

Tom Petty "Windflowers"

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Featuring "You Don't Know How It Feels"

Produced by Rick Rubin with Tom Petty and Mike Campbell.
Management: Tony Dimitrades for East End Mgmt.
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Is Born



A New Holiday Tradition



KENNY G

miracles

The Holiday Album

A brand new album of holiday classics from the #1 instrumental artist of all time. The follow-up to his Grammy-winning, 6X Platinum smash album, BREATHLESS.

Includes his new single "HAVE YOURSELF A MERRY LITTLE CHRISTMAS," plus these holiday chestnuts: "WINTER WONDERLAND," "SILENT NIGHT," "WHITE CHRISTMAS," "SILVER BELLS" and his stunning new original compositions, "MIRACLES" and "THE CHANUKAH SONG."

**NOTE FOR NOTE,
THE PERFECT HOLIDAY ALBUM.**

IN STORES: NOVEMBER 1ST

Management: Dennis Turner
Turner Management Group, Inc. 

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The Billboard Bulletin...

EDITED BY IRVING LICHTMAN

VIACOM HOLDS ONTO FAMOUS

Viacom may have put off the sale of Famous Music, the old-line music publisher it acquired earlier this year when it purchased Paramount Communications. A prospectus that has been awaited by possible suitors has not arrived, and is unlikely to, according to sources. Bulletin hears that highly placed executives within Viacom have concluded that the publishing unit is too important an asset to sell off. Famous Music chief **Irwin Robinson** would not comment. Estimates are that Famous would fetch \$150 million-\$200 million in the current marketplace.

EHRLICH TO SONY TECH POST

Bulletin hears that **Fred Ehrlich** will move from his post as VP/GM of Columbia Records to a new technology unit at label parent Sony.

STEIN NEW PREZ OF ELEKTRA/EW?

The appointment of **Seymour Stein** as president of Elektra Entertainment/EastWest Records appeared imminent at press time, although insiders cautioned that some major hurdles needed to be resolved. The fate of Stein's Sire label, long part-owned and distributed by Warner Bros., is one matter to be reconciled. As president, Stein would report to unit chairman **Sylvia Rhone**, a reporting procedure that conforms to the current Warner Music U.S. label structure, which is led by **Doug Morris**; under his Warner label ties, Stein reports to Warner Bros. Records chief **Mo**

Ostin, who departs from the label at the end of the year.

HOUSE OF BLUES CONCERT SERIES

"Live From The House Of Blues," a weekly concert series taped live in the club web's Los Angeles and New Orleans venues, will debut in December via TBS, Turner Broadcasting System Inc.'s flagship net. The series, with Friday night premieres and Sunday encores, will be co-produced by House Of Blues' in-house production company, House Of Blues Productions, and A*Vision Entertainment. TBS' initial order is for 22 original programs and four best-of episodes.

MORE ON PICTURE MD

Immediately following the Japan Audio Fair in Tokyo Oct. 13-17, Sony announced the technical specifications for its Picture MD, which is based on the MD Data format announced in July 1993. Picture MD will allow storage of color still images on 64 mm MD software. An individual disc will be able to store 365 images in a 4-by-3 format with 480 lines of resolution, along with 45 minutes of audio.

SONY, BMG EUROPE EXECs EXIT

Sony Software European exec VP **Henri de Bodinat** has resigned to take up a strategic marketing position at vacation company Club Méditerranée. De Bodinat has been president of Sony Software France since May 1985, when he took over from **Alain Levy**. De Bodinat added his software title last February. Mean-

while, BMG's French president, **Bernard Carbonez**, has also resigned, effective Nov. 1, prompting speculation that he will head up Sony France.

BERRY TO DROP VIRGIN ROLE?

Virgin sources refuse to confirm or deny that **Ken Berry**, president/CEO of EMI Records Group International since Sept. 1, will be relinquishing his other post as chairman/CEO at the EMI Music-owned Virgin Music Group. The post would be filled by his wife, **Nancy Berry**, currently senior VP. In other EMI moves, EMI Electrola managing director **Erwin Bach** is to head up EMI Switzerland.

LYNN SHULTS GETS ATLANTIC POST

Lynn Shults is stepping down as Billboard's director of operations/country music to become VP of media for Atlantic Records in Nashville, effective Oct. 31. Shults, who manages Billboard's country charts, joined the magazine in March 1991 after label stints at Capitol, United Artists, and RCA. At Atlantic, he will handle press, publicity, and artist development.

TCI STAKE IN ACCLAIM

Tele-Communications Inc., the biggest cable TV company in the U.S., has formed a joint venture with the video game producer and distributor Acclaim Entertainment Inc., to develop new video games for interactive networks, including television. TCI has acquired a 10% stake in Acclaim through an exchange of stock valued at \$80 million.

The Eagles Have Landed Again

GUESS WHICH GROUP FLIES like an eagle onto the Hot 100? No, not the Steve Miller Band, although there is a recent three-CD boxed set from the blues-rock band. Your next clue: It must be pretty damn cold in hell. That's right—it's the **Eagles** nabbing Hot Shot Debut honors at No. 61 with "Get Over It," the group's Geffen bow.

It's the first time since March 21, 1981, that the Eagles have appeared on the Hot 100. That was the final chart week for "Seven Bridges Road," the 19th and what many thought was the final Eagles single. The Los Angeles quintet, formed by Linda Ronstadt sidemen **Glenn Frey** and **Don Henley**, began its chart career the week of June 3, 1972, with the debut of "Take It Easy." During its original nine-year tenure, the Eagles had five No. 1 songs, all of which had just one week at the top. So all "Get Over It" has to do to become the biggest Eagles hit of all time is reach No. 1 and claim it for two weeks.

ABBA DABBA DOO: "The Adventures Of Priscilla: Queen Of The Desert" soundtrack slips from the No. 1 position in Australia, but it's worth mentioning that it was the first soundtrack to top the album chart there in three years, since the "Grease" soundtrack had a return shot at the top. New at No. 1 in Australia, as well as the U.K., is "Cross Road," the **Bon Jovi** greatest-hits collection that should make an impressive debut on these shores next week.

Bon Jovi's single, "Always," is up four notches to No. 9 on the Hot 100. It's the group's first top 10 single since last year's "Bed Of Roses."

YOUNG GIRL: **Brandy** is No. 1 on Hot R&B Singles for a second week. If you want some idea of how young Brandy is, she wasn't even born when "Le Freak" by

Chic topped the R&B chart. Actually, at 15 years and eight months, **Brandy** is the second-youngest female soloist to have a No. 1 R&B hit. The youngest is **Little Peggy March**, who was 15 years and one month old when "I Will Follow Him" topped the R&B chart in April 1963. To this day, March is the youngest female singer to have a No. 1 single on the Hot 100.

On the male side, **Stevie Wonder** is the youngest solo artist to have a No. 1 R&B hit. He was 13 years and one month old when "Fingertips—Pt 2" hit the top. **Tevin Campbell** was 13 years and seven months old when "Tomorrow (A Better You, A Better Me)" reached the summit.

GUITAR MAN: Can you guess which rock'n'roll instrumentalist, who hasn't appeared on the Billboard album chart under his own

name for more than 30 years, was featured on three different albums on The Billboard 200 earlier this month? **Kim Bloxdorf** of Record Research Inc. in Menomonee Falls, Wis., points out that **Duane Eddy** can be heard on the soundtracks of "Forrest Gump" and "Natural Born Killers," as well as the "Red Hot + Country" compilation. Kim's knowledge may be genetic as well as environmental: her father is **Joel Whitburn**.

LONG DECEMBER: Tag Team might have to surrender its hold on the record for the longest run on the Hot 100. "Whoomp! (There It Is)" visited for 45 weeks. But the **Four Seasons** regain a bullet on "December 1963 (Oh, What A Night)," now in its 39th chart week. Se'en more weeks, and we'll have a new champ. Tag Team will still have the longest consecutive run, as the Four Seasons will have needed two separate runs to rack up 46 weeks (or more).



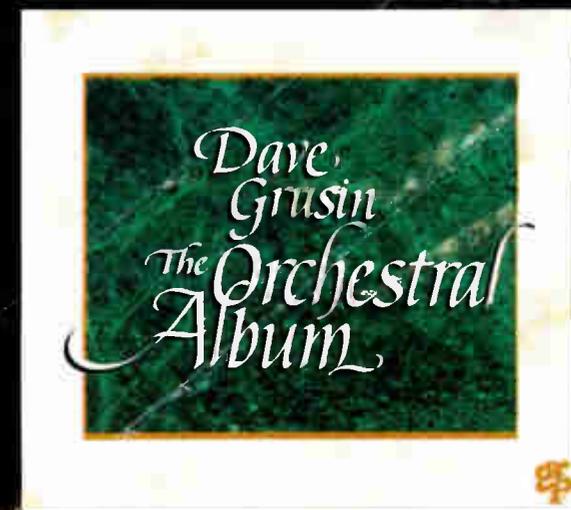
by Fred Bronson

DAVE GRUSIN



The Orchestral Album

The Orchestral Album reflects on Dave Grusin's 35 year career of composing and arranging for films and records. An album that mixes contemporary jazz with the grandeur of a full orchestra, featuring the musicianship of Lee Ritenour, Arturo Sandoval and Tom Scott. Includes remastered tracks and some previously unreleased compositions. Over the years, Grusin's orchestral efforts have defined his work and certainly this collection reminds us all of the beauty of this music.



Available on GRP CDs and Cassettes © 1994 GRP Records

RAPPER TWEAKS TAIWAN TRADITIONS

(Continued from page 1)

more loosely as "You Sick Suck Nutz Psycho Mania Crazy Taipei City." After a quick listen, the last thing anyone would expect to learn is that Jutoupi is a deacon in a Presbyterian church in southern Taiwan.

The artist has combined Western rock and traditional Chinese songs, and has tackled subjects in his lyrics that have gone against the grain of much of the country's pop music.

"They think I sold out," Jutoupi says, describing how his religious brethren reacted to the album, released by Mandala Works, an alternative subsidiary of Taiwan's large independent label, Rock Records. The problem is not his message of challenging society, says Jutoupi, but his medium and manner.

His growing congregation of fans, however, has no difficulty embracing Jutoupi as one of Taiwan's first home-grown rappers. "Wo hshih Shenjingbing," has sold some 50,000 copies since its release last April, according to Mandala Works. That is quite a feat, considering that Taiwan's government-backed TV and radio stations will not play it. Instead, Jutoupi has received a boost via word-of-mouth and exposure through stories in the daily press, neighborhood cable-television shows, and promotional appearances.

Jutoupi is one of the first true Taiwanese rap artists, although he debuted after the release of three highly successful albums by the Pony Canyon trio L.A. Boyz, as well as the launch of Mandala Works' seven-member hip-hop act the Party. Both of the latter are "idol" acts, with safe messages for young audiences. Jutoupi's music, with its spirit of social criticism and personal expression, is closer in style to American rap.

Without a doubt, Jutoupi has attempted something different. The first clue is the album's cover, a take-off on "Sgt. Pepper's Lonely Hearts Club Band." Instead of a collage of the Fab Four, one finds photographs of Jutoupi in a dozen costumes, some male and some female, together with cutouts of local politicians and celebrities. Prominently displayed are two English words, "Funny Rap."

"Funny" is a misleading term for the album, however. On each of 10 tracks, Jutoupi toys with the contradictions and weirdness of Taiwan society, and his message is humorous in the style of a latter-day Lenny Bruce. His lyrics bounce above music created by sampling a cross-section of Western rock and traditional Chinese songs, supported by a drum machine, live bass, and brass.

The listener encounters such numbers as "Gei Wo Baubau" (Hug Me), with lyrics parodying a public health message on condoms. The song is sung to a musical arrangement sampled from a video game and bits of funky horns and drum beats, overlaid with the melodies from the Captain & Tennille's song "Do That To Me One More Time" and Nike's "Just Do It" advertisement.

On one track, Jutoupi lambastes the government tax office, his voice shouting above the guitar riffs of Lenny Kravitz's "Are You Gonna Go My Way." On another, he turns French composer Serge Gainsbourg's romantic "Je T'aime... Moi Non Plus," into a parody of human sexual sentiment, performed as a male/female duet, beginning with

painfully mushy lyrics before rising to a frantic erotic climax.

Needless to say, the album is viewed as a bizarre aberration by the guardians of Taiwan's dominant music category, Mandarin pop. Industry elders privately lament that the album has challenged the proper role that music should play in the island's Confucian society.

"People listen to music to relax," says a top executive of a mainstream record company. "Jutoupi's songs are 'tai jinjang' [nerve-racking]. Their lyrics are 'disu' [vulgar]. Who would want to listen to this album after coming home from work?"

Yet Jutoupi's sales figures speak for themselves. He is not the first Taiwanese recording artist to challenge the mainstream style of the local \$270 million-a-year music industry, but he has certainly enjoyed the most commercial success.

"I don't write commercial songs like Jacky Cheung," says Jutoupi. "Maybe it is because I am different."

Jutoupi was born in February 1966 as Ju Ywe-hsin in Tainan, the oldest city on the island. His father was an important figure in the city's Presbyterian Church, which, due to its liberal ideas, was long a thorn in the side of the island's rulers, Chiang Kai-shek and his son, Chiang Ching-kuo.

"From an early age, I was exposed to all kinds of social theory, even radical stuff like Marx," says Jutoupi. "This is part of the tradition of dis-

sent within our church. I even learned my music theory from hymns."

While growing up in Tainan, he says, "the only rock that I heard was stuff like Abba, Lobo, and Rick Springfield." But on the Taipei campus of National Taiwan University, he met friends who collected nearly impossible-to-get alternative recordings of Western music. "The styles shocked me at first," he says. "Yet there was something in my blood that told me I had some link to that." Following graduation, Jutoupi landed a job at Crystal Records, working in turns as a producer, composer, mixer, and vocalist.

THE BLACK LIST GROUP

Martial law in Taiwan was lifted in 1987, and shortly afterward, a loose confederation of artists known as the Black List Group recorded an album, "Songs Of Madness," combining works by Chen Ming-jang, Lin Wei-je, and Wang Ming-hwei with political lyrics and a range of musical styles—modern and traditional, Chinese and Western. "This was a milestone for Taiwan," says Jutoupi, acknowledging the inspiration of those writers.

In this rapidly changing social environment, Jutoupi recorded three low-budget, independently released albums with like-minded friends. The first was "The Music Of Ju Ywe-hsin," followed by "Feast" and "Mama E Leaves Home." The latter

INDIE LABELS THRIVE BY MINING MAJORS' CATALOGS FOR REISSUES

(Continued from page 1)

retail sales for PolyGram Special Markets, says, "[The independents] can, for the short term, micro-market an album that right now we aren't interested in... It would otherwise be dormant."

"Knowing how to market it and having the drive to market it is what [the majors] can't supply," says Carl Caprioglio, who operates Oglio Records in Redondo Beach, Calif., which has released half-remembered albums by such new wave acts as King and Freur. "The last hurdle that they can't make is the marketing and sales of these things."

Licensing certain reissues to the indies can take some strain off the majors' already overburdened distribution systems. Shelli Hill, Western regional manager for Cema's special products division, says, "Items like that don't get the attention from the Cema sales staff—they're worried about getting the current product out."

Adds Cliff Chenfield, co-owner of Razor & Tie Records in New York, "[The majors are] worried about selling an additional 3 million of an album at the top of the Billboard charts. They're not worried about another 3,000 copies of a catalog title."

Catalog licensing is very much a numbers game: The majors initially have to determine if a title will move enough units to make its release on an internal imprint worthwhile. "When it comes to the major labels, there's certainly a larger nut there," says Bob Irwin of the Cossackie, N.Y.-based indie Sundazed Records, reissuer of titles by such diverse acts as Mitch Ryder, the Kingsmen, the Shirelles, and the Challengers. "There's a much higher level they have to hit... to make [a reissue] cost-effective for them."

Even Rhino Records, long the leader in the reissue market, has licensed some material it controls that the company doesn't believe it can profitably release itself.

Licensing boils down to "economies of scale," according to Bob Emmer, Rhino's executive VP of legal and business affairs. "When a [reissue label] comes to us, they're usually coming to us for a very obscure title, or something we don't see sales potential on," Emmer says. "If it doesn't harm me, and it benefits me, it makes good sense to do [the license]."

Rhino controls the licenses to certain early Atlantic and Stax/Volt tracks via its distribution relationship with Atlantic, and owns the Autumn Records catalog and the North American rights to the Roulette Records catalog. The label generally will license a title if it believes its sales potential is fewer than 10,000 units, according to Emmer.

Cema's Hill says that when granting licenses, her division usually seeks guaranteed sales of 10,000-15,000 units on a license of one to two years, and 20,000 units on a title licensed for three years. Without citing specifics, PolyGram's Spielman acknowledges a similar range of guarantees.

Sometimes labels will accept lower unit guarantees. David Nathan, who is overseeing a series of soul reissues for Ichiban Records in Atlanta, says that Rhino asked for an upfront guarantee of 5,000 units per title on packages by Patti LaBelle & the Blue Belles, Doris Troy, Margie Joseph, and Jackie Moore.

"That's not the normal figure," Nathan says. "[Rhino] looked at it from the point that we wanted the music out there."

In at least one case—a current se-

was a tribute to deceased Taiwanese writer Yang Daji, who was jailed by both the Japanese and the Chinese nationalists. The albums brought Jutoupi to the attention of Ni Chung-hwa, general manager of Mandala Works.

"He is a very smart guy who really wants to write," says Ni, who adds that the label originally asked Jutoupi to write some songs for the Party. The results were too heavy and too political for an idol act, says Ni. "Everything had to be changed," he says, "But I thought to myself, 'Wow! These songs would be great if sung by the writer.'"

So Mandala Works signed Jutoupi last November, intending to release his album quickly. But the numerous rewrites needed to craft the lyrics consumed an extra three months.

"I wanted my music to have its own sound," says Jutoupi, who says he listens to such acts as New Order, the Smiths, Sonic Youth, Naughty By Nature, House Of Pain, and De La Soul. "They are great, but I didn't want my album to sound exactly like that."

The arranging and sampling was done by Jerry Lo, a 21-year-old American-born Chinese from South Pasadena, Calif., who broke into the music industry shortly after his arrival in Taiwan in 1991. Lo was discovered by a club DJ who heard him performing original works on two keyboards on the sidewalk outside a Taipei record store.

"This album would be unlike anything ever done before in Taiwan, but we thought it would be possible to find a market," says Jutoupi. "The approach to making music was different from when I was at Crystal, where I was pursuing my curiosity. At Mandala Works, we were [also] thinking about commercial realities. Ni Chung-hwa wanted to create new [kinds of] music, but still make money."

Jutoupi and Lo created an album that projects a unique flavor of contemporary Taiwan society. "Wo hshih Shenjingbing" has a very local sound," says Ni. "And that is its strength." That remark echoes the opinions of other industry observers.

However, that local flavor manifests itself in music that is sampled almost entirely from Western songs. The foreign material may account for the album's ability to cross over from a cult audience to record buyers who normally listen to "idol" music.

"I finally know that I will be in music from now on," says Jutoupi, noting that he has already begun work on his second album for Mandala Works. He hopes to gain exposure for the new album on the all-important terrestrial TV networks, and notes that the next album will include two "safe" songs with lyrics acceptable to official censors. "Then," he says, "the remainder of the album is going to be even more radical."

ries from Razor & Tie featuring such Atlantic artists as King Curtis, Don Covay, Ivory Joe Hunter, and Chuck Willis—Rhino used its licensing capabilities as barter.

"We needed a favor from them," says Emmer, who notes that Razor & Tie held a license on some of Carl Reiner and Mel Brooks' "2,000 Year Old Man" material, which Rhino wanted to release in boxed-set form. "We said, 'We want to take over that license you have. We'll give you a couple of packages.'"

The benefits for the majors extend beyond the monies derived from licenses.

In addition to getting licensing revenue, Spielman and others say the deals usually involve an agreement to have the major label handle manufacturing the reissues. According to Hill, the indie labels usually "pay for the goods as they're manufactured, so they don't pay for everything up front... They have to sign a letter of guarantee up front, and if they don't reach [the sales figure], they will be held liable for the shortfall, those mechanicals and royalties."

The indies' reissue activities are, in the end, pure gravy for the majors. "There's absolutely no risk whatever" for the licensing labels, according to George Grant, who oversees reissues at the Collector's Pipeline in New York.

"We'll make their money quick and easy," says Caprioglio. "It's guaranteed cash in, with little exposure."

NARROW MARKETING

Indie reissue entrepreneurs have been able to find significant success by targeting catalog material to a narrow segment of the collector's market.

Brian Perera, who heads Los Ange-

les-based Cleopatra Records, notes that Capitol saw little life in a series of titles by the German electronic band Kraftwerk. "When CDs first came out in '85, '86, they re-released them, and they didn't do well, and they discontinued them," he says.

But Cleopatra, which licensed the group's "Trans-Europe Express," "The Man Machine," and "Radio Activity" from Cema, has hit pay dirt with the Kraftwerk catalog by marketing the music to its core audience of electro-pop listeners. "The Model," a compilation of the group's singles, has sold more than 30,000 units, according to Perera, and this month the label has released an elaborate three-CD boxed set of the titles.

Careful audience targeting also resulted in major success for a Razor & Tie title by the Michael Stanley Band, a mid-level chart act of the '70s and '80s that enjoyed its greatest popularity in the Midwest.

"We just wired Cleveland," says Chenfield of the label's marketing efforts in the band's hometown, which he says helped push sales of one Stanley title to more than 50,000 units. "I don't know if [the majors] are gonna do that."

The list of indie-reissue outlets seemingly grows with each passing month. Other players include Collectables Records in Narbeth, Pa., One Way Records in Albany, N.Y., and Griffin Music in Carol Stream, Ill.

"There's people coming out of the woodwork to do this," notes Grant of the Collector's Pipeline, who adds that the majors may become pickier about assigning their licenses.

"The majors are becoming a lot more selective," he says. "They're preferring to deal with people they've dealt with for a long time."

BETWEEN THE BULLETS™



by Geoff Mayfield

BOYZ BOUNCE BACK: Not only does Boyz II Men's "II" hang in, but the vocal quartet actually manages to score an increase in sales. The Boyz' 3,000-unit gain over the previous week's sales, coupled with R.E.M.'s 22% decline, brings about a changing of the guard on The Billboard 200, as the Boyz return to the top slot, racking up a fourth week at No. 1. The continued popularity of "I'll Make Love To You," which logs its 10th week at No. 1 on the Hot 100, helps account for the album's remarkable staying power. Also driving sales is the upcoming single, "On Bended Knee," which is already picking up unsolicited airplay at R&B and top 40 radio. The Boyz ring up 147,000 units, placing the act 6% ahead of R.E.M.'s 139,000 units.

R.O.C.K. IN THE U.S.A.: Two rock acts, Offspring and Green Day, are the only top 10 acts besides the Boyz to see an increase in sales. In fact, with a gain exceeding 8,000 units, the independently distributed Offspring own The Billboard 200's largest unit increase. At No. 4, the punk-rock band has a one-week total of 111,000 units, followed by Green Day, with more than 89,000 units. The only other acts in the top 20 who manage increases also are rockers: No. 13 Stone Temple Pilots (64,500 units) achieve a gain of almost 10%, and Melissa Etheridge (50,500 units) sees an 8% boost.

LEGS: Aside from Boyz II Men, who seem to attract both young and mature consumers, have you noticed the continued strength of Eric Clapton and Anita Baker, artists who clearly appeal to an older fan base? Clapton holds at No. 3 (113,000 units), and has not had a rank lower than that in his five chart weeks. Baker, who slips to No. 7 (83,000 units), has spent all five of her chart weeks in the top 10.

AFTERGLOW, PART TWO: The halo effect from music-awards telecasts can last as long as two weeks, as proved this week by the continued success of several Nashville-based artists who seized momentum after the Oct. 3 telecast of the Country Music Assn. awards. Walking tall on The Billboard 200 are Tim McGraw (23-21 on a 19% gain), Alan Jackson (33-24 and 150-135), the Tractors (42-30 on a 24% gain), Vince Gill (44-31, up 28%), John Michael Montgomery (47-35, up 19%), and Reba McEntire (53-44 and 160-139). Clint Black, in his second week, scoops up a 36% increase, good for a 60-37 jump, while the chart's largest percentage gain is scored by Faith Hill, who zooms 167-104 on a 61.5% increase. Other country acts who bullet: Joe Diffie (No. 61), Jeff Foxworthy (No. 74), Alabama (No. 90), Sammy Kershaw (No. 94), Tracy Byrd (No. 96), Brooks & Dunn (No. 143), Pam Tillis (No. 155), and Travis Tritt (No. 164). Most of these artists received exposure during the CMA show; others benefit from the country music promotions that chains run in conjunction with the telecast.

A CALM BEFORE THE STORMS RESUME: Compared to recent weeks—including last week, when 15 new entries appeared on the chart, including three in the top 15—the current Billboard 200 shows a break in the action in terms of product flow. But the floodgates are about to re-open. Next week's chart will see two huge rap debuts: "Murder Was The Case" by Snoop Doggy Dogg and company, and the new Scarface album. Other key debuts to watch next week include Queensryche, Bon Jovi, Digable Planets, Gloria Estefan, and the Go-Go's; "Murder" and Queensryche each has a shot at No. 1. Madonna bows the following week, while Nov. 1 looms as the first of two consecutive "Super Tuesdays." That day will see new titles from Nirvana, Tom Petty, Aerosmith, Mariah Carey, the Black Crowes, and Megadeth hit store bins. Nov. 8 greets Robert Plant/Jimmy Page, the Eagles, Sting, and the Woodstock '94 packages. Kenny G's Christmas album will fall into one of those two November weeks.

SECOND TIME AROUND: The deaths of her husband and her band's bass player wreaked havoc on the DGC debut of Courtney Love's band Hole, but, with Love slowly returning to the spotlight, the Geffen team is turning the album around. With "Doll Parts" winning plays at radio (it bullets 22-15 on Modern Rock Tracks) and at MTV, the album vaults 164-129 on a 25% sales increase.

MARKET WATCH A WEEKLY NATIONAL MUSIC SALES REPORT

OVERALL UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
12,201,000	12,323,000	DOWN 1%	11,770,000	UP 3.7%

YEAR-TO-DATE UNIT SALES		
YTD (1994)	YTD (1993)	CHANGE
498,608,000	476,306,000	UP 4.7%

FOCUS ON CD ALBUM SALES:

THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
6,197,000	6,330,000	DOWN 2.1%	5,218,000	UP 18.8%

YEAR-TO-DATE CD ALBUM SALES		
YTD (1994)	YTD (1993)	CHANGE
245,850,000	201,794,000	UP 21.8%

ROUNDED FIGURES

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

SINGING PRAISES OF HARLEM BOYS CHOIR DEBUT

(Continued from page 1)

on EastWest Records.

The album features 25-30 members of the choir singing a mixture of gospel spirituals, South African township anthems, holiday songs, and contemporary tunes fit for airplay on pop, R&B, and hip-hop outlets.

In fact, EastWest considers the recording so commercially viable that it has already released a focus track, "Overjoyed," to R&B radio, according to Steve Kleinberg, the label's senior VP of marketing.

A second cut, "Power," will be worked to top 40 outlets later in the year, says Kleinberg. In addition, a holiday-themed track, "This Christmas," will vie for airplay during the Yuletide season.

"We made a major effort to make this record different from what people think the Boys Choir is about," says Kleinberg. "The Boys Choir does classical and gospel music. And now we're showing this other, contemporary side in a very radio-friendly record."

The album's various tracks were produced by an array of well-known and up-and-coming producers, including Mervyn Warren, Darren Clowers, Don Sebesky, D'Angelo, LALA, Mike E, Brian McKnight, and Smaack Productions. Among the guest musicians appearing on the album are Gerald Albright, Chuckii Booker, and Paul Jackson Jr.

The contract between the Choir and EastWest—a multi-album deal—also provides for a still-undisclosed soundtrack tie-in, according to Kleinberg. The Boys Choir has already appeared on the soundtracks to the films "Glory," "Jungle Fever," and "Malcolm X," as well as on the all-star Christmas compilation "A Soulful Celebration."

"The Sound Of Hope" probably will get a boost in November, when approximately 40 of the nearly 300 students who make up the choir undertake a two-week tour of the Southeast, performing a mix of gospel standards, classical pieces, jazz tunes, and material from the new album, according to Dr. Walter Turnbull, founder and director of the

25-year-old choir.

Kleinberg says EastWest is considering selling copies of the album at the venues where the choir performs, as well as incorporating the album's Afrocentric graphics into the stage production.

The label's retail campaign centers on making the public—and retailers—aware that "The Sound Of Hope" is more than a gospel recording. Says Kleinberg, "We're trying to make sure that the record is on the end racks [of stores], which are non-genre-specific."

EastWest is shipping 30,000 copies of "Hope" initially, according to Kleinberg, who says the unprecedented nature of the project makes unit projections impossible.

The association between EastWest and the Boys Choir of Harlem began when EastWest president Sylvia Rhone—a Harlem native—approached Dr. Turnbull about a possible collaboration.

"Sylvia felt there was something that could be done with a choir that was positive and, at the same time, commercially viable," says Turnbull. "It was a great stroke of genius on her part, and something that we've always wanted to do."

Dr. Turnbull says the album project will provide much-needed funding for an organization that prides itself not only on producing musical talent, but also on preparing young boys and girls for college and beyond.

With a co-ed student pool of nearly 300 people, the Choir Academy of Harlem provides a full curriculum for grades 4-12 that includes music and dance instruction, according to Turnbull.

The academy—located at Madison Avenue and 127th Street in Manhattan—tries to time the choir's tours to coincide with school holidays, according to Turnbull. It also sends a teacher on the road with choir members to make sure they keep their grades up while they're away.

The Girls Choir, says Turnbull, is much newer and not as fully evolved as its male counterpart, but is "moving forward."



PROFESSIONAL SOUND
ISSUE DATE: NOVEMBER 12
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AUSTRALIA
ISSUE DATE: NOVEMBER 12
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VIVA MEXICO
ISSUE DATE: NOVEMBER 26
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RAP
ISSUE DATE: NOVEMBER 26
AD CLOSE: NOVEMBER 1

GERMANY, SWITZERLAND, AUSTRIA
ISSUE DATE: DECEMBER 10
AD CLOSE: NOVEMBER 8

ABC'S OF LATIN AMERICA
ISSUE DATE: DECEMBER 10
AD CLOSE: NOVEMBER 15

SWEDEN
ISSUE DATE: DECEMBER 17
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YEAR IN MUSIC
ISSUE DATE: DECEMBER 24
AD CLOSE: NOVEMBER 29

YEAR IN VIDEO
ISSUE DATE: JANUARY 7
AD CLOSE: DECEMBER 13

WINTER CES
ISSUE DATE: JANUARY 7
AD CLOSE: DECEMBER 13

DANCE SUMMIT
ISSUE DATE: JANUARY 21
AD CLOSE: DECEMBER 27

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ISSUE DATE: JANUARY 28
AD CLOSE: FEBRUARY 3

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ISSUE DATE: FEBRUARY 4
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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
109	96	79	7	LUIS MIGUEL WEA LATINA 97234 (9.98/15.98)	SEGUNDO ROMANCE	29
110	97	100	16	BIG MIKE RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	40
111	111	127	10	IMMATURE MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	111
112	117	107	148	PEARL JAM ▲ EPIC 47857 (10.98/16.98) HS	TEN	2
113	110	108	21	TOAD THE WET SPROCKET ● COLUMBIA 57744 (10.98 EQ/15.98)	DULCINEA	34
114	112	89	7	BARNEY BARNEY MUSIC 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2	66
115	119	123	74	JANET JACKSON ▲ VIRGIN 87825 (10.98/16.98)	JANET.	1
116	131	111	100	SOUNDTRACK ▲ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
117	103	91	61	BAByFACE ▲ EPIC 53558 (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
118	118	159	18	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM	106
119	99	73	9	NEIL YOUNG AND CRAZY HORSE ● REPRISE 45749*/WARNER BROS. (10.98/16.98)	SLEEPS WITH ANGELS	9
120	90	34	3	DAVE MATTHEWS BAND RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	34
121	124	118	154	NIRVANA ▲ DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
122	NEW		1	SOUNDTRACK MCA 11163* (10.98/16.98)	PULP FICTION	122
123	120	106	48	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
124	94	77	5	NANCI GRIFFITH ELEKTRA 61681 (10.98/16.98)	FLYER	48
125	136	119	37	BLACKHAWK ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
126	127	157	120	MARY CHAPIN CARPENTER ▲ COLUMBIA 48881 (10.98 EQ/15.98)	COME ON COME ON	31
127	126	109	7	SOUNDTRACK THE ADVENTURES OF PRISCILLA: QUEEN OF THE DESERT MOTHER 51693*/ISLAND (10.98/16.98)		106
128	129	128	47	SNOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
129	164	193	16	HOLE DGC 24631/Geffen (10.98/15.98)	LIVE THROUGH THIS	55
130	133	110	36	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9
131	114	96	5	BLUES TRAVELER A&M 540265 (9.98/15.98)	FOUR	54
132	137	117	4	BEBE & CECE WINANS CAPITOL 28216 (10.98/15.98)	RELATIONSHIPS	111
133	132	112	30	BONNIE RAITT ▲ CAPITOL 81427 (10.98/16.98)	LONGING IN THEIR HEARTS	1
134	128	—	2	PARIS PRIORITY 53882* (10.98/16.98) HS	GUERRILLA FUNK	128
135	150	164	106	ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
136	106	85	5	SINEAD O'CONNOR ENSIGN/CHRYSALIS 30549/EMI (10.98/16.98)	UNIVERSAL MOTHER	36
137	105	102	13	MC EHT FEATURING CMW ● EPIC STREET 57696*/EPIC (10.98 EQ/15.98)	WE COME STRAPPED	5
138	121	113	21	HEAVY D & THE BOYZ ● UPTOWN 10998*/MCA (9.98/15.98)	NUTTIN' BUT LOVE	11
139	160	188	55	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
140	123	101	8	TESLA GEFEN 24713 (10.98/15.98)	BUST A NUT	20
141	125	136	7	U.G.K. JIVE 41524 (9.98/15.98)	SUPERTIGHT	95
142	134	115	21	JON SECADA ● SBK 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE	21
143	149	155	86	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
144	143	145	243	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
145	141	131	52	PEARL JAM ▲ EPIC 53136* (10.98 EQ/16.98)	VS.	1
146	142	125	38	ALICE IN CHAINS ▲ COLUMBIA 57628* (7.98 EQ/11.98)	JAR OF FLIES (EP)	1
147	135	114	5	MARK CHESNUTT DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	98
148	148	140	95	STONE TEMPLE PILOTS ▲ ATLANTIC 82418/AG (9.98/15.98) HS	CORE	3
149	162	—	2	ROBBIE ROBERTSON & THE RED ROAD ENSEMBLE CAPITOL 28218 (10.98/16.98)	MUSIC FOR THE NATIVE AMERICANS	149
150	146	129	23	KENNY LOGGINS SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER	65
151	168	158	30	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	2
152	140	134	45	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	5
153	147	142	192	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
154	154	151	80	THE JERKY BOYS ● SELECT 61495*/AG (10.98/15.98) HS	THE JERKY BOYS	80

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
155	172	—	17	PAM TILLIS ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	51
156	139	121	47	AARON HALL ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	47
157	157	132	8	SHAWN COLVIN COLUMBIA 57875 (10.98 EQ/16.98)	COVER GIRL	48
158	156	146	29	SOUNDTRACK ● MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
159	144	—	30	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	18
160	145	122	9	PRINCE ● WARNER BROS. 45700 (10.98/16.98)	COME	15
161	130	99	3	KARYN WHITE WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	99
162	159	148	11	ILL AL SKRATCH MERCURY 522661* (10.98 EQ/15.98) HS	CREEP WIT' ME	137
163	166	166	109	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
164	174	135	23	TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
165	RE-ENTRY		22	JOHN BERRY LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	85
166	158	130	23	INDIGO GIRLS ● EPIC 57621* (10.98 EQ/16.98)	SWAMP OPHELIA	9
167	171	181	7	USHER LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	167
168	178	153	20	VARIOUS ARTISTS ● TOMMY BOY 1097 (11.98/15.98)	MTV PARTY TO GO, VOLUME 5	36
169	177	154	215	GARTH BROOKS ▲ LIBERTY 93866 (9.98/13.98)	NO FENCES	3
170	173	144	11	JACKYL GEFEN 24710* (10.98/15.98)	PUSH COMES TO SHOVE	46
171	151	137	10	GRAVEDIGGAZ GEE STREET 524016*/ISLAND (9.98/15.98)	6 FEET DEEP	36
172	170	149	69	SOUNDTRACK ▲ EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
173	169	138	40	CRASH TEST DUMMIES ▲ ARISTA 16531 (9.98/15.98) HS	GOD SHUFFLED HIS FEET	9
174	185	171	112	ERIC CLAPTON ▲ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
175	184	173	109	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
176	NEW		1	SOUNDTRACK CRESCENT MOON 66384/EPIC SOUNDTRAX (10.98 EQ/16.98)	THE SPECIALIST	176
177	107	65	3	PMD PMD 66475*/RCA (9.98/15.98)	SHADE BUSINESS	65
178	179	167	152	ENYA ▲ REPRISE 26775*/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
179	190	—	2	COMMON SENSE RELATIVITY 1208* (9.98/16.98) HS	RESURRECTION	179
180	180	174	68	THE CRANBERRIES ▲ ISLAND 514156 (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
181	176	165	19	PATTI LABELLE MCA 10870 (10.98/15.98)	GEMS	48
182	155	126	8	PUBLIC ENEMY DEF JAM/RAL 523362*/ISLAND (10.98/16.98)	MUSE SICK-N-HOUR MESS AGE	14
183	191	170	49	BRYAN ADAMS ▲ A&M 0157 (10.98/16.98)	SO FAR SO GOOD	6
184	RE-ENTRY		34	JOSHUA KADISON ● SBK 80920/EMI (10.98/16.98) HS	PAINTED DESERT SERENADE	69
185	183	183	5	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'	174
186	161	116	18	SOUNDTRACK CAST ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40
187	152	120	7	DINOSAUR JR. SIRE 45719/REPRISE (9.98/15.98)	WITHOUT A SOUND	44
188	189	141	4	BRYAN FERRY VIRGIN 39838 (10.98/15.98)	MAMOUNA	94
189	163	—	2	NAJEE EMI 30789 (10.98/15.98)	SHARE MY WORLD	163
190	188	—	53	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
191	175	160	25	OUTKAST ● LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	20
192	153	156	4	BLOODS & CRIPS DANGEROUS 6715/COLUMBIA (9.98/15.98)	BANGIN ON WAX 2...THE SAGA CONTINUES	139
193	187	147	13	STEVE PERRY ● COLUMBIA 44287 (10.98 EQ/16.98)	FOR THE LOVE OF STRANGE MEDICINE	15
194	181	150	9	EDIE BRICKELL GEFEN 24715 (10.98/15.98)	PICTURE PERFECT MORNING	68
195	165	124	6	SUGAR RYKODISC 10300* (9.98/13.98)	FILE UNDER: EASY LISTENING	50
196	192	—	2	LUCAS BIG BEAT 92467*/AG (10.98/15.98) HS	LUCACENTRIC	192
197	196	163	231	VAN MORRISON ▲ POLYDOR 84197*/A&M (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
198	200	177	9	VARIOUS ARTISTS RADIKAL QUALITY 6712/WARLOCK (12.98/18.98)	DANCE MIX U.S.A., VOL. 2	127
199	RE-ENTRY		20	HUEY LEWIS & THE NEWS ELEKTRA 61500 (10.98/16.98)	FOUR CHORDS & SEVERAL YEARS AGO	55
200	122	—	2	TESTAMENT ATLANTIC 82645/AG (10.98/15.98)	LOW	122

TOP ALBUMS A-Z (LISTED BY ARTISTS)

69 Boyz 88	Toni Braxton 71	Joe Diffie 61	Ice Cube 152	Craig Mack 49	Pearl Jam 112, 145	Of The Desert 127	Travis Tritt 164
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Alabama 90	Candlebox 16	Enigma 130, 153	Janet Jackson 115	MC Eht Featuring CMW 137	PMD 177	Jarvis Llync 17	Eagles 81
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Anita Baker 7	Changing Faces 52	Jeff Foxworthy 74	Joshua Kadison 184	John Mellencamp 106	R.E.M. 2	Reality Bites 72	Nativity In Black: A Tribute To Black
David Ball 97	Mark Chesnutt 147	Kenny G 107	Toby Keith 48	Metallica 98	Bonnie Raitt 133	Sleepless In Seattle 172	Sabbath 62
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Benedictine Monks Of Santo Domingo	Shawn Colvin 157	Vince Gill 31	Gladys Knight 70	Najee 189	Rolling Stones 26	The Lion King Sing-Along (EP)	
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Big Mike 110	Counting Crow 23	Green Day 5	Huey Lewis & The News 199	Sinead O'Connor 136	Keith Sweat 100	186	Karyn White 161
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Blues Traveler 131	Da Brat 67	Hole 129	Lyle Lovett 39	OUTKAST 191	The Tractors 30	186	
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Brandy 59						186	

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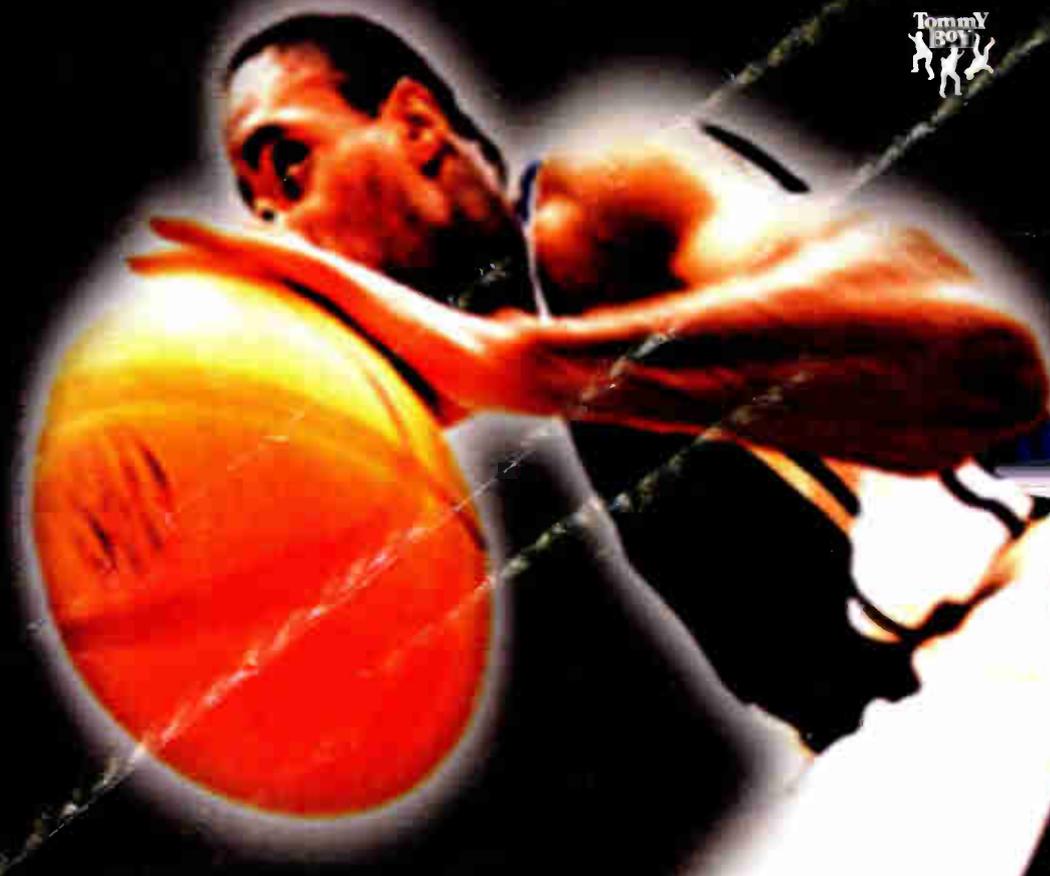
"WE WILL ROCK YOU" Queen
"ROCK AND ROLL PART 2" (THE "HEY" SONG) Gary Glitter
"NA, NA, HEY, HEY, KISS HIM GOODBYE" Steam
"WHAT I LIKE ABOUT YOU" The Romantics
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FOR WEEK ENDING
OCTOBER 29, 1994

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	2	2	7	BOYZ II MEN MOTOWN 830227 (10.98/16.98)	4 weeks at No. 1	1
2	1	1	3	R.E.M. WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
3	3	3	5	ERIC CLAPTON DUCK 45735 REPRISE (10.98/16.98)	FROM THE CRADLE	1
				★ ★ ★ Greatest Gainer ★ ★ ★		
4	5	7	22	OFFSPRING ▲ EPITAPH 86432* (10.98/14.98) [CS]	SMASH	4
5	8	9	36	GREEN DAY ▲ REPRISE 45529* WARNER BROS. (9.98/15.98) [CS]	DOOKIE	4
6	7	6	20	SOUNDTRACK ▲ WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
7	6	4	5	ANITA BAKER ELEKTRA 61553 (10.98/16.98)	RHYTHM OF LOVE	3
8	11	11	33	SHERYL CROW ▲ A&M 0126 (9.98/15.98) [CS]	TUESDAY NIGHT MUSIC CLUB	8
9	12	—	2	THE CRANBERRIES ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	9
10	4	—	2	SMASHING PUMPKINS VIRGIN 39834 (9.98/13.98)	PISCES ISCARIOT	4
11	10	—	2	MARY CHAPIN CARPENTER COLUMBIA 64327 (10.98 EQ/16.98)	STONES IN THE ROAD	10
12	9	5	4	LUTHER VANDROSS LV 57775* EPIC (10.98 EQ/16.98)	SONGS	5
13	16	15	19	STONE TEMPLE PILOTS ▲ ATLANTIC 82607* AG (10.98/16.98)	PURPLE	1
14	14	12	14	BONE THUGS N HARMONY ▲ RUTHLESS 5526* RELATIVITY (7.98/12.98) [CS]	CREEPIN ON AH COME UP (EP)	12
15	15	18	3	BROOKS & DUNN ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
16	18	14	49	CANDLEBOX ▲ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) [CS]	CANDLEBOX	7
17	17	19	3	SOUNDTRACK MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	17
18	19	13	15	SOUNDTRACK EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
19	13	10	3	BARBRA STREISAND COLUMBIA 66109 (22.98 EQ/29.98)	THE CONCERT	10
20	20	22	56	MELISSA ETHERIDGE ▲ ISLAND 848660 (10.98/15.98)	YES I AM	16
21	23	24	30	TIM MCGRAW ▲ CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
22	22	16	47	ACE OF BASE ▲ ARISTA 18740 (9.98/15.98)	THE SIGN	1
23	21	17	44	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98) [CS]	AUGUST & EVERYTHING AFTER	4
24	33	29	16	ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	5
25	24	20	19	WARREN G ▲ VIOLATOR/RAL 51335* ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
26	30	23	14	ROLLING STONES ▲ VIRGIN 39782 (10.98/16.98)	VOODOO LOUNGE	2
27	31	—	2	BARRY WHITE A&M 540115 (10.98/16.98)	THE ICON IS LOVE	27
28	26	25	32	SOUNDGARDEN ▲ A&M 0198* (10.98/16.98)	SUPERUNKNOWN	1
29	28	21	7	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 AG (14.98/19.98)	3 TENORS IN CONCERT 1994	4
30	42	70	7	THE TRACTORS ARISTA 18728 (9.98/15.98) [CS]	THE TRACTORS	30
31	44	49	19	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
32	34	32	32	NINE INCH NAILS ▲ NOTHING/ATLANTIC 82346 AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
33	27	27	5	THE NOTORIOUS B.I.G. BAD BOY 73002/ARISTA (9.98/15.98)	READY TO DIE	15
34	35	35	6	GERALD LEVERT EASTWEST 92416 AG (10.98/16.98)	GROOVE ON	18
35	47	51	38	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559 AG (10.98/15.98)	KICKIN' IT UP	1
36	39	36	9	THE JERKY BOYS ● SELECT 92411* AG (10.98/15.98)	THE JERKY BOYS 2	12
37	60	—	2	CLINT BLACK RCA 6419 (10.98/16.98)	ONE EMOTION	37
38	25	8	3	SLAYER AMERICAN 45522* WARNER BROS. (9.98/15.98)	DIVINE INTERVENTION	8
39	36	26	3	LYLE LOVETT CURB 10808/MCA (10.98/16.98)	I LOVE EVERYBODY	26
40	43	38	27	ALL-4-ONE ▲ BLITZ/ATLANTIC 82588 AG (10.98/15.98)	ALL-4-ONE	7
41	40	28	4	TRACY LAWRENCE ATLANTIC 82616 AG (10.98/15.98)	I SEE IT NOW	28
				★ ★ ★ Hot Shot Debut ★ ★ ★		
42	NEW ▶		1	THUG LIFE INTERSCOPE 82264 AG (10.98/15.98)	VOLUME 1	42
43	45	37	8	AMY GRANT A&M 54023 (10.98/16.98)	HOUSE OF LOVE	13
44	53	46	25	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
45	37	33	8	SOUNDTRACK NOTHING/INTERSCOPE 92460 AG (10.98/16.98)	NATURAL BORN KILLERS	19
46	41	39	21	AALIYAH ▲ BLACKGROUND 41533* JIVE (9.98/15.98)	AGE AIN'T NOTHING BUT A NUMBER	18
47	49	40	33	YANNI ▲ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
48	46	60	3	TOBY KEITH POLYDOR 523407/A&M (10.98/15.98)	BOOMTOWN	46
49	38	31	4	CRAIG MACK BAD BOY 73001* ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	21
50	52	54	14	HOOTIE & THE BLOWFISH ATLANTIC 82613 AG (10.98/15.98) [CS]	CRACKED REAR VIEW	50
51	29	—	2	DANZIG AMERICAN 45647* WARNER BROS. (10.98/16.98)	DANZIG 4	29
52	48	41	8	CHANGING FACES ● SPOILED ROTTEN BIG BEAT 92369 AG (9.98/15.98)	CHANGING FACES	25
53	80	88	25	LIVE ● RADIOACTIVE 10997* MCA (10.98/15.98)	THROWING COPPER	38

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	59	45	78	AEROSMITH ▲ GEFEN 24455 (10.98/16.98)	GET A GRIP	1
55	55	43	20	BEASTIE BOYS ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
56	54	42	15	MAZZY STAR ● CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE	36
57	51	69	3	LITTLE TEXAS WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	51
58	62	58	13	COOLIO ▲ TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	8
59	74	94	3	BRANDY ATLANTIC 83610 AG (9.98/15.98)	BRANDY	59
60	65	53	31	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT	3
61	73	67	12	JOE DIFFIE EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
62	50	—	2	VARIOUS ARTISTS NATIVITY IN BLACK: A TRIBUTE TO BLACK SABBATH CONCRETE 86335/COLUMBIA (10.98 EQ/16.98)		50
63	61	63	10	WEEZER DGC 24629/GEFFEN (10.98/15.98) [CS]	WEEZER	56
64	32	—	2	DREAM THEATER EASTWEST 90126 AG (10.98/15.98)	AWAKE	32
65	82	87	17	BLACKSTREET INTERSCOPE 92351 AG (10.98/15.98)	BLACKSTREET	65
66	69	52	28	PINK FLOYD ▲ COLUMBIA 64200* (10.98 EQ/16.98)	THE DIVISION BELL	1
67	64	55	16	DA BRAT SO SO DEF/CHAOS 66164* COLUMBIA (9.98 EQ/15.98)	FUNKAFIED	11
68	70	66	53	SALT-N-PEPA ▲ NEXT PLATEAU/LONDON 828392* ISLAND (10.98/16.98)	VERY NECESSARY	4
69	NEW ▶		1	THE CULT SIRE REPRISE 45673/WARNER BROS. (10.98/15.98)	THE CULT	69
70	76	68	5	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	53
71	67	64	66	TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
72	66	48	36	SOUNDTRACK ▲ RCA 66364 (10.98/16.98)	REALITY BITES	13
73	56	30	3	BIG HEAD TODD & THE MONSTERS GIANT 24532* WARNER BROS. (10.98/15.98)	STRATEGEM	30
74	87	75	10	JEFF FOXWORTHY ● WARNER BROS. 45314 (10.98/15.98) [CS]	YOU MIGHT BE A REDNECK IF...	74
75	71	57	29	SOUNDTRACK ▲ INTERSCOPE/ATLANTIC 82519 AG (10.98/16.98)	THE CROW	1
76	63	62	4	DR. DRE TRIPLE X 51170* (10.98/16.98)	CONCRETE ROOTS	43
77	58	44	5	PETER GABRIEL GEFFEN 2472 (12.98/19.98)	SECRET WORLD LIVE	23
78	68	61	64	SMASHING PUMPKINS ▲ VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
79	77	56	14	HARRY CONNICK, JR. ● COLUMBIA 64376 (10.98 EQ/16.98)	SHE	16
80	57	50	3	CLAY WALKER GIANT 24582* WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	50
81	72	—	45	VARIOUS ARTISTS ▲ GIANT 24531/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3
82	79	92	8	PATTY LOVELESS EPIC 64188 (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	60
83	84	71	59	MARIAH CAREY ▲ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
84	88	72	20	SEAL ● ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
85	75	47	4	LIZ PHAIR MATADOR/ATLANTIC 92429 AG (10.98/15.98)	WHIP-SMART	27
86	78	59	27	COLLECTIVE SOUL ▲ ATLANTIC 82596 AG (10.98/15.98) [CS]	HINTS, ALLEGATIONS & THINGS LEFT UNSAID	15
87	91	152	3	DOLLY PARTON COLUMBIA 66123 (10.98 EQ/16.98)	HEARTSONGS	87
88	83	76	16	69 BOYZ RIP-IT 6901 (9.98/15.98) [CS]	NINETEEN NINETY QUAD	63
89	NEW ▶		1	BARRY MANILOW ARISTA 18771 (10.98/16.98)	SINGIN' WITH THE BIG BANDS	89
90	113	143	3	ALABAMA RCA 66410 (10.98/15.98)	GREATEST HITS III	90
91	95	83	35	SARAH MCLACHLAN ● NETTWERK 18725/ARISTA (9.98/15.98) [CS]	FUMBLING TOWARDS ECSTASY	50
92	89	74	49	CELINE DION ▲ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
93	85	81	59	GARTH BROOKS ▲ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
94	116	97	17	SAMMY KERSHAW MERCURY 522125 (10.98/15.98)	FEELIN' GOOD TRAIN	73
95	92	86	5	VARIOUS ARTISTS A&M 540258 (9.98/15.98)	IF I WERE A CARPENTER	70
96	104	98	19	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	93
97	100	90	18	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
98	102	103	166	METALLICA ▲ ELEKTRA 61113* (10.98/15.98)	METALLICA	1
99	NEW ▶		1	GEORGE WINSTON DANCING CAT 11157/WINDHAM HILL (10.98/16.98)	FOREST	99
100	81	78	16	KEITH SWEAT ● ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	8
101	86	80	3	JADE GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	80
102	93	95	49	R. KELLY ▲ JIVE 41527 (10.98/15.98)	12 PLAY	2
103	98	84	79	GIN BLOSSOMS ▲ A&M 54039 (9.98/13.98) [CS]	NEW MISERABLE EXPERIENCE	30
				★ ★ ★ Pacesetter ★ ★ ★		
104	167	195	35	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) [CS]	TAKE ME AS I AM	59
105	109	93	32	THE MAVERICKS ● MCA 10961 (9.98/15.98) [CS]	WHAT A CRYING SHAME	54
106	101	82	17	JOHN MELLENCAMP MERCURY 522428 (10.98 EQ/16.98)	DANCE NAKED	13
107	115	105	100	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
108	108	104	56	NIRVANA ▲ DGC 24607* GEFFEN (10.98/16.98)	IN UTERO	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 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. [CS] indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

HOT 100 SINGLES SPOTLIGHT™

by Michael Ellis

BOYZ II MEN ARE still No. 1, for the 10th consecutive week, with "I'll Make Love To You" (Motown). It's still ahead by a substantial margin and is certain to hold for at least one more week. Weekly singles sales are at about 68,000, down from 168,000 at its peak. Both "I'll Make Love" and "All I Wanna Do" by Sheryl Crow (A&M), at No. 2, are losing points, but because "I'll Make Love" is slipping at a much faster clip, Crow's single could move into the top spot in two weeks. However, four bulleted records in the top 10 are angling for a shot at No. 1. Within the top five, "Secret" by Madonna (Maverick/Sire/WB) and "Another Night" by Real McCoy (Arista) are contenders for the top in two or three weeks. The records at Nos. 9 and 10 are serious threats as well: "Always" by Bon Jovi (Mercury) and "Here Comes The Hotstepper" by Ini Kamoze (Columbia).

IN FACT, THOSE TWO singles are the second- and third-biggest point gainers on the entire Hot 100. "Hotstepper" is the No. 1 airplay gainer on the entire chart, and the No. 2 overall gainer, jumping 17-10. It's No. 1 at seven stations on the Hot 100 monitored panel, including WJMN Boston, WIOQ (Q102) Philadelphia, and KBXX Houston. "Always" is right behind "Hotstepper" in total gains and No. 2 in sales gains, shooting up 11-6 in singles sales. "Always" is No. 1 at four stations on the monitored panel, including WPRO Providence, R.I., and WSTW Wilmington, Del. Both singles are potential No. 1 records, but their gains are eclipsed by the biggest point gainer on the chart, "You Want This" by Janet Jackson (Virgin). It explodes from No. 60 to No. 20, thereby becoming ineligible for the Greatest Gainer/Sales award even though it registers the largest sales gain of any record. It's already top five at three monitored stations: WHHH Indianapolis (No. 2), WHJX Jacksonville, Fla. (No. 3), and WFLZ (Power 93) Tampa, Fla. (No. 5).

THE GREATEST GAINER/AIRPLAY award goes to "Living In Danger" by Ace Of Base (Arista), jumping 15 places to No. 38. It has 16 early top 10 airplay reports, including No. 3 at WNNK Harrisburg, Pa., and No. 5 at KHFI Austin, Texas. The Greatest Gainer/Sales is Da Brat's "Fa All Y'All" (So So Def/Chaos). On the airplay side, it's breaking out of San Diego (No. 4 at Z90). The runner-up for the airplay award is "Playaz Club" by Rappin' 4-Tay (Chrysalis/EMI). It's No. 42 overall, but is already No. 1 in airplay at KYLD (Wild 107) San Francisco and KZHT Salt Lake City.

The runner-up for the sales award is "The Most Beautiful Thing In The World" by new artist Keith Murray (Jive), zooming 27 places to No. 66. Over 85% of its points are from sales—it's No. 4 on the Hot Rap Singles chart—and it's getting early airplay at WQHT (Hot 97) New York.

QUICK CUTS: "100% Pure Love" by Crystal Waters (Mercury) is a record that will not die. After slipping 11-12 last week, it regains its bullet at No. 12 on increased airplay, including No. 1 at WBBM (B96) Chicago and four other stations. . . . The next Boyz II Men single, "On Bended Knee," will not be out until mid-November, but it's No. 34 in airplay now and would be on the Hot 100 if it were commercially available.

RYKO BUYS ZAPPA CATALOG; FORMS PARENT CORP.

(Continued from page 10)

they want to do."

Ryko purchased the Gramavision Records label in August of this year (Billboard, Sept. 3).

Rosenstein says that Ryko's restructuring comes not "in the pejorative sense of the word," but because he viewed the company as being in the "big leagues," and thus ripe for restructure. The joint-venture partners in Ryko distribution wing REP were bought out in the restructuring.

With the restructuring comes a new board of directors, comprising the original Ryko principals and Genesis shareholders. Rose says no redundancy-created internal layoffs are expected, and the label is seeking a Zappa product specialist for its U.S. and U.K. offices.

"The simplest, cleanest method to accomplish this would have been to align with a major," Rose says. "And we felt that we had an opportunity, by remaining independent, to fill a huge void in the industry landscape—that of a true medium-sized full-service record company. And we felt that we would ultimately have more control and autonomy by maintaining the independent route—although it was much more complicated."

Gail Zappa had always expressed little interest in selling the catalog, but recalls with amusement her husband's admonishment: "He said, 'I want you out

of this business. I want you to relax and have a good time. . . . I very much appreciate that he was so forceful about establishing how he wanted it sold."

The only titles not included in the purchase of Zappa's voluminous catalog are the "200 Motels" soundtrack, a 1971 United Artists release, and the "Beat The Boots" bootleg series distributed by Rhino. (While Zappa owned the commercial rights to these originally illegal discs, he did not own the masters, despite the fact that their very existence was unauthorized.)

All upcoming Zappa titles, already converted from analog to digital in the mid-'80s, were remastered a second time by Zappa.

"There are so many more little things that you can clean up, little noises and snats and things that aren't supposed to be there," said Gail Zappa of the new masters. "They're pretty spiffy—they're as good as they can get under current technology."

Zappa titles previously released by Ryko as two albums on one CD will now be rereleased as separate discs. "We'll take this opportunity to make them as complete as possible," says Rose. "We'll restore color where perhaps we weren't full-color throughout the booklet before. Each is going to be looked at on an individual basis. There may be things that don't need much."

Most interesting for Zappa fans is Ryko's rerelease of his '60s milestone album "We're Only In It For The Money." In his final years, Zappa discovered a complete two-track master of the album, which will be repackaged by Ryko.

Zappa completed several as-yet-unreleased projects before his death, which will be marketed and distributed by Ryko. Among those releases are the compilation "Have I Offended Anyone?" and an album titled "Lost Episodes." (The latter's content of which, says Gail Zappa, is "pretty much what it implies.")

In coming years, Ryko will also issue previously unreleased material from the Zappa archives. Unreleased recordings of Zappa's classical compositions are owned by Gail Zappa, and are not part of the Ryko agreement.

The Zappa family is very pleased that Ryko now owns the Zappa masters. "It's fair to say that they were the only ones who could do it in the sense that they understand the value—in terms of Frank's money and in terms of the integrity of the catalog," says Gail Zappa. "It was a long, arduous process, but well worth it because part of the effort that went into negotiating the contract also really helped to develop a strong relationship between me and my family and Ryko. I think they will honor Frank's wishes."

EMI CREATES CHRISTIAN DIVISION IN NASHVILLE

(Continued from page 10)

Sparrow business from secular distribution the first year, that was an area where we surpassed our expectations," Bowen says. "And exactly as we planned, we did not lose, we gained Christian bookstore volume. One does not take from the other."

Star Song looks poised to be another profitable entity for EMI. Darrell Harris was one of the founders of the company in Houston in 1976. In 1989 the company relocated to Nashville. That same year, Moser became CEO; since then, according to Moser, the company has grown "from a \$4 million company to a \$30 million company."

In addition to distributing Forefront's artists—including DC Talk, Geoff Moore & the Distance, and Audio Adrenaline—Star Song also distributes Chapel Music Group, a Southern gospel label that is home to the Gaither Vocal Band and Jeff & Sheri Easter, among others.

Moser sees the affiliation with EMI as the next step in Star Song's growth. "The corporate partner provides resources we just don't have on our own," he says.

Sparrow's positive feelings about EMI were a key factor in Star Song's decision. "If you talk to the people at all levels with Sparrow's organization, they have nothing but high regard for EMI," Moser says.

Bowen says EMI Music president/CEO Jim Fifeild has been very "warm" and "open" to EMI's involvement in Christian music. "It doesn't hurt when you have Jim Fifeild who went to [Southern Methodist University in Dallas]," Bowen says of Fifeild's understanding of the music's message. "It wasn't like I had to explain what I was talking about. He knew."

The acquisition of Star Song is only the latest chapter in EMI's Christian music plans. Bowen hints this isn't the end of EMI's penetration into the Christian market, but declines to reveal its next move. "We are looking and talking," he says.



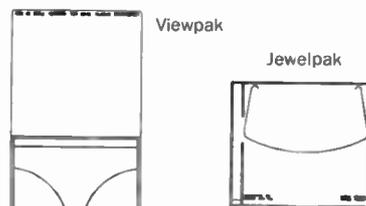
EMI Music and Star Song executives finalize EMI's purchase of the Nashville-based Christian label. Shown in front, from left, are Star Song CEO Stan Moser and EMI Music president/CEO Jim Fifeild. Behind them, from left, are Darrell Harris, president of Star Song; Jimmy Bowen, president of Liberty Records and co-chairman of the new EMI Christian Music Group; and Jeff Moseley, executive VP/COO of Star Song.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	11	SHE THINKS HIS NAME WAS JOHN	REBA MCENTIRE (MCA)
2	17	2	I SEE IT NOW	TRACY LAWRENCE (ATLANTIC)
3	10	3	LIVIN' ON LOVE	ALAN JACKSON (ARISTA)
4	7	6	HIT BY LOVE	CE CE PENISTON (A&M)
5	5	9	WHO'S THAT MAN	TOBY KEITH (POLYDOR)
6	8	2	WHOOPI! (THERE IT WENT)	TAG TEAM, WICKY, MINNIE, AND GOOFY (LIFE)
7	13	3	THIRD RATE ROMANCE	SAMMY KERSHAW (MERCURY)
8	9	2	I REMEMBER	COOLIO (TOMMY BOY)
9	6	2	WITHOUT A DOUBT	BLACK SHEEP (MERCURY)
10	3	6	CHOCOLATE	Y'N-VEE (PMP/RAL/ISLAND)
11	4	5	AIN'T NOBODY	JAKI GRAHAM (AVEX GROUP/CRITIQUE)
12	—	1	BLACK COFFEE	HEAVY D & THE BOYZ (UPTOWN/MCA)
13	16	5	REDNECK STOMP	JEFF FOXWORTHY (WARNER BROS.)
14	24	2	STRAP ON THE SIDE	SPICE 1 (JIVE)
15	18	8	I TRY TO THINK ABOUT ELVIS	PATTY LOVELESS (EPIC)
16	21	2	MOTHERLESS CHILD	ERIC CLAPTON (DUCK/REPRISE)
17	12	6	THE COLOR OF THE NIGHT	LAUREN CHRISTY (MERCURY)
18	—	1	HEADLINE NEWS	WEIRD AL YANKOVIC (SCOTTI BROS.)
19	14	2	HONEY	ARETHA FRANKLIN (ARISTA)
20	20	4	KICK A LITTLE	LITTLE TEXAS (WARNER BROS.)
21	23	3	TASTE YOUR LOVE	HORACE BROWN (UPTOWN/MCA)
22	—	4	I DON'T WANT TO KNOW	GLADYS KNIGHT (MCA)
23	—	1	PICTURE POSTCARDS FROM L.A.	JOSHUA KADISON (SBK/EMI)
24	19	6	VIBE	ZHANE (ILLTOWN/MOTOWN)
25	—	1	WE RUN THINGS (IT'S LIKE DAT)	DA BUSH BABEES (REPRISE)

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

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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)
			★ ★ NO. 1 ★ ★						
1	1	12	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)	8 wks at No. 1	38	40	16	FAR BEHIND CANDLEBOX (MAVERICK/SIRE/WB)	
2	2	12	ALL I WANNA DO SHERYL CROW (A&M)		39	41	25	UNTIL I FALL AWAY GIN BLOSSOMS (A&M)	
3	3	4	SECRET MADONNA (MAVERICK/SIRE/WB)		40	38	10	BUT IT'S ALRIGHT HUEY LEWIS & THE NEWS (ELEKTRA)	
4	4	20	WHEN CAN I SEE YOU BABYFACE (EPIC)		41	45	5	SOMETHING'S ALWAYS WRONG TODD THE WET SPROCKET (COLUMBIA)	
5	6	10	ANOTHER NIGHT REAL MCCOY (ARISTA)		42	37	12	BOP GUN (ONE NATION) ICE CUBE (PRIORITY)	
6	5	23	WILD NIGHT JOHN MELLENCAMP (MERCURY)		43	42	18	THIS D.J. WARREN G (VIOLATOR/RAL/ISLAND)	
7	9	9	I'M THE ONLY ONE MELISSA ETHERIDGE (ISLAND)		44	46	9	FADE INTO YOU MAZZY STAR (CAPITOL)	
8	10	12	DECEMBER 1963 FOUR SEASONS (CURB)		45	51	6	YOU GOTTA BE DES'REE (550 MUSIC)	
9	12	21	100% PURE LOVE CRYSTAL WATERS (MERCURY)		46	47	4	LUCAS WITH THE LID OFF LUCAS (BIG BEAT/ATLANTIC)	
10	8	8	ENDLESS LOVE L. VANDROSS & M. CAREY (COLUMBIA)		47	49	8	FLAVA IN YA EAR CRAIG MACK (BAD BOY/ARISTA)	
11	7	27	STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)		48	59	20	ROUND HERE COUNTING CROWS (DGC/GEFFEN)	
12	21	5	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA)		49	56	9	SELF ESTEEM OFFSPRING (EPITAPH)	
13	13	12	AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE)		50	—	1	GET OVER IT EAGLES (GEFFEN)	
14	11	28	DON'T TURN AROUND ACE OF BASE (ARISTA)		51	52	7	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)	
15	14	32	COME TO MY WINDOW MELISSA ETHERIDGE (ISLAND)		52	53	9	BODY & SOUL ANITA BAKER (ELEKTRA)	
16	15	8	CIRCLE OF LIFE ELTON JOHN (HOLLYWOOD)		53	—	1	PLAYAZ CLUB RAPPIN' 4-TAY (CHRYSALIS/EMI)	
17	17	6	WHAT'S THE FREQUENCY, KENNETH? R.E.M. (WARNER BROS.)		54	55	7	NEW AGE GIRL DEADEYE DICK (ICHIBAN)	
18	18	14	STROKE YOU UP CHANGING FACES (SPOILED ROTTEN/BIG BEAT)		55	58	3	LANDSLIDE SMASHING PUMPKINS (VIRGIN)	
19	20	10	NEVER LIE IMMATURE (MCA)		56	67	9	CLOSER NINE INCH NAILS (NOTHING/TVT)	
20	22	4	I WANNA BE DOWN BRANDY (ATLANTIC)		57	57	15	ACTION TERROR FABULOUS (EASTWEST)	
21	27	11	I'LL STAND BY YOU PRETENDERS (SIRE/WARNER BROS.)		58	61	15	LOVE IS ALL AROUND WET WET WET (LONDON/ISLAND)	
22	16	26	IF YOU GO JON SECADA (SBK/EMI)		59	69	11	TODAY SMASHING PUMPKINS (VIRGIN)	
23	35	2	LIVING IN DANGER ACE OF BASE (ARISTA)		60	63	14	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY (COLUMBIA)	
24	19	25	SHINE COLLECTIVE SOUL (ATLANTIC)		61	50	13	NUTTIN' BUT LOVE HEAVY D & THE BOYZ (UPTOWN/MCA)	
25	39	3	YOU WANT THIS JANET JACKSON (VIRGIN)		62	72	2	ALLISON ROAD GIN BLOSSOMS (A&M)	
26	23	5	TURN THE BEAT AROUND GLORIA ESTEFAN (CRESCENT MOON)		63	54	28	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC)	
27	26	20	FANTASTIC VOYAGE COOLIO (TOMMY BOY)		64	62	23	BLACK HOLE SUN SOUNDGARDEN (A&M)	
28	25	24	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN (HOLLYWOOD)		65	65	2	HOW MANY WAYS TONI BRAXTON (LAFACE/ARISTA)	
29	30	13	BASKET CASE GREEN DAY (REPRISE)		66	—	18	COME OUT AND PLAY OFFSPRING (EPITAPH)	
30	32	4	ALWAYS BON JOVI (MERCURY)		67	—	1	SWEET JANE COWBOY JUNKIES (NOTHING/INTERSCOPE)	
31	29	8	INTERSTATE LOVE SONG STONE TEMPLE PILOTS (ATLANTIC)		68	73	2	SEETHER VERUCA SALT (MINTY FRESH/DGC/GEFFEN)	
32	28	12	LUCKY ONE AMY GRANT (A&M)		69	60	3	TUGGISH RUGGISH BONE BONE THUGS N HARMONY (RUTHLESS)	
33	24	30	YOU MAKE THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)		70	48	13	EINSTEIN ON THE BEACH COUNTING CROWS (DGC/GEFFEN)	
34	34	3	ON BENDED KNEE BOYZ II MEN (MOTOWN)		71	—	1	(I COULD ONLY) WHISPER YOUR NAME HARRY CONNICK, JR. (COLUMBIA)	
35	31	3	ABOUT A GIRL NIRVANA (DGC/GEFFEN)		72	—	14	VASOLINE STONE TEMPLE PILOTS (ATLANTIC)	
36	43	41	MR. JONES COUNTING CROWS (DGC/GEFFEN)		73	—	2	FEEL THE PAIN DINOSAUR JR. (REPRISE)	
37	36	5	ZOMBIE THE CRANBERRIES (ISLAND)		74	—	1	I ALONE LIVE (RADIOACTIVE/MCA)	
					75	74	3	HIP HOP RIDE DA YOUNGSTA'S (EASTWEST)	

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

HOT 100 RECURRENT AIRPLAY

1	2	16	FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M)	14	9	5	I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB)
2	—	1	PRAYER FOR THE DYING SEAL (ZTT/SIRE/WARNER BROS.)	15	11	3	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)
3	1	3	THE SIGN ACE OF BASE (ARISTA)	16	18	31	SHOOP SALT-N-PEPA (NEXT PLATEAU/LONDON)
4	3	2	ANYTIME YOU NEED A FRIEND MARRIHA CAREY (COLUMBIA)	17	12	12	WHATTA MAN SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
5	5	8	BEAUTIFUL IN MY EYES JOSHUA KADISON (SBK/EMI)	18	14	23	ALL THAT SHE WANTS ACE OF BASE (ARISTA)
6	—	1	CRAZY AEROSMITH (GEFFEN)	19	19	51	SHOW ME LOVE ROBIN S. (BIG BEAT/ATLANTIC)
7	6	3	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)	20	—	44	HEY JEALOUSY GIN BLOSSOMS (A&M)
8	7	63	TWO PRINCES SPIN DOCTORS (EPIC)	21	16	23	BECAUSE THE NIGHT 10,000 MANIACS (ELEKTRA)
9	13	5	YOUR BODY'S CALLIN' R. KELLY (JIVE)	22	—	1	BACKWATER MEAT PUPPETS (LONDON/ISLAND)
10	8	8	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)	23	15	2	FUNKDAFIED DA BRAT (SO SO DEF/CHAOS)
11	17	4	ALWAYS ERASURE (MUTE/ELEKTRA)	24	22	36	WHAT IS LOVE HADDADAWY (ARISTA)
12	10	25	I'LL BE LOVING YOU COLLAGE (VIPER/METROPOLITAN)	25	—	1	GET READY FOR THIS 2 UNLIMITED (RADIKAL/CRITIQUE)
13	4	2	I MISS YOU AARON HALL (SILAS/MCA)				

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

12	100% PURE LOVE (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) HL
72	5-4-3-2 (YO! TIME IS UP) (Second Generation Rooney Tunes, BMI/MCA, BMI/Creole Chee Chee, ASCAP/Sista Girl, ASCAP/Nimkian, ASCAP) HL
100	7 SECONDS (EMI Virgin, BMI/Fiction, ASCAP) HL
80	9TH WONDER (BLACKTOLISM) (Wide Grooves, BMI/Gitro, BMI/EMI Blackwood, BMI) HL
56	ACTION (EMI Blackwood, BMI) HL
2	ALL I WANNA DO (WB, ASCAP/Warner-Tamerlane, ASCAP/Old Crow, BMI/Ignorant, ASCAP/Zen Of Iniquity, ASCAP/Almo, ASCAP/Canvas Mattress, ASCAP) WBM
79	ALWAYS IN MY HEART (Sony, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
9	ALWAYS (Polygram Int'l, ASCAP/Bon Jovi, ASCAP) HL
98	AM I WRONG (Wedding Song, BMI/Irving, BMI/Failsafe, ASCAP) WBM
5	ANOTHER NIGHT (Copyright Control)
8	AT YOUR BEST (YOU ARE LOVE) (Bovina, ASCAP/EMI April, ASCAP) HL
68	BEFORE I LET YOU GO (Donril, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tadej, ASCAP/Davey Poo, ASCAP/Chauncey Black, ASCAP) HL/WBM
40	BODY & SOUL (EMI Virgin, BMI/Shipwreck, BMI/EMI Virgin, ASCAP/Future Furniture, ASCAP) HL
84	BOOTI CALL (Donril, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/MCA, ASCAP/Tadej, ASCAP/Color It Funky, ASCAP/Saja, BMI/Troutman, BMI) HL/WBM
31	BOP GUN (ONE NATION) (Gansta Boogie, ASCAP) HL
67	BREAKDOWN (Zomba, BMI/CPMK, BMI/Saja, BMI/Troutman, BMI) WBM
59	BUT IT'S ALRIGHT (Famous, ASCAP) HL
62	CAN U GET WIT IT (DeSwing, ASCAP/EMI, ASCAP) HL
34	CAN YOU FEEL THE LOVE TONIGHT (FROM THE LION KING) (Walt Disney, ASCAP) HL
21	CIRCLE OF LIFE (FROM THE LION KING) (Wonderland, BMI) HL
45	CLOSER (Leaving Home, ASCAP/TVT, ASCAP)
37	COME TO MY WINDOW (MLE, ASCAP/Almo, ASCAP) WBM
89	DANCE NAKED (Full Keel, ASCAP)
19	DECEMBER 1963 (OH, WHAT A NIGHT) (Seasons, BMI/Jobete, ASCAP) WBM
27	DON'T TURN AROUND (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP/Edition Sunset, ASCAP/BMG, ASCAP) HL/WBM
51	DO YOU WANNA GET FUNKY (Cole-Civillies, ASCAP/Durman, ASCAP/EMI Virgin, ASCAP) HL
3	ENDLESS LOVE (Pgp, ASCAP/Brockman, ASCAP/Intersong U.S.A., ASCAP) HL
49	FA ALL Y'ALL (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
55	FADE INTO YOU (Sally Gardens, BMI)
30	FANTASTIC VOYAGE (T-Boy, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP) HL
26	FAR BEHIND (Skinny White Butt, ASCAP/WB, ASCAP/Maverick, ASCAP) WBM
19	FLAVA IN YA EAR (For Ya Ear, ASCAP/Janice Combs, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
61	GET OVER IT (Black Cypress, ASCAP/Red Cloud, ASCAP/WB, ASCAP)
70	GET ON IT (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) HL/WBM
82	GOOD ENOUGH (Sony, BMI/Tyde, BMI) HL
10	HERE COMES THE HOTSTEPPER (Salaam Remi, ASCAP/Pine, PRS/Longitude, BMI) WBM
69	HIP HOP RIDE (Marley Marl, ASCAP/EMI April, ASCAP/Top Jam, BMI/Supreme C, ASCAP) HL
71	HOLD MY HAND (EMI April, ASCAP/Monica's Reluctance, ASCAP) HL
46	HOW MANY WAYS (Three Boyz From Newark, ASCAP/Polygram, ASCAP/Lady Ashlee, BMI/Jay Bird Alley, BMI/Black Hand, ASCAP/Zomba, BMI/Raphic, BMI) HL/WBM
91	HUNGAM (Warner-Tamerlane, ASCAP/Kings Kid, BMI/Flyte Tyme, ASCAP) WBM
78	(I COULD ONLY) WHISPER YOUR NAME (Papa's-June, BMI/Clean-Con, BMI)
60	I'D GIVE ANYTHING (Full Keel, ASCAP/Farrenuff, ASCAP/Farren Curtis, BMI/Longitude, BMI/August Wind, BMI/Albert Paw, BMI/CurbSongs, ASCAP/Mike Curb, BMI) WBM
35	IF YOU GO (Foreign Imported, BMI) WBM
1	I'LL MAKE LOVE TO YOU (Sony, BMI/Ecaf, BMI) HL
22	I'LL STAND BY YOU (Hynde House of Hits, ASCAP/Clive Banks, ASCAP/Jerk Awake, ASCAP/Tom Kelly, ASCAP)
63	I'LL TAKE HER (Gabz, ASCAP/Brian-Paul, ASCAP/11C, ASCAP/Deep Soul, ASCAP/III, ASCAP)
16	I'M THE ONLY ONE (MLE, ASCAP/Almo, ASCAP) WBM
41	I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM
11	I WANNA BE DOWN (Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP)
29	JUICY/UNBELIEVABLE (Tee Tee, ASCAP/Janice Combs, ASCAP)
58	LETITGO (Controversy, ASCAP/WB, ASCAP) WBM
83	THE LION SLEEPS TONIGHT (WIMOWEH) (Folkway, BMI) WBM
38	LIVING IN DANGER (Megascans, BMI/Careers-BMG, BMI) HL
54	LOVE IS ALL AROUND (Songs Of PolyGram, BMI) HL
36	LUCAS WITH THE LID OFF (Copyright Control)
28	LUCKY ONE (Age To Age, ASCAP/Reunion, ASCAP/Sony, ASCAP/Yellow Elephant, ASCAP) HL
66	THE MOST BEAUTIFULLEST IN THE WORLD (Zomba, ASCAP/Illotic, ASCAP/Erick Sermon, ASCAP/EMI April, ASCAP) HL/WBM
7	NEVER LIE (Hook, ASCAP/Zomba, ASCAP/Teaspoon, ASCAP) WBM
48	NEW AGE GIRL (NAG, BMI/Songs Of PolyGram, BMI) HL
39	NONE OF YOUR BUSINESS (Sons Of K-oss, ASCAP/Out Of The Basement, ASCAP/Unart, BMI/Next Plateau, ASCAP) WBM
65	NUTTIN' BUT LOVE (Kid Capri, ASCAP/EMI April, ASCAP/Eazy-Duzit, ASCAP) HL
42	OUT OF TEARS (Promopub B.V., ASCAP)
44	PLAYAZ CLUB (Rag Top, BMI)
44	PRACTICE WHAT YOU PREACH (Seven, BMI/Super, BMI/Divided, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Ramal, BMI) WBM
73	RIGHT BESIDE YOU (Night Rainbow, ASCAP/Broken Plate, ASCAP/Polygram Int'l, ASCAP/Shmoolie, BMI) HL
74	ROMANTIC CALL (Howie Tee, BMI/Irving, ASCAP/Zomba, ASCAP/Aunt Hilda, ASCAP/Street

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)
			★ ★ NO. 1 ★ ★						
1	1	11	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)	10 wks at No. 1	38	38	5	HOW MANY WAYS TONI BRAXTON (LAFACE/ARISTA)	
2	2	7	ENDLESS LOVE L. VANDROSS & M. CAREY (COLUMBIA)		39	64	2	BEFORE I LET YOU GO BLACKSTREET (INTERSCOPE)	
3	4	13	NEVER LIE IMMATURE (MCA)		40	37	3	GET UP ON IT KEITH SWEAT (ELEKTRA)	
4	3	18	TOOTSEE ROLL 69 BOYZ (RIP-IT)		41	32	11	I'D GIVE ANYTHING GERALD LEVERT (EASTWEST)	
5	7	6	I WANNA BE DOWN BRANDY (ATLANTIC)		42	43	6	I'LL TAKE HER ILL AL SKRATCH (MERCURY)	
6	11	4	ALWAYS BON JOVI (MERCURY)		43	41	10	LUCKY ONE AMY GRANT (A&M)	
7	5	8	AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE)		44	52	3	UNDONE - THE SWEATER SONG WEZZER (DGC/GEFFEN)	
8	12	5	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA)		45	48	3	5-4-3-2 (YO! TIME IS UP) JADE (GIANT)	
9	8	9	ALL I WANNA DO SHERYL CROW (A&M)		46	36	19	WILD NIGHT JOHN MELLENCAMP (MERCURY)	
10	6	14	STROKE YOU UP CHANGING FACES (SPOILED ROTTEN/BIG BEAT)		47	54	6	I'LL STAND BY YOU PRETENDERS (SIRE/WARNER BROS.)	
11	10	8	TUGGISH RUGGISH BONE BONE THUGS N HARMONY (RUTHLESS)		48	55	4	9TH WONDER (SLICKER THIS YEAR) DIGABLE PLANETS (PENDULUM/EMI)	
12	9	12	FLAVA IN YA EAR CRAIG MACK (BAD BOY/ARISTA)		49	42	9	CIRCLE OF LIFE ELTON JOHN (HOLLYWOOD)	
13	14	8	ANOTHER NIGHT REAL MCCOY (ARISTA)		50	34	10	LETITGO PRINCE (WARNER BROS.)	
14	18	3	SECRET MADONNA (MAVERICK/SIRE/WB)		51	61	5	WHAT'S THE FREQUENCY, KENNETH? R.E.M. (WARNER BROS.)	
15	13	10	JUICY THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)		52	50	5	WATERMELON CRAWL TRACY BYRD (MCA)	
16	21	4	U WILL KNOW B.M.U. (BLACK MEN UNITED) (MERCURY)		53	58	11	ACTION TERROR FABULOUS (EASTWEST)	
17	24	4	PRACTICE WHAT YOU PREACH BARRY WHITE (A&M)		54	46	11	THE LION SLEEPS TONIGHT THE TOKENS (RCA)	
18	17	9	FAR BEHIND CANDLEBOX (MAVERICK/SIRE/WB)		55	45	22	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN (HOLLYWOOD)	
19	22	23	100% PURE LOVE CRYSTAL WATERS (MERCURY)		56	53	10	LOVE IS ALL AROUND WET WET WET (LONDON/ISLAND)	
20	23	15	NONE OF YOUR BUSINESS SALT-N-PEPA (NEXT PLATEAU/ISLAND)		57	65	4	SHORT DICK MAN 20 FINGERS (ZOO)	
21	15	14	THIS D.J. WARREN G (VIOLATOR/RAL/ISLAND)		58	40	22	FUNKDAFIED DA BRAT (SO SO DEF/CHAOS)	
22	19	14	BOP GUN (ONE NATION) ICE CUBE (PRIORITY)		59	49	10	THIRD ROCK FROM THE SUN JOE DIFFIE (EPIC)	
23	—	1	YOU WANT THIS JANET JACKSON (VIRGIN)		60	44	23	BACK IN THE DAY AHMAD (GIANT)	
24	16	18	WHEN CAN I SEE YOU BABYFACE (EPIC)		61	70	5	NEW AGE GIRL DEADEYE DICK (ICHIBAN)	
25	27	4	TURN THE BEAT AROUND GLORIA ESTEFAN (CRESCENT MOON)		62	69	3	SHUT UP AND KISS ME MARY CHAPIN CARPENTER (COLUMBIA)	
26	39	2	FA ALL Y'ALL DA BRAT (SO SO DEF/CHAOS)		63				

Germany Moves To Protect Authors' Rights Int'l Digital-Age Laws Stressed At World Congress

■ BY WOLFGANG SPAHR

MUNICH—Germany's federal minister for justice, Sabine Leutheusser-Schnarrenberger, has come out in favor of improved protection for authors, when their works are marketed by third parties across national borders and in new digital media.

Opening the World Congress of International Performing Rights Societies in Munich in September, the minister expressed her regret that a proposal for harmonizing authors'

royalties from private use of music and films within the European Union was still being reviewed.

She went on to say that there was "fundamental consensus that authors should receive fair compensation for this type of exploitation," but feared that this harmonization would not see the light of day before the year 2000.

Given the possibilities of digital communication, individual copyrights are endangered, she said, quoting as an example the setup by which a customer can individually se-

lect the music he or she wishes to buy.

The German Federal Government, she said, advocates international copyright law capable of covering existing and future technological developments and giving the author sufficient protection.

In Leutheusser-Schnarrenberger's view, this protection should cover musical works and extend to include databases and other means of storage used by modern information technology. The Federal Government is hopeful that initial proposals will be submitted on this issue before the end of the current EC presidency next year.

The congress of the 29 national societies—which represent the interests of composers, lyricists, and publishers—was dominated by the subject of digital exploitation of copyrighted works.

Juergen Becker, staff lawyer at the German authors' rights society, GEMA, said: "Despite the fact that it is becoming increasingly difficult to keep track of and monitor copying, there is no reason to assume the imminent demise of copyright law. By the same token, it's important to rapidly create a legal basis which allows sufficient protection."



The Soul Of Cole. In a special ceremony at New York's Lincoln Center, the U.S. Postal Service honored legendary musical artist Nat King Cole with a collectors' edition stamp issued as a part of their "Popular Singers" series. Capitol Records took that opportunity to herald the album "Nat King Cole's Greatest Hits," which was released Oct. 18. In addition to Cole classics "Mona Lisa," "Ramblin' Rose," and "Nature Boy," the Capitol edition includes both his original version of "Unforgettable" and the 1993 duet remake by daughter Natalie Cole. Pictured, from left, are Cole's daughters Casey and Timolin, and his widow Maria Cole.

HOME RECORDING ACT ROYALTIES

(Continued from page 5)

earnings. Those costs are estimated to be approximately \$135,000.

Major claimants in the Musical Works Fund—ASCAP, BMI, SESAC, NMPA/Harry Fox and the Songwriters Guild—have not yet reached a settlement as to how those royalties will be disbursed.

"We haven't come to any firm conclusion as to who gets what yet," says Susan Mann, a spokeswoman for NMPA. "The [Musical Works Fund] monies are relatively small as yet, and until we are able to meet again to discuss the distribution of funds, we will just wait. Otherwise, we would use all the money up (in

arbitration costs)."

Under the newly restructured Copyright Office, which no longer has a Copyright Royalty Tribunal in place to settle disputes, professional arbitrators will have to be brought in to hear testimony by claimants who cannot negotiate successfully. Sources say such arbitration would cost more than \$9,000 per day.

If future Musical Works Fund negotiations do not proceed smoothly, says a source, the Copyright Office would first use the monies in the fund to pay arbitrators and then bill the claimants for any further expenses.

Mann, however, discounts the rumors that claimants in the Musical Works Fund are headed toward litigation.

A source close to the performing-rights groups agrees with Mann, saying, "No way would they go to litigation on this. The problem, in shorthand, is that the rights groups want to wait until the money pot grows, because of the numbers of all their songwriters.

"If they sent out, you know, 20,000 checks, each for a buck or two, and it costs them, say, \$7 per check in administrative costs to figure out who gets what, it doesn't make much sense at this point."

ASCAP and BMI officials were unavailable for comment.

DRUG HELPLINE ALBUM

(Continued from page 12)

message here isn't 'don't do drugs.' It's to say that there are people who run these lines that you can talk to if you need information, and who will not be judgmental. We think dance music is an ideal way to reach these people."

The mix is very European in flavor, with 16 international hits such as Ace Of Base's "The Sign," Dr. Alban's "It's My Life," and tracks that have proved difficult for other compilations to license, such as Tony Di Bart's "The Real Thing" and Big Mountain's "Baby I Love Your Way."

The compilation also features four European acts that are not known in the U.K.: E-Type, Master Boy, and Marusha from Germany, as well as Italy's Jovanotti.



Organizers declined to release shipment figures, but sources say the release had an initial pressing of 70,000 units.

The compilations market in Europe is vibrant, with pan-European advertised collections selling several hundred thousand copies. It is also a fast-moving and competitive market. Yet the compilers believe "High On Dance" has a chance because of its longevity. "We believe that, because we've selected classic tracks that aren't necessarily current hits, this album will have a shelf life of five years, not five weeks," says Wells-Thorpe.

IMAGO TRIMS STAFF

(Continued from page 12)

New singles by both artists are expected to be released before Christmas, Ellis says, with the full albums expected in January or February.

In addition to the restructuring, Imago plans to move its headquarters from its posh digs on West 57th Street to Manhattan's Flatiron District. "We're moving downtown to a location that is more appropriate for the company and the style of the company," Ellis says. "We shouldn't be in midtown—we should be downtown."

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EMI'S LIBERTY, SBK IMPRINTS TEAM TO RELEASE NELSON'S STANDARDS SET

(Continued from page 1)

to return to a major (Billboard, Dec. 18, 1993).

In a complex arrangement, Nelson is signed to both EMI Records' pop imprint SBK and to EMI's stand-alone, Nashville-based country label, Liberty Records. "He's on Liberty and SBK because we want to leverage the strength of both organizations," says EMI Records Group North America chairman/CEO Charles Koppelman. "Both companies can explore every avenue of retail and radio."

The desire and ability to work Nelson at both country and pop was paramount when it came to finding him a new deal, says Nelson's manager, Mark Rothbaum.

"What it came down to, quite honestly, was there was a stronger sense of commitment from Charles Koppelman and [Liberty president] Jimmy Bowen than from the other labels that were interested," says Rothbaum. "In the world of country music, there is generally very little cooperation between the parent label and Nashville, very little across-the-board cooperation and commitment. With Sony, it was clear that we would have re-signed through the Nashville division."

The only connection between the Liberty Records for which Nelson recorded in the '60s and the Liberty Records of today is the Statue of Liberty logo, but Nelson is happy to be back on the label regardless. "Jimmy Bowen and I have been wanting to do an album together for a long time," says Nelson. "Charles Koppelman was also a fan. With both of them, how could I go wrong? I wasn't strong enough to turn them down."

"Healing Hands Of Time," which features a 63-piece orchestra, was recorded in Los Angeles in two days, with a third day used for overdubs. "With that big an orchestra, I booked four days in the studio until I saw the cost, and I almost had a heart attack," says Bowen, who produced the album. "So I cut it down to two days. I've never seen anyone do a better job than David Campbell, who arranged the music and conducted."

NO BOUNDARIES

At Waterloo Records in Austin, Texas, owner John Kunz says Nelson's latest will have broad appeal. "Willie is the consummate songwriter/entertainer," he adds. "He's one of the ones who's best able to say there's no such thing as a border, there are no boundaries. There's a real concern with all the young country hat acts of 'where does that leave someone like Willie or Waylon?' But Willie, in particular, is a classic; he's timeless."

As Kunz points out, country radio has somewhat abandoned artists such as Nelson in favor of young upstarts. Despite Nelson's tremendous career success at radio—he has registered 114 songs on Billboard's country singles chart over the last 30 years—it has been three years since Nelson last appeared on the Hot Country Singles & Tracks chart.

"I'm over 40; country radio has already forgotten about me," says Nelson, laughing. "If you try to do the chart game, you're going to go crazy. My first pop hit was 'Blue Eyes Cryin' In The Rain,' which was a 100%-pure country song. [The pop standards album] 'Stardust' was on

the country [album] charts for 10 years, and there wasn't a country song on there."

Bowen stresses that his staff will do everything to "max out the music," but adds, "this wasn't an album of, 'Hey, guess what's happening. Let's do one like that.' It was a musical thing that I wanted to do with Willie for half a dozen years. I got it exactly the way I wanted, and now I don't really give a damn. I can't do anything else about it."

'GOING EVERYWHERE'

Despite Nelson's assessment, Liberty and SBK are servicing the title track to country, adult contemporary, and album alternative stations the first week of November. There is even talk of taking Nelson's material to urban radio down the road. "We're going everywhere with this," says Koppelman. "Willie Nelson is a blues singer. Whether you listen to 'Night Life' or 'Funny How Time Slips Away,' I believe the urban consumer will respond to Willie."

VIDEO SUPPLIERS GET TOUGH ON STREET DATES

(Continued from page 6)

White." That is an industry record, according to Buena Vista, which distributes Walt Disney titles.

A Buena Vista spokesman says "The Lion King" is scheduled for spring, 1995 release.

Meanwhile, the Video Software Dealers Assn. has established a street-date task force with a mission to create a list of recommendations to help the industry manage the problem. The group will meet with suppliers, distributors, and retailers for their input in compiling the recommendations.

VSDA president Jeffrey Eves, who will chair the panel, announced its formation at the trade organization's Oct. 14 emergency summit meeting on the problem.

Task force members are NARM executive VP Pam Horowitz; NAVD executive VP Mark Engle; VSDA board member and Sight & Sound Distributors president Larry DeVuono; VSDA board member and Handleman senior VP Dave Stevens; Tower Video VP John Thrasher; and Warehouse Entertainment CEO and NARM president Scott Young.

HELP FROM NARM

Speaking to the press following the summit, Horowitz said the music trade has long struggled with street-date problems.

"We discovered that part of the solution was to look at the operational issues, which is very similar to what VSDA is doing now," Horowitz said.

Part of NARM's street-date plan includes retail education and an industry-wide campaign called "Break Artists, Not Street Dates" Horowitz said.

More than 40 studio, distributor, and retail representatives took part in the daylong summit. Eves made the point that the meeting "was not a blame session."

"All parties came with a firm commitment to honor street dates," Eves said.

The committee's first meeting is scheduled for Nov. 2 in Los Angeles. With first-quarter sell-through releases just around the corner, the

task force members will have plenty to talk about.

In addition to Buena Vista's "The Lion King," New Line Home Video will release "The Mask," and MCA will have "The Little Rascals." Details on both titles will be announced by the end of the month. Buena Vista also will throw in "Angels In The Outfield," according to industry sources.

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RIAA OFFERS HELP ON ENHANCED-CD STANDARD

(Continued from page 6)

value-added features that would appeal to music buyers.

The awareness campaign, and retailers' thoughts on the new discs, were to be topics of discussion at the NARM Wholesalers Conference, set for Friday (21) through Wednesday (26) in Phoenix.

"There will be a concerted effort to make sure this product is one that the music retailing community embraces," Rosen says. "We want music stores to be selling this product, not just computer stores."

WARNER PROFITS, SALES UP IN 3RD QUARTER

(Continued from page 6)

tempt, Gold says, to reach "an aging population" that does not frequent music stores. As for promotional ventures, he mentions the music video channel Viva in Germany, which is a model for a music video channel that Warner and four other music majors expect to debut in the U.S. early next year (Billboard, July 9).

Time Warner's filmed entertainment unit's performance paled in comparison to the music division's. Revenues went up only 1.7%, to \$1.34 billion, while operating earnings declined 7.3%, to \$189 million. The company stated that "prior-period comparisons were affected by exceptionally strong theatrical and home video results in the third quarter of 1993, fueled by Warner Bros.' record-setting international video release, 'The Bodyguard.'"

In the third quarter this year,

cated radio shows.

A second phase, which will kick in after the new year and is still in the planning stages, is focused on reaching people in the "heartland," Berk says. Most of the ideas center on offering a cassette sampler coupled with a discount coupon at retail which will be available at a variety of outlets. Berk says EMI is looking at tying in with gas stations across the country—where, for example, people buying a full tank of gas would get the sampler—as well as giving away the cassette through a major department store and a budget, family-hotel chain in the South Central U.S. "I'm even thinking of doing something with Avon where if you buy a certain product, you would get the whole Willie Nelson album," she says.

ALTERNATE MARKETING

Another strategy being considered for 1995 would be placing Nelson's music on in-flight programs, and making the album available through QVC. Nelson has used the

home-shopping channel before to push a greatest-hits package.

Next up for Nelson will be a Highwaymen album with Johnny Cash, Waylon Jennings, and Kris Kristofferson, which will be produced by Don Was in November. That record will come out only on Liberty, not SBK.

In the meantime, Nelson is thrilled to have recorded an album like "Healing Hands" that places standards he penned, such as "Crazy" and "Funny How Time Slips Away," alongside great tunes like Jerome Kern & Oscar Hammerstein's "All The Things You Are" and Irving Kahal & Sammy Fain's "I'll Be Seeing You." "To have [songs I've written] beside these writers is a dream that songwriters have, that very rarely comes true," he says. "I wouldn't have thought that, at this stage in this career, I could have pulled this one off. Whether it sells or not, that's another story, but up to this point, I'm tickled to death."

Paramount Home Video is still deciding on "Forrest Gump," which may get a late-April sell-through release.

"The demographics of the title are very strong," says Paramount VP of marketing Alan Perper. "But, realistically, we have to look at rental. Gross sales on sell-through does not always mean success."

Perper says the studio is not hes-

itant to release another direct-to-sell-through title following the "Wayne's World" disaster in 1992. However, he points to its release pattern with "Ghost"—which was released as a rental in the spring of 1992 and was repriced for sell-through by December—as a viable "Gump" option.

"The 'Ghost' formula," Perper says, "was very successful for us."

audio players.

Several of these discs already are on the market, including "Music-Rom: Blues" from SelectWare Technologies, and the Canadian album "Far Out" from the band Ginger, on Nettwerk Records. In the highest-profile release yet, WEA Records will include approximately six minutes of interactive video and computer graphics on track one of the forthcoming Mike Oldfield album, "The Songs Of Distant Earth," which will be priced as a standard album.

An alternate approach, termed "multisession," is designed to integrate the computer data seamlessly into the disc so that consumers can play the album exactly as they would an audio-only CD.

A similar tack, referred to as "single session" by developer Pacific Advanced Media Studios, was used by co-developer BMG Australia subsidiary Ariola Interactive Entertainment for the Oct. 17 release of the CD single "Sooner Or Later" by Sydney pop band GF4. The \$5.90, four-track disc includes video and other information integrated seamlessly into the disc, according to Chris Gilbey, managing director of Ariola Interactive.

The PAMS technology is being patented under the name Active Audio, (Billboard, Oct. 15).

Next up for Active Audio, according to BMG, is a DiVinyls record.

The technology will not be limited to BMG artists, according to PAMS and BMG/Australia.

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WASHINGTON ROUNDUP

(Continued from page 101)

spoken truly or falsely" on the air.

"We don't ever want to be the Federal Censorship Commission," he said.

However, as observers later noted, that certainly didn't keep Hundt from bringing up the subject of supposed falsehoods on talk shows, especially barbs aimed at the Clinton administration.

Later at the convention, Rep. Xavier Becerra, D-Calif., said he felt

there was a "storm brewing" on Capitol Hill because of some talk-show hosts who are seen as spreading "untruths."

