

Billboard

1894 100 YEARS 1994

\$4.95 (U.S.), \$5.95 (CAN.), £3.95 (U.K.)

NEWSPAPER

IN MUSIC NEWS



Blues Traveler Sets Sail For Radio, Retail

PAGE 9

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

AUGUST 20, 1994

ADVERTISEMENTS

Changing Faces
the self-titled debut album (92869)
featuring the seductive hit single "Stroke You Up"
single written and produced by R. KELLY

MANAGEMENT: SHOULD ROTHEN, MARK PETERMAN
©1994 BIG BEAT RECORDS, INC. DISTRIBUTED BY ATLANTIC RECORDING CORP. A TIME WARNER COMPANY

PGD Policy Seeks An End To Front-Line Price War

BY ED CHRISTMAN

NEW YORK—Music merchants, bloodied by a year-long price war, are about to get some relief: PGD says it will suspend business with accounts if they sell its front-line product below cost.

Retail accounts, given advance word by phone one day before the distributor's policy letter was sent out Aug. 11, reacted positively to the PGD initiative, and called on other manufacturers to follow suit. Executives at the other majors decline to comment but privately some called the move "ballsy," and said it was good for the industry.

According to the PGD policy letter, effective Sept. 6, PGD "will no longer deal with any PGD customers" who sell its front-line titles to consumers at prices below cost. Retail accounts that violate the policy will be termi-

nated from buying any PGD product directly from the company for a 90-day period, commencing on the violation date.

Key ingredients of the policy are:

- It only applies to retail accounts, exempting one-stops and rack-jobbers which do not sell direct to consumers;
- "Cost" is defined strictly as boxlot prices, without factor-

PolyGram

A BILLBOARD EXCLUSIVE

- ing in deals or discounts;
- Mid-line and budget product are excluded from the policy;
- Accounts with sanctions against them can request to resume buying direct from PGD after the 90-day period ends.

The PGD policy also applies to cas-

(Continued on page 101)

South African Quota Debated Biz Seeks Airplay For Local Music

BY ARTHUR GOLDSTUCK

JOHANNESBURG—This summer has seen an upsurge in activism by South African musicians, and unprecedented unity within the recording industry, over the long-standing issue of a local music quo-

ta on radio and television stations here.

Musicians marching through the streets and staging sit-ins at radio stations have brought the flavor of civil-rights protests to the quota issue, which is coming to a climax af-

(Continued on page 107)

'Totoro' Cuddles Up To U.S. Kids Fox Builds Awareness For Japanese Vid

BY TRUDI MILLER ROSENBLUM

NEW YORK—Walk into any toy store in Japan, and you are likely to find an entire wall devoted to a furry, cuddly creature called Totoro, star of the Japanese animated film "My Neighbor Totoro." Japanese children read Totoro storybooks, write with Totoro pen-and-pencil sets, eat from

Totoro lunch boxes, and sleep with plush Totoro dolls, while their parents can make calls with Totoro phone cards.

American kids, of course, are just beginning to learn of Totoro. Fox-



(Continued on page 99)

Small Ad. Big News.

Mazzy Star
So Tonight That I Might See

- No. 1 SoundScan New Artist Album
- "Fade Into You" Exploding at Radio
- On Tour with the Jesus & Mary Chain This Fall

Capitol

Island's Cranberries Hope Hits Linger

BY THOM DUFFY

LONDON—After worldwide success with the gentle hit "Linger," the Cranberries are reasserting their Irish identity and their rock'n'roll roots with "Zombie," a melodic but hard-edged song about the political violence of Northern Ireland.



O'RIORDAN

Slated as the first single from the Cranberries' second album, "No

(Continued on page 92)

The Beat Is On: Club Hopping Around The Pacific Rim

When darkness falls in the cities of Southeast Asia, nightclub dancefloors begin filling up with sounds and sights that may seem both familiar and exotic to Western audiences. Consider: catching a reggae set in Taipei; a live shark swimming below the dancers in Bangkok; or ladies' night to the beat of Cantopop in Hong Kong. Billboard correspondents Glenn Smith in Taiwan, Gary Van Zuylen in Thailand, and Mike Levin in Hong Kong are our guides to club hop-

ping around the Pacific Rim.

TAIWAN: HEAVEN & HELL

TAIPEI—July 13, 1994, 11:33 p.m. The Taiwanese capital was experiencing its longest-ever live drum solo as Randy & Jah Roots, a pick-up band of foreign musicians who happened to be passing through town, were hit by a power blackout in mid-performance.

The darkness inspired the crowd of up-and-coming Taiwanese twentysomethings and already-arrived

(Continued on page 69)



RCA's Jennings Gets Inspiration In L.A.

BY PETER CRONIN

NASHVILLE—His fellow Highwaymen Johnny Cash and Willie Nelson may have preceded him in the artistic pilgrimage, but with the Sept. 13 RCA release of "Waymore's Blues (Part II)," Waylon



JENNINGS

(Continued on page 27)



SEE PAGE 43

HEATSEEKERS

Martina McBride Hits No. 1 With RCA Set

PAGE 16

34
0 71486 02552 8



File Under: Easy Listening
Featuring the first single
"Your Favorite Thing"

Street Dates:

CD-5: August 16 (RCD5 1038)

LP: August 30 (RALP 10300)

CD/Cassette/Ltd. Edition CD: September 6

(RCD/RAC 10300/RCD 90300)



Exclusive US distribution by the REP Company
RYKODISC USA Picking Wharf Bldg. C Salem MA 01970
E-mail: Rykodisc@AOL.COM



© 1994 RYKO, Inc. All rights reserved.

ADVERTISEMENT

After the Storm



THE NEW ALBUM FROM

Crosby, Stills + Nash

FEATURING THE SINGLE
"ONLY WAITING FOR YOU"

PRODUCED BY GLYN JOHNS

APPEARING AT WOODSTOCK '94

MANAGEMENT: SIDDONS & ASSOCIATES

MANAGEMENT NETWORK / GERRY TOLMAN



THE ATLANTIC GROUP

© 1994 ATLANTIC RECORDING CORP. A TIME WARNER COMPANY

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

• THE BILLBOARD 200 ★ THE UON KING • SOUNDTRACK • WALT DISNEY	104
CONTEMPORARY CHRISTIAN ★ HEAVEN IN THE REAL WORLD STEVEN CURTIS CHAPMAN • SPARROW	32
COUNTRY ★ NOT A MOMENT TOO SOON • TIM MCGRAW • CURB	28
GOSPEL ★ IT REMAINS TO BE SEEN • MISSISSIPPI MASS CHOIR • MALACO	33
HEATSEEKERS ★ THE WAY THAT I AM • MARTINA MCBRIDE • RCA	16
THE BILLBOARD LATIN 50 ★ MI TIERRA • GLORIA ESTEFAN • EPIC	34
NEW AGE ★ LIVE AT THE ACROPOUS • YANNI • PRIVATE MUSIC	76
R&B ★ WE COME STRAPPED • MC EHT FEATURING CMW • EPIC STREET	18
REGGAE ★ QUEEN OF THE PACK • PATRA • EPIC	76
WORLD MUSIC ★ TALKING TIMBUKTU ALI FARKA TOURE WITH RY COODER • HANNIBAL	76
• THE HOT 100 ★ STAY (I MISSED YOU) • LISA LOEB & NINE STORIES • RCA	102
ADULT CONTEMPORARY ★ CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN • HOLLYWOOD	94
COUNTRY ★ BE MY BABY TONIGHT JOHN MICHAEL MONTGOMERY • ATLANTIC	30
DANCE / CLUB PLAY ★ UFTED BY LOVE • K.D. LANG • SIRE	25
DANCE / MAXI-SINGLES SALES ★ TAKE IT EASY • MAD LION • WEEDED	25
LATIN ★ SI TE VAS • JON SECADA • SBK	35
R&B ★ I'LL MAKE LOVE TO YOU • BOYZ II MEN • MOTOWN	20
HOT R&B AIRPLAY ★ SENDING MY LOVE • ZHANE • ILLTOWN	22
HOT R&B SINGLES SALES ★ I'LL MAKE LOVE TO YOU • BOYZ II MEN • MOTOWN	22
RAP ★ FUNKDAFIED • DA BRAT • SO SO DEF / CHAOS	23
ROCK / ALBUM ROCK TRACKS ★ BLACK HOLE SUN • SOUNDGARDEN • A&M	96
ROCK / MODERN ROCK TRACKS ★ BASKET CASE • GREEN DAY • REPRISE	96
TOP 40 AIRPLAY / MAINSTREAM ★ STAY (I MISSED YOU) • LISA LOEB & NINE STORIES • RCA	99
TOP 40 AIRPLAY / RHYTHM-CROSSOVER ★ FUNKDAFIED • DA BRAT • SO SO DEF	99
HOT 100 AIRPLAY ★ STAY (I MISSED YOU) • LISA LOEB & NINE STORIES • RCA	100
HOT 100 SINGLES SALES ★ FANTASTIC VOYAGE • COOLIO • TOMMY BOY	100
• TOP VIDEO SALES ★ ACE VENTURA: PET DETECTIVE • WARNER HOME VIDEO	82
HEALTH & FITNESS ★ STEP REEBOK: THE POWER WORKOUT • POLYGRAM VIDEO	36
KID VIDEO ★ THE RETURN OF JAFAR • WALT DISNEY HOME VIDEO	84
RECREATIONAL SPORTS ★ NBA SUPERSTARS 3 • FOX VIDEO	86
RENTALS ★ PHILADELPHIA • COLUMBIA TRISTAR HOME VIDEO	85

RIAA Reports 12.4% Hike in Shipments

Retail Sales of Current Recordings Strong In 1st Half

BY PAUL VERNA

NEW YORK—Shipments of audio recordings to retail and other accounts by members of the Recording Industry Assn. of America amounted to 426.7 million units during the first half of 1994, a 12.4% increase over the same period last year.

In dollar terms, these shipments totaled a record \$4.8 billion, an 11.9% increase over the corresponding number from 1993, according to the RIAA.

Jay Berman, the association's chairman, attributes the double-digit growth to "the tremendous success of so many current hits" rather than to the strength of catalog sales. Berman says, "We did go through a period of years—and I don't know how many, exactly—when the CD eventually emerged as a configuration of choice [and] people began to replace either their vinyl albums or their cassettes with CDs, and we had an enormous catalog business.

"I don't think that's what's happening today in terms of our growth, and that's what I'm trying to emphasize—that we've had an enormously successful six months in 1994, and it is attributable to what's going on now."

The release of the RIAA's mid-year statistics follows a period of controversy over the accuracy of the numbers. Following the year-end 1992 report from the RIAA, two of its member companies—Sony Music Distribution and Cema Distribution—complained that the upbeat figures the association reported were inconsistent with their own less rosy findings (Billboard, April 10, 1993).

The RIAA responded by suspending the release of its 1993 mid-year figures while it conducted a review of its reporting methodology (Billboard, Oct. 16, 1993). Berman says the review yielded minor adjustments that have been implemented, allowing the RIAA to resume its semi-annual reporting schedule.

One visible change in the association's report is a breakout of shipments to retailers, which Berman says was included to quell complaints from retailers and distributors that RIAA figures did not always reflect the condition of the retail base.

"Retail still represents an overwhelming portion of our business," says Berman. "In the past, when we reported total numbers, some people said, 'Gee, that doesn't reflect my business,' so what we've tried to do—particularly since retailers tend to comment on our shipment numbers—is break

them out so that people will have a clearer sense of what the increase is attributable to."

Shipments to retail—which, the RIAA estimates, make up 84% of the music business—rose 8.8% in dollars and 5.5% in units during the first half of 1994 compared to the same period last year, according to the association. Dollars and unit totals for these retail shipments were not made public by the RIAA.

However, SoundScan's mid-year projected unit figures—which, Berman admits, prompted the RIAA's retail breakout—indicate that 309 million units were sold at retail during that period, a 6.1% increment over last year's mid-year total of 292 million units.

Other highlights of the RIAA report:

- A 26.2% increase in CD album units (up 20.9% in dollar value);
- A 4% decrease in cassette album units (down 4.8% dollar-wise);
- A dramatic, 80% increase in vinyl LP/EP units, which Berman attributes to a "nostalgia-driven" resurgence of the format;
- A healthy, 10.8% increment in CD single units (up 15.2% in dollars);
- A 4% increase in cassette single units, accompanied by a 3% decrease in dollar value for the format;
- A 21.8% decline in vinyl single units (down 19.3% in dollars);
- And a 26.5% rise in music video shipments (up only 4.2% in dollar value).

(Continued on page 101)

Michael Announces Intention To Appeal High Court Verdict

BY DOMINIC PRIDE

LONDON—Fulfilling a promise made on the day of his defeat in the High Court here, George Michael has formally declared his intent to appeal the judgment in his restraint-of-trade case against Sony Music.

The notice of appeal has been drafted by Michael's counsel, Mark Cran of Sheridans, who handled the singer's case against Sony Music Entertainment (U.K.) Ltd.

Michael seeks to have the June 21 verdict by Justice Jonathan Parker overturned. The judge in the 75-day trial rejected both of Michael's central arguments: that his deal with Sony amounted to a restraint of trade, and that it contravened Article 85 of the Treaty of Rome, which deals with freedom of trade within the European Community (Billboard, July 2).

The appeal will be heard before three judges, and is likely to consist of legal arguments on the issues of restraint of trade and European law, rather than further gathering of evidence. Michael is understood to be seeking a hearing as early as possible next year, and it is anticipated that the appeal will last at least four weeks.

If Michael's appeal is unsuccessful, he

may take the case to the highest court in the land, the U.K. Parliament's upper chamber, the House Of Lords. Yet another stage of appeal after that would be to take it to the European Court of Justice in The Hague, Netherlands.

Michael's publisher, Dick Leahy, who has acted as the artist's spokesman and aide during the trial, says the next course of action has not been considered. "We're not even thinking beyond the appeal. We all feel that the arguments were not properly considered, and we're confident that when these arguments are presented to three judges who are interested in making decisions on laws and on precedents, that we'll have a better chance."

Leahy adds, "It was always in our minds that we might fall at the first hurdle, the way the system works here."

Discussing Michael's current frame of mind, Leahy says, "All this delay is hurting him. He just wants to get on with recording an album, and he won't do that with [Sony]."

Leahy says there has been no contact between Sony and Michael since the trial.

Executives from Sony were unavailable for comment at press time.

The costs of the appeal are understood to be substantially less than the full cost of a trial.

THIS WEEK IN BILLBOARD

BMG BUYS ITALY'S BIGGEST INDIE

By purchasing a majority stake in the Italian independent label Ricordi, BMG almost doubled its share of the Italian market. It also sparked an uproar among European indies and within the nationalist Italian press. Mark Dezzani and Wolfgang Spahr cover all the angles. **Page 38**

WORLD MUSIC, PUTUMAYO STYLE

Putumayo, the clothing and crafts retail chain that launched a series of world music compilations in 1992, is expanding its activities in that arena with a new distribution deal and an eight-city tour featuring leading acts in the genre. Paul Verna has the story. **Page 72**

©Copyright 1994 by BPI Communications. All titles, logos, trademarks, service marks, copyrights, and other intellectual property rights are used under license from VNU Business Press Syndication International BV. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the last week in December with an extra issue in November by BPI Communications, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$239.00. Continental Europe £199. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office, Japan Y109,000. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. For Group Subscription Information call 212-536-5261. For Subscription Information call 1-800-669-1002 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Printed in the U.S.A.

Album Reviews	78	International	38
Artists & Music	9	Jazz/Blue Notes	21
Between The Bullets	107	Latin Notas	34
The Billboard Bulletin	108	Lifelines	89
Boxscore	14	Music Video	36
Canada	41	Popular Uprisings	16
Chart Beat	108	Pro Audio	87
Child's Play	82	R&B	17
Classical/Keeping Score	32	Radio	93
Clip List	37	The Rap Column	23
Commentary	6	Retail	72
Country	27	Ross's Rhythm Section	21
Dance Trax	24	Shelf Talk	85
Declarations of Independents	76	Single Reviews	79
Enter-Active File	80	Studio Action	88
Executive Turntable	10	They're Playing My Song	12
Global Music Pulse	71	Top Pop Catalog	77
Gospel Lectern	32	Update	89
Hits Of The World	70	Video Monitor	37
Home & Abroad	39	Vox Jox	98
Home Video	81	CLASSIFIED	90
Hot 100 Singles Spotlight	103	REAL ESTATE	92
In The Spirit	33		

Wal-Mart Wants To Deal Direct Vid Vendors Approached On Shipping Policies

■ BY SETH GOLDSTEIN

NEW YORK—Wal-Mart wants to eliminate the middleman in home video, at least for direct-to-sell-through releases and key catalog promotions.

In the wake of its sale of rackjobber subsidiary Western Merchandisers to Anderson News (Billboard, June 18), Wal-Mart has been approaching vendors for terms on direct shipment of product to its distribution centers. The studios, eyeing the sales Wal-Mart has generated for Disney as a direct account, are interested.

Disney, meanwhile, reportedly is strengthening its own direct relationships with a test of under-\$10 pricing that could rival promotions like the McDonald's \$5.99 offer sketched by studio chairman Jeffrey Katzenberg at the Video Software Dealers Assn. convention in Las Vegas (Billboard, Aug. 6).

Columbia TriStar Home Video has already made it known that it's interested in the Wal-Mart proposal, according to several trade sources, although the studio wasn't available for comment at press time. MCA/Universal Home Video is reported to have rejected a Wal-Mart pitch for direct delivery of "Jurassic Park," but may be open to a wider selection. Another supplier, considered to have a strong sell-through selection, told Billboard, "we're analyzing the concept." Conversations, initiated several weeks before the July 23-27 VSDA convention are continuing.

Some sell-through veterans think the studios would be smart to end talks now because none has the catalog necessary to sustain a direct account that demands a steady stream of new releases. "Except by sheer force of product, there's no way Wal-Mart is going to successfully run this program," one observ-

er maintains. "That's why there are rackrobbers."

Nonetheless, if Wal-Mart and the studios come to terms, home video executives anticipate similar proposals from Kmart, Caldor, and others. "It's not just Wal-Mart anymore," says one.

The development is good news and bad news for Handleman, which racks about 800 Wal-Mart stores, and Western Merchandisers, responsible for the remainder. Neither will enjoy surrendering any part of its business, but as another wholesaler points out, "Nobody makes money on the hits." Handleman lost a big chunk of revenues when Disney went direct with Wal-Mart and continued to register gains in home video, up 3% to \$389.5 million for the fiscal year ended April 30.

Wal-Mart, whose executives were unavailable for comment, doesn't have the computer systems in place to handle more profitable catalog product, so for the near term that portion of rack operations is secure, sources indicate. The future is a question mark, however.

Except for music and video, says a studio executive, Wal-Mart "doesn't deal with middlemen." He considers the current push for hit releases a step in the direction of eliminating the racks. Provided Wal-Mart staffers are savvy enough not to break street dates on new titles and know when to reorder, his company could benefit from "a tremendous lift in sales" by going direct. "Now you're a partner. We're looking at it." Wal-Mart is thought to account for 11%-14% of sales of major titles and as much as 15%-16% of Disney hits.

Disney has nurtured a special relationship with Wal-Mart and other direct accounts, servicing the stores with a thoroughness that other studios would not expect to duplicate. In the deals being contemplated, says a

studio executive, Wal-Mart "would probably get stock clerks to do" tasks that Disney currently handles.

The studios ought to tread carefully, however. "Over the long term, it's foolish" for most of the majors, warns a sell-through veteran who has had plenty of mass-merchant experience.

"They can't generate the sales volume to merit the inventory they would be putting in," he says. This source doubts that even Disney has sufficient catalog to continually replace tired titles with fresh ones. "There's a cost involved in all this," he adds. "It's why a rackjobber gets paid what he does. It can be very expensive."



Setting A Record. At the annual membership meeting of the National Music Publishers' Assn./Harry Fox Agency in Los Angeles, president/CEO Edward P. Murphy announced that the HFA exceeded a record \$300 million in distributions in 1993. Shown after the meeting, from left, are Irwin Robinson, chairman of the NMPA/HFA and chairman/CEO of Famous Music Corp.; Misa Watanabe, chairman of the Watanabe Music Publishers Co. and president of the Music Publishing Assn. in Japan; Murphy; and Bruce Lehman, assistant secretary of commerce and U.S. commissioner of patents and trademarks, who was keynote speaker for the meeting.

Mickey, Tag Team Are New Disney/Bellmark Rap Team

■ BY CRAIG ROSEN

LOS ANGELES—With its soundtrack to "The Lion King" sitting on the throne of The Billboard 200 for the sixth consecutive week, Walt Disney Records and its star mouse will team up with another maverick independent, Bellmark, and its leading act, Tag Team, for "Mickey Unrapped."

The album, set for Sept. 13 release, marks Walt Disney Records' first foray into rap and the first time the label has paired with another company on a non-soundtrack release.

Disney will release the parody album, which includes performances by Whoopi Goldberg (also featured in

"The Lion King") and Color Me Badd, and such songs as "Ice Ice Mickey," "Ducks In The Hood," and "U Can't Botch This."

Bellmark will release the single of "Whoomp! (There It Went)," a collaborative send-up of the duo's monster hit "Whoomp! (There It Is)." The single, due Sept. 1 on cassette and CD, features Tag Team rapping with Disney characters.

Bellmark also plans a maxisingle, with at least four remixes, tentatively due in mid-October.

A videoclip, which Tag Team member Cecil Glenn describes as "Roger Rabbit-styled," is also in the works. Bellmark plans to promote the single at top 40 and R&B radio. "We have a lot of promotions on the drawing board, including trips to Disneyland and Disney World," says Bellmark Records president Al Bell.

The album will be a natural at the slowly growing children's radio format. Gary Landis, executive VP of programming at the Minneapolis-based Radio AAHS children's radio network, which has 18 affiliates across the country, has yet to hear the album, but is looking forward to the release. "I have confidence in Disney's product, and we have plenty of room for novelty songs," he says.

The "Mickey Unrapped" marketing blitz will kick off Monday (15), when Disney launches a month long direct-response campaign on cable television. The 60-second spot will star Tag Team and Mickey Mouse. Via an 800 number, consumers will be allowed to purchase the cassette or CD weeks before its official street date, and will receive a premium—a "Mickey Unrapped" baseball cap—not available at retail. The price through the direct-response offer is \$11.95 for cassette and \$16.95 for CD, approximately a dollar more than the suggested retail price.

Mark Jaffe, VP of Walt Disney Records, says the direct-response advance offer is "designed as more of a promotional vehicle. Sure we will have some sales over the phone, but the reason we are doing the direct-response campaign is to create broad-based awareness by the time the album hits the streets."

Steve Walker, senior VP of the Philadelphia-based, 170-store The Wall Inc. chain, says the album has good sales potential. "I wouldn't underestimate anything that Disney does." But he is unhappy about the label's direct-response campaign.

"Any situation where any album is
(Continued on page 18)

'Four Weddings' Toasted For Surge in PolyGram Sales

■ BY DON JEFFREY

NEW YORK—Although PolyGram had few mega-selling albums in the first half of this year, it scored surprisingly well at the box office with the small-budget film "Four Weddings And A Funeral," a factor that helped boost net sales by 14% during this period. Profits also rose 14%.

For the six months that ended June 30, London-based PolyGram reports net income of \$132 million on sales of \$2.04 billion, compared with profit of \$115 million on sales of \$1.79 billion in the same period last year.

But PolyGram's income from operations (before taxes) rose only 6.6%, to \$192 million from \$180 million. Chairman Alain Levy attributes the modest gain to the paucity of blockbuster albums in the first half.

In the six-month period, PolyGram's labels had just two big hit albums in the U.S.: "Superunknown" by Soundgarden (A&M), which sold more than 2 million copies, and "Very Necessary" by Salt-N-Pepa (Next Plateau/London), which moved nearly 2 million units.

Worldwide, the company's biggest albums were "So Far So Good" by Bryan Adams (A&M), which sold 3.4

million units, and "The Sign" by Ace Of Base, which sold to 2.5 million units in the countries for which PolyGram holds the rights. (BMG's Arista label owns the rights in the U.S., Japan, and several other countries.) PolyGram says sales in Europe and the Far East "benefited from strong local releases."

Pop music accounted for 65% of PolyGram's total sales in the first half, or \$1.32 billion.

According to SoundScan, PolyGram's six-month market share in the U.S. was 11.34%. Levy estimates its U.S. share at 12%-13%. He says SoundScan "tends to underreport us because of the classics; they're not reporting full catalog sales."

PolyGram is the world's undisputed market leader in classical music. This year's biggest seller has been "My Heart's Delight" with Luciano Pavarotti, which has moved more than 400,000 units. Levy says the three Classical labels—London/Decca, Deutsche Grammophon, and Philips Classics—maintained market share and posted a "slight" sales increase. The genre accounts for 12% of PolyGram's sales, or \$245 million.

Though music was somewhat disappointing in the first half, the com-

pany broke out the champagne over the critical and box-office success of "Four Weddings And A Funeral," starring Hugh Grant and Andie MacDowell. Produced by Working Title Pictures and distributed by PolyGram's Gramercy Pictures, the film cost an estimated \$4 million and has grossed more than \$130 million worldwide so far. Levy says PolyGram booked only 40% of the revenues from the picture in the first half.

Harold Vogel, senior entertainment analyst with Merrill Lynch, says the movie did not contribute much to first-half profitability. "There's more to come," he says. "It will have a much more important impact in the second half." That's when it will work its way into all international theatrical markets and distribution channels such as home video, pay-per-view television, and cable and broadcast TV. Levy says PolyGram
(Continued on page 103)

Disney, Baby Bells Plan To Alter Airwaves

■ BY SETH GOLDSTEIN

NEW YORK—Talk about future shock: Walt Disney Co.'s information highway joint venture with three Baby Bell companies—Ameritech, BellSouth, and Southwestern Bell—may begin to affect home video this decade. Meanwhile, Disney plans to hold up its end at home video with probably the strongest studio effort yet on behalf of Rentrak's pay-per-transaction network of some 3,200 stores.

The as-yet-unnamed Baby Bell ven-

ture, announced two weeks after the Disney-Rentrak contract was unveiled (Billboard, Aug. 6), will go on the air in the first half of 1995 with a mix of traditional and interactive video programming, and could start generating "substantial revenues" in the next 3-5 years, according to Patrick Campbell, Ameritech executive VP of corporate strategy and business development. If true, the rollout of new services would be considerably faster than most observers, looking a decade out, have predicted.

Buying and renting cassettes is

"not going to go away overnight," says Campbell. He says retail is as healthy now as it was when he resigned as president of Columbia TriStar Home Video, but he isn't sure how long prosperity will last.

While none of the parties will specify the terms of Disney's participation, the studio is thought to be providing intellectual property, including access to its movie and cartoon library, management skill, and marketing flair. The joint venture, which Campbell says doesn't preclude part-

(Continued on page 99)

THOUGHT YOU MIGHT BE INTERESTED TO KNOW...

PAGE 30

ISTHMUS • THE CULTURE

JULY 1, 1994

City NOTES

ON ARTS AND
ENTERTAINMENT

Paying the Price

*Will Madison tolerate
Ticketmaster's charges?*

When **Eddie Vedder** and **Pearl Jam** decided to take on **Ticketmaster** earlier this year, they claimed to be jousting on behalf of their fans against the company's "unfair monopoly" of the ticket distribution business. But local promoters say that Madison concertgoers have actually been quite willing to pay for the convenience of purchasing tickets over the phone and at remote outlets. In fact, although service charges can be avoided by purchasing tickets in person at the box offices of the Dane County Coliseum, the Barrymore Theatre, the Madison Civic Center and Camp Randall Stadium (which uses the Union Theater and the UW athletic department as primary ticket outlets for concerts), thousands of local ticket buyers seem to prefer hitting the phones when major events go on sale.

"The phones are more popular than I ever would have believed," says **Herb Frank** of Frank Productions, which signed an exclusive contract with Ticketmaster

for Coliseum events 10 months ago. "People are captivated by using plastic, by using phones, by not wanting to get into their cars and driving to the ticket centers."

Locally, Ticketmaster service charges average about \$2.25 a ticket. However, the charges added on to tickets for big stadium events like this week's **Pink Floyd** concert are twice that, and fees for mailing tickets can also add to the price of admission.

