IN U.K. NEWS

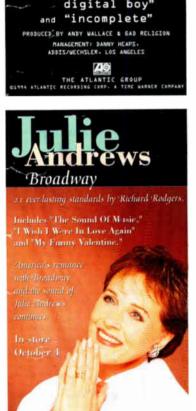


Ready For The Globe? London Suede Starts Over Again PAGE 11

SEPTEMBER 17, 1994

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

ADVEDTISEMENTS iction their atlantic debut featuring "stranger than fiction" "21st century digital boy" "incomplete" UCED BY ANDY WALLACE & EAD RELIGION



Hip-Hop Takes Manhattan, With **Help From Hot 97**

■ BY ERIC BOEHLERT

NEW YORK-"Have you checked out Hot 97?" Snoopy Doggy Dogg asks in his Southern California drawl during a be-



tween-song promo on the New York station of the same name. "It's representing hip-hop to the fullest."

Based on Arbitron and AccuRatings, Snoop is not alone in his affection for the top 40/rhythm station that, since 1986, had been synonymous with the hottest club and street dance hits. That formula eventually ran cold, and last summer the station found itself ranked No. 11 in the market by Arbitron, fully two ratings points behind market leader and longtime R&B standout WRKS.

So Hot 97 got a new PD, ditched (Continued on page 91)

GRP Bows 'Cool' Set For Red Hot

■ BY JEFF LEVENSON

NEW YORK-The Red Hot Organization is turning to the red-hot fusion of jazz and hip-hop



for its fifth charity compilation, "Red Hot + Cool: Stolen Moments." Featured on the album, which is

scheduled for release by GRP Oct. 11, are artists linked by heritage

and purpose, including Donald Byrd, MC Solaar, Me'shell NdegéOcello, Herbie Hancock, the Pharcyde, Lester Bowie, Digable Planets, (Continued on page 101)

Boyz II Men: The Triumph Of A New Motown Sound

■ BY J.B. REYNOLDS and CRAIG ROSEN

LOS ANGELES-The "End Of The Road" was only the beginning for Boyz II Men, as the group's new al-

bum, "II," debuts at No. 1 on The Billboard 200 this week, while the single "I'll Make Love To You' holds the top position on the Hot 100 for a fourth week.

With sales of more than 302,000, "II" had the second-biggest debut week of 1994, behind Pink Floyd's "The Division Bell." (See Between The Bullets, page 111).

"II" also is the first R&B album to debut at No. 1 since Janet Jackson's "janet." on June 5, 1993, and the first Motown album to debut at No. 1 since Stevie Wonder's "Songs In The Key

page 112).

Not only does the out-of-the-box success of "II" represent a triumph for Boyz II Men and Motown, it also suggests that the popularity of R&B

vocal groups is showing no signs of fading. Blitzz/ Atlantic act All-4-One had an 11week run on top of the Hot 100 with "I Swear," while the group's self-ti-

tled debut album reached No. 7 on The Billboard 200 and has sold more than 1.2 million copies, according to SoundScan.

While several other acts, including Color Me Badd, Shai, and SWV (Billboard, April 16), have had success in Boyz II Men's wake, the Boyz remain the best-selling group in the genre.

sporadic regional acceptance, and

plagued by accusations of sexist im-

(Continued on page 110)

its room-shaking

beats and fast-

paced rhythms,

is beginning to

break through the

barriers of resis-

Acoustic Jesus & Mary Chain Set An American Hit

■ BY CARRIE BORZILLO

LOS ANGELES-The Jesus & Mary Chain may reap the fruits of





MARY CHA!N

a decade of labor with its sixth album, "Stoned & Dethroned," on American Recordings, The release became its highest charting album on The Billboard 200, when (Continued on page 101)

Sell-Thru Sales Record Expected

■ BY SETH GOLDSTEIN

NEW YORK-In a scenario resembling "The Sorcerer's Apprentice," Hollywood has turned on the spigot of new and old releases priced at under \$25 and won't turn it off until buyers cry uncle.

So far, the studios are ahead of the game. The market is expected to absorb most of an estimated 75 million-80 million copies of nine direct-to-sellthrough features arriving in stores between late summer and mid-No-(Continued on page 110)

IN THIS ISSUE

Older Acts Gain From MTV Video Awards Gig

PAGE 8

Bass Music Rises From South As Acts Seek Majors' Interest

BOYZ II MEN

■ BY BRETT ATWOOD

LOS ANGELES-After brewing re-

gionally for more than a decade, bass music is finally rising from the Florida underground into the mainstream. Major labels are closely eyeing the indie action that has followed

the 1993 breakthrough success of the quadrupleplatinum Tag Team single "Whoomp! (There It Is)" on Life/Bellmark.

Having previously achieved only

agery, bass music, characterized by



tance at both retail and radio. The flurry of bass activity is well-represented on the Hot 100, where Chaos/Colum-

bia act the Puppies and Rip-It trio 69 Boyz have cracked the top 40.

(Continued on page 46)

IN THE NEWS

PHILIPS

MIDEM Targets Asian Music Markets In '95 PAGE 8



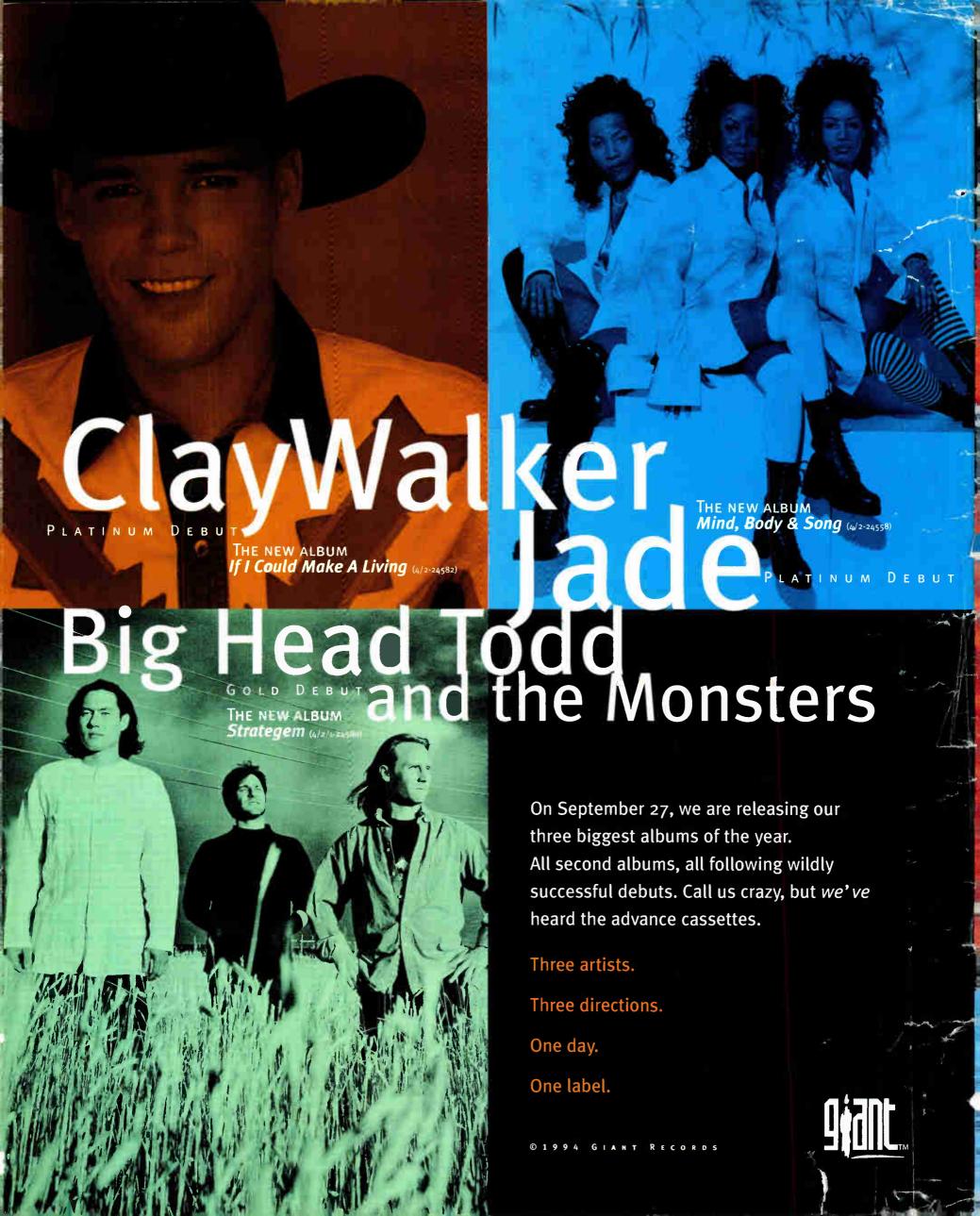


Brand new music from Soul Asylum Girls Against Boys The Jesus Lizard Seaweed Bash & Pop Corrosion Of Conformity Bad Religion Stabbing Westward

Also features Alice In Chains*. Movie opens Friday, October 21. Soundtrack in store Tuesday, October 11.

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Everything.

1 IN BILLBOARD **VOLUME 106 · NO. 38** • THE BILLBOARD 200 • * II • BOYZ II MEN • MOTOWN 106 **CONTEMPORARY CHRISTIAN** 44 STEVEN CURTIS CHAPMAN . SPARROW 36 * NOT A MOMENT TOO SOON . TIM McGRAW . CURE **GOSPEL** 45 * IT REMAINS TO BE SEEN . MISSISSIPPI MASS CHOIR . MALACO **HEATSEEKERS** 24 YOU MIGHT BE A REDNECK IF JEFF FOXWORTHY . WARNER BROS THE BILLBOARD LATIN 50 ★ SEGUNDO ROMANCE • LUIS MIGUEL • WEALATINA 41 u **NEW AGE** 63 ★ LIVE AT THE ACROPOLIS • YANNI • PRIVATE MUSIC RER 32 * II · BOYZ II MEN · MOTOWN **REGGAE** 63 * OUEEN OF THE PACK . PATRA . EPIC **WORLD MUSIC** 63 ★ TALKING TIMBUKTU ALI FARKA TOURE WITH RY COODER • HANNIBAI • THE HOT 100 • 104 ★ I'LL MAKE LOVE TO YOU . BOYZ II MEN . MOTOWN ADULT CONTEMPORARY JOHN MELLENCAMP / ME'SHELL NDEGEOCELLO • MERCURY COUNTRY 'S AND OOO'S (AN AMERICAN GIRL) TRISHA YEARWOOD • MCA 38 **DANCE / CLUB PLAY** 34 ◆ AIN'T NORODY • JAKI GRAHAM • AVEX GROUP **DANCE / MAXI-SINGLES SALES** C * FLAVA IN YA EAR . CRAIG MACK . BAD BOY LATIN 42 ★ EL DIA CUE ME OUIERAS • LUIS MIGUEL • WEA LATINA R&B 28 ★ I'LL MAKE LOVE TO YOU • BOYZ II MEN • MOTOWN G **HOT R&B AIRPLAY** 29 ★ I'LL MAKE LOVE TO YOU . BOYZ II MEN . MOTOWN **HOT R&B SINGLES SALES** 29 ★ I'LL MAKE LOVE TO YOU . BOYZ II MEN . MOTOWN 31 ★ FLAVA IN YA EAR • CRAIG MACK • BAD BOY **ROCK / ALBUM ROCK TRACKS** 93 * INTERSTATE LOVE SONG . STONE TEMPLE PILOTS . ATLANTIC **ROCK / MODERN ROCK TRACKS** 93 **TOP 40 AIRPLAY / MAINSTREAM** 101 ★ I'LL MAKE LOVE TO YOU . BOYZ II MEN . MOTOWN **TOP 40 AIRPLAY / RHYTHM-CROSSOVER** 10 ★ I'LL MAKE LOVE TO YOU • BOYZ II MEN • MOTOWN **HOT 100 AIRPLAY** 102 * I'LL MAKE LOVE TO YOU . BOYZ II MEN . MOTOWN **HOT 100 SINGLES SALES** 102 ★ I'LL MAKE LOVE TO YOU . BOYZ II MEN . MOTOWN TOP VIDEO SALES 72 **HEALTH & FITNESS** 80 * CINDY CRAWFORD / THE NEXT CHALLENGE KID VIDEO 80 ★ THUMBELINA • WARNER HOME VIDEO RECREATIONAL SPORTS 80 RENTALS 82 PHILADELPHIA

Clapton's 'Cradle': A Triumph Of Blues Power

Like the blues, the heart has its own heritage.

Eric Clapton's "From the Cradle" (Reprise, due Sept. 13) is the legendary performer's long-awaited homage to the music whose "instant physical feeling of excitement and fear was my original impulse to be a musician."

Indeed, since Eric Patrick Clapton first forged his recording reputation in the '60s with the Yardbirds and John Mayall's Blues Breakers, he vowed to one day create the pure blues testament his rapt affection for the form had always betokened. But if this 16-track live studio session of songs by blues greats like Leroy Carr, Eddie Boyd, Lowell Fulson, Willie Dixon, Freddy King, Elmore James, and Muddy Waters was simply a seasoned gesture of artistic reverence, it would not deserve its undeniable status as the British guitar giant's supereminent solo recording. What makes the darksome "From The Cradle" so bottomlessly beautiful is the fact that, in its desire to resume the studious engrossments of a comforting adolescent obsession,

it also updates the endless searching of an injured and incomplete spirit.

"There's anger and love and fear on this record," confides Clapton, "because I was deep into something which was exposing me this way. It's to do with the relationship that I was involved in, with a very beautiful woman, which started and ended over the same time as the record was made. We'd broken up in January or February of this year, and I went downstairs one night and I wrote that rhyme from which the record is named ['All along this path I tread/My heart betrays my weary head/With nothing but my love to save/From the cradle to the grave'].

"I just keep falling into this cycle or trap of not being able to make a relationship work—this latest one being the first really important one I've had for many years-and it tied in with loving this music from the cradle to the grave, and my attempt to finally make a clear statement about it. I've been raw doing this, exploring myself inside, finding out who I am in a social and domestic way as much as a musical way."

Clapton sighs heavily and continues: "The front-cover artwork of the album is a picture of the inside of my gate at my home in London, and it's like me living behind this gate all the time. And at the bottom of this gate is this little streak of light, which is where I'd see her feet when she walked up to ring the bell. My life is that way: as if I've been waiting behind this gate to get out and finally say what I want to say, be what I want to be, love what I want to love. And so it really runs through the whole

As for the order of the broad brace of rustic and urban laments on "From The Cradle," Clapton says, "Each one of them spoke about a certain element of the blues that I wanted to convey, but after agonizing over it I had to call [co-producer] Russ [Titelman] in. I let him find a meaningful sequence from his own intuition, and it worked straight away for me.'

The album commences with Carr's "Blues Before Sunrise," followed by Boyd and Dixon's "Third Degree," Fulson's "Reconsider Baby," and Waters' boastful 1954 single of lust and black magic, "Hoochie Coochie Man," By the time Clapton passes the midpoint of his blues transit with James' "It Hurts Me Too" and King's "Someday After A While," the listener has been immersed in one of the most diversely textured emotional excursions the form could evoke.

"I identify with all of these blues in different stages," Clapton says with a sad laugh. "They were all part of this thing I was going through in my personal life. 'Reconsider Baby' would be talking about the breakup, or 'Someday After A While' is saying you'll be sorry when you realize what a good man you lost. A lot of it is in terms of growing up, and some of it is quite childish in a way, but it's about expressing that instant emotion of anger

"All of these songs are the hardest I was able to pick out of the blues catalog, because they've all got a very intense character of their own; they're not jamming, but instead have distinct melodies and structures. Some of them, like 'Hoochie Coochie,' are ones I thought about in the past as being untouchable, but I thought it was important not to hide or duck or hedge the challenge.'

In the act of trodding this pained path of selfexamination and rediscovery, Clapton also paralleled the probative meditations of the musical heroes he holds dear. His choice of "How Long Blues," for instance, shows a sympathetic ear for the same ode to flight from one's dreary beginnings that city-bound dirt farmer Muddy Waters said was the first piece he learned as a boy. As with "Blues Before Sunrise," it was penned by Nashville-born, Indianapolis-bred pianist/singer Carr, whose alcohol and despair-steeped Vocalion sides of 1928-35 were a fierce influence on Robert Johnson. The traditional "Motherless Child" was another compassionate and self-exposing selection by Clapton, who was born out of wedlock on March 30, 1945, and was largely reared, like the orphaned Waters, by a kindly grandmother.

As with its "Unplugged" predecessor, "From The Cradle" is sufficiently fresh in its explorations that veteran fans might not recognize the full-throttle vocal thrust on "Blues After Sunrise" and "It Hurts Me Too" as Clapton's. Similarly, Eric's guitar attack is so loyal to the ethos of each ensemble piece

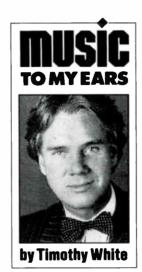
that he has finally found the freedom to solo and/or weave a support fabric on material like "Blues Leave Me Alone," the dobro-directed "Driftin'," and initial album rock focus track "I'm Tore Down," yielding a sound so much in sync with the finest contemporary roots roll that many listeners may never peg "From The Cradle" as a blues

Those fortunate enough to have heard the searing May 2 concert debut of the album at the now-famous "Eric Clapton Live At Lincoln Center" benefit for the T.J. Martell Foundation know that Clapton's experience inside the blues crucible is revealed not as a dead-end condition, but rather as a triumphant quest.

"I've finally come back to where I was supposed to be with John Mayall," Clapton says. "The fountainhead of my spirit was strongest before I got disillusioned by the business, by the trappings, the personalities, the showbiz, the women, the drugs, and the bullshit. I'm back to the innocence I had in the first place; sometimes I was singing so hard I didn't even recognize myself! This was about feel and the message, rather than selling myself."

Yet it's also the most personal record he has ever released.

"Because it's the thing I've loved from day one, the most exciting and satisfying thing I've known. That's what 'From The Cradle



THIS WEEK IN BILLBOARD

PGD EXECS REJECT COMPLACENCY

Billboard's Ed Christman reports from PGD's management meetings Aug. 25-31 in Short Hills, N.J., where the distributor's executives discussed strategies for maintaining its recent growth. Coverage begins on page 62.

SETTING UP SHOP ON THE INTERNET

American Recordings is moving quickly into the world of online computer services, establishing a "site" on the Internet from which it can plug its artists and sell special merchandise. Marilyn A. Gillen reports in the Enter*Active File. Page 68

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| Album Reviews | 66 | Jazz/Blue Notes |
|-------------------------|-----|------------------|
| Artists & Music | 11 | Latin Notas |
| Between The Bullets | 111 | Lifelines |
| The Billboard Bulletin | 112 | The Modern Age |
| Boxscore | 22 | Music Video |
| Canada | 61 | Popular Uprising |
| Chart Beat | 112 | Pro Audio |
| Child's Play | 75 | R&B |
| Clip List | 48 | Radio |
| Commentary | 6 | The Rap Column |
| Country | 35 | Retail |
| Dance Trax | 33 | Rossi's Rhythm |
| Declarations of | | Shelf Talk |
| Independents | 65 | Single Reviews |
| Enter*Active File | 68 | Studio Action |
| Executive Turntable | 12 | They're Playing |
| Global Music Pulse | 55 | Top Pop Catalog |
| Gospel Lectern | 44 | Update |
| Hits Of The World | 54 | Video Monitor |
| Home & Abroad | 56 | Vox Jox |
| Home Video | 69 | CLASSIFIE |
| Hot 100 Singles Spotlig | | |
| In The Spirit | 45 | REAL ESTA |
| International | 50 | |
| | | |

| | Latin Notas | 41 |
|-----|-------------------------|-----|
| | Lifelines | 87 |
| 2 | The Modern Age | 93 |
| 2 | Music Video | 47 |
| | Popular Uprisings | 24 |
| 5 | Pro Audio | 83 |
| 5 | R&B | 26 |
| 3 | Radio | 91 |
| 3 | The Rap Column | 30 |
| 5 | Retail | 62 |
| 3 | Rossi's Rhythm Section | 31 |
| | Shelf Talk | 80 |
| 5 | Single Reviews | 67 |
| } | Studio Action | 86 |
| 2 | They're Playing My Song | 18 |
| | Top Pop Catalog | 65 |
| ŀ | Update | 87 |
| ŀ | Video Monitor | 48 |
| 3 | Vox Jox | 100 |
| 5 9 | CLASSIFIED | 88 |
| | REAL ESTATE | |
|) | NEAL ESTATE | 90 |

48

BILLBOARD SEPTEMBER 17, 1994

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<u>Commentary</u>

Performance Income Is Distributed Unfairly

■ BY DENNIS MUIRHEAD

Every year U.K. broadcasters, clubs, and other users of recorded music for public performance pay \$45 million to Phonographic Performance Ltd. (PPL), which collects public performance revenue on behalf of U.K. record companies.

PPL represents a major source of income to record companies, a figure due to increase dramatically as the age of digital cable delivery of music dawns.

Yet under present U.K. law, performers-those with the artistic talent to create this music-and record producers have no statutory right to receive payment when their recordings are broadcast and played in public. Their only share is through ex gratia payments, made without legal obligation on the part of PPL.

The Musicians Union receives 12.5% of that income on behalf of its members, named artists receive 20%, and record producers get nothing at all, which leaves 67.5% for the record companies.

Against this background, performers are distrustful of the activities of PPL-an organization wholly owned by the major record companies.

Performers paid by PPL get no statements of how their income has been earned, nor can they audit PPL's accounts to verify the amount they receive by any objective standard. Since PPL takes the view that its payments to contracted artists are ex gratia, it insists that it does not need to justify the sums distributed.

It doesn't take much imagination to see that this situation is unfair to performers and record producers alike.

The European Commission has issued a directive on rental, lending, and associated

rights, requiring all European Union countries—including the U.K.—to give performers a statutory right to receive an "equitable" payment when their recordings are broadcast or played in public. In many other E.U. states, performers and record producers already have a legal right to participate in this income-and in some territories, they receive a larger share than the record companies in recog-



'The issue of performance income has farreaching implications.

Dennis Muirhead is an attorney, Chairman of Muirhead Management and chairman of the 2year-old IMF.

nition of their talent.

Such a law has yet to be drafted in the U.K., but the fact that the European Commission requires the U.K. government to pass such legislation has given organizations like the Independent Managers Forum a much-needed opportunity to correct this injustice.

The IMF has made a submission to the government to help shape the law and guarantee the equitable distribution of this income. We want to see a law that allows U.K. performers to be treated in the same way as their European counterparts.

We are also campaigning for the collection and distribution of this income to be undertaken by organizations representing artists and producers in conjunction with the record companies, so that performers

and record companies have an equal say.

We also are campaigning for reciprocal agreements with overseas collection societies so that U.K. artists and producers have access to the substantial sums generated abroad by their recordings. This is certainly not the case at the moment. Record companies' foreign affiliates collect revenue for the record companies from abroad, but performers rarely receive any of that income.

The issue of performance income has far-reaching implications on the future prosperity of the artists and record producers that make up the IMF membership. We think that there is a great need to redress the imbalance in the relationship between the artist and the music industry. Only by ensuring a profitable future for both can the music industry survive.

Through joint action with the Musicians Union and representatives of producers and actors, we intend to keep up the pressure on our own government and the record companies until we get a fair deal for the artists and producers we represent.

That fair deal would ensure a legally defined, just apportionment of performance income between performers, record producers, and record companies. Similar draft legislation is before the U.S. Congress and parliaments in Canada and elsewhere around the world.

As more music is delivered by cable and satellite direct to homes, there is a very real risk that income from performances may equal, if not outstrip, that earned from the sale of records. We need to act now to ensure that musicians-without whom there would be no industry—are not deprived of what is rightfully theirs.

LETTERS

THANKS FOR THE RECOGNITION

On behalf of the ownership, staff and management of KWNR-FM, thank you and your panel for the nominations as country radio station, program/operations director, and local air personality of the year (Billboard, July 2). It is rewarding to see our hard work and success noted by our peers. To be nominated is a high compliment, and each member of KWNR-FM will cherish it

Mike Ginsberg VP/GM KWNR-FM Las Vegas

NOMINATIONS OFFER MOTIVATION

On behalf of the entire staff and management of Sheridan Broadcasting Corp., WAMO-FM/860 AM, thank you for the honor of being one of five stations nominated for radio station of the year. We have asked our employees to take this nomination and the prestige that accompanies it as a very personal accomplishment, and know the nomination will only help motivate them to continue the great job they have

> Alan I. Lincoln General Manager WAMO-FM/860-AM Pittsburgh

ENOUGH IS ENOUGH IN PROMOTION BIZ

I commend Pino Sagliocco for saying in his commentary (Billboard, Aug. 27) what many of us say in the privacy of our offices. Enough is enough.

It doesn't seem to matter anymore who has the expertise, contacts, or integrity to conduct business in the most professional manner. What matters is who can make the most money in the shortest amount of time and stroke the right egos along the way.

Managers, agents, record label executives, and even some of the new breed of promoters seem to have forgotten their roles; all too often they think that they are the star that fans have paid good money to see. A real fan will see a favorite entertainer regardless of who the agent, manager, supporting radio station, or promoter is.

JoAnna Warnock Advertising and marketing director Jayson Promotions Inc. Hendersonville. Tenn

TICKETMASTER FEES 'RIDICULOUS'

Regarding Ticketmaster's "Thought You Might Be Interested To Know . . . "advertisement (Billboard, Aug. 20), Ticketmaster might be interested to know that as a typical concert-goer I will no longer pay their ridiculous fees

Recently I saw Toni Childs at the Supper

Club in New York. The base price of each ticket was \$16.50. My Ticketmaster charge for two tickets was \$46.05, which means I paid a little more than \$6.50 per ticket-39.5% of the base price—for the privilege of using Ticketmaster.

I did not use the service because it was more convenient. I used it because by the time I could get to the Supper Club, I would have ended up with the leftovers from the people who used Ticketmaster. Using phone ordering agents isn't a matter of choice; it's a matter of necessity.

If you use the example set forth in the Ticketmaster ad (a \$4.50 service charge for big-name shows like Pink Floyd, with 60,000 tickets sold), it shows a gross of \$270,000 for Ticketmaster per sold-out show. Not bad for an hour's work. Multiply this by the number of shows on sale across the country, and you have more than enough to pay the extra phone operators needed to handle orders and still have a tidy profit left over.