In his speech, Hundt also stressed the need for more minority and female representation in radio, and cited figures to reinforce his point. While women account for 46% and minorities, 23% of the national workforce, they represent just 33% and 13%, respectively, of radio sta-

tion officials and managers, he said.

NO TO FAIRNESS DOCTRINE?

While commissioners Rachelle Chong and Susan Ness had no on-the-record comments on re-imposition of the Fairness Doctrine, commissioner Andrew Barrett didn't mind quipping, "I don't necessarily have an open mind for re-imposition."

On the subject of FCC fines and enforcement, all of the commissioners gave broadcasters hope that the commission might soon take another look at rules and fines governing EEO recruiting efforts, especially such contentious issues as recruitment in smaller markets.

Unchanging, though, is the commission's efforts to force broadcasters' EEO efforts to become not simply adequate, but "beyond adequate," as commissioner Barrett said.

RENEWAL CHALLENGES

FCC senior staff at the show warned attendees that as the station renewal application cycles kick in again in mid-'95, challenges might come with them, based on charges of violating of the FCC's leasing agreement/local marketing agreement rules.

"Get prepared now," said FCC mass media chief Roy Stewart, who warned that "there could be trouble for you" if challenges come and stations haven't followed FCC rules on main studios, station files, and full-time staff.

"I'm not going to listen to arguments [from station owners] that these responsibilities for these rules were contracted" to another party, Stewart warned.

On the lawmaker panel, Rep. Carlos Moorehead, R-Calif., the ranking minority member of the Commerce Committee and a 22-year House veteran, officially pronounced the 103rd Congress "one of the least productive since I've been in Congress." He also praised the "quality people" on the NAB's lobbying staff.

Moorehead warned broadcasters that the recording industry's performance right bill would be back in the 104th Congress. But both he and Becerra, a member of the Intellectual Property Subcommittee, also said that the radio and recording industries should try once again to work out a compromise agreement that would exempt traditional broadcasters from upcoming performance right legislation. "Few members of Congress care or have any intelligent idea of what intellectual property is," Becerra said, nor have they studied the arguments on why the copyright law might need to be revised in the digital age.

EXPANDED AM STATIONS NAMED

While the NAB convention was going on in Los Angeles, back in Washington, D.C., the FCC released a list of 79 stations that will be given the opportunity to migrate to the expanded AM band (1605-1705 kHz). That list was narrowed down from hundreds of applicants for the expansion. The FCC chose the stations whose moves from the existing AM band would result in the greatest interference reduction on that band.

The list is still subject to petitions for reconsideration and related FCC procedures.

ALBUM REVIEWS

(Continued from page 74)

syndrome thanks to her distinctive voice, and thanks to creative arrangements that push the boundaries of the original songs. Acoustic instrumentation accompanied by select programming make for adult-hip listening on "Thrill Is Gone" and "I Don't Care Who Knows (Baby I'm Yours)," while three-piece instrumentals like "Tenderly" and "Angel Eyes" shine. Flack succeeds in delivering these tunes in a jazzy, improvisational style without robbing the original works of their essence.

DANCE

► REEL 2 REAL

Move It!
PRODUCERS: Erick "More" Morillo, Ralphe "Boy" Muniz
Strictly Rhythm 314

Popular underground duo makes its full-length debut with a solid set that blends the best elements of the house and reggae idioms. International hits "I Like To Move It" and the more recent "Can You Feel It" kick with hard and aggressive percussion and rapid-tongued toasting that is positively irresistible. With an ardent club following already in place, the next step is radio acceptance—which this act more than deserves.

JAZZ

► JAMES CARTER QUARTET

On The Set
PRODUCERS: Kazunori Sugiyama & DiW
DiW/Columbia 66149

Auspicious debut for tenacious young tenor Carter, whose raw, Shepp-like tone has beefed up the ensembles of Wynton Marsalis, Lester Bowie, Julius Hemphill, and others. A vigorous player with more than a couple Rollinsesque musical jokes up his sleeve, Carter grunts the hard blues on "JC On The Set," while the rolling "Baby Girl Blues" finds him in a more Sonny disposition. Standards include a bracing, out-of-the-chaos version of "Caravan," a lilting, dreamy take on Sun Ra's "Hour Of Parting," and a straightforward "Sophisticated Lady," with Carter's broad, romanticized tones grazing parody at times.

★ DAVID KIKOSKI

PRODUCERS: David Kikoski & Michael Caplan
Epicure/Epic 64441

The bright, agile stylings of young jazz piano talent Kikoski are the opening salvos from Epic's new Epicure label. In a fine, traditional-trio set that features ace drummer Al Foster, highlights include such Kikoski-composed themes as the dramatic, dynamic "The Shadow," the freestyle "Spacing," the breathless, neo-classically inflected "B Flat Tune," and the darkly rhapsodic "7/4 Ballad." Also features enjoyable treatments of Coltrane's "Giant Steps" and the Kern/Gershwin tune "Long Ago And Far Away."

NEW AGE

► CRAIG CHAQUICO

Acoustic Planet
PRODUCERS: Craig Chaquico & Ozzie Ahlers
Higher Octave 7070

Best known for slinging electric leads with the Jefferson Starship, guitarist Craig Chaquico follows up his 1993 album "Acoustic Highway" with another instrumental effort. However, the production techniques, keyboards, bass, and electronic drum pads make this album far from "unplugged." Chaquico writes open melodies couched in fancy picking on "Native Tongue" and "Gathering Of The Tribes," but he's often undermined by pedestrian drumming. His rendition of Starship's hit "Find Your Way Back" provides a contrast to his other, more intricate melodies.

WORLD MUSIC

MALEEM MAHMOUD GHANIA WITH PHAROAH SANDERS

The Trance Of Seven Colors
PRODUCER: Bill Laswell
Aniom 314-524 047

On this, the most compelling of his several African field recordings,

producer/label chief Bill Laswell documents a magical collaboration between Gnawan master musician Mahmoud Maleem Ghania and free-jazz sage Pharoah Sanders. Hardly worlds apart, Sanders' tenor saxophone improvisations mesh intuitively with the dark interpretations of traditional Gnawan trance music. Channeling the pure, powerful spirit of John Coltrane as much as the sounds of mystic Africa, the pair bridge the continental divide to speak a universal language.

LATIN

★ BOY THODE

El Canario Presents
PRODUCERS: Various
Mat 001

While the Antillean isle Curaçao is hardly known for producing Latino tropical stars, veteran sonero José Alberto "El Canario" has dug up a vocal diamond in the rough whose raspy baritone powers hard-swinging salsa numbers and pleasant, slower-tempo entries. Radio-friendly album contains hit singles in three tropical genres: salsa ("No La Nombres"), merengue ("Que Siga La Vida"), and bachata ("No Sé Por Qué"). Contact: 212-928-7590.

ROY TAVARE Y EL CLAN DE LA FURIA

Do It...
PRODUCERS: Roy Tavaré, Bienvenido Rodríguez
Kare/BMG 21394

Intriguing second set by handsome, twentysomething vocal trio from the Dominican Republic features a tropical potpourri of genres, ranging from rock-laced merengue/rap to gently percussive bachata. Merengue/rap first single "Házlo Así" and slinky funk thumper "Esa Mujer" may click at pop/tropical outlets, but best single picks are merengue stompers "Amor Mío" and "Me Voy De Bebida," plus romantic salsa track "La Colmé De Besos."

CONTEMPORARY CHRISTIAN

★ STEVE TAYLOR

Now the Truth Can Be Told
PRODUCER: Steve Taylor
Sparrow 1454-1455

Two CD-set chronicles the Sparrow career of contemporary Christian music's still-reigning iconoclast, premiere lyricist, and—as this compilation amply shows—a pretty fair rock'n'roller as well. The brilliant, disturbing, biting, ironic, sometimes outright funny lyrics tend to overshadow the melodies, but classic tunes like "This Disco," "On The Fritz," and others show Taylor's true genius. Also included are tracks from Chagall Guevara, a couple of unreleased tunes, and an inventively wacky reading of "Winter Wonderland."

RESOLUTION

PRODUCERS: Scott Blackwell & Greg Hobgood
N'Soul 9905

Another house-happy entry from Scott Blackwell's House Of Dance, Resolution combines dance-oriented (we would have called this disco in a simpler time) songs with quirky, challenging lyrics. Synthesizers Calix Reneau and Gary Scott shine on the toe-tapping covers of Larry Norman's "Watch What You're Doing" and on an easy-going reading of Squeeze's "Tempted." And yes, the lyrics are overtly evangelical.

CLASSICAL

KRONOS QUARTET

Night Prayers
PRODUCERS: Judith Sherman, Kronos Quartet
Elektra Nonesuch 79346

Ever exploring, Kronos here convenes a recital of new music from the East—work of composers from Armenia, Uzbekistan, Georgia, and other former Soviet states—juxtaposing the sacred with the secular, folk tradition with high art. Focal points on a dark, demanding release include Giya Kancheli's furiously introspective title composition and soprano Dawn Upshaw's heart-rending contribution to Dmitri Yanov-Yanovsky's "Lacrymosa."

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/BPICommunications, Inc.

Top 40/Mainstream				Top 40/Rhythm-Crossover			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★				★ ★ NO. 1 ★ ★
1	1	11	ALL I WANNA DO SHERYL CROW (A&M) 4 wks at No. 1	1	1	12	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN) 10 wks at No. 1
2	2	12	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)	2	2	12	AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE)
3	4	4	SECRET MADONNA (MAVERICK/SIRE/WB)	3	3	14	NEVER LIE IMMATURE (MCA)
4	5	10	I'M THE ONLY ONE MELISSA ETHERIDGE (ISLAND)	4	7	5	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA)
5	6	8	ANOTHER NIGHT REAL MCCOY (ARISTA)	5	4	14	STROKE YOU UP CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
6	8	12	DECEMBER 1963 FOUR SEASONS (CURB)	6	10	3	I WANNA BE DOWN BRANDY (ATLANTIC)
7	3	21	WILD NIGHT JOHN MELLENCAMP (MERCURY)	7	5	20	WHEN CAN I SEE YOU BABYFACE (EPIC)
8	7	17	WHEN CAN I SEE YOU BABYFACE (EPIC)	8	6	8	ENDLESS LOVE L. VANDROSS & M. CAREY (COLUMBIA)
9	12	12	100% PURE LOVE CRYSTAL WATERS (MERCURY)	9	12	3	ON BENDED KNEE BOYZ II MEN (MOTOWN)
10	14	4	ALWAYS BON JOVI (MERCURY)	10	13	9	ANOTHER NIGHT REAL MCCOY (ARISTA)
11	13	10	I'LL STAND BY YOU PRETENDERS (SIRE/WARNER BROS.)	11	8	20	FANTASTIC VOYAGE COOLIO (TOMMY BOY)
12	9	22	SHINE COLLECTIVE SOUL (ATLANTIC)	12	11	11	BOP GUN (ONE NATION) ICE CUBE FEAT. GEORGE CLINTON (PRIORITY)
13	10	7	ENDLESS LOVE L. VANDROSS & M. CAREY (COLUMBIA)	13	20	2	YOU WANT THIS JANET JACKSON (VIRGIN)
14	11	27	STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)	14	9	18	THIS D.J. WARREN G (VIOLATOR/RAL/ISLAND)
15	37	2	LIVING IN DANGER ACE OF BASE (ARISTA)	15	15	3	SECRET MADONNA (MAVERICK/SIRE/WB)
16	17	6	NEW AGE GIRL DEADEYE DICK (ICIBAN)	16	16	21	100% PURE LOVE CRYSTAL WATERS (MERCURY)
17	16	7	BASKET CASE GREEN DAY (REPRISE)	17	19	6	PLAYAZ CLUB RAPPIN' 4-TAY (CHRYSALIS/EMI)
18	24	3	WHAT'S THE FREQUENCY, KENNETH? R.E.M. (WARNER BROS.)	18	17	11	NUTTIN' BUT LOVE HEAVY D & THE BOYZ (UPTOWN/MCA)
19	15	26	DON'T TURN AROUND ACE OF BASE (ARISTA)	19	18	9	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
20	28	3	SOMETHING'S ALWAYS WRONG TOAD THE WET SPROCKET (COLUMBIA)	20	14	22	I MISS YOU AARON HALL (SILAS/MCA)
21	21	5	FADE INTO YOU MAZZY STAR (CAPITOL)	21	24	4	THUGGISH RUGGISH BONE BONE THUGS N HARMONY (RUTHLESS)
22	19	10	FAR BEHIND CANDLEBOX (MAVERICK/SIRE/WB)	22	25	3	HOW MANY WAYS TONI BRAXTON (LAFACE/ARISTA)
23	22	5	INTERSTATE LOVE SONG STONE TEMPLE PILOTS (ATLANTIC)	23	23	13	ACTION TERROR FABULOUS (EASTWEST)
24	35	2	ALLISON ROAD GIN BLOSSOMS (A&M)	24	27	16	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY (COLUMBIA)
25	23	4	TURN THE BEAT AROUND GLORIA ESTEFAN (CRESCENT MOON)	25	36	4	U WILL KNOW B.M.U. (BLACK MEN UNITED) (MERCURY)
26	29	7	YOU GOTTA BE DES'REE (550 MUSIC)	26	21	20	FUNKAFIED DA BRAT (SO SO DEF/CHAOS)
27	26	5	CIRCLE OF LIFE ELTON JOHN (HOLLYWOOD)	27	22	15	STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)
28	18	11	LUCKY ONE AMY GRANT (A&M)	28	29	26	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)
29	27	21	UNTIL I FALL AWAY GIN BLOSSOMS (A&M)	29	37	4	TOOTSEE ROLL 69 BOYZ (RIP-IT)
30	32	21	CRAZY AEROSMITH (GEFFEN)	30	28	6	FLAVA IN YA EAR CRAIG MACK (BAD BOY/ARISTA)
31	25	14	BLACK HOLE SUN SOUNDGARDEN (A&M)	31	26	20	ALWAYS IN MY HEART TEVIN CAMPBELL (QWEST/WARNER BROS.)
32	34	25	IF YOU GO JON SECADA (SBK/EMI)	32	31	3	FA ALL Y'ALL DA BRAT (SO SO DEF/CHAOS)
33	NEW	►	GET OVER IT EAGLES (GEFFEN)	33	30	10	NONE OF YOUR BUSINESS SALT-N-PEPA (NEXT PLATEAU/LONDON)
34	NEW	►	YOU WANT THIS JANET JACKSON (VIRGIN)	34	38	5	TURN THE BEAT AROUND GLORIA ESTEFAN (CRESCENT MOON)
35	33	17	ROUND HERE COUNTING CROWS (DGC/GEFFEN)	35	32	8	BODY & SOUL ANITA BAKER (ELEKTRA)
36	36	22	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN (HOLLYWOOD)	36	39	24	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)
37	39	17	I'LL BE LOVING YOU COLLAGE (VIPER/METROPOLITAN)	37	34	6	YOU DON'T KNOW NOTHING FOR REAL (A&M)
38	30	8	RIGHT BESIDE YOU SOPHIE B. HAWKINS (COLUMBIA)	38	33	7	SHORT SHORT MAN 20 FINGERS (DJ WORLD/D)
39	NEW	►	HOLD MY HAND HOOTIE & THE BLOWFISH (ATLANTIC)	39	NEW	►	LIVING IN DANGER ACE OF BASE (ARISTA)
40	NEW	►	ABOUT A GIRL NIRVANA (DGC/GEFFEN)	40	RE-ENTRY		HUNGAR KARYN WHITE (WARNER BROS.)

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.

Minority Broadcasters May Get 25/25 Cap; Revenues Growing At Double-Digit Rates

DURING THEIR MONTHLY meeting, FCC commissioners voted unanimously to look into allowing minority broadcasters to own up to 25 FMs and 25 AMs, compared to the 20/20 cap now in effect for all other owners. The move would have a precedent. Years ago, when the station cap stood at 12/12, minority owners were allowed to claim 14/14. The question today, with limited funds available to minority investors, is who could possibly take advantage of the expanded 25/25 rules. The commission will look into that quandary.

Meanwhile, the Radio Advertising Bureau reports that radio revenue continues to grow at double-digit rates. Combined local and national revenues were up 13% in August over the same month last year. That figure is based on a 12% gain in local revenue and a 15% national revenue boost.

In year-to-date figures through the end of August, combined revenues were up 12% over the same period in 1993, thanks to a 12% local jump and a 13% national revenue gain.

PROGRAMMING: CHANNEL X AXED

WIIJX Jacksonville, Fla., VP/GM Jim Jerrels and OM/PD Keith Clark are out, as the station which pioneered the alternative/rap hybrid format, "Channel X," flips to mainstream R&B. In a media release, Clark says the format change was made by the bank receiver for the property, and that "speculation is [that] there are new owners in the wings with wishes of an urban-formatted radio station in the market."

Acting GM **Sandy Rockwell** could not be reached for comment.

KAMX Albuquerque, N.M., flipped from AC to Jacobs Media's modern rock format, "the Edge," Oct. 20. The station is "jock free" for the moment, says PD **Michael Blade**.

In the days before the switch, the station temporarily adopted an "all sound effects" format. "We played everything from the sound of a cow to a moose in heat," says Blade, who adds that the most requested sound was that of a human burp.

KNIX Phoenix PD **Brad West** exits as the station shifts its target demo

from 25-44 to 25-54. No new PD will be hired in the immediate future, according to general program manager **Larry Daniels**. Instead, the station is looking to fill a newly created APD slot.

KNIX afternoon hosts **John Michaels** and **Bobby Lewis** shift to mornings as **Hawk Harrison** and **Marty Hunter** exit. Late-morning jock **George King** shifts to afternoons, and morning show producer **Dave Crosier** adds the late-morning shift.

KACE Los Angeles flips from R&B/



by **Phyllis Stark**
with reporting by **Eric Boehlert**
and **Brett Atwood**

adult to R&B oldies. The station will play classic R&B hits from the '60s and '70s and will aim at a slightly older demo, according to GM **Howard Neal**. No staff changes were involved.

KYLD/KYLZ San Francisco PD **Rick Thomas** exits and has not been replaced... **KING-AM-FM** Seattle VP/GM **Jack Swanson** rejoins **KGO/KSFO** San Francisco for OM duties, replacing **Ken Beck**, who exited.

WRIF Detroit PD **Greg Ausham** exits.

Former **WPNT** Chicago programmer **Michael Spears** has been named operations director at **KRLD** Dallas and the Texas State Networks.

Afternoon jock **Steve Slaton** adds PD duties at **KZOK** Seattle.

Longtime oldies outlet **WJDM** New York flips to Spanish.

WJPC-FM Chicago has applied for the new calls **WEJM**.

WMJC Long Island, N.Y., PD/afternoon driver **Jack Kratochvil** exits to become MD at **WMGK** Philadelphia. He replaces **Peter Smith**, who is now PD at **WVEZ** Louisville, Ky.

Former **KIIS** Los Angeles APD

Gwen Roberts joins **KCLX-FM** San Diego in the newly created operations director slot. Roberts rejoins former **KIIS** staffer **Jack Silver**, who is PD at the station.

Dave Dunkin joins **KLOU** St. Louis as PD, replacing **Doug Wilson**. Dunkin previously was group PD at **Shockley Communications**.

WSSF (Soft 104.3) Baltimore flips from soft AC to '70s-based oldies as "the Colt."

J.J. Quest is the new PD at **WZJM** Cleveland, replacing **Jerry Mac**, who remains in middays for now. Quest arrives from **WRQN** Toledo, Ohio, where he was station manager.

KDYL Salt Lake City has a local marketing agreement with crosstown **KOVO** and simulcasts its adult standard format there.

WGLD Greensboro, N.C., flips calls to **WWWB-AM** and switches from adults standards to N/T.

KXL-FM Portland, Ore., flipped from hot AC to '70s-based oldies Oct. 18. Crosstown **KKSN-FM** morning host **John Williams** joins **KXL-FM** for the same duties. Also, **WCKG/WYSY** Chicago PD **Mike Dirks** exits to join **KXL-AM** as OM.

Tony Dee is out as PD at **WLUM** Milwaukee. APD **Bruce Bunce** takes over as acting PD, while **Bill Gamble**, PD at **WKQX** (Q101) Chicago, signs on to consult **WLUM**.

WAWK Milwaukee flips from satellite country to sports.

KHTK Sacramento, Calif., picks up the syndicated "Fabulous Sports Babe" show in middays.

WRVF Columbus, Ohio, flips calls to **WLLD**, while **WYMJ** Dayton, Ohio, picks up the **WRVF** calls... **WTVN** Columbus OM **Bobby Hatfield** is out and has not been replaced.

Interim OM **Daryl O'Neal** adds those duties officially at **KUTZ** Austin, Texas, replacing **Malcolm Ryker**, now at **KNAC** Los Angeles. O'Neal had been promotion director.

At **WFBC-AM** Greenville, S.C., morning host **Russ Cassle** has added interim PD duties. He takes over for **Mike Gallagher**, now at **WGY-AM** Albany, N.Y.

KEZL Fresno, Calif., production director/afternoon host **Mike Vasquez** adds PD duties, replacing **J. Weidenheimer**, who exits. Morning news reporter **Jenifer Wilde** is now solo in mornings, as the station drops the syndicated **Mark Thompson** and **Brian Phelps** morning show. Late-nighter **Leslie Davis** shifts to middays.

Album rock **WRKU** Youngstown, Ohio, picks up **ABC/SMN's** classic rock format in every daypart but afternoons, where it remains local. Former PD **John Thomas** is now hosting middays at new sister station **WICT** (Cat Country). Former **WRKU** midday host **Lisa Lyons** moves to afternoons there. Night jock **Terry Ford** moves over to that shift at **WICT**. The rest of the jocks are out.

WYMY Lynchburg, Va., flips from Major Networks' country format to a simulcast of local marketing agreement partner **WLQE**, which programs **ABC/SMN's** adult standards format, "Stardust." **WLQE** has an option to purchase **WYMT**.

newsline...

JEFFREY SHERMAN, COO of **Bloomington's**, has been elected to **Infinity Broadcasting Corp.'s** board of directors. He succeeds **O.J. Simpson**, who recently stepped down from the board.

CLEAR CHANNEL COMMUNICATIONS has filed with the FCC to acquire an 80% interest in a partnership to own **KPRC/KSEV** Houston for an undisclosed price. Current owner **Sunbelt Broadcasting** will retain a 20% interest in the stations. Clear Channel already owns crosstown **KBXX/KHYS**. At the same time, Clear Channel is selling **KALO** Beaumont, Texas, to **Faith Broadcasting** for \$450,000. Also, Clear Channel has applied to list its common stock on the New York Stock Exchange, and hopes to begin trading there Nov. 4.

OTHER STATION SALES: **KKCD** Omaha, Neb., from **Vantage Communications** to **WTMJ Inc.**, which is also in the process of purchasing crosstown **KEZO-AM-FM**, for an undisclosed price.

SALE CLOSINGS: **WBZT/WIRK** West Palm Beach, Fla., from **Price Communications** to **American Radio Systems** for \$22.5 million; **KKJY** Albuquerque, N.M., from **MBC Southwest** to **Bengal Communications**, owner of crosstown **KAMX-AM-FM**, for \$1.6 million.

CHANCELLOR BROADCASTING has completed its \$150 million acquisition of 11 stations from **American Media Inc.** The stations are in Cincinnati; Minneapolis; Long Island, N.Y.; Riverside, Calif.; Orlando, Fla.; and Sacramento, Calif.

NETWORK NEWS: R.I.P. "KOOL GOLD"

ABC Radio Networks and **Compass Satellite** will pull the plug Dec. 31 on the syndicated oldies format "Kool Gold," which was produced by **Compass** and distributed by **ABC**. The two affiliates owned by **Compass**, **KOOL-AM** Phoenix and **KCBQ-AM** San Diego, will continue to program the format locally.

Dick Clark will move his syndicated show, "Dick Clark's Rock, Roll & Remember," from **Westwood One** to his new company, **United Stations Radio Networks**, beginning Jan. 1, 1995. **United Stations** also will launch a three-hour AC show, "The Dick Clark U.S. Music Survey," beginning Jan. 15, 1995.

Plans to syndicate **Matt Siegel's** **WXKS-FM** (Kiss 108) Boston morning show are now in the "embryonic stages," according to GM **Matt Mills**. For now, the plan is to put four hours each morning up on the satellite in early '95. Whether the station or a third-party syndicator will handle the show is still up in the air.

PEOPLE: SHANE NEW Z100 MD

Andy Shane has been upped from assistant MD to MD at **WHTZ** (Z100) New York, replacing former APD **Frankie Blue**. Also, staffer **Chris "Axl" Nemetz** has been named assistant MD.

At **WQUE-FM** New Orleans, midday host **LeBron Joseph** adds APD duties. Evening sidekick **Wild Wayne** takes on full-time night duties.

WWKA Orlando, Fla., MD **Scott St. John** exits for **Patriot Records**.

WBSS (Boss 97) Atlantic City, N.J., MD/air personality **Alan Fox** exits.

WYNY New York picks up the syndicated overnight show "After Midnight With Blair Garner." Former overnight jock **Joe Marino** is looking for a new gig and can be reached at 201-339-8609.

KGSR Austin, Texas, morning host **Kevin Connor** joins **KXOA-FM** Sacramento, Calif., for the same duties, replacing **Mark S. Allen**, now at crosstown **KSFM**. **KXOA's** sister station, **KQPT**, nabs crosstown **KRAK** weekend host **Lee Pitt** for mornings, replacing **Bob Keller**, who exits.

WWKX (Kix 106) Providence, R.I.,

has an opening for a night jock. Send T&Rs to PD **Scotty Snipes**.

Research department staffer **Marc Hilsenrath** is upped to research director at **WPLJ** New York, succeeding **Adam Goodman**, now at **WZMX** Hartford, Conn.

Jim Fraser joins **CJRR** Vancouver, B.C., as morning host. He arrives from crosstown **CKWX**. Former crosstown **CKLG** staffer **Tamara Stanners** joins **CJRR** as morning co-host.

Linda Cobble, **KSSK** Honolulu's VP of community affairs and news operations, adds ND duties. Part-timer **Dave Curtis** is upped to newsroom manager and 10 a.m.-4 p.m. news anchor at **KSSK**.

KITS (Live 105) San Francisco morning host **Alex Bennett** has branched out to video games. Bennett provides the voice for the "Star Base Commander" in the new **Crystal Dynamics** 3DO game, "Star Control II." The game hits retail this month.

Finally, we're very sorry to report the Oct. 17 death of **WUSN** Chicago morning co-host **John Katzbeck**, due to a brain aneurysm. Katzbeck, 29, is survived by his wife, **Leslie**, and 7-month-old daughter, **Maxwell**.

MODERN ROCK LAUDED

(Continued from page 100)

that a show needs to have a local success story to be considered for syndication, **Korowitz's** "Modern Rock Live" is an example of a major-market-talent host—former **WDRE** Long Island, N.Y., PD **Tom Calderone**—helping to pique station interest.

The bottom line in trying to get a show syndicated is that it is neither easy nor cheap, panelists agreed. In fact, **Korowitz** said, it's a 10-15-person job. The **Rev. Earl Jackson**, who bought his own satellite operation, **Star Talk Network**, to syndicate his "Earl Jackson Across America" show, said those thinking they can get rich quick should think again.

"It's a tough business," said **Jackson**. "If you're thinking you're only gonna do radio, you have to do other things as well."

NAB ATTENDEES STEP INTO HOTEL HELL

(Continued from page 100)

ing a host rail about "all the faggots" in the city, along with welcoming a caller who complained about the "dark meat" in town.

"In 1994, appealing to fear works... But if we can't police ourselves, someone else will," warned **Swanson**.

During a panel that dealt with the potential legal liabilities of on-air antics, six legal experts reviewed two potentially libelous radio broadcasts.

One promotion, held on National Secretaries Day, invited jaded secretaries to share their bosses' most evil and embarrassing characteristics. If the caller revealed the boss's name, he or she won a pair of concert tickets.

The other on-air tape involved a phone prank that misfired. A morning show DJ, claiming to be a city worker,

woke up a man and informed him that his car had been illegally parked and, consequently, impounded and destroyed.

"If a talent acts on its own, that does not get the owner off the hook," said **Charles Sennett**, **Tribune** Broadcasting senior counsel of legal affairs. "Management is legally responsible for making sure that the rules are observed. The best solution is prevention. Stop the on-air talent from doing something stupid before they do it."

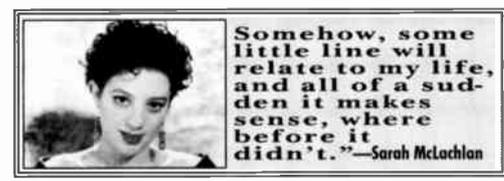
FCC senior adjuster **Jane Mago** reminded attendees that it is illegal to tape a confidential conversation without the consent of both parties. In California, a call is "confidential" if only one party says he believes the call to be private, she said.

LIKE MANY OF HER compositions, Sarah McLachlan's dreamy tonic "Good Enough," from her latest Arista release, is a song that, even after it was completed, took some time to come into focus. "Good Enough" is No. 16 on the Modern Rock Tracks chart.

"That song was actually one of the most ambiguous to me, for the longest time, of what it actually meant," she says. "Lots of times [a new song] will feel right, and I'll leave it at that, not really knowing what it means and where it comes from. And this is one of the songs. I have learned a lot from it in different ways."

For some songs, "I need to go through something in my life before I'll be able to understand it, before I'll be able to finish it. Somehow, some little line will relate to my life, and all of a sud-

den it makes sense, where before it didn't. The songs on this record are definitely stepping stones to learning a lot of different things. And the nice thing is, I'm still learning from them."



As for "Good Enough," which came into focus for McLachlan about a year ago, the fictional tale is about "how people can get out of touch with themselves and the people they have relation-

ships with. And [it's about] the patterns that are created," such as the ones between abusive parents and children, or between lovers. "If there's a bad pattern happening, someone has to be strong and try to break that, or it's just going to continue. And that's the outsider kind of stepping in [during the song's chorus] and saying, 'Well, I can show you there's something different than this if you let me.'"

McLachlan's narratives can be tough to follow. "Definitely," she says. "And that's by design. Not to be clever or intricate, it just kind of happens that way. Part of it is meant to be [unclear] because I don't want to be too obvious. Sometimes, unfortunately, I become too un-obvious. But I do that when I'm not sure what I'm trying to say, at least when I'm writing it."

Billboard® FOR WEEK ENDING OCTOBER 29, 1994

Album Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★No. 1★★★					
1	1	1	11	INTERSTATE LOVE SONG	STONE TEMPLE PILOTS
7 wks at No. 1 ◆ PURPLE ATLANTIC					
2	3	—	2	GALLOW'S POLE	JIMMY PAGE & ROBERT PLANT
NO QUARTER, JIMMY PAGE & ROBERT PLANT (UNLEADED) ATLANTIC					
3	2	2	6	WHAT'S THE FREQUENCY, KENNETH?	R.E.M.
MONSTER WARNER BROS.					
★★★AIRPOWER★★★					
4	21	—	2	GET OVER IT	EAGLES
HELL FREEZES OVER GEPHEN					
5	4	6	10	FELL ON BLACK DAYS	SOUNDGARDEN
SUPERUNKNOWN A&M					
6	8	21	3	ABOUT A GIRL	NIRVANA
MTV UNPLUGGED IN NEW YORK DGC/GEFFEN					
7	5	5	8	TORE DOWN	ERIC CLAPTON
FROM THE CRADLE DUCK/REPRISE					
8	12	—	2	I AM I	QUEENSRYCHE
PROMISED LAND EMI					
9	6	4	14	HOLD MY HAND	HOOTIE & THE BLOWFISH
CRACKED REAR VIEW ATLANTIC					
10	7	3	15	YOU GOT ME ROCKING	ROLLING STONES
VOODOO LOUNGE VIRGIN					
11	11	9	10	BASKET CASE	GREEN DAY
DOOKIE REPRISE					
★★★AIRPOWER★★★					
12	NEW ▶	1	1	A CONSPIRACY	THE BLACK CROWES
AMERICA AMERICAN/REPRISE					
13	10	8	28	FAR BEHIND	CANDLEBOX
MAVERICK/SIRE/WARNER BROS.					
14	9	7	10	HIGH HOPES	PINK FLOYD
THE DIVISION BELL COLUMBIA					
15	13	17	4	COMING DOWN (DRUG TONGUE)	THE CULT
BEGGARS BANQUET/SIRE/REPRISE					
16	16	18	6	I ALONE	LIVE
THROWING COPPER RADIOACTIVE/MCA					
17	15	10	16	COME OUT AND PLAY	OFFSPRING
SMASH EPITAPH					
18	14	12	21	VASOLINE	STONE TEMPLE PILOTS
PURPLE ATLANTIC					
19	20	24	5	SELF ESTEEM	OFFSPRING
SMASH EPITAPH					
20	22	23	7	ALLISON ROAD	GIN BLOSSOMS
NEW MISERABLE EXPERIENCE A&M					
21	25	25	9	YELLOW LEDBETTER	PEARL JAM
EPIC					
22	17	15	13	CURE ME... OR KILL ME...	GILBY CLARKE
PAWNSHOP GUITARS VIRGIN					
23	26	20	10	EVERYBODY'S 1	GODS CHILD
EVERYBODY QWEST/WARNER BROS.					
24	32	39	3	DANCE NAKED	JOHN MELLENCAMP
DANCE NAKED MERCURY					
25	34	—	2	SOMETHING'S ALWAYS WRONG	TOAD THE WET SPROCKET
DULCINEA COLUMBIA					
26	29	27	7	BONECRUSHER	SOULHAT
GOOD TO BE GONE EPIC					
27	24	19	25	BLACK HOLE SUN	SOUNDGARDEN
SUPERUNKNOWN A&M					
28	18	11	16	RAIN KING	COUNTING CROWS
AUGUST AND EVERYTHING AFTER DGC/GEFFEN					
29	27	22	9	PLANET CARAVAN	PANTERA
FAR BEYOND DRIVEN EASTWEST					
30	33	34	5	UNDONE - THE SWEATER SONG	WEEZER
WEEZER DGC/GEFFEN					
31	19	13	12	MAMA'S FOOL	TESLA
BUST A NUT GEPHEN					
32	39	32	5	STONE COLD HEARTED	BLOODLINE
EMI					
33	30	30	25	I STAY AWAY	ALICE IN CHAINS
JAR OF FLIES COLUMBIA					
34	31	29	22	SELLING THE DRAMA	LIVE
THROWING COPPER RADIOACTIVE/MCA					
35	35	36	4	ALL I WANNA DO	SHERYL CROW
TUESDAY NIGHT MUSIC CLUB A&M					
36	23	14	13	BREATHE	COLLECTIVE SOUL
HINTS, ALLEGATIONS AND THINGS LEFT UNSAID ATLANTIC					
37	37	28	22	FALL DOWN	TOAD THE WET SPROCKET
DULCINEA COLUMBIA					
38	NEW ▶	1	1	OUT OF TEARS	ROLLING STONES
VOODOO LOUNGE VIRGIN					
39	NEW ▶	1	1	DON'T FOLLOW	ALICE IN CHAINS
JAR OF FLIES COLUMBIA					
40	28	16	14	PUSH COMES TO SHOVE	JACKYL
GEPHEN					

Billboard® FOR WEEK ENDING OCTOBER 29, 1994

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★No. 1★★★					
1	2	2	5	ZOMBIE	THE CRANBERRIES
NO NEED TO ARGUE ISLAND					
2	1	1	6	WHAT'S THE FREQUENCY, KENNETH?	R.E.M.
MONSTER WARNER BROS.					
3	4	19	3	ABOUT A GIRL	NIRVANA
MTV UNPLUGGED IN NEW YORK DGC/GEFFEN					
4	3	3	11	INTERSTATE LOVE SONG	STONE TEMPLE PILOTS
PURPLE ATLANTIC					
5	6	5	13	SELF ESTEEM	OFFSPRING
SMASH EPITAPH					
6	5	4	10	FEEL THE PAIN	DINOSAUR JR.
WITHOUT A SOUND SIRE/REPRISE					
7	7	9	7	SUPERNOVA	LIZ PHAIR
WHIP-SMART MATADOR/ATLANTIC					
8	12	38	3	LANDSLIDE	SMASHING PUMPKINS
PISCES ISCARIOT VIRGIN					
9	11	15	6	WELCOME TO PARADISE	GREEN DAY
DOOKIE REPRISE					
10	10	10	8	SEETHER	VERUCA SALT
AMERICAN THIGHS MINTY FRESH/DGC/GEFFEN					
11	8	6	11	I ALONE	LIVE
THROWING COPPER RADIOACTIVE/MCA					
12	9	13	9	SOMETHING'S ALWAYS WRONG	TOAD THE WET SPROCKET
DULCINEA COLUMBIA					
13	17	26	4	SWEET JANE	COWBOY JUNKIES
NATURAL BORN KILLERS NOTHING/INTERSCOPE					
14	14	14	7	MOCKINGBIRDS	GRANT LEE BUFFALO
MIGHTY JOE MOON REPRISE					
15	22	32	3	DOLL PARTS	HOLE
LIVE THROUGH THIS DGC/GEFFEN					
16	21	22	8	GOOD ENOUGH	SARAH MCLACHLAN
FUMBLING TOWARDS ECSTASY ARISTA					
17	13	8	14	FADE INTO YOU	MAZZY STAR
SO TONIGHT THAT I MIGHT SEE CAPITOL					
18	19	27	5	SUPERSONIC	OASIS
DEFINITELY MAYBE EPIC					
19	15	11	12	SOMETIMES ALWAYS	THE JESUS AND MARY CHAIN
STONED AND DETHERONED AMERICAN/WARNER BROS.					
20	16	7	17	BASKET CASE	GREEN DAY
DOOKIE REPRISE					
21	20	12	16	ALL I WANNA DO	SHERYL CROW
TUESDAY NIGHT MUSIC CLUB A&M					
22	24	25	5	LUCAS WITH THE LID OFF	LUCAS
LUCACENTRIC BIG BEAT/ATLANTIC					
23	26	24	16	UNDONE - THE SWEATER SONG	WEEZER
WEEZER DGC/GEFFEN					
24	18	16	9	YOUR FAVORITE THING	SUGAR
FILE UNDER: EASY LISTENING RYKODISC					
25	34	—	2	MY WAVE	SOUNDGARDEN
SUPERUNKNOWN A&M					
26	NEW ▶	1	1	CAN'T EVEN TELL	SOUL ASYLUM
"CLERKS" SOUNDTRACK COLUMBIA					
27	30	30	6	ALL I AM	DADA
AMERICAN HIGHWAY FLOWER IRS					
28	31	31	4	COMING DOWN (DRUG TONGUE)	THE CULT
THE CULT BEGGARS BANQUET/SIRE/REPRISE					
29	28	23	16	FAR BEHIND	CANDLEBOX
MAVERICK/SIRE/WARNER BROS.					
30	25	20	16	EINSTEIN ON THE BEACH	COUNTING CROWS
DGC RARITIES VOL. 1 DGC/GEFFEN					
31	23	17	13	FELL ON BLACK DAYS	SOUNDGARDEN
SUPERUNKNOWN A&M					
32	36	36	20	VASOLINE	STONE TEMPLE PILOTS
PURPLE ATLANTIC					
33	35	34	6	BAD REPUTATION	FREEDY JOHNSTON
THIS PERFECT WORLD ELEKTRA					
34	37	39	24	COME OUT AND PLAY	OFFSPRING
SMASH EPITAPH					
35	29	18	14	AM I WRONG	LOVE SPIT LOVE
LOVE SPIT LOVE IMAGO					
36	32	29	7	SUPERSTAR	SONIC YOUTH
IF I WERE A CARPENTER A&M					
37	NEW ▶	1	1	MAMOUNA	BRYAN FERRY
MAMOUNA VIRGIN					
38	38	33	9	EURO-TRASH GIRL	CRACKER
KEROSENE HAT VIRGIN					
39	RE-ENTRY	21	21	SHINE	COLLECTIVE SOUL
HINTS, ALLEGATIONS AND THINGS LEFT UNSAID ATLANTIC					
40	RE-ENTRY	26	26	BLACK HOLE SUN	SOUNDGARDEN
SUPERUNKNOWN A&M					



HITS! IN TOKIO

Week of October 9, 1994

- 1 I'll Make Love To You / Boyz II Men
- 2 Endless Love / Luther Vandross & Mariah Carey
- 3 Un Homme Et Une Femme / Clementine
- 4 Motherless Child / Eric Clapton
- 5 Love Is All Around / Wet Wet Wet
- 6 Lucky One / Amy Grant
- 7 Hey Now (Girls Just Want To Have Fun) / Cyndi Lauper
- 8 Mickey Mouth / Duffer
- 9 Live Forever / Oasis
- 10 When We're Makin Love / Opaz Featuring Ray Hayden
- 11 Good Times / Edie Brickell
- 12 At Your Best (You Are Love) / Aaliyah
- 13 Wonderful World / Gone Tomorrow
- 14 Hungah / Karyn White
- 15 Sweets For My Sweet / C.J. Lewis
- 16 Letigo / ♪
- 17 All I Wanna Do / Sheryl Crow
- 18 Bird Of Paradise / Izit
- 19 La La (Means I Love You) / Swing Out Sister
- 20 Shine / Aswad
- 21 Biggest Part Of Me / Take 6
- 22 Stroke You Up / Changing Faces
- 23 Yearning / Basia
- 24 Every Day The Same / China Crisis
- 25 Gotta Work / Masters Of Funk
- 26 Don't Call My Name / King Of Hearts
- 27 Word Up / Gun
- 28 Na Estrada / Marisa Monte
- 29 Stay (I Missed You) / Lisa Loeb & Nine Stories
- 30 What's The Frequency, Kenneth? / R.E.M.
- 31 Izit Everywhere Part 2 / Izit
- 32 Presence Of The Load / Pink Cloud
- 33 In The Room / Kaori Kano
- 34 Utsukushii Hitoyo / Taeko Onuki
- 35 Do You Wanna Get Funky / C & C Music Factory
- 36 Just Missed The Train / Danielle Brisebois
- 37 Do It Again / Paul Hardcastle
- 38 Breaking Away / Jaki Graham
- 39 I Wanna Be Yours / Trelini
- 40 Fire On Babylon / Sinead O'Connor
- 41 Girl U Want / Robert Palmer
- 42 Baby, I Love Your Way / Big Mountain
- 43 Zo Laret / Stone Age
- 44 Laid Back / Zachary Braux
- 45 I'll Be Around / Russ Freeman & The Rippingtons
- 46 If I Ever Lose This Heaven / Workshy
- 47 Vem Vet / Lisa Ekdahl
- 48 Nathalie / Valencia
- 49 Trouble / Shampoo
- 50 Always / Bon Jovi

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 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.

Radio

SUMMER '94 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copy-right 1994, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'93	'93	'94	'94	Call	Format	'93	'93	'94	'94	Call	Format	'93	'93	'94	'94	Call	Format	'93	'93	'94	'94							
DALLAS/FT. WORTH—(7)																														
KHKS	top 40	4.4	5.9	4.7	6.1	6.0																								
KSCS	country	5.4	6.9	6.4	6.5	5.9																								
KYNG	country	5.3	5.1	4.8	5.1	5.9																								
KKDA-FM	R&B	4.5	3.4	3.5	4.2	5.7																								
WBAP	N/T	5.9	5.5	5.1	5.9	5.7																								
KVIL-AM-FM	AC	4.5	5.4	5.9	5.4	5.5																								
KOAI	adult alt	3.7	3.5	4.9	5.1	4.5																								
KEGL	album	2.7	3.3	3.5	3.2	4.3																								
KJMB	R&B	4.8	3.3	4.4	3.4	4.1																								
KPLX	country	4.6	4.6	4.7	5.1	4.1																								
KLUV	oldies	4.0	3.3	3.8	3.9	4.0																								
KDGE	modern	2.8	2.9	3.1	3.7	3.3																								
KRLD	N/T	3.4	3.0	4.0	3.4	3.2																								
WRR	classical	2.2	2.5	1.9	1.9	2.7																								
KLIF	N/T	2.7	3.0	2.5	1.8	2.6																								
KDMX	AC	3.2	3.4	3.2	3.1	2.5																								
KLTY	religious	2.1	2.4	2.9	2.8	2.5																								
KZPS	cls rock	3.8	3.3	2.9	2.9	2.5																								
KSNH	country	2.8	2.3	2.1	2.2	2.4																								
KTQK	album	4.5	2.9	3.2	3.0	2.3																								
KRRW	oldies	3.1	1.4	2.1	3.2	2.2																								
KKDA	R&B	2.2	2.4	1.8	1.4	2.0																								
KHVN	religious	1.9	1.5	2.4	1.4	1.5																								
KESS	Spanish	—	2.6	1.7	1.8	1.4																								
KTKC	sports	2.4	2.3	1.1	1.2	1.3																								
KRVA-AM	Spanish	—	1.5	1.7	1.7	1.1																								
KDZR	album	1.6	1.3	1.4	1.2	1.0																								
HOUSTON—(10)																														
KILT-FM	country	7.1	6.3	7.2	6.2	7.0																								
KODA	AC	4.9	5.4	5.4	5.5	5.7																								
KRBE-FM	top 40	5.3	4.9	4.3	4.4	5.7																								
KKBQ-AM-FM	country	4.5	4.7	4.8	5.3	5.3																								
KMJQ	R&B	4.6	4.6	5.3	4.4	5.1																								
KLDE	oldies	3.8	4.2	3.1	4.0	4.7																								
KQUE	AC	4.8	5.3	4.9	5.6	4.4																								
KHMX	AC	5.2	4.5	4.4	4.1	4.3																								
KLOL	album	3.8	3.2	3.8	3.7	4.3																								
KIKX-FM	country	6.0	4.7	5.5	4.7	4.2																								
KTRH	N/T	4.1	4.6	4.8	4.2	4.2																								
KBXX	top 40/rhythm	4.6	4.7	5.2	4.8	3.8																								
KPRC	N/T	3.7	4.3	4.4	3.8	3.8																								
KHYS	R&B adult	3.3	3.9	3.8	3.1	3.3																								
KKRW	oldies	2.7	1.9	2.8	3.9	3.1																								
KZFX	cls rock	2.9	3.2	2.6	2.3	2.6																								
KLTV	easy	—	1.4	2.2	3.0	1.9																								
KXTJ	Spanish	—	1.0	1.1	1.5	1.9																								
KKZR	album	1.8	1.8	2.0	2.0	1.8																								
KLAT	Spanish	1.7	1.0	1.9	1.2	1.5																								
KQOK	Spanish	2.0	2.0	1.3	1.8	1.4																								
KSEV	N/T	2.3	1.5	1.3	1.4	1.4																								
KRTK/KRTS	classical	1.2	1.9	1.8	1.1	1.1																								
MIAMI—(11)																														
WLYF	AC	5.4	6.2	6.3	6.1	6.7																								
WQAI	Spanish	5.4	4.9	4.3	4.7	6.6																								
WEDR	R&B	6.6	7.1	6.9	7.4	5.8																								
WRTD	Spanish	4.7	4.9	5.0	5.6	4.9																								
WHQT	R&B adult	3.9	5.6	4.7	3.8	4.7																								
WPQW	top 40	4.7	5.3	5.9	4.9	4.5																								
WHYI	top 40	4.1	5.0	4.5	3.8	4.4																								
WXDJ	Spanish	4.4	4.8	4.7	4.0	4.3																								
WFLC	AC	3.9	4.2	4.1	4.1	3.8																								
WNSI	country	3.8	4.5	3.8	4.8	3.7																								
WJOD	N/T	3.0	3.8	3.0	3.4	3.4																								
WLVE	adult alt	2.7	2.7	2.9	2.4	3.4																								
WMXJ	oldies	2.8	2.6	3.0	2.9	3.0																								
WSHE	album	3.0	3.5	2.9	3.3	3.0																								
WTMI	classical	3.1	2.6	3.1	2.7	2.9																								
WCMQ-AM	Spanish	3.0	1.6	1.6	2.8	2.2																								
WINZ	N/T	2.1	2.2	1.8	2.2	2.1																								
WQBA-AM	Spanish	1.9	1.4	1.7	2.0	2.0																								
WTPX	Spanish	2.9	2.0	1.8	2.5	2.0																								
WQAM	N/T	1.7	1.5	1.8	1.9	1.8																								
WQBA-FM	Spanish	1.3	1.4	1.9	1.7	1.6																								
WBGG	oldies	1.6	1.4	1.7	1.0	1.5																								
WSUA	Spanish	—	1.9	1.7	1.5	1.5																								
WFTL	N/T	1.5	1.1	1.2	1.8	1.2																								
WKAT	ethnic	—	1.6	1.6	1.1	1.1																								
WAVS	ethnic	1.1	1.2	1.7	—	1.0																								
WCMQ-FM	Spanish	2.1	1.9	2.1	1.2	1.0																								
ATLANTA—(12)																														
WVEE	R&B	13.2	13.5	12.9	11.1	12.1																								
WKHX-FM	country	7.4	8.9	9.2	10.5	9.2																								
WPCH	AC	6.1	5.1	6.9	6.1	6.8																								
WSB-FM	AC	5.6	6.2	6.4	6.3	6.7																								
WSB-AM	N/T	6.7	5.6	6.2	5.9	5.8																								
WNHX	modern	4.9	4.0	4.3	5.6	5.7																								
WSTR	top 40	6.3	7.2	5.7	5.2	5.6																								
WALR	R&B adult	5.3	5.0	4.8	4.5	4.7																								
WKLS	album	5.0	4.8	5.3	5.5	4.7																								
WZGX	cls rock	3.4	3.5	3.5	3.3	4.5																								
WFOC	oldies	4.8	3.8	3.8	4.1	3.9																								
WGST-AM	N/T	6.5	3.8	3.6	3.8	3.8																								
WYAY	country	3.9	4.9	5.1	4.8	3.7																								
WJZF	adult alt	4.9	1.0	2.5	2.7	3.3																								
WGST-FM	N/T	—	1.9	1.8	1.8	2.3																								
WADK	religious	3.1	2.4	2.7	2.3	1.9																								
WCNN	sports	7	9	1.1	1.0	1.2																								
SEATTLE—(13)																														
KMPS-AM-FM	country	7.8	8.9	7.3	8.6	7.9																								
KVI	N/T	6.1	5.4	4.6	6.4	6.8																								
KIRO-AM	N/T	7.5	7.0	6.0	6.1	6.4																								
KISW	album	2.7	4.0	3.9	4.7	5.3																								
KBSG-AM-FM	oldies	6.0	6.6	6.7	6.6	5.2																								
KNOB	modern	3.2	3.6	3.6	4.1	5.2																								
KZOK	top 40/rhythm	6.2	5.9	6.2	5.5	5.2																								
KING-FM	cls rock	4.4	4.3	3.5	3.4	4.5																								
KJR-FM	oldies	2.1	2.0	2.5	3.1	4.1																								
KRPM	top 40	3.1	2.6	4.4	4.1	4.0																								
KRPM	country	4.0	4.2	4.2	4.8	3.8																								
KIX	adult alt	5.7	3.9	4.3	3.9	3.6																								
KLSY	AC	5.6	4.7	4.5	3.5	3.5																								
KOMO	AC	3.3	4.3	4.2	3.8	3.2																								
KMTT-AM-FM	AC	3.1	2.9	3.0	2.9	3.0																								
KEZX-FM	adult alt	1.8	2.6	2.9	2.2	3.0																								
KJR-AM	sports	1.9	1.6	2.6	2.2	2.0																								
KRWG	AC	2.4	2.0	2.7	2.7	2.0																								
KING-AM	N/T	1.9	1.7	1.9	1.2	1.8																								
KCMS	religious	1.4	1.4	1.3	1.4	1.7																								
KYCW	country	3.2	3.0	2.6	2.7	1.6																								
MINNEAPOLIS/ST. PAUL—(17)																														
KQRS-AM-FM	N/T	10.0	9.7	12.2	10.5	13.1																								
WCCO	album	15.2	13.4	12.7	12.9	12.6																								
KEGE-AM-FM	modern	5.6	3.6	4.2	5.3	6.5																								
KDWB	top 40	7.3	6.9	7.2	6.8	6.2																								
WLTE	AC	6.7	7.2	7.1	6.4	5.7																								
KSTP-FM	AC	7.1	6.8	6.9	7.7	5.5																								
KQQL	oldies	4.5	6.2	4.5	5.2	5.4																								
KVEE	country	6.9	6.7	5.8	5.5	5.0																								
KSTP-AM	N/T	4.3	5.4	4.7	5.1	4.6																								
WBOB	country	3.9	4.3	5.4	4.1	4.6																								
KTCJ/KTCZ	album	6.0	4.3	4.2	4.1	3.9																								
KJOT-FM	country	2.6	1.8	1.7	3.3	3.5																								
KLBB/WLOL	adult std	1.6	1.9	1.9	1.9	2.3																								
KFAN	sports	1.3	2.3	1.6	1.5	1.7																								
KREV/WREY-FM	modern	—	—	—	—	1.2																								
PHOENIX—(21)																														
KMLE	country	6.8	7.5	7.4	7.2	7.6																								
KHIX	adult std	7.5	9.1	10.1	8.0	7.1																								
KOY	adult std	5.4	6.1	5.6	5.3	6.7																								
KRAR	N/T	6.3	7.5	6.4	7.0	6.6																								
KFYI	N/T	6.9	5.2	5.7	5.8	5.4																								
KVRY	AC	4.1	4.3	4.2	4.5	4.7																								
KDWB	album	4.4	4.9	4.9	3.8	5.1																								
KUPD	top 40	4.5	6.7	5.9	5.2	4.7																								
KSLY	album	4.9	5.3	6.2	5.4	4.5																								
KSLY	cls rock	3.6	2.4	2.2	4.0	3.9																								
KMLT	AC	5.4	4.6	3.8	4.1	3.7																								
KOOL-FM	oldies	2.9	2.8	2.9	3.2	3.5																								
KESZ	AC	4.3	3.5	4.0	3.7	3.4																								
KYOT-FM	adult alt	2.9	1.9	1.5	1.3	2.7																								
KPSN	oldies	3.0	2.5	3.0	3.1	2.4																								
KZON	album	3.0	3.4	2.2	2.8	2.3																								
KEDI	modern	2.4	2.9	2.2	2.6	2.1																								
KZRX	album	1.5	1.5	1.4	1.2	1.3																								
KISOR&B adult	6	8	6	1.1	1.2	1.3																								
TAMPA, FLA.—(22)																														
WQYX-FM	country	10.2	10.5	9.7	9.3	9.0																								
WFLA	N/T	6.3	6.5	5.5	6.4	7.2																								
WXTD	album	6.3	7.4	7.6	7.5	6.9																								
WRBQ-F																														

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	2	2	8	ALL I WANNA DO A&M 0702	◆ SHERYL CROW 1 week at No. 1
2	4	4	10	CIRCLE OF LIFE HOLLYWOOD 64516	◆ ELTON JOHN
3	1	1	23	WILD NIGHT MERCURY 858 738	◆ JOHN MELLENCAMP/ME'SHELL NDEGECELLO
4	3	3	12	LUCKY ONE A&M 0724	◆ AMY GRANT
5	6	7	14	BUT IT'S ALRIGHT ELEKTRA 64524	◆ HUEY LEWIS & THE NEWS
6	5	5	26	IF YOU GO SBK 58166/EMI	◆ JON SECADA
7	7	6	27	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
8	10	14	9	I'LL MAKE LOVE TO YOU MOTOWN 2257	◆ BOYZ II MEN
9	8	10	24	LOVE IS ALL AROUND LONDON 857 580/ISLAND	◆ WET WET WET
10	15	19	4	SECRET MAVERICK/SIRE 1B035/WARNER BROS.	◆ MADONNA
11	9	8	23	CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	◆ ELTON JOHN
12	13	15	11	WHEN CAN I SEE YOU EPIC 77550	◆ BABYFACE
13	11	11	7	ENDLESS LOVE COLUMBIA 77629	◆ LUTHER VANDROSS & MARIAH CAREY
14	14	13	20	DON'T TURN AROUND ARISTA 1-2691	◆ ACE OF BASE
15	21	22	5	TURN THE BEAT AROUND CRESCENT MOON 77630/EPIC SOUNDTRAX	◆ GLORIA ESTEFAN
16	16	17	29	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	◆ TONI BRAXTON
17	12	9	19	STAY (I MISSED YOU) RCA 62870	◆ LISA LOEB & NINE STORIES
18	19	16	31	BEAUTIFUL IN MY EYES SBK 58099/EMI	◆ JOSHUA KADISON
19	20	21	9	WHISPER YOUR NAME COLUMBIA 77718	◆ HARRY CONNICK, JR.
★ ★ ★ AIRPOWER ★ ★ ★					
20	23	27	6	I'M THE ONLY ONE ISLAND 854 068	◆ MELISSA ETHERIDGE
21	18	18	23	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	◆ MARIAH CAREY
22	22	20	14	PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS.	◆ SEAL
23	17	12	18	THE WAY SHE LOVES ME CAPITOL 58167	◆ RICHARD MARX
24	25	25	13	UNTIL I FALL AWAY A&M ALBUM CUT	◆ GIN BLOSSOMS
25	26	24	9	DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917	◆ FOUR SEASONS
26	28	30	8	BODY & SOUL ELEKTRA 64520	◆ ANITA BAKER
27	27	28	10	THE COLOR OF THE NIGHT MERCURY 858 616	◆ LAUREN CHRISTY
28	24	23	25	I SWEAR BLITZZ 87243/ATLANTIC	◆ ALL-4-ONE
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
29	NEW ▶	1	1	GET OVER IT Geffen 19376	◆ EAGLES
30	30	29	8	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	◆ PRETENDERS
31	32	38	3	IF I'M NOT IN LOVE REUNION 64216/RCA	◆ KATHY TROCCOLI
32	29	26	18	YOU CAPITOL 58195	◆ BONNIE RAITT
33	31	34	4	OUT OF TEARS VIRGIN 38459	◆ ROLLING STONES
34	NEW ▶	1	1	ONCE IN A LIFETIME COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
35	34	36	6	WHIPPED SBK 58237/EMI	◆ JON SECADA
36	37	37	3	ALWAYS MERCURY 856 227	◆ BON JOVI
37	40	—	2	PICTURE POSTCARDS FROM L.A. SBK 58238/EMI	◆ JOSHUA KADISON
38	38	39	3	THE SIMPLE THINGS 550 MUSIC 77660	◆ JOE COCKER
39	NEW ▶	1	1	WHEN WE DANCE A&M 0846	◆ STING
40	33	32	16	YOU BETTER WAIT COLUMBIA 77580	◆ STEVE PERRY

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENTS

1	1	1	3	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	◆ MADONNA
2	4	5	26	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
3	2	2	6	THE SIGN ARISTA 1-2653	◆ ACE OF BASE
4	6	7	15	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	◆ LITTLE TEXAS
5	8	—	9	NOW AND FOREVER CAPITOL 58005	◆ RICHARD MARX
6	3	3	6	EVERYDAY ATLANTIC 87300	◆ PHIL COLLINS
7	5	4	8	LOVE SNEAKIN' UP ON YOU CAPITOL 58125	◆ BONNIE RAITT
8	9	9	17	THE POWER OF LOVE 550 MUSIC 77230	◆ CELINE DION
9	7	6	20	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
10	—	8	6	BABY I LOVE YOUR WAY RCA 62780	◆ BIG MOUNTAIN

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Execs, Jocks Trade Tips At NAB Confab

Safety First, Panelists Say, But Deception Has Its Place

LOS ANGELES—Useful ideas on everything from sabotaging a competitor's event to using non-traditional promotions to promoting a duopoly were tossed around at the National Assn. of Broadcasters conference, held Oct. 12-15 here.

At the radio stunts panel, KISW Seattle PD Steve Young stressed that stations must have a reason for every stunt, while KISW morning man Bob Rivers said his one rule is that if the stunt could hurt someone, don't do it.

"Stunts that have a connection to something that's already being talked about [are] a good idea," said Rivers, who once stayed on the air until the Baltimore Orioles won a game.

For jocks who tend to come up with a promotion while on the air and begin talking about it without consulting the promotion director or higher-ups, Rivers suggested phrasing the idea on-air as "Wouldn't it be fun if we . . .?"

"That way, you can always leave yourself a way out," said Rivers. "You can be spontaneous all the way to jail," Young quipped.

Rivers and former KSHE St. Louis morning man the Byrd shared stories of successfully sabotaging a competitor's promotion.

The Byrd said he once called a station that was conducting a hot-tub breakfast and offered to bring bikini-clad women to the event. The station took the bait, and when the women, who were instructed not to speak, got to the site and were mum, the competitor's jock asked the Byrd why they wouldn't talk. The Byrd used that on-air opportunity to introduce himself to the market.

The equally deceptive Rivers took over another station's promotion with Seattle Mariner Jay Buhner, which was co-sponsored by a newspaper.

Rivers called the paper and asked if KISW could be involved. Although the answer was no, staffers at the paper still allowed KISW to camp out two blocks away from the event site for its own promotion. However, KISW wasn't allowed to use its call letters. Instead, the station, whose morning show is called "Twisted Radio," spelled out "Twisted Buhner Fans" on T-shirts worn by listeners. That shot ended up in the newspaper coverage of the event, instead of a shot with the participating station's call letters.

At the roundtable on non-traditional promotions, KCBS-FM (Arrow) Los Angeles marketing and promotion director Kim Kelly shared her promotions approach. Since the station isn't very active promotionally on the air, Kelly uses a toll-free information line to conduct contests and tie in sponsors who want promotions. The clients also get 10 on-air mentions a week.

"It keeps the clutter off the air," said Kelly, who also uses the information line, rather than the airwaves, to inform callers about contest rules.

"Since we don't do contests on the air, when we run one of the 10 mentions, it gets more attention," she added.

Sheri Nelson, promotion director at KABL-AM-FM San Francisco, offered some tips for promotion and marketing executives in duopoly situations.

Nelson said the relationship between



by Carrie Borzillo

promotion directors at sister stations should resemble the relationship-between siblings who live together: loyal to one another, but still keeping their own identities.

Nelson also suggested clearly defining the perimeters of each station's promotion department early on. To cut down on costs, promotional tools could be shared by the stations.

KFI Los Angeles marketing and promotion manager Bill Lewis dished out a few tips on working with the media, including never allowing talent to speak for the station. Off-the-cuff remarks can be deadly, he said.

Lastly, the NAB is accepting entries for its "Best Of The Best Radio Promotion Contest." Entries for promotions conducted between Oct. 1, 1993, and Sept. 30, 1994, must be received by the NAB by Nov. 1. Entry fees are \$50 for NAB members and \$75 for non-members.

The three categories—sales promotions, station-enhancement promotions, and community-service promotions—will be judged on objective, implementation, results, and illustrative materials.

For more information, contact B.J. Cohen at the NAB office in Washington, D.C.

IDEA MILL: 'BAYWATCH' BOUND

Winners of KYSR Los Angeles' worst body contest will be featured on

a Nov. 28 episode of "Baywatch," along with morning team Jim and Melissa Sharpe. The Sharpes also will appear on "The Marilu Show" Tuesday (25) in a segment on married couples who work together.

In his nationwide search for a wife, Texas millionaire John Taylor stopped by WXR (Rebel 104.7) Pittsburgh for a "Rebel Millionaire Meet & Mingle" contest. Five women were selected to slow dance with Taylor.

KSHE St. Louis gave away 50 Alvarez guitars signed by Great White in exchange for guns. Listeners handing in guns were entered into a drawing to win one of the guitars.

In response to a charity auctioning off a meal with O.J. Simpson's lawyer, Robert Shapiro, KRTH Los Angeles morning man Robert W. Morgan took bids for a meal with himself, KRTH ND Joni Caryl, and KRTH traffic reporter Richard Turnage. Two listeners bid \$1,000 each. The money was donated to the Glendale Family YMCA.

KITS (Live 105) San Francisco responded to the baseball strike by originating Alex Bennett's morning show from home plate at the Oakland Coliseum. The 20th listener through the turnstile won \$2,000.

As part of KUSF San Francisco's community crusade in October, the station is selecting 12 children between the ages of 10 and 16 to be guest DJs for its "Kids Unleash Station Frenzy" day on Halloween.

PRO-MOTIONS

Paul Kamras has been upped from promotion coordinator to promotion director at WNEW New York. He replaces former director of marketing and promotion Neil Barry, who moves to the station's sales department as director of client marketing services.

NAB Comes To L.A. For Confab, Stays For Indecency Hearing

■ BY BILL HOLLAND

LOS ANGELES—The subject of indecent programming merited only one programming panel at the National Assn. of Broadcasters convention, held here Oct. 12-15, but the issue returned to the forefront as NAB officials returned to town Oct. 19 to hear Appeals Court oral arguments on the FCC's indecency "safe harbor" rules.

NAB, Infinity Broadcasting, and other commercial broadcasters, as well as a coalition of non-commercial broadcasters and authors, brought the *ACT v. FCC* case to court soon after Congress told the commission to limit indecent programming from midnight-6 a.m. Last year, a three-judge panel of the Appeals Court held that the FCC's policy was not narrowly tailored enough and violated First Amendment rights.

The commission may update its already relaxed radio ownership rules again; the FCC was scheduled to look at reconsideration requests Oct. 20.

The other Washington-oriented sessions at the NAB show ranged from the sparsely attended Congressional panel

WASHINGTON ROUNDUP™

to detail-packed, news-laden sessions led by FCC commissioners and top Washington staff.

The news from the FCC was straight from the hip, first at the session with chairman Reed Hundt, then at the FCC commissioners' breakfast and the FCC ownership/duopoly panel.

Hundt told broadcasters that they will have to pay like everyone else if they request extra spectrum (beyond in-band, on-channel DAB) to offer consumers for-pay services.

The chairman also took signifying swipes at the "terminal negativism" of radio talk show hosts.

He quickly added that neither he nor the commission, but rather the public, should be "the judge of the quality or content of public discourse," and said that he didn't want the commission "to be in the business of deciding who has

(Continued on page 105)

NAB Attendees Step Into Hotel Hell New Technologies Top Agenda At Confab

This story was written by Brett Atwood, Eric Boehlert, Carrie Borzillo, and Phyllis Stark.

LOS ANGELES—Despite dozens of sessions on duopoly, programming, FCC issues, and other important radio matters, the talk of the National Assn. of Broadcasters convention, held here Oct. 12-15, turned out to be a hotel—specifically, the Westin Bonaventure, which served as headquarters for the convention.

Thanks to a hotel computer system crash that left hundreds of people waiting in line for up to eight hours to check in, sleeping in the lobby, being assigned hotel rooms that were already occupied, or stranded without accommodations altogether, by day two of the convention attendees were swapping horror stories and referring to the hotel as the “Bad-Adventure.”

The NAB, which had already tentatively booked the Westin Bonaventure as hotel headquarters for the 1996 convention, quickly arranged for all attendees staying there this year to get one free night's lodging.

As a result of its combining with several other, non-radio conventions this year, attendance at what was once dubbed the “Radio Show” (now the “World Media Expo”) swelled from 6,417 last year to 17,637 this year.

EMERGING TECHNOLOGIES DEBATED

The impact of advancing technological developments on radio was a hot topic at NAB, where dueling visions of a digital future fueled fierce debate.

“I understand that people are tired of the endless hype about the information superhighway, but something clearly is happening,” said Bob Schena, president/CEO of FutureVision of America.

Schena said the industry needs to prepare for the coming changes as recent developments, such as RBDS and DBS, force the industry to rethink the very basics of radio.

Digital radio will be commonplace in two to five years, Schena predicted. Direct broadcast satellite and cable radio are two emerging alternatives that will expand the competitive playing field, he said. Unlike broadcast radio, the new digital media outlets are not limited by space on the radio spectrum.

“Using the finite spectrum as a competitive advantage will soon become irrelevant,” said Schena. “The new challenge will be to get a consumer to find your station in the larger digital radio environment.”

The future of radio will not necessarily be wired, countered Dr. John Abel, NAB executive VP of operations, who noted that only 200,000 homes currently receive cable radio.

Abel said the broadcast radio industry has a large asset in its mobility. Many of the emerging competitors to radio are not accessible in the car or outside a “wired” environment.

Broadcast radio will experience a boom from “multimedia broadcasting,” which adds text information, interactivity, and possibly even video transmission to existing radio spec-

trum broadcasts, Abel said.

As it has in previous years, the topic of duopoly scored plenty of session time. Kevin Reed, an attorney with Dow, Lohnes & Albertson, noted that FCC commissioners have been shocked at how quickly broadcasters have moved to consolidate through mergers. Looking to the future, he predicted that the station ownership cap will be lifted by the FCC, perhaps to 25/25, but that the push for triopolies—three FMs owned in a market (Billboard, Oct. 22)—will likely fall victim to politics and “won’t go anywhere.”

POLITICAL CORRECTNESS V. CENSORSHIP
Discussing the topic of political cor-

rectness and how it affects radio, John Gorman of WMMS Cleveland said the phenomenon is just “doublespeak for censorship,” and that broadcasters should resist it. But Jack Swanson, GM at KING Seattle, said he is concerned for the industry, which will “do and say anything to get ratings,” because if it does not police itself, the government, through the Fairness Doctrine, will. He noted that lewd sexual humor on radio doesn't bother him. Rather, it's the increasingly hateful tone of some talk show hosts that may catch Washington's attention.

Swanson recalled turning on a high-profile, major-market station and hear-

(Continued on page 104)

Fast-Growing Modern Rock Format Lauded At NAB

This story was written by Brett Atwood, Eric Boehlert, Carrie Borzillo, and Phyllis Stark.

LOS ANGELES—Already giddy from the format's year-long success, those gathered at the modern rock session of the National Assn. of Broadcasters convention, held Oct. 12-15 here, heard even more good news about new rock radio.

According to Paul Jacobs of Jacobs Media, the format is either the first- or second-fastest-growing genre—depending on which recent study you follow—among a coalition audience made up of top 40 and album rock listeners, as well as those who had simply given up on listening to radio. In addition, Jacobs said, is the “frenzy” taking place at advertising agencies, scrambling to land young consumers (18-29 listeners wield a discretionary income of \$125 billion).

Looking at a batch of recent surveys, Pierre Bouvard, of Coleman Research, pointed out that grunge rock is the “secret sauce” that draws listeners, as preference for the format continues to rise among those surveyed.

At an modern rock panel, outside of the NAB, sponsored by Pollack Media

Group and Bolton Research Corp., consultant Jeff Pollack noted that there's a good reason why all of the successful stations in the format sound different: Modern rock is very market specific.

Pollack said the notion that “everyone should sound like KROQ,” the influential Los Angeles modern rocker, is ridiculous because every market is different. Top 40 “got into trouble when people said it had to be the national consensus of what to play,” he said. “You can't do that here.”

In the NAB's album rock format session, Lee Abrams, managing director of rock at ABC Radio Networks, said, “This is a great time to pick your turf. I've never felt more positive about the format . . . because it's a time for no rules. The winners don't just survive, they create.”

Abrams also said that rock stations have to avoid the “MTV inferiority complex. We sell more records. They're playing celebrity volleyball, while we're jamming.”

While modern rock and hard rock can be programmed together successfully, Dave Numme, PD of KBBT/KUFO Portland, Ore., said he has to think carefully about which modern rock songs to add to the hard rock station KUFO, for fear of turning away listeners who aren't receptive to unfamiliar music.

“It's a real challenge to program new music to an audience that is not exposed to it,” he said.

Numme also said the key is to not only find quality modern rock songs for his hard rock station, but to find the quality, guitar-driven, modern rock songs that are more sophisticated lyrically. For example, he said, “Alice In Chains, Pearl Jam, Soundgarden, and Stone Temple Pilots work, but Offspring doesn't, because the lyrics are more kid oriented.”

When Atlantic VP of promotion Danny Buch asked if core listeners would be “pissed off” if hard rock stations broadened the music a bit, Numme responded, “It's OK to piss the core a bit, but not drive them away.”

NEW COUNTRY DEMO

Consultant Jay Albright, GM of BP



Many of Westwood One's syndicated personalities turned out for a pool party hosted by the network during the National Assn. of Broadcasters convention in Los Angeles. Pictured in front, from left, are Greg Batusic, president of WW1's entertainment division, and personalities Tom Leykis and Jed the Fish. In back, from left, are talk host Mike Walker, WW1 executive VP/programming and production Thom Ferro, and personalities Elliott Mintz, Jim Bohannon, Mike Harvey, Lon Helton, and Bruce Williams.



ABC Radio Networks' syndicated personalities met with affiliates at a party hosted by the network during the National Assn. of Broadcasters convention in Los Angeles. Pictured at the party, from left, are ABC's Moby, Tom Joyner, Rick Dees, the Fabulous Sports Babe, Bob Kingsley, and Dick Bartley.

Consulting Group, shared research on the country format and its growing audience during that format session. He noted the average listener's age had dropped from 43 in 1990 to 38 today, and that 25-34 has become modern rock's largest demo. Because the format has yet to truly fragment, stations must appeal to what Albright identified as three distinct sets of listeners: traditionalists who search for lots of Alabama singles and wonder what's happened to country music in the last five years; part-timers who come in and out of the format; and trend-setters who are passionate about new country.

Albright also noted that as country evolves into a sort of top 40 of the '90s (i.e., home of the hits), it also picks up some of that format's negative baggage, such as increased repetition, attacks on competitors, and playing watered-down music that listeners don't feel passionate about.

On radio's role in supporting artists, Tony Thomas, PD at KMPS Seattle, insisted it isn't the job of radio to help create stars—that is up to the performer. Listeners want to hear hits, he said, and if an artist scores high enough, he or she will become a star. But it's not up to radio to artificially boost an artist who lacks the hits, in order to sustain their career, he said.

TOP 40 IDENTITY CRISIS

Top 40 risks losing its identity as the format fragments further, said consultant Bill Richards during the top 40 session.

“We have to be careful not to play too many alternative tracks,” said Richards. “We have to get down to playing the hits. There is a difference between hit-based alternative songs and alternative records. If we play the pop alternative records, the alternative stations will be forced to play more unfamiliar songs and deeper album cuts—which, in turn, will make our identity stronger.”

The emerging rap and alternative hybrid format, dubbed “Channel X” for its Generation X demographic, was debated at the same panel.

“It's all about putting together a good product—talking to them, touching them, finding out what they like and

don't like,” said Richards.

“I think when you talk about someone who likes both alternative and hip-hop—you are talking about two totally different types of people,” countered WZYP Huntsville, Ala., PD Kat Thomas. “It's such a small demographic of people. It's a hard sell, and not too many people are ready to venture into it.”

Listener interest is shifting back to top 40 radio, said consultant Dan Vallie, who presented results of a new survey that concludes that most radio listeners prefer to hear current music. The Vallie/Gallup survey randomly polled 747 listeners across all formats on their radio music preferences.

“One of the survey surprises is that even 35-54-year olds prefer current music,” said Vallie.

JOCKS IN SPACE

With more and more jocks setting their sights on syndication, it's no surprise that the two NAB panels on that subject drew capacity crowds.

At the “Making Satellite Programming Sound Local” session, Mark Kiester of the ABC/SMN “Z-Rock” affiliate, KUTZ Austin, Texas, said that the three keys to making national radio work on a local level are: local promotions, good production, and blending local and national personalities.

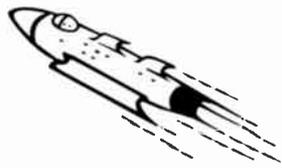
Voicing a different opinion, Marty Miller, production director of Westwood One Radio Network's “AM Only” affiliate KLAC Los Angeles, said, “We don't need to sound local. We just need to sound good . . . It's more of a production thing than a programming thing.”

At the “Jocks In Space” panel, both syndicated jocks and network executives shared thoughts on how to get a show on the bird.

Spear Communications' Alan Korowitz, who sold his “Modern Rock Live” to Global Satellite Network in March, said, “Your show needs to reach 70% of the country for advertisers [to be attracted], or you have to have a very special demo. In this case, the modern rock format is a hot format, and the Generation X demo is a sought-after demo.”

While many network heads stress

(Continued on page 104)



UP GOING

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international news coverage
DTN Wall Street (Data Transmission Network) - delivers up-to-date electronic quotes, news and financial information
Z-Net - point-to-multi-point data communications
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MUZAK TODAY

Continued from page 96

For instance, the owner of a French restaurant might want French music piped in through the sound system. Since none of Muzak's standard services can accommodate such an option, the company turns to its on-premise music operation.

"Whatever kind of aura you're creating for your business, we'll put it together, and we'll make it make sense," says Funkhouser.

Muzak's SCA customers number approximately 150,000, according to Funkhouser. The next largest category is the satellite base, which consists of some 60,000 users; comparatively small, the TONES clientele is made up of some 15,000 clients.

Users pay anywhere from \$30 to more than \$100 per month for their music menu, depending on the delivery method, the level of service and the number of ancillary products they order. For instance, Muzak also provides such products as point-of-sale

messaging, LED displays, video conferencing, newscasts and on-hold telephone marketing.

These "other" products, while they account for less than 10% of the \$100 million company's business, are a growing Muzak category, according to Funkhouser. He says Taco Bell, one of Muzak's largest customers, contracted Muzak not for music but to deliver data from a central point to retail locations. Eventually, music was added to the package.

Among the most unusual applications of Muzak is the federal government's use of music to mask conversations and prevent them from being surreptitiously recorded. The tape reels used for that purpose are then destroyed, according to Funkhouser.

VARIATION ON THE LEVI'S RIFF

The diversity of Muzak's offerings reflects a dramatic turnaround for one of the most widely recognized—and ridiculed—names in American business. Funkhouser compares Muzak's

rebirth to that of Levi's jeans. "Levi's for 100 years were pants that you got cowshit on," he says. "The only people who bought them were farmers, and nobody would think it was hip to wear them. But somewhere in the '50s, Levi's saw an opportunity to expand their market. People had come back from the war and found that they were good, durable pants, and suddenly James Dean was wearing them and kids were wearing them. Then they went on an advertising campaign and turned Levi's into something hip, and now used Levi's sell for \$200 in Japan."

Muzak is following a similar, albeit slower, path since its ability to mount the kind of advertising blitz that Levi's did is limited by its own structure. One of the oldest affiliate organizations in the country, Muzak resembles a franchised retailer in that the company licenses its name and logo to its independently owned affiliates.

The company owns 30 of the 175 U.S. affiliates, including those in such key markets as New York, Los Angeles, Boston, Chicago, Dallas, Detroit, San Francisco and Seattle. Overseas, Muzak is represented by large, independently owned affiliates that subcontract to smaller reps. Headquarters does not dictate pricing or marketing policies to its affiliates. Consequently, the cost of Muzak's services varies from region to region.

Although Muzak has two direct competitors—3M on the broadcast side and AEI for on-premise services—Funkhouser regards the firm's primary competition as radio, followed by business people deciding to use their own musical selections.

Funkhouser is quick to point out the shortcomings of both of

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The Bicycle Music Company

Los Angeles, California



A Muzak recording session

those options. Radio, he says, poses the risk of alienating customers by airing too many commercials and announcements, and distracting them by providing a music mix that is not necessarily conducive to working. Personal music systems, says Funkhouser, are labor-intensive and too costly when the software and hardware costs are figured in. Added to that burden are ASCAP and BMI licensing fees, which are mandatory even for businesses that play their own musical selections.

Muzak pays ASCAP and BMI blanket licenses, the amount of which the firm does not disclose. Its agreement with ASCAP has just been renegotiated for five years, while its seven-year deal with BMI expired at the end of 1993 and is currently in renegotiation.

Other Muzak competitors include digital cable-radio networks like DCR and DMX, as well as nascent technologies that could threaten the company's information delivery franchise.

"We see what's happening with digital cable radio, fiber optics, phone companies and cellular companies," says Funkhouser. "We know that the way to get to our customers is not only going to be changing over the course of the next few years, but also challenged. Everybody wants to own the pipeline to our customer. If you're the cable company, you want to have that wire. If you're the phone company, you want to send all sorts of stuff down that phone line, and if you're us, you want to be able to get your music down there but also get some of this other stuff through."

With 60 years experience and no sign of slowing down, Muzak leaves no doubt that it can continue to accomplish its mission.



The cover illustration for this section is by Johanna Hantel, an artist based in Nazareth, Pa. Her work can also be seen in *American Showcase*.

Easy Reading

For more information on Muzak and ambient music, see *Elevator Music (A Surreal History Of Muzak, Easy-Listening And Other Moodsong)*, by Joseph Lanza, 1994, St. Martin's Press. Picador Books will issue it as a paperback in April. ■

80,000,000

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200,000

BUSINESSES.

50

STATES.

11

FOREIGN COUNTRIES.

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Hewlett Packard, IBM, Microsoft, Pitney Bowes, McDonald Douglas, United Technologies, Dow Corning, Adolph Coors, Brown Forman Corp., Bank of America, Bank of Boston, Bank One, Chase Manhattan, Citibank, First Savings Bank, Manufacturers Bank, National Bank Corp., Peoples Bank, West One Bank, Burlington Northern, Federal Express, Trans World Airlines, United Parcel Service, Hilton, Hyatt Hotel, Holiday Inn, Marriott, Radison Hotel, Ramada Inn, Red Lion Inn, St. Moritz Hotel, Waldorf Astoria, Ann Taylor, August Max Women, Casual Corner, Capezio, Pappagallo, Petite Sophisticate, Nordstrom, Sears & Roebuck, Kinko's, Drug Emporium, Dayton Hudson Field, Macy's, Kroger, Super X, Stop & Shop, Thrifty Drug, TJ Maxx, Walgreens, Wal-Mart, Winn-Dixie, US Shoe, FW Woolworth, La-Z-Boy, Circuit City, Applebees, Arby's, Bob Evans Farms, Burger King, Canteen, Denny's, Hardee's, Long John Silver, Kentucky Fried Chicken, McDonalds, Quincy's, Perkins, Pizza Hut, Shony's, Taco Bell, Western Sizzler, Boise Cascade, Caterpillar Corp., Timken Co., Chrysler, Chief Auto Parts, Dana Corp., Ford Motor Corp., General Motors, AMOCO, Mobil Oil Corp., Shell Oil, Owens Illinois, Morrison Knudsen, Peter Kiewit Sons, Abbott Labs, Upjohn, Cooper Tire Co., Eastman Kodak, Honeywell, Inc., Xerox, Proctor & Gamble, Huffy Corp., AT&T, GTE, MCI, SPRINT, U.S. West Communications, Allstate, Blue Cross/Blue Shield Insurance, CNA Insurance, Equitable Life, Farmer's Insurance, New York Life, Metropolitan Life Insurance., Prudential of America, State Farm Insurance, Trans America Title, Travelers Insurance., American Express, Coldwell Banker, Commercial Federal Corps., Dun & Bradstreet, GMAC, ITT, Loews, Master Card, Merrill Lynch, Standard & Poors, U.S.F.&G., Campbell Soup Co., ConAgra, Gerber Products, Kraft Food, Sara Lee plus many, many more.



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MUZAK SIXTIETH ANNIVERSARY

"FUNCTIONAL MUSIC"

Continued from page 92

melody, with original-artist recordings in rotation alongside Muzak's hallmark cover versions.

DIAMOND-ANNIVERSARY DELIVERY

In the late '80s, Muzak was acquired by Centre Capital Investors, L.P. As Muzak enters its diamond anniversary, more channels of audio service—now totalling 12—have been added; its diversification beyond background music includes audio marketing messages, data messaging and multi-channel business television—all in satellite-delivered formats.



Heir to Squier's vision: William Benton



Solid sender: Muzak satellite-dish antenna

As for its primary product, history has sided with General Squier's vision. The English composer/synthesist Brian Eno has cited Muzak as a compositional influence, introducing the notion of ambient music to the pop marketplace. When asked if the company acknowledges this unexpected role as tastemaker, Bruce Funkhouser, VP, programming, says that Muzak "is aware of—and isn't surprised by—the music of [Robert] Fripp, Eno and others." He stresses that his company is "not proactive, but reactive. We don't create new styles here. Our job is to make customers realize they've come to the right place."



MUZAK TODAY

Continued from page 92

known as Stimulus Progression, while the 11 instrumental channels use a similar productivity-enhancing system called Quantum Modulation.

LOWER PRESSURED, INCREASED PRODUCTIVITY

Stimulus Progression, designed for the workplace, increases concentration, lowers blood pressure and raises productivity of office workers, according to various proprietary and secondary studies cited by Muzak. The system works by gradually raising the intensity level of the music in 15-minute sweeps. At the end of a cycle, there is a short pause and then a new cycle begins. Furthermore, the relative level of each cycle climbs during the mid-morning and mid-afternoon lulls typically experienced by office workers as they get further away from meals.

Muzak's radio-supplied customers number approximately 150,000. The next largest category is the satellite base, which consists of some 60,000 users; comparatively small, the TONES clientele is made up of some 15,000 clients.

Quantum Modulation is also designed to have a physiological effect on people, but it is geared toward a retail environment rather than an office setup. Funkhouser says, "The quantum part is gathering the quantity, i.e., the song list. The modulation part is putting the thing together so as to create the overall atmosphere that the client is looking for."

All 12 of Muzak's music channels are programmed at the company's Seattle headquarters and transmitted from its uplink facility in Raleigh, N.C., to satellite clients, or—to businesses that are not satellite-equipped—via subsidiary communications authorizations (SCAs), otherwise known as radio sidebands or FM sub-carriers.

CUSTOM REELS FOR CLIENTS

For clients not suitable for any of the 12 main channels, Muzak provides its TONES custom tape reels, which are programmed according to the user's needs and updated as often as desired.

Continued on page 98

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ON YOUR 60TH ANNIVERSARY

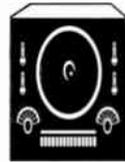
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DANCE · LET YOURSELF GO · TWILIGHT ON THE TRAIL · THE WAY YOU LOOK TONIGHT
HARBOR LIGHTS 1934 was the year we got our start. Back then, MUZAK® was called "Wired Radio" and
we were the first to transmit programmed music (records) over telephone lines. The broadcasts came com-
plete with news, music, variety and advertising. Because of our exposure in commercial and business loca-
tions, MUZAK gained the reputation as a "hit maker". Deservedly so.

1964

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THER THEME · DOWNTOWN · FIDDLER ON THE ROOF · GOIN' OUT OF MY HEAD · WIN-
CHESTER CATHEDRAL · WATCH WHAT HAPPENS · MARAKESH EXPRESS · BUILD ME UP BUT-
TERCUP · HAWAII FIVE-O · GAMES PEOPLE PLAY · PROMISES, PROMISES · HAIR · HELLO DOLLY
While Whitney Houston was celebrating her first birthday, we were broadcasting over private radio signals,
using tape machines and conducting extensive research on the positive psychological and physiological effects
music has on people in the workplace. Heady stuff.

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WILD NIGHT · STAY · INTERSTATE LOVE SONG · ALL I WANNA DO · WILLING TO FORGIVE · I
TAKE MY CHANCES · I'LL BE THE ONE · CAN YOU FEEL THE LOVE · (I COULD ONLY) WHISPER
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tion, we transmit data, newscasts, business TV and a host of other communication services for business.
Come the 21st century, MUZAK will still be leading the way, striking the right note to make the business
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Muzak Special Products

BY **CARRIE BORZILLO**

Record promotion, film placement, Xmas CDs and ski-resort tours—It's all in a day's work for the firm's new alternative-marketing division.

In the '90s, Muzak doesn't just supply music to businesses, nor does it just transform pop songs into instrumental ditties.

The company also serves as an alternative marketing service for record labels, and a concert-booking agency and provides a slew of other services that fall under the Muzak Special Products Division.

The division was created last May to serve Muzak clients to its fullest potential and as a profit center for the Seattle-based com-

pany. Managed by Allan Peterson, Special Products is broken down into four areas: promotions, in-store advertising, publishing and licensing, and services.

"It's not only a good profit center," says Peterson of the division. "If we can go to our customer with a promotion or a tour, then they bond to us a little more. We're not just their mostly music service to them; we can bring them more. With record companies, if we can help them sell product in alternative ways, then they're happier with us." Peterson's goal for the division is to bring in \$250,000 in revenue for the first year.

20,000-CD GIVEAWAY

The promotions are broken down into consumer promotions

and record-company promotions. For example, the division is presently working on a promotion with the 300-store Ann Taylor chain of upscale women's-clothing stores and Sony. Consumers will receive a Sony compilation CD with an Ann Taylor purchase. Peterson says the promotion will give away 20,000 CDs.

"The benefit is that some of our clients can't get to record labels themselves," says Peterson. "We use our existing affiliation with them to get them to the client."

Another upcoming promotion involves the Summit Corp., which is a subsidiary of American Greetings. Muzak will compile a Christmas CD that will be sold at Summit's card stores for \$8.99. Peterson says Muzak will likely produce compilations for other holiday occasions as well for Summit.

WONDER STUFF



Cheryl Wheeler

Another instance of the way Muzak Special Products promotes record-label product is its current in-store advertising campaigns with the Wal-Mart chain. The campaign is designed to help promote CDs and tours of recording artists in Wal-Mart stores nationwide.

"Studies show that 66% of purchasing is done on impulse," explains Peterson. "I go to a label and say, 'I know you have this artist coming out, I can get you into 2,200 Wal-Marts.'" The Wal-Mart stores

air 30-second spots highlighting a new album that is stocked in the stores or an upcoming tour. While the details have yet to be finalized, one upcoming campaign of this sort will be done with the children's label Sony Wonder.

Muzak doesn't just put together CDs for promotions; it also



"Wild Palms" utilized Muzak music-placement services.

can package tours. "We're now working on a Cheryl Wheeler tour of ski resorts," says Peterson. "We try to do speciality tours and get [labels'] artists in an area they might not be able to, but since [the ski resorts] are already our customers, it's easy for us to do."

Wheeler, whose current album, "Driving Home" is on Rounder/Philo Records, will perform at 20 resorts in December. This will be Muzak's first tour.

Tim Rathert, who co-manages Wheeler for Morning Star Management, says, "This enables one to target specific markets and certain demographics where you may not typically be able to get, especially with smaller labels. We can now get acts in areas where they may not be developed yet."

CATALOGS FOR FILMS

In addition, the Special Products Division handles music licensing and publishing through its in-house publishing unit, Litt. This entails placing music in such films and television shows as "The Firm" and "Wild Palms."



"The Firm"

"We're putting together a catalog now to offer to film producers," says Peterson. "We have 10,000 instrumental titles to offer. They'd pay major bucks if they had to go to a record label for it. Instead, they can come to us for the instrumental version of the song for a lot cheaper."

Some of Muzak Special Products Division's other services include providing professional voice talent for television commercials, supplying music for conventions and trade shows, and creating jingles for businesses.

The division is also handling Muzak's 60th anniversary CD, which is being manufactured and distributed by Muzak.



CONGRATULATIONS MUZAK ON YOUR 60TH ANNIVERSARY!

To Bruce Funkhouser, Elfi Mehan, and everyone at MUZAK:

Dean Whitney Music Enterprises is proud to have provided you with quality muzik for 15 years. We sincerely thank you for allowing us to be a part the past, present and future of such a wonderfully professional organization. Dean Whitney and all of the extremely talented composers, arrangers, and artists listed below wish you continued success and growth in the future and look forward to making our muzikal contributions for years to come!

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Bayou Bandits	Bow Tai
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Steve Donovan	Judy Erwin
Rich Friedman	Audry Goodman/Mother Mode Music
Gloria Gordon	M.B. Gordy, III/Riot Drum Music
Rudy Guess/Rude Stude Music	Erin Hesse
Christopher Ho/Ho Tones	Daniel Ho/Daniel Ho Creations
Mitch Holder/Good Holdings Music	Hunter's Pass Music
Joy Ishibashi/Kotobuki Music	Lisa & Phillip Keveren/Menifee Music
Ray Kinman	Tom Kellock
Lighthouse	Lil Bo-Dean Music
Bob Mango	André Mayeux
Miriam Mayer/Ambidextrous Music	Moss Ave. Strings
Madlyn O'Neill	Panorama
David Patt/Standing Patt Music	Ed Roscetti/Groovetoons
Bob Safir/SafirSongs Music	Steve Sharp/Winter String Music
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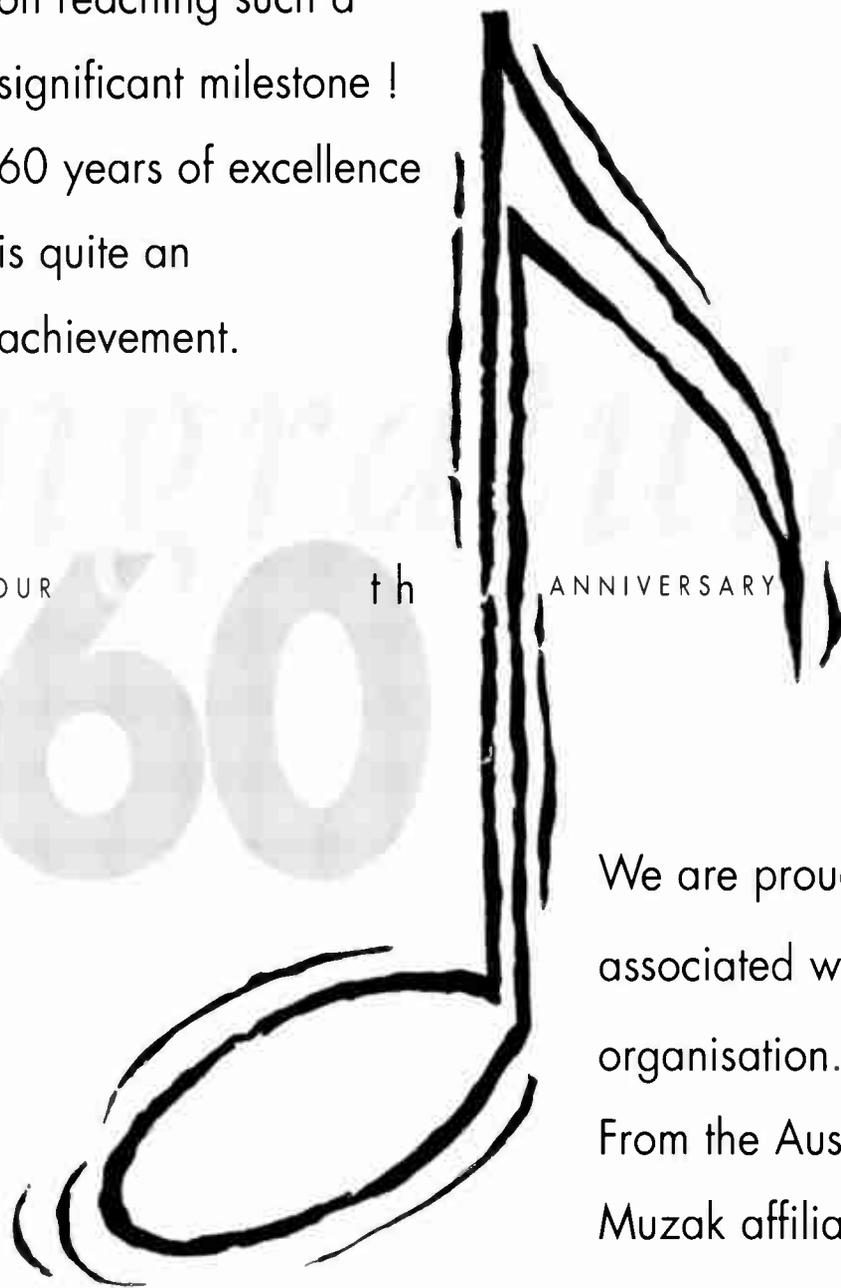
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The Pioneering Firm's "Functional Music" Has Upped Production, Aided The War Effort And Been To The Moon. What's Next For The Ambient Champions?

BY RICHARD HENDERSON

It has been praised both by behaviorists and captains of industry as a stimulant to productiveness. As a testament to the unique and sustaining contribution of Muzak to the soundscape of our world, the company has been paid the ultimate compliment: its name has become literally synonymous with the environmental music that made the company an American institution. For over 60 years, its influence has registered worldwide, and on an extra-global scale as well, as when Muzak accompanied Apollo astronauts on their lunar voyage. The company's originaive flair was evident in the early '30s, when it initiated the transition from shellac recordings to vinyl. Subsequent Muzak innovations have reverberated beyond hallways and elevators to such diverse fields as behavioral science, retail marketing, digital cable technology and satellite communications.

Muzak's founder, Major General George O. Squier, was a futurist in the purest sense of the term. The first airplane passenger (he flew with the Wrights) and the inventor of high-speed telegraphy, Squier was capable of foreseeing a day when music and film would bypass theaters and concert halls via cable, broadcasting directly into the homes of consumers. Muzak began in 1922 as Wired Radio, Inc., Squier's attempt to "piggyback" a music delivery system on the electric cables recently erected in urban centers. Obviously, this innovation presaged modern cable systems; as a bellwether of the company's eventual direction, it also foreshadowed the multiple channels and formats through which Muzak was to refine and diversify its product in the final quarter of the century.

THE MAJOR'S BRAIN-CHILDREN

Initially, Major General Squier aimed to serve residential and retail clients in Cleveland with three channels featuring news and dance music. When, in a concurrent development, wireless radio became the choice of private residences, Squier repositioned his company to add musical accompaniment to commercial settings. Grocery stores, hotels and restaurants were soon enveloped in the musical broadcasts of Squier's brainchild. Telephone wires replaced electric power lines as the conduit of choice; Muzak was soon to have the largest phone bill in the country. After the company moved to New York in 1936, Muzak piped cover versions of contemporary hits ("Carioca," "Anything Goes") to the Stork Club and other society watering holes. The session players for these live transmissions often included the likes of Fats Waller and Xavier Cugat; to this day, charting musicians create "Music By Muzak."

By the end of the '30s, Muzak's parent company, North American, made the acquisition of publishing rights to a great number of classical and semi-classical compositions. This proved a fortuitous move, as live talent had come to prove economically unfeasible. Muzak and its affiliated publishers were then bought by Warner Bros., which in turn sold the businesses to a triumvirate comprising Waddill Catchings, William Benton and Allen Miller. These were the proper heirs to Squier's vision; Benton had been a U.S. Senator and a publisher of the *Encyclopedia Britannica*, and Miller owned an English firm comparable to Muzak, Rediffusion Ltd., engaged in its own radio-via-telephone transmission. Company president Catchings, an investment banker, had already envisioned his network as a programmable entity, one capable of reviving flagging spirits in the workplace. The move to a pre-recorded format allowed for musical selections to be indexed and sequenced by their stimulus potential, inaugurating the decades of research into the physical and psychological effects of music. The resulting refinement of playlists, taking into account audience characteristics and musical production values, ultimately



Founder Maj. General George Squier



Muzak musician Fats Waller

The company's originaive flair was evident in the early '30s, when it initiated the transition from shellac recordings to vinyl. Subsequent Muzak innovations have reverberated beyond hallways and elevators to such diverse fields as behavioral science, retail marketing, digital cable technology and satellite communications.

yielded the Quantum Modulation process, the present-day linchpin of Muzak programming.

MUSICAL WAR EFFORTS

In 1941, Benton bought out his two partners and gained controlling stock in the corporation. World War II occasioned a crucial—and successful—test of the new "functional music" on the assembly lines of more than 100 American factories, as well as plants in the U.K. Industrial psychologists began to herald the boosts in productivity, a shortening of the learning curve during training and the reduction of employee turnover.

Having proven its mettle in wartime, Muzak was adopted by several major clients throughout the late '40s, companies that continue to use it today, such as Bell Telephone and Prudential Life. A post-war America in motion began to discover Muzak when on trains, passenger ships and commercial flights. A "Transit Radio" program, broadcast on Washington, D.C., buses, encountered legal opposition based on a perceived invasion of privacy by some transit riders, but was soon reinstated—partly due to high approval ratings from the large majority of riders polled.

The vertical integration of record-pressing facilities under the Muzak umbrella during the '40s enabled the company to further diversify by manufacturing discs for such labels as Sears Roebuck's Silvertone and Majestic Records. During this era, Rosemary Clooney, Errol Garner and other notables recorded for Muzak's Associated Program Service.

Then, in 1953, Muzak's engineers developed a revolutionary electronic tape-playback system, the M8R. What was described at the time as "an electronic brain" responded to inaudible pulses encoded on the tape, allowing for different tape players to be activated in sequence with a minimum of human assistance. The system facilitated a radical departure from vinyl discs as source material. As well, this heightened degree of automation opened up the small towns of America for Muzak franchises, as it was now financially feasible to operate a playback system in rural areas.

The issue of what is and is not audible during a Muzak broadcast occasionally gave rise to the suspicion that "brainwashing" of one sort or another was transpiring. Authentication, not mind control, was the issue. Aside from the aforementioned cuing pulses, Muzak engineers devised a silent "watermark" for their tapes, which revealed the Muzak trademark when properly decoded.

FOREGROUNDING IN SEATTLE

By the '50s and early '60s, the musical content of Muzak became refined to the easy-listening cover versions of then-current hits, which most people

came to associate with the company's programming for public spaces. These recordings were the stuff of Muzak's stereotyped image: string-laden environmental music residing quietly in the background. After Muzak was acquired by Teleprompter (late '60s), the new management strove to incorporate a broader palette of contemporary melodies. On the technological front, the end of the '70s saw the launching of Muzak's own broadcast satellite.

After Marshall Field V purchased Muzak, it orchestrated a merger with Yesco Audio Environments in 1987, one of Muzak's few significant competitors. The combined operation moved to its present headquarters in Seattle; there, the concept of foreground music, previously a Yesco specialty, became part of Muzak's design. A new delivery channel for the company, FM (Foreground Music) One, featured greater variety in tempo, volume, sonic texture and

Continued on page 96

Muzak Today: Hip, Current And Firmly In The Foreground

BY PAUL VERNA

The best thing that ever happened to background music was foreground music. At least, that's the perception at Muzak, the Seattle-based business-music firm that has transformed itself from a passé "elevator-music" specialist to a dynamic, multi-faceted communications company.



