Loveless 80	Outkast 125	Soundgarden 18	Travis Tritt 115
Aaliyah 31	Boston 183	Sheryl Crow 8	Hootie & The Blowfish 84	Luscious Jackson 186	Pantera 144	SOUNDTRACK	U.G.K. 126
Above The Law 190	Boyz II Men 2	Da Brat 50	House Of Pain 113	The Mavericks 73	Patra 192	8 Seconds 191	US3 200
Ace Of Base 10	Toni Braxton 36	Joe Diffie 63	Ice Cube 127	Mazzy Star 43	Pearl Jam 99, 107	Above The Rim 119	VARIOUS ARTISTS
Bryan Adams 128	Edie Brickell 110	Dinosaur Jr. 71	Julio Iglesias 155	Martina McBride 143	Steve Perry 104	The Adventures Of Priscilla: Queen	Common Thread: The Songs Of The
Aerosmith 34	Garth Brooks 72, 140, 171	Celine Dion 33	Ill Al Skratz 162	Neal McCoy 198	Tom Petty & The Heartbreakers 67	Of The Desert 103	Eagles 189
Alice In Chains 101	Brooks & Dunn 141	Enigma 88, 136	Immature 124	MC Eht Featuring CMW 62	Pink Floyd 56	The Bodyguard 75	Dance Mix U.S.A., Vol. 2 153
All-4-One 28	Jimmy Buffett 154	Indigo Girls 108	Reba McEntire 54, 149	Reba McEntire 54, 149	Pretenders 152	The Crow 89	DGC Rarities Volume 1 178
Allman Brothers Band 184	Tracy Byrd 102	Alan Jackson 29, 117	Prince 66	Tim McGraw 20	Public Enemy 58	Forrest Gump 7	If I Were A Carpenter 69
Tori Amos 164	C+C Music Factory 142	Janet Jackson 93	Sarah McLachlan 83	Sarah McLachlan 83	Queen 148	The Lion King 4	MTV Party To Go, Volume 5 129
Babyface 74	Tevin Campbell 139	Jackyl 118	Meat Loaf 150	Meat Loaf 150	R.E.M. 166	Natural Born Killers 21	Red Hot + Country 193
Bad Religion 121	Candlebox 11	The Jerky Boys 24, 158	John Mellencamp 61	John Mellencamp 61	Rage Against The Machine 174	Philadelphia 175	Rhythm Country & Blues 132
Anita Baker 3	Manah Carey 45	Jodeci 188	Metallica 100	Luis Miguel 47	Steve Perry 104	Realty Bites 35	Clay Walker 185
David Ball 82	Mary Chapin Carpenter 131	Billy Joel 167	Lorne Morgan 165	John Michael Montgomery 39	Tom Petty & The Heartbreakers 67	Sleepless In Seattle 137	Weezer 70
Barney 78, 173	Carreras, Domingo, Pavarotti (Mehta) 13	Joshua Kadison 187	Van Morrison 168	Lorne Morgan 165	Pink Floyd 56	The Lion King Sing-Along (EP) 53	Widespread Panic 147
Beastie Boys 32	Changing Faces 30	R. Kelly 65	Nine Inch Nails 25	Van Morrison 168	Pretenders 152	Spin Doctors 133	Yanni 26
Benedictine Monks Of Santo Domingo	Mark Chesnutt 116	Sammy Kershaw 97	Nirvana 86, 106	Nine Inch Nails 25	Prince 66	Stone Temple Pilots 9, 130	Dwight Yoakam 156
De Silos 49	Eric Clapton 1, 176	Gladys Knight 52	The Notorious B.I.G. 14	Nirvana 86, 106	Public Enemy 58	George Strait 157, 161	Neil Young And Crazy Horse 38
Tony Bennett 169	Collective Soul 46	Aaron Hall 91	Sinead O'Connor 37	The Notorious B.I.G. 14	Queen 148	Sugar 68	
Big Daddy Kane 159	Shawn Colvin 95	Hammer 197	Offspring 6	Sinead O'Connor 37	R.E.M. 166	Keith Sweat 60	
Big Mike 81	Harry Connick, Jr. 42	Counting Crows 12	Original London Cast	Offspring 6	Rage Against The Machine 174	Testa 64	
Blackhawk 120	Counting Crows 12	Cracker 146	Phantom Of The Opera Highlights	Original London Cast	Steve Perry 104	They Might Be Giants 59	
Blackstreet 85	Cracker 146			Phantom Of The Opera Highlights	Tom Petty & The Heartbreakers 67	Toad The Wet Sprocket 109	
Blues Traveler 55					Van Morrison 168		
Body Count 111					Van Morrison 168		

## CAPITOL'S NEW SEGER SET EXPECTED TO BE RIGHT MOVE

(Continued from page 10)

you look at the continued success of greatest hits albums by Steve Miller and the Eagles, which are still selling, this has the potential to be very successful. Bob, in a lot of ways, can stand shoulder-to-shoulder with those guys."