Why do service charges increase for the big events? Frank says it's because hundreds of extra phone operators must be in place when 60,000 **Pink Floyd** or **Rolling Stones** tickets go on sale. But **Larry Solters**, the national spokesman for Ticketmaster, simply argues that like any other company, Ticketmaster has a right to set a price that will cover costs and guarantee a profit.

"I think it's fascinating that Eddie Vedder has decided that he can determine what a company can charge," says Solters. "They wanted us to charge \$1.80 on an \$18 ticket. We were ready to compromise on \$2.25, \$2.50, but they wouldn't take it. The bottom line is that computerized ticketing is a convenience. The public has embraced that convenience and basically turned it into a necessity. Now the lawyers are questioning whether people should have to pay for that necessity."

"Next time I go buy gas at a gas station, I'm gonna tell 'em I want to pay 25 cents per gallon," he adds sarcastically.



Does Eddie Vedder have the right to determine what Ticketmaster can charge?

Pearl Jam and its lawyers hope to break Ticketmaster's domination of the ticket distribution business and argue that, with more players in the marketplace, the real price of tickets will go down. But even if the courts ultimately rule against Ticketmaster, it seems unlikely that service charges, phone charges and other convenience charges will decrease for concerts and other live events held at large venues.

"I've gone to other firms and I've had them submit offers," says Herb Frank. "And let me tell you, it was frightening. Because they couldn't do the job, and they were more expensive than Ticketmaster. That's why Ticketmaster has no competition in our little environment here in Dane County."

Which isn't to say that some local promoters don't complain about Ticketmaster's fluctuating service charges. Like Pearl Jam, **Tag Evers** of Tag Team Productions argues that the company's convenience charges are too high. When he first got into the promotion business he contracted with the company, but he soon decided that it was cheaper to deal directly with ticket outlets for his smaller shows. "What does it take to operate a bank of phones?" Evers asks. "Once you have that capital investment, you're just raking in the dough.... But I plan on doing shows this fall at the Civic Center and maybe the Coliseum—both of which have contracts with [Ticketmaster]. So I'll have to deal with them."

Ticketmaster isn't the only operation that charges a fee for its services. Promoters also complain that the Barrymore Theatre—which has elected to process phone orders in-house—charges too much for the convenience of remote ticket buying. The Barrymore adds \$3.50 to the face value of the first ticket charged by phone and \$1 for every additional ticket—charges that the theater's managing director, **Sherri Wilder**, maintains simply cover the cost of processing orders.

Local promoters, however, think that the first \$3.50 is exorbitant, since it often represents nearly a third of a ticket's face value. Evers says the charge is "pretty steep," and **Chuck Toler** of First Artists, which regularly brings pop and alternative rock

acts to the Barrymore, calls it "insanity."

Evers has decided to live with the phone charge; Toler hasn't. Convinced that there had to be a cheaper way to distribute tickets, he started a company called **Comp-U-Tix**, which has developed an automated system designed to service the ticketing needs of smaller venues and cuts cost by eliminating the need for phone operators.

"I'm planning to charge no more than a dollar a ticket," says Toler, who plans to have the service up and running in Madison by September and is trying to sell it elsewhere. "It wasn't Ticketmaster that drove me, though. Looking around locally, we saw how tickets were being distributed, and we were unhappy with the [ticket] counts; we were unhappy with how they were distributed; we were unhappy with the way they were picked up. We talked with the outlets and they were unhappy too. So I founded a company that hopefully will take care of these problems."

As a promoter, Toler is very much aware of Pearl Jam's battle with Ticketmaster. In fact, when Vedder and company were toying with the idea of mounting a tour that would steer clear of venues that contracted with Ticketmaster, Toler reserved several days at the Pecatonica Fairgrounds for a Pearl Jam date, which ultimately didn't come through.

Unlike Pearl Jam's lawyers, Toler doesn't blame Ticketmaster for squelching the band's plans for its alternative tour. "There are all kinds of things that groups are doing to cut profits for promoters," he says. "And it's funny that everybody's looking at Ticketmaster. I wonder who's looking at Pearl Jam's bottom line?"

--Tom Laskin

FIRST IN A SERIES

TICKETMASTER

Editor in Chief: TIMOTHY WHITE

EDITORIAL

Managing Editor: KEN SCHLAGER
Deputy Editor: Irv Lichtman
News Editor: Susan Nunziata
Director of Special Issues: Gene Sculatti; Oalet Brady, Associate Director
Bureau Chiefs: Craig Rosen (L.A.), Bill Holland (Washington), John Lannert (Caribbean and Latin America)
Art Director: Jeff Nisbet; Assistant: Raymond Carlson
Copy Chief: Bruce Janicke
Copy Editors: Jon Cummings, Marisa Fox
Radio: Phyllis Stark, Editor (N.Y.); Eric Boehlert, Features Editor (N.Y.)
Talent: Melinda Newman, Editor (N.Y.)
Senior Writer: Chris Morris (L.A.)
R&B Music: J.R. Reynolds, Editor (L.A.)
Country Music/Nashville: Edward Morris, Editor, Peter Cronin, Associate Ed.
Dance Music: Larry Flick, Editor (N.Y.)
Retail: Ed Christman, Senior Ed. (N.Y.), Don Jeffrey, Associate Ed. (N.Y.)
Home Video: Seth Goldstein, Editor (N.Y.), Eileen Fitzpatrick, Associate Ed. (L.A.)
Pro Audio/Technology: Paul Verna, Editor (N.Y.)
EnterActive: Marilyn A. Gillen, Editor (N.Y.)
Music Video: Deborah Russell, Editor (L.A.)
Heatseekers Features Editor: Carrie Borzillo (L.A.)
Staff Reporter: Trudi Miller Rosenblum (N.Y.)
Administrative/Research Assistant: Terri Morak (N.Y.)
Editorial Assistant: Brett Atwood (L.A.)
Contributors: Catherine Applefeld, Christie Barter, Jim Bessman, Fred Bronson, Lisa Collins, Bob Darden, Larry LeBlanc, Jeff Levenson, Moira McCormick, David Nathan, Havelock Nelson

INTERNATIONAL

International Editor in Chief: ADAM WHITE
European News Editor: Dominic Pride
International Deputy Editor: Thom Duffy
German Bureau Chief: Wolfgang Spahr
Tokyo Bureau Chief: Steve McClure
Special Issues Editor: Peter Jones (London)

CHARTS & RESEARCH

Associate Publisher: MICHAEL ELLIS
Associate Director of Charts/Retail: Geoff Mayfield (L.A.)
Associate Director of Charts/Radio: Kevin McCabe (N.Y.)
Chart Managers: Suzanne Baptiste (Sr. Mgr., Rap/Jazz/Gospel/Reggae/World Music), Anthony Colombo (Album Rock/New Age), Ricardo Companioni (Dance), Steven Graybow (Adult Contemporary), John Lannert (Latin), Mark Marone (Modern Rock/Studio Action), Geoff Mayfield (Billboard 200), Kevin McCabe (Hot 100), Terri Rossi (R&B), Lynn Shults (Country), Marc Zubatkin (Video/Classical)
Chart Production Manager: Michael Cusson
Assistant Chart Production Manager: Paul Page
Archive Research Supervisor: Silvio Pietrolungo
Administrative Assistants: Steven Graybow (N.Y.), Michele Botwin (L.A.)

SALES

Associate Publisher/U.S.: JIM BELOFF
Advertising Services Manager: Michele Jacangelo
New York: Ken Karp, Norm Berkowitz, Ken Piotrowski, Patricia A. Rod Jennings, Doug Ferguson, Gayle Finkelstein, Erica Bengtson
Classified (N.Y.): Jeff Serrette, Laura Rivchun
L.A.: Jodie LeVitus, Gary Nuell, Deborah Robinson, Lezle Stein, Alyse Zigman, Evelyn Aszodi
Nashville: Lee Ann Photoglo, Mary DeCroce

Associate Publisher/Intl.:

GENE SMITH
Europe: Christine Chinetti (London), Robin Friedman, Christopher Barrett
Tokyo: Bill Hersey, Tokuro Akiyama
Southeast Asia: Grace Ip, 310-330-7888 (L.A.)
Milan: Lidia Bonguardo, 011-3936-254-4424
Melbourne: Amanda Guest, 011-613-824-8260/8263 (fax)
Latin America/Miami: Angela Rodriguez, 305-441-7976
Mexico: Daisy Oucret 213-728-0134

MARKETING

Promotion Director: ELISSA TOMASETTI
Special Projects Coordinator: Melissa Subatch
Marketing/Publicity Coordinator: Maureen Ryan
Circulation Manager: Jeanne Jamin
European Circulation Manager: Sue Dowman (London)
Assistant Circulation Manager: Adam Waldman
Circulation Promotion Account Mgr.: Trish Daly Louw

PRODUCTION

Director: MARIE R. GOMBERT
Advertising Production Manager: John Wallace
Associate Advertising Production Manager: Lydia Mikulko
Advertising Production Coordinator: Cindee Weiss
Editorial Production Manager: Terrence C. Sanders
Assistant Editorial Production Manager: Drew Wheeler
Specials Production Editor: John Treglia
Assistant Specials Production Editor: Marcia Repinski
Systems/Technology Supervisor: Barry Bishin
Composition Technicians: Marc Giacinto, Morris Kliegman, Anthony T. Stallings
Directories Production Manager: Len Ourham

ADMINISTRATION

VP/Director of Licensing: Georgina Challis
Director of Operations/R&B Music Group: Terri Rossi (N.Y.)
Director of Operations/Country Music: Lynn Shults (Nashville)
Director of Research: Jane Ranzman
Directories Publisher: Ron Willman
On-Line Sales/Support: Lori Bennett
Distribution Director: Edward Skiba
Group Sales Manager: Carlton Posey
Billing: Debbie Liptzer
Assistant to the Publisher: Kara OioGuardi

PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

New York 1515 Broadway N.Y., NY 10036 212-764-7300 edit fax 212-536-5358 sales fax 212-536-5055	Washington, D.C. 806 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833	Nashville 49 Music Square W. Nashville, TN 37203 615-321-4290 fax 615-320-0454
Los Angeles 5055 Wilshire Blvd. Los Angeles, CA 90036 213-525-2300 telex 66-4969 fax 213-525-2394/2395	London 3rd Floor 23 Rdgmount St. London WC1E 7AH 71-323-6686 Fax: 71-323-2314 71-323-2316	Tokyo Hersey-Shiga Int'l. 6-19-16 Jingumae Daesan Utsunomya Bldg. 402 Shibuya-ku, Tokyo 150 sales 011-81-3-3498-4641 sales fax 011-81-3-3499-5905 edit 011-81-3-3867-0617 edit fax 011-81-3-3867-0216

BPI COMMUNICATIONS

Chief Executive Officer: GERALD S. HOBBS
President & Chief Operating Officer: Arthur F. Kingsbury
Executive Vice Presidents: John Babcock Jr., Martin R. Feely, Robert J. Dowling, Howard Lander
Senior Vice Presidents: Paul Curran, Ann Haire, Rosalee Lovett
Vice Presidents: Georgina Challis, Glenn Heffernan
Chairman Emeritus: W.D. Littlford

Commentary

Moral Rights Laws Must Be Harmonized

BY LESLEY ELLEN HARRIS

Intellectual property is rapidly gaining a higher profile in the eyes of the general public and, of course, in the information, communications, and entertainment industries. Domestic and international pressure is influencing many countries, including the U.S., to increase the standards of protection for intellectual property rights, both for domestic and foreign creations. In fact, the harmonization of intellectual property rights is a theme of this decade, made necessary by increased technology and the information highway, and manifested by trade agreements like NAFTA (the North American Free Trade Agreement) and GATT (the General Agreement on Tariffs and Trade).

The U.S. no doubt felt this pressure when, in 1989, it adhered to the Berne Convention for the Protection of Literary and Artistic Works, the leading international convention on copyright, to which more than 100 countries adhere. In implementing its obligations under Berne, the U.S. made some amendments to the Copyright Act of 1976. However, with respect to "moral rights," which protect the reputation of the creator, there remains some debate as to whether the minimalist approach taken by the U.S. supports the spirit of the convention.

The milestone against which moral rights was measured was the French law that states, "*L'auteur jouit du droit au respect de son nom, de sa qualité et de son oeuvre.*" This means that the author enjoys the right of respect of his name, his professional standing, and his work. This right is "*perpetual, inalienable et imprescriptible.*" The wording of this right is very general, and French courts have interpreted it broadly to protect against modifications to a work that could

prejudice an author's reputation. People who reject implementing stronger moral rights in the U.S. argue that the French and U.S. entertainment businesses are clearly different, and that French law would be unsuitable for the U.S.

What has been forgotten in the search for a moral rights scheme in the U.S. is that an alternative already exists in North America. Moral rights have existed in Canadian legis-



'The harmonization of intellectual property laws must not ignore moral rights.'

Lesley Ellen Harris, a screenwriter and copyright lawyer, is the author of "Canadian Copyright Law" (McGraw-Hill Ryerson Ltd).

lation since 1924. In 1988, the country's moral rights laws were greatly enhanced to ensure not only that the author of a work has the right to have his or her name associated with the work, and to prevent prejudicial modifications to his or her work, but also the additional right to prevent any harmful use of the work in association with a service, cause, product, or institution.

There have been very few cases of litigation in Canada concerning these moral rights provisions. Unlike the French law, moral rights in Canada can be waived; that is, the creator can agree not to exercise his or her moral rights. This is similar to U.K. law. Some argue that allowing a waiver of moral rights virtually strips creators of their moral

rights and puts them no further ahead than if there were no such rights. This is not true. First, the existence of these rights in law establishes the government's support for these rights. Second, it reverses the presumption, granting rights to creators that can only then be waived through an express agreement. Lastly, codification of such rights gives bargaining strength to creators.

Any participants to a "moral rights" discussion in the U.S. must also be aware of the imbalance of protection because of a lack of stronger moral rights under U.S. law. For the most part, copyright is international and based on the principle of national treatment. This means that protection is given according to the laws where protection is claimed. Where a Canadian author claims protection in the U.S., he is protected under U.S. law; where an American author claims protection in Canada, she is protected under Canadian law. Therefore, if Canada has stronger moral rights than the U.S., protection granted to Canadian and U.S. authors in Canada will be stronger than the protection granted to the same Canadian and U.S. authors when their works are used in the U.S. A similar imbalance of protection occurs for U.S. and British creators, U.S. and French creators, and so on.

With advanced technology and the information highway, morphing, sampling, and other manipulation of images and sounds will become more commonplace and the importance of moral rights will increase. The harmonization of intellectual property laws must not ignore moral rights. How can we justify the harmonization of laws that ensure that creators economically gain from the exploitation of their works without similarly harmonizing laws that protect the reputations of creators?

LETTERS

GAY, NOT 'QUEER'

Larry Flick's article "Major Labels Court-ing Gay, Lesbian Market" (Billboard, July 30) contains this sentence: "In identifying the characteristics of the typical queer consumer, there is no definite picture to be drawn..."

As a non-typical "queer" (please read gay) consumer, and an advertising person, I find this phrasing in the '90s highly offensive. And, not counting members of "Queer Nation," I'm quite sure that most gays and lesbians will also feel offended.

Bill Feitz
Feitz Advertising
Los Angeles

Flick's response: The use of the descriptive word "queer" for homosexuality has been embraced by a growing movement of men and women who hope to declaw its prejudice and negativity by using it in an empowering, if somewhat confrontational, manner. Its use is not intended to offend, but to remind the world of the discrimination and hardship historically faced by homosexuals—the same way that our community uses the pink triangle symbol that gay people were forced to wear in Nazi concentration camps.

TARGETING THE GAY MARKET

While I agree with Larry Flick's story on the recording industry's efforts to target the gay and lesbian community, it should be noted

that this industry was among the very first to target this market back in 1979, when my company, Rivendell Marketing, was founded.

Rivendell Marketing Co., a firm specializing in the gay and lesbian market, was founded by Joe DiSabato at the height of the disco era. DiSabato, a former promotions manager with RCA and MCA, used his connections with record labels to handle their national advertising in the gay press around the country. Casablanca and Prelude were two early advertisers. Recently we have developed campaigns or placed advertisements for PolyGram and PolyGram Classics, Arista, Sony, Windham Hill, Atlantic, Elektra, BMG CD Club, and Columbia House CD Club.

As more information on this market becomes available from respected sources such as Simmons, MRI, and Yankelovich, record marketers will see in black and white what has long been suspected—that this community buys a lot of product. Hopefully, this will translate into even more regular attempts at targeting this community.

Michael Gravois
President
Rivendell Marketing Co.

GAY ROLE MODELS NEEDED

In response to the Commentary written by Tom McCormack (Billboard, June 18): I, too, am a gay singer/songwriter, and I've noted the strange behavior the music industry has

toward gay-themed music.

The time has come for the next step. Artists like McCormack and myself want to be open right from the start and sing about our lives and the lives of approximately 10% of the world's population. In listening, the non-gay world may find that their fears are ungrounded and that all the things gay and lesbian people strive for—like love, compassion, and happiness—are the same goals they have. They'll find we have much more in common than what divides us.

What's needed are more open gay executives and braver non-gay executives who won't dismiss gay-oriented music because of the content. Gangsta rap and satanic heavy metal didn't scare them off, yet it's amazing how a non-graphic song about two people of the same sex loving each other could be so volatile!

Finally, one of the most important reasons we need openly gay and lesbian artists is because there are young men and women coming to grips with their sexuality every day. They need guidance, assurance, and role models to let them know that they aren't "freaks" and that they can lead healthy, happy lives. If my music can stop one teen-ager from committing suicide because I helped her realize that she is not alone and that there is hope, then I've done my duty as a responsible artist.

Rus McCoy
Long Beach, Calif.

Listen up you silly little freaks!



Street Date Aug. 16

**The first album went GOLD.
The movie's coming out this Christmas.
What more could you ask for, Happy Ass?!**



JERKY BOYS 2 : 92411
SELECT RECORDS

CARAVAN PICTURES • DISNEY DISTRIBUTED

**On December 7th
20,000,000 viewers
will watch the music event of the year.**

Billboard 94 MUSIC A WORLD'S

See you there.



No Ballots. No Judges. Just Millions of Record Buyers.

Artists & Music

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

Blues Traveler's Direction Changes With A&M's 'four'

BY CARRIE BORZILLO

LOS ANGELES—After building a healthy fan base through seven years of touring, the members of Blues Traveler have set their sights on greater radio and video exposure for their fourth A&M album, appropriately titled "four," due Sept. 13.

The first single from the album, "Hook," will go to album rock, album alternative, and modern rock radio on Aug. 31. But it is the second single, the infectiously upbeat "Run-around," which A&M is banking on to push the act to new heights at rock stations and break

new ground at top 40.

Without much support from radio and video outlets, Blues Traveler has garnered a following of 250,000 fans from its constant touring since its inception in 1987, according to Jill Glass, VP of marketing at A&M.

The band's self-titled 1989 debut has sold 397,000 units since SoundScan began tracking sales in 1991. A sophomore set, "Travelers & Thieves," released in 1991, has sold more than 279,000 units.

The first two albums peaked on The Billboard 200 at No. 175 and No. 144, respectively; a third Blues

(Continued on page 106)

Peter Gabriel To Release A 'Secret' Virgin Album, Video Document Tour

BY ZENON SCHOEPE

BOX, England—Peter Gabriel's "Secret World Live," an in-concert album and video scheduled for simultaneous release Aug. 30, has been unveiled by the artist at his Real World Studios here in the southwestern English countryside.

Based on the 19-nation "Secret World Tour," Gabriel's first full concert swing since 1986, the 100-minute double CD on Real World/Virgin Records and accompanying live video capture Gabriel playing to the crowd, with material drawn largely from his best-selling albums "So" and "US." Since leaving Genesis and launching his solo career in 1975, Gabriel has sold 20 million albums worldwide, ac-

ording to Virgin.

In the U.S., his product is licensed to Geffen Records, which will release the album and video on Sept. 13.



GABRIEL

Captured in midtour flow, the band has Gabriel's longtime guitarist David Rhodes and bassist Tony Levin, joined by Manu Katche on drums, Jean Claude Naimro on keyboards,

Shankar on violin, and Paula Cole on backing vocals.

Highlights include powerhouse deliveries of "Come Talk To Me" (on the video, Gabriel opens the set in a traditional British public telephone box), "Sledgehammer," "Steam," and a sensitive rendition of "Blood Of Eden" (performed on video around a life-size tree). The video presentation of "Digging In The Dirt" finds Gabriel employing a head-mounted camera to project images to a giant, rotating onstage screen for a disturbing, if not unusual, close-up view of the artist.

Given his pre-eminence in video, Gabriel says he wanted the "Secret World Tour" to be highly visual.

(Continued on page 101)

Capitol Builds Relationships For BeBe & CeCe

BY J.R. REYNOLDS

LOS ANGELES—Relationships were the reason label executives were able to keep BeBe & CeCe Winans from leaving Capitol Records after the company's management transition. "Relationships" also is the title of the Grammy-winning duo's new album, due Sept. 20.

"After the experience we had with our last project [1991's "Different Lifestyles"], we were very dissatisfied with our relationship with Capitol," says BeBe. But that was before Gary Gersh became president/CEO of the label in July 1993.

According to Gersh, anyone at the



BeBe & CeCe

label, including artists, can now offer input on any aspect of a record project—from A&R to marketing to promotion.

Says BeBe, "We were involved in every aspect of 'Relationships,' which included being at several marketing and other label meetings."

Following Gersh's appointment, rumors were rampant that R&B would have a diminished role at the label. But Gersh says a paring down of Capitol's roster is key to the success of projects like "Relationships."

"We cut back on the number of acts so that we could concentrate 100% on that smaller list, as opposed to having a lot of acts and only being able to concentrate 10% on each."

Gersh quickly convinced BeBe & CeCe that they were an important part of Capitol's future. "He showed us by being personally involved with 'Relationships.' He came to the studio when we were recording, and to video shoots," says CeCe.

Gersh also demonstrated his willingness to work with the group by granting a request that Evan Lamberg, VP of East Coast creative for

(Continued on page 106)



AKA Paula Cole. Paula Cole performed songs from her new Imago album, "Harbinger," to an SRO crowd at the AKA club in New York. Joining her after the set, from left, are Imago Recording Co. president Terry Ellis, BMG senior VP of marketing Rick Bleiweiss, and Imago VP of sales and marketing Jim Kelly.

I.R.S. Looks To Generate New Movement For dada

BY JIM BESSMAN

NEW YORK—Like any band that makes a strong sales impact with its major-label debut, I.R.S. Records' dada faces a daunting challenge with its follow-up.

The band's tuneful and harmony-heavy 1992 entry, "Puzzle," sold 270,000 units domestically, according to SoundScan. A second I.R.S. album, "American Highway Flower," is slated for release Sept. 20.

"You hit big, and the question is, 'For my next trick, what do I do?'" says John Clay, program director at Phoenix modern rock station KEDJ, a dada stronghold due to the hit tracks "Dizz Knee Land," "Dim," and "Here Today, Gone Tomorrow."



DADA

"For a lot of bands, all the elements that went into making the first album successful change once they hit the road," says Clay. "That unspoken, scary barrier of 'Now we have to top that' can hurt bands."

However, Clay notes that dada's

(Continued on page 106)

A&M Set Brings Carpenters Fans Out Of Woodwork

BY CRAIG ROSEN

LOS ANGELES—With an extensive marketing plan and unlikely pairings of artists and source material, A&M Records will attempt to make "If I Were A Carpenter," its modern rock homage to the brother-sister duo, stand out amid a flood of



(Continued on page 101)



Act Naturally. "Liverpool Days," Genesis Productions, Ltd., limited-edition photo chronicle of the Beatles in their Merseybeat milieu, is now available in the U.S. The handsome coffee-table book is a disarmingly intimate 1964 look at the Fab Four as they bade farewell to the Cavern club scene they helped create, and began shooting their first film, "A Hard Day's Night." It is also a diaristic aperture on a fascinating, albeit fleeting, sphere, as experienced by renowned German photojournalists Max Scheler and Astrid Kirchherr (former fiancée of original Beatle Stuart Sutcliffe). They shadowed the world's most famous rock band on its home turf. Among the feast of unpublished portraits is one, above right, of Ringo Starr at his parents' home, complete with lava lamp. The drummer holds an album by James Ray, who first recorded "Got My Mind Set On You," a solo hit 23 years later for George Harrison. Each copy of "Liverpool Days" is signed by Scheler and Kirchherr and comes in a clothbound slipcase, with a choice of an original photo on the book's cover of John, Paul, George, or Ringo. Call 800-775-1111.

Becker's Solo Debut Hardly Out Of 'Whack' Giant Hopes Steely Dan Tour Provides Marketing Spark

BY CRAIG ROSEN

LOS ANGELES—"Walter Becker is one of the great characters of all time," says Giant Records chairman Irving Azoff. "At the first point that he said, 'I'm serious about making my own record,' I jumped on it right away."

Azoff is optimistic that Steely Dan fans will jump on Becker's "11 Tracks Of Whack," due Sept. 27 on Giant. It's the first solo album by the other songwriter in the '70s group known for its smart and polished pop.

Giant will create advance awareness of the Becker album by issuing a four-song sampler to album alternative ra-

dio stations Aug. 16. The sampler's arrival at radio will coincide with a month of Steely Dan dates, as Becker and longtime writing partner Donald Fagen return to the road.

"We want to make sure the music is out there, since they'll be on tour," says Giant product manager Connie Young. "The best visibility we can get with Walter is to have him on tour with Steely Dan."

"Everyone was excited when they reunited [in 1993], and we want to take advantage of the fact that Walter is on the road as much as we can," she adds.

In preparation for the album's release, Giant has issued an electronic press kit that provides the viewer with

vital information about the release while it entertains with sly humor. The EPK is being issued to press, retail, and radio.



BECKER

The label also plans to produce a 30-minute TV special on Becker, which it hopes will air either on VII-1 and PBS, Young says.

In addition, the label plans to back the release with heavy print and TV advertising. Says Azoff, "The marketing plan will be all-encompassing... There will be TV ads [and ads in] consumer and audiophile magazines."

"11 Tracks Of Whack" marks the first full album with which Becker has been involved in a major artistic capacity since "Gaucho," Steely Dan's last album of new material, was released in 1980.

After moving to Hawaii and taking a few years off, he drifted back into the record industry as a producer. Among the acts he worked with were China Crisis, Rickie Lee Jones, jazz artists such as Bob Sheppard, and Fagen.

Although Becker occasional co-wrote material and played guitar on the albums he produced, he says his stint as a producer left him somewhat unsatisfied. "I always felt that I was in the room with someone that was having more fun than I was having, namely the artist, because they were getting to play and sing and make all kinds of important decisions. I started to become more and more jealous of

Restless Looks To Build On Kuepper's Cult Following

BY DAVID SPRAGUE

NEW YORK—In his native Australia, Ed Kuepper is seen as a punk-rock survivor by some and an underworld poet by others. His unique perspective—imagine Leonard Cohen after a long residency at CBGB—has seldom been aired in America, but that should change with the Sept. 27 release of "Character Assassination" by Restless Records.

"The fans Ed has over here are very vocal and very well-placed," says Rich Schmidt, Restless' director of marketing. "A lot of them are in the press, and we've learned that when the press really embraces an artist, it does sell rec-

ords."

Besides intensive fanzine and national campaigns, the label is mounting what Schmidt describes as a "three-pronged radio assault." College radio will be sent the entire album, while commercial modern rock and select album alternative stations will be serviced with a CD-5



KUEPPER

of the single "Little Fiddle." Additionally, there is talk of pressing a promotional disc gleaned from Kuepper's ap-

(Continued on page 26)

(Continued on page 26)

MUSIC PUBLISHING

'THEY'RE PLAYING MY SONG'

As cover songs go, the *Amazing Rhythm Aces'* "Third Rate Romance," which went to No. 14 on the pop charts and No. 11 on the country charts back in 1975, seems custom-made for Sammy Kershaw. The Louisiana native balked at the idea of covering the song the first time around, but decided to give it a shot on his new album, "Feelin' Good Train." He even brought the song's writer, former *Amazing Rhythm Ace* Russell Smith, into the studio to contribute background vocals and assure the right feel.