Bruce Funkhouser

The surest sign of Muzak's transformation is in the music itself, according to Bruce Funkhouser, VP of programming and licensing.

"If you go into a store and you think you're hearing Muzak, it probably isn't Muzak," he says. "There are still a couple of companies out there doing that old-style, 1,001-strings, ruin-your-favorite-song kind of thing, but we dropped all that in '87."

That was when Muzak merged with foreground-music competitor Yesco and incorporated Yesco's philosophy into its mix. Foreground music differs from background music in that it uses popular recordings of hits by the original artists, rather than soothing instrumental renditions of those hits.

The degree to which Muzak has embraced the Yesco formula



Environmentalists: George Benson (left), Earl Klugh

is reflected in its product mix. Today, 11 of Muzak's 12 music channels program foreground music exclusively, according to Funkhouser. The 12th channel, the Environmental Music channel, follows the old Muzak tradition of remaking popular tunes

"If you go into a store and you think you're hearing Muzak, it probably isn't Muzak. There are still a couple of companies out there doing that old-style, 1,001-strings, ruin-your-favorite-song kind of thing, but we dropped all that in '87."

—Bruce Funkhouser, VP, programming and licensing

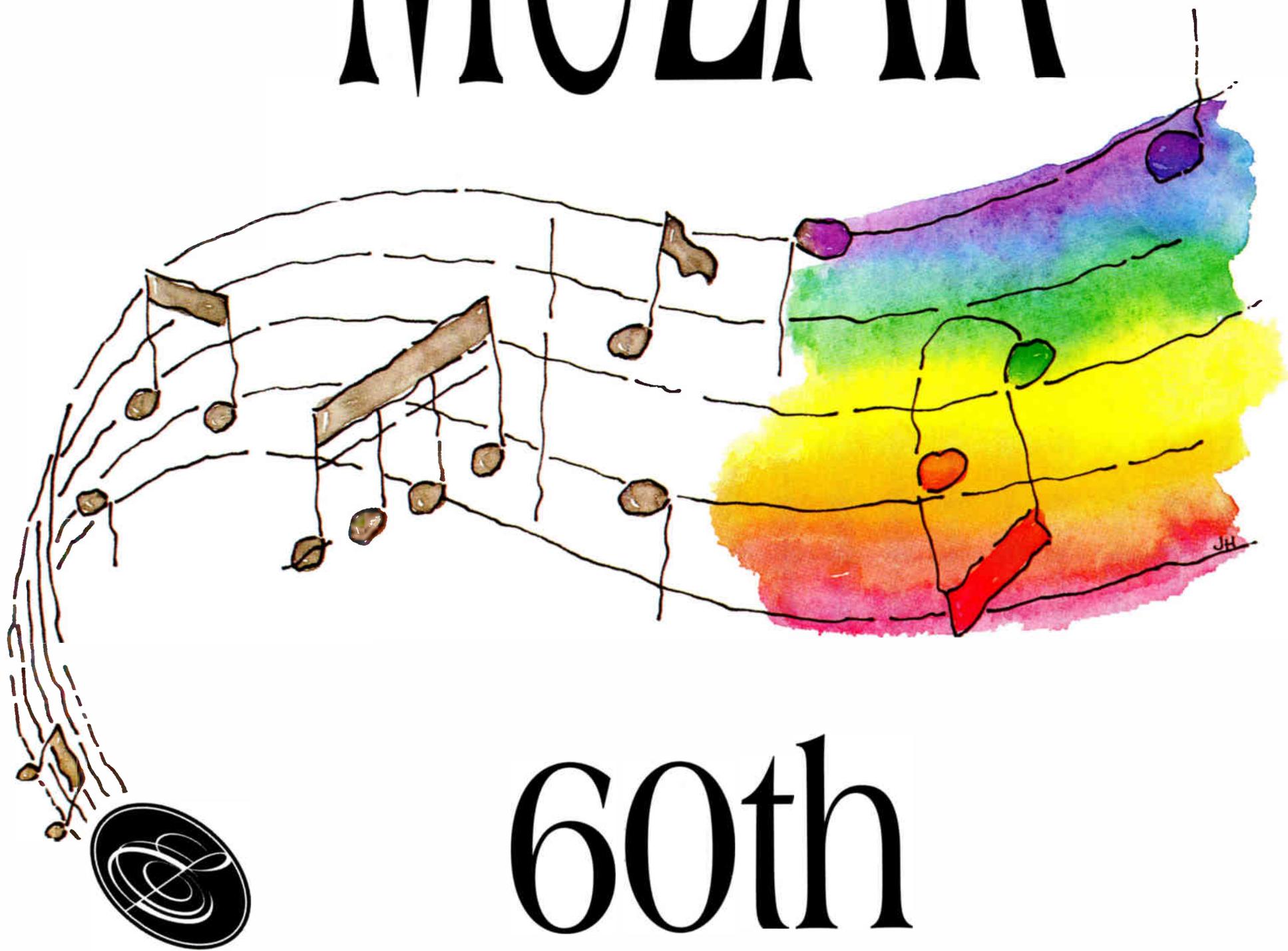
instrumentally. However, Environmental Music has been expanded to include new original compositions written specifically for Muzak, and it does include the occasional original recording of instrumentals, by such artists as George Benson and Earl Klugh.

The remaining channels deliver up-to-the-minute hits and oldies in a vast range of music genres, including Top 40, adult contemporary, dance, rock, country, jazz, classical and Latin.

A far cry from the "oceans of beautiful music" style of the past, the new channels are hip, current and extensively researched. The instrumental channel employs a programming method

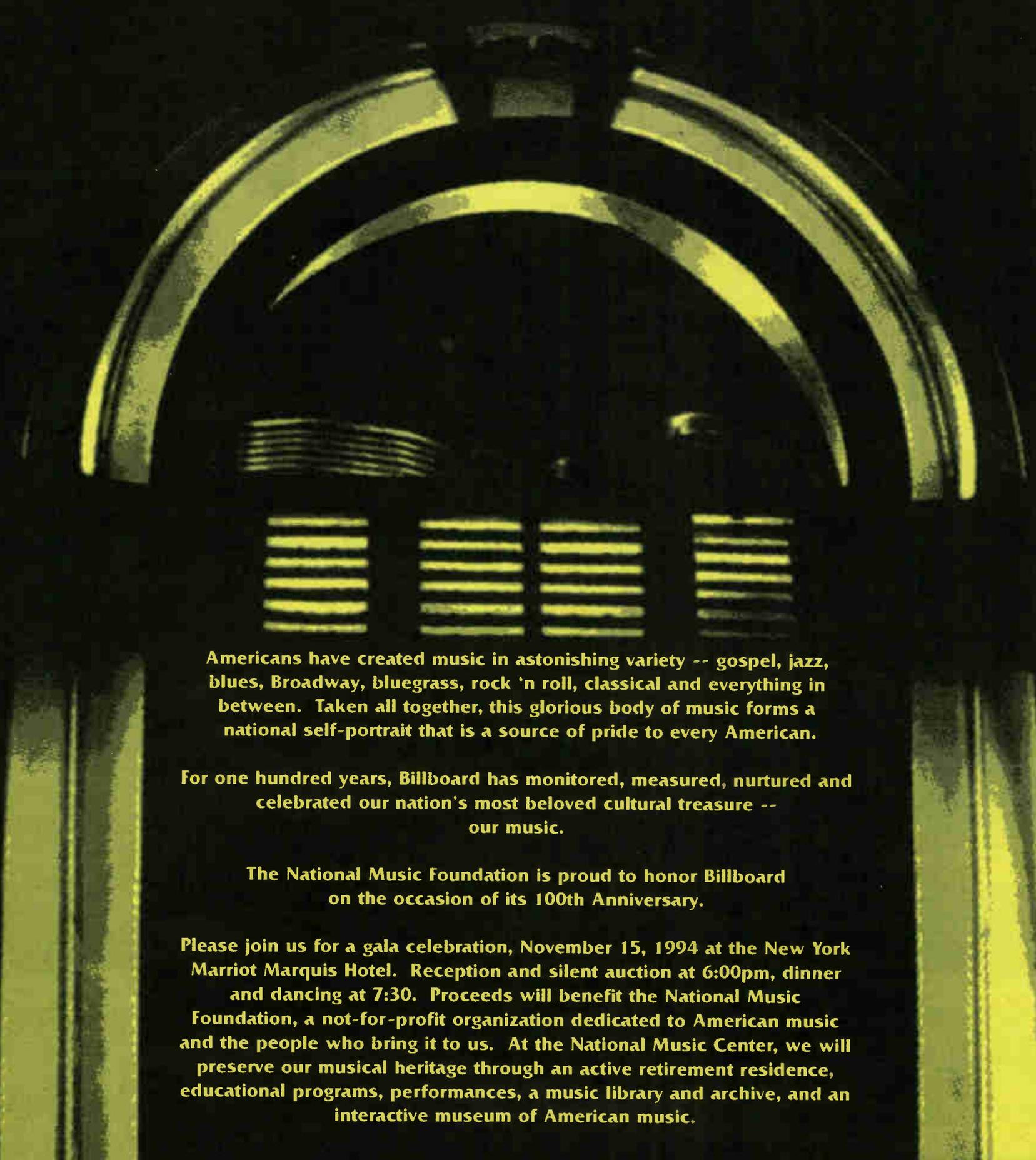
Continued on page 96

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Update

GOOD WORKS

THE THEME IS HELP: Olympic and world figure-skating champions and dancers will perform to the music of Broadway songwriters at "Angels On Ice," a performance Oct. 24 at New York's Madison Square Garden that will benefit Gay Men's Health Crisis. The writers represented include: Peitor Angell, Howard Angel, Burt Bacharach, Leonard Bernstein, Jerry Bock, Cy Coleman, William Finn, Marvin Hamlisch, Jerry Herman, John Kander, Barry Mann, Alan Menken, Mary Rodgers, Lucy Simon, Stephen Sondheim, Jule Styne, Andrew Lloyd Webber. For more info, call Elizabeth Eynon at 212-337-3577.

DELIVERING THE MESSAGE: Artists Against Drugs, a Hollywood-based nonprofit group providing free concerts to schools, is featuring pop-dance group David & the Venetian Blondes in a series of 100 nationwide high-school shows this fall, in which the group speaks out against drug abuse and violence. The program is funded by private sponsors, with the artists donating their performances, says campaign director Latisha Orban. For more info, call 818-452-9101.

BUILDING FOR THE FUTURE: Warner Bros. artist Tish Hinojosa will host the first annual San Antonio Habitat For Humanity benefit concert Oct. 26, along with Jimmie Dale Gilmore and Sara Hickman, at the Majestic Theatre in San Antonio, Texas. The event will raise funds enabling the chapter to construct its 80th home. Habitat For Humanity helps people in need build homes, and doesn't seek interest or profit. For more info, call Jeremy Much at Warner Bros. Records at 615-748-8000.



Horne Of Plenty. Lena Horne meets with friends after a recent performance at New York's Supper Club, the proceeds from which benefited the Lena Horne Education Program of the New York chapter of NARAS, the recording academy. Shown, from left, are Jon Marcus, executive director, New York NARAS; Liza Minnelli; Horne; Bruce Lundvall, president, Blue Note Records; Linda Moran, VP, group and external relations, Warner Music Group, and secretary/treasurer of New York NARAS; and Jack Maher, first VP, New York NARAS.

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.

OCTOBER

Oct. 21-26, NARM Wholesalers Conference, Arizona Biltmore, Phoenix. 609-596-2221.

Oct. 25-27, NARM Retailers Conference, Arizona Biltmore, Phoenix. 609-596-2221.

Oct. 27, The Pop Top 20 Breakfast Countdown, presented by NARAS in association with Billboard, sponsored by BMI and the House Of Blues, at the House of Blues, Los Angeles. 310-392-3777.

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.

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. 10, Seventh Annual Silver Clef Award Dinner And Auction, to benefit the Nordoff-Robbins Music Therapy Foundation, honoring Ahmet Ertegun, Roseland, New York. Sunny Raffini, 212-541-7948.

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. 10-13, Audio Engineering Society Convention, Mosconi Convention Center, San Francisco. 212-661-8528.

Nov. 12, "Back To Broadway" Evening, honoring Warner/Chappell Music chairman/CEO Les Bider, benefiting the T.J. Martell Foundation's Neil Bogart Memorial Fund, Barkar Hangar, Santa Monica, Calif. Karen Tremewan Carbone, 310-247-2980.

Nov. 15, National Music Foundation Fund-raising Dinner, honoring Billboard's 100th anniversary, benefiting the National Music Center, Marriott Marquis, New York. Elin Delsener, 212-245-6570.

LIFELINES

BIRTHS

Boy, Corey Tinati, to Michael and Mona Settler, Sept. 12 in New York. He is a CPA handling music industry accounts and is the son of Gene Settler, president of the Singing Machine Co. Inc. in Boca Raton, Fla.

Girl, Kimberlee Catherine, to Gary and Trish Grosjean, Sept. 15 in Rancho Mirage, Calif. He is the stage manager on Aerosmith's current tour.

Girl, Elloisa Gaia, to Emmanuel and Paola Candi, Sept. 22 in Surry Hills, Australia. He is executive director of ARIA, the Australian Record Industry Assn.

Boy, Michael Jacob, to Bennett and Karen Kaufman, Oct. 1 in Los Angeles. He is VP of A&R for RCA Records.

Boy, Forrest Bryant, to Paul and Marilyn Hutchinson, Oct. 4 in Nashville. He is retail co-coordinator for the Sound Shop/Music 4 Less retail chain.

Boy, John Edward Enrique, to

Edward and Margarita Rogers, Oct. 4 in Livingston, N.J. He is director of royalty audits for PolyGram.

Girl, BlueBelle, to Dwayne and Lucy Welch, Oct. 6 in New York. He is VP of international for the RCA Records Label.

MARRIAGES

Steven G. Baker to Michelle Baines, Oct. 8 in Franklin, Tenn. He is national promotion manager for Shindler-Turner Promotions. She is a management associate at Refugee Management.

Hiroyuki Kawai to Hitomi Kato, Oct. 8 in Tokyo. He is an assistant manager at Tower Records Shibuya.

Mark Fotiadis to Marivi Magsino, Oct. 16 in Warwick, N.Y. He is VP/GM of Mute Records. She is Northeast marketing manager of Capitol Records.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

FOR THE RECORD

In her commentary on the association of music and spatial reasoning (Billboard, Oct. 15), Dr. Frances Rauscher omitted the contributions of Dr. Gordon Shaw, originator and director of the line of research being carried out at the University of California, Irvine. Shaw and Xiaodan Leng masterminded these ideas more than five years ago.

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(Continued on page 88)

AUDIO TRACK

NEW YORK

ARISTA ARTIST Barry Manilow was at Edison Recording Studios working on his "Singin' With The Big Bands" album. **Phil Ramone**, who co-produced the project with Manilow, used vintage microphones from the '30s and '40s to record the sessions... **Lou Reed** was at Sear Sound working with producers **Paul Kolderie** and **Sean Slade** on an upcoming tribute to the late, great songwriter **Doc Pomus**. Kolderie engineered the sessions with the assistance of **Fred Kevorkian** and **Bil Emmons**. Tracks were recorded onto a 16-track, 2-inch Studer deck and mixed onto Ampex half-inch 300 tape... Producer **Russ**

Titelman was at Unique Recording Studios putting finishing touches on the mixes for **Eric Clapton's** new Warner Bros. release "From The Cradle." **Ben Fowler** engineered the all-digital project, and **Ed Miller** assisted... **Chaos/Columbia** artist **Supercat** was at Platinum Island Studios with producer **Chad Elliot** remixing the single "Turn." Elliot worked behind the Neve 8128 console with **Flying Faders**.

LOS ANGELES

TOMMY BOY act the **Jazzy Fat Nasties** has been at Soundcastle Recording Studios working on an upcoming project with producer **Jay**

Swift. **Tim Nitz** engineered the project, with assistance from **Mon Agranat**... **Larrabee Studios** played host to **American Recordings** act the **Jayhawks**. The band was in working on its upcoming release with producer **George Drakoulis** and engineer **Dave Bianco**... **Capitol** group **Duran Duran** was at **Skip Saylor** Recording working on an upcoming self-produced album. Engineering the sessions was **Ken Kessie**. **Eric Flickinger** assisted... **EastWest Records** artist **Adina Howard** was at **Encore Studios** working with various producers, including **Livo Harris**, **Carl Roland**, **Al Foust**, **George "G-Man" Corante**, **Brian Walls**, **Doc, Rochad Holiday**, and **Sauce**. Engineers on the project were **Rob Chiarelli** and

Kevin Davis. Assisting was **Carlos "Whiz Kid" Warlick**.

NASHVILLE

MCA RECORDING ARTIST **Rodney Crowell** was at **Woodland Digital** working on his upcoming album with producer **Tony Brown**. Sharing engineering chores were **Steve Marcantonio** and **Russ Martin**... Another **MCA** artist, **Trisha Yearwood**, has been spending time at the **Sound Emporium** with producer **Garth Fundis** and engineers **Dave Sinko**, **Ken Hutton**, and **Mark Harrelson**. The singer has been readying a Christmas album and a jingle/video shoot for **South Georgia Chevrolet** dealers, in addition to completing her fourth regular release.

OTHER LOCATIONS

ALLIGATOR ARTIST **Carey Bell** has been at **Streeterville Studios** in **Chicago**, working with producer **Bruce Iglauer** on his upcoming re-

lease. **David Axelbaum** engineered the sessions behind the **Neve** console... **Shrapnel** artist **Marty Friedman** was at the **Rocket Lab** in **San Francisco** completing his upcoming release for the label. Engineer **Ken Lee** used the **Apogee UV22** bit-reduction process on the mastering sessions for the project... **Bad Animals** in **Seattle** played host to "Far Side" creator **Gary Larson**, who was in working with guitarist **Bill Frisell** on music for "Tales From The Far Side," an animated television special to be televised at the end of **October**... At **New River Studios** in **Fort Lauderdale, Fla.**, mixing was completed on an upcoming Christmas album from **Polydor** artist **Engelbert Humperdinck**. The project was produced by **James and Ron Last**. **Ron Last** handled engineering chores, while **Riley J. Connell** assisted.

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 OCTOBER 22, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ALBUM ROCK
TITLE Artist/ Producer (Label)	I'LL MAKE LOVE TO YOU Boyz II Men/ Babyface (Motown)	I WANNA BE DOWN Brandy/ K. Crouch (Atlantic)	SHE'S NOT THE CHEATIN' KIND Brooks & Dunn/ D. Cook S. Hendricks (Arista)	WHAT'S THE FREQUENCY, KENNETH? R.E.M./ S. Litt R.E.M. (Warner Bros.)	INTERSTATE LOVE SONG Stone Temple Pilots/ B. O'Brien (Atlantic)
RECORDING STUDIO(S) Engineer(s)	LARRABEE (Los Angeles) Brad Gilderman	STUDIO 56 (Los Angeles) Booker T. Jones III	SOUNDSHOP (Nashville) Mike Bradley	CRITERIA (Miami, FL) Pat McCarthy	SOUTHERN TRACKS (Atlanta, GA) Nick DiDia
RECORDING CONSOLE(S)	SSL 4000G	Trident 80B	Trident Vector 432	Neve 8078	SSL 4064G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A827	ADAT	Sony 3348	Studer 827/Sony 3348	Studer A827
STUDIO MONITOR(S)	Augsperger/TAD	JBL	Westlake BBSM15 Yamaha NS10	Yamaha NS10	Yamaha NS10 Augsperger
MASTER TAPE	3M 996	Ampex 489	Ampex 467	Ampex 499	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	ENCORE (Los Angeles) Mick Guzauski	STUDIO 56 (Los Angeles) Booker T. Jones III	THE CASTLE (Nashville) Scott Hendricks	OCEANWAY (Los Angeles) Pat McCarthy	SOUTHERN TRACKS (Atlanta, GA) Nick DiDia
CONSOLE(S)	SSL 4000G	Neve VR60	SSL 4056G	Neve 8038	SSL 4064G
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	ADAT 3700	Sony 3348	ATR 124	Studer A827
STUDIO MONITOR(S)	Augsperger/ Tannoy SGM10	Augsperger/ TAD	UREI 813 B&W	Custom Oceanway	Yamaha NS10 Augsperger
MASTER TAPE	3M 996	Ampex 489	Ampex 467	3M 996	Ampex 456
MASTERING (ALBUM) Engineer	FUTURE DISC Eddy Schreyer	BERNIE GRUNDMAN Brian Gardner	MASTERMIX Hank Williams	PRECISION Stephen Marcussen	GATEWAY Bob Ludwig
PRIMARY CD REPLICATOR (ALBUM)	PMBC	WEA Manufacturing	BMG Manufacturing	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM	WEA Manufacturing	BMG Manufacturing	WEA Manufacturing	WEA 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.

EUROSOUNDS

(Continued from preceding page)

with the addition of a 32-voice, 32-megabyte Synclavier with 8-track PostPro.

DENMARK

BRUEL & KJAER will launch the 4040 valve mike at the upcoming 97th Audio Engineering Society Convention in **San Francisco**. Available in a limited run of 100 units on special order, the unit combines valve and FET pre-amps with a one-inch diaphragm, and provides simultaneous in-phase outputs from the two pre-amp types.

NORWAY

PA COMPANY PSS has bought an **EAW KF650ISR** rig for its rental department, with **SB600RD2** sub-woofers, **MX8001** CCEP processor, and **Crown** amps. The system has already

been used by **Norway's Reidar Larsen** and **Iceland's Mezzoforte**. **PSS's KF300ISR** system was used for the **Night Jazz** festival at the **Asgardstrand Hotel**.

Norsk Rockeforbund, the **Norwegian** rock association, has taken delivery of two **EAW** systems that will be based on **Tonsberg** and **Forde**, to be used by lesser-known bands. The systems are **KF650ISRs** with **SB250RD2** sub-woofers, **MX300i** CCEP processor, and **Crown** amps.

SWEDEN

BENNY ANDERSSON, formerly with **Abba**, has bought a 64-megabyte **Synclavier** with 32 sampling voices, 32 synthesis voices, and 16-track direct-to-disc. This follows the upgrade of his first system to 96 sampling voices and 128-megabyte **RAM** with **Synclavier Co. MegaRam** cards.



Here Muffs. Warner Bros. rockers the Muffs completed their upcoming project for the label at **NRG Recording Services** in **Los Angeles** with producer **Rob Cavallo**, known for his work with **Green Day**. Assistant engineer **John Ewing Jr.** is shown in front; behind him, from left, are drum tech **Mike Fasano**, Muffs bassist **Ronnie Barnett**, drummer **Roy McDonald**, guitar tech **Andrew Buscher**, Muffs singer/guitarist **Kim Shattuck**, Cavallo, and engineer **Jerry Finn**. At the bottom is assistant engineer **John Ewing Jr.**



On The Pulse. Jamaican reggae act Steel Pulse holed up at Grove Studios in Ocho Rios to cut its new album, "Vex." Jamaican Prime Minister P.J. Patterson, left, discusses the album's social content with Steel Pulse leader David Hinds.

Rundgren Takes Interactivity Live Show Lets Audience Members Participate

■ BY MIKE LETHBY

LONDON—Todd Rundgren, whose latest CD-i album, "No World Order," allows fans to remix tracks and explore the music's inner structures, has extended the interactive concept to the live stage.

The show pushes the limits of interactive audio, video, and lighting technology, and breaks new ground in the area of audience involvement.

Accompanied on stage by three dancers, Rundgren plays on a tiny circular plinth in the heart of the audience, while a slender arch

structure over his head—custom-built by Stagecraft of Carson City, Nev.—supports a cluster of lighting, audio monitoring equipment, video screens, and other paraphernalia. Amplification and control racks nestle alongside fog machines beneath his feet. The tour is crewed by just two men: sound engineer Larry Toomey and production manager Greg Guzzetta.

The show consists of Rundgren singing via a headset mike and playing live guitar and keyboards. Rhythm and other backing tracks run from Apple Macintosh computers and assorted samplers using Opcode MIDI software. Also MIDI-linked to this system are DMX controllers, which operate the High End Track Spot automated lights and other lighting hardware.

Says Guzzetta, "We were in the States for about 12 weeks around the beginning of the year, and in Japan for two weeks. We did Woodstock in the summer and then brought it over to Europe.

"The attempt is to take the audience out of just being observers to become participants in the show. Todd had to come up with a lot of ideas to create the participation. Something this complex has a lot of things that can go wrong—it was very trial and error. It's very dependent on the audience. Since it's something new, people are a little shy sometimes, so it's a different experiment in every city we go to."

Electronic boards carry song lyrics and other messages; three beacons—green, yellow, and red—tell the audience when it's permissible to step on stage, choose an instrument, and join the action.

"This show contains a lot of different elements," says Guzzetta. "It's not just interactive, it's a multimedia show. Eighty percent of the video content was produced by Todd in his video studio. He's known for his cutting-edge video stuff, and he takes advantage of that here. Part of the interactivity of the show comes from two little video cameras which drop into the audience, so the audience become camera people, and their shots are put up on the screens."

Meanwhile, Rundgren himself plays guitar, drums, and keyboards, and sings using an AKG C410 headset on a Samson wireless system.

The show uses a four-point PA design. Engineer Toomey says, "It works out real nice to keep it sounding clean and to bring out the sibilance in the PA. In the beginning, we thought about mixing in quad, but it seemed like with the audience being all over the place, they wouldn't get much of the effect."

Toomey mixes from a position in the audience alongside the amp racks. "But every so often when something goes wrong, I have to crawl under the stage and get

squirted with fog juice and blasted by the two subwoofers down there," he says. "It took a couple of months to get the mix together, using three Peavey 8128 8-channel digital mixers. In the show, we're just recalling presets—maybe five or six per song—and what's neat is that the Peavey mixers allow subtle crossfades between presets."

Much of the audio chain—from the four-corner PA stacks to digital processing, mixers, and keyboards—has been supplied by Peavey. The entire production runs on Opcode software, except for the message boards, which are controlled by a Powerbook.

Toomey says, "The video is run off four Philips CD-i players. Philips is a major sponsor here, and Todd's really the first artist to utilize Philips CD-i technology: Not only is his album on it, but all the video we have here is recorded on it. Segments of the CD-i album are incorporated into the live show, cued from the Mac's serial printer port."

In command of video are four Commodore Amiga 4000 computers, switched via MIDI, which handle camera and CD-i inputs, plus special effects for a videowall processor.

Says Guzzetta, "It's all programmed and sequenced, but with the master controller on stage, Todd can call up any part of any song at any time, instantaneously, so he's actually 'playing' the sequence live. And there's the three Peavey MIDI fader boxes: one controls the lighting, another his monitor mix, and the third provides MIDI volumes and mutes for all 16 channels. Todd can reach over at any time and change anything he wants to—his monitor balance, for example."

Lighting designer John Rossi designed scenes for the show that Rundgren later attached to appropriate parts of each song. Guzzetta says, "The High End Track Spot was the perfect light because it really suits the small space up there. Todd's also been handing over the guitar a lot, and it seems like at every city there's a couple of guys who'll play it pretty close to the original. It's really amazing how many good guitar players are out there, who know the songs and can really play them. We get all these different playing styles: Guys that are into Metallica play it heavy, and others who are more jazz-influenced play it a little lighter."

Also available to the audience are timbale sticks, an electric drum kit (minus the kick), an overhead trigger, and some 20 samples, playable from a master keyboard.

Toomey sums up the production by saying that Rundgren "always comes up with something new. He really wanted to hand the show back to the fans. Sometimes they're a little shy in coming forward, but most times the reaction is amazing."

EUROSOUNDS

A column by Zenon Schoepc on the European professional audio industry.

SWITZERLAND

THE STEERING BOARD of the European Digital Video Broadcasting Project has settled on a conditional access package of techniques and operational agreements that it believes will enable the successful introduction of digital television in Europe.

The package is based on a common scrambling system for DVB transmission and includes further agreements on technical issues. "The DVB believes that these techniques may be used to allow any owner of DVB equipment to receive all programs available to him through a single receiver," says steering board chairman Peter Kahl.

The project has grown in the last year from 83 to 147 member organizations, including broadcasters, manufac-

turers, network operators, and regulatory bodies.

U.K.

STAFFING CHANGES AT digital audio workstation manufacturer DAR have continued following the departure of marketing director Jeff Bloom. Hazel Simpson has departed the company as MD, but will continue as chairman. She also has been appointed commercial director at sister Carlton Communications company SSL, where she replaces Anthony David.

DAR's former technical director, Mike Parker, has been appointed MD of DAR, and David Lawrance has joined as sales and marketing manager from Drake Electronics, where he was GM of the products division.

THE REFURBISHMENT of the Royal Burgh of Stirling visitor center

at Stirling Castle, Scotland, has incorporated the first installation of Sennheiser's Si 1029 multichannel, infra-red transmission system. The system is part of an audio-visual presentation that will introduce an estimated 100,000 visitors a year to the Royal Burgh's history.

STEINBERG HAS ANNOUNCED A PROGRAM of Cubase training courses for users and teachers, commencing in the U.K. at the end of October as part of a worldwide educational scheme that is under way at institutions and distributors in more than 30 countries.

NORWICH CITY is the latest football club to opt for restricted-radius radio broadcasting from its ground on match days. Three other clubs—Blackburn Rovers, Manchester United, and Newcastle United—already use the specialized community radio service, which can be heard within a four-mile radius of the ground, for such programming as match-day information on travel and team selections, interviews, and phone-ins.

Central to the Norwich City installation is a Soundcraft Series 10 console. "Although different clubs want different facilities, we invariably specify a 28-channel format and vary the configuration of stereo/mono/telco inputs," says Alan Yardley, executive consultant of the installers Club Radio U.K.

SMS, THE U.K. SPECIALIST DISTRIBUTOR of audio and data to radio stations, is to expand its services into Europe. SMS's satellite footprint via Intelsat 601 already covers parts of Western Europe, and CEO John Ross-Barnard says the move, which has not yet been given a timetable, was a natural and more efficient means of extending the existing service.

SMS shareholders include U.K. commercial radio companies such as Capital Radio; ABC Radio Networks of America took a stake last year.

LONDON POST HOUSE Saunders & Gordon has upgraded its fifth room (Continued on next page)

Potential Profits Draw Industry To Color CD Printing Conference

■ BY STEVE TRAIMAN

NEW YORK—Heightened interest in the extra revenues from colorization of CD and CD-ROM product drew 40 attendees from four continents to the first International Color Conference for the Decoration of CDs. Sponsored by Colonial Printing Ink Corp., it was held Sept. 27-29 in Las Vegas.

According to Bob Nersesian, Colonial marketing manager, the 40 executives from the U.S., Canada, U.K., Germany, Taiwan, and Australia shared positive experiences related to trends and expansion of a current \$10 million-\$15 million market that could double or triple within five years (Billboard, Sept. 10).

The conference attracted manufacturers such as Sony, Digital Audio Disc Corp., JVC, Distronics, Cinram, HMG, Technicolor, Metatec, Astral-Tech, Serigraph Sales, Sonopress,

and Comdec; suppliers such as Tetko, Graphics International, Microcircuit Engineering, and Novachem; and industry speakers from Majestech, Coates UK, Wierderhold, Datacolor, Kammann Machine Services, and Pantone.

"As a neophyte in the CD industry, I thought it went quite well," said Pantone senior VP Michael Gavin after the show. "The great interest from the CD community fit with the timing of our program to license the use of Pantone matching colors for ink recipes mixed to match the Pantone color formula guide. As the first licensee, Colonial demonstrated the system, and the response was excellent."

Most attendees indicated a need to continue the forum, Nersesian says, and with many companies unable to attend during their "busy season," a spring 1995 conference is being planned.

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MID-WEST: KEN KARP (212) 536-5017

UK: ROBIN FRIEDMAN 44-71-323-6686

EUROPE: CHRISTINE CHINETTI 44-71-323-6686

The Place to be seen...



TURNER HOME VIDEO

(Continued from page 6)

sales programs that Turner implements—not unlike the label deal that linked New Line to Columbia. Einhorn called that arrangement “frankly so successful that it’s a paradigm for how two companies can work together. Now it’s a new frontier.”

New Line unquestionably will dominate Turner’s sales growth. Snyder said revenues are expected to quintuple to \$250 million in 1995, following New Line’s move from Columbia. Turner is projected to climb to \$300 million in 1996 and \$400 million the year after, at the same time Home Video reaps the benefits of New Line Cinema’s expanded movie making and acquisitions.

Einhorn said he expects to introduce more than 40 titles in 1995, including the just-released documentary “Hoop Dreams” and “Wes Craven’s New Nightmare,” two special-interest programs, and two made-for-TV movies. “There will be much more activity in the non-theatrical programming area,” he adds. Children’s animation and fitness titles are on the agenda, taking New Line into sell-through genres it has avoided to date.

New Line’s biggest first-quarter feature will be “The Mask,” which scored \$108 million theatrically and should be priced under \$25. No plans for the title were unmasked in Atlanta, however.

Turner Home Entertainment’s connections to TNT, CNN, the Cartoon Channel, and Turner Broadcasting’s other cable networks will be enlisted to promote all sell-through releases. The company has been busy selling the nine-part “Baseball” series at \$19.95 per segment, following its showcase presentation on PBS. It could prove Turner’s most successful release thus far.

Snyder said unit volume is approaching 1 million cassettes, with reorders running 30%-40% of the initial shipment. About 90% of the sales are of the full set, which retails for anywhere from \$130 to the suggested list of \$180.

The telecast and the home video release were planned around the 1994 baseball season, which would have been approaching the playoffs and World Series had the strike not intervened. Nevertheless, “I think the strike has helped,” Snyder says. “It’s our gut feeling. But we’ll never know.”

Turner has been pursuing other acquisitions in addition to the PBS deal that brought it “Baseball.” Among its purchases are “The Swan Princess,” an animated musical adventure that breaks theatrically next month, and “Desperate Trails,” which goes direct to video in December.

The company piggybacked its re-release of the Hanna-Barbera “Flintstones” episodes onto the theatrical release of “The Flintstones.” Turner sources report good sales, but say results might have been better if the movie, which grossed \$130 million, had shown more box-office staying power. They are anticipating returns, although not anywhere near the flood of Hanna-Barbera cassettes that came back under the previous administration. One H-B title has been a standout performer: “The Halloween Tree,” delivering 125,000 units.

At the very least, Turner sources say the company has raised awareness of the Hanna-Barbera “Flintstones,” laying the groundwork for future sales efforts.

SELL-A-BRATE THE HOLIDAYS WITH THE LITTLE RASCALS

Rare, remastered, unedited

RETAILERS ON RASCALMANIA:

“Phenomenal...biggest sell-through hit of the year.”

Mike Haney, Palmer Video NJ

“This year’s surprise sell-through hit...Blowing off the shelves!”

Frank Slugaski, New Jersey Blockbuster

“700% + R.O.I. on all twelve titles with multiple copies!”

Jeff Plain, Connecticut Blockbuster

“Beyond our wildest expectations!”

Neal Machanic, RKO/Warner Video, NY

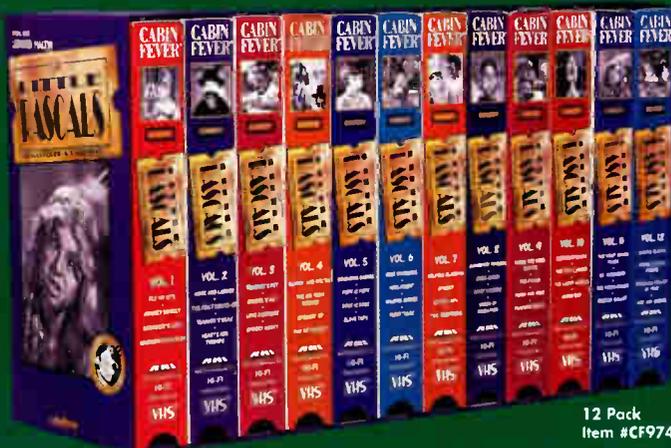
“Big retail success story!”

Jim Knapp, ESS

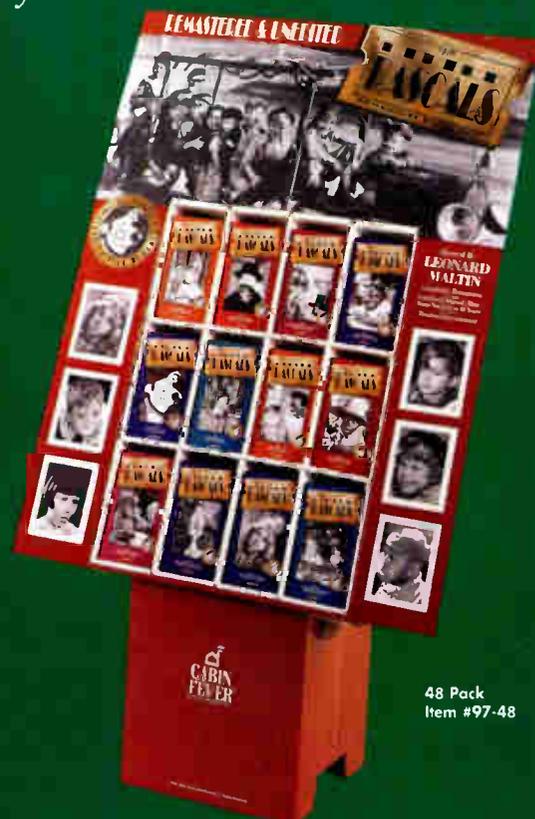
“Fabulous!”

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etc, etc, etc...



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Home Video

PICTURE THIS

(Continued from page 77)

3,500 cassettes. One opened in August in a Tulsa, Okla., Supercenter. "We're happy with it," says Morroe, who wants more.

Entertainment One's C&M Video subsidiary has concessions in 30 Wal-Marts, and could add as many as 50 in 1995. It shares installations with Supercenter Entertainment Corp. (Billboard, Oct. 8). Supercenter Entertainment tracks rentals via Supercomm software; C&M has begun using Rentrak, "a good program for us," says Monroe.

FLAT TIRE: Those potholes in the superhighway have punctured another tire. ITA, the all-purpose home entertainment media trade association, has announced it is canceling Information Superhighway '95, a first-time conference scheduled for late January in Santa Clara, Calif. The reasons: the U.S. Senate's failure to approve national superhighway legislation and, says ITA,

"delays and problems" affecting interactive TV trials.

"Things did not progress as we had anticipated," says ITA's Henry Brief. ITA had been swamped with requests to speak in Santa Clara, he adds. Some of those hardy optimists will be asked to hold forth at ITA's 25th anniversary seminar, which will devote one day of the March 8-12 meeting in Rancho Mirage, Calif., to "the volatile changes" on the superhighway.

ITA, meanwhile, has asked Turner Home Entertainment executive VP/GM Stuart Snyder to discuss home video at its Nov. 22 seminar in New York.

THE UNDEAD: New Jersey-based Elite Entertainment claims it shipped 6,100 copies of its THX laserdisc edition of "Night Of The Living Dead" and could finish with 9,000-10,000 units. It had hoped for a total of 7,000-8,000.

Elite, which has tried to stamp out unauthorized LD versions of the title, wrongly assumed to be in the public domain (Billboard, May 14), now wants to develop the CD-ROM potential. There could be two in the set: an interactive movie and a game, both perhaps incorporating new footage. "Everyone's shooting zombies in the head," says Elite president Vini Bancalari, who wants it done right in the cult classic.

GONE: Hasta la vista, New York. The Motion Picture Assn. of America has closed its Manhattan office and moved the last of the caretaker staff to its Washington, D.C., headquarters. MPAA functions, including anti-piracy, had long since been transferred to Los Angeles—where they were displaced once again by the January earthquake. The association only just returned to its old space.

FILMS LOSE SHARE OF VIDEO MARKET IN EUROPE

(Continued from page 77)

"Jamon Jamon," and "Toto The Hero." It was one of the most comprehensive studies in the field of movie marketing ever undertaken in Europe.

EVE is part of the European Community's MEDIA cultural program. Based in Dublin, it aims to promote video releases of European films throughout the member territories, primarily by advancing repayable marketing loans. In the past four years, it has lent 5 million pounds (approximately \$7.5 million) to 113 companies, aiding in the release of 754 European features.

British companies have received the lion's share, 40%, a reflection of the market's maturity and sophisticated retail structure rather than any market bias.

The report, "European Non-Fiction Video," reveals that while features are still the staple of the sell-through business, true local video publishing is taking a surprisingly healthy slice of revenues. These programs include business, local, and non-theatrical titles, whose sales potential has grown to fill in the gap left by the U.S. studios. Movie catalogs have been exhausted, observers say; now, most of what is left comprises new releases, and retailers can handle only so many copies of each. Demand is shifting to other forms of video entertainment.

Actually, the stature of current features at retail has been shrinking in the U.K. since 1989. Big-screen hits made up 48.3% of the market in 1993, but the report predicts that this will soon fall to 25%. Television programming, meanwhile, grew 44%, from a 16.5% share to a 23.6% share, between 1991 and 1993. Non-TV/nonfiction did as well, gaining almost 44%, to 16.4 million units, during the same two years. The category now comprises 28% of the retail market.

In France, hit movies and television together comprised a peak 45% of the retail market last year, according to the report. The study foresees a decline for those genres, led by a dip in features, to 25% of the market over the next several years. TV programming is a major part of retail life, encompassing up to a 90% share of the non-movie market.

Italy is expected to follow a similar path. Movies and TV combined for a 50.8% share in 1993 in Europe's fourth-largest video market, but features again are expected to decline. Typically, output exceeds sales as non-theatrical producers jump in at the first sign of a change. It's no different in Italy, where over 50% of new video titles are not movies.

Music video, the largest single category of nonfiction programming in the U.K. and Italy and the second largest in France, stands to be the beneficiary of changing consumer and retail tastes.

International artists are the preferred choice, although in France Johnny Hallyday proves the worth of home-

grown talent. Last year, PolyGram sold more than 100,000 units of his most recent longform video. France, however, isn't as hospitable to crossover titles like "The Three Tenors," which generated sales of more than 3 million pounds (\$4.5 million) in the U.K. The most successful French crossover would not generate more than 10,000 units.

Sport and fitness videos are increasing in popularity in all three markets. The sector, split 63% for sports and 37% for fitness, is the second-largest nonfiction category in the U.K. General end-of-season reviews of league play are popular, selling 100,000-150,000 units apiece in France or the U.K.

The most spectacular sports success can be found in niche programs. Comedy tapes such as "Danny Baker's Own Goals And Gaffes" and French company TF1's soccer entry, "Le Foot En Folie," each sold more than 200,000 units. And demand for specialty programs such as French bullfighting and U.K. wrestling are proving that heavy television coverage isn't necessary for retail recognition.

Aside from sports, comedy also continues to do well. In the U.K., for example, "adult" performer Roy Chubby Brown has moved more than 1 million copies of four titles. Warner hit it big in France with comedian Lagaf's performance at the Théâtre du Gymnase, which sold 200,000 copies. Comedy videos haven't tickled the Italian funny bone, however; none are available.

Another cultural divide is apparent in sales of documentary titles. French documentary sales are 10 times those in the U.K. The 21-tape "Histories Naturelles" collection topped 800,000 units, and a three-cassette tour of exotic islands by French singer Antoine sold 160,000. Observers compare those numbers to the hottest-selling U.K. documentary, "Police Stop!," which sold 300,000 units and is already being copied in other European territories.

"European Non-Fiction Video" also showed the scale of Disney's market domination—22% of children's programming in France and a staggering 94% in Italy.

HOCKEY VIDEOS

(Continued from page 77)

ing. He cites unsolicited orders from Toys 'R' Us and sporting goods chains as evidence of the newfound demand. (Barr also has an in-line skating video in production for release next year.)

The NHL, meanwhile, could use a marketing instructional, perhaps prepared by the National Basketball Assn., which fully exploits home video's potential.

Because of a lapse in licensing, the only "official" NHL title currently in circulation is the Rangers' Stanley Cup video. Two titles, "Hockey's Greatest Hits" and "Hockey: The Lighter Side," originally were produced and distributed by New Jersey-based Phoenix Communications Group, which shipped more than 200,000 units of the pair in the U.S. and Canada.

Similar then acquired U.S. distribution rights, but that option lapsed more than a year ago. It is unclear whether anyone else has optioned the titles, or if the rights have reverted back to the NHL.

League officials were not available for comment at press time. However, a league source says a new title, "Oh, Baby," is being sold via telemarketing. No retail delivery date was available.

Billboard.

FOR WEEK ENDING OCTOBER 29, 1994

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Copyright Owner Manufacturer, Catalog Number	Principal Performers
			*** No. 1 ***		
1	26	2	JURASSIC PARK ◊ (PG-13)	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern
2	1	4	THE CROW (R)	Miramax Films Buena Vista Home Video 3034	Brandon Lee
3	2	7	FOUR WEDDINGS AND A FUNERAL (R)	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant
4	4	3	NAKED GUN 33 1/3: THE FINAL INSULT (PG-13)	Paramount Pictures Paramount Home Video 32785	Leslie Nielsen Priscilla Presley
5	6	2	THE NIGHTMARE BEFORE CHRISTMAS (PG)	Touchstone Pictures Touchstone Home Video 3603	Animated
6	3	8	SCHINDLER'S LIST ◊ (R)	Amblin Entertainment MCA/Universal Home Video 82153	Liam Neeson Ben Kingsley
7	8	2	BAD GIRLS (R)	FoxVideo 8627	Madeleine Stowe Mary Stuart Masterson
8	5	9	THE REF (R)	Touchstone Pictures Touchstone Home Video 2748	Denis Leary Judy Davis
9	7	4	THREESOME (R)	Columbia TriStar Home Video 76153	Lara Flynn Boyle Stephen Baldwin
10	9	6	SERIAL MOM (R)	Savoy Pictures HBO Home Video 90980	Kathleen Turner Sam Waterston
11	16	2	SURVIVING THE GAME (R)	New Line Home Video Columbia TriStar Home Video 76173	Ice-T Rutger Hauer
12	10	7	LIKE WATER FOR CHOCOLATE (R)	Miramax Films Touchstone Home Video 2111	Lumi Cavazos Marco Leonardi
13	13	9	INTERSECTION (R)	Paramount Pictures Paramount Home Video 32242	Richard Gere Sharon Stone
14	12	4	MOTHER'S BOYS (R)	Miramax Films Touchstone Home Video 2541	Jamie Lee Curtis Peter Gallagher
15	11	15	PHILADELPHIA (PG-13)	Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington
16	24	2	CHINA MOON (R)	Orion Pictures Orion Home Video 8785	Ed Harris Madeleine Stowe
17	17	11	WHAT'S EATING GILBERT GRAPE (PG-13)	Paramount Pictures Paramount Home Video 32955	Johnny Depp Juliette Lewis
18	21	3	FAREWELL MY CONCUBINE (R)	Miramax Films Touchstone Home Video 2522	Leslie Cheung Zhang Fengyi
19	15	14	GRUMPY OLD MEN (PG-13)	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau
20	14	12	ON DEADLY GROUND (R)	Warner Bros. Inc. Warner Home Video 13227	Steven Seagal Michael Caine
21	30	2	THE WEDDING BANQUET (R)	Samuel Goldwyn Co. FoxVideo 8170	Winston Chao May Chin
22	20	7	D2: THE MIGHTY DUCKS (PG)	Walt Disney Pictures Walt Disney Home Video 2553	Emilio Estevez
23	19	17	THE PELICAN BRIEF (PG-13)	Warner Bros. Inc. Warner Home Video 12989	Julia Roberts Denzel Washington
24	18	6	GREEDY ◊ (PG-13)	Universal City Studios MCA/Universal Home Video 82004	Michael J. Fox Kirk Douglas
25	22	16	TOMBSTONE (R)	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer
26	23	7	BLUE CHIPS (PG-13)	Paramount Pictures Paramount Home Video 32741	Nick Nolte Shaquille O'Neal
27	NEW▶		ABOVE THE RIM (R)	New Line Home Video Columbia TriStar Home Video 76673	Leon Tupac Shakur
28	35	2	BITTER MOON (R)	New Line Home Video Columbia TriStar Home Video 27163	Hugh Grant Peter Coyote
29	27	3	THE SNAPPER (R)	Miramax Films Buena Vista Home Video 2523	Colm Meaney Tina Kellegher
30	36	2	BEING HUMAN (PG-13)	Warner Bros. Inc. Warner Home Video 12982	Robin Williams
31	25	13	BLINK (R)	New Line Home Video Columbia TriStar Home Video 2605	Madeleine Stowe Aidan Quinn
32	33	18	ACE VENTURA: PET DETECTIVE (PG-13)	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey
33	NEW▶		NIGHT FIRE (NR)	Triboro Entertainment Group 55099	Shannon Tweed John Laughlin
34	37	11	BLANK CHECK (PG)	Walt Disney Pictures Walt Disney Home Video 2902	Brian Bonsall Karen Duffy
35	34	8	THE HOUSE OF THE SPIRITS (R)	Live Home Video 69986	Meryl Streep Jeremy Irons
36	28	13	REALITY BITES ◊ (PG-13)	Universal City Studios MCA/Universal Home Video 81929	Winona Ryder Ethan Hawke
37	32	6	8 SECONDS (PG-13)	New Line Home Video Columbia TriStar Home Video 2606	Luke Perry Stephen Baldwin
38	31	9	BEETHOVEN'S 2ND ◊ (PG)	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt
39	40	2	BEYOND THE LAW (R)	Live Home Video 69891	Charlie Sheen Michael Madsen
40	39	3	3 NINJAS KICK BACK (PG)	Columbia TriStar Home Video 79673	Sean Fox Max Elliott Slade

◆ 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.

To Understand Law, Call On 411 Video O.J. Trial Builds Demand For Learning Legalese

BY TRUDI MILLER ROSENBLUM

NEW YORK—Special-interest video marketing and consulting firm 411 Video, which offers a series of instructional legal tapes, has gotten a boost for its product from an unexpected source: the O.J. Simpson trial.

As part of its coverage of the case, TV's "A Current Affair" aired a portion of the video, "How To Give A Good Deposition And Testify Well In Court," produced by Noel Nelson. Based in Pebble Beach, Calif., 411 handles distribution.

"It was a natural tie-in," says 411 president Leslie McClure. "'A Current Affair' was talking about how there are so many attorneys for O.J., and how they have to

ally prepare witnesses to testify on the stand. They aired part of the video and told how to get it."

"How To Give A Good Deposition" was also featured on "The Late Show With David Letterman Show," as part of Dave's Video Collection, a recurring comedy segment. "People have actually called the show asking where to get it," says McClure.

The 45-minute program has sold about 10,000 copies since its release two years ago, she says. Aimed at consumers, it retails for \$39.95 and is part of a five-part series called "The Winning Case."

The first four volumes carry the same list price but are marketed primarily to schools, libraries, attorney organizations, catalogs, law journals, and bookstores. Lawyers

can get continuing-education credit by watching the videos.

The tapes are also carried in some consumer catalogs and how-to video stores, and can be ordered via a toll-free number (800-383-8811).

Meanwhile, another series marketed by 411, "Understanding The Child Witness"—a seminar for attorneys, judges, and social workers—was shown in parts on "Court TV."

McClure's newest effort is the "Let's Talk Law" series, aimed at consumers, with 30-minute tapes on practical topics like "Selecting A Lawyer," "Small Claims," "Marriage And Divorce," and "Bankruptcy." Each tape retails for \$14.95. Five have been released, and five more are due early in 1995.

VIDEO PEOPLE

Five regional sales managers have been named at Columbia TriStar Home Video: John de Leon, formerly of Sight & Sound, covering sell-through in the Southwest; Kim Martini, formerly of Ingram Entertainment, covering sell-through in the central states; Bob Finot, formerly of Sight & Sound, Midwest; Gail March, formerly of WaxWorks/VideoWorks, Texas; and Rob Erdmann, formerly of Star Video, New York state.

Lance Shwulst becomes sales director of Kino On Video, replacing Laurence Lerman, who resigned earlier.

James Weiss, formerly of Ingram Entertainment, is named senior VP of Rentrak's Home Entertainment Group.



MITCHELL



QUIST

Louis Fogelman, founder of Music Plus, and Edward Gradinger join the board of Best Film & Video.

Jim Mitchell has been promoted to north central region sales and customer service manager for duplicator Allied Film & Video. Marilyn Quist, formerly of Rank Video Services America, joins as regional sales executive.

Paul Payette of the Discovery Channel's Home Entertainment arm is named president of the newly formed mid-Atlantic chapter of the Special Interest Video Assn. Other officers are: Terrance Afer-Anderson, Smithsonian Video, first VP; Victoria Weagley, WRS Motion Picture and Video Laboratory, second VP; Jeff Kraft, Allied Film & Video, treasurer; and Robert Potter, National Geographic Television Home Video, secretary.

Vicki Greenleaf, veteran publicist, is appointed senior VP and Entertainment Group manager of Manning, Selvage & Lee Public Relations in Los Angeles.

Paula Martin, formerly with distributor ETD, joins PM Entertainment Group as Midwest sales director, based in Oklahoma City.

Dorianne Brown advances to operations manager at ABC Video.

Lisa Alter opens an intellectual-property and entertainment law firm in New York. She had been general counsel for the Rodgers & Hammerstein Organization and, previously, was legal and business affairs director of CBS/Fox Video.

Shelly Davine, formerly director of the Video Software Dealers Assn.'s Canadian office, joins Coliseum Video as director of Canadian operations.

Heidi Diamond has been appointed VP of consumer marketing and sales for Ameritech's video and interactive services.

David Walmsley joins A&E Networks as home video manager. He reports to Tom Heymann, director of A&E Home Video for A&E Television Network.

Tim Fournier advances to executive director of sell-through sales for LIVE Home Video. He had been national director.

Edmund Pistey has been appointed director of the Motion Picture Assn. of America's U.S. anti-piracy operation.

Charles Riotta has been named director of operations of New York-based ITA, a trade group representing magnetic and optical media manufacturers.

Jeff Rouse is promoted to VP of electronics/multimedia at Ingram Entertainment.

Eric Peterson is promoted to sales VP of Brentwood Communications, with responsibility for home video and interactive product.

Steve Brecker, formerly of Worldvision Home Video, is named executive VP of Arrow Entertainment and Arrow Video. Alan Sherman becomes sales VP.

Daniel O'Brien is promoted to VP of finance, Rank Video Services America.

Darryl Iwai, formerly of video distributor JL Bowerbank & Associates, is named president of PolyGram Filmed Entertainment Canada.

Michelle Oris is named PR director and Suzanne Mitchell, PR manager at LIVE Entertainment.

Andrew Wilk is promoted to National Geographic Television programming VP.

Billboard

FOR WEEK ENDING OCTOBER 29, 1994

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
			★★ NO. 1 ★★	
1	4	5	THE STORY OF WORLD CUP USA 94 PolyGram Video 8006315633	14.95
2	3	21	NBA GUTS & GLORY FoxVideo (CBS/Fox) 5981	14.98
3	2	13	1994 STANLEY CUP CHAMPIONS: N.Y. RANGERS ABC Video 44039	19.95
4	5	45	BAD GOLF MADE EASIER ABC Video 45003	19.98
5	6	47	SHAQ ATTACK: IN YOUR FACE Parade Video 530	19.98
6	NEW▶		BASEBALL: A FILM BY KEN BURNS Turner Home Entertainment B5318	179.98
7	10	17	THE TOP 50 WORLD CUP GOALS PolyGram Video 8006315333	14.95
8	9	122	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98
9	NEW▶		75 SEASONS: 75TH ANNIVERSARY OF THE NFL PolyGram Video 8006319053	19.95
10	NEW▶		WWF: SUMMERSLAM '94 Coliseum Video	59.95
11	12	25	BEST OF HOCKEY'S HARDEST HITTERS Quality Video, Inc. 3130	9.99
12	8	25	SIR CHARLES FoxVideo (CBS/Fox) 5992	19.98
13	7	254	MICHAEL JORDAN: COME FLY WITH ME♦ FoxVideo (CBS/Fox) 2173	19.98
14	1	17	NBA SUPERSTARS 3 FoxVideo (CBS/Fox) 5996	14.98
15	19	179	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
16	13	39	NFL ROCKS-EXTREME FOOTBALL PolyGram Video 4400876853	19.95
17	17	65	NBA SUPERSTARS 2 FoxVideo (CBS/Fox) 5558	16.98
18	16	13	WORLD CUP USA: OFFICIAL PREVIEW PolyGram Video 8006315733	14.95
19	11	9	DREAM TEAM II FoxVideo (CBS/Fox) 8133	14.98
20	18	31	THE JOE MONTANA STORY PolyGram Video 4400881953	19.95

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
			★★ NO. 1 ★★	
1	9	45	ABS OF STEEL 2000 WITH TAMILEE WEBB A*Vision Entertainment 227	14.95
2	7	51	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
3	5	232	JANE FONDA'S COMPLETE WORKOUT A*Vision Entertainment 55006-3	19.98
4	2	131	ABS OF STEEL WITH TAMILEE WEBB A*Vision Entertainment 132	9.95
5	3	5	SUSAN POWTER: SHOPPING WITH SUSAN A*Vision Entertainment 50600	12.95
6	6	25	STEP REEBOK: THE POWER WORKOUT PolyGram Video 4400877673	19.95
7	4	27	YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	19.98
8	14	91	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
9	8	13	TAI CHI: FUNDAMENTALS Video Treasures 9652	14.98
10	1	35	JANE FONDA'S YOGA EXERCISE WORKOUT♦ A*Vision Entertainment 55021-3	19.98
11	10	13	DENISE AUSTIN: TRIMWALK Parade Video 1483	19.98
12	NEW▶		RICHARD SIMMONS: SWEAT & SHOUT GoodTimes Home Video	19.95
13	11	47	BOXOUT WITH SUGAR RAY LEONARD PolyGram Video 4400877493	19.95
14	19	3	KATHY SMITH'S NEW YOGA A*Vision Entertainment 50570-3	19.95
15	12	5	KATHIE LEE'S FEEL FIT & FABULOUS WORKOUT Video Treasures 9759	19.98
16	RE-ENTRY		JANE FONDA'S P. B. & R. WORKOUT A*Vision Entertainment 046	14.97
17	RE-ENTRY		JANE FONDA'S STEP AEROBIC WORKOUT A*Vision Entertainment 3-50333	24.98
18	NEW▶		STEP REEBOK: CIRCUIT CHALLENGE PolyGram Video 8006319013	19.95
19	16	129	BUNS OF STEEL 3 WITH TAMILEE WEBB A*Vision Entertainment 131	9.95
20	20	29	NIKE: TOTAL BODY CONDITIONING 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.

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
*** No. 1 ***					
1	1	11	THUMBELINA Warner Bros. Inc./Warner Home Video 24000	1994	24.96
2	2	21	THE RETURN OF JAFAR Walt Disney Home Video 2237	1994	22.99
3	3	7	THE PRINCESS AND THE GOBLIN Hemdale Home Video 7113	1994	24.95
4	5	55	ALADDIN Walt Disney Home Video 1662	1992	24.99
5	4	11	MY NEIGHBOR TOTORO Tokuma Publishing/FoxVideo 4276	1988	19.98
6	6	9	BARNEY: LIVE IN NEW YORK CITY The Lyons Group 2002	1994	19.99
7	NEW ▶		IT'S THE GREAT PUMPKIN, CHARLIE BROWN Paramount Home Video 83718	1994	12.95
8	17	3	MARY-KATE & ASHLEY OLSEN: LOGICAL I RANCH Dualstar Video/BMG Kidz 30051-3	1994	12.98
9	11	103	BEAUTY AND THE BEAST Walt Disney Home Video 1325	1991	24.99
10	NEW ▶		BARNEY'S IMAGINATION ISLAND The Lyons Group 2003	1994	14.95
11	14	3	MARY-KATE & ASHLEY OLSEN: THORN MANSION Dualstar Video/BMG Kidz 30050-3	1994	12.98
12	10	254	PINOCCHIO Walt Disney Home Video 239	1940	24.99
13	8	31	THE FOX AND THE HOUND Walt Disney Home Video 2141	1981	24.99
14	9	11	THERE GOES A TRAIN! Kidvision/A*Vision Entertainment 50710-3	1994	10.95
15	19	125	101 DALMATIANS Walt Disney Home Video 1263	1961	24.99
16	NEW ▶		MIGHTY MORPHIN: BLOOM OF DOOM Saban Entertainment/A*Vision Entertainment 42013-3	1994	12.95
17	7	163	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	19.95
18	13	31	THERE GOES A BULLDOZER! Kidvision/A*Vision Entertainment 50701	1994	12.95
19	NEW ▶		MIGHTY MORPHIN: THE WANNA-BE RANGER Saban Entertainment/A*Vision Entertainment 42011-3	1994	12.95
20	NEW ▶		MIGHTY MORPHIN: PUTTY ON THE BRAIN Saban Entertainment/A*Vision Entertainment 42012-3	1994	12.95
21	15	27	MIGHTY MORPHIN GREEN RANGER: PART 1 Saban Entertainment/A*Vision Entertainment 8006311353	1994	12.95
22	20	7	ANIMANIACS: ANIMANIACS STEW Warner Bros. Inc./Warner Home Video 13539	1994	12.95
23	12	13	THE JUNGLE KING Golden Films/Sony Wonder 49604	1994	14.98
24	21	23	BATMAN: MASK OF THE PHANTASM Warner Bros. Inc./Warner Home Video 15500	1993	19.96
25	24	29	THERE GOES A FIRE TRUCK! Kidvision/A*Vision Entertainment 50700	1994	12.95

◆ 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.

SHELF TALK

(Continued from preceding page)

vorite during the fourth quarter.

MEET KATHIE LEE: Fans of perky morning chat-show diva Kathie Lee Gifford will have a chance to meet the star through a sweepstakes conducted by Post Branola cereal.

Post will drop a free-standing insert coupon in Sunday papers Oct. 17 and Dec. 4, alerting consumers of the contest. Tear-off entry forms will be on grocery-store displays of Gifford's workout tape, "Feel Fit and Fabu-

lous." Entry forms are due by Jan. 31.

The winner receives a trip to New York to see a taping of "Live With Regis and Kathie Lee," and 100 other prize winners get copies of Kathie Lee's video, not Regis'.

SOARING SALES: Acclaim Entertainment reports more than \$50 million in sales of its latest game, "Mortal Kombat II." Approximately 2.5 million units of the title arrived in stores last month.

Sales are outpacing those of "NBA Jam," another Acclaim title and the previous record holder.

Meanwhile, Saban Home Entertainment VP of sales Nancy Jones reports its latest three releases of "The Mighty Morphin Power Rangers" series have shipped more than 2 million units.

The shipment is a record for series. Ten earlier releases have sold in excess of 10 million cassettes at retail.

ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serrette at (800) 223-7524.

Video Previews

EDITED BY CATHERINE APPELFELD

MUSIC

Smashing Pumpkins, "Vieuphoria," Virgin Records, 90 minutes, \$19.98. This hip longform comprises lots of lively concert footage, iced with interviews with the Pumpkins and sundry other quality moments with Billy Corgan & Co. Virgin is billing the video as the "ultimate bootleg," and, in a happy occurrence, "Vieuphoria" actually lives up to its label. Among the multitude of hot tunes included are "Quiet," recorded live in Atlanta; an acoustic version of "Cherub Rock" from MTV Europe; "Today," live in Chicago; a particularly angry version of "I Am One," recorded in Barcelona, Spain; and "Slunk," live on a hilarious Japanese TV set. The most clever moment of the video comes in a scene showing band members in individual *faux* therapy sessions, griping about all the stuff their fans would expect them to gripe about. A treat in itself, video is a fine complement to the Pumpkins' new B-side collection, "Pisces Iscariot."

Dead Can Dance, "Toward The Within," Warner Reprise Video, 77 minutes, \$19.98.

Dead Can Dance is a fitting name for the duo of Lisa Gerrard and Brendan Perry, as their music would inspire even the nonliving to get up and sway. The act's new video, a companion to the album of the same name, combines candid, in-depth interviews with concert footage recorded during a private stint at the Mayfair Theater in Santa Monica, Calif., where the duo performed along with five backup musicians. A captivating swirl of traditional Anglo-Celtic sounds, liturgical chants, and Middle Eastern dance music, Dead Can Dance's music is the personification of ethereality. "Toward The Within," which premiered at the Montreal Film Festival and had its U.S. debut at the CMJ Convention last month, will have a stint on cable television. Fans who will relish repeat-performance possibilities, however, will want to own the video.

"The Papal Concert To Commemorate The Holocaust," Rhino Home Video (213-852-1943), 90 minutes, \$19.99.

Video documenting the events, personalities, and, of course, the music that came together in the landmark April 7 Vatican concert commemorating the Holocaust is a keepsake that will appeal equally to fans of classical music and those who want to cherish a slice of history. The Royal Philharmonic Orchestra and Choir of St. Peter's Basilica—singing entirely in Hebrew—perform for an audience that includes Pope John Paul II and the Chief Rabbi of Rome in a concert featuring selections by Beethoven, Bruch, Schubert, and others. Among the many touching moments is actor

Richard Dreyfuss' reading of the Kaddish, the Jewish prayer for the dead.

CHILDREN'S

"The Night Before Christmas," Sony Wonder, 48 minutes, \$14.98.

Children's shop Sony Wonder has clearly been busy preparing for the holidays and unloads a bundleful of product, including this latest edition to its animated Enchanted Tales series. A totally different take on the Christmas classic of similar name, this story is of a young boy who, after playing Santa himself and delivering toys to an orphanage, discovers a real miracle on Christmas Eve. Narrated by a friendly mouse and featuring original music as well as selections from "The Nutcracker" and other classical favorites, video is available by itself or as part of a book and tape package. Sony Wonder also gets into the holiday spirit with Christmas episodes of its Nickelodeon collection, including "Ren & Stimpy: Have Yourself A Stinky Little Christmas" and "Crock O Christmas," "Doug: Christmas Story," "Rugrats: The Santa Experience," and two new "Lassie" adventures. All videos feature tie-ins with Mattel toys.

DOCUMENTARY

"America And The Holocaust: Deceit And Indifference," Shanachie Entertainment (201-579-7763), 90 minutes, \$19.95.



There have been a number of programs documenting the persecution of the Jewish people in Germany and the occupied countries under Adolf Hitler. This haunting episode from PBS-TV's "The American Experience," narrated by Hal Linden, takes a close look at anti-Semitism in our own back yard. The troubling picture of anti-Semitism in America is painted here with archival photos, documents, and interviews, and shows such prejudice began to swell in the early part of the century and reached a high in the mid-'40s while Hitler was waging his own war across the Atlantic. Video reveals how the U.S. government delayed action, suppressed information, and even blocked large-scale rescue efforts, including the tragic voyage of the St. Louis.

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.

"The Mystery Of The Sphinx," Goldhil Home Media (805-495-0735), 95 minutes, \$29.95.

The great Sphinx of Egypt, 240 feet long, 60 feet high, and carved from a single piece of limestone bedrock, is the focal point of this documentary.



Narrated by Charlton Heston, the video examines the controversial work of Egyptologist John Anthony West, who, despite long-held views to the contrary, believes the Sphinx was carved thousands of years prior to the rule of the Egyptian pharaoh assumed to be its father. If West is correct—and he has turned on numerous converts—we may well be descendants of a people whose history has received virtually no documentation. Based on a theory that the water erosion on the vast limestone structure must have taken place thousands of years before it is commonly believed that the Sphinx was built, West and his colleagues continue to turn up supportive evidence that has caused more than a little controversy among Egyptologists, geologists, and others. Whether or not viewers buy West's theory, "Mystery" is compelling video viewing.

SPORTS

"The Twenty-Fifth Anniversary Of ABC's Monday Night Football," ABC Sports/NFL Films/PolyGram Video approximately 50 minutes, \$14.98.

The NFL anniversary celebration continues with the release of this home-grown video hosted by Al Michaels, Frank Gifford, and Dan Dierdorf. Hard-hitting



television footage abounds as the trio discuss the magic associated with "Monday Night Football," beginning with that first game between

the Jets and the Browns. Player and coach interviews reveal the special excitement and pressures associated with playing in a game on "Monday Night," the longest-running series on ABC-TV, and the third-longest-running series in television history. Accompanying music is drawn from some of the rock, country, and R&B acts that have feted football in previously released NFL/PolyGram videos.

"The Greatest Goals Of World Cup USA '94," PolyGram Video, 45 minutes, \$14.95.

The global tournament that turned on the United States to the drama and skill that make a world-class soccer match may be a memory now, but the magic of World Cup USA comes alive again in this high-energy video. Available in both English- and Spanish-language versions, "Greatest Goals" includes all the highlights—55 in total—from the monthlong event. Eric Wynalda is shown clinching his 30-yard free kick that got Team USA into the game, Diego Maradona is pictured leading the Argentine team, Roberto Baggio is shown in the glory of his two stunning goals that paved Italy's way to the championship game, and the list goes on. A fun collectible for sports fans.

INSTRUCTIONAL

"Commercials, Just My Speed," Wizards Production Group (818-387-3850), 54 minutes, \$19.95.



Actress Vernee Watson Johnson, a veteran of the television and commercials scene, begins her instructional video by rapping a sitcom-style tune about how she found her way into commercials and decided to stay there. User-friendly to the max, her program covers everything from how to achieve the commercial "look" to a brief exercise session aimed at stretching muscles, and encompasses demonstrations of various voice exercises, lessons on facial expression, a trip to the hairdresser, and even tips on how to eat on camera. Watson Johnson is a natural in front of the camera. She has been in countless TV shows and more than 200 commercials, has won Emmy and Clio awards, and has run her own acting school. No wonder she opens her terrific video with the question "Recognize me?" Also new is Watson Johnson's "Kids In The TV Commercial Biz."

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	17	2	JURASSIC PARK ◊	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern	1993	PG-13	24.98
★ ★ ★ No. 1 ★ ★ ★								
2	1	3	THE NIGHTMARE BEFORE CHRISTMAS	Touchstone Pictures Touchstone Home Video 3603	Animated	1993	PG	19.99
3	2	6	THE 3 TENORS IN CONCERT 1994	A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	29.98
4	3	5	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG	19.95
5	4	7	D2: THE MIGHTY DUCKS	Walt Disney Pictures Walt Disney Home Video 2553	Emilio Estevez	1994	PG	19.99
6	8	9	PLAYBOY CELEBRITY CENTERFOLD: LATOYA JACKSON	Playboy Home Video Uni Dist. Corp. PBV0756	LaToya Jackson	1994	NR	19.95
7	5	9	BEETHOVEN'S 2ND ◊	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG	24.98
8	7	3	HONDO	MPI Home Video 7021	John Wayne Geraldine Page	1953	NR	19.98
9	14	27	AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	9.98
10	10	3	BEASTIE BOYS: SABOTAGE	Capitol Video 77787	Beastie Boys	1994	NR	16.98
11	9	31	YANNI: LIVE AT THE ACROPOLIS ▲ ³	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
12	6	6	KISS: KISS MY A**	PolyGram Video 8006323093	Kiss	1994	NR	19.95
13	20	3	BASEBALL: A FILM BY KEN BURNS	Turner Home Entertainment 85318	Various Artists	1994	NR	179.98
14	12	11	THUMBELINA	Warner Bros. Inc. Warner Home Video 24000	Animated	1994	G	24.96
15	13	10	PENTHOUSE: 25TH ANNIVERSARY PET OF THE YEAR SPECTACULAR	Penthouse Video A*Vision Entertainment 50777-3	Various Artists	1994	NR	19.95
16	11	9	PLAYBOY: WET & WILD-THE LOCKER ROOM	Playboy Home Video Uni Dist. Corp. PBV0757	Various Artists	1994	NR	19.95
17	16	18	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96
18	33	2	BARBRA STREISAND: BARBRA-IN CONCERT	Columbia Music Video 24V50115	Barbra Streisand	1994	NR	24.98
19	37	2	PETER GABRIEL: SECRET WORLD LIVE	Geffen Home Video 39547	Peter Gabriel	1994	NR	24.95
20	NEW ▶		SMASHING PUMPKINS: VIEUPHORIA	Virgin Music Video 77788	Smashing Pumpkins	1994	NR	19.98
21	26	15	PENTHOUSE: DREAM GIRLS	Penthouse Video A*Vision Entertainment 50775-3	Various Artists	1994	NR	19.95
22	15	8	3 CHAINS O' GOLD	Warner Reprise Video 3-38399	♂	1994	NR	19.98
23	18	22	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR	22.99
24	19	14	LITTLE RASCALS COLL.: VOL. 1	RHI Entertainment Inc. Cabin Fever Entertainment 974	The Little Rascals	1994	NR	14.95
25	24	55	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
26	28	17	GINGER LYNN ALLEN'S LINGERIE GALLERY	Peach Home Video Uni Dist. Corp. 7001	Ginger Lynn Allen	1994	NR	9.95
27	21	15	PENTHOUSE: SEXIEST AMATEUR VIDEOS	Penthouse Video A*Vision Entertainment 50776-3	Various Artists	1994	NR	19.95
28	NEW ▶		FOREVER AMBER	FoxVideo 8540	Linda Darnell Cornel Wilde	1947	NR	19.98
29	NEW ▶		SAVAGE LAND	Hemdale Home Video 7230	Corbin Bernsen Vivian Schilling	1994	PG	19.95
30	22	4	BOYZ II MEN THEN II NOW	PolyGram Video 8006326553	Boyz II Men	1994	NR	14.95
31	23	7	THE PRINCESS AND THE GOBLIN	Hemdale Home Video 7113	Animated	1994	G	24.95
32	30	23	PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
33	36	8	PLAYBOY: LOVE, SEX & INTIMACY	Playboy Home Video Uni Dist. Corp. PBV0762	Various Artists	1994	NR	29.95
34	NEW ▶		BARNEY'S IMAGINATION ISLAND	The Lyons Group 2003	Various Artists	1994	NR	14.95
35	25	3	THE CASE OF THE LOGICAL I RANCH	Dualstar Video BMG Kidz 30051-3	Mary-Kate & Ashley Olsen	1994	NR	12.98
36	31	2	GYPSY	Cabin Fever Entertainment 9893	Bette Midler	1993	NR	14.95
37	27	99	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
38	35	2	CLIFFHANGER	Columbia TriStar Home Video 52233	Sylvester Stallone John Lithgow	1993	R	19.95
39	34	3	THE CASE OF THORN MANSION	Dualstar Video BMG Kidz 30050-3	Mary-Kate & Ashley Olsen	1994	NR	12.98
40	39	14	LITTLE RASCALS COLL.: VOL. 2	RHI Entertainment Inc. Cabin Fever Entertainment 975	The Little Rascals	1994	NR	14.95

● 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.

Sega's New TV Show/Ads Are 'Absolutely' Not Infomercials

SEGA'S EXPERIMENT: It's a TV show, a 30-minute ad, but it's not an infomercial.

The folks at Sega of America, who made screaming advertisements a form of entertainment, are testing a new campaign that offers characters and a story line à la "Wayne's World."

The name of the show is "Absolutely Rose Street," and it follows the ups and downs of a pair of teenagers who produce a videogame review show for cable called "Game Beat." An evil TV producer

tries to cancel the show so his girlfriend can have the time slot. The games featured on the show, of course, are all Sega's, which

will also use the half-hour to promote the company's new Genesis 32X-hardware upgrade.

The show will run during time slots usually reserved for Tony Little or Susan Powter infomercials in 20 markets during November and December. But, to denote the difference between this plug and an infomercial, there will be no 800 number to call to place an order.

Sega product manager Peter Loeb describes the campaign as "context advertising," or an attempt to "show how Sega product fits into the context of people's lives," with an expanded story line and characters.

Loeb says the budget for the show equals that of a 30-second commercial. It's considered a big-money gamble.

"The trade-off is getting people to watch, because you assume that responsibility, which you don't have to worry about when you're buying during prime time," says Loeb. "Viewership is what we're interested in, because direct response is not part of our strategy."

In order to reach insomniac teens and twenty-somethings, Sega has purchased time slots during the Thanksgiving and Christmas breaks. Sega plans to produce only one episode of "Absolutely Rose Street," which will repeat more than 50 times during each one-week ad flight.

Three "real" commercial breaks during the show will advertise Sega product and another three will feature a public service announcement for a yet-to-be-named cause. Loeb says viewers won't be constantly bombarded with Sega messages during the show.

"Sega product is reviewed, but there is a strong attempt not to make it overly partisan," he says. "It's also about the story line and developing the characters."

On the set in Los Angeles last week, Loeb said Sega may advertise the show's debut through a ra-

dio promotion or contest, but those plans have not been finalized. If the response warrants, future episodes of "Absolutely Rose Street" could blossom.

STAFF CHANGES: The Video Software Dealers Assn. is searching for a new director of member sales after Mary Greiner was dismissed from her two-year position.

VSDA is also looking for a newsletter editor following the departure of Andrew Leigh earlier this month.

Director of marketing Bob Finlayson says the membership post will be changed by cutting out regional chapter

responsibilities previously in the job description.

VSDA has hired Aggie Winston as assistant convention coordinator to assist convention director Cathy Austin, who joined the association last month.



GOODTIMES MOVIE CO.: It looks as if GoodTimes Entertainment is entering the theatrical marketplace with a live-action version of "Pocahontas: The Legend." Another version of the tale is Walt Disney Pictures' next big animated feature project.

The New York-based sell-through specialist is prepping the movie for a spring 1995 release, followed by a direct-to-video "Pocahontas" issue.

Details were sketchy on why the company is putting out two versions of the same movie. The only distinction is that the theatrical title is for "mature audiences," with the video aimed at "family entertainment," according to a GoodTimes spokeswoman. Presumably, the big-screen edition eventually will show up on cassette as well.

GoodTimes executives were showing the project at the MIP-COM TV show in Cannes and were unavailable for comment. Stay tuned.

GOOD DEEDS: Consumers purchasing "It's A Wonderful Life" for the holidays will also be able to make a donation to the American Cancer Society.

The Republic Pictures Home Video title will include a brochure that consumers can use to order a special "Wonderful Life" commemorative silver bell with a \$50 contribution. An additional \$25 donation gets them a glass dome and silver-tray base on which to display the bell.

Republic expects to ship about 400,000 copies of the perennial fa-

(Continued on next page)

Littlefoot And His Friends Are Back

In An All-New, Feature-Length Animated Hit!

THE LAND BEFORE TIME II

The Great Valley Adventure

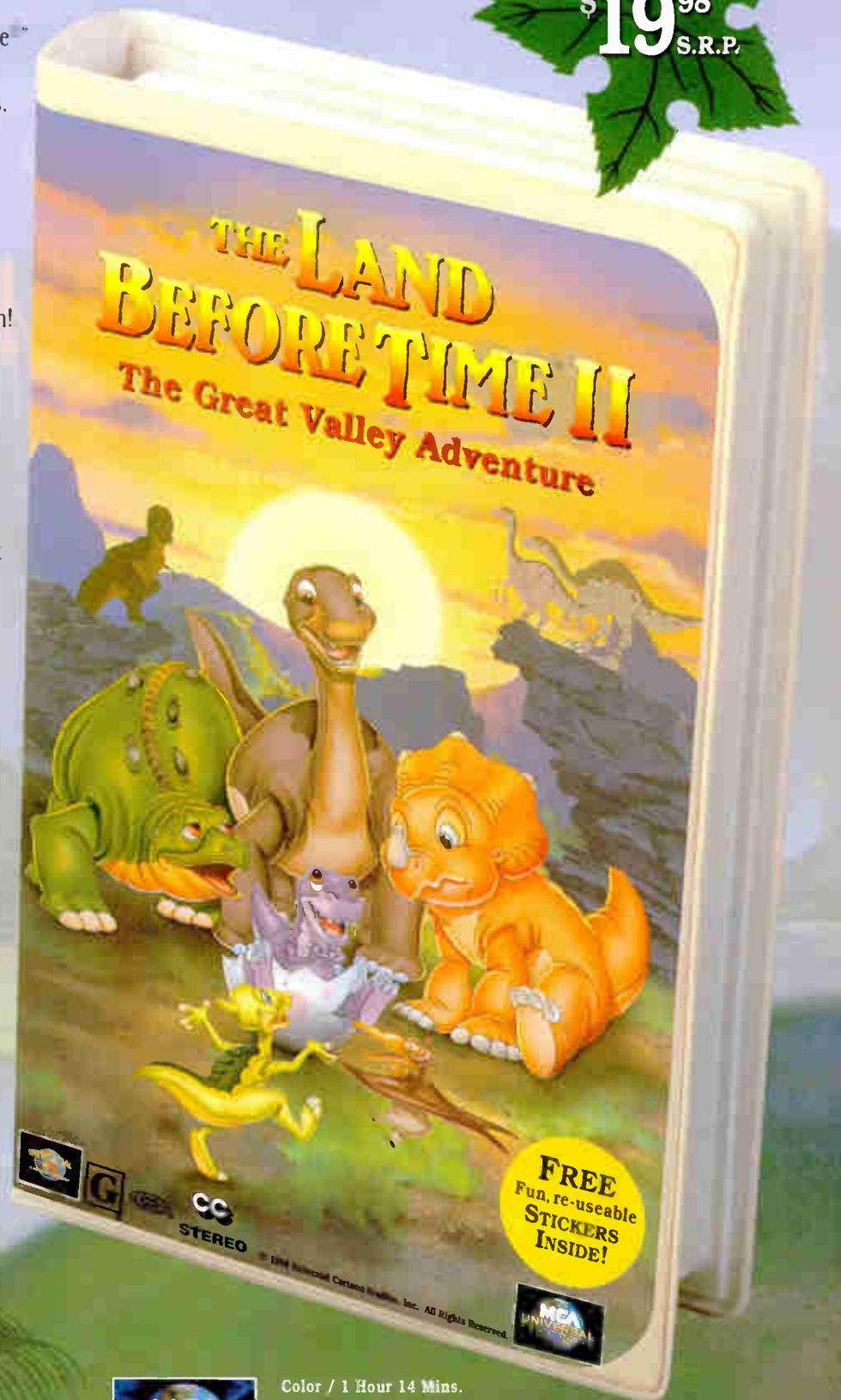
THE DIRECT-TO-VIDEO SEQUEL!

\$19⁹⁸
S.R.P.

- ★ **Following in the footsteps of a winner!** The original "Land Before Time" opened up #1 at the box office, grossed over \$46 million, and has amassed over \$78 Million* in rental revenue, in addition to its sell-through success.
- ★ **The Land Before Time II: The Great Valley Adventure** builds on the success of the original classic which boasts a staggering return on investment per unit of 1,271%.*
- ★ **Timed for success!** December 26 street date capitalizes on **staggeringly high store traffic**. It's a golden opportunity to have fresh product in your store the day after Christmas and into January—a sensational retail month!
- ★ A delightful new family classic featuring **kid-pleasing original songs** by **The Roches**.
- ★ **Consumer-friendly, eye-catching CLAMSHELL package!**
- ★ **Value-added consumer incentive!** Every videocassette contains a free "Gift" for children: FULL COLOR, RE-USEABLE STICKERS.
- ★ **Animation sensation!** Brilliantly animated by the same team that brought *The Land Before Time* characters vibrantly to life.
- ★ **Dino-sized media support!** National campaign (top 50 markets) includes Spot TV, Cable and Print. A massive ad blitz starts December 25. Powerful advertising support will generate **over 610 Million Consumer Impressions:**



- ★ **Reach & Frequency:** 95% of all Women 25-49, 6.9 times. 90% of all Kids 2-11, 6.2 times. 98% of all Women 55+ (targeting "Grandmothers"), 9.2 times.
- ★ **Fun-tastic P.O.P.!**
24/48-unit floor/counter merchandiser • shelf talkers • static clings
B/W line art coloring fun-sheets • one sheets • half sheets
- ★ **Co-op Advertising available.**



Call Your Sales Representative and Order Today!



Color / 1 Hour 14 Mins.
Videocassette #82142 (\$19.98 s.r.p.)
Laserdisc #42142 (\$24.98 s.r.p.)



*National & Area sales, advertising and promotional details subject to change without notice.

STREET DATE: DECEMBER 26, 1994

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Shelf Talk: Sega's Non-Infomercials 79 Instructional Legal Videos From 411 81
 Video Previews: Smashing Pumpkins 80 Video People 81

PICTURE THIS



By Seth Goldstein

HUNGRY: New Jersey-based distributor Star Video has hired **Glen Andriano** for the new post of national director of supermarket sales. Andriano held a similar position at Ingram Entertainment. He remains in Nashville, Ingram's home base, a sign Star may be ready to expand outside the Northeast.

Groceries, always stronger in rentals, have been getting considerable sell-through attention of late. They're wanted as regular customers, not just as buyers of megahits and in-and-out promotions. Disney reportedly has supermarkets high on a list of up to 100 accounts targeted for direct sales; veteran rackjobber **Paul Pasquarelli**, now a Buena Vista Home Video sales VP, has come on board to lead the charge, we're told. "The machinery's in place," says a source.

With requirements that can make Wal-Mart seem meek, grocery chains are known to eat distributors for lunch, so some wholesalers question why Disney wants to suffer the agony of direct sales—if grocers really want to go that route. "Very, very few buy direct," says one budget executive. "They still look at video as an ancillary item, and they don't like to deal with returns," a distributor's chore. Disney needs the volume to merit these service costs, he adds.

The studio apparently wants to find out for itself. However, the major battles are likely to be fought at the distribution level, among ETD, Ingram, and now Star.

KIDS STUFF: Entertainment One has more on its mind than Wal-Mart. The Effingham, Ill., company, which has been installing rental concessions in Wal-Mart Supercenters, wants to roll out the concept to other mass merchants and to supermarkets, according to president **Terry Monroe**.

Wal-Mart, though, is the biggest part of Monroe's efforts. That includes the chain's test of his Playland and Adventure Video concept, a 2,100-square foot leased department encompassing a kids' play area and
(Continued on page 82)

Hockey Vids Inspire Lofty Goals But Will Lockout Put Sport's Popularity On Ice?

BY TERRI HORAK

NEW YORK—The National Hockey League may not take the ice anytime soon, but hockey videos have been playing well at retail since last season.

It's no surprise: Video is benefiting from a surge in interest that should push sales of all NHL merchandise to an estimated \$1 billion this year. Unless the owners' lockout freezes action, attendance is sure to top last season's 17 million—potential buyers of items other than programs and hot dogs.

At the center of the video arena is the "1994 Stanley Cup Champions: N.Y. Rangers" tape, which has sold more than 100,000 copies, according to producer and distributor ABC Video. It's the all-time best-selling hockey title in the states, thanks to the Rangers' first trophy in 50 years, won in the biggest sports market in the U.S.

"The American market still has a long way to go before we have the passion for hockey that Canada does, but we are rapidly heading in that direction," says Bill Smith, VP of sales for Minneapolis-based Quality Video.

Quality's sister company, Toronto-based Quality Special Products, is virtually "guaranteed to sell more than 200,000 units of a new release like 'Best Of '94' or 'Don Cherry's Rock Em Sock Em VI,'" according to Smith. He maintains that hockey has been gaining momentum here since 1990, and "this will definitely be Quality's biggest year," with 20 titles selling about

500,000 cassettes.

Simitar Entertainment, another major supplier, expects to sell about 200,000 units this year of four hockey releases, says president Ed Goetz. Footage ranges from Pee Wee League games to the pros, and is gathered from "a number of sources," Goetz adds.

Neither Quality nor Simitar expects the delayed start of the NHL season to hurt sales or to force changes in marketing. "I think the hard-core hockey fan will continue to buy videos, because that's their only source for hockey," says Smith.

When—and if—the NHL gets under way, increased exposure on television likely will boost sales, he says. Fox and ESPN recently made deals to air nearly 200 games.

Simitar's marketing goal, according to Goetz, is simply "putting [tapes] in a box and putting them on the shelf." He adds, "It's our belief that shelf position and price point are the two things that drive this kind of product." Goetz has priced the 30-minute entries in his Sports Pages Series, including "Ice Wars" and "Fantastic Hockey Fights," at \$5.99, an easy call for mass merchants' customers. Offered at drug chain Walgreen's for \$4.99, the tapes "blow out," says Goetz.

Smith counts as a sign of the success of hockey video a "significant presence" for Quality's titles at the Musicland Group, Trans World Music Entertainment, and Camelot prior to

Christmas, and placement in the West Coast-based Warehouse chain for the first time. "In-store play reels, combined with placement and signage, do a nice job of merchandising the product," he says. In the strongest markets, Quality runs "teaser" television spots.

Quality licenses NHL footage through Quality Special Products from Molstar, the broadcasting arm of the Molson Brewing Company, which has league rights in Canada. Bloopers and violent action draw the most attention, but there is a niche for kinder, gentler instructional videos.

Irvine, Calif.-based Barr Entertainment has seven how-to tapes by veteran player Gordie Howe, which it acquired when the company purchased KVC Entertainment in 1990. GM James Johnston says the cassettes are pitched to schools, libraries, and the armed forces, as well as major retail chains.

According to Johnston, "Hockey—Here's Howe: Power Skating" is experiencing "a whole new life," which he attributes largely to the rapid, instruction-less growth of in-line roller skating.
(Continued on page 82)

In Europe, Films Are Losing Share Of Video Market

BY PETER DEAN

LONDON—Steven Spielberg, move over. The movies' share of the sell-through market is dwindling in three of the four largest European video markets, according to a report called "European Non-Fiction Video." In their place are music, sports, fitness, and travelog cassettes that are drawing ever-larger audiences.

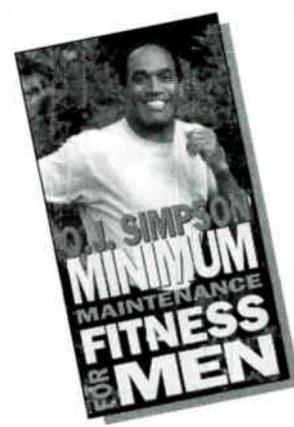
Commissioned by Espace Video European (EVE), the report looks at the importance of the "home publishing" retail sector in the U.K., France, and Italy. It was presented as one of the key lectures at the third European Video Perspective, held in Montpellier, France.

The conference also offered a comparative study on all aspects of the distribution and marketing of three features, "The Crying Game,"
(Continued on page 82)



After Jane, Try Joan. Popular morning-show personality Joan Lunden, second from right, is muscling her way into the fitness genre with "Joan Lunden: Workout America," which arrives at retail in December. She performs the exercises; Republic Pictures Home Video exercises marketing clout on consumers presumed anxious to shed holiday cheer (they'll do it every time). Shown with Lunden, from left, are Republic executives Glenn Ross, Gary Delfiner, Bob Sigman, and Gary Jones.

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The Enter*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

Pippin Jams, Raps In Digital's 'Slam City'

BY MARILYN A. GILLEN

NEW YORK—Following in the extra-large footsteps of fellow basketball star Shaquille O'Neal, Scottie Pippin is lending both some muscle and some music to an upcoming video game.

The Chicago Bulls guard/forward stars in "Slam City With Scottie Pippin," a unique live-action interactive game due in November from San Mateo, Calif.-based Digital Pictures. And while Pippin's on-court role in his first interactive game was certainly a familiar one, he was a novice in another role he undertook for the game: recording artist.

Making his musical debut, Pippin recorded the theme song for the game, "Respect," which was written especially for "Slam City" by composer/producer Jellybean Benitez. Pippin and Benitez, who has worked with such artists as Madonna and Whitney Houston, recorded the track in a Chicago studio last month.

Benitez says the rap track keys in to the strategy of the game, which includes earning respect from the other players. "For Scottie, I wanted to write words that captured the respect that kicks in when one great ballplayer knows he has met his match, whether it's in a stadium, on a street corner, or in a video game," he says.

Digital Pictures plans to use the track as a valuable promotional vehicle for the game, including the

possibility of seeking airplay. There are no current plans, however, to package a separate audio release with the game, or to release the track commercially, according to a Digital Pictures executive, who adds that those plans could change.

Game publisher Electronic Arts also keyed in to rap music for a sports game starring O'Neal. The San Mateo, Calif.-based EA has linked with Jive Records for an extensive cross-promotion that includes packing the lead single from O'Neal's sophomore Jive album with some 600,000 copies of the Sega Genesis version of the game, titled "Shaq-Fu."

Unlike the Pippin title, however, the track itself was not included on

the game, which is to begin shipping late this month in conjunction with the release of the Jive album.

LIVE INTERACTION

Having the rap track performed by Pippin helps further "the 'right there' energy and atmosphere we're after," says Digital Pictures president Tom Zito. "It's the live-action experience with Scottie Pippin that makes 'Slam City' so different, and we wanted to capture this real feeling in the soundtrack, too."

Unlike other sports games with well-known stars, "Slam City" features not animated or computer-generated images of the players in action, but actual video of the characters in action, and their dialog,

Zito says.

Pippin filmed his part in the game at a Hollywood studio this summer, under the direction of Ron Stein, whose credits include choreographing Robert DeNiro's fight scenes in "Raging Bull."

Game players get into the experience by entering a pick-up basketball game taking place on a gritty street, surrounded by graffiti. Those who manage to beat such characters as "Fingers," "Mad Dog," and "Smash" in the early matches earn the chance to take on Pippin one-on-one.

The game is due for Sega CD in November; for the Pentium PC in December; and for the Sega 32X in January.

Pressman Films Set For Interactive Bow Will Work With Philips Media On 'The Crow' Game

NEW YORK—Another film entity has thrown its hat into the interactive ring.

Edward R. Pressman Films, producer of such movies as "Reversal Of Fortune," "Wall Street," "Conan The Barbarian," and "Blue Steel," has formed a new division to focus on licensing, development, and distribution of interactive properties, according to producer Edward Pressman.

Miles Mogulescu, formerly executive in charge of business affairs at Propaganda Films, will helm the new Content Inc. as executive VP/COO.

Content Inc.'s first project will be the development of an interactive game based on the gothic action film "The Crow," which stars Brandon Lee and is currently a leading home video title from Buena Vista Home Video. Pressman Films produced the Miramax Films picture.

The production company will co-produce the CD-based game with Philips Media's Games label, according to Pressman and Philips. Philips Media, which has recently revved up its activity on the games front, will handle distribution of "The Crow." Target date for a multiplatform launch is set for Christmas 1995, Pressman says.

"This is a very important step for us, and something we feel is key to our growth strategy," says Pressman. "The properties we are involved with, now more than ever, and the properties that we are developing, just lend themselves wonderfully to multimedia development. 'Reversal Of Fortune' and 'Bad Lieutenant' might not have made great games. 'The Crow' will. And so we want to position ourselves to tap in to that potential in a more hands-on way."

Pressman earlier had licensed out several film properties that will bow as games next year. Among them is "Judge Dredd," a film starring Sylvester Stallone; the game spinoff is due next summer from Acclaim. Also due next summer is a game based on the upcoming film "The Mutant Chronicles" that will be released for the Sega and Nintendo platforms from Playmates Interactive.

"Everything we take on from now on we are going to try to keep more in-house," Pressman says, adding that Content Inc. will play a role in the "Judge Dredd" and "Mutant Chronicles" projects.

Pressman also plans to try to narrow the gap between film and game releases as Content Inc. revs up, he says. "We are actually in discussions now with a major game company to develop, on parallel tracks, both movie and game," he adds, "and to share the costs of developing both areas, as well as coordinating the release."

Currently in post-production by Pressman is a film that went the other route: "Street Fighter," starring Jean-Claude Van Damme and Raul Julia, is based on the game of the same name. The film is due this Christmas from Universal Pictures.

MARILYN A. GILLEN



Scottie Pippin goes against "Ace" in a scene from Digital Pictures' upcoming interactive game.

on activities, like making "fossils" from Play Doh, are accessible with a click of the mouse. Though mostly linear, the video can be scanned forward to a desired activity, musical number, or informational segment. The video fills approximately one-third of the screen, which is bordered by a mock television set. The musical numbers are surprisingly catchy, with simple lyrics that will not intimidate younger viewers. Other Vitsie discs in the series include space and ocean themes. The overall result is a surreal, but highly effective, "edutainment" title. This is Max Headroom for kids.

BRETT ATWOOD



ROM And On. The New York chapter of NARAS, the recording academy, examined the intersection of CD-ROMs and the music community during a two-hour panel last month in New York. Pictured at Manhattan's Merkin Hall, in front, is panelist Richard Bowers, editor of the Optical Publishing Assn. newsletter. Behind him, from left, are multimedia consultant Ken Brady; NARAS New York executive director Jon Marcus; chapter president Karen Sherry; and panel moderator Harry Hirsch, president of Digi-Rom and a NARAS New York Governor and Trustee.

GT Interactive Goes Boom With 'Doom'

'OVER HALF A MILLION' is the number GT Interactive Software president Ron Chaimowitz pegs for U.S. orders of "Doom II: Hell On Earth," the follow-up to the hot shareware title from Id Software that his company is distributing on CD-ROM. "We've had retailers reordering before it even launched"—which was Oct. 10. Orders have come from a wide variety of channels, he says, including record chains like Tower Records and Musicland, although the bulk of the orders have come through more traditional software stores and mass merchants.

It is an auspicious, and somewhat daunting, debut for GT Interactive, "sort of like starting a video company with 'Jurassic Park,'" Chaimowitz says. GT Interactive hopes to approach Doom II's out-of-the-box success, "by forging other strategic partnerships with quality developers such as Id," he says. Upcoming titles from the company will include several in the "edutainment" field, as well as other action games in the "Doom II" vein, he says.

As to the high-adrenaline, high-body-count action of "Doom II"—glowingly described on the box as "more of the bloodiest, fiercest, most awesome blastfest ever!"—Chaimowitz says GT Interactive made a point of getting the game rated under the new IDSA committee system. The box sports a "Mature" flag on the back, with the description "Animated Violence, Animated Blood & Gore."

"We knew this was going into mainstream places like Wal-Mart," Chaimowitz says, "and we wanted to make sure people knew what they were getting." The "Mature" rating posed no distribution barriers, he says, "although some did ask to make sure it was rated."

AND SPEAKING OF big numbers and big combat, Acclaim Entertainment says it has passed the \$50 million-mark in sales of "Mortal Kombat II."

FOX INTERACTIVE'S launch titles—"The Pagemaster" (Billboard, Oct. 22) and "The Tick," both launching in November—are its "first and last" for the 16-bit cartridge market, according to VP/GM Tedd Hoff. Future titles will be developed for various platforms, including CD-ROM, the Sega 32X, Sega Saturn, and Sony Playstation. Among upcoming titles are a series of "movie storybooks" based on Fox Kids Network properties, due on CD-ROM for Christmas 1995; a CD-ROM based on this year's film remake of "Miracle On 34th Street," due next Christmas; and a Marilyn Monroe "biographical movie storybook" that will be a co-publishing venture with sister book company HarperCollins, due on CD-ROM by fall 1995.

ITA WILL NOT HOLD its previously announced "Information Superhighway" conference, which had been slated for Jan. 24-27, 1995. The conference was postponed, says the ITA, due to the Senate's failure to approve related legislation, as well as delays in interactive trials. Parts of the conference will be incorporated into the 25th Anniversary Spring Seminar, March 8-12, 1995.

NEW RELEASES

VITSIE VISITS DINOSAURS
GTE Interactive
MPC2/Mac 7.0 or higher
\$34.95 suggested retail

There's some hi-tech help on the way for parents who want to keep their kids occupied, entertained, and educated. Vitsie, the video interactive babysitter, is ready for hire. This half hour-plus musical program, created specifically for the multimedia platform, is aimed at children ages 3-6. The red-haired Vitsie looks like a big-sister hybrid of Barney, Ronald McDonald, and Cyndi Lauper. She sings and dances over a fast-paced, animated backdrop. Hands-

Single Reviews

EDITED BY LARRY FLICK

POP

► AEROSMITH *Blind Man* (4:01)

PRODUCER: Michael Beinhorn
WRITERS: Tyler Perry, Rhodes
PUBLISHERS: Swan Song/EMI-April/MCA/T. Rhodes, ASCAP
Geffen 4692 (c/o Uni) (cassette single)

Eternally popular band offers a killer new track from its upcoming greatest hits compilation, "Big Ones." Fans of recent hits like "Crazy" and "Amazing" will feast on this jam's delicious recipe of bluesy guitar riffs, grinding rock-ballad rhythms, and Steve Tyler's incomparable vocals. A bright sales and chart future appears more than likely.

► LIZ PHAIR *Supernova* (2:40)

PRODUCER: Liz Phair
WRITER: L. Phair
PUBLISHER: not listed
Matador 5828 (c/o Atlantic) (cassette single)

It's time for this alternative rock darling to make the transition into pop stardom. Fuzzy, guitar-rooted ditty bounces with a pure-pop hook, saucy lyrics, and layered vocals that sound like a cute girl-group gone mad. Already a rock-radio smash with an MTV-friendly videoclip, single has the charm and the clout to pull top 40 support with relative ease. From the album "Whip-Smart."

★ JON SECADA *Mental Picture* (4:19)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
SBK/EMI 54231 (c/o Cema) (cassette single)

Third single from Secada's "Heart, Soul & A Voice" collection can also be heard on the soundtrack to "The Specialist." Swaying pop ballad provides a fine showcase for his formidable skills as a romantic crooner, flexing his impressive tenor range to excellent effect. The song has a lovely and infectious chorus that permanently sinks into the brain upon impact. Delicious single deserves instant recognition from programmers at several formats.

INNER CIRCLE *Black Roses* (4:00)

PRODUCERS: Arif Mardin, Joe Mardin
WRITER: C. Coffie
PUBLISHERS: Rock-Pop/Warner/Chappell, BMI
REMIXER: Joe Mardin
Big Beat 5934 (c/o Atlantic) (cassette single)

Engaging reggae band that is still best known for its theme to the Fox-TV program "Cops" offers its strongest single to date with this easy-paced, pop-splashed tune. The lyrics explore better days gone by, voiced with a lilting and melancholy tone. Song ends on a positive, uplifting note, giving listeners one more good reason to investigate the act's current "Reggae Dancer" set.