Eddie Vedder and the other musicians and fans who have had it with overpriced ticket sellers are not trying to determine what a company charges. They are determining what a company can charge if they want to handle their business.

Michael Thomas Ford White Rabbit Productions

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Susan Nunziata, Billboard, 1515 Broadway, New York, N.Y. 10036

THE SPECIALIST

MUSIC FROM THE MOTION PICTURE

GLORIA ESTEFAN

"TURN THE BEAT AROUND"



THE PREMIERE HIT SINGLE AND VIDED.



"MENTAL PICTURE"

THE NEW HIT SINGLE FROM HIS LATEST ALBUM.





"SHOWER ME WITH LOVE"

THE SINGLE THAT WILL LAUNCH HER CRESCENT MOON CAREER.





DONNA ALLEN

"REAL"

WATCH FOR THE BREAKTHROUGH SECOND SINGLE AND VIDEO.



CHEITO

"EL BAILE DE LA VELA"

MSM (MIAMI SOUND MACHINE) "JAMBALA"

ALBITA

"QUE MANERA DE QUERERTE"

THE SOUNDTRACK TO "THE SPECIALIST" IN-STORE SEPTEMBER 20. "THE SPECIALIST" OPENS OCTOBER 7
NATIONWIDE STARRING SYLVESTER STALLONE & SHARON STONE.



LOOK FOR THE JOHN BARRY SCORE ALBUM AND A SPECIAL REMIX ALBUM COMING THIS FALL.



epic records group

SOUNDTRACK EXECUTIVE PRODUCER: EMILIO ESTEFAN, JR. JON SECADA APPEARS COURTESY OF SBK RECORDS GROUP.





Asian Trade Show Planned By MIDEM

LONDON—The burgeoning music markets of Asia are getting their own MIDEM next year.

The plan for a trade show and conference May 23-25 in Hong Kong is the latest sign that Pacific Rim business opportunities are increasingly attractive to the music and entertainment industries. The event is being launched as MIDEM Organisation, which operates the annual MIDEM conclave in Cannes and five other trade shows.

MIDEM Asia is scheduled to take place at the Hong Kong Convention Center, and will include an extensive program of seminars and workshops on topics relating to Asian markets, as well as trade exhibits and music showcases.

Discussions are also under way between Reed MIDEM and the

Billboard Music Group for the two companies to cooperate in specific aspects of MIDEM Asia.

"The spectacular development of the music business in Southeast Asia



ROY

underlines the pressing need now for a truly pan-Asian event," says Xavier Roy, chief executive of the Reed MIDEM Organisation. He notes that the company has already

committed to the region with the launch of a trade show/conference aimed at the TV industry. That event, MIP Asia, takes place Dec. 1-3 in HongKong, and is already fully booked.

(Continued on page 109)

R.E.M., Aerosmith Videos Win Big MTV Show Seen As Boost To Newer Acts

■ BY DEBORAH RUSSELL

NEW YORK—The 1994 MTV Video Music Awards could not have come at a better time for R.E.M. and Aerosmith. The veteran acts, both of which have new albums due this fall, were among the big winners at the Sept. 8 awards.

R.E.M., whose new Warner Bros. album "Monster" hits the streets Sept. 27, was MTV's top winner, netting four trophies for the clip "Everybody Hurts," including a nod to best director Jake Scott. Aerosmith, which won two awards and performed on the show, has a greatest hits album due from Geffen in late October.

The VMAs, held at Radio City Music Hall, also featured live appearances by the Rolling Stones, Tom Petty & the Heartbreakers, Bruce Springsteen, the Beastie Boys, Boyz II Men, Snoop Doggy Dogg, Salt-N-Pepa, Stone Temple Pilots, Green

Day, and Smashing Pumpkins.

"Everybody Hurts" also received awards in the best editing and best cinematography categories, and was named "breakthrough video" of the year, beating out clips by Deep Forest, Bjork, the Beastie Boys, and Nine Inch Nails.

R.E.M.'s awards sweep comes on the heels of the release of the band's newest video, "What's The Frequency, Kenneth?," which premiered on MTV just days before the awards telecast. (Similarly, "Everybody Hurts" first hit the airwaves just prior to the 1993 awards ceremony.)

or to the 1993 awards ceremony.)
"It's good timing for R.E.M.," says
Mark Michel, director of purchasing
at the 21-store Peaches Entertainment Corp. of Miramar, Fla. "The

awards just draw more attention to them."

Similarly, Aerosmith's eight nominations and two victories for the Geffen clip "Cryin'" should prime audiences for its forthcoming greatest hits album, "Big Ones," says Michel. "Cryin'," directed by Marty Call-

"Cryin'," directed by Marty Callner, was named best video and best group video.

Other multiple winners included Salt-N-Pepa, whose Next Plateau/London video "Whatta Man," featuring En Vogue, was honored in three categories: best dance video, best R&B video, and best choreography. Matthew Rolston directed the clip.

Nirvana, meanwhile, picked up two trophies for its DGC/Geffen clip (Continued on page 103)

Ruling On Licensing Fees Favors TV Broadcasters

BY DON JEFFREY

NEW YORK—The long conflict between television broadcasters and ASCAP over licensing fees for music played on the air has come closer to resolution with a federal court ruling that approves rates more favorable to TV stations.

In an 83-page opinion filed Sept. 2, U.S. District Court Judge William Conner approved most elements of a license-fee methodology devised by a special court-appointed magistrate.

The American Society of Composers, Authors, and Publishers has been battling with the TV stations and networks since the 1940s over the existing system of paying fees for music licensed by ASCAP.

A spokesman for ASCAP says no decision has been made on how to respond to the ruling, which was handed down the day before a long holiday weekend. "It's up to the parties to decide whether further negotiations are needed, or what the next procedural

Since a consent decree was issued in 1950, ASCAP has been offering a choice between two kinds of licenses to broadcasters. The blanket license requires a flat fee, based on a percentage of the station's revenues,

without regard to the amount of ASCAP music played on the air. The per-program license mandates fees based on the revenues from those programs that feature ASCAP music. But Jack Zwaska, administrative

director of the TV Music License

Committee, an association of local TV

stations, says, "The per-program was priced so high, nobody ever took it."

(Continued on page 109) FOR THE RECORD

Several clarifications are necessary for an article in the Sept. 10 issue of Billboard covering suits filed in the U.S. and the U.K. by American Recordings against the U.K.'s Phonogram label. The dispute grew from a deal giving Phonogram rights to distribute American releases outside North America. (American is distributed by Warner Bros. in the U.S. and Canada.)

As stated in Billboard, the High Court judge in London refused American's request to bar Phonogram from distributing its releases. However, contrary to Billboard's report, the judge declined to rule regarding American's right to distribute its product through other channels outside North America. Instead, he referred the case to the California courts. (For a late update, see Billboard Bulletin, page 112.)

The article also should have stated that American was awarded court costs estimated at 250,000 pounds.

Contrary to the article, the upcoming Slayer album, due Sept. 27 on American, is a studio album called "Divine Intervention." Also, although the U.K. ruling refers to a live Johnny Cash album, American says there are no plans to release such an album. American maintains that the Cash title for which Phonogram has yet to receive the masters is the solo acoustic album "American Recordings."

B'buster Gets Exclusive Track On Barbra Video

■ BY EILEEN FITZPATRICK

LOS ANGELES—Call it "Barbra—The Bonus Clip."

Shoppers at Blockbuster Video and Blockbuster Music stores will be able to purchase Barbra Streisand's upcoming concert video with a bonus track unavailable elsewhere.

The six-to-eight-minute video track, "What Are You Doing The Rest Of Your Life?," will be tacked onto the end credits of the two-hour video titled "Barbra—The Concert." The song originally appeared on Streisand's 1974 No. 1 album "The Way We Were."

The Sony concert video, priced at \$29.98, was taken from Streisand's HBO cable event, taped July 24 in Anaheim, Calif., and televised Aug. 21. The program, with and without the bonus track, hits stores Sept. 27, the same day Columbia Records is releasing Streisand's new double album, "Barbra—The Concert Recorded Live At Madison Square Garden."

Danny Yarbrough, president of Sony Music Distribution, says Blockbuster made a major advertising and unit-buy commitment "through the holiday season" in order to obtain the exclusive material. The video will be distributed under Sony's Columbia Music Video label.

To date, Yarbrough says pre-orders on "Barbra—The Concert" exceed 200,000 units on video and more than 850,000 units on CD and cassette. He was not specific on the size of Blockbuster's order.

In addition to advertising support, Blockbuster will stock the audio release in all of its corporate video stores. Franchisees also will be encouraged to carry both the audio and video formats.

Blockbuster senior VP of programming Ron Castell hinted that the chain may conduct a large catalog promotion for Streisand videos, using the concert release as the centerpiece.

"Barbra Streisand is not only a (Continued on page 109)



Baker's Dinner. Anita Baker is feted by Elektra Entertainment executives at a dinner in New York celebrating her new album, "Rhythm Of Love," which is due Sept. 13. The first single is "Body And Soul." Shown, from left, are Sylvia Rhone, chairman, Elektra/EastWest; Baker; David Bither, senior VP/GM, Elektra; Aaron Levy, vice chairman/COO, Elektra; Varnell Johnson, executive VP/GM of urban music, Elektra; Suzanne Berg, VP of promotion/adult format, Elektra; and Jon Leshay, senior VP of promotion, Elektra.

Sanyo Claims Breakthrough For Vid On Disc

Firm Says New CD Has Ample Storage For Feature Film

BY MARILYN A. GILLEN

NEW YORK—Sanyo claims to have taken a step toward making the optical disc a more viable home video medium with the announcement of a technological development allowing 135 minutes of high-resolution information to be contained on a single 5-inch disc.

The existing technological standard allows up to 74 minutes of information to be stored on a disc, sufficient for an album but well below the average running time of a feature film.

Philips, which popularized the filmson-disc concept for its CD-i platform by licensing feature films from Paramount Home Video, MGM/UA Home Video, and Orion Home Video, has been releasing the studios' films in two-disc sets, priced at \$24.98, in accordance with the existing White Book, or MPEG-1, standard.

Philips has since unveiled a CD-i changer model designed to eliminate manual changeover of discs during playback. Still, many in the film industry have cited the "one film/one disc"

breakthrough as a sign of true market viability for films on CD.

Sanyo says it can achieve that goal by making the discs quadruple-density, a feat accomplished through changes in both CD software and hardware. On the software side, a new mastering process has been developed that will produce smaller pits on a disc's surface, according to Sanyo. On the hardware side, the company says it has developed the optical equivalent of a sharper needle—a laser beam with a shorter wavelength (635 nanometers, as opposed to 780).

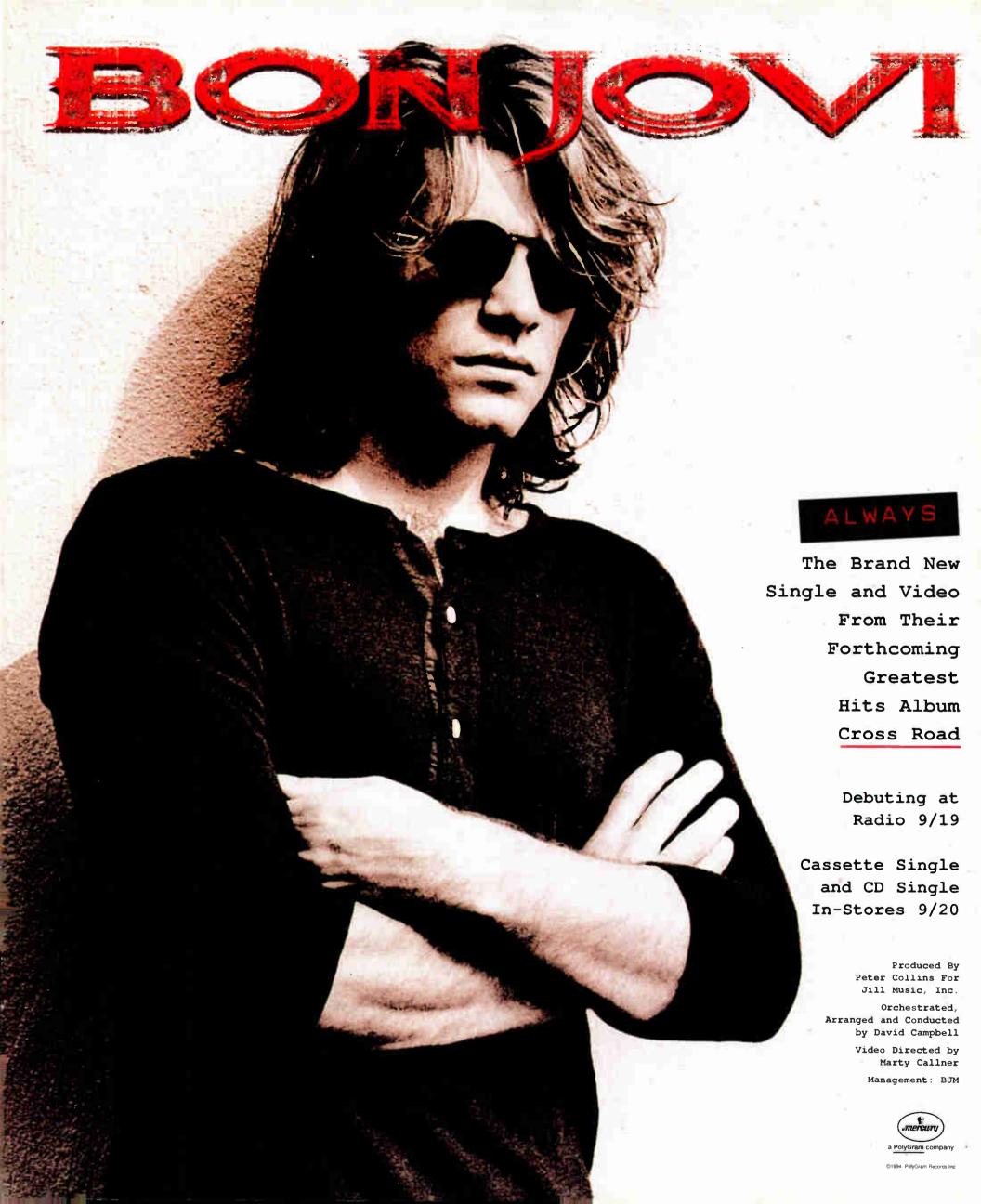
Information on the new discs would be compressed using the advanced MPEG-2 compression standard, Sanyo says. All existing video CD titles on the market are based on the MPEG-1 standard, as will be the industry's first "dedicated video CD player," due in October from Technics. Goldstar also has announced plans to introduce a consumer video CD player.

Sanyo's quadruple-density discs would not be playable on any existing hardware, but would require a new breed of hardware equipped with the new type of laser. Such hardware, however, would be backward compatible with existing discs, according to a company representative. That representative declined to speculate on pricing, other than to say that most new technology follows the same steep price-reduction curve.

Sanyo plans to bring the first such quadruple-density software and hardware to market in 1996, and hopes to establish it as the new industry standard quickly by licensing the technology to other manufacturers.

It faces rivals in that goal. In March, Pioneer announced its own development of a higher-resolution, "blue" laser beam designed to allow up to two hours of MPEG-2 information to be stored on a disc (Billboard, April 2). Sony, too, has developed a new disc designed to add greatly to the allowable storage time. Nimbus also says it is working on a quadruple-density disc (Billboard, Feb. 12).

Sanyo will exhibit the new technology at the Tokyo Electronics Show,



Where will you be during the biggest record-buying time of the year?



The worldwide broadcast December 7th



Produced by



Artists & Music

Blue Note Subsid Debuts As Home For World-Pop

■ BY CHRIS MORRIS

LOS ANGELES—Blue Note Records has inaugurated a New York-based subsidiary label, Metro Blue, to serve as a repository for unique, pop-oriented musicians from around the world,



MONT

including acts from EMI's international roster. The label kicks

The label kicks off Oct. 18 with the release of "Rose And Charcoal," a new album by Brazilian vocalist Marisa

Monte, whose previous albums were issued on Blue Note's World Pacific imprint. Also due on that date is arranger Bob Belden's "When Doves Cry," a jazz-skewed album of material penned by Prince, featuring appearances by such Blue Note and Manhattan artists as vocalist Cassandra Wilson, pianist-vocalist Holly Cole, and

 $\mathbf{m} \bigcirc$

blue

saxophonist Everette Harp.

metro

The establishment of Metro Blue follows a successful year for parent Blue Note, which scored a gold record with English jazz/hiphop band US3's "Hand On The Torch" and drew major critical attention for singer Wilson's distinctive work.

Capitol president/CEO Gary Gersh says, "What I think Metro Blue can be is a lifestyle kind of label, along the lines of a Nonesuch ... [It] can provide a real opportunity to bring in music from our affiliates from around the world, stuff that wouldn't ordinarily get heard here in America, and create its own cachet with a large segment of the buying public."

(Continued on page 90)

London Suede Ready For The World? *Sony Looks To Topple U.S. Radio Barrier*

This article was prepared by Craig Rosen in Los Angeles and Dominic Pride in London.

With the October 25 release of the London Suede's "dog man star," Columbia Records faces the challenge of attempting to expand the British band's audience at a time when anti-Anglo sentiment is running high at American modern rock radio.

Says XTRA (91X) San Diego PD Mike Halloran, "Two years ago it was a completely different story, but there's limited success for English pop right now. Americans are interested in American bands."

Columbia VP of marketing, East Coast, Jay Krugman says he is well aware of the obstacles. "Certainly, today the environment is less favorable to any sort of British invasion," he



LONDON SUEDE

says. "But if you listen to the album and combine it with the band's live performances, it wouldn't be perceived as an uphill battle."

To complicate matters, the band parted company with guitarist

Bernard Butler and had to change its name to the London Suede in the U.S., because another act known as Suede has rights to the name in America (Billboard, Dec. 25, 1993).

Despite the adversity, London Suede frontman Brett Anderson is optimistic that the band will eventually find success in the U.S, even if he isn't quite sure what to make of America's lack of interest in U.K. acts. "I don't think music should have anything to do with what country you come from," Anderson says. "There's good bands from America and good bands from England, and there's shit bands from America and shit bands from England."

Yet the gulf between European and North American tastes is well illustrated by the different reactions with

(Continued on page 14)

Rwanda Relief Efforts Reach Near-Band Aid Proportions

■ BY PAUL SEXTON

LONDON—In a scale reconstruction of Bob Geldof's Band Aid mission of a decade ago, a legion of musicians are gathering for two separate records and a concert to raise money for warand disease-riven refugees in the African country of Rwanda.

Already released as a single here on EastWest is a version of the Judds' "Love Can Build A Bridge," featuring the Children For Rwanda Choir, a 52-member ensemble of schoolchildren backed by artists such as ex-Police drummer Stewart Copeland, Big Country's Mark Brzezicki, and studio sidemen including Chucho Merchan and Danny Cummings, known for their work with Dave Stewart and Dire Straits, respectively.

The track was produced and arranged by Bob Sargeant from an idea by Avril MacRory, head of programming for BBC Television. Following its Aug. 29 release, the single was featured on BBC TV's flagship pop countdown show, "Top Of The Pops," helping it enter the U.K. singles chart this week at No. 57.

this week at No. 57.

EastWest managing director Max
Hole admits that some compassion fatigue may still exist with regard to
charity records, but adds, "All the pictures everybody's seen on television
are so intense, you can't fail to be
moved by them. Hopefully, the size of
the problem will overcome the fatigue"

A second Rwanda charity single, featuring versions of Marvin Gaye's

"What's Going On" and Australian star John Farnham's "You're The Voice" by a group of artists known as Music Relief, was recorded Sept. 2-5 at Whitfield Street Studios in London's West End. The project was overseen by seasoned English hitmakers Mark King of Level 42 and Nik Kershaw.

A label for the release was uncon-(Continued on page 110)



Blues Brothers. Ron Goldstein, left, president/CEO of Private Music, and Isaac Tigrett, founder/CEO of House Of Blues Entertainment Inc., announce the two companies' new joint venture, House Of Blues Music Company. Private Music will be responsible for sales and marketing, promotion, creative services, and business affairs; House Of Blues will handle artist signings and recording. Both companies will handle publicity. Initial projects include recordings by "Monster" Mike Welch, Becky Barksdale, and an Albert King collection of 27 previously unreleased songs. The joint venture is funded by BMG.

November Seeks David Broza Breakthrough

'Second Street' Draws On Rock, Spanish Music, Poetry

BY JIM BESSMAN

NEW YORK—The game plan is for November Records to take several albums and slowly build David Broza's career over the next five years. The ultimate goal: taking the unique, Israeli-born artist from his international base to the U.S. marketplace.

"Second Street," Broza's second album for the label, arrives Sept. 20 and should help speed the process.

"The single 'When A Man Holds A Woman' is just fantastic," says Kim Alexander, acting PD at Philadelphia album alternative station WXPN-FM, where Broza has become a fixture.

"We played his last album, 'Time Of Trains,' pretty heavily, and the response from listeners was great," Alexander says. "He's like 'the old XPN friend' at this point—we have him on every time he's in Philly, when

we usually have artists on once. But he's so riveting when he plays live.

"His shows have gotten bigger and bigger here, and the next one's at the



BROZA

Theater of Living Arts, which we're sponsoring. So his growth is pretty amazing, and this album will make him even bigger."

Alexander's report jibes with November president Jamie Biddle's vi-

sion for Broza.

"He's an adult artist at a time when the album alternative format is just emerging," says Biddle. "We took him there last year with 'Time Of Trains' and had great success building a base for him. Since then, he's become a key artist for the adult rock format—we hope to take the next step with this one"

"Second Street" is actually the 13th album in Broza's 15-year recording career, and his third release in the U.S. (an earlier EMI album received only limited release). His other albums are on his own RGB Records label in Israel, and include the most recent "Elements Of Love."

"They're all in the same vein, though 'Second Street' brings me back to what I started out doing originally—rock'n'roll," says Broza, who plays guitar in an aggressive rock style on a classical Spanish, nylonstringed acoustic instrument made by Segovia's guitar builders.

"When I started, I was electric, and over the years I changed to a Spanish classical guitar," he says. "Now I try to combine its softness with an edge,

(Continued on page 109)

LiPuma Brings Creative Touch To GRP Helm

■ BY PAUL VERNA

NEW YORK—Multi-dimensional record executive Tommy LiPuma expects to be wearing his creative hat when he takes the reins of contemporary-jazz powerhouse GRP Records from current president Larry Rosen.

LiPuma, most recently senior VP of A&R at Elektra Records, will assume the presidency of GRP in November, according to a statement from MCA

Music Entertainment, GRP's parent company. Rosen will become chairman emeritus of GRP, while the label's other cofounder, Dave Grusin, will continue in his current role as creative consultant.



LiPUMA

Commenting on the appointment, MCA Music Entertainment Group chairman/CEO Al Teller calls LiPuma "that truly rare individual—a creative force and award-winning producer who is at the same time a highly respected music executive and industry leader [who has] helped to expand the audience for jazz around the world."

Citing LiPuma's success with such stars as George Benson, Miles Davis, David Sanborn, Anita Baker, and Natalie Cole, Rosen adds that LiPuma is "the ideal candidate to take GRP to the next plateau."

Asked in which direction he plans to steer the label, LiPuma says, "I don't have any specific, utopian view of the way I would like this [label] to be at this juncture." However, he says he is interested in U.K. acid-jazz, and in finding "fresh young talent."

(Continued on page 109)

BILLBOARD SEPTEMBER 17, 1994

■ BY MELINDA NEWMAN

NEW YORK-Sony Music Special Projects is giving consumers food for thought with its new MusicalMeals series, which combines recipes from top chefs with music matched to the meal.

For example, the "French Cuisine" disc features recipes for such Gallic de-



lights as roast rack of lamb, Provencal fragrance and apricot gratin with almonds and kirsch, packaged with a CD full of music classics like Edith Piaf's "La Vie En

Rose" and Maurice Chevalier's "Thank Heaven For Little Girls.

The series is a joint venture between Sony and artist managers Shep Gordon (Alice Cooper) and Bob Blumer (Jane Siberry), both of whom have culinary experience. Gordon has switched many of his managerial duties from representing rock stars to culinary stars such as Wolfgang Puck, and Blumer has published his own cookbook, "The Surreal Gourmet.'

The idea for the CDs is based on Sony Masterworks' Dinner Classics series. The 15-title collection combined the recipes of Martha Stewart with classical music. According to Harold Fein, senior VP/GM for Sony Music Special Projects, more than 1 million copies have been sold.

"When the Dinner Classics came out on Sony Masterworks six years ago, we sold thousands and thousands of units, and I said I always wanted to do it again and didn't want to be limited to classical music," says Fein.

The initial batch of Musical Meals was served to retail Aug. 30. The fivecourse helping included the titles "Cocktail Hour," "Sunday Brunch," "Southwestern Cookin'," "French Cuisine," and "Cajun Cookin'." The CDonly releases-each of which contains between seven and 10 recipes and 12 songs—are priced at \$9.98. Included in the booklets are order forms for the chefs' cookbooks, the other titles in the series, and merchandise such as a chef's

hat or apron with the MusicalMeals logo on them.

We went to the chefs and got their favorite recipes that typified the cooking that they do, and we talked to them about what they liked musically," says Blumer. "Then we sat down and figured out, if we wanted to create a really fun mood for people, what songs would we choose, and we went after them." Not so coincidentally, all five chefs represented so far are managed by Gordon, although he says he had considered using other chefs for the collections.

About half the music on each disc comes from the Sony vaults, but Blumer says he and Gordon are free to explore "off-label" tunes.

Gordon says he can envision at least 25 discs dedicated to different food fares. "There are so many themes where food is important—like tailgate parties," he says. There's a guy in Detroit who's developed the art of cooking on car grills, what you can cook

(Continued on page 111)

Sony's Food For The Ears | Nicky Hopkins, Sideman Extraordinaire, MusicalMeals Mix Recipes, Riffs | Left Imprint On Dozens Of Rock Classics

LONDON-Nicky Hopkins often was described as the most celebrated "unknown" in popular music. It was an identity-or perhaps a lack of one-with which he was quite comfortable, for he was the antithesis of the headline-hitting stars for whom he played so extensively.

A renowned British rock'n'roll sideman whose keyboard playing graced albums by the Beatles, the Rolling Stones, Joe Cocker, Jefferson Airplane, Quicksilver Messenger Service, and many others, Hopkins died in Nashville Sept. 6 of complications following an operation for a stomach ailment. He was 50 years old.