Edited By Peter Cronin

THIRD RATE ROMANCE
Published by Fourth Floor Music
(admin. by WB Music Corp. (ASCAP))

"The first time [producers] Buddy [Cannon] and Norro [Wilson] talked to me about cutting 'Third Rate Romance' was way back when we were recording the 'Haunted Heart' album," says Kershaw. "I didn't do it then because I didn't think I could do the song justice. It was such a great record with such a great feel, and it's hard to cover a song like that. If you do, you'd better hope that it's going to be just as good, if not better, and I was kind of scared of that. But when we started doing the 'Feelin' Good Train' album I was feeling maybe a little cocky.



KERSHAW

Well, they brought it up again and faxed the lyrics in, and we walked into the studio and cut it in about 30 minutes. It's a great country song. If you listen to the story, it's everything country is. The song had such a groove to it the way them boys cut it, and what we tried to do was go in there and copy that feel. We didn't try to make any big changes from the original record. Once a hit, always a hit. I don't mind bringing back a song that some people maybe have never heard. I'm a little worried about getting some resistance at radio. Back then, some stations refused to play the original version because of the lyric content. But it was a great record for a reason. You don't hardly hear the song much anymore, and I don't think you can buy the record anymore. So, hell, just bring it back the way it was."

Reach For The STARS! MOVING? RELOCATING?

ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL OR STUDIO PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD.

AUGUST 16

NEW! FROM THE BLUES LEGENDS

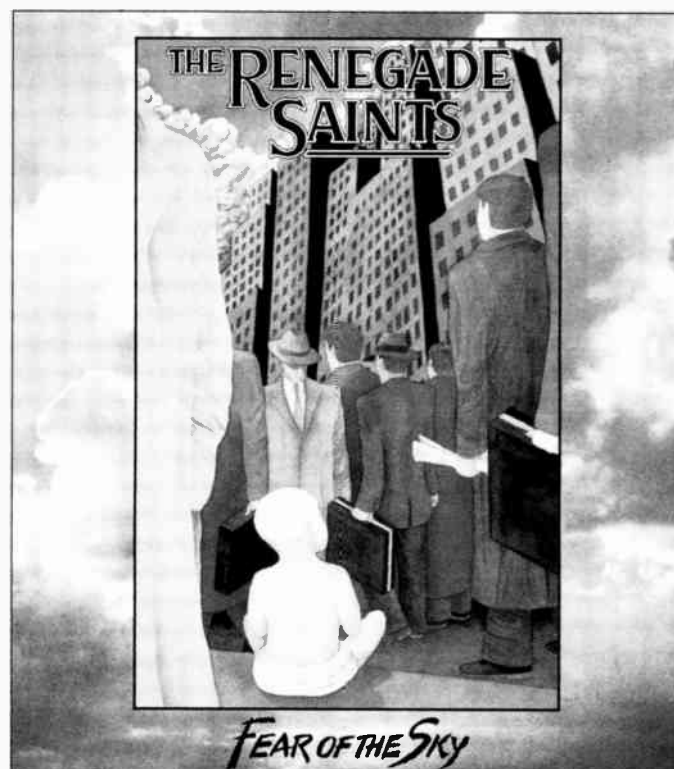


featuring "REMEMBER WOODSTOCK"



PRESENTS

AUGUST 23



NEW AMERICAN ROCK AT ITS FINEST

Produced by: DON GILMORE

DISTRIBUTED BY NAVARRE CORPORATION 1-800-728-4000

Greene Assumes Old Role In New Publishing Post

THE FIXER: Holly Greene, who was just appointed VP/GM for East Coast operations for PolyGram Music Publishing Group USA, has usually moved to a music publishing company with a mandate to reorganize aspects of the operations she's moved into.

After a four-year stint that launched her career in publishing at Screen Gems-EMI in the late '70s, Greene spent four years at Peer-Southern's New York office with the assignment to reactivate the old-line company's East Coast offices. She moved on to Jobete Music to achieve similar aims. Before joining PolyGram, she had a second stint in the EMI family, as VP/GM of creative services on the East Coast, albeit for a greatly expanded EMI publishing setup.

The man who ran all of Jobete when she was there was veteran publishing executive Lester Sill. Sill and another longtime publishing executive, Paul Tannen, were her bosses at Screen Gems-EMI. "Much more," she says, "they were my mentors. They taught me how to listen to a song, critique it and then find the best place for that song. They taught me how to pitch songs, something I regard as a lost art. They taught me the value of a catalog and the need to create tomorrow's standards."

Greene says she has obtained successful covers with such acts as Gladys Knight, Cyndi Lauper, Taylor Dayne, Starship, Bobby Brown, Air Supply, Paul Young, Regina Belle, the Pointer Sisters, Blue Oyster Cult and Vanessa Williams. During her second stay at EMI Music, she signed such creative talent as Easy Mo Bee, Aqil Davidson, Marly Marl, Main Source and Peter Holsapple.

"It's not always obvious these days that some of the freshest songs come from atypical collaborations," says Greene. "One of my favorite recent examples of this is when I was at EMI and hooked Mary Chapin Carpenter and Cyndi Lauper to co-write. The song, 'Sally's Pigeons,' was on Cyndi's last album and will appear on a Cyndi Lauper anthology album to be released shortly by Epic."

At PolyGram, Greene can turn to venerable oldies, such as songs by Jerome Kern, or more recent standards-writers such as Jimmy Webb, whose catalog PolyGram administers. Current major writers include Jon Bon Jovi, Richie Sambora, k.d. lang, Gavin Fri-

day, Nona Hendryx, Brian McKnight, Dan Reed, Andrew Lloyd Webber, and, most recently, Lyle Lovett.

Lovett is one of two recent signings, along with Dead Eye Dick (Ichiban Records), whom, Greene notes, PolyGram Music president David Simone "whisked down to New Orleans to sign after he heard [his] album." Greene, with no specific counterpart at PolyGram's headquarters in Los Angeles, sees herself as Simone's alter ego on the East Coast, where her key staffers include creative director Randy Sabiston and creative coordinator Kim Gilmour. With Lovett and

Dead Eye Dick pre-Greene signings, Greene says she is currently "in the midst of several negotiations with what I consider to be important writers and artists."

READY, SET...: The Songwriters' Assn. of Washington, D.C., for which BMI has supervised judging panels at its offices in New York and Nashville, has launched its 11th annual Mid-Atlantic Song Contest. Open in the categories of alternative, pop, R&B, novelty, country, folk, jazz, adult contemporary, rock, and gospel, the contest has, among other awards, a grand prize of \$1,000 in cash, with the first runner-up receiving \$400 and the second runner-up receiving a gift certificate for tape duplication from Oasis Recordings. Deadline for entries is Aug. 31. For more info, contact Dolphin Talent in Williamsburg, Va. . . .

Also, BMI is now accepting applications for its BMI-Lehman Engel Musical Theatre Workshop. Composers are asked to submit three contrasting compositions to BMI on cassette with their applications, and lyricists are to supply three contrasting lyrics—one comedy, one ballad, and one uptempo. They should be sent to Norma Grossman at BMI's New York headquarters.

IN ANNOUNCING the new Billboard Song Contest in the July 30 edition of Words & Music, a category of music was erroneously left out. It's the wonderful world of country sounds. How could we?

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. White Zombie, La Sexorcisto
2. Candlebox
3. Pantera, Far Beyond Driven
4. Gin Blossoms, New Miserable Experience
5. Eagles, Complete.

Words & Music



by Irv Lichtman

EMMY NOMINATION

FOR

NYPD BLUE

IN THE CATEGORY OF

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN MAIN TITLE THEME MUSIC



Mike,
Congratulations on your fourth Emmy nomination. We at American Gramophone are proud to consider you a member of our family.

Chap

His newest album
"Inventions From The Blue Line"
available on American Gramophone Records
at finer record stores everywhere.

AMERICAN GRAMOPHONE

© 1994 AMERICAN GRAMOPHONE



NAIRD

RCA BRINGS DAVE MATTHEWS BAND TO MAJORS WITH 'DREAMING'

(Continued from page 11)

development. "In fact, the way I heard about the band is that an intern played them for me off one of those exact cassettes!"

Matthews was born and raised in South Africa, which he says may be one of the sources of his band's multicultural feel. "I call [our style] a stew," he says. "When I write songs, I use circular riffs that have an African bent."

The Dave Matthews Band comprises a diverse group of musicians, each ea-

ger to contribute his own ideas. Both Leroi Moore (sax/flute) and Carter Beauford (drums) are seasoned jazz veterans, while Stefan Lessard (bass) has been playing in clubs since age 15. Boyd Tinsley's classically trained violin skills complete the band's sound.

"I'm really lucky to work with these guys," says Matthews. "They can follow the crazy ideas I have and toss in crazy ideas of their own. I mean, I know nothing about jazz except that I

enjoy it, but Leroi can play this riff and I'm like, 'Yeah, yeah, that's it!'"

"Under The Table And Dreaming" was produced by Steve Lillywhite (U2, Talking Heads, XTC), and Matthews says the collaboration was a perfect fit.

"We had a choice of some terrific people to work with, but Steve was so adamant that he be the one," says Matthews. "I couldn't argue with him—my heart is easily stolen by eagerness."

BIG HEAD TODD

(Continued from page 11)

to film what Backer says he hopes will be a "spectacular" video for the leadoff single, "In The Morning." The song has already received great exposure from its inclusion on the "Blown Away" film soundtrack. The videoclip will be directed by Josh Taft, who has also worked with Pearl Jam. "I don't believe MTV will be able to deny this," Backer says.

Big Head Todd & the Monsters' listeners won't be able to deny that "In The Morning" and other new tunes—such as "Kensington Line," "Magdalena," and "Angel Leads Me On"—sound markedly different from the ones on "Sister Sweetly." The last record was derivative of the blues Mohr and band mates Rob Squires and Brian Nevin are so fond of, but "Strategem" is more of a raw, straight-ahead, earthy rock'n'roll album.

"We're not a blues band," Mohr says. "I once classified us as a white band that couldn't play blues, so we played rock'n'roll. I think ['Strategem'] is a great record. It's more of a band record, and we produced it ourselves and paid for it out of our own pockets."

"It was a painful album to write," he adds, "because it was such an isolated experience for me."

In recording "Strategem," the band returned home to Boulder for two months this spring and rented the Boulder Theatre to use as a recording studio. Jeff Aldrich, Giant's head of A&R, says the band benefited greatly from being in familiar surroundings. "They were able to produce a record in an environment where they were comfortable and had a long history of performing," he says. "They wanted to come up with something more representative of their live sound, and this album is more natural and organic sounding."

Backer hopes more than album rock listeners will be able to hear these new sounds. While album rock radio will continue to be the "mainstay" for playing Big Head Todd, he says, efforts will be made to get the new music on alternative and mainstream radio as well. "We'll be working alternative radio, and when top 40 has a reason to play it, we'll take the song to top 40," he says. "Top 40 radio play does not connote selling out."

Backer says that retail has been a big supporter of the band in the past, but adds that Giant won't rest on its laurels in making Big Head Todd's presence felt at those outlets. "We will set up tremendously at retail with displays," he says. Giant will also add two new titles, as it will distribute the group's first two independent releases from several years ago, "Another Mayberry" and "Midnight Radio."

Lillywhite attempted to showcase the Dave Matthews Band for a wider audience without distilling its distinctive sound. "He had a sense of how we wanted to go, definitely," says Matthews. "He brought a calmness to the record. It's still pumpin', but now it's more focused."

RCA hopes the Dave Matthews Band can expand the label's alternative appeal, which has been limited.

"I think this record is a marketing person's wet dream," says Flohr. "That's the beauty of a fan base of this size: They know when the album's out, they know what the album cover art looks like even before I do. For us to come in, say, 'Thanks for the fan base,' and then take over—that's when we'd lose them."

RCA will target the band to many radio formats, from modern rock outlets to album rock—even R&B stations. A first single has not been se-

lected.

RCA will market the record selectively at first, "letting the record fuel its own fire," says Flohr. For retail, "we'll look at listening posts and some new-artist programs, but the biggest thing going into the retail side is the right accounts. We have a track record from the first record, and that's where the focus is."

RCA plans to market the band first through its established base in the South and on the East Coast, relying on touring—more than 200 dates through 1994—to raise awareness.

The Dave Matthews Band also is taking part in the H.O.R.D.E. tour this year, hitting the road with such acts as Blues Traveler, the Allman Brothers, and Big Head Todd & the Monsters. "You can learn something by being around [the other bands]," Matthews says. "Looking at Blues Traveler and seeing where they are, and saying, 'That's where I wanna be.'"

"ONE SUMMER NIGHT"



FARRCRY

THE FIRST SINGLE FROM THEIR BRAND NEW ALBUM "CAN'T BARGAIN WITH GOD"

Produced by John Forbes

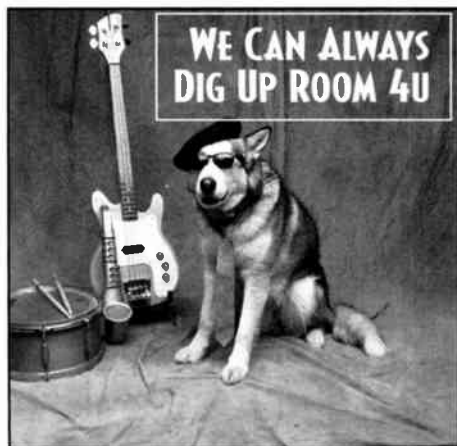
Co-Produced by Paul Trust & Mark Christian

Neon

NEON RECORDS

225 EAST 57TH STREET, SUITE 3-H, NEW YORK, NY 10022
(212) 319-7875

DISTRIBUTED BY INDI DISTRIBUTORS
(Malverne/Big State/CRD)



From the South Bay to Ventura, and in over 400 cities nationwide, short-term furnished housing when you need it, where you need it, how you need it.

OakwoodSM
Corporate Housing
A nationwide temporary housing service

WE'RE HERE 4 YOU

(800) 942-2787

For monthly stays or more. Models open daily, 9-6.

AMUSEMENT BUSINESS[®] BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BILLY JOEL ELTON JOHN	GIANTS STADIUM EAST RUTHERFORD, N.J.	JULY 22, 24, 26, 28-29	\$14,889,127 GROSS RECORD \$85/\$46	293,539 FIVE SELLOUTS	DELSNER/SLATR ENTERPRISES
THE ROLLING STONES COUNTING CROWS	ROBERT F. KENNEDY MEMORIAL STADIUM WASHINGTON, D.C.	AUG. 1, 3	\$3,990,966 GROSS RECORD \$50/\$25	108,960 TWO SELLOUTS	CONCERT PRODISINTERNATION AL USA
GRATEFUL DEAD	ROBERT F. KENNEDY MEMORIAL STADIUM WASHINGTON, D.C.	JULY 16-17	\$3,536,568 \$31.50	112,272 TWO SELLOUTS	CELLAR DOOR
BILLY JOEL ELTON JOHN	ROBERT F. KENNEDY MEMORIAL STADIUM WASHINGTON, D.C.	JULY 20	\$2,250,520 \$75/\$40	51,762 SELLOUT	CELLAR DOOR
LOLLAPALOOZA '94: SMASHING PUMPKINS BEASTIE BOYS GEORGE CLINTON & THE P-FUNK ALL-STARS THE BREEDERS, L7 A TRIBE CALLED QUEST NICK CAVE & THE BAD SEEDS	FDR PARK PHILADELPHIA	AUG. 1	\$1,227,239 \$28.50	43,061 SELLOUT	ELECTRIC FACTORY CONCERTS
AEROSMITH JACKYL	WORLD MUSIC THEATRE TINLEY PARK, ILL.	AUG. 6	\$724,605 \$45/\$30/ \$20	29,127 SELLOUT	TINLEY PARK JAM CORP
JANET JACKSON	RADIO CITY MUSIC HALL NEW YORK	JULY 26-27	\$618,060 \$75/\$60/ \$50/\$40	11,134 11,828 TWO SHOWS	RADIO CITY MUSIC HALL PRODS
METALLICA FIGHT CANDLEBOX SUICIDAL TENDENCIES	BROWN FIELD OTAY MESA, CALIF.	JULY 31	\$574,906 \$24.50	23,473 30,000	BILL SILVA PRESENTS
PHIL COLLINS	MGM GRAND GARDEN LAS VEGAS	JULY 30	\$506,160 \$32/\$15	13,486 SELLOUT	EVENING STAR PRODS
METALLICA FIGHT CANDLEBOX SUICIDAL TENDENCIES	SAM BOYD STADIUM UNIVERSITY OF NEVADA, LAS VEGAS	JULY 30	\$493,875 \$27/\$20	18,288 22,000	FEY CONCERT CO

Copyrighted and compiled by Amusement Business, a publication of BPI Communications. Boxscores should be submitted to: Marie Ratliff, Nashville, Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, call Marie Ratliff, (615)-321-4295.

EastWest Single Helps U.K. Biz Build Bridge To Rwanda

BY THOM DUFFY

LONDON—A benefit single for Rwandan relief, with a London children's choir singing the Judds' song "Love Can Build A Bridge," is set for release Aug. 29 on EastWest Records U.K., while plans proceed for an additional all-star recording and benefit concert in Britain.

"There's a whole generation of acts that were never involved in Live Aid," says Christian Ulf-Hansen, associate director of BMI in London, referring to the 1985 transatlantic benefit for African famine relief. Together with Nigel Rush of Madcat Management, Ulf-Hansen has been soliciting artists from both the U.K. and the U.S. for an all-star single for early-September release, and a stadium benefit for later next month.

The artists committed to the project are said to range from newcomers to superstars, but none have yet been announced. Details on the benefit single, conceived as a three-track EP, are expected by mid-August.

Observers, including Ulf-Hansen, have expressed surprise that the music industry, often known for its so-

cial consciousness, has not responded more quickly from either side of the Atlantic to the massive tragedy in Rwanda.

"I just started to phone a couple of people and say, 'Let's make something happen,'" says Ulf-Hansen.

Max Hole, managing director of EastWest Records U.K., gives credit to Avril McCrory, head of music at BBC Television, for conceiving the "Love Can Build A Bridge" benefit single.

"It's a brilliant single with a brilliant lyric for what we're trying to do," says Hole.

Recorded by the choir from the Bright Sparks Stage School, the single was produced by Bob Sargeant, with string arrangements by Ed Shearmur. Marc Fox, head of A&R at EastWest, brought together a band that includes former Police member Stewart Copeland and musicians who have played with Dire Straits, Big Country, Sting, Madonna, and others.

Recording and mixing services were donated by the Angel, Abbey Road, Olympic, and Metropolitan studios. A promotional video was filmed by Partisan, and London Transport donated a bus to shuttle children to the studio.

All involved with the "Love Can Build A Bridge" benefit single donated their services, says Hole, who adds that all royalties will be directed to Rwandan aid charities through Save The Children.

PUBLICITY PRINTS

Ultragraphed On Heavy Gloss Stock
BLACK & WHITE 8x10's
500 - \$70.00 1000 - \$95.00

COLOR

1000 - \$396.00

Above Prices include Typesetting & Freight
Send 8x10 Photo - Check or M.O.

Full Color & B/W Posters
Composites - Cards - Other Sizes

Send For Catalog & Samples

ABC PICTURES

1867 E. Florida, Dept. 88
Springfield, MO 65803
(417) 869-9433 or 869-3456

FARNHAM CONCERT

(Continued from page 10)

fering their time and skills."

Wheatley's business partner, the international sports promotion company IMG, provided facilities and staff. The National Tennis Centre waived its rental as a concert venue. The premier of the state of Victoria, Jeff Kennett, put his political weight behind the project, commandeering 400 phone lines from the TAB betting system for the telethon, in addition to 350 lines installed by Telecom in Australia.

Proceeds were donated to CARE Australia, whose national director, Ian Harris, confirmed that the proceeds would pay for drugs and diapers for 6,000 Rwandan orphans and fund visits by pediatricians and therapists.

Yoakam's 'Fast As You' Draws C'right Suit

A Los Angeles songwriter and singer has sued Dwight Yoakam, his publishing company, record company, and producer, alleging that they are guilty of copyright infringement.

Jamie James, in a suit filed Aug. 2, contends that Yoakam's 1993 hit single "Fast As You" infringes on his 1979 composition, "My Mistake."

The complaint says James recorded "My Mistake" with the Kingbees on RSO Records, and that it was registered for copyright March 27, 1980. "Fast As You," the complaint continues, "infringes upon and incorporates portions" of "My Mistake."

Also named as defendants in the suit, filed in the U.S. District Court for Central California, are producer Pete Anderson, Coal Dust Music, and Reprise Records. The suit asks for an accounting and payment of "all gains, profits, and advantages derived" from the alleged infringement, plus damages. EDWARD MORRIS

BILLBOARD'S 1995 INTERNATIONAL BUYER'S GUIDE WON'T JUST PUT YOU ON THE MAP... IT WILL PUT YOU ALL OVER IT

The most essential resource for the movers and shakers of the international music and entertainment industry. A global directory of record labels, home-video companies, audio-book publishers, music publishers, wholesalers, accessory manufacturers, raw materials, CD replicators and tape duplicators (to name a few listing categories), the IBG is the bible of "who to call" and "where to find it" for smart industry

professionals worldwide. Your ad in the International Buyer's Guide reaches more than 50,000 potential clients who are looking for the types of goods and services you provide. Global connections mean business.

Call today to reserve space in the 1995 Billboard International Buyer's Guide.

Ad Deadline: October 5, 1994.
Publication Date: December 14, 1994.

Billboard

NEW YORK
1515 BROADWAY, NEW YORK, NY, 10036
(212) 536-5004 · FAX (212) 536-5055
LOS ANGELES
5055 WILSHIRE BOULEVARD, LA, CA 90036
(213) 525-2300 · FAX (213) 525-2394/2395
UNITED KINGDOM & EUROPE
23 RIDGEMOUNT STREET, LONDON,
WC1E7AH ENGLAND
71-323-6686 · FAX 71-323-2314 /2316

JSA>>>BILLBOARD>>>123456789>>>0987654321>>>US
>>>>BILLBOARD>>>1994>>>>123456789>>>>0987654321USA>>>>B

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	47	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
2	3	42	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
3	8	7	MELVIN RILEY MCA 11016 (9.98/15.98)	GHETTO LOVE
4	10	23	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL
5	7	4	L7 SLASH/REPRISE 45624*/WARNER BROS. (10.98/15.98)	HUNGRY FOR STINK
6	6	2	LIGHTER SHADE OF BROWN MERCURY 522479 (10.98 EQ/15.98)	LAYIN' IN THE CUT
7	—	1	ILL AL SKRATCH MERCURY 522661* (10.98 EQ/15.98)	CREEP WIT' ME
8	9	3	BIG MOUNTAIN GIANT 24563/WARNER BROS. (10.98/15.98)	UNITY
9	4	6	SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA...
10	5	5	HOOTIE & THE BLOWFISH ATLANTIC 82613/AG (10.98/15.98)	CRACKED REAR VIEW
11	—	1	GEORGE HOWARD GRP 9780 (10.98/15.98)	A HOME FAR AWAY
12	14	34	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
13	13	76	BIG HEAD TODD & THE MONSTERS ● GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
14	11	11	AHMAD GIANT 24548/REPRISE (10.98/16.98)	AHMAD
15	—	1	IMMATURE MCA 11068 (9.98/15.98)	PLAYTYME IS OVER
16	17	2	WEEZER DGC 24629/GEFFEN (10.98/15.98)	WEEZER
17	12	9	PRIDE & GLORY GEFFEN 24703 (10.98/15.98)	PRIDE & GLORY
18	16	28	PRONG EPIC 53019 (9.98 EQ/15.98)	CLEANSING
19	19	3	TERROR FABULOUS EASTWEST 92327/AG (9.98/15.98)	YAGA YAGA
20	23	8	FUGEES RUFFHOUSE 57426*/COLUMBIA (9.98 EQ/15.98)	BLUNTED ON REALITY

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1994, Billboard/BPI Communications.

21	25	9	BORN JAMERICANS DELICIOUS VINYL/EASTWEST 92349/AG (9.98/15.98)	KIDS FROM FOREIGN
22	20	6	LOREENA MCKENNITT WARNER BROS. 45420 (10.98/15.98)	THE MASK AND MIRROR
23	22	12	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
24	15	3	2 UNLIMITED RADIKAL 15421/CRITIQUE (10.98/15.98)	REAL THINGS
25	26	11	CAUSE & EFFECT ZOO 11056 (10.98/15.98)	TRIP
26	—	1	LOVE SPIT LOVE IMAGO 21030 (9.98/15.98)	LOVE SPIT LOVE
27	30	4	BONEY JAMES WARNER BROS. 45611 (10.98/15.98)	BACKBONE
28	32	6	SELENA EMI LATIN 28803 (8.98/12.98)	AMOR PROHIBIDO
29	—	1	B-TRIBE ATLANTIC 82593/AG (10.98/15.98)	FIESTA FATAL!
30	21	8	BLUR FOOD/SBK 29194/EMI (10.98/15.98)	PARKLIFE
31	31	6	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW (9.98/13.98)	KIRK FRANKLIN
32	35	4	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
33	18	3	NOFX EPITAPH 86435* (10.98/14.98)	PUNK IN DRUBLIC
34	36	4	311 CAPRICORN 42026 (9.98/16.98)	GRASSROOTS
35	29	4	EVERETTE HARP BLUE NOTE 89297/CAPITOL (9.98/15.98)	COMMON GROUND
36	—	4	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU
37	24	7	THE BEATNUTS VIOLATOR 1179*/RELATIVITY (9.98/16.98)	THE BEATNUTS
38	37	3	STEVEN CURTIS CHAPMAN SPARROW 51408 (9.98/13.98)	HEAVEN IN THE REAL WORLD
39	—	1	KILLING JOKE ZOO 11085* (9.98/15.98)	PANDEMONIUM
40	27	13	BLACKGIRL KAPER 66359/RCA (9.98/15.98)	TREAT U RIGHT

POPULAR ♦ UP RISING S

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

GETTING SERIOUS: Following the release of their 1985 debut, "Kenny And John: The Whitehead Brothers," on Philly International, the album's namesakes took time off to get more serious about songwriting. Now, the **Whitehead Brothers** are back with an appropriately titled Motown set, "Serious."

The twentysomething sons of **John Whitehead**, who was half

Paris Eley, senior VP of marketing at Motown, says the increase in number of spins on the song in the first few weeks is reminiscent of how **Boyz II Men's** "Motownphilly" developed.

"When we heard the music, we heard all the usual elements of a hit, along with a certain edge," he says. "Because of its street appeal and the street metaphor in the title, we went to the streets first to market this."

Eley says the street promotion team first introduced the music to retailers and programmers. Once radio caught on, the team went back into the markets to introduce the act's visuals. A sniped poster campaign is in place in the top 10 markets for August and September.

Eley hopes to have the video for the song on MTV and BET by Labor Day. He also says there is "soundtrack interest in the band." Plans for a tour are being mapped out now. Meanwhile, the act will perform at a WGCI-FM Chicago-sponsored show in September.



Tickled Pink. Epic hard rock band Satchel has just come off a West Coast tour in support of its debut "EDC." The album is cleverly peppered with movie sound bites from such celebs as Joe Pesci. The Seattle-based quartet is shooting a video for the first single, "Mr. Pink," within the next few months.

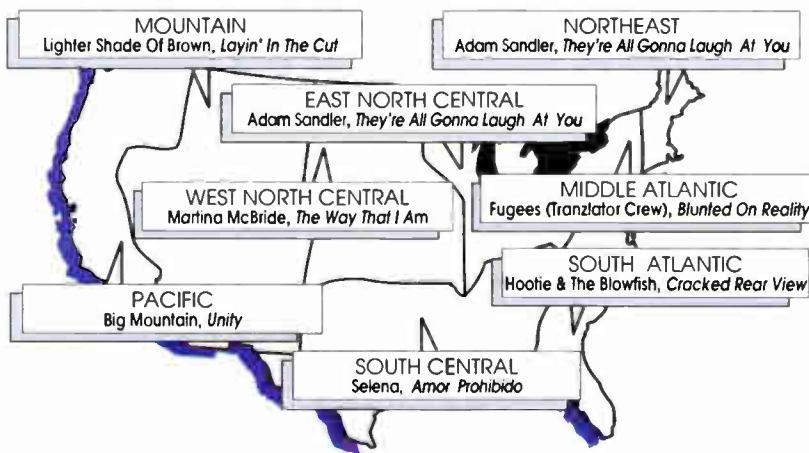
of the writing team of **McFadden & Whitehead**, are receiving a lot of attention for the new set's first single, "Your Love Is A... 187."