THE PUPPIES *Summer Delight* (3:29)

PRODUCERS: Calvin Mills II, Carlton Mills
WRITER: not listed
PUBLISHER: not listed
Chaos 6413 (c/o Sony) (cassette single)

Co-produced by Carlton and Calvin Mills, this pint-sized bass-rap duo rolls out big beats and soulful sounds. Heavy on "whoomp"-derived rhythms, the high-pitched, fast-paced rap will appeal to the young hip-hop set and, possibly, their parents, too. Squeaky-clean lyrics and catchy chants should make radio bark for this bouncy bump-fest.

L'I'L SUZY *Promise Me* (no timing listed)

PRODUCER: Victor Franco
WRITER: not listed
PUBLISHERS: Victor F./STC/Play The Music, ASCAP
Empire 3001 (c/o Metropolitan) (CD single)

Freestyle chippie struts with newfound confidence on an old-school twirler. T'would be nice if her voice was not awash in unnecessary echo, but the sound is in keeping with the synth/electro/hip-hop direction of the music. Already picking up regional crossover radio play, single would need a beefier remix to break out on a national level.

DAMIEN BAUTISTA *What Will I Do* (4:02)

PRODUCERS: Glenn Gutierrez, Mario L. Agustin Jr.
WRITERS: G. Gutierrez, M.L. Agustin Jr.
PUBLISHERS: Rhythm Vision, BMI; School Days, ASCAP
REMIXERS: Jothan Frakes, Douglas Terrebonne, Nathan Brenholdt
Classified 1101 (CD single)

More fun in the freestyle world. Bautista does his best to generate teen-idol heat on this standard boy-woops-for-lost-love tune. His breathy style is effective, and the production by Mario Augustin and Glenn Gutierrez is notches above many of the Latin-pop singles vying for attention right now. CD single has no fewer than 10 mixes, dabbling in a slew of other street sounds. Noteworthy.

R & B

► CHANTE MOORE *Old School Lovin'* (4:26)

PRODUCERS: L. Stewart, Kuk Harrell
WRITERS: C. Moore, P.L. Stewart II, T.L. Harrell Jr., G. Stewart, M. Stewart
PUBLISHER: not listed
Silas/MCA 3150 (c/o Uni) (cassette single)

Moore previews her sophomore effort, "A Love Supreme," with a gorgeous R&B ballad. She is growing into a stylist of the highest order, as proven within an arrangement that is lush with retro instrumental nuances. Moore clearly knows how to measure her diva outbursts, shading her scale climbing with soft and sultry tones. Wonderful track has enough of a youthful vibe to entice new-jacks'n'jills, but it is smooth enough to please mature minds, too.

► HEAVY D & THE BOYZ *Black Coffee* (3:52)

PRODUCERS: Easy Mo' Bee, Pete Rock
WRITERS: E. Bee, P. Rock, Heavy D
PUBLISHER: ASCAP
Uptown/MCA 3169 (c/o Uni) (cassette single)

This cut from "Nuttin' But Love" delivers the goods. With a heavy dose of hip-hop, Heavy D. and his Boyz brew a busy backbeat, dripping with a potent blend of playful lyrics and stimulating samples. A soulful backing vocal adds an R&B flavor. Good to the last bass drop.

RAJA NEE *Turn It Up* (3:59)

PRODUCERS: Jimmy Jam & Terry Lewis
WRITERS: J. Harris III, T. Lewis, R. Nee, R. Isley, R. Isley, M. Isley, O. Isley, E. Isley, C. Jasper
PUBLISHERS: Flyte Tyme/EMI April/Bovina, ASCAP; Top-Eight/Help The Bear, BMI
Perspective/A&M 7472 (c/o PGD) (cassette single)

Produced by Jimmy Jam and Terry Lewis, this slick mix of R&B, dancehall, and rap will snatch smooth movers and gangsta groovers alike. Rowdy crowd noises nearly drown out the clever samples from the Isley Brothers' 1975 album cut "Make Me Say It Again, Girl." Harder-edged rappers will relate to the sassy rap and steamy lyrics, though they are watered down a bit for the R-rated edit. From the forthcoming debut, "Hot & Ready."

GERALD ALSTON *Stay The Night* (4:26)

PRODUCERS: G. Gerald Alston
WRITERS: R. Grissett Jr., G. Alston, E. McFarland, R. Redd
PUBLISHERS: Perry & Lisa C./Alstonian, BMI; AACI Songs, ASCAP
Street Life/Scotti Bros. 75393 (c/o BMG) (cassette single)

It has been too long since Alston warmed the hearts of young lovers with his special brand of love talk. On his first release for the Scotti Bros. subsidiary Street Life, he plays it cool and relaxed on a romantic R&B ballad. His fine performance is matched by a slow groove that grinds with the kind of sex appeal that urbanites regularly indulge in.

★ NUTTIN' NYCE *Down 4 Whatever* (4:50)

PRODUCERS: Art & Rhythm
WRITERS: L. Campbell, L. Wallace, O. Ponder, B. Romeo, P. Hooper, S. Law, C. Wheeler
PUBLISHERS: Zomba Enterprises/Art & Rhythm/Pockettown/EM/EMI-April/Jazzie B/EMI-Virgin/Warner-Chappell, ASCAP
REMIXER: Mr. Lee
Jive/Hollywood 42260 (c/o BMG) (cassette single)

Female trio previews its sophomore collection with a yummy slice of pop/funk, seasoned with an ample dose of '90s-style safe sex. They sing and vamp with more maturity than on past jams,

bolstered by a sample of a hook from Soul II Soul's "Back To Life." Seductive and contagious as they come, single should begin its multifarmet attack on R&B stations before making a major impact on top 40 airwaves. Track can also be heard on the soundtrack to "A Low Down Dirty Shame."

COUNTRY

► CONFEDERATE RAILROAD *Summer In Dixie*

(3:01)
PRODUCER: Barry Beckett
WRITERS: J. Robbin, G. Levine
PUBLISHER: Sony Cross Keys, ASCAP
Atlantic 5618 (7-inch single)

Those rowdy rebels return with this ballad of heartbreak across the Mason-Dixon line. A predictable storyline is strengthened by Barry Beckett's muscular production and Danny Shirley's impassioned lead vocal.

LISA BROKOP *Take That* (3:31)

PRODUCER: Jerry Crutchfield
WRITERS: G. Burr, T. Shapiro
PUBLISHERS: MCA/Gary Burr/Great Cumberland/Diamond Struck, ASCAP/BMI
Patriot 79072 (7-inch single)

There are plenty of lyrical and musical hooks on this midtempo tale of a dead-end romance. But what puts this track over the top is Brokop's performance. This 21-year-old newcomer from the north country is an exceptional singer whose way with a song belies her age.

GREG HOLLAND *When I Come Back (I Wanna Be My Dog)* (3:00)

PRODUCER: Mark Wright
WRITERS: C. Wiseman, A. Anderson
PUBLISHERS: Almo, ASCAP; Mighty Nice/Al Andersong/Bluewater, BMI
Warner Bros. 7208 (CD promo)

Holland may be more than just another handsome hat act, but it's going to take more than this single to prove it. A cute little idea, a fairly catchy tune, and th-th-that's all folks.

DANCE

► MOBY *Feeling So Real* (5:47)

PRODUCER: Moby
WRITER: Moby
PUBLISHER: Little Idiot, BMI
REMIXERS: Moby, Westbam, Klaus Jankuhn
Elektra 66180 (CD single)

Leave it to the brilliant mind of Moby to build a bridge uniting rave and classical music. Single has a majestic quality—particularly with its vocals, which have a decidedly operatic bend—that is as interesting to the ear as it is to the body. An abundance of remixes are provided to suit various club formats, as well as adventurous crossover radio and alternative radio outlets. Be sure to check out the added track, "New Dawn Fades."

★ MSM (MIAMI SOUND MACHINE) *Jambala*

(8:01)
PRODUCERS: Emilio Estefan Jr., Jorge Casas, Clay Ostwald
WRITERS: E. Estefan Jr., J. Casas, C. Ostwald
PUBLISHER: Foreign Imported, BMI
REMIXERS: Johnny Vicious, Mark Lewis, Byron DeLear
Crescent Moon 6590 (c/o Sony) (12-inch single)

MSM's first recording without Gloria Estefan explodes with Latin-drenched tribal intensity. The combination of live instruments with aggressive synths works extremely well. Top off the track with a vampy female vocal and gang-style male chants, and you have the fuel to set peak-hour programs on fire. Dive into any of the remixes; Mark Lewis, Byron DeLear, and Johnny Vicious have truly outdone themselves. One of the better moments from the soundtrack to "The Specialist."

UNCANNY ALLIANCE *Happy Day* (7:16)

PRODUCERS: Orville Brinsley Evans, Eric Kupper
WRITERS: O.B. Evans, E. Kupper
PUBLISHERS: MCA/EMI-April, ASCAP
REMIXERS: Orville Brinsley Evans, Eric Kupper
A&M 0823 (c/o PGD) (12-inch single)

Quirky New York duo celebrates the onset of its full-length debut, "The Groove Won't Bite," with a slick pop-

house anthem that casts front woman E.V. Mystique in a more vocally sedate light than in the past. Eric Kupper's remixes are nice, but single works best in its original form—which could also be the act's best bet for radio impact to date.

VANESSA DAOU *Sunday Afternoons* (5:42)

PRODUCER: Peter Daou
WRITERS: V. Daou, E. Jong
PUBLISHERS: Vandal/Almo/The Zipless Co., ASCAP
REMIXERS: Peter Daou, Cosmic Baby, DJ Chillfreez, Tony Edwards
Lotus 0001 (12-inch single)

Daou's "Zipless" album should get a nice boost from this revamped version of a song that brims over with erotic prose and sultry quasi-spoken vocals. Input from DJ Chillfreez brings the track into the world of acid jazz with a decidedly ambient twist, while Cosmic Baby's interpretation is dreamy and accessibly syncopated.

A C

► BARBRA STREISAND *Evergreen* (3:06)

PRODUCERS: Barbra Streisand, Jay Landers
WRITERS: B. Streisand, P. Williams
PUBLISHERS: WB/Emanuel/First Artists, ASCAP
Columbia 6602 (c/o Sony) (CD single)

La Streisand's live concert opus will surely benefit from the availability of this Oscar-winning classic from "A Star Is Born." Volumes could be written on the timeless strength of her voice, but your time is better spent bathing in the beauty of this incredible rendition. Just lovely.

KENNY LOGGINS *Rainbow Connection* (3:47)

PRODUCERS: Kenny Loggins, David Pack
WRITERS: P. Williams, K. Ascher
PUBLISHER: Jim Henson Productions, ASCAP
Sony Wonder/Columbia 6538 (c/o Sony) (CD single)

Loggins captures the wonder and optimism of this Paul Williams/Kenny Archer kiddie chestnut without having to fall into a syrup trap. A peek into "Return To Pooh Corner," an album of children's tunes, single has the potential to transcend its audience and reach adults who never forget the innocence and magic of dreams and rainbows.

PATRICE RUSHEN *I Do* (4:28)

PRODUCER: Patrice Rushen
WRITERS: P. Rushen, F. Washington
PUBLISHERS: Baby Fingers, ASCAP; Freddie Dee, BMI
Sin-Drome 1190 (CD single)

Singer who thrilled disco-era punters with "Forget Me Nots" is back with a jazzy li'l pop/R&B jam that exhibits her instrumental prowess and sweet voice. Single is a tad too sophisticated to woo the hip-hop generation, though mature minds in search of rhythm-based music with substance will be thoroughly satisfied.

ROCK TRACKS

► LETTERS TO CLEO *Here & Now* (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Cherry Disc/Giant 5212 (c/o Warner Bros.) (cassette single)

Listeners with a penchant for unearthing new bands will remember this jangly rocker from the Boston band's acclaimed "Aurora Gory Alice" album on the independent CherryDisc Records. Re-recorded for the album's release on Giant, song has retained the crisp, left-of-center power-pop sound that made the original so endearing. Perfect for both rock and pop radio formats, single will benefit from its inclusion on the "Melrose Place" soundtrack.

JIMMY BUFFETT *Frenchman For The Night* (4:00)

PRODUCER: Russell Kunkel
WRITERS: J. Buffett, R. Guth
PUBLISHER: not listed
Margartaville/MCA 3213 (c/o Uni) (cassette single)

For those with an appetite for romantic ballads, Buffett serves up a Caribbean-flavored acoustic love-fest. The bonus cut, "Vampires, Mummies, And The Holy

Ghost," is considerably more interesting. On that track, Buffett compares MTV VJs to aliens and psychopaths. Scary stuff, indeed. Programmers looking for a new Halloween novelty track will want to give it a listen.

★ SPONGE *Plowed* (3:17)

PRODUCERS: Sponge
WRITERS: Sponge
PUBLISHERS: It Made A Sound/Plunkies, BMI
Chaos 6535 (c/o Sony) (cd promo single)

Sponge said it best. Prepare to get "buried by the sound of a world of human wreckage." With vocals that sound somewhere between Bad Religion and the Psychedelic Furs, Sponge aggressively plows past any sense of subtlety and gets right to the raw roots of modern rock. Colliding guitar riffs wreck a rage-filled rhythm, while the emotionally charged lyrics unearth a desperate, hidden plea for mental stability. Heavy stuff.

BLUES SARACENO *My Generation* (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Guitar 01 (CD single)

Accomplished guitarist Blues Saraceno puts aside his Poison pals to go it solo on this impressive cover of the 1966 hit by the Who. It's hard to say how he fares on his first vocal outing, since it is intentionally distorted by a Ministry-like soundbox. Still, there's no denying the skilled strength of his fast-paced guitar work.

RANDY BACHMAN *Prairie Town* (4:27)

PRODUCERS: Randy Bachman, Chris Wardman
WRITER: R. Bachman
PUBLISHER: not listed
Guitar 99406 (CD cut)

Rocker mines a sound similar to his heyday as half of the popular '70s-era group Bachman-Turner Overdrive. Rootsy, Bob Seger-esque kicker benefits from participation of Neil Young and Cowboy Junkie Margo Timmons. This cannot even touch classics like "Takin' Care Of Business," but it sure is good for a night of bar brawlin' with the boys. From the album "Any Road."

RAP

► LORDS OF THE UNDERGROUND *Tic Toc* (3:53)

PRODUCER: Marly Marl
WRITERS: D. Kelly, A. Wardrick, M. Marl
PUBLISHERS: LOTUG/Marly Marl, ASCAP
Pendulum/EMI 19857 (c/o Cema) (maxi-cassette)

Using samples from Doug E. Fresh's classic hip-hop anthem "La Di Da Di," the chief rockin' rappers give maximum props to the old school. The Newark, N.J.-based trio constructs a funky flow flavored with screechy scratchin', simple melodies, and spare drum beats. For a jazzy trip, try the remixed version.

GROUND FLOOR *One, Two* (no timing listed)

PRODUCERS: Ground Floor
WRITERS: Ground Floor
PUBLISHER: not listed
Bandoola 12927 (CD single)

This indie rap debut comes out rumbling, tumbling, and ready to roar. A creeping, high-pitched piano line advances over an insistent rap and an abrasive backbeat. The bonus cut, "Dig On This," reworks the track, adding the rap prowess of Lord Finesse.

NINE *Whutchu Want?* (4:50)

PRODUCER: Rob Lewis
WRITERS: D. Keyes, R. Lewis
PUBLISHERS: Protons/Pretty Helen/Lickshot Lyrics, ASCAP
Profile 5426 (cassette single)

Froggy vocals and mad sounds rake through this ragga-derived, laid-back rap. Not content with a by-the-numbers delivery, Nine unloads a raspy, rugged vocal against a subdued backdrop. The bare beat and smooth synth samples contrast sharply with the nonstop hip-hop verbal assault. For backwards splatter-rap, check out the flip-side, "Redrum."

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.

Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

► DREAM THEATER

Awake
PRODUCERS: John Purdell & Duane Baron
EastWest 90126

It would be tempting to call this band's high-octane brand of driving guitars, extended instrumental solos, and vocal pyrotechnics arena rock—except that Dream Theater has substituted splashes of invention for the clichés the term implies. The group's album, which crashed onto The Billboard 200 at No. 32, exhibits a noted theatrical bent on tunes like pounders "Caught In A Web" and "The Mirror," and standout "Voices," each a mini-epic of interwoven guitar jams and quick-slipping tempos. "Lie," the lead single, is the monster-maker in this bunch—a powerful, cynical bender with a chorus to boot. Slower options include rock ballad "Lifting Shadows Off A Dream" and odd-men-out "The Silent Man," an acoustic pop interlude, and ominous piano-driven closer "Space-Dye Vest."

► CORROSION OF CONFORMITY

Deliverance
PRODUCER: John Custer
Columbia 66208

Standing firmly at the intersection of speed metal, album rock, and punk, Raleigh, N.C., noisemakers make an impressive major-label debut after a 10-year indie run. Album serves up a combination of warp-speed pyrotechnics, balls-to-the-wall rock, and soulful, Southern-accented tunes—all featuring the writing and singing of guitarist Pepper Keenan, who is now COC's front man. Worthiest selections are driving, catchy "Clean My Wounds," epic "Seven Days," and anthemic title track. Equal parts Black Flag, Black Sabbath, and Big Black.

► ROBBIE ROBERTSON & THE RED RIVER ENSEMBLE

Music For The Native Americans
PRODUCER: Robbie Robertson
Capitol 28295

Robertson's powerful soundtrack to a TV documentary is not what you'd expect, and much more. Rooted in traditional music and performed by Robertson and an ensemble that includes Coolidge sisters Rita & Priscilla (as well as Priscilla's daughter, Laura Satterfield), Kashtin, the Silver Cloud Singers, Douglas Spotted Eagle, Ulali, and Jim Wilson, album filters that past through a contemporary lens; the result is a work of timeless beauty and force. Among its highlights are "Golden Feather," a shivering quiver of a love song and one of six new Robertson-penned or co-penned numbers; "Twisted Hair"; and "Skinwalker," the rockiest effort.

► THE CULT

PRODUCERS: Bob Rock
Sire/Reprise 45673

Lead singer Ian Astbury may have cut his hair, but he hasn't scaled down the '80s-gothic, biker-glam drama. With Billy Duffy's fluid-to-fuzzy guitar licks over crunchy, thrashy drums—and lyrics that lament River Phoenix, among others—the Cult still turns out overwrought rockers. The drug clichés abound on "Joy," pairing a Lenonesque grinding guitar and up-close vocal style ("Cold Turkey") with Jim Morrison-style organ chords. Garage-rock production by Bob Rock puts pounds of meat on "Gone," "Universal You," and "Black Sun."

► VARIOUS ARTISTS

Music From The Motion Picture Pulp Fiction
PRODUCERS: Various
MCA 11103

All but one of the songs accompanying this much-talked-about new film are previously released, so the soundtrack's

SPOTLIGHT



MADONNA Bedtime Stories

PRODUCERS: Madonna, Netlee Hooper, Babyface,
Dallas Austin, Dave Hall
Maverick/Sire 45767

The Queen of Pop pulls another doozie from her bag of tricks, with help from a cast of savvy conspirators. This time, rather than shocking with sexual antics, or even trying to break musical ground, Ms. M sticks to a pop recipe that yields hits galore, with little excess baggage. Most seductive offerings are pop smash "Secret," catchy opener "Survival," funky "I'd Rather Be Your Lover" (featuring Me'Shell NdegéOcello on bass), dancefloor gem "Don't Stop," tribal jam "Human Nature," and Babyface collaboration "Take A Bow." A holiday feast for top 40, rhythm crossover, and AC.

genius lies not in its novelty but in director Quentin Tarantino's eclectic selection of surf, soul, pop, and country nuggets. From Dick Dale's "Misirlou," to Ricky Nelson's "Lonesome Town," to Urge Overkill's cover of Neil Diamond's "Girl, You'll Be A Woman Soon," album hangs together exceedingly well, woven with bits of film dialog. Other standouts: Kool & the Gang's "Jungle Boogie," Al Green's "Let's Stay Together," and the Statler Brothers' "Flowers On The Wall."

★ VARIOUS ARTISTS

Beat The Retreat: Songs By Richard Thompson
PRODUCERS: John Chew, others
Capitol 95929

Richard Thompson's extensive compositional range—from folk and Celtic flavorings to rock—is matched here by a remarkable assemblage of artists: R.E.M., Dinosaur Jr., David Byrne, Bob Mould, Bonnie Raitt, X, Los Lobos, the Five Blind Boys Of Alabama, June Tabor, and Syd Straw & Evan Dando—each of whom brings a sense of passion, if not always invention, to the chosen cover. Tabor's crystalline voice is a revelation on folk-leaning numbers like the title track, while X and Dino Jr light the requisite fire under "Shoot Out The Lights" and "I Misunderstood," respectively.

★ VARIOUS ARTISTS

Music From The Motion Picture Clerks
PRODUCERS: Various
Chaos/Columbia 66660

The offbeat bits of dialog dotting this soundtrack of the extremely low-budget, high-cachet film are among its surest delights, but the rough and rowdy music is pretty witty, too. Among the contributors of newly recorded music are the Jesus Lizard, Bad Religion, Corrosion Of Conformity, Bash & Pop, Stabbing Westward, and Soul Asylum, whose "Can't Even Tell" is the first single and video. Alice In Chains also kicks in a track, "Got Me Wrong," off its "Sap" EP.

VARIOUS ARTISTS

You Got Lucky: A Tribute To Tom Petty
PRODUCERS: Various
Backyard/Scotti Bros.

Legal precepts aside, any new tribute

SPOTLIGHT



DIGABLE PLANETS Blowout Comb

PRODUCERS: Digable Planets
Pendulum 30654

Group defined a new style of speak and created a catchphrase ("cool like dat") that was on the lips of b-boys, bohomemians, and other denizens of Planet Pop. Planets' maiden voyage sold past platinum and earned a Grammy, but success hasn't messed with the warm, retro vibe they created. In fact, their sophomore set updates their chilled-out, oceanic ambience by way of tricky, off-kilter loops. Live instrumentation and lively samples slink and dart, while the crew emphasizes black power and politics lyrically as well as symbolically (afros and hair picks). Guest shots by Guru and Jeru the Damaja further stir the proceedings.

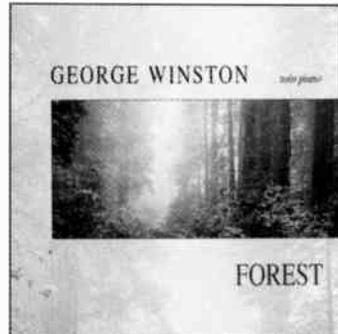
album at this point in the deluge is guilty of overkill until proven innocent. The verdict on this latest entry (which marks the debut of Scotti Bros.' alternative imprint)? Well worth giving some listening time to, thanks to the inclusion of a top-drawer, cross-country sampling of indie and underground bands (among them Everclear, Truck Stop Love, and Edsel) and the hits-heavy music itself, which proves highly amenable to interpretation.

AMERICAN MUSIC CLUB

San Francisco
PRODUCERS: Joe Chiccarelli, American Music Club
Reprise 45721

Mark Eitzel and company return with their hopeless romanticism tempered by

SPOTLIGHT



GEORGE WINSTON Forest

PRODUCERS: George Winston, Howard Johnston,
Cathy Econom
Windham Hill 11157

Fourteen years after his first album, "Autumn," George Winston still stands alone among solo pianists. On "Forest," he extends his ringing, open-air, melodic sound, embracing the minimalist influences of Steve Reich on "Tamarack Pines," the jazz harmonies of the late organist Larry Young's "The Cradle," and the slow ragtime of William Bolcom's "Graceful Ghost." But whether playing the challenging inside-the-piano effects of his "Forbidden Forest" or the inviting themes of "Cloudy This Morning," Winston's gifted lyricism remains true.

a bit more cynicism and rhythmic oomph. Though not the wonder that was AMC's major-label debut, "Mercury," new album still showcases Eitzel's shadowy songs and band's twilight glow to fine effect. As always, guitarist Vudi's voluptuous leads frame Eitzel's vocals perfectly, especially on the melancholy numbers. But it's the addition of upbeat tracks like "Hello Amsterdam" that could break band beyond its cult. The faithful should seek out "secret" cut, a definitive take on "California Dreamin'."

RICHARD SHINDELL

Blue Divide
PRODUCER: Steve Addabbo
Shanachie 8014

Folksinger's second release doesn't match his stunning debut, 1992's "Sparrows Point." But the themes are

similar, and the high points display some of the same intensity and eloquent songcraft. Youths go off to war ("Arrowhead," "The Things That I Have Seen") and a Biblical figure narrates a stirring love song ("The Ballad Of Mary Magdalene"). Shindell can convey romantic obsession in powerful melodies and striking imagery ("A Summer Wind, A Cotton Dress"), or show a deft hand with a country tune ("TV Light"). But he's most affecting with the quiet anthem "A Tune For Nowhere."

★ DAVID GRAY

Flesh
PRODUCERS: Jim Abiss & David Gray
Hut/Vernon Yard 39770

Welsh singer/songwriter follows up a mostly acoustic (and mostly overlooked) debut with a fleshed-out band project that stands simply as one of the year's best. Gray possesses a ferocious vocal—audibly straining to contain raw passions ranging from rage to love and lust—and a poet's gift for making words tactile. But it is the music—mixing pop-friendly, aggressive guitar strumming, bass, and drums with generous daubs of piano, gurgling organ, mandolin, and autoharp—that ultimately disarms. The 5-minute "Coming Down" is a dark-edged pop tune on a trip. Other highlights include "Falling Free" and "Made Up My Mind."

POP WILL EAT ITSELF

Dos Dedos Mis Amigo
PRODUCERS: Pop Will Eat Itself & Bryan New
Nothing/Interscope 92393

PWEI is in a more industrial frame of mind on its latest set, and the slightly dark, vaguely sinister neighborhood suits it sublimely. Kickoff track "Ich Bin Ein Auslander" is the knockout here, a rumbling number with a kicking chorus, but the darker-edged "Underbelly" and melancholic "Babylon" are serious contenders.

THE NEW ST. GEORGE

High Tea
PRODUCERS: Rico Petruccielli, Jennifer Cutting, Bob Dawson
Folk Era 1415

New and longtime fans of British folk-rock should find the distinctive first album by this Washington, D.C.-area band just the ticket. Like the Fairport of old, the band boasts strong original tunes by transplanted Brit Jennifer Cutting, wise choices in traditional songs, and terrific singing—especially by Lisa Moscatiello. Also, production seasoning by bassist Rico Petruccielli makes this quite the occasion for high tea. Pass the scones, please. Contact: 708-305-0770.

CHRIS GROENDENDAL

Always For Our Children
PRODUCERS: Sue Anderson, Randy Wanless
SD 85152

Newest by familiar musical theater tenor is a tour de force resembling recent albums by another Broadway performer, Mandy Patinkin, though Groendendal is more reserved in his presentations. The songs, in tribute to the artist's young son, vary widely, including "Baby Mine" from "Dumbo," "Baby Face," "Always," Bob Dylan's "Forever Young," and a snappy rendition of the old hit by Lloyd Price, "Personality"—an unusual choice for a tenor. A group billed as the Hampton String Quartet backs the singer inventively. Contact: 203-544-8288.

R & B

► ROBERTA FLACK

Roberta
PRODUCER: Roberta Flack
Atlantic 82597

Artist covers blues, jazz, and R&B favorites, avoiding the copy-cat

(Continued on page 105)

VITAL REISSUES™

VARIOUS ARTISTS

The Sue Records Story: The Sound Of Soul

PRODUCERS: Juggy Murray, others
COMPILATION PRODUCER: Alan Warner
EMI 28093

New York indie was a black-owned powerhouse of the '50s and '60s, a contemporary of Motown that racked up an impressive hit list of its own. Sue's biggest success story was undoubtedly Ike & Tina Turner, who recorded their breakthrough hit "Fool In Love" and other early singles for Juggy Murray's imprint. Other notables represented on this generously annotated four-disc set include Inez & Charlie Foxx, Barbara George, the Soul Sisters, Bobby Hendricks, and rock'n'roll pioneer Jackie Brenston. Music that laid the foundations for pop, rock, and R&B.

WAR

Anthology 1970-1994
COMPILATION PRODUCER: Jerry Goldstein
Avenue 71774

From War's early hits with Eric Burdon—"Tobacco Road," "Spill The Wine"—to its remake of "Don't Let No One Get You Down" with Hispanic M.C.s, two-disc collection spans the

California outfit's quarter-century career, right up to its current "Peace" offering. All the highlights are there: the breezy "Slippin' Into Darkness" and "Summer," the socially conscious "The World Is A Ghetto," the instrumental nugget "Deliver The World," etc. Material is timeless and worthy of the handsome reissue it is accorded here.

THELONIOUS MONK

The Complete Blue Note Recordings
COMPILATION PRODUCER: Michael Cuscuna
Blue Note 30363

Modern jazz legend places Thelonious Monk at the zenith of innovation, and these dates, cut between 1947 and '58, explain why. With stellar sidemen like Art Blakey, Milt Jackson, Max Roach, and Kenny Dorham, Monk was the Buñuel of bebop, and recorded such standards as "Ruby My Dear," "In Walked Bud," "Round Midnight," "Epistrophy," and "Straight, No Chaser." This well-annotated 4-disc set also includes two Sonny Rollins-led cuts, and a 1958 Five Spot date with John Coltrane. (The latter corrects last year's release, which listed the wrong rhythm section and ran a half-spot fast.)

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.

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan				
★★ NO. 1 ★★				
1	1	39	QUEEN OF THE PACK EPIC 53763* 27 weeks at No. 1	PATRA
2	2	17	YAGA YAGA EASTWEST 92327/AG MS	TERROR FABULOUS
3	4	7	REGGAE DANCER BIG BEAT 92408/AG	INNER CIRCLE
4	5	39	BAD BOYS BIG BEAT 252B2/AG	INNER CIRCLE
5	3	19	KIDS FROM FOREIGN DELICIOUS VINYL/EASTWEST 92349/AG	BORN JAMERICANS
6	6	39	PROMISES & LIES VIRGIN 88229	UB40
7	7	3	VEX MCA 11114	STEEL PULSE
8	8	39	COOL RUNNINGS CHAOS 57553*/COLUMBIA	SOUNDTRACK
9	9	10	REGGAE GOLD 94 VP 1369	VARIOUS ARTISTS
10	15	8	BEST OF DANCEHALL REGGAE PRIORITY 53758	VARIOUS ARTISTS
11	10	38	ALL SHE WROTE MANGO 9930*/ISLAND	CHAKA DEMUS & PLIERS
12	11	9	DANCEHALL MASSIVE 2 NOVEMBER 1110	VARIOUS ARTISTS
13	NEW▶		STIR IT UP COLUMBIA 57511	VARIOUS ARTISTS
14	12	39	SONGS OF FREEDOM ▲ ² TUFF GONG 12280*/ISLAND	BOB MARLEY
15	13	32	BIG BLUNTS TOMMY BOY 1077	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of retail store sales reports.				
★★ NO. 1 ★★				
1	1	27	TALKING TIMBUKTU HANNIBAL 1381 27 weeks at No. 1	ALI FARKA TOURE WITH RY COODER
2	2	15	THE GUIDE (WOMMATA) CHAOS 53828/COLUMBIA	YOUSOU N'DOUR
3	4	15	WAKAFRIKA GIANT 24566/WARNER BROS.	MANU DIBANGO
4	3	9	TRANCE PLANET WORLDLY MUSIC 7206/TRILOKA	VARIOUS ARTISTS
5	5	29	AYE MANGO 539 934/ISLAND	ANGELIQUE KIDJO
6	6	19	SABSYLMA LUAKA BOP 45537/WARNER BROS.	ZAP MAMA
7	8	9	FANDANGO NIGHTS MESA 79079/RHINO	WILLIE & LOBO
8	7	47	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/ELEKTRA	GIPSY KINGS
9	11	3	ISO MANGO 539941/ISLAND	ISMAEL LO
10	12	19	ZEN KISS REAL WORLD 2342/CAROLINE	SHEILA CHANDRA
11	9	27	THE MANSA OF MALI - A RETROSPECTIVE MANGO 539 937/ISLAND	SALIF KEITA
12	RE-ENTRY		DUENDE ELLIPSIS ARTS 3350/	VARIOUS ARTISTS
13	13	7	BEST OF BOTH WORLDS HANNIBAL 30298/RYKODISC	VARIOUS ARTISTS
14	10	5	SOCA CARNIVAL '94 ICE 40B0	VARIOUS ARTISTS
15	NEW▶		ASHIKO GREEN LINNET x	I.K. DAIRO

TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of retail store sales reports.				
★★ NO. 1 ★★				
1	1	31	LIVE AT THE ACROPOLIS ▲ ² PRIVATE MUSIC 82116 29 weeks at No. 1	YANNI
2	NEW▶		ACOUSTIC PLANET HIGHER OCTAVE 7070	CRAIG CHAQUICO
3	10	3	MANDALA OOMO 71001	KITARO
4	2	25	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
5	5	151	SHEPHERD MOONS ▲ ¹ REPRISE 26775/WARNER BROS.	ENYA
6	4	9	WINDHAM HILL PIANO SAMPLER II WINDHAM HILL 11149	VARIOUS ARTISTS
7	7	23	NARADA LOTUS ACOUSTIC SAMPLER 5 NARADA 61041	VARIOUS ARTISTS
8	8	9	APURIMAC II HIGHER OCTAVE 7067	CUSCO
9	12	27	GUITAR PASSION UNIVERSAL WAVE 1214	CHARO
10	NEW▶		PASSION MUSIC FOR GUITAR NARADA 61044	VARIOUS ARTISTS
11	24	5	IN SEARCH OF ANGELS WINDHAM HILL 11153	VARIOUS ARTISTS
12	14	59	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
13	9	31	WINDHAM HILL SAMPLER '94 WINDHAM HILL 11138	VARIOUS ARTISTS
14	13	282	WATERMARK ▲ ¹ REPRISE 26774/WARNER BROS.	ENYA
15	3	29	ANOTHER STAR IN THE SKY NARADA 62014	DAVID ARKENSTONE

● 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. **MS** Indicates past or present Heatseekers title. © 1994.

CHILD'S PLAY

(Continued from page 71)

As for her striking lyrics, Harper says she employed "a level of whimsicality that my own kids enjoy." In "Back Door Open," for instance, extraterrestrials park their rocket in the singers' kitchen sink, creating amusing dilemmas for drop-in guests Santa Claus and Goldilocks—all done in a finger-snapping, coolly bluesy style. "I tried not to condescend musically," says Harper. "My children, bottom line, love a good groove. I wanted to give kids something more than what they usually get on children's albums." Harper says there's a possibility that some of her songs may be turned into illustrated storybooks. We say, start the presses.

As for the thoroughly engaging West End Gate Children's Theatre, proprietors **Stu Morden** and wife **Jo Ann Grossman** have been producing children's theater for five years in the West End Cafe's jazz room on Saturday afternoons. Morden's fall lineup includes (among the storytellers, magicians, puppeteers, and clowns like New York's Silly Billy) two of the most exciting children's music artists on the scene: **Sooz** (Oct. 22), whose urban, pancultural, infectious pop is spiced by her piquant tenor sax; and **Lou Del Bianco** (Dec. 17), an immensely gifted actor/singer/storyteller who is one of the most disarmingly funny, honest, and unique kids' artists around. The Cafe's jazz room is ideal for its young audience, strewn with comfy mats right in front of the stage, and the res-

aurant itself caters to the clientele with kids'-menu lunches. Morden and Grossman say they draw upwards of 60 children every week (though this particular Saturday's turnout was comparatively light, due to the five-star weather outside.) The West End Children's Theater provides valuable exposure for children's performers—who are the lifeblood of the kids' entertain-

ment industry—for whom appropriate venues are few and far between. Encouragingly, Morden has done so well with the theater that he plans to debut a Sunday series in the Lincoln Center area called the West Side Kids Theatre (held at the Lincoln Square Synagogue). The aforementioned Silly Billy kicks things off with a Nov. 6 performance.



Higher Octave Music
presents the top debuts of 1994

"One Thousand & One Nights"
Shahin & Sepehr (HOM 7061)



This exciting debut by Washington D.C.-based instrumental duo will undoubtedly draw favorable comparisons with artists such as Strunz & Farah and Ottmar Liebert.

"One Thousand & One Nights is a smooth blend of guitar (Shahin) and keyboard (Sepehr) with flavors of jazz, Spanish, Middle Eastern and a bare touch of pop, producing a delicious, spicy, lively New Adult Contemporary sound. This is one great album for the drive!"
THE NEW TIMES - SEATTLE, WASHINGTON

"3RD FORCE" (HOM 7066)



3RD FORCE, led by William Auzo with special guest Craig Chaquico, explodes on the scene with an extraordinary collection of seductive grooves and sensual melodies. With a single vision, 3RD FORCE has invented a powerful new way to experience musical ecstasy!

"Their modern synthesized rhythms, acoustic piano fills, organic percussion and sampled solos are nifty woven and are as catchy as they are fresh. The textures and grooves are some of the best we've heard all year."
GAZON

INDEPENDENTS

(Continued from preceding page)

raw, blues-edged **Gun Club** and the shambling, **Stones-like Pontiac Brothers** (whose ex-lead vocalist, **Matt Simon**, is the **Giants'** drummer today).

"I always played along with the rest of the band's sensibilities," Dotson says of his earlier endeavors. "This is really my solo project. I was embarrassed to put my name on it... This is definitely the stuff I wanted to do."

Dotson, who returned to L.A. from New York a year ago, doesn't know if he's ready to take the group (which also includes **Lisa Jenio**, formerly of the **Pussywillows**, on bass) on the road.

"It's getting kind of long in the tooth," he says of the low-budget touring experience. "I've slept on every living-room floor in America, and they all smell pretty bad."

TOP NEW AGE ALBUMS (CONTINUED)

TITLE/ARTIST/LABEL
16. TURN OF THE TIDE TANGERINE DREAM BIRMGHAM
17. TO RUSSIA WITH LOVE MANNHEIM STEAMROLLER AMERICAN GRAPHOPHONE
18. PRAYER FOR THE WILD THINGS PAUL WINTER WING MUSIC
19. LAUGHTER AT DAWN JIM CHAPPELL REAL MUSIC
20. RAIN DANCER ARMIK BAJA/TSR
21. THE SOUND OF LIGHT VARIOUS NARADA
22. NOUVEAU FLAMENCO OTTMAR LIEBERT HIGHER OCTAVE
23. HONORABLE SKY PETER KATER & R. CARLOS NAKAI SUNDAY MUSIC
24. ROMANCE MUSIC FOR PIANO VARIOUS NARADA
25. IN MY TIME YANNI PRIVATE MUSIC

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New Age Label 1991, 1992 & 1993

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House Of Punk/Flipside Set Un-Masques Legendary Club

PUNKORAMA: When DI recently learned that House Of Punk/Flipside Records was releasing a three-album series called "Live From The Masque 1978," we were overcome by a wave of something between nostalgia and nausea.

The albums—the first of which is due in early November, distributed by Mordam in San Francisco—are the brainchild of House Of Punk overlord **Brendan Mullen**, the onetime proprietor of the Masque, the first L.A. punk club.

The recordings on "Live From The Masque" are drawn from two days of benefit concerts held Feb. 24-25, 1978, at the Elks Lodge near L.A.'s MacArthur Park. Although none of the assembled malcontents knew it at the time, those shows marked a historic occasion: As Mullen notes, "It was almost like the first punk-rock concert, outside of a club."

The shows—which featured 17 local punk bands, including such now-leg-

endary units as X, the Germs, and the Screwdrivers—were held to raise funds for Mullen's club, which had become Ground Zero for the still-burgeoning L.A. punk scene.

As Mullen recounts in his very funny, sometimes ax-grinding liner notes to Volume I of "Live From The Masque," he started the club, which was located in the basement of a porno theater on Hollywood Boulevard, in 1977 as a cut-rate band rehearsal space. The Masque soon became a magnet for an assortment of lunatics, disaffected teens, and even a few musicians. The dangerous-looking subterranean firetrap turned into the late-night hangout for a growing cadre of bands—some great, some terrible, all of them exciting.

After the L.A. fire marshals closed the Masque in January 1978 (two days after the Sex Pistols' last show in San Francisco) for a lack of the proper permits, the punks took over the Elks hall for two days to bail the club out. The



by Chris Morris

shows were captured primitively on four-track tape.

"They were recorded and thrown in a closet, because I was told they were so bad they were unusable," Mullen says. "But all the engineers I talked to said, 'These aren't bad.' So it was either throw them out or do something."

Thus, the Masque Benefit concerts, transferred to A-DAT and digitally remixed, are just now seeing the light of day as a co-venture with Flipside, the label offshoot of the long-running L.A. punkzine run by Al Kowalewski, which today has 30 hardcore albums in its catalog.

The first "Live From The Masque" includes performances by the Germs, the Bags, the Weirdos, and the Skulls. Future volumes will contain performances by X, the Screwdrivers, Black Randy & the Metro Squad, the Alleycats, the Zeros, the Dickies, the Deadbeats, and the Eyes, among others—the cream of early Hollywood

punks, in all their primitive-sounding glory.

It's enough to bring a tear to this old punker's eye. Not Mullen's, though: With a typical absence of sentiment, he says, "It wasn't, 'Oh, the good old days.' I figured it would be 20 years before the interest would surface."

One hopes the Masque compilations will serve as an education to a crew of young listeners apparently in need of some exposure to the punk-rock roots.

"I DJ at the corner bar on Saturday night," Mullen says with amusement. "I play [the Dickies' pop-punk classic] 'I'm OK, You're OK,' and the kids come up—'Is that Green Day?'"

QUICK HITS: Les Silver has been appointed GM at JVC Music in L.A. Silver previously was VP of sales and marketing at Quality Records, following tours of duty in sales at Arista, Capitol, and GRT... Navarre Corp. in New Hope, Minn., has named Vyto Lazauskas Midwest/East Coast branch manager. He comes to the indie from Cema, where he served as L.A. branch manager... Upstart Records in Cambridge, Mass., has signed English rocker Nick Lowe; his first album for the Rounder-distributed label will be "The Impossible Bird," due Nov. 29. Lowe previously recorded for Warner Bros. and Columbia... Asphodel Records, a new label in San

Francisco, will make its debut Feb. 1 with "Incredibly Strange Music—Volume 2," the second album based on RE/Search's attention-grabbing books about audio oddities.

FLAG WAVING: The Liquor Giants' guitarist/vocalist, **Ward Dotson**, confesses that he hasn't exactly been taking the long view of things in his musical endeavors.

After starting his band in L.A. nearly five years ago, he says, "I immediately made a poor career choice and moved to New York, and then made a record right before I moved back—strike two."

But the band's new East Side Digital album "Here" should alert listeners to the Giants' formidable gifts. It's a hard-rocking, tuneful mix of a variety of styles—British acts like the Kinks and the Faces, along with American post-punk rock, especially the Replacements.

"I get that a lot," says Dotson of comparisons to Paul Westerberg's late, much-beloved unit, of which he has long been a fan. "I don't even listen to them anymore, because I'm so conscious of the influence."

The tough, yet melodic sound of the Liquor Giants is distinctly different from the music offered by the acts in which Dotson previously served—the

(Continued on next page)

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Henry Kaiser & David Lindley in Norway

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Henry Kaiser & David Lindley - In Norway - The Sweet Sunny North
Following on the heels of their successful "A World Out Of Time" Madagascar project, Henry and David went off to sunny Norway to work their magic, interacting with and inspiring some of the local musicians to produce this diverse and beautiful record.
Plans are being finalized for Henry and David to tour with some of these Norwegian musicians in 1995!

Coming in November - an amazing new release from Tuvan throat singers Huun-Huur-Tu called "The Orphan's Lament" (SH 64058) and a Tuvan tour in early 1995!

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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		WKS. ON CHART
		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
		*** No. 1 ***		
1	1	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE 5 weeks at No. 1	58
2	3	BEASTIE BOYS ▲ ⁵ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	112
3	2	BOB MARLEY AND THE WAILERS ▲ ⁵ TUFF GONG 846210/ISLAND (10.98/16.98)	LEGEND	169
4	4	EAGLES ▲ ¹⁴ ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	180
5	6	JOURNEY ▲ ⁷ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	180
6	7	PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	180
7	5	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	179
8	10	NIRVANA SUB POP 34* (8.98/14.98)	BLEACH	28
9	8	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	180
10	9	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	157
11	14	AEROSMITH ▲ ⁵ COLUMBIA 36865 (7.98 EQ/11.98)	GREATEST HITS	177
12	17	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	134
13	12	ERIC CLAPTON ▲ ³ POLYDOR 825382*/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	180
14	15	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	171
15	13	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	178
16	11	ELTON JOHN ▲ ¹⁰ POLYDOR 512532*/A&M (7.98/11.98)	GREATEST HITS	170
17	16	JAMES TAYLOR ▲ ⁷ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	180
18	19	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1	89
19	21	THE DOORS ▲ ² ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	166
20	22	EAGLES ▲ ³ ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	178
21	20	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	174
22	18	EAGLES ▲ ¹⁰ ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	86
23	23	GREEN DAY LOOKOUT 46* (7.98/10.98)	KERPLUNK	5
24	27	METALLICA ▲ ³ ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	162
25	25	METALLICA ▲ ² MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	163
26	24	GREEN DAY LOOKOUT 22* (7.98/10.98)	39/SMOOTH	4
27	26	YANNI ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	36
28	29	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	180
29	30	FLEETWOOD MAC ▲ ³ WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	153
30	28	ROLLING STONES ▲ ⁵ ABKCO 6667 (15.98/31.98)	HOT ROCKS	15
31	34	MELISSA ETHERIDGE ▲ ISLAND 90875 (8.98/16.98)	MELISSA ETHERIDGE	10
32	45	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129/AG (10.98/15.98)	LED ZEPPELIN IV	154
33	37	MEAT LOAF ▲ ¹² CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL	180
34	36	CHICAGO ▲ ² REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	166
35	31	VARIOUS ARTISTS WALT DISNEY 60605 (6.98/11.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	4
36	33	BONNIE RAITT ▲ ⁵ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	35
37	32	ORIGINAL LONDON CAST ▲ ³ POLYDOR 83173/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA	55
38	—	SANTANA ▲ ² COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	18
39	35	YANNI ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	29
40	38	U2 ▲ ⁵ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	144
41	43	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	58
42	39	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNRYD'S INNYRDS	63
43	40	GRATEFUL DEAD ▲ ² WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	88
44	42	AEROSMITH ▲ ³ Geffen 40329 (7.98/12.98)	PERMANENT VACATION	33
45	—	CAROLE KING ▲ ² COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	30
46	—	SEAL ▲ SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	15
47	—	SADE ▲ ² EPIC 44210 (5.98 EQ/9.98)	STRONGER THAN PRIDE	18
48	47	PINK FLOYD ▲ ⁴ COLUMBIA 33453 (10.98 EQ/16.98)	WISH YOU WERE HERE	30
49	49	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (9.98/15.98)	GREASE	3
50	46	AEROSMITH ▲ ⁴ Geffen 24254 (7.98/12.98)	PUMP	11

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. †S indicates past Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.

Mighty Morphins Power Up Audio Sales

IT'S MORPHIN TIME: Three Mighty Morphin Power Rangers audio products released last month by Saban's Cool Kids Records/TW Kids are proving to be a powerhouse at retail.

According to Ron Kenan, senior VP of music for Saban Entertainment (producer of the mega-smash syndicated TV series "Mighty Morphin Power Rangers"), the combined titles "are approaching a half-million units sold." A Toys 'R' Us spokesperson confirms that the giant toy discounter has moved approximately 70,000 units and is on its third reorder. At FAO Schwarz, VP of marketing Brooke Adkins says, "We blew through our first order, and we're on recorders as well. It's such a powerful license that anything connected with it sells well, but the audio's really taken off."

Plus, says Kenan (who serves as executive record producer for all Morphin audio), one of the three titles—the 3D read-along "Day Of The Dumpster"—"knocked 'The Lion King' out of the No. 1 spot at WaldenKids. And 'On Fins And Needles,' an audiocassette with 3D sound and trading cards, is No. 3."

Interestingly, the third title—an all-music release called "Mighty Morphin Power Rangers The Album: A Rock Adventure," a hard-rocking collection which, Kenan points out, is the closest thing yet to the inaugural kids' metal album Child's Play's been waiting for—has dominated the orders from Handleman. Kenan says that's all part of Saban's plan: The two value-added packages are being sold heavily by toy retailers, while Handleman racks outlets such as Kmart and Wal-Mart. "The TV show has developed a high school and college cult following, which brings in traditional record retail. The packaging itself has the Power Rangers logo, but no photos of the Power Rangers themselves. It looks more like a regular [rock] record [than a kids' album]. Our intent was to capture the elusive audience that wouldn't buy a kids' release. We're seeing more orders from traditional record outlets."

Saban has been running cross-promotions with the hot-selling Power Rangers video line, and Kenan says a new P-O-P item, an audio-video "Command Center," began shipping two weeks ago. Also in the works are radio promotions with top 40 stations, in conjunction with Atlantic Records, and a major arena tour starting in December, Kenan says. In the meantime, another 3D audiocassette with trading cards has been released, called "Island Of Illusion," while a read- and sing-along Christmas title, "Lord Zedd's Holiday Humbug," is due Nov. 8. "It hits the street the day after something special happens on the TV show," says Kenan, declining to divulge details, "other than that the product will contain many surprises." Also in the works from Saban is an audio line based on its new syndicated series "VR Troopers."

ON THE ROAD, PART ONE: Child's Play spent a most diverting Columbus Day weekend on the East Coast, sampling a chocolate-box assortment of kids' entertainment. We began in Boston with an in-store appearance by actress/singer Jessica Harper, whose debut children's album



by Moira McCormick

on Alacazam!/Alcazar, "A Wonderful Life," is one of the year's best. From there, it was on to New York and the Museum of Television and Radio, whose "Storybook Playhouse" series offers valuable exposure for kids' videos (more on that in the next video column, in the Nov. 12 Billboard). Next, we had a tête-à-tête-à-tête with "Full House" star moppets Mary-Kate and Ashley Olsen, whose two new videos are making a splash on Billboard's Top Kid Video chart (details on that in the next column as well). We wound up at the West End Gate Children's Theatre near Columbia University, an important showcase for regional kids' singer/songwriters, who in this era of major-label neglect need all the help they can get.

First, Jessica Harper. With engineering assistance from Mitch Cantor, label manager of Waterbury, Vt.-

based Alcazar Records, the svelte brunette with the creamy alto performed a good portion of her captivating album at Tower Records near Boston's Berkeley College of Music. Harper's jazzy, ingeniously worded tunes attracted a good-sized crowd of grown-ups, while lending themselves to the sort of prop-laden kid interaction that's *de rigueur* for today's children's performers. Lucky kids in the audience (including Child's Play's 6-year-old Lily) walked away with all kinds of loot, from chocolate coins (during "Penny In A Hat") to tiny toy animals ("Little Zoo").

Afterward, the Los Angeles-based mother of two little girls told Child's Play that she plans to continue performing at the in-store level "for the moment. I like the intimacy—I'm keeping it small." Harper, whose film credits include Woody Allen's "Love And Death" and "Stardust Memories" along with Brian De Palma's cult classic "The Phantom Of The Paradise," has written songs for years. Bette Midler, in fact, recorded a version of Harper's album cut "One More Round" some time ago. It wasn't until Harper became a mother five years ago, though, that she began composing kids' songs.

(Continued on page 73)



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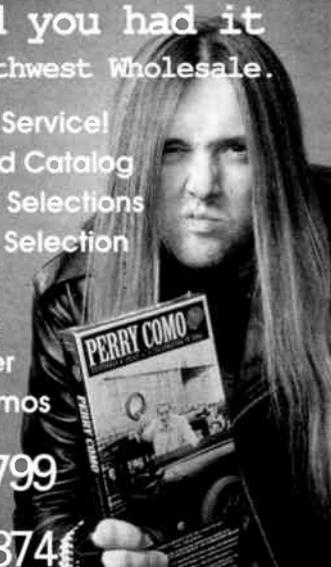
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Memphis' Planet Music Offers A World Of Listening Options

OUT AND ABOUT: Track was in Memphis a couple of weekends back for the Elvis Presley tribute concert and took half a day to do a little store hopping. Memphis, as you might know, has a bit of a heritage in being one of this country's major music centers, what with Sun Studios supposedly birthing rock'n'roll as we know it. As if that weren't enough to put the city on the music map, Memphis probably could also claim to have been the heart of soul music back in the 1960s and '70s, when Stax Records and Hi Records were in their prime, oozing the kind of deep soul never heard before or since.

With that kind of environment, Track figured Memphis might have some pretty good record stores to complement the town's history. Unfortunately, Track never had the chance to find out, because I got waylaid in the first store I called upon, Planet Music, and wound up spending a good part of my afternoon there.

Planet Music is a superstore conceived by Durham, N.C.-based CD Superstore, which was recently acquired by Borders, the book chain owned by Kmart. Planet Music, in Track's humble opinion, is a home run, although it is not without its flaws.

On the Sunday afternoon that Track visited, there must have been between 100-150 people in the store.

The shop measures 30,000 square feet, but this is not a multimedia outlet. Other than music videos, it doesn't carry sell-through video. Nor does it stock computer games or CD-interactive formats. And there isn't a coffee bean in sight.

To be sure, Planet Music is a record store, and one with a hell of a selection. But what most distinguishes Planet Music is its pricing structure, its listening stations, and its membership club.

Like any good merchant, those who conceived Planet Music know it's important to steal good ideas from other retailers. And Planet Music lifts a concept or two from the Price Club.

When a customer walks into the store's large vestibule area, a couple of employees, behind a counter, try to induce you into joining the store's Star Club. A one-year membership costs \$12 and allows you to buy music at membership prices. It also allows you to listen to any CD in the store. But since Track doesn't live in Memphis or in Virginia Beach, Va., where the only other outlet is located, I forewent the opportunity to fork over \$12, and walked directly into the store.

A couple of quick impressions: The cost of build-out per square foot has to be the lowest of any music superstore around, and, jumping juxtaposition, do they ever get a bang for their buck. The store looks great and is nicely laid out, with a large classi-

cal music room in the back, an information desk in the center of the store, and five or six MUZE machines spread throughout.

More impressions: Planet Music's vestibule and front windows could use some pizzazz. Also, the interior could use more selling stimuli strategically placed around the store, but the great power merchandising throughout the store keeps placing product briskly into customers' hands.

Also, the store has, count 'em, 141 listening stations. Up front are about six large listening racks, each stocked with the top hits in different genres, allowing customers to listen to each CD on the rack with multiple copies right there, should a CD prove irresistible upon hearing it.

Complementing the genre listening posts up front were individual posts along the wall and among the racks, some fea-

turing a single title and others holding five titles. Track was impressed to see new albums from local Memphis acts like Dan Penn and Don Nix available for previewing.

Every CD in the store has two prices marked on it. Let me explain: among Track's purchases was the new Robert Gordon CD, which was marked \$14.98, with a membership price of \$11.77. The average savings on a CD is about \$3 for Star Club members, and, with five CDs already in my hands within 15 minutes of my entrance, that \$12 membership price was beginning to look like a mighty good bargain.

What made Track finally reach for its wallet was the possibility of visiting the store's listening room. Looking like a school study hall, the fenced-in area features about 40 CD players, each in individual cubicles. A customer can bring any CD in the store to the counter, a clerk takes off the shrinkwrap, and each CD can be sampled. If the customer doesn't want it, the clerk puts a slip-sleeve over the CD, places a new price sticker with the proper bar code on it, and returns it to stock. Customers didn't seem to care that they were buying a previously listened-to CD.

While Track was there, that was the busiest part of the store. Kids younger than 12 had membership cards and were sampling CDs. Fathers and daughters were listening to music together. Everybody wanted to hear the music, it seemed, before purchasing it.

Soon, people living in towns other than Memphis and Virginia Beach will get the chance to visit a Planet Music. It will open three more stores before the end of this year, two in Houston and one in Baltimore, and 20 are planned for next year.

A couple of days after Track was there, Michael Jackson and his wife Lisa Marie stopped by Planet Music. Like Track, they apparently are valued consumers, and succumbed to the wisdom of parting with \$12 to buy a membership.



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ALTITUNES KIOSK

(Continued from preceding page)

Rocks.'"

She says the kiosk typically will stock about 20 to 25 units apiece of the top 5-10 music titles, and only one or two units of popular catalog items. "Because we use one-stops, we're able to get things in within a day or two, to replenish the stock or get something we're missing," Nye says.

While mainstream rock accounts for 40%-50% of the music in the mix, Nye says Altitunes has something for just about everyone, including gospel fans. "We discovered that we needed to have a stronger gospel section," she says. "I don't know whether that's because USAir flies to a lot of Southern destinations, or what."

The maiden stand, operating from 6 a.m.-9 p.m. seven days a week, is stationed strategically near the restrooms, on the way to USAir's departure gate. "There have been men who have made purchases while waiting for their wives to finish in the ladies' room," Nye says. "And there was one man who said, 'I need a Walkman fast!' and we managed to sell him one just before his flight finished boarding."

While there is a certain sense of urgency in an airport—where Altitunes is the only such game in town for people in a rush—that isn't reflected in the prices. "While we don't beat discounters' prices, we do match most retailers," Nye says. "Because we're priced competitively, we have airport personnel buying from us. With them, we're essentially competing with mall stores, and we're able to, not just because we're more convenient."

Part and parcel of staying competitive is low costs. "The stand is designed to require only one person to man it at a time, which reduces overhead," Nye says. "And this is a kiosk, not a store that we had to build and put a lot of money into and then sell a lot of CDs to recoup the investment."

That fact also helped persuade the airport to give Altitunes a chance.

"Because this is a kiosk in a hallway and we're not taking up an already-established retail space, we were able to convince the air terminal that they would only be increasing their revenues by letting us come in," Nye says.



Airline and airport staffers are frequent patrons of the Altitunes music outlet, located in the USAir Terminal at LaGuardia Airport.

HASTINGS PLOTS A POST-WESTERN COURSE

(Continued from preceding page)

ahead of the pack in his belief in superior systems, with Western Merchandisers being the first music account with computerized buying systems. "Our competitors, then, didn't have the same belief, and where are they today?" Marmaduke asked.

Fourth, Sam Marmaduke knew the meaning of entertainment, and was fond of saying, "we are in a fun business, and we have to share that with our customers."

Finally, John Marmaduke recalled

how Sam "was into sharing, whether it be profit, praise, ideas, or criticism. You knew where you stood with him."

Sam closed his final chapter "doing what he liked to do," John Marmaduke said. His father had just visited a Wal-Mart and a Hastings in Idaho, and was getting ready to go fishing when he was struck with a fatal heart attack.

"Sam had a wonderful life, and much of it is still here," John Marmaduke told Hastings and Western staffers. "It was so rich and full, and it is really be-

cause of you. Thank you very much."

Next, Marmaduke turned his attention to the changes facing the Western staff. Anderson News is going to bring a lot of new ideas to the company's operation, and he urged Western staffers to accept and be part of the coming changes.

Marmaduke said it was necessary for each company to go its own way. "Hastings is now bigger than both companies were when we sold Western to Wal-Mart four years ago," he said.

"Each company is big enough that Hastings has to focus on its business, and so does Western Merchandisers."

Though the Western staffers now have a different destiny, Marmaduke said, "in our hearts, we will always be together. Remember how much we still share in our values and emotions. You are still family to us."

He then told both Hastings and Western staffers, "I want you all to remember that you are the best damn companies in the world."

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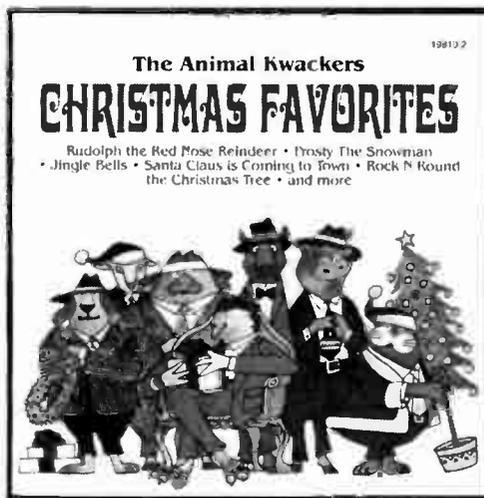


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Hastings Plots Post-Western Course New Infrastructure Needed, Marmaduke Says

■ BY ED CHRISTMAN

AMARILLO, Texas—Hastings Books, Music & Video has an interesting challenge in the coming year—to maintain its lead in developing multimedia-entertainment-software stores while building a new company infrastructure.

That was the message Hastings president John Marmaduke sent to employees and vendors at the company convention, held here Sept. 26-Oct. 1.

The new infrastructure is needed to replace the services previously supplied by Western Merchandisers, the former sister company of Hastings that was sold to Anderson News this past August. Anderson, which bought the company from Wal-Mart, changed the name to Anderson Merchandisers. The two companies probably held their last convention together this year.

"The gradual pulling apart of Hastings and Western was anticipated in 1991," Marmaduke told vendors during a question-and-answer session.

At that time, Western had just been sold to Wal-Mart, and a contract had been provided for the rackjobber to continue supplying distribution and other headquarters services to the retail chain, of which the Marmadukes retained ownership.

As part of the agreement, Marmaduke, who retained the title of Western Merchandisers president, was supposed to split his time evenly between the two companies. But as Western's growth paralleled the rapid Wal-Mart expansion, Marmaduke found himself spending two-thirds of his time with Western. "When you dance with an 800-pound gorilla, the gorilla leads," Marmaduke said.

Meanwhile, the world of music retail was changing, and it became apparent that Hastings' trail-blazing multimedia store was the concept of the future, with many well-financed competitors copying it.

"I knew that the window of opportunity wouldn't be open for long," Marmaduke said. So he told Wal-Mart he wasn't interested in renewing his contract, which ultimately led to the discounter selling Western Merchandising to Anderson News.

Hastings now has about 95 stores,

generating some \$300 million a year in revenue. The company's main priority over the next nine months will be putting together its own infrastructure.

Hastings has organized a new purchasing staff, overseen by Steve Hicks. Also, the company is spending about \$3 million to develop a management information system, which will include a point-of-sale system, an inventory-replenishment package, and a new accounting package.

In February, the chain will begin buying new releases, with reorders fulfilled by Anderson Merchandisers.

"We don't want to be in distribution... We will continue to buy from Western"

During that time, the company will be readying a two-level, 100,000-square-foot warehouse, first setting up a returns depot. In June, distribution is expected to come online. But that facility is only expected to handle current product and high-turn catalog product. "We don't want to be in distribution, particularly for slow-moving stock," Marmaduke told Billboard. "We will continue to buy from Western. We could give them \$15 million to \$20 million a year in business."

Building a new infrastructure won't slow Hastings' expansion plans, according to Marmaduke. The company plans to open five more stores before Christmas, closing out the year with around 100 stores. Next year, the company plans to open 20 new stores and enlarge 12 others. Hastings' stores currently average some 25,000 square feet, with the biggest outlet measuring about 47,000 square feet.

The chain's trade area takes in 13 states in the Southwest and the Rockies, with Nebraska and Missouri targeted as new markets for next year. Instead of opening stores in major cities that already have home-entertainment superstores, Marmaduke said, "we run to daylight. We mainly go into secondary markets, and we think there are a

lot of places where there is a need" for a Hastings.

Meanwhile, inside the store, Hastings continues to ply its trade. As Marmaduke put it, "We want to sell mysteries to people who come in and buy music, and we want to sell music to people who come in and buy mysteries."

Hastings continually tries to upgrade and redesign its stores, keeping in mind that "the customer wants it all," Marmaduke said. In order to meet that demand, Hastings carries music, books, rental and sell-through video, computer games and other computer software, magazines, and other inventory lines, including used CDs.

Most Hastings outlets now carry used CDs, which comprise about 3% of the chain's business. "The used-CD controversy was one of the most overblown issues of all time," Marmaduke said. "In the strongest used-CD stores, the primary benefit is it seems to improve sales of new releases of tertiary titles. Customers trade in the CDs they are tired of and buy new ones."

In his opening address to the convention, Marmaduke paid tribute to his father Sam, who died Sept. 7, 1993, and outlined his father's strategy for success. His address began with a video made by Garth Brooks. The country music superstar, who was in Europe for a tour, told Hastings and Anderson Merchandisers that Sam Marmaduke was a "future guy." He then led the convention in the Sam cheer, asking repeatedly from the video, "What are we?" with the audience responding "We're entertainment."

After the video, John Marmaduke resumed his address. "Look at what he left us," he said. "We have integrity. In the early days of music retailing, it was very easy to be seduced by unethical, under-the-table deals, but Sam stuck to his integrity."

Second, John Marmaduke noted that his father hated expenses. "In the early days, Sam and his management staff worried about being run out of business, so they stayed lean, which is still a good recipe for businesses to follow to this day."

Third, the original Marmaduke ran

(Continued on page 67)



Metropop. Priority Records act Magnapop and independent distributor Paulstarr hosted a party for Chicago-area music retailers, radio, and press at The Smart Bar before the band's performance at Cabaret Metro. Pictured, from left, are Michelle St. Clair, director of promotion, rock and alternative, Priority Records; Bobby Wilcher, marketing representative, Paulstarr; Linda Hopper, Magnapop; Steve Goedde, Rose Records; Nancy Levin, senior VP of promotion, Priority; an unidentified clubgoer; Ward Rose, regional sales manager, Paulstarr; and John Hardman, publicist, the Metro.

Altitunes Kiosk Takes Off At N.Y.'s LaGuardia Airport

■ BY SARI BOTTON

NEW YORK—Amy Nye seems to get a kick out of responding, "The sky's the limit—no pun intended," when asked about projections for Altitunes, the airport-based record kiosk business she launched in late September.



Kidding aside, the entrepreneur who dreamed up the impulse-oriented shops aimed at air travelers on the go really does have, er, high hopes for Altitunes. Based on lots of research and a strong first two weeks in business in the company's 200-square-foot unit in the USAir terminal at New York's LaGuardia Airport, Nye says, "We should have no problem reaching gross volume of \$500,000 in the first year in this store."

She says she expects to get to work soon on at least two other shops in New York-area airports. Before five years are up, she hopes to have at least 10 open and running, with some placed in other major cities.

"I learned about projections and cash-flow analysis working in investment banking at Goldman Sachs for two years," says Nye, 26, who started the business in partnership with her father. "After that, I worked at the Zandl Group market research and consulting firm, where I learned a lot about getting a company up and running."

With Altitunes, the Brown University graduate gets to combine her business acumen with her love of music. She says her tastes run the gamut from classical to alternative rock. "I think you should always be in a busi-



ness that you love. I've always spent so much time in record stores, and I go to concerts as often as I possibly can."

The first Altitunes stocks about 800 music titles on CD and cassette, audiobooks, and electronic game cartridges, plus a handful of electronics products, including a few Walkman, DiscMan, and GameBoy models. "We started out with only about 600 titles, but we're learning quickly that we need to have more," says Nye. "We have a software program that records



Amy J. Nye is the founder of Altitunes, the kiosk-style music outlet at LaGuardia Airport in New York.

what people have requested, and we use that information in ordering from one-stops."

Nye says the selection will grow, even though a broad assortment is not what she initially had in mind. "I had planned to have a very small stand with only the top-selling 100 titles, but I went around and interviewed people and discovered that there's a big demand for catalog items, like Elton John's greatest hits and the Rolling Stones' "Hot
(Continued on page 69)

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scope of radio outlets for music—but he fears that, with a tendency for stations to be in either chart music or a specialist market, listeners may not be receiving a balanced aural diet. “That’s bad for the music business,” he says, “but it’s good for listener choice.”

Many millions of listeners still continue to choose an unbroken diet of Radio One. Dylan White, a radio consultant at Anglo Plugging, who was voted the U.K.’s plugger of the year in 1993, emphasizes the station’s continuing importance as the U.K.’s only nationwide pop outlet. “You can be on the playlist at 45 local stations,” he says, “but it’s still only on Radio One that you’ll get your



record played from Lands End to John O’Groats.

“You know Radio One is important,” White continues, “because when they release their playlist, there are 20 or 30 pluggers waiting for it. At Virgin, you’ll wander in and pick it up at some point over a couple of days.”

Virgin 1215, launched on the AM band in April 1993, is the U.K.’s second nationwide commercial broadcaster, joining Classic FM, which went on the air in July 1992. Virgin’s 3.4 million listeners a week give it 3.2% of the U.K. radio market, according to figures from Radio Audience Joint Research Limited (RAJAR). The station’s policy of rock-oriented album tracks and “the best in new music” provides another outlet to promotion staffs looking to

break records.

Record companies also have been given new opportunities through the rising numbers of influential niche and cult stations in the commercial sector, as exemplified by former pirate and now legitimate Londonwide broadcaster Kiss FM. Such is Kiss’ stature in the dance and soul market that it has franchised its name and much of its programming philosophy to an unconnected company, Faze FM Radio, which is launching Kiss 102 in Manchester.

Radio One is also broadening the listening spectrum by pursuing a policy under controller Matthew Bannister of providing an alternative to the overwhelmingly chart-ori-

ented commercial sector. His philosophy, announced in detail in the spring, dictates that new talent now accounts for 31% of Radio One’s airtime compared with 24% previously, and catalog tracks have been reduced from 38% to 30% to accommodate this.

Record companies are also optimistic about yet more opportunities that will come from the newly approved commercial stations that are due to take to the airwaves later this year and into the next. The first of these are the four district stations in major population centers that will sign on this year, to be followed by a network of regional companies that will be franchised by the U.K. Radio Authority in 1995. The first district station is Heart FM, owned by Chrysalis Radio, which began broadcasting in September to the West Midlands of England.

Heart FM is a pioneer in the U.K. in the adult-contemporary format, and Chrysalis Radio is one of 10 broadcasters that have applied for AC licenses in London.

Record-company promotion executives currently agree that breaking a record requires all areas of the broadcast market—Radio One and

CLASSIC FM the independent local radio stations.

They point out that commercial stations will bolster a chart record’s sales with high-rotation plays, 24 hours a day. But they add that they are unlikely to move a record onto the singles chart in the first place without nationwide exposure on Radio One.

Says Dylan White at Anglo Plugging, “The whole thing is like a big machine, and you need all the wheels turning in your favor. Radio One is still the biggest wheel.” ■

COMMERCIAL STATIONS

Continued from page 62

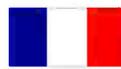
nent independent promotion company, Ferret & Spanner. “It’s fair to say that the radio market is getting awfully fragmented.”

Like others, Sweeney welcomes the growing number and widening



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BANNISTER Q & A

Continued from page 65

found such difficulty beyond the U.K.?

MB: There does seem to appear to be a divergence of taste between Europe and the United States, and that must be one of the problems. In a sense, there’s innovation going on over here in styles of music which is not going on in the States—and which maybe the States isn’t ready for yet. Wiser minds than I have thought long and hard about this and have not agreed yet on what the answer is. But my interest in this is in the British audience being able to hear a good range of music and an innovative range of music. And I think actually there’s plenty of material for us to go after as a U.K. broadcaster.

BB: What is Matthew Bannister’s pick as the top album of the past year or so?

MB: I’m always loath to answer this question. I always preface it by saying that my own personal musical tastes do not influence the professional way in which the radio station is programmed. The democracy of the exercise means that I am influential but not necessarily dictatorial.

But I am on record as saying that my favorite album of all time is R.E.M.’s “Automatic For The People,” which is a beautifully crafted, beautifully produced, excellently written album...

BB: ...of American rock ‘n’ roll.
MB: That’s right. (laughs) ■



BANNISTER Q & A

Continued from page 62

erned by any kind of playlist. Those are individuals who I trust, who the audience trusts, who the industry trusts, going out there and saying we champion new bands on this radio station. And that's unprecedented. I would expect, outside college radio in the United States.

BB: *What responsibility does Radio One have toward the pop music produced by the British music industry?*

MB: We have to have a relationship with the record industry for this reason, and that is that we are very powerful. And despite all the newspaper headlines that you see, we still have 14.4 million people listening to Radio One every week (including more than 2 million under age 15). That means that we can be instrumental in making and breaking artists, and we must acknowledge that responsibility.

But I'm quite clear that our priority is to program music that we believe is right for the radio station, not because it's a priority of the record industry.

BB: *Are there radio stations outside Britain that you think highly of?*

MB: I'm not as well-traveled as I should be, to be honest. And one of the things that I'm planning is a trip to the States to travel around and study radio, because there are undoubtedly things to be learned from the experience in the U.S. I'm not sure that you can lift them up and apply them lock, stock and barrel in the U.K., because the culture and history here is very different. We start from having had a history of the BBC monopoly, having had mixed public-service channels, with huge audiences, which people understand.

There's a big debate going on in the industry at the moment as to how far into niche broadcasting the U.K. audiences are prepared to go—and at what speed—and I think that's an interesting debate. Therefore, it's important to look at what's happened in America.

BB: *How do you view the creative health of the British music scene?*

MB: There are obviously some very talented artists about. All of us want to see artists who mature and develop and produce a good body of work. That's the way forward for the British music industry. I don't think there's a shortage of talent out there, and I think we are hearing on the Evening Session and on John Peel's program, for example, some very strong bands.

BB: *Why then have young British bands*
Continued on page 66

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RIGHT AND WRONG

Continued from page 62

Chris Wright

Chairman, The Chrysalis Group



The recent confirmation in the government white paper of Radio One's continuing role as a public-service broadcaster allows it to continue providing airplay opportunities for new bands, thus helping to develop new musical talent for the U.K. record industry. And the decision by the Radio Authority to use the new 105-108 Mhz spectrum for the licensing of a variety of new regional commercial services allows the introduction of music formats such as adult-contemporary, alternative/Indie, etc. It's too bad that a number of existing commercial radio operators fear competition and cannot accept that the controlled introduction of new music services, including mainstream AC formats, will help further the U.K. commercial radio industry, enabling it to take a larger share of the overall advertising pie.

Paul Burger

Chairman and CEO, Sony Music U.K.



I have been considering doing a doctoral thesis on U.K. radio! [The positives]: It's growing. It's occasionally quirky. There's a strong tradition of listenership. [The negatives]: A limited variety of format, too much dependence on fast-moving charts, which have no radio input, and no national FM commercial rock station.

David Hepworth

Editorial Director, EMAP Consumer Magazines Ltd.



BBC Radio Four is great and justifies the [radio and television] license fee on its own, as does Danny Baker [host of the Saturday morning show on BBC Radio One FM]. There are many things wrong. For one, dabbling politicians and bureaucrats jam the airwaves with unviable minority formats while protecting the fat cats from genuine competition.

Alain Weill

General Manager, Groupe NRJ



Considering its late arrival—it was preceded by decades in the U.S., France and elsewhere—commercial radio in the U.K. has come through its Phase 1 development sounding sophisticated and diverse. But don't mistake diversity for competition. Real competition comes in Phase 2—and can result in startling advances for the industry. ■

As British retailers look to radio to provide exposure of new releases—and often look away in frustration—the fastest-growing relationship between radio and retail in the U.K. has followed the success of two-year-old Classic FM.

Launched in September 1992 as Britain's first nationwide commercial classical radio station, Classic FM now reaches a weekly audience of 4.6 million.

Coinciding with the station's arrival, classical music in Britain is now being marketed with the creativity and chutzpah once reserved for rock, resulting in Top 10 album chart action for such unlikely figures as Henryck Gorecki and the Benedictine Monks of Santo Domingo De Silos. Many classical retailers say this sea change in presentation has been brought about in large part by the unashamedly populist, and overwhelmingly popular, programming style of Classic FM.

"Sponsors want to be associated with the audience that we've got because we reach a large number of [consumers in a desirable demographic]," says Chris Vezey, senior producer at Classic FM, noting that listeners span the 25-to-55 age group sought by advertisers.

Those sponsors, in turn, have allowed Classic FM to nurture its relationship with record labels and retailers. A compilation of opera highlights was released on Classic FM's own imprint through BMG Distribution, for example, as a tie-in with British Gas.

The Retail Connection

Vezey readily admits that the station's success in presenting classical music in a pop style has generated classical action at retail. "What's happening is that people walk into W.H.

CLASSICAL STATION CAUSES SEA CHANGE IN MARKETING AND STARTS NEW WAVE OF INTEREST IN THE GENRE

BY PAUL SEXTON

Smith to buy the Phil Collins album, and the classical Top 20 is next to it," he says. "They see a compilation and say, 'I fancy that.'"

Andrea Turner, product manager for classical music at W.H. Smith, says Classic FM "has been a very important factor in our classical business." The retail chain sponsors Classic FM's chart show and displays its chart in every store.

Turner agrees with other observers that the station came along at a time when public awareness of the classical genre was already on the upswing, thanks to such popular artists as Luciano Pavarotti and Nigel Kennedy.

"When Classic FM started, I think [classics-oriented BBC] Radio Three was worried that they would take away their listeners," says Harriet Capaldi, manager of press and artist promotion for Warner Classics. "But it seems that they've created their own audience, which is great."

Capaldi says that the station's presentation of bite-size classics coincides with the aggressive marketing, by Warner Classics and many others, of easily digested classical snacks.

"Classic Weepies" on Warner's Erato label and "Gardening Classics" on Teldec are just two recent examples of mainstream salesmanship. Capaldi says these compilations can achieve annual U.K. sales of 50,000. Sony Classical has launched a Classic FM label with the compilation album "Nocturne," named for the station's late-night program.

Radio Oasis

Brian McLaughlin, managing director of retail giant HMV, says that Classic FM has created an oasis in a radio desert. "I think radio just continues to disappoint," he says. "I find it very hard to listen to radio in this country at all. I don't think the changes at



HMV's Brian McLaughlin

[BBC] Radio One [under new controller Matthew Bannister] have worked. The initial indications are that there's too much talk and not enough music.

"One needs to go back and think how Caroline and other pirate stations used to operate—where the personality of the disc jockey was a factor, but not the dominating factor," says McLaughlin. "But Classic FM has been fantastic for us and the

whole industry."

Few other stations, either airwave veterans or newcomers, elicit such enthusiasm from retailers. Most say British radio does not give retail much of a helping hand in presenting new music to the public.

In the Midlands city of Leicester, for example, Richard Wootton, partner in the leading independent store Ainleys, reports that the only local pop rival to Radio One, Leicester Sound FM, adopted an all-gold format last year.

"We try to tie in with them where we can, but the appeal is limited in terms of creating new business," says Wootton. "We're not very well served for what I would call new music."

Simon Burke, managing director of Virgin Retail U.K., takes a more positive view about the U.K.'s listening choices. "One of the good things is that there is such variety," he says. "If you take all the local [BBC and commercial] stations into account, it's really quite a good selection. And granting a national license to a classical station was a very enterprising move."

"Also, Virgin 1215 [the national, rock-oriented AM station launched in April 1993] has stimulated a particular sector of the market. There's probably a very large market of people in my sort of age group, thirty-somethings, who were probably feeling a bit out of touch with a lot of current music, and Virgin has undoubtedly met some of their needs. Retailers do what we can with things like [in-store] listening stations, and you wouldn't believe the response we get."

Whether it's through in-store play or radio airplay, says Burke, "when people hear something new, sales just rocket." ■

INFLEXIBLE FORMATS AND LIMITED PLAYLISTS STRAIN THE PROMOTIONAL RELATIONSHIP BETWEEN LIVE SHOWS AND RADIO

BY RICHARD BUSKIN

"The cross-pollination of sponsor, artist and radio is very, very important," asserts promoter Barrie Marshall, managing director at Marshall Arts Ltd. "It is the world of the '90s."

In the Britain of the '90s, however, while the live-music business is having to cope with some harsh economic realities, it is also coming to terms with radical changes in the medium that has served as one of its key promotional devices.

As long-dominant BBC Radio One FM confronts declining listenership, and a stream of new commercial stations are launched, radio in the U.K. clearly is no longer the beast it once was.

While promoters and agents have a wider variety of outlets to promote both shows and artists, many still express frustration at how limited playlists are, even at the new commercial stations.

"Virgin [1215] doesn't have as wide a format as we had all hoped and expected," says Tim Parsons, a director of Midland Concert Promotions. "We follow the formats more than we follow the playlists, and, to be honest, it is the formatting which is the problem with most radio stations because it is so inflexible. It's dreadful at the moment."

No Guarantees

"For us, the biggest problem with Radio One FM is that getting play time on there doesn't guarantee hits these days as much as it used to," continues Parsons. "That is of major concern to everyone."

"Inflexible" is a word that is mentioned time and again by promoters and agents with regard to many radio stations—especially the BBC Network stations—and the view that they do not truly represent the tastes of most concertgoers.

"Whilst the likes of Radio One almost refuse to play music by what one would call really popular artists—those who can actually sell 300,000 or 400,000 concert tickets—this will continue to be reflected in their declining numbers of listeners," says Mel Bush, managing director of the Mel Bush Organization. "In general, they just seem to be concentrating on minority artists."

"With some of our shows, it's very difficult to find a suitable radio station," adds Paul Fenn, joint managing director of Asgard Promotions Ltd. "I mean, if I'm in the middle of a Dwight

Yoakam tour, where do I go? We're actually in bed with Capital Radio [the leading commercial London pop station, which co-promoted the Yoakam tour]. But it's a complete waste of time [in terms of playlist exposure]."

Fenn serves as both a promoter and as an agent for artists selling talent to other promoters within and beyond the U.K.

Martin Hopewell, managing director of Primary Talent, one of the leading U.K. booking agencies, says radio playlists often don't reflect the popularity of artists on the road. "I don't regard the material that radio stations play as a strong indicator with regard to the [live] market," he says. "While music television channels MTV and CMT have less impact than radio, in Hopewell's view, they're more prestigious, and so I do tend to place more importance on them."



Promoter Harvey Goldsmith

Truth In Advertising

Overall, advertising—or co-promoting a show—via local commercial radio appears to be the way to go. Thus the impact of regional FM stations could be quite considerable.

"There's a difference between promotion on radio and playlists on radio," notes Harvey Goldsmith of Harvey Goldsmith Entertainments. "What radio plays, by and large, has got bugger all to do with us. In fact, it's got bugger all to do with anybody. On the other hand, as a promotional device, radio is very, very important because it hits your target market."

All of the promoters profess to enjoy good working relationships with radio stations—particularly the commercial ones—yet they also agree that radio has to do more to help meet one of the most important challenges facing British music today. "We need to try to break new acts that become lasting acts," says Danny Betesh, MD of Kennedy Street Enterprises.

Adds Barrie Marshall, "Radio is very important in that process, because it seems to me the problem we have is that there are no longer the acts coming through to play arenas and bigger venues."

Can radio still rise to the occasion? "At the end of the day, it's very simple," says Goldsmith. "Radio is reflective of the marketplace. Development of talent in that marketplace is very, very limited at the moment, and until the record companies decide what direction they're going in, radio stations are going to reflect this." ■



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First the sun set on the British Empire, now another bastion of national culture is being eclipsed. BBC Radio, the medium that announced war, peace and the Beatles, will soon no longer be the brightest light in British broadcasting. The growing constellations of commercial radio stations in the U.K. have, over the last two decades, eroded the BBC's firmament.

But though the corporation's universe is smaller than it was, it can still boast some of the greatest stars—prime among them BBC Radio One, which remains the U.K.'s single biggest and most influential contemporary-music station.

Nonetheless, the BBC is having to acknowledge decline. Liz Forgan, managing director of BBC Radio Network, at the U.K.'s Radio Festival in July, conceded that the corporation's share of total radio listening would this year fall below 50% for the first time.

Although she stressed that this was not due to any inherent weaknesses in the BBC's output—she wholly attributes the change to the expansion of the commercial sector—it underscores the fact that where independent local radio was once court jester, it is now crown prince.

In London, for instance, the city's independent station, Capital FM, has grown, since its launch in 1973, to claim a larger share of radio listening than the BBC's pioneering pop brand Radio One is

GIANT BBC RADIO ADJUSTS TO COMPETITION AS COMMERCIAL STATIONS STRIKE UP THEIR BANDS

BY JEFF CLARK-MEADS

also second in audience share in other cities, such as Glasgow, Manchester and Liverpool.

Martin Nelson, head of promotion at Phonogram Records, says, "The likes of Radio Clyde in Glasgow, Capital in London and Piccadilly Radio in Manchester are all-powerful in their areas. They are all very important to us."

Recognizing that fact, Phonogram reintroduced a regional promotions team this summer under new managing director Howard Berman after previous company head David Clipsham dispensed with it two years ago. "The team's absence was a pretty glaring one," says Nelson.

Are record companies in general shifting promotional direction to reflect a changing market? Yes, say promotion executives, but the change is a gradual one.

"We're lucky because we've got a strong if small regional promotions team," says Malcolm Hill, promotions director for EMI Records. "But I suppose we've changed tactics a bit in that I make funds available to do

things in the regions more than I did a year ago. We take groups out to regional stations more than we have done in the past. I know there's a lot of listeners out there."

At RCA, as with other British record companies, the sheer volume of the independent commercial radio audience is a given. Now the question asked is which of those listeners buy records.

"We are analyzing how different stations are affecting our sales," says Nick Godwyn, promotions director at RCA, "and we have conducted a lot of research and monitoring to that end."

For Godwyn, it's important not only to know which stations are tastemakers for their listeners, but also what is meant when a station says it has A-listed or B-listed a particular record. "An A-listing can mean 30 plays a week in one place and 70 in another," he says. Atlantic 252, the AM station based in Ireland, whose services can be heard by two-thirds of the U.K. population, is cited as a station where an A-listing

may mean 70 plays. New technology promises to bring a new level of accuracy to radio playlist information available in Britain. Existing services such as Media Monitor and Sham Tracking have gained new competition from Broadcast Data Systems, the leading computerized airplay-monitoring company in the U.S., which has been launched in the U.K. BDS is owned by the parent company of Billboard, and its data is used to compile airplay charts in Billboard and in Billboard's Airplay Monitor publications.

RCA, like other companies, would love to have an unlimited regional promotion staff. However, because resources are limited, Godwyn will use his existing research methods to tell him where to best apply available staff and funds.

Even as independent local radio grows in significance, Radio One remains outstanding in its field, despite losing more than one-quarter of its audience over the past 12 months. "It's still the only station with 14 million listeners," Godwyn points out.

Complicating the issue for promotion executives is the fragmentation of the market. "Radio One still has an awful lot of importance, but then so do Capital and Virgin and every local station," says Nigel Sweeney, a partner in the U.K.'s most prominent

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The Question Of Right And Wrong On Radio

What is right, and what is wrong with U.K. radio in the '90s? Billboard put the question to a cross section of observers of the British scene—including some from outside the U.K.

Bill Roedy

President, MTV Networks Europe



What is right: Commercial radio is being allowed to expand. BBC Radio One has moved into the '90s. Classic FM has introduced millions to the joys of

classical music. What is wrong: Program directors who think 'Selector' [the leading U.K. radio programming software] is God. There's no adult-centered station in London—a huge void—and there's a lack of experimentation and innovation.

Jean Francois Cecillon

Managing Director, EMI Records U.K.



The balance in the U.K. between state-owned and commercial radio is about right, and I think Radio One made a very good

move by having a stricter policy. It's now clear when your [record is] on or off. What frustrates me is that all the radio stations more or less play the same 20 records. It's narrowing the possibility of artist development. You have no crossover [formats] on British radio, and 90% of the radio is [a pop hit format]. You don't have any powerful urban, rock, country or alternative stations, so you can't work the format of a record on radio.

Jeff Pollack

CEO, Pollack Media Group



The good news is that U.K. radio continues to show advances in many local markets with a more sophisticated audience-oriented product. Also worth

noting are the well-programmed national services, Virgin 1215 and Atlantic 252. On the negative side is the continuing lack of respect for the music demonstrated by too many presenters. Jocks talk over and interfere with songs far too early and too often. Presenters who think they are more important than the music they play are not living in the real world.

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The top man at the top pop station in the land, Matthew Bannister, 37, was named controller of BBC Radio One FM in October 1993—and proceeded to shake things up. His quick changes to air staff and playlist policies took place in the face of a long-term slide in Radio One's audience, and his moves encountered sharp initial criticism within the British music industry. In this Billboard interview, Bannister reviews his goals, counters the critics and addresses the question of Radio One's future role as a public broadcaster.

Billboard: What task was presented to you upon becoming controller of Radio One?

Matthew Bannister: Radio One was facing two challenges: One was the aging of its audience, along with its presenters, and the other was a very real threat in the debate about the future of the BBC—that Radio One might be privatized, separated off from the BBC and in some way turned into a commercial radio station.

So the task that we faced was to modernize the radio station, to ensure that we didn't lose touch with the new generation of listeners. We also had to be sure everyone was quite clear on why Radio One needs to be a central part of a publicly funded BBC and what its role is in the increasingly crowded, commercially funded marketplace. So that was the task.

BB: You were criticized by some for the speed and abrupt manner of changes in the air staff.

MB: Ideally, one would have done it rather more slowly. I don't know if your American readers would understand Smashey and Nicey—

RADIO ONE'S NUMBER-ONE MAN TALKS RADIO A Q&A With Matthew Bannister

BY THOM DUFFY



these are caricatures of aging DJs who are absolutely ludicrous, out of touch with music and full of ego—and there was a sense that occasionally, on Radio One, it was a satire which hit home. I wanted to send a signal to people that things were changing.

So at the same time as emphasizing a new generation of DJs, we emphasized those things which made us different. We put John Peel into daytime for the first time in 25 years; we emphasized our world-music output, our soul-music output, our dance specials, our live music. We put more of that in daytime.

We wanted to break through with the 16-to-24-year-old audience, which had been declining over 10 years as a proportion of our audience. There are some signs that we are starting to do that.

BB: Still, BBC Radio Network managing director Liz Forgan has acknowledged that the BBC inevitably will continue to lose its dominant share of listeners in years ahead, as commercial radio grows in the U.K.

MB: We're here to be a complimentary service to that commercial market, not to compete head-on with

it. That's not to say that we don't want to develop the next original popular formats—of course we do. We want to have the new ideas here. And I think it's one of the roles of a public service to take risks with its output.

It is inevitable that we will [lose audience share] as competition increases. But it is important also that we deliver

these high-minded purposes to as substantial an audience of people as we can. So I'm not sitting here saying that I'm retreating into some cultural ghetto. But I will be happy to be judged on the amount of live music that I put on, on the support of new bands that have been heard (we are well ahead of any commercial radio station in the amount of pre-release material we put on), on the number of unsigned bands that we put on, and also on the range of music we play. I'm very happy to offer these performance indicators and say this is what makes us different.

Can I say one other thing about what distinguishes us from commercial radio? We believe in hiring individuals with something to say to be on the radio station. We don't believe in tightly formatting what our DJs

say. Of course, we're professional about it, and of course we use jingles. But I've got a range of individuals here, and that to me is something which I believe will attract an audience who is fed up with the tightly formatted services which exist elsewhere.

BB: Radio One built its reputation on the individuality and musical tastes of its DJs. But outside the specialty shows, the playlist is more limited in the freedom granted individual DJs than ever before.

MB: That's true. It's true in daytime, in the mainstream programs. The playlist does not allow DJs, on a day-by-day basis, to choose records.

BB: Doesn't that conflict with what you just said about the value of individual DJs?

MB: No. I believe the mechanism that we have in planning our playlist in mainstream radio is the most democratic in the world. Anybody at this radio station can come to a meeting on Thursday mornings with any record of their choice and pitch it to the playlist committee—give an enthusiastic plug for it and try to get it onto the playlist. And of course, we listen very carefully to our DJs and our presenters, and we want them to feel comfortable with the music they're playing.

But my aim is to deliver a very diverse mix of music across the daytime in as consistent a way as possible. And I need to be able to make sure that I can do that. And any program director reading this will recognize that mission.

Something like 38% of my output is not dictated by the playlist. It's chosen by individuals with great expert knowledge. Whether it's Steve Lamacq or Jo Whitley on the Evening Sessions, Mark Radcliffe, Pete Tong—those shows are not gov-

Continued on page 65

TUNING IN THE



C

ome on a tour of Britain, motoring from the Cornwall coast in the south to the peaks of Scotland in the north, spinning the car radio dial all the while.

The BBC Radio Network stations still clearly dominate the British airwaves with their nationwide signals and audiences. But almost monthly now, new commercial stations are signing on and seeking new listeners, making the '90s the most competitive era in broadcasting that Britain has ever seen.

Consider these new outlets, approved within the past year by the Radio Authority: On the Cornwall peninsula, Gemini Radio is due to sign on in Exeter early in 1995. Country radio, previously available full-time only from satellite broadcaster CMR, is now heard in London on Country 1035 AM. The jazz, blues and soul of London's JFM (formerly Jazz FM) and the dance grooves of Kiss FM are now heard on new outlets in Manchester.

Adult contemporary music is the mainstay of Heart FM in the West Midlands, Stray FM in Northern England and Scot FM in Central Scotland, among

others. Talk Radio U.K. will be Britain's first 24-hour commercial phone-in talk station—and only its third national commercial service after Classic FM and rock-oriented Virgin 1215. Some of these new stations have signed on as we write; others begin broadcasting within the months ahead. This is just a sampling, and the Radio Authority expects to license additional commercial outlets through 1995.

Despite the dominant role of the BBC, commercial radio has been around in Britain for more than 20 years. Radio Clyde in Glasgow and Capital FM in London signed on in 1973, while BRMB FM in Birmingham was launched in early 1974. But the Broadcasting Act of 1990 accelerated its growth, setting up the Radio Authority to regulate and license independent (non-BBC) radio stations. Since January 1991, the Radio Authority has awarded more than 40 new independent local radio (ILR) licenses, in addition to the three national services.

In this newly competitive climate, can the BBC survive as a unique publicly funded broadcaster? The question has been particularly pressing for BBC Radio One, as some discuss whether the national pop station should be spun off into the private sector.

But the government announced in July, as part of a wide-ranging White Paper on the future of the BBC, that there would be no reduction in existing radio or TV services.

As the new radio landscape unfolds before us, however, plenty of other questions arise over the impact that commercial radio in Britain is having on the British music industry—and the music scene worldwide, which is influenced by the U.K. This Billboard Spotlight considers these questions:

- Have record companies changed the way they promote hits, as major regional commercial stations lure listeners away from Radio One?
- Do retailers see a link between what music new stations play and what moves off their shelves?
- Can concert promoters rely on radio playlists or tie-

ins to help sell tickets?

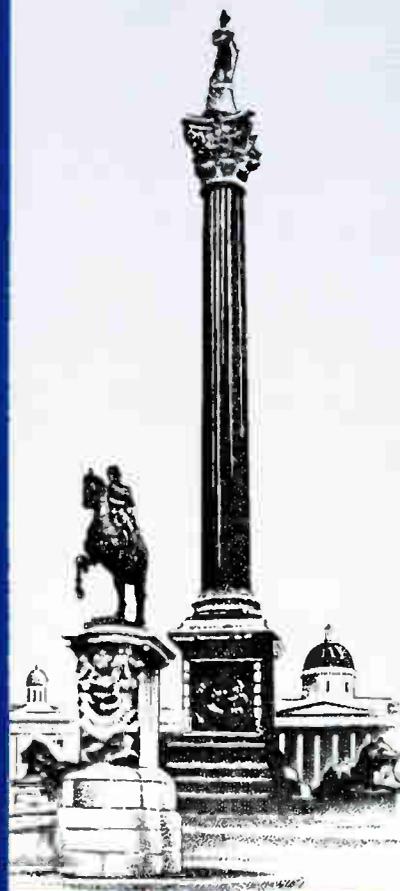
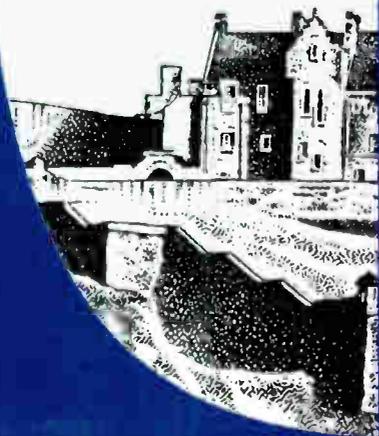
• What do executives say is right—and wrong—with British radio today?

• And how does Matthew Bannister, the number-one man at BBC Radio One, respond to criticism of his first year on the job?

Stay tuned.

THOM DUFFY

THE BILLBOARD SPOTLIGHT



Belgium Goes To The Prom; Germany Gets A Date, Too

BY MARC MAES

ANTWERP, Belgium—If attendance figures match ticket sales, some 170,000 people in Belgium, Holland, and Germany will have attended the 10th-anniversary concerts of the "Night Of The Proms," held here Oct. 13-24.

TV marketer EVA is among the labels hoping to capitalize on the popularity of the concerts by releasing live recordings of this year's event, as it did last year.

The idea of organizing the "Proms" was born in 1984 when student Jan Van Esbroeck and his colleague Jan Vereecke decided to start the nonprofit organization Prommusic. One year later, the "First Night Of The Proms" saw daylight at the Antwerp Sportpaleis; 13,500 attended the mix of light classical music and pop, featuring harmonica virtuoso Toots Thielemans, flautist Thijs van Leer, and John Miles.

Today, after an impressive series of "Proms" presentations, featuring artists such as Art Garfunkel, Al Stewart, the Alan Parsons Project, Joe Cocker, and, last year, Colin Blunstone and Sting, the organizers can look back on a highly successful operation.

This year's edition, starring the 20th Century Orchestra conducted by Robert Grosloot—as well as popular artists Paul Young and Toto, plus Cuban-born guitarist Manuel Barrueco—will also feature a first German performance Monday (24) in the 15,000-capacity Westfalenhalle in Dortmund.

Audiences have proven to be loyal to the concept, and soon the one-day event became twin concerts, culminating in this year's six-day marathon event. With 120,000 tickets sold more than a month in advance, it is the biggest musical event ever to hit Belgium.

Vereecke and Van Esbroeck say that the real strength of the event lies in the unique combination of light classical music (with full orchestra and a 60-member choir) and pop classics. The formula also proved successful in Hol-

land, where all 35,000 tickets for the three shows there were sold within 48 hours. Since the second "Night Of The Proms," Prommusic has released recordings of the artists' performances, and has sold more than 150,000 units of the commemorative albums so far.

Last year, TV merchandiser EVA signed a three-year deal with Prommusic for the release of the annual live albums; at press time, the 1993 album was close to gold (50,000 units) in Belgium and had sold 15,000 in Holland, where it was the third volume to go on sale.

Martin Kleinjan, EVA consultant in Holland, says, "The tremendous reaction to this year's edition, with all tickets sold in less than 48 hours, makes it a 'most wanted' event, and our expectations are very high. This is a new way of marketing. It is very hard to achieve targeted airplay on radio in Belgium or Holland, and TV exposure is even harder to get. This joint marketing concept, where a professional promoter, a business sponsor [Heiniken], and a record company like EVA team up, is proving to be highly successful."

Kleinjan says that Prommusic chooses which artists will perform at the Proms and that sometimes EVA has problems obtaining clearances from other labels. But as the event grows, negotiations are starting to proceed more smoothly. "Together with the organizers, we now cross the borders to Germany, where we signed a deal with EMI-Electrola for the release of the 1994 CD in that territory. For the time being, this will be a tryout, as the Westfalenhalle will reveal the facts about how feasible the formula is in Germany."

The event also will provide marketing opportunities for the artists appearing. Sony Music in Belgium and Holland plans to re-release Toto's back catalog, as well as Young's "Singles Collection" and "The Crossing." And EMI Benelux will capitalize on Manuel Barrueco's performance to promote the guitarist in Belgium, Holland, and Germany.

ITALIAN TEAM MAKES ARRESTING EURO SMASH

(Continued from page 52)

label. The plasTica label is also home to trash-dance queen Sabrina Salerno, who scored a Euro-hit in the '80s with "Boys, Boys, Boys," and whose career is about to be relaunched by Expanded.

Natale reports that in recent years, the label has enjoyed a "discreet success" with such singles as Ramirez's "Bomba," Glam's "Sex Drive" featuring Pete Burns of Dead Or Alive, Paraje's "Animal Action," and "Pupanny" from Afrika Bambaataa, who is signed to Expanded as a techno-dance producer while U.S. label Tommy Boy retains him for his hip-hop endeavors.

Expanded's international A&R director, Paolino Nobile, who is also a DJ, says Bologna is a good base for a dance label. "Milan is where the business happens, but it is only 90 minutes from here. We are in an area where people like to have fun. We have the best clubs and the most famous DJs."

The cutting-edge Expanded gets credit for the catchy hook heard on last year's mega-single "The Key. The Se-

cret" by Urban Cookie Collective. Natale says, "When we pointed out to their U.K. record label, Pulse-8, that the Urban Cookie Collective's riff was the same as the one from our project Glam's release 'House Party,' we came to an amicable agreement on rights with their publisher, peermusic, who behaved like gentlemen over the matter."

The label has also become popular in Latin America, particularly with its Latin beat-based Euro-dance singles. The label's first international breakthrough came with the 1990 release "SuenoLatino," by Sueno Latino, which has become an "ambient" cult record on both sides of the Atlantic.

With the simple, lullaby-inspired dance hit "Ein, Zwei, Polizei!" gaining dominance across Europe, the club directors of Bologna's Expanded Records can afford to sleep soundly. As the song says, "Sieben Acht, Gute Nacht!"—or "Seven, Eight, Good Night!"

MARK DEZZANI

Bélanger, Dion Lead Quebec's Félix Winners Top Female Overcomes Backlash From Anglo Success

BY LARRY LeBLANC

MONTREAL—Audiogram's Daniel Bélanger and Epic's Celine Dion were the top winners at the 16th annual Félix Awards, held at the Théâtre St. Denis here Oct. 17.