Recognized as a keyboardist nonpareil, he was sought after by the top names in rock and pop. In a rich, 30-year career, Hopkins played on scores of albums, stamping an extraordinary gift for improvisation and melody onto such classics as John Lennon's "Imagine" album. His work also appears on albums by Carly Simon, Ravi Shankar, and Art Garfunkel, with whom he toured.

As a man and as a musician, Hopkins was a quirky mixture of charm and irascibility, as punctiliously demanding as the precision of his music suggested. He will be remembered by many friends within the music industry for his droll, self-deprecating jokes, the demo tapes he sent them, and, most of all, for his sense of integrity. A host of albums produced in the past three decades would be poor-



Nicky Hopkins at the keyboard: The ultimate rock 'n'roll sideman. (Photo: Bob Gruen/Star File)

er without the ubiquitous credit "Nicky Hopkins: key-

Born in London Feb. 24, 1944, Hopkins was a quintessential product of the vibrant British blues scene of the '60s. He was first drawn to the music when he heard Fats (Continued on page 103)



"Housewarming" Party. A&M artist Amy Grant celebrates the release of her new album, "House Of Love," with A&M staffers at Bistro 990 in Toronto. Shown, from left, are A&M Ontario branch manager Joe Toews; VP of national promotion Randy Wells; national publicity manager Stephanie Robertson; executive VP of sales and marketing Bill Ott; Grant; national video and publicity representative Lori Chappell; Ontario marketing representative David Lindores; Blanton Harrell Management representative Jennifer Cooke; A&M national marketing manager Steve Kane; and Ontario sales representative Charles Hay.

Artist Lineup Set For Elvis Tribute Concert In Memphis

Bryan Adams, Michael Bolton, James Brown, the Judds, Carl Per-kins, and Dwight Yoakam are among the artists who will salute the King Oct. 8 during a concert tribute to Elvis Presley at Pyramid Arena in Mem-

The show, which is being sponsored by Harrah's Casinos, is the first salute to Presley that has been sanctioned by his estate (Oct. 16, 1993).

Other acts performing Presley tunes at the concert will be Jeff Beck, Tony Bennett, Cher, Roger Daltrey, Melissa Etheridge, and Aaron Neville. Tickets start at \$40 and go up to \$550 for limited gold circle seating.

The event, produced by Avalon Attractions, PolyGram Diversified Entertainment, and the Elvis Presley

Estate, also will be available via pay per-view through TVKO Entertainment to 23 million homes. The purchase price for the live PPV is \$24.95. The PPV, which will air at 9 p.m. Eastern, will be rebroadcast at midnight.

As part of Harrah's sponsorship, each of the chain's 13 hotels will be offering special promotions in conjunction with the tribute, including closedcircuit viewing areas and possible weekend package rates.

A live album of the event will be released by Island Records in December. A portion of the proceeds from ticket sales, album sales, and PPV revenues will benefit St. Jude Children's Research Hospital and the T.J. Martell Foundation.

MELINDA NEWMAN

TURNT XECUTIVE

Steve Harrold is appointed busi-

publicity at Razor & Tie Music in

New York. He was director of Marc

Jim Genova is appointed director

of sales at Mechanic/Futurist

Records in New York. He was direc-

tor of national sales and marketing,

independent label sales division, for

RECORD COMPANIES. RCA Records promotes Ron Howie to VP of sales at RCA Nashville and David Fitch to VP of sales at the RCA Records Label in New York. They were, respectively, VP of sales and VP of field marketing for the RCA Records Label (Billboard, Sept. 10). Additionally, Andy Missan is named associate director of business and legal affairs for the RCA Records Label in New York. He was an attorney at Sony Music Entertainment.

Dave Jerden is appointed VP/producer for Atlantic Records in Los Angeles. He was an independent producer, mixer, and recording engineer.

Bobby Shaw is promoted to VP of dance music and crossover promotion for MCA Records in Los Angeles. He was VP of dance music promotion and marketing

Nancy Levin is appointed senior VP of promotion at Priority Records in Los Angeles. She was national pro-



nior publicist.

of media relations.

motion director of pop and crossover

Bill Bentley is promoted to VP/di-

John Vlautin is promoted to VP of

media relations at Island Records in

New York. He was national director

Judi Kerr is promoted to senior na-

tional director of publicity and media

relations at Capitol Records in Los

Angeles. She was national director of

publicity and media relations

rector of publicity at Warner Bros.

Records in Los Angeles. He was se-





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ness development manager at the PUBLISHING. Ronda Call is named strategic marketing division of EMI Records U.K. in London. He was creative director for PolyGram Music marketing director at Carlsberg Tet-Publishing Group in New York. She was creative manager at EMI Music Marc Fenton is named director of publishing.

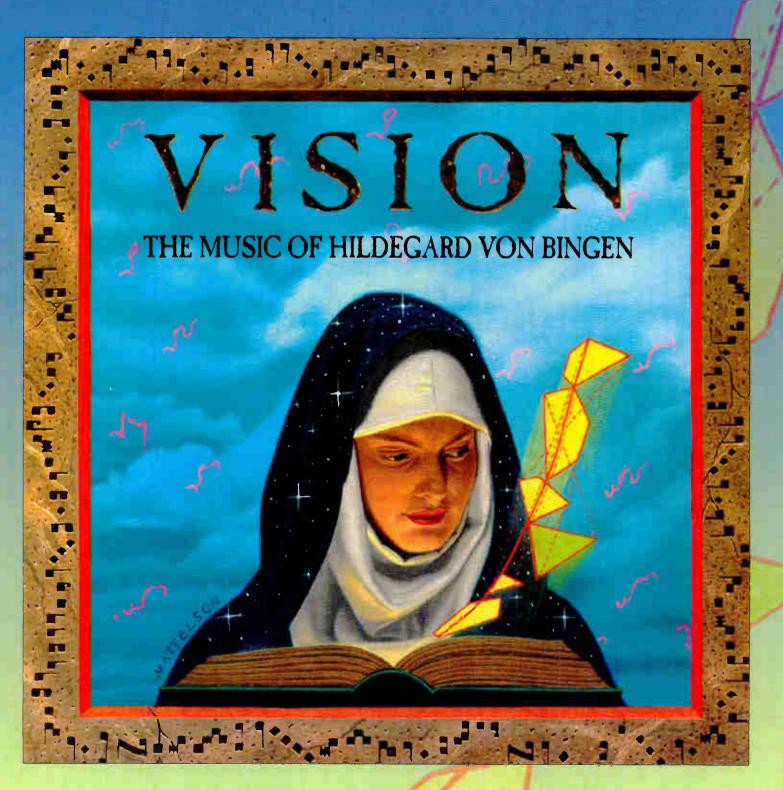
Michael Stack is appointed U.K. director of membership at ASCAP in London. He is head of Famous Music's U.K. office.

RELATED FIELDS. Carole Robinson is promoted to senior VP of corporate communications for MTV Networks and senior VP of communications at MTV: Music Television in New York. She was senior VP of press relations for MTV: Music Television.

John Begert is named director of marketing for MTV Latino in Miami. He was director of special projects at Group W Satellite Communications.

Maurice Russell is named director of rights, clearances, and video administration for PolyGram Holding Inc. in New York. He was a financial analyst at the First Boston

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Dead Can Dance Comes Alive

New 4AD Concert Album, Video Due

■ BY DAVID SPRAGUE

NEW YORK—Dead Can Dance has never been bound by convention. But even by the standards of this Irish-Australian duo, "Toward The Within" is a remarkable release.

The live set, which documents an invitation-only show on the group's 1993 U.S. tour, is by no means a "best of" collection, since more than half the material makes its first appearance on record. Nor is the Oct. 25 4AD release a soundtrack album, despite the fact that an accompanying longform video and laserdisc—with a revised track listing and interview footage—will be released simultaneously.

"We look at this as a new album; perhaps the best album the band has ever made," says 4AD's managing director, Robin Hurley. "Initially, there were no plans to do an album, just a video for the diehard fans, but we were so impressed by the quality of the performances that we decided to do both." The release will be distributed through Warner Bros.

The label's plans also were altered by the exponential increase in Dead Can Dance's fan base following the release of last year's "Into The Labyrinth," which topped Billboard's Heat-



DEAD CAN DANCE: Lisa Gerrard and Brendan Perry.

seekers chart in its second week of release and has sold more than 500,000 copies worldwide.

The band's sales have been growing steadily since it released its U.K. self-titled debut in 1984. A 1991 album, released on Rykodisc in the U.S., sold more than 60,000 units here, according to SoundScan. The album was accompanied by a tour that included multiple sold-out dates in Los Angeles.

"It's gratifying that more people are hearing the work," says Lisa Gerrard, who, along with Brendan Perry, has been working under the moniker of Dead Can Dance for more than 12 years. "Some of that has to do with the fact that, as much as I hate to admit it, the [music industry] machine has worked in our favor. But it is immensely gratifying that listeners have come to us on our own terms."

Gerrard and Perry indeed have made few concessions over the course of a career punctuated by long periods of inactivity. Since an embryonic early-'80s phase during which the pair dabbled in goth-rock, their work has been both historical and anthropological, with its blending of Renaissance reels, Middle Eastern chants, and primordial percussion.

"Brendan and I work very differently, and when we do get together, it's often not clear what's going to come of it," says Gerrard. "It's like burrowing through a mountain without knowing where on the other side you're going to come out."

Despite the unabashedly musicological nature of its work, Dead Can Dance
(Continued on page 16)



Biting The Bullet. Bob Seger, second from left, takes a break from working on his greatest hits album to chat with Capitol executives. The 14-song collection consists of 12 hits and two new tunes recorded by Seger's Silver Bullet Band. Shown, from left, are Capitol CEO/president Gary Gersh; Seger; John Fagot, Capitol senior VP of promotion; and Bruce Kirkland, Capitol senior VP/GM.

Lyle Lovett 'Loves Everybody'—As Far As You Know—With Striking MCA Set

by Melinda Newman

LYLE LOVETT is cordial, if not downright charming, at an hour when most people are hitting the snooze button for the third time. It's 7:30 a.m. in Klein, Texas, and Lovett is calling from home before he leaves for England later in the day.

Lovett's fifth album for MCA, "I Love Everybody," arrives Sept. 27. The collection of 18 songs features material written between 1977 and 1986. Unlike 1989's "Lyle Lovett And His Large Band" or 1992's "Joshua Judges Ruth," the new album has a spare sound that often finds its strengths

in a velvet-lined cello passage or an eerily jagged violin solo.

As is typical with Lovett's work, the beautiful melodies deceptively lull the listener into believing that all the songs—not just the unspeakably lovely "Just The Morning" or the sweeping, sad "Moon On My Shoulder"—are wistful yearnings of love. Until one hears the piquant words, of course. The gentle, lulling acoustic guitar on "Creeps Like Me" ulmost makes it possible to overlook

the fact that the protagonist keeps Uncle Leon locked in a closet and is "dating" a girl whom he dare not transport across state lines for fear of violating the Mann Act.

Previous Lovett albums have been a combination of old and new tunes, but this time, when Lovett stepped into the studio, he kept delving into his past. With John Leftwich from Rickie Lee Jones' band on upright bass, and Russ Kunkel and Kenny Aronoff on drums, Lovett cut eight songs in two days, and decided he liked what he heard. "At that point, I didn't know I was going to make a whole record of [old] songs, but after we had the eight songs, I thought that rather than mixing them in with my new songs, maybe it would make more sense to just continue with that [stripped-down] recording approach."

The songs reflect Lovett's coming of age in Houston (all but three were written before he ever landed a record deal) and the golden hometown influences at his disposal, whether it be the ghost of Lightnin' Hopkins or cult figures-in-the-making like Townes Van Zandt.

"There really was this singer/songwriter community here," he says. "The people that hung out at [the folk club] Anderson Fair—and this is strictly my own take on all of this—if Mickey Newbury and Guy Clark and Townes Van Zandt were sort of the first generation of this singer/songwriter group in Houston, then people like Eric Taylor and Don Sanders and Vince Bell were second-generation, the guys who used to open for Townes and Guy. I was more

like the guy who opened for Vince and Don and Lucinda Williams, who played on Thursday nights back then."

But they all left eventually, mainly for Nashville or Aus-

"Going to Austin, it's like 150 miles, but, you know, that's nothing. In west Texas, people drive that far to have dinner. So Austin is not really thought of as a faraway place," says Lovett. "Nashville, of course, is thought of as a place where people might cut your songs. That's why everybody went there. That's what I went there. I went to Nashville

not with the idea of trying to get a record deal, but with the idea of trying to get people interested in my

songs."
But Lovett did get a record deal—and a 1989 Grammy for best male country artist. And now, with the album alternative format, he stands a chance of hearing "Lyle Lovett is one of our core artists" from programmers, and knowing they mean it. Or, as he eloquently puts it, "Je-

sus, I might get on the radio."

His first shot from the new album will be with "Penguins," a funky, uptempo, horn-drenched song about, well ... penguins, who are "so sensitive to my needs." The tune is based on an old girlfriend's college roommate, who collected all things penguin.

Lovett laughs richly and adds, "Yeah, I used to be able to [write] about my personal life when nobody was really interested in it."

Of course, that all changed one day last summer when he married actress Julia Roberts, and overnight every facet of his life, from his hair follicles on down, became the purview of "Hard Copy" and the National Enquirer.

Lovett swears that such scrutiny will not stop him from plumbing the depths of his relationships for song ideas. But he also warms about taking his songs as literal truths, because, to hear him tell it, he's just not a good enough songwriter to forgo embellishment. "A song may be based on something that really happened, but it's rarely well-written enough to be truly accurate ... What I write is more a result of the limitations of my imagination than my having a grasp of what I really think, so, you know, I just make up things that I can."

And if people don't understand that songs such as "They Don't Like Me"—about a pair of skeptical in-laws— was based very loosely on a past relationship, and, more importantly, was written pre-Julia, Lovett pauses and adds michieveausly, "You know, I'll kind of enjoy that, I think."

Sony, London Suede Look To Wear Down U.S. Resistance

(Continued from page 11)

to the band on each continent.

With a mixture of sexual androgyny, '70s overtones, and passion for clothes from charity shops, the London Suede's sound and image hit the right chord with U.K. indie audiences, but word spread rapidly enough for the group to become a top 40 album act when its self-titled debut album came out on the independent Nude last March.

Championed by the weekly rock press, the London Suede became the band of 1993 in the U.K., appearing live on the televised Brit Awards, winning the Mercury Music Prize, and presenting an evening of music and pictures with the late film director Derek Jarman.

Popularity spread into Europe, where the band toured extensively.

So far the album has sold

220,000 copies in the U.K. for Nude, which is distributed by independent RTM/Pinnacle. Outside the U.K. (the group is signed to Sony Music's licensed repertoire division for the world), "Suede" has sold a total of 400,000 albums, with notable success in Japan (69,000 copies), Germany (42,000), Sweden (39,000), and France (27,000)

Many acts that find themselves being raised up on an edifice of press-driven hype can find themselves brought back down to earth very quickly on the whim of a cabal of journalists. The London Suede is still on the upswing, with the forthcoming album release generating a spate of press.

"From a press point of view, the [first] album wasn't written about quite as much as what was going on around the band," says Nude's (Continued on page 16)

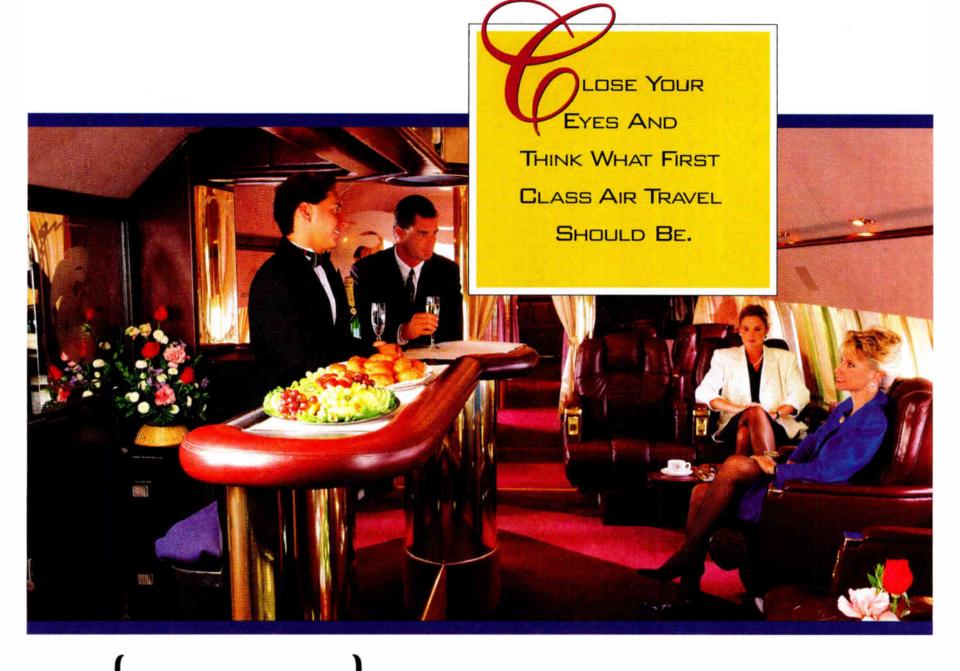
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DEAD CAN DANCE COMES ALIVE WITH 4AD CONCERT ALBUM, VIDEO

(Continued from page 14)

has been well-received on commercial radio, both by album alternative outlets and commercial alternative stations (particularly on the West Coast, where the band's strongest markets are concentrated). While no commercial single is scheduled to come from "Toward The Within," a promo CD-5 of "American Dreaming" will be shipped to radio.

The commercial release of the long-

form video (directed by Mark Magdison, who previously worked with Dead Can Dance on his film "Baraka") will be preceded by a short theatrical release. The 75-minute film had its world premiere last week at the Montreal Film Festival and will have its first U.S. screening as part of this year's CMJ convention.

"After that, we're going to simulate a tour of sorts, moving the film from town to town," says Hurley. "It's a beautiful film, and a large-screen viewing is an event, particularly with a band like this, which tours so infrequently.'

Considering the ardency with which Perry and Gerrard have been known to maintain their privacy—to the extent of maintaining isolated homes, he in Ireland, she in rural Australia-the intimacy afforded by "Toward The Within" is somewhat surprising. Gerrard admits to an initial sense of trepidation about the project.

"In one sense, I was very uncomfortable being recorded live, let alone being filmed," she says. "Near where I live in Australia, there are a large number of aboriginal people, and the traditional belief is that you lose a bit of your soul when you're photographed. I think there's certainly something to that."

The release of "Toward The Within"-which also will be issued in a limited-edition boxed set containing copies of the CD, video, and a book-will give Gerrard and Perry the opportunity to take one of their frequent sabbaticals. This time, however, the pair will work on solo projects, which fans can preview during 4AD's "All Virgos Are Mad" anniversary celebration in Los Angeles later this month.



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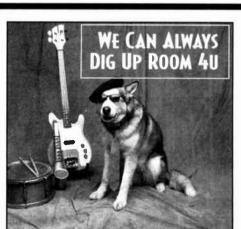
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Bug Music Enters 20th Year Of Doing Things Its Own Way

by Irv Lichtman

BUG-ING 'EM FOR 20: Bug Music is entering its 20th-anniversary year as a successful publishing enterprise, but it is hardly traditional in the ways it does business. The company does have a normal array of deals in which it owns copyrights through acquired catalogs or co-publishing arrangements, but at least co-equal to those operations is the fact that Bug Music actually encourages writers to enter into administration deals, rather than seeing 100% or co-publishing of copyrights. "Most deals are by commis-

sion, with occasional co-publishing," savs Dan Bourgoise. who opened shop in Los Angeles 1975 with a half-publisher share of some

missing royalties he says he tracked down for the late Del Shannon, a longtime friend who died in 1991. "Many writers come to the company mid-career after bad experiences with the majors. Others, perhaps less well-known, sign on because they trust Bug to work their catalogs as aggressively as those of the star cli-

With creative departments in Los Angeles, Nashville, and, for the past two years, London, Bug Music offers exploitation of copyrights it owns, of course, but also of those it handles under administration deals. Why plug a song or a catalog it only administrates? Bourgoise explains how it works: "We receive commissions on a two-tier basis. There is a 10% to 15% standard administration fee. If we get the cut through our own efforts, the administration fee goes up to 25% on the recording, film, or commercial."

According to Bourgoise, Bug paid out \$15 million last year in royalties, while pursuing covers of the material in its almost 1,000 writer catalogs. Bourgoise's key staffers include his brother Fred, president, and senior VP Garry Valenti, who oversees creative services for all three offices.

To sort out Bug Music's writer relationships, Bourgoise has hundreds of writers signed to administration deals, including Sugar, T Bone Burnett, Los Lobos, Iggy Pop, Townes Van Zandt, Marshall Chapman, Rosanne Cash, John Lee Hooker, Commander Cody, Canned Heat, Jon Hendricks, the Delgado Brothers, Quicksilver Messenger Service, Bob Welch, Steve Young, Buckwheat Zydeco, and the estates of Del Shannon, Steve Goodman, Arthur Alexander, Gene Clark, Willie Dixon, Muddy Waters, Harry Nilsson, Willie Dixon, Bobby Fuller, and Slim Gaillard.

In more traditional publishing relationships, Bourgoise has co-ownership of the catalogs of Del Shannon and Johnny & the Hurricanes, most songs by Asleep at the Wheel, and songs by John Stewart. Recent cover hits include songs by Tony Arata

(recorded by Clay Walker and Lee Roy Parnell) and Jesse Winchester (the Mavericks), among others.

SIGNINGS: Hot alternative act Freedy Johnston has signed a worldwide agreement with EMI Music Publishing, according to Jody Gerson, the company's senior VP/GM of creative operations on the West Coast. Elektra Records has just released a new album, "This Perfect World," by the singer/writer/guitarist. In another deal, the company also

signed Day 2 Day, the Salt-N-Pepa/ Hurby Azordiscovered vocalists, says the firm's Evan Lamberg. Thev sang backup for Salt-N-

Pepa on the group's recent tour with

U.K. WRITER Hospitalized: Scottish singer/songwriter Frankie Miller is in a New York hospital in critical condition-and without access to his government-subsidized health coverage. Miller, whose compositions include "In My Own Crazy Way" (for Rod Stewart), "Burn One Down" (Clint Black), and "Ain't Got No Money" (Bob Seger), suffered a brain aneurysm Aug. 25. An account has been set up to receive contributions for Miller's medical fund at National Westminster Bank PLC, Picadilly Circus Branch, P.O. Box 4QQ, 19 Shaftesbury Ave., London WIA 4QQ. The account number is 31428746.

WORKING POP: The 1994 ASCAP East Coast Pop Songwriters' Workshop will be held Wednesday, Oct. 19, from 6:30-9:30 p.m. at Fez in Manhattan. Moderating is Atlantic recording artist Marc Cohn. Those interested in applying must submit a cassette tape containing two original songs, along with a lyric sheet and a brief resume, to ASCAP's headquarters in New York. Deadline is Sept. 20... The National Academy of Popular Music, parent of the Songwriters Hall of Fame, has set five new songwriter workshops for the fall. Projects director Bob Leone says classes will begin in mid-October. Instructors include writers Jeff Franzel and Henry Gaffney, music exec Bob Cutarella, and entertainment attorney Wallace Collins. For more info, contact NMPA headquarters in New

RINT ON PRINT: The following are the best-selling folios at CPP/Bel-

- 1, Smashing Pumpkins, Siamese Dream
- 2. Jon Secada, Heart, Soul & A Voice
 - 3. Iron Maiden, A Real Dead One
 - 4. Bryan Adams, So Far So Good 5. Creedence Clearwater Revival.

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LONDON SUEDE

(Continued from page 14)

Saul Galpern. "People were distracted by that at first.

Galpern notes that the Mercury Music Prize awarded to the band last year helped the London Suede get taken more seriously in the U.K., but the group's breakthrough came with its performance of "Animal Nitrate" on the spring Brit Awards telecast, which reached an estimated 9 million homes.

Jeremy Pearce, managing director of Sony Music's Licensed Repertoire Division (LRD), says U.K. media attention helped spread the word initially on the continent, and the European tour was the breaking point for the band.

Neil Boote, senior product manager at the Our Price chain, says that sales of the London Suede's first album "were phenomenal." At Our Price, which has approximately 300 outlets, the album sold 12,000 units in the first week, and sales continued strong.

Boote says the chain already has people asking about "dog man star." "There's a lot of fans who are at a certain stage in their lives to whom it appeals," he says. "It has the potential to be as big as their last. The good thing is that it only feels like a few months since they were in the news, and Suede is (Continued on page 22)



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Listening to Perla Batalla's cover of Van Morrison's classic "Crazy Love," it may take a while to realize that this is the same song you remember from Morrison's "Moondance" album. And that's just fine with Batalla. Her leftfield version of the song is designed to take you to another place altogether.

By Peter Cronin

CRAZY LOVE Published by Caledonia Soul Music/ W.B. Music Group (ASCAP)

"When I first heard 'Crazy Love' back in the '70s, I loved it and I wanted to sing it," says Perla Batalla. "To me, Van Morrison's is the quintessential version because, of course, he wrote it. So there was no way I was going

to do the song without doing a completely different version to make it my own. In order to do that, I played around with it a lot, and I sang it for years before I ever performed it. I had these friends with a loft apartment, and I would sit in their stair-



BATALLA

well and just sing the words with no music, so it was already ethereal that way. Then I got together with a conga player and had him play like a heartbeat and I sang to that. He had no idea what I was doing. When I got the band together I told them to approach the song like an impressionist painting. We didn't talk about rhythms, because I didn't want any clear lines. I wanted it free and mysterious. That's how my version was born and that's how it evolved—very loose. I sang the song originally for my lover, but now when I sing it, I think of my new baby, because the heavens do 'open every time she smiles.' Can you imagine loving anyone as much as your own child?"

4AD Isn't Fiddling Around With Germano

Just 6 Months Separate Label's Releases Of Singer's Work

■ BY JIM BESSMAN

NEW YORK—Neither Lisa Germano nor 4AD intended to follow up the label's April re-release of "Happiness"—Germano's ill-timed, short-lived album for Capitol—so quickly.

But when 4AD managing director Robin Hurley heard Germano's homemade demos for her third album project, both agreed to release them with only minor embellishment as "Geek The Girl," a disquieting look at a young woman's sexually vulnerable struggle for identity.