The song garnered 201 spins on 15 top 40/rhythm stations, and 443 spins on 33 R&B stations, during the week ending Aug. 8.



Mo' Moe. Former Velvet Underground drummer Moe Tucker is back with her first solo album in three years, "Dogs Under Stress," released July 26 on Sky/Ichiban. A single hasn't been chosen yet, but modern rock programmers should give the charming "Crackin' Up" a listen.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
SOUTH ATLANTIC 1. Hootie & The Blowfish, Cracked Rear View 2. Rachelle Ferrell, Rachelle Ferrell 3. Sounds Of Blackness, Africa To Africa 4. Immature, Playtime Is Over 5. Ill Al Skratz, Creep Wit' Me 6. Melvin Riley, Ghetto Love 7. George Howard, Home Far Away 8. Martina McBride, The Way That I Am 9. Born Jamericans, Kids From Foreign 10. O.J. Koal, 20 Minute Work Out	EAST NORTH CENTRAL 1. Adam Sandler, They're All Gonna Laugh... 2. Martina McBride, The Way That I Am 3. L7, Hungry For Stink 4. Melvin Riley, Ghetto Love 5. Rachelle Ferrell, Rachelle Ferrell 6. Sounds Of Blackness, Africa To Africa 7. George Howard, Home Far Away 8. Ahmad, Ahmad 9. Pride & Glory, Pride & Glory 10. Ill Al Skratz, Creep Wit' Me

gion this week.

Jeff Jones, VP of marketing at Elektra, notes that after Johnston's July 30 date at McCabe's Guitar Shop in Santa

Monica, Calif., and his Aug. 1 show at the Troubadour in West Hollywood, the album went from 107 units sold in the market to 272 units.

A similar sales pattern occurred in San Francisco. With advertising and in-store visibility campaigns at retail outlets, units on "This Perfect World" went from 157 to 499 after Johnston's Aug. 2 and Aug. 3 performances there.

Jones says modern rock airplay, in-store posters, and the album's inclusion in listening booths in retail outlets in Minneapolis have contributed to the album's good showing in the West North Central region.

Airplay also has been picking up. According to Broadcast Data Systems, "Bad Reputation" has garnered 122 spins on 15 modern rock stations.

POLITICS OF Music: Beggars Banquet/Atlantic seeks to spread the word on England's politically conscious hip-hop act **Fun-Da-Mental** on public radio news programs, and possibly by teaming with Amnesty International.

Michael Krumper, director of product development at Atlantic, says the label is discussing arranging a fall tour for Fun-Da-Mental and other acts with Amnesty International.

The band's debut, "Seize The Time," due Sept. 20, delves into violence, racism, and fascism in England.

Since the band's political statements are a large part of what it is about, Krumper says that if the Amnesty tour hap-

pens, the label plans to use a direct-mail campaign targeting Amnesty members in each market the tour hits.

The label also is using a seven-page article on the band, which is fronted by Aki Nawaz, in England's Select magazine as a tool to explain the band's philosophy to key press, retail, and radio representatives in the U.S.

Krumper says the label is in-



Weeping Skies. Seattle's ambient rock band Sky Cries Mary is seeing sales gains in the Pacific region as "This Timeless Turning," the band's fifth album, moves 15-12 this week among Heatseeker titles there. "Every Iceberg Is Afire," from the World Domination disc, is the first single for college and modern rock radio.

initially working the first single, "Dog Tribe"—which was remixed by **Joe The Butcher of the Butcher Brothers**—to college radio and National Public Radio news programs and world music shows. A 12-inch of the song will be serviced to clubs.

Assistance provided by Silvio Pietrolungo.

Motown Honors Temptations With Boxed Retrospective

BY DAVID NATHAN

LOS ANGELES—As part of its ongoing tribute to its legendary cornerstone artists, Motown Records is releasing "Emperors Of Soul," a five-disc Temptations boxed set, Sept. 20.

With 109 songs, the deluxe set contains every top 10 R&B and top 40 pop single by the group, along with four newly recorded tunes. Also included is a pre-Motown single by original Temps member Otis Williams and his 1959 group, the Distants.

Motown will release "Error Of Our Ways," one of the newly recorded

tracks, as a single Sept. 12.

Grammy-winning producer Harry Weinger, director of catalog development for PolyGram Records, produced the boxed set. His concept for the project was to convey the complete history of the group, "even if that meant going deep into album cuts, B sides, and going through the Motown vaults to find tracks that had been passed over."

According to Weinger, a 110th "hidden" track—a never-released version of a classic song—is also included in the package, but not listed in the credits. (PolyGram would not
(Continued on page 21))

Vandross Devotes New Set To Covers Album A Holiday-Season Priority For Epic

BY J.R. REYNOLDS

LOS ANGELES—Expanding on his practice of covering popular songs, Epic artist Luther Vandross has recorded an album consisting entirely of remakes.

Titled simply "Songs," the 12-track set features an eclectic array of songs popularized by artists from contemporary superstar Whitney Houston ("All The Woman That I Need") to the old-school soul of Aretha Franklin ("Since You've Been Gone") and Diana Ross & the Supremes ("Reflections").

Also on the album, which drops Sept. 20, are a few pop selections, including Barbra Streisand's "Evergreen" and the Broadway standard "The Impossi-

ble Dream."

"On each of my last nine albums, I've done a cover of a popular song," says Vandross. "It's always been something



VANDROSS

I've done live, and it's worked well, so we thought we'd take things one step further."

The first single from the album, "Endless Love," which hits retail Aug. 30, features Vandross per-

forming a duet with fellow Sony artist Mariah Carey. The song originally was recorded by Diana Ross and Lionel Richie, and topped the Hot R&B Singles and Hot 100 charts in 1981.

Dan Beck, VP of product marketing for Epic, says the single will go to several radio formats simultaneously, with the R&B and pop promotion departments working together. "We're still reviewing how we're going after music video, but there will be video projects," he says.

Though the label's goal is to reach as broad an audience as possible, Vandross says he has not altered his style to gain pop acceptance. "I haven't sacrificed my base and will never sell out just to cross over."

Vandross emphasizes the importance of song selection in his work. "My singing is very instinctive," he says. "I try to keep myself in a condition where I'm not bored or irritated with things going on around me. The same goes for the music I sing, because I'll be doing those songs for the rest of my career if they become hits."

"Songs" was produced by Walter Afanasieff, with Vandross taking coproducer credits. "It was my first time working with Walter," says Vandross. "It was a lot of fun, which is very important fuel for me when I'm recording."

For the visuals associated with the new album, Vandross is using a more relaxed look, wearing jeans, T-shirts, leather jackets, raincoats, and an occasional Fedora to spice things up. Some of the publicity stills will be full-body shots, in part, to take advantage of the artist's trimmed-down physique.

The label also is issuing an electronic press kit that introduces the album and presents a Vandross career anthology.

Epic's Beck says radio will be targeted with trade advertising well in advance of the first single. Broadcast and cable television advertising also will be employed.

As for any role for Carey in the
(Continued on page 21)

Additions Bring Label A New Perspective; Rap Sheet Parties, Sets Hip-Hop Confab

GAINING SOME PERSPECTIVE: There is plenty of action at Perspective Records, with three key releases coming up in October. Meanwhile, we understand the label is adding two new A&R staffers to supplement the ears of label owners Jimmy Jam and Terry Lewis. No names yet, but word is that the positions are being created to accommodate the label's growing roster and stimulate more diversity.

Projects on the horizon at the label include Raja-Neé (Billboard, July 30) and new sets from Barry White and Lo-Key?

White's long-awaited disc is titled "The Icon Is Love," and is scheduled to drop Oct. 4. Among the producers credited on the album are Jam and Lewis, Chuckii Booker, and Gerald Levert. The first single, "Practice What You Preach," is co-produced by White and Levert. Release date is Sept. 13.

White's Mercury-released "All-Time Greatest Hits," which went top 10 on the Hot R&B Albums chart, re-entered at No. 100 last week.

The sophomore effort by Lo-Key? is titled "Back 2 Da Hawse" and is due Oct. 18. A first single, yet to be determined, will be released Sept. 18.

The Lo-Key? album was produced by Perspective's B team (need you ask who is the label's A team?) and group members prof-t and Lance "L.A." Alexander. The group, formerly a fivesome, is now a quartet. (Darron Storey departed for personal reasons.)

On the film front, Perspective act For Real is appearing as a '50s girl group in the Showtime production "Shake, Rattle And Rock." The roles are described as "principal," and require a lot of singing.

Back on the records side, For Real's next single is "You Don't Know Nothing."

SO YOU KNOW: The hip-hop newspaper Rap Sheet, based in Santa Monica, Calif., celebrated its second year in business with a jam at Glam Slam in Los Angeles. The party was hosted by the Baka Boyz, DJs at top 40/rhythm-crossover KPWR (Power 106) Los Angeles (see story, page 94).

Rap Sheet also is holding a hip-hop caucus in Los Angeles Oct. 27-29 at the Hollywood Roosevelt Hotel. Titled "Working Towards A Unified Hip-Hop Nation," the

conference is touted as "the first free-standing rap caucus held by a national rap publication."

According to Rap Sheet editor-in-chief Darryl James, the caucus will feature workshops on publicity, promotion, management, publishing, contracts, and other topics. "Our goal is to elevate rap music to the status it deserves—both on the business and creative fronts," says James.

NAVARRE'S 'MOB' TIES: Lench Mob Records has signed a national distribution agreement with indie distributor Navarre. The label is owned by rapper Ice Cube, who serves as its president. Consulting the label is Miller London, who will remain president of Urban Network.

The first Navarre-handled release from the label is the single "Thought I Saw A Pussyat" by K-Dee. The single drops Tuesday (16); expect an album in October.

STILL MOTORING: Motown Records is relocating its corporate headquarters in January. The label, currently housed on Sunset Boulevard in Hollywood, will set up shop a few miles the Miracle Mile business district of Los Angeles. The new space will have double the square footage of Motown's current, 30,000-square-foot HQ.



by J. R. Reynolds



merly known as Prince drops his newest solo project Tuesday (16)—under the name Prince. The title of the Warner Bros. album is "Come," and according to label officials, it is the last studio album recorded under the name Prince.

"Come" is being celebrated with parties in Los Angeles, Miami, and Minneapolis. A portion of the proceeds from the Minneapolis throwdown will be donated to the AIDS Action Foundation of Minnesota.

Prince's "Come" is not to be confused with "1-800-NEW-FUNK," a compilation album from the artist's NPG label, which is marketed and distributed by Bellmark.

The project, which showcases NPG-signed acts, also features some singing, producing, and arranging by the artist formerly known as Prince.

Got that?

CHECK IT OUT: The debut by Cold Chillin's Big Scoob & the Booty Bandits, "Suckaz Can't Hang," has a slick,
(Continued on page 32)

Force MDs Eye New Heights Group Returns On Own N.U.W.R. Label

BY HAVELOCK NELSON

NEW YORK—With hit singles in the '80s like "Forgive Me Girl," "Love Is A House," and "Tender Love," the Force MDs represented black pop's past, present, and future. They combined doo-wop, Motown, and hip-hop (street-corner styles from the '50s, '60s, and '80s) to create something fresh—a progressive blend that critics dubbed "doo-wop hip-hop."

The Force MDs' sound influenced a slew of new-jack performers, including Color Me Badd, Boyz II Men, and Silk. But the group itself never reached the heights of its musical progeny.

In early October, when the Force MDs release their self-titled fifth album (via their own, Ichiban-distributed N.U.W.R. label), they will begin tussling for chart attention in the very field they helped inspire.

"They were ahead of their time," says Kevin Harewood, who managed the group from 1986-89. "All the pieces of their concept never really came together."

Harewood, formerly with Hush Productions and the William Morris Agency, is helping with the album's marketing and promotion as an independent consultant to Onyx Entertainment, which has managed the group for the last few months.

The ballad "Stop Frontin'," released by the group in June, is the first Force MDs title since the group split with former label Tommy Boy



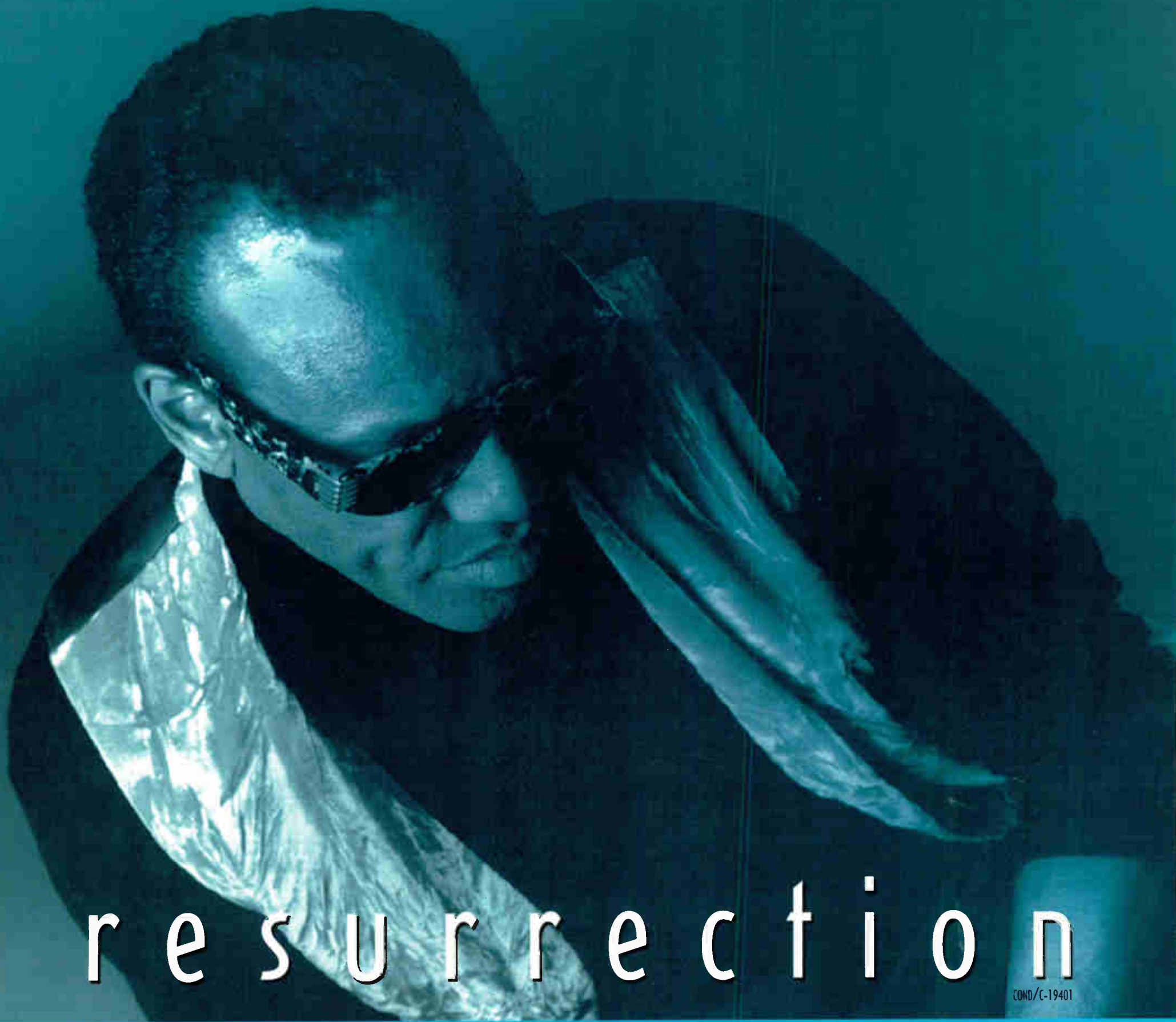
FORCE M.D.'S

Records. "After reflecting on the good and bad days with their former record company and their own track record, they felt that to get their name back out there, it would be more feasible to go with their own indie rather than a major," says Leonard Wright, label manager at N.U.W.R.

With little promotional thrust behind it, the single did not sustain long-term interest at radio. According to Harewood, an accompanying videoclip received moderate play on BET and local shows like Oakland's "Soul Beat" and Los Angeles' "Upfront."

The follow-up, "Feel The Funk," a midtempo shuffler that drops Sept. 22, should fare better for several reasons, not the least of which is the group's new national distribution deal with Ichiban. "The group had a few other distributors interested in them, but there just weren't any meetings of the minds," says Wright. The ar-
(Continued on page 24)

bobby womack



resurrection

COND/C-19401

street date: august 16

the new album featuring the single
"forever love"



©1994 SABA MUSIC COMPANY RECORDS

COND/C-19401

uni
distribution corp.

management: nicholas cowan (310) 271-9790

Billboard®

Please Enter My



S U B S C R I P T I O N

Domestic

1 year (51 issues) \$239
 6 months (26 issues) 145
 2 years (102 issues) 395
 1 year (First Class) 359
 Alaska (First Class Only) 359

Canada

1 year 245 U.S.
 6 months 159 U.S.
 1 year First Class 375 U.S.

Overseas -1 year

Australia & New Zealand (Airjet) \$379
 Central America & Caribbean (Air Mail) 375
 Mexico (Air Mail) 375
 South America (Air Mail) 445
 Europe (Air Mail)** £199
 Asia, Africa & all others 549
 Japan (Air Mail) Y109,000

Please remit in U.S. Currency only (except Continental Europe and Japan).

\$

Total amount enclosed

Charge my credit card as follows:

- Bill me American Express
 New Visa
 Renewal Master Card

Card Number _____

Card Expires _____

Name _____

Title _____

Company _____

Address _____

City/State/Zip _____

Signature _____

Customer Service Dept., P.O. Box 2011, Marion, OH 43306-4111,
 1-800-669-1002, Fax # 614-382-5866

*To be published 11/1/94

Subscribe now for 1 year
 and get Billboard's Bonus
 100th Anniversary Issue*
FREE

In order to process your order we must receive your business classification. Please indicate your primary industry function in the correct box. Thank you.

Billboard Classifications

01. Retailers of records, CDs, tapes, video/computer software, communications hardware
 02. Distributors of records, tapes, CDs and software including rack jobbers, one stops
 03. Radio, discos, TV Cable personnel
 04. Manufacturers of records and software, including recording studios, pressing plants, video and film industries
 05. Artists, managers, agents, attorneys
 06. Concert promoters, concert facilities
 07. Music fans
 09. Music publishers, unions, industry associations
 15. Mass merchandisers
 11. (please be specific)



Call toll free (orders only)
1-800-247-2160

In Iowa: 1-800-362-2860. Outside U.S.A. call +614-382-3322

Please allow 6 weeks for delivery of first issue.



IT'S NOT A HIT UNTIL IT'S A HIT IN BILLBOARD

FG913-5



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL

FIRST CLASS MAIL PERMIT NO. 642 MARION, OH

POSTAGE WILL BE PAID BY ADDRESSEE:

Billboard[®]
SUBSCRIPTION DEPT.
PO BOX 2011
MARION OH 43306-4111




**TERRI ROSSI'S
RHYTHM
SECTION**

STRAIGHT TO THE TOP: "I'll Make Love To You" by **Boyz II Men** (Motown) jumps 18-1 on the Hot R&B Singles chart. "I'll Make Love" also debuts at No. 1 on the Hot R&B Singles Sales chart. At radio, it's No. 1 at six stations, including WZAK Cleveland, WQMG Greensboro, N.C., and WUSL Philadelphia. On the Hot 100, "I'll Make Love" jets to No. 2.

TOP BRAT: "Funkdafied" by **DaBrat** (So So Def) holds onto the No. 1 spot on the Hot Rap Singles chart for a ninth week, breaking **Salt-N-Pepa's** record eight-week reign with "Expression." "Funkdafied" also is No. 1 on the monitored rap chart in the R&B Airplay Monitor.

A LIMITED ENGAGEMENT: This week's Hot Shot Debut comes from **Prince**, and yes, you can say Prince—for now, anyway. You can look for a book from the "Symbol" sometime in the near future. "Letitgo" (Warner Bros.) enters the chart at No. 54, and ranks top 10 at WROU Dayton, Ohio, WFXX New Orleans, KXOK St. Louis, and WMMJ Washington, D.C.

FOSTERING HITS: After only three weeks on the chart, "I'd Give Anything" by **Gerald Levert** (EastWest) breaks into the top 10. This is the fastest-breaking single of his solo career. "I'd Give Anything" is top 5 at eight stations and No. 1 at three others: WCDX Richmond, Va., KMJJ Shreveport, La., and WROU Dayton. "Anything" reaches No. 39 on the Hot 100. Levert's song was produced by **David Foster**, who has also produced smashes for **All-4-One** and **Whitney Houston**. Foster is clearly a producer who understands the chemistry between country and R&B.

"A LITTLE BIT COUNTRY and a little bit rock'n'roll" was the theme of **Donnie and Marie Osmond's** television show in the mid-'70s. The truth is that R&B and country music fans appreciate similar sentiments, and we both like a little foot . . . I mean, booty-shakin' in our music. There is a long and rich history of R&B and country artists singing, writing, and producing together. It didn't sink in until I looked at a Billboard chart that some of my favorite **Ray Charles** songs were from "Modern Sounds In Country And Western Music." "Georgia On My Mind" and "I Can't Stop Loving You" are really country music! Charles scored a country No. 1 with **Willie Nelson**, "Seven Spanish Angels." Charles isn't the only artist who loves that country sound and earned country chart success. In 1974, the **Pointer Sisters** earned a Grammy and a top 40 country hit with "Fairy Tale." **Anita Pointer** and **Earl Thomas Conley** went to No. 2 with "Too Many Times." The writer/producer most closely associated with country success is **Lionel Richie**, who gave **Kenny Rogers** two No. 1 hits, "Lady" and "I Don't Need You." Richie also did a duet with **Alabama** on the flip side of "Ballerina Girl," on Motown in 1986: "Deep River Woman" went top 10. We all know what **Whitney Houston** did for **Dolly Parton's** song. Did you know that **Dorothy Moore's** "Misty Blue" and "We're In This Love Together" by **Al Jarreau** were both penned by country writers? So the success of "I Swear" by **All-4-One**, and now the acceptance of Gerald Levert's "I'd Give Anything" is no surprise. The spectrum of music is wide, and the pleasures that music offers are enormous. So register today and meet me at the Billboard/Monitor Conference and Radio Awards, where radio from all formats will meet Sept. 8-11 at the New York Hilton.

MOTOWN HONORS TEMPTATIONS

(Continued from page 17)

reveal the title of the track.)

The Temptations have recorded more than 40 albums, and Weinger had more than 400 tracks from which to select material for the set. The end result spans 33 years and features classics from every period of the group's Motown history—from 1964 chart-topper "My Girl," through '70s gems "Just My Imagination (Running Away From Me)" and "Papa Was A Rollin' Stone," to the '80s hits "Standing On The Top," "Treat Her Like A Lady," and "Lady Soul."

An 80-page booklet containing rare photos, a complete discography, and essays by Weinger and writer Nelson George also are included.

Noting that the Temptations are cultural icons, Candace Bond, Motown's director of special markets and catalog development, says, "Their music has been the soundtrack for many people's lives, and they appeal to a very broad audience." Bond says the label is mounting a multifaceted campaign to promote and publicize "Emperors Of Soul."

Today's Temptations are original members **Williams** and **Melvin Franklin**, along with **Ron Tyson** and **Ali Ollie Woodson**, who joined the group in the '80s, and new addition **Theo Peoples**. Two other original members, **Eddie Kendricks** and **Paul Williams**, are deceased, as is **David Ruffin**, who became a Temptation in 1964.

The group will receive a star on the Hollywood Walk Of Fame Sept. 15, and Bond says the label seeks TV exposure



THE TEMPTATIONS

for the event. A booking for "The Today Show" has been set.

An across-the-board print campaign is planned, and point-of-purchase materials are being prepared. A number of syndicated radio specials are in the works. Says Bond, "We're exploring

several marketing possibilities to reach the 30-plus demographic, including on-line computer services and cinema spots."

Motown has hired an independent public relations firm to implement an intensive press campaign for the set.

Group member **Williams** is amazed by some of the material unearthed for the set. "There are songs we'd forgotten, like 'Witchcraft' [a 1963 cut] and a big-band version of 'Old Man River.'"

The four new recordings included on "Emperors Of Soul" were co-produced with **Franklin** and **Dennis Nelson**. They mark the beginning of a new 'lifetime' contract the group signed with Motown last December.

VANDROSS DEVOTES NEW SET TO COVERS

(Continued from page 17)

"Endless Love" campaign, **Beck** says, "We're still reviewing opportunities for **Mariah** to physically participate."

The label also seeks TV exposure for **Vandross** on morning and late-night shows. "Luther will be actively involved in the presentation of the record," says **Beck**. "We feel he is as enthusiastic as we are, and is involved in the setup plans for the record."

"Songs" will be a major holiday-season priority for **Epic**, and **Beck** says there is enough depth to the al-

bum to continue releasing singles well into 1995.

He also reports that **Vandross's** nine-album catalog will be emphasized at retail. "The Christmas season is coming, and underneath our efforts to push 'Songs' will be an account-by-account tailoring of catalog positioning," he says.

A tour is probable, though nothing is definite yet. "I see him going out, although management still is reviewing things," **Beck** says. "But I don't anticipate him going out before spring of '95."



by Jeff Levenson

THIS IS A MANN'S WORLD: Two years ago, flutist **Herbie Mann** began making plans for his own record company. He had not been associated with a major (or minor) label since he left **Atlantic** in 1979, and he felt a growing discontent with the ways and means of the music industry. What were his ideas for running his own show?

• "To record established artists with a tailored concept that showcases their talents in a distinguished manner;

• "To develop special new artists with a clear vision that is sensitive to their unique talents;

• "To pay more equitable (and accountable) royalties to featured artists;

• And "to pay sidemen royalties—an unprecedented (and long overdue) policy in the record industry."

Blasphemous thoughts for any jazz business, to be sure. Finally, however, **Mann** is getting his shot. His **Kokopelli** label (so named for the flute-playing Native American god of harmony, magic, and healing who is said to hang out near **Mann's** digs in **Santa Fe, N.M.**) kicks off with the release of "Deep Pocket," which stars **Mann** and buddies **Les McCann**, **Roy Ayers**, **Cornell Dupree**, **David "Fathead" Newman**, **Chuck**

("Black Orpheus"). Expect them through **Distribution North America**.

METAL PLAY: "Between The Sheets" (wink), the **Warner Bros.** album from the group **Fourplay** (wink wink), has been certified gold with sales exceeding 500,000 units. The album has been hanging near the top of the Contemporary chart for close to a year. The group is set to begin recording its third album in the fall. Suggested title for the next disc (sure to please at least one quartet member): "Foreplay" (as in dimpled balls, freshly mown fairways, and undulating greens) . . . The self-titled debut recording from **Take 6**, issued in 1988 on **Reprise**, has been certified platinum for sales exceeding 1 million.

SIGNINGS: **Columbia** is recording the second batch of titles for its **Legendary Pioneers** imprint. The first included works by **George Wein**, **Doc Cheatham**, and **Alvin Batiste**; the second features pianist **Valerie Capers**, bassist **Milt Hinton**, and altoist **Lou Donaldson**. Expect to see them in January.

MORE SIGNINGS (From This Side Of The Atlantic): Altoist **Gary Bartz**, who isn't quite ready for old-time pioneer status, has been signed by **Atlantic** and enters the studio in September . . . Altoist **Wes Anderson**, who has achieved a fair bit of notoriety playing alongside **Wynton Marsalis**, has his debut scheduled for October. Eight of the album's nine compositions are his, and there's a strong sense this record will put his considerable writing skills on the map . . . Saxophonist **James Carter**, who has raised his

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	4	4	WRONG SIDE OF DA TRACKS	ARTIFACTS (BIG BEAT/ATLANTIC)
2	5	4	BOW WOW	JOHNNY "GUITAR" WATSON (WILMA)
3	3	4	ON POINT	HOUSE OF PAIN (TOMMY BOY)
4	2	11	LATE NITE CREEP (BOOTY CALL)	MC BREED (WRAP/CHIBAN)
5	—	1	IN THE PJ'S	BIG DADDY KANE (MCA)
6	—	1	GUCCI DANCE	SAM THE BEAST (SIREN)
7	13	3	CHECK THE VIBE	DRED SCOTT (TUFF BREAK/A&M)
8	1	3	CAUGHT IN THE MIDDLE	JULIET ROBERTS (REPRISE)

NO DISTURB SIGN

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists top R&B singles like 'SENDING MY LOVE' and 'ANY TIME, ANY PLACE'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent R&B singles like 'TREAT U RITE' and 'BELIEVE IN LOVE'.