Presented by the Assn. Québécoise de L'Industrie du Spectacle (ADISQ), the predominantly French-speaking provincial association of independent producers and labels, the awards show is the most significant event in the French-Canadian pop world. Last year's awards, also aired by the TV network Radio Canada, drew a viewing audience of 2 million in Quebec.

Dion was chosen top female singer, as well as the most renowned Quebec artist outside of Quebec, and the most renowned Quebec artist performing in a language other than French.

From an outsider's perspective, with her career rocketing internationally, Dion's wins might have seemed preordained. Her current album, "The Colour Of My Love," has sold 945,000 units to date in Canada, according to Rick Camilleri, president of Sony Music Entertainment (Canada).

However, an industry backlash in Quebec against Dion, its biggest star, was a distinct possibility again this year. Last year, Dion failed to win the top female singer award, losing to Marie Carmen. Furthermore, ADISQ organizers had refused to let Dion perform a song from the then-upcoming "Colour Of My Love" album because it is in English. Dion had been highly critical of ADISQ for having rules that specifically hinder Quebec singers working outside the province.

Coincidentally, Dion's awards this year bring her Félix total to 24, making her by far the most-honored artist in the awards' history. The total includes the now-defunct top Anglophone singer award in 1990 for her first English-language album, "Unison." Dion, arguing she wasn't an English-speaking artist, refused to accept that award. Most industry figures saw the award as a comeuppance for her singing in English.

This year's big Félix winner was folk-styled singer/songwriter Bélanger, who won four awards: top male singer; best-selling album, for "Les Insomniaques S'Amusent" on Audiogram Records; best video, for his Quebec hit "Ensorcelée"; and show of the year.

However, in the top song category, Bélanger lost to Laurence Jalbert, his strong-voiced Audiogram label mate, who won with her Quebec hit "Encore et Encore," an emotional tribute to a 14-year-old Val d'Or, Quebec, girl who was raped, tortured, and murdered. Jalbert's "Corridors" album won in the top pop/rock album category, beating out strong releases by Dan Bigras, Luc De Larochelière, Richard Séguin, and a tribute album to the late Quebec musician Gerry Boulet, who died of cancer four years ago.

ADISQ's 700 delegates voted in 48 categories this year. Three categories—top male singer, top female singer, and top song—were based on fan balloting.

The three-hour awards ceremony moved at a slow pace, despite being

hosted superbly by comedian Yvon Deschamps, who won for best comedy album. The ceremony also featured strong performances by the re-formed folk group Beau Dommage, rock newcomer Eric Lapointe, pop singers Marie-Denise Pelletier and Jalbert, and a jazz group led by singer Raneé Lee and pianist Oliver Jones. But there were far too many on-air presentations.

Backstage, where a dozen TV announcers and crews, 25 radio interviewers, and a dozen print journalists jostled all night to pick up quotes from winners, was more lively—a show of its own, in fact. Dion, attracting the most attention from the media pack, faced swarms of interviewers during her 10-minute stay.

Dion admitted she was particularly delighted with her win for top female singer because the award was voted by fans. "It is a special one, an incred-



Singers Daniel Belaneger, left, and Celine Dion dominated the 16th annual Félix Awards. (Photo: Charles Richer)

ible gift," she said. "I have been performing since I was 13, and the people of Quebec are my family. I feel I'm their child."

In other key categories, BMG Quebec's Les Colocs were named top group, repeating their win of last year; veteran rocker Nanette Workman won her first Félix trophy in 12 years, with her "Rock & Romance" named top rock album; and Pelletier's Musi-Art recording "Entre La Tête et le Coeur" was named best pop album. Francis Cabrel of France, whose Chandelle album "Samedi Soir sur la Terre" has charted for 27 weeks in Quebec's music trade publication Radio Actifé, was named the most renowned Francophone artist in Quebec. His recording of "La Cabane du Pecheur" is currently No. 1 on the publication's French singles chart, according to the Oct. 16 issue.

Traditionally, there are some puzzling Félix categories. This time it was the discovery of the year category, in which Audiogram's rock band Zébulon beat out a magician (Alain Choquette), a comedian-impressionist (Michael Rancourt), and singers Sylvain Cossette and Claire Vezina.

Following is a full list of artist winners:

- Group: Les Colocs (BMG Quebec)
- Male singer: Daniel Bélanger (Audiogram)
- Female singer: Celine Dion (Epic)
- Discovery of the year: Zébulon (Audiogram)

ogram)
Songwriter: Sylvain Lelièvre (Basse-Ville)

Top song: "Encore et Encore" by Laurence Jalbert (Audiogram)

Best video: "Ensorcelée" by Daniel Bélanger, directed by Gilles Legare (Audiogram)

Best-selling album: "Les Insomniaques S'amusent" by Daniel Bélanger (Audiogram)

Best pop album: "Entre La Tête et le Coeur" by Marie Denise Pelletier (Musi-Art)

Best pop/rock album: "Corridors" by Laurence Jalbert (Audiogram)

Best rock album: "Rock & Romance" by Nanette Workman (Disques Double)

Best country/folk album: "Une Autre Chambre d'Hotel" by Gildor Roy (Passport)

Best jazz album: "Just 88" by Oliver Jones (Justin Time)

Best classical album, orchestra or ensemble: "Noël" by the Quebec Symphony Orchestra (Analekta)

Best classical album, soloist or chamber group: "Telemann" by Angèle Dubeau (Analekta)

Best instrumental album: "Roman-tiques" by André Gagnon (Star)

Best new age album: "Hommage A Par 4 Chemins" by various artists (Rubicon)

Best children's album: "Une Fête Pour Les Enfants" by Carmen Campagne (Tanglewood)

Best comedy album: "U.S. qu'on s'en Va" by Yvon Deschamps (Gestion Son Image)

Singer/songwriter performance of the year: "Les Insomniaques S'amusent" by Daniel Bélanger (Audiogram)

Best show: "Starmania-Morgador 94"

Best comedy show: "6 Heures Avec Jean-Marc Parent," featuring Jean-Marc Parent

Most renowned Quebec artist outside of Quebec: Celine Dion (Epic)

Most renowned Quebec artist performing in a language other than French: Celine Dion (Epic)

Most renowned Francophone artist in Quebec: Francis Cabrel (Chandelle).

MAPLE BRIEFS

PAUL EASTWOOD has been named national promotion manager at MCA Records Canada.

TORONTO-BASED EMI Music Canada and Duckworth Atlantica Distribution, based in St. John's, Newfoundland, and Halifax, Nova Scotia, have signed a two-tiered agreement which provides for the distribution of the Duckworth Atlantica catalog nationally, and for the creation of an independent label, Latitude, to be headed by Graham Stairs. Among the 40 catalog albums being launched this month under the agreement are recordings by Terry Kelly, Plankertown, John Allen Cameron, and Evans & Doherty.

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100

10/18/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	LOVE IS ALL AROUND WET WET WET PRECIOUS/POLYGRAM
2	3	SATURDAY NIGHT WHIGFIELD X-ENERGY
3	2	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
4	5	ALWAYS BON JOVI JAMBICO
5	6	EINS, ZWEI, POLIZEI MO-DO plusika
6	4	I SWEAR ALL-4-ONE BLITZ/ATLANTIC
7	6	THE RHYTHM OF THE NIGHT CORONA OWA
8	10	COTTON EYE JOE REDNEX JIVE
9	8	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY EPIC
10	NEW	WELCOME TO TOMORROW SNAP! ARIOLA
ALBUMS		
1	2	R.E.M. MONSTER WARNER
2	1	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELEOC/WARNER
3	3	ERIC CLAPTON FROM THE CRADLE REPRIS/WARNER
4	4	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS/POLYGRAM
5	6	MARIAH CAREY MUSIC BOX COLUMBIA
6	5	JOE COCKER HAVE A LITTLE FAITH CAPITOL
7	9	WESTERNHAGEN AFFENTHEATER WEA
8	7	PINK FLOYD THE DIVISION BELL EMI
9	8	CYNDI LAUPER TWELVE DEADLY CYNS...AND THEN SOME EPIC
10	7	PETER GABRIEL SECRET WORLD LIVE REALWORLD/VIRGIN

BELGIUM

(IFPI Belgium/SABAM) 10/22/94

THIS WEEK	LAST WEEK	SINGLES
1	1	EINS, ZWEI, POLIZEI MO-DO TOP SECRET RECORDS
2	5	NO ONE 2 UNLIMITED BYTE RECORDS
3	2	HEMELSBLAUW WILL TURA TOPKAPI
4	8	BLIJFE NOG 1 NACHT WENDY VAN WANTEN JRP
5	3	LOVE IS ALL AROUND WET WET WET PRECIOUS/POLYGRAM
6	6	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY EPIC
7	NEW	COTTON EYE JOE REDNEX ZOMBA
8	4	7 SECONDS YOUSOU N' DOUR & NENEH CHERRY COLUMBIA
9	NEW	IT'S A RAINY DAY ICE MC SONY
10	9	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN
ALBUMS		
1	1	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELEOC/WARNER
2	2	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS/POLYGRAM
3	3	JOE COCKER HAVE A LITTLE FAITH CAPITOL
4	5	R.E.M. MONSTER WARNER
5	6	ROSH VOISINE COUP DE TETE RCA/BMG
6	4	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE SONY
7	9	ERIC CLAPTON FROM THE CRADLE REPRIS
8	5	PETER GABRIEL SECRET WORLD LIVE REALWORLD/VIRGIN
9	10	BODY COUNT BORN DEAD VIRGIN
10	NEW	BART KAEHL HET BESTE VAN BMG

DENMARK

(IFPI/Nielsen Marketing Research) 10/18/94

THIS WEEK	LAST WEEK	SINGLES
1	1	COTTON EYE JOE REDNEX BMG/ARIOLA
2	3	SATURDAY NIGHT WHIGFIELD SCANDINAVIAN RECORDS
3	2	LOVE IS ALL AROUND WET WET WET POLYGRAM
4	5	SWAMP THING THE GRID BMG
5	9	ANOTHER DAY WHIGFIELD SCANDINAVIAN RECORDS
6	6	EVERYBODY GONFI GON TWO COWBOYS POLYGRAM
7	8	I'LL MAKE LOVE TO YOU BOYZ II MEN POLYGRAM
8	NEW	SECRET MADONNA WARNER
9	NEW	HANDBOLDPIGER/DENMARK'S JERNHARDE DENMARK'S POLYGRAM
10	NEW	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY SONY
ALBUMS		
1	NEW	STUPID MAN THOMAS HELMIG ARIOLA
2	5	CELEBRATION SMOKIE ELAP
3	4	WET WET WET END OF PART ONE (THEIR GREATEST HITS) POLYGRAM
4	3	MONSTER R.E.M. WARNER
5	9	DIZZY MIZZ LIZZY DIZZY MIZZ LIZZY EMI
6	6	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELEOC/WARNER
7	8	ERIC CLAPTON FROM THE CRADLE WARNER
8	NEW	C.V JORGENSEN/SJAELLAND PLADECOM
9	7	HANNE BOEL MISTY PARADISE EMI
10	NEW	EVA MADSEN MORMORS KOLONIHAVEHLS KAVAN

PORTUGAL

(Portugal/VFP) 10/12/94

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS 16 TOP WORLD CHARTS 94 VIDISCO
2	2	PEDRO ABRUNHOSA/BANDEMONI VIAGENS POLYDOR
3	8	VARIOUS DANCE POWER VOISCO
4	3	R.E.M. MONSTER WARNER
5	5	GABRIEL O PENSADOR GABRIEL O PENSADOR COLUMBIA
6	4	BEAUTIFUL WORLD IN EXISTENCE WEA
7	6	ERIC CLAPTON FROM THE CRADLE WARNER
8	NEW	VARIOUS ROCK BALLADS INT
9	NEW	MARIAH CAREY MUSIC BOX COLUMBIA
10	NEW	GIPSY KINGS GREATEST HITS COLUMBIA

IRELAND

(IFPI Ireland) 10/7/94

THIS WEEK	LAST WEEK	SINGLES
1	1	SATURDAY NIGHT WHIGFIELD SYSTEMATIC
2	NEW	LOVE ME FOR A REASON BOYZONE POLYDOR
3	NEW	SURE TAKE THAT RCA
4	2	GUAGLIONE PEREZ 'PREZ' PRADO RCA
5	NEW	ZOMBIE THE CRANBERRIES ISLAND
6	9	STEAM EAST 17 LONDON
7	6	ALWAYS BON JOVI JAMBICO/MERCURY
8	3	THE RHYTHM OF THE NIGHT CORONA WEA
9	4	RIVERDANCE BILL WHELAN SON
10	7	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN
ALBUMS		
1	2	CHRISTY MOORE LIVE AT THE POINT COLUMBIA
2	1	R.E.M. MONSTER WARNER
3	NEW	THE CRANBERRIES NO NEED TO ARGUE ISLAND
4	4	VARIOUS A WOMAN'S HEART 2 OARA
5	3	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS IN CONCERT TELEOC/WARNER
6	NEW	VARIOUS DANCE ZONE LEVEL III POLYGRAM TV
7	7	SHARON SHANNON OUT THE GAP SOLIO
8	NEW	CHRISTIE HENNESSY LORD OF YOUR EYES WARNER
9	6	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS
10	9	NANCI GRIFFITH FLYER MCA

AUSTRIA

(Austrian IFPI/Austrian Top 30) 10/4/94

THIS WEEK	LAST WEEK	SINGLES
1	NEW	LOVE IS ALL AROUND WET WET WET POLYGRAM
2	NEW	HEY SUSSER LUCIELECTRIC BMG
3	NEW	I SWEAR ALL-4-ONE ATLANTIC
4	NEW	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
5	NEW	VENI, VIDI, VICI IMPERIO ECHO
6	NEW	EVERYBODY CONFI-GON TWO COWBOYS ECHO
7	NEW	SWEET DREAMS LA BOUCHE BMG
8	NEW	I SHOW YOU SECRETS PHARAO SONY
9	NEW	DER BERG RUFT K2 KOCH
10	NEW	SWAMP THING THE GRID BMG
ALBUMS		
1	NEW	ERIC CLAPTON FROM THE CRADLE WARNER
2	NEW	JOE COCKER HAVE A LITTLE FAITH EMI
3	NEW	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS WARNER/TELEOC
4	NEW	NOCKALM QUINTETT UND OBER RHODOS KOS ICH DICH KOCH
5	NEW	R.E.M. MONSTER WARNER
6	NEW	BODY COUNT BORN DEAD VIRGIN
7	NEW	WET WET WET END OF PART ONE (THEIR GREATEST HITS) POLYGRAM
8	NEW	KASTELRUTHER SPATZEN ATLANTIS DER BERGE KOCH
9	NEW	ZILLERTALER SCHURZENJAGER GLORY HALLELUJAH TYROLIS
10	NEW	SINEAD O'CONNOR UNIVERSAL MOTHER EMI

NORWAY

(Verdens Gang Norway) 10/18/94

THIS WEEK	LAST WEEK	SINGLES
1	6	COTTON EYE JOE REDNEX BMG
2	1	LOVE IS ALL AROUND WET WET WET POLYGRAM
3	3	I SWEAR ALL-4-ONE WARNER
4	NEW	SATURDAY NIGHT WHIGFIELD SCANDINAVIAN RECORDS
5	2	SWAMP THING THE GRID BMG
6	NEW	TENDER HEART TRANCYLVANIA NA
7	5	REGULATE WARREN G & NATE DOGG WARNER
8	7	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY SONY
9	4	CRIES LIKE A BABY SEPTEMBER WHEN WARNER
10	NEW	ALWAYS BON JOVI POLYGRAM
ALBUMS		
1	NEW	VARIOUS ABSOLUTE MUSIC 11 EVA
2	NEW	SEPTEMBER WHEN HUGGER MUGGER WARNER
3	NEW	R.E.M. MONSTER WARNER
4	2	HANNE BOEL MISTY PARADISE EMI
5	5	VARIOUS MEGA DANCE MIX 2 ARCADE
6	3	LISA EKDAHL LISA EKDAHL EMI
7	4	WET WET WET END OF PART ONE (THEIR GREATEST HITS) POLYGRAM
8	6	LYNNI TREEKREM TYSENFRYD SONY
9	7	ERIC CLAPTON FROM THE CRADLE WARNER
10	NEW	VARIOUS MED BLANKE ARK NA

HONG KONG

(IFPI Hong Kong Group) 10/2/94

THIS WEEK	LAST WEEK	ALBUMS
1	1	AARON KWOK IRON CURTAIN TEMPTATION WARNER
2	2	WINNIE LAU LINGERING BMG
3	3	VIVIAN LAI VIVIAN LAI GREATEST HITS 94 POLYGRAM
4	4	CASS PHANG UNFINISHED NOBEL EMI
5	5	ANDY LAU 5:30 WARNER
6	NEW	WILLIAM SO MINI SO CINEPOLY
7	7	VARIOUS MOST EMOTIONAL VOL. 2 POLYGRAM
8	NEW	JACKIE CHEUNG STOLEN HEART POLYGRAM
9	6	VARIOUS MOST POPULAR 2 POLYGRAM
10	9	ALEX TO NO CHANGE AT ALL ROCK

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

FRANCE: The achievements of Georges Delerue, one of the country's most prolific and revered film score composers, who died in March 1992, will be celebrated by some of his peers at a special concert to be held Nov. 12 in the city of Le Puy du Fou, Brittany. During the evening, works composed by Delerue will be performed by the Philharmonic Orchestra of the Loire region, and guests will include composer Michel Legrand, pianist Michel Béroff, violinist Pierre Amoyal, filmmakers Pierre Schoendorffer and Philippe de Broca, and singer Yves Duteil. The show, supported by the French performing rights society SACEM, will combine music, film extracts, and comments from people who knew Delerue. It will also mark the first public performance of Delerue's piano concerto, Symphonie Concertante Pour Piano Et Orchestre. Born in 1925 in the north of France, Delerue composed 188 film scores, including recent hits such as "Platoon"; countless scores for TV programs and stage shows; and several classical works. He earned an Emmy Award in 1967 and won an Oscar in 1979 for his soundtrack to George Roy Hill's movie "A Little Romance." He died a few days after his 67th birthday in Los Angeles, a city where he worked for various Hollywood filmmakers, including George Cukor, John Huston, Mike Nichols, Fred Zinnemann, and Oliver Stone.

EMMANUEL LEGRAND

POLAND: "Abraxas," the new album by De Mono, is another splendid collection of soft-rock ballads and uptempo dancefloor material, with thoughtful lyrics about love, friendship, nostalgia, and the sorrow of leaving. A guest vocalist is the gifted Anita Lipnicka of the group Various Manx, and her performance is the revelation of the year. Currently celebrating its 10th anniversary, De Mono was founded when three musicians got together, initially calling themselves Mono, and played a debut gig at the once-fashionable Warsaw students' club Park. Since then, the band has toured extensively here, and enjoyed at least one successful club tour of the U.S. It has released a series of impressive albums, including "Kochać Imaczej" (To Love In A Different Way), "Oh Yeah," and "Stop."

BEATA PRZEDPELSKA

TAIWAN: Is the country ready for Schutze? Opinion was divided after his startling debut appearance on International Community Radio Taipei (ICRT). Heavy metal music à la Motorhead performed by a band fronted by a singer/guitarist with a shaved forehead and waist-length hair is certainly a first here. Yet the adventurous, Chinese-born painter/musician, who immigrated to New York and arrived in Taiwan by chance two years ago, is nonplussed. "The question is not whether Taiwan is ready," he says. "When music has something to say from the heart, people will feel it and try to understand." Schutze uses a German word as an English name because it most closely resembles the sound of his real name, Shr Tswun. He arrived in the U.S. in 1987, took up residence on Bleecker Street in New York's Greenwich Village, and was soon exhibiting his abstract paintings. Switching to rock'n'roll because "music is easier to communicate to an audience than is painting," he launched a band called TATTOOMYTEETH with Vic Barocas (drums) and Nick Caliano (bass). Later, after coming to Taiwan, Schutze was encouraged by the production house Fei Ni to cut an album with his New York band. The result was a collection called "e" in Mandarin. Recorded in Woodstock, N.Y., sung in Mandarin, and released on Taipei's Friendly Dogs label, it has already excited considerable media attention here.

GLENN SMITH

IRELAND: The latest album from Gilbert O'Sullivan, the Irish singer-songwriter who enjoyed a series of U.K. and U.S. hits in the 1970s, is a back-to-basics, voice and piano album, with orchestral arrangements by Bill Whelan. "I always wanted to make records with just piano and voice," O'Sullivan says. "But because of the association that combination has with demos and the fact that it might sound cheap, I then had the idea of adding a large orchestra, but used sparingly." The record sleeve is plain, too, a black-and-white drawing by veteran cartoonist Larry (who uses only his first name professionally)—hence the title of the album, "By Larry" (Park Records). O'Sullivan is one of this country's best-known artists internationally and has won many honors, including a BMI 4-million-performance award for his 1972 hit "Alone Again (Naturally)." More recently, "Tomorrow, Today" was a hit in Japan, and an album, "Live In Japan '93," is in the pipeline.

KEN STEWART

SPAIN: Abandoning the frivolities and uncertainties of New Flamenco, the aristocracy of Spanish flamenco has just ended an 18-day festival. Dozens of artists took part in the 26 shows that comprised the eighth Seville Flamenco Art Biennial, held in the city considered by many to be the cradle of modern flamenco. The festival was opened by three top-grade performers—singer Enrique Morente, guitarist Manolo Sanlúcar, and dancer Mario Maya—at the 1,800-capacity Maestranza theater. It was closed by the world's premier flamenco guitarist, Paco de Lucia, accompanied by musical giants Pepe de Lucia (his brother), Jorge Pardo, Carles Benavent, and Rubem Dantas. Other acts who appeared over the course of the event were singers Carmen Linares, El Pele, Jose Merce, and Diego Carrasco; guitarists Vicente Amigo, Rafael Riqueni, and Gerardo Nunez; and dancer Cristina Hoyos. After the festival, Paco de Lucia was scheduled to tour Kuwait, Bahrain, Abu Dhabi, and Dubai, where tickets for his concerts have long been sold out to Arab royalty, diplomats, and Gulf businessman.

HOWELL LLEWELLYN

HITS OF THE WORLD



JAPAN (Dempa Publications, Inc.) 10/24/94

THIS WEEK	LAST WEEK	SINGLES
1	2	ITOSHISATO SETSUNASATO KOKOROZUYOSATO RYOKO SHINOHARA & T. KOMURO EPIC
2	8	SUTEKINA TANJOURI CHISATO MORITAKA ONE UP MUSIC
3	1	EIEN NO YUMENI MUKATTE MAKI OOGURO B GLAM
4	NEW	MELODIES & MEMORIES TUBE SONY
5	3	OREIRO NI SOMARE KOME KOME CLUB EPIC
6	6	MARIA T-BOLAN ZAIN
7	5	SPY NORIYUKI MAKIHARA WEA JAPAN
8	7	GEKKA AKINA NAKAMORI NICA/VICTOR
9	9	TRUE BLUE LUNA SEA MCA/VICTOR
10	4	HAPPY WAKE UP! ARISA MIZUKI NIPPON/COLUMBIA
1	1	ALBUMS
2	2	BON JOVI CROSS ROAD NIPPON/PHONOGRAM
3	3	DEEN DEEN B GLAM
4	4	KEISUKE KUWATA KODOKUNO TAIYOU VICTOR
5	6	MARIYA TAKEUCHI IMPRESSIONS EAST WEST
6	NEW	KEIKO UTOKU SUNADOKI ZAIN
7	NEW	CHARA HAPPY TOY EPIC
8	5	TO BE CONTINUED BEYOND THE NIGHT SONY
9	4	KYOUSUKE HIMURO SHAKE THE FAKE TOSHIBA EMI
10	7	MR. CHILDREN ATOMIC HEART TOYS FACTORY
11	8	ERIC CLAPTON FROM THE CRADLE WEA

CANADA (The Record) 10/10/94

THIS WEEK	LAST WEEK	SINGLES
1	1	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN/PGD
2	2	CAN YOU FEEL THE... E. JOHN HOLLYWOOD/WEA
3	3	FUNKDAFIED DA BRAT EPIC/SONY
4	4	WILD NIGHT JOHN MELLENCAMP MERCURY/PGD
5	5	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY COLUMBIA/SONY
6	NEW	GO ON MOVE REEL II REEL QUALITY/PGD
7	8	RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIA/SONY
8	7	IF YOU GO JON SECADA SBK/CEMA
9	6	ANY TIME, ANY PLACE J. JACKSON VIRGIN/CEMA
10	9	100% PURE LOVE CRYSTAL WATERS MERCURY/PGD
11	10	WHAT'S THE FREQUENCY, KENNETH? R.E.M. WARNER BROS./WEA
12	11	ALWAYS BON JOVI MERCURY/PGD
13	NEW	LOVE IS ALL AROUND WET WET WET LONDON/PGD
14	12	LUCKY ONE AMY GRANT A&M/PGD
15	13	WIDE LOAD ONE VIRGIN/CEMA
16	16	TAKE IT BACK PINK FLOYD COLUMBIA/SONY
17	15	DIARY OF A MADMAN GRAVEDIGGAS ISLAND/PGD
18	14	THINK TWICE CELINE DION COLUMBIA/SONY
19	17	THE REAL THING 2 UNLIMITED QUALITY/PGD
20	19	BETCHA BY GOLLY WOW AARON NEVILLE A&M/PGD
1	1	ALBUMS
2	6	TRAGICALLY HIP DAY FOR NIGHT MCA/UNI
3	2	R.E.M. MONSTER WARNER BROS./WEA
4	3	VARIOUS ARTISTS DANCE MIX '94 QUALITY
5	4	ERIC CLAPTON FROM THE CRADLE REPRISE/WEA
6	5	SOUNDTRACK FORREST GUMP EPIC/SONY
7	11	BOYZ II MEN II MOTOWN/PGD
8	8	S. CROW TUESDAY NIGHT MUSIC CLUB A&M/PGD
9	12	COUNTING CROWS AUGUST AND EVERYTHING AFTER DGC/WEA
10	9	GREEN DAY DOOKIE REPRISE/WEA
11	7	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC/WARNER
12	10	SOUNDTRACK THE LION KING HOLLYWOOD/WEA
13	13	ROLLING STONES VOODOO LOUNGE VIRGIN/CEMA
14	9	BARENAKED LADIES MAYBE YOU... SIRI/WEA
15	14	SMASHING PUMPKINS PISCES ISCAIOT VIRGIN/CEMA
16	NEW	STONE TEMPLE PILOTS PURPLE ATLANTIC/WEA
17	16	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
18	15	SOUNDGARDEN SUPERUNKNOWN A&M/PGD
19	18	SOUNDTRACK NATURAL BORN KILLERS INTERSCOPE/WEA
20	19	MOIST SILVER EMI/CEMA
21	20	ACE OF BASE THE SIGN ARISTA/BMG

GERMANY compiled by Media Control 10/18/94

THIS WEEK	LAST WEEK	SINGLES
1	2	SATURDAY NIGHT WHIGFIELD ZYX
2	1	EINS, ZWEI, POLIZEI! MO-DO ZYX
3	4	DER BERG RUFT K 2 KOCH
4	7	WELCOME TO TOMORROW SNAP! ARIOLA
5	NEW	LET THE DREAM COME TRUE DJ BOBO FRESH/EAWS
6	3	LOVE IS ALL AROUND WET WET WET PHONOGRAM
7	14	ALWAYS BON JOVI PHONOGRAM
8	9	SWEET DREAMS LA BOUCHE ARIOLA
9	10	HYPER.HYPER SCOOTER EDEL
10	5	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
11	6	LOVE SONG MARK' OH MOTOR MUSIC
12	8	I SWEAR ALL-4-ONE ATLANTIC/EAST WEST
13	12	REGULATE WARREN G & NATE DOGG PHONOGRAM
14	11	LIFE IN THE STREETS PRINCE ITAL JOE FEATURING MARKY MARK EAST WEST
15	NEW	COTTON EYE JOE REDNEK POLYGRAM
16	15	IT'S A RAINY DAY ICE MC POLYDOR
17	17	ENDLESS LOVE L. VANDROSS/M. CAREY COLUMBIA
18	NEW	DA CAPO PERPLEXER MOTOR MUSIC
19	13	LA CUCAMARCHA TNN ZYX
20	NEW	UP 'N AWAY MR PRESIDENT WEA
1	1	ALBUMS
2	2	WESTERNHAGEN AFFENTHEATER WEA
3	3	R.E.M. MONSTER WARNER
4	NEW	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PHONOGRAM
5	4	BON JOVI CROSS ROAD PHONOGRAM
6	5	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC/WARNER
7	9	JOE COCKER HAVE A LITTLE FAITH EMI
8	6	ARZTE DAS BESTE VON KURZ NACH FRUHER COLUMBIA
9	7	ERIC CLAPTON FROM THE CRADLE WEA
10	8	KELLY FAMILY OVER THE HUMP EDEL
11	NEW	BODY COUNT BORN DEAD VIRGIN
12	10	IM NAMEN DER LIEBE BRUNNER & BRUNNER KOCH
13	11	PETER GABRIEL SECRET WORLD LIVE VIRGIN
14	12	MARIAH CAREY MUSIC BOX COLUMBIA
15	13	CRASH TEST DUMMIES GOD SHUFFLED... ARISTA
16	NEW	PINK FLOYD THE DIVISION BELL EMI
17	15	STILTSKIN THE MIND'S EYE VIRGIN
18	NEW	JOSHUA KADISON PAINTED DESERT SERENADE SBK/EMI
19	14	BOYZ II MEN II MOTOWN
20	16	PETER MAFFAY TABALUGA UND LILLI LIVE! ARIOLA
21	17	ROLLING STONES VOODOO LOUNGE VIRGIN

FRANCE (SNEP/FOP/Tite-Live) 10/8/94

THIS WEEK	LAST WEEK	SINGLES
1	1	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY SQUATT/SONY
2	2	WITHOUT YOU MARIAH CAREY COLUMBIA
3	4	LOVE IS ALL AROUND WET WET WET PHONOGRAM
4	3	MANGEZ-MOI! BILLY ZE KICK & LES GAMINS EN FOLIE POLYGRAM
5	10	I SWEAR ALL-4-ONE ATLANTIC
6	7	BLACK BETTY RAM JAM VERSAILL/SONY
7	10	MMM MMM MMM... CRASH TEST DUMMIES ARISTA
8	13	COMBIEN DE MURS... PATRICK BRUEL RCA
9	16	COUNTING CROWS MR JONES GEFEN
10	6	THE POWER OF LOVE CELINE DION COLUMBIA
11	8	FEEL OF THE HEAT OF THE NIGHT MASTERBOY BARCLAY/POLYGRAM
12	5	I LIKE TO MOVE IT REEL 2 REAL HAPPY MUSIC/SONY
13	9	EINS, ZWEI, POLIZEI! MO-DO SCORPIO
14	14	IT'S A RAINY DAY ICE MC AIRPLAY/POLYGRAM
15	17	BLACK HOLE SUN SOUNDGARDEN A&M
16	NEW	HIGH HOPES PINK FLOYD PMI
17	11	INSIDE STILTSKIN VIRGIN
18	18	THIS IS YOUR NIGHT HEAVY D & THE BOYZ MCA
19	15	DREAMS QUENCH NBB/BMG
20	NEW	GIVE ME ALL YOUR LOVE MAGIC MAYFAIR EMI
1	NEW	ALBUMS
2	1	JOHNNY HALLYDAY ROUGH TOWN POLYGRAM
3	2	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
4	3	MARIAH CAREY MUSIC BOX COLUMBIA
5	9	ACE OF BASE HAPPY NATION BARCLAY/POLYGRAM
6	10	M C SOLARA PROSE COMBAT POLYDOR
7	7	ERIC CLAPTON FROM THE CRADLE REPRISE/WARNER
8	8	PATRICK BRUEL BRUEL RCA
9	4	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC
10	6	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC/WARNER
11	11	ROCH VOISINE COUP DE TETE BMG
12	15	R.E.M. MONSTER WEA
13	NEW	JOE COCKER HAVE A LITTLE FAITH EMI
14	12	STILTSKIN THE MIND'S EYE EMI
15	5	PINK FLOYD THE DIVISION BELL EMI
16	17	JACQUES HIGELIN AUX HEROS DE LA VOLTIGE EMI
17	14	ALAIN SOUCHON C'EST DEJA CA VIRGIN
18	18	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
19	NEW	BILLY ZE KICK & LES GAMINS EN FOLIE BILLY ZE KICK ET LES GAMINS EN FOLIE PHONOGRAM
20	13	SLAYER DIVINE INTERVENTION AMERICAN/BMG
21	13	ERIC SERRA LEON COLUMBIA

NETHERLANDS (Stichting Mega Top 50) 10/16/94

THIS WEEK	LAST WEEK	SINGLES
1	1	DROMEN ZIJN BEDROG MARCO BORSATO POLYDOR
2	2	VOORBIJ PAUL DE LEEUW BROMMERPECH/SONY
3	3	DIKKE LUL DIKKE LUL BAND NSD/CNR MUSIC
4	5	NO MORE 2 UNLIMITED BYTES/SONY
5	6	THE SECOND WALTZ ANDRE RIEU MERCURY/PHONOGRAM
6	9	ALS ZE ER NIET IS DE DIJK MERCURY
7	NEW	ALWAYS BON JOVI MERCURY/PHONOGRAM
8	4	EINS, ZWEI, POLIZEI! MO-DO JIVE ZOMBA
9	10	WELCOME TO TOMORROW SNAP! LOGIC/BMG ARIOLA
10	NEW	DON'T STOP OUTHERE BROTHERS STEALTH HOTSOUND
1	2	ALBUMS
2	1	R.E.M. MONSTER WARNER
3	3	WET WET WET END OF PART ONE (THEIR GREATEST HITS) LONDON/PHONOGRAM
4	9	MARCO BORSATO MARCO POLYDOR
5	5	DE DIJK DE BLAUWE SCHIUT POLYDOR
6	4	ANDRE RIEU STRAUZ & CO PHONOGRAM
7	NEW	JOE COCKER HAVE A LITTLE FAITH CAPITOL
8	NEW	B.Z.N. SORONADO MERCURY/PHONOGRAM
9	6	ANDRE HAZES AL 15 JAAR GEWOON ANDRE EMI
10	NEW	PIER VEERMAN MY HEART AND SOUL COLUMBIA
11	NEW	PAUL DE LEEUW PARACDMOL BROMMERPECH/SONY

HITS OF THE U.K. 1994, Billboard/BPI Communications (Music Week/CIN) 10/22/94

THIS WEEK	LAST WEEK	SINGLES
1	NEW	SURE TAKE THAT (BROTHERS IN RHYTHM) RCA
2	4	BABY COME BACK PATO BANTON VIRGIN
3	2	SATURDAY NIGHT WHIGFIELD SYSTEMATIC
4	3	ALWAYS BON JOVI JAMCO/MERCURY
5	5	HEY NOW (GIRLS JUST WANT TO HAVE FUN) CYNDI LAUPER EPIC
6	7	SWEETNESS MICHELLE GAYLE 1ST AVENUE/RCA
7	NEW	CIGARETTES & ALCOHOL OASIS CREATION/SONY
8	8	STAY (I MISSED YOU) LISA LOEB & NINE STORIES RCA
9	12	WELCOME TO TOMORROW SNAP! FEATURING SUMMER ARISTA
10	NEW	SHE'S GOT THAT VIBE R. KELLY JIVE
11	6	THE RHYTHM OF THE NIGHT CORONA WEA
12	10	SECRET MADONNA MAVERICK/SIRE
13	11	CIRCLE OF LIFE ELTON JOHN ROCKET
14	9	STEAM EAST 17 LONDON
15	NEW	SEVENTEEN LET LOOSE MERCURY
16	16	MOVE IT UP CAPPELLA INTERNAL DANCE
17	NEW	CONNECTION ELASTICA DECEPTIVE
18	15	IF I GIVE YOU MY NUMBER PJ AND DUNCAN XS/RHYTHM/TELSTAR
19	13	BEST OF MY LOVE CJ LEWIS BLACKMARKET/MCA
20	NEW	SOME GIRLS ULTIMATE KAOS WILD CARD
21	23	TURN THE BEAT AROUND GLORIA ESTEFAN EPIC
22	14	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY EPIC
23	NEW	TURN UP THE POWER N-TRANCE ALL AROUND THE WORLD
24	18	I WANT THE WORLD 2WO THIRD3 EPIC
25	18	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN
26	NEW	PLANET CARAVAN PANTERA EAST WEST
27	32	VIVA LA MEGABABES SHAMPOO FOOD
28	25	SHE IS SUFFERING MANIC STREET PREACHERS EPIC
29	17	ZOMBIE CRANBERRIES ISLAND
30	22	PUSH THE FEELING ON NIGHTCRAWLERS FERR
31	NEW	THE STRANGEST PARTY (THESE ARE THE TIMES) INXS MERCURY
32	19	SPACE COWBOY JAMIROQUAI SONY S2
33	36	LOOK BUT DON'T TOUCH EP SKIN PARLOPHONE
34	NEW	EL TRAGO (THE DRINK) 2 IN A ROOM POSITIVA
35	21	LOVE IS ALL AROUND WET WET WET PRECIOUS ORGANISATION/POLYGRAM
36	31	CAN'T GET AMAN, CAN'T GET A JOB SISTER BLISS WITH COLETTE GO BEAT
37	35	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
38	NEW	SHERRI DON'T FAIL ME NOW STATUS QUO POLYDOR
39	28	THAT'S THE WAY YOU DO IT PURPLE KINGS POSITIVA
40	24	INCREDIBLE (REMIX) M-BEAT FEAT. GENERAL LEVY BENK

HITS OF THE U.K. 1994, Billboard/BPI Communications (Music Week/CIN) 10/22/94

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	BON JOVI CROSS ROAD JAMCO/MERCURY
2	1	R.E.M. MONSTER WARNER
3	NEW	SUEDE DOG MAN STAR NUDE
4	2	THE CRANBERRIES NO NEED TO ARGUE ISLAND
5	3	CLIFF RICHARD THE HIT LIST EMI
6	4	CYNDI LAUPER TWELVE DEADLY CYNS...AND THEN SOME EPIC
7	5	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS IN CONCERT TELDEC/WARNER
8	NEW	REEL 2 REAL MOVE IT! POSITIVA
9	6	LUTHER VANDROSS SONGS EPIC
10	11	MARIAH CAREY MUSIC BOX COLUMBIA
11	7	BLUR PARKLIFE FOOD
12	9	OASIS DEFINITELY MAYBE CREATION
13	NEW	QUEENSRÛCHE PROMISED LAND EMI
14	NEW	DANIEL O'DONNELL ESPECIALLY FOR YOU RITZ
15	8	ERIC CLAPTON FROM THE CRADLE DUCK/WARNER
16	12	ELVIS PRESLEY THE ESSENTIAL COLLECTION RCA
17	14	SOUNDTRACK THE COMMITMENTS MCA
18	30	PINK FLOYD THE DIVISION BELL EMI
19	NEW	HANK MARVIN & THE SHADOWS THE BEST OF POLYGRAM
20	27	BRENDA LEE THE VERY BEST OF...WITH LOVE TELSTAR
21	NEW	THE CULT THE CULT BEGGARS BANQUET
22	13	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS/POLYGRAM
23	20	JULIO IGLESIAS CRAZY COLUMBIA
24	16	THE PRODIGY MUSIC FOR THE JILTED GENERATION XL RECORDINGS
25	10	MASSIVE ATTACK PROTECTION VIRGIN
26	21	UB40 THE BEST OF UB40 VOL 1 VIRGIN
27	19	TINA TURNER SIMPLY THE BEST VARIOUS
28	15	SLAYER DIVINE INTERVENTION AMERICAN
29	17	THE WONDER STUFF IF THE BEATLES HAD READ HUNTER...THE SINGLES POLYDOR
30	NEW	MICHELLE GAYLE MICHELLE GAYLE 1ST AVENUE/RCA
31	23	THE CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
32	24	DIANA ROSS ONE WOMAN - THE ULTIMATE COLLECTION EMI
33	NEW	DAVID ESSEX BACK TO BACK POLYGRAM
34	25	MADNESS DIVINE MADNESS VIRGIN
35	22	D:REAM D:REAM VOL 1 FOX
36	29	CARPENTERS INTERPRETATIONS A&M
37	26	THE BRAND NEW HEAVIES BROTHER SISTER ACID/JAZZ
38	28	ETERNAL ALWAYS & FOREVER EMI
39	NEW	MEAT LOAF ALIVE IN HELL PURE MUSIC
40	18	KYLIE MINOGUE KYLIE MINOGUE deCONSTRUCTION/RCA

ITALY (Musica e Dischi) 10/17/94

THIS WEEK	LAST WEEK	SINGLES
1	1	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
2	3	IT'S A RAINY DAY ICE MC DWA
3	2	GAM GAM MARIO PILATO & MAX MONTEI VOLUMEX
4	5	SATURDAY NIGHT WHIGFIELD X ENERGY
5	6	DREAMS 2 BROTHERS ON THE 4TH... PAN POT
6	4	SECRET MADONNA MAVERICK/SIRE
7	NEW	ALWAYS BON JOVI POLYGRAM
8	7	SHORT DICK MAN 20 FINGERS TIME/DOWNTOWN
9	7	THE RHYTHM IS MAGIC MARIE CLAIRE D'UBALDO POLYDOR
10	8	WELCOME TO TOMORROW SNAP! LOGIC
1	1	ALBUMS
2	2	GIPSY KINGS GREATEST HITS COLUMBIA
3	3	VARIOUS GAM GAM COMPILATION DANCEWORK
4	7	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC
5	4	YOUSOU N'DOUR WOMMAT, THE GUIDE COLUMBIA
6	5	RENATO ZERO L'IMPERFETTO SONY MUSIC
7	6	BATTISTI LUCIO HEGEL (NUMERO UNO) BMG
8	NEW	R.E.M. MONSTER WARNER BROS
9	NEW	BON JOVI CROSS ROAD POLYGRAM
10	5	BIAGIO ANTONACCI BIAGIO ANTONACCI POLYGRAM
11	5	PINK FLOYD THE DIVISION BELL EMI

AUSTRALIA (Australian Record Industry Assn.) 10/23/94

THIS WEEK	LAST WEEK	SINGLES
1	1	I'LL MAKE LOVE TO YOU BOYZ II MEN POLYDOR
2	4	ALWAYS BON JOVI PHONOGRAM
3	2	SILVERCHAIR TOMORROW SONY
4	2	CONFIDE IN ME KYLIE MINOGUE MUSHROOM FESTIVAL
5	NEW	SECRET MADONNA WARNER
6	3	ENDLESS LOVE L. VANDROSS & M. CAREY EPIC
7	9	CHAINS TINA ARENA COLUMBIA
8	5	I SWEAR ALL FOR ONE ATLANTIC
9	6	SWAMP THING THE GRID BMG
10	7	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
11	10	LOVE IS ALL AROUND WET WET WET PHONOGRAM
12	13	ROCKIN' FOR MYSELF MOTIV 8 WARNER
13	NEW	CLOSER NINE INCH NAILS WARNER
14	16	COME OUT AND PLAY OFFSPRING SHOCK
15	12	STAY LISA LOEB & NINE STORIES BMG
16	11	CAN YOU FEEL THE LOVE... E. JOHN PHONOGRAM
17	14	RHYTHM OF THE NIGHT CORONA COLUMBIA
18	15	I LOVE THE NIGHTLIFE ALICIA BRIDGES POLYDOR
19	18	AIN'T NOBODY JAKI GRAHAM FESTIVAL
20	19	STEAM EAST 17 POLYDOR
1	NEW	ALBUMS
2	1	BON JOVI CROSS ROAD PHONOGRAM
3	NEW	SOUNDTRACK PRISCILLA: QUEEN OF THE DESERT POLYDOR
4	NEW	KYLIE MINOGUE KYLIE MINOGUE MUSHROOM FESTIVAL
5	2	R.E.M. MONSTER WARNER
6	3	SOUNDTRACK THE LION KING SONY
7	10	HARRY CONNICK JR SHE COLUMBIA
8	4	BOYZ II MEN II PHONOGRAM
9	5	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PHONOGRAM
10	9	MARIAH CAREY MUSIC BOX COLUMBIA
11	7	THE OFFSPRING SMASH SHOCK
12	8	ERIC CLAPTON FROM THE CRADLE WARNER
13	12	THE EAGLES THE VERY BEST OF THE EAGLES WARNER
14	NEW	NINE INCH NAILS THE DOWNWARD SPIRAL WARNER
15	NEW	DEEP FOREST WORLD MIX COLUMBIA
16	NEW	BEASTIE BOYS ILL COMMUNICATION EMI
17	15	SOUNDTRACK NATURAL BORN KILLERS WARNER
18	14	ALL-4-ONE ALL 4 ONE WARNER
1		

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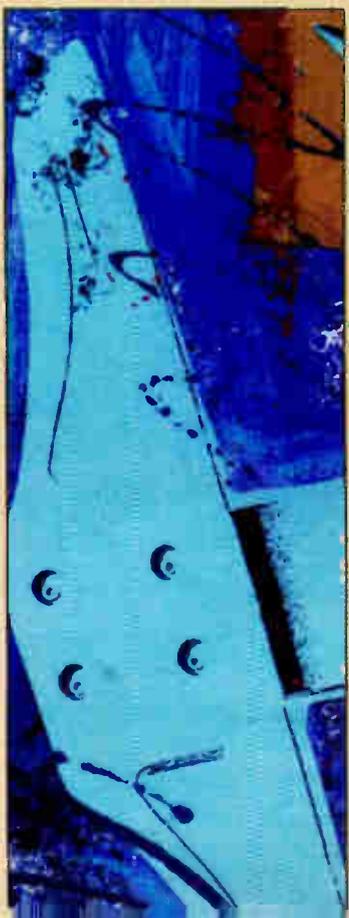
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U.K. Labels Send Execs To Seashore For Sales Conferences

U.K. labels once again made their time-honored pilgrimages to seaside resorts for the annual sales conferences this fall. Captured here are some of the U.K. and international personnel and artists who braced the brisk breezes of England's South Coast.



BMG Records' U.K. conference in Bournemouth featured live performances from BMG Classics composer Steve Martland and his band; Those 2 Girls; Out Of My Hair; and the duo Ezio, which was joined by Eurovision winner Niamh Kavanagh. Shown after the showcase, from left, are Arista A&R exec Chris Hill; Ezio's Booga; Kavanagh; Ezio; Arista managing director Diana Graham; Arista A&R chief Nigel Grainge; and BMG U.K. chairman John Preston.



Booga and Ezio let it rip. The acoustic-guitar duo was signed by Arista after a BMI-sponsored showcase this spring. Their Rupert Hine-produced album is due out this fall.

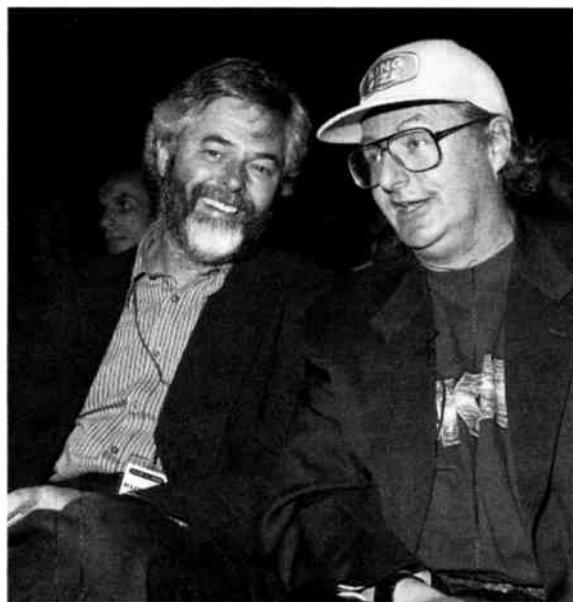


Arista managing director Diana Graham, center, is shown with Cathy and Denise, Those 2 Girls, the first act signed by Final Vinyl, the Arista-distributed label founded by Denis Ingoldsby and Oliver Smallman.

EMI Records U.K. chose Brighton for its bash, taking over both the Grand and the Metropole seafront hotels. Live performances included sets from Terrorvision, Adam Ant, and Eternal, as well as Food Records act Shampoo. Chrysalis' Sinead O'Connor, left, and EMI's Adam Ant, right, are shown chatting over a cuppa with EMI Records U.K. & Eire president Rupert Perry.



Vanessa Mae gets wild with her unique blend of classical and rock violin in an EMI showcase.



EMI Records U.K. and Eire president Rupert Perry, left, shares a tip for the front page with Tip Sheet editor in chief Jonathan King.



Angel Records president Steve Murphy, left, prays that the Benedictine monks' Gregorian Chant record keeps selling, along with EMI Classics marketing director Kick Klimbie, center; meanwhile, Peter Buckleigh, regional director of Toshiba-EMI in Japan, offers a bloom to the gods.



Blur's Damon Albarn, left, exchanges a cheesy grin for Adam Ant's worldly grimace at the EMI confab.



Sony Music's outing to Torquay once again was a focus for international artists and visitors; Sony acts Mariah Carey, Misty Oldland, Cyndi Lauper, Manic Street Preachers, Michael Ball, and Jamiroquai were in town for the bash. Shown, from left, are host Paul Burger, chairman/CEO of Sony Music U.K.; Tommy Mottola, president/CEO of Sony Music Entertainment; Norio Ohga, president/CEO of the Sony Corp.; and Paul Russell, president of Sony Entertainment Europe.



Cyndi Lauper gets cozy with Sony execs. Shown, from left, are Denis Handlin, chairman of Sony Music Australia; Stuart Young, Lauper's U.K. manager; Sony Music Entertainment Europe president Paul Russell; Lauper; Sony Music U.K. chairman/CEO Paul Burger; and Kevin Kelleher, senior VP/CFO of Sony Music Entertainment.



Sony Music U.K. chairman/CEO Paul Burger, left, and Epic U.K. managing director Rob Stringer, right, find a place to lay their weary elbows on the Manic Street Preachers' James Dean Bradfield.



Sony Music Entertainment chairman/CEO Tommy Mottola, left, shares a moment with, from left, Jamiroquai front man Jay Kay, Sony Music U.K. chairman/CEO Paul Burger, and Muff Winwood, managing director of the Sony Soho Square label.

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THE SEMINARS

Following the Official Opening and Keynote Speech on 17th May IMM will get down to business with its main programme of seminars. Leading industry figures will discuss a variety of current, and some controversial, subjects which affect the music industry in the region - with emphasis on the further development of trade between East and West.

WEDNESDAY - 17th May

- *Marketing* - The development of commercial branding to sell music worldwide.

THURSDAY - 18th May

- *Media* - Radio & TV in Asia: promotional tools or exploiters of music product?
- *Charts* - Asia Chart Network and the role of charts in marketing music product in Asia.
- *FutureTech/Multi-Media* - Information highways - Is the music industry being left behind?
- *Indigenous Asian Music* - Marketing and the growth of Eastern product across the world.

FRIDAY - 19th May

- *Contracts of Trust* - Preparing for the commercial future of music, old values or new?
- *Music Publishing* - New royalty collection agencies - a cause for growing concern?
- *Touring* - Maximising artists' exposure between East and West.
- *Country music* - Does Asia have a growing appetite?

SATURDAY - 20th May

- *Business Culture, Traditions & Taboos* - Eastern and Western business practices.
- *Recording & Technology* - Does new technology or high expense make for better recording?
- *Music & Charity* - Fund-raising events and how the business plays its part in world affairs.

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Bill Roedy, President, International,
MTV Networks.
(Billboard, 15th October '94 issue)

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John Cloud, International Manager,
MNW Records Group, Sweden.

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Suites are arranged in one exhibition area around a central bar/lounge at the hub of the convention (and adjacent to the seminar rooms) - all open 18 hours a day.

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International Music Video Battle Heats Up

Euro Channels Link Programming & Resources, Challenging MTV Europe

■ BY MARK DEZZANI

MILAN—Four of Europe's national music-TV stations are about to start pooling resources to expand their coverage beyond their national horizons.

A Sept. 26 meeting at Videomusic's Tuscany headquarters was attended by executives from Germany's Viva, France's MCM, and the Scandinavian music-channel Z-TV, raising speculation that their intention is to challenge the Pan-European success of MTV Europe. The four program heads are due to meet again in late October at Viva headquarters in Cologne.

Marialini Marcucci, president of Italy's music-TV chain Videomusic, announced that an agreement has been reached for a "strong collaboration" between several domestic European music channels.

The move is bound to escalate the rising tensions between MTV Europe and the national broadcasters, especially German channel Viva, a mostly major-label owned network that is currently the subject of a European Commission complaint from MTV over the cost of broadcast fees for videos.

MTV Europe recently announced it would start including programming targeted to specific European territories and, last month, launched its first major promotional campaign to promote MTV Europe's

availability via local broadcasters in Italy.

An MTV representative said only, "We note the development with interest. It could be the Maastricht agreement of the European music [TV] scene."

Videomusic's communications director, Francesco Pira, denies that the agreement was provoked by the threat of increased competition from MTV. "We have a completely different philosophy to that of MTV Europe, and we don't regard them as competition in our territory," says Pira. "They are an American-styled operation, whereas we are producing a television network made by and targeted for young Europeans. This new initiative with other European music channels will involve exchanges of news and programs and will develop into full-blown co-production deals."

Pira intimates, however, that Videomusic still harbors international ambitions. "Since we sold the European cable and satellite-network Superchannel to NBC last year, we have not given up on the idea of participating in international projects," he says.

Videomusic, which has been celebrating its 10th anniversary this year, revamped its image and scheduling last July, placing a strong emphasis on news and youth-oriented issues in magazine programs.

Pira says, "A documentary called 'Passengers,' on the lifestyles of young people throughout Europe, is a good example of the programming we are producing and which we can exchange or co-produce with our new European partners."

Milan's independent media-research agency, Datamedia, gives Videomusic a daily reach of 7 million viewers, which Pira claims makes his channel Europe's leading terrestrial music channel.

MTV Europe expanded its terrestrial transmission network in Italy last month. With cable and satellite virtually non-existent in the country, MTV Europe is relayed for a maximum of six hours a day, permitted for live syndicated programming from 1 p.m.-7 p.m. on a chain of regional broadcasters, covering the north and central parts of Italy.

Sebastiano Mussini, responsible for MTV Europe's development in Italy, says that its coverage constantly is on the rise. "We have just signed a deal with Teleregione Sardegna, which increased our potential reach by 500,000 on the island of Sardinia."

While no actual viewing figures are available for MTV Europe in Italy, Mussini estimates their potential reach to be 7 million viewers.

Last month, MTV Europe launched its first major promotional campaign in Italy with a series of

(Continued on page 54)

MTV's Japanese Licensee Sets Sights On Winning More Viewers

■ BY STEVE McCLURE

TOKYO—MTV may appear intent on world domination, but as yet it has had little impact in the world's second-largest music market since it came on the air two years ago.

Cable subscribers to Music Channel, MTV's Japanese licensee, number a modest 850,000, while satellite viewers total just 21,000. In a country where 99% of the 42.5 million households have color TV sets, that's not exactly impressive.

"There's nothing wrong with the programming, and there's certainly nothing wrong with the enthusiasm with which they go about developing their relations with the record companies," says Peter Buckleigh, EMI Music's resident director for Japan. "But their influence is limited by the fact that they can't reach enough homes."

Ted Karasawa, Music Channel's director/CEO since May, admits that MTV hasn't signed up as many subscribers as it originally hoped.

"We should have had 100,000 satellite subscribers by this point," says Karasawa, who was general manager of Pioneer's North American division before joining Music Channel.

"It's a big problem—I came here to solve that problem," he adds.

In contrast to other major music markets such as continental Europe, MTV plays only a marginal role in promoting music in Japan.

Another common criticism is that the companies in the Music Channel consortium don't know enough about the music business. The three firms are Pioneer Electronic Corp., TDK Corp., and advertising firm Tokyu

Agency, which hold a combined stake in Music Channel of just over 55%. The rest of the equity is owned by several minor shareholders, while MTV parent company Viacom has stock option rights.

One industry source here says MTV decided to go with Pioneer, TDK, and Tokyu because of what it perceived as their marketing clout.

However, the source adds, there's little evidence of that supposed clout, as MTV remains "next to invisible" in the Japanese market.

Karasawa says one of his goals is to develop an MTV *esprit de corps* among Music Channel's 92 employees.

"We should have that kind of atmosphere," says Karasawa. "I'm an MTV guy. I don't want to go back to Pioneer."

Karasawa has his work cut out for him. One of MTV's biggest problems in Japan involves broadcast fees charged by Japanese record companies for their music videos. As a rule, each company has its own set fee for one-year unlimited broadcast rights for all of its videos. Depending on the label, such fees can run as much as 100,000 yen (\$1,000) per clip, regardless of the artist, and this irks Karasawa.

"When MTV began in the U.S., all the record companies lent them videos free of charge," he says. "Why not here in Japan? I have a very strange feeling about this. Record companies could lose the chance to promote new singers and groups. So I'm starting talks with their management."

Japanese labels defend their broadcast-fee policy.

"We have, on several occasions, dis-

(Continued on page 54)

Italian Team Makes Arresting European Smash

MILAN—Now that Europe is marked by open borders, it's no coincidence that the dance community has also become a free zone, full of open minds. And it's getting harder to tell where the hits are coming from.

After four weeks at No. 1 on the German singles chart, Mo-Do's Euro-rave track "Eins, Zwei, Polizei!" ("One, Two, Police!" in German) is conquering charts all across Europe, perhaps because it has mixed European parentage.

Born out of the chance meeting of an Italian dance producer, Einstein Dr. DJ, and a German model, Mo-Do, at a rave in Frankfurt, the novelty hit draws on various musical roots. The lyrics, "Eins, Zwei, Polizei," come from a nursery rhyme Einstein's Austrian grandmother used to sing to him. The track's sound epitomizes current European dance trends, but stands out in that it has managed to break big without English lyrics.

More Kampf than camp, the techno-lullaby, released originally on Italy's *plastica* label, has struck a chord with youth in Germany (where it has held No. 1 for four weeks on ZYX), Austria (No. 1 for seven weeks on ZYX), Belgium (No. 1 for eight weeks on Distrisound), Italy (top 10 on *plastica*), Switzerland (top 10 on ZYX), Spain (top 10 on Blanco y Negro), and the Netherlands (top five on Zomba).

Only the U.K. has failed to warm to its charms. ZYX U.K. released the track on 12-inch, but has seen little response, "mainly because of the German vocal," says ZYX U.K. manager John Richards.

ZYX released the track in the U.S. Aug. 15.

The Mo-Do single is the latest in a string of hits produced by the Bologna-based Italo-dance indie Expanded Records.

"We started out 10 years ago as a new wave importer, dealing in the likes of Throbbing Gristle, Tuxedomoon, and the West Coast punk label Slash Records," says Expanded MD Giovanni Natale. "We also released Italian new wave bands, but it was a disaster. There was no market. Six years ago, we got into the dance field, and it works because traditional Italian melody is ripe to be recycled into Euro-dance riffs."

Expanded has adopted a multi-label marketing technique. "Our labels are not integrated according to style, but allocated to our different producers," says Natale.

Ricki Persi and Davide Rizzatti work as DFC (Dancefloor Corporation). The veteran Italo-dance mixman Tano Pegolaro, of "I Love My Radio" fame, produces for B4 Records; and Claudio Zennaro, along with Einstein Dr. DJ, puts product out on *plastica* Records, Mo-Do's

(Continued on page 60)

IMM '95 Meet Sets May Dates

LONDON—The third International Music Market (IMM) is scheduled to be held next May 17-20 in Singapore.

Organized by London-based International Music Markets, the conference and trade show is centered on doing business in Asia. It aims to attract 1,000 delegates, an increase of 100% over attendance at the '94 show.

For the first time, however, IMM will be competing with a similar event, MIDEM Asia, which is to take place May 23-25 in Hong Kong (Billboard, Sept. 17).

The Singapore conclave will feature a dozen seminars, a trade exhibition, showcase concerts, and—new for 1995—a music video awards program and a multimedia display area. The IMM venue is Singapore's Hyatt Regency Hotel.

Seminar topics will include marketing, media, charts, local repertoire, music publishing, and touring. Panelists and keynote speakers will be announced later.



On The Beat! BMG Records U.K. chairman John Preston thanks chief superintendent Linda Newham of London's Kentish Town police station for the force's efforts in combating music piracy. The station's beat covers the Camden Market area, a notorious spot for pirate-tape peddlers, and police, working with the BPI's Anti Piracy Unit, have made significant inroads into the problem. Preston, also vice chairman of the BPI, presented Newham with a framed letter of thanks from Phil Collins and a camcorder.

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

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 - 5 Karyn White, Hungah
 - 6 Da Brat, Fa All Y'all
 - 7 Craig Mack, Flava In Ya Ear
 - 8 Jade, 5-4-3-2
 - 9 Y'N-Vee, Chocolate
 - 10 Brandy, I Wanna Be Down
 - 11 Ini Kamooze, Here Comes The Hotstepper
 - 12 Zhane, Vibe
 - 13 Usher, Can U Get Wit It
 - 14 Jaki Graham, Ain't Nobody
 - 15 Quo, Blowin' Up
 - 16 Immature, Never Lie
 - 17 Tanya Blount, Through The Rain
 - 18 Bebe & Cece Winans, If Anything Ever...
 - 19 Barry White, Practice What You
 - 20 Cato, I Get A Buzz
 - 21 Black Men United, U Will Know
 - 22 Queen Latifah, I Can't Understand
 - 23 Chante Moore, Old School Lovin'
 - 24 Babyface, Rock Bottom
 - 25 Bootsy's Rubber Band, Funk Express Card
 - 26 Pete Rock & C.L. Smooth, I Got A Love
 - 27 Casserine, Why Not Take All Of Me
 - 28 Raja-Nee, Turn It Up
 - 29 Boyz II Men, I'll Make Love To You
 - 30 Notorious B.I.G., Juicy

★ ★ NEW ADDS ★ ★

- Boyz II Men, On Bended Knee
- Aaron Hall, When You Need Me
- Scarface, I Never Saw A Man Cry
- N II U, I Miss You
- Pete Rock & C.L. Smooth, I Got A Love
- Tone, Hoop Dreams



- Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214
- 1 Brooks & Dunn, She's Not The Cheatin' Kind
 - 2 Mary Chapin Carpenter, Shut Up And ...!
 - 3 Sammy Kershaw, Third Rate Romance
 - 4 Alan Jackson, Livin' On Love
 - 5 Garth Brooks, Callin' Baton Rouge
 - 6 Mark Chesnut, She Dreams
 - 7 Tracy Byrd, Watermelon Crawl
 - 8 Joe Diffie, Pickup Man
 - 9 Kathy Mattea, Nobody's Gonna Rain On...
 - 10 Confederate Railroad, Elvis And Andy
 - 11 Toby Keith, Who's That Man
 - 12 Pam Tillis, When You Walk In The Room

- 13 Blackhawk, I Sure Can Smell The Rain
- 14 Little Texas, Kick A Little
- 15 Rodney Foster, The Running Kind
- 16 Vince Gill, When Love Finds You
- 17 Tim McGraw, Not A Moment Too Soon
- 18 Patty Loveless, I Try To Think About Elvis
- 19 Gibson/Miller Band, Red, White And Blue
- 20 Jesse Hunter, Long Legged Hannah
- 21 Randy Travis, This Is Me
- 22 Clay Walker, If I Could Make A Living
- 23 John Berry, You And Only You
- 24 Billy Dean, Men Will Be Boys
- 25 Ken Mellons, Jukebox Junkie
- 26 Aaron Tippin, I Got It Honest
- 27 Dan Seals, Love Thing
- 28 Neal McCoy, The City Put The Country...
- 29 John & Audrey Wiggins, Has Anybody ...
- 30 Travis Tritt, Ten Feet Tall And...
- 31 Tracy Lawrence, I See It Now
- 32 Marty Stuart, That's What Love's About
- 33 Bryan White, Eugene You Genius
- 34 The Mavericks, There Goes My Heart
- 35 Joy Lynn White, Bad Loser
- 36 Billy Ray Cyrus, Storm In The Heartland
- 37 Doug Stone, Little Houses
- 38 Patty Loveless, Here I Am
- 39 The Tractors, Baby Likes To Rock It
- 40 Archer/Park, Where There's Smoke
- 41 Jeff Foxworthy, Redneck Stomp
- 42 Lari White, Now I Know
- 43 Ricky Van Shelton, Wherever She Is
- 44 Mark Collie, Hard Lovin' Woman
- 45 George Ducas, Teardrops
- 46 Faith Hill, Take Me As I Am
- 47 Terry McBride & The Ride, High Hopes...
- 48 Rhett Akins, What They're Talking About
- 49 Chely Wright, Till I Was Loved By You
- 50 Clint Black, Untanglin' My Mind

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

- Clinton Gregory, The Gulf And The Shell
- Greg Holland, When I Come Back I Wanna ...
- Larry Stewart, Losing Your Love
- Lisa Brokop, Take That
- Ricky Lynn Gregg, After The Fire Is Gone
- Wade Hayes, Old Enough To Know Better
- Western Flyer, She Should've Been Mine



- Continuous programming
 1515 Broadway, NY, NY 10036
- 1 Salt-N-Pepa, None Of Your Business
 - 2 Green Day, Basket Case
 - 3 Madonna, Secret
 - 4 Stone Temple Pilots, Interstate Love Song**
 - 5 Offspring, Self Esteem*
 - 6 Boyz II Men, I'll Make Love To You
 - 7 Janet Jackson, You Want This
 - 8 John Mellencamp, Dance Naked
 - 9 Sheryl Crow, All I Wanna Do
 - 10 R.E.M., What's The Frequency, Kenneth?
 - 11 Nirvana, About A Girl
 - 12 Jimmy Page & Robert Plant, Gallows Pole
 - 13 Bon Jovi, Always

- 14 Beastie Boys, Sure Shot
- 15 Rolling Stones, Out Of Tears
- 16 Da Brat, Fa All Y'all
- 17 Ice Cube, Bop Gun
- 18 Weezer, Undone - The Sweater Song*
- 19 Lucas, Lucas With The Lid Off
- 20 Soundgarden, My Wave
- 21 Immature, Never Lie
- 22 Hole, Doll Parts
- 23 Warren G, This D.J.
- 24 Aaliyah, At Your Best
- 25 Live, I Alone
- 26 The Cranberries, Zombie*
- 27 Coolio, I Remember
- 28 "Weird Al" Yankovic, Headline News
- 29 Liz Phair, Supermoova
- 30 Soundgarden, Black Hole Sun
- 31 Toad The Wet Sprocket, Something's Always
- 32 Hootie & The Blowfish, Hold My Hand
- 33 Candlebox, Far Behind
- 34 Warren G & Nate Dogg, Regulate
- 35 Coolio, Fantastic Voyage
- 36 Eric Clapton, Motherless Child
- 37 Eagles, Get Over It
- 38 Nine Inch Nails, Closer
- 39 Craig Mack, Flava In Ya Ear
- 40 Snoop Doggy Dogg, Murder Was The Case
- 41 Luscious Jackson, Citysong
- 42 Bad Religion, 21st Century (Digital Boy)
- 43 Smashing Pumpkins, Disarm
- 44 Compulsion, Delivery
- 45 Toni Braxton, How Many Ways
- 46 Terry Fabulous, Action
- 47 Freddy Johnston, Bad Reputation
- 48 Van Halen, Right Now
- 49 Pearl Jam, Jeremy
- 50 Changing Faces, Stroke You Up

** Indicates MTV Exclusive

* Indicates Buzz Bin

★ ★ NEW ADDS ★ ★

- Snoop Doggy Dogg, Murder Was The Case
- Candlebox, Cover Me
- Warren G, Do You See
- Megadeth, Train Of Consequences
- Veruca Salt, Seether
- Soul Asylum, Can't Even Tell
- Real McCoy, Another Night
- Dream Theater, Lie



- Continuous programming
 30 hours weekly
 2806 Opryland Dr.,
 Nashville, TN 37214
- 1 Garth Brooks, Callin' Baton Rouge
 - 2 Mary Chapin Carpenter, Shut Up And ...!
 - 3 Mark Chesnut, She Dreams
 - 4 Kathy Mattea, Nobody's Gonna Rain On...
 - 5 Sammy Kershaw, Third Rate Romance
 - 6 Neal McCoy, The City Put The Country...
 - 7 Patty Loveless, I Try To Think About Elvis
 - 8 Pam Tillis, When You Walk In The Room
 - 9 Alan Jackson, Livin' On Love
 - 10 Little Texas, Kick A Little
 - 11 Brooks & Dunn, She's Not The Cheatin' Kind

- 12 Travis Tritt, Ten Feet Tall And...
- 13 Tim McGraw, Down On The Farm
- 14 Confederate Railroad, Elvis And Andy
- 15 Tracy Byrd, Watermelon Crawl
- 16 Ricky Van Shelton, Wherever She Is
- 17 John Anderson, Country 'til I Die
- 18 Tracy Lawrence, I See It Now
- 19 Gibson/Miller Band, Red, White And Blue
- 20 Marty Stuart, That's What Love's About
- 21 Clint Black, Untanglin' My Mind
- 22 Clay Walker, If I Could Make A Living
- 23 Joe Diffie, Pickup Man
- 24 The Tractors, Baby Likes To Rock It
- 25 Ken Mellons, Jukebox Junkie
- 26 Faith Hill, Take Me As I Am
- 27 The Mavericks, There Goes My Heart
- 28 Rick Trevino, Doctor Time
- 29 Aaron Tippin, I Got It Honest
- 30 Jesse Hunter, Long Legged Hannah

★ ★ NEW ADDS ★ ★

- Billy Ray Cyrus, Storm In The Heartland
- Tim McGraw, Not A Moment Too Soon
- Mac McAnally, Down The Road
- Steve Kolander, Listen To Your Heart
- The Red Hots, Teach Your Children



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Sheryl Crow, All I Wanna Do
- 2 Madonna, Secret
- 3 John Mellencamp, Dance Naked
- 4 Elton John, Circle Of Life
- 5 Eric Clapton, Motherless Child
- 6 Melissa Etheridge, I'm The Only One
- 7 Gloria Estefan, Turn The Beat Around
- 8 Toni Braxton, How Many Ways
- 9 Jon Secada, If You Go
- 10 Collective Soul, Shine
- 11 Hootie & The Blowfish, Hold My Hand
- 12 Boyz II Men, I'll Make Love To You
- 13 Amy Grant, Lucky One
- 14 Toni Braxton, You Mean The World To Me
- 15 Counting Crows, Mr. Jones
- 16 Lisa Loeb & Nine Stories, Stay
- 17 Bonnie Raitt, Love Sneakin' Up On You
- 18 Rolling Stones, Out Of Tears
- 19 Anita Baker, Body & Soul
- 20 Stone Temple Pilots, Big Empty
- 21 Elton John, Can You Feel The Love Tonight
- 22 Des'ree, You Gotta Be
- 23 Ace Of Base, Don't Turn Around
- 24 Mazzy Star, Fade Into You
- 25 Madonna, I'll Remember
- 26 John Mellencamp, Wild Night
- 27 Adam Ant, Goody Two Shoes
- 28 Tommy Tutone, 867-5309/Jenny
- 29 Buggles, Video Killed The Radio Star
- 30 The Cars, You Might Think

★ ★ NEW ADDS ★ ★

- Lyle Lovett, Penguins
- Urge Overkill, Girl, You'll Be A Woman...

Artists & Music

ON STAGE
 24px2p4.50

SHOWBOAT
 Directed by Hal Prince
 Gershwin Theatre
 New York

Jerome Kern and Oscar Hammerstein's sprawling, landmark American musical, chronicling generations of performers aboard the Cotton Blossom showboat, has been restored to noble proportions. Imported from Toronto's North York Performing Arts Centre, the new production offers up a smart celebration of America, circa 1880-1920. At three hours, and tight as a drum, "Show Boat" delivers on every possible level.

The cast is without a weak link, from John McMartin's wonderfully frazzled Cap'n Andy to Mark Jacoby's stoic Gaylord Ravenal. And as the heartbroken Julie, Lonette McKee emerges as the show's real star. Her sexy and soulful "Can't Help Lovin' Dat Man" shines as the musical highlight, even outpacing the mighty "Ol' Man River," here delivered by Michel Bell. With a voice as deep as the Mississippi, Bell's version

is a winner. Problem is, by the time he reprises some of the song's verses for the fourth, fifth, even sixth time deep in Act II, the thrill is long gone.

Other musical pluses include the recovered "Mis'ry's Comin' Aroun'" (deemed too serious for the original 1927 production), as well as McKee's heavy-hearted "Bill." The orchestration finds a way to deliver the show's period sound without making it seem dated.

Visually, the show, with more sets than Wimbledon, is a wonder. But what you would expect from an \$8 million production whose top ticket price is \$75? From the rugged, mobile Mississippi riverboat itself to the glamorous Palmer House in Chicago, circa 1920, the backdrops shine.

Disney, which reportedly outspent "Showboat" in producing its own extravaganza, "Beauty And The Beast"—but did not approach the level of innovation achieved by "Show Boat"—could learn a thing or two from director Prince in terms of getting bang for its buck.

ERIC BOEHLERT

ICM KEEPS PACE WITH CHANGES

(Continued from page 26)

stopped touring before their audience had peaked; but there aren't a lot of them.

BB: Why do you think that is?
BE: There're two reasons for this. One is that most of this talent is incredibly devoted to its audience, and doesn't want to go into places where people can't see, or they may think that the audience is being charged too much money. The other reason that the arena barrier hasn't been broken is [that] if Green Day has sold something like 2.7 million records, I would bet that a million of those records have been bought by people who are under driving age. I think a large percentage [of new music fans] are at a discretionary income level that, having shelled out \$12 for the CD and maybe bought a T-shirt at retail for \$15 or \$20, they just don't have the resources to spring for another \$20 to go to the show. We've created a marketplace where kids would have to make \$50,000 a year just to do most of what we want them to do.

BB: We may have priced music out of the market. So how does this relate to Fair Warning?
BE: The Fair Warning deal will give us global reach, so that if we sign up a band here and it is available for worldwide representation, then we can earn the money around the world. Because on a big touring act, where maybe 10 years ago the revenue of an American tour out of a worldwide tour was maybe 50% or 60% of the total, today it's probably 30%. That's simply because there's so much money in South America and Europe, and the Orient is opening up. So for touring, America has kind of slipped in terms of its pre-eminence as the place you go to get money. It's still the place you go to break, because if you can break in America, Kuala Lumpur comes along.

BB: Looking domestically, have you thought about a Nashville office? You had an office there several years ago,

post-"Urban Cowboy," pre-country boom.

BE: I've had great ideas, and the worst timing and implementation known to man. We closed that office probably in '87. Four or five years ago, we came close to buying the Jim Halsey agency, and literally at the 11th hour and 59th minute, inconsistencies came up [that] we weren't able to resolve. I don't know if it's that we might not be too late for that market.

BB: You mentioned the declining commissions that major acts are now paying booking agencies. Is there any reason for a superstar who can automatically sell out his tour to pay an agent 10% anymore?

BE: What you're asking is, what is the value of the service, and in that situation that you've described, and for that moment that the condition exists, the act probably doesn't need an agent. But maybe I worked at enormous losses for you when you were developing. We represent Blind Melon, and over the course of the maybe 18 months to two years that we've been booking them, it's maybe been only the last couple of months that it has become profitable. It costs us approximately \$300 to process and issue a contract, so anything you book under \$3,000, you'll lose money on it, [but] I believe in new talent and I believe in the future. The other day I calculated that out of the number of bookings we did last year, more than half of them were for under \$1,000.

BB: You're saying that your take was \$100?
BE: [We have several agents] whose eyes bug out when they see that they've issued a date that actually has a comma in the price. But, see, if you're going to make a commitment to a future, if you're going to talk it, you better be able to walk it.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 29, 1994.



Continuous programming
 12000 Biscayne Blvd
 Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Bone Thugs N Harmony, Thuggish Ruggish...

BOX TOPS

- Notorious B.I.G., Juicy
- Usher, Can You Get With It
- Toni Braxton, How Many Ways
- Luke, It's Your Birthday
- Blackstreet, Before I Let You Go
- Doctor Dre & Ed Lover, Back Up Off Me
- Boyz II Men, I'll Make Love To You
- Rappin' 4-Tay, Playaz Club
- Sir Mix-A-Lot, Put 'Em On The Glass
- Keith Murray, The Most Beautiful Thing
- 69 Boyz, Tootsee Roll
- Craig Mack, Flava In Ya Ear
- Fu-Schnickens, Breakdown
- Aretha Franklin, Honey
- Janet Jackson, You Want This
- Scarface, I Never Seen A Man Cry
- Jamie Fox, Experiment
- Ill Al Skratz, I'll Take Her
- Black Men United, U Will Know
- Brandy, I Wanna Be Down
- Jade, 5-4-3-2
- Quo, Blowin' Up
- Digable Planets, 9th Wonder
- World Renown, Come Take A Ride
- Dru Down, Mack Of The Year
- Dis-N-Dat, Parly
- Domino, Long Beach Thang
- Thuglife, Pour Out A Little Liquor
- Lucas, Lucas With The Lid Off
- Immature, Never Lie
- Simple E, Blue Jeans
- R. Kelly, Summer Bunnies

ADDS

- Black Sheep, Without A Doubt
- Boyz II Men, On Bended Knee
- Queensryche, I Am I



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

- Sheryl Crow, All I Wanna Do
- Vince Gill, When Love Finds You
- Rolling Stones, You Got Me Rocking
- Santana, Luz Amor Y Vida
- Mary Chapin Carpenter, Shut Up And Kiss Me
- Eric Clapton, Motherless Child
- The Tractors, Baby Likes To Rock It
- John & Audrey Wiggins, Has Anybody Seen ...
- Gloria Estefan, Turn The Beat Around
- Doyle Bramhall, Change It
- Joe Cocker, The Simple Things
- Alan Jackson, Livin' On Love
- Stevie Nicks, Blue Denim
- Rippingtons, I'll Be Around
- Roxette, Crash, Boom, Bang
- Julio Iglesias/Sting, Fragile
- Inner Circle, Games People Play
- Barbra Streisand, Evergreen (Live)
- Harry Connick Jr., (I Could Only) Whisper...
- Melissa Etheridge, All American Girl



Continuous programming
 P O BOX 398
 Branson, MO 65616

- Rippingtons, I'll Be Around
- Mark Lowry, Some Other Time...
- Marty Stuart, That's What Love's About
- Twila Paris, What Am I?
- Vince Gill, When Love Finds You
- Mary Chapin Carpenter, Shut Up And Kiss Me
- Rachelle Ferrell, With Open Arms
- The Mavericks, There Goes My Heart
- Phil Perry, One Touch
- Michael Martin Murphey, The Wild West...
- The Changers, I'm Gonna Climb...
- Bob Woodruff, Alright
- David Ball, When The Thought...
- Raul Di Blasio, Until I Met You

- Kim Hill, Wise Beyond Her Tears
- Brian Barrett, I Know
- Junior Brown, Sugarfoot Rag
- Faith Hill, Take Me As I Am
- Nanci Griffith, This Heart
- Orral & Wright, If I Could Say...



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Charly Garcia, Chipi Chipi
- Big Mountain, Un Sensual Amor
- Inner Circle, Games People Play
- Jovanotti, Serenata Rap
- Collective Soul, Shine
- The Offspring, Come Out And Play
- Rolling Stones, You Got Me Rocking
- Wet Wet Wet, Love Is All Around
- UB40, Reggae Music
- Lisa Loeb, Stay
- Gilby Clarke, Cure Me...
- Moist, Push
- Caifanes, Aluera
- Green Day, Basket Case
- Paralamas, Coche Viejo
- R.E.M., What's The Frequency, Kenneth?
- Jon Secada, Whipped
- Nine Inch Nails, Closer
- Lucas, Lucas With The Lid Off



Five 1/2-hour shows weekly
 Signal Hill Dr
 Wall, PA 15148

- B.E. Taylor, My Heart Remembers
- Degarmo & Key, I'm Accepted
- DC Talk, Timeta Jam
- Donnie Iris, The Way Love Oughta Be
- Michael Kelly Blanchard, Jesus Heals The Heart
- Michael W. Smith, Place In This World
- Michael W. Smith, Give It Away
- Michael W. Smith, Somebody Love Me
- Michael W. Smith, I Will Be Here For You
- Michael W. Smith, Friends

- Carman, Witch's Invitation
- Harry Browning, No Albies
- Petra, I Am On The Rock
- Mylon LeFevre, Shower The People
- Degarmo & Key, Every Moment



Five hours weekly
 223-225 Washington St
 Newark, NJ 07102

- Gloria Estefan, Turn The Beat Around
- Jade, 5-4-3-2
- Bryan Ferry, Mamouna
- Casserine, Why Not Take All Of Me
- Hole, Doll Parts
- Dream Theater, Lie
- Liz Phair, Supermoova
- Soup Dragons, One Way Street
- Bonnie Raitt, Storm Warning
- Machine Head, Davidian
- Dada, All I Am
- Carla Marshall, Honey Punny
- Corrosion Of Conformity, Albatross
- Jackpercier, Anderson's Luck
- Aretha Franklin, Honey
- Anotha Level, Don't Stimulate
- Phil Perry, One Touch
- Chevelle Franklin, Nice & Naughty
- The Cranes, Whipping Road
- Bootsy Collins, Funk Express Card



CALIFORNIA MUSIC CHANNEL

15 hours weekly
 10227 E 14th St
 Oakland, CA 94603

- Aaliyah, At Your Best
- Immature, Never Lie
- Brandy, I Wanna Be Down
- Mac Mall, Ghetto Theme
- Bone Thugs N Harmony, Thuggish Ruggish...
- Rappin' 4-Tay, Playaz Club
- Black Men United, U Will Know
- Janet Jackson, You Want This
- Shanice, Turn Down The Lights
- Jade, 5-4-3-2

Music Video

ARTISTS & MUSIC

Black, RCA Explore 70 mm Format Wide-Screen Vids To Get Theater, Cable Play

BY DEBORAH RUSSELL

LOS ANGELES—Country crooner Clint Black set his sights on the big screen—the *really big* screen—when he directed his new videos “Untanglin’ My Mind” and “Summer’s Comin’.”

Both clips will be featured in a 70 mm country music anthology, set to debut this winter at Connecticut’s Foxwoods Cinetropolis, a movie-based specialty theater complex created by Iwerks Entertainment of Burbank, Calif.

The RCA productions mark the first time that 70 mm technology has been used to reel conceptual, as opposed to performance-based, music videos. They also mark the first time the clips will be formatted to air simultaneously on Iwerks’ oversized movie screens and on such small-screen outlets as CMT.

“Untanglin’ My Mind” is airing on country video outlets now. “Summer’s Comin’” is scheduled for 1995 release.

“Country music ranks very high in the demographics we are targeting,” says Iwerks production supervisor David Weiss, noting that the Black videos will be intercut with 70 mm concert footage of Willie Nelson and Suzy Bogguss. He co-executive produced the videos with Mary Hamilton, creative director at RCA.

“Our biggest push now is to create story pieces,” says Weiss. “We’ve done concerts, and we believe there are other ways to tell stories in this big-screen format.”

Telling Black’s stories in the 70 mm context presented a unique challenge to director of photography Dick Buckley. The camera alone weighs about 70 pounds, which is twice the average weight of a standard film camera. In most 70 mm productions, the camera remains stationary, but the conceptual Black productions called for the unit to be mounted on a remote crane head.

In addition, one roll of film weighs about 22 pounds and lasts only three or four minutes. The stock is so big that the camera needs its own (loud) internal vacuum device just to hold it flat inside the film gate.

Plus, the camera has no zoom lens,



Clint Black, director. (Photo: Edward Sanderson)

which meant the crew was required to change lenses quite often.

“But I was amazed at how easy it was to work with, once we understood the limitations,” Buckley says. “The camera itself worked very easily. The [technician] who pulled focus learned it really fast. Anybody could cross over and shoot on this format.”

Yet Buckley admits he was forced to rethink his own style as a cinematographer in shooting the clips for simultaneous release on two different formats.

“You have to frame the shots differently for each screen,” says Buckley. The big-screen format calls for wide shots, with an expanse of space across the top of the frame. TV programmers often seek the opposite—extreme close-ups (or chokers).

“You can’t do chokers in a 70 mm film, or you’ll scare the hell out of everyone in the front row,” Buckley

notes. “So you wind up shooting almost every scene twice.”

In addition, the camera allows only limited focus and a shallow depth of field, Buckley adds.

“You can’t just let the artist run around while you wing it; you need a very specific shot list,” he says.

Fortunately, RCA had the luxury of a two-month pre-production schedule, enabling Black and producer Brent Hedgcock to plot out the specific actions necessary for each production.

Black and crew reeled “Untanglin’ My Mind” during a two-day shoot on location outside Nashville. The team lensed the footage on color film, removing the color in post-production to create a stylish black-and-white video.

“Summer’s Comin’” is a colorful, California-based clip shot in three days. The wacky video features cameos by Charlie Chase, Dick Clark, David Hasselhoff, Jay Leno, and Moose, the dog from the “Frasier” TV series.

RCA was eager to work with Iwerks in exposing Black to new audiences through its chain of specialty theaters, Hamilton says. “It’s always fun and beneficial to be on the cutting edge,” she says, noting that the label may revisit 70 mm with other artists.

“It all depends on the nature of the song and the artist,” Hamilton says. “I would not rule it out. We’ve already got two videos under our belt, so I guess we’re ahead of the game.”

PRODUCTION NOTES

LOS ANGELES

- Don Jagwarr’s Priority video “Who Do You Fear” is a Smash! Films production directed by Alfred Gragg (Al G). Ericson Core directed photography on the shoot; Ken Dupuis produced.

- Oil Factory Films director Frank Sacramento recently wrapped Sir Mix-A-Lot’s new American video, “Ride.” He reeled the clip inside L.A.’s Velodrome. Sacramento also is the eye behind Redd Kross’ cover of the Carpenters classic “Yes-

terday Once More.” The video comes from the new tribute album “If I Were A Carpenter” on A&M.

- West Side Stories director Keith Ward recently wrapped “I Wanna Be Down,” the debut clip from Atlantic’s Brandy Norwood. Tracey Baker produced.

NEW YORK

- Propaganda Films director Stephane Sednaoui is the eye behind Massive Attack’s new Virgin video, “Sly.”

- Jump Pictures director Michele Roderick lensed Milo Z’s Mercury clip “Get On Up” on location in Manhattan. Biz Markie makes a cameo appearance in the video, which was produced by Karen Pettengill. Matt Mindlin directed photography.

NASHVILLE

- Scene Three Inc. director John Lloyd Miller recently reeled Mac McAnally’s MCA video “Down The Road” with DP Denver Collins. Anne Grace produced the shoot.

OTHER CITIES

- The A+R Group’s Tim Royes directed Eternal’s new EMI video, “Oh Baby I,” on location in London. Greg Copeland directed photography on the shoot; Lizzie Ross produced.

- London also was the site of the Cult’s new Warner Bros. video, “Coming Down,” directed by Paul Boyd.

Video, Interactive Pros To Meet At Multimedia Expo

SHOW ME: Billboard is branching out with its 16th annual Music Video Conference. Its first “Multimedia Expo” will offer music video professionals a chance to meet multimedia developers who are tapping this very industry to create compelling new products.

This hands-on tour of the future features items by such exhibitors as Santa Monica, Calif.-based Troon Ltd., whose “GUMBOvision” title, “On The Charts: I.R.S. 1979-1994,” allows the user to manipulate, control, and “paint with” music video imagery culled from the I.R.S. Records anniversary compilation of the same name (Billboard, Oct. 22).

The Expo will give video industry leaders a forum to explore new ways in which interactive media can be used to exploit, market, and promote artists and music.

Other exhibitors include Pacific Coast Sound Works, Lone Star Technologies Ltd., and the In-Touch Group.

IN LIVING COLOR: The astute music video viewer will notice that Janet Jackson’s Virgin video “You Want This,” shot in stark black and white, suddenly burst into vivid color a month into broadcast.

CST Entertainment Imaging Inc. is responsible for the Oz-like transformation, which breathes new life into the landscape of the Palm Desert location. Some 30-40 members of the company’s Color F/X division split into three shifts and worked around the clock for nearly three weeks to create a vividly surreal exterior for the new version of “You Want This.”

“Directors can create whatever look they want without having to worry about the set design, weather, or anything else,” says Stanton Rutledge, executive VP at CST. The effects his production team creates cannot be achieved with color film.

Virgin is releasing both versions of the “You Want This” video, directed by Palomar Pictures’ Keir McFarlane, on the “janet.” long-form, set for Nov. 15 release.

Culver City, Calif.-based CST colors 5-10 videos each month, and its credits include John Mellencamp’s “Human Wheels,” Soul Asylum’s “Runaway Train,” and Green Day’s “Basket Case,” to name a few. A clip can cost up to \$55,000 to colorize, says Rutledge, and the expense, he claims, is worth it.

“It provides unlimited creative freedom,” says Rutledge.

CST’s work even caught the eye of anti-colorization advocate Woody Allen, who used the firm to color a black-and-white shot of Times Square (circa 1920) for his new film “Bullets Over Broadway.”

COMING SOON: Network One, a 24-hour cable network that debuted Dec. 1, 1993, is planning to launch a two-hour music video request show this Dec. 1. Live VJs will host “Music On Demand,” which will be programmed by viewers who call a 900 number, says producer Charlene Blaine.

Network One reaches some 23 million homes via low-power TV station affiliates nationwide. The service also is available to some 4-6 million satellite-dish users.

STAIRWAY TO RATINGS: MTV is singing the praises of Led Zeppelin’s Robert Plant and Jimmy Page, whose

“Unledded” reunion special garnered a 2.4 Nielsen rating, making it the highest-rated “MTV Unplugged” show in the series’ history. In addition, the 90-minute special, which premiered Oct. 12, earned a 6.2 rating with a 21% share among MTV’s 18-24-year-old male viewers.

GOOD TIMING: Doctor Dre and Ed Lover may be the hosts of MTV’s 30-minute hip-hop showcase “Yo! MTV Raps,” running Monday-Thursday throughout October. But they also are a rap duo who just released the first single and

video from their latest Relativity album “Back Up Off Me.” (How convenient . . .) Fab 5 Freddy directed the debut clip for the title track.

FALL SCHEDULE: On Oct. 1, CMT added three new features to its fall slate: “CMT Beat” is a 30- or 60-second news update scheduled to run periodically throughout the day; “Hot Shots” runs at the top of every hour and features a video from the “hot shot” category on the current weekly playlist; and “Rising Star” spotlights a video by a new or developing artist every hour on the half hour.

ON TRAC: Lakewood, Calif.-based programmer Gentry Mackins has renamed his eponymous, 3-year-old program “The G MAC TRAC.” The 60-minute show, carried in Santa Barbara, Calif., as well as markets in Minnesota and Florida, airs between 10 and 20 clips per episode, by artists ranging from Magnapop and Big Head Todd & the Monsters to Anita Baker and Ice Cube. Mackins’ choice in interview subjects is as eclectic as his music programming philosophy. Recent guests included NIU and Napalm Death.

REEL NEWS: Director Graeme Joyce now is represented by L.A.’s A+R Group . . . New York’s Notorious Pictures recently signed directors Beeje Quick and Michele Roderick.

THE EYE



by Deborah Russell



Much Too Much. Scotti Bros. artist “Weird Al” Yankovic, left, performed his spoof of the Crash Test Dummies’ hit “Mmm Mmm Mmm Mmm” at the Canadian Music Video Awards Oct. 6. Yankovic is pictured backstage at the ceremony with, from left, Moses Znaimer, president/executive producer, MuchMusic; Brad Roberts, Crash Test Dummies; and Josh Sapan, president/COO of Rainbow Programming Holdings Inc.

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	13	STEVEN CURTIS CHAPMAN SPARROW 1408 13 weeks at No. 1	HEAVEN IN THE REAL WORLD
2	2	7	AMY GRANT MYRRH 6974/WORD	HOUSE OF LOVE
3	4	5	ASHTON/BECKER/DENTE SPARROW 1389	ALONG THE ROAD
4	5	99	DC TALK ● FOREFRONT 3002/STARSONG	FREE AT LAST
5	3	11	NEWSBOYS STARSONG 8814	GOING PUBLIC
6	NEW▶		4 HIM BENSON 4046	THE RIDE
7	6	53	CARMAN ● SPARROW 1387	THE STANDARD
8	7	9	BRYAN DUNCAN MYRRH 6973/WORD	SLOW REVIVAL
9	13	3	BEBE & CECE WINANS SPARROW 1417	RELATIONSHIPS
10	11	41	TWILA PARIS STARSONG 8805	BEYOND A DREAM
11	10	53	MICHAEL W. SMITH REUNION 0086/WORD	FIRST DECADE 1983-1993
12	8	55	VARIOUS ARTISTS REUNION 0083/WORD	SONGS FROM THE LOFT
13	9	37	POINT OF GRACE WORD 26014	POINT OF GRACE
14	27	3	MARK LOWRY WORD 9441	MOUTH IN MOTION
15	15	27	AUDIO ADRENALINE FOREFRONT 3012/STARSONG	DON'T CENSOR ME
16	14	93	NEWSBOYS STARSONG 8251	NOT ASHAMED
17	16	33	MICHAEL CARD SPARROW 1435	JOY IN THE JOURNEY
18	NEW▶		SIERRA STARSONG 1003	SIERRA
19	12	15	TAKE 6 WARNER ALLIANCE 4150/SPARROW	JOIN THE BAND
20	26	33	STEVE GREEN SPARROW 1334	WHERE MERCY BEGINS
21	NEW▶		CARMAN EVERLAND 9475/WORD	YO KIDS 2
22	17	33	RON KENOLY INTEGRITY 055/SPARROW	GOD IS ABLE
23	22	29	OUT OF THE GREY SPARROW 1405	DIAMOND DAYS
24	30	29	PHILLIPS, CRAIG & DEAN STARSONG 8806	LIFELINE
25	32	31	MICHAEL SWEET BENSON 2231	MICHAEL SWEET
26	28	113	RON KENOLY INTEGRITY 044/SPARROW	LIFT HIM UP WITH RON KENOLY
27	RE-ENTRY		RAY BOLTZ WORD 5473	MOMENTS FOR THE HEART
28	18	9	WHITE CROSS REX 41009	UNVEILED
29	19	23	KIDS CLASSICS BENSON 2217	ACTION BIBLE SONGS
30	35	19	GARY CHAPMAN REUNION 0084/WORD	THE LIGHT INSIDE
31	RE-ENTRY		CLAY CROSSE REUNION 9728/WORD	MY PLACE IS WITH YOU
32	NEW▶		LISA BEVILL SPARROW 1402	ALL BECAUSE OF YOU
33	24	11	VARIOUS ARTISTS SPARROW 1434	PROMISE KEEPERS: A LIFE THAT SHOWS
34	23	33	RAY BOLTZ WORD 57868/EPIC	ALLEGIANCE
35	21	9	SISTERS WARNER ALLIANCE 4157/SPARROW	SOUNDS FOR WOMEN
36	36	5	CHERI KEAGGY SPARROW 1419	CHILD OF THE FATHER
37	20	53	RICH MULLINS REUNION 0087/WORD	A LITURGY, A LEGACY & A RAGGAMUFFIN BAND
38	34	69	VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE & WORSHIP CHORUSES
39	31	21	KIDS CLASSICS BENSON 2218	SUNDAY SCHOOL SONGS
40	38	49	SUSAN ASHTON SPARROW 1388	SUSAN ASHTON

● 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.



Lorraine Stancil's
"More Like You" Gospel
Album is Most Likely
a Smash Hit from ...



Gospel LECTERN



by Deborah Evans Price

TOGETHER AGAIN: Word and Maranatha! Music once again have joined forces to create and release product for the praise and worship market via a new Word label, Word/Maranatha!. Under the new deal, Word has purchased Maranatha!'s library of masters and licensed all new Maranatha! recordings from the Corinthian Group. The deal covers audio masters from such Maranatha! labels as Kids Praise Company, Colours, Arcade, and Broken Records, as well as Maranatha! songbooks and videos. The deal also includes a co-publishing agreement and a copyright administration agreement that gives Word exclusive rights to develop Maranatha! Music copyrights for print products.

"It's a great move for them and a good move for us," says Roland Lundy, president of Word Records and Music. "We're both going to benefit from it in the long run."

Word distributed Maranatha! Music for 12 years, until 1989. After the parting, the two companies exchanged lawsuits in a legal battle that eventually was settled out of court. During that period, Benson Music Group took over distribution of Maranatha!'s releases.

Lundy says the lawsuits were "a matter of interpretation of our distribution agreement." Last summer, Sparrow tried to purchase Maranatha!, but the deal fell through. Lundy says Maranatha! then asked Word if it would be interested in a new arrangement. Word responded affirmatively, and they began working out details.

Word plans to have three employees working Maranatha! product in Word's Nashville office and one person in the Corinthian Group's Southern California office. Maranatha! marketing VP Elisa Elder is moving from Seattle to Nashville to be VP/GM of the new label.

Lundy says the deal with Word will give Maranatha! better distribution and more "marketing muscle."

AND THE NOMINEES ARE: Congratulations to the contemporary Christian artists nominated for this year's Billboard Music Video Awards (Billboard, Oct. 15). Christian music videos once were a scarce commodity, but thanks to the increase in outlets, record labels are churning out more clips these days.

Warner Alliance's Steve Taylor leads this year's Christian contenders with three nods, including two in the best new artist clip category. Nominees for best clip are Audio Adrenaline's "Big House," DC Talk's "The Hardway," Steven Curtis Chapman's "Heaven In The Real World," Taylor's "Bannerman," and Twila Paris' "God Is In Control." Best new artist clip nominees are Brian Barrett's "I Know," Clay Crosse's "I Surrender All," Iona's "Treasure," and Taylor's "Bannerman" and "Sock Heaven."

Nominees for best local/regional video show are CCM-TV on the Family Channel in Nashville; Lightmusic of Wall, Pa.; and Signal Exchange of Tulsa, Okla.

The awards will be presented Nov. 4 during a ceremony hosted by Forward/Rhino recording artist Buster Poindexter. The ceremony is part of the 16th annual Billboard Music Video Conference, Nov. 2-4 at the Loews Santa Monica Hotel. For further information, call Melissa Sublich at 212-536-5018.

PRESLEY TRIVIA: During a party held at Graceland the night before the recent all-star Elvis Presley tribute concert at the Memphis Pyramid, guests toured Graceland in awe of the numerous gold and platinum records Presley received during his career. What many found even more astonishing was that Presley only won three Grammy awards during his life—and those were for his gospel recordings. So it seemed appropriate when the tribute concert concluded with Billy Ray Cyrus and his 23-month-old daughter, Destiny Hope, leading Chris Isaak, Michael Hutchence, the Scorpions, Bryan Adams, Aaron Neville, Wet Wet Wet, Jerry Lee Lewis, and other artists in a rousing rendition of "Amazing Grace."

Classical KEEPING SCORE



by Heidi Waleson

SINGER IN THE LEAD: A 28-year old Italian mezzo-soprano heat out the likes of Barbra Streisand, Eric Clapton, and R.E.M. at New York's uptown Tower Records recently. Cecilia Bartoli's new aria album on London, "Mozart Portraits," was the No. 1 seller in the store during the first two weeks of October, according to store personnel. Tower's assistant store manager, John Bauer, says the recording has had a "steady climb to the top" in the store, beginning at No. 6 upon its Sept. 13 release. Classical sales are strong at this Tower outlet, which is next door to Lincoln Center, but apart from big crossover or media hits like "Chant" and "The 3 Tenors," classical releases do not usually sell at this level.

An unusually natural and engaging artist who radiates joy in her singing, Bartoli opened the Carnegie Hall season Sept. 29 with a concert that was subsequently telecast—which didn't hurt her record sales. Somewhat less classically inclined New York retailers are also showing strong Bartoli sales: the album is No. 15 at Tower in Greenwich Village, and at HMV, a few blocks north of Lincoln Center, "Mozart Portraits" is No. 10 storewide—ahead of Sinead O'Connor. Time for mezzos to unseat tenors as the hot voice type?

SOUTH OF THE BORDER: With multiculturalism high on everybody's list, what a find is Silvestre Revueltas, the Mexican composer who had a short, tempestuous life at the beginning of this century (he died of alcoholism in 1940). BMG's Catalyst label has compiled some old performances of Revueltas' symphonic music and released them on an

album titled "Night Of The Mayas, Day Of The Dead." Best of the lot is the kaleidoscopic "Homenaje a Federico Garcia Lorca," with its desperate trumpet solo, in a 1975 performance by Eduardo Mata & the New Philharmonia Orchestra. Catalyst is not the first to discover Revueltas: Last year, the boutique New Albion label of San Francisco released his four remarkable, passionate Bartókian string quartets, performed by the virtuoso Cuarteto Latinamericano. Both records feature Day Of The Dead skeleton art, a clear appeal to folks who like Latin American magical realism.