"We didn't want to put out a record so soon," says Hurley, noting the Oct. 25 street date for "Geek The Girl." "But after hearing the ['Geek'] demos and her long-term plans, it made sense. This should finally dispel puzzlement among die-hard 4AD fans, who only see Lisa as someone who played with John Mellencamp."

Germano deftly exited Capitol and came to 4AD (with her "Happiness" masters in hand) shortly after the album's original July 1993 release—which, unfortunately, came in the midst of a major corporate shuffle at Capitol.

Capitol.

"Obviously, we'd listened to 'Happiness' and heard a marvelous combination of wonderful melodies and quite dark lyrics, so we knew the kind of music she was partial to," Hurley says.

"But to get something that's as powerful and raw and beautiful [as 'Geek'] was still a surprise. Musically, it underlines Lisa's talent in her own right and fits into the 4AD mold, so we really had to put it out quickly as her first real re-

lease here."
Recorded



GERMANO

home, mostly on an ADAT machine, "Geek The Girl" is more in line sonically with Germano's acclaimed, self-made and self-marketed 1991 debut album, "On The

Way Down From The Moon Palace," than with "Happiness," which was produced by Malcolm Burn and featured several guest musicians. Germano, who had established herself as Mellencamp's fiddler, played virtually everything on "Moon Palace," much as she has again on "Geek."

"I love the last album, and want the next one to be produced again, but this time I wanted to start over and give people something that was totally me," says Germano, who nevertheless shares production credit on "Geek" with Burn, with whom she lived at the time of its recording. "Originally, they were just demos. I was just going to start the next record and find a producer, but Malcolm thought there was

something [in the demos] that was so genuine that we should see if 4AD would put them out. It's definitely homemade: You can hear punch-ins and punch-outs, but I felt a couple songs could be mixed a little better, and went to [Mellencamp guitarist] Mike Wanchic's studio to remix, with [Mellencamp drummer] Kenny Aronoff playing drums on four songs, to get a real groove instead of a drum-machine groove."

Largely autobiographical, "Geek The Girl" is accompanied by Germano's liner notes explaining that the heroine "is confused about how to be cool and sexual in the world but finds out she isn't cool and gets taken advantage of sexually a lot, gets kind of sick and enjoys giving up, but in the end tries to believe in dreams and still hopes of loving a man [and] that he might save her from her shit life ... ha ha what a geek!"

Elaborating, Germano adds that the album is "a lot about women trying to have sex. The first few times is pretty weird, but you want to have sex and get out in the world, and sometimes, when you do, you get taken advantage of a lot. Like 'Cry Wolf' is about Mike Tyson, how even some women were saying she deserved it. I felt bad, because when I was younger I actually ended

up having sex with people because I (Continued on page 20)

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LISA GERMANO

(Continued from page 18)

put myself in situations where I felt I owed them, so the song says let's not try to put ourselves in those situations."

The song "... A Psychopath" deals with a stalker who has plagued Germano since her days in Mellencamp's band. "I got a call from him last Christmas, and it scared me so much I have baseball bats all over the house and four things of mace and a great burglar alarm so nobody can get in this house without the police being here in five minutes. But you never get over this fear, and it makes you rude to other men, and that's a bad thing."

To drive home the horror, Germano mixed in a tape of a frantic 911 call to a Houston rape-crisis center. But to leaven the album's thematic gravity, Germano also included instrumental snippets of "Frascilita," a Sicilian folk tune, which provides respite in between the album's more intense passages. The closing tune, "Stars" ("the only positive song on the record!" she says), will be serviced to album alternative and college formats, Hurley says.

Germano, newly signed by Tommy Manzi to Left Bank Management, is set to appear on the songwriters panel at the upcoming CMJ confab, and expects to start her first substantial tour supporting her own releases Oct. 25—preferably with a band, though she also performs solo easily. "We'll do advertising in markets where she appears, and have her at as many in-stores as we can around the country," says Hurley. "Live, people see how charming and appealing she is, and the very moving songs on the album can translate into sales once she starts touring."

Hurley says that Germano's next album, in addition to being more highly produced, will be more upbeat "and, in her mind, more traditionally commercial." "Geek The Girl," he adds, will "find its own niche" at the press level, and will continue to gain her a foothold at adult alternative.

"It makes sense to put it out now and leave a gap between it and the next album," he says, looking ahead a year.

"I promise the next record will be fun, fun, fun for everyone!" Germano says.



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MJ AGEN

MARATHON

SEPTEMBER 21-24, 1994 The New York Hilton and Towers New York City

WEDNESDAY, SEPTEMBER 21, 1994

5:00 PM - 10:00 PM REGISTRATION

MUSIC MARATHON LIVE!

THURSDAY, SEPTEMBER 22, 1994

8:00 AM - 5:00 PM REGISTRATION

10:00 AM - 5:00 PM EXHIBITS RHINELANDER GALLERY

10:00 AM - 11:15 AM BREAKFAST AT KINKO'S: THE FANZINE LIFESTYLE

SUITE
or Byron Co - Forced E pos

BEYOND ALTERNATIVE: TRIPLE A RADIO

WHO'S THE BOSS?: STARTING YOUR OWN BUSINESS

INDEPENDENT ARTIST MANAGEMENT:

STILL WORKIN' THE DAY JOB BEEKMAN PARLOR SUTTON FARLOR NORTH Moderator Staci Slater (The Talern House) Panelsis Shabin Rogers (MAXI: "Managementi. Klim Warnick (Fastbacks)

11:00 AM - 5:00 PM

COLLEGE DAY RADIO WORKSHOP

11:00 AM - 11:30 AM IN PERFORMANCE: STEREOLAB 11:30 AM - 12:15 PM UP AND RUNNING: STATION MAINTENANCE

FROM INFANCY TO INDEPENDENCE

12:15 PM - 12:45 PM IN PERFORMANCE: VERSUS 12:45 PM - 1:15 PM IN PERFORMANCE: MARK EITZEL (AMERICAN

GIVING TILL IT HURTS: COMMUNITY INTERACTION

2:00 PM - 2:30 PM IN PERFORMANCE: GIANT SAND 2:30 PM - 3:00 PM IN PERFORMANCE: 18TH DYE

3:00 PM - 3:45 PM IT'S YOUR RADIO STATION, YOU MAKE THE CHOICE: PROGRAMMING AND PURPOSE

3:45 P 4:15 PM IN PERFORMANCE: SILKWORM

11:30 AM - 12:45 PM
PITCH IT: PUBLICITY AND THE PRESS
TON PARLOR CENTER - SUTTON PARLOR SOUTH
Bastor Microel Azertal (Freelance Journals)

WORLD IN MOTION: INTERNATIONAL TOURING AND

ACID JAZZ: WHAT IS ACID JAZZ IN THE MIX? PARLOR ir Asia Love (New Breed Entertainm)

12:00 PM - 5:00PM A TRIBUTE TO HIP-HOP CULTURE

1:00 PM - 2:15 PM TECHNO: WILL THE REAL ELECTRO-WHIZ-KIDS

PLEASE STAND UP? AU SUITE
radior Sioux Z (Formula)
ists Michael Dog (Planet Eog) Sheri Kaplan (Moonshine Music) Frank
Owen (Freelance Journalist) David J Prince (Reactor) & more TBA ANOTHER COUNTRY: LOOKING BEYOND NASHVILLE FOR AMERICAN MUSIC

BYTE THIS!: CD-ROM I CENTER SUTTON PARLOR SOUTH

MAKE ME A STAR BAP MARKETING

2:00 PM - 5:00 PM THE SPACE...

GRAMERCY SUITE 2:00-5:00 PM 2:00 PM 2:30 PM 3:00 PM 3:30 PM LEROY "King Of Art" Mario Paduano Todd Pasini Avante-Disregarde
Sharon Glassman
Evert Eden's Wordstock
presents 15 Angry Women

WORLD MUSIC FORUM

Co Moderators James Lien (CAU New Mus c Rep

FUTURE MARKETING & RETAIL: AN ERA OF DIGITAL DATA TRANSFER SUTTON PARLOR CENTER SUTTON PARLOR SOUTH Moderator Luke Wood (DGC) nna) Robert Lord (IUMA) & m

ADVENTURES IN BABYSITTING: ARTIST MANAGEMENT

4:00 PM - 5:00 PM MONEY TALKS, BUT CAN IT SING?: TO SIGN OR

NOT TO SIGN
SUITON PARLOR CENTER SUTTON PARLOR SOUTH JUST ADD IT!: BAP BADIO

ON PARLOR NORTH ed (Relativity) Sincere Thompson

6:30 PM • 8:30PM SPECIAL ATTRACTION FOR THE BIG BLACK SHOE CROWD: SPECIAL SCREENING OF DEAD CAN DANCE: "TOWARD THE WITHIN"...A NEW FILM PROJECT
ANTHOLOGY FILM ARCHIVES
32 E. 2nd Ave. (at 2nd Street)
The first 125 CMJ badge wearers will get in free

8:00 PM MUSIC MARATHON LIVE! CLUB SHOWCASES

FRIDAY SEPTEMBER 23 1994

8:00 AM - 5:00 PM REGISTRATION

10:00 AM - 5:00 PM EXHIBITS RHINELANDER GALLERY

11:00 AM MUSIC MARATHON KEYNOTE ADDRESS

MUSIC MARATHON KEYNOTE ADDRESS: PERRY FARRELL



PHOTO: © EBE

MUSIC MARATHON KEYNOTE ADDRESS PAUL HILL OF THE "GUILDFORD FOUR **HUMAN RIGHTS ACTIVIST**

11:00 AM - 5:00 PM ASCAP PRESENTS: ONE-ON-ONE

11:30 AM - 5:00 PM

METAL MARATHON

Moderate. Dee Sinder (WRCN/Widowmaker) Panelists Greg Derbas (Pavement Music). Mike DiPippa (WSOU), Joan Grand (AIM), EJ Johantgen (Columbia) John Lovely (JRRBL/WKLL) & more 18A

1:00 PM - 2:15 PM DIEHARD FANS: FRIENDS OR FREAKS?

2:30 PM - 3:30 PM

MUSIC / METAL MARATHON GENE SIMMONS

MUSIC / METAL MARATHON PAUL STANLEY

3:45 PM - 5:00 PM LIFESTYLES OF THE LOUD: METAL ARTIST PANEL Moderator TBA

eder (Scatterbrain) Oderus Urungui (GWAR) & more TBA 2:15 PM - 3:30 PM COLLEGE RADIO I: BACK WHEN I WAS A

MUSIC DIRECTOR ...

JAZZ: ITS LIMITS AND DEFINITION

Moderator K. Leander Williams (Freelance Journalist)

Panelists' Lester Bowse (Artist) Kevin Whitehead (Pulse NPR's Fresh Air) & SLEEPING ON THE FLOOR: THE PIZZA AND VAN TOUR

TAKING ACTION: SOCIAL PROGRESS IN THE '90s

Maggie Estep with I Love Everybody Satori Circus Nicole Blackman

Evert Eden's Wordstock presents My Greatest Sex Poems

3:45 PM - 5:00 PM CHAIRPERSON OF THE BOARD: WOMEN

REGGAE SUMMIT

FROM THE STREETS TO THE STUDIO:

TO THE EXTREME: ALTERNATIVE SPORTS

Fran Hich Ids (warp Miligazine) Bred McDonald (Ride BMX Bran Brannon (Thrasher Miligazine) Bred McDonald (Ride BMX Magazine) & more TBA

WARNER BROS./REPRISE/SIRE/SLASH RECORDS

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THE MANHATTAN CENTER
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The first 500 CMJ badge wearers get n free
Doors open at 7:00 PM

8:00 PM MUSIC MARATHON LIVE!

SATURDAY, SEPTEMBER 24, 1994

9:00 AM - 3:00 PI REGISTRATION

10:00 AM - 3:00 PM EXHIBITS NELANDER GALLERY

ASCAP PRESENTS: CMJ ADULT DAY CARE

10:00 AM - 11:15 AM HOOKING UP: EXPLORING THE INTERNET

Muderator Marc Geiger (American Recordings)

Panelists Jon Luini (IUMA): Donald Newman (SonicNet), Amy Seidenwurm

Chi Appent & Parts (Parts)

QUID PRO QUO: COLLEGE RADIO & THE MUSIC INDUSTRY...AND OTHER LATIN PHRASES USED IN SILENCE OF THE LAMBS" (KUCB) Mike Eidson (KUGS) Jenny Speranded

VMJ PRESENTS: FIRE, WATER & FINGERPAINT:

VIDEO PRODUCTION IN THE '90s

GETTING THE BEST PRICE FOR YOUR SOUL:

THE PUBLISHING DEAL

REGENT PARLOR
Moderator Cathleen Murphy (MCA Music Publishing)
Panelists Cam Carpenter (MCA Capada), Kerry McCarthy (Sony Music
Publishing). Peter Thea (Attorney-At-Law) & more TBA

SCANNING THE SPECTRUM:
ALTERNATIVE COMMERCIAL RADIO
SUTTON PARLOR CENTER SUTTON PARLOR SOL
Moderative Styl Bereney (Figh.)

11:30 AM - 12:45 PM
VMJ PRESENTS: ACCESSING PUBLIC ACCESS:
GROWTH OF THE REGIONAL MUSIC VIDEO SHOW

ASCAPBMISESACWASHDC: PERFORMING RIGHTS AND INTELLECTUAL PROPERTIES

TIPPING THE BALANCE: RECORD COMPANY PROMOTION

DEEKMAN PARIOR I SUTTON PARLOR NORTH
Moderator: Chuck Arnold (The Want Adds)
Panelists: Jay Harding (Reprise) Megan Not a until i (CMU New Music Report)
Kerry Norph. Shath. Stury Prin pott (Merge). Criss Rolden
(Halmens a more Effect)

INDIE CONCLAVE 1: DEFINING INDEPENDENCE

ALTERNATIVE MARKETING: SECOND

1:00 PM - 2:15 PM SONGWRITERS PANEL GRAMERCY SUITE A Moderator, Steve Cabatton (CMJ New Music Report) Live In Performance Frank in Bruno (Nothing Painted Blue). Ani DiFranco. Lisa

MAKING IT SELL: RETAIL AND DISTRIBUTION

VMJ PRESENTS: CLASH OF THE TITANS: MUSIC VIDEO BEYOND MTV

A&R 101: GETTING THE LABEL'S ATTENTION

THE HIP-HOP ROUND TABLE BLEKMAN PARLOR SUITON PARLOR NORTH Co Moderators B I Stingham, Stip S in Music Entertainm Jeff F

2:30 PM - 5:00 PM THE SPACE...

Reg E. Gaines R. Weis and Arthur Tress

3:30 PM Huge Voodoo backs, Mike Ladd, Dominique Lowell and Eric "Tree" Roundtree 4:00 PM Evert Eden's Wordstock presents Wordrock: When the Spoken Word

2:30 PM - 3:45 PM INDIE CONCLAVE II: THE NUTS AND BOLTS OF RUNNING AN INDEPENDENT LABEL

INTERNATIONAL DISTRIBUTION AND FOREIGN LICENSING: EXPLORING NEW TERRITORIES

I'M ONLY HUMAN: HUMAN RIGHTS FOCUS

AFTER THE SIGNING PARTY: DEVELOPING A STRATEGY / MARKETING
BEEKMAN PARLOR SUTTON PARLOR NORTH
Moderator, Diarmund Comp. (Comp.)

4:00 PM MCA RECORDS & CMJ PRESENT AN EXCLUSIVE SCREENING OF QUENTIN TARANTINO'S FILM,
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8:00 PM MUSIC MARATHON LIVE! CLUB SHOWCASES

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Artists & Music

SONY, LONDON SUEDE LOOK TO WEAR DOWN U.S. RESISTANCE

(Continued from page 16)

fresh in everyone's minds."

The band was not welcomed with the same rapture in the U.S., but Pearce is not disheartened about having a second go. "I have always had high expectations that they would successful, but not that they would be heroically welco-

med," he says.

Pearce acknowledges the lessons learned from the first foray into the U.S. "We could have made better videos than we did last time. For the last album, Nude set about breaking the band here, which they did superbly. This time it's up to us break them internationally, and the quality of the videos will reflect that."

Galpern says the band has "reinvented itself on 'dog man star.' The last album was a little boys' album. This is a big boys' album."

Instead of opting to go the solo route, à la Morrissey when the Smiths' guitarist Johnny Marr left the band in 1987, Anderson has stuck with the London Suede. "I like being in a band and the power of being in the band," he says. "It's too pretentious to go solo. I've never wanted to be Morrissey, so why should I start now?'

The band has recruited a new guitarist, whose identity Anderson says he isn't able to reveal at the moment. "The Power," one track on "dog man star," was recorded following Butler's departure. "It's got a completely different feel," he says of the song. "It's quite spacious. The way in which we recorded up until then, and the life of the band generally, had become quite stagnant. Him leaving has breathed complete new life into the whole thing.

The fact that Butler was unhappy while working on the album may have also turned into a plus



Elvis Lives. Elvis Costello headlines a concert in New York's Central Park. He took part in the city's summer series of performances at the park's Summer Stage.

for the band. "I don't think you can make a good record without a bit of strife going on, and I think the record reflects that. It's quite varied," Anderson says. "When it's too har-

monious, you get a bland record."
Indeed, with "dog man star," the band has expanded its scope. Columbia is optimistic that the new and improved London Suede will be accepted at radio, and that the album's near-simultaneous release on both sides of the Atlantic will help spread U.K. enthusiasm for the band to U.S. shores.

Here, the track "The Wild Ones" will go to modern rock radio Oct. 4, while the entire album will be shipped to college radio. A video for the song will be serviced to all the usual outlets by the radio air date.

In the U.K., the album is set for an Oct. 10 release, while the first single is "We Are The Pigs."

"The last time, there were already a couple of singles out in the U.K. by the time the album came out here," says Columbia product manager Leah Reid. "This time we will have the worldwide momentum.'

The choices of singles for the U.S. and U.K. appear logical, since "The Wild Ones" is a love song with universal appeal while "We Are The Pigs" takes on the British middle

The London Suede likely will tour the U.S. in late 1994 or early 1995. Anderson hopes that, by then, stateside fans will finally understand what the band is all about. "We probably have been misinter-preted," he says. "This album should put the record straight, because there is a lot more mainstream stuff on it. This is how we always wanted to come across.'

| RTIST(S) | B(| Date(s) | Gross Ticket Price(s) | Attendance Capacity | Promoter |
|---|--|---------------------|--|--------------------------------|--------------------------------|
| AGLES HERYL CROW | Giants Stadium East Rutherford, N.J. | Aug. 23-24 | \$5,115,545 \$75/\$40 | 115,181 two sollouts | Delsener/Slater Enterprises |
| OLLAPALODZA "94: MASHING PUMPKINS BASTINE BOYS EGERGE CLINTON & NE P-FUNK ALLSTARS NE BREEDERS, L7 ITRIBE CALLED QUEST NCK CAVE & WE BAD SEEDS REEN DAY | Soccer Field California State Univ., Dominguez Hills Carson, Calif. | Sept. 4-5 | \$1,760,000 \$27.50 | 64,000 two sellouts | Goldenvoice |
| NEROSMITH Collective soul | Jones Beach Theatre Wantagh, N.Y. | Aug. 29-30 | \$684,054 \$31.50 | 21,716 two sellouts | Detsener/Slater Enterprises |
| NB40 | Sports Palace Mexico City | Aug. 28 | \$662,941 (2,008,711 Mexican pesos) \$52,94/\$38.29/ \$20.59 | 18,253 selfout | Ocesa Presents |
| JAMES TAYLOR | Garden State Arts Center Holmdel, N.J. | Aug. 30-31 | \$580,238 \$37.50/\$21.50 | 21,694 two sellouts | In-house |
| BEACH BOYS AMERICA | Jones Beach Theatre Wantagh, N.Y. | Aug. 26-27 | \$485,446 \$36/\$26 | 16,371 21,571, two shows | Delsener/Slater Enterprises |
| N.O.R.D.E.: Allman Brothers Blues Traveler Big Head Tood & The Monsters | Jones Beach Theatre Wantagh, N.Y. | Aug. 31- Sept. 1 | \$414,068 \$31.50 | 13,145 21,316, two shows | Delsener/Slater Enterprises |
| SOUNDGARDEN NINE INCH MAILS POP WILL EAT ITSELF REVEREND HORTON HEAT YOU AM I MARILYN MANSON | Molson Park Barne, Ontario | Aug. 6 | \$413,839 (\$569,994 Canadian) \$25/\$21.50 | 24.870 35,000 | MCA Concerts |
| STEELY DAN | Hardee's Walnut Creek Amphitheatre Raleigh, N.C. | Aug. 30 | \$343,723 \$35/\$19.75 | 16,221 20,000 | PACE Concerts Cellar Door |
| STEELY DAM | Polaris Amphitheatre Columbus, Ohio | Aug 28 | \$331,536 \$43/\$27.50/ \$20.50 | 13,756 16,000 | In-house |

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- What were the top videos of 1982?

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HEATS E E BILLBOARD'S ALBUM CHART

| | | NO T | COMPILED FOR WEEK ENDING SEPT. 17, 1994 FROM A NAT SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLE COMPILED, AND PROVID | CTED, |
|-----------|----------|------------------|---|--------------------------------|
| THIS | LAST | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVA | TITLE |
| _ | | | | |
| | 4 | 38 | ★ ★ NO. 1 ★ ★ JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98) | YOU MIGHT BE A REDNECK IF |
| 2 | <u> </u> | | | |
| | 1 | 6 | WEEZER DGC 24629/GEFFEN (10.98/15.98) | WEEZER |
| 3 | 5 | 9 | HOOTIE & THE BLOWFISH ATLANTIC 82613/AG (10.98/15.98) | CRACKED REAR VIEW |
| 4 | 3 | 51 | MARTINA MCBRIDE ● RCA 66288 (9.98/15.98) | THE WAY THAT I AM |
| 5 | 7 | 5 | IMMATURE MCA 11068 (9.98/15.98) | PLAYTYME IS OVER |
| 6 | 6 | 5 | ILL AL SKRATCH MERCURY 522661* (10.98 EQ/15.98) | CREEP WIT' ME |
| 7 | 2 | 2 | LUSCIOUS JACKSON GRAND ROYAL 28356/CAPITOL (10.98/15.98) | NATURAL INGREDIENTS |
| 8 | 20 | 3 | THE TRACTORS ARISTA 18728 (9.98/15.98) | THE TRACTORS |
| 9 | _ | 1 | USHER LAFACE 26008/ARISTA (9.98/15.98) | USHER |
| 10 | 12 | 5 | GEORGE HOWARD GRP 9780 (10.98/15.98) | A HOME FAR AWAY |
| _ 11 | 8 | 46 | ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) THE | Y'RE ALL GONNA LAUGH AT YOU |
| 12 | 16 | 10 | SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98) | AFRICA TO AMERICA |
| 13 | 14 | 7 | BIG MOUNTAIN GIANT 24563/WARNER BROS. (10.98/15.98) | UNITY |
| 14 | 11 | 27 | RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98) | RACHELLE FERRELL |
| 15 | 10 | 8 | L7 SLASH/REPRISE 45624°/WARNER 8ROS. (10.98/15.98) | HUNGRY FOR STINK |
| 16 | 15 | 80 | BIG HEAD TODD & THE MONSTERS | WB (9.98/15.98) SISTER SWEETLY |
| 17 | 13 | 11 | MELVIN RILEY MCA 11016 (9.98/15.98) | GHETTO LOVE |
| 18 | 18 | 5 | LOVE SPIT LOVE (MAGO 21030 (9.98/15.98) | LOVE SPIT LOVE |
| 19 | 27 | 3 | C-BO AWOL 7196 (8.98/11.98) | AUTOPSY |
| 20 | 29 | 2 | BBM VIRGIN 39728 (9.98/15.98) | AROUND THE NEXT DREAM |

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 ible to appear on the Heatseekers chart. All albums are available on cassette and CD, *Asterisk indicates vinyl LP is available ineligible to appear on the Heatseekers cnart. All aloums are available of Social Albums with the greatest sales gains. © 1994, Billboard/BPI Communications.

| 21 | 25 | 16 | CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98) | STORYTELLER |
|----|----|----|---|-----------------------|
| 22 | 23 | 7 | TERROR FABULOUS EASTWEST 92327/AG (9.98/15.98) | YAGA YAGA |
| 23 | 19 | 15 | AHMAD GIANT 24548/REPRISE (10.98/16.98) | AHMAD |
| 24 | 24 | 4 | BOOGIEMONSTERS PENDULUM 29607*/EMI (10.98/15.98) | RIDERS OF THE STORM |
| 25 | 35 | 8 | EVERETTE HARP BLUE NOTE 89297/CAPITOL (9.98/15.98) | COMMON GROUND |
| 26 | 17 | 3 | BARENAKED LADIES SIRE/REPRISE 45709/WARNER BROS. (10.98/15.98) MA | YBE YOU SHOULD DRIVE |
| 27 | 9 | 2 | RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98) | WHEN I WOKE |
| 28 | 37 | 10 | KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW (9.98 | V13.98) KIRK FRANKLIN |
| 29 | _ | 1 | FREEDY JOHNSTON ELEKTRA 61655 (10.98/15.98) | THIS PERFECT WORLD |
| 30 | 28 | 32 | PRONG EPIC 53019 (9.98 EQ/15.98) | CLEANSING |
| 31 | 32 | 8 | TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98) | BLOODY KISSES |
| 32 | 26 | 12 | FUGEES RUFFHOUSE 57426*/COLUMBIA (9.98 EQ/15.98) | BLUNTED ON REALITY |
| 33 | 38 | 4 | DEADEYE DICK ICHIBAN 6501 (11.98/16.98) | A DIFFERENT STORY |
| 34 | 22 | 3 | ORGANIZED KONFUSION HOLLYWOOD BASIC 61406°/ELEKTRA (10.98/15.98) | STRESS: THE |
| 35 | 21 | 5 | B-TRIBE ATLANTIC 82593/AG (10.98/15.98) | FIESTA FATAL! |
| 36 | 34 | 10 | LOREENA MCKENNITT WARNER BROS. 45420 (10.98/25.98) | THE MASK AND MIRROR |
| 37 | 36 | 7 | NOFX EPITAPH 86435* (10.98/14.98) | PUNK IN DRUBLIC |
| 38 | _ | 9 | SELENA EMI LATIN 28803 (8.98/12.98) | AMOR PROHIBIDO |
| 39 | _ | 1 | KEN MELLONS EPIC 53746 (9.98 EQ/15.98) | KEN MELLONS |
| 40 | _ | 7 | LARI WHITE RCA 66395 (9.98/15.98) | WISHES |
| | | | | |

BIG & JUICY: It looks like Bad Boy Entertainment/ Arista's street campaign for rapper the Notorious B.I.G., formerly known as Biggie Smalls, has paid off.