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

R&B SINGLES A-Z

Table listing R&B singles A-Z with columns for rank, title, and artist. Includes entries like '100% PURE LOVE' and 'WHEN I GIVE MY LOVE'.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists top R&B singles by sales like 'I'LL MAKE LOVE TO YOU' and 'STROKE YOU UP'.

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

Table listing R&B singles A-Z with columns for rank, title, and artist. Includes entries like 'I'LL MAKE LOVE TO YOU' and 'STROKE YOU UP'.

Clubland Gets 'Excuses' From Sandra Bernhard

HUMAN BEHAVIOR: It makes perfect sense that clubland would be the first stop on the trek of exposure and promotion for Sandra Bernhard's brash new musical venture, "Excuses For Bad Behavior, Part One."

A brutally frank observer of life and the pop culture that shapes it, she frequently leaves mainstream minds perplexed. But it is the cathartic realness of her reflections and comedic musings that has culminated in a body of work that makes a foray into the world of forceful and confrontational rhythms (where individuality is often warmly embraced) seem so natural.



BERNHARD

Even so, we would not be surprised if it takes a moment for clubheads to thoroughly grasp the commentary erupting from her recently issued 550/Epic 12-inch promo, "Phone Sex," beyond the slew of four-letter words popping from the speakers.

Amid a spiraling storm of cutting-edge house rhythms, courtesy of various mixes by Phillip Damien and Johnny Vicious, Bernhard pushes every possible sexual button during what is now said to be actual chats with 900-line callers. Each version of the song plays into the primal nature of Bernhard's delivery, which explores the fantastical, push-the-limits mind games pleasure-seekers play in the age of AIDS. "I don't think people feel at all free in their sex lives right now," she says. "They feel so restricted and repressed, but their brains are exploding with wild fantasies. The problem is that there is a lot of societal shame and embarrassment attached to those fantasies."

Contrasting the label's underground efforts with "Phone Sex" is the single's commercial A side, a smart revision of Sylvester's "(You Make Me Feel) Mighty Real." Besides offering a loving homage to the late performer, the track also looks to a period of carefree liberation with degrees of nostalgia, melancholy, and optimism. Slated for release later this month, "Mighty Real" has been tweaked and restitched to fit several club directions, ranging from fleshy house to bright pop/NRG, by Damien, Marcus Schulz, C.L. McSpadden, Doug Deangelis, and the Manhattan Project.

In assembling "... Bad Behavior," Bernhard teamed with longtime musical collaborators Mitch Kaplan and Derek Smit to co-write and co-produce sharp new material, as well as re-create a broad palette of pop nuggets. A lesbian take on Paul Simon's "50 Ways To Leave Your Lover" sizzles with female names and a jiggly jack-swing beat, and "Sympathy For The Devil,"



by Larry Flick

from the Rolling Stones book of classics, haunts in its new incarnation as a creeping ballad.

Of the original cuts, "Innocence" meditates on how AIDS has ravaged her circle of friends. Placed within a sweeping, dramatic arrangement, this is where Bernhard's theatrical, clearly well-trained voice is put to best use. To ears dulled by double-tracked cupid-dolls or deafened by lung-bursting divas, Bernhard's fluttering soprano is rife with the same expressive, connecting spirit that fuels her stage pieces and books.

Bernhard is putting together a show to support "... Bad Behavior," a move that goes against the grain of her usual pattern of recording an album to capture a show that has already run its course. Lucky New Yorkers got a rare peek at the artist on a bare stage during a Gay Games fundraiser, belting to the track of "Mighty Real." Though visibly nervous, her performance sparked with a raw and interactive electricity that triggered wishes for a brief jaunt of clubs.

Regardless, "... Bad Behavior" is



Sure-Footed Shara. EMI chanteuse Shara Nelson, pictured with producer David Morales, recently was feted at a New York eatery during a promotional stop. She is on a U.S. trek, stomping behind her debut album, "What Silence Knows." The Michael Peden-produced set has already scored several pop and club hits in her native U.K., and has spawned a stateside club hit with the current single "Down That Road." This fall, look for EMI to issue remixes of "Uptight," while the singer plans to begin writing and recording her second album.

a nourishing and challenging piece of work that expands on Bernhard's standing invitation to explore your mind and soul—and have a laugh at what you find. Now that she has made a stop in clubland, we may never let her leave.

ON THE BEAT: "Little" Louie Vega continues to assert himself as a formidable producer/remixer apart from his heralded Masters At Work partnership with Kenny "Dope" Gonzalez. Although the team remains intact, his strength on the solo tip is rightfully being propped, given the potency of singles like just-released "Guajira/Oye Como Va" by Julio Iglesias.

Clearly getting in close touch with his Latin roots, Vega has deftly combined cultural spice with hearty house friction—making for a tasty single that is on par with his work on the River Ocean smash, "Love & Happiness." Floating out there with relatively little fan-fare on Columbia, look for "Un Beso Dub" to be one of the sleeper hits of late summer. One spin and you will be sold.

As "Lifeforms" by Future Sounds Of London garners enough critical roses to keep Lynn Anderson happy, the folks at Astralwerks have begun to focus on "Paths 1-7" as a CD single. Enhanced by the presence of Cocteau Twins vocalist Liz Fraser, the blissfully ambient track is awash in soothing, forest-like sound effects and delicious, complex synth lines. A chill-out of the highest creative plateau.

And if "Lifeforms" is not bold and innovative enough for ya, brace yourself for the serious possibility of "Dead Skin Cells" being pulled as the next single, retraced with a full orchestra and operatic guest vocals. *Deep.*

Manu Dibango's classic "Soul Makossa" has been dusted off for the world-beat legend's new Giant opus, "Wakafrika." With Youssou N'Dour lending a fine vocal appearance, the track now has jazz/hip-hop leanings, thanks in part to brassy remixes by Geoff Wilkinson and Mel Simpson of US3. Radio-ready as they come, this single is essential programming for DJs who shade their sets with downtempo funk or acid-jazz. Go directly to the "Freedom" version.

The venerable Gwen McCrae will likely enjoy renewed club interest now that New Jersey-headquartered Radical-Q Records has issued "Funky Sensation." Her voice is like a visit from a dear old friend, while Constantino Padovano and Maurizio Verbeni contribute mixes that click with an insinuating tribal rhythm. Loads of great fun.

Radikal-Q is also the home of the latest musing by X-Press 2, "Rock 2 House," which glides with smooth electro-trance precision. Aahh...

New York's Waako Records is starting to make some pleasant



Good Times Live. Logic/BMG recording act Sound Factory is shown during a performance at Les Poulets in New York. The group will soon release its first full-length album, "Product," which is bolstered by a recent No. 1 club hit, "Good Times." Concert dates around the U.S. and a new single are also forthcoming. (Photo: Tina Paul)

noise around town with several tracks that plug into ongoing trends, while mining a few new sounds as well. The best (and latest) to hit the street is "Feel It (Love)," by DJ Young Richard, a newcomer with a savvy ear for easily mixable breaks and plush keyboards. Input from Keith Kemper and DJ Giovanni proves to be useful, as they inject trance flavors that cushion the tribal bottom of the track. Essential underground fare.

Once again, we're bathing in the enticing house waters of Sweden's Clubvision Records—this time with "Joy + Happiness" by Stabbs. The act is the brainchild of Finnish producer Kosky, who is revered for going against the popular Euro-rave sound of his homeland in favor of silky R&B/house. His romantic tune is nicely remixed by Stonebridge and Nick Nice, who toughen the track and render it accessible to punters in the U.S. Have a dip.

WORD FROM THE THIRD FLOOR: Contrary to rampant gossip, the crafty, San Francisco production/remix team of DJ EFX and DJ Digit is *not* making a permanent move to the U.K. However, they will be working there on and off for the next five months and are setting up an office there. The two will divide their time between turntable gigs throughout Europe and studio work.

The long-anticipated launch of Freshly Squeezed Records, Digit and EFX's custom label with Strictly Rhythm, is finally upon us. First fruits of the deal will be "The Hispanics," featuring EFX and Ralph Rosario, and "Lift Me Up" by Digi-Soul Featuring LZ Love.

If that is not enough, Tyler Stone, who has been den mother to the pair, is making inroads as a producer and songwriter in her own right. She just completed tracks with Chicago siren Shay Jones and will mix "I'm In The Middle" by Shawn Benson for Freshly Squeezed. Also on the agenda is a possible collaboration with Janice Robinson, a fierce diva who just finalized a contract with MCA Records in the U.K.

SIDEWALK TALK: Pet Shop Boys will be serving a whole lot more than simply past hits on the forthcoming "Disco II," a 12-song collection on EMI Records. Tightly mixed like a club set, the album will include a Junior Vasquez remix of "Yesterday When I Was Mad," the next single in the U.K., as well as a previously unavailable recording of the Noel Coward standard "If Love Was All" and "Can You Forgive Her," which has been restructured as a Sinatra-like big-band/swing tune. You will be speechless upon hearing Neil Tennant croon with a sweeter vocal tone than he has ever displayed before. Due out around the end of October... The fire surrounding Joi Cardwell's lush EightBall single "Trouble" is out of control. The indie label reports pre-orders of more than 3,000 for an imminent double-pack re-pressing of the single, which now sports

(Continued on next page)

Billboard. **Dance** HOT Breakouts

FOR WEEK ENDING AUGUST 20, 1994

CLUB PLAY

1. EVERYDAY THANG MELANIE WILLIAMS EPIC
2. TALK TO ME THIRD WORLD GREAT JONES
3. WHERE IS LOVE AND HAPPINESS? ANYTHING BOX ORANGEWERKS
4. GOD'S EYE THE OVERLORDS ZOO
5. HIDE-A-WAY KELLI RICH FOCUS

MAXI-SINGLES SALES

1. IN THE PJ'S BIG DADDY KANE MCA
2. GUCCI DANCE LIVE SAM "THE BEAST" SIREN
3. THE DANCE SUBLIMINAL CUTS TRIBAL AMERICA
4. Y? KIVI DREAMS FEATURING DARRELL MARTIN TRIBAL AMERICA
5. WHAT ABOUT US JODECI UPTOWN

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
*** No. 1 ***					
1	2	3	8	LIFTED BY LOVE SIRE 41379/WARNER BROS.	K.D. LANG
2	3	9	7	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	MARIAH CAREY
3	4	6	8	BOMBADIN TOMMY BOY 629	BOB STATE
4	11	20	4	ONE NIGHT IN HEAVEN EPIC 77613	M PEOPLE
5	6	11	8	FEEL LIKE MAKING LOVE 550 MUSIC 77556/EPIC	PAULINE HENRY
6	7	12	7	RIGHT IN THE NIGHT EPIC 77544	JAM & SPOON FEATURING PLAVKA
7	8	14	7	IS IT ALL OVER MY FACE? CAJUAL 213	DAJAE
8	10	16	8	NEW YORK EXPRESS STRICTLY RHYTHM 12254	HARDHEAD
9	1	2	9	BRING ME YOUR LOVE ELEKTRA 66223	DEEE-LITE
10	5	1	10	THE RIGHT KINDA LOVER MCA 54851	PATTI LABELLE
11	17	22	5	LOVE SO STRONG IMAGO 25067	WILD PLANET
12	12	5	10	CAUGHT IN THE MIDDLE REPRISE 41573/WARNER BROS.	JULIET ROBERTS
13	9	4	10	EMERGENCY ON PLANET EARTH COLUMBIA 77529	JAMIROQUAI
14	25	41	3	AIN'T NOBODY AVEX GROUP 15529/CRITIQUE	JAKI GRAHAM
15	19	25	5	ARE YOU SATISFIED? TRIBAL AMERICA 5B142/IRS	THE DAOU
16	13	8	10	FEEL WHAT YOU WANT CHAMPION 95899/EASTWEST	KRISTINE W
17	22	32	4	DEEP FOREST 550 MUSIC 77578/EPIC	DEEP FOREST
18	15	17	7	SO CONFUSED GREAT JONES 530 630/ISLAND	COLONEL ABRAMS
19	28	36	4	BETTER LATE THAN NEVER CHAMPION 95898/EASTWEST	LAFAYETTE
20	14	7	10	ANYTHING 550 MUSIC 77495/EPIC	CULTURE BEAT
21	26	27	5	INNER CITY BLUES C-FOUR 1010	GARY
22	30	35	4	LET THE MUSIC (LIFT YOU UP) BIG BEAT 10156/ATLANTIC	LOVELAND
23	20	26	6	EVERYBODY UP A&M B294	UNCANNY ALLIANCE
24	16	10	9	HOLIDAY DEEP CRAP 30060/CRAP	URBAN MOTION PROJECT II
25	29	34	4	COME TO ME, ECSTASY CONTINUUM 15303	RED RED GROOVY
26	33	40	4	IN THE DARK WE LIVE (THEE LITE) EMOTIVE 754	APHROHEAD
27	31	33	5	TROUBLE EIGHT BALL 040	JOI CARDWELL
28	18	15	11	THAT SOUND MIAMI SOUL 004	RALPH FALCON FEATURING DOROTHY MANN
29	35	38	4	DOWN THAT ROAD CHRYSALIS 58036/EMI	SHARA NELSON
30	38	—	2	BRING ME JOY VIBE MUSIC 016	MEECHIE
31	27	28	6	EL BAILE DE LA VELA EPIC PROMO	CHEITO
32	24	21	9	ACTIVATOR (YOU NEED SOME) VICIOUS MUZIK 004/EPIC	WHATEVER GIRL
33	41	—	2	DO YOU WANNA GET FUNKY COLUMBIA 77581	C+C MUSIC FACTORY
34	32	19	26	JUMP TO IT ARISTA 1-2702	ARETHA FRANKLIN
*** POWER PICK ***					
35	48	—	2	ANOTHER NIGHT ARISTA 1-2725	REAL MCCOY
36	42	—	2	GIRLS & BOYS FOOD/SBK 5B155/EMI	BLUR
37	34	23	9	I CAN'T LET YOU GO EIGHT BALL 041	THE MACK VIBE FEATURING JACQUELINE
38	21	13	12	WHEN YOU MADE THE MOUNTAIN EASTWEST 95906	OPUS III
39	39	29	8	CLOSER TO GOD NOTHING/TVT/INTERSCOPE 95905/ATLANTIC	NINE INCH NAILS
*** HOT SHOT DEBUT ***					
40	NEW ▶	1	1	TURN IT UP (SAY YEAH) FFRR 120 030	DJ DUKE
41	37	30	10	YOU WON'T SEE ME CRY ATLANTIC 85657	B-TRIBE
42	44	49	4	DANGER! CUTTING 300	ROCHELLE FLEMING
43	45	45	3	UNJUST WORLD MCA 54782	MORGAN HERITAGE
44	40	42	5	IT'S OVER NOW (IT'S ALRIGHT) ZOO 14138	CAUSE & EFFECT
45	NEW ▶	1	1	RUN TO THE SUN MUTE 66208/ELEKTRA	ERASURE
46	36	24	11	NO LOVE LOST GROOVE ON 06/STRICTLY RHYTHM	CE CE ROGERS
47	NEW ▶	1	1	FEET FFRR 120 036	SANDALS
48	NEW ▶	1	1	INDEPENDENCE NOTT-US 0010	SPRING
49	50	—	2	DON'T STOP GIANT/REPRISE 41473/WARNER BROS.	HAMMER
50	23	18	13	LOVE COME HOME CHAMPION 95907/EASTWEST	OUR TRIBE FEATURING FRANK PHAROAH

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 ***					
1	1	1	8	TAKE IT EASY (M) (T) WEEDDED 20094/NERVOUS	MAD LION
2	2	—	2	FLAVA IN YA EAR (M) (T) BAD BOY 7-9002/ARISTA	CRAIG MACK
*** GREATEST GAINER ***					
3	16	—	2	BOOTI CALL (M) (T) (X) INTERSCOPE 95863	BLACKSTREET
4	7	3	4	THIS D.J. (M) (T) (X) VIOLATOR/RAL 853 237/ISLAND	WARREN G
5	6	4	4	DO YOU WANNA GET FUNKY (M) (T) (X) COLUMBIA 77581	C+C MUSIC FACTORY
6	5	8	4	NO GUNS, NO MURDER (M) (T) (X) VP 5399	RAYVON
7	3	10	10	FUNKDAFIED (T) SO SO DEF/CHAOS 77422/COLUMBIA	DA BRAT
8	8	5	17	100% PURE LOVE (M) (T) (X) MERCURY 85B 4B5	CRYSTAL WATERS
9	9	—	2	ONE NIGHT IN HEAVEN (T) (X) EPIC 77613	M PEOPLE
10	11	13	5	BOP GUN (ONE NATION) (M) (T) (X) PRIORITY 53161	ICE CUBE
11	4	6	13	FANTASTIC VOYAGE (M) (T) (X) TOMMY BOY 617	COOLIO
12	12	9	4	STROKE YOU UP (T) (X) SPOILED ROTTEN/BIG BEAT 10155/AG	CHANGING FACES
13	10	2	13	NAPPY HEADS (M) (T) RUFFHOUSE 77431/COLUMBIA	FUGEES (TRANZLATOR CREW)
14	13	7	6	GIVE IT UP (M) (T) (X) DEF JAM/RAL 853 317/ISLAND	PUBLIC ENEMY
15	18	23	12	ANY TIME, ANY PLACE/THROB (T) (X) VIRGIN 38435	JANET JACKSON
16	24	22	7	TOOTSEE ROLL (M) (T) (X) RIP-IT 6911	69 BOYZ
17	17	11	4	ON POINT (M) (T) (X) TOMMY BOY 623	HOUSE OF PAIN
18	49	—	2	LOVE WOMAN SO! (M) (T) (X) BREAK A DAWN 8001/VP	MAD LION
19	20	27	4	LET THE MUSIC (LIFT YOU UP) (T) (X) BIG BEAT 10156/AG	LOVELAND
20	31	—	2	RAM DANCEHALL (M) (T) EPIC 77650	SHABBA RANKS
21	42	—	3	CUBAN PETE (M) (T) CHAOS 77587/COLUMBIA	JIM CARREY
22	26	24	7	THE RIGHT KINDA LOVER (T) MCA 54851	PATTI LABELLE
23	33	—	2	GIRLS & BOYS (T) (X) FOOD/SBK 5B155/EMI	BLUR
24	14	18	21	MOVING ON UP (T) (X) EPIC 77417	M PEOPLE
*** HOT SHOT DEBUT ***					
25	NEW ▶	1	1	ACTION (M) (T) EASTWEST 95900/AG	TERROR FABULOUS FEATURING NADINE SUTHERLAND
26	27	21	16	BUCKTOWN (M) (T) WRECK 20069/NERVOUS	SMIF-N-WESSUN
27	30	30	4	ANOTHER NIGHT (T) ARISTA 1-2725	REAL MCCOY
28	NEW ▶	1	1	LIVE EVIL (M) (T) DEF JAM/RAL 853 357/ISLAND	FLATLINERZ
29	36	—	37	FREAKS/I-GHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583/ISLAND	DOUG E. FRESH
30	21	14	17	BACK & FORTH (T) (X) BLACKGROUND 42173/JIVE	AALIYAH
31	23	12	10	OH MY GOD (T) (X) JIVE 42211	A TRIBE CALLED QUEST
32	NEW ▶	1	1	KAUGHT IN DA AK (M) (T) EASTWEST 95877/AG	DAS EFX
33	19	37	10	ANYTIME YOU NEED A FRIEND (M) (T) (X) COLUMBIA 77499	MARIAH CAREY
34	RE-ENTRY	2	2	TIME'S UP (M) (T) (X) WILD PITCH 5B194/EMI	O.C.
35	35	32	4	FEEL WHAT YOU WANT (M) (T) CHAMPION 95899/EASTWEST	KRISTINE W
36	37	28	6	BLACK HAND SIDE/WEEKEND LOVE (T) (X) MOTOWN 4857	QUEEN LATIFAH
37	15	16	16	WHAT'S UP (T) (X) ZYX 6691	DJ MIKO
38	RE-ENTRY	7	7	CROOKLYN (FROM "CROOKLYN") (T) 40 ACRES 54883/MCA	THE CROOKLYN DODGERS
39	43	34	14	WHERE MY HOMIEZ? (M) (T) MERCURY 85B 463	ILL AL SKRATCH
40	28	25	7	DIARY OF A MADMAN (T) GEE STREET 854 063/ISLAND	GRAVEDIGGAZ
41	22	15	6	GET IT TOGETHER (M) (T) (X) CAPITOL 58171	BEASTIE BOYS
42	40	19	7	OLD TO THE NEW (T) RAL 853 239/ISLAND	NICE & SMOOTH
43	25	35	8	LIFTED BY LOVE (T) (X) SIRE 41379/WARNER BROS.	K.D. LANG
44	RE-ENTRY	6	6	SOUTHERNPLAYALISTICADILLACMUZIK (M) (T) LAFACE 2-6010/ARISTA	OUTKAST
45	47	45	9	CAN IT BE ALL SO SIMPLE (T) (X) LOUD 62890/RCA	WU-TANG CLAN
46	45	36	6	RIGHT IN THE NIGHT (T) (X) EPIC 77544	JAM & SPOON FEATURING PLAVKA
47	34	—	3	CAUGHT IN THE MIDDLE (T) (X) REPRISE 41573/WARNER BROS.	JULIET ROBERTS
48	50	26	10	THE WORLD IS YOURS (T) COLUMBIA 77513	NAS
49	41	29	12	90'S GIRL (T) (X) KAPER 62882/RCA	BLACKGIRL
50	38	—	2	WRONG SIDE OF DA TRACKS (M) (T) BIG BEAT 10154/AG	ARTIFACTS

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

DANCE TRAX

(Continued from preceding page)

yummy new mixes by Junior Vasquez, Satoshi Tomiie, the UBQ Productions posse, and the Deep Dish Production squad. Cardwell's first album for EightBall is tentatively due in October... We are thrilled to report ex-Electribe 101 chanteuse Billie Ray Martin just inked a solo agreement with Magnet/EastWest in the U.K. Her creamy, delicious voice will be heard on the single "Your Loving Arms," which is slated for December release. Can a full-length album be far behind? We feel hopeful

... Those innovative minds at Mute Records continue to broaden the horizons of dance music with "Trans Slovenia Express," a compilation of tracks by producers and musicians from the war-torn country of Slovenia, who explore and interpret the work of Kraftwerk. Though the album may initially seem like an odd project, it is interesting (if not thoroughly compelling) to examine the effect that one act had on a generation of people in one corner of the world. "The Robots" and "Man Machine" are among the composi-

tions featured, with re-dressed electro-punk, metallic pop, and frosty rave vibes. Unlike anything you have ever encountered in the past... Hanging on the compilation tip a moment longer, the U.K.-based Esoteric maintains its alliance with Florida's Bottom Line house label with a collection of its recent singles. The atmosphere is richly soulful and invigorating, with "Feel The Flow" by Flow Featuring Mikey Culture, "My Love & My Friend" by Barbara Dixon, and "Love Your Body" by M.J. White among the

standout tracks. Y'know, it is a real bummer that a label as consistently strong as this can only get interest in the U.S. via import releases. Time to expand your world to include more from the underdogs and true renegades of our community, kiddies... We confess to being more than a bit undecided on the quality of new music coming from the artist formerly known as Prince—especially when we are still feasting on older tracks that are starting to surface on Warner Bros. The album "Come" boasts an

array of salacious funk throwdowns that tickle the libido as much as they do the booty. The title jam slams a tough and relentless beat into a rack of brassy horns and sexy language that will melt the brains of conservatives. Other genius moments include the equally moist "Pheronome" and the house-inflected "Loose." Albums like this remind you why Mr. Thing is regarded as one of the great (and oh-so-quirky) artists of the past 10 years.

RESTLESS LOOKS TO BUILD ON ED KUEPPER'S CULT FOLLOWING

(Continued from page 12)

pearance on Los Angeles NPR affiliate KCRW.

"Character Assassination" sounds like one of the rare albums that could leapfrog from format to format. Kuepper weaves sparse, acoustic songs (like the haunting "By The Way"), dramatically orchestrated pieces ("The Cock-Fighter"), and straightforward pop ("Take It By The Hand") into a richly textured sonic tapestry highlighted by his obsessive lyrical bent.

As a founding member of the semi-

nal Australian punk band the Saints, the Brisbane-born Kuepper began kicking out the jams in MC5-meets-the-Seeds fashion back in the mid-'70s. While never commercially successful in America, the Saints' underground influence has been profound enough to afford them a 1992 tribute album, titled "Neurotically Yours."

"I never thought of us as being part of the whole punk thing, since we formed a couple of years before that even started," Kuepper says. "Of

course, most people would disagree with me on that, but in some ways I think of what I've been doing as being in a little category of its own."

After leaving the Saints in 1978, the prolific singer/guitarist formed the noisy, free-wheeling Laughing Clowns, and released six increasingly unhinged albums in as many years. Upon the Clowns' implosion, he switched gears, gliding into the dusky, folk-tinged sound that has imbued his eight solo outings.

"It allows for a greater range of expression," he says of the subdued nature of the work contained on his latest disc and "The Butterfly Net," a compilation issued this summer by Restless. "I hear more subtlety in what I'm doing now, but I think it can be just as disturbing. I never want to get wrapped up in histrionics or overblown performances."

While Kuepper's reputation has long been stellar among a cadre of Australophile indie-rockers, his sole stateside

release before signing with Restless was "Everybody's Got To," which slipped out with little fanfare in 1988.

The support from his new label is certainly greater, but Kuepper—who was nominated for best album and won the best independent album honor at Australia's Aria Awards last year—seems prepared to start, once again, from square one.

"It would be more difficult if I had unreasonable expectations, but I know what I'm in for," he says with a laugh. "Going anywhere from what is, in essence, the most isolated place on the planet can be difficult psychically as well as physically. If nothing else, it has kept me from feeling complacent."

WALTER BECKER

(Continued from page 12)

the good time they were having. Finally, I said, 'That's it. I too am going to become an artist and make my own record.'

Initially, Fagen was going to produce "11 Tracks Of Whack." The album was a year and a half in the making, with Becker taking a break for last summer's Steely Dan tour.

"Donald wasn't available for half the time, because I started work right after we finished his album ['Kamakiriad'] and he was still doing promotion and stuff. Because of his obligation and my desire to start, we just decided to keep our arrangement loose and just do whatever worked out for both of us." The two men share the production credit.

With Fagen initially tied up, Becker turned to another collaborator, guitarist Dean Parks. The two wrote and recorded three or four songs together, but only "Cringemaker" made it onto the album.

"Every collaboration has different dynamics to it," says Becker. "Working with Dean was very different from working with Donald. We worked together right at the beginning [of the album]. I wasn't exactly sure how to start, and having Dean there helped me. Dean brought a lot in terms of a different musical perspective from mine, and an ability to capture and articulate a vaguely described idea."

Most of his songwriting was done with the aid of a computer sequencer, Becker says. "That's helpful for someone that is not a real strong keyboard player . . . It's great to have those aids that allow you to edit and spruce up things after the fact."

Becker's new songs offer an assortment of twisted tales that are intriguing on the basis of their titles alone. The album includes such songs as "Junkie Girl," "Surf And/Or Die," and "This Moody Bastard."

"I decided to call the album '11 Tracks Of Whack' because I realized that songwriting is a place for me to do some lashing out, in a mild sort of way," Becker says.

But all of "11 Tracks Of Whack" isn't about lashing out. In the album closer, "Little Kawai," Becker pays tribute to his son. "That song became so popular in the family and within the group of people that knew my songs, I figured that if I put that song on the album I would get brownie points forever."

A BILLBOARD SPOTLIGHT

WORLDWIDE DANCE

BILLBOARD'S GOT THE BEAT!

Whether you're into freestyle, rap or acid house, it's all in the October 15 dance special. So dance your way into the marketplace with Billboard!