Joel Oberstein, general manager for the 17-store, Simi Valley, Calif.-based Tempo Music & Video, concurs. "Bob's had a stellar, long-standing career. It's amazing he never had a greatest hits album before. This will be a welcome addition for the holiday season."

During his 30-year career, concert versions of some of Seger's hits have been collected on two different live albums—1976's "Live Bullet" and 1981's "Nine Tonight"—but "Greatest Hits" marks the first time his studio works have been collected. Seger's last nine albums, beginning with 1975's "Beautiful Loser," have been certified platinum or multiplatinum.

Seeger says that he and Andrews had discussed a greatest hits album in the past. "We wanted to do it for the longest time. We were thinking about two different albums, but we could never agree on the song selection."

Finally, in April, Andrews suggested a single-disc release. "I had been working on my new album on and off for about a year and a half, and I was trying to make a Christmas release date, but then Punch said, 'Why don't you take a break and try to put together a single-disc greatest hits?'" says Seger.

### MAKING 'NIGHT MOVES'

Seeger acknowledges that it was difficult to decide on a track listing. "The most complaints have been for things like [the absent] 'Katmandu.' People wanted something from 'Beautiful Loser.' But not everyone is going to agree on what's the best, especially if you try to keep it to 14 tracks, which I wanted to do because I wanted to keep the price down." The suggested list price for the album is \$10.98 for the cassette and \$15.98 for the CD.

For Seeger, compiling the album provided a good opportunity to go back and re-examine his body of work. "Since I co-produced most of the stuff with my manager, I heard it so much in the studio—it takes years before I can go back and listen to it with a clear head."

After revisiting the material, Seeger chose "Hollywood Nights," "Still The Same," "Old Time Rock & Roll," and "We've Got Tonight" from "Stranger In Town" for "Greatest Hits."

Seeger says, "That really was a zenith as far as energy was concerned. My manager kept saying we were including too much from that album, but I said, 'What do you leave off?'"

Most of the original master tapes were in good condition, but the singer did have some problems with "Night Moves," his breakthrough single from 1977.

## FILM PRODUCERS SUE

(Continued from page 6)

to Warner Home Video, which distributes MGM/UA Home Video product, and Turner Entertainment, which owns much of the MGM/UA catalog. As a result, Unidis' cut is based on 20% of the gross, Gabriel says.

"Yes, my client is getting 30%," says Gabriel, "but what they're getting 30% of is the issue."

MGM/UA did not return calls concerning the suit.

Gabriel expects it could be up to two years before the case goes to trial.

"That song came up at 2 a.m. the last day of the session. Everyone had gone home except me and [bassist] Chris Campbell and [drummer] Charlie Martin," says Seeger. "We recorded it as a three-piece. It was so personal, I just thought, 'No one is going to like this,' so I snuck it in at the end of the recording session. Unfortunately, I think the engineer and the producer were just toast, so it didn't get recorded very well, but it sure came out well."

Although Capitol will initially work the new "C'est La Vie" at radio, it plans to promote the hits package through video outlets with the first-ever clip of "Night Moves."

Initially, the label considered making a videoclip for "Turn The Page" or "Against The Wind," since the latter song is featured in the box-office block-

buster "Forrest Gump." But Capitol GM/senior VP of marketing Bruce Kirkland says, "When we pulled up the BDS information on the songs, we found that one track researched really high at album rock and not high at AC, and vice versa. 'Night Moves' has airplay equally split between the two formats."

Kirkland is optimistic the combination of radio play for "C'est La Vie" and video airing of "Night Moves" will make "Greatest Hits" a hot seller through the competitive Christmas season.

In addition, the label will support the release with pricing and positioning at retail. "People are going to fall over it when they walk into stores," Kirkland says.

Capitol also will tap into Seeger's con-

nection with Chevy trucks: His "Like A Rock" has been used in the manufacturer's TV spots for the past five years.

An insert promoting the album will be included in the November/December mailings from the GM MasterCard, which goes out to 10 million cardholders, Kirkland says.

Seeger makes no apologies for his involvement in the Chevy campaign. "It wasn't a matter of money," he says, noting that several other companies have courted the band, including Coors, which promotes its light beer using the name "the Silver Bullet."

The singer notes that when the automaker approached him more than five years ago, the auto industry was in a major slump. "Everything in Michigan has tentacles to the auto industry. If the auto industry has a cold, Michi-

gan has pneumonia."

Initially, Seeger was hesitant to get involved in the commercial campaign, but he made his decision after being approached by a stranger in a bar. "He said, 'How come you never do anything for the auto industry?'" Seeger says.