In the name of fun, the label's street team picketed top 40/rhythm radio stations, the New Music Seminar in July, and the Jack The Rapper confab in August with signs asking programmers to play "Juicy."



Happy Tales, I.R.S. is filming a 40-minute documentary on the Ohiobased act Over The Rhine. Seven minutes will be culled from it for an electronic press kit, which will be serviced Sept. 30. "Happy With Myself?," from the group's third album, "Eve," is the first track for album alternative and modern rock radio.

This week, "Juicy"/"Believable," from B.I.G.'s debut album "Ready To Die," due Tuesday (13), moves 22-15 on the Hot R&B Singles chart and 49-31 on the Hot 100 Singles chart.

"The game plan is to work it on an underground street level," says Richard Sanders. VP of artist development at Arista, "because his underground tapes have been circulating over the last few years, predominantly in New York'

Sanders says that the label was concerned that the record would generate a "big spurt of sales in New York, then it would go down."

With the hopes of increasing awareness in other markets, in early August B.I.G. and label mate Craig Mack embarked on the "Big Mac Tour," a threeweek West Coast radio, retail, and club promotional trek

A street team handed out

5.000 samplers, which were sandwiched between a bun in a Big Mac box, featuring both artists.

Mack's album, "Funk The World," is due Sept. 20. His first single, "Flava In Ya Ear," moves 10-7 on Hot R&B Singles and 29-20 on the Hot 100.

The label also ran a contest on the Box, offering viewers a "juicy bite of the apple." The winner received a trip to New York with B.I.G. to visit clubs.

The label is airing spots through Tuesday (13) on the Box. Spots on MTV, BET, and mix shows will run two weeks after the album is released.

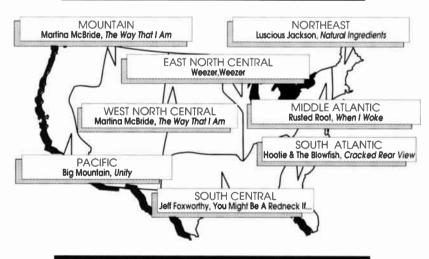
FIRST BROTHER Of Rock: He may be President Bill Clinton's younger brother, but Pvramid Records isn't letting singer/guitarist Roger Clinton rest on his first-brother-ofrock laurels.

The label has embarked on a marketing campaign to show



Toad Tapping. Dallas/Ft. Worth rock band Toadies will hit the road Friday (16) in support of its third album and major-label debut, 'Rubberneck." The Interscope set was produced by Bongload's Tom Rothrock and Rob Schnapf. "Mister Love" is the first single for album rock and modern rock radio.

REGIONAL HEATSEEKERS # 1



THE REGIONAL ROUNDUP

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

guitar.

- SOUTH ATLANTIC

 1. Hootle & The Blowlish, Cracked Rear View
 2. Jeff Foxworthy, You Might Be A Redneck
 3. Immature, Playtyme Is Over
 4. III Al Skratch, Creep Wit Me
 5. Weezer, Weezer
 6. Rachelle Ferrell, Rachelle Ferrell
 7. Sounds Of Blackness, Africa To Africa
 8. George Howard, Home Far Away
 9. Kirk Franklin/Family, K. Franklin & Family
 10. Martina McBride, The Way That I Am

1. Weezer, Weezer
2. Martin McBride. The Way That I Am

- 2. Martina McBride, The Way That I Am
 3. Usher, Usher
 4. Immature, Playtyme is Over
 5. Jeff Foxworthy, You Might Be A Redneck...
 6. Ill Al Skratch, Creep Wit' Me
 7. Adam Sandler, They're All Gonna Laugh...
 8. Hootle & The Blowlish, Cracked Rear View
 9. The Tractors, The Tractors
 10. Luscious Jackson, Natural Ingredients

EAST NORTH CENTRAL

people that the musical Clinton can actually sing and play

The first step taken was the decision to release his debut. "Nothing Good Comes Easy," on Pyramid instead of on Atlantic Records, which originally signed the artist.

"He only co-wrote two or

three of the songs," says Allen Jacobi, COO of Pyramid. "He's not a prolific writer yet. That's why we took it from Atlantic. They felt that since we had our own studios and producers, we could give him the one-on-one attention he needs.'

The album is due on the Rhino/Atlantic-distributed label Sept. 20. "Fantasy Of Love," the first single, was serviced to AC and top 40 outlets Sept. 9.

The media blitz has already

started. with stories on several television entertainment news shows, including 'Lifestyles Of The Rich & Famous."

However, Jacobi wants to make sure the news coverage and talk show appearances give the singer an opportunity prove what he can do.

"We want him to sing on every show so he can

show that he can do it," says Jacobi. "There's a line on the album that sums it up. He says, 'It amazes me how many people think I just decided to pick up a microphone when my brother ran for president. Hopefully, the coverage on him will show his musical roots."

SAN DIEGO SCENE: Judging from the response at modern rock XTRA-FM (91X) San Diego, PD Mike Halloran says the Rugburns could be the next big act to break out of the city.

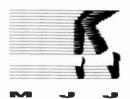
The duo, consisting of Steve Poltz and Robert "Doc" Driscoll, are scoring points with Southern California listeners with "Hitchhiker Joe" and "Me And Eddie Vedder." from its Bizarre/planet debut "Morning Wood.

ID BITS: Clear View Records singer/songwriter Syn was featured on "ABC: In Concert"



Naturally. Island's Tanya Blount will perform at the Howard-Hampton college football game at RFK Stadium in Washington, D.C., on Saturday (10), and at the Grambling-Morgan State game at Giants Stadium in New Jersev Sept. 24. Her single "Through The Rain" moves 46-39 on Hot R&B Singles.

Sept. 9 ... As part of its twomonth tour in support of its Elm Records debut, "Cotton Is King," Cotton Mather is set to play a few dates with Hootie & the Blowfish Sept. 21-27 ... Due to an editing error, quotation marks appeared around the word Trauma in the Lightning Seeds caption last week. Trauma is the band's record lahel.



Jerry Greenberg President

August 26, 1994

The Lee Solters Company 8383 Wilshire Boulevard, Suite 850 Beverly Hills, CA 90211

Dear Lee:

Just a note to thank Steve Levesque and the others on your staff on the most fantastic PR and promotion job on Nathan Cavaleri. I've rarely seen such a media reaction generated on a first-time artist.

The TV, radio and print interest your office created for this 11 year old Australian blues guitarist in New York, Los Angeles, Chicago, Austin and San Francisco, at both local and national levels, has been truly gratifying. We know about it here, at MJJ Music and Epic, because we're seeing the bottom-line reaction to his trip.

It's been a blueprint on how to handle a debut recording.

Thank you, again.

Warmest regards,

P.S.: All of us at MJJ Music are glad that you are getting involved with our next new artist releases, QUO and Brownstone.

Carleen Anderson's Got 'Spirit' Virgin Initially Aims For Dance Clubs

■ BY J.R. REYNOLDS

LOS ANGELES-Although Carleen Anderson can hardly be classified as a dance artist, Virgin Records is turning to the U.S. dance club scene to introduce the U.K. singer/ songwriter to American consumers.

Anderson's debut album, "True Spirit," is an eclectic collection of tracks that could attract fans in several formats. It was released in June in the U.K., and reached No. 1 on the pop charts there.
Waymon Jones, VP of R&B pro-

motion for Virgin, says the album, which arrives in U.S. stores Oct. 18, will benefit from a joint effort by the label's various promotion departments. "The dance, R&B, and pop departments all hear different songs for singles, so we want to segue from area to area," says Jones.

However, the initial thrust will be at club-goers. The title track, which has been serviced as a 12-inch to clubs and record pools, will not be sent to radio—unless stations call for

"We don't want to force it on radio," says Jones. "We're trying to spread it around lightly to build an

Similarly, there will be no commercial single for the title track unless demand warrants it. Says Jones. 'We don't want to flood the market with cassette singles when we're just working the club scene.'



So far, there are no plans to release a videoclip for the title track, but Jones says the marketing plan for the project is flexible.
"If it looks like

'True Spirit' is going to bleed

over into radio formats, then we can get a video out there within four weeks," he says.

The R&B-textured "Mamma Said"-which reached No. 7 in the U.K.—probably will be the first U.S. commercial single and will be accompanied by a videoclip. The single is scheduled to be released sometime in November

Anderson is touring extensively in the U.K. and Europe, and the label hopes to bring her to the U.S. for dates in November or December.

"Carleen is the type of artist who performs best with a live band, and we're under discussions to bring her band over here with her. [There will] be no track dates from her." says

Originally from Houston, Anderson struggled for work in Los Angeles for 10 years. In 1988, she was offered work as a backup singer in London, and relocated. The move led to her work as a vocalist with the British acid-jazz group Young Disci-

ples.
"I was never really with the group," says Anderson. "I was just sort of hired in."

Anderson's work with the band on its 1991 "Road To Freedom" album gained Virgin's attention. Last November, the label's Circa imprint re-(Continued on next page)

Naughty Gear. The members of Tommy Boy recording act Naughty By Nature greet the media at a grand-opening party for their new hip-hop fashion store, Naughty Gear, located in Newark, N.J. Pictured, from left, are Naughty By Nature's KayGee, Vinnie, and Treach.

Label Unearths Four Comedy Titles By Those Loose Cannons, Pryor And Foxx

CONTROLLED CANNON FIRE: Loose Cannon Records is about to fire its first volley of four comedy titles from Richard Pryor and Redd Foxx. The label has licensed a total of 17 comedy albums from Laff Records, and will release them over the next

three years.

Pryor's "Who Me? I'm Not Him," "Craps After Hours," and "Black Ben The Black Smith," and Foxx's "I Ain't Lied

liner notes, with some projects being re-issued with

new artwork. "Some of the original artwork was not

very representative of the incredible product that

was on the album, so we re-worked some of them,"

CONNECTING WITH THE FUTURE: The in-

formation highway continues to attract new

travelers. One of the latest is the Music Store Rec-

ord Co., an Ichiban-distributed label based in Co-

artist roster on the Internet, the online computer

network of networks. "We're putting Eve, Rashad,

and Wiggle on the 'net to try and gain exposure for

them to college-educated, middle-class consumers,'

says Tony Reynolds, VP of business affairs for the

ographical material for its acts on the network will

help sales, but he adds that offering information on

the Internet "opens up a whole new frontier.

Reynolds says it's too early to tell how putting bi-

The Music Store has placed information about its

land Records, and distributed through PGD.

Loose Cannon titles will be marketed through Is-

Yet" will be in stores in November.

None of these albums have ever been released on CD before, and they offer some very biting and significant social commentary from two of the world's most innovative comedians," says Lisa Cortes, president of Loose Can-All of the albums feature both original and new

lumbus. Ohio.

Music Store.



Revnolds says that as computers become an information source for more consumers, the music business will naturally find its niche there. The trick is figuring out exactly how online services will fit into the music industry's scheme of things.

"Whoever figures out the best way to use the existing or yet-to-be-invented services will be on the cutting edge of the future," says Reynolds.

R&B/hip-hop had better have its techies working on this, because it could prove to be a boon to whoever climbs on board first.

Musical blues: Rehearsals have begun for a new musical titled "Blues Bar." The show stars R&B vocalist Phyllis Hyman in the

lead role of Etta Pickens, a fictional American blues singer who makes it big in Europe and, after 10 years, returns home.

Also starring is keyboardist Billy Preston, who plays Jimmy Lee, Etta's bandleader. The cast also features Jacki Ruffin, a founding member of the Grammy-winning gospel group the Richard Smallwood Singers, and blues artist Gregg Smith.

The musical is directed by Curtis King, and is scheduled to open Sept. 23 at the Bruton Main Theater in Dallas. From there, the production will tour the country in its bid to gain the attention of Broadway. The show is produced by Evans Johnson,

TID-BITS: Vesta Williams has signed with MCA. No word yet on when her first album will be released . Mercury artist Oleta Adams received an honorary doctorate from the Berklee College of Music during the Entering Student Convocation ceremony Shaquille O'Neal follows up his platinum debut with his second Jive release, "Shaq-Fu: The Return," Oct. 26. Also dropping that date is "Shaq-Fu," a fighting-action video game for the Sega Genesis and Super Nintendo home entertainment systems.

Lords Of The Underground Aim For Championship With 'Funk'

■ BY HAVELOCK NELSON

NEW YORK-For Lords Of The Underground, the rap business is like professional sports-it's all about being

So, on Nov. 11, when Pendulum Records releases the crew's second album, "Keepers Of The Funk," DJ Lord Jazz and rappers Doitall and Mr. Funke



LORDS OF THE UNDERGROUND

hope to emerge as champs by building on the success of their 1993 debut.

Doitall says the goal with the new album is "winning the gold and plati-

"You play baseball to get to the World Series, and in football you want to win the Super Bowl," he says. "We don't make music to cross over, but if it comes to us, it's all good."

As with the last album, "Keepers Of The Funk" was produced by Marley Marl and Kevin "K-Def" Hansford. (One exception is the track "Faith," which the group supervised itself.)

The album includes collaborations with George Clinton (the title track) and Deniece Williams ("Faith"). There is also a cut, "What We Want," that lays out the group's career ambitions.

Pendulum worked the Lords' debut album, "Here Come The Lords," for more than 18 months, spawning four top 10 rap singles. According to SoundScan, the album has sold 343,000

"It brought us into the playoffs, in terms of popularity," says Doitall. "We're in the finals now, and we want to win the championship.

The first single from "Keepers Of The Funk" will be "Tick Tock." Says Ruben Rodriguez, president/CEO of Pendulum, "When we played the album for people whom we consider tastemakers in hip-hop culture, that's the cut that smacked everyone in the face."

"Tick Tock" will hit retail racks Oct. 11, but rap jocks and mix-show disc jockeys will receive it Oct. 3. The label won't seek airplay until three weeks after that date.

We want to go back to the same exact people who broke the Lords initially ... get the streets cookin' first," says Rodriguez.

Pendulum hopes the supporting videoclip, shot by director Keith Ward, will hit at about the same time radio receives the record.

Rodriguez says video was essential in breaking the Lords, and cites BET, the Box, and "Yo! MTV Raps" as being 'very supportive."

To help gain visibility for the group, (Continued on next page)

by J. R. Reynolds

LORDS OF THE UNDERGROUND

out in the 'hood."

The Lords say they make sure to

keep in touch with where they're from.

"We give back," says Mr. Funke. "We

travel over the same path that brought

us to the point we're at now."

(Continued from preceding page)

Pendulum is running print advertisements in consumer, college, and underground publications. It also is seeking television opportunities, and will conduct promotional tours.

Beginning Oct. 3, the Lords will go on a weeklong mini-promotion tour covering New York, Philadelphia, Los Angeles, Washington, D.C., and San Francisco—markets that Rodriguez says were responsible for establishing the group.

On Nov. 8, the group will introduce a Pendulum-backed design-a-logo contest for consumers. The contest will be announced on BET's "Teen Summit."

Says Doitall, "It's all about giving back to the community and keeping our fans involved."

On the album's release date, Nov. 11, the group will begin a major promotional tour across the U.S., Canada. and the U.K.

For some rappers, being "real" means rejecting mass appeal. But to the Lords, authenticity has nothing to do with skulking in the shadow of fame.

"Those people talkin' bout we make for the 'hood,' and 'nuthin' on our album could ever be

CARLEEN ANDERSON

(Continued from preceding page)

leased a five-track Anderson EP in the U.K. The full-length album followed in the spring.

Anderson grew up in a musical household. Her mother and stepfather were longtime members of the James Brown revue. Despite the dues Anderson paid early in her career, she still regards herself as a student of her craft.

"My goal with the album is to use it as a tool," she says. "I want to continue learning how to put these packages together, and work it live to my satisfaction, and live out those songs on stage.

Anderson wrote and arranged all the tracks. "The melody—its mood and colors-came first with this album," says Anderson. "The production was worked around the arrangement."

The album was produced by Ian Green, who plays many of the instruments on the set.

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Whoot, Now They're Here. Executives from independent label Rip It Records announce the signing of bass music act 95 South, which scored a platinum single, "Whoot, There It Is," for Ichiban. The pair also produced rap act 69 Boyz' 'Tootsee Roll," which recently went No. 1 on the Hot Rap Singles chart. Rip It, which is distributed by INDI, will release a new 95 South single, "One Mo" 'Gen," in late September. Pictured, from left, are Barry DuFae, senior VP, Rip It; 95 South; and Louis "Rip" Bell, president of Rip It

SUPER H PUBLICIT

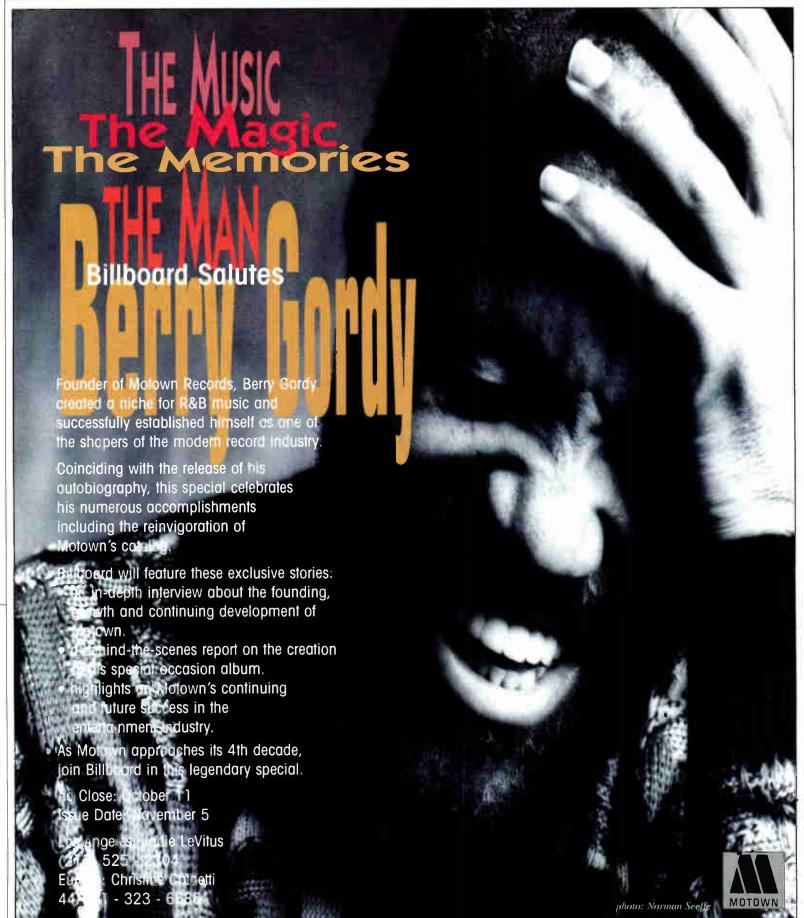
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| FO | R WE | EK E | | G SEPT. 17, 1994 |
|-------------|--------------|--------------|------------------|--|
| THIS | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE ARTIST PRODUCER (SONGWRITER) LABEL & NUMBER/DISTRIBUTING LABEL |
| 1 | 1 | 1 | 6 | ★ ★ NO. 1 ★ ★ I'LL MAKE LOVE TO YOU BABYFACE (BABYFACE) ★ ★ NO. 1 ★ ★ S weeks at No. 1 C(C) (D) MOTOWN 2257 |
| 2 | 2 | 2 | 9 | STROKE YOU UP CHANGING FACES R.KELLY (R.KELLY) C) (T) (X) SPOILED ROTTEN/BIG BEAT 98279/ATLANTIC |
| 3 | 3 | 10 | 3 | AT YOUR BEST (YOU ARE LOVE) R.KELLY (E.ISLEY,M ISLEY,C.ISLEY,R ISLEY,C. JASPER) (C) (T) (X) BLACKGROUND 42239/JIVE |
| 4 | 4 | 6 | 4 | BODY & SOUL A.BAKER (E.SHIPLEY, R.NOWELS) ♦ ANITA BAKER (C) ELEKTRA 64520 |
| 5 | 5 | 4 | 7 | I'D GIVE ANYTHING D.FOSTER (C FARREN, J STEELE, V MILAMED) (C) (D) €ASTWEST 98244 |
| 6 | 7 | 7 | 10 | NEVER LIE C.STOKES,C.CUENI (C.STOKES,C.CUENI) C(D MCA 54850 |
| 1 | 10 | 15 | 7 | FLAVA IN YA EAR EASY MO BEE (C MACK,EASY MO BEE) C() (D) (M) (T) BAD BOY 7-900]/ARISTA (C) (D) (M) (T) BAD BOY 7-900]/ARISTA |
| 8 | 26 | _ | 2 | ENDLESS LOVE W.AFANASIEFF (L RICHIE) LUTHER VANDROSS & MARIAH CAREY (C) (D) (M) (V) (X) COLUMBIA 77629 |
| 9 | 11 | 11 | 15 | TOOTSEE ROLL ♦ 69 BOYZ 95 SOUTH (DA'S W.A.T. TEAM) (C) (M) (T) (X) RIP-IT 6911 |
| 10 | 6 | 3 | 17 | ANY TIME, ANY PLACE/AND ON AND ON ● JANET JACKSON JAM, T.LEWIS. JACKSON (J.JACKSON, J.HARRIS, T.LEWIS.) (C) (T) (V) (X) VIRGIN 38435 |
| 11 | 8 | 8 | 15 | WHEN CAN I SEE YOU ● BABYFACE, L.A.REID, D. SIMMONS (BABYFACE) C(C) (D) (M) (T) (V) (X) EPIC 77550 |
| 12 | 13 | 14 | 9 | DO YOU WANNA GET FUNKY R.CLIVILLES,D COLE (R CLIVILLES,D COLE,D RAMOS) C + C MUSIC FACTORY (C) (M) (T) (X) COLUMBIA 77582 |
| 13 | 9 | 5 | 17 | FUNKDAFIED ▲ DA BRAT J.DUPRI,M SEAL (J.DUPRI,DA BRAT) (C) (T) SO SO DEF/CHAOS 77523/COLUMBIA |
| 14) | 15 | 22 | 5 | LETITGO ♦ PRINCE PRINCE (PRINCE) (C) (D) (V) WARNER BROS. 18074 |
| 15) | 22 | 26 | 5 | JUICY/UNBELIEVABLE SEAN COMBS, POKE (THE NOTORIOUS B I.G.) ♦ THE NOTORIOUS B I.G. (C) (D) (M) (T) BAD BOY 7-9004/ARISTA |
| 16 | 17 | 16 | 18 | THE RIGHT KINDA LOVER J JAM,T.LEWIS (J HARRIS,T LEWIS,A.BENNETT-NESBY,J.WRIGHT) ← PATTI LABELLE (C) (T) (V) MCA 54673 |
| 17 | 12 | 9 | 21 | I MISS YOU ◆ AARON HALL G.CAUTHEN (G.CAUTHEN, A. HALL) (C) SILAS 54847/MCA |
| 18 | 16 | 12 | 13 | ALWAYS IN MY HEART BABYFACE, D. SIMMONS (BABYFACE, SIMMONS) C() (D) (V) QWEST 18260/WARNER BROS |
| 19 | 18 | 19 | 9 | THIS D.J. ◆ WARREN G WARREN G (W.GRIFFIN) (C) (M) (T) (X) VIOLATOR/RAL 853 236/ISLAND |
| 20 | 14 | 13 | 20 | SENDING MY LOVE NAUGHTY BY NATURE (R.NUEFVILLE, NAUGHTY BY NATURE) C(C) (D) (T) ILLTOWN 2242/MOTOWN |
| 21 | 25 | 31 | 7 | YOUR LOVE IS A K WHITEHEAD BROS. K WHITEHEAD (K.WHITEHEAD,E.JOHNSON,DR.DRE,SNOOP) ◆ WHITEHEAD BROS. (C) MOTOWN 2253 |
| 22 | 28 | 33 | 7 | TURN DOWN THE LIGHTS BO,MCARTHUR (B WATSON,MCARTHUR) C MDTOWN 2255 C MDTOWN 2255 |
| 23 | 20 | 21 | 6 | SUMMER BUNNIES ♠ R. KELLY R.KELLY (R.KELLY, R.CALHQUIN) (C) (T) (X) JIVE 42238 |
| 24 | 23 | 23 | 12 | SPEND THE NIGHT R.KELLY (R.KELLY) CO MAVERICK/SIRE 18194/REPRISE |
| 25 | 21 | 18 | 13 | NUTTIN' BUT LOVE HEAVY D. & THE BOYZ HEAVY D., KID CAPRI (KID CAPRI, HEAVY D.) (C) (M) (T) UPTOWN 54865/MCA |
| 26 | 34 | 40 | 7 | CAN U GET WIT IT D.SWING (SWING) C(C) (D) (M) (T) LAFACE 2-4075/ARISTA (C) (D) (M) (T) LAFACE 2-4075/ARISTA |
| 27 | 24 | 20 | 23 | WILLING TO FORGIVE BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS) ♦ ARETHA FRANKLIN (C) (D) (M) (T) ARISTA 1-2680 |
| 28 | 19 | 17 | 21 | BACK & FORTH ● R.KELLY (R.KELLY) (C) (T) (X) BLACKGROUND 42174/JIVE |
| 29 | 31 | 34 | 9 | EVERYTHING IS GONNA BE ALRIGHT JJAM,T.LEWIS (J.HARRIS,T.LEWIS,B BACHARACH,H.DAVID) ◆ SOUNDS OF BLACKNESS (C) PERSPECTIVE 7462 |
| 30 | 47 | 92 | 3 | * * * GREATEST GAINER/AIRPLAY * * * I WANNA BE DOWN K.CROUCH (K.CROUCH,K.JONES) ** BRANDY (C) (T) (X) ATLANTIC 87225 |
| 31 | 29 | 28 | 15 | BOOTI CALL T.RILEY.M.RILEY.E.SERMON (RILEY.SERMON, SYLVERS, RILEY, DICKEY, TROUTMAN) (C) (M) (T) (X) INTERSCOPE 98255 |
| 32 | 27 | 24 | 8 | SLOW WINE TONY! TON!! TONE! TONY!TON!!TONE! (D.WIGGINS, THE WHOLE NINE) CO WING 853 476/MERCURY |
| 33 | 40 | 76 | 3 | HUNGAH JJAM,T.LEWIS (K.WHITE,J.HARRIS,T.LEWIS) C() (D) (V) WARNER BROS. 18121 |
| 34 | 32 | 29 | 19 | YOUR BODY'S CALLIN' R.KELLY R.KELLY (C) (T) (X) JIVE 42220 |
| 35 | 35 | 36 | 7 | ROMANTIC CALL HOWIE TEE (H.TEE,D.SMITH,Y.WHITAKER) ◆ PATRA FEATURING YO-YO (C) (M) (T) EPIC 77624 |
| 36 | 30 | 25 | 22 | I'M NOT OVER YOU S.HURLEY (S.HURLEY, J.PRINCIPLE, M.DOC) CC (T) (X) A&M 0574/PERSPECTIVE |
| 37 | 39 | 37 | 9 | BOP GUN (ONE NATION) Q.D.III,ICE CUBE (ICE CUBE,Q.D. III,G.CLINTON,JR.,G.SHIDER,W.MORRISON) (M) (T) (X) PRIORITY 53161* |
| 38 | 36 | 46 | 5 | WHERE IS MY LOVE? BABYFACE (EL DEBARGE, BABYFACE) EL DEBARGE FEATURING BABYFACE (C) (D) (V) REPRISE 18140 |
| 39 | 46 | 54 | 8 | THROUGH THE RAIN K.JACKSON,E.WHITE,P.LAURENCE (K.JACKSON,E.WHITE,B.WILLIAMS) ◆ TANYA BLOUNT (C) ISLAND 853 314 |
| 40 | 38 | 32 | 7 | AFRO PUFFS DR.DRE, DAT NIGGA DAZ (THE LADY OF RAGE, DAT NIGGA DAZ) → THE LADY OF RAGE (C) DEATH ROW 98233/INTERSCOPE |
| 41 | 41 | 43 | 8 | ACTION D.KELLY (D.KELLY) ◆ TERROR FABULOUS FEATURING NADINE SUTHERLAND (C) (D) (M) (T) EASTWEST 98260 |
| 42 | 33 | 27 | 20 | FANTASTIC VOYAGE ▲ |
| 43 | NEV | ٧ | 1 | ***HOT SHOT DEBUT *** 5-4-3-2 (YO! TIME IS UP) M.C.ROONEY.M.MORALES (JADE,M.C.ROONEY,M.MORALES) (C) (D) GIANT 18066 |
| 44 | 43 | 70 | 4 | I DON'T WANT TO KNOW BABYFACE (BABYFACE) G(C) MCA 54919 |
| 45 | 51 | 59 | 4 | TONIGHT SWEET SABLE N.NIKOLE (C) STREET LIFE 78008/SCOTTI BROS. |
| 46) | 48 | 47 | 11 | TAKE IT EASY KRS-ONE (MAD LION) (M) (T) WEEDED 20094*/NERVOUS |
| 47 | 57 | 67 | 4 | THUGGISH RUGGISH BONE DJ UNEEK (DJ UNEEK,BONE) DJ UNEEK (DJ UNEEK,BONE) D |
| 48 | 37 | 30 | 17 | WEEKEND LOVE/BLACK HAND SIDE S.I.D.,KAY GEE (D.OWENS,S.REYNOLDS,T.REBEL) ◆ QUEEN LATIFAH (C) (T) (X) MOTOWN 2249 |
| 49 | 42 | 39 | 13 | WHAT ABOUT US D.SWING (SWING,D,MOORE,L.TROUTMAN,R.TROUTMAN,S.MURDOCK) JODECI (C) UPTOWN 54861/MCA |
| O P | oorde u | deb ebo | grantact | airplay and sales gains this week Videnclin availability Recording Industry Assn. Of America (RIAA) co |