ISSUE DATE: OCTOBER 15
AD DEADLINE: SEPTEMBER 20

For ad details, call:

New York:

Ken Piotrowski
(212) 536-5223

Los Angeles:

Gary Nuell:
(213) 525-2302

Billboard
1958-100 YEARS-1998



Winners. Kathy Mattea celebrates the success of her 10th album for Mercury Records—and sales of more than 5 million albums in her career—at a Music Row party. With her, from left, are Bob Titley, her manager; Josh Leo, producer of her current album, "Walking Away A Winner"; and Luke Lewis, Mercury/Nashville president.

Track Launches Country Premiums Albums Tied To Driving, Fishing, Rodeos

■ BY EDWARD MORRIS

NASHVILLE—New York-based Track Marketing will make its splash in country music premium marketing via a Travis Tritt/Darrell Waltrip CD/cassette collection of songs about driving.

Also in the planning stages are a country music- and fishing- themed album, as well as an album tying in music with rodeos.

Paul Zamek, GM for Track's Nashville office, originated the idea for the racing-oriented premium piece. It will be sold to a corporate sponsor—such as an oil company—for use in attract-

ing customers. It will not, however, be available for direct sale.

The album is tentatively called "Put Some Drive In Your Country" (which is also the title of one of Tritt's 1990 hit singles) and will contain six country songs with driving motifs. Intercut with the songs will be conversations and commentaries by Tritt and NASCAR driver Darrell Waltrip on driving and racing. The sponsor's name is worked in at the beginning and end of the album.

According to Zamek, a premium album begins with a concept being "sold" to an artist who is somehow related to that concept. After the artist signs on, the proposal is presented for sponsorship to various appropriate corporations. Once a sponsor is secured, the album is recorded and manufactured.

Artists are guaranteed a specific fee per unit sold to the sponsor, and are sometimes given an advance against the anticipated royalties.

"We are speaking now to four or five prospective sponsors [for the Tritt/Waltrip project]," Zamek says. He says the target date for having the premium available for consumers is next February, in time for the Daytona 500.

Each premium sponsor provides the artwork for the album cover.

Finding a tie-in, Zamek says, is mainly a matter of observation. "If you

tune in TNN over the weekend," he says, "you see fishing, rodeo, and NASCAR. And the demographics almost merge back to back. Nine country fans out of 10 like NASCAR, and vice versa. So I tried to find a way to put those two markets together under one umbrella promotion."

Next up for Track is a "Gone Fishing" collection with MCA Records' Tracy Byrd, who is already connected with Tracker Marine and Bass-Pro. In addition to containing six songs about fishing, the album will feature Byrd giving fishing tips, revealing his favorite fishing spots, and telling tall tales about the sport.

Zamek says that "a couple" of acts have been approached about headlining a rodeo album, but none has been selected yet.

To secure songs for the albums, Track works through each participating label's special products department. The featured artist for each project has the right to approve artwork and song selection.

Until recently, Track Marketing was a part of Time Warner. It is now a separately owned company. Zamek says Track has done "lots of premiums in the jazz and rock fields, but this is the first time we'll be going heavily into the country field."

Mercury Warms Up For 'Red Hot' Campaign Also, Luminaries Line Up To Pay Tribute To Monroe

RED HOT + READY: After months in the making, "Red Hot + Country" is ready to hit the streets. Due Sept. 13 on Mercury Records, the all-star AIDS-relief album will be promoted via a massive media blitz and a TV special. Radio stations in a variety of formats will be serviced the entire 17-cut album, along with a separate CD of the Red Hot version of the 1970 hit "Teach Your Children," featuring original artists Crosby, Stills & Nash. The track will not be worked as a single, says Kim Markovchick, Mercury's director of product management, but rather will be used as a focal point for the entire project. "We want to generate as much play as we can from all the other tracks on the album," she says.

The cover version of "Teach Your Children" also features vocals by Kathy Mattea (who spearheaded the album), Suzy Bogguss, and Alison Krauss. Additionally, Billy Ray Cyrus, Ray Kennedy, Maura O'Connell, Randy Scruggs, and John & Audrey Wiggins provide the chorus. There will be an accompanying music video. According to Markovchick, the song was chosen to lead the promotion in part because it will not compete with the singles activity of any of the participating artists.

A television special tied to the album will be taped Sept. 28 at a venue still to be selected. It will air in syndication, Markovchick says, the weekend after Thanksgiving. In addition, the album and all its supporting press materials are being serviced to a wide variety of media, reaching well beyond the regular country, trade, and entertainment outlets. Since Mercury is donating all proceeds beyond its overhead costs to AIDS charities, the label is asking selected publications to give the album free advertising space.

Other artists featured on the album—which is the fourth format-specific album inspired and coordinated by the Red Hot Organization—are Sammy Kershaw, Brooks & Dunn, Johnny Cash, Jackson Browne, Carl Perkins, Duane Eddy, the Mavericks, Jimmie Dale Gilmore, Willie Nelson, Mary Chapin Carpenter, Nanci Griffith, Jimmy Webb, Marty Stuart, Jerry & Tammie Sullivan, Dolly Parton, Rodney Foster, Mark Chesnutt, Patty Loveless, Wilco, Syd Straw, Earl Scruggs, Doc Watson, Vince Gill, Ricky Skaggs, and Roy Huskey.

GIVING THANKS: When there are more music biz types standing in line for an autograph than for free drinks, you know something special is afoot. And indeed

it was at the recent party for Bill Monroe at the Country Music Hall Of Fame & Museum. The occasion was MCA Records' release of the four-CD boxed set "The Music Of Bill Monroe: From 1936-1994." The package is so impressive, and Monroe so universally revered, that even MCA/Nashville president and hot producer Tony Brown stood patiently in queue for a signature from the 82-year-old "Father Of Bluegrass." Monroe, as MCA/Nashville chairman Bruce Hinton noted, has been with the label for more than 45 years.

Other well-wishers included Patsy and Donna Stoneman, Doug Dillard, Mike Seeger, Mike Henderson, Curtis McPeake, former Blue Grass Boy Bob Black, Gaylord Entertainment president/CEO Bud Wendell, the boxed set's compiler and annotator John W. Rumble, International Bluegrass Music Assn. chief Dan Hays, and producer and picker Jim Rooney, who pro-

filed the master in his book, "Bossmen: Bill Monroe & Muddy Waters." In his brief remarks to the crowd, the last surviving star from the Grand Ole Opry's pre-World War II glory days said, "If you ever need me, I'll be there. I like to help people." We've known that all along, Mr. Monroe.

MAKING The Rounds:

Newly elected board members of the Academy Of Country Music, and their constituent categories, are Merlin Littlefield, affiliated; Mark Miller, artist/entertainer; Ken Mueller, club operator/employee; Jerry Fuller, composer; Rhubarb Jones, disc jockey; T.K. Kimbrell, manager; Ray Benson, musician/bandleader; Doug Howard, music publisher; Carson Schreiber, promotion/public relations; Neil Pond, publications; Buddy Owens, radio; Bob Heatherly, record company; Paul Moore, talent agent; Gene Weed, TV/motion picture; and Joe Gehl, talent buyer.

The genial and ubiquitous Hazel Smith, of Hazel & Heller Management, has been named director of licensing and A&R/Nashville for K-tel Records... Daniel Cooper will join the Country Music Foundation Press as associate editor Aug. 29. Cooper's "Always Late: The Honky Tonk Life Of Lefty Frizzell," from Little, Brown & Co., will be released next spring.

SIGNINGS: Liberty Records' George Ducas to Chief Talent for worldwide booking representation... Patriot Records' Bryan Austin to the Press Office for publicity.



by Edward Morris



WAYLON JENNINGS GETS INSPIRATION IN L.A.

(Continued from page 1)

Jennings can add his name to the list of country legends who have turned away from Nashville's increasingly youth-obsessed record-making machinery and teamed with L.A.-based pop producers to come up with some of the most vital music of their careers.

"This may sound like hype, but from inside here looking out, I am really peaking at what I do," says Jennings. "I don't smoke, I'm off the drug things, and I'm thinking better and having more fun at it than ever."

The freshly composed songs on "Waymore's Blues (Part II)" bear out the 57-year-old singer/songwriter's claim. The album, which was recorded with producer Don Was (who also produced Nelson's critically acclaimed 1992 "Across The Borderline"), sets Jennings' trademark thumping rhythms and starkly autobiographical songs against a swampy, impressionistic sonic backdrop.

"Waylon has an internal groove going, and that's where his songs ring true," says Was, who came to the project directly from sessions for the Rolling Stones' "Voodoo Lounge" album. "A lot of things that I picked up working with the Stones, things that pertain to 'feel before everything,' were really fresh in my mind. Waylon played me acoustic guitar demos, and they were very happening, so it was just a matter of giving him some texture and getting out of his way."

Working with an all-star team of non-country players, including Jackson Browne guitarist Mark Goldenberg, John Mellencamp drummer Kenny Aronoff, and Tom Petty keyboardist

Benmont Tench, Was gave instructions to "follow Waylon's thumb," and the team crafted a record as different from current Nashville product as Jennings is from the youngsters who sing it.

"If they'd asked me to record here in Nashville, I'd have said no, because I've done all that," says Jennings, whose stubborn struggle against Music City's producer-controlled recording process helped give rise to the stripped-down, individualistic sound of the "outlaw" movement in the early '70s.

And although he has seen today's producers regain much of that control and feels that "things haven't really changed much" for up-and-coming country artists, Jennings credits RCA Nashville with staying out of the way and giving him complete creative control over his latest project.

"The record company sent us a fruit basket with a note saying 'Have a good time,' and that was the last we heard from them," he says, laughing.

The roots of "Waymore's Blues (Part II)" go back to the fall of 1992, when RCA Nashville VP/GM Thom Schuyler enlisted the then-unsigned Jennings' creative input on "Only Daddy That'll Walk The Line," a boxed-set retrospective of the singer's two-decade stint with the label.

"We asked Waylon to become involved in the editing and picking of cuts and photographs for the boxed set, so he was a physical and emotional presence here within our walls for a period of time," says Schuyler. "I think it was a catalyst for him, and I think Waylon

(Continued on page 29)

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING AUG. 20, 1994

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
★ ★ ★ No. 1 ★ ★ ★						
1	1	1	20	TIM MCGRAW ▲	CURB 77659 (9.98/13.98)	19 weeks at No. 1 NOT A MOMENT TOO SOON
2	2	2	6	ALAN JACKSON	ARISTA 18759 (10.98/15.98)	WHO I AM
3	3	3	28	JOHN MICHAEL MONTGOMERY ▲	ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP
4	4	4	9	VINCE GILL ▲	MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU
5	5	5	15	REBA MCENTIRE ▲	MCA 10994 (10.98/15.98)	READ MY MIND
6	6	6	8	DAVID BALL	WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM
7	7	7	13	TRAVIS TRITT ●	WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF
8	8	12	27	THE MAVERICKS	MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME
★ ★ ★ GREATEST GAINER ★ ★ ★						
9	14	—	2	JOE DIFFIE	EPIC 64357/COLUMBIA (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN
10	11	11	96	ALAN JACKSON ▲	ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)
11	10	10	76	BROOKS & DUNN ▲	ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN
12	9	9	49	GARTH BROOKS ▲	LIBERTY 80857 (10.98/16.98)	IN PIECES
13	12	8	12	SOUNDTRACK	ATLANTIC 82595/AG (10.98/16.98)	MAVERICK
14	13	17	3	DIAMOND RIO	ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER
15	16	20	47	MARTINA MCBRIDE	RCA 66288 (9.98/15.98)	THE WAY THAT I AM
16	18	14	7	SAMMY KERSHAW	MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN
17	15	15	110	MARY CHAPIN CARPENTER ▲	COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON
18	17	19	72	DWIGHT YOAKAM ▲	REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME
19	22	22	45	REBA MCENTIRE ▲	MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO
20	26	28	45	GEORGE STRAIT ▲	MCA 10907 (10.98/15.98)	EASY COME, EASY GO
21	21	16	13	LORRIE MORGAN	BNA 66379 (9.98/15.98)	WAR PAINT
22	20	18	27	BLACKHAWK	ARISTA 18708 (9.98/15.98)	BLACKHAWK
23	23	21	65	LITTLE TEXAS	WARNER BROS. 45276 (9.98/15.98)	BIG TIME
24	30	31	99	GEORGE STRAIT ▲	MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)
25	19	13	26	NEAL MCCOY	ATLANTIC 82568 (10.98/15.98)	NO DOUBT ABOUT IT
26	24	27	15	RANDY TRAVIS ●	WARNER BROS. 45501 (10.98/15.98)	THIS IS ME
27	28	32	9	TRACY BYRD	MCA 10991 (10.98/15.98)	NO ORDINARY MAN
28	27	24	39	FAITH HILL ●	WARNER BROS. 45389 (9.98/15.98)	TAKE ME AS I AM
29	29	29	204	GARTH BROOKS ▲	LIBERTY 93866 (9.98/13.98)	NO FENCES
30	32	25	53	CLAY WALKER ●	GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER
31	31	26	20	CONFEDERATE RAILROAD ●	ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS
32	25	23	23	VARIOUS ARTISTS ▲	MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES
33	40	42	24	RICK TREVINO	COLUMBIA 53560/SONY (9.98 EQ/15.98)	RICK TREVINO
34	33	30	28	COLLIN RAYE ●	EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES
35	34	34	22	JOHN BERRY	LIBERTY 80472 (9.98/13.98)	JOHN BERRY
36	35	35	156	BROOKS & DUNN ▲	ARISTA 18658 (9.98/13.98)	BRAND NEW MAN
37	37	33	15	PAM TILLIS	ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)						
38	36	37	43	VARIOUS ARTISTS ▲	GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES
39	45	43	68	TOBY KEITH ●	MERCURY 514421 (9.98 EQ/15.98)	TOBY KEITH
40	39	39	101	VINCE GILL ▲	MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU
41	42	41	275	GARTH BROOKS ▲	LIBERTY 93897 (9.98/13.98)	GARTH BROOKS
★ ★ ★ PACESETTER ★ ★ ★						
42	49	53	30	JEFF FOXWORTHY	WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
43	44	44	91	JOHN MICHAEL MONTGOMERY ▲	ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE
44	38	36	59	JOHN ANDERSON ●	BNA 66232 (9.98/15.98)	SOLID GROUND
45	47	49	39	TANYA TUCKER ●	LIBERTY 89048 (10.98/15.98)	SOON
46	41	38	68	PATTY LOVELESS ●	EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL
47	43	45	56	CLINT BLACK ▲	RCA 66239 (10.98/15.98)	NO TIME TO KILL
48	50	47	65	WYNONNA ▲	CURB 10822/MCA (10.98/15.98)	TELL ME WHY
49	46	40	43	ALABAMA ●	RCA 66296 (9.98/15.98)	CHEAP SEATS
50	51	50	152	GARTH BROOKS ▲	LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND
51	48	48	12	KATHY MATTEA	MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER
52	54	52	119	CONFEDERATE RAILROAD ▲	ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD
53	52	46	52	AARON TIPPIN ●	RCA 66251 (9.98/15.98)	CALL OF THE WILD
54	56	54	169	ALAN JACKSON ▲	ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX
55	53	51	10	HAL KETCHUM	CURB 77660 (10.98/15.98)	EVERY LITTLE WORD
56	55	55	15	JOHNNY CASH	AMERICAN 45520/WARNER BROS. (9.98/15.98)	AMERICAN RECORDINGS
57	57	58	68	JOE DIFFIE ●	EPIC 53002/SONY (10.98 EQ/15.98)	HONKY TONK ATTITUDE
58	58	59	50	SHENANDOAH	RCA 66267 (9.98/15.98)	UNDER THE KUDZU
59	65	71	43	SAWYER BROWN	CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN
60	61	62	19	HANK WILLIAMS, JR.	CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1
61	60	60	22	BILLY DEAN	LIBERTY 28357 (10.98/15.98)	GREATEST HITS
62	64	64	116	BILLY RAY CYRUS ▲	MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL
63	63	61	130	JOHN ANDERSON ▲	BNA 61029 (9.98/13.98)	SEMINOLE WIND
64	70	70	5	WILLIE NELSON	COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS
65	67	68	34	DOUG STONE	EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE
66	68	69	103	TRAVIS TRITT ▲	WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E
67	66	66	74	SAMMY KERSHAW ●	MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART
68	69	63	207	ALAN JACKSON ▲	ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD
69	59	56	7	LARI WHITE	RCA 66395 (9.98/15.98)	WISHES
70	71	—	3	CHARLIE DANIELS	EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS
71	72	74	123	WYNONNA ▲	CURB 10529/MCA (10.98/15.98)	WYNONNA
72	62	57	8	BILLY DEAN	LIBERTY 27760 (10.98/15.98)	MEN'LL BE BOYS
73	RE-ENTRY	58	MARK CHESNUTT ●	MCA 10851 (10.98/15.98)	ALMOST GOODBYE	6
74	RE-ENTRY	17	CHRIS LEDOUX	LIBERTY 28458 (10.98/15.98)	BEST OF	51
75	74	65	15	LINDA DAVIS	ARISTA 18749 (9.98/15.98)	SHOOT FOR THE MOON

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan
FOR WEEK ENDING AUGUST 20, 1994



THIS WEEK	LAST WEEK	ARTIST	TITLE	WKS. ON CHART
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)				
1	1	PATSY CLINE ▲	MCA 12 (7.98/12.98)	148 weeks at No. 1 GREATEST HITS
2	2	THE CHARLIE DANIELS BAND ▲	EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS
3	3	REBA MCENTIRE ▲	MCA 4979* (7.98/12.98)	GREATEST HITS
4	—	SAMMY KERSHAW	MERCURY 510161 (9.98 EQ/13.98)	DON'T GO NEAR THE WATER
5	4	GEORGE JONES ●	EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS
6	5	GEORGE STRAIT ▲	MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2
7	6	GEORGE STRAIT ▲	MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS
8	7	ALABAMA ▲	RCA 6825 (7.98/11.98)	ALABAMA LIVE
9	8	CONWAY TWITTY ▲	MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY
10	10	ALABAMA ▲	RCA 7170* (9.98/13.98)	GREATEST HITS
11	19	WILLIE NELSON ▲	COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS
12	9	GEORGE JONES	GUSTO 380/MG (8.98)	AT HIS BEST
13	14	REBA MCENTIRE ●	MCA 6294* (4.98/11.98)	SWEET SIXTEEN

THIS WEEK	LAST WEEK	ARTIST	TITLE	WKS. ON CHART
14	11	GEORGE STRAIT ●	MCA 10450 (9.98/15.98)	TEN STRAIT HITS
15	25	PATSY CLINE	MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY
16	12	KEITH WHITLEY ▲	RCA 52277 (9.98/13.98)	GREATEST HITS
17	15	ALABAMA ▲	RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2
18	13	THE JUDDS ▲	CURB 8318/RCA (9.98/15.98)	GREATEST HITS
19	20	TRAVIS TRITT ▲	WARNER BROS. 26094 (9.98/13.98)	COUNTRY CLUB
20	17	DWIGHT YOAKAM ●	REPRISE 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT
21	23	TANYA TUCKER ●	CAPITOL 91814 (9.98/13.98)	GREATEST HITS
22	21	WAYLON JENNINGS ▲	RCA 3378* (8.98)	GREATEST HITS
23	16	KENNY ROGERS ▲	LIBERTY 5112*/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS
24	22	VINCE GILL ●	RCA 9B14* (4.98/9.98)	BEST OF VINCE GILL
25	—	WILLIE NELSON ▲	COLUMBIA 35305/SONY (7.98 EQ/11.98)	STARDUST

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



by Lynn Shults

NO. 1 FOR THE SECOND CONSECUTIVE week is **John Michael Montgomery** with "Be My Baby Tonight." The song was written by **Ed Hill** and **Rich Fagen**, and published by **New Haven Music and Music Hill Music**. **Karen Conrad's** New Haven music administers the copyright. Hill says Fagen had the hook line for the song since high school, but had not been able to create a song out of it. It was not until Fagen and Hill went to work on the lyrics that it all came together. "We wrote the song last summer," says Hill. "We cut the demo, and the song wasn't in the office more than three or four days before **Scott Hendricks** came by looking for songs for **John Michael**. **Ron Stuve** played the song for Scott. He liked it and put the song on hold that day. I never thought the song would make it, 'cause it's kind of crazy. It's Rich's kind of song, though. I write songs with him just so I can write an uptempo song." When they sat down to co-write, they didn't have a specific artist in mind. "Fortunately for us, it was **John Michael's** first uptempo, rockin' song. He and Scott cut the song almost like the demo."

THE MOST ACTIVE SINGLE on the Hot Country Singles & Tracks chart is "Callin' Baton Rouge" (61-40) by **Garth Brooks**. The song was written by **Dennis Linde** in the '70s, and over the years it was turned down by many highly paid Music Row tune seekers. The song was almost forgotten until discovered by the now-defunct bluegrass band **New Grass Revival**. The acclaimed group's Capitol Records version peaked at No. 37 in the summer of 1989—a few months after Brooks debuted on the label. "Calling Baton Rouge" caught his ear and stayed in his mind. When Brooks decided to record the song for his "In Pieces" album, he called on New Grass members **Sam Bush, John Cowan, Bela Fleck, and Pat Flynn** to record the tune with him and his producer, **Allen Reynolds**. It was the first time they had been in the same room together since the band broke up. And what does Linde have to say about all this? "I'm really happy. After the New Grass single, I thought, 'Well, that's the end of it [the song]!' New Grass really nailed the cut, and the song was heard on the radio and all. And then they broke up. I was shocked when I was told Garth had cut it. I mean, nobody thought to pitch the song to Garth. He just decided to cut it." Such is life on Music Row. As **Larry Butler** once said, "You can hear a hit song, lock it up in a desk drawer, throw away the key, and it will somehow find its way out."

ALSO MAKING AN IMPACT on the singles chart are "Who's That Man" (38-30) by **Toby Keith**; "I Try To Think About Elvis" (37-31) by **Patty Loveless**; "Ten Feet Tall And Bulletproof" (55-46) by **Travis Tritt**; "The City Put The Country Back In Me" (48-36) by **Neal McCoy**; "She Dreams" (29-21) by **Mark Chesnutt**; "Hangin' In" (8-5) by **Tanya Tucker**; "Down On The Farm" (25-19) by **Tim McGraw**; "Man Of My Word" (54-44) by **Collin Raye**; and "Nobody's Gonna Rain On Our Parade" (45-34) by **Kathy Mattea**.

ALBUM SALES CONTINUE at a sluggish pace as summer winds down and families begin gearing up for school to resume. The week's most active album, and winner of the Greatest Gainer Award, is "Third Rock From The Sun" (14-9) by **Joe Diffie**. Also showing strength are the week's Pacesetter album, "You might Be A Redneck If . . ." (49-42) by **Jeff Foxworthy**; "Rick Trevino" (40-33) by **Rick Trevino**; "What A Crying Shame" (8-8) by the **Mavericks**; and "Soon" (47-45) by **Tanya Tucker** . . . Warner Bros. is releasing a video and going after radio airplay on "Redneck Stomp," a track from a special Foxworthy radio compilation. The video was directed by "Weird Al" Yankovic.

WAYLON JENNINGS GETS INSPIRATION IN L.A. FOR NEW SET

(Continued from page 27)

realized there was a place here that really cared about him."

Shortly before the boxed set's release in October 1993, Jennings resigned with RCA Nashville and immediately sought out Was, whom he had originally met at a Was-produced Bob Seger session back in 1989. From the outset, everyone involved in "Waymore's Blues (Part II)" realized that this was not going to be a typical country release.

"If radio plays this album, that will be an added bonus, but I'm not sitting here holding my breath waiting for the kind of full participation that one would hope for in launching a new country record," Schuyler says.

That kind of freedom from radio's constraints and hands-off attitude from the record company have worked well for Was in the past, and in working with Jennings the producer was reminded of sessions with **Bonnie Raitt** for her multiplatinum "Nick of Time."

"I think when you're not aiming for the radio you can do great things," says

Was. "The mindset going into the 'Nick of Time' record was, 'We're not going to get radio anyway, so let's not compromise an inch.' And that's a liberating thing. When you're freed from that yoke, sometimes you soar, and when you soar, you sometimes get lucky and connect with people."

All involved are hoping for a similar breakthrough with "Waymore's Blues (Part II)." According to Schuyler, the company initially will "make a big push at triple-A and college radio." **Ned Horton**, owner of **WRLT**, Nashville's album alternative station, considers that strategy not at all far-fetched.

"Our underlying philosophy here is to play something because it's good," Horton says, pointing to recent surprise successes at his station with **Joan Baez** and **Boz Scaggs**. "A lot of times there is almost a reverse prejudice against artists strongly associated with a certain style, but I think [Waylon Jennings on album alternative] would actually be kind of cool."

RCA recently previewed the new al-

bum at a media dinner in New York, and is planning a launch party in Los Angeles. Jennings also attended the recent **BMG** convention in Seattle, where, according to Schuyler, "he was stunning." In addition, RCA plans to get interactive in promoting the CD to consumers, holding an electronic press conference on the CompuServe computer network that will allow subscribers to conduct a back-and-forth dialog with Jennings and his 14-year-old son. "Should this album get played, it could change things," Jennings says. "It may not be the record to do it, but it could help put country music back on a track that is not so predictable."

Whatever the fate of the album, Jennings, looking leaner and healthier than he has in years, is clearly excited about having new music out there and is glad to be in the game.

"I don't know if I'll ever have a big No. 1 single again, and I don't worry about that," he says. "I just know this record feels good, and I'm really lucky to be able to do what I love for a living."