The following day, the singer gave Chevy the go-ahead to use the song. Seeger's five-year deal with the auto maker expired recently, but Chevy signed on for an additional year.

In January, Kirkland says, Capitol will release "In Your Time," the second new track, to radio. "Hopefully, that will give us another three or four months on the album, then it will drop into catalog, where we feel it will be one of our most significant titles," he says.

## LEGISLATORS ADDRESS CISAC ATTENDEES' CONCERNS ABOUT INFO HIGHWAY

(Continued from page 6)

that if there is not adequate compensation for creative people, there will soon be no new creative compositions."

Frank turned to Leahy and said that until the creative community is more successful in educating consumers, "Leahy and I will fight for you on these issues, and probably lose."

### RIGHTS & WRONGS

Wins and losses, pluses and minuses, give and take became an ongoing theme of the conference—one that was picked up even by Sen. Edward M. Kennedy, D-Mass., who was awarded the confederation's highest honor, the CISAC Gold Medal, for his longstanding record as a champion of the arts and creators' rights.

"We now stand at the crossroads," Kennedy said in accepting the award. "We know that creativity is being enhanced by new technological possibilities, but it is also being complicated by those developments."

Such complications range from the very concrete "multiple-media" problems of "who gets how much?" and the related dilemma of accumulation of rights, to the more theoretical issue of the changing nature of "authorship" itself.

In his opening keynote address, Nicholas Negroponte, director of the Massachusetts Institute of Technology Media Lab, sketched out a bit-based future in which computers may one day petition to join a songwriters' society.

During the following panel discussion, Mihaly Ficsor, assistant director general of the copyright and information department for the World Intellectual Property Organization, said that the intrinsic value of a musical creation would not be changed in a changing world. "When atoms were discovered, we did not go crazy thinking about a tree or a beautiful woman as just a load of atoms," he said. "The same goes for bits. If Beethoven's music is digitized, it is still Beethoven's music."

Recording artist and multimedia developer Thomas Dolby raised another viewpoint in noting the changing role of the artist from simply a creator of finished pieces to a creator of tools to be used by consumers in creating their own new works, such as with interactive albums (See Words & Music, page 16).

Dolby raised hackles with a remark on how he has so far handled the lag between new technology and the law. "We know that in order to be on the cutting edge, we have to forgo a lot of our rights right now," he said.

Godfrey Rust of the U.K.'s Mechanical Copyright Protection Society countered that for most artists, "the reality check is the royalty check."

Delivering payments was the focus of Rust's CISAC presentation, which called for the establishment of an International Standard Work Code that will embed undetectable digital fingerprints in the audio track of any program. A proposal should be ready to be presented to the International Standards Organization by year's end, he said.

This code would differ from earlier record industry proposals for a Source Identification Code and an International Standard Recording Code.

### ASSURING ONLINE PAYMENTS

Assuring proper payments was the thrust of onstage and in-the-halls discussions about computer-based online services, another possible plus-minus scenario.

The plus, said Adam Curry, chairman of On Ramp Inc., an online turnkey service whose clients include BMI, is that the Internet "opens up a massive opportunity for people without distribution to reach an audience. What they don't have is a way of collecting on their works. If you don't embrace this opportunity, someone else will."

But the rights issues remain sticky. ASCAP and BMI representatives stated positions in favor of insisting on applying a performance right to the uploading and downloading of music on

computer services. "That commercial online services can rely on music to drive their success is indisputable," said BMI's John Shaker.

ASCAP's new CEO, Dan Gold, added, "We insist that any transmission to the public of a copyrighted work is a public performance. And where that also includes distribution, both rights are in force. Regardless of what new rights we add, we must not denigrate nor detract from existing rights."

The online rights issue was to be taken up in another venue later in the week. ASCAP, BMI, and the National Music Publishers' Assn. attendees were among groups slated to attend post-CISAC public hearings Sept. 22-23 to argue for changes in the Clinton administration's Intellectual Property Working Group draft proposals that

would create new protections for digital transmissions and create a performance right in copyright law (Billboard, Sept. 24).

All will argue against language in the preliminary draft that states that a transmission of a copy of a protected work on the information superhighway will not necessarily constitute a transmission of a performance or display of that work.

"This statement is simply incorrect under the Copyright Act as it now exists—certainly insofar as copyrighted musical compositions are concerned," according to the ASCAP testimony.

The societies also disagree with the working draft language that a transmission of a copy (excluding private e-mail) is either a public performance or a distribution, but not both.

## ALL-STAR CONCERT TO BENEFIT BLUES HEAVEN

(Continued from page 10)

ted with extra chairs for the lengthy show. Dixon says the audience capacity for the show will be 999.

The Blues Heaven Foundation's programs for blues artists include an emergency assistance fund that helps musicians with medical needs; a legal assistance fund; a royalty recovery service; and a Muddy Waters Scholarship that provides an annual \$2,000 grant to a student aspiring to a music or music-related career.