| | | U | | LUTM | |
|-------------|--------------|---------------|------------------|--|--|
| THIS | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
| 50 | 50 | 44 | 24 | ANYTHING (FROM "ABOVE THE RIM") B.A.MORGAN (B.A.MORGAN) | ◆ SWV (C) (T) (V) (X) RCA 62834 |
| (51) | NE | ~ ▶ | 1 | HOW MANY WAYS | ◆ TONI BRAXTON |
| (52) | 60 | | 2 | V HERBERT (V HERBERT, T. BRAXTON, N. GORING, K. MILLER, P. FIELD) VIBE | (C) LAFACE 2-4081/ARISTA ◆ ZHANE |
| 53 | 44 | 38 | 17 | NAUGHTY BY NATURE (R NEUFVILLE, NAUGHTY BY NATURE, R. TEMPERTO 90'S GIRL | ◆ BLACKGIRL |
| 54 | 53 | 41 | 13 | CHRISTIAN,T RILEY,SCOTT,SMITH (WARREN,RUSSELL,FOOTE,MCCANN,FI FUNKY Y-2-C | ◆ THE PUPPIES (C) (M) (T) (X) CHAOS 77461/COLUMBIA |
| 55 | 52 | 42 | 11 | C.MILLS II,C MILLS (T HAYES) SOUTHERNPLAYALISTICADILLACMUZIK ORGANIZED NOIZE (A PATTON, A, BENJAMIN, ORGANIZED NOIZE) | ◆ OUTKAST (C) (D) (M) (T) LAFACE 2-4070/ARISTA |
| _ | | | | * * * GREATEST GAINER | /SALES * * * |
| <u>56</u> | 73 | _ | 2 | I'LL TAKE HER LG,LORIDER (AL,ILL,LG,TONY P.) → ILL AL SKRATO | CH FEATURING BRIAN MCKNIGHT (C) (M) (X) MERCURY 856 124 |
| <u>57</u> | 63 | 77 | 3 | IF ANYTHING EVER HAPPENED TO YOU A.MARDIN (J. FRIEDMAN, A. RICH) | ◆ BEBE & CECE WINANS (C) CAPITOL 58241 |
| <u>58</u> | 66 | 81 | 4 | PASS THE LOVIN' K.KESSIE (N.GILBERT, C.MAXWELL, D.WHITTINGTON) | ◆ BROWNSTONE (C) (M) (T) MJJ 77576/EPIC |
| 59 | 58 | 50 | 14 | BIGGEST PART OF ME TAKE 6 (D.PACK, A.CHEA, C.V. MCKNIGHT) | ◆ TAKE 6 (C) (V) REPRISE 18122 |
| 60 | 55 | 52 | 15 | NAPPY HEADS LIVE (N.JEAN,S.MICHEL,L.HILL,S.SCOTT) | ◆ FUGEES (TRANZLATOR CREW) (C) (M) (T) RUFFHOUSE 77643/COLUMBIA |
| 61 | 70 | 74 | 3 | I'VE HAD ENOUGH G.CHARLEY, J WINSTON (G CHARLEY) | ◆ CINDY MIZELLE (C) (D) EASTWEST 98257 |
| 62 | 56 | 57 | 10 | YOU DON'T HAVE TO CRY V.HERBERT (V.HERBERT, J. THOMAS) | ◆ N II U (C) (D) (M) ARISTA 1-2715 |
| 63 | 81 | 91 | 6 | NONE OF YOUR BUSINESS S.AZOR (H.AZOR,S AZOR,M OLIVER) (C) (D) (M) (T | ◆ SALT-N-PEPA) (X) NEXT PLATEAU/LONDON 857 578/ISLAND |
| 64 | 59 | 48 | 11 | GIVE IT UP G.G-WIZ,C RYDER (G.G-WIZ,C RIDENHOUR,STUDDAH MAN,A.ISBELL) | ◆ PUBLIC ENEMY (C) (M) (T) (X) DEF JAM/RAL 853 316/ISLAND |
| 65 | 68 | 86 | 3 | I SAW IT CUMMIN' SMITH, SPIVEY (SMITH, SPIVEY, NOLAND, MORRISON, JONES, BONNER, MIDD | ◆ PMD |
| 66 | 75 | 69 | 6 | RECOGNIZED THRESHOLDS OF NEGATIVE STRESS D! (D.JACKSON, M.MCCANN, A.MEYERS, S.MYERS, S. POLLARD) | ◆ BOOGIEMONSTERS (C) (T) PENDULUM 58184/EMI |
| 67 | 71 | 73 | 5 | HIP HOP RIDE M.MARL (Q.GOODMAN,T.GOODMAN,T.DAWSON,C.HARTE,M.MARL) | ◆ DA YOUNGSTA'S (C) (T) EASTWEST 98240 |
| 68 | 62 | 53 | 20 | I SWEAR ▲ D.FOSTER (F.J.MYERS,G.BAKER) | ◆ ALL-4-ONE (C) (V) BLITZZ 87243/ATLANTIC |
| 69 | 87 | _ | 2 | WHEN YOU NEED ME V.BENFORD (A.HALL, V.BENFORD, R.SPEARMAN) | AARON HALL (C) SILAS 54902/MCA |
| 70 | NE | N Þ | 1 | HERE COMES THE HOTSTEPPER S. REMI (I.KAMOZE, S. GIBBS, KENNER, DOMINO, A. KONLEY, K. NIX) | ◆ INI KAMOZE (C) (T) COLUMBIA 77614 |
| 71 | 65 | 45 | 16 | THE PLACE WHERE YOU BELONG (FROM "BEVERLY C.MARTIN, D.VAN RENSAUER.M.GAY, G.BRIGHT (MARTIN, VAN RENSAUER | HILLS COP III") ♦ SHAI |
| 72) | 84 | 87 | 3 | I'M ON MY KNEES G.E.BROWN.J.BUTLER() BUTLER) | ◆ JONATHAN BUTLER |
| <u></u> | 79 | 80 | 5 | DON'T FRONT | (C) MERCURY 858 968 ◆ MISSJONES (C) (T) STEP SUN 7133 |
| 74 | 67 | 63 | 16 | TUMBLIN' DICE (T JONES, R.SMITH, A. MARSHALL, T. SMITH, J. CHONG) INFATUATION LEONY (LEONY) | ◆ JAMIE FOXX |
| 75) | 78 | 75 | 5 | JOI C SEWART, S. PALL (L. JONES, C. STEWART, S. HALL) | (C) FOX 62886 ◆ LONDON JONES |
| <u>76</u>) | 89 | _ | 2 | HONEY A SEID MEYFACE, D. SIMMONS (BABYFACE) | (C) (D) (T) SILAS 54871/MCA ◆ ARETHA FRANKLIN (C) ARISTA 1-2743 |
| 77 | 61 | 60 | 14 | WHOSE IS IT? M RILEY (M RILEY) | ◆ MELVIN RILEY (C) MCA 54849 |
| 78 | 74 | 56 | 18 | WHERE MY HOMIEZ? (COME AROUND MY WAY) LG EXPERIENCE LIO RIDER (LG.)LL.A.SKRATCH, TONY P.) | ◆ ILL AL SKRATCH (C) (M) (T) MERCURY 858 462 |
| 79 | 72 | 62 | 11 | SWEET FUNKY THING T FARAGHER, L. GOLDEN (T. FARAGHER, L. GOLDEN, E. KING) | ETERNAL (C) EMI 58242 |
| 80 | 77 | 64 | 8 | HAPPINESS K DEANE (B.LAWRENCE, K.DEANE) | BILLY LAWRENCE (C) (D) EASTWEST 98264 |
| 81 | 69 | 58 | 11 | WHEN I GIVE MY LOVE | KEITH SWEAT |
| 82 | 76 | 66 | 7(| UNITED FRONT UNITED FRONT | (C) ELEKTRA 64525 ◆ ARRESTED DEVELOPMENT |
| 83 | 80 | 65 | 17 | ANYTIME YOU NEED A FRIEND | (C) (M) (T) (V) (X) CHRYSALIS 58199/EMI ◆ MARIAH CAREY |
| 84 | 85 | 72 | 16 | W AFANASIEFF,M,CAREY (M,CAREY,W,AFANASIEFF) LET ME LOVE YOU | (C) (D) (M) (T) (V) (X) COLUMBIA 77528 ◆ LALAH HATHAWAY |
| 85 | 83 | 71 | 8 | B.A.MORGAN (B.A.MORGAN) NO GUNS, NO MURDER | (C) (T) VIRGIN 38430 ◆ RAYVON |
| 86) | 90 | | 2 | THE CHOICE IS YOURS | (M) (T) (X) VP 5399* EMAGE |
| 87) | NE\ | N > | 1 | HOWE TEE (S.PAYNE,H.TEE,A.MOSLEY) PLAYAZ CLUB | (C) (T) ONE LOVE 858 842/MERCURY ◆ RAPPIN' 4-TAY |
| 88) | 88 | 93 | 4 | FRANKY J.C.ESTABAN (A.FORTE) BRAND NEW | (C) (T) CHRYSALIS 5B267/EMI ◆ SISTA |
| 89 | 82 | 68 | 6 | D.SWING,TIMBALAND (M.ELLIOTT,TIMBALAND,SWING) HERE 1 AM | (C) (M) (T) ELEKTRA 64526 GLENN JONES |
| 90) | NE | N > | 1 | C.KING (G.JONES,C.KING) PARTY DIAMOND MISTO COOLID (I MCCOWAN N. ORANGE V. REYANT H. W.CASEY | (C) (X) ATLANTIC 87232 ◆ DIS-N-DAT |
| 91) | 99 | 95 | 3 | DIAMOND MUSIC GROUP (J.MCGOWAN, N. ORANGE, V. BRYANT, H. W. CASEY IT'S YOUR BIRTHDAY | + LUKE |
| 92) | 92 | 99 | 4 | D.RUDNICK (L.CAMPBELL) BOW WOW | (C) (M) (T) LUKE 176 ◆ JOHNNY "GUITAR" WATSON |
| 93 | 93 | 79 | 10 | J.WATSON (J.WATSON) NOTHING HAS EVER FELT LIKE THIS | (C) (D) (T) WILMA 72515/BELLMARK ◆ RACHELLE FERRELL |
| 94 | 91 | 82 | 20 | B.J.EASTMOND (R.FERRELL) CAN'T GET ENOUGH | (C) MANHATTAN 58218/CAPITOL ◆ EL DEBARGE |
| 95 | 86 | 78 | 6 | BABYFACE (BABYFACE, J. ROBINSON) COLOR ME BLUE | (C) (D) (V) REPRISE 18155 TINA MOORE |
| 96) | 100 | 88 | 4 | M.J.POWELL (G.JOHNSON,L.GUSHINIERE,R.HARRIS) GUCCI DANCE LIVE | (C) STREET LIFE 75392/SCOTTI BROS. SAM THE BEAST |
| 97 | 95 | 84 | 11 | SAM THE BEAST (SAM THE BEAST) TONIGHT | (M) (T) SIREN 109° ◆ XSCAPE |
| 98) | NE\ | | 1 | ORGANIZED NOIZE (B.BENNETT, M.ETHERIDGE, ORGANIZED NOIZE) MAKE UP YOUR MIND | (M) (T) SO SO DEF 77304°/COLUMBIA ◆ VERONICA LYNN |
| 99 | 96 | 89 | 3 | SOUL CONVENTION, M. MORALES, M.C. ROONEY (V. WHITTABY, M. MORALES, IT'S REAL | M.C.ROONEY) (C) (T) PMD 62877/RCA ◆ MIC GERONIMO |
| | | 03 | 2 | DJ IRV (MIC GERONIMO) OLD BECOMES NEW | (C) (T) (X) BLUNT 4912/TVT GROOVE U |
| 100 | 97 | | ۷ | T.TAYLOR,C.FARRAR (T.TAYLOR) | (C) BIG BEAT 98236/ATLANTIC |

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Billboard FOR WEEK ENDING SEPTEMBER 17, 1994

Hot R&B Singles Sales

| WEEK | WEEK | KS ON | | WEEK | WEEK | NO S) | |
|----------|----------|-------|--|------|------|-------|--|
| THIS | LAST | WEE | ARTIST (LABEL/DISTRIBUTING LABEL) | 星 | LAST | WEEKS | TITLE ARTIST (LABEL/DISTRIBUTING LABEL) |
| Ī | | Γ | * * NO. 1 * * | 38 | 41 | 15 | NAPPY HEADS FUGEES/TRANZLATOR CREW (RUFFHOUSE |
| 1 | 1 | 5 | I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN) 5 wks at No. 1 | 39 | 33 | 10 | GIVE IT UP PUBLIC ENEMY (DEF JAM/RAL/ISLAND) |
| 2 | 2 | 8 | STROKE YOU UP CHANGING FACES (SPOILED ROTTEN/BIG BEAT) | 40 | - | 1 | I WANNA BE DOWN BRANDY (ATLANTIC) |
| 3 | 5 | 2 | AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE) | 41 | - | 5 | NONE OF YOUR BUSINESS SALT-N-PEPA (NEXT PLATEAU/LONDON) |
| 4 | 3 | 6 | FLAVA IN YA EAR CRAIG MACK (BAD BOY/ARISTA) | 42 | 51 | 6 | RECOGNIZED THRESHOLDS OF BOOGIEMONSTERS (PENDULUM/EMI) |
| 5 | 4 | 16 | TOOTSEE ROLL 69 BOYZ (RIP-IT) | 43 | 42 | 19 | 100% PURE LOVE CRYSTAL WATERS (MERCURY) |
| 6 | 6 | 4 | JUICY/UNBELIEVABLE THE NOTORIOUS B.I.G. (BAD BOY/ARISTA) | 44 | - | 1 | PLAYAZ CLUB RAPPIN' 4-TAY (CHRYSALIS/EMI) |
| 7 | 7 | 8 | NEVER LIE IMMATURE (MCA) | 45 | 35 | 16 | ANY TIME, ANY PLACE JANET JACKSON (VIRGIN) |
| 8 | 9 | 6 | I'D GIVE ANYTHING GERALD LEVERT (EASTWEST) | 46 | 44 | 12 | ALWAYS IN MY HEART TEVIN CAMPBELL (QWEST/WARNER BROS |
| 9 | 10 | 3 | BODY & SOUL ANITA BAKER (ELEKTRA) | 47 | 43 | 21 | I'M NOT OVER YOU CE CE PENISTON (A&M/PERSPECTIVE) |
| 10 | | 1 | ENDLESS LOVE | 48 | 39 | 4 | WHERE IS MY LOVE? EL DEBARGE FEAT_BABYFACE (REPRISE) |
| 11 | 8 | 16 | L. VANDROSS & M. CAREY (COLUMBIA) FUNKDAFIED | 49 | 46 | 15 | PLACE WHERE YOU BELONG SHALLMCAJ |
| 12 | 11 | 8 | THIS D.J. | 50 | 48 | 10 | WEEKEND LOVE/BLACK HAND SIDE QUEEN LATIFAH (MOTOWN) |
| 13 | 12 | 8 | DO YOU WANNA GET FUNKY | 51 | 45 | 17 | YOUR BODY'S CALLIN' R. KELLY (JIVE) |
| 14 | 15 | 7 | CAN U GET WIT IT | 52 | 36 | 16 | 90'S GIRL |
| 15 | 14 | 8 | BOP GUN (ONE NATION) | 53 | | 1 | I'LL TAKE HER |
| 16 | 28 | 4 | THUGGISH RUGGISH BONE | 54 | 47 | 21 | BACK & FORTH |
| 17 | 21 | 11 | TAKE IT EASY | 55 | 50 | 6 | SLOW WINE |
| 18 | 13 | 18 | MAD LION (WEEDED/NERVOUS) FANTASTIC VOYAGE | 56 | 54 | 8 | YOU DON'T HAVE TO CRY |
| 19 | 19 | 13 | BOOTI CALL | 57 | 59 | 2 | N II U (ARISTA) HIP HOP RIDE |
| 20 | 20 | 13 | BLACKSTREET (INTERSCOPE) WHEN CAN I SEE YOU | 58 | 49 | 13 | DA YOUNGSTA'S (EASTWEST) WHERE MY HOMIEZ? |
| 21 | 18 | 7 | BABYFACE (EPIC) ROMANTIC CALL | 59 | 61 | 3 | ILL AL SKRATCH (MERCURY) BLACK SUPERMAN |
| 22 | 24 | 17 | PATRA FEATURING YO-YO (EPIC) THE RIGHT KINDA LOVER | 60 | 60 | 3 | ABOVE THE LAW (RUTHLESS/RELATIVITY) THROUGH THE RAIN |
| 23 | 17 | 12 | NUTTIN' BUT LOVE | 61 | | 1 | TANYA BLOUNT (ISLAND) HERE COMES THE HOTSTEPPER |
| 24 | 22 | 3 | I SAW IT CUMMIN' | 62 | 69 | 5 | GUCCI DANCE LIVE |
| | | 14 | PMD (PMD/RCA) FUNKY Y-2-C | 63 | | 1 | I GOTCHA' BACK |
| 25 26 | 32 | 4 | THE PUPPIES (CHAOS/COLUMBIA) LETITGO | 64 | 74 | 2 | DISTORTION TO STATIC |
| 27 | - | | PRINCE (WARNER BROS.) BACK IN THE DAY | 65 | 52 | 12 | WHOSE IS IT? |
| 28 | 16 38 | 19 | AHMAD (GIANT) YOUR LOVE IS A | 66 | 67 | 6 | WRONG SIDE OF DA TRACKS |
| | - | 4 | WHITEHEAC EROS (MOTOWN) AFRO PUFFS | 67 | 07 | 1 | VIBE |
| 29 | 29 | 6 | THE LADY OF RAGE (DEATH ROW) I MISS YOU | 68 | 62 | 12 | ZHANE (MOTOWN) DIARY OF A MADMAN |
| 30 | 23 | 21 | AARON HALL (SILAS/MCA) WILLING TO FORGIVE | 69 | 55 | 18 | GRAVEDIGGAZ (GEE STREET/ISLAND) SENDING MY LOVE |
| 31 | 31 | 22 | ARETHA FRANKLIN (ARISTA) I DON'T WANT TO KNOW | | - | | ZHANE (ILLTOWN/MOTOWN) IT'S REAL |
| 32 | 26 | 2 | GLADYS KNIGHT (MCA) SUMMER BUNNIES | 70 | 56 | 3 | MIC GERONIMO (BLUNT/TVT) INFATUATION |
| 33 | 25 | 4 | R. KELLY (JIVE) | 71 | 53 | 16 | JAMIE FOXX (FOX) CAN IT BE ALL SO SIMPLE |
| 34 | 40 | 8 | ACTION TERROR FABULOUS (EASTWEST) | 72 | 65 | 12 | WU-TANG CLAN (LOUD/RCA) |
| 35 | 34 | 8 | SPEND THE NIGHT N-PHASE (MAVERICK/SIRE/REPRISE) | 73 | 70 | 11 | JODECI (UPTOWN/MCA) |
| 36 | 37 | 11 | SOUTHERNPLAYALISTICADILLACMUZIK OUTKAST (LAFACE/ARISTA) | 74 | | 1 | CHOCOLATE Y?N-VEE (RAL/ISLAND) |
| 37 | 30 | 19 | I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC) | 75 | 64 | 9 | WHEN I GIVE MY LOVE KEITH SWEAT (ELEKTRA) |

lley, BMI/Vandy, ASCAP/MCA, ASCAP/Petrol Lane ASCAP/G.Spot. BMI/Yppahc, ASCAP/Sony, ASCAP) CPP

PLAYAZ CLUB (Rag Top, BMI) RECOGNIZED THRESHOLDS OF NEGATIVE STRESS

RECOGNIZED THRESHOLDS OF NEGRITIVE STRESS
(Jugganaut Plastic, ASCAP/Rogli, ASCAP/EMI,
ASCAP/Dysfunktional Family, ASCAP)
 THE RIGHT KINDA LOVER (Flyte Tyme, ASCAP/New
Perspective, ASCAP) WBM
 ROMANTIC CALL (Howe Tee, BMI/Irving, BMI/Zomba,
ASCAP/Aunt Hilda, ASCAP/Street Knowledge, ASCAP) CPP
 SENDING MY LOVE (9th Town, ASCAP/Naughty,
ASCAP/MR ASCAP) WRM

32 SLOW WINE (Tony Toni Tone, ASCAP/Pri, ASCAP/Rap

SOUTHERNPLAYALISTICADILLACMUZIK (Gnat Booty, ASCAP/Chrysalis, ASCAP/Stiff Shirt,

Organized Noize, BMI) CPP

SPEND THE NIGHT (Zomba, BMI/R.Kelly, BMI) CPP STROKE YOU UP (Zomba, BMI) CPP

STROKE YOU UP (COMDA, BMI) CPP
SUMMER BUNNIES (ZOMDA, BMI/R.Kelly, BMI/Taking
Care Of Business, BMI) CPP
SWEET FUNKY THING (MCA, ASCAP/Matak, ASCAP/Mygag,
ASCAP/Polygram, ASCAP/Mad Fly, ASCAP)
TAKE IT EASY (Misam, ASCAP)
THROUGH THE RAIN (K-Jack Top 10,
ASCAP/Margas, ASCAP)

47 THUGGISH RUGGISH BONE (Ruthless Attack. ASCAP/Dollarz-N-Sense, BMI/Keenu, BMI)
97 TONIGHT (Stiff Shirt, BMI/Organized Noize, BMI)

Singles with increasing sales. © 1994 Billboard/BPI Communications and SoundScan, Inc 45 TONIGHT (Nikke Duz It ASCAP/MCA ASCAP)

TOOTSEE ROLL (D. 22 TURN OOWN THE LIGHTS (Bobizzz, BMI/Meltree

TURN OOWN THE LIGHTS (Bobizzz, BMI/Meltree, BMI/Sony, BMI) UNITED FRONT (EMI Blackwood, BMI/Arrested Development, BMI) VIBE (9th Town, ASCAP/Naughty, ASCAP/Rodsongs, ASCAP/Almo, ASCAP)

48 WEEKEND LOVE/BLACK HAND SIDE (Queen Latifah

WEEKEND LOVE/DEADY ASCAP/S.LID, ASCAP)
WHAT ABOUT US (EMI April, ASCAP/DeSwing Mob.
RMI/Troutman, BMI/Devell-Up-Mo, BMI) WBM

WHEN CAN I SEE YOU (Sony, BMI/Ecal, BMI)
WHEN I GIVE MY LOVE (Keith Sweat, ASCAP/EA) ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood

WHEN YOU NEED ME (MCA. ASCAP/Getten

38

ASCAP/Ronnie Onyx, ASCAP)
WHERE IS MY LOVE? (Ecaf, BMI/Sony,
BMI/Rambush, ASCAP/MCA, ASCAP)
WHERE MY HOMIEZ? (COME AROUND MY WAY)