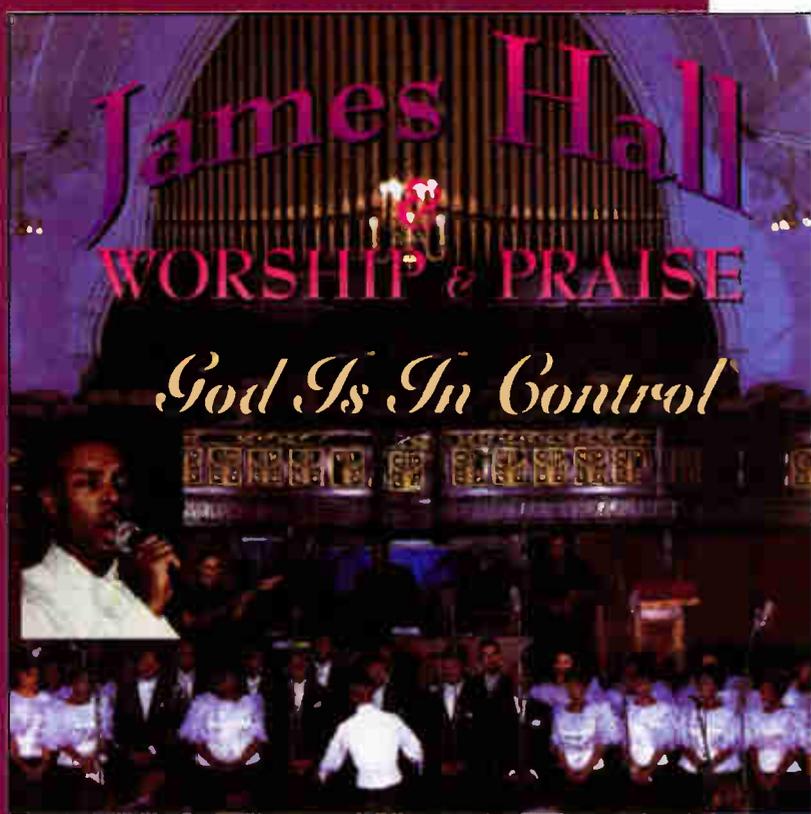
SHE DOESN'T WANT IT: London's BBC Music Magazine stirred up a tempest in Britain with Germaine Greer's September article, titled "Why Don't Women Buy CDs?" The desire for control and competition, rather than feeling for particular music or artists, spurs male collecting, Greer contends. "Male CD collectors will ask each other if they have the latest Chilingirian or the rarest Michelangelo pirate in much the same way that dogs sniff each other's bottoms." Women, she says, are put off by the high prices of CDs. "Women are not prepared to invest their lesser earnings in such an illusion of power. The quintessential female leisure purchase is chocolate." Fiona Maddox, editor of the magazine, says she has received more letters in response to this article than she has in the two years of the magazine's existence, mostly from offended men.

Feminist slant notwithstanding, a companion piece by Phil Sommerich cites research that points out the gender gap (more of a chasm) in classical collecting. A survey conducted by EMI Classics found that dedicated collectors (5% of the sample) were overwhelmingly male, while among occasional buyers, mostly aged 16-35 (15%), the female share jumped to 40%. In the same piece, Bill Holland, GM of Warner Classics in the U.K., contends that retail stores are part of the problem, as they are geared toward men, who tend not to ask for advice, rather than women, who want service in stores. So how about designing a women-friendly record store?

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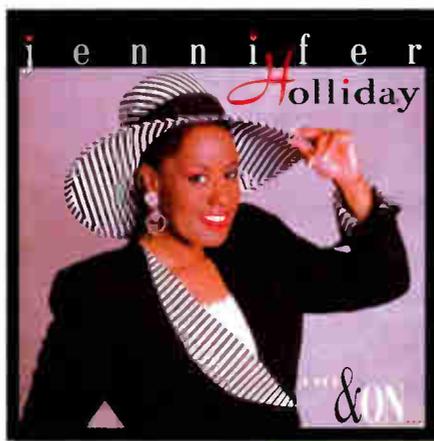
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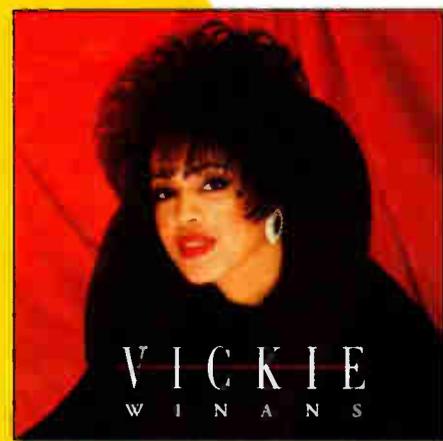
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In the SPIRIT



by Lisa Collins

CHRISTMAS HARVEST: Set for release this week is Columbia's "Joyful Christmas," 12 interpretations of holiday standards combining gospel, Christmas carols, and some of the industry's hottest talents. Peabo Bryson sings "Silent Night," and D.C. Talk offers a stirring rendition of "We Three Kings." Patti LaBelle beckons "take me to heaven" in "Away In A Manger." Anointed gets funky on "God Rest You Merry Gentlemen," and Oleta Adams serves up a melodic "O Come All Ye Faithful." Also featured are Lou Rawls, Eddie DeGarmo, Commissioned, and 13-year-old newcomer Kaycee Grogan, whose electric range on "A Christmas Message" is one reason she's a major talent in development at Columbia Records.

A crowning touch, at least for me, is Nancy Wilson with Kirk Whalum on a cut entitled "Shining Star," written by Edwin Hawkins, who produced the project. "What you hear is just me and God, and it was long overdue," Wilson says. "If you're a believer, you just get caught up in the recording and the songs take over. It doesn't get any better" . . . Also spreading holiday cheer is CGI with "A Soul & Gospel Christmas," featuring Stevie Wonder, Smokey Robinson & the Miracles, Dionne Warwick, the Original Five Blind Boys, Merry Clayton, Daryl Coley, the Swan Silvertones, Shirley Caesar, Rawls, Allen & Allen, James Earl Jones, and the Original Caravans on a double-CD compilation drawing on the Light, CGI, VJ Records, and PGD catalogs.

PULLING OUT THE STOPS: Intersound gospel director James Bullard recently feted the Los Angeles gospel community with a sit-down brunch at the J.W. Marriott. However, his announcement that "Intersound is out to get any gospel talent not already nailed down" didn't come as any surprise, as his label's burgeoning gospel roster now numbers 14 acts. When he signed on last November, Jennifer Holliday (whose album shipped Sept. 29) was the only gospel signee. Bullard also formally announced Intersound's recent pact with Benson for distribution to the contemporary Christian marketplace. Meanwhile, Intersound artist Vickie Winans, who is official spokesperson for the Quaker Oats Voices Of Tomorrow Youth Choir competition, was on hand for the recent kickoff of the program's third year of operation at Quaker headquarters in Chicago. Also there were national board members Kirk Franklin, DeLeon Richard, Daryl Coley, and Yolanda Adams.

Last year, winning choirs in Raleigh-Durham, N.C., Memphis, Detroit, Chicago, Washington, D.C., and Philadelphia split \$153,000 in cash and scholarship funds. This year, the program expanded to include Los Angeles and Baltimore. Getting under way in Los Angeles was the 9th annual National Heritage Conference (October 19-22) at the Burbank, Calif., Hilton.

BRIEFLY: On Monday (24), Sparrow will release a greatest hits collection from Deniece Williams. The project contains 12 gospel and inspirational cuts, including "His Eye Is On The Sparrow," "They Say" (with Sandi Patty), "We Sing Praises" (with Natalie Cole) and "God Is Amazing" . . . Marvin Bunton, president of Philadelphia's Paradise Records, recently signed a distribution pact with Tyscot.

ON A SOMBER NOTE: Harvey Watkins Sr., elder statesman for the Canton Spirituals, has been hospitalized with cancer. Notes, cards, and/or flowers can be directed to the Baptist Hospital in Jackson, Miss.

Top Gospel Albums

THIS WEEK	2 WKS AGO	WKS ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and one-stop sales reports.	
			★ ★ NO. 1 ★ ★	
1	4	7	HELEN BAYLOR WORD 66443/EPIC 1 week at No. 1	THE LIVE EXPERIENCE
2	1	71	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
3	2	67	KIRK FRANKLIN AND THE FAMILY GOSPO.CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
4	3	19	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4006/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
5	20	11	THE WILLIAMS BROTHERS BLACKBERRY 1606/MALACO	IN THIS PLACE
6	5	47	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 211	LIVE AND IN PRAISE II
7	9	23	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC 3006/TYSCOT	IT'S OUR TIME
8	7	15	L.A. MASS CHOIR CGI 1083	I SHALL NOT BE DEFEATED
9	8	13	DOROTHY NORWOOD MALACO 4467	"LIVE" WITH THE GEORGIA MASS CHOIR
10	17	11	WILMINGTON CHESTER MASS CHOIR ATLANTA INT'L 10199	THE CHANGE WILL COME
11	14	7	VICKI WINANS INTERSOUND 9127	VICKI WINANS
12	6	49	REV. JAMES MOORE MALACO 6015	I WILL TRUST IN THE LORD
13	10	23	SOUNDS OF BLACKNESS PERSPECTIVE 9006	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
14	13	17	TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR SAVOY 7113/MALACO	COME THOU ALMIGHTY KING
15	11	25	CALVIN BERNARD RHONE CGI 1092	LIVE... I'M A WINNER
16	21	33	CHICAGO COMM. CHOIR AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
17	19	13	WANDA NERO BUTLER SOUND OF GOSPEL 205	CHIKE ANYABWILLE
18	12	25	JOHN P. KEE TYSCOT 43009/VERITY	COLORBLIND
19	25	23	VARIOUS ARTISTS BLACKBERRY 1605/MALACO	SONGS MAMA USED TO SING
20	34	3	STEPHANIE MILLS GOSPO-CENTRIC 72123/SPARROW	PERSONAL INSPIRATIONS
21	16	17	EDWIN HAWKINS FIXIT 9124/INTERSOUND	KINGS & KINGDOMS
22	18	49	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
23	NEW		WITNESS CGI 1101	HE CAN DO THE IMPOSSIBLE
24	24	75	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
25	28	15	WILLIE NEAL JOHNSON AND THE NEW KEYNOTES MALACO 6017	LORD...TAKE US THROUGH
26	NEW		DOTTIE PEOPLES ATLANTA INTERNATIONAL 10200	ON TIME GOD
27	35	9	THE LOS ANGELES GOSPEL MESSENGERS SAVOY 14818/MALACO	WE HAVEN'T FORGOTTEN YOU
28	15	27	BISHOP NORMAN L. WAGNER/MT. CALVARY CONCERT CHOIR WORD 57869/EPIC	EXCELLENT
29	39	3	ORLANDO WRIGHT SOUND OF GOSPEL 203	ORLANDO WRIGHT
30	36	31	LAWRENCE MATTHEWS & FRIENDS GOSPO-CENTRIC 2118/SPARROW	LAWRENCE MATTHEWS & FRIENDS
31	30	15	RON KENOLY INTEGRITY 055/SPARROW	GOD IS ABLE
32	23	29	THE CLARK SISTERS SPARROW 51368	MIRACLES
33	37	7	DONALD VAILS/DC KALEIDOSCOPE/ATLANTA CONCERT CHOIR SAVOY 7114/MALACO	A SUNDAY MORNING SONGBOOK
34	26	49	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10195	NOTHING CAN BE BETTER
35	31	33	COMMISSIONED BENSON 1078/CGI	MATTERS OF THE HEART
36	38	45	LASHUN PACE SAVOY 14814/MALACO	SHEKINAH GLORY
37	27	29	DARYL COLEY SPARROW 51390	IN MY DREAMS
38	29	23	THE GMWA NATIONAL MASS CHOIR BENSON 1079/CGI	LIVE IN INDIANAPOLIS
39	NEW		THE SONGBIRDS FEAT. REV. ANDREW CHEAIRS BLACKBERRY 2000/E&J	THE FAMILY
40	NEW		BEBE & CECE WINANS CAPITOL 28216	RELATIONSHIPS

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LATIN NOTAS

(Continued from preceding page)

In an effort to finally break Serrat stateside, Jesús López, BMG's VP Latin, North America, says that the label is releasing a greatest hits package in November that will be supported by a television ad campaign. Simultaneously, a special packet containing all of Serrat's back catalog will be released.

López opines that Serrat could create the U.S. market if stateside radio programmers "would find space for his music on their stations. If they would put Serrat on a similar rotation as an artist like Raphael or El Puma (José Luis Rodríguez), we would sell 200,000 units of his product. If not—and the radio here has not been into

his music—with our TV campaign we could still hit 100,000 units."

FUENTES' DYNAMITE COURT Win: After nearly three years of legal tussling, a U.S. district court judge in California has ruled that Colombian record company Discos Fuentes is the legitimate owner of the name of one of the label's mainstay acts: Sonora Dinamita.

On Oct. 3, Judge Manuel Real slapped an injunction on California-based co-defendants Promesas Show Business Inc. and New World Presents, preventing the two outfits from using the Sonora Dinamita and Dinamita names in any commercial en-

deavor, musical or otherwise.

Alejandro Fuentes, production manager of Fuentes' U.S. licensee Vedisco Records, says he was "very relieved" by the decision, adding that with only one Sonora Dinamita in the market, the label will be better able to promote the band, formed more than 30 years ago.

"We are going to be able to finally reach the goals that we have for Sonora Dinamita, not only in record sales but also in concerts," says Fuentes. "We can coordinate marketing and promotion activities with the label."

An odd sort of entertainment animal, Sonora Dinamita always has been signed to Fuentes, but often the band has remained an independent entity as a live act.

Fuentes recalls awarding the band's licensing rights as a concert attraction several years ago to Kiko Vargas, founder of Promesa Show Business, Inc. "But the problem was that Kiko became a bit too ambitious," Fuentes says. "He wanted to make records, and we said no."

Vargas proceeded anyway, helping form New World Presents last year and eventually cutting two records with a Sonora Dinamita knockoff called *La Internacional Sonora Dinamita*. Fuentes estimates that New World sold between 150,000 and 200,000 units of product by selling its Sonora Dinamita CDs at a 35% discount from the price being offered by Fuentes' Vedisco licensee. "And New World wasn't paying songwriters' royalties either, so he was making a killing," says Fuentes.

Vargas was unavailable for comment. Interestingly, with the legal dust now settled, Fuentes has hired another independent promoter to handle Sonora Dinamita's bookings: Carlos Orjuela. Asked why he chose to use another free-lance promoter, Fuentes replies that he does not have time to book and promote Sonora Dinamita. Still, Fuentes is confident that his new promoter does not harbor the same desires that earned Vargas a lawsuit.

CHART NOTES: Selena's "Bidi Bidi Bom Bom" (EMI Latin) holds steady at No. 1 for the second consecutive week, with no challenger in sight. Luis Miguel's still-strong "El Día Que Me Quieras" (WEA Latina) remains No. 2, but loses points, as do eight of this week's top 10 entries. Bucking the downward trend are "Viviré" by Karen/BMG act Juan Luis Guerra 440—up 8-5—and "En Las Nubes" by Rodven's Edgar Joel, which leaps 13-8.

One important reminder: The Hot Latin Tracks chart will convert to a BDS-based chart beginning with the Nov. 12 issue.

On the retail side, as Luis Miguel's "Segundo Romance" (WEA Latina) stays comfortably ahead of the rest of the pack, Carlos Vives' "Clásicos De La Provincia" (PolyGram Latino) increases its sales by 63% and moves 4-2 with a bullet. The hottest-selling record in the past month, "Clásicos" gets the Greatest Gainer award for the third straight week.

Assistance in preparing this column provided by Howell Llewellyn in Madrid and Enor Paiano in São Paulo, Brazil.

Hot Latin Tracks™

				COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.		
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE	
★ ★ ★ No. 1 ★ ★ ★						
1	1	2	12	SELENA EMI LATIN	BIDI BIDI BOM BOM 2 weeks at No. 1	◆
2	2	1	11	LUIS MIGUEL WEA LATINA	EL DIA QUE ME QUIERAS	◆
3	3	3	10	CRISTIAN MELODY/FONOVISIA	MANANA	
4	4	7	5	ANA GABRIEL SONY	TU LO DECIDISTE	
5	8	14	4	JUAN LUIS GUERRA 440 KAREN/BMG	VIVIRE	
6	6	5	12	BANDA Z FONOVISIA	LA NINA FRESA	
7	7	8	9	LUIS ENRIQUE SONY	QUIEN ERES TU	
8	13	10	4	EDGAR JOEL RODVEN	EN LAS NUBES	
9	5	4	17	JUAN GABRIEL ARIOLA/BMG	PERO QUE NECESIDAD	◆
10	10	12	4	INDUSTRIA DEL AMOR UNICO/FONOVISIA	A CAPA Y ESPADA	
11	11	15	5	RICARDO ARJONA SONY	SEÑORA DE LAS CUATRO DECADAS	
12	9	6	13	VICENTE FERNANDEZ SONY	MISERIA	
13	17	26	3	RICARDO MONTANER EMI LATIN	NO TE PARECES A MI	
14	18	21	3	INDIA SOHO LATINO/SONY	NUNCA VOY A OLVIDARTE	
15	12	16	6	JOSE JOSE ARIOLA/BMG	GRANDEZA MEXICANA	◆
★ ★ ★ POWER TRACK ★ ★ ★						
16	21	27	3	GIRO SDI/SONY	AMOR LUNATICO	
17	16	13	8	CARLOS VIVES POLYGRAM LATINO	LA HAMACA GRANDE	◆
18	15	11	11	LOS TIGRES DEL NORTE FONOVISIA	LA MESA DEL RINCON	
19	22	18	5	KAIRO SDI/SONY	HABLAME DE TI	
20	14	9	11	EDNITA NAZARIO EMI LATIN	TE SIGO ESPERANDO	
21	19	19	7	THE BARRIO BOYZZ SBK/EMI LATIN	TE AMARE	
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
22	NEW ▶		1	VICTOR MANUELLE SONY	APIADATE DE MI	
23	30	—	2	JON SECADA SBK/EMI LATIN	SOLO TU IMAGEN	
24	20	24	7	MIJARES EMI LATIN	VIVE EN MI	
25	27	29	3	LAURA PAUSINI WEA LATINA	LA SOLEDAD	
26	29	33	6	VERONICA CASTRO POLYGRAM LATINO	EL QUEBRADITO	
27	NEW ▶		1	JUAN GABRIEL ARIOLA/BMG	LENTAMENTE	
28	28	31	4	EMMANUEL SONY	ESTA AVENTURA	
29	33	—	2	PEPE AGUILAR MUSART/BALBOA	QUE BUENO	
30	NEW ▶		1	GRACIELA BELTRAN EMI LATIN	TU ME DIJISTE ADIOS	
31	25	17	9	ROBERTO PULIDO/EMILIO NAVAIRA EMI LATIN	YA AHORA ES TARDE	◆
32	NEW ▶		1	PEDRO FERNANDEZ POLYGRAM LATINO	BESOS DE PLATA	
33	24	32	4	TONY VEGA RMM/SONY	FUI LA CARNADA	
34	23	28	10	MARTA SANCHEZ POLYGRAM LATINO	DE MUJER A MUJER	◆
35	NEW ▶		1	LOS YONICS FONOVISIA	NO MAS BOLEROS	
36	37	—	2	OLGA TANON WEA LATINA	RECETA DE AMOR	
37	31	20	6	ALVARO TORRES EMI LATIN	CONTIGO SI	
38	38	30	6	SONORA DINAMITA FUENTES/VEDISCO	EL PARAGUAS	◆
39	32	35	4	PANDORA EMI LATIN	MANANA TE ACORDARAS	
40	36	—	2	LOS GUARDIANES DEL AMOR ARIOLA/BMG	LOS ANGELES LLORAN	

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

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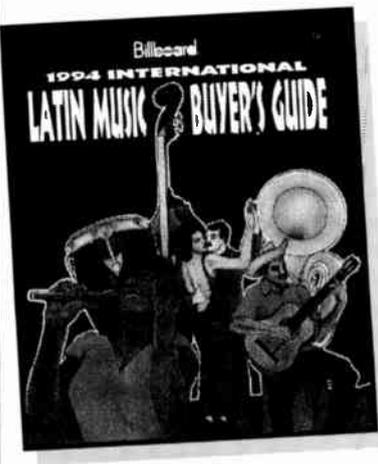
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Latin Notas



by John Lannert

PERFECT IMPERFECTION: When asked about his 30th album, "Nadie Es Perfecto," Joan Manuel Serrat says, "I find it impossible to describe the record." Well, it is possible. Serrat's latest BMG effort, released last week in the U.S., boasts another passel of poignant, socially conscious anecdotes and touching romantic vignettes that underscore why Serrat is one of Spain's premier singer/songsmiths.

And, as usual, Serrat's quivering, even-keeled baritone gives his delivery an observant, nearly detached tone. Only when he invests heartfelt sentiment into a song's choral segment does Serrat transform his quiver into a quake.

In any case, Serrat does eventually begin to talk about "Nadie Es Perfecto," a former No. 1 entry on Spain's retail chart, which shipped gold (35,000 units) last month in Argentina.

Noting that the meaning of the album's title, "Nobody Is Perfect," is self-evident, Serrat adds that even though everyone possesses imperfect traits, "some people end up being more accomplished than others.

"If I had a preferred song on the album," Serrat says, "I suppose it would be 'Te Guste O No,' because it most reflects what I am now. It starts with 'You might or

might not like me, but the fact is, we have a lot in common.'"

Such was not the case in the '60s and '70s, when Serrat's staunch and outspoken defense of his native Catalonia and its Catalonian tongue attracted the wrath of Spain's long-dominant strongman Francisco Franco. Serrat later would seek frequent, self-imposed exile in Latin America, where he was met with open arms except in Argentina and Chile, which were ruled by right-wing military regimes sympathetic to Franco.

"I've had a 25-year love affair with Latin America," Serrat says. "I feel very Latin American, because I've lived there many times. I bought a motor home in Los Angeles and toured Mexico in 1975-76, playing the villages, towns, and cities with my group—a wonderful way to get to know a country.

"I've always thought a man is not just from where he was born," Serrat adds, "but from where he lives, eats, sleeps, makes love. This has helped me a lot to discover that people are more similar than we might think. For this reason, I hate intolerance."

Now 50, Serrat could easily kick back and assume the post of exalted elder statesman for Spain's singer/songwriters. Instead, he embarked in August on a year-long tour of Spain and Latin America that also will include several November shows in one of the few countries Serrat has yet to crack—the U.S.

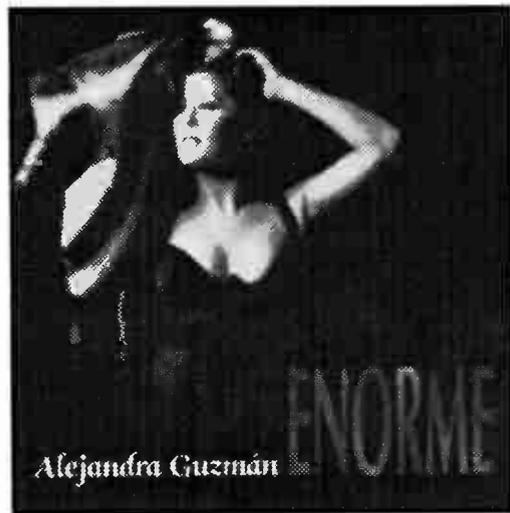
"I've sung in the U.S. several times—in Los Angeles, Miami, and New York, generally to Hispanic audiences," Serrat says. "The most amazing concert was at New York's Lincoln Center two years ago. My voice went out for the first time in 27 years of singing. But the audience sang the songs instead of me. It was sensational. At the end, the New York Times critic said the show had been very interesting, but he would still like to know how I sing."

(Continued on next page)



SERRAT

Alejandra Guzmán



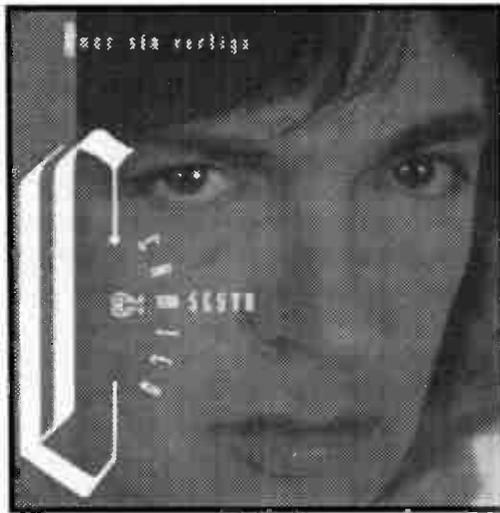
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Known to all of us as "The Queen of Rock", Alejandra Guzman brings us her new recording "Enorme". Once again, under the production of Miguel Blasco, Alejandra is stronger, voice incomparable, confidence exudes at an all time high, with new material.



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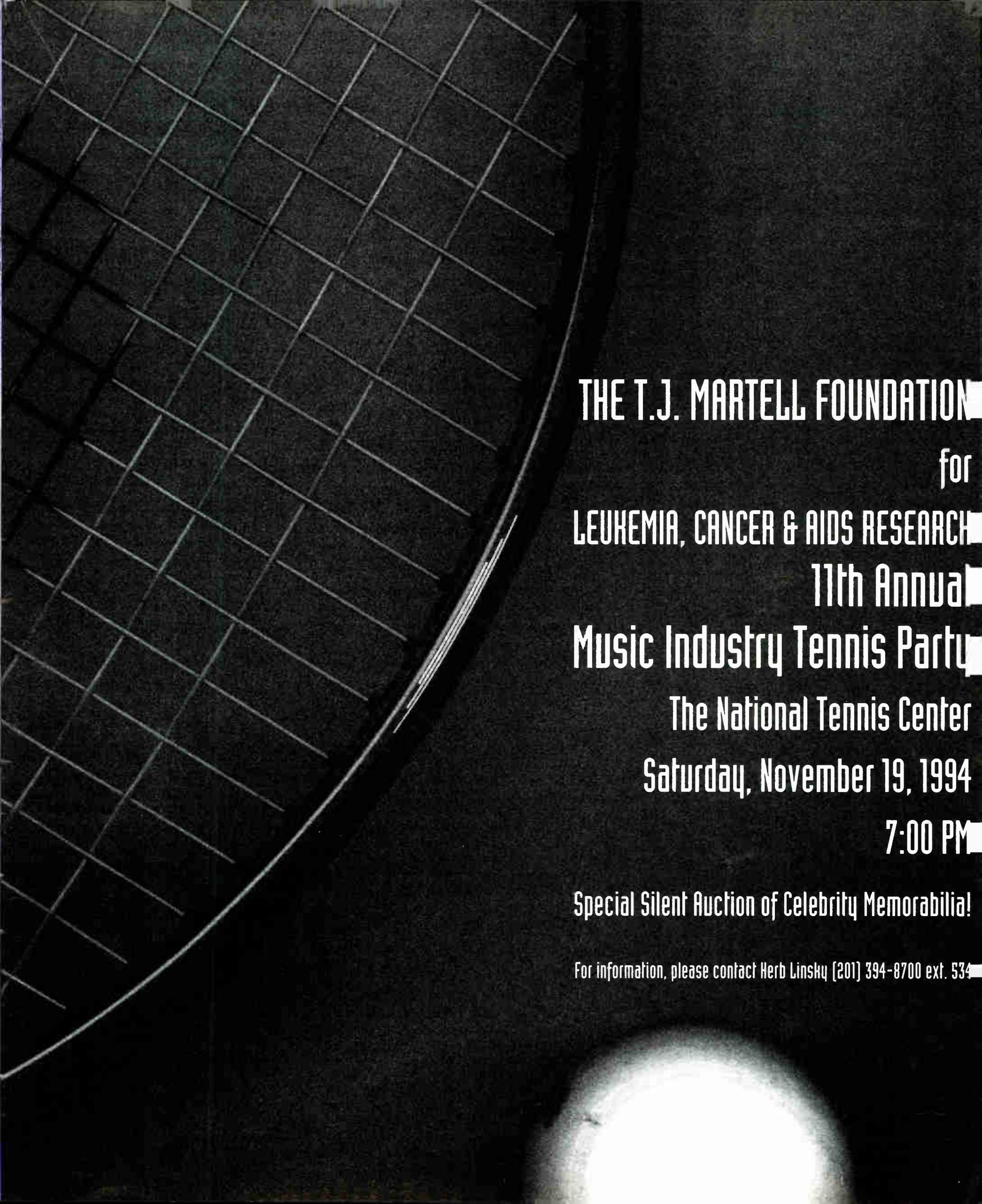
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Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL				
★ ★ ★ No. 1 ★ ★ ★								
1	1	8	LUIS MIGUEL	WEA LATINA 97234 7 weeks at No. 1 SEGUNDO ROMANCE				
★ ★ ★ GREATEST GAINER ★ ★ ★								
2	4	24	CARLOS VIVES	POLYGRAM LATINO 518 884 CS CLASICOS DE LA PROVINCIA				
3	2	69	GLORIA ESTEFAN	▲ EPIC 53807/SONY MI TIERRA				
4	3	30	SELENA	EMI LATIN 28803 AMOR PROHIBIDO				
5	5	18	RAUL DI BLASIO	ARIOLA 20238/BMG CS PIANO DE AMERICA 2				
6	10	6	ANA GABRIEL	SONY 81401 AYER Y HOY				
7	7	69	MANA	WEA LATINA 90818 DONDE JUGARAN LOS NINOS				
8	13	22	LOS TIGRES DEL NORTE	FONOVISA 6017 LOS DOS PLEBES				
9	11	69	LUIS MIGUEL	● WEA LATINA 75805 ROMANCE				
10	9	49	GIPSY KINGS	ELEKTRA MUSICIAN 61599/ELEKTRA LOVE & LIBERTE				
11	6	13	VICENTE FERNANDEZ	SONY 81321 RECORDANDO A LOS PANCHOS				
12	12	69	GIPSY KINGS	● ELEKTRA 60845 GIPSY KINGS				
13	8	7	CRISTIAN	MELODY 0503/FONOVISA CAMINO DEL ALMA				
14	14	16	JUAN GABRIEL	ARIOLA 21898/BMG GRACIAS POR ESPERAR				
15	16	13	JUAN LUIS GUERRA	440 KAREN 21110/BMG FOGARATE				
16	19	60	M. A. SOLIS Y LOS BUKIS	● FONOVISA 6002 INALCANZABLE				
17	24	18	LUCERO	MELODY 9162/FONOVISA CARINO DE MIS CARINOS				
18	17	69	SOUNDTRACK	ELEKTRA 961240 THE MAMBO KINGS				
19	18	5	LA DIFERENZIA	ARISTA TEXAS 18786/BMG LA DIFERENZIA				
20	28	9	BANDA Z	FONOVISA 5296 JACARANDOSA				
21	15	28	LA MAFIA	SONY 81325 VIDA				
22	20	5	JAY PEREZ	SONY 81353 STEEL RAIN				
23	48	2	JAVIER TORRES	FONOVISA 6019 CON BANDA				
24	23	36	LOS TEMERARIOS	AFG SIGMA 3006 TU ULTIMA CANCION				
25	21	16	JON SECADA	SBK 29683/EMI LATIN SI TE VAS				
26	25	69	LINDA RONSTADT	▲ ELEKTRA 60765 CANCIONES DE MI PADRE				
27	27	69	JULIO IGLESIAS	▲ SONY 38640 JULIO				
28	22	5	PLACIDO DOMINGO	ANGEL 55263/EMI LATIN DE MI ALMA LATINA				
29	36	3	INDIA	SOHO LATINO 81373/SONY DICEN QUE SOY				
30	26	46	BRONCO	FONOVISA 6015 PURA SANGRE				
31	30	34	BANDA MACHOS	FONOVISA 6012 LOS MACHOS TAMBIEN LLORAN				
32	29	38	LIBERACION	FONOVISA 6014 LIBERACION				
33	31	69	GIPSY KINGS	ELEKTRA 61390 LIVE!				
34	37	3	JOSE JOSE	ARIOLA 22502/BMG GRANDEZA MEXICANA				
35	34	10	DAVID LEE GARZA Y LOS MUSICALES	EMI LATIN 29070 YA ME CANSE				
36	32	69	GIPSY KINGS	ELEKTRA 60892 MOSAIQUE				
37	46	10	EL GENERAL	RCA 21090/BMG ES MUNDIAL				
38	40	53	VICENTE FERNANDEZ	SONY 81070 LASTIMA QUE SEAS AJENA				
39	42	2	LOS CAIFANES	RCA 21411/BMG EL NERVIOS DEL VOLCAN				
40	35	69	LUIS MIGUEL	WEA LATINA 92993 ARIES				
41	33	22	LOS FUGITIVOS	ROOVEN 3051 VANIDOSA				
42	39	28	MANA	WEA LATINA 72173 FALTA AMOR				
43	38	30	LA TROPA F	MANNY 13034/WEA LATINA OTRO DIA				
★ ★ ★ HOT SHOT DEBUT ★ ★ ★								
44	NEW		CHAYANNE	SONY 81366 INFLUENCIAS				
45	NEW		VARIOUS ARTISTS	MAX 81325/SONY SALSA MIX				
46	47	51	JERRY RIVERA	SONY 81150 CARA DE NINO				
47	41	69	SELENA	EMI LATIN 42770 LIVE!				
48	RE-ENTRY		GIPSY KINGS	ELEKTRA 61179 ESTE MUNDO				
49	RE-ENTRY		ALEJANDRO FERNANDEZ	SONY 81310 GRANDES EXITOS A LA MANERA...				
50	45	37	LOS PALOMINOS	SONY 81174 CORAZON DE CRISTAL				
			POP	TROPICAL/SALSA	REGIONAL MEXICAN			
1	LUIS MIGUEL	WEA LATINA	1	GLORIA ESTEFAN	EPIC/SONY	1	SELENA	EMI LATIN
2	CARLOS VIVES	POLYGRAM	2	JUAN LUIS GUERRA	440	2	ANA GABRIEL	SONY
3	RAUL DI BLASIO	ARIOLA/BMG	3	SOUNDTRACK	ELEKTRA	3	LOS TIGRES DEL NORTE	FONOVISA
4	MANA	WEA LATINA	4	INDIA	SOHO LATINO/SONY	4	VICENTE FERNANDEZ	SONY
5	LUIS MIGUEL	WEA LATINA	5	EL GENERAL	RCA/BMG	5	LUCERO	MELODY/FONOVISA
6	GIPSY KINGS	ELEKTRA MUSI-	6	VARIOUS ARTISTS	SONY SALSA MIX	6	LA DIFERENZIA	ARISTA
7	GIPSY KINGS	ELEKTRA	7	JERRY RIVERA	SONY	7	BANDA Z	FONOVISA
8	CRISTIAN	MELODY/FONOVISA	8	LUIS ENRIQUE	SONY	8	JAY PEREZ	SONY
9	JUAN GABRIEL	ARIOLA/BMG	9	CACHAO	CRESCENT MOON/SONY	9	JAVIER TORRES	FONOVISA
10	M. A. SOLIS Y LOS BUKIS	FONOVISA	10	VARIOUS ARTISTS	FONOVISA	10	LOS TEMERARIOS	AFG
11	LA MAFIA	SONY	11	GRUPO NICHE	SONY	11	LINDA RONSTADT	ELEKTRA
12	JON SECADA	SBK/EMI LATIN	12	REY RUIZ Y FRANKIE RUIZ	GLOBE/SONY	12	BRONCO	FONOVISA
13	JULIO IGLESIAS	SONY	13	VARIOUS ARTISTS	SONY	13	BANDA MACHOS	FONOVISA
14	PLACIDO DOMINGO	ANGEL/EMI LATIN	14	JUAN LUIS GUERRA	440	14	LIBERACION	FONOVISA
15	GIPSY KINGS	ELEKTRA	15	MARC ANTHONY	RMM/SONY	15	DAVID LEE GARZA Y LOS MUSICALES	EMI LATIN

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. CS Indicates past or present Heatseekers title. © 1994, Billboard/BPI Communications and SoundScan, Inc.



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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
*** No. 1 ***						
1	1	—	2	MARY CHAPIN CARPENTER COLUMBIA 64327/SONY (10.98 EQ/16.98) 2 weeks at No. 1	STONES IN THE ROAD	1
2	2	1	3	BROOKS & DUNN ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
*** GREATEST GAINER ***						
3	3	2	30	TIM MCGRAW ▲ ³ CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
4	4	4	16	ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	1
5	6	12	9	THE TRACTORS ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	5
6	7	6	19	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
7	9	8	38	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
8	13	—	2	CLINT BLACK RCA 66419 (10.98/16.98)	ONE EMOTION	8
9	5	3	4	TRACY LAWRENCE ATLANTIC 82656 (10.98/15.98)	I SEE IT NOW	3
10	11	5	25	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
11	8	9	3	TOBY KEITH POLYDOR 533407 (10.98/15.98)	BOOMTOWN	8
12	10	11	3	LITTLE TEXAS WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
13	14	10	12	JOE DIFFIE EPIC 64357/COLUMBIA (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
14	18	13	40	JEFF FOXWORTH ● WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	9
15	12	7	3	CLAY WALKER GIANT 24382 (10.98/15.98)	IF I COULD MAKE A LIVING	7
16	15	58	53	VARIOUS ARTISTS ▲ GIANT 24531 (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
17	16	16	8	PATTY LOVELESS EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
18	19	24	3	DOLLY PARTON COLUMBIA 66123 (10.98 EQ/16.98)	HEARTSONGS	18
19	23	23	3	ALABAMA RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	19
20	17	14	59	GARTH BROOKS ▲ ⁴ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
21	24	18	17	SAMMY KERSHAW MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
22	21	19	19	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	12
23	20	15	18	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
*** PACESETTER ***						
24	33	35	49	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
25	22	17	37	THE MAVERICKS ● MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
26	25	28	57	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
27	28	21	37	BLACKHAWK ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
28	26	27	120	MARY CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
29	31	29	106	ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
30	32	34	55	REBA MCENTIRE ▲ ² MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
31	30	26	86	BROOKS & DUNN ▲ ² ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
32	27	20	5	MARK CHESNUTT DECCA 11094 (10.98/15.98)	WHAT A WAY TO LIVE	15
33	34	45	25	PAM TILLIS ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
34	29	48	33	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
35	35	22	23	TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
36	41	39	32	JOHN BERRY LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	36	25	214	GARTH BROOKS ▲ ¹ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
38	37	30	109	GEORGE STRAIT ▲ ¹ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
39	38	40	55	GEORGE STRAIT ▲ ¹ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
40	40	38	75	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
41	44	50	111	VINCE GILL ▲ ³ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
42	42	37	166	BROOKS & DUNN ▲ ¹ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
43	39	32	82	DWIGHT YOAKAM ▲ REPRIS 4241/WARNER BROS. (10.98/15.98)	THIS TIME	4
44	46	43	3	VARIOUS ARTISTS BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	43
45	47	36	36	NEAL MCCOY ● ATLANTIC 82568 (10.98/15.98) HS	NO DOUBT ABOUT IT	13
46	48	42	38	COLLIN RAYE ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
47	45	33	285	GARTH BROOKS ▲ ¹ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
48	43	31	23	LORRIE MORGAN ● BNA 66379 (9.98/15.98)	WAR PAINT	7
49	51	51	34	RICK TREVINO COLUMBIA 53560/SONY (10.98 EQ/15.98) HS	RICK TREVINO	23
50	57	53	30	CONFEDERATE RAILROAD ● ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	6
51	55	49	22	KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	12
52	52	46	78	TOBY KEITH ● MERCURY 514421 (9.98 EQ/13.98) HS	TOBY KEITH	17
53	62	63	8	KEN MELLONS EPIC 53746/SONY (9.98 EQ/15.98) HS	KEN MELLONS	53
*** HOT SHOT DEBUT ***						
54	NEW	—	1	VARIOUS ARTISTS ARISTA 18760 (9.98/15.98)	MAMA'S HUNGRY EYES: A TRIBUTE TO MERLE HAGGARD	54
55	56	54	101	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
56	54	59	13	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
57	50	44	162	GARTH BROOKS ▲ ³ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
58	49	41	6	CHRIS LEDOUX LIBERTY 28770 (10.98/15.98)	HAYWIRE	17
59	59	57	17	LARI WHITE RCA 66395 (9.98/15.98) HS	WISHES	54
60	72	75	15	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	57
61	53	47	63	CLAY WALKER ▲ GIANT 24511 (9.98/15.98) HS	CLAY WALKER	8
62	60	65	78	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	9
63	63	60	66	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
64	61	52	25	RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
65	58	56	5	VARIOUS ARTISTS MERCURY 522639 (10.98 EQ/15.98)	RED, HOT + COUNTRY	30
66	67	64	129	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	7
67	RE-ENTRY	—	11	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	62
68	64	61	34	SOUNDTRACK ● MCA 10927 (10.98/16.98)	8 SECONDS	3
69	68	66	179	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
70	NEW	—	1	GEORGE JONES MCA 11096 (10.98/15.98)	BRADLEY'S BARN SESSIONS	70
71	70	—	125	BILLY RAY CYRUS ▲ ¹ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
72	69	67	49	TANYA TUCKER ● LIBERTY 89048 (10.98/15.98)	SOON	18
73	66	69	75	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
74	74	70	29	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	55
75	73	68	53	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13

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 29, 1994

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98) 158 weeks at No. 1	GREATEST HITS	180
2	7	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	165
3	3	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	178
4	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	180
5	4	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	180
6	6	GEORGE STRAIT ▲ ¹ MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	178
7	5	MARY CHAPIN CARPENTER ● COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	6
8	8	MARY CHAPIN CARPENTER ● COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	50
9	20	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	172
10	14	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	47
11	10	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	19
12	19	CLINT BLACK ▲ ² RCA 9668 (9.98/13.98)	KILLIN' TIME	7
13	9	KEITH WHITLEY ▲ RCA 52277 (9.98/13.98)	GREATEST HITS	39

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	12	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	56
15	18	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	69
16	—	MERLE HAGGARD EPIC 53310/SONY (5.98/9.98)	SUPER HITS	1
17	11	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	27
18	—	CLINT BLACK ▲ ³ RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	8
19	21	WAYLON JENNINGS ▲ ⁴ RCA 3378* (8.98)	GREATEST HITS	64
20	15	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	179
21	—	PAM TILLIS ARISTA 8642 (8.98/13.98)	PUT YOURSELF IN MY PLACE	6
22	13	SAMMY KERSHAW ▲ MERCURY 510161 (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	11
23	16	KENNY ROGERS ▲ LIBERTY 5112*CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	84
24	22	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	149
25	17	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	63

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

COUNTRY CORNER



by Lynn Shults

Second Christian Country Music Awards Set Fledgling Association Hopes To Hold Its Own 'Fan Fest'

BY DEBORAH EVANS PRICE

NASHVILLE—Singer/songwriter Paul Overstreet and "TNN Country News" host Debra Maffett will co-host the second annual Christian Country Music Assn. Awards show Nov. 9 at the Grand Ole Opry House in Nashville. The show will conclude the Christian Country Music Convention Nov. 4-9 at the Music Valley Drive Ramada Inn; the confab will include seminars, workshops, and showcases focusing on the Christian country segment of the industry.

The Christian Country Music Assn. was founded in September 1992 by writer/artist Gene Higgins, and currently boasts more than 600 members, most of whom fall into the professional membership category. Higgins says the organization also has a category for fans, the Genesis Club; while membership in that category has lagged in industry professionals, Higgins says the association hopes to boost fan support for the Christian country genre by holding a Fan Fest in May or June 1995. Plans for that event are still in the infancy stages, however, as the organization has focused on the upcoming convention and awards show.

Some people in the industry believe that Christian country music might be on the verge of an explosion similar to its secular counterpart, and Higgins says he saw a need for an organization to facilitate the genre's growth. "I saw a situation where there were a lot of country artists out there who are Christian, and also a lot of Christian artists out there who perform the Christian country style," Higgins says. "There was no place for these people. They didn't have their own representation from an organization, as far as I knew of. They didn't have a convention or anything... I thought this music is going to go, and it needs its own organization and its own awards show."

Higgins admits that the organization was met with some initial skepticism. "A lot of people really didn't see the need for another major organization, because there is the CMA and the GMA," he says. "They stood back and watched us, and made sure we were legitimate, and we knew what we were doing before they wanted to get in-

involved. It's taken a year and a half... People know this organization is for real. They're saying, 'These people aren't going away, and we're going to help them do this.'"

The organization is to undergo restructuring to enlist CCMA board members from various segments of the industry. "I would like to have a situation where people with expertise in marketing and expertise in radio and different phases of the industry are on the board, directing us on how CCMA can get involved in all areas and create a system to help the sales and marketing of Christian country product," Higgins says.

According to Higgins, TNN was interested in airing the show, but there wasn't enough time to get the sponsors and funding together to do a live-television broadcast this year. However, the show may be taped and turned into a special on Christian country music, to be broadcast at a later date.

The awards are voted on by the CCMA membership in a three-ballot process. Artists and songs nominated on the first ballot were write-ins based on material released between July 1993 and July 1994. The top 10 were selected from those, and the second round of balloting narrowed it to the top five in each category.

The nominees are:
Vocal group of the year: Cross Country, the Days, the Fox Brothers, the Manuel Family Band, MidSouth, the New Hinsons.

Male vocalist of the year: Brian Barrett, Bruce Haynes, Ken Holloway, David Patillo, Del Way.

Female vocalist of the year: Andy Landis, Susie Luchsinger, Terri Lynn, Paula McCulla, Betty Gene Robinson.

New artist of the year: Brian Barrett, Paula McCulla, Don Richmond, Seneca, the Clarks.

Vocal duo of the year: Jeff & Sheri Easter, Susie Luchsinger & Paul Overstreet, Rivers & Owens, [Jed & Claire] Seneca, Margo Smith & Holly.

Song of the year: "Child Of The Light," recorded by the Days, written by Chuck Day (Centergy Music Group); "He Doesn't Live Here Anymore," written and recorded by Bruce Haynes (Centergy Music Group); "I Saw Him In Your Eyes," recorded by

Susie Luchsinger, written by Billy Aerts, Claire Cloninger, and Paul Overstreet (Aerts Songs/Word Music); "Jesus And Mama," recorded by Confederate Railroad, written by James Dean Hicks and Danny Bear Mayo (Tom Collins Music Group); "Runs In The Blood," recorded by Ken Holloway, written by Jeff Silvey and Jeff Jansen (Meadowgreen Music/Riverstone Music); and "Sunday Morning," written and recorded by Charlie Daniels (Miss Hazel Music).

Musician of the year: Chuck Day, Steve "Rabbit" Easter, Terry McMillan, Ricky Skaggs, Alison Krauss.

Video of the year: "Cheyenne Family Album" by various artists, "Go Down Moses" by W.C. Taylor, "The Great Adventure" by Steven Curtis Chapman, "I Don't Love You Like I Used To" by Susie Luchsinger & Paul Overstreet, and "Two Out Of Three" by Charlie Daniels.

Radio station of the year: KECO, Elk City, Okla.; KEXS, Excelsior Springs, Mo.; KKIM, Albuquerque, N.M.; KCLR, Poplar Bluff, Mo.; KPBC, Dallas/Ft. Worth; WCNW, Fairfield, Ohio.

Radio personality of the year: Darroll Alexander, WCNW Fairfield, Ohio; Marty Smith, KLTT Brighton/Denver, Colo.; Austin Taylor, CVZ-AM/WCVZ-FM, Zanesville, Ohio; Doug Deramus, CCR Broken Bow, Okla.; Billy Holcomb, KJIM Dennison, Texas.

Mainstream country artist of the year: Glen Campbell, Charlie Daniels, Paul Overstreet, Ricky Skaggs, Ricky Van Shelton.

The Pioneer Award, designed to recognize long-term achievement in the Christian country music field, will also be presented during the show. Nominees in this category are: the Fox Brothers, Kenny Hinson, MidSouth, Paul Overstreet, and Dolly Parton.

Tickets for the awards show are \$10. Registration for the convention is \$25 for all the sessions, or \$10 per day. For \$40, participants can receive the whole package, including admission to all the seminars, showcases, and convention activities, as well as the awards show. For further information, contact the CCMA at 615-742-9210 or 615-742-9218.

RACING TO HIS NINTH CAREER No. 1 with "Livin' On Love" (6-1) is Alan Jackson. The song was written by Jackson and produced by Keith Stegall. Since he debuted with "Blue Blooded Woman" in October 1989, Jackson has reeled off 16 consecutive top five singles—nine No. 1s, two No. 2s, three No. 3s, and two No. 4s. One of Music City's most versatile artists, Jackson not only is a top songwriter, but also has one of the best stage shows on the road. He also has a reputation for being one of the most enjoyable artists to work with and has an acute vision as to what works for him. Lost among his many accomplishments is that his album tracks have been on the cutting edge—an important trend in the country radio format.

ALBUM TRACKS KEEP SURFACING on Billboard's Hot Country Singles & Tracks chart. And Jackson's albums have been a source for radio program directors who like to air such tracks. Songs Jackson never released as singles, but which charted nevertheless, include "Tropical Depression," from his "A Lot About Livin' (And A Little 'Bout Love)," which moves 31-29 on Top Country Albums this week; "Tequila Sunrise," from "Common Thread: The Songs Of The Eagles"; and "Gone Country" (which drops 66-68 on this week's singles chart), from his current album "Who I Am." The latter album holds at No. 4 in its 16th week on the Top Country Albums chart, and "Gone Country" is now in its 10th week on the singles chart. Other album tracks appearing on the singles chart are "Girl Thang" (69-70) by Tammy Wynette with Wynonna, from Wynette's new album, "Without Walls," and "PMS Blues" by Dolly Parton, from her album "Heartsongs" (19-18), which re-enters the chart at No. 74. Without the BDS detection system, it is doubtful that the industry would be aware of radio play on these album tracks, much less be able to validate such airplay from any particular album.

THE HOTTEST SINGLE on the Hot Country Singles & Tracks chart is "Pick Up Man" (56-37) by Joe Diffie. The track follows on the heels of his success with "Third Rock From The Sun," which hit No. 1 on the singles chart in the Sept. 24 issue. Tracks also making large gains are "When Love Finds You" (35-27) by Vince Gill; "The Big One" (25-18) by George Strait; "Third Rate Romance" (8-5) by Sammy Kershaw; "This Is Me" (49-38) by Randy Travis; "Take Me As I Am" (32-26) by Faith Hill; "Goin' Through The Big D" (debut-58) by Mark Chesnut; "The City Put The Country Back In Me" (11-8) by Neal McCoy; "Shut Up And Kiss Me" (12-9) by Mary Chapin Carpenter; and "Livin' On Love" (6-1) by Alan Jackson.

COUNTRY ALBUM SALES continue to shine following the CMA awards show. Retail sales are up 5% over the previous week. The combined two-week numbers amount to a 24% increase in sales of country singles and albums. Twenty-eight country titles had sales of 10,000 units or more, and 11 of those sold 20,000-plus units. "Stones In The Road" by Mary Chapin Carpenter retains the No. 1 position for the second consecutive week. "Not A Moment Too Soon" (3-3) by Tim McGraw is the week's Greatest Gainer, and "Take Me As I Am" (33-24) by Faith Hill captures the Pacesetter award. Albums inside the top 10 showed the greatest increases. Up by more than 6,000 units over the previous week are "One Emotion" (13-9) by Clint Black, "When Love Finds You" (7-6) by Vince Gill, and "The Tractors" (6-5) by the Tractors.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.			
19 BABY LIKES TO ROCK IT (Warner-Tamerlane, BMI)/Boy Rocking, BMI/Chinquapin, BMI) WBM	22 HAS ANYBODY SEEN AMY (Reynsong, BMI/Howe Sound, BMI/Sony Cross Keys, ASCAP) HL	3 SHE'S NOT THE CHEATIN' KINO (Sony Tree, BMI/Showbizly, BMI) HL	Sony Tree, BMI/Sierra Mountain, BMI) HL/WBM
18 THE BIG ONE (Housenotes, BMI)	63 HEART OVER MIND (Royhaven, BMI/Starstruck Angel, BMI)	41 SHE THINKS HIS NAME WAS JOHN (Bash, ASCAP/Blue Water, ASCAP/Mighty Nice, BMI/Blue Water, BMI) HL	4 WATERMELON CRAWL (Acuff-Rose, BMI/Coburn, BMI) WBM
6 CALLIN' BATON ROUGE (Combine, ASCAP/EMI Blackwood, BMI) HL	59 HEART TROUBLE (Irving, BMI/Littlemarch, BMI)	9 SHUT UP AND KISS ME (Why Walk, ASCAP)	23 WE CAN'T LOVE LIKE THIS ANYMORE (Alabama Band, ASCAP/Wildcountry, ASCAP/Warner-Tamerlane, BMI/What Works, BMI) WBM
8 THE CITY PUT THE COUNTRY BACK IN ME (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL	12 IF I COULD MAKE A LIVING (Tom Collins, BMI/Murrah, BMI/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM	56 STORM IN THE HEARTLAND (Per Five, BMI/Isham Ryle, BMI)	42 WHAT'S IN IT FOR ME (WB, ASCAP/New Crew, ASCAP/New John, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM
39 COUNTRY 'TIL I DIE (Almo, ASCAP/Holmes Creek, ASCAP/Irving, BMI/Baby Dumptin', BMI) WBM	17 IF YOU'VE GOT LOVE (Love This Town, ASCAP/MCA, ASCAP) HL/WBM	44 SUMMERTIME BLUES (Warner-Tamerlane, BMI) WBM	34 WHAT THE COWGIRLS DO (Benefit, BMI/Engishtown, BMI) WBM
47 DOCTOR TIME (W.B.M., SESAC/Long Acre, SESAC/Zomba, ASCAP) WBM	49 I GOT IT HONEST (Acuff-Rose, BMI/Big Bobcat, BMI/Bruce Burch, SESAC) WBM	26 TAKE ME AS I AM (Little Big Town, BMI/American Made, BMI/All Over Town, BMI/Sony Tree, BMI) HL/WBM	52 WHAT THEY'RE TALKING ABOUT (Sony Cross Keys, ASCAP/Sony Tree, BMI/Terilee, BMI) HL
24 DOWN ON THE FARM (Texas Wedge, ASCAP/Noosa Heads, BMI) WBM	11 I SEE IT NOW (Sony Tree, BMI/Sony Cross Keys, ASCAP/WB, ASCAP) HL/WBM	40 TEARDROPS (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Songs Of PolyGram, BMI/Songs Of McRide, BMI) HL	27 WHEN LOVE FINDS YOU (Benefit, BMI/Edward Grant, ASCAP/Middle C, ASCAP) WBM
61 ELVIS AND ANOY (Almo, ASCAP) WBM	14 I SURE CAN SMELL THE RAIN (Alabama Band, BMI/Rick Hall, ASCAP) WBM	55 TEN FEET TALL AND BULLETPROOF (Post Oak, BMI) HL	20 WHEN THE THOUGHT OF YOU CATCHES UP WITH ME (EMI Blackwood, BMI) HL
54 EUGENE YOU GENIUS (Zomba, ASCAP/Catch The Boat, ASCAP) WBM	7 I TRY TO THINK ABOUT ELVIS (MCA, ASCAP/Gary Burr, ASCAP) HL	37 THAT'S WHAT I GET (FOR LOSIN' YOU) (This Big, ASCAP/Bash, ASCAP/Blue Water, ASCAP/Songs Of Portugese, ASCAP/Foreshadow, BMI)	2 WHEN YOU WALK IN THE ROOM (EMI, BMI/Unart, BMI) WBM
70 GIRL THANG (WB, ASCAP/Warner-Tamerlane, BMI) WBM	15 JUKEBOX JUNKIE (Cupit, BMI/Cupit Memories, ASCAP, ASCAP) WBM	73 THAT'S WHAT LOVE'S ABOUT (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL	33 WHERE THERE'S SMOKE (Tom Collins, BMI/BMG, ASCAP) WBM/HL
58 GOIN' THROUGH THE BIG O (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/Songs Of Jasper, BMI/EMI Blackwood, BMI)	13 KICK A LITTLE (Square West, ASCAP/Howlin' Hits, ASCAP) WBM	35 THERE GOES MY HEART (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL	50 WHEREVER SHE IS (Sony Tree, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) HL/WBM
68 GONE COUNTRY (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL	71 LITTLE HOUSES (Alabama Band, ASCAP/Wildcountry, ASCAP/Acuff-Rose, BMI)	5 THRU RATE ROMANCE (Fourth Floor, ASCAP/WB, ASCAP) WBM	16 WHO'S THAT MAN (Songs Of PolyGram, BMI/Tokeco, BMI) HL
45 HARO LOVIN' WOMAN (Music Corp. Of America, BMI/Mark Collie, BMI/Sony Tree, BMI/Don Cook, BMI/Zomba, ASCAP/Inspector Barlow, ASCAP) HL/WBM	1 LIVIN' ON LOVE (Yee Haw, ASCAP) WBM	29 THRU ROCK FROM THE SUN (Major Bob, ASCAP/Ro Bravo, BMI/Stroudacaster, BMI/Baby Mae, BMI) WBM	30 XXX'S AND OOO'S (AN AMERICAN GIRL) (Sony Cross Keys, ASCAP/Mother Dixie, ASCAP/August Wind, BMI/Great Broad, BMI/Longitude, BMI) HL/WBM
48 HARO TO SAY (Travelin' Zoo, ASCAP) HL	65 LONG LEGGEO HANNAH (FROM BUTTE, MONTANA) (Meat And Three, BMI/Ensign, BMI)	38 THIS IS ME (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI)	57 YOU AND ONLY YOU (Great Cumberland, BMI/Diamond Struck, BMI/WB, ASCAP/Might Be, ASCAP) WBM
	46 THE MAN IN LOVE WITH YOU (Boots And Spurs, BMI/Spurs And Boots, ASCAP) HL	69 TILL I WAS LOVED BY YOU (Ten Ten, ASCAP/Mattie Ruth, ASCAP/Seventh Son, ASCAP)	32 YOU JUST WATCH ME (Dixie Stars, ASCAP) HL
	10 MAN OF MY WORD (Hayes Street, ASCAP/Almo, ASCAP)	21 UNTANGLIN' MY MIND (Blackened, BMI/Irving, BMI)	

Billboard HOT COUNTRY SINGLES & TRACKS

FOR WEEK ENDING OCT. 29, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	6	9	9	LIVIN' ON LOVE K STEGALL (A JACKSON)	◆ ALAN JACKSON (C) (V) ARISTA 1-2745
★ ★ ★ No. 1 ★ ★ ★ 1 week at No. 1					
2	4	8	13	WHEN YOU WALK IN THE ROOM P TILLIS, S. FIDELL (J. DESHANNON)	◆ PAM TILLIS (C) (V) ARISTA 1-2726
3	1	1	10	SHE'S NOT THE CHEATIN' KIND D. COOK, J. HENDRICKS (R. DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-2740
4	5	7	12	WATERMELON CRAWL J. CRUTCHFIELD (B. BROCK, Z. TURNER)	◆ TRACY BYRD (C) (V) MCA 54889
5	8	10	10	THIRD RATE ROMANCE B. CANNON, N. WILSON (R. SMITH)	◆ SAMMY KERSHAW (V) MERCURY 858 922
6	2	3	17	CALLIN' BATON ROUGE A. REYNOLDS (S. LINDSEY)	◆ GARTH BROOKS LIBERTY ALBUM CUT
7	3	4	14	I TRY TO THINK ABOUT ELVIS E. GORDON, JR. (S. HAMP)	◆ PATTY LOVELESS (C) (V) EPIC 77609
8	11	14	13	THE CITY PUT THE COUNTRY BACK IN ME B. BECKETT (M. GEIGER, W. MULLIS, M. HUFFMAN)	◆ NEAL MCCOY (C) (V) ATLANTIC 87213
9	12	11	8	SHUT UP AND KISS ME J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77696
10	9	15	13	MAN OF MY WORD J. HOBBS, E. SEAY, P. WORLEY (A. SHAMBLIN, G. BURR)	◆ COLLIN RAYE (C) (V) EPIC 77632
11	15	18	8	I SEE IT NOW J. STROUD (P. NELSON, L. BOONE, W. LEE)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87199
12	17	21	6	IF I COULD MAKE A LIVING J. STROUD (K. STEGALL, R. MURRAY, A. JACKSON)	◆ CLAY WALKER (C) (V) GIANT 1806B
13	14	16	10	KICK A LITTLE C. DANFOLI, D. BRUIJ, LITTLE TEXAS (P. HOWELL, O. O'BRIEN, B. SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18103
14	18	19	11	I SURE CAN SMELL THE RAIN M. BRIGHT, T. DUBOIS (J. JARRARD, W. ALORIOGE)	◆ BLACKHAWK (V) ARISTA 1-271B
15	19	20	14	JUKEBOX JUNKIE J. CUPIT (J. CUPIT, J. HONEYCUTT, K. MELLONS)	◆ KEN MELLONS (C) (V) EPIC 77579
16	10	2	14	WHO'S THAT MAN N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH (C) (V) POLYDOR 853 35B
17	20	25	6	IF YOU'VE GOT LOVE S. HENDRICKS (S. SESKIN, M. D. SANDERS)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 8719B
★ ★ ★ AIRPOWER ★ ★ ★					
18	25	33	4	THE BIG ONE T. BROWN, G. STRAIT (G. HOUSE, D. O'DAY)	◆ GEORGE STRAIT (C) (V) MCA 54938
19	22	28	10	BABY LIKES TO ROCK IT S. RIPLEY, W. RICHMOND (S. RIPLEY, W. RICHMOND)	◆ THE TRACTORS (V) ARISTA 1-2717
★ ★ ★ AIRPOWER ★ ★ ★					
20	26	31	8	WHEN THE THOUGHT OF YOU CATCHES UP WITH ME B. CHANCEY (D. BALL)	◆ DAVID BALL (C) (V) WARNER BROS. 18081
21	24	29	6	UNTANGLIN' MY MIND J. STROUD, C. BLACK (C. BLACK, M. HAGGARD)	◆ CLINT BLACK (C) (V) RCA 62933
22	23	26	12	HAS ANYBODY SEEN AMY J. SCAIFE, J. COTTON (J. VEZNER, D. HENRY)	◆ JOHN & AUDREY WIGGINS (C) (V) MERCURY 858920
★ ★ ★ AIRPOWER ★ ★ ★					
23	28	27	8	WE CAN'T LOVE LIKE THIS ANYMORE G. FUNOIS, ALABAMA (J. JARRARD, W. MOBLEY)	◆ ALABAMA (C) (V) RCA 62897
24	16	5	16	DOWN ON THE FARM J. STROUD, B. GALLIMORE (K. K. PHILLIPS, J. LASETER)	◆ TIM MCGRAW CURB ALBUM CUT
25	7	6	15	SHE DREAMS M. WRIGHT (G. HARRISON, T. MENSY)	◆ MARK CHESNUTT (C) (V) DECCA 54887
26	32	34	6	TAKE ME AS I AM S. HENDRICKS (B. DIPIERO, K. STALEY)	◆ FAITH HILL WARNER BROS. ALBUM CUT
27	35	58	3	WHEN LOVE FINDS YOU T. BROWN (V. GILL, M. OMARTIAN)	◆ VINCE GILL (C) (V) MCA 54937
28	13	13	15	NOBODY'S GONNA RAIN ON OUR PARADE J. LEO (B. PARKER, W. RAMBAUX)	◆ KATHY MATTEA (C) (V) MERCURY 858 800
29	21	12	16	THIRD ROCK FROM THE SUN J. SLATE, J. DIFFIE (J. GREENEBAUM, S. WHIPPLE, T. MARTIN)	◆ JOE DIFFIE (C) (V) EPIC 77577
30	29	22	17	XXX'S AND OOO'S (AN AMERICAN GIRL) G. FUNOIS, H. STINSON (A. RANDALL, M. BERG)	◆ TRISHA YEARWOOD (C) (V) MCA 54898
31	33	37	9	NOW I KNOW G. FUNOIS (C. RAINS, C. GREENE, D. COOK)	◆ LARI WHITE (C) (V) RCA 62896
32	36	40	7	YOU JUST WATCH ME J. CRUTCHFIELD (R. GILES, B. REGAN)	◆ TANYA TUCKER (V) LIBERTY 79053
33	30	32	11	WHERE THERE'S SMOKE R. SCRUGGS (B. P. BARKER, M. COLLIE)	◆ ARCHER/PARK (C) (V) ATLANTIC 87211
34	31	24	17	WHAT THE COWGIRLS DO T. BROWN (V. GILL, R. NIELSEN)	◆ VINCE GILL (C) (V) MCA 54879
35	46	50	5	THERE GOES MY HEART D. COOK (R. MALO, KOSTAS)	◆ THE MAVERICKS (C) (V) MCA 54909
36	56	—	2	PICKUP MAN J. SLATE, J. DIFFIE (H. PERDEW, K. K. PHILLIPS)	◆ JOE DIFFIE (C) (V) EPIC 77715
37	40	46	6	THAT'S WHAT I GET (FOR LOSIN' YOU) A. REYNOLDS, J. ROONEY (A. ANDERSON, H. KETCHUM)	◆ HAL KETCHUM CURB ALBUM CUT

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
38	49	—	2	THIS IS ME K. LEHNING (T. SHAPIRO, T. MCHUGH)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 18062
39	42	44	5	COUNTRY 'TIL I DIE J. STROUD, J. ANDERSON (T. SEALS, E. SETSER, J. ANDERSON)	◆ JOHN ANDERSON (C) (V) BNA 62935
40	45	45	8	TEARDROPS R. BENNETT (G. OUCAS, T. MCBRIDE)	◆ GEORGE DUCAS (V) LIBERTY 79045
41	27	17	14	SHE THINKS HIS NAME WAS JOHN T. BROWN, R. MCENTIRE (S. KNOX, S. ROSEN)	◆ REBA MCENTIRE (C) (V) MCA 54899
42	38	30	19	WHAT'S IN IT FOR ME C. HOWARD (J. JARRARD, G. BURR)	◆ JOHN BERRY (C) (V) LIBERTY 79035
43	43	39	20	MORE LOVE J. STROUD (D. STONE, G. BURR)	◆ DOUG STONE (C) (V) EPIC 77549
44	47	43	20	SUMMERTIME BLUES K. STEGALL (E. COCHRAN, J. GAPEHART)	◆ ALAN JACKSON (C) (V) ARISTA 1-2697
45	48	49	8	HARD LOVIN' WOMAN D. COOK (M. COOK, L. E. COOK, J. B. JARVIS)	◆ MARK COLLIE (C) (V) MCA 54907
46	41	41	19	THE MAN IN LOVE WITH YOU T. BROWN, G. TRAIT (S. DORFF, G. HARJU)	◆ GEORGE STRAIT (C) (V) MCA 54854
47	51	53	4	DOCTOR TIME S. BUCKINGHAM (S. LONGACRE, L. WILSON)	◆ RICK TREVINO (C) (V) COLUMBIA 7770B
48	44	42	19	HARD TO SAY M. MILLER, M. MCANALLY (M. MILLER)	◆ SAWYER BROWN CURB ALBUM CUT
49	52	54	4	I GOT IT HONEST S. GIBSON (A. TIPPIN, B. BURCH, M. F. JOHNSON)	◆ AARON TIPPIN (C) (V) RCA 62947
50	54	52	6	WHEREVER SHE IS B. CHANCEY, P. WORLEY (J. HOUSE, J. JARRARD)	◆ RICKY VAN SHELTON (C) (V) COLUMBIA 77653
51	50	56	4	EUGENE YOU GENIUS B. J. WALKER, JR., K. LEHNING (L. WILSON, B. LAWSON)	◆ BRYAN WHITE (C) (V) ASYLUM 64510
52	55	57	5	WHAT THEY'RE TALKING ABOUT M. WRIGHT (L. BOONE, P. NELSON, R. AKINS)	◆ RHETT AKINS (C) (V) DECCA 54910
53	53	51	5	THE POWER OF LOVE S. HENDRICKS (D. COOK, G. NICHOLSON)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-2747
54	58	—	2	NIGHT IS FALLIN' IN MY HEART M. POWELL, T. DUBOIS (D. LINDE)	◆ DIAMOND RIO (C) (V) ARISTA 1-2764
55	34	23	13	TEN FEET TALL AND BULLETPROOF G. BROWN (T. TRITT)	◆ TRAVIS TRITT (C) (V) WARNER BROS. 18104
56	61	—	2	STORM IN THE HEARTLAND J. SCAIFE, J. COTTON (B. HENDERSON, D. BURNS, C. RYLE)	◆ BILLY RAY CYRUS (C) (V) MERCURY 858 260
57	63	66	3	YOU AND ONLY YOU C. HOWARD (C. JONES, J. D. MARTIN)	◆ JOHN BERRY (V) LIBERTY 79058
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
58	NEW ▶	—	1	GOIN' THROUGH THE BIG D M. WRIGHT (R. ROGERS, J. WRIGHT, M. WRIGHT)	◆ MARK CHESNUTT (C) (V) DECCA 54941
59	65	—	2	HEART TROUBLE P. WORLEY, E. SEAY, M. MCBRIDE (P. KENNERLEY)	◆ MARTINA MCBRIDE (C) (V) RCA 62961
60	60	64	4	MEN WILL BE BOYS J. BOWEN, B. DEAN (G. CLARK, V. THOMPSON)	◆ BILLY DEAN (V) LIBERTY 79054
61	NEW ▶	—	1	NOT A MOMENT TOO SOON J. STROUD, B. GALLIMORE (W. PERRY, J. BARNHILL)	◆ TIM MCGRAW CURB ALBUM CUT
62	59	61	6	RED, WHITE AND BLUE COLLAR D. JOHNSON, B. MILLER (E. GIBSON, B. MILLER)	◆ GIBSON/MILLER BAND (C) (V) EPIC 77651
63	57	48	12	HEART OVER MIND R. LANE (S. WILKINSON, B. LANAN)	◆ LORRIE MORGAN (V) BNA 62946
64	62	59	17	ELVIS AND ANDY B. BECKETT (C. WISEMAN)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87229
65	67	—	2	LONG LEGGED HANNAH (FROM BUTTE, MONTANA) B. BECKETT, B. TANKERSLEY (J. HUNTER)	◆ JESSE HUNTER (V) BNA 62976
66	64	65	18	POCKET OF A CLOWN P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT/WARNER BROS.
67	NEW ▶	—	1	THE RUNNING KIND S. FISHELL, R. FOSTER (M. HAGGARD)	◆ RADNEY FOSTER (V) ARISTA 1-275B
68	66	67	10	GONE COUNTRY K. STEGALL (B. MCDILL)	◆ ALAN JACKSON ARISTA ALBUM CUT
69	71	—	2	TILL I WAS LOVED BY YOU B. BECKETT, H. SHEDD (M. IRWIN, A. JACKSON)	◆ CHELY WRIGHT (C) (V) POLYDOR 853 810
70	69	71	4	GIRL THANG B. BECKETT (K. HINTON, M. LAYBOURN, J. ROOMAN)	◆ TAMMY WYNETTE (DUET WITH WYNONNA) EPIC ALBUM CUT
71	NEW ▶	—	1	LITTLE HOUSES J. STROUD, D. STONE (M. CATES, S. EWING)	◆ DOUG STONE (V) EPIC 77716
72	72	69	8	REDNECK STOMP S. ROUSE (J. FOXWORTHY, S. ROUSE)	◆ JEFF FOXWORTHY (C) (V) WARNER BROS. 18116
73	73	68	5	THAT'S WHAT LOVE'S ABOUT T. BROWN, M. STUART (M. STUART)	◆ MARTY STUART (C) (V) MCA 54915
74	RE-ENTRY	—	2	PMS STUART S. BUCKINGHAM, D. PARTON (D. PARTON)	◆ DOLLY PARTON COLUMBIA ALBUM CUT
75	NEW ▶	—	1	SHE SHOULD'VE BEEN MINE R. PENNINGTON, WESTERN FLYER (K. BLAZY, R. CROSBY, J. OOWELL)	◆ WESTERN FLYER (V) STEP ONE 485

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

HOT COUNTRY RECURRENTS

1	1	1	4	BE MY BABY TONIGHT S. HENDRICKS (E. HILL, R. FAGAN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
2	—	—	1	DREAMING WITH MY EYES OPEN J. STROUD (T. ARATA)	◆ CLAY WALKER GIANT
3	—	—	1	WHISPER MY NAME K. LEHNING (T. BRUCE)	◆ RANDY TRAVIS WARNER BROS.
4	2	2	3	LOVE A LITTLE STRONGER M. POWELL, T. DUBOIS (C. JONES, B. CRITTENDEN, G. SWINT)	◆ DIAMOND RIO ARISTA
5	3	—	2	SHE CAN'T SAY I DIDN'T CRY S. BUCKINGHAM (T. MARTIN, T. MARTIN, R. WILSON)	◆ RICK TREVINO COLUMBIA
6	4	3	8	WINK B. BECKETT (B. DIPIERO, T. SHAPIRO)	◆ NEAL MCCOY ATLANTIC
7	7	6	9	EVERY ONCE IN A WHILE M. BRIGHT, T. DUBOIS (H. PAUL, V. STEPHENSON, D. ROBBINS)	◆ BLACKHAWK ARISTA
8	5	5	3	HANGIN' IN J. CRUTCHFIELD (S. BOGARD, R. GILES)	◆ TANYA TUCKER LIBERTY
9	6	4	4	NATIONAL WORKING WOMAN'S HOLIDAY B. CANNON, N. WILSON (R. MURRAY, P. TERRY, J. D. HICKS)	◆ SAMMY KERSHAW MERCURY
10	11	9	11	THEY DON'T MAKE 'EM LIKE THAT ANYMORE C. FARREN (J. STEELE, C. FARREN)	◆ BOY HOWDY CURB
11	10	10	11	DON'T TAKE THE GIRL J. STROUD, B. GALLIMORE (C. MARTIN, L. W. JOHNSON)	◆ TIM MCGRAW CURB
12	9	7	6	INDEPENDENCE DAY P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	◆ MARTINA MCBRIDE RCA
13	14	15	12	WALKING AWAY A WINNER J. LEO (T. SHAPIRO, B. DIPIERO)	◆ KATHY MATTEA MERCURY

14	19	13	13	WISH I DIDN'T KNOW NOW N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH MERCURY
15	16	8	9	THINKIN' PROBLEM B. CHANCEY (D. BALL, A. SHAMBLIN, S. ZIFF)	◆ DAVID BALL WARNER BROS.
16	8	11	26	I SWEAR S. HENDRICKS (F. J. MYERS, G. BAKER)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
17	13	—	2	HALF THE MAN J. STROUD, C. BLACK (C. BLACK, H. NICHOLSON)	◆ CLINT BLACK RCA
18	18	16	6	THAT AIN'T NO WAY TO GO D. COOK, S. HENDRICKS (R. DUNN, K. BROOKS, D. COOK)	◆ BROOKS & DUNN ARISTA
19	15	12	8	FOOLISH PRIDE G. BROWN (T. TRITT)	◆ TRAVIS TRITT WARNER BROS.
20	22	20	18	IF BUBBA CAN DANCE (I CAN TOO) D. COOK (M. RAYBON, M. MCGUIRE, B. MCDILL)	◆ SHENANDOAH RCA
21	12	14	9	WHENEVER YOU COME AROUND T. BROWN (V. GILL, P. WALKER)	◆ VINCE GILL MCA
22	23	23	18	YOUR LOVE AMAZES ME C. HOWARD (A. HUNT, C. JONES)	◆ JOHN BERRY LIBERTY
23	24	19	10	LITTLE ROCK J. HOBBS, E. SEAY, P. WORLEY (T. DOUGLAS)	◆ COLLIN RAYE EPIC
24	—	24	13	BEFORE YOU KILL US ALL K. LEHNING (K. FOLLESE, M. T. BARNES)	◆ RANDY TRAVIS WARNER BROS.
25	20	18	18	PIECE OF MY HEART S. HENDRICKS (B. BURNS, J. RAGAVOY)	◆ FAITH HILL WARNER BROS.

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



Song Squad. Harlan Howard and Kostas' "Blame It On Your Heart" won BMI's Robert J. Burton award for most-performed song at the organization's 42nd annual country awards show, held in Nashville during Country Music Week. Shown celebrating the win, from left, are publisher Doug Howard, Songs Of PolyGram; Patty Loveless, who recorded the song; Kostas; publisher Melanie Howard, Harlan Howard Songs; publisher Donna Hillely, Sony Tree; Roger Sovine, BMI; Howard; and Frances Preston, BMI's president/CEO.

Radio's Ready For Clinton Gregory Polydor Artist No Stranger To Stations

■ BY PETER CRONIN

NASHVILLE—Getting radio airplay these days is an uphill battle for any country artist, but as he puts the finishing touches on his self-titled major-label debut (due in February), Clinton Gregory will enter the fray with more ammunition than most.

Over the past five years, as country music's most visible indie-label artist, the affable singer/multi-instrumentalist has toured incessantly and has worked hard to build a sizable fan base and establish all-important relationships at country radio. Steve Miller, VP of marketing at Polydor. Gregory's new major-label home, says it is that groundwork

that will separate the singer from the pack.

"Clinton is a master at developing those relationships," says Miller. "He's done a lot of good work out there with the radio stations, and really created an identity for himself."

Miller also gives credit to Step One Records, the singer's Nashville-based label home for the past five years, pointing out that the company did a "tremendous job, considering their resources and the kind of distribution network they work through." Gregory released five albums and 12 singles for the label, and his biggest hits—"If It Weren't For Country Music (I'd Go Crazy)" and "Play, Ruby, Play"—performed respectably on Billboard's Hot Country Singles & Tracks chart, rising to Nos. 26 and 25, respectively.

But as complimentary as he is of Step One's efforts, Miller is equally anxious to free Gregory of his indie-label identity.

"We really want to let Clinton take a step up from Step One," says Miller. "We've been very conscious of that from the start, with the photo shoots and things like that."

Gregory's image has indeed been polished slightly, but the most obvious changes are musical. Producer/Polydor president Harold Shedd and co-producer Ed Seay have replaced the synth-heavy sound of Gregory's earlier recordings with what Shedd describes as "an A-team traditional country band," for an earthier, more acoustic production.

"This stuff is as country as you can get and still get away with it," Gregory says, laughing. "I'm playing all the fiddle on the record, and we're even doing a couple of instrumentals."

Gregory comes by his country naturally. Growing up the son of a fourth-generation fiddler in Martinsville, Va., the youngster "heard more fiddlin' than talkin'." When I was in high school, hardly anybody knew that I played. I kept it quiet because it wasn't cool. Back then, if you didn't listen to Peter Frampton, you weren't happening."

Gregory dropped out of school at 16 after passing an audition to back up John & Audrey Wiggins, who are now signed to Mercury, Polydor's sister label. The fiddler moved with the Wiggins to Nashville in 1987, and stayed on to take gigs with Suzy Bogguss and the McCarters after the brother-and-sister team returned home to North Carolina.

"I lived with John and Audrey and their family in the Smoky Mountains for 10 years, and that was musical education," Gregory says. "I really love those folks."

Shedd's interest in Gregory goes all the way back to when he was sen-

ior VP of Mercury Records' Nashville division.

"I approached Clinton to sign him back in 1989 when he was playing at the Stagecoach out on Murfreesboro Road, but he had just signed with Step One," Shedd says. "He was just a member of a band, not the featured performer, but he knocked me out."

Now that they have finally signed the singer, Shedd and company are determined to build on the foundation that has already been laid, and expose the full range of the singer's talents to the mainstream country audience.

"One thing we feel is important to communicate is that Clinton is one of the best overall musicians in Nashville," says Miller. "That really sets him apart from everyone else."

To that end, Polydor has coordinated a series of fiddle seminars in 10 major markets with Zeta Music Systems, the company that builds Gregory's high-tech violins.

"The seminars will take place in November and December," says Miller. "This gives us an opportunity to put him in those markets and highlight his musicianship. We'll be working entertainment press and business press around the events."

Polydor also will be giving away cassette singles at the seminars and at radio stations in the various markets.

In addition, there are tentative plans for a marketing tie-in with an oil company to promote the album's first single, "The Gulf And The Shell" (due Oct. 31), a love song centered on two service stations. The video that accompanies the song features some cutting-edge special effects that also could help give Gregory that crucial initial push.

Although he stresses that the quality of the music will ultimately decide the fate of Gregory's first major-label effort, Doug Baker, PD at Nashville's WSIX, says Gregory's status as a master musician and his relationship with radio could make a difference.

"Clinton has helped us out several times with benefit shows," Baker says. "He's always been accessible when we needed him to come by to do things, so he's already established himself that way. I also think Clinton had several hit records that were missed, and unfortunately I think that may have been because of the stigma attached to an independent label."

Obviously, Gregory is hoping that his new major-label status will take him to the next level, but if he has learned anything over the years, it is that the music has to come first.

"I've got some clout behind me now; I've just got to do the best job I can," Gregory says. "Harold and Ed dragged stuff out of me that I didn't know was there, and every song we're doing is something I've lived."

Music City Rolls Out Nammies In January 32 Categories Of Awards To Be Presented At Show

WINNER WONDERLAND: For those who need some kudos to snack on while waiting for the Grammys and the feast of awards shows to follow, Music City thoughtfully offers the NAMMIES (Nashville Music Awards). Winners of these honors will be announced Jan. 18 during a stage show (featuring performances) at the Ryman Auditorium. Leadership Music is the sponsoring organization. Since there are a daunting 32 categories of competition, we'll list here only the nominees for outstanding albums in the various musical formats. That should be sufficient to indicate the sweep of this new undertaking.

Bluegrass: Alison Krauss & Union Station and the Cox Family, "I Know Who Holds Tomorrow"; Lonesome Standard Time, "Mighty Lonesome"; the Del McCoury Band, "A Deeper Shade Of Blue"; the Nashville Bluegrass Band, "Waitin' For The Hard Times To Go"; and the Osborne Brothers, "When The Roses Bloom In Dixieland."

Blues: Clifford Curry, "The Provider"; Max Johns, "I Could Be Dangerous"; Dave MacKenzie, "Rats In My Bedroom"; Roguie Ray, "Born With The Blues"; and various artists, "More Good Whiskey Blues."

Contemporary Christian: Susan Ashton, Margaret Becker, and Christine Dente, "Along The Road"; Steven Curtis Chapman, "Heaven In The Real World"; the Newsboys, "Going Public"; Out Of The Grey, "Diamond Days"; and Steve Taylor, "Squint."

Folk: Pat Alger, "Seeds"; Johnny Cash, "American Recordings"; Nanci Griffith, "Flyer"; Townes Van Zandt, "Roadsongs"; and Steve Young, "Switchblades Of Love."

Country: David Ball, "Thinkin' Problem"; Alan Jackson, "Who I Am"; Patty Loveless, "When Fallen Angels Fly"; the Mavericks, "What A Crying Shame"; and Pam Tillis, "Sweetheart's Dance."

Instrumental/Jazz: Chet Atkins, "Read My Licks"; Alison Brown, "Look Left"; Jerry Douglas, Russ Barenberg, and Edgar Meyer, "Skip, Hop And Wobble"; David Hungate, "Souvenir"; and Jeff Kirk & Friends, "Clouds."

Pop/Rock: The Bisquits, "The Bisquits"; Amy Grant, "House Of Love"; Kennedy Rose, "Walk The Line"; Bill Lloyd, "Set To Pop"; and Pat McLaughlin, "Unglued."

R&B/Urban: Dan Penn, "Do Right Man"; Al Kooper, "ReKooperation"; Take 6, "Join The Band"; various artists, "Rhythm Country & Blues"; and BeBe & CeCe Winans, "Relationships."

Reissue: Waylon Jennings, "Only Daddy That'll Walk The Line: The RCA Years"; Bill Monroe, "The Music Of Bill Monroe From 1936 To 1994"; Webb Pierce, "King Of The Honky Tonk: From The Original Decca Masters, 1952-1959"; Conway Twitty, "The Conway Twitty Collection"; and Tony Joe White, "The Best Of Tony Joe White."

A Leadership Music committee made the nominations. Winners will be chosen via ballots printed in various Nashville-based publications.

MAKING THE ROUNDS: Tireless and talented John McEuen has re-released his award-winning "The Wild West" album on the Aspen Recording Society label. McEuen both produced and played on the album—which

got its start as the soundtrack to the 10-hour PBS "Wild West" miniseries. Originally released on Mogull Entertainment, the 45-cut collection went on to earn the Western Heritage Award for best album. The new package is being marketed through the Mitchell/Lambert agency in Tampa. McEuen says he is now scoring "The Good Ole Boys," starring



by Edward Morris

and directed by Tommy Lee Jones and co-starring Sissy Spacek and Sam Shepard.

MCA Records' Tracy Byrd has a small role as a singing cowboy in the new movie "The Radioland Murders" . . . Martina McBride plays herself and sings "Goin' To Work," from her current album "The Way That I Am," on the Nov. 9 segment of "General Hospital" . . . The Goldwax Record Co. has relocated its operations from Memphis to Nashville. The label's first Nashville showcase featured a performance by N.T.C., a hip-hop act.

Barry Hollins is the new manager of prime-time programming for TNN. She was coordinating producer and publicist for Nashville's RedDog Productions . . . Talent manager David Brokaw, of the Brokaw Co. in Los Angeles, has purchased film rights to "Break The Heart Of Me," the Elizabeth Dewberry Vaughn novel about an introspective Southern woman who struggles to reconcile the traumas of her childhood and adolescence while trying to establish herself as a musician in Nashville. Brokaw says he has "aligned" himself on this project with producer Bernard Schwartz ("Coal Miner's Daughter," "Sweet Dreams").





The 1994
CMA Award for
Female Vocalist
Of The Year.
An acclaimed new
Gold album,
Sweetheart's Dance.

For Pam Tillis,
the rewards
are matched
only by the
artistry.

As a singer, songwriter and performer,
Pam Tillis has always been respected as a true Country original.
Now, her 1994 CMA Award as Female Vocalist Of The Year
has confirmed what most have always known.
And her third Gold album, Sweetheart's Dance, is her best - and biggest-yet.

New Country Magazine recently said "Sweetheart's Dance
will have you pulling out your favorite albums to see if maybe, just maybe,
this is the best Country album by a woman in the '90s." We agree.
And we think a few million more people are about to feel the same way.

Because for Pam Tillis, her artistry just keeps growing.
And the rewards have only just begun.

Management: Mike Robertson Management, Nashville, TN

ARISTA

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
*** No. 1 ***					
1	2	4	7	DRUNK ON LOVE EPIC 77572	◆ BASIA
2	4	5	6	WHAT I NEED MERCURY 458 927	CRYSTAL WATERS
3	3	3	9	SHORT DICK MAN DJ WORLD 11410	20 FINGERS
4	7	16	4	TURN THE BEAT AROUND CRESCENT MOON 77631/EPIC SOUNDTRAX	◆ GLORIA ESTEFAN
5	6	9	7	TEMPTED KINETIC/SIRE 41612/WARNER BROS.	◆ WATERLILLIES
6	1	1	8	HIT BY LOVE A&M 0765	◆ CE CE PENISTON
7	9	19	4	DREAMER MCA 54922	LIVIN' JOY
8	14	22	5	YOU BRING ME JOY STRICTLY RHYTHM 12275	RHYTHM FACTOR
9	10	17	8	MOVE ON BABY FFRR 857 513	◆ CAPPELLA
10	5	2	9	DOOP MCA 54967	◆ DOOP
11	13	18	7	TRUE SPIRIT VIRGIN 38452	CARLEEN ANDERSON
12	15	25	5	HUNGAH WARNER BROS. 41615	◆ KARYN WHITE
13	18	26	5	ABSOLUTELY FABULOUS EMI IMPORT	◆ PET SHOP BOYS
14	8	7	8	THE PLACE WHERE YOU BELONG MCA 54926	◆ SHAI
15	17	23	5	CRAZY MAN MCA 54913	BLAST FEATURING V.D.C.
16	12	6	12	DO YOU WANNA GET FUNKY COLUMBIA 77581	◆ C+C MUSIC FACTORY
17	24	36	4	REACH GRP 4019/MCA	PATTI AUSTIN
HOT SHOT DEBUT					
18	NEW ▶	1	1	SECRET MAVERICK/SIRE 41772/WARNER BROS.	◆ MADONNA
19	19	20	8	GOD'S EYE ZOO 14152	◆ THE OVERLORDS
20	27	33	4	HAND IN HAND (LOOKING FOR SWEET INSPIRATION) EASTWEST 95843	◆ OPUS III
21	21	13	10	WHISTLING IN PARADISE LOGIC 001	J. SOUNDTOOLS
22	29	38	4	LUVSTUFF MAXI 2017	SAGAT
POWER PICK					
23	35	48	3	RUNNIN AWAY AVENUE 76027/RHINO	NICOLE
24	16	10	10	HYMN ELEKTRA PROMO	◆ MOBY
25	33	43	3	YOU MAKE ME FEEL (MIGHTY REAL) 550 MUSIC 77667/EPIC	SANDRA BERNHARD
26	30	39	6	SHARE MY LIFE COLUMBIA 77663	INNER CITY
27	28	34	5	WHY NOT TAKE ALL OF ME WARNER BROS. 41689	◆ CASSERINE FEATURING CATO
28	26	28	7	WHERE IS LOVE AND HAPPINESS? ORANGWERKS PROMO	ANYTHING BOX
29	36	47	3	COME TAKE CONTROL LOGIC 62971/RCA	◆ SOUND FACTORY
30	11	8	12	ANOTHER NIGHT ARISTA 1-2725	REAL MCCOY
31	25	12	10	FOREVER AND A DAY EPIC 77619	◆ BROTHERS IN RHYTHM PRESENT CHARVONI
32	31	37	5	AGE OF LONELINESS CHARISMA 38440/VIRGIN	◆ ENIGMA
33	22	15	11	TURN IT UP (SAY YEAH) FFRR 120 030	DJ DUKE
34	23	14	9	EVERYDAY THANG EPIC 77652	MELANIE WILLIAMS
35	48	—	2	CAN YOU FEEL IT? STRICTLY RHYTHM 12284	◆ REEL 2 REAL FEATURING THE MAD STUNTMAN
36	43	—	2	COWGIRL WAX TRAX 8718/TVT	◆ UNDERWORLD
37	41	—	2	HOLD ON KING STREET 1016	95 NORTH FEAT. SABRYNAH POPE
38	32	30	8	GOOD LUV MUSIC BOX 6003	XAVIERA GOLD
39	NEW ▶	1	1	GIRLS AND BOYS DECONSTRUCTION 59001/LOGIC	◆ HED BOYS
40	37	21	11	RUN TO THE SUN MUTE 66208/ELEKTRA	◆ ERASURE
41	49	—	2	EVERYTHING IS GONNA BE ALRIGHT PERSPECTIVE 7475/A&M	◆ SOUNDS OF BLACKNESS
42	45	—	2	MEDLEY:AQUARIUS/LET THE SUN... EPIC SOUNDTRAX 77647/EPIC	THE FIFTH DIMENSION
43	34	27	9	TALK TO ME GREAT JONES 530 631/ISLAND	THIRD WORLD
44	NEW ▶	1	1	EXCITED EPIC 77759	◆ M PEOPLE
45	NEW ▶	1	1	TELL ME SLV 110	KLEO
46	NEW ▶	1	1	RELEASE ME NOTORIOUS 300	◆ INDUSTRY
47	40	44	3	HUG MY SOUL WARNER BRDS 41591	◆ SAINT ETIENNE
48	42	45	3	PASS THE LOVIN' MCA 77575/EPIC	◆ BROWNSTONE
49	NEW ▶	1	1	MOVE IT LIKE THIS TDWNY BOY 633	◆ K7
50	20	11	12	BRING ME JOY VIBE MUSIC 016	MEECHIE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.					
*** No. 1/HOT SHOT DEBUT ***					
1	NEW ▶	1	1	WORD IS BOND (M) (T) ELEKTRA 66191	◆ BRAND NUBIAN
GREATEST GAINER					
2	2	4	7	HERE COMES THE HOTSTEPPER (M) (T) COLUMBIA 77602	◆ INI KAMOZE
3	4	5	9	SHORT DICK MAN (M) (T) (X) DJ WORLD 11410	20 FINGERS
4	8	6	3	TURN THE BEAT AROUND (T) (X) CRESCENT MOON 77631/EPIC SOUNDTRAX	◆ GLORIA ESTEFAN
5	NEW ▶	1	1	THE MOST BEAUTIFUL THING IN THIS WORLD (M) (T) (X) JIVE 42248	◆ KEITH MURRAY
6	1	1	18	TAKE IT EASY (M) (T) WEEDED 20094/NERVOUS	◆ MAD LION
7	3	3	12	FLAVA IN YA EAR (M) (T) BAD BOY 7-9096/ARISTA	◆ CRAIG MACK
8	6	14	6	I WANNA BE DOWN (T) (X) ATLANTIC 82264/AG	◆ BRANDY
9	9	8	14	ANOTHER NIGHT (T) ARISTA 1-2725	REAL MCCOY
10	11	—	2	BREAKDOWN (T) (X) JIVE 42243	◆ FU-SCHNICKENS
11	5	2	7	BUCK EM DOWN (M) (T) (X) WRECK 20100/NERVOUS	◆ BLACK MOON
12	7	7	10	JUICY/UNBELIEVABLE (M) (T) BAD BOY 7-9096/ARISTA	◆ THE NOTORIOUS B.I.G.
13	15	13	3	FA ALL Y'ALL! (M) (T) (X) SO SO DEF/CHAOS 77593/COLUMBIA	◆ DA BRAT
14	13	—	2	WITHOUT A DOUBT (T) (X) MERCURY B56 171	◆ BLACK SHEEP
15	14	9	3	WHAT I NEED (T) MERCURY B58 927	CRYSTAL WATERS
16	27	18	3	DREAMER (T) (X) MCA 54922	LIVIN' JOY
17	12	20	17	TOOTSEE ROLL (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
18	19	12	5	9TH WONDER (BLACKITOLISM) (T) (X) PENDULUM 58159/EMI	◆ DIGABLE PLANETS
19	20	—	2	TIC TOC (T) (X) PENDULUM 58246/EMI	◆ LORDS OF THE UNDERGROUND
20	NEW ▶	1	1	YOU WANT THIS (M) (T) (X) VIRGIN 38455	◆ JANET JACKSON
21	24	22	27	100% PURE LOVE (M) (T) (X) MERCURY B58 485	◆ CRYSTAL WATERS
22	17	15	6	I'LL TAKE HER (T) (X) MERCURY B56 125	◆ ILL AL SKRATCH FEATURING BRIAN MCKNIGHT
23	45	17	3	5-4-3-2 (YO! TIME IS UP) (T) (X) GIANT 41758/WARNER BROS.	◆ JADE
24	21	27	7	NONE OF YOUR BUSINESS (M) (T) (X) NEXT PLATEAU/LONDON B57 7154/ISLAND	◆ SALT-N-PEPA
25	18	26	3	SUCKAS NEED BODYGUARDS (T) CHRYSALIS 58265/EMI	◆ GANG STARR
26	23	21	8	AT YOUR BEST (YOU ARE LOVE) (T) (X) BLACKGROUND 42236/JIVE	◆ AALIYAH
27	16	11	6	I GOT A LOVE (M) (T) ELEKTRA 66196	◆ PETE ROCK & C.L. SMOOTH
28	RE-ENTRY	11	11	BOOTI CALL (M) (T) (X) INTERSCOPE 95863/AG	◆ BLACKSTREET
29	39	—	2	RUNNIN AWAY (T) AVENUE 76327/RHINO	NICOLE
30	32	16	15	BOP GUN (ONE NATION) (M) (T) (X) PRIORITY 53161	◆ ICE CUBE FEAT. GEORGE CLINTON
31	22	—	2	LETITGO (T) (X) WARNER BRDS 41745	◆ PRINCE
32	31	32	6	HIP HOP RIDE (T) (X) EASTWEST 95879/AG	◆ DA YOUNGSTA'S
33	28	28	7	HIT BY LOVE (T) A&M 0765	◆ CE CE PENISTON
34	10	10	6	AFRO PUFFS (T) (X) DEATH ROW/INTERSCOPE 95841/AG	◆ THE LADY OF RAGE
35	46	—	2	LUCAS WITH THE LID OFF (T) (X) BIG BEAT 95842/AG	◆ LUCAS
36	26	25	3	HUNGAH (T) (X) WARNER BROS. 41615	◆ KARYN WHITE
37	37	47	4	THUGGISH RUGGISH BONE (T) RUTHLESS 5527/RELATIVITY	◆ BONE THUGS N HARMONY
38	38	33	3	GET UP ON IT (M) (T) ELEKTRA 66190	◆ KEITH SWEAT FEATURING KUT KLOSE
39	49	—	10	ACTION (M) (T) EASTWEST 95900/AG	◆ TERROR FABULOUS FEATURING NADINE SUTHERLAND
40	25	19	14	DO YOU WANNA GET FUNKY (M) (T) (X) COLUMBIA 77581	◆ C+C MUSIC FACTORY
41	NEW ▶	1	1	WE RUN THINGS (IT'S LIKE DAT) (T) REPRIS 41773/WARNER BROS.	◆ DA BUSH BABEES
42	47	—	3	REACH (T) (X) GRP 4019/MCA	PATTI AUSTIN
43	40	34	4	I USED TO LOVE HER (T) RELATIVITY 1209	◆ COMMON SENSE
44	33	35	14	STROKE YOU UP (T) (X) SPOILED ROTTEN/BIG BEAT 10155/AG	◆ CHANGING FACES
45	35	30	26	WHAT'S UP (T) (X) ZYX 6691	◆ DJ MIKO
46	RE-ENTRY	3	3	YOU MAKE ME FEEL (MIGHTY REAL) (T) (X) 550 MUSIC 77667/EPIC	SANDRA BERNHARD
47	RE-ENTRY	5	5	NOWHERE TO RUN, NOWHERE TO HIDE (T) (X) GEE STREET B54 105/ISLAND	◆ GRAVEDIGGAZ
48	29	24	5	PARTY (M) (T) EPIC STREET 77490/EPIC	◆ DIS-N-DAT
49	RE-ENTRY	13	13	THIS D.J. (M) (T) (X) VIOLATOR/RAL B53 237/ISLAND	◆ WARREN G
50	NEW ▶	1	1	BOOTY CALL (M) (T) (X) STRICTLY RHYTHM 12284	◆ FAST EDDIE AND DJ SNEAK

○ 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.

MAXI'S MOTION POTION

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Includes the hits: "(Why is it) Funk Dat", "Fuk Dat", his new single "Luvstuff" plus 8 new cuts
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DAPHNE "Change"

Produced by Danny Tenaglia and Peter Daou

The follow-up to her hit "When You Love Someone" Double 12" includes the remix of "When You Love Someone"
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N.Y.'s Freeze Thaws Out With Its Dream Team Jam

GROOVES-A-GRINDIN': Freeze Records pops from its New York home base to make some beautiful noise with a few phat, new singles.

"Love Is What We Need" is rightly credited to an act called the **Dream Team**, combining the studio talents of **Roger Sanchez**, **Benji Candelario**, **Kenny "Dope" Gonzalez**, and **Todd Terry**, as well as the vocal gifts of **Michael Watford** and **Kathy Sledge**. The track simmers with a lush blend of gospel revelry, tribal rhythms, and R&B spice, leaving Watford and Sledge plenty of room to vamp, chant, and howl freely. Although it would have been lovely to hear them in a more tightly structured song, we have no qualms with the way they handled the task. A sure-fire smash that comes in four smokin' incarnations. Pick one.

Freeze also delights with a five-cut EP from producer/composer **Jason Nevins** that stokes with African percussion and house precision. We are in a major sweat over "Get Ready To Ride" and "So N-2-U." The label's Moonroof subsidiary serves folks in a hip-hop frame of mind with a self-titled jam by **Illcrook**, which sews thick beats with acid-jazz-like horn flourishes. Deep and delightful.

Former adult-film siren **Traci Lords** takes a dip in trance/rave waters on "Control," her recording debut on **RadioActive Records**. Lords does not sing so much as she purrs, preens, and plays the domineering mistress with dark and hypnotic intensity. There is something in the way she proclaims "I will control your soul" that tells you she is play-



by Larry Flick

ing for keeps. Her flair for psychodrama is enhanced by a rush of rigid and racing synth lines. **Juno Reactor** and the **Overlords** man the production helm to solid, highly programmable effect. An album is in the works, and we hear that Lords is working overtime to perfect her turntable skills with an eye toward hitting the rave DJ circuit by early '95. How 'bout her!

Developing producer "**Brutal Bill**" **Marquez** delivers his most memorable single to date with "Esta Nena (Que Buena)," a dub that smolders with an insinuating stew of Latin chants and tribal breakdowns. He pads the arrangement with an accessible tone by floating a subtle and pillowy keyboard line over the beat. It could help bring a broader cross section of DJs to the fold.

The underground props bestowed upon **Karen Finley's** recent 12-inch single, "Lick It," has inspired **Pow Wow Records** to mine through albums from its late-'80s alliance with the button-pushing performance artist and refashion the cut "Tales Of Taboo" for tribal cultists. Wickedly explicit in her language, Finley is surrounded by state-of-the-streets remixes by **Deee-Lite's Super DJ Dmitry**, **On-E**, **Billy Be-**

yond, **Paulo Dinola**, **Alternations**, and the omnipresent **Junior Vasquez**. Each mix focuses on a different portion of the original piece, and is clearly designed to titillate, as well as inspire jiggling. **Pow Wow** offers the "Fear Of Living" compilation in early November, which is the same time **Rykodisc** issues **Finley's** new set, "A Certain Level Of Denial."

WALKING IN THE JUNGLE: As the refreshing and exciting jungle movement rises to manic proportions in Britain, U.S. taste makers are apparently beginning to get a clue (see story, page 1). Shortly after visionary **DJ/Profile A&R** executive **dB** explored the origins of the music on the "History Of Our World" multi-act album, **Gee Street Records** will go one step further by

issuing a variety of 12-inch jungle records over the next few months. Promotion of the tracks will be enhanced by a number of rave-like jungle events that the label will mount around the States. By early '95, label head **Jon Baker** says **Gee Street** will begin developing jungle music created by U.S. hip-hop acts.

"Jungle's an original British urban street music, and a natural for wide acceptance by American urban youth," he says. This is a bold leadership move that places **Gee Street** at the forefront of what will surely be a massive phenomenon here.