"Portraits From Blues Heaven," a special still picture and video exhibit chronicling the careers of blues artists, will be housed at the Chicago headquarters when the renovations are complete.

Dixon says the foundation is 90% funded through the estate of Willie Dixon. Her mother, Marie Dixon, donated \$250,000 to begin the renovation.

For tickets to "Wang Dang Doodle," call 818-507-7613.

## MASTER MELODIST JULE STYNE DIES

(Continued from page 5)

has not gotten the billing of other Broadway and Hollywood greats, his work for film and Broadway is well-represented in current video and original-cast CD catalogs, not to mention the countless renditions of his songs by dozens of singers and instrumentalists.

The late Stanley Green, in his classic tome "The World Of Musical Comedy," addressed the issue of Styne's lesser public identity among his Broadway peers. "The reason is tied in with the theatrical changes that have developed through the years. Today, it isn't just enough to create a varied and tuneful collection of songs to keep the show running. The composer and lyricist contribute only part—an indispensable part to be sure, but still only a part—of the total creation."

Styne was born in 1905 in London's East End, the son of Ukrainian-Jewish parents; the family emigrated to Chic-

ago in 1912. A child prodigy at the piano, he abandoned the concert hall as a youth to become a vocal coach in New York and later play in a band. In 1926, he wrote his first hit, "Sunday," with lyricist Ned Miller while he was a pianist/arranger for Arnold Johnson's Orchestra in Chicago.

By the late '30s, Styne was a full-fledged songwriter, churning out dozens of cowboy songs for Gene Autry and Roy Rogers.

Many of Styne's stage works were published by Chappell Music, now known as Warner/Chappell Music. At his death, he had a partnership with Chappell through his own company, Producer's Music. At Chappell, he had been closely associated for many years with senior VP Frank Military, who also had forged strong friendship and business ties with Sammy Cahn.

Styne loved to perform his own material on TV or at industry showcases, such as those occasionally mounted by ASCAP, the performance rights society of which he was a member.

In recent years, he was almost certain to play the waltz he was fond of, "Let's See What Happens," as if to tell the public, "You missed this one." The song is from a short-lived 1968 musical, "Darling Of The Day," which he wrote with E.Y. Harburg. Many fans of Broadway musicals regard "Darling" as one of Styne's best scores; the cast album was released by RCA Victor Records.

Styne was elected to the Songwriters Hall Of Fame in 1972.

He is survived by his second wife, Margaret; two sons from his first marriage; a son and daughter from his second marriage; seven grandchildren; and two great-grandchildren.

# BETWEEN THE BULLETS



by Geoff Mayfield

**LIVIN' ON BLUES POWER:** It's not every guy who can record an out-and-out blues album and, without the benefit of a hot single or widespread video exposure, storm The Billboard 200 with a chart-topping debut. Then again, veteran superstar Eric Clapton is not your average musician. With opening-week sales of almost 209,000 units, his back-to-the-roots "From The Cradle" eclipses Boyz II Men's "II," still strong with more than 202,000 units, by a 3% margin. Clapton is getting some rock airplay, as "Tore Down" bullets at No. 5 on Album Rock Tracks, but his biggest trump card appears to be the goodwill he earned with his last album, the Grammy-sweeping "Unplugged," which spent 38 weeks in the top 10, including three weeks at No. 1. Given that this year's fourth-quarter assault of high-profile artists seems even more crowded than fourth quarters of other years, and the fact that the Clapton album's blues orientation makes it an unlikely candidate for broad radio support, EC's best shot to reach No. 1 was his first week out—and he made it.

**BAKED, NOT FRIED:** Close on Boyz II Men's heels is the soulful Anita Baker, who debuts at No. 3 with more than 180,000 units. She leads the No. 4 soundtrack to "The Lion King" (125,000 units) by a 43% margin. On Top R&B Albums, which reflects sales from a pool of core stores that specialize in R&B product, Baker surpasses the Boyz and debuts at No. 1... The top four titles are the only ones on the chart that exceed 100,000 units. Green Day, at No. 5, falls just shy of that mark. Meanwhile, one of the band's pre-Warner albums, "Kerplunk," on the Caroline-distributed Lookout label, debuts at No. 14 on Top Pop Catalog with close to 7,000 units.