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

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

- 50 BEEN THERE (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) CPP
- 1 BE MY BABY TONIGHT (New Haven, BMI/Music Hill, BMI/Of, ASCAP) CPP
- 66 BUT I WILL (WB, ASCAP/East 64th, ASCAP/Warner-Tamerlane, BMI/Larry Stewart, BMI/Yasa, BMI) WBM
- 40 CALLIN' BATON ROUGE (Combine, ASCAP/EMI Blackwood, BMI) HL
- 57 THE CHEAP SEATS (Careers-BMG, BMI/Longitude, BMI) WBM/HL
- 36 THE CITY PUT THE COUNTRY BACK IN ME (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL
- 28 COWBOY BAND (Careers-BMG, BMI/Conasauga Troubadors, BMI) HL
- 19 DOWN ON THE FARM (Texas Wedge, ASCAP/Noosa Heads, BMI) CPP
- 3 DREAMING WITH MY EYES OPEN (Famous, ASCAP/Poohie Bear, ASCAP/Bug, ASCAP) HL/PPP
- 26 ELVIS AND ANDY (Almo, ASCAP) CPP
- 24 EVERY ONCE IN A WHILE (EMI Blackwood, BMI/Stroudcastor, BMI/WB, ASCAP) CPP/WBM/HL
- 72 FISH AIN'T BITIN' (N2D, ASCAP)
- 29 FOOLISH PRIDE (Post Oak, BMI) HL
- 73 GET A LITTLE CLOSER (Sony Cross Keys, ASCAP/Major Bob, ASCAP/Sophie's Choice, BMI)
- 13 GIRLS WITH GUITARS (EMI April, ASCAP/Getarealjob, ASCAP) HL
- 69 GIVE ME A RING SOMETIME (Blake Eyed Susan, BMI/Glitterfish, BMI/Songs Of All Nations, BMI)
- 4 HALF THE MAN (Blackened, BMI) CPP
- 5 HANGIN' IN (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) CPP/WBM
- 70 HARD LUCK WOMAN (Hort Productions America, ASCAP/Polygram Int'l, ASCAP) HL
- 17 HARD TO SAY (Travelin' Zoo, ASCAP) HL
- 60 HAS ANYBODY SEEN AMY (Reynsong, BMI/Howe Sound, BMI/Sony Cross Keys, ASCAP)
- 68 HEART LIKE A HURRICANE (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP)
- 58 HEART OVER MIND (Royhaven, BMI/Starstruck Angel, BMI)
- 65 HE'S A GOOD OLE BOY (Sony Tree, BMI) HL
- 64 IF I EVER LOVE AGAIN (David 'N' Wil, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM
- 17 I'LL GO DOWN LOVING YOU (Sony Tree, BMI/Careers-BMG, BMI) HL
- 14 INDEPENDENCE DAY (Sony Cross Keys, ASCAP) HL
- 59 I SURE CAN SMELL THE RAIN (Alabama Band, BMI/

- 61 Rick Hall, ASCAP)
- 41 I TAKE MY CHANCES (EMI April, ASCAP/Getarealjob, ASCAP/Don Schick, ASCAP/Almo, ASCAP) HL/PPP
- 31 I TRY TO THINK ABOUT ELVIS (MCA, ASCAP/Gary Burr, ASCAP) HL
- 63 IT WON'T BE OVER YOU (MCA, ASCAP/Kicking Bird, BMI) HL
- 35 I WISH I COULD HAVE BEEN THERE (Almo, ASCAP/Holmes Creek, ASCAP/Irving, BMI/Colter Bay, BMI) CPP
- 56 JUKEBOX JUNKIE (Cupit, BMI/Cupit Memories, ASCAP)
- 61 LABOR OF LOVE (Polygram Int'l, ASCAP/St. Julien, ASCAP/Mommy's Geetar, BMI) HL
- 71 LET ME DRIVE (Little Big Town, BMI/American Made, BMI/Housesnotes, BMI) WBM
- 37 LIFESTYLES OF THE NOT SO RICH & FAMOUS (MCA Canada, SOCAN/Sold For A Song, SOCAN/Brother Bart, ASCAP/MCA, ASCAP) HL
- 39 LITTLE ROCK (Sony Tree, BMI) HL
- 2 LOVE A LITTLE STRONGER (Great Cumberland, BMI/Diamond Struck, BMI/Circle Of Life, BMI/Hearth Doctor, ASCAP/Angela DeLugo, ASCAP/Storm Front, BMI/John Juan, BMI/Ensign, BMI) CPP/HL
- 10 THE MAN IN LOVE WITH YOU (Boots And Spurs, BMI/Spurs And Boots, ASCAP) HL
- 44 MAN OF MY WORD (Hayes Street, ASCAP/Almo, ASCAP/Allen Shamblin, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/PPP
- 18 MORE LOVE (That's A Smash, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL
- 8 NATIONAL WORKING WOMAN'S HOLIDAY (Murray, BMI/Castle Street, BMI/Earns Last, ASCAP/On The Mantle, ASCAP) CPP
- 34 NOBODY'S GONNA RAIN ON OUR PARADE (Longitude, BMI/Rio Zen, BMI/Reynsong, BMI/Howe Sound, BMI) HL
- 62 ONE GOOD MAN (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patrick, BMI) CPP
- 51 ONE NIGHT A OAY (MCA, ASCAP/Gary Burr, ASCAP/Foreshadow, BMI/Uncle Pete, BMI) CLM/HL
- 23 O WHAT A THRILL (Musique Chanteclair, ASCAP/Bug, ASCAP)
- 25 POCKET OF A CLOWN (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
- 16 RENEGADES, REBELS AND ROGUES (Sony Tree, BMI/Sony Cross Keys, ASCAP/Tracy Lawrence, ASCAP) HL
- 12 SHE CAN'T SAY I DIDN'T CRY (Starstruck Angel, BMI/Stroudcastor, BMI) CPP
- 21 SHE DREAMS (Warner-Tamerlane, BMI/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Brass

- Ring, ASCAP) HL
- 49 SHE LOVES ME LIKE SHE MEANS IT (EMI April, ASCAP/Jkids, ASCAP/Stroudvarious, ASCAP/Polygram Int'l, ASCAP) HL/PPP
- 27 SHE THINKS HIS NAME WAS JOHN (Bash, ASCAP/Blue Water, ASCAP/Mighty Nice, BMI/Blue Water, BMI) HL
- 55 STATE FAIR (Alabama Band, ASCAP/Wildcountry, ASCAP) WBM
- 43 STOP ON A DIME (Square Lake, ASCAP/Howlin' Hits, ASCAP) CPP
- 7 SUMMERTIME BLUES (Warner-Tamerlane, BMI) WBM
- 32 TAKE THESE CHAINS FROM MY HEART (Midlene, ASCAP) CPP
- 46 TEN FEET TALL AND BULLETPROOF (Post Oak, BMI) HL
- 42 THAT AIN'T NO WAY TO GO (Sony Tree, BMI/Bufallo Prairie Songs, BMI/Don Cook, BMI) HL
- 48 THAT'S MY BABY (Almo, ASCAP/LaSongs, Ascapp/Taste Auction, BMI/Macissa River, BMI) CPP
- 22 THINKIN' PROBLEM (New Court, BMI/Low Country, BMI/Almo, ASCAP/Hayes Street, ASCAP/EMI April, ASCAP) CPP/HL
- 15 THRO ROCK FROM THE SUN (Major Bob, ASCAP/Rio Bravo, BMI/Stroudcastor, BMI/Baby Mae, BMI) CPP
- 53 (TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN (AI Andersongs, BMI/Mighty Nice, BMI/Hecktone, BMI/Foreshadow, BMI) CLM
- 54 WATERMELON CRAWL (Acuff-Rose, BMI/Coburn, BMI)
- 67 WESTERN FLYER (BMG, BMI/Careers-BMG, BMI) HL
- 20 WHAT'S IN IT FOR ME (WB, ASCAP/New Crew, ASCAP/New John, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM
- 9 WHAT THE COWGIRLS DO (Benefit, BMI/Englishtown, BMI) WBM
- 45 WHENEVER YOU COME AROUND (Benefit, BMI/Foreshadow, BMI/Uncle Pete, BMI) CLM/WBM
- 38 WHEN YOU WALK IN THE ROOM (EMI, BMI/Unart, BMI) CPP
- 74 WHERE THERE'S SMOKE (Tom Collins, BMI/Ha-Deb, ASCAP)
- 6 WHISPER MY NAME (WB, ASCAP/Big Tractor, ASCAP) WBM
- 75 WHOLE LOTTA LOVE ON THE LINE (Acuff-Rose, BMI) CPP
- 30 WHO'S THAT MAN (Songs Of PolyGram, BMI/Tokeco, BMI) HL
- 52 WHY HAVEN'T I HEARD FROM YOU (Bash, ASCAP/Life Of The Record, ASCAP) HL
- 33 WINK (Little Big Town, BMI/American Made, BMI/Great Cumberland, BMI/Diamond Struck, BMI) WBM/PPP
- 11 XXX'S AND OOO'S (AN AMERICAN GIRL) (Sony Tunes, ASCAP/Mother Dixie, ASCAP/August Wind, BMI/Great Broad, BMI/Longitude, BMI) HL/WBM

Billboard's definitive dual-directory to the Nashville (615) region and the Country Music business nationwide!

Nashville 615/Country Music Sourcebook 1994



Nashville 615 gives you 25 categories of non-country entertainment contacts all prefixed by the (615) area code: • Record Labels • Distributors • Manufacturers • Instrument Rental • Hotels • Charter services and much more!

Country Music Sourcebook 1994 provides vital information for people, products & services involved in the U.S. & Canadian Country Music scene: • Personal Managers • Booking Agents • Country Artists • Music Publishers • Radio Stations • Concert Promoters • Tour Venues • Record Producers • Plus Canadian Country Radio & Venues.

Put them together and you get an invaluable guide to the Nashville scene and Country Music - - or any genre of music!

To order your copy today for just \$50 plus \$4 shipping and handling (\$10 for international orders) call toll-free 1-800-223-7524 or 1-800-344-7119. In NY call (212) 536-5174. In NJ call (908) 363-4156. Or mail this ad with your payment to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

BDCD3064

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	1	3	14	★★★ No. 1 ★★★ BE MY BABY TONIGHT S.HENDRICKS (E.HILL,R.FAGAN)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87236
2	3	4	13	LOVE A LITTLE STRONGER M.POWELL,T.DUBOIS (C.JONES,B.CRITTENDEN,G.SWINT)	◆ DIAMOND RIO (C) (V) ARISTA 1-2693
3	4	6	11	DREAMING WITH MY EYES OPEN J.STROUD (T.ARATA)	◆ CLAY WALKER (V) GIANT 18139
4	6	9	12	HALF THE MAN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (V) RCA 62878
5	8	10	13	HANGIN' IN J.CRUTCHFIELD (S.BOGARD,R.GILES)	◆ TANYA TUCKER (V) LIBERTY 79033
6	9	12	11	WHISPER MY NAME K.LEHNING (T.BRUCE)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 18153
7	2	1	10	SUMMERTIME BLUES K.STEGALL (E.COCHRAN,J.CAPEHART)	◆ ALAN JACKSON (C) (V) ARISTA 1-2697
8	5	2	14	NATIONAL WORKING WOMAN'S HOLIDAY B.CANNON,N.WILSON (R.MURRAH,P.TERRY,J.D.HICKS)	◆ SAMMY KERSHAW (C) (V) MERCURY 858 722
9	13	18	7	WHAT THE COWGIRLS DO T.BROWN (V.GILL,R.NIELSEN)	◆ VINCE GILL (C) (V) MCA 54879
10	12	20	9	THE MAN IN LOVE WITH YOU T.BROWN,G.STRAIT (S.DORFF,G.HARJU)	◆ GEORGE STRAIT (C) (V) MCA 54854
11	14	22	7	XXX'S AND OOO'S (AN AMERICAN GIRL) G.FUNDIS,H.STINSON (A.RANDALL,M.BERG)	TRISHA YEARWOOD (C) (V) MCA 54898
12	15	21	12	SHE CAN'T SAY I DIDN'T CRY S.BUCKINGHAM (T.MARTIN,T.MARTIN,R.WILSON)	◆ RICK TREVINO (C) (V) COLUMBIA 77535
13	10	13	12	GIRLS WITH GUITARS T.BROWN (M.C.CARPENTER)	◆ WYONNNA (V) CURB 54875/MCA
14	16	19	16	INDEPENDENCE DAY P.WORLEY,E.SEAY,M.MCBRIDE (G.PETERS)	◆ MARTINA MCBRIDE (C) (V) RCA 62828
15	18	29	6	THIRD ROCK FROM THE SUN J.SLATE,J.DIFFIE (J.GREENE BAUM,S.WHIPPLE,T.MARTIN)	◆ JOE DIFFIE (C) (V) EPIC 77577
16	7	7	13	RENEGADES, REBELS AND ROGUES T.LAWRENCE,C.ANDERSON (P.NELSON,L.BOONE,E.CLARK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
17	20	23	9	HARD TO SAY M.MILLER,M.MCANALLY (M.MILLER)	◆ SAWYER BROWN CURB ALBUM CUT
18	21	25	10	MORE LOVE J.STROUD (D.STONE,G.BURR)	◆ DOUG STONE (C) (V) EPIC 77549
19	25	34	6	★★★ AIRPOWER ★★★ DOWN ON THE FARM J.STROUD,B.GALLIMORE (K.K.PHILLIPS,J.LASETER)	◆ TIM MCGRAW CURB ALBUM CUT
20	23	28	9	WHAT'S IN IT FOR ME C.HOWARD (J.JARRARD,G.BURR)	JOHN BERRY (C) (V) LIBERTY 79035
21	29	40	5	★★★ AIRPOWER ★★★ SHE DREAMS M.WRIGHT (G.HARRISON,T.MENSY)	◆ MARK CHESNUTT (C) (V) DECCA 54887
22	11	5	19	THINKIN' PROBLEM B.CHANCEY (D.BALL,A.SHAMBLIN,S.ZIFF)	◆ DAVID BALL (C) (V) WARNER BROS. 18250
23	34	38	15	O WHAT A THRILL D.COOK (J.WINCHESTER)	◆ THE MAVERICKS (C) (V) MCA 54780
24	17	8	19	EVERY ONCE IN A WHILE M.BRIGHT,T.DUBOIS (H.PAUL,V.STEPHENSON,D.ROBBINS)	◆ BLACKHAWK (C) (V) ARISTA 1-2668
25	28	35	8	POCKET OF A CLOWN P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT/WARNER BROS.
26	31	37	7	ELVIS AND ANDY B.BECKETT (C.WISEMAN)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87229
27	33	45	4	SHE THINKS HIS NAME WAS JOHN T.BROWN,R.MCENTIRE (S.KNOX,S.ROSEN)	◆ REBA MCENTIRE (C) (V) MCA 54899
28	24	31	12	COWBOY BAND J.BOWEN (M.POWELL,J.MEDDERS)	◆ BILLY DEAN (C) (V) LIBERTY 79034
29	22	14	18	FOOLISH PRIDE G.BROWN (T.TRITT)	◆ TRACY TRITT (C) (V) WARNER BROS. 18180
30	38	51	4	WHO'S THAT MAN N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH (C) (V) POLYDOR 853 358
31	37	50	4	I TRY TO THINK ABOUT ELVIS E.GORDY JR. (G.BURR)	◆ PATTY LOVELESS (C) (V) EPIC 77609
32	19	17	14	TAKE THESE CHAINS FROM MY HEART S.HENDRICKS (F.ROSE,H.HEATH)	LEE ROY PARNELL (C) (V) ARISTA 1-2695
33	32	24	18	WINK B.BECKETT (B.DIPIERO,T.SHAPIO)	◆ NEAL MCCOY (C) (V) ATLANTIC 87247
34	45	52	5	NOBODY'S GONNA RAIN ON OUR PARADE J.LEO (B.PARKER,W.RAMBAUX)	◆ KATHY MATTEA (C) (V) MERCURY 858 800
35	26	16	18	I WISH I COULD HAVE BEEN THERE J.STROUD,J.ANDERSON (J.ANDERSON,K.ROBBINS)	◆ JOHN ANDERSON (V) BNA 62795
36	48	56	3	THE CITY PUT THE COUNTRY BACK IN ME B.BECKETT (M.GEIGER,W.MULLIS,M.HUFFMAN)	◆ NEAL MCCOY (C) (V) ATLANTIC 87213
37	27	11	17	LIFESTYLES OF THE NOT SO RICH & FAMOUS J.CRUTCHFIELD (B.HILL,W.TESTER)	◆ TRACY BYRD (C) (V) MCA 54778
38	50	61	3	WHEN YOU WALK IN THE ROOM P.TILLIS,S.FISHELL (J.DESHANNON)	◆ PAM TILLIS (C) (V) ARISTA 1-2726

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	39	36	20	LITTLE ROCK J.HOBBS,E.SEAY,P.WORLEY (T.DOUGLAS)	◆ COLLIN RAYE (V) EPIC 77436
40	61	—	7	CALLIN' BATON ROUGE A.REYNOLDS (D.LINDE)	GARTH BROOKS LIBERTY ALBUM CUT
41	36	32	17	I TAKE MY CHANCES J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	MARY CHAPIN CARPENTER (V) COLUMBIA 77476
42	40	39	20	THAT AIN'T NO WAY TO GO D.COOK,S.HENDRICKS (R.DUNN,K.BROOKS,D.COOK)	◆ BROOKS & DUNN (V) ARISTA 1-2669
43	30	15	14	STOP ON A DIME J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN,B.SEALS)	LITTLE TEXAS WARNER BROS. ALBUM CUT
44	54	68	3	MAN OF MY WORD J.HOBBS,E.SEAY,P.WORLEY (A.SHAMBLIN,G.BURR)	COLLIN RAYE (C) (V) EPIC 77632
45	44	42	19	WHENEVER YOU COME AROUND T.BROWN (V.GILL,P.WASNER)	VINCE GILL (C) (V) MCA 54833
46	55	73	3	TEN FEET TALL AND BULLETPROOF G.BROWN (T.TRITT)	◆ TRAVIS TRITT (C) (V) WARNER BROS. 18104
47	46	46	9	I'LL GO DOWN LOVING YOU D.COOK (C.HARTFORD,S.HOGIN,M.POWELL)	◆ SHENANDOAH (C) (V) RCA 62764
48	41	26	20	THAT'S MY BABY G.FUNDIS (L.WHITE,C.CANNON)	◆ LARI WHITE (C) (V) RCA 62764
49	49	49	8	SHE LOVES ME LIKE SHE MEANS IT L.PETERZELL,R.E.ORRALL,C.WRIGHT,J.STROUD (R.E.ORRALL,B.SPENCER,ANGELO)	◆ ORRALL & WRIGHT (C) (V) GIANT 18162
50	52	53	8	BEEEN THERE J.LEO (D.SCHLITZ,B.LIVSEY)	◆ TERRY MCBRIDE & THE RIDE (C) (V) MCA 54853
51	43	30	16	ONE NIGHT A DAY A.REYNOLDS (G.BURR,P.WASNER)	GARTH BROOKS (V) LIBERTY 17972
52	53	48	20	WHY HAVEN'T I HEARD FROM YOU T.BROWN,R.MCENTIRE (S.KNOX,T.W.HALE)	◆ REBA MCENTIRE (C) (V) MCA 54823
53	47	27	18	(TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN A.REYNOLDS,J.ROONEY (A.ANDERSON,H.KETCHUM)	◆ HAL KETCHUM (C) CURB 76922
54	65	—	2	WATERMELON CRAWL J.CRUTCHFIELD (B.BROCK,Z.TURNER)	◆ TRACY BYRD (C) (V) MCA 54889
55	56	55	8	STATE FAIR R.LANDIS (M.CATES)	◆ DOUG SUPERNAW (C) (V) BNA 62851
56	60	62	4	JUKEBOX JUNKIE J.CUPTIT (J.CUPTIT,J.HONEYCUTT,K.MELLONS)	◆ KEN MELLONS (C) (V) EPIC 77579
57	57	54	19	THE CHEAP SEATS J.LEO,L.M.LEE,ALABAMA (M.HUMMON,R.SHARP)	◆ ALABAMA (V) RCA 62623
58	63	—	2	HEART OVER MIND R.LANDIS (S.MUNSEY,B.ALAN)	LORRIE MORGAN (V) BNA 62946
59	NEW ►	1		★★★ HOT SHOT DEBUT ★★★ I SURE CAN SMELL THE RAIN M.BRIGHT,T.DUBOIS (J.JARRARD,W.ALDRIDGE)	◆ BLACKHAWK (V) ARISTA 1-2718
60	66	—	2	HAS ANYBODY SEEN AMY J.SCIAFE,J.COTTON (J.VEZNER,D.HENRY)	◆ JOHN & AUDREY WIGGINS (C) (V) MERCURY 858920
61	58	59	7	LABOR OF LOVE S.FISHELL,R.FOSTER (R.FOSTER,C.BULLENS)	◆ RADNEY FOSTER (C) (V) ARISTA 1-2716
62	64	65	4	ONE GOOD MAN S.BOGARD,M.CLUTE (S.BOGARD,R.GILES)	◆ MICHELLE WRIGHT (C) (V) ARISTA 1-2727
63	62	60	20	IT WON'T BE OVER YOU S.HENDRICKS (T.BRUCE,T.MCHUGH)	STEVE WARINER (V) ARISTA 1-2672
64	67	75	3	IF I EVER LOVE AGAIN J.STROUD,J.CARLTON (C.WRIGHT,B.SPENCER)	◆ DARON NORWOOD GIANT ALBUM CUT
65	59	58	9	HE'S A GOOD OLE BOY B.BECKETT,H.SHEDD (H.HOWARD)	◆ CHELY WRIGHT (C) (V) POLYDOR 853 056
66	51	43	12	BUT I WILL S.HENDRICKS (T.SEALS,E.SETSER,L.STEWART)	◆ FAITH HILL (C) (V) WARNER BROS. 18179
67	70	69	5	WESTERN FLYER R.PENNINGTON,R.BALL (D.MYRICK,T.WOOD)	◆ WESTERN FLYER (V) STEP ONE 479
68	NEW ►	1		HEART LIKE A HURRICANE S.HENDRICKS (T.BRUCE,C.WISEMAN)	◆ LARRY STEWART (C) (V) COLUMBIA 77638
69	NEW ►	1		GIVE ME A RING SOMETIME J.CRUTCHFIELD (K.BERGINS,B.MOULDS,S.ANDERSON)	◆ LISA BROKOP (C) (V) PATRIOT 79036
70	68	67	6	HARD LUCK WOMAN A.REYNOLDS (P.STANLEY)	GARTH BROOKS MERCURY ALBUM CUT
71	71	71	3	LET ME DRIVE M.WRIGHT (B.DIPIERO,G.HOUSE)	◆ GREG HOLLAND (C) (V) WARNER BROS. 18152
72	NEW ►	1		FISH AIN'T BITIN' T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (C) (V) MCA 54877
73	73	—	2	GET A LITTLE CLOSER C.HOWARD,R.L.GREGG (K.WILLIAMS,K.BLAZY,N.THRASHER)	◆ RICKY LYNN GREGG (C) (V) LIBERTY 79039
74	NEW ►	1		WHERE THERE'S SMOKE R.SCRUGGS (B.P.BARKER,M.COLLIE)	◆ ARCHER/PARK (C) (V) ATLANTIC 87211
75	69	63	18	WHOLE LOTTA LOVE ON THE LINE S.HENDRICKS (A.TIPPIN,D.KEES)	AARON TIPPIN (V) RCA 62832

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 RECURRENCS

1	—	—	1	THEY DON'T MAKE 'EM LIKE THAT ANYMORE C.FARRÉN (J.STEELE,C.FARRÉN)	BOY HOWDY CURB
2	—	—	1	DON'T TAKE THE GIRL J.STROUD,B.GALLIMORE (C.MARTIN,L.W.JOHNSON)	◆ TIM MCGRAW CURB
3	1	—	2	WALKING AWAY A WINNER J.LEO (T.SHAPIO,B.DIPIERO)	◆ KATHY MATTEA MERCURY
4	2	1	3	WISH I DIDN'T KNOW NOW N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH MERCURY
5	5	5	8	PIECE OF MY HEART S.HENDRICKS (B.BERNES,J.RAGAYOY)	◆ FAITH HILL WARNER BROS.
6	3	2	5	A GOOD RUN OF BAD LUCK J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
7	6	6	16	I SWEAR S.HENDRICKS (F.J.MYERS,G.BAKER)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
8	4	4	8	YOUR LOVE AMAZES ME C.HOWARD (A.HUNT,C.JONES)	◆ JOHN BERRY LIBERTY
9	9	7	8	IF BUBBA CAN DANCE (I CAN TOO) D.COOK (M.RAYBON,M.MCGUIRE,B.MCDILL)	◆ SHENANDOAH RCA
10	7	3	3	HOW CAN I HELP YOU SAY GOODBYE E.GORDY JR. (B.B.COLLINS,K.TAYLOR-GOOD)	◆ PATTY LOVELESS EPIC
11	8	—	2	SPILLED PERFUME S.FISHELL,P.TILLIS (P.TILLIS,D.DILLON)	◆ PAM TILLIS ARISTA
12	10	9	16	NO DOUBT ABOUT IT B.BECKETT (J.S.SHERRILL,S.SESKIN)	◆ NEAL MCCOY ATLANTIC
13	12	13	12	MY LOVE J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS,T.BARNES)	◆ LITTLE TEXAS WARNER BROS.

14	11	8	4	BEFORE YOU KILL US ALL K.LEHNING (K.FOLLESE,M.T.BARNES)	◆ RANDY TRAVIS WARNER BROS.
15	14	12	17	I JUST WANTED YOU TO KNOW M.WRIGHT (G.HARRISON,T.MENSY)	◆ MARK CHESNUTT MCA
16	13	14	9	IF THE GOOD DIE YOUNG J.STROUD (P.NELSON,C.WISEMAN)	◆ TRACY LAWRENCE ATLANTIC
17	17	16	17	ROCK MY WORLD (LITTLE COUNTRY GIRL) D.COOK,S.HENDRICKS (B.LABOUNTY,S.O'BRIEN)	◆ BROOKS & DUNN ARISTA
18	16	11	16	HE THINKS HE'LL KEEP HER J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	◆ MARY CHAPIN CARPENTER COLUMBIA
19	15	10	4	DADDY NEVER WAS THE CADILLAC KIND B.BECKETT (B.NELSON,D.GIBSON)	◆ CONFEDERATE RAILROAD ATLANTIC
20	19	15	13	I'M HOLDING MY OWN S.HENDRICKS (T.ARATA)	◆ LEE ROY PARNELL ARISTA
21	22	23	17	I'VE GOT IT MADE J.STROUD,J.ANDERSON (M.BARNES)	◆ JOHN ANDERSON BNA
22	23	—	19	GOODBYE SAYS IT ALL M.BRIGHT,T.DUBOIS (J.MACRAE,C.BLACK,B.FISCHER)	◆ BLACKHAWK ARISTA
23	25	25	32	GOD BLESSED TEXAS J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS)	◆ LITTLE TEXAS WARNER BROS.
24	—	21	28	FAST AS YOU P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE
25	18	22	47	CHATTACHOOCHIEE K.STEGALL (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA

◆ 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.



BILLBOARD Research Services

QUICK CUSTOM RESEARCH BY PHONE!

Let Billboard do the work for you!

*No more searching
through back issues...*



*No more hours spent
in the library...*

**Whether you're working on a report, an award,
or an advertising campaign, Billboard Research Services
will save you time and get you the information that you need.**

- *The Ultimate Source*— Any questions you might have regarding Billboard charts, news articles and features, music and home entertainment issues— solved in just one call.
- *Individualized Service*— Discuss your needs directly with a knowledgeable expert who has handled hundreds of requests regarding Billboard charts, statistics and industry data.
- *Fast Turn-Around*— In as short as one hour, Billboard can research your questions and provide you with answers.
- *Experience Speaks For Itself*— Billboard serves more than 250 companies on a regular basis.
- *Extensive Archives*— Reproductions are available of all past charts. Resources include chart data and articles dating back to the early 1900's.

Billboard Research Services answers questions like these every week:

- Which songs reached the Top 20 on the Hot 100 during 1991?
- What were the top country albums of 1969?
- Where and when did "Cream" peak on the Hot 100 and what album did it appear on?
- What were the top videos of 1982?

For immediate results from our research specialist or for rate information,

call (212) 536-5054

**Ask about our Chart Packages too.
Charts from all genres and decades available.**



Billboard... 100 YEARS OF UNPARALLELED COVERAGE.

Artists & Music

Top Contemporary Christian

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

THIS WEEK	2 WKS. AGO	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	3	STEVEN CURTIS CHAPMAN SPARROW 1408	HEAVEN IN THE REAL WORLD 3 weeks at No. 1
2	2	89	DC TALK ● FOREFRONT 3002/STARSONG	FREE AT LAST
3	3	43	CARMAN ● SPARROW 1387	THE STANDARD
4	6	43	MICHAEL W. SMITH REUNION 0086/WORD	FIRST DECADE 1983-1993
5	4	45	VARIOUS ARTISTS REUNION 0083/WORD	SONGS FROM THE LOFT
6	15	5	TAKE 6 WARNER ALLIANCE 4150/SPARROW	JOIN THE BAND
7	13	23	MICHAEL CARD SPARROW 1435	JOY IN THE JOURNEY
8	8	27	POINT OF GRACE WORD 26014	POINT OF GRACE
9	5	21	MICHAEL SWEET BENSON 2231	MICHAEL SWEET
10	7	31	TWILA PARIS STARSONG 8805	BEYOND A DREAM
11	10	5	KATHY TROCCOLI REUNION 66367/RCA	KATHY TROCCOLI
12	NEW		NEWSBOYS STARSONG 8814	GOING PUBLIC
13	9	23	STEVE GREEN SPARROW 1334	WHERE MERCY BEGINS
14	18	9	GARY CHAPMAN REUNION 0084/WORD	THE LIGHT INSIDE
15	19	17	AUDIO ADRENALINE FOREFRONT 3012/STARSONG	DON'T CENSOR ME
16	14	23	RAY BOLTZ WORD 57868/EPIC	ALLEGIANCE
17	12	19	PHILLIPS, CRAIG & DEAN STARSONG 8806	LIFELINE
18	11	23	RON KENOLY INTEGRITY 055/SPARROW	GOD IS ABLE
19	17	5	DAKODA MOTOR CO. MYRRH 6976/WORD	WELCOME RACE FANS
20	22	39	SUSAN ASHTON SPARROW 1388	SUSAN ASHTON
21	24	43	GEOFF MOORE & THE DISTANCE FOREFRONT 3011/STARSONG	EVOLUTION
22	21	43	RICH MULLINS REUNION 0087/WORD	A LITURGY, A LEGACY & A RAGGAMUFFIN BAND
23	33	61	VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE & WORSHIP CHORUSES
24	25	119	RAY BOLTZ WORD 5473	MOMENTS FOR THE HEART
25	26	27	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
26	20	19	OUT OF THE GREY SPARROW 1405	DIAMOND DAYS
27	16	5	BRIDE STARSONG 8283	SCARECROW MESSIAH
28	RE-ENTRY		SCOTT BLACKWELL N SOUL 9903	NITRO PRAISE
29	28	107	RON KENOLY INTEGRITY 044/SPARROW	LIFT HIM UP WITH RON KENOLY
30	36	5	DEGARMO & KEY BENSON 4014	TO EXTREMES
31	RE-ENTRY		KIDS CLASSICS BENSON 2218	SUNDAY SCHOOL SONGS
32	27	13	GOSPEL GANGSTAS MYX 9460/FRONTLINE	GANG AFFILIATED
33	39	21	CLAY CROSSE REUNION 9728/WORD	MY PLACE IS WITH YOU
34	29	11	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55138	CHANT
35	RE-ENTRY		AMY GRANT ▲ MYRRH 3900/WORD	THE COLLECTION
36	NEW		DC TALK STARSONG 3017	REMIXES
37	30	83	NEWSBOYS STARSONG 8251	NOT ASHAMED
38	40	13	KIDS CLASSICS BENSON 2217	ACTION BIBLE SONGS
39	32	13	ANDRAE CROUCH QWEST 4159/WARNER ALLIANCE	MERCY
40	37	7	VARIOUS ARTISTS SPARROW 1434	PROMISE KEEPERS: A LIFE THAT SHOWS

● 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.