SIDEWALK TALK: **EastWest's** ongoing presence on mainstream floors will increase upon impact of several fun new projects. "I Believe" by **3rd Nation** is the latest offspring from the label's marriage with still-

hot European indie **Champion Records**, and it benefits from an all-encompassing double-pack of mixes that range from bright hi-NRG to heavy tribal-house. **EastWest** was also the victor in the heated bidding war to pick up "The Rhythm Of The Night," a popular Italian twirler by **Corona**, and is rushing it out to clubs and radio ASAP. Giddy as can be, this single sounds best in the hands of **Luvdrop** and **Nick Hussey**, whose "Tequila On A Spoon" remix is good for happy DJs. Finally, do not miss "The Sound Of Hope," a glorious set of funk and gospel tunes by the **Boys Choir Of Harlem** (see story, page 1). The label plans to issue the house-anchored "Power" to clubs early next year... We are bummed to report that **Chantay Taylor** was one of the victims of the recent downsizing at **Imago Records**. She had a sterling reign as the head of dance music promotion at the label and is currently on the hunt for a new position. We have faith that a person this talented won't be on the open market for long... Way-cool club DJ **Ronnie Ventura** continues to prove himself as an equally solid post-producer on the E.Y.C.'s "Black Book." He teamed with **Funky Felix** for the **Gasoline Alley/MCA** mover, pacing its slow urban groove into a racing houser and injecting some much-needed life into the chorus. Keep **Ventura** in mind for future projects... After a lengthy absence, **N-Joi**, one of the first true bands of the techno movement, returns with "Earthquake," a four-cut EP that casts the act in a considerably tame light. Each of the instrumental tracks rumbles with a trance sound that is clearly akin to such **Giorgio Moroder** classics as "The Chase." Cute stuff. No word yet on a U.S. label home.

Atlanta DJ's Spinning Puts Premium On Variety

STUART GARDINER ENJOYS his status as one of the longest-running DJs reporting his playlist to **Billboard's Club Play Chart**. Besides the industry cachet resulting from playing such an influential role in the lifespan of a dance record, he has also had a reputation for educating his audiences with a wide variety of sounds and styles.

Currently the primary spinner at **Backstreets** in Atlanta, the Philadelphia native has been honing his turntable skills since 1979, when he worked twirly gems like "Savage Lover" by **the Ring** at **Coming Out After Dark** in Jackson, Miss.

"I was having fun playing house parties for a while, but everything came together in my head after the first time I walked into a gay club," he says. "That's when I realized that there were people who went to clubs to discover new music, and that there was a lot more going on than what I heard on the radio. It seemed like the great music was never-ending."

From that point, **Gardiner** began an odyssey at various venues in and around Atlanta, including the **Festival**, **Traxx**, **Sensations**, **Loretta's**, and the **Other Side**. In 1988, he also had a radio mix-show slot on local station **WVGC**. Depending on the audience, **Gardiner** swerves from house and R&B to techno and reggae, which he says keeps him sharp and versatile. "These days, DJs are way too specialized and limited," he says.

Gardiner has been spinning at

Backstreets for more than a year now, serving punters a playlist that includes "Changing Your Mind" by **South Street Players**, "The Real Thing" by **Tony DiBart**, and "Excited" by **M People**.

"Backstreets is the epitome of club decadence," he says. "It opens on Thursdays and does not shut down until Tuesday."

The venue holds approximately 3,500 people, and features four levels of entertainment. Besides two dancefloors, **Backstreets** offers a chill-out lounge and a cabaret that regularly showcases local drag queens. There is also a mini-restaurant and boutique that sells candy and sexual novelty items. At the recent **Dixie Dance Kings** record pool confab, **Backstreets** was named best club of the year, and **Gardiner** was named best club DJ, Southeast region.

Unlike many of his turntable colleagues, the next step in **Gardiner's** career is not toward production and remixing. Rather, he is focusing his attention toward joining the ranks of record company promoters over the next year or so. "My goal is to learn about the rest of the music industry," he says. "It thoroughly fascinates me. And I truly believe it's where my future lies."

Beyond The Mix is a regular feature on club DJs worldwide. Send a current playlist and a photo to **Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036**.



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Billboard. Dance HOT Breakouts

FOR WEEK ENDING OCT. 29, 1994

CLUB PLAY

1. RAPTURE BLONDIE CHRYSALIS
2. HERE COMES THE HOTSTEPPER
INI KAMOZE COLUMBIA
3. GOODTIME JAZMINA KULT
4. BIG TIME "THAT KID" CHRIS LIFTED
5. FIND ME JAM & SPOON EPIC IMPORT

MAXI-SINGLES SALES

1. PROMISE ME LIL SUZY EMPIRE
2. I LIKE IT THE BLACKOUT ALLSTARS
COLUMBIA
3. RAPTURE BLONDIE CHRYSALIS
4. BLACK COFFEE HEAVY D & THE BOYZ
UPTOWN
5. ROUND & ROUND MIRANDA SUNSHINE

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

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	12	★★★ No. 1 ★★★ FLAVA IN YA EAR ● (C) (D) (M) (T) BAD BOY 7-9001/ARISTA	◆ CRAIG MACK 7 weeks at No. 1
2	2	2	22	TOOTSEE ROLL ● (C) (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
3	3	3	11	THUGGISH RUGGISH BONE ◆ (C) (T) RUTHLESS 5527/RELATIVITY	◆ BONE THUGS N HARMONY
4	5	—	2	★★★ GREATEST GAINER ★★★ THE MOST BEAUTIFULLEST THING IN... ◆ (C) (M) (T) (X) JIVE 42249	◆ KEITH MURRAY
5	4	4	10	JUICY/UNBELIEVABLE ◆ (C) (D) (M) (T) BAD BOY 7-9001/ARISTA	◆ THE NOTORIOUS B.I.G.
6	9	18	3	FA ALL Y'ALL (C) (M) (T) (X) SO SO DEF/CHAOS 77594/COLUMBIA	◆ DA BRAT
7	6	5	7	I'LL TAKE HER ◆ (C) (T) (X) MERCURY 856 124	◆ ILL AL SKRATCH FEAT. BRIAN MCKNIGHT
8	7	50	3	BREAKDOWN ◆ (C) (T) (X) JIVE 42244	◆ FU-SCHNICKENS
9	10	8	5	9TH WONDER (BLACKITOLISM) ◆ (C) (T) (X) PENDULUM 58159/EMI	◆ DIGABLE PLANETS
10	8	6	17	TAKE IT EASY ◆ (C) (M) (T) WEEDED 20126/NERVOUS	◆ MAD LION
11	NEW ▶	—	1	WORD IS BOND (M) (T) ELEKTRA 66191*	◆ BRAND NUBIAN
12	12	10	7	PLAYAZ CLUB ◆ (C) (T) (X) CHRYSALIS 58267/EMI	◆ RAPPIN' 4-TAY
13	17	—	2	STRAP ON THE SIDE (C) (T) JIVE 42232	◆ SPICE 1
14	14	12	15	NONE OF YOUR BUSINESS ◆ (C) (D) (M) (T) (X) NEXT PLATEAU/LONDON 857 578/ISLAND	◆ SALT-N-PEPA
15	13	9	14	THIS D.J. ● (C) (M) (T) (X) VIOLATOR/RAL 853 236/ISLAND	◆ WARREN G
16	11	7	14	BOP GUN (ONE NATION) ◆ (M) (T) (X) PRIORITY 53161*	◆ ICE CUBE FEAT. GEORGE CLINTON
17	15	—	2	WITHOUT A DOUBT ◆ (C) (T) (X) MERCURY 856 170	◆ BLACK SHEEP
18	18	14	14	ACTION ◆ TERROR FABULOUS FEAT. NADINE SUTHERLAND (C) (D) (M) (T) EASTWEST 98260/AG	◆ TERROR FABULOUS FEAT. NADINE SUTHERLAND
19	16	11	12	AFRO PUFFS ◆ (C) (T) (X) DEATH ROW/INTERSCOPE 98233/AG	◆ THE LADY OF RAGE
20	NEW ▶	—	1	TIC TOC ◆ (C) (M) (T) PENDULUM 58246/EMI	◆ LORDS OF THE UNDERGROUND
21	46	—	2	GIT UP, GIT OUT ◆ (C) (M) (T) (X) LAFACE 2-4085/ARISTA	◆ OUTKAST
22	26	21	9	HIP HOP RIDE ◆ (C) (T) (X) EASTWEST 98240	◆ DA YOUNGSTA'S
23	19	15	13	ROMANTIC CALL ◆ (C) (M) (T) EPIC 77624	◆ PATRA FEATURING YO-YO
24	20	13	18	NUTTIN' BUT LOVE ◆ (C) (M) (T) UPTOWN 54865/MCA	◆ HEAVY D & THE BOYZ
25	21	25	7	PARTY ◆ (M) (T) EPIC STREET 77400/EPIC	◆ DIS-N-DAT
26	25	24	13	BLACK SUPERMAN ◆ (C) (T) RUTHLESS 5516/RELATIVITY	◆ ABOVE THE LAW
27	24	20	20	FUNKY Y-2-C ◆ (C) (M) (T) (X) CHAOS 77461/COLUMBIA	◆ THE PUPPIES
28	22	17	6	BUCK EM DOWN ◆ (C) (M) (T) (X) WRECK 20125/NERVOUS	◆ BLACK MOON
29	27	22	26	FANTASTIC VOYAGE ▲ (C) (M) (T) (X) TOMMY BOY 617	◆ COOLIO
30	29	23	6	I GOT A LOVE ◆ (C) (M) (T) ELEKTRA 64513	◆ PETE ROCK & C.L. SMOOTH
31	23	16	22	FUNKDAFIED ▲ (C) (T) SO SO DEF/CHAOS 77523/COLUMBIA	◆ DA BRAT
32	50	—	2	BLOWIN' UP (DON'T STOP THE MUSIC) ◆ (C) (M) (T) MJJ/EPIC STREET 77571/EPIC	◆ QUO
33	28	19	9	I SAW IT CUMMIN' ◆ (C) (M) (T) (X) PMD 62952/RCA	◆ PMD
34	36	32	5	LUCAS WITH THE LID OFF ◆ (C) (T) (X) BIG BEAT 98219/ATLANTIC	◆ LUCAS
35	35	34	6	I USED TO LOVE HER ◆ (C) (T) RELATIVITY 1209	◆ COMMON SENSE
36	34	30	10	DISTORTION TO STATIC ◆ (C) (T) DGC 92724/GEFFEN	◆ THE ROOTS
37	33	36	3	MUCH LOVE ◆ (D) (M) SMOOTH SAILIN' 123*	◆ BOSSMAN AND THE BLAKJAK
38	30	26	26	BACK IN THE DAY ● (C) (M) (T) (X) GIANT/REPRISE 18217/WARNER BROS.	◆ AHMAD
39	31	27	13	RECOGNIZED THRESHOLDS OF... ◆ (C) (T) PENDULUM 58184/EMI	◆ BOOGIEMONSTERS
40	43	37	6	NOWHERE TO RUN, NOWHERE TO HIDE ◆ (C) (T) (X) GEE STREET 854 104/ISLAND	◆ GRAVEDIGGAZ
41	42	33	16	BLACK HAND SIDE ◆ (C) (T) (X) MOTOWN 2249	◆ QUEEN LATIFAH
42	32	38	9	IT'S REAL ◆ (C) (T) (X) BLUNT 4912/TVT	◆ MIC GERONIMO
43	38	31	14	NO GUNS, NO MURDER ◆ (M) (T) (X) VP 5399*	◆ RAYVON
44	44	—	2	SUCKAS NEED BODYGUARDS ◆ (C) (T) CHRYSALIS 58265/EMI	◆ GANG STARR
45	37	45	3	GUERRILLA FUNK ◆ (C) (T) PRIORITY 53169	◆ PARIS
46	39	28	22	NAPPY HEADS ◆ (C) (M) (T) RUFFHOUSE 77643/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
47	49	43	3	WE RUN THINGS ◆ (C) (D) (T) WARNER BROS. 18069	◆ DA BUSH BABIES
48	41	29	17	SOUTHERNPLAYALISTICADILLACMUZIK ◆ (C) (D) (M) (T) LAFACE 2-4070/ARISTA	◆ OUTKAST
49	40	35	8	I GOTCHA' BACK ◆ (C) (T) LOUD 62967/RCA	◆ GENIUS
50	45	39	16	GIVE IT UP ◆ (C) (M) (T) (X) DEF JAM/RAL 853 316/ISLAND	◆ PUBLIC ENEMY

○ 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. *Astensik 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.

R&B

ARTISTS & MUSIC

Summit Attendees Find Ways To Be Down, Both At Panels And At Showcase Venues

CAN I GET DOWN?: Oct. 7 brought the 2nd annual How Can I Be Down invasion of color to Miami's predominantly white South Beach. The "new-jack power summit," which lasted three days, presented panels at the Ritz Plaza Hotel, but gave its estimated 1,200 delegates (up from 300 last year) the opportunity to do whatever they liked.

The meet's president/CEO, Peter Thomas, says, "My goal was to do a conference that was informative to people in the business, as well as people trying to get into the business. If they wanted to be informed and learn something, they could do that [at the hotel]. If they want to club and bar-hop, there were lots of places outside for that, including the venues where we hosted showcases."

On the information front, How Can I Be Down featured focused panel discussions that addressed key creative and business issues. The panels, which included "How To Stay Paid," "Entertainment Law," "Black Executives," and "Black Radio—Friend Or Foe," were coordinated by Wendy Day of the New York-based Rap Coalition.

The radio panel looked at programming practices and artists' attitudes. WRAS Atlanta rap show mixer Talib Shabazz pointed out that "a lot of acts don't make it their responsibility to call and introduce themselves to the PDs in the cities they visit."

KKBT Los Angeles rap-show mixer Sway noted that some rap artists curse and start fights at visits. "Don't bite the hand that feeds you," he said.

At the artist development and publicity panel, Charm Warren-Celestine, director of promotion at RCA, urged attendees to learn every aspect of the business, including how to break an artist. MC Serch, VP of promotion for Wild Pitch, followed up and said, "there's a big hole in artist development." Mercury director of publicity Wayne Edwards expressed concern about inexperienced managers flooding the industry.

GOD BLESS YA LIFE: We were sorry to learn of the death Sept. 30 of Harry Fobbs, the former director of rap promotions at EMI Records. Fobbs, who died of complications following a stroke, was 33. Condolences can be conveyed to Fobbs' girlfriend, Sheila Johnson, at 901 Drew St., Apt. 401, Brooklyn, N.Y. 11208.

AFRO PUFFS: With the union of three different groups—Channel 3, the SB's, and R-Reality—Madpack combines cushiony basslines, jazzy keyboards, and sampled horn clusters with swiftly cascading rhymes. Its Heatwave Records single, "Six Souls Singin'" b/w "Kill A Kopy Kat,"

brings some of the flavor of Naughty By Nature... When he's not touring in hard-rocker Henry Rollins' band, Melvin Gibbs sometimes produces rap



by Havelock Nelson

records. Despite the corny name, his latest act, People Without Shoes, kicks ghetto-lean flava. "Evil For Eternity" and "Green Shoe Laces" feature atmospheric chords and a loopy hop-and-drop groove supporting psychotic verbal transactions... For the cool in you, be sure to check out Alphabet Soup. The group folds spare, bratty-smooth rap vocals into intricately-woven hip-hop (contemporary big-band swing tracks, complete with extended horn solos, gentle guitars, and breezy keys). The group's mature, so-

cially conscious album, "Layin' Low In The Cut," arrives next spring. For adult alternative radio stations looking for a little fresh spunk, check this one out... Kid from Kid 'N Play is managing Bas Blasta, a rapper from Waterbury, Conn. He is signed to RCA... The latest single from the Scotti Bros. rap compilation "The Raiders Of The Lost Art" is "Somebody Else," by Da Original (formerly the Original Spinderella). The set, which came out earlier this year, is a concept album featuring true-school artists (Kool Moe Dee, the Treacherous Three, Busy Bee, Afrika Bambaataa, the Furious Five, Fearless Four, and Kurtis Blow, along with Da Original) and new-school producers... A.D.O.R. has been released from its Atlantic recording deal... After its triumph with Outkast, La Face Records is planning to release two more rap acts in '95: the Goodie Mob, which Organized Noise is producing, and Mad Drama, who is associated with Eddie F. and the Untouchables... London's React Music Ltd. has announced the formation of a U.S. division.

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SUZANNE BAPTISTE'S
RHYTHM SECTION

SLIM PICKINGS: In general, R&B album and singles sales are down this week. As a result of this trend, there are fewer bulleted records on the Hot R&B Albums and Hot R&B Singles charts. This trend is sure to be short-lived, as holiday releases are just around the corner.

GETTING CLOSER: "Here Comes The Hotstepper" by Ini Kamoze (Columbia) takes another step closer to the top of the Hot R&B Singles chart. It has the second-largest increase in total points. "Hotstepper" continues to blow up at radio; it ranks No. 1 at nine stations, including WRKS New York, KJZZ Dallas, and WFXA Augusta, Ga. With its 32% increase in sales, it moves into the No. 1 slot on the Hot R&B Singles Sales chart. "Practice What You Preach" by the ever-soulful Barry White (A&M) continues to move along smoothly. With solid gains in both airplay and sales, it slides into the No. 4 position on the overall chart. "Practice" ranks No. 1 at 10 outlets, including WBLX Mobile, Ala., WZAK Cleveland, and WYLD New Orleans. "Before I Let You Go" by Blackstreet (Interscope) sees impressive increases of 57% in sales and 25% in airplay, moving into the top 10. It's No. 1 at six stations, including WAMO Pittsburgh, WKYS Washington, D.C., and WROU Dayton, Ohio. If it continues to grow at this rate, it could be a future contender for the top of the chart.

DOUBLE HONORS: It is rare that one record earns both Greatest Gainer awards, but this week "You Want This" by Janet Jackson (Virgin) garners both the airplay and sales nods. With the chart's largest increase in total points, it sails 40-23 and debuts at No. 22 on the sales chart. "You Want This" is top five at WZFX Fayetteville, N.C., WJTT Chattanooga, Tenn., and WTMP-AM Tampa, Fla.

COMIN' ON STRONG: This week's Hot Shot Debut on the R&B singles chart is "Black Coffee" by Heavy D & the Boyz (Uptown), debuting at No. 29. This track has been receiving strong airplay for the past 12 weeks, but has just become commercially available as a single. "Black Coffee" is No. 1 at WJMI Jackson, Miss., and WPLZ Richmond, Va., while receiving top five rotation at WBLS New York, WGCI Chicago, WCDX Richmond, and KMJQ Houston. Tupac Shakur's posse, Thug Life, muscles onto the album chart at No. 6 with "Volume 1" (Interscope), giving it the Hot Shot Debut. Tupac is featured heavily on this album—so much, in fact, that one could confuse it for a Tupac album.

RECORD TO WATCH: "The Most Beautiful Thing In This World" by Keith Murray (Jive) explodes on the scene. It is one of the hottest-selling singles out there, powered mainly by video visibility. Radio is just starting to warm up to it. KJZZ Dallas and WWJZ Charleston, S.C., are among the first to give it exposure.

GONE BUT NOT FORGOTTEN: The friends of Gerry Bledsoe have established the Gerry Bledsoe Memorial Scholarship. This scholarship will be presented to an outstanding student in the field of broadcasting at the National Black Programmers Coalition convention in New Orleans Nov. 2-6. All contributions should be made to NBPC, P.O. Box 2261, Mobile, Ala. 36652-2261. For further details, contact Hank Spann at Warner Bros. at 818-953-3523.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	6	3	WHAT MAKES A MAN . . .	MELVIN RILEY (MCA)
2	9	2	GROOVE OF LOVE	EBONY VIBE EVERLASTING (GASOLINE ALLEY)
3	18	2	THINKING ABOUT YOU	FELICIA ADAMS (MOTOWN)
4	—	1	ONE TOUCH	PHIL PERRY (GRP/MCA)
5	13	5	WE RUN THINGS (IT'S LIKE DAT)	DA BUSH BABEES (REPRISE)
6	7	6	NOWHERE TO RUN	GRAVEDIGGAS (GEE STREET/ISLAND)
7	15	2	FORGET I WAS A "G"	WHITEHEAD BROS. (MOTOWN)
8	24	4	EDGE OF MY BED	ON EDGE (MOTOWN)
9	4	5	LUCAS WITH THE LID OFF	LUCAS (BIG BEAT/ATLANTIC)
10	—	2	I CAN'T MAKE YOU LOVE ME	NANCY WILSON (COLUMBIA)
11	—	1	BLOWIN' UP	QUO (MJJ/EPIC)
12	12	5	BREAK OF DAWN	ROB BASE (WARLOCK)
13	23	2	TELL ME	KLEO (SLV)

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

R&B

ARTISTS & MUSIC

PO', BROKE & LONELY SUE EAZY-E OVER RELATIVITY CONTRACT

(Continued from page 12)

tive and exemplary damages to be determined at trial; a declaration that the group's contract has expired; and an order enjoining Ruthless from "directly or indirectly interfering with efforts by [the act's members] to pursue their musical career."

In the suit, Taylor, Monge, and Stephens claim that they signed an exclusive recording agreement with Ruthless in September 1990. The one-year agreement provided for three separate one-year extension options.

During the initial one-year period, Po', Broke & Lonely delivered an album, which was released by Ruthless under its distribution deal with Epic in late 1991.

According to the suit, Ruthless extended the option for an additional year, but did not exercise its option for any subsequent period.

"Although the agreement expired by its own terms . . . [Ruthless] continues to represent to third parties that the agreement is valid, enforceable, and in full force and effect," the action alleges.

The rap act claims that in July, it was offered a contract by Atlantic-distributed Big Beat Records. The group signed with Big Beat in August and subsequently recorded an album for the label.

The suit alleges that on Aug. 17,

Ruthless' attorney, Michael Bourbeau, sent a letter to Atlantic, requesting that the label "cease and desist further interference" with Po', Broke & Lonely.

It is further alleged that "[a]s a result of [Ruthless'] interference, Interscope has refused to enter into an agreement with [the group]."

Speaking on behalf of Ruthless,

Bourbeau says that Ruthless' contract with the group is still in effect, "and we paid them money on that contract [this year]. We made a substantial investment in that artist."

Bourbeau characterizes the suit as "a tool they're using to renegotiate the deal." The attorney adds, however, that he believes the dispute can be resolved without going to trial.



The Big Affair. Columbia recording artist Nancy Wilson is congratulated following her performance in Washington, D.C., at Sony's annual "La Grande Affaire." The event was held during the Congressional Black Caucus Annual Legislative Conference at the Corcoran Gallery Of Art. Pictured, from left, are Yvonne Taylor, wife of LeBaron Taylor; Kweisi Mfume, chairman of the Congressional Black Caucus; Wilson; actress Lynn Whitfield; and LeBaron Taylor, senior VP of Corporate Affairs for Sony Music Entertainment Inc.



by Jeff Levenson

WORLD MUSIC PLUS ONE: Add ska to the list of world musics conspicuously incorporating jazz into their mix. Shanachie's "Hi-Bop Ska: The 30th Anniversary Recording," with Jamaica's seminal Skatalites, features a number of hardcore jazz players, including David Murray, Lester Bowie, Steve Turre, and Monty Alexander. (Alexander, a Jamaican himself, played piano with the Skatalites at the dawn of the ska era.) Since jazz is one of those musical givens often overlooked in the equations explaining pop forms, it shouldn't be surprising that the album's guests felt right at home with the project. Murray reprised a tune he has recorded to death, "Flowers For Albert," and Bowie did his Art Ensemble thing ("Great Black Music: Ancient To The Future") with "Ska Reggae Hi-Bop." The album is slated for release Nov. 8.

EXECUTIVE SUGGESTION OF THE WEEK: Now that Rykodisc has officially purchased Gramavision, its first order of business includes issuing compilation albums on behalf of guitarist John Scofield (the best-selling artist in Gramavision's catalog) and bassist Jamaaladeen Tacuma. Expect works from Taj Mahal, Bernie Worrell, and the JB Horns, as well, since all had titles that scored admirably for the label. As long as I've been asked to render an opinion on the subject (if someone hasn't yet asked, now's the time), I'd say Ryko must, has to, and should reissue its four holdings from clarinetist John Carter: "Castles Of Ghana," "Fields," "Dance Of The Love Ghosts," and "Shadows On A Wall." (A fifth, "Dauwhe," which completes the pentad, was issued on Black Saint.) Together, they represent what Carter called "Roots And Folklore: Episodes In The Development Of American

Folk Music"—a far-reaching saga chronicling the epochal passage of blacks from Africa to America. The albums are a modernist's take on jazz's rich socio-musical genesis, and they get my vote for best works of the '80s (which might not make them viable candidates for reissue—though a boxed set would be rather nice).

VIBES 'R US: Mallet player Dave Samuels, a longtime member of Spyro Gyra (12 years, 18 albums), has decided to give the genre-forging group a rest. He's left the band, he says, "to move on to some different musical directions." The vibes and marimba player already has a leg up on his solo career (four recordings, including "Del Sol," on GRP). His immediate plans? Tour with a group called the Caribbean Jazz Project, featuring saxophonist Paquito D'Rivera and steel pan specialist Andy Narell.

THE WINNER IS . . . The Thelonious Monk jazz competition, which is devoted this year to vocalists (Nov. 21 at the Kennedy Center in Washington, D.C.), has pared down its field to a precious (lucky?) few. Remaining in the hunt (for a cool \$10,000 and the ears of countless A&R guys), are 11 semifinalists, nine women and two men, representing four countries. Judging the proceedings? Shirley Horn, Dianne Reeves, Jon Hendricks, Jimmy Scott, Abbey Lincoln, and Cleo Laine. If the winner needs inspiration of any kind, he/she can look to Joshua Redman, Marcus Roberts, Jacky Terrasson, and Ryan Kisor, all of whom converted their top honors to record deals in a flash. Also on tap for the gala evening? The BMI Composers Competition winner, Stephen Grover of Maine; he'll be performing his winning composition, "Thirteen Ways Of Looking At A Blackbird."

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				★★★ No. 1 ★★★ 2 weeks at No. 1	
1	1	2	9	I WANNA BE DOWN K. CROUCH (K. CROUCH, K. JONES)	◆ BRANDY (C) (T) (X) ATLANTIC B7225
2	4	8	7	HERE COMES THE HOTSTEPPER S. REMI (I. KAMOZE, S. GIBBS, KENNER, DOMINO, A. KONLEY, K. NIX)	◆ INI KAMOZE (C) (M) (T) COLUMBIA 77614
3	2	1	12	I'LL MAKE LOVE TO YOU BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 2257
4	8	12	6	PRACTICE WHAT YOU PREACH B. WHITE, G. LEVERT, T. NICHOLAS (B. WHITE, G. LEVERT, E. T. NICHOLAS)	◆ BARRY WHITE (C) A&M 0778/PERSPECTIVE
5	3	3	9	AT YOUR BEST (YOU ARE LOVE) R. KELLY (E. ISLEY, M. ISLEY, O. ISLEY, R. ISLEY, R. ISLEY, C. JASPER)	◆ AALIYAH (C) (T) (X) BLACKGROUND 42239/JIVE
6	5	5	10	BODY & SOUL A. BAKER (E. SHIPLEY, R. NOWELS)	◆ ANITA BAKER (C) ELEKTRA 64520
7	9	9	5	U WILL KNOW (FROM "JASON'S LYRIC") B. MCKNIGHT, D'ANGELO (D'ANGELO, L. ARCHER)	◆ B.M.U. (BLACK MEN UNITED) (C) (D) (V) MERCURY 856 200
8	7	7	13	FLAVA IN YA EAR EASY MO BEE (C. MACK, EASY MO BEE)	◆ CRAIG MACK (C) (D) (M) (T) BAD BOY 7-9001/ARISTA
9	6	4	15	STROKE YOU UP R. KELLY (R. KELLY)	◆ CHANGING FACES (C) (T) (X) SPOILED ROTTEN/BIG BEAT 98279/ATLANTIC
10	18	26	5	BEFORE I LET YOU GO T. RILEY (T. RILEY, L. SYLVERS, M. RILEY, C. HANNIBAL, D. HOLLISTER)	◆ BLACKSTREET (C) INTERSCOPE 98211
11	11	18	7	HOW MANY WAYS V. HERBERT (V. HERBERT, T. BRAXTON, N. GORING, K. MILLER, P. FIELD)	◆ TONI BRAXTON (C) LAFACE 2-40B1/ARISTA
12	10	6	16	NEVER LIE C. STOKES, C. CUENI (C. STOKES, C. CUENI)	◆ IMMATURE (C) MCA 54B50
13	14	17	7	5-4-3-2 (YO! TIME IS UP) M. C. ROONEY, M. MORALES (JADE, M. C. ROONEY, M. MORALES)	◆ JADE (C) (D) (T) (X) GIANT 18066
14	13	13	13	CAN U GET WIT IT D. SWING (SWING)	◆ USHER (C) (D) (M) (T) LAFACE 2-4075/ARISTA
15	20	22	4	GET UP ON IT K. SWEAT, F. SCOTT (K. SWEAT, F. SCOTT)	◆ KEITH SWEAT (C) (M) (T) ELEKTRA 64506
16	16	14	11	JUICY/UNBELIEVABLE SEAN COMBS, POKE (THE NOTORIOUS B.I.G.)	◆ THE NOTORIOUS B.I.G. (C) (D) (M) (T) BAD BOY 7-9004/ARISTA
17	21	19	10	THUGGISH RUGGISH BONE DJ UNEEK (DJ UNEEK, BONE)	◆ BONE THUGS N HARMONY (C) (T) RUTHLESS 5527/RELATIVITY
18	19	15	13	YOUR LOVE IS A... K. WHITEHEAD (K. WHITEHEAD, E. JOHNSON, DR. DRE, SNOOP)	◆ WHITEHEAD BROS. (C) MOTOWN 2253
19	12	10	8	ENDLESS LOVE W. AFANASIEFF (L. RICHIE)	LUTHER VANDROSS & MARIAH CAREY (C) (D) (M) (V) (X) COLUMBIA 77629
20	15	11	13	I'D GIVE ANYTHING D. FOSTER (C. FARRIN, J. STEELE, V. MILAMED)	◆ GERALD LEVERT (C) (D) EASTWEST 98244
21	24	27	8	I'LL TAKE HER L.G. LORIDER (AL. ILL, LG, TONY P.)	◆ ILL AL SKRATCH FEATURING BRIAN MCKNIGHT (C) (T) (X) MERCURY 856 124
22	17	16	21	TOOTSEE ROLL 95 SOUTH (DA' S.W.A.T. TEAM)	◆ 69 BOYZ (C) (M) (T) (X) RIP-IT 6911
★★★ GREATEST GAINER/SALES & AIRPLAY ★★★					
23	40	—	2	YOU WANT THIS J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS, T. LEWIS)	◆ JANET JACKSON (C) (M) (T) (X) VIRGIN 38455
24	22	21	9	HUNGAH J. JAM, T. LEWIS (K. WHITE, J. HARRIS, T. LEWIS)	◆ KARYN WHITE (C) (D) (T) (V) (X) WARNER BROS. 18121
25	27	36	4	FA ALL Y'ALL J. DUPRI (J. DUPRI, DA BRAT)	◆ DA BRAT (C) (M) (T) (X) SO SO DEF/CHAOS 77593/COLUMBIA
26	23	25	11	WHERE IS MY LOVE? BABYFACE (EL DEBARGE, BABYFACE)	◆ EL DEBARGE FEATURING BABYFACE (C) (D) (V) REPRISE 18140
27	28	24	21	WHEN CAN I SEE YOU BABYFACE, L.A. REID, D. SIMMONS (BABYFACE)	◆ BABYFACE (C) (D) (M) (T) (V) (X) EPIC 77550
28	26	23	15	DO YOU WANNA GET FUNKY R. CLIWILLES, D. COLE (R. CLIWILLES, D. COLE, D. RAMOS)	◆ C+C MUSIC FACTORY (C) (M) (T) (X) COLUMBIA 77582
★★★ HOT SHOT DEBUT ★★★					
29	NEW	1	1	BLACK COFFEE EASY MO BEE, P. ROCK (EASY MO BEE, P. ROCK, HEAVY D)	◆ HEAVY D & THE BOYZ (C) (T) (X) UPTOWN 54931/MCA
30	35	48	5	LET'S TALK ABOUT IT G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	◆ MEN AT LARGE (C) (D) EASTWEST 98221
31	53	—	2	THE MOST BEAUTIFUL THING IN THIS WORLD E. SERMON (K. MURRAY, E. SERMON, C. JASPER, E. ISLEY, M. ISLEY, R. B. ISLEY, O. ISLEY, R. ISLEY)	◆ KEITH MURRAY (C) (M) (T) (X) JIVE 42249
32	30	34	8	HONEY L.A. REID, BABYFACE, D. SIMMONS (BABYFACE)	◆ ARETHA FRANKLIN (C) ARISTA 1-2743
33	29	28	24	THE RIGHT KINDA LOVER J. JAM, T. LEWIS (J. HARRIS, T. LEWIS, A. BENNETT-NESEY, J. WRIGHT)	◆ PATTI LABELLE (C) (T) (V) MCA 54673
34	31	29	14	THROUGH THE RAIN K. JACKSON, E. WHITE, P. LAURENCE (K. JACKSON, E. WHITE, B. WILLIAMS)	◆ TANYA BLOUNT (C) ISLAND B53 314
35	33	49	4	WHEN A MAN CRIES J. BARNES, K. BARNES (J. BARNES, K. BARNES)	◆ TONY TERRY (C) (T) VIRGIN 38450
36	32	32	10	I DON'T WANT TO KNOW BABYFACE (BABYFACE)	◆ GLADYS KNIGHT (C) MCA 54919
37	37	47	5	9TH WONDER (SLICKER THIS YEAR) DIGABLE PLANETS (DIGABLE PLANETS)	◆ DIGABLE PLANETS (C) (T) (X) PENDULUM 58159/EMI
38	43	56	8	WHEN YOU NEED ME V. BENFORD (A. HALL, V. BENFORD, R. SPEARMAN)	◆ AARON HALL (C) SILAS 54902/MCA
39	25	20	11	LETITGO PRINCE (PRINCE)	◆ PRINCE (C) (D) (T) (V) (X) WARNER BROS. 18074
40	36	38	14	ACTION D. KELLY (D. KELLY)	◆ TERROR FABULOUS FEATURING NADINE SUTHERLAND (C) (D) (M) (T) EASTWEST 98260
41	48	—	2	BREAKDOWN R. KIRKPATRICK (R. ROACHFORD, L. MATURENE, R. KIRKPATRICK)	◆ FU-SCHNICKENS (C) (T) (X) JIVE 42244
42	41	30	19	NUTTIN' BUT LOVE HEAVY D, KID CAPRI (KID CAPRI, HEAVY D)	◆ HEAVY D & THE BOYZ (C) (M) (T) UPTOWN 54865/MCA
43	34	33	8	VIBE NAUGHTY BY NATURE (R. NEUFVILLE, NAUGHTY BY NATURE, R. TEMPERTON)	◆ ZHANE (C) (D) (T) (X) ILLTOWN 2261/MOTOWN
44	46	55	6	CHOCOLATE D. RASHEED (N. WALKER, M. GAMMAGE, R. JAMES)	◆ Y'N-VEE (C) (M) (T) PMP/RAL 853 502/ISLAND
45	39	35	17	TAKE IT EASY KRS-ONE (MAD LION)	◆ MAD LION (M) (T) WEEDED 20094*/NERVOUS
46	38	44	27	BACK & FORTH R. KELLY (R. KELLY)	◆ AALIYAH (C) (T) (X) BLACKGROUND 42174/JIVE
47	49	46	25	YOUR BODY'S CALLIN' R. KELLY (R. KELLY)	◆ R. KELLY (C) (T) (X) JIVE 42220
48	56	68	4	ALL THIS LOVE T. RILEY (EL DEBARGE)	◆ PATTI LABELLE (C) MCA 54925
49	42	31	15	THIS D.J. WARREN G (W. GRIFFIN)	◆ WARREN G (C) (M) (T) (X) VIOLATOR/RAL B53 236/ISLAND

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	63	61	5	TASTE YOUR LOVE D. HALL (H. BROWN, BUTTNAKED TIM DAWG, D. HALL)	◆ HORACE BROWN (C) (M) (T) UPTOWN 54672/MCA
51	44	41	13	ROMANTIC CALL HOWIE TEE (H. TEE, D. SMITH, Y. WHITAKER)	◆ PATRA FEATURING YO-YO (C) (M) (T) EPIC 77624
52	52	57	9	IF ANYTHING EVER HAPPENED TO YOU A. MARDIN (J. FRIEDMAN, A. RICH)	◆ BEBE & CECE WINANS (C) CAPITOL 58241
53	50	50	15	BOP GUN (ONE NATION) Q. D. III, ICE CUBE (ICE CUBE, Q. D. III, G. CLINTON, JR., G. SHIDER, W. MORRISON)	◆ ICE CUBE FEATURING GEORGE CLINTON (M) (T) (X) PRIORITY 53161*
54	71	85	3	WHY NOT TAKE ALL OF ME CATO (CATO)	◆ CASSERINE FEATURING CATO (C) (T) (X) WARNER BROS. 18101
55	64	64	4	WHERE DID WE GO WRONG D. SIMMONS (D. ALLEN)	◆ BLACKGIRL (C) (X) KAPER 62964/RCA
56	51	45	19	ALWAYS IN MY HEART BABYFACE, D. SIMMONS (BABYFACE, SIMMONS)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 18260/WARNER BROS.
57	47	43	13	TURN DOWN THE LIGHTS BO, MCARTHUR (B. WATSON, MCARTHUR)	◆ SHANICE (C) MOTOWN 2255
58	70	82	3	TURN IT UP J. JAM, T. LEWIS (J. HARRIS, T. LEWIS, RAJA-NEE, R. ISLEY, M. ISLEY, O. ISLEY, E. ISLEY)	◆ RAJA-NEE (C) (T) PERSPECTIVE 7472
59	55	60	9	I'VE HAD ENOUGH G. CHARLEY, J. WINSTON (G. CHARLEY)	◆ CINDY MIZELLE (C) (D) EASTWEST 98257
60	62	70	4	HIT BY LOVE SOULSHOCK, KARLIN (S. NIKOLAS, B. SIBLEY, SOULSHOCK, KARLIN, CUTFATHER)	◆ CE CE PENISTON (C) (D) (T) A&M 0768/PERSPECTIVE
61	60	59	12	NONE OF YOUR BUSINESS S. AZOR (H. AZOR, S. AZOR, M. OLIVER)	◆ SALT-N-PEPA (C) (D) (M) (T) (X) NEXT PLATEAU/LONDON B57 578/ISLAND
62	45	52	14	SLOW WINE TONY! TONY! TONE! (D. WIGGINS, THE WHOLE NINE, B. ROSS)	◆ TONY! TONY! TONE! (C) WING B53 476/MERCURY
63	57	37	15	EVERYTHING IS GONNA BE ALRIGHT J. JAM, T. LEWIS (J. HARRIS, T. LEWIS, B. BACHARACH, H. DAVID)	◆ SOUNDS OF BLACKNESS (C) PERSPECTIVE 7462
64	NEW	1	1	WORD IS BOND LORD JAMAR (DECHALUS, MURPHY, MCINTYRE, BALL, DUNCAN, STUART, FERRONE, GORRIE)	◆ BRAND NUBIAN (M) (T) ELEKTRA 66191*
65	65	65	7	PLAYAZ CLUB FRANKY J.C. ESTABAN (A. FORTE)	◆ RAPPIN' 4-TAY (C) (T) (X) CHRYSALIS 58267/EMI
66	69	72	6	MAKE IT RIGHT R. LAWRENCE, J. DEVANEY, R. KELLY (R. LAWRENCE, C. BERNARD, S. BENSON)	◆ LISA STANSFIELD (C) GIANT 18065
67	54	53	18	SPEND THE NIGHT R. KELLY (R. KELLY)	◆ N-PHASE (C) MAVERICK/SIRE 18194/REPRISE
68	61	58	9	I'M ON MY KNEES G. E. BROWN, J. BUTLER (J. BUTLER)	◆ JONATHAN BUTLER (C) MERCURY 858 968
69	67	67	11	HIP HOP RIDE M. MARL (G. GOODMAN, T. GOODMAN, T. DAWSON, C. HARTE, M. MARL)	◆ DA YOUNGSTA'S (C) (T) (X) EASTWEST 98240
70	58	51	13	AFRO PUFFS DR. DRE, DAT NIGGA DAZ (THE LADY OF RAGE, DAT NIGGA DAZ)	◆ THE LADY OF RAGE (C) (T) (X) DEATH ROW 98233/INTERSCOPE
71	66	66	6	BREATHLESS G. ST. CLAIR, T. O'BRIEN (J. JONES, G. ST. CLAIR)	◆ ALL-4-ONE (C) BLITZZ B7202/ATLANTIC
72	74	—	2	WITHOUT A DOUBT BLACK SHEEP (BLACK SHEEP, D. AXELROD)	◆ BLACK SHEEP (C) (T) (X) MERCURY B56 170
73	72	73	7	PARTY DIAMOND MUSIC GROUP (J. MCGOWAN, N. ORANGE, V. BRYANT, H. W. CASEY, R. FINCH)	◆ DIS-N-DAT (M) (T) EPIC STREET 77400/EPIC
74	77	—	2	STRAP ON THE SIDE BLACKJACK (L. SIMMONS, C. WILSON, R. WILSON)	◆ SPICE 1 (C) (T) JIVE 42232
75	75	79	5	WITH OPEN ARMS G. DUKE (R. FERRELL, D. ROBINSON)	◆ RACHELLE FERRELL (C) MANHATTAN 58258/CAPITOL
76	NEW	1	1	TIC TOC M. MARL (D. KELLY, A. WARDRICK, MARLEY MARL)	◆ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 58246/EMI
77	NEW	1	1	OLD SCHOOL LOVIN' L. STEWART, K. HARRELL (C. MOORE, P. L. STEWART, T. HARRELL, G. STEWART, M. STEWART)	◆ CHANTE MOORE (C) SILAS 54929/MCA
78	NEW	1	1	GIT UP, GIT UP ORGANIZED NOIZE (A. PATTON, A. BENJAMIN, T. BURTON, C. GIPP, ORGANIZED NOIZE/C)	◆ OUTKAST (M) (T) (X) LAFACE 2-40B5/ARISTA
79	68	62	19	WHAT ABOUT US D. SWING (SWING, D. MOORE, L. TROUTMAN, R. TROUTMAN, S. MURDOCK)	◆ JODECI (C) UPTOWN 54861/MCA
80	79	87	4	BLACK SUPERMAN COLD 187UM (COLD 187 UM, K.M.G., K-OSS, J. RUSSELL)	◆ ABOVE THE LAW (C) (T) RUTHLESS 5516/RELATIVITY
81	76	75	14	NO GUNS, NO MURDER DA BIG DAADEE (A. TAYLOR, A.M. BREWSTER)	◆ RAYVON (M) (T) (X) VP 5399*
82	NEW	1	1	TASTY L. ALEXANDER (L. ALEXANDER, T. TOLBERT, J. WRIGHT)	◆ LO-KUTE? (C) PERSPECTIVE 7476
83	81	80	20	BIGGEST PART OF ME TAKE 6 (D. PACK, A. CHEA, C. V. MCKNIGHT)	◆ TAKE 6 (C) (V) REPRISE 18122
84	92	—	2	WHERE DID THE LOVE GO (SAY WHAT, SAY WHAT, SAY WHAT?) SALAH (SALAH, SABELLE)	◆ SABELLE (M) (T) (X) TOMMY BOY 640*
85	82	77	6	I GOT A LOVE P. ROCK (C. PENN, P. PHILLIPS)	◆ PETE ROCK & C.L. SMOOTH (C) (M) (T) ELEKTRA 64513
86	84	86	3	I REMEMBER G. HERD (A. IVEY, A. GREEN, MITCHELL, K. GAMBLE, L. HUFF)	◆ COOLIO (M) (T) (X) TOMMY BOY 635*
87	NEW	1	1	A LIL' SOMETHIN' C. STEWART, S. HALL (C. STEWART, S. HALL)	◆ A FEW GOOD MEN (C) (D) (M) (T) LAFACE 2-4078/ARISTA
88	NEW	1	1	THIS LOVE IS FOREVER M. SEWARD, H. HEWETT (C. COWAN, N. KANIEL)	◆ HOWARD HEWETT (C) CALIBER 2008
89	78	74	19	FUNKY Y-2-C C. MILLS II, C. MILLS (T. HAYES)	◆ THE PUPPIES (C) (M) (T) (X) CHAOS 77461/COLUMBIA
90	98	—	2	ERROR OF OUR WAYS D. NELSON (O. WILLIAMS, M. FRANKLIN, D. NELSON)	◆ THE TEMPTATIONS (C) MOTOWN 2296
91	85	81	5	BUCK EM DOWN DJ EVIL DEE (K. BLAKE, E. DEWGARDE)	◆ BLACK MOON (M) (T) (X) WRECK 20100*/NERVOUS
92	80	84	6	YOU DON'T KNOW NOthin' M. WARREN (M. WARREN, H. HILL)	◆ FOR REAL (C) A&M 0776/PERSPECTIVE
93	86	78	12	RECOGNIZED THRESHOLDS OF NEGATIVE STRESS D. JACKSON, M. MCCANN, A. MEYERS, S. MYERS, S. POLLARD)	◆ BOOGIEMONSTERS (C) (T) PENDULUM 58184/EMI
94	88	92	4	EXPERIMENT J. FOX (J. FOX)	◆ JAMIE FOXX (C) FOX 62977
95	83	76	11	DON'T FRONT TUMBLIN' DICE (T. JONES, R. SMITH, A. MARSHALL, T. SMITH, J. CHONG)	◆ MISSJONES (C) (T) STEP SUN 7133
96	90	88	6	I'LL BE AROUND R. FREEMAN (T. BELL, P. MURTI)	◆ RUSS FREEMAN & THE RIPPINGTONS FEAT. JEFFREY OSBORNE (C) GRP 3052
97	99	—	2	GUERRILLA FUNK PARIS (PARIS)	◆ PARIS (C) (T) PRIORITY 53169
98	73	63	12	SUMMER BUNNIES R. KELLY (R. KELLY, R. CALHOUN)	◆ R. KELLY (C) (T) (X) JIVE 42238
99	91	98	3	I USED TO LOVE H.E.R. NO LD (COMMON SENSE)	◆ COMMON SENSE (C) (T) RELATIVITY 1209
100	94	97	3	TAKE IT SLOW B. BURRELL (T. DAVIS, B. BURRELL)	◆ TRELINI FEATURING DINO OF H-TOWN (C) (M) (T) LUKE 179

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. 77 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)
			★ ★ NO. 1 ★ ★	
1	2	8	I WANNA BE DOWN	BRANDY (ATLANTIC) 1 wk at No. 1
2	1	12	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)
3	3	10	BODY & SOUL	ANITA BAKER (ELEKTRA)
4	6	7	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)
5	5	18	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)
6	4	14	STROKE YOU UP	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
7	7	6	U WILL KNOW	B.M.U. (BLACK MEN UNITED) (MERCURY)
8	10	6	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M/PERSPECTIVE)
9	13	7	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)
10	8	8	5-4-3-2 (YO! TIME IS UP)	JADE (GIANT)
11	15	13	YOUR LOVE IS A...	WHITEHEAD BROS. (MOTOWN)
12	11	37	HOW MANY WAYS	TONI BRAXTON (LAFACE/ARISTA)
13	16	12	BLACK COFFEE	HEAVY D & THE BOYZ (UPTOWN/MCA)
14	9	14	I'D GIVE ANYTHING	GERALD LEVERT (EASTWEST)
15	12	14	NEVER LIE	IMMATURE (MCA)
16	14	12	FLAVA IN YA EAR	CRAIG MACK (BAD BOY/ARISTA)
17	17	9	HUNGAH	KARYN WHITE (WARNER BROS.)
18	18	21	WHEN CAN I SEE YOU	BABYFACE (EPIC)
19	23	8	I'LL TAKE HER	ILL AL SKRATCH (MERCURY)
20	21	7	GET UP ON IT	KEITH SWEAT (ELEKTRA)
21	22	3	BE HAPPY	MARY J. BLIGE (UPTOWN/MCA)
22	33	3	IF YOU THINK YOU'RE LONELY NOW	K-CI HALEY OF JOEDECI (MERCURY)
23	32	6	ON BENDED KNEE	BOYZ II MEN (MOTOWN)
24	31	4	YOU WANT THIS	JANET JACKSON (VIRGIN)
25	28	18	WHERE IS MY LOVE?	EL DEBARGE (REPRISE)
26	24	10	CAN U GET WIT IT	USHER (LAFACE/ARISTA)
27	25	15	DO YOU WANNA GET FUNKY	C+C MUSIC FACTORY (COLUMBIA)
28	20	8	ENDLESS LOVE	L. VANDROSS & M. CAREY (COLUMBIA)
29	19	24	THE RIGHT KINDA LOVER	PATTI LABELLE (MCA)
30	34	5	LET'S TALK ABOUT IT	MEN AT LARGE (EASTWEST)
31	29	5	FA ALL Y'ALL	DA BRAT (SO SO DEF/CHAOS/COLUMBIA)
32	39	21	NUTTIN' BUT LOVE	HEAVY D & THE BOYZ (UPTOWN/MCA)
33	30	12	THROUGH THE RAIN	TANYA BLOUNT (ISLAND)
34	37	46	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
35	26	28	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)
36	38	13	ACTION	TERROR FABULOUS (EASTWEST)
37	27	11	LETTIGO	PRINCE (WARNER BROS.)

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

HOT R&B RECURRENT AIRPLAY

1	1	2	SENDING MY LOVE	ZHANE (ILLTOWN/MOTOWN)
2	5	4	WILLING TO FORGIVE	ARETHA FRANKLIN (ARISTA)
3	4	2	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)
4	3	3	I MISS YOU	AARON HALL (SILAS/MCA)
5	7	6	ANYTHING	SWY (RCA)
6	2	3	I'M NOT OVER YOU	CE CE PENISTON (A&M/PERSPECTIVE)
7	6	2	FUNKDAFIED	DA BRAT (SO SO DEF/CHAOS/COLUMBIA)
8	—	1	BOOTI CALL	BLACKSTREET (INTERSCOPE)
9	10	7	Someone to Love	MINT CONDITION (PERSPECTIVE)
10	9	10	I'M READY	TEVIN CAMPBELL (QWEST/WARNER BROS.)
11	14	11	I BELIEVE	SOUNDS OF BLACKNESS (PERSPECTIVE)
12	12	7	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)
13	13	12	BELIEVE IN LOVE	TEDDY PENDERGRASS (ELEKTRA)
14	8	3	WEEKEND LOVE	QUEEN LATIFAH (MOTOWN)
15	16	5	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)
16	18	35	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)
17	21	52	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
18	11	3	90'S GIRL	BLACKGIRL (KAPER/RCA)
19	20	12	THE MOST BEAUTIFUL GIRL...	(NPG/BELLMARK)
20	15	33	RIGHT HERE (HUMAN NATURE)	SWY (RCA)
21	19	14	TREAT U RITE	ANGELA WINBUSH (ELEKTRA)
22	17	8	REGULATE	WARREN G & NATE DOGG (DEATH ROW)
23	23	13	BUMP N' GRIND	R. KELLY (JIVE)
24	22	26	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)
25	—	21	GROOVE THANG	ZHANE (ILLTOWN/MOTOWN)

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

R&B SINGLES A-Z

13	TITLE (Publisher - Licensing Org.) Sheet Music Dist.
14	5-4-3-2 (YO! TIME IS UP) (Second Generation Rooney Tunes, BMI/MCA, BMI/Croole Choe Chee, ASCAP/Sista Girl, ASCAP/Nikkian, ASCAP)
37	9TH WONDER (BLACKTOLISM) (Wide Grooves, BMI/Gito, BMI/EMI Blackwood, BMI)
40	ACTION (EMI Blackwood, BMI) HL
70	AFRO PUFFS (Suge, ASCAP)
48	ALL THIS LOVE (Jobete, ASCAP) WBM
56	ALWAYS IN MY HEART (Sony, BMJ/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
5	AT YOUR BEST (YOU ARE LOVE) (Bovina, ASCAP/EMI April, ASCAP)
46	BACK & FORTH (Zomba, BMI/R.Kelly, BMI) WBM
10	BEFORE I LET YOU GO (Donni, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tadej, ASCAP/Davey Pooh, ASCAP/Chauncey Black, ASCAP) WBM
83	BIGGEST PART OF ME (Windswept Pacific, ASCAP/Longitude, BMI) WBM
29	BLACK COFFEE (EMI April, ASCAP/Bee Mo Easy, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP)
80	BLACK SUPERMAN (Dollar-Z-Sense, BMI/Phront Street, BMI/Pimp Clinic, BMI/D.J. K-oss, BMI)
6	BODY & SOUL (EMI Virgin, BMI/Shipwreck, BMI/EMI Virgin, ASCAP/Future Furniture, ASCAP)
53	BOP GUN (ONE NATION) (Gangsta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WBM
41	BREAKDOWN (Zomba, BMI/CPMK, BMI/Saja, BMI/Trouman, BMI)
71	BREATHLESS (Songcase, BMI) WBM
91	BUCK EM DOWN (Stolen Souls, ASCAP/Target Practice, ASCAP/Misam, ASCAP)
14	CAN U GET WIT IT (DeSwing, ASCAP/EMI April, ASCAP)
44	CHOCOLATE (Jobete, ASCAP) WBM
95	DON'T FRONT (Potential, BMI/Missjones, BMI/T'Zah's, BMI/Wikid & Evil, BMI/Tumblin' Dice, ASCAP)
28	DO YOU WANNA GET FUNKY (Coke-Civiles, ASCAP/Duranman, ASCAP/EMI Virgin, ASCAP) HL
19	ENDLESS LOVE (Pgg, ASCAP/Brockman, ASCAP/Intersong, ASCAP)
90	ERROR OF OUR WAYS (Honey Of A "O", ASCAP/Temp U, ASCAP/Street Zone, BMI)
63	EVERYTHING IS GONNA BE ALRIGHT (Flyte Tyme, ASCAP/New Hidden Valley, ASCAP/Casa David, ASCAP) WBM
94	EXPERIMENT (Sly As A Fox, BMI)
25	FA ALL Y'ALL (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP)
8	FLAVA IN YA EAR (For Ya Ear, ASCAP/Janice Combs, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
89	FUNKY Y-2-C (No Hassle, ASCAP)
15	GET UP ON IT (Keith Sweat, ASCAP/E.A, ASCAP/WB, ASCAP/Scottville, BMI/EMI Blackwood, BMI) WBM
78	GIT UP, GIT OUT (Gnat Booty, ASCAP/Chrysalis, ASCAP/Goodie Mob, BMI/Organized Noise, BMI/Stiff Shirt, BMI)
97	GUERRILLA FUNK (Scarface, ASCAP)
2	HERE COMES THE HOTSTEPPER (Salaam Remi, ASCAP/Pine, PRS/Longitude, BMI) WBM
69	HIP HOP RIDE (Marley Marl, ASCAP/EMI April, ASCAP/Top Jam, BMI/Supreme C, ASCAP)
60	HIT BY LOVE (EMI Virgin, ASCAP/Steven And Brendon, ASCAP/Casadiia, ASCAP)
32	HONEY (Sony, BMI/Ecaf, BMI)
11	HOW MANY WAYS (Three Boyz From Newark, ASCAP/Polygram, ASCAP/Lady Ashlee, BMI/Jay Bird Alley, BMI/Black Hand, ASCAP/Zomba, BMI/Raphic, BMI) WBM
24	HUNGAH (Warner-Tamerlane, ASCAP/Kings Kid, BMI/Flyte Tyme, ASCAP) WBM
20	I'D GIVE ANYTHING (Full Keel, ASCAP/Farrenuff, ASCAP/Farren Curtis, BMI/Longitude, BMI/August Wind, BMI/Albert Paw, BMI/CurbSongs, ASCAP/Mike Curb, BMI) WBM
36	I DON'T WANT TO KNOW (Sony, BMI/Ecaf, BMI)
52	IF ANYTHING EVER HAPPENED TO YOU (PSD Ltd., ASCAP/Music By Candlelight, ASCAP/Music Corp. Of America, BMI/MCA, BMI/Nelana, BMI) WBM
85	I GOT A LOVE (Smooth Flowin', ASCAP/Pete Rock, ASCAP)
96	I'LL BE AROUND (Warner-Tamerlane, BMI) WBM
3	I'LL MAKE LOVE TO YOU (Sony Songs, BMI/Ecaf, BMI) HL
21	I'LL TAKE HER (Gabz, ASCAP/Brian-Paul, ASCAP/11C, ASCAP/Deep Soul, ASCAP/III, ASCAP)
68	I'M ON MY KNEES (Zomba, ASCAP) WBM
86	I REMEMBER (T-Boy, ASCAP/Boo Daddy, ASCAP/Irving, BMI/Al Green, BMI/Warner-Tamerlane, BMI/Mijac, BMI/EMI Blackwood, BMI) WBM
99	I USED TO LOVE H.E.R. (Senseless, BMI/Mid Sauce, BMI)
59	I'VE HAD ENOUGH (Ye1RAHC, BMI/Almo Irving, BMI) WBM
1	I WANNA BE DOWN (Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP)
16	JUICY/UNBELIEVABLE (Tee Tee, ASCAP/Janice Combs, ASCAP)
39	LETTIGO (Controversy, ASCAP/WB, ASCAP) WBM
30	LET'S TALK ABOUT IT (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
87	A LIL' SOMETHIN' (Gimme Some Hot Sauce, ASCAP/More Better Grooves, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Famous, ASCAP)
66	MAKE IT RIGHT (Rhett Rhyne, ASCAP/Quiet Of Mind, ASCAP/BMG, BMI/Girl Next Door, BMI)
31	THE MOST BEAUTIFUL THING IN THIS WORLD (Zomba, ASCAP/Illitic, ASCAP/Erick Sermon, ASCAP/EMI April, ASCAP)
12	NEVER LIE (Hook, ASCAP/Zomba, ASCAP/Teaspoon, ASCAP) WBM
81	NO GUNS, NO MURDER (Dope On Plastic, ASCAP/BAMB, BMI)
61	NONE OF YOUR BUSINESS (Sons Of K-oss, ASCAP/Out Of The Basement, ASCAP/Unart, BMI/Next Plateau, ASCAP) WBM
42	NUTTIN' BUT LOVE (Kid Capri, ASCAP/EMI April, ASCAP/Eazy-Duz-It, ASCAP) HL
77	OLD SCHOOL LOVIN' (EMI Blackwood, BMI/Chante' 7, BMI/Lane Brane, BMI/Ensign, BMI/Suga Wuga, BMI/Tunes On The Verge Of Insanity, ASCAP/Famous, ASCAP/Too True, ASCAP)
73	PARTY (Pottsburg, BMI/Harrick, BMI/Longitude, BMI) WBM
65	PLAYAZ CLUB (Rag Top, BMI)
4	PRACTICE WHAT YOU PREACH (Seven, BMI/Super, BMI/Divided, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Ramal, BMI) WBM
93	RECOGNIZED THRESHOLDS OF NEGATIVE STRESS (Juggernaut Plastic, ASCAP/Rogji, ASCAP/EMI, ASCAP/Dysfunctional Family, ASCAP)
33	THE RIGHT KINDA LOVER (Flyte Tyme, ASCAP/New

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)
			★ ★ NO. 1 ★ ★	
1	4	7	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA) 1 wk at No. 1
2	1	7	I WANNA BE DOWN	BRANDY (ATLANTIC)
3	8	6	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M/PERSPECTIVE)
4	2	12	FLAVA IN YA EAR	CRAIG MACK (BAD BOY/ARISTA)
5	5	8	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)
6	3	11	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)
7	7	22	TOOTSEE ROLL	69 BOYZ (RIP-IT)
8	9	10	THUGGISH RUGGISH BONE	BONE THUGS N HARMONY (RUTHLESS)
9	6	14	NEVER LIE	IMMATURE (MCA)
10	13	4	U WILL KNOW	B.M.U. (BLACK MEN UNITED) (MERCURY)
11	17	2	THE MOST BEAUTIFUL...	KEITH MURRAY (JIVE)
12	10	10	JUICY/UNBELIEVABLE	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
13	12	13	CAN U GET WIT IT	USHER (LAFACE/ARISTA)
14	11	14	STROKE YOU UP	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
15	28	4	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)
16	25	3	FA ALL Y'ALL	DA BRAT (SO SO DEF/CHAOS/COLUMBIA)
17	14	7	ENDLESS LOVE	L. VANDROSS & M. CAREY (COLUMBIA)
18	16	3	GET UP ON IT	KEITH SWEAT (ELEKTRA)
19	19	7	I'LL TAKE HER	ILL AL SKRATCH (MERCURY)
20	20	2	BREAKDOWN	FU-SCHNICKENS (JIVE)
21	22	6	HOW MANY WAYS	TONI BRAXTON (LAFACE/ARISTA)
22	—	1	YOU WANT THIS	JANET JACKSON (VIRGIN)
23	15	9	BODY & SOUL	ANITA BAKER (ELEKTRA)
24	26	5	9TH WONDER	DIGABLE PLANETS (PENDULUM/EMI)
25	21	14	DO YOU WANNA GET FUNKY	C+C MUSIC FACTORY (COLUMBIA)
26	18	12	I'D GIVE ANYTHING	GERALD LEVERT (EASTWEST)
27	24	17	TAKE IT EASY	MAD LION (WEEDED/NERVOUS)
28	—	1	WORD IS BOND	BRAND NUBIAN (ELEKTRA)
29	34	5	5-4-3-2 (YO! TIME IS UP)	JADE (GIANT)
30	32	7	PLAYAZ CLUB	RAPPIN' 4-TAY (CHRYSLIS/EMI)
31	40	2	STRAP ON THE SIDE	SPICE 1 (TRIAO/JIVE)
32	35	11	NONE OF YOUR BUSINESS	SALT-N-PEPA (NEXT PLATEAU/LONDON)
33	31	5	HONEY	ARETHA FRANKLIN (ARISTA)
34	23	10	YOUR LOVE IS A...	WHITEHEAD BROS. (MOTOWN)
35	42	8	I DON'T WANT TO KNOW	GLADYS KNIGHT (MCA)
36	33	14	THIS D.J.	WARREN G (VIOLATOR/RAL/ISLAND)
37	37	5	HUNGAH	KARYN WHITE (WARNER BROS.)
38	38	9	THROUGH THE RAIN	TANYA BLOUNT (ISLAND)
39	30	14	BOP GUN (ONE NATION)	ICE CUBE (PRIORITY)
40	29	10	WHERE IS MY LOVE?	EL DEBARGE FEAT. BABYFACE (REPRISE)
41	36	2	WITHOUT A DOUBT	BLACK SHEEP (MERCURY)
42	27	10	LETTIGO	PRINCE (WARNER BROS.)
43	41	14	ACTION	TERROR FABULOUS (EASTWEST)
44	43	19	BOOTI CALL	BLACKSTREET (INTERSCOPE)
45	39	12	AFRO PUFFS	THE LADY OF RAGE (DEATH ROW)
46	—	1	TIC TOC	LORDS OF THE UNDERGROUND (PENDULUM)
47	44	19	WHEN CAN I SEE YOU	BABYFACE (EPIC)
48	—	1	GET UP, GIT OUT	OUTKAST (LAFACE/ARISTA)
49	54	8	HIP HOP RIDE	DA YOUNGSTA'S (EASTWEST)
50	48	25	100% PURE LOVE	CRYSTAL WATERS (MERCURY)
51	46	2	WHEN A MAN CRIES	TONY TERRY (VIRGIN)
52	45	13	ROMANTIC CALL	PATRA FEATURING YO-YO (EPIC)
53	63	3	LET'S TALK ABOUT IT	MEN AT LARGE (EASTWEST)
54	47	18	NUTTIN' BUT LOVE	HEAVY D & THE BOYZ (UPTOWN/MCA)
55	49	6	PARTY	DIS-N-DAT (EPIC STREET/EPIC)
56	57	7	CHOCOLATE	Y'N-VEE (PMP/RAL/ISLAND)
57	53	9	BLACK SUPERMAN	ABOVE THE LAW (RUTHLESS/RELATIVITY)
58	56	23	THE RIGHT KINDA LOVER	PATTI LABELLE (MCA)
59	52	20	FUNKY Y-2-C	THE PUPPIES (CHAOS/COLUMBIA)
60	50	6	BUCK EM DOWN	BLACK MOON (WRECK/NERVOUS)
61	58	24	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)
62	60	6	I GOT A LOVE	PETE ROCK & C.L. SMOOTH (ELEKTRA)
63	51	22	FUNKDAFIED	DA BRAT (SO SO DEF/CHAOS)
64	—	1	BLOWIN' UP	QUO (MUJ/EPIC)
65	66	4	WHEN YOU NEED ME	AARON HALL (SILAS/MCA)
66	55	3	WHERE DID WE GO WRONG	BLACKGIRL (KAPER/RCA)
67	59	9	I SAW IT CUMMIN'	PMD (PMD/RCA)
68	73	3	LUCAS WITH THE LID OFF	BLACK MOON (WRECK/NERVOUS)
69	—	1	TASTE YOUR LOVE	HORACE BROWN (UPTOWN/MCA)
70	74	2	IF ANYTHING EVER HAPPENED TO YOU	BEBE & CECE WINANS (CAPITOL)
71	—	4	BRAND NEW	SISTA (ELEKTRA)
72	—	1	A LIL' SOMETHIN'	A FEW GOOD MEN (LAFACE/ARISTA)
73	—	1	TURN IT UP	RAJA-NEE (PERSPECTIVE)
74	62	14	SPEND THE NIGHT	N-PHASE (MAVERICKS/SIRE/REPRISE)
75	71	4	I USED TO LOVE H.E.R.	COMMON SENSE (RELATIVITY)
76	—	1	U WILL KNOW (FROM JASON'S LYRIC)	(Polygram, ASCAP/Polygram Int'l, ASCAP/Ah-choo, ASCAP/12 AM, ASCAP/Melodies Nside, ASCAP)
77	—	1	VIBE (9th Town, ASCAP/Naughty, ASCAP/Rodsongs, ASCAP/Almo, ASCAP) WBM	
78	—	1	WHAT ABOUT US (EMI April, ASCAP/DeSwing Mob, ASCAP/Saja, BMI/Trouman, BMI/Devel-Up-Mo, BMI) WBM	
79	—	1	WHEN A MAN CRIES (Jareese, BMI)	
80	—	1	WHEN CAN I SEE YOU (Sony, BMI/Ecaf, BMI)	
81	—	1	WHEN YOU NEED ME (MCA, ASCAP/Geffen, ASCAP/Ronnie Onyx, ASCAP)	
82	—	1	WHERE DID THE LOVE GO (SAY WHAT, SAY WHAT, SAY WHAT?) (The Lady Roars, BMI/Amplified Isvanni, BMI/T-girl, BMI/Warner-Tamerlane, BMI)	

Billboard TOP R&B ALBUMS

FOR WEEK ENDING OCT. 29, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
NO. 1						
1	2	3	3	SOUNDTRACK MERCURY 522915 (10.98 EQ/16.98) 1 week at No. 1	JASON'S LYRIC	1
2	1	1	5	ANITA BAKER ELEKTRA 61555 (10.98/16.98)	RHYTHM OF LOVE	1
3	5	—	2	BARRY WHITE A&M 0115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	3
4	4	4	7	BOYZ II MEN MOTOWN 0323 (10.98/16.98)	II	1
5	3	5	17	BONE THUGS N HARMONY ▲ RUTHLESS 5626/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
HOT SHOT DEBUT						
6	NEW	—	1	THUG LIFE INTERSCOPE 9236Q/AG (9.98/15.98)	VOLUME 1	6
7	7	6	5	THE NOTORIOUS B.I.G. BAD BOY 73000/ARISTA (9.98/15.98)	READY TO DIE	3
8	6	2	4	LUTHER VANDROSS LV 57775/EPIC (10.98 EQ/16.98)	SONGS	2
9	8	7	6	GERALD LEVERT EASTWEST 92416/AG (10.98/15.98)	GROOVE ON	2
10	10	11	3	BRANDY ATLANTIC 8261Q/AG (9.98/15.98)	BRANDY	10
GREATEST GAINER						
11	12	14	17	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
12	9	8	4	CRAIG MACK BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	6
13	11	9	5	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	6
14	13	10	21	AALIYAH ▲ BLACKGROUND 41533*/JIVE (9.98/13.98)	AGE AIN'T NOTHING BUT A NUMBER	3
15	14	15	16	BIG MIKE RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	4
16	16	20	7	U.G.K. JIVE 41524 (8.98/15.98) HS	SUPERTIGHT	9
17	18	17	16	DA BRAT SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
18	15	13	8	CHANGING FACES ● SPOILEO ROTTEN/BIG BEAT 92369/AG (9.98/15.98)	CHANGING FACES	1
19	17	16	3	JADE GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	16
20	21	—	2	PARIS PRIORITY 53882* (10.98/16.98) HS	GUERRILLA FUNK	20
21	29	23	4	BEBE & CECE WINANS CAPITOL 28216 (10.98/15.98)	RELATIONSHIPS	19
22	20	21	16	KEITH SWEAT ● ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	1
23	24	—	2	NAJEE EMI 30789 (10.98/15.98)	SHARE MY WORLD	23
24	22	18	13	MC EHT FEATURING CMW ● EPIC STREET 57696*/EPIC (10.98 EQ/15.98)	WE COME STRAPPED	1
25	28	24	20	69 BOYZ RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
26	23	19	19	WARREN G ▲ 2 VIOLATOR/RAL 52335*/ISLANDO (10.98/15.98)	REGULATE...G FUNK ERA	1
27	30	—	2	COMMON SENSE RELATIVITY 1208* (9.98/16.98) HS	RESURRECTION	27
28	33	26	11	ILL AL SKRATCH MERCURY 522661* (10.98 EQ/15.98) HS	CREEP WIT' ME	22
29	25	25	4	DR. DRE TRIPLE X 51170 (10.98/16.98)	CONCRETE ROOTS	14
30	26	27	21	HEAVY D & THE BOYZ ● UPTOWN 10988*/MCA (10.98/15.98)	NUTTIN' BUT LOVE	1
31	34	31	7	USHER LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
32	31	29	49	R. KELLY ▲ 3 JIVE 41527 (10.98/15.98)	12 PLAY	1
33	19	12	3	PMD PMO 66475/RCA (9.98/15.98)	SHADE BUSINESS	12
34	37	33	11	IMMATURE MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	26
35	27	22	3	KARYN WHITE WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
36	36	34	19	PATTI LABELLE MCA 10870 (10.98/15.98)	GEMS	7
37	39	38	8	WEST COAST BAD BOYS NO LIMIT 7187/SMG (9.98/15.98)	ANOTHA LEVEL OF THE GAME	29
38	32	30	14	ABOVE THE LAW RUTHLESS 5524*/RELATIVITY (9.98/16.98)	UNCLE SAM'S CURSE	15
39	43	42	90	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25
40	35	28	5	BLOODS & CRIPS DANGEROUS 6715/QUALITY (9.98/15.98)	BANGIN ON WAX 2...THE SAGA CONTINUES	20
41	42	41	66	TONI BRAXTON ▲ 4 LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	1
42	41	37	8	THE JERKY BOYS ● SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2	16
43	38	32	10	GRAVEDIGGAGZ GEE STREET 524016*/ISLANDO (9.98 EQ/15.98)	6 FEET DEEP	6
44	45	45	5	JONATHAN BUTLER MERCURY 522682 (10.98 EQ/15.98)	HEAD TO HEAD	32
45	40	35	8	WHITEHEAD BROS. MOTOWN 0346 (9.98/13.98) HS	SERIOUS	35
46	44	36	25	OUTKAST ● LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	3
47	46	46	47	SNOOP DOGGY DOGG ▲ 4 OETHA ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1

48	48	39	55	AARON HALL ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
49	52	40	9	PRINCE ● WARNER BROS. 45700 (10.98/16.98)	COME	2
50	50	44	61	BAByFACE ▲ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
51	47	—	2	TONY TERRY VIRGIN 39861 (9.98/15.98) HS	HEART OF A MAN	47
52	53	54	12	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98) HS	DON'T FIGHT THE FEELIN'	52
53	NEW	—	1	DIS-N-DAT EPIC STREET 57625*/EPIC (9.98 EQ/15.98) HS	BUMPIN'	53
54	56	51	13	COOLIO ▲ TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	5
55	57	59	34	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98)	GREATEST HITS (1980-1994)	23
56	51	47	20	EIGHTBALL & MJG SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	11
57	68	71	3	JOHNNY "GUITAR" WATSON WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW	57
58	69	75	9	TANYA BLOUNT ISLANDO 521514 (9.98/13.98)	NATURAL THING	58
59	75	70	30	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	1
60	NEW	—	1	THE DAYTON FAMILY PO BROKE 5433 (9.98/15.98)	WHAT'S ON YOUR MIND	60
PACESETTER						
61	77	73	17	MELVIN RILEY MCA 11016 (9.98/15.98) HS	GHETTO LOVE	23
62	60	69	74	JANET JACKSON ▲ 6 VIRGIN 87825 (10.98/16.98)	JANET.	1
63	55	49	44	PATRA EPIC 53763* (9.98 EQ/15.98) HS	QUEEN OF THE PACK	15
64	64	61	13	JAMIE FOXX FOX 66436 (9.98/15.98)	PEEP THIS	12
65	61	64	53	SALT-N-PEPA ▲ 2 NEXT PLATEAU/LONDON 828392*/ISLANDO (10.98/16.98)	VERY NECESSARY	6
66	65	53	20	BEASTIE BOYS CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	2
67	58	58	46	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	1
68	70	66	100	KENNY G ▲ 6 ARISTA 18646 (10.98/15.98)	BREATHLESS	2
69	49	48	10	C-BO AWOL 7196/SMG (8.98/11.98) HS	AUTOPSY	22
70	54	43	8	PUBLIC ENEMY DEF JAM/RAL 523362*/ISLANDO (10.98/16.98)	MUSE SICK-N-HOUR MESS AGE	4
71	66	65	6	DRU DOWN RELATIVITY 1222 (9.98/16.98)	EXPLICIT GAMES	46
72	67	55	22	NORMAN BROWN MOJAZZ 0301/MOTOWN (9.98/13.98)	AFTER THE STORM	21
73	63	63	26	SOUNDS OF BLACKNESS PERSPECTIVE 9006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
74	71	60	36	ZHANE ● ILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	8
75	59	56	10	C+C MUSIC FACTORY COLUMBIA 66160* (10.98 EQ/16.98)	ANYTHING GOES!	39
76	74	80	20	EL DEBARGE REPRISE 45375/WARNER BROS. (10.98/15.98)	HEART MIND & SOUL	24
77	RE-ENTRY	—	99	SOUNDTRACK ▲ 1 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
78	87	79	102	SADE ▲ 3 EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
79	82	81	4	RON C PROFILE 1454 (10.98/16.98)	THE "C" THEORY	69
80	79	67	11	GEORGE HOWARD GRP 9780 (9.98/15.98) HS	A HOME FAR AWAY	28
81	76	62	59	MARIAH CAREY ▲ 7 COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
82	83	57	26	NAS COLUMBIA 57684* (9.98 EQ/15.98)	ILLMATIC	2
83	62	50	4	DA YOUNGSTA'S EASTWEST 92370/AG (9.98/15.98)	NO MERCY	45
84	99	83	17	TERROR FABULOUS EASTWEST 92327/AG (9.98/15.98) HS	YAGA YAGA	51
85	72	72	51	TEVIN CAMPBELL ▲ 2 QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	3
86	RE-ENTRY	—	29	INCOGNITO TALKIN LOUO 522036/VERVE (9.98/13.98) HS	POSITIVITY	54
87	98	86	51	ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
88	NEW	—	1	SIMPLE E FOX 11021 (9.98/15.98)	COLOUZ UV SOUND	88
89	96	96	14	BARRY WHITE MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	82
90	86	74	38	TOP AUTHORITY SOLAR 72576 (10.98/15.98) HS	SOMETHIN' TO BLAZE TO	21
91	92	—	4	BOBBY WOMACK CONTINUUM 19401 (10.98/15.98)	RESURRECTION	91
92	89	100	3	PHIL PERRY GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	89
93	73	52	5	BIG DADDY KANE MCA 11102* (9.98/15.98)	DADDY'S HOME	26
94	85	76	3	VARIOUS ARTISTS THUMP 4030* (10.98/16.98)	OLD SCHOOL VOLUME III	76
95	80	—	2	THE COLLEGE BOYZ VIRGIN 39839* (9.98/15.98)	NUTTIN' LESS, NUTTIN' MO'	80
96	78	68	10	BOOGIEMONSTERS PENDULUM 29607*/EMI (10.98/15.98) HS	RIDERS OF THE STORM: THE UNDERWATER ALBUM	42
97	91	84	27	ALL-4-ONE ▲ 2 BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	12
98	97	77	16	TAKE 6 REPRISE 45497/WARNER BROS. (10.98/15.98)	JOIN THE BAND	17
99	94	82	49	WU-TANG CLAN ● LOUO 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
100	95	92	10	VARIOUS ARTISTS THE RIGHT STUFF 29139/CAPITOL (7.98/11.98)	SLOW JAMS THE TIMELESS COLLECTION VOLUME 1	52

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

THE RHYTHM AND THE BLUES

(Continued from preceding page)

black-owned independent Jet Star Distribution during her London visit. She sees parallels between music distribution problems in the U.S. and in the U.K.

"How you work street music in the U.K. is similar to in U.S.," she says. "[Executives at Jet Star] said major U.K. labels should go through indie distributors who work with black independent retailers. They're closer to black consumers, who will go to a corner indie store before traveling all the way into town to Tower Records. Majors do a good job with what they

do, but it's a question of access."

Both Scott and Anderson spotted the popular genre known as jungle music as the next big sound coming from the U.K.

"It's got a hip-hop groove, but it's 180 beats per minute and incorporates the Miami bass sound as a base—with reggae vocals," says Scott. "The artists are black, and the producers are black. The original consumer was also black, but now the mainstream has picked up on it." (Jungle music is the subject of this week's Billboard Report. See page

1.)
HOOSIER MUSIC: August 1995 marks the 25th anniversary of the Indiana Black Expo. During the celebration, IBE will introduce an annual confab, the Indiana National Music Conference, to run concurrently with the longstanding fair.

Founded in 1970 by Rev. Charles Williams (who also oversees the Coca-Cola Circle City football classic), the IBE has been a steady proponent of black community empowerment, emphasizing financial

revolution.

Janice Harvey of New York-based Harvey-Gallagher Communications is the INMC's executive coordinator. "Other [record business] conferences no longer serve the needs of serious music people," says Harvey. "I'm looking to artists and executives in the industry, asking for their opinions and suggestions. I'll be basing [the INMC] agenda on what they tell me."

Harvey hopes to make INMC panel discussions issue-oriented and hopes to target veteran music business people, without ignoring less ini-

tiated registrants.

"The mix will be about 70-30," she says. "There'll be something interesting for anyone looking for information and knowledge."

Additionally, the INMC will feature an awards show and several new artist showcases. In the past, performers such as the Isley Brothers, Parliament-Funkadelic, and Patti LaBelle have been featured during IBE closing-night entertainment.

Assistance in preparing this column was provided by Havelock Nelson.

Action Stressed At LA Rap Confab Poetic Groove Calls A 'State Of Emergency'

■ BY J.R. REYNOLDS

LOS ANGELES—Greater community responsibility, better music business education, and hip-hop's expanding global role were the central topics explored Oct. 8 at the seventh annual Los Angeles Rap Symposium.

The day-long event was co-sponsored by the American Federation of Musicians Local No. 47 and ASCAP, and featured panel sessions and lectures that focused on business and cultural problems affecting hip-hop.

A centerpiece of the meeting, which was founded by Poetic Groove Records president Jerry Davis, was "State Of Emergency (Society In Crisis Vol. 1)," an eclectic rap album that issues sociopolitical statements regarding repressed minority communities.

Said Davis, "One of the complaints about seminars is that they're all talk. This album was inspired by all those past conferences that did nothing."

"State Of Emergency" was released on the Poetic Groove imprint through Mad Sounds/Motown Oct. 3. Davis said a portion of the proceeds from the album will benefit local community service organizations.

Album co-producer and civil-rights activist Kenneth Carr said rap artists should demonstrate increased social responsibility with regard to their actions and lyrics. He expressed concern that the criminal element in America has too much influence on hip-hop.

"Hip-hop is raising kids... and the prison system is molding the hip-hop culture," said Carr. "Most rappers are only on stage for just a moment [career-wise], but what they're saying is affecting kids."

Registrants discussed the importance of non-American rap, as well as the global impact of American rappers.

"We have to get them to understand that what you do and say here is seen and heard by the whole world," said Carr.

"Japanese kids back home don't understand the lyrics to the songs of American rappers, but they feel the vibe," said Japanese rapper/DJ Utaka.



Patti's Place. Patti LaBelle greets friend Teddy Pendergrass at the recent opening of her new club, Chez LaBelle, near South Street in Philadelphia. An original musical comedy, "Chances Champion," was created for the club and features a cast of local actors and musicians. (Photo: Chuck Pulin)

"American rappers are very popular in Japan, and people try to be so much like [them]."

Artist/producer Def Jef said hip-hop artists should be wary of label rip-offs.

"Brothers need to get with the program regarding the way things are structured at record companies," he said. "I've been in the business seven years and produced gold and platinum records. Somebody's making some chips, but it ain't me."

Of great concern was how naive hip-hop artists are seduced into signing sour management and recording deals. Said artist/KKBT Los Angeles DJ Poetess, "I'm tired of hearing about artists who get a thousand dollars to sign a deal then see their records and videos selling in stores but aren't getting paid. It ain't right."

Artists were advised to seek out qualified managers or consider self-representation for record deal negotiations. However, a consensus was reached in favor of artists educating themselves about the music business before entering into any negotiations.

Developing broader creative skills was suggested as one method for gaining more of a foothold in the financial mainstream. For example, Lifestyle Records, owned by artist/producer DJ Battlecat, has five staff producers who work with more than hip-hop.

"You have to be flexible in today's business world," said Battlecat. "We've got producers who work on jazz, rap, R&B, and believe it or not, country projects. I've produced for artists ranging from Spice all the way to Tom Jones." (Battlecat produced "I Don't Think So," for Jones' new Interscope album, "The Lead And How To Swing It.")

Support for the positive aspects of hip-hop was expressed by Benjamin Chavis, former executive director/CEO of the NAACP, who issued a keynote speech to the estimated 250 conference registrants.

"It's important to gain an understanding of everyone in the community—despite our differences—and for all of us to work together," said Chavis.

Before being ousted from the NAACP, Chavis met with representatives of the hip-hop music community, such as Public Enemy and Arrested Development, to begin "building bridges of understanding" and to find ways of moving hip-hop artists and minority-related music businesses toward greater financial autonomy.

Despite his departure from the NAACP, Chavis said he is working with Poetic Groove's Davis and activist Carr to promote "State Of Emergency," and is looking forward to taking an active role in recording the second album in the series.

"Hip-hop is deeply embedded in the black and Hispanic community, which has both political and economic ramifications," said Chavis. "My priority is to get more blacks involved in the business aspects of music."



Practice, Practice. A&M/Perspective crooner Barry White, right, took a break from recording his new album, "The Icon Is Love," to kick around some musical ideas with Perspective co-chairman Jimmy Jam, who is a co-producer on the album. White's current single is "Practice What You Preach."

Nickelodeon To Debut Series Featuring Comedy, R&B, Hip-Hop, And All That

LIFE AFTER ARSENIO: Nickelodeon, the children's programming network and MTV sister station, is bowing a new weekly half-hour comedy series, "All That," which features live R&B/hip-hop musical guests.

The show, which premieres in January, is scheduled to air Saturday evenings. The exact time has not been determined.

Brian Robbins, the show's creator and executive producer, says, "Hip-hop and R&B represent the majority of what kids listen to in the 6-13 age group—which is our audience."

Robbins says Nickelodeon executives initially were hesitant about the show's musical format. "They accepted it once they realized that's what the kids are buying," he says.

Acts with violent or otherwise negative lyrical themes and imagery will not appear on the program. "As long as we follow certain standards, the show is pretty open to just about any other artists," says Robbins.

The comedy sketches offer a kid's-eye view of the world and tap recurring characters to help drive the show. Says Robbins, "We'll have sketches that feature characters like 'Leap Froggy Frog' and 'Baggin' Saggin' Barry.' The characters will be funny and relatable to today's generation of kids, but will come from a positive point of view."

Robbins says Nickelodeon reaches 60 million viewers and will help fill the black music void that was created on television after the cancellation of Arsenio Hall's late-night show.

Says Robbins, "After 'Arsenio,' opportunities for hip-hop and R&B acts have been scarce. [Jay] Leno and [David] Letterman have pulled back on having black recording acts. Nickelodeon is providing exposure for youth-oriented acts."

LaFace recording act TLC wrote and performed the theme song for "All That." The pilot was shot last April, and the program began production this month.

"TLC was in the pilot," says Robbins. "So far, other acts on the show are Usher Raymond, Outkast, and So I V Real."

Robbins says that once label executives heard there was a kids' variety show that features hip-hop and R&B, they were knocking the door down to book their acts. "So far, we've pretty much been able to pick and choose musical guests," he says.

Recording acts usually perform midway through the program and sometimes appear in the comedy sketches—often playing themselves.

One of the problems Robbins predicts is the timing of musical guest appearances. "It's becoming a game of guessing the future—who's going to be hot and on the charts," he says.

IAAAM COMMENTS: The second annual U.K. conference held recently in London by the International Assn. of African

American Music was an important step for the future of R&B music (Billboard, Oct. 22). The 3-year-old organization's U.K. meetings have helped foster global communication among U.S. black music executives and their European counterparts.

The brass ring is there, but certain methods of doing business must be modified to move forward.

Says one major-label executive, "I'd love to work harder on the international aspects of my artists' careers, but all the benefits of my work goes to my U.K. label counterpart's department. If there was some way for my department to be compensated, I'd do a lot more."

Other executives who attended the conference were more optimistic. "Major artists get 60% of their business from outside the U.S.," says Tony Anderson, senior VP of black music for Columbia.

"We feel that black music offers the world opportunity for growth, but you have to nurture the process through education," says Anderson. "A lot of music doesn't translate well because of the language. Artists have to look at their careers from a global perspective and move in directions that will allow them to penetrate as many markets as possible."

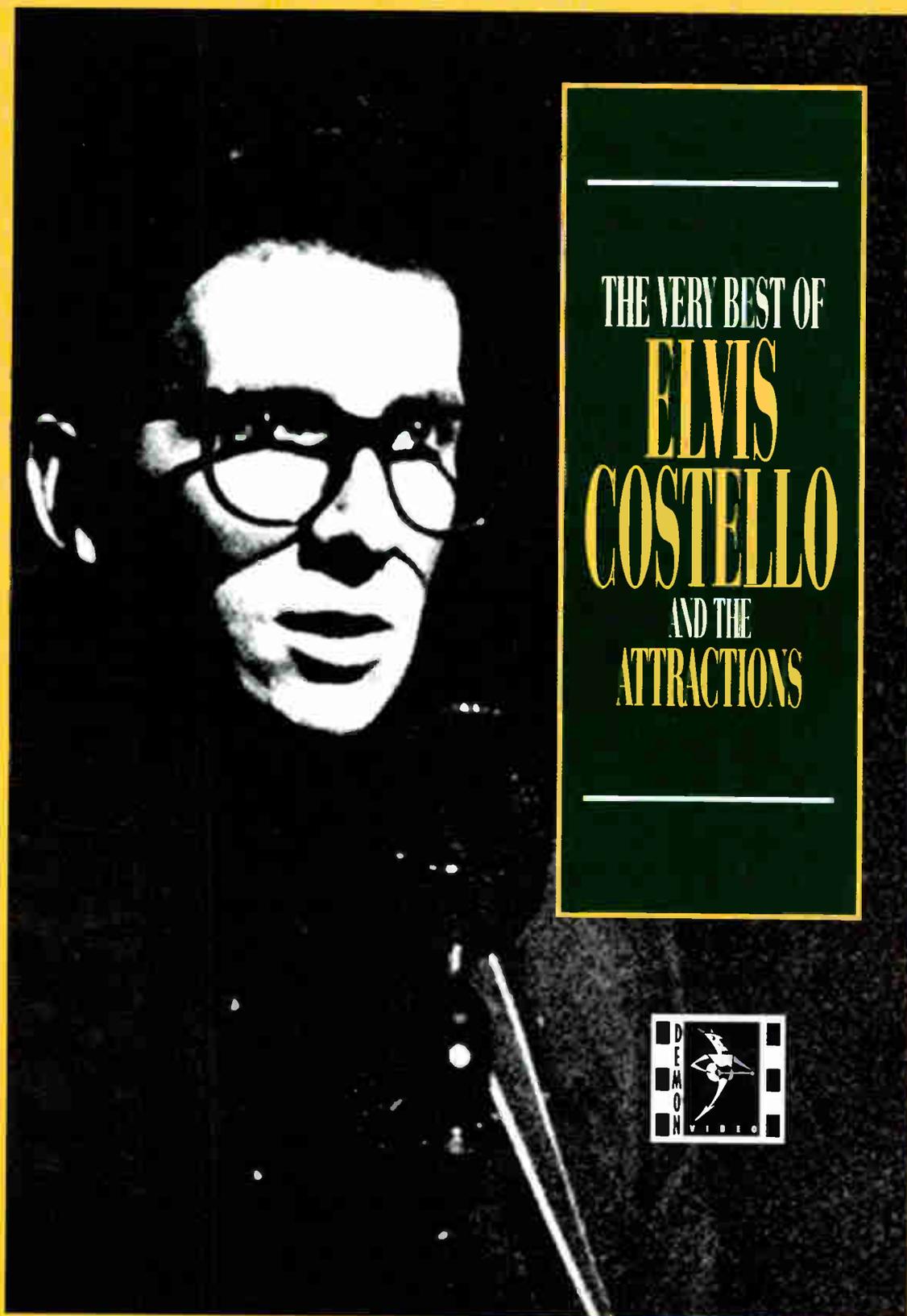
Vivian Scott, VP of black music for Epic, met with

(Continued on next page)



by J. R. Reynolds

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	1	11	IMMATURE MCA 11068 (9.98/15.98)	PLAYTIME IS OVER
2	2	57	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM
3	3	2	PARIS PRIORITY 53882* (10.98/16.98)	GUERRILLA FUNK
4	5	11	ILL AL SKRATCH MERCURY 522661* (10.98 EQ/15.98)	CREEP WIT' ME
5	6	7	USHER LAFACE 26008/ARISTA (9.98/15.98)	USHER
6	8	2	COMMON SENSE RELATIVITY 30789* (9.98/16.98)	RESURRECTION
7	7	6	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
8	9	2	LUCAS BIG BEAT 92467/AG (10.98/15.98)	LUCACENTRIC
9	12	10	DEADEYE DICK ICHIBAN 6501 (11.98/16.98)	A DIFFERENT STORY
10	10	52	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
11	15	3	VERUCA SALT MINTY FRESH/DGC 24732/GEFFEN (10.98/15.98)	AMERICAN THIGHS
12	11	33	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL
13	20	6	DES'REE 550 MUSIC 64324/EPIC (9.98 EQ/15.98)	I AIN'T MOVIN'
14	21	14	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
15	14	22	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
16	23	6	KEN MELLONS EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS
17	4	2	THE MIGHTY MIGHTY BOSSTONES MERCURY 522845 (10.98 EQ/15.98)	QUESTION THE ANSWERS
18	13	4	WHITEHEAD BROS. MOTOWN 530346 (9.98/13.98)	SERIOUS
19	22	13	LARI WHITE RCA 66395 (9.98/15.98)	WISHES
20	16	8	LUSCIOUS JACKSON GRAND ROYAL 28356/CAPITOL (10.98/15.98)	NATURAL INGREDIENTS

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	17	4	DADA IRS 27986 (9.98/15.98)	AMERICAN HIGHWAY FLOWER
22	18	2	TONY TERRY VIRGIN 39861 (10.98/15.98)	HEART OF A MAN
23	19	3	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
24	—	1	DIS-N-DAT EPIC STREET 57625*/EPIC (9.98 EQ/15.98)	BUMPIN'
25	27	4	GRANT LEE BUFFALO SLASH 45714/REPRISE (9.98/15.98)	MIGHTY JOE MOON
26	36	6	WET WET WET LONDON 522285/ISLAND (10.98/15.98)	PART ONE
27	—	1	CARLOS VIVES POLYGRAM LATINO 518884 (9.98/13.98)	CLASICOS DE LA PROVINCIA
28	32	12	EVERETTE HARP BLUE NOTE 89297/CAPITOL (9.98/15.98)	COMMON GROUND
29	—	12	TERROR FABULOUS EASTWEST 92327/AG (9.98/15.98)	YAGA YAGA
30	29	16	SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA...
31	25	16	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW (9.98/13.98)	KIRK FRANKLIN
32	—	16	MELVIN RILEY MCA 11016 (9.98/15.98)	GHETTO LOVE
33	39	13	BIG MOUNTAIN GIANT 24563/WARNER BROS. (10.98/15.98)	UNITY
34	31	5	JOSHUA REDMAN QUARTET WARNER BROS. 45643 (10.98/15.98)	MOOD SWING
35	28	11	LOVE SPIT LOVE IMAGO 21030 (9.98/15.98)	LOVE SPIT LOVE
36	—	6	FREEDY JOHNSTON ELEKTRA 61655 (10.98/15.98)	THIS PERFECT WORLD
37	24	3	WALTER BECKER GIANT 24579/WARNER BROS. (10.98/15.98)	11 TRACKS OF WHACK
38	34	11	GEORGE HOWARD GRP 9780 (10.98/15.98)	A HOME FAR AWAY
39	26	5	DOUG SUPERNOW BNA 66396 (10.98/15.98)	DEEP THOUGHTS FROM A SHALLOW MIND
40	—	8	BARENAKED LADIES SIRE/REPRISE 45709/WARNER BROS. (9.98/15.98)	MAYBE YOU SHOULD DRIVE

POPULAR UPRIISINGS

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

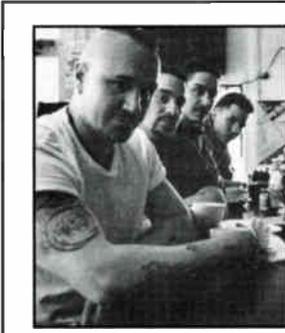
STATUS QUO: With their shaved heads, nose rings, and angry sneers, the biracial, Los Angeles-based team of 12-year-old Kaos and 13-year-old Syco Smoov, aka Quo, is poised to take the rap world by storm Tuesday (25) with its self-titled debut on MJJ Music/Epic.

The duo's second single, "Blowin' Up (Don't Stop The Music)," features background vocals by Aaron Hall and was

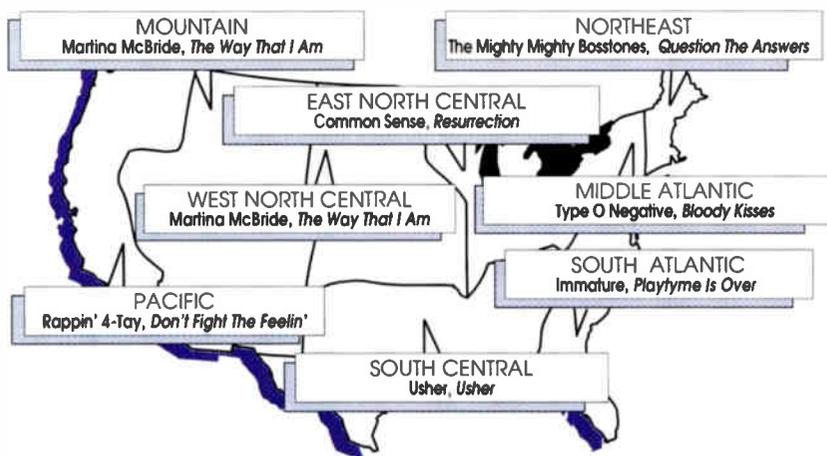
songs and a good message."

Quo, which is the first rap act on Michael Jackson's MJJ label, will head out on its second inner-city "Stay In School" tour Sunday (23) in the Carolinas. The first leg of the tour was in July on the West Coast.

The album actually was intended for a June release, but the King Of Pop wanted the duo to record a new track based on the Jacksons' song "Heart-break Hotel." The result is a bonus album cut titled "Quo Funk."



REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Martina McBride, The Way That I Am	1. Mighty Mighty Bosstones, Question The...
2. Rappin' 4-Tay, Don't Fight The Feelin'	2. Immature, Playtime Is Over
3. Immature, Playtime Is Over	3. Luscious Jackson, Natural Ingredients
4. Paris, Guerrilla Funk	4. Adam Sandler, They're All Gonna Laugh...
5. Lucas, Lucacentric	5. Ill Al Skratz, Creep Wit' Me
6. The Samples, Autopilot	6. Lucas, Lucacentric
7. dada, American Highway Flower	7. Common Sense, Resurrection
8. Type O Negative, Bloody Kisses	8. Wet Wet Wet, Part One
9. Usher, Usher	9. Martina McBride, The Way That I Am
10. Ken Mellons, Ken Mellons	10. Type O Negative, Bloody Kisses

and at shows now," says Tom Derr, director of artist development at RCA. "It makes sense to go to where they are."

The label also has included

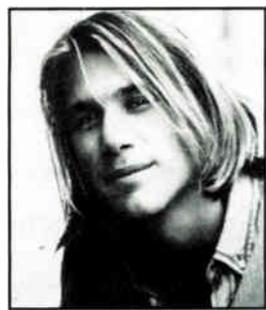
Sickly Sounds. Queens, N.Y., hardcore mainstay Sick Of It All is on the road with Quicksand and Helmet through November in support of its third album and major-label debut, "Scratch The Surface," on EastWest. The title track is the first single being offered to metal and college radio.

"Concrete Corner" section of the store, and inclusion on a sampler cassette of all the bands included in the monthly promotion.

"Bastard Is As Bastard Does" also is included on Evan Saxon Production's "Right Between The Acts" show during the Biohazard/House Of Pain tour, which wraps this week. Labels pay to have a song included on the ESP tape, which airs between acts on various tours.

of vinyl and cassettes of the first single, "Chocolate," as well as photos, stickers, and other promotional items at high school dances and college parties, and to college and mix show DJs.

"Chocolate" is No. 44 on the Hot R&B Singles chart this week. The follow-up single, "I'm Going Down," will be serviced to R&B and top 40/rhythm radio the first week of November.



Grunge Blues. A series of quirky spots on MTV are being used by MCA/Margaritaville to introduce Memphis' Todd Snider and his debut, "Songs For The Daily Planet." Album rock WFBQ Indianapolis and album alternative KMTT Seattle are on "Alright Guy" and the hidden album cut, "Seattle Grunge Rock Blues."

remixed by Teddy Riley. It moves 50-32 on the Hot Rap Singles chart this week. BET and the Box are airing the clip for the song.

"We have a unique situation," says Jerry Greenberg, president of MJJ Music. "We have black and white kids with good

RCA has teamed with mom-and-pop metal retail stores to give away a cassette of the first single, "Bastard Is As Bastard Does," with the purchase of the new American Recordings releases from Slayer or Danzig. The promotion runs through the street date of "Suffersystem."

In addition, RCA is handing out 10,000 cassettes at shows by such bands as Columbia's Entombed and Zoo Entertainment's Killing Joke.

"There's so much traffic out there, and a lot of kids in stores

"We had a good reaction from the last time we did it, so we figured we'd try it again," says Derr.

The band is playing in its hometown through early November before hitting the U.S. for a string of dates through December.

A video for "Bastard Is As Bastard Does," directed by Paris Mayhew (Biohazard, Onyx), will be serviced this week.

NVIABLE: Y?N-Vee has been working long and hard promoting its self-titled debut on PMP/RAL/Island, released Oct. 18. The female R&B/hip-hop group is in the midst of its second extensive radio, retail, and club promotional tour, and has been performing at homecoming parties at black colleges and at radio station-sponsored shows.

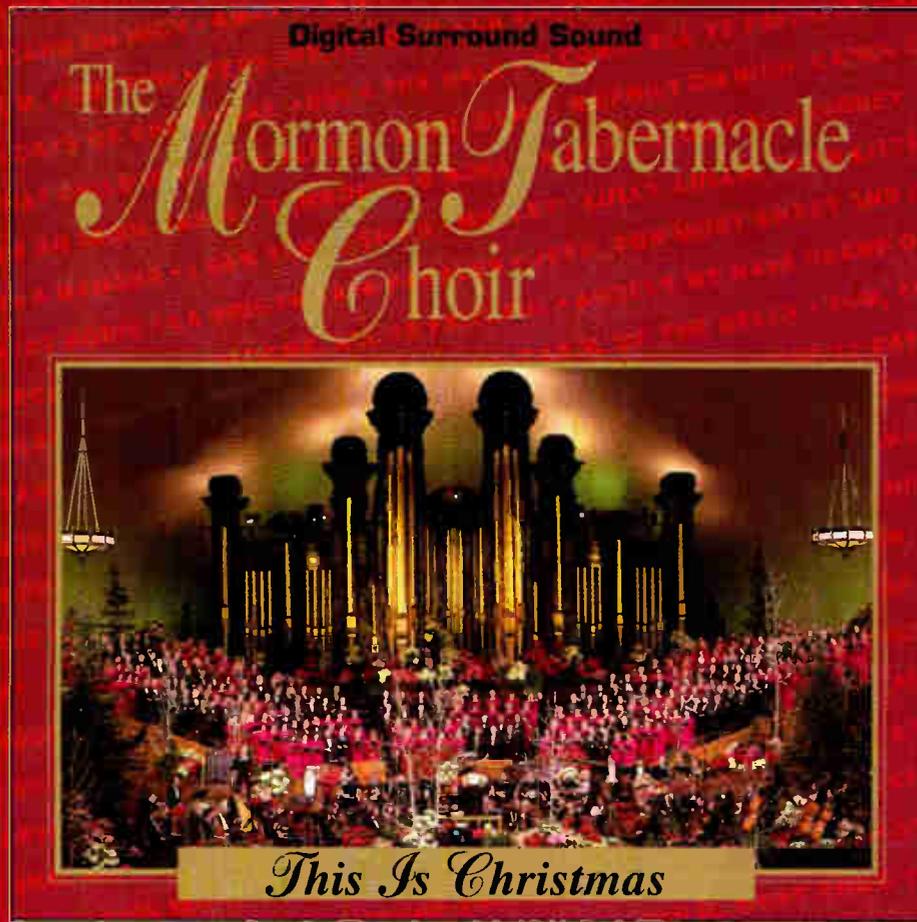
Meanwhile, 15 of the label's street teams have been handing



Debut Dates. A.R. Kane is making its U.S. performance debut with a string of New York dates Oct. 29-Nov. 2. The act is supporting its second American album, the dreamy pop collection "New Clear Child," on David Byrne's Luaka Bop label, distributed by Warner Bros.