**FRESH BLOOD:** Over and above Clapton and Baker, The Billboard 200 is fat with new titles, as a total of 14 debut this week, including the bow by rap rookie Notorious B.I.G. (No. 14, with 55,000 units) and a live two-fer from Peter Gabriel (No. 23, on 38,000 units). Also debuting in the top 50 are Sinead O'Connor (No. 37, with almost 26,000 units) and Nanci Griffith (No. 48, on 21,000 units). Another trio of albums pop up between Nos. 50 and 60, as Gladys Knight (No. 52), Blues Traveler (No. 55), and They Might Be Giants (No. 59) bow with sales ranging from 18,500 to 20,000 units... O'Connor will be interesting to watch. Her last effort, the big band-ish "Am I Not Your Girl," debuted a little higher, at No. 27, but, affected in part by the backlash stirred when she tore up a photo of Pope John Paul II on "Saturday Night Live," it only charted for nine weeks... WEA and Uni each distribute four of the week's debuting titles, but with three of the six highest entries, including the two top five bows, WEA holds the hotter hand... The new titles help juice volume on The Billboard 200 by 10% over the previous week, but, as noted in Market Watch, industrywide sales of all albums and singles rise by just 2.5%.

**WITH FRIES, PLEASE:** Of the artists featured in EMI Record's controversial MacDonald's promotion, Garth Brooks continues to be the most obvious beneficiary at conventional music outlets (Billboard, Sept. 24). As a result of the heavy TV advertising, four of his five non-Christmas albums bullet on Top Country Albums (Nos. 7, 22, 30, and 40); the three that appear on the big chart also retain bullets (Nos. 72, 140, and 171). "In Pieces" leads his pack with a one-week sum exceeding 16,000 units, a 26% improvement over last week's sum. US3 might be another beneficiary; the group's "Cantaloop" track is featured on a regional spot for the MacDonald's "Hip Hop N' Jazz" set, which may explain why its "Hand On The Torch" re-enters The Billboard 200 for the first time since the Aug. 20 issue (No. 200). But other artists featured in the campaign are not realizing chart hikes. A best-of by Elton John slides 16-22 on Top Pop Catalog; Tina Turner and Roxette haven't dented either the catalog list or the big chart since the promotion kicked in.

**AS THE CROWS FLY:** In the week she enters the top 10, Sheryl Crow (11-8) has now flown past both Counting Crows (No. 12) and the soundtrack from "The Crow" (No. 89). She also shows The Billboard 200's largest unit gain for the second time in four weeks. A 17,000-unit gain boosts her one-week sum to 80,000 units.

## WIDESPREAD PANIC'S 'AIRPLANE' TAKES OFF

(Continued from page 1)

"Everyday," which entered The Billboard 200 at No. 184 on April 10, 1993. The album peaked at No. 10 on the Heatseekers chart that week. "Ain't Life Grand," however, bypassed the Heatseekers chart with its high debut on The Billboard 200, making the act a Heatseekers Impact honoree.

This week, "Ain't Life Grand," released Sept. 6, slips to No. 147. According to SoundScan, the album has sold more than 13,000 units.

"Airplane," which was serviced to college, modern rock, album alternative, and public radio stations July 26 and to album rock Aug. 29, has received the strongest across-the-board response in the band's eight-year history.

"Ain't Life Grand," recorded in the sextet's hometown of Athens, Ga., features more of a live feel than the band's previous recordings. Singer/guitarist John Bell says the group didn't take more than three or four "swipes" at a song, with one or two takes being the average.

"This type of sound is core for us," says Bob Bittens, VP of programming at album rock WHCN Hartford, Conn. "It works very well for us. We're still a mainstream AOR station, but we're aggressive about new music. Basically, the Grateful Dead and the Allman Brothers are staples of the station, and Panic is picking up where they left off."

Bittens says that bands like Widespread Panic help the station increase its upper-demo numbers.

"We're a 25-to-44-targeted station, and our growth has been in the 35-44 area for the last few years," he says.

Jeff Cook, VP of promotion at Capricorn, cites the growing album alternative format and a new open-mindedness at modern rock and album rock stations as key factors to the strong first week-sales of the group's album.

"Until now, [the band has] somewhat fallen between the cracks at radio," says Cook. "But they've always been supported by triple-A. With 'Airplane,' we're getting commercial alternative airplay for the first time."

Bob Goldstone, VP of sales at Capricorn, sees the warm multiformat reception as part of "a trend toward great music and great players playing more than three-minute songs."

Cook adds, "We didn't make a big dent at AOR or alternative radio before." He says the perception that the group only attracts older demos is beginning to change. "We consistently see large numbers of college people and mid-20s audiences at shows."

"That's why we think 'Airplane' is perfect for the alternative format," he adds. "We're really making a concentrated at-

tack at the format, and are getting good early feedback."

WHTG-FM Monmouth, N.J., is one of the modern rock outlets playing "Airplane." PD Matt Pinfield says, "No one else in our market plays bands like Widespread Panic or Phish or Big Head Todd & the Monsters, and we feel there is a serious audience for this stuff, and we need to take care of that. We've always supported the H.O.R.D.E. tours." Widespread Panic participated in H.O.R.D.E. in 1992 and 1993.