(Brian-Paul, ASCAP/Gabz, ASCAP/11C, ASCAP) WHOSE IS IT? (MCA, ASCAP/Deedle Dee, ASCAP)

WILLING TO FORGIVE (Ecaf, BMI/Sony, BMI/Warner Tamerlane, BMI/Boobie-Loo, BMI) HL/WBM 62 YOU DON'T HAVE TO CRY (3 Boyz From Newark, ASCAP/Polygram Int'l, ASCAP/Zomba, ASCAP/Black Hand, ASCAP) CPP

YOUR BOOY'S CALLIN' (Zomba, BMI/R.Kelly, BMI) CPP YOUR LOVE IS A... (K&J, BMI/Sony, ASCAP) HL

29

Hot R&B Airplay

| Title | OTTI BROS.) (1) (2) |
|--|-----------------------|
| 1 | () () () |
| 1 | () () () |
| 3 2 8 STROKE YOU UP CHANGING FACES (SPOILED ROTTEN/BIG PEAT) 41 47 6 SWEET SABLE (STREET LIFE/SC S | () () () |
| 1 | () () () |
| 1 | () (W) |
| 10 2 ENDLESS LOVE L. VANDROSS & M. CAREY (COLUMBIA) 45 51 6 CAN U GET WIT IT | W) |
| 10 | W) |
| 8 5 19 SENDING MY LOVE ZHANE (ILLTOWN/MOTOWN) 46 42 7 AFRO PUFFS ZHANE (ILLTOWN/MOTOWN) 46 42 7 AFRO PUFFS ZHANE (ILLTOWN/MOTOWN) 47 40 10 WEEKEND LOVE QUEEN LATHFAH (NOTOWN) 48 44 19 90'S GIRL BILACKGIRI (KAPER/RCA) 49 54 10 AGE AIN'T NOTHING BUT ALLYAH (BLACKGROUND/JIVE) 49 54 10 AGE AIN'T NOTHING BUT ALLYAH (BLACKGROUND/JIVE) 49 50 10 AGE AIN'T NOTHING BUT ALLYAH (BLACKGROUND/JIVE) 50 1 GET UP ON IT SETTING YOUNG ALLYAH (BLACKGROUND/JIVE) 51 49 5 VIBE ZHANE (MOTOWN) 51 49 5 VIBE ZHANE (MOTOWN) 52 41 16 FANTASTIC VOYAGE COOLING (MOTOWN) 53 58 6 BLACK COFFEE HEAVY DE THE BOYZ (UPTOWN) 55 56 2 I'LL TAKE HER (ILL AL SKRATCH (MERCURY) 55 1 BEFORE I LET YOU GO BLACKSTREET (INTERSCOPE) 18 15 18 ANY TIME, ANY PLACE JANET JACKSON (VIRGIN) 57 55 8 BOP GUN (ONE NATION) 15 22 WILLING TO FORGIVE 58 64 3 I'VE HAD ENOUGH | W) |
| 9 9 35 ALWAYS IN MY HEART 10 WEEKEND LOVE 10 QUEEN LATIFACH (MOTOWN) 48 44 19 90°S GRIL (KAPER/RCA) 48 44 19 90°S GRIL (KAPER/RCA) 49 54 10 AGE AIN'T NOTHING BUT / ALIVAH (BLACKGROUND/JIVE) 48 44 49 90°S GRIL (KAPER/RCA) 49 54 10 AGE AIN'T NOTHING BUT / ALIVAH (BLACKGROUND/JIVE) 50 1 GET UP ON IT KEITH SWEAT (ELEKTRA) 51 49 5 VIBE / CHANCH (MOTOWN) 52 41 16 FANTASTIC VOYAGE COOLIO (TOMMY BOY) 53 58 6 BLACK COFFEE / CHANCH (MOTOWN) 54 56 2 I'LL TAKE HER (ILL AL SKRATCH (MERCURY) 55 1 BEFORE I LET YOU GO BLACKGROUND/JIVE) 55 1 BEFORE I LET YOU GO BLACKGROUND/JIVE) 56 50 15 BIGGEST PART OF ME ALIVAH (BLACKGROUND/JIVE) 57 55 8 BOP GUN (ONE NATION) 58 64 3 I'VE HAD ENOUGH 58 65 15 10 10 10 10 10 10 1 | |
| 9 9 35 ALWAYS IN MY HEART TEVIN CAMPBELL (GWEST/WARNER BROS) 47 40 10 WEEKEND LOVE GUEEN LATIFAH (MOTOWN) 48 44 19 90'S GIRL GUEEN LATIFAH (MOTOWN) 49 54 10 AGE AIN'T NOTHING BUT / AALLYAH (BLACKGROUND/JIVE) 50 1 GET UP ON IT AALLYAH (BLACKGROUND/JIVE) 50 1 GET UP ON IT GET UP ON | |
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| 13 8 20 | |
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| 19 24 3 | |
| 20 19 22 WILLING TO FORGIVE 58 64 3 I'VE HAD ENOUGH | |
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| | |
| 21 18 15 NUTTIN' BUT LOVE HEAVY D & THE BOYZ (UPTOWN, MCA) 59 63 3 DON'T FRONT MISSJONES (STEP SUN) | |
| 22 30 9 EVERYTHING IS GONNA BE ALRIGHT SOUNDS OF BLACKNESS (PERSPECTIVE) 60 61 8 TAKE IT EASY MAE LION (WEEDED, NERVOUS) | |
| 23 27 21 I'M NOT OVER YOU CE CE PENISTON (A&M PERSPECTIVE 61 62 3 JUICY THE NOTORIOUS B.I.G. (BAC EQ | Y/ARISTA1 |
| 24 21 14 SLOW WINE TONY TONE (WING/MERCURY) 62 68 2 WHEN YOU NEED ME AARON HALL (SILAS M'CA | |
| 25 20 13 SUMMER BUNNIES 63 72 2 I DON'T WANT TO KNOW GLAEYS KNIGHT (MCA) | |
| 26 29 40 YOUR BODY'S CALLIN' R KELLY (JIVE) 64 59 30 IT SEEMS LIKE YOU'RE RI | ADY |
| 27 33 2 I WANNA BE DOWN ERANDY (ATLANTIC) 65 69 3 IF ANYTHING EVER HAPPEN BEBE & CECE WINANS (CAPITOI | D TO YOU |
| 28 53 2 5-4-3-2 (YO! TIME IS UP) 66 67 11 INFATUATION JAM'E FOXX (FOX) | |
| 29 25 7 YOUR LOVE IS A HERE COMES THE HOTST INI KAMOZE (COLUMBIA | PPER |
| 30 26 12 SPEND THE NIGHT N-PHASE (MAVERICK SIRE/REPRISE) 68 70 7 SOUTHERNPLAYALISTICADIL OUTHAST (LAFACE ARISTA) | LACMUZIK |
| 31 34 31 HOW MANY WAYS TONI BRAXTON (LAFACE/ARISTA) 69 66 8 HAPPINESS BILLY LAWRENCE (EASTWEST) | |
| 32 26 ANYTHING SWV (RCA) 70 — 1 HONEY ARETHA FRANKLIN (ARISTA) | |
| 33 35 11 THIS D.J. WARREN G (VIOLATOR/RAL/ISLAND) 11 - 1 HIP HOP RIDE DA YOUNGSTA'S (EASTWEST) | |
| 34 28 18 BOOTI CALL BLACKSTREET (INTERSCOPE) 72 71 2 PASS THE LOVIN' BROWNSTONE (MJJ/EPIC) | |
| 35 23 17 AND ON AND ON JANET JACKSON (VIRGIN) 73 60 9 SWEET FUNKY THING ETERNAL (EMI)) | |
| 36 37 6 FLAVA IN YA EAR CRAIG MACK (BAD BOY/ARISTA) 74 — 1 THUGGISH RUGGISH BON BONE THUGS N HARMONY (RU | |
| 37 38 12 WHERE IS MY LOVE? EL DEBARGE (REPRISE) 75 73 2 ALL FOR THE MONEY MC EINT FEAT. CMW (EPIC STRE | HLESSI |

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

HAT DOD DECIIO

| | | | UNI NØR KERN | KK | | |
|----|----|----|--|------|--|--|
| 1 | _ | 1 | YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA) | | | |
| 2 | _ | 1 | SOMEONE TO LOVE MINT CONDITION (PERSPECTIVE) | 15 | | |
| 3 | 2 | 2 | REGULATE WARREN G & NATE DOGG (DEATH ROW) | 16 | | |
| 4 | 1 | 4 | I'M READY TEVIN CAMPBELL (GWEST/WARNER BROS) | 17 | | |
| 5 | 4 | 8 | TREAT U RITE ANGELA WINBUSH (ELEKTRA | | | |
| 6 | 3 | 6 | BELIEVE IN LOVE TEDDY PENDERGRASS (ELEKTRA | | | |
| 7 | 6 | 5 | I BELIEVE SOUNDS OF BLACKNESS (PERSPECTIVE) | | | |
| 8 | _ | 1 | BACK IN THE DAY AHMAD (GIANT) | 21 | | |
| 9 | 7 | 7 | BUMP N' GRIND R KELLY (JIVE) | 22 | | |
| 10 | 5 | 6 | THE MOST BEAUTIFUL GIRL IN | 23 | | |
| 11 | 8 | 20 | CAN WE TALK TEVIN CAMPBELL (QWEST WARNER BROS.) | 24 | | |
| 12 | 15 | 46 | THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN) | 25 | | |
| 13 | 12 | 29 | HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC) | Recu | | |

| R | RE | N | T A | IIRPLAY |
|---|----|----|-----|---|
| | 14 | 14 | 20 | NEVER KEEPING SECRETS BABYFACE (EPIC) |
| | 15 | 9 | 4 | GOT ME WAITING HEAVY D & THE BOYZ (UPTOWN MCA) |
| | 16 | - | 1 | 100% PURE LOVE CRYSTAL WATERS (MERCURY) |
| | 17 | 16 | 27 | RIGHT HERE (HUMAN NATURE) SWV (RCA) |
| | 18 | 13 | 7 | OLD TIMES' SAKE SWEET SABLE (STREET LIFE SCOTTI BROS.) |
| | 19 | 22 | 16 | GROOVE THANG ZHANE (ILLTOWN, NOTOWN) |
| | 20 | 11 | 8 | FEENIN' JOCECI (UPTOWN, MCA) |
| | 21 | 17 | 11 | AND OUR FEELINGS BABYFACE (EPIC) |
| | 22 | 19 | 7 | MY LOVE MARY J BLIGE (UPTOWN MCA) |
| | 23 | 23 | 27 | SHOOP SALT-N-PEPA (NEXT PLATEAU/LONDON) |
| | 24 | _ | 26 | ANNIVERSARY TONY! TONI! TONE! (WING/MERCURY) |
| | 25 | 10 | 8 | ROUND AND ROUND GLENN JONES (ATLANTIC) |
| | | | | |

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|----|-----|------------|---|--|
| 14 | 14 | 20 | NEVER KEEPING SECRETS BABYFACE (EPIC) | |
| 15 | 5 | 4 | GOT ME WAITING HEAVY D & THE BOYZ (UPTOWN, MCA) | |
| 16 | - | 1 | 100% PURE LOVE CRYSTAL WATERS (MERCURY) | |
| 17 | 16 | 27 | RIGHT HERE (HUMAN NATURE) SWV (RCA) | |
| 18 | 13 | 7 | OLD TIMES' SAKE SWEET SABLE (STREET LIFE SCOTTI BROS.) | |
| 19 | 22 | 16 | GROOVE THANG ZHANE (ILLTOWN, MOTOWN) | |
| 20 | 11 | ٤ | FEENIN' JOCECI (UPTOWN, MCA) | |
| 21 | 17 | 11 | AND OUR FEELINGS BABYFACE (EPIC) | |
| 22 | 19 | 7 | MY LOVE MARY J BLIGE (UPTOWN MCA) | |
| 23 | 23 | 27 | SHOOP SALT-N-PEPA (NEXT PLATEAU/LONDON) | |
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| 25 | 10 | 8 | ROUND AND ROUND GLENN JONES (ATLANTIC) | |

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

43 5-4-3-2 (YO! TIME IS UP) (Second Generation Rooney Tunes. BMI/MCA, BMI/Creole Chee Chee, ASCAP/Sista Girl, ASCAP/Nikkian, ASCAP) 90'S GIRL (Louis St., BMI/Scrap Pyle, BMI/Truteazin' Type Nite, ASCAP/Donril, ASCAP/Zomba, ASCAP/Mr.Peanul Butter ASCAP/Smolun' Sound, ASCAP/WB, ASCAP) CPP/WBM ACTION (EMI Blackwood, BMI) HL

ACTION (EMI BIACKWOOD, BMI) HL
AFRO PUFFS (Suge, ASCAP)
ALWAYS IN MY HEART (Sony, BMI/Ecal, BMI/BoobleLoo, BMI/Warner-Tamerlane, BMI) HL/WBM
ANYTHING (FROM ABOVE THE RIM) (Warner-

R&B SINGLES A-Z

ANY TIME, ANY PLACE/AND ON AND ON (Black Ice

BMI/Flyte Tyme. ASCAP) WBM
ANYTIME YOU NEED A FRIEND (Sony Songs, BMI/Rye
Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM
AT YOUR BEST (YOU ARE LOVE) (Bovina, ASCAP/EMI April, ASCAP)
BACK & FORTH (Zomba, BMI/R Kelly, BMI) CPP

BIGGEST PART OF ME (Windswept Pacific BIGGEST PART OF ME (Windswept Pacific, ASCAP/Longitude, BMI) WBM
BODY & SOUL (EMI Virgin, BMI/Shipwreck, BMI/EMI
Virgin, ASCAP/Future Furniture, ASCAP)
BOOTTI CALL (Donril, ASCAP/Zomba, ASCAP/Erick
Sermon, ASCAP/MACA, ASCAP/Tacle, ASCAP/Color It

Funky, ASCAP/Saja, BMI/Troutman, BMI) CPP/HL/WBM BOP GUN (ONE NATION) (Gangsta Boogie.

ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel. ASCAP) WBM

92 BOW WOW (Booty Ooty, BMI)

88 BRAND NEW (Mass Confusion, ASCAP/EMI April, ASCAP/DeSwing Mob, ASCAP)

94 CAN'T GET ENOUGH (Ecaf, BMI/Sony Songs, BMI/Browntown Sound, BMI/Yab Yurn, BMI/Sony, BMI)

95 CAN U GET WIT IT (DeSwing, ASCAP/EMI April, ASCAP)

86 THE CHOICE IS YOURS (Irving, BMI/Hrwie Tee, BMI/Ford-Payne, BMI/Copyright Centrol)

95 COLOR ME BLUE (Songs From The Avenue, ASCAP/Lee Gee, ASCAP/Rons, ASCAP)

73 DON'T FRONT (Potential, BMI/Missiones, BMI/Tizlah's, BMI/Wikid & Evil, BMI/Tumblin' Dice, ASCAP)

12 DO YOU WANNA GET FUNKY (Cole-Clivilles, ASCAP/Duranman, ASCAP/EMI Virgin, ASCAP) HL ASCAP) WBM

ASCAP/Duranman, ASCAP/EMI Virgin, ASCAP) HL 8 ENDLESS LOVE (Pgp. ASCAP/Brockman, ASCAP/Intersong, ASCAP)

29 EVERYTHING IS GONNA BE ALRIGHT (Flyte Tyme, ASCAP/New Hidden Valley, ASCAP/Casa David,

42 FANTASTIC VOYAGE (T-Boy, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP) HL
7 FLAVA IN YA EAR (For Ya Ear, ASCAP/Janice Combs. ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL FUNKDAFIED (So So Def. ASCAP/EMI April, ASCAP/Air

CONTROL ASCAP)
FUNKY Y-2-C (No Hassle, ASCAP)
GIVE IT UP (Suburban Funk, BMI/Bring The Noize
BMI/Def American, BMI/Irving, BMI) CPP
GUCCI DANCE LIVE (Big Apple Bite, BMI)
ABDRIMES FUN WAS AND FOR HIS ADDITIONAL OF THE STATE OF

Control, ASCAP)

HAPPINESS (Elue Water, BMI/EastWest, BMI/Warner Chappell, BMI/Lanoma, ASCAP/EMI April, ASCAP HL/WBM HERE COMES THE HOTSTEPPER (Sa'aam Renii,

HERE COMES THE HOTSTEPPER (Sa'aam Renii,
ASCAP/Pine, PRS/Longitude, BMI)
HERE I AM (Lu Elia ASCAP/EMI, ASCAP/EMI APIII,
ASCAP/Top Jam. BMI/Supreme C, ASCAP)
HIP HOP RIDE (Marley Marl, ASCAP/EMI APIII,
ASCAP/Top Jam. BMI/Supreme C, ASCAP)
HONEY (Sony, BMI/Eca1, BMI)
HOW MANY WAYS (Three Boyz From Newark,
ASCAP/Polygram, ASCAP/Lad), Ashlee, BMI/Rap Bird
Alley, BMI/Black Hand, ASCAP/Comba, BMI/Raphic, BMI)
HINGAN (Marrier, Tampulap, ASCAP/Rone Kirl,
HINGAN (Marrier, Tampulap, ASCAP/Rone Kirl,
HINGAN (Marrier, Tampulap, ASCAP/Rone Kirl,
HINGAN (Marrier, Tampulap, ASCAP/Rone Kirl, HUNGAH (Warner-Tamerlane, ASCAP/Kings Kid.

BMI/Fivte Tyme, ASCAP) I'D GIVE ANYTHING (Full Keel, ASCAP/Farrenuff, ASCAP/Farren Curtis, BMI/Longitude, BMI/August Wind, BMI/Albert Paw, BMI/Curbsongs, ASCAP/Mike Curb, BMI) WBM

I DON'T WANT TO KNOW (Sony, BMI/Ecaf, BMI)
IF ANYTHING EVER HAPPENED TO YOU (PSO Ltd. ASCAP/Music Ey Candelight, ASCAP/Music Corp. Of America, BMI/MCA, BMI/Nelana, BMI)

I'LL MAKE LOVE TO YOU (Sony Songs, BMI/Ecaf, BMI) HL
I'LL TAKE HER (Gabz, ASCAP/Brian-Paul,
ASCAP/IIC, ASCAP/Deep Soul, ASCAP/III, ASCAP)
I MISS YOU (MCA, ASCAP/Jamron, ASCAP/Sweetness,

I'M NOT OVER YOU (Last Song, ASCAP/Third Coast,

I'M ON MY KNEES (Zomba, ASCAP) CPP

I'M ON MY KNEES (Zomba, ASCAP) CPP
INFATUATION (Foxthole, BMI)
I SAW IT CUMMIN' (PMD, ASCAP/Bridgeport, BMI)
I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP)
WBM/CLM
IT'S REAL (TVT, ASCAP/DJ Irv, BMI)
IT'S YOUR BIRTHDAY (Pac Jam, BMI)
IT'S MOR BIRTHDAY (Pac Jam, BMI)
IT'S MOR BIRTHDAY (PAC Jam, BMI)

I'VE HAO ENOUGH (YelRAHC, BMI/Almo Irving, BMI) CPP I WANNA BE DOWN (Human Rhythm, BMI/Young Legend ASCAP)

Legend, ASCAP/ JOI (Young Bob, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Gimme Some Hot Sauce, ASCAP/Famous, ASCAP/Mo Better Groove, ASCAP/ JUICY/UNBELIEVABLE (Tee Tee, ASCAP/Janice

LETITGO (Controversy, ASCAP/WB, ASCAP) LET ME LOVE YOU (Barn Jams, BMI/Interscope Pearl BMI/Warner-Tamerlane, BMI) WBM

MAKE UP YOUR MIND (Second Generation Rooney MARE UP TOUR MINU (Second Generation Rooney Tunes, BMI/MCA, BMI) NAPPY HEADS (Tete San Ko, ASCAP/Obverse Creation, ASCAP/Sony, ASCAP/EMI Blackwood, BMI) HL NEVER LIE (Hook, ASCAP/Zomba, ASCAP/Teaspoon, ASCAP) FOR CREATE FOR THE ASCAP (Teaspoon)

NO GUNS, NO MURDER (Done On Plastic

NONE OF YOUR BUSINESS (Sons Of K-oss, ASCAP/Out Of The Basement, ASCAP/Unart, BMI/Next NOTHING HAS EVER FELT LIKE THIS (Aural Elixir,

ASCAP/Rosalie, ASCAP)
NUTTIN' BUT LOVE (Kid Capri, ASCAP/EMI April, ASCAP/Eazy-Duzit, ASCAP) HL

OLD BECOMES NEW (Kharatroy, ASCAP/Chrysalis,

NSCAP)
 PARTY (Pottsburg, BMI/Harrick, BMI/Longitude, BMI)
 PASS THE LOVIN' (Night Rainbow, ASCAP/Brown Girl, ASCAP/Kwakwani, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/Darin Whittington, ASCAP/T

HILLS COP III) (Music Corp. Of America, BMI/Gas.

BILLOARD SEPTEMBER 17, 1994

30

Hitting The B.I.G. Time; Fareed Explores Different Kind Of 'Hood

THE ILLEST: Mixing hard narratives with black humor and phat beats on "Ready To Die," the Notorious B.I.G. has made one of the most satisfying rap albums of 1994.

Not since Ice Cube's "AmeriKKKa's Most Wanted" have hip-hop and cinema verité been crossed so effectively

We spoke briefly with the artist, whose album—produced by Sean

"Puffy" Combs, Easy Mo Bee, DJ Premier, Darnell Scott, Buttnaked, Tim Dawg, and Kevin Thomas—drops Tuesday (13) on Bad Boy/Arista. BILLBOARD: Before you were the Notorious B.I.G., your handle was Biggie Smalls. That was the name of a character in "Let's Do it Again," the '70s flick starring Sidney Poitier and Bill Cosby. Is there any resemblance in your persona?

B.I.G.: Nah. When I finally saw the movie, the character was on some real pimp-type stuff. That was never me. I think people started calling me Biggie because of my size. That became Biggie Smalls, and it stuck.

BB: People insist on calling you Biggie Smalls, even though another rapper challenged you for the name and won.

B.I.G.: I see him. I think we could've

discussed it, but the only people that were talkin' were the lawyers.

BB: Much of your album is based on your life. Share some of your experi-

B.I.G.: It was hard. My mom was a single parent. And she just basically left me to do what I wanted to. Every time she left, she'd tell me to just use my discretion.

The way I saw it, that just meant I

could do whatever I wanted to. I just roamed the streets. From the age of 12, I was hangin', doin' basic street shit—robbing, stealing, selling drugs. If I was hungry, broke, and wanted something, I just took it.

I cut class on the very first day of

high school, when I found out how easy it was to do. I just kept doing it. The only class I ever passed was law. It was teachin' stuff I really wanted to know somethin' about, like your legal rights ... I was in and out of jail for assault, weapons possession, drug charges. BB: What made you decide to trade in a life of crime for writing rhymes? B.I.G.: I was seein' rappers gettin' paid drivin' BMWs and Jeops I'd look

B.I.G.: I was seein' rappers gettin' paid, drivin' BMWs and Jeeps. I'd look in magazines and see Heavy D. posing in front of his Montero. I said, 'I know he don't be sellin' drugs; he ain't robbin'.' And I knew I could rhyme. I never pressed that, though. I never



by Havelock Nelson

said, 'Yo!, I'ma go make a tape,' then go to Def Jam, Next Plateau...places like that. But I was roastin' MCs around the way. Not with freestyle rhymes—that's something I was never able to do. But when I'm in the house, or just sittin' up in the spot, I be creatin'. Things in my environment inspire me.

STUFF: Hafiz Fareed, the manager of Pendulum rappers Lords Of The Underground, has written a movie, "Word Is Bond," which he will direct. The script, which is based partly on Fareed's life, is described as a modernday Robin Hood tale.

The film will star Doitall from Lords Of The Underground, Lauryn Hill of the Fugees (she appeared in "Sister Act 2"), Jermaine Hopkins ("Lean On Me," "Juice," "Strapped"), and Lord Jamar of Brand Nubian.

While awaiting a "top-sheet" from one of several studios, Fareed has shot some scenes around Newark, N.J. He hopes to begin full production before the end of the year. Producer Marley Marl has agreed to be music supervisor.

Speaking of film, we loved "Fresh" (Miramax), an atypically complex urban drama about a 12-year-old boy who learns to master and outwit his surroundings using the discipline and resolve acquired from playing chess.

Although the score for the movie (by Stewart Copeland) isn't hip-hop, it still added to the gritty mood and resonance of the film. Loud Records has the soundtrack... We were diggin' in the crates recently and discovered "Speak Softly," a fly track from "The Doo Hop Legacy," Rappin' Is Fundamental's underrated 1991 debut album on A&M. With its simple three-note bassline, jagged turntable scratching, and cascading beat, the cut still sounds great.



BILLBOARD SEPTEMBER 17, 1994

TERRI ROSSI'S

HERE IS NO WAY that I could possibly cover eight years of appreciation in one column. If most of you stop and think, I know you can remember some experiences we've shared, most of them filled with laughter. A lot was accomplished. Look at the number of charts, columns, features, sponsored events, and African-American staffers who have come on board since 1986. My, how we've grown! It all happened because of your support-promotion executives, radio programmers, owners of independent retail stores, and the consumer press-you all helped me. I can't forget all of the organizations, and editors of other R&B publications, who made sure that I was included in everything that was important in our part of the business. Thanks to the promotion and radio people who chauffeured me around to gather first-hand information. Special thanks to the New York local reps who believed in me first: Diedra Tate, Michael Halley, Hilda Williams, Barry Roberts, Lynne Poole, and others.

Every Wednesday for eight years, label reps called to talk about their records and upcoming events. They provided guidance and information for almost everything that affected the charts, Billboard, and Monitor. These people called over the longest period of time: Randy Roberts, Maurice Warfield, Earl Hutchinson, Richard Nash and Joe Talley, Michael White, Barry O'Neal, Marvin Deane, LaTonya White, Joe Giaco, Kirk Bonin, Eddie Pugh and Ken Wilson, and Richard Blasi. There are so many memories. I will miss working with you in this capacity-more than you know.

O NELSON GEORGE AND JANINE McADAMS: Nelson—Thank you for believing that I belonged at Billboard. I am grateful to you for establishing a tradition of challenging the industry to think about what it does, and of writing boldly about our issues. To J-Girl: You loved the music so well. I could hear the music through your words. Thank you for being a true sister and a friend.