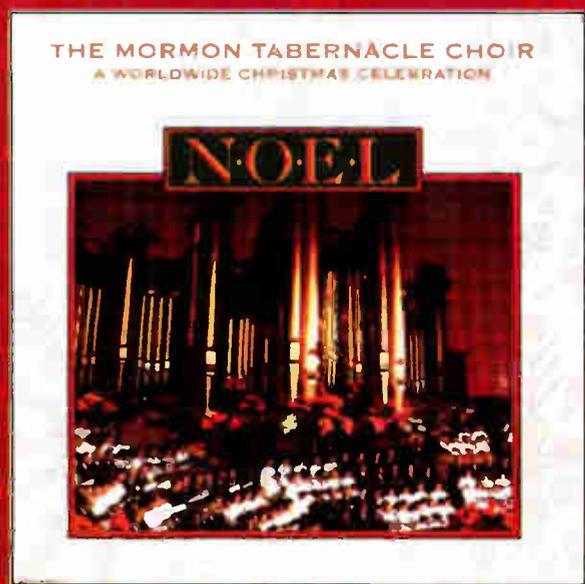
"What's unusual is that they combine hip-hop with R&B with a cool, laid-back sound," says Julie Greenwald, VP of marketing at RAL affiliate Def Jam. "They can handle a straight-up R&B song or can flip the script right into hip-hop. They're also one of the greatest live performing acts, and that's really their greatest selling point."

The Mormon Tabernacle Choir



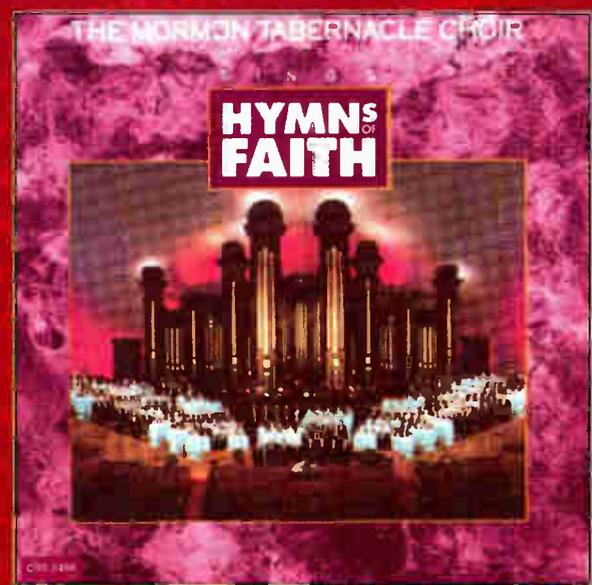
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Artists & Music

ICM KEEPS PACE WITH CHANGES IN CONCERT BOOKING INDUSTRY

(Continued from preceding page)

BB: You purchased independent booking agency Twin Towers in May, the agency that books the Lemonheads and Liz Phair, among others. Why?

BE: I love the future that I passionately believe is coming. I believe that agenting is about to enter another golden epoch of time. I so wanted to be

involved with that that I was faced with [the question], Do I leave ICM and become that, in a very purist sort of way? Or do I say that, well, if Atlantic Records can own Matador Records and allow it all of the freedom and all of the independence that it does, why can't an agency?

BB: You're also obviously expanding overseas. You purchased U.K.-based Fair Warning a few years ago, and last month you bought Wasted Talent and merged the two together to form ICM International. What will that mean in terms of ICM's worldwide strength?

BE: What's new is that in joining these two high-profile companies together, ICM becomes either the largest or second-largest agency [in the U.K.]. I am hoping that through [ICM International managing directors] Ian Flooks and John Jackson that we can get higher-profile, higher-revenue types of acts than we have in the past.

Additionally, we're right at a point of learning something, I think, with this Green Day tour. Prior to Green Day kind of breaking the arena barrier, there haven't been a lot of the newer alternative acts that have been able to put 10,000 people in a building. Nirvana never really got the chance; Pearl Jam

(Continued on page 50)

VANESSA WILLIAMS

(Continued from page 22)

pushes through ExpressStop Music Sales Centers, a chain of vending machines that carry various titles.

Williams and Mercury are considering two projects in addition to "The Sweetest Days." The first would have the singer recording a four-cut EP of dance music that Bruce Carbone, a senior A&R director at the label, describes as "taking care of the people in the clubs who were with her from the start." Proceeds from that record would benefit an AIDS-related charity.

There also is discussion of Williams fronting a second cast recording of "Kiss Of The Spiderwoman," which could be cut and released in early January. Williams credits her tenure with the show as adding to the level of respect she is earning as an artist.

"In this kind of setting, you either sink or swim," she says. "And it feels good to finally prove that I can swim. And, to be honest, I feel most confident working in a theater situation that allows you to shape your performance and get an instant response from people."

Williams says she often used acting methods in recording the songs for "The Sweetest Days," many of which are arranged with spare and acoustic instrumentation that places most of the listener's attention on her voice. She says working with red-hot producer/artist Babyface was "actually very much like working with a stage director who was [as] interested in motivation as he was in notes and chords."

Looking toward 1995, Williams is preparing for her first concert tour in the fall. She is even putting together ideas for her next full-length album, which likely will be a traditional jazz collection. It is a concept

that suits Mercury president and longtime Williams mentor Ed Eckstein just fine.

"The worst that can happen to an artist is to deny the natural process of maturity," he says. "My creative role with Vanessa has been [to serve] as training wheels—to be an auxiliary to her as long as it's necessary. It's exciting to see how far she has come—and how far I think she can go."

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BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES BUDDY GUY	MGM Grand Garden Las Vegas	Oct. 14-15	\$4,184,050 \$300/\$100	21,674 two sellouts	Concert Prods International USA
ERIC CLAPTON JIMMIE VAUGHAN	Madison Square Garden New York	Oct. 8-10	\$2,404,100 \$60/\$35	42,217 three sellouts	Detsener/Slater Enterprises
ROLLING STONES SEAL	Jack Murphy Stadium San Diego	Oct. 17	\$2,331,250 \$50/\$25	48,139 sellout	Concert Prods International USA
JIMMY BUFFETT & THE CORAL REEFER BAND	Irvine Meadows Amphitheatre Irvine, Calif.	Sept. 30- Oct. 1	\$858,200 \$37.50/\$27.50/ \$20	29,410 two sellouts	Avalon Attractions
MOODY BLUES LOS ANGELES PHILHARMONIC	Hollywood Bowl Los Angeles	Oct. 1-2	\$735,263 \$76.50/\$61.50/ \$31.50/\$11.50	19,962 33,348 two shows	Bill Silva Presents Andrew Hewitt
BILLY JOEL	Kiel Center St. Louis	Oct. 15	\$532,151 \$29.50	18,363 sellout	Contemporary Prods
ERIC CLAPTON JIMMIE VAUGHAN	Civic Arena Pittsburgh	Oct. 16	\$448,457 \$39.75/\$29.75	13,773 sellout	Beaver Prods.
JAMES TAYLOR	Chastain Park Amphitheatre Atlanta	Sept. 30	\$431,467 \$35.50/\$32.50/ \$21.50	13,246 13,246	Concert Promotions/ Southern Promotions
BONNIE RAITT BRUCE HORNSBY	Concord Pavilion Concord, Calif.	Sept. 20- 21	\$355,453 \$29.50/\$20.50	15,225 15,920 two shows	Bill Graham Presents in-house
JAMES TAYLOR	Sunrise Musical Theatre Sunrise, Fla.	Oct. 11-13	\$343,689 \$39.75/\$27.75	11,212 three sellouts	Cellar Door Concerts

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JUNGLE GENRE'S MIX OF INFLUENCES DEFIES EASY LABELING

(Continued from preceding page)

led to a number of sensationalist stories highlighting perceived problems of drug abuse, gangsterism, and racial tension.

Innovators such as Goldie see this as an inevitable side-effect that conceals the musical value. "What we're trying to do is to musically take it forward," says Goldie, who is remixing an Ice Cube track with his programming partner Rob Playford, owner and managing director of the label Moving Shadow Records and a mem-

ber of 2 Bad Mice. "As soon as other people start doing something, then we move on," adds Playford. "That's the secret, really."

THE FUTURE IS HYBRID

The range of musical styles that jungle incorporates can be heard on compilations such as the "Drum & Bass Selection" series released by Breakdown Records. Part of the indie Suburban Base label, Breakdown will release its third compilation in

October.

The mix of ambient music with lightning-fast beats has emerged into a style known as future jungle, exemplified by the blissful serenity of L.T.J. Bukem, the dislocated moods of Leviticus, or the cyber-jazz of A Guy Called Gerald.

Gerald Simpson, whose working name is A Guy Called Gerald, created one of the first credible U.K. house/techno tracks, "Voodoo Ray," in the late '80s. He has re-emerged after an

unhappy 1990 deal with CBS and runs his own Manchester-based Juice Box label. Simpson is due to release a new album, "Black Secret Technology," in January.

Like Simpson, Moving Shadow's Playford has roots as an artist, beginning as a DJ at illegal raves. Four and a half years ago, Playford released a bedroom production of his own under the name the Orbital Project. Selling 1,500 copies out of the back of his car in a few weeks, he realized he had a

record company.

Simpson's influences include Detroit techno, dub reggae, and mid-'80s hip-hop acts such as Mantronix. Citing Goldie and 4-Hero's "Parallel Universe" album on Reinforced as his influences, he rejects the ragga-vocals-drum-and-bass formula of much jungle music in favor of experimentation and a music that reflects a specific U.K. identity, with rapping done in a South England black accent.

That identity may be what gives jungle music its cohesion among fans and artists. The U.K. top 40 impact of the "Original Nuttah" single by UK Apachi with Shy FX on SOUR encourages the label's managing director, David Stone, in the belief that jungle is a loyal record-buying scene that gelled before the media attention picked up. "The worst thing than can happen," he says, "is for labels to sell out to majors. The big jungle tracks can sell enough records without a bar code to take them into the top 40."

But Stone feels that for the club-oriented jungle phenomenon to truly cross over in the U.S. and other countries, jungle artists need to develop their own identities and be prepared to tour. "We are actively pushing artists, rather than just tunes," says Stone. "It's about these artists having the ability and support to take what they do on stage. If jungle doesn't have an artistic identity, then all we'll get in America is compilations."

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ICM KEEPS PACE

(Continued from page 19)

and Neil Young, among others, with her. You brought in Jon Podell to run the New York music department. While at William Morris, he was largely credited with turning their music center around. Why all the activity?

BE: A couple of years ago, I sat back and I realized that on the one extreme, you have CAA, who had put together a team of agents that never, in public, was disrespectful of each other. And if you offended one of them, they all came over to your house and beat you up. At the other extreme, you have the strong, smaller agencies, like Wayne Forte's or Dennis Arfa's or Howard Rose's, where they are the business. There is no significant No. 2, so the concept of teamwork and cooperation doesn't even apply there.

BB: Where was ICM?

BE: In the middle area, you had William Morris and ICM, which was a bi-coastal company, was heavily populated with people of chronological maturity, and also was populated with people who, in the most part, had never made a conscious decision to work together, and here's where my own myopia comes into play. In truth, I probably was not managing well.

BB: And you were not happy.

BE: And I was not happy. And from that, I realized that a lot of the divisiveness and the atmosphere where I had allowed dissensions to ferment was actually destroying the whole department. We went through some fairly excruciating periods of internal self-analysis, but for whatever reason, I was not able to evoke a complete enough change [without changing some of the staff].

(Continued on next page)

JUNGLE GENRE'S MIX OF INFLUENCES DEFIES EASY LABELING

(Continued from page 1)

jazz, hip-hop, techno, ambient, dub reggae, ragga, and breakbeat, set to speed-of-light rhythm patterns that can exceed 160 bpm. This fast but light beats-per-minute element allows for a half-speed undertow that can feature ambient washes of synthesizer chords, dub reggae, or impassioned soul-diva vocals.

JUNGLE FEVER

(Continued from page 20)

to a BBC Radio 1 spokesman, jungle gets regular rotation on the station's specialized evening shows hosted by Pete Tong, John Peel, and Mark Tonderi. "We are waiting for it to cross over into a more pop format, when it will be considered for the daytime playlist on Radio 1," says the spokesman.

One track that sources say could get playlisted on Radio 1 is "Sweet Love" by M Beat, because it resembles a "real song," offering a jungle-ized take on the original Anita Baker track.

As often occurs with grass-roots music trends, there is a fierce debate on the jungle scene about keeping things underground and independent. Some take the radical line that this is the music of the people, made for the people by the people, and doesn't belong to multinational corporations. But the growing major-label interest is hard to ignore.

Most observers agree that the future of jungle is very fluid. It probably will get slower and begin to incorporate styles other than reggae. Already there is a genre called "future jungle" that incorporates abstract and atmospheric ambient-trance, and producers keep experimenting with the sound.

There are quite distinct subdivisions between the pop releases, the ragga sample style, the hardcore drum-and-bass jungle groove, and the progressive type. However, as Simon Goffe says, "The split between ragga jungle and future jungle is very vague. They are different developments at the moment, with some artists more influenced by the ragga and traditional black soul and rare-groove scene, while others are coming from dub. In the future, the better underground labels such as Moving Shadow, Phillyblunt, and V Records will no doubt develop along the lines of techno/dance labels such as Network/Pulse 8, which are now no longer regarded as left-of-center. But the real talents will develop albums and move on to become the Prodigys of the scene."

If these predictions are fulfilled, and jungle goes global, then Jamaica could be a major influence. Opinion is divided over whether Jamaican producers will give it a new twist. Some observers say Jamaican national pride in its own music will limit jungle's development there. Jungle is seen as a British invention and not directly relevant to their passion for ragga, dancehall, and roots. On the other hand, some say that if jungle artists want more popularity, they will have to deal creatively with other musicians and international forms of music.

Overall, however, hopes are high that jungle, one of the few genres to come up from the streets since punk, will have the same lasting and cataclysmic effect on music as did that 1976 trend.

Although jungle is marked by a strong U.K. identity, including raps done in a South England black accent, observers say the genre is gradually finding interest in other countries, including the U.S., Canada, France, and Belgium.

In the U.S., New York-based Gee Street Records announced its commitment to jungle Oct. 17, with plans for releases and events later this year (see Dance Trax, page 36).

Meanwhile, Moving Shadow Rec-

ords' biggest-selling single to date—"Bomb scare," from the "Hold It Down" EP by the band 2 Bad Mice—has been licensed by Profile for the U.S. more than two years after its initial success. And Sounds Of The Underground Records (SOUR) has entered a compilation-album deal for the U.S. release of "Laws Of The Jungle" with Moonshine in Los Angeles.

In addition, SOUR has signed a label deal with Avex in Japan.

It is the ongoing permutations of

jungle that some observers say gives the genre its cachet. Goldie's single "Timeless," his first on London Records, is a 22-minute jazz/soul/ambient/breakbeat epic that suggests that the experimental end of jungle may offer better long-term album prospects to record companies than the fly-by-night singles deals, compilations, and jungle remixes that have dominated the genre thus far. Working under the name Metalheads, this graffiti artist and veteran of old-

school hip-hop has signed to London for a two-album deal with a seven-figure advance.

While the music that falls under the heading of jungle can change from week to week, integrity is a core value of the scene. "This is the underground culture of the U.K.," says Goldie. Other observers call jungle the U.K.'s first indigenous form of black dance music. For the mainstream media, that underground ambience has

(Continued on next page)

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THE WORLD'S LEADING MUSIC PUBLISHER

THESE ARE VANESSA WILLIAMS' 'DAYS'

(Continued from page 14)

paign behind "The Sweetest Days" has required a high degree of imagination, due to the fact that Williams is anchored in New York through the end of 1994, where she is starring in "Kiss Of The Spider Woman" on Broadway. As a result, the standard trek to radio stations across the U.S. has been eliminated from the plan temporarily. Instead, the label will focus more on television, press, and local in-store appearances. One of the first things Williams will do is a satellite press day, wherein she moves from one TV program to the next over the course of five hours. Radio will be addressed via telephone interviews and pre-recorded station identifications.

At the retail level, Maidenberg says Mercury will aim to enhance purchasing incentive for the first

single by including non-album material on a CD-5 and then changing the additional songs midway through its shelf life. Upon release, the CD-5 of "The Sweetest Days" will feature the holiday standards "What Child Is This" and "Have Yourself A Merry Little Christmas," as well as "Whatever Happens," a cut from Williams' 1990 debut, "The Right Stuff." That pressing will be phased out by Jan. 1, and will be replaced by a CD-5 that features the previous hits "Save The Best For Last," "Dreaming," and "Love Is," a duet with Brian McKnight that earned a Grammy nomination in 1993. Throughout the life span of the single, "Love Is" will be the flipside of the cassette version.

"This will be a terrific way of

bringing in both longtime fans who are collectors and people who are just getting into Vanessa," says Anna Shermack, buyer/manager of Sound Hatch in Detroit, of the plan supporting the single. "In general, I think she brings something to the table that no one else has this season. Everyone loves a great love song—especially this time of year—and she does it so well. I expect this album to do really well for us."

Mercury also is mining relatively new sales territory for this project. New Yorkers who attend "Kiss Of The Spider Woman" will have access to the album in the Broadhurst Theater lobby, where it will be sold along with Williams' first two albums. The set also will be sold at movie theaters and on college cam-

(Continued on page 26)

Rick Krim Crosses Over From MTV To EMI Music

PUB'S LABEL OUTLOOK: For Rick Krim, the new senior VP of talent acquisition and marketing at EMI Music Worldwide, his job has a familiar scenario in many ways—and it is a good thing that it does.

In trading an executive slot at MTV for his new post at EMI Music Publishing Worldwide's New York headquarters, Krim is carrying out a mandate similar to that of his predecessor, John Sykes, another MTV veteran who left the same publishing setup recently to become president of MTV's sister

station, VH1. In fact, Krim, who had been at MTV for 12 years, worked with Sykes at MTV.

"He created the job at EMI Music, and he would

call me at MTV to work acts, much like a record company person would do," Krim says. "Part of my job at MTV was to find new talent—talent already signed, of course. We were very careful in choosing acts to support, and it was fun to find acts that lots of people weren't aware of. Ninety-five percent of every piece of music that labels came out with came through us. I got exposed to the music, was pro-active with labels. At EMI, I expect to be talking to much the same people."

Krim says that "for the time being, until I'm more into it, I'll be dealing more with signing bands than just songwriters," paying particular attention to rock and alternative sounds. "Others will deal with the more songwriter-driven areas of R&B or pure pop." The system calls for Krim to receive input from Evan Lamberg's creative staff, which remains under Lamberg's aegis. On the marketing end, he notes that he learned at MTV that there is more to "breaking an act than playing videos. Besides record company support, there is exposure on MTV News, on shows and specialty programming. My job was A&R and marketing, artist development, and promotion."

Krim, who reports directly to EMI Music chairman Martin Bandier, admits that he has much to learn about the mechanisms of music publishing. "I told them that, but they didn't hire me as a music publishing expert. Actually, having worked for Price Waterhouse, the money thing is easy for me. My main mission, though, is to seek out new talent, keep up with my contacts." Krim does note that Lamberg has given him a "crash 101 course on music publishing." Otherwise, he adds, "I'm a free agent, in a floating position."

HAVING IT ALL: Warner/Chappell Music has purchased all of WarnerSongs, the music publish-

ing company it owned jointly with Warner/Reprise Nashville. WarnerSongs' current writers, among whom are Frank Dycus, Roger Brown, and the members of Take 6, will accompany the firm's catalog to Warner/Chappell.

NEARING PORT: "A Song Floating..." is a new review, set to open Nov. 26 at the Westbeth Theatre in New York's Greenwich Village, based on new and catalog songs penned by composer Phil Springer and such lyricist collabor-

ators as E.Y. Harburg, Carolyn Leigh, Bob Hilliard, Buddy Kaye, Richard Adler, and Joan Javits. Springer's standards in-

clude "How Little We Know," "Santa Baby," and "Moonlight Gambler," along with a melody that accompanies one of Harburg's last lyrics, "Time, You Old Gypsy Man." According to Springer, the concept of the show is "expressed in the first eight bars of the title song: A song floating on the wind/Reaching someone's ear/Reaching someone's heart/This is what I'd leave/What I want to give." Springer says he hopes to produce a number of singles from the score, and is shopping a record deal. The show, conceived and produced by Springer, is financed by friends and colleagues, along with the Harburg Theatre Foundation.

BIG SCORES: The BMI Foundation is offering its seventh annual Pete Carpenter Fellowship for aspiring film composers under the age of 35. The fellowship was established by the foundation and Carpenter's family, colleagues, and friends to honor the late co-composer of such TV themes and scores as "The A-Team," "Magnum P.I.," "The Rockford Files," "Hardcastle And McCormick," "Hunter," and "Riptide." The winner, selected by an advisory panel and members of the board of the BMI Foundation, will work for one month on a day-to-day basis with theatrical film and TV composers. He or she will also receive a \$2,000 award for travel and living expenses while in Los Angeles for the period of the fellowship. Applications, available through BMI's headquarters in New York, must be received by Nov. 30.

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

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5. Roxette, Crash Boom Bang!



by Irv Lichtman

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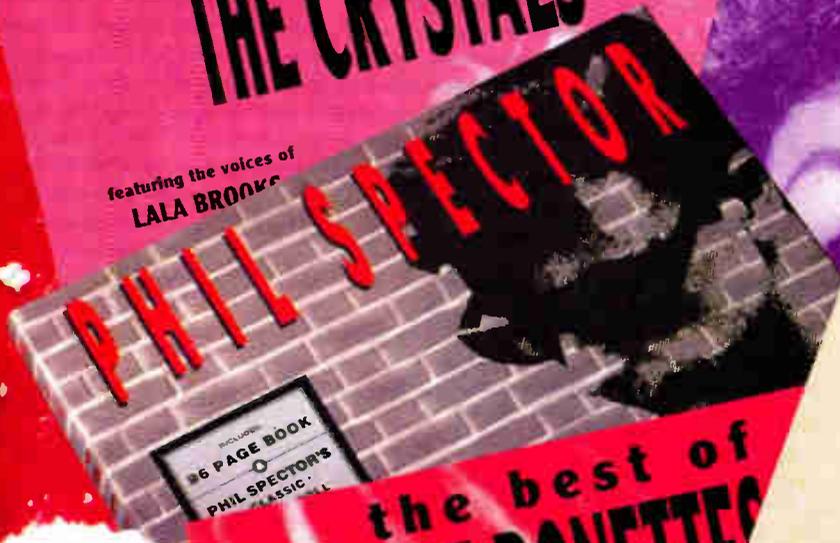
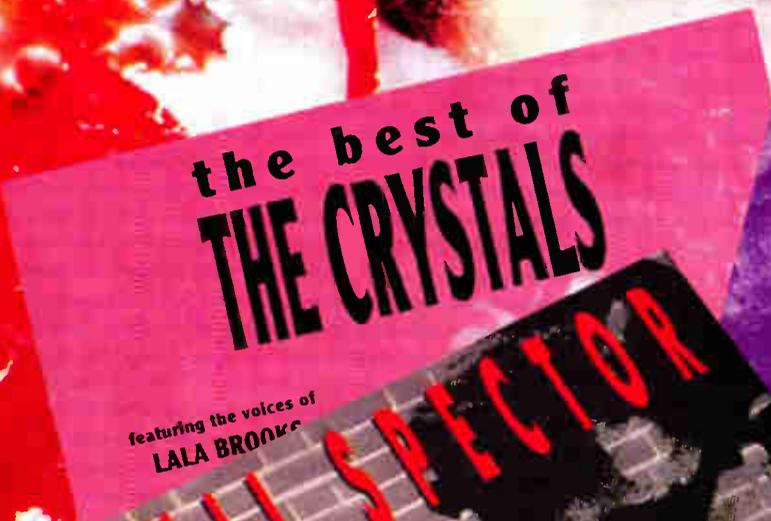
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JUNGLE FEVER SPREADS IN U.K. AS REGGAE/TRANCE HYBRID GROWS QUICKLY

(Continued from page 1)

black form of music, the atmosphere at jungle sessions is racially mixed, steamy, and electric. Serious dancing styles are on view, especially from the women who dress for the occasion in outrageous outfits.

Fans are united in seeing jungle as an exclusively British genre, reaffirming a new British post-rave multiculturalism. Hip-hop, a predominantly U.S. style, has dominated black music here for most of the last decade, and there is considerable pride, both inside and outside the jungle community, that a peculiarly British form of music has come up from the streets.

At the moment, most of the releases are coming from small independent labels and DJs. But September saw jungle's first U.K. top 10 chart entry with General Levy and M-Beat's "Incredible." The song peaked at No. 8 on Billboard's Hits Of The U.K. chart (Billboard, Oct. 1).

Although the music has caught the imagination of black and white urban London, it has yet to break beyond the capital and the southern city of Bristol.

LED BY DJs

The scene is led by the DJs who create the sonic soundscapes that excite the crowds in the clubs. Jungle DJs cut and mix their way through tunes and set up the heavy drum-and-bass patterns that are actually simplified, but pure, African rhythms. Their style owes as much to the reggae sound system style of DJ'ing—with its stops, "rewinds," and intense bursts of groove—as it does to the seamless, beat-precise techno/house style.

DJs such as Jumpin' Jack Frost, Mickey Finn, Kenny Ken, Darren J. Fabio, and Grooverider Randall dominate the scene.

Bristol, in southwest England, was the first place outside London to become a center of jungle activity. Its large and well-established black community has had, for a long time, its own musical identity, a factor which allowed Massive Attack and Portishead to break into the mass market with their own laid-back sound.

RAVE/TECHNO ROOTS

Jungle did not appear overnight. Its roots can be traced back to 1989, when rave/techno tunes featuring reggae cutups first appeared. The Hackney and Dalston areas in the East End of London, and the northern neighborhood, Tottenham, were hotbeds of production. A pioneer of the style was the Shut Up And Dance label, which has been quiet in recent years, but which sources say is making a comeback.

This small indie dance label was started in 1989, when it released the popular track "5-6-7-8," which was the first to feature the speeded-up breakbeats that have become the hallmark of jungle. But the first acts that could truly be called jungle were the Ragga Twins, Hooligan 69, and Spliffhead. Released by Shut Up And Dance in 1989, these came close to crossing out of the jungle underground.

The label followed up with a No. 2 hit on the U.K. singles chart, "Raving And Raving" by Peter Bouncer. Other trailblazers were the Moody Boys and Longsy D with "This Is Ska," and Rebel MC, whose albums "Rebel Music" and "Black Meaning Good" influentially mixed elements of techno and

reggae.

Jungle, in its current form, started picking up steam in 1993, when producers started incorporating reggae samples and MCs started to voice their drum-and-bass breakbeat tracks. They began to experiment with the parameters of the mix-up and found there were no barriers.

Popularity in the clubs led to big sales in specialty shops such as Ibiza in Dalston. This store has been involved in the scene since the days of the first warehouse parties. Ibiza consistently put out early jungle tracks on its own label, and has its own club, Jungle Splas.

Other top retail addresses include Unity in London's West End, a hardcore rave shop. Lucky Spin in North London is virtually pure jungle, and Black Market, also in the West End, was one of the first of the recent wave of specialist dance shops to set up in the area. Black Market has a basement entirely devoted to jungle, run by hardcore veteran Nicky Blackmarket.

The majority of jungle releases are sold on vinyl. A big hit earlier this year, "The Helicopter Song" by Deep Blue, on Moving Shadow Records, sold more than 10,000 copies, according to the label. A recent underground hit, "Worries In The Dance" by Stretch, also has sold more than 10,000 units.

It's not just specialty stores that are reporting strong sales of the hundreds of 12-inch jungle singles that have been released independently. Mainstream black music outlets such as Red Records in Brixton say jungle flies out the door as fast as it can be shipped in. Reggae stores also enjoy a healthy trade, as do larger chains, although

sales are mainly of CD compilations.

Record company figures put sales of "Incredible" at more than 150,000 units. Last month, the Street Tuff label produced the compilation "Jungle Hits Vol. 1," and it has been leaving the shops as quickly as it can be brought in. The compilation reached No. 1 on the U.K. dance album charts and No. 5 on the U.K. compilation albums chart, where it currently stands at No. 20 after eight weeks.

The company has prepared the next generation of tracks for "Jungle Hits Vol. 2," which include Half Pint's reggae anthem "Greetings." Producer Soundman is also working on jungle tunes with live instruments and vocals.

Levy, previously best known for his U.K. reggae hits such as "Heat & The Wig," reworked one of his recent tracks, "The Wickedest General," to create "Incredible" for the Hackney-based Renk label (see story, below). Started three years ago, Renk and its founder, M-Beat, a 19-year-old computer programmer, had been pioneering the ragga-breakbeat fusion and had developed one of the most commercial sounds with recent hits like "Rumble," "Shuffle," and "Booyaka."

London Records, which had previously signed Levy as a solo artist, will be putting out "Incredible" in the U.S. in November.

The next potential crossover hit, "Original Nuttah" by UK Apache and Shy FX on Sound Of The Underground Records (SOUR), is already in the lower reaches of the top 40. The mix symbolizes the multiracial nature of the jungle scene, featuring a bhangra remix. The MC, UK Apache, is Indian, and the track's producer, Shy FX, is

Black British. Bhangra, the new genre of Indian music that is massive with Indian youth (Billboard, Oct. 1), is one of the many styles that observers say will fuse successfully with jungle.

Levy has also worked with Indian Bhangra-muffin superstar Apache Indian on his next release, "The New Style," for Outcaste Records. Bhangra DJ and Outcaste staffer DJ Ritu says, "Jungle has drawn together all kinds of British youth, including British Asians, [which accounts for] the wide popularity of jungle on the Asian club scene. It seemed fitting for Outcaste to produce a jungle track featuring a high-profile Asian artist such as Apache Indian."

New tips for hit status include hot producer Goldie, with his remix of Cutty Ranks' "Armed & Dangerous," and Mango's Rebel MC, who produced a hit by Conquering Lion called "Coxe Red," featuring Supercat. Rebel MC also produced an upcoming release called "X-Project."

The Bristol posse has also been getting attention. As DJ and producer Simon Goffe says, "The Bristol scene is very dub and rootsy, based around Rob Smith of Smith & Mighty. Roni Size and DJ Crust are also influenced by the dub Bristol vibe, but have a definite jazz leaning."

IF YOU CAN'T BEAT EM . . .

"Jungle Hits Vol. 1" actually began as Street Tuff's attempt to protect its reggae copyrights.

The label is part of Jet Star, the leading independent black music distributor and producer. "When the jungle scene started to dip into reggae for the samples, they started using a lot of

music coming out of Jet Star for their tracks, without permission," says Jet Star promotion chief Karen Palmer. "So we said, 'Why do you have to do this illegally, and with bad sound? Tell us what tracks you want, and we can get the DATs from Jamaica, you can produce it, sample what you want, we can promote it, and everybody is happy.'"

Another compilation of jungle music is "Drum & Bass" from Breakdown Records, part of Suburban Base, based in Romford, east of London.

AHOY MATEES

Until recently, jungle has been exclusively the domain of pirate-radio stations. Flagrantly broadcasting from tower blocks, they saturate the airwaves with live-DJ mixing and information about where the sessions are that night.

Stations such as Kool FM and Rush, which were among the first, revel in their freedom to do what they want, taking the music up- and downtempo as they see fit, and as far out as they feel. The radio mixes break down into even more abstract forms than would be possible in clubs.

But the genre has begun to be heard on licensed stations as well. Dance station KISS FM has started a jungle show, and Capital Radio's David Rodigan has been playing it in his reggae show. The indie black stations, like Choice, are playing it regularly.

However, BBC Radio 1 has thus far stayed away from the genre on its daytime programming; even Levy's tune did not make it onto the daytime playlist at the station. However, according

(Continued on page 24)

General Levy Takes Command Of Jungle Scene

BY VIVIEN GOLDMAN

Paul "General" Levy is Europe's ruling "raggamuffin" turned "junglist," his stripes guaranteed by the success of his hit single, "Incredible," which, in September, became the first jungle song to reach the top 10 in the U.K.



GENERAL LEVY

A graduate of West London's popular Java reggae sound system and producer Robbo Ranks' Tippa-tone Sound, 24-year-old Levy comes from Trinidadian and Jamaican parentage. He traces his music career back to the hours he spent as a child sitting on the stairs, listening outside his elder brother's bedroom; the senior sibling banned junior from his bedroom while he spun conscious Jamaican classics by the Wailers and Third World.

Soon, Levy discovered reggae "toastmasters" like Dr. Alimantado, Ranking Dread, and his favorite, Eek-A-Mouse. By the time he was 12, Levy was composing his own "toasts."

"The first lyric I ever wrote was 'I'm the MC, it's my duty . . .—ego

lyrics," says Levy. "Then I started to write culture and reality lyrics, and by the time I was 15, I had developed my 'hiccup' style." This vocal idiosyncrasy remains in force nine years later, adding a piquant twist to the "ego lyrics" of "Incredible."

While in his teens, Levy DJ'ed four times a week. "We used to bleach [stay up all night], you know the flow. It got in the way of school," he says. "I was often tired." Leaving formal education in 1987, Levy continued as a DJ and tried various jobs, including work as a mechanic. But he fell into the street life, and when the police started coming to his mother's house, Levy says he realized "I had to adjust my lifestyle."

Levy began recording for Ranks, who had his own label, Music Street. In 1987, Levy released the sprightly "New Cockatoo." More recordings followed: a collaboration with Capleton on the "Double Trouble" album, and with Aswad, who introduced him to the funk group Heatwave. "Working with them, DJ'ing over a swing-beat soul groove, made me realize that DJ lyrics could go on different forms of music, not just reggae," says Levy.

Levy also had a reggae hit with "Heat," DJ'ing over a rhythm by drum legend Sly Dunbar that became

the summer and Carnival anthem for 1992. The song was followed by last year's witty "The Wig," inspired by one of Levy's old girlfriends who refused to go out to a dance because she had left her fashionable Cleopatra-style wig in the taxi.

He then hooked up with the influential South London reggae indie Fashion Records. His "Wicked General" album for that label proved so popular underground that it was picked up for release by London Records, which has signed a deal with Fashion and Levy.

Though happily settled with a girlfriend and a baby girl, Levy's ex-girlfriends seem to have had a positive impact; it was another girlfriend who, when Levy was settled into the "strictly jump up, kick out foot, booyaka business" ragga style, insisted on playing jungle music at home. Levy started "jamming" around the house, and "it sounded good!" he says.

"I was surprised when I went to my first jungle raves—black, white, Indian, and Chinese were all together," says Levy. "It was rare to see so many cultures mixed—and it was a sexy vibe, because the girls all wear sexy clothes, Yard style [the short, skintight ensembles worn by women in Jamaican dancehalls]. It was freaky to see the ragga, techno,

and hip-hop people all flexing [dancing]. That's the genius of jungle. It's a rebel music, made by inner-city, not suburban, people. It's like a cry. The kids who make jungle don't have any luxuries in their life, just a Casio keyboard and a drum machine in their bedroom. If you're suppressed in society, jungle music makes you feel like a warrior."

Inspired, Levy guest-starred on the catchy "Incredible" for pioneer jungle producer M-Beat's indie label, Renk Records, with London's approval. Its impact at this year's Carnival was so intense that seemingly all London youth were chanting the hooks from "Incredible": "wicked . . . icky icky."

Jungle lyrics are invariably sampled, and Levy says he's proud of the fact that he is the first to compose four minutes of lyrics for a jungle record. But he adds, "I didn't do 'Incredible' to build bridges between different kinds of music. I just did it as a vibe."

For his next album, Levy plans to work with various producers including Jamaica's Steely and Clevie, techno producers the Prodigy, and ragga-house act Reel 2 Real. "I haven't cut my ties with reggae. At the end of the day, it's the reggae bassline in jungle music that really holds me."

MUSIC PUBLISHING

'THEY'RE PLAYING MY SONG'

The streamlined grunge of Urge Overkill's modern rock hit "Sister Havana" earned the Chicago-based band lots of new fans last year. One of them is "Pulp Fiction" director Quentin Tarantino, who decided to include the band's brooding version of Neil Diamond's "Girl, You'll Be A Woman Soon," a track from the group's 2-year-old "Stull" EP, on the film's soundtrack.

By Peter Cronin

GIRL, YOU'LL BE A WOMAN SOON
Published by Tallyrand Music (ASCAP).

Fans of Urge Overkill who only know "Sister Havana," from the act's album "Saturation," may assume that the band's cover of Neil Diamond's "Girl, You'll Be A Woman Soon" was someone else's idea. But according to bassist/vocalist "Eddie" King Roeser, the band's respect for "Mr. Diamond" has always run deep. "We didn't record the song for the movie at all," Roeser says. "Recording it [for the 'Stull' EP] was really a spur-of-the-moment decision. We were at [producer] Kramer's house looking through his record collection, and we got into playing the tune. Apparently Quentin [Tarantino] was familiar with us, and he picks all the songs for his movies. He discussed it with Uma Thurman, who dances to the song in the movie, and she was like, 'I love it.' We've always been into Neil Diamond and songwriting as a craft. [Diamond has] written so many cool songs, and we dig the discipline of somebody like that. He's one of those people who was always around, and you figured he was one of those guys who was no big deal, just another star. But once you start writing songs you realize the body of work that he did. Mostly, we rock pretty hard, so when we pick a cover song it's not usually something in a hard-rock vein. We cover songs that weren't done by rock bands, and we're not into just reproducing the original."



URGE OVERKILL

ICM KEEPS PACE

(Continued from page 14)

low a tour promoter a much larger percentage of the profit.

Mick Jagger doesn't really have a manager, and so he's not going to be dealing with "Should we do Cleveland on Tuesday, or Chicago?"

BB: Is there going to be a sponsor?

BE: I don't think so. I know that there was a massive offer from a beer company, and it was turned down by both Robert and Jimmy because of their feeling that they don't want to seem to be promoting alcohol consumption, in view of the nature of the battles that different people have overcoming that.

BB: What kind of ticket prices are you considering?

BE: I believe there will be a premium band of tickets in the \$45 range. The next-best seats might be \$30, and there might be 2,000 seats every night that would be in the area of \$20. The idea was to have three tiers of pricing so that the economics didn't negatively affect somebody's ability to see it.

BB: In addition to superstars like Plant and Page, you also book many new acts. Let's talk about Green Day, whom you've had a lot of success with.

BE: Green Day, their management, their agent Andy Somers, and the promoter in Detroit came up with the idea of going into [Detroit's] Cobo Hall on a ridiculously cheap ticket. I think either \$7.50 or \$10, and it sold out in minutes. Andy has been doing that in other major cities with equal success. I don't think it would [be happening] if the tickets were \$25.

BB: Do you find that the acts are amenable to dropping the price?

BE: The factor that seems to be influencing the bands' opinions on ticket price seems to be how their own experience relates to the subject of the cost of goods. So Eddie Vedder is young enough to remember buying tickets; he's young enough to remember eating dog food on tour. So a \$50 ticket to him—that's a hell of a lot of money to go to a show. On the other hand—and this is not a criticism of the Stones or Pink Floyd—you're talking about people that are in their 40s and 50s who have made enormous sums of money for longer than most of their fans have been alive, to whom \$50 is almost a nebulous amount.

BB: Over the last few years, you've undertaken an effort to restore ICM to where it used to be. The result is that some of your top agents left. Most notable is Marsha Vlasic, who went to William Morris and took Elvis Costello

(Continued on page 25)

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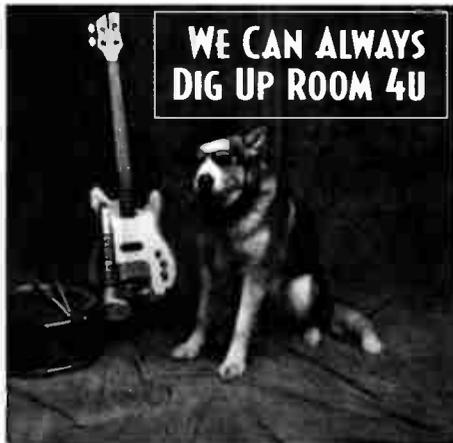
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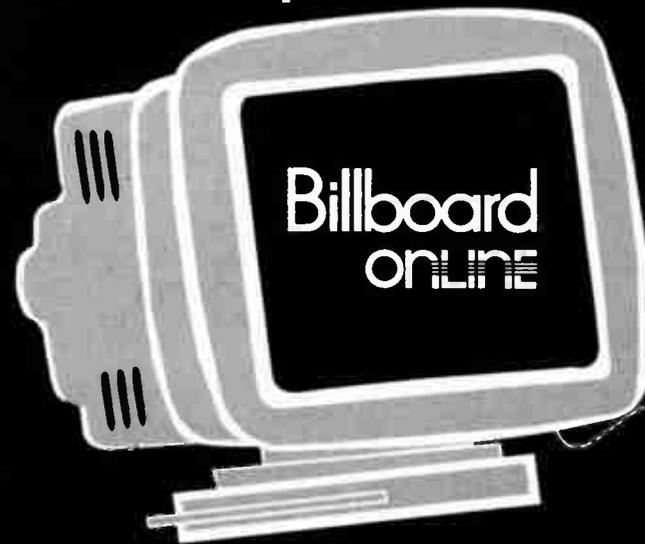
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NASHVILLE RCA EXECS

(Continued from preceding page)

What label will afford us a quicker move into the marketplace?"

Relieved of marketing functions, the labels can concentrate on such essentials as artist development and "supervising" country radio, says Goodman.

Says Galante, "It's important that we don't consider BNA a second label. We consider them both equal, and it is important to us that when somebody comes to Thom or me to sign to the company, they will look at the opportunity for BNA or RCA as being equal. That's why the staffs are exactly the same. We think the complexion of the labels changes only with the personalities of the two people running [them]."

Furthermore, he says, "managers coming in don't have to sit there having 57 different dialogs; [instead,] they can have a discussion with the label manager, and the label manager becomes a conduit for the company in terms of the information that runs through."

Galante says that he, Goodman, Schuyler, Daniel, and Turner "have all been on the phone to the artists [to alert them to the new changes], and we're coming back down to meet with them again. That was our first and major concern."

The labels will not have larger rosters, Galante adds. "Thom and Randy and I all agree it's about quality, and not about quantity . . . The marketplace has proven, by the rise of Atlantic and the rise of Arista in the last couple of years, that it's still wide open."

Reunion Records, the contemporary Christian label, will be a part of the RLG sales group, connecting through Howie.

Among those who have left RCA and BNA in recent weeks are Ric Pepin, former VP/GM of BNA; Erin Morris, former associate director of artist development for RCA; and Terri Pulley, former manager of creative services at BNA.

R.E.M. AWAITS WORD

(Continued from page 10)

"We're going to play Madison Square Garden," says the R.E.M. source. He foresees three possible Justice Department scenarios in January: It either will find nothing wrong with Ticketmaster's practices, will deem Ticketmaster's contracts with venues to be monopolistic and order them to be reopened to all interested bidders (which likely would bring in new, high-profile players), or simply will fail to make a ruling. (A Justice Department spokeswoman would say only that the investigation is "ongoing.")

If the department finds nothing out of the ordinary, the band plans to approach Ticketmaster in hopes of negotiating a deal to keep service charges down, though not as low as the \$1.80 per ticket Pearl Jam proposed this summer. Containing charges could be made easier by the fact that, unlike many acts, R.E.M. does not pocket a portion of ticket service charges, according to the source.

Although several acts publicly supported Pearl Jam's stand against Ticketmaster over the summer, Goldstein says that if and when R.E.M. approaches the company about searching for ways to cut service fees, the band would be the first act to do so since the pricing controversy erupted.

Joplin, Led Zep Among Nominees For Rock Hall

NEW YORK—The Allman Brothers Band, Led Zeppelin, Parliament-Funkadelic, Al Green, Janis Joplin, and Neil Young are this year's first-time nominees for induction into the Rock And Roll Hall Of Fame.

Young also is nominated as a member of Buffalo Springfield, which is up for induction for the second time. Other returning nominees are the Jefferson Airplane, the Shirelles, Little Willie John, the Jackson 5, Martha & the Vandellas, Joni Mitchell, the Velvet Underground, and Frank Zappa.

Ballots have been mailed to members of the voting body and are to be returned to the Rock Hall Foundation by Oct. 28. The 10th annual induction ceremony and dinner will take place Jan. 12 at the Waldorf Astoria in New York.

Meanwhile, in Cleveland, construction is continuing on the Hall Of Fame building. The structure is expected to be completed in June, according to executive director Suzan Evans. The grand opening is scheduled for September 1995.

The hall recently received a major donation of John Lennon memorabilia from his widow, Yoko Ono.

TERRI HORAK

NEW RCA GROUP

(Continued from page 12)

Van Durand will return to BNA (where he once served as director of national promotion) as VP of promotions. He will report to Turner. Mike Wilson, now senior director of promotion for RCA Nashville, will become VP of promotion for the label and report directly to Daniel.

The new core marketing group will support both BNA and RCA in sales, media, creative services, and production. It consists of Ron Howie, VP of sales/RLG; Mary Hamilton, senior director of creative services/RLG; Glenda Break, director of production and scheduling/RLG; and a yet-to-be-named media head for RLG. Each of these officers will report to Goodman.

Howie was VP of sales for RCA Records in New York. Hamilton was director of creative services for RCA Nashville, and Break was associate director of production and scheduling for RCA Nashville.

"What we've done is centralize a lot of managerial talent," says Galante. "But there's still two distinct personalities between Dale and Tommy and their organizations for each of the labels."

A&R will be a centralized function shared by Galante, Schuyler, Garth Fundis (currently VP of A&R for RCA Nashville), and Sam Ramage, (director of A&R for RCA Nashville). "We'll decide which artists go on which label," says Galante.

"Both labels were set up to be completely freestanding," Goodman says. "Now, I think what will happen, with the A&R situation being the way it is . . . we'll be able to look at an act and say, 'How will this act be better served in terms of getting into the marketplace?'"

(Continued on next page)

...music television

1957: "American Bandstand" Premieres

1964: The Beatles Debut on "The Ed Sullivan Show"

1973: "Elvis Aloha from Hawaii" Satellite Phenomenon

1981: MTV Launches

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Bar/None Seeks Wider Appeal For Epic Soundtracks

■ BY DAVID SPRAGUE

NEW YORK—It's becoming an alternative rock tradition for newly risen stars to pay tribute to the artists that served as formative inspiration. Epic Soundtracks, who co-founded such seminal bands as the Swell Maps and Crime & the City Solution, is the latest underground demi-legend to benefit from the endorsement of an acolyte—in his case, head Lemonhead Evan Dando.

"I knew Evan and I thought the same way about music, so I got him a copy of my first album and he suggested we collaborate on some songs," says



EPIC SOUNDTRACKS

Soundtracks, whose second solo album, "Sleeping Star," is set for a Dec. 5 release on Bar/None Records. "We'll also be doing some shows together in November, with both of us playing acoustic sets."

Tom Pendergast, president of the Hoboken, N.J.-based label, thinks the two-week trek with Dando will help broaden Soundtracks' cult audience. "Epic is a very engaging performer, and given half a chance, he can win over most crowds," says Pendergast. "Even though his solo work is very different from his earlier work, it's been received enthusiastically."

"Sleeping Star" is certainly a far cry from the doggedly iconoclastic avant-rock Soundtracks and older brother Nikki Sudden pursued in the mid-'70s with the Birmingham, England-based Swell Maps. It bears just as little similarity to the explosive sounds generated in his stints drumming for experimental outfits like the Red Crayola and These Immortal Souls.

"This is the kind of music I've always wanted to do, but it wasn't possible to do it in the bands I was in," says Soundtracks, who abandoned his less colorful birth name, Paul Godley, years back. (His use of the name necessitated Epic Records calling its film music division Epic Soundtrax). "Since I started playing before punk, I think I'm a bit more broad-minded. I never dismissed the Beatles or Beach Boys as irrelevant. You've got to have respect for the past."

Soundtracks' new set is awash in classic pop melodies. Songs like "There's Been A Change" and "Don't Go To School" are certain to appeal to devotees of cult heroes like Scott Walker and Lee Hazlewood, as well as to fans of pure Brill Building pop.

"While his approach is mainstream on the surface, the content is more cutting edge," says Pendergast, who hopes to bring the singer/keyboardist back to the States for a longer tour in the spring. "The term might be a loaded one, but I consider Epic a singer/songwriter in the greatest sense of the word."

(Continued on page 26)

With each decade...



These Are Vanessa Williams' 'Days' Mercury Singer/Actress Matures On 3rd Album

■ BY LARRY FLICK

NEW YORK—When Vanessa Williams' third Mercury collection, "The Sweetest Days," reaches retail Dec. 6, it will begin a new chapter in the performer's recording career that focuses more on her notable creative growth than on her post-Miss America celebrity.

Produced largely by Williams with up-and-comer Gerry Brown, the album eschews the trend-consciousness that peppered her 1992 platinum opus, "The Comfort Zone," in favor of a sleek and mature musical tone that explores more classic R&B and jazz styles. Even momentary explorations into new-jack and hip-hop idioms are interpreted by a voice that is unmistakably adult and world-savvy.

"It's been a process," Williams says. "On the first two albums, we had to come up with certain sounds and songs in order to prove that I was commercially viable. It's been nice to compromise less on this album, and to exist in a creative situation that allowed me to more fully explore and develop who I truly am



VANESSA WILLIAMS

as an artist."

In the case of "The Sweetest Days," sophistication does not equal a diminished interest in singles with the potential for universal appeal. The title track, which goes to several radio formats Oct. 31, flutters with an air of pop-orchestral romance similar to Williams' 1992 smash "Save The Best For Last," while "The Way You Love," which features a guest appearance by vibist

Roy Ayers, coasts on the type of urban/funk rhythm necessary to increase the singer's already sturdy base at R&B radio.

"She gained a mass audience with 'Save The Best For Last,' and this album definitely goes one step further—in every possible way," says Marty Maidenberg, senior director of marketing at Mercury. "It's different for her, but mostly in that she's speaking about things she knows about, and she's singing more emotionally. When you do that—and you couple it with great songs—your appeal to people is tremendous, regardless of the beat or style of production."

Mounting a promotional cam-
(Continued on page 22)



I Believe In Baywatch. "Baywatch" star David Hasselhoff, center, is shown taking a break from filming his successful television show to work on the "Baywatch" soundtrack, which hit stores Oct. 11. The collection, on Scotti Bros. Records, includes a duet between Hasselhoff and Laura Branigan called "I Believe." Pictured, from left, are album executive producers Richie Wise and Steve Love; Hasselhoff; Branigan; and Scotti Bros. president Chuck Gullo.

ICM Keeps Pace With Changes In Concert Booking Industry

■ BY MELINDA NEWMAN

NEW YORK—International Creative Management has long been one of the most powerful booking agencies in the industry. Among the more than 150 musical acts booked by ICM are Bryan Adams, the Allman Brothers Band, Blind Melon, Boyz II Men, Buffalo Tom, Faith No More, Green Day, INXS, Al Jarreau, the Moody Blues, Dolly Parton, Liz Phair, Rush, Bob Seger, and Luther Vandross.



ELSON

Additionally, ICM is booking what promises to be one of the most talked-about tours of 1995—the Robert Plant/Jimmy Page outing, which starts in February. We had a wide-ranging interview with Bill Elson, head of ICM's music division, about the Plant/Page tour, recent changes at the agency, and where the

booking industry is headed.

BILLBOARD: Tell me every single thing you can about the Plant/Page tour.

BILL ELSON: Right now, we're laying out a routing. And we're going directly to the buildings for that. Very often, if you ask a promoter to do something, quite naturally it yields a proprietorial relationship with that date that he has on hold that you may not want to have him promote. We're looking at 50 dates in 40 cities.

BB: Is this going to have a national promoter, like the Rolling Stones' tour?

BE: No. In the case of [manager] Bill Curbishly and Jimmy Page and Robert Plant, those three people are incredibly astute, and do enjoy a hands-on relationship with the micro aspect of touring, which is, "Tell me about the deal with Detroit." They go on the premise that it is cheaper to pay an agent a commission of the gross than it is to al-
(Continued on page 19)

Mazzy Star's 'Halal' Hangs Brightly; A Perplexing Missive From Paisley Park

STAR BRIGHT: As a follow-up to Mazzy Star's breakthrough hit "Fade Into You," Capitol Records released a track called "She's My Baby," also featured on the gold-certified "So Tonight That I Might See." However, the 7-inch single sent to modern rock radio was backed with "Halal," a track from Mazzy Star's first Capitol release (rescued from Rough Trade), "She Hangs Brightly." Well, several programmers have been spinning "Halal" instead, including Los Angeles' KROQ, which played it 24 times last week. It also is getting exposure on San José's KOMA

and, to a lesser extent, on another dozen stations across the country. MTV's "120 Minutes" has unearthed a video for "Halal" from the band's Rough Trade days. Capitol VP of A&R Tim Devine says that the label "is putting a retail push into effect to capitalize on this momentum." He says that Capitol isn't concerned about "Halal" diverting sales from the current album: "Now that 'So Tonight' has gone gold, we're happy to have consumers discover their early work." Since a video has already been shot for "She's My Baby," the label may go back to working it as a single after "Halal" has had its run.

NEWS FROM THE ARTIST FORMERLY KNOWN As Prince: Handlers for (imagine the symbol here) have put out a press release insinuating that his relationship with Warner Bros. has deteriorated to the point that he fears his new record, "The Love Symbol Album," may never come out. (Maybe WB execs just don't know how to ask for him when they call on the phone.) The release maintains that "[Formerly Prince] has been overheard commenting [what? he speaks??] that negotiations with Warner Bros. have stalled, and he now feels that his much-publicized \$100,000,000 deal may have just been a way to lock him into 'institutionalized slavery' with Warners." Well, all we can say is that for \$100,000,000, we'd walk barefoot across hot coals singing "Raspberry Beret" in Swahili. Or maybe we'd realize we were getting paid way more than we ever deserved and graciously shut up and cash the check. Warner Bros. had no comment on the release, and Prince's camp did not elaborate.

BREAKING UP: Citing commitments to his new label, Trauma Records, manager Rob Kahane has split with client George Michael. Michael is not seeking new management... Since she parted ways with her manager, Trudy Green, Janet Jackson's business affairs are being handled by Jaime Mendoza at Jackson's company, J.D.J. Rene Elizondo is overseeing the creative aspects of her career.

IN THE STUDIO: Aretha Franklin is working on an album of duets that will come out on Arista in early 1995... Slash is wrapping up his solo album, "It's Five O'Clock Somewhere," for release by Geffen Records in February. "Solo" album is something of a misnomer here, since the Guns N' Roses guitarist is joined by GNR drummer Matt Sorum on the record, as well as Alice In Chains bassist Mike Inez, rhythm guitarist Gilby Clarke (another GNR alum), and former Jellyfish member Eric Dover, who sings lead vocals.



by Melinda Newman

THIS AND THAT: Won't 250 Tom Petty fans be surprised when they bring his new CD, "Wildflowers" home from the record store, take off the shrink wrap, and discover that Petty has autographed the release. That's right, Petty signed 250 copies of the new disc and sent them to the WEA plant in Pennsylvania, from where they will be shipped to stores across the country. Is it as good as finding a gold wrapper in your candy

bar, à la "Willie Wonka And The Chocolate Factory"? Not a chance, but still pretty cool... Jerry Lee Lewis, Boyz II Men, and Heavy D will appear on "Halloween Jam III," ABC's fright-night homage airing Oct. 29... We are thrilled to report that Upstart Records, which is routed through Rounder Records, has picked up Nick Lowe's new record, "The Impossible Bird"... Pink Floyd's Nov. 1 pay-per-view performance will feature the band playing the entire "Dark Side Of The Moon" album for the first time ever in concert, as well as a number of its hits.

BERRY SPEAKS: In a Barbara Walters interview that airs Friday (28) on "20/20," Motown founder Berry Gordy denies that artists who recorded for the label ever received less than their fair share, and, in fact, says the acts should be grateful to Motown. He tells Walters, "I'm saying that because of what we did at Motown, they have an opportunity today to go out and write books, to perform, and to be listened to and to be heard... These artists that have complained and so forth, year after year, or whenever their contracts were up, they signed again." Look for more on Gordy in a spotlight in next week's Billboard.

ON THE ROAD: TVT act the Connells is headlining the 1994 Rolling Stone New Music tour this fall. Support act is Lotion... Bootsy Collins and his New Rubber Band are on the road through the end of this month supporting his latest release, "Blasters Of The Universe"... Jeff Buckley kicks off his first tour since the release of his "Grace" album Saturday (Oct. 22) in Brooklyn.

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Euro-Club Compilation Benefits Drug Helpline

■ BY DOMINIC PRIDE

LONDON—Drug helpline charities throughout Europe are expected to benefit from the continent-wide release of a dance compilation initiated by the European Commission.

"High On Dance" was released Oct. 17 by PolyGram TV, and is designed to be the "definitive European dance compilation," according to its compiler Peter Wells-Thorpe, director of the European Cultural Centre.

Its launch was set to coincide with European Drug Prevention week, held Oct. 17-22 throughout the continent, involving the government health departments of individual states, as well as voluntary charities.

Similar benefit projects are planned for Asia, Japan, and the U.S. with dance and other genres of music, although these will not necessarily be tied to specific events.

Artists and record companies have donated their royalties from the 20-track, TV-advertised compilation, and

the proceeds will fund drug helplines throughout the European Community.

"It's essentially a pump-priming exercise," says Wells-Thorpe. "It won't provide permanent funding, but it can raise awareness of the need for helplines. Most European countries have information lines, but in the U.K., there's nowhere where people can get information."

The project was assembled by the European Cultural Centre, with "arms-length" assistance from the European Commission, according to a Centre spokesman.

While the club and rave scene is often associated with recreational drugs, Wells-Thorpe does not believe that will be seen as an issue. "The

(Continued on page 108)



Ringo Redux. Executives of the Right Stuff, Cema Special Markets' reissue label under the EMI Music umbrella, congratulate Ringo Starr on the release of two vintage albums, "Stop & Smell The Roses" and "Old Wave." The latter has never been released in the U.S. or U.K. before. Both contain extensive liner notes and previously unreleased tracks. Shown, from left, are Tom Cartwright, director of product development, the Right Stuff; Eli Okun, VP/GM, Cema Special Markets; Starr; and Bruce Grakai, Starr's attorney.

Nashville Execs Named For New RCA Labels Group

■ BY EDWARD MORRIS

NASHVILLE—RCA Records Nashville Labels Group, a new setup that comprises the RCA/Nashville and BNA Entertainment labels, has completed its management lineup and will have most of its executives in place by Nov. 1. The organization includes a core marketing team that will serve both labels.

As announced earlier (Billboard, Sept. 10), Joe Galante will be chairman of the new label group—referred to as RLG—and will return to Nashville from New York as soon as a successor is named to replace him as president of RCA Records.

Reporting to Galante will be Randy Goodman, who has been promoted from senior VP of marketing for RCA Records to senior VP/GM of RLG; Thom Schuyler, who moves from VP/GM of RCA/Nashville to senior VP of A&R for RLG; and David Gales, who shifts from VP of operations for RCA/Nashville to VP of operations for RLG.

"What we've done with the labels is make them more promotion/artist development led," says Galante. "So they're really responsible for guiding the records and the [artists'] careers. The actual weight of the company—in terms of marketing—comes in at the core level that Randy has, so that we can consolidate and marshal our efforts, when an opportunity arises, behind a record."

Over the next two months, Goodman says, he will spend alternate weeks in Nashville and New York as he segues from one job to the other. Galante is not expected to be settled back in Nashville until around the end of this year.

Reporting to Goodman will be Dale Turner, newly named VP of BNA Entertainment, and Tommy Daniel, VP of RCA/Nashville. Turner was senior VP of promotion for RCA/Nashville, and Daniel was senior director of sales and marketing for BNA.

Longtime RCA promotion rep Ken *(Continued on page 106)*

Imago Scales Down Staff, Not Artist Roster

L.A. Office Shut, But N.Y. Base To Move Downtown

■ BY CRAIG ROSEN

The Imago Recording Co. has gone through a restructuring with the hopes of recapturing the freedom and flexibility of a small label, according to its founder and president, Terry Ellis. As a result, the label has closed its L.A. office and let go eight employees.

The contract of VP of sales Jim Kelly, which expires at the end of the year, will not be renewed, although Kelly will consult the label.

Ellis admits that the label was headed in the wrong direction. "I started running Imago the way I ran Chrysalis when I left [in 1984], but by that time, Chrysalis was a largely successful international corporation with a couple hundred employees," he says. "I forgot that when Chrysalis started, it was a small organization of young and enthusiastic people. We need to get back to that structure and run a small company like a small company."

Ellis decided to shut down the three-person L.A. office following the

departure of A&R executive Matt Aberle, who recently left Imago for Capitol.

In addition, the label has trimmed its regional promotion staff from eight to five, and dismissed three assistants from its home office in New York.

Imago was launched in late 1990 as a joint venture between Terry Ellis and the Bertelsmann Music Group, which distributes the label. The company shuttered its Australian office in the summer of 1993 and its London outpost in November 1993.

At one point, when Imago had offices in London and Australia, the label employed 45. With the recent cuts, the label's staff now stands at 31, Ellis says.

"I allowed the company to get too bureaucratic and territorial, and we lost the benefits of being a small company," Ellis says. "We have to compete with the big companies by using the advantages we have by being a small company."

Ellis says that a loosely structured

small company allows its employees more creativity and flexibility.

While Imago has trimmed its work force, the label's roster remains intact. According to Ellis, 14 acts, including such critically acclaimed artists as Aimee Mann and Paula Cole, remain signed.

Imago's recent chart successes include the Rollins Band's "Weight," which climbed to No. 30 on The Billboard 200, and Love Spit Love, a new band led by former Psychedelic Furs front man Richard Butler. The group's "Am I Wrong" recently reached No. 3 on the Modern Rock Tracks chart.

"We will be focusing on alternative music, which is where our expertise and love lies," says Ellis. "In the past, we had allowed our musical focus to wander and get a little too broad."

However, two of Imago's biggest releases for early 1995 are the label debuts by dance-pop diva Kylie Minogue and pop-rocker John Waite. *(Continued on page 108)*

Po', Broke & Lonely Sues Eazy-E Over Ruthless Deal Clash

■ BY CHRIS MORRIS

LOS ANGELES—The members of rap act Po', Broke & Lonely have sued Eazy-E (real name Eric Wright), claiming that the rapper's label, Ruthless Records, has interfered with the group's negotiations with other labels.

In the action, filed Oct. 14 in L.A. County Superior Court, members Chris Taylor, Reuben C. Monge, and Michael Stephens seek damages in excess of \$2 million; additional puni- *(Continued on page 34)*

EXECUTIVE TURNTABLE

RECORD COMPANIES. Paul Cooper is named VP of Warner Music-U.S. in Los Angeles. He was senior VP/West Coast GM of Atlantic Records.

Peter Holden is appointed director of international for Virgin Records America in Los Angeles. He was marketing executive, European Repertoire, for EMI Music Europe in London.

Linda De Muro is promoted to director of international marketing, licensed repertoire division, for BMG International in New York. She was international product manager.

Charlie Walk is promoted to director of pop promotion for Columbia Records in New York. He was associate director of pop promotion.

Robert McGuire is appointed senior director of royalties for Sony Music Entertainment in New York. He was director of royalties for Sony Music International.

Stephanie Watanabe is promoted



COOPER



HOLDEN



DE MURO



WALK



WATANABE



MITCHELL



KARAS



HOFFNER

to international coordinator for Giant Records in Los Angeles. She was assistant to the head of international.

Liz Morentin is named national manager of media relations for Rhino Records in Los Angeles. She was media relations coordinator at Epic.

Zoo Entertainment in Los Angeles names Teddi Gilderman manager of national secondaries promotion, and Marilyn Saidman manager of artist development. They were, respectively, coordinator of secondary CHR radio and adult contemporary radio for Zoo, and manager of artist marketing

for BMG Music Canada in Toronto.

Amy Campbell is promoted to manager of promotion at Private Music in Los Angeles. She was coordinator in the radio promotion department.

Peter Rauh is named product manager for Warner Bros. Records in Los Angeles. He was a manager at Gold Mountain Entertainment.

DISTRIBUTION. Joel Hoffner is promoted to VP of sales for Uni Distribution Corp. in Los Angeles. He was VP of marketing and catalog development.

PUBLISHING. Claude Mitchell is named senior creative director of PolyGram Music Publishing Group USA in New York. He was creative director, East Coast, for EMI Music Publishing.

Micheline Karas is promoted to director of film and television music for First Com/Music House/Chappell, based in Zomba's Los Angeles office. She was manager of film and television music.

David Safir is appointed associate director, Europe, for ASCAP in Lon-

don. He was head of international relations at the Performing Rights Society.

RELATED FIELDS. Robert Kraft is named executive VP of music for Twentieth Century Fox in Los Angeles. He was VP of music at Jim Henson Productions.

Barrie Hollins is appointed manager of prime-time programming for TNN: The Nashville Network in Nashville. She was coordinating producer/publicist for RedDog Productions.

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Ryko Acquires Entire Zappa Catalog Mass. Indie Undergoes \$44 Mil. Corp. Rehaul

■ BY DREW WHEELER

In 1967, Frank Zappa asked the musical question "Why Don'tcha Do Me Right?" On Oct. 7, 1994, Rykodisc pledged that it would indeed do right by the late musical genius, as it has purchased the entire Zappa catalog of more than 60 albums from his widow Gail Zappa and the Zappa Family Trust.



ZAPPA

In order to gain sole ownership of the Zappa masters, the Salem, Mass.-based Rykodisc underwent a \$44 million corporate restructuring that resulted in the creation of parent company Ryko Corp. Its three newly formed U.S. business units are record label Rykodisc Inc.; distribution arm REP Sales Inc.; and publishing company Rykomusic Inc.

Ryko Corp. president Don Rose had been negotiating "on and off" for years with Zappa, who died last year at 52. After the diagnosis of the cancer, which would claim his life, Zappa made the sale of his catalog "a component of his estate planning," says Rose. The purchase price of the catalog, which included several unreleased titles, was not disclosed.

In 1986, the newly formed CD-only Ryko label was the first to issue Zappa's work on disc. Prior to this new deal, the label had already put out approximately three-dozen Zappa titles. "Things come around full circle for us, I guess," Rose says.

In 1993, Los Angeles-based Rhino Records was set to distribute the

Zappa catalog, and still holds the license for many of the recordings. But Rhino did not pick up its option to buy. "They seemed to be very serious," says Gail Zappa. "But at the end of the day, their backers pulled out."

Ryko Corp. will begin administering the licenses held by Rhino Records for the U.S. immediately, as well as those held by longtime Zappa distributor Music For Nations for the European Community. Ryko will assume complete physical control of the masters when those contracts expire before the end of next year. Its first Zappa releases under the new agreement will appear in 1995.

Genesis Merchant Group, a San Francisco-based merchant banking firm, set up the restructuring

arrangement. Genesis raised equity through a private placement offering and attached a senior credit facility of \$35 million from Chase Manhattan Bank. Genesis itself now owns "a significant stake" in Ryko, according to Genesis general partner Barry Rosenstein. Genesis contributed an additional \$9 million to the deal.

"The existing owners and management of the company control the company," says Rosenstein. "I have no role; it's their business to run. We're just there to help them do things like this, and, hopefully, there's going to be future significant-sized acquisitions of catalog and other companies. We're their partners now, we're there to be sure they have the money to do what

(Continued on page 111)



Bienvenidos! Executives of the new Sony Latin Jazz label celebrate the signing of flutist Nestor Torres, whose new album "Burning Whispers" was the label's first release. Shown in the back row, from left, are VP of marketing and sales Harry Fox, manager Sydney Francis, former VP of A&R Angel Carrasco, and former head of promotion Rafael Cuevas. In the front row, from left, are VP/GM George Zamora and Torres.

Locklear, Miller To Host Billboard Music Awards

LOS ANGELES—Heather Locklear and Dennis Miller will host the 1994 Billboard Music Awards, to be broadcast live Dec. 7 from the Universal Amphitheatre here.

The two-hour special will air in 50 countries, with an estimated potential audience of 75 million people. It will be distributed via satellite by the STAR network in Asia and by Sky Broadcasting in the U.K.

In the U.S., the show will be broadcast by Fox for the fifth consecutive year. Air time is 8 p.m. Eastern time; the show will be tape-delayed to the West Coast.

"We're planning a lot of nice surprises," says Billboard editor in chief Timothy White, "and our Century Award and artistic achievement winners should be particularly thrilling highlights of the program."

The Billboard show is the only televised awards program honoring the year's No. 1 artists and songs as determined by the record-buying audience and reflected on the Billboard charts.

"We are excited to be presenting our No. 1 year-end awards for 1994 on Fox again," says Billboard associate publisher Michael Ellis. "Our awards track the year's best as determined by our charts, which measure record popularity. What sets our awards apart from all others is that the public picks the winners through radio airplay and record sales."

Tenth Planet Productions' Joel Gallen makes his debut this year as the show's executive producer, in asso-

ciation with Fox Square Productions. Among other credits, Gallen produced the MTV Video Music Awards from 1989-93.

Gallen describes the pairing of Locklear and Miller as his "dream team." "Together, this exciting pair of talented music lovers will bring a unique and powerful chemistry to the Billboard Music Awards," says Gallen.

Billboard Music Awards

Locklear, the star of the Fox hit drama "Melrose Place," will be making her debut as an awards show host. Well known for her concurrent starring roles in "Dynasty" and "T.J. Hooker," Locklear has appeared in several television movies. She most recently completed the miniseries "Texas Justice" and was a guest host on "Saturday Night Live."

Miller is no stranger to performing live or to hosting awards shows. A "Saturday Night Live" veteran, he has hosted his own syndicated television talk show and three stand-up specials. He is currently preparing for the second season of his critically acclaimed "Dennis Miller Live" on HBO.

Executive producer Gallen's other production credits include the MTV Movie Awards and the first three seasons of "MTV Unplugged" (as executive producer). Gallen is also the producer and director of the Rock And Roll Hall Of Fame induction ceremony.

As Tour Nears, R.E.M. Awaits Word On Ticketmaster Inquiry

■ BY ERIC BOEHLERT

NEW YORK—As the members of R.E.M. prepare for the group's first tour in five years, more and more of their attention is being focused on an unlikely source: the Justice Department's antitrust division.

According to a source close to the band, its members and managers are anxiously awaiting a decision on whether, during its inquiry into Ticketmaster, the department has found any evidence of "anti-competitive practices" within the ticketing industry (Billboard, June 11)—and, if so, how that evidence would affect the band's extensive 1995 tour, set to kick off in Australia in January.

While R.E.M. won't play American shows until the spring, stateside dates will be announced starting in January, so the band will have to have its ticket pricing policy in order by that time.

R.E.M., which has backed political causes in the past and has shunned corporate sponsorship of tours, is concerned about ticket service fees and hopes to "chisel them down to something reasonable," according to the source.

Noting that it is premature to discuss fees for R.E.M.'s tour, Ticketmaster VP/general counsel Ned Goldstein says, "We're always willing to work with people."

While R.E.M.'s members supported Pearl Jam in its confrontation with the ticket giant, which led to the Justice Department's investigation, it is unlikely that R.E.M. will go to the lengths Pearl Jam did to counter Ticketmaster's policies. Earlier this year, Pearl Jam canceled its tour after attempting unsuccessfully to avoid playing mainstream venues that had existing Ticketmaster contracts (Billboard, June 25).

(Continued on page 17)

EMI Buys Star Song, Creates Christian Group Bowen To Co-Chair New Unit; Distrib Arm Planned

■ BY DEBORAH EVANS PRICE

NASHVILLE—In a move that further strengthens its involvement in the Christian music market, EMI Music has purchased Nashville-based Star Song Communications, one of contemporary Christian music's most successful independent labels.

EMI now will form the EMI Christian Music Group, which will include Star Song, Sparrow Communications—which it purchased in 1992—and a new distribution company to handle product for the Christian marketplace. The new group will be based in Nashville and co-chaired by Jimmy Bowen and Billy Ray Hearn, the co-chairmen of Sparrow. Bowen also is president/CEO of EMI Music's Liberty Records.

Star Song, whose artist roster includes Twila Paris, winner of this year's Gospel Music Assn. award as top female vocalist, as well as the Newsboys, Brian Barrett, Aaron Geoffrey, Andy Landis, and Phillips, Craig & Dean, will continue to operate under the leadership of CEO Stan Moser, executive VP/COO Jeff

Moseley, and president Darrell Harris.

According to a source, EMI paid \$15 million for Star Song parent Jubilee Communications Corp. The acquisition includes several publishing entities and the recently developed book and educational products publishing division of Jubilee.

"This is just part of the vision I have for this music," says Bowen. "It really gives us a chance to have the power we need to really move this music forward."

According to Moser, Star Song will continue to distribute its own product until Jan. 1, 1995, when it will begin being distributed to mainstream outlets through Cema and to Christian bookstores and outlets through the group's new distribution company.

Bowen says the new company is being formed out of what is now Sparrow Distribution. In addition to Star Song's and Sparrow's releases, the company will

handle titles from the Star Song-distributed Forefront and Sparrow-distributed Gospo-Centric labels.

"We will have a distribution company that will be like Cema is," Bowen says. "It will be a stand-alone profit center, reporting to the EMI Christian Music Group."

Bowen and Moser acknowledge that dialog between Star Song and EMI started more than two years ago. "We talked off and on for six months about the possibility of EMI acquiring Star Song. At that point, this was before they bought Sparrow," Moser says. "Frankly, we just weren't ready as a company. We had just launched our own sales organization to the Christian market. We were in kind of a maturing phase. It wasn't time. What EMI really needed at that point was a more mature company, a more established company with a stronger artist base. Sparrow fit that bill better."

The success EMI has had with Sparrow paved the way for the Star Song purchase. "When we attained 20% of our

(Continued on page 111)



PARIS

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Knockin' On Heaven's Door

Tangled Up In Blue

Forever Young

Series Of Dreams

Jokerman

Hurricane

Gotta Serve Somebody

The Groom's Still
Waiting At The Altar

Silvio

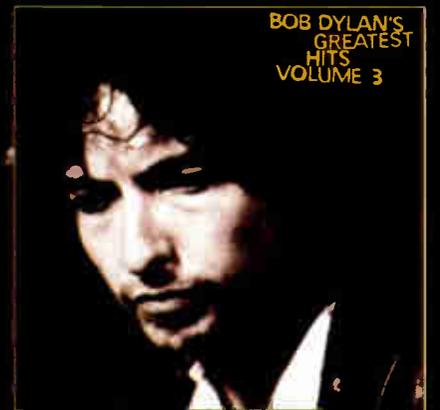
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COLUMBIA

RIAA Offers Help On Enhanced-CD Standard

BY MARILYN A. GILLEN

NEW YORK—As the allure of "enhanced CDs" increases among record labels, the Recording Industry Assn. of America is stepping in to help assure that the attraction extends to music retailers and consumers.

The trade group says it plans, through its New Technology and Multimedia Committee, to assist in the development of a voluntary industry standard for the emerging new breed of audio/visual discs, which play like traditional CDs on existing audio decks but offer computer graphics, music video, and/or liner notes and text when played back on computers equipped with CD-ROM drives.

Several labels are planning to release enhanced CDs this year or

next.

The RIAA also will work to "facilitate industry discussion" on determining consumer preferences for the new enhanced-CD products and, once determined, will embark on a consumer-awareness campaign in conjunction with the retail community, according to RIAA president Hilary Rosen.

"The RIAA has historically played this role with new formats," Rosen says. "It's clearly in each individual company's interest to spend their resources promoting their individual products. So, to the extent that there is generic education and consumer awareness, we can help free them up to do that."

In the coming months, the RIAA will institute consumer focus groups to determine specific interactive or

(Continued on page 107)

Ticketmaster To Buy 50% Of Video Jukebox In U.K.

BY DEBORAH RUSSELL

LOS ANGELES—With the purchase by Ticketmaster of a 50% stake in the U.K. subsidiary of Video Jukebox Network Inc., the London-based video operation will become a laboratory for a variety of home-shopping and merchandising ventures.

Ticketmaster, the Los Angeles-based ticket distributor, has agreed in principle to purchase \$2 million in stock in Video Jukebox Network International Ltd. Ticketmaster also will loan VJN International approximately \$1.4 million in working capital.

Miami-based VJN owns and operates the viewer-programmed music video network the Box. Its U.K. operation, launched in February 1992, comprises 19 Box systems which reach approximately 500,000 viewers there. Some 160,000 video requests are logged from U.K. viewers each month, according to VJN.

The proposed agreement will allow Ticketmaster to provide the U.K. network with strategic and marketing-oriented services regarding sponsorship and promotional opportunities, advertising sales, merchandising, and other home shopping projects.

"We can expand into merchandising and explore different revenue tracks now," says VJN CFO Luann Simpson. "We're going to use the U.K. as our test location."

Simpson projects that the venture will be operational by early 1995. She anticipates that VJN International will add staffers to its eight-person team.

Products the U.K. Box will promote and market include music and video titles, clothing, and concert tickets, among other items.

But the Box will not begin to run shopping programs, Simpson says. Instead, on-air promotions will alert viewers to the slate of services that will be available to them when they phone in requests to the network.

"We don't intend to become a tick-

et-hawking channel by any means," Simpson notes.

Ticketmaster president/CEO Fred Rosen says the deal gives his transaction-driven company "an interesting chance" to try out some of its direct-marketing theories. Ticketmaster will handle fulfillment of all mail-order purchases, he says.

Rosen says Ticketmaster has no current plans to expand its international deal with VJN into the U.S.

"This deal is only for the U.K.," he says. "If it works there, we may go into other territories in Europe."

Domestically, Ticketmaster is allied with Warner Music Group, Sony Software, EMI Music, PolyGram Holding Inc., and BMG in a plan to create a music video network to rival MTV. The proposed VJN International agreement does not affect the ticket vendor's plans for that venture, Rosen says.

Warner 3rd-Quarter Profits, Sales Up

BY DON JEFFREY

NEW YORK—Warner Music Group, reaping benefits from strong releases in the domestic and international markets, reports record third-quarter profits and sales.

For the three months that ended Sept. 30, revenues at Time Warner Inc.'s recorded music and music publishing unit jumped 38.4%, to \$1.051 billion from \$759 million in the same period last year. Operating earnings, or cash flow, rose 30.3%, to \$172 million from \$132 million in the same period last year.

Warner Music labels scored with several U.S. top 10 albums during the quarter, including "From The Cradle," Eric Clapton (Duck/Reprise); "Dookie," Green Day (Reprise/Warner Bros.); "Rhythm Of Love," Anita Baker (Elektra); "Purple," Stone Temple Pilots (Atlantic); "The Three Tenors In Concert 1994," Carreras, Domingo, Pavarotti (Atlantic); and

Suppliers Get Tough On Street Dates

MCA's New Rules Likely To Spur Competitors

BY EILEEN FITZPATRICK

LOS ANGELES—Widespread street-date violations on "Jurassic Park" have prompted MCA/Universal Home Video to lay down the law with retailers and distributors, and other suppliers are expected to follow suit. Buena Vista Home Video, in particular, is likely to tighten its rules for "The Lion King," which probably will street March 3.

After taking the heat on "Jurassic Park," MCA has told distributors and direct accounts to ship new titles to retailers closer to the actual street date. Titles affected by the new policy include "The Flintstones," due in stores Nov. 8, and "The Land Before Time II: The Great Valley Adventure," due in stores Dec. 26.

Andrew Kairey, MCA's senior VP of sales and marketing, says "The Flintstones" will have a warehouse ship date of Oct. 31, a retail availability and will-call date of Nov. 4, and a

national-advertising availability date of Nov. 8. In other words, only retailers who do not participate in the national advertising campaign can sell the title as of Nov. 4.

The warehouse ship date applies to subdistributors, rackjobbers, and direct accounts that have distribution centers.

Any distributor, rack, or direct account that ships product to stores prior to the warehouse ship date will not receive MCA's next direct-to-sell-through release until the retail availability date, the company says.

Kairey says the supplier will ask for dated shipment logs from distributors, racks, or direct accounts they suspect have violated the new policy to police the mandate.

Any retail advertising that runs prior to the national availability date must specifically state that the title will be in stores on the nationally advertised date. Any retailer that violates the policy will lose accrued co-op

funds for the first 90 days of the release.

For the "Land Before Time" sequel, the warehouse ship date is Dec. 19, retail availability and will-call is Dec. 23, and national-availability advertising date is Dec. 26.

"What we've done is change the concept of street date to a national-availability advertised date," says Kairey. "The biggest issue we addressed is that stores won't have product until the weekend prior to the national-advertised date."

The policy is similar to that in place at Buena Vista Home Video. And it recognizes that part of the problem for MCA stemmed from the fact that "Jurassic Park" cassettes were in stores some two weeks prior to street date (Billboard, Oct. 15).

Kairey says the policy will only apply to "The Flintstones" and "The Land Before Time" sequel in order to "tweak" out any bugs.

"This policy is certainly beyond a test, but we have to evaluate it to see if it makes sense," he says.

Buena Vista has indicated that it will impose late ship dates on future titles, one of which will be "The Lion King," if retailers violate the street date on "Snow White And The Seven Dwarfs." Buena Vista has received orders for 27 million copies of "Snow

(Continued on page 107)



Blast From The Past. Jazz musicians and music-industry professionals enjoy a screening of vintage movies presented by the NARAS Foundation's "Jazz Film Preservation Project," which documents and preserves rare jazz music in films from the '30s, '40s, and '50s. Shown in back row, from left, are James Berk, executive director, NARAS Foundation, and jazz musicians Junior Mance and Benny Powell. In front row, from left, are Ahmet Ertegun, chairman of the board, Atlantic Records, and jazz musicians Luther Henderson, Al Grey, and Buddy Tate.

Turner Set To Take Reins Of New Line Video

BY SETH GOLDSTEIN

ATLANTA—A big fish ate a little fish when cable giant Turner Broadcasting acquired independent moviemaker New Line Cinema. Now, as part of the merger, little fish Turner Home Entertainment, with estimated 1994 sales of \$50 million, is trying to ingest big fish New Line Home Video. New Line predicts revenues of \$200 million in 1994, up from \$18 million in 1990, its first year.

Thus far, Turner has merely nibbled at the edges, but activity will pick up in January when it becomes responsible for sales and distribution services. These are "important operating functions," New Line Home Video president Stephen Einhorn told distributors and trade press meeting in Turner's hometown of Atlanta earlier this month.

And Turner has bulked up to handle the new responsibilities, tripling its sales staff to 15 and hiring former Pacific Arts executive Vito Mandato as marketing director. "In the past 18 months, we have re-invented the company," said executive VP/GM Stuart Snyder, recruited from LIVE Home Video. Turner starts adding output from another acquisition, Castle Rock Entertainment, in about two years.

Nevertheless, New Line, which had been distributed by Columbia TriStar Home Video, retains its independent status in Los Angeles. The staff continues to perform all marketing, merchandising, promotion, and PR functions, schedules release dates, and creates

(Continued on page 83)

vision's "record results were achieved during a period of continuing investment in new direct marketing and promotional ventures, and reflect costs for restructuring."

The restructuring included the promotion of Doug Morris, the Atlantic Group's co-chairman, to the newly created post of president/COO of Warner Music-U.S. (Billboard, July 23); the resignations of the longtime chairman of Elektra Entertainment (Bob Krasnow) and Warner Bros. Records (Mo Ostin) (Billboard, Aug. 27); and the elevation of Sylvia Rhone from head of EastWest Records to chairman of a combined Elektra/EastWest Records (Billboard, July 30).

"Any major expenditures or unusual items included in those situations are now behind us," says Gold.

The investment in direct marketing—which includes magazines, catalogs, and electronic selling—is an at-

(Continued on page 107)

No. 1 IN BILLBOARD		PG. No.
VOLUME 106 • NO. 44		
TOP ALBUMS	• THE BILLBOARD 200 • ★ II • BOYZ II MEN • MOTOWN	112
	CONTEMPORARY CHRISTIAN ★ HEAVEN IN THE REAL WORLD STEVEN CURTIS CHAPMAN • SPARROW	48
	COUNTRY ★ STONES IN THE ROAD • MARY CHAPIN CARPENTER • COLUMBIA	42
	GOSPEL ★ THE LIVE EXPERIENCE • HELEN BAYLOR • WORD	46
	HEATSEEKERS ★ PLAYTIME IS OVER • IMMATURE • MCA	28
	THE BILLBOARD LATIN 50 ★ SEGUNDO ROMANCE • LUIS MIGUEL • WEA LATINA	44
	NEW AGE ★ LIVE AT THE ACROPOLIS • YANNI • PRIVATE MUSIC	73
	R&B ★ JASON'S LYRIC • SOUNDTRACK • MERCURY	31
	REGGAE ★ QUEEN OF THE PACK • PATRA • EPIC	73
	WORLD MUSIC ★ TALKING TIMBUKTU ALI FARKA TOURE WITH RY COODER • HANNIBAL	73
HOT SINGLES	• THE HOT 100 • ★ I'LL MAKE LOVE TO YOU • BOYZ II MEN • MOTOWN	110
	ADULT CONTEMPORARY ★ ALL I WANNA DO • SHERYL CROW • A & M	101
	COUNTRY ★ LIVIN' ON LOVE • ALAN JACKSON • ARISTA	40
	DANCE / CLUB PLAY ★ DRUNK ON LOVE • BASIA • EPIC	37
	DANCE / MAXI-SINGLES SALES ★ WORD IS BOND • BRAND NUBIAN • ELEKTRA	37
	LATIN ★ BIDI BIDI BOM BOM • SELENA • EMI LATIN	45
	R&B ★ I WANNA BE DOWN • BRANDY • ATLANTIC	33
	HOT R&B AIRPLAY ★ I WANNA BE DOWN • BRANDY • ATLANTIC	32
	HOT R&B SINGLES SALES ★ HERE COMES THE HOTSTEPPER • INI KAMOZE • COLUMBIA	32
	RAP ★ FLAVA IN YA EAR • CRAIG MACK • BAD BOY	35
	ROCK / ALBUM ROCK TRACKS ★ INTERSTATE LOVE SONG • STONE TEMPLE PILOTS • ATLANTIC	103
	ROCK / MODERN ROCK TRACKS ★ ZOMBIE • THE CRANBERRIES • ISLAND	103
	TOP 40 AIRPLAY / MAINSTREAM ★ ALL I WANNA DO • SHERYL CROW • A & M	105
	TOP 40 AIRPLAY / RHYTHM-CROSSOVER ★ I'LL MAKE LOVE TO YOU • BOYZ II MEN • MOTOWN	105
	HOT 100 AIRPLAY ★ I'LL MAKE LOVE TO YOU • BOYZ II MEN • MOTOWN	109
	HOT 100 SINGLES SALES ★ I'LL MAKE LOVE TO YOU • BOYZ II MEN • MOTOWN	109
	TOP VIDEOS	• TOP VIDEO SALES • ★ JURASSIC PARK • MCA / UNIVERSAL HOME VIDEO
HEALTH & FITNESS ★ ABS OF STEEL 2000 WITH TAMILLEE WEBB A-VISION ENTERTAINMENT		81
KID VIDEO ★ THUMBELINA • WARNER HOME VIDEO		80
RECREATIONAL SPORTS ★ THE STORY OF WORLD CUP USA '94 • POLYGRAM VIDEO		81
RENTALS ★ JURASSIC PARK • MCA / UNIVERSAL HOME VIDEO		82

China Raid Exemplifies Vast Piracy Problem

Prosecutor Takes 1 Million CDs From Shopping Center

BY MIKE LEVIN

HONG KONG—The true scope of China's piracy problem was demonstrated last month by the public prosecutor's office of Guangzhou City, which revealed that in one four-hour raid it uncovered 1 million allegedly pirated CDs.

The Yat Shing shopping center is five minutes from Guangzhou's railway station and two hours from the affluent streets of Hong Kong. Once the Sept. 28 raid started, it took 30 officers from the local prosecutor's office about an hour to realize that each of the mall's 40 music stores was crammed with allegedly pirated records, and that they would need a fleet of trucks to haul them away.

The biggest problem was stopping store staffers, caught on a hidden camera, from packing hundreds of thousands of dollars from the day's sales into garbage bags before drifting away into the crowd, according to a spokesman from the prosecutor's office.

By the end of the raid, cartons of allegedly counterfeit CDs by Hong Kong and Taiwanese artists, as well as by Elton John, Whitney Houston, Billy Joel, the Beatles, Kenny G, and a dozen other Western stars, blocked the streets outside. The CDs were retailing for \$1.15 and wholesaling for 95 cents.

It was a welcome success for the powerful prosecutor's first-ever piracy raid. Foreign pressure demanding protection for intellectual property has been growing more vitriolic, and Beijing needed some high-profile results.

But the celebration at IFPI headquarters in Hong Kong, which had helped instigate the actions, was cut short by a heavy dose of reality.

Within days, Yat Shing's stores would be nearly restocked, and 10 similar distribution centers throughout the southern province of Guangdong would be quietly dispersing 5 million-10 million illegal units.

"It makes the worst estimates [of pirate CD production] all that more real," says J.C. Giouw, IFPI's regional director. Chinese CD factories have a reported capacity of 85 million units annually. Government figures also show annual sales of about 10 million CD players throughout China, fueling demand for cheap records.

As the world's most publicized offender, China has been passing anti-piracy laws almost monthly to get in line with international laws and standards, and to improve its own domestic situation.

Hong Kong has become the major site in

the China piracy confrontation. The major international record companies have their regional headquarters in the territory and are watching up close as revenues are siphoned off.

The IFPI estimates that Hong Kong's market, worth \$125 million in 1993, has lost about 30% of overall music sales to pirates during the past 18 months. Even so, first-half industry shipments this year showed an 11% rise in CD units and a 14% increase in dollar value over the same period a year ago. Local executives say the upturn was due to a greater number of major-artist releases.

"The situation is not improving much right now," says Giouw. "We are looking at an overall drop for 1994, but what's happening in China makes next year look a lot better."

What would help are tougher penalties

for offenders in Hong Kong, some observers say. Local law carries a maximum fine of \$130 per copy and a maximum jail term of one year for offenders. Neither maximum has ever been imposed. These penalties are the lowest in Asia, including China.

Supported by a recent survey done for the IFPI which claims that 85% of local residents believe piracy should be eradicated, Giouw plans to lobby the government for tougher penalties. Only 38% of the locals surveyed say they buy CDs, and only 12% of those admit to buying counterfeits.

The survey also shows that 15-24-year-olds, previously thought to be the biggest buyers of pirate products, are not the worst offenders; that status goes to the over-25 demographic.

Home Recording Act Royalties Coming Soon To Labels, Artists

BY BILL HOLLAND

WASHINGTON, D.C.—Labels and artists will soon get approximately \$316,600 in 1992-93 royalties accrued under the 1992 Audio Home Recording Act, but songwriters and music publishers will be waiting until next year for their shares.

The Alliance of Artists and Recording Companies announced Oct. 17 its settlement of label and artist-related royalties for 1992-93.

AARC, a not-for-profit group established by the Recording Industry Assn. of America, represents labels and featured artists in the administration of royalties accrued from the sale of consumer digital-audio-recording hardware and software, such as DCC and MiniDisc. The AARC board of directors includes artists and artist-related management and lawyers, as well as RIAA officials and record-label representatives.

Although AARC represents about 130 major and independent labels and approximately 900 artists, the act allows for other individual label and artist claimants to come forward. Thus far, none have done so.

The Audio Home Recording Act requires manufacturers and distributors of digital audio recorders to pay a 2% sur-

charge on the price of recorders, with a minimum fee of \$1 and a maximum fee of \$8 for single recorders, and \$12 for dual recorders. A 3% surcharge is also paid by suppliers of blank digital media.

AARC will receive monies held by the Copyright Office from the Sound Recording Fund, one of two funds set up by the Audio Home Recording Act. The other, the Musical Works Fund, was established to handle royalty income for the songwriters, music publishers, and performing rights groups.

The Sound Recording Fund comprises two-thirds of the total royalties (minus a 4% deduction off the top for non-featured artists), totaling \$350,000 gross for the 1992-93 period, according to AARC spokeswoman Linda Bocchi. That fund will be divided among labels and artist claimants after at least \$33,400 in administrative costs are deducted. Record companies receive 60% of the royalties, and 40% goes to featured performers.

The earnings to date of both funds is \$887,000, according to the Copyright Office figures: \$115,000 for the two months of 1992 following the bill's passage; \$528,000 for 1993; and \$244,000 thus far for 1994.

The Copyright Office may deduct additional administrative costs from the 1993

(Continued on page 108)

THIS WEEK IN BILLBOARD

ICM ROLLS WITH THE CHANGES

International Creative Management, long a key player in the concert booking business, has kept pace with the industry's changes and is preparing for 1995's mammoth Robert Plant/Jimmy Page tour. ICM music division head Bill Elson discusses the company's future with Melinda Newman. **Page 14**

NAB FINDS ORDER IN CHAOS

A computer glitch left hundreds of attendees with altered accommodations, but the National Assn. of Broadcasters' convention in Los Angeles carried on, covering a wide range of radio issues. Billboard's complete coverage of the confab begins on page 100.

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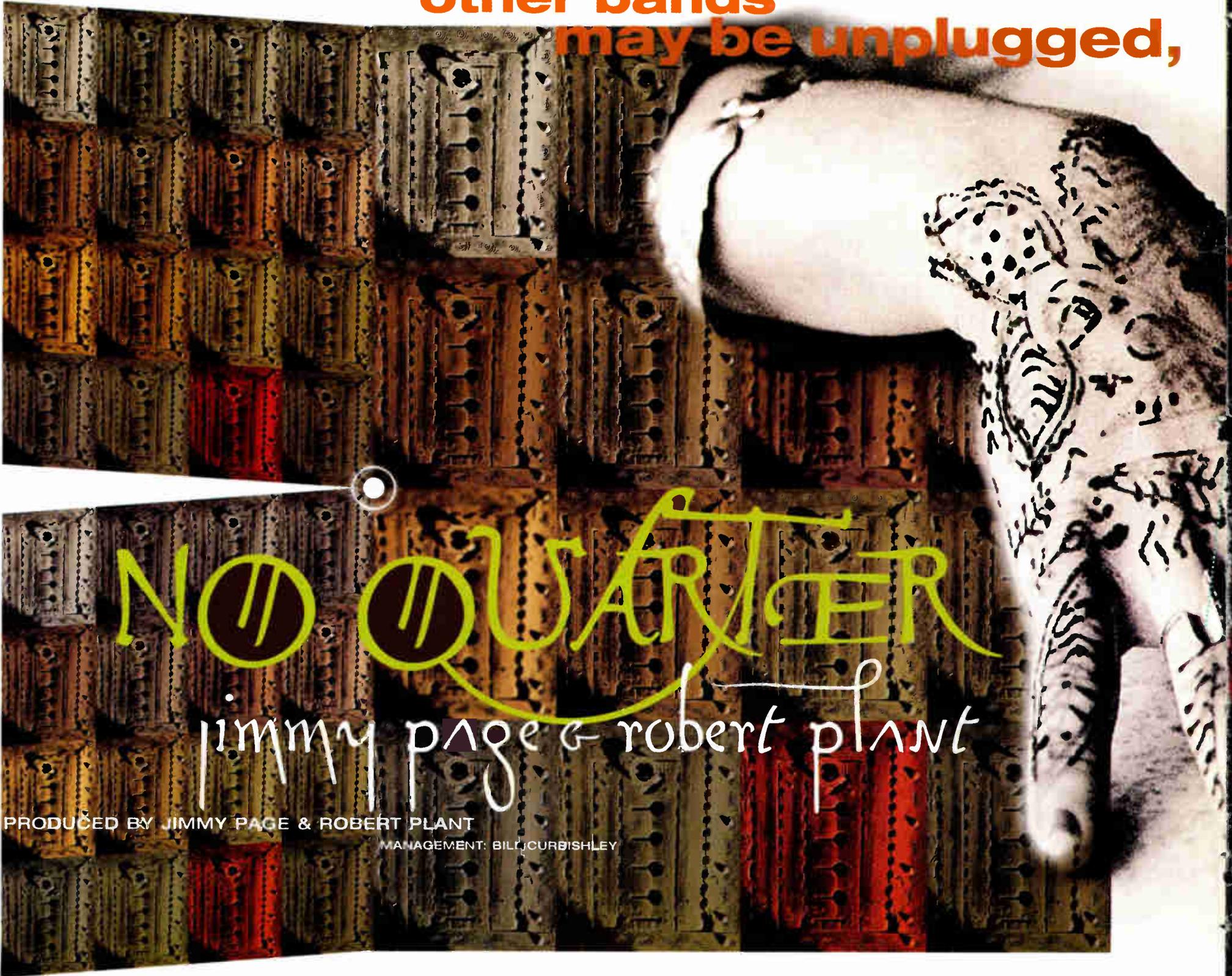
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IN MUSIC NEWS



Heather Locklear, Dennis Miller To Host Billboard Music Awards
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

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2 EMI Imprints Team With Willie

BY MELINDA NEWMAN

NEW YORK—More than 30 years after his 1961 debut on Liberty Records, Willie Nelson has returned to the label that gave him his start. "Healing Hands Of Time," Nelson's sixth album of standards, will come out on Liberty/SBK Records Nov. 1.

After Nelson's deal with Columbia Records expired last year, Houston-based independent Justice Records put out a standards album, "Moonlight Becomes You," although Nelson always planned

PHOTO: E.J. CAMP



NELSON

(Continued on page 107)

Rapper Tweaks Taiwan Traditions

BY GLENN SMITH

TAIPEI—The title of Taiwanese rapper Jutoupi's debut album, "Wo hsih Shenjingbing," literally translates as "I Am Insane," but the 28-year-old artist has rendered it into English somewhat



JUTOUPI

(Continued on page 116)



SEE PAGE 91

Jungle Fever Spreads In U.K.

Reggae/Techno Hybrid Growing Quickly

BY DAVE HUCKER

LONDON—Jungle fever has broken out in the capital, and it's catching.

Jungle is the latest musical hybrid to burst out of the vibrant underground club scene and threaten to join the mainstream crossover market.

At clubs like AWOL (A Way Of Life), Sunday Roast, Thunder And Joy, and Wax, and at huge one-off events like Jungle Fever and Roller Express, huge sound systems pump out the subsonic deep bass and crisp top that characterize jungle for the 4,000-5,000 people who dance all night at these sessions.

Jungle is the name given to a new musical style that has an anarchic dub attitude, although the music is fast outgrowing the tag and encompassing other genres (see article, this page).

Marked by the machine-gun rattle of top-speed drum and percussion samples, and occasionally using real drumming, the genre incorporates a mutated techno style and speeded-up breakbeats. Rhythm patterns can change mid-song with the introduction of booming, heavy reggae/ragga/dance-

hall basslines and vocals, samples, and MC chatting.

A combination of techno and dub



reggae, jungle is being embraced by fans of both styles. While jungle started off as an almost exclusively

(Continued on page 20)

Genre Defies Labels

BY DAVID TOOP

LONDON—Jungle may be the U.K. phenomenon of the moment, but for the leading lights of hardcore dance music, the genre is too diverse to be embraced by one moniker.

Media attention threw a searchlight on ragga-jungle, a potent combination of fast breakbeats and ragga chat, after the release of "Incredible," General Levy's collaboration with M-Beat on Renk Records. But for jungle creators such as DJ Crystl, 4-Hero, T. Power, or Goldie, the story is far more complex.

Jungle encompasses a hybrid of soul,

(Continued on page 24)

Boys Choir: More Than Gospel

EastWest 'Overjoyed' With R&B Single

BY PAUL VERNA

NEW YORK—The Boys Choir of Harlem—renowned for its soundtrack appearances, gala perfor-

mances for presidents, and collaborations with stars ranging from Kathleen Battle to Michael Jackson—has



THE BOYS CHOIR OF HARLEM

earned yet another distinction with the Oct. 18 release of its first full-length album, "The Sound Of Hope,"

(Continued on page 115)

Indie Labels Thrive By Mining Majors' Catalogs For Reissues

BY CHRIS MORRIS

LOS ANGELES—A burgeoning number of entrepreneurial independent labels are benefiting in the reissue marketplace through licensing and manufacturing deals with major record companies.

While almost every major has

established its own reissue division in recent years to mine the gold in its catalog on CD, these labels have shown a concurrent willingness to license out more obscure, niche-oriented titles that can benefit from the indies' specialized know-how.

Mark Spielman, director of

(Continued on page 116)



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HOME & ABROAD

Czech Music Comes To New York City

SEE PAGE 54

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