Goldstone cites the group's constant touring as contributing to the healthy first week of sales. Bell says the band



plays approximately 220 shows a year.

"No question, the reason we had this success out of the box is due to the groundswell of popularity this band [has generated] through its non-stop touring and hooking up with great artists on the road," says Goldstone.

Capricorn's marketing efforts entailed supporting the album with in-store advertising and window banners in retail accounts a few weeks before the album's street date.

John Artale, purchasing manager of the 139-store National Record Mart chain based in Carnegie, Pa., says it's too soon to tell how "Ain't Life Grand" will perform.

"Right now, it's their fans [buying the album]," he says. "There's a good buzz, and the label is supporting it in our developing artist program, so we'll have to see how it does."

The label is setting up more retail advertising and radio spots during the band's tour with label mates the Freddy Jones Band.

In addition, the clip for "Airplane" will be serviced Monday (26) to MTV, VH-1, and regional video outlets.

Bell says the band is ready to take the art of video making more seriously. "Just as we're more experienced live than in the studio, and we've been growing a lot there."



**COUNTRY MUSIC**  
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**E.B. MARKS 100TH**  
ISSUE DATE: OCTOBER 8  
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**WORLDWIDE DANCE**  
ISSUE DATE: OCTOBER 15  
CLOSED

**HEALTH & FITNESS/  
SPECIAL INTEREST VIDEO**  
ISSUE DATE: OCTOBER 22  
AD CLOSE: SEPTEMBER 27

**UK SPOTLIGHT**  
ISSUE DATE: OCTOBER 29  
AD CLOSE: OCTOBER 4

**BERRY GORDY**  
ISSUE DATE: NOVEMBER 5  
AD CLOSE: OCTOBER 11

**PROFESSIONAL SOUND**  
ISSUE DATE: NOVEMBER 12  
AD CLOSE: OCTOBER 18

**AUSTRALIA**  
ISSUE DATE: NOVEMBER 12  
AD CLOSE: OCTOBER 18

**GERMANY, SWITZERLAND,  
AUSTRIA**  
ISSUE DATE: NOVEMBER 19  
AD CLOSE: OCTOBER 25

**VIVA MEXICO**  
ISSUE DATE: NOVEMBER 26  
AD CLOSE: NOVEMBER 1

**RAP**  
ISSUE DATE: NOVEMBER 26  
AD CLOSE: NOVEMBER 1

**ABCS OF SOUTH AMERICA**  
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## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### WEEKLY UNIT SALES

THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
12,128,000	11,836,000	UP 2.5%	11,884,000	UP 2.1%

### YEAR-TO-DATE UNIT SALES

YTD (1994)	YTD (1993)	CHANGE
449,939,000	430,908,000	UP 4.4%

### FOCUS ON SALES BY:

#### GEOGRAPHIC REGION

Northeast	672,000 (5.5%)	South Atlantic	2,174,000 (17.9%)
Mid-Atlantic	1,843,000 (15.2%)	South Central	1,753,000 (14.5%)
E. North Central	2,059,000 (17%)	Mountain	768,000 (6.3%)
W. North Central	796,000 (6.6%)	Pacific	2,052,000 (17%)

#### STORE LOCALE

City	3,023,000 (24.9%)
Suburb	5,166,000 (42.6%)
Rural	3,940,000 (32.5%)

ROUNDED FIGURES

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

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# The Billboard Bulletin...

EDITED BY IRV LICHTMAN

## BMG GLOBAL SALES UP 16%

Bertelsmann Music Group reports that worldwide sales rose 16% in the fiscal year that ended June 30, to a record \$3.15 billion. The New York-based owner of the Arista, RCA, Zoo, and Private Music labels says its worldwide market share is 14%.

## HOW TO DEFEAT CD-R PIRACY

The Recording Industry Assn. of America met with global label group IFPI and the Recording Industry of Japan earlier this month to discuss methods of defeating pirates who use consumer-targeted recordable CD players. The focus was not on the anti-copy system SCMS, but on possible new ways of tracking down commercial pirates—for example, through "signature/ID number" encodings on blank discs or new recorders. The three groups often meet to discuss technology, a source says, but the CD-R topic was significant, given Pioneer's announcement of its new CD-R equipment (see story, page 68).

## HOLLYWOOD VIA PGD

Walt Disney's Hollywood Records has signed a three-year distribution deal with PGD following the end of its initial pact with WEA and Elektra Entertainment. The deal goes into effect Monday (26). The first Hollywood title to go through the PGD pipeline will be the soundtrack to "Quiz Show," due Tuesday (27). PGD president Jim Caparro says the deal is an "opportunity to establish a partnership with a quality organization." The new agreement also marks

PGD's second big pickup this year, following its pact in June with Rush Associated Labels.