RHYTHM AND BLUES

(Continued from page 17)

G-funk vibe and pushes clever lyrical expression. The project was produced by Scoob with EZ Moe B.

MO' HIP-HOP: Underground publication 4080 HipHop and radio show "Hip Hop Slam" (on college KUSF San Francisco) will sponsor the Bay Area HipHop Awards Sept. 25. The two-hour, broadcast ceremony will span 18 categories, and will pay homage to "the diversity and sheer depth of the hip-hop culture in the Bay Area."

According to the organizers, 20,000 ballots were mailed out for the competition. A private industry barbecue for local tastemakers and award nominees will be held Sept. 24 to announce the winners... The Rap Music Awards will be held Aug. 31 at the Sands Expo & Convention Center in Las Vegas. The event is being organized by rapper Kurtis Blow, King Sekou Kuumba of the Zulu Entertainment Group, and Chuck Arrieta and Valeriano L. Esqueda of A.E.T. Investment Group.



by Bob Darden

ITEGRITY MUSIC recently became the latest religious label to go public, successfully offering 1.8 million shares of class A common stock—representing 34% of the fast-growing praise and worship company's outstanding shares—at \$9 per share.

Integrity president Michael Coleman says the company is "dedicated to expanding to accomplish its mission."

"With a stronger capital base, we are in a better position for sustained growth and better-equipped to serve our customers," he says.

Since 1989, Integrity's sales and earnings before interest and taxes (EBIT) have grown at annual rates of 24% and 50%, respectively. In 1993, Integrity had total revenues of \$28.9 million and an EBIT of \$4.4 million.

THE GOSPEL MUSIC ASSN. announced July 22 that the SoundScan program for gathering point-of-sale data on Christian music in Christian retail outlets, tentatively set to begin on that date, has been postponed to Sept. 1.

According to Bruce Koblisch, president of the GMA and executive director of the Christian Music Trade Assn., 400 stores have committed to the SoundScan program so far.

"Although we are slightly behind our original schedule, we are currently transmitting data from a sampling of stores, and there are no major obstacles in our way to have the program fully operational by Sept. 1," he says.

SoundScan's Mike Fine says the GMA's 400 stores, coupled with existing mainstream market reports, al-

ready represent more than 60% of the overall Christian music retail business.

WE DON'T USUALLY COVER books in this column, but a couple of invaluable reference books have just been released, and they're certainly worth a mention. You probably already know about "Billboard Music Yearbook 1993," compiled by the indefatigable Joel Whitburn for Record Research in Menomonee Falls, Wis. It tells us, for instance, that only six albums topped the Contemporary Christian chart last year, headed by DC Talk's 34-week run with "Free at Last." The other five were Amy Grant's "Home for Christmas" (four weeks), Michael English's "Hope" (four weeks), Sandi Patti's "Le Voyage" (four weeks), Carman's "The Standard" (two weeks), and Michael W. Smith's "The First Decade" (12 weeks).

But you may not be as familiar with the exhaustive "1994-1995 Printed Music Volume" of "Christian Music Directories." Nearly 10,000 titles have been added since the last equally formidable "Christian Music Volume," bringing the total listings to more than 160,000 titles! The directory has four cross-referenced indexes of songs and songbooks, plus an index of music publishing companies. Resource Publications Inc. of San Jose, Calif., publishes a number of these Christian music directories.

NAMES IN THE NEWS: Steven Curtis Chapman and Lisa Bevill were among the artists participating in the National Parents Day ceremonies in Washington, D.C. Members of Congress joined Bill Cosby, Phylicia Rashad, Florence Henderson, John Forsythe, Pops Staples, Harriet Nelson, and others honored as positive role models... Twila Paris and husband Jack Wright were invited by astronaut Carl Wolz to watch the recent shuttle launch. Wolz told Paris that he's a big fan and listens to her release "Sanctuary" while in space.

Star Song artist Willie Davis will provide music at the annual National Basketball Assn. camp Aug. 20 in Vancouver, British Columbia.



by Christie Barter

BIG GOINGS-ON OVER AT Sony Classical: Among other things, the company has signed a long-term, exclusive agreement with the British-based independent classical label Arc Of Light, headed by producer Steve Abbott in London. Abbott's other label is Big Cat Records, which since its inception four years ago has been considered a major force on Europe's alternative music scene.

Arc Of Light, devoted primarily to sacred and spiritually inspired music dating from the Middle Ages to the present, is releasing its first CD in the U.S. this month: the world-premiere recording of John Tavener's "Akathist Of Thanksgiving," a choral work he composed in 1988 for the millennial anniversary of the Russian Orthodox Church. It is performed by the Westminster Abbey Choir, the BBC Singers, and the BBC Symphony Orchestra under Martin Neary. Two countertenors, James Bowman and Timothy Wilson, are the featured soloists. Sony is putting a big push behind this one.

Also new to Sony's roster of labels is St. Petersburg Classics, to be launched next month. The repertory will focus on the musical world of the former Soviet Union, including the composers, conductors, artists, and performing groups that developed both over the years of the Soviet era and during the years since its collapse.

According to Andreas Packhauser, Sony Classical's VP for product development, "This is not just a label for Russian music. The name St. Petersburg is symbolic of the new spirit emerging, not only in Russia but in all the countries which became independent after the breakup of the Soviet Union, and St. Petersburg Classics will explore music from many different nationalities and traditions."

The first four releases under this logo, due in Sep-

tember, include a brace of Tchaikovsky quartets performed by the St. Petersburg String Quartet; an album of arias by Mussorgsky, Rimsky-Korsakov, Tchaikovsky, and others sung by tenor (and one-time Georgian soccer star) Zurab Sotkilava; a collection of Russian Orthodox choral music performed by the chamber choir called Lege Artis (By The Law Of Art); and an album titled "In Memoriam," offering works of Shostakovich, Haydn, and Hindemith played by the St. Petersburg Camerata. A second batch of five titles will follow a couple of months down the road.

On the Sony label itself, September releases include three albums by the Israel Philharmonic under Zubin Mehta—Smetana's "Ma Vlast," a pair of Prokofiev piano concertos (Nos. 2 and 4) with Yefim Bronfman as soloist, and a coupling of Bruch's "Scottish Fantasy" and the Sibelius Violin Concerto with Midori as the soloist. Also coming next month is a recording of Verdi's "Falstaff" with Juan Pons, Roberto Frontali, and Ramon Vargas, with the Orchestra della Scala under Riccardo Muti; and the home video release of "32 Short Films About Glenn Gould."

THE RELEASE NEXT MONTH by Delos International of an album containing Dvorak's "Stabat Mater" and a set of his Biblical songs marks the label debut of Zdenek Macal as musical director of the New Jersey Symphony. And it will be a continuing, exclusive relationship. The choral tracks feature the 200-voice Westminster Choir and vocal soloists Karen Erickson, Claudine Carlson, John Aler, and John Cheek. The songs, rarely available in the orchestra versions, are sung in Czech by the young German bass Manfred Hemm.

I'LL BE VACATING this space in a month's time and moving on, for personal reasons. I regret having to do so after such a brief association with Billboard, but such is life. Billboard's managing editor, Ken Schlager, is spearheading the search for a successor.

In the SPIRIT



by Lisa Collins

BACK ON TRACK are Phil and Brenda Nicolas, with a new album, "Fired Up," due later this month. The husband-and-wife team, known for their Christian love ballads, scored successive top 10 albums on the gospel charts in the '80s. They hope that "Fired Up" will bring them back to the top. The album, which sports a victorious spirit, holds special meaning for the couple, whose 3-year-old son, Phil Jr., has Down's syndrome. On their last album, "Back To Basics," they sang of their excitement for their then-unborn child on the single "Gonna Have A Baby." After a series of miscarriages, the couple proclaimed the baby their "miracle child." (An older daughter, Jennifer, is 14.) Then, three months after his birth, doctors diagnosed Phil Jr. with Down's syndrome. "Brenda was shaken to the core," Phil says. Out of that experience came the song "Dents In Your Armor (God Will See It Through)," featured on the new album.

The couple, which co-owns and operates the Los Angeles-based label Command Records, admits that a lot is riding on the project. "This is the one that might put us back up there," Phil says. "Most of all, we wrote it from the heart. We've been through some trials and tribulations, but we're coming back out fired up, and we're still believing God for a miracle."

GREAT EXPECTATIONS are what Tramaine Hawkins will have to contend with when her long-

awaited and highly touted Columbia Records debut bows next month. The album, "To A Higher Place," ships in mid-September. A promotional campaign kicked off Aug. 13 in Atlanta, with Hawkins scheduled to perform a cut or two off the new album to an audience of gospel announcers at the 27th annual Gospel Music Workshop of America.

EVERYBODY IS STILL TALKING ABOUT the electrifying performance put on by Andrae Crouch at Bobby Jones' "Youth Explosion" last month in Nashville. Word is that Jones just might put a rush on editing and airing Crouch's extended performance. Highlights of the segment included Crouch performing some requested favorites by John P. Kee and Vanessa Bell-Armstrong, who joined him onstage. Crouch also gave a soul-stirring testimony about his own personal challenges and some stern advice to those considering a career in gospel... Meanwhile, Kee recently finished recording a project with his Inner City Mass Choir and is shopping a deal. He soon will work on several cuts for Armstrong's upcoming album, which will be recorded live in a church setting. Crouch is among those in talks to produce the album.

JUST BRIEFLY: The United Gospel Industry Council has elected Teresa Hairston as its new president. Hairston, who held staff jobs at Savoy Records and Benson Music, is the publisher of Score magazine. (She expects a full house this weekend in Nashville as Score celebrates its fifth anniversary. Among those expected to take part in a star-studded anniversary concert are Kirk Franklin & the Family, Hezekiah Walker, James Moore, Daryl Coley, and Yolanda Adams)... Donald Lawrence is ready to record the second set for his Tri-City Singers on Oct. 8, live at Heritage U.S.A. The theme will be "Bible Stories" from an ethnic perspective.

Top Gospel Albums

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	61	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN 45 weeks at No. 1
2	2	57	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
3	3	17	BISHOP NORMAN L. WAGNER/MT. CALVARY CONCERT CHOIR WORD 57869/EPIC	EXCELLENT
4	4	15	JOHN P. KEE VERITY 43009	COLORBLIND
5	7	9	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4006/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
6	5	39	REV. JAMES MOORE MALACO 6015	I WILL TRUST IN THE LORD
7	6	37	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 211	LIVE AND IN PRAISE II
8	8	39	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
9	13	5	L.A. MASS CHOIR CGI 1083	I SHALL NOT BE DEFEATED
10	14	7	EDWIN HAWKINS FIXIT 9124/INTERSOUND	KINGS & KINGDOMS
11	10	13	SOUNDS OF BLACKNESS PERSPECTIVE 9006	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
12	9	19	DARYL COLEY SPARROW 51390	IN MY DREAMS
13	11	19	THE CLARK SISTERS SPARROW 51368	MIRACLES
14	16	15	CALVIN BERNARD RHONE CGI 1092	LIVE... I'M A WINNER
15	19	65	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
16	21	7	TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR SAVOY 7113/MALACO	COME THOU ALMIGHTY KING
17	12	41	SHIRLEY CAESAR WORD 57464/EPIC	STAND STILL
18	15	35	LASHUN PACE SAVOY 14814/MALACO	SHEKINAH GLORY
19	17	23	CHICAGO COMMUNITY CHOIR AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
20	36	3	DOROTHY NORWOOD MALACO 4467	"LIVE" WITH THE GEORGIA MASS CHOIR
21	22	9	HEAVEN SENT INTERSOUND 9119	CLOSEST FRIENDS
22	34	3	TAKE 6 WARNER ALLIANCE 4150/SPARROW	JOIN THE BAND
23	26	13	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC 3006	IT'S OUR TIME
24	18	21	LAWRENCE MATTHEWS & FRIENDS GOSPO-CENTRIC 2118/SPARROW	LAWRENCE MATTHEWS & FRIENDS
25	20	5	RON KENOLY INTEGRITY 055/SPARROW	GOD IS ABLE
26	24	19	ANDRAE CROUCH QWEST 4159/WARNER ALLIANCE	MERCY
27	29	7	BISHOP BILLY ROBINSON & THE GARDEN OF PRAYER CATHEDRAL CHOIR VECTRON 19502	KEEP THE FAITH
28	25	5	WILLIE NEAL JOHNSON AND THE NEW KEYNOTES MALACO 6017	LORD... TAKE US THROUGH
29	35	13	VARIOUS ARTISTS BLACKBERRY 1605/MALACO	SONGS MAMA USED TO SING
30	27	39	DOTTIE JONES BELLMARK 77005	ON MY OWN
31	NEW ▶		THE WILLIAMS BROTHERS BLACKBERRY 1606/MALACO	IN THIS PLACE
32	23		COMMISSIONED BENSON 1078/CGI	MATTERS OF THE HEART
33	37	37	BISHOP PAUL S. MORTON, SR. & GREATER ST. STEPHEN MASS CHOIR BLACKBERRY 1603/MALACO	WE OFFER CHRIST
34	30	21	NORTH CAROLINA MASS CHOIR CGI 1081	LET'S MAGNIFY THE LORD
35	31	39	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10195	NOTHING CAN BE BETTER
36	32	11	GREATER EMMANUEL MASS CHOIR CGI 1094	THE SUN WILL SHINE AGIAN
37	NEW ▶		WILMINGTON CHESTER MASS CHOIR ATLANTA INT'L 10199	THE CHANGE WILL COME
38	38	3	WANDA NERO BUTLER SOUND OF GOSPEL 205	CHIKE ANYABWILLE
39	28	37	CHICAGO MASS CHOIR CGI 1074	PLEASE DON'T LEAVE ME
40	33	59	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10187	LIVE

● 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

Simply The Best

AIR Gospel



AIR 10200



ALSO AVAILABLE ON VIDEO

AIR 10201

Available On CD & Chrome Cassette

New Street Date: August 19th

For A Free Catalog and/or a Distributor near you call 1-404-524-6835



ATLANTA INTERNATIONAL RECORD CO., INC. • 881 Memorial Drive, S.E. • Atlanta, GA 30316

EXPERIENCE GOSPELS BEST

FEATURING:

- Walter Hawkins and The Hawkins Family
- L.A. Mass Choir
- Chicago Mass Choir
- The New Jersey Mass Choir
- Walter Hawkins and The Love Center Choir



A NEW COMPILATION FROM



IN STORES NOW

Latin Notas



by John Lannert

DON'T CRY FOR DANNY: The long-dominant Argentinian concert promoter Daniel Grinbank says the hectic North American tour slate this summer has all but frozen his winter schedule in the Far South (Argentina, Chile, Uruguay, and Paraguay). Grinbank notes that a slowing Argentinian economy is adding further chill to the concert activity, but insists that prospects will greatly improve in 1995.

"It's cyclical," says the Buenos Aires-based Grinbank with avuncular confidence. "Last year, only the Grateful Dead was doing outdoor stadiums in North America, and this year there are a lot of stadium tours up there. Last year we did Bon Jovi, Peter Gabriel, Madonna, Michael Jackson, and Paul McCartney. This year is slower than '93, but in '95 we are planning to do the Rolling Stones and Guns N' Roses, so it will pick up."

MISCELLANEA: Actor/singer and recent Panamanian presidential hopeful Rubén Blades returns to the musical fore with a concert; he is scheduled to perform Aug. 20 at the Lehman Center for the Performing Arts in New York. Ex-Banda Beijo vocalist Netinho has nabbed a gold record in Brazil with his infectious samba/reggae debut, "Um Beijo Pra Você" (PolyGram). Due Aug. 30 on Corason/Rounder is "Casa De La Trova, Santiago De Cuba," a compilation of old-line *trova* sounds featuring the legendary Cuarteto Patria. Also set to ship Sept. 6 on Rounder

is "Son Jarocho" by Veracruz harpist Graciela Silva—better known as "La Negra Graciela."

CHART NOTES: While Jon Secada's "Si Te Vas" (SBK/EMI Latin) holds tight to the top rung on the Hot Latin Tracks chart for a second week, expect Juan Gabriel's Ariola/BMG entry "Pero Que Necesidad" (3-2) or Ricardo Montaner's EMI Latin ballad "Quisiera" (2-3) to assume the No. 1 slot next week.

Elsewhere in the top 10, Juan Luis Guerra 440's "La Cosquillita" (Karen/BMG) moves smartly 12-7, while "Bidi Bidi Bom Bom" (EMI Latin), Selena's follow-up to her recent chart-topper "Amor Prohibido," rockets 30-8. Julio Iglesias' "Crazy" (Sony), up two notches to No. 9, becomes the first English-language track to reach the top 10 on Hot Latin Tracks. Meanwhile, Luis Miguel's "El Día Que Me Quieras," taken from his forthcoming WEA Latina album "Segundo Romance," notches the highest debut of the year, coming in at No. 10.

Other tracks ascending swiftly are Los Fantasmas Del Caribe's Rodven entry "Celina" (20-11) and Vicente Fernández' Sony single "Miséria" (22-14). Ednita Nazario's "Te Sigo Esperando," taken from her just-released EMI Latin album "Pasiones," bows strongly at No. 20. The Barrio Boyzz' "Una Noche De Amor" (EMI Latin) registering the week's biggest downward spiral, dropping 32-8.

There's little movement in the top 10 on the Billboard Latin 50, meanwhile, except for Carlos Vives' "Clásicos De La Provincia" (PolyGram Latino), which moves dramatically 16-10. "Clásicos" is the first top 10 album for both Vives and PolyGram. Fewer than 100 points separate Gloria Estefan's "Mi Tierra" (Sony/Epic) from Selena's "Amor Prohibido" (EMI Latin).

THE Billboard Latin 50™

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

WEEK	LAST WEEK	WKS ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL							
★★★ No. 1 ★★★											
1	1	59	GLORIA ESTEFAN	▲ EPIC 53807/SONY 56 weeks at No. 1 MI TIERRA							
2	2	20	SELENA	EMI LATIN 28801 AMOR PROHIBIDO							
3	3	8	RAUL DI BLASIO	ARIOLA 20338/BMG PIANO DE AMERICA 2							
4	4	3	JUAN LUIS GUERRA 440	KAREN 21110/BMG FOGARATE							
5	6	39	GIPSY KINGS	ELEKTRA MUSICIAN 6133/ELEKTRA LOVE & LIBERTE							
6	8	18	LA MAFIA	SONY R1215 VIDA							
7	5	6	JON SECADA	SBK 49654/EMI LATIN SI TE VAS							
8	7	6	JUAN GABRIEL	ARIOLA 2119H/BMG GRACIAS POR ESPERAR							
9	9	59	MANA	WEA LATINA 9081H DONDE JUGARAN LOS NINOS							
★★★ GREATEST GAINER ★★★											
10	16	14	CARLOS VIVES	POLYGRAM LATINO 518 834 CLASICOS DE LA PROVINCIA							
11	10	59	GIPSY KINGS	● ELEKTRA 60897 GIPSY KINGS							
12	11	59	LUIS MIGUEL	● WEA LATINA 75626 ROMANCE							
13	12	59	SOUNDTRACK	ELEKTRA 961240 THE MAMBO KINGS							
14	24	3	VICENTE FERNANDEZ	SONY R1321 RECORDANDO A LOS PANCHOS							
15	15	12	LOS TIGRES DEL NORTE	FONOVISIA 6817 LOS DOS PLEBES							
16	13	36	BRONCO	FONOVISIA 6015 PURA SANGRE							
17	14	50	M. A. SOLIS Y LOS BUKIS	● FONOVISIA 6032 INALCANZABLE							
18	23	26	LOS TEMERARIOS	AFG 3549A 3XXX TU ULTIMA CANCION							
19	20	59	LINDA RONSTADT	▲ ELEKTRA 40765 CANCIONES DE MI PADRE							
20	21	41	JERRY RIVERA	SONY R1150 CARA DE NINO							
21	22	59	JULIO IGLESIAS	▲ SONY 39640 JULIO							
22	36	8	LUCERO	MELODY 9162/FONOVISIA CARINO DE MIS CARINOS							
23	19	3	CACHAO	● FRESCENT MOON 64320/SONY MASTER SESSIONS VOL. 1							
24	26	59	GIPSY KINGS	ELEKTRA 61390 LIVE!							
25	18	6	RICARDO MONTANER	EMI LATIN 29946 UNA MANANA Y UN CAMINO							
26	25	59	LUIS MIGUEL	WEA LATINA 92993 ARIES							
27	17	5	LOS FUGITIVOS	RODVEN 3112 TE CONQUISTARE							
28	28	12	LOS FUGITIVOS	RODVEN 3051 VANIDOSA							
29	27	59	GIPSY KINGS	ELEKTRA 60892 MOSAIQUE							
30	32	24	BANDA MACHOS	FONOVISIA 6012 LOS MACHOS TAMBIEN LLORAN							
31	30	8	VARIOUS ARTISTS	SONY R1304 SALSA MAGIC							
32	46	20	LA TROPA F	MANNY 13034/WEA LATINA OTRO DIA							
33	43	2	ROBERTO PULIDO Y LOS CLASICOS	EMI LATIN 28283 TE VI PARTIR							
34	37	50	EMILIO NAVAIRA	EMI LATIN 42588 SOUTHERN EXPOSURE							
35	33	28	LIBERACION	FONOVISIA 6014 LIBERACION							
36	29	59	SELENA	EMI LATIN 42770 LIVE!							
37	35	38	MAZZ	EMI LATIN 27738 QUE ESPERABAS							
38	42	3	ALEJANDRO FERNANDEZ	SONY R1310 GRANDES EXITOS A LA MANERA...							
39	41	12	LOS FANTASMAS DEL CARIBE	RODVEN 3090 MAS Y MAS							
40	RE-ENTRY		EL GENERAL	RCA 21000/BMG ES MUNDIAL							
41	34	18	MANA	WEA LATINA 72173 FALTA AMOR							
42	RE-ENTRY		GARY HOBBS	EMI LATIN 07412 TE VAS A ACORDAR							
43	38	43	VICENTE FERNANDEZ	SONY R1070 LASTIMA QUE SEAS AJENA							
44	39	32	EROS RAMAZZOTTI	ARIOLA 14742/BMG TODO HISTORIAS							
45	44	58	SELENA	EMI LATIN 42638 ENTRE A MI MUNDO							
46	RE-ENTRY		REY RUIZ	SONY R1185 MI MEDIA MITAD							
47	49	31	LOS PALOMINOS	SONY R1174 CORAZON DE CRISTAL							
48	48	4	TONY VEGA	RMM 4138/SONY SI ME MIRAS A LOS OJOS							
49	RE-ENTRY		V. FERNANDEZ/R. AYALA	SONY R1062H ARRIBA EL NORTE...							
50	RE-ENTRY		LA SOMBRA	FONOVISIA 9157 CALIENTE DULCE AMOR							
POP			TROPICAL/SALSA		REGIONAL MEXICAN						
1	RAUL DI BLASIO		ARIOLA/BMG	1	GLORIA ESTEFAN		EPIC/SONY	1	SELENA		EMI LATIN
2	GIPSY KINGS		ELEKTRA MUSI	2	JUAN LUIS GUERRA 440		KAREN/BMG	2	VICENTE FERNANDEZ		SONY
3	LA MAFIA		SONY	3	SOUNDTRACK		ELEKTRA	3	LOS TIGRES DEL NORTE		FONOVISIA
4	JON SECADA		SBK/EMI LATIN	4	JERRY RIVERA		SONY	4	BRONCO		FONOVISIA
5	JUAN GABRIEL		ARIOLA/BMG	5	CACHAO		● FRESCENT MOON/SONY	5	LOS TEMERARIOS		AFG
6	MANA		WEA LATINA	6	VARIOUS ARTISTS		SONY	6	LINDA RONSTADT		ELEKTRA
7	CARLOS VIVES		POLYGRAM	7	EL GENERAL		RCA/BMG	7	LUCERO		MELODY/FONOVISIA
8	GIPSY KINGS		ELEKTRA	8	REY RUIZ		SONY	8	LOS FUGITIVOS		RODVEN
9	LUIS MIGUEL		WEA LATINA	9	TONY VEGA		RMM/SONY	9	LOS FUGITIVOS		RODVEN
10	M. A. SOLIS Y LOS BUKIS		FONOVISIA	10	VARIOUS ARTISTS		RODVEN	10	BANDA MACHOS		FONOVISIA
11	JULIO IGLESIAS		SONY	11	MARC ANTHONY		RMM/SONY	11	LA TROPA F		MANNY/WEA
12	GIPSY KINGS		ELEKTRA	12	OLGA TANON		WEA LATINA	12	ROBERTO PULIDO		EMI LATIN
13	RICARDO MONTANER		EMI LATIN	13	JERRY RIVERA		SONY	13	EMILIO NAVAIRA		EMI LATIN
14	LUIS MIGUEL		WEA LATINA	14	JUAN LUIS GUERRA 440		KAREN/BMG	14	LIBERACION		FONOVISIA
15	GIPSY KINGS		ELEKTRA	15	VARIOUS ARTISTS		RMM	15	SELENA		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. © 1994, Billboard/BPI Communications and SoundScan, Inc.

V · E · D · I · S · C · O



3003

Sergio Vargas

Como un Bolero



1023

Sonora Dinamita

La Internacional y unica



REYES RECORDS INC.

CD'S - TAPES & MUSICAL VIDEOS

140 N.W. 22 Avenue, Miami, Florida 33125 • Tel.: (305) 541-6686 / Fax: (305) 642-2785
TODO EN MUSICA • EVERYTHING YOU NEED IN MUSIC • FULLY COMPUTERIZED

MAJOR CREDIT CARDS ACCEPTED

Member of
NAIRD

Madonna would like to tuck you in
with her new album, "Bedtime Stories".

That's tuck, with a 't'.



Pick it up October 25th. Live happily ever after. The end.



Madonna, "Bedtime Stories" © 1994 Sire Records Company
Management: Frankie Valli/Decca/Delmark Enterprises

"When I have an idea for a film, I'll go through my record collection and just start playing songs, trying to find the spirit of the movie. Music gives me the handle."

- Quentin Tarantino

PULP FICTION

MUSIC FROM THE MOTION PICTURE

Featuring

URGE OVERKILL

"GIRL, YOU'LL BE A WOMAN SOON"

MCACS-54935

Film Dialogue And Music From

DICK DALE & HIS DEL-TONES

KOOL & THE GANG

AL GREEN

THE TORNADOES

RICKY NELSON

DUSTY SPRINGFIELD

THE CENTURIONS

CHUCK BERRY

MARIA MCKEE

THE REVELS

THE STATLER BROS.

THE LIVELY ONES



MCAC/D-11103

The Soundtrack From The Quentin Tarantino Film
Best Picture Winner 1994 Cannes Film Festival

Single Written By Neil Diamond

Produced By Urge Overkill And Kramer

Executive Soundtrack Producers:

Quentin Tarantino, Lawrence Bender, Karyn Rachtman

Executive Soundtrack Producer For MCA Records: Kathy Nelson

MCA

©1994 MCA Records, Inc.