## BERGMAN, PRESTON CISAC ROLES

Look for ASCAP president Marilyn Bergman to get a two-year term as head of CISAC, the international copyright group that just met in Washington, D.C., for the first time in more than four decades (see story, page 6). The Oscar-winning lyricist will continue in her ASCAP post. Also, BMI president/CEO Frances Preston has been named to CISAC's executive bureau.

## 'DUETS II' HAS DUE DATE

Capitol has set a Nov. 22 release date for Frank Sinatra's "Duets II." Among his partners are Linda Ronstadt, Willie Nelson, Lena Horne, Neil Diamond, Patti LaBelle, Jon Secada, Lorrie Morgan, Stevie Wonder, and Chrissie Hynde. A network TV special also is in the works.

## AMERICAN ABROAD VIA BMG

American Recordings, locked in a dispute with Phonogram U.K. Ltd. (Billboard, Sept. 17), has confirmed it will release four albums outside North America in October via BMG: Slayer's "Divine Intervention," Danzig's "Danzig IV," the Black Crowes' "Amorica," and Johnny Cash's "American Recordings."

## FOUR START A KIDDIE LINE

Four entities are joining hands to reach the moppet market. ABC Children's Entertainment, ABC Music,

Atlantic Records, and TW Kids have a new label, ABC Kids, which will draw on the audio portions of selected children's programming broadcast by the ABC Television Network. Atlantic Records and TW Kids, a unit of Time Warner Audio-Books, are distributing the catalog, and the line bows early next year with "Bump In The Night," a collection featuring selections from ABC's new stop-motion animated Saturday morning series. TW Kids also will develop and distribute audio books from selected ABC children's programs.

## FELDMAN BUYS OUT AGENCY

Vancouver booking agency S.L. Feldman & Associates has bought out its Toronto-based rival The Agency for an undisclosed amount, establishing itself as the dominant booking agency in Canada. According to sources, Agency principals BCL Entertainment and David Bluestein hold a minority stake of 20% in the newly formed corporation, which is still named S.L. Feldman & Associates.

## INDI'S GEORGE HOCUTT RETIRING

After 43 years in the music business, Independent National Distributors Inc. chairman/CEO George Hocutt is retiring, effective Friday (30). Hocutt will remain an INDI board member and consult for the company on special projects. INDI president Billy Emerson will assume Hocutt's title, and Rick Hocutt will assume responsibility for the operations of California Record Distributors, which the elder Hocutt sold to INDI in 1990.

## Clapton Cradles A 2nd Straight No. 1

ERIC CLAPTON collects his second consecutive No. 1 album as his collection of traditional blues songs, "From The Cradle," makes a smashing entrance on The Billboard 200 right at the top. It's the first time in Clapton's career that he's had two No. 1 albums in a row, and it's his fifth chart-topping disc overall. The first was "Wheels On Fire," from his Cream days with Ginger Baker and Jack Bruce. That album enjoyed a four-week reign. A year later, the lone Blind Faith release, featuring Clapton, Baker, Steve Winwood, and Rick Grech, spent two weeks at the top of the album chart. In 1974, Clapton's "461 Ocean Boulevard," recorded at that address in Florida, had a four-week stay at No. 1. And Clapton's 1992 release, "Unplugged," received a sales jolt after its Grammy win, catapulting it to No. 1 for three weeks.

"From The Cradle" also debuts at the top on the U.K. album chart, where it's the first solo Clapton album to reach the summit ("Blind Faith" was No. 1, as was Cream's "Goodbye"). It's also the first album of blues songs to reach No. 1 in the U.K. It could be the first blues album to be No. 1 in America, unless you consider "Briefcase Full Of Blues" by the Blues Brothers to be a blues album rather than a clever collection of R&B covers by Dan Aykroyd and the late John Belushi.

**SHOUT IT OUT:** The Isley Brothers can thank Aaliyah for extending their Hot 100 chart span as songwriters to an amazing 35 years and two weeks. That's the amount of time between the debut of "Shout—Part 1" back in September 1959 and this week's rise into the top 10 for "At Your Best (You Are Love)," a remake of a song from the Isleys' 1976 "Harvest For The World" album. The Isleys now have six top 10 songwriting credits

in their column, dating back to Joey Dee & the Starliters' cover of "Shout," a No. 6 single in 1962. Over on Hot R&B Singles, Aaliyah holds at No. 2 for a second week, but loses her bullet. That makes it unlikely that Ernie, Marvin, O'Kelly, Ronald, and Rudolph Isley and their cousin Chris Jasper will collect a seventh No. 1 R&B single as songwriters.



by Fred Bronson

**WET OVER AMERICA:** Look for "Love Is All Around" by Wet Wet Wet to plunge quickly down the U.K. chart now that the single has been deleted. Stocks aren't running out in the U.S., however, where the "Four Weddings And A Funeral" track is at a new peak in its 13th chart week, moving up two places to No. 41.

**BAKER RISES TO THE TOP:** Anita Baker enters Top R&B Albums at No. 1 and The Billboard 200 at No. 3. On the latter chart, this is already her second-best chart performance. "Giving You The Best That I Got" was No. 1 for four weeks in 1988-89.

Further down The Billboard 200, Gladys Knight scores the 27th chart album of her long career. "Just For You," her latest MCA release, is new at No. 52. While Knight's Hot 100 chart span dates back to "Every Beat Of My Heart" in May 1961, her LP chart span goes back to "Everybody Needs Love" on Motown's Soul imprint in 1967.

**PARSLEY, SAGE, ETC., ETC.:** William Simpson of Los Angeles notices that The Billboard 200 is getting rather spicy, what with Sugar and Salt-N-Pepa on the chart at the same time. He even suggests they might want to team up on a remake of (ouch) "Seasons In The Sun."

“Lovett’s greatest appeal is the smokey warmth of his singing and the simple, inviting musicality of his arrangements...  
The sound goes down like honey. It is only when you really pay attention that you notice how skewered the lyrics are.”

— Musician

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# Lyle Lovett



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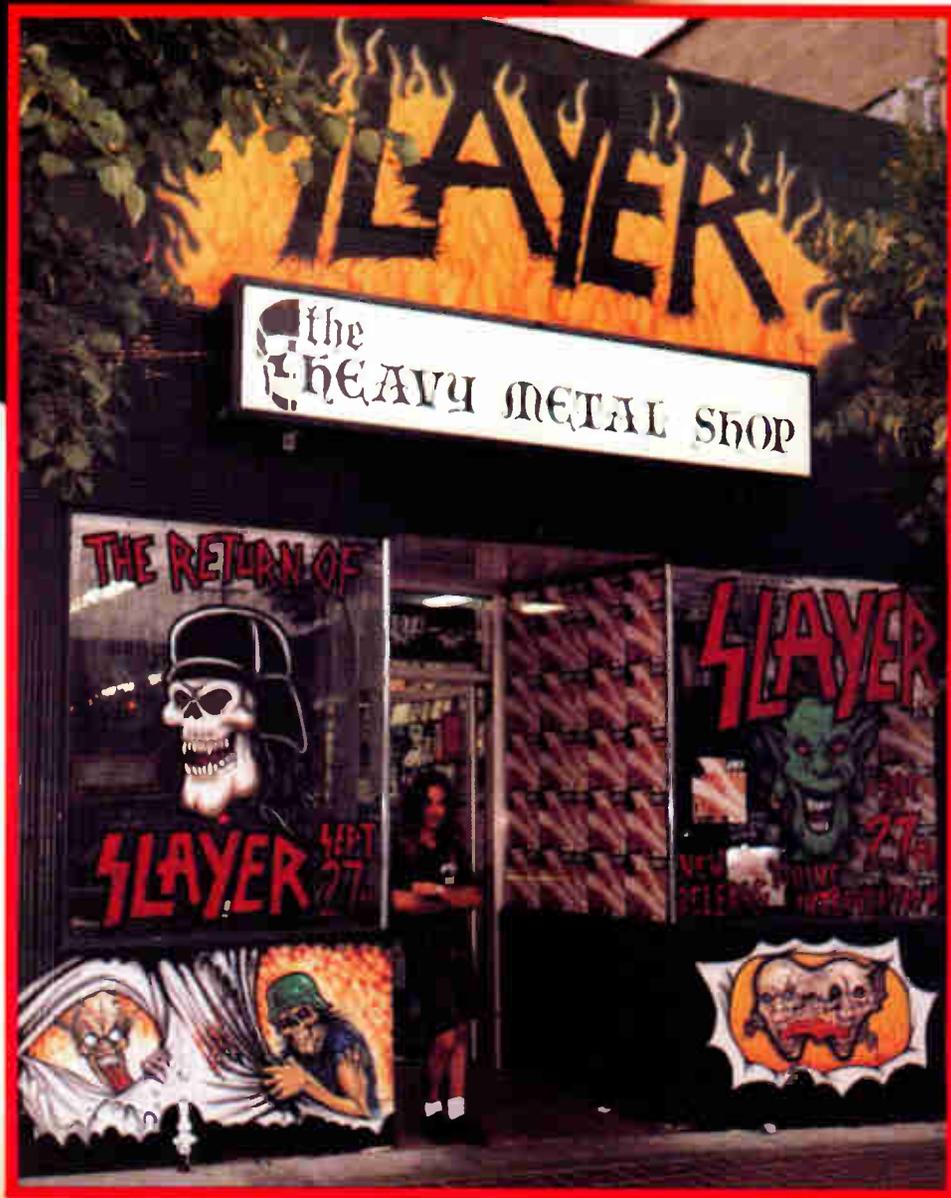
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