TO SUZANNE BAPTISTE AND HESTON HOSTEN: Suzanne—You can handle it all. We withstood the tyranny of the chart conversion together. Be kind and compassionate. Teach and listen, mostly listen. Heston-Your humor and quick wit, your analytical nature, and your determination will ensure that we stay current with BDS. Both of you are wise beyond your years.

DEAR MICHAEL ELLIS, you are the toughest person I ever worked for. You demanded accuracy, speed, and constant progress. You always encouraged me to challenge the status quo, especially injustices—risk turns you on. I love you for caring and for fighting so hard for me-and my projects. You kept me here this long. Here's wishing you happiness and perfect charts forever more!

KNOW YOU WON'T BELIEVE THIS, but after having had so much to say for all of these years, it's hard to find the words to tell you what a great experience this has been. I believe that editorial describes the business; charts define the business. So, for me to be able to guide the R&B music industry forward into a rapidly developing, technological world was the most important work that I may ever do. I did the best that I knew how-I taught and I fought. As I was saying goodbye to James Thomas, PD at WEDR Miami, he quoted from Job 4:4. The paraphrase of Job's friend's words to him, that Thomas said applied to my tenure here, is, "You have kept men on their feet, and gave strength to the weak, therefore your blessings will come back-loaded down.' I will miss working with you in this capacity. It was my honor to serve you.

BUBBLING UNDER... HOT R&B SINGLES

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE ARTIST (LABEL/DISTRIBUTING LABEL) | THIS WEEK | LAST WEEK | WEEKS ON | TITLE ARTIST (LABEL/DISTRIBUTING LABEL) |
|-----------|-----------|----------|---|-----------|-----------|----------|--|
| 1 | 2 | 3 | CHOCOLATE Y7N-VEE (RAL/ISLANO) | 14 | 20 | 6 | FOREVER LOVE BOBBY WOMACK (CONTINUUM) |
| 2 | 9 | 7 | BLACK SUPERMAN ABOVE THE LAW (RUTHLESS/RELATIVITY) | 15 | 7 | 2 | DWYCK GANG STARR (CHRYSALIS/EMI) |
| 3 | 5 | 3 | I'LL BE AROUND R. FREEMANRIPPINGTONS FEAT J. OSBORNE (GRP) | 16 | 18 | 5 | LIVE EVIL FLATLINERZ (DEF JAM/RAL/ISLANO) |
| 4 | 8 | 2 | YOU DON'T KNOW NOTHIN' FOR REAL (A&M) | 17 | 17 | 6 | LUV ME DOWN SLOWLY NITA WHITAKER (BLACK LION/SIN DROME) |
| 5 | _ | 1 | BREATHLESS ALL-4-ONE (BLITZZ/ATLANTIC) | 18 | - | 1 | BUCK EM DOWN BLACK MOON (WRECK/NERVOUS) |
| 6 | 4 | 5 | NO DISTURB SIGN BERES HAMMOND (ELEKTRA) | 19 | 21 | 3 | LOVE WOMAN SO MAD LION (BREAK A OAWN/VP) |
| 7 | 3 | 4 | EVERYBODY'S GOT SUMMER ATLANTIC STARR (ARISTA) | 20 | - | 1 | TAKE IT SLOW TRELLINI (LUKE) |
| 8 | 19 | 2 | I GOTCHA' BACK GENIUS (LOUD/RCA) | 21 | - | 1 | CHOCOLATE CITY J.R. SWINGA (MOTOWN) |
| 9 | - | 1 | PRACTICE WHAT YOU PREACH BARRY WHITE (A&M/PERSPECTIVE) | 22 | 13 | 3 | I GET LONELY III FRUM THA SOUL (BROWN STREET/ILC) |
| 10 | 15 | 4 | DISTORTION TO STATIC THE ROOTS (DGC/GEFFEN) | 23 | 16 | 8 | ON POINT HOUSE OF PAIN (TOMMY BOY) |
| 11 | 1 | 5 | IN THE PJ'S BIG DADOY KANE (MCA) | 24 | 25 | 2 | TIME'S UP O.C. (WILD PITCH/EMI) |
| 12 | - | 1 | HIT BY LOVE CE CE PENISTON (A&MPERSPECTIVE) | 25 | 23 | 4 | X IN YOUR SEX EX-GIRLFRIEND (REPRISE) |
| 13 | 12 | 8 | WRONG SIDE OF DA TRACKS ARTIFACTS (BIG BEAT/ATLANTIC) | | | | er lists the top 25 singles under No. 100 of yet charted. |
| | | | | | | | |

Kid 'N Play Sued Over Song From 'House Party III'

■ BY DON JEFFREY

NEW YORK—A rap performer named Capone has filed suit in federal court charging that a song in the Kid 'N Play film "House Party III" copies a composition he wrote.

The plaintiff, whose real name is Mark Brissett, claims that the rap duo Kid 'N Play's song "Make Noize' imitates the chorus from a rap number he wrote called "Make Some Noise.'

In addition to Kid 'N Play (whose real names are Christopher Reid and Christopher Martin), Capone is suing New Line Cinema, which made the movie; Sony Pictures Entertainment, whose Columbia Tri-Star Home Video unit distributed it on videocassette; and Atlantic Records, which released the soundtrack.

The complaint, filed Aug. 19 in a U.S. District Court here, calls on the defendants to stop manufacturing and distributing the videocassette and album, and to destroy all existing copies of the products or delete the chorus from "Make Noize."

The action calls for damages of nearly \$10 million.

Steven Weiss, attorney for Capone, says that his client performed "Make Some Noise" in clubs throughout New York, and that Kid was present during one of the performances. The attorney says Capone was not aware of the Kid 'N Play song until after the movie and album had come out.

Weiss adds that before he was involved in the case, Capone met with the plaintiffs, but that nothing came of the talks. He says Capone has received no payment from any of the parties.

The defendant is demanding a jury

Ronald Kriedman, Kid 'N Play's attorney, calls Capone's suit "ground-less." He adds, "What they're claiming to be a protectable copyright, we do not feel is an original work of authorship. It's something that's derivative from historical black music.'

The complaint states that Capone's "composition" is registered with the U.S. Copyright Office and that Kid'N Play's song infringes that copyright in the following manner: "The chorus in 'Make Noize' is identical to the chorus in the composition in its lyrics, structure, musical genre (rap), instrumentation, and repetition. Like the chorus in the composition, the chorus in 'Make Noize' begins on an upbeat, alternates with the verse sections, and is repeated as a refrain throughout the piece.

Representatives of Atlantic and Sony Pictures declined comment.

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Hot Ran Singles

| | U | | ıa | h omace |
|--|----------------------------------|----------------------------------|---------------------------|---|
| | | | NO. | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan |
| THIS | LAST | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL ARTIS |
| $\overline{(1)}$ | 1 | 2 | 6 | * * * NO. 1/GREATEST GAINER * * * FLAVA IN YA EAR * CRAIG MACH |
| $\frac{\bigcirc}{(2)}$ | 2 | 1 | 16 | (C) (D) (M) (T) BAO BOY 7-9001/ARISTA 2 week at №. TOOTSEE ROLL |
| <u></u> | 3 | 4 | 4 | (C) (M) (T) (X) RIP-IT 6911 JUICY/UNBELIEVABLE ◆ THE NOTORIOUS B.I.G |
| 4 | 4 | 3 | 16 | (C) (D) (M) (T) BAD BOY 7-9004/ARISTA ♦ DA BRA |
| 5 | 5 | 5 | 8 | (C) (T) SO SO DEF/CHAOS 77523/COLUMBIA THIS D.J. • WARREN (|
| 6 | 7 | 8 | 8 | (C) (M) (T) (X) VIOLATOR/RAL 853 236/ISLANO BOP GUN (ONE NATION) ♦ ICE CUB |
| (7) | 14 | 19 | 5 | (M) (T) (X) PRIORITY 53161* THUGGISH RUGGISH BONE BONE THUGS N HARMON |
| $\frac{\checkmark}{8}$ | 11 | 17 | 11 | (C) (T) RUTHLESS 5527/RELATIVITY TAKE IT EASY |
| 9 | 6 | 6 | 20 | (M) (T) WEEDED 20094*/NERVOUS FANTASTIC VOYAGE ◆ COOLIG |
| 10 | 10 | 9 | 7 | (C) (M) (T) (X) TOMMY BOY 617 ROMANTIC CALL ◆ PATRA FEATURING YO-YO |
| | - | | | (C) (M) (T) EPIC 77624 |
| 11 | 9 | 11 | 12 | (C) (M) (T) UPTOWN 54865/MCA |
| 12 | 12 | 20 | 3 | I SAW IT CUMMIN' (C) (M) (T) (X) PMD 62952/RCA |
| 13 | 13 | 10 | 14 | (C) (M) (T) (X) CHAOS 77461/COLUMBIA |
| 14 | 8 | 7 | 20 | (C) (M) (T) (X) GIANT/REPRISE 18217/WARNER BROS. |
| 15 | 15 | 13 | 6 | AFRO PUFFS (C) DEATH ROWINTERSCOPE 98233/AG ↑ THE LADY OF RAGI |
| <u>(16)</u> | 18 | 15 | 8 | ACTION ◆ TERROR FABULOUS FEAT. NADINE SUTHERLAND (IC) (ID) (III) (IT) EASTWEST 98260/AG |
| 17 | 17 | 14 | 11 | SOUTHERNPLAYALISTICADILLACMUZIK (C) (D) (M) (T) LAFACE 2-4070/ARISTA OUTKAS |
| 18 | 19 | 16 | 16 | NAPPY HEADS ◆ FUGEES (TRANZLATOR CREW (C) (M) (T) RUFFHOUSE 77643/COLUMBIA |
| 19 | 16 | 12 | 10 | GIVE IT UP (C) (M) (T) (X) DEF JAM/RAL 853 316/ISLANO ◆ PUBLIC ENEM* |
| (20) | 40 | 45 | 9 | NONE OF YOUR BUSINESS/HEAVEN OR HELL ◆ SALT-N-PEP/ (C) (D) NEXT PLATEAU/LONDON 857 578/ISLAND |
| 21 | 22 | 22 | 7 | RECOGNIZED THRESHOLDS OF (C) (T) PENDULUM 58184/EMI ◆ BOOGIEMONSTERS |
| 22 | NEV | V | 1 | PLAYAZ CLUB (C) (T) CHRYSALIS 58267/EMI (C) (T) CHRYSALIS 58267/EMI |
| 23 | 20 | 21 | 10 | BLACK HAND SIDE (C) (T) (X) MOTOWN 2249 ◆ QUEEN LATIFAH |
| 24) | NE | V | 1 | I'LL TAKE HER ◆ ILL AL SKRATCH FEAT. BRIAN MCKNIGHT (C) (M) (X) MERCURY B56 124 |
| 25) | 26 | 37 | 3 | HIP HOP RIDE (C) (T) EASTWEST 98240 ◆ DA YOUNGSTA'S |
| 26 | 21 | 18 | 17 | WHERE MY HOMIEZ? (C) (M) (T) MERCURY 858 462 ◆ ILL AL SKRATCH |
| 27) | 27 | 30 | 7 | BLACK SUPERMAN (C) (T) RUTHLESS 5516/RELATIVITY ◆ ABOVE THE LAW |
| 28 | 33 | 24 | 5 | GUCCI DANCE LIVE SAM THE BEAST |
| 29 | 41 | _ | 2 | GOTCHA' BACK (c) (T) L0U0 62967/RCA |
| 30 | 36 | 41 | 4 | DISTORTION TO STATIC (C) (T) DGC 92724/GEFFEN ↑ THE ROOTS |
| 31 | 31 | 31 | 8 | WRONG SIDE OF DA TRACKS (C) (M) (T) BIG BEAT 98285/AG (C) (M) (T) BIG BEAT 98285/AG |
| 32 | 28 | 26 | 12 | DIARY OF A MADMAN (C) (T) GEE STREET 854 062/ISLAND ◆ GRAVEDIGGAZ |
| 33 | 23 | 27 | 3 | IT'S REAL (C) (T) (X) BLUNT 4912/TVT ♦ MIC GERONIMO |
| 34 | 30 | 28 | 13 | CAN IT BE ALL SO SIMPLE (C) (T) (X) LOUO 62891/RCA ◆ WU-TANG CLAN |
| 35) | NEV | V | 1 | PARTY (M) (T) EPIC STREET 77400°/EPIC |
| 36 | 35 | 34 | 6 | IT'S YOUR BIRTHDAY (C) (M) (T) LUKE 176 ◆ LUK |
| 37 | 37 | 29 | 8 | NO GUNS, NO MURDER (M) (T) (X) ∀P 5399° |
| 38 | 25 | _ | 2 | DWYCK (C) (T) CHRYSALIS 58257/EMI ◆ GANG STARF |
| 39 | 39 | 46 | 5 | LIVE EVIL (C) (M) (T) DEF JAM/RAL 853 356/ISLAND ◆ FLATLINER: |
| 40 | 29 | 25 | 23 | PUMP (C) (M) (T) IMMORTAL 62844/RCA ◆ VOLUME 10 |
| | 24 | 23 | 20 | REGULATE ▲ (C) DEATH ROWINTERSCOPE 98280/AG (C) DEATH ROWINTERSCOPE 98280/AG |
| 41 | 2.4 | | 18 | CROOKLYN (C) (T) 40 ACRES ANO A MULE 54837/MCA |
| | 43 | 33 | 10 | |
| 41 | | 33 | 5 | IN THE PJ'S ♦ BIG DADDY KANI |
| 41 | 43 | | | IN THE PJ'S ◆ BIG DADDY KANI (C) (T) MCA 54884 ◆ E-40 CAPTAIN SAVE A HOE ◆ E-40 |
| 41 42 43 | 43 | 39 | 5 | IN THE PJ'S ◆ BIG DADDY KANI (C) (T) MCA 54884 ◆ E-40 CAPTAIN SAVE A HOE (C) (T) SICK WIO' IT 42230/JIVE ◆ E-40 BUCKTOWN ◆ SMIF-N-WESSUN |
| 41 42 43 44 | 43 32 42 | 39 | 5 17 | IN THE PJ'S (C) (T) MCA 54884 CAPTAIN SAVE A HOE (C) (T) SICK WIO' IT 42230/JIVE BUCKTOWN (M) (T) WRECK 20069 "/NERVOUS DUNKIE BUTT (PLEASE PLEASE PLEASE) ● 12 GAUGI |
| 41 42 43 44 45 | 43 32 42 47 | 39 32 42 | 5 17 20 | IN THE PJ'S (C) (T) MCA 54884 CAPTAIN SAVE A HOE (C) (T) SICK WIO' IT 42230/JIVE BUCKTOWN (M) (T) WRECK 20069*/NERVOUS DUNKIE BUTT (PLEASE PLEASE PLEASE) C) (T) (X) STREET LIFE 75373/SCOTTI BROS. PUMPS AND A BUMP ◆ |
| 41 42 43 44 45 46 | 43 32 42 47 44 | 39 32 42 43 | 5 17 20 42 | IN THE PJ'S (C) (T) MCA 54884 CAPTAIN SAVE A HOE (C) (T) SICK WIO' IT 42230/JIVE BUCKTOWN (M) (T) WRECK 20069*/NERVOUS DUNKIE BUTT (PLEASE PLEASE PLEASE) C(C) (T) (X) STREET LIFE 75373/SCOTTI BROS. PUMPS AND A BUMP (C) (D) (T) (X) GIANT/REPRISE 18218/WARNER BROS. OLD TO THE NEW ◆ BIG DADDY KANI ◆ E-40 E-40 C-40 F-40 F-40 |
| 41 42 43 44 45 46 47 | 43 32 42 47 44 49 | 39 32 42 43 36 47 | 5 17 20 42 28 | IN THE PJ'S (C) (T) MCA 54884 CAPTAIN SAVE A HOE (C) (T) SICK WIO' IT 42230/JIVE BUCKTOWN (M) (T) WRECK 20069*/NERVOUS DUNKIE BUTT (PLEASE PLEASE PLEASE) ● 12 GAUGE (C) (T) (X) STREET LIFE 75373/SCOTTI BROS. PUMPS AND A BUMP ● (C) (D) (T) (X) GIANT/REPRISE 18218/WARNER BROS. |

Records with the greatest sales gains this week. ◆ Videoclip availability. ◆ Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (T) CD single availability. (T) CD single availability. (T) CD single availability. (T) CD maxi-single availability.

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| THIS | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | PEAK | |
|----------|--------------|--------------|------------------|---|--------|--|
| 1) | 1 NEW > 1 | | 1 | ★ ★ No. 1/Hot Shot Debut ★ ★ BOYZ II MEN MOTOWN 0323 (10.98/16.98) 1 week at No. 1 | | |
| | | = - | | * * * GREATEST GAINER * * | | |
| 2 | 2 | 5 | 11 | BONE THUGS N HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98) | EP) 2 | |
| 3 | 1 | | 2 | CHANGING FACES SPOILED ROTTEN/BIG 8EAT 92369/AG (9.98/15.98) CHANGING FACE | ES 1 | |
| 4 | 3 | 1 | 7 | MC EIHT FEATURING CMW EPIC STREET 57696"/EPIC (10.98 EQ/15.98) WE COME STRAPP | ED 1 | |
| 5 | 5 | 3 | 15 | AALIYAH ▲ 8LACKGROUND 41533*/JIVE (9.98/13.98) AGE AIN'T NOTHING BUT A NUME | ER 3 | |
| 6 | 6 | 4 | 13 | WARREN G ▲² VIOLATOR/RAL 52335*/ISLAND (10.98/15.98) REGULATEG FUNK [| RA 1 | |
| 7 | 4 | - | 2 | PUBLIC ENEMY DEF JAM/RAL 523362*/ISLAND (10.98/16.98) MUSE SICK-N-HOUR MESS A | GE 4 | |
| 8 | 8 | 6 | 10 | BIG MIKE RAP-A-LOT 53907/PRIORITY (9.98/15.98) SOMETHIN' SERIO | us 4 | |
| 9 | 9 | 7 | 10 | DA BRAT SO SO DEF/CHAOS 66164*/COLUM8IA (9.98 EQ/15.98) FUNKDAF | ED 1 | |
| 10 | 7 | 2 | 3 | PRINCE WARNER 8ROS. 45700 (10 98 16.98) | ME 2 | |
| 11 | 10 | 9 | 10 | KEITH SWEAT ● ELEKTRA 61550 (10.98/16.98) GET UP OF | 1 IT 1 | |
| 12) | NE | N Þ | 1 | U.G.K. JIVE 41524 (8.98/15.98) SUPERTIC | нт 12 | |
| 13 | 11 | 11 | 11 | BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98) BLACKSTR | ET 7 | |
| 14) | 15 | 13 | 14 | 69 BOYZ RIP-IT 6901 (8.98/15.98) HS NINETEEN NINETY QU | AD 13 | |
| 15 | 13 | 8 | 4 | GRAVEDIGGAZ GEE STREET 524016*/ISLAND (9.98 EQ/15.98) 6 FEET DI | EP 6 | |
| 16 | 12 | 10 | 15 | HEAVY D & THE BOYZ ● UPTOWN 10988*/MCA (10.98/15.98) NUTTIN' BUT L | OVE 1 | |
| 17 | 17 | 15 | 43 | R. KELLY ▲ ³ JiVE 41527 (10.98/15.98) | AY 1 | |
| 18 | 14 | 12 | 19 | OUTKAST ● LAFACE 26010*/ARISTA (9.98/15.98) SOUTHERNPLAYALISTICADILLACMU | ZIK 3 | |
| 19 | 16 | | 2 | THE JERKY BOYS SELECT 92411*/AG (10.98/15.98) JERKY BOY | S 2 10 | |
| 20 | 18 | 17 | 13 | PATTI LABELLE MCA 10870 (10.98/15.98) GF | MS 7 | |
| 21 | 20 | 19 | 8 | ABOVE THE LAW RUTHLESS 5524*/RELATIVITY (9.98/16.98) UNCLE SAM'S CU | RSE 1 | |
| 22 | 22 | 27 | 5 | ILL AL SKRATCH MERCURY 522661* (10.98 EQ/15.98) (ISS CREEP WIT | ME 2 | |
| 23 | 19 | 14 | 7 | COOLIO TOMMY 80Y 1083* (11.98/15.98) IT TAKES A TH | IEF 5 | |
| 24 | 23 | 16 | 49 | AARON HALL ● SILAS 10810/MCA (9.98/15.98) THE TRU | лн 7 | |
| 25) | NE | WÞ | 1 | USHER LAFACE 26008/ARISTA (9.98/15.98) HS | IER 2 | |
| 26) | 26 | 23 | 55 | BABYFACE ▲ EPIC 53558* (10.98 EQ/16.98) FOR THE COOL IN | 'OU 2 | |
| 27 | 21 | 20 | 60 | TONI BRAXTON ▲4 LAFACE 2-6007/ARISTA (9.98/15.98) TONI BRAXTON ▲4 LAFACE 2-6007/ARISTA (9.98/15.98) | ON 1 | |
| 28 | 25 | 18 | 7 | JAMIE FOXX FOX 66436 (9.98/15.98) PEEP T | HIS 1 | |
| 29 | 29 | 29 | 5 | IMMATURE MCA 11068 (9.98/15.98) IS PLAYTYME IS O | /ER 2 | |
| 30 | 27 | 21 | 38 | PATRA EPIC 53763* (9 98 EQ/15 98) HS QUEEN OF THE P. | ACK 1 | |
| 31 | 24 | 22 | 4 | C-BO AWOL 7196/SMG (8.98/11.98) IS | PSY 2 | |
| 32) | 32 | 31 | 41 | SNOOP DOGGY DOGG ▲4 DEATH ROW INTERSCOPE 92279* AG (10.98/15.98) DOGGY ST | YLE 1 | |
| 33 | 30 | 33 | 14 | EIGHTBALL & MJG SUAVE 40002 (9.98/15.98) ON THE OUTSIDE LOOKING | SIN 1 | |
| 34) | - | w Þ | 1 | VARIOUS ARTISTS FRESH/MUSIC INSPIRED BY THE F | ILM 3 | |
| <u> </u> | | | | LOUD 66478*/RCA (10.98/15.98) | _ | |
| 35 | 46 | 44 | 20 | * * PACESETTER * * SOUNDS OF BLACKNESS PERSPECTIVE 9006 (9.98/15.98) (S) AFRICA TO AMERICA: THE JOURNEY OF THE DE | UM 1 | |
| 36 | 34 | 26 | 45 | TEVIN CAMPBELL ▲ QWEST 45388/WARNER 8ROS. (10 98 16 98) | ADY 3 | |
| 37 | 28 | 25 | 84 | RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98) (S) RACHELLE FERR | ELL 2 | |
| 38 | 31 | 24 | 24 | SOUNDTRACK ▲2 DEATH ROW/INTERSCOPE 92359 AG (10 98/16.98) ABOVE THE | | |
| 39 | 39 | 40 | 4 | C+C MUSIC FACTORY COLUMBIA 66160* (10.98 EQ/16.98) ANYTHING GO | | |
| 40 | 37 | 35 | 5 | GEORGE HOWARD GRP 9780 (9.98/15.98) (SECOND A HOME FAR AN | | |
| 41 | 51 | 42 | 28 | ARETHA FRANKLIN ARISTA 18722 (10.98/16.98) GREATEST HITS (1980-19 | | |
| 42 | 38 | 34 | 30 | ZHANE ● ILLTOWN 6369/MOTOWN (9.98/15.98) PRONOUNCED JAH- | | |
| 43 | 35 | 30 | 10 | TAKE 6 REPRISE 45497/WARNER 8ROS. (10.98/15.98) JOIN THE B. | | |
| 44 | 42 | 38 | 16 | NORMAN BROWN MOJAZZ 0301/MOTOWN (9.98/13.98) AFTER THE STO | | |
| 45 | 33 | 32 | 11 | MELVIN RILEY MCA 11016 (9.98/15.98) (28) GHETTO L | - | |
| | 45 | 48 | 53 | MARIAH CAREY ▲ COLUMBIA 53205* (10.98 €Q/16.98) MUSIC | | |
| 46 | | | | | | |

| 48 | | | | | |
|----------|-----------|-------|-----|---|------|
| - | 44 | 39 | 21 | ALL-4-ONE ▲ 8LITZZ/ATLANTIC 82588/AG (10.98/15.98) ALL-4-ONE | 12 |
| 49 | 43 | 43 | 14 | BEASTIE BOYS CAPITOL 28599* (10.98/15.98) ILL COMMUNICATION | 2 |
| 50 | 52 | 47 | 43 | WU-TANG CLAN ◆ LOUD 66336 PRCA (9 98/15.98) ENTER THE WU-TANG (36 CHAMBERS) | 8 |
| 51 | 40 | 41 | 68 | JANET JACKSON ▲ VIRGIN 87825 (10.98/16.98) JANET. | 1 |
| 52 | 36 | 37 | 20 | NAS COLUM8IA 57684* (9.98 EQ/15.98) ILLMATIC | 2 |
| 53 | 41 | 28 | 3 | ORGANIZED KONFUSION HOLLYWOOD BASIC 61406*/ELEKTRA (10.98/15.98) | 28 |
| 54 | 53 | 56 | 32 | TOP AUTHORITY TRAK 72576/SMG (10.98/15.98) (ISS SOMETHIN' TO BLAZE TO | 21 |
| 55 | 49 | 36 | 10 | HOUSE OF PAIN TOMMY 80Y 1089* (11.98/15.98) SAME AS IT EVER WAS | 12 |
| 56 | 56 | [[| 2 | WHITEHEAD BROS. MOTOWN 0346 (9.98/13.98) SERIOUS | 56 |
| 57 | 58 | 55 | 14 | EL DEBARGE REPRISE 45375/WARNER 8ROS. (10.98/15.98) HEART MIND & SOUL | 24 |
| 58 | 48 | 49 | 6 | VARIOUS ARTISTS NPG 71006*/8ELLMARK (9.98/15.98) 1-800-NEW FUNK | 46 |
| 59 | 54 | 54 | 11 | TERROR FABULOUS EASTWEST 92327/AG (9.98/15.98) 🖼 YAGA YAGA | 51 |
| 60 | 55 | 46 | 13 | MC BREED WRAP 8133/ICHIBAN (9.98/17.98) FUNKAFIED | 9 |
| 61 | 47 | 50 | 4 | BOOGIEMONSTERS PENDULUM 29607*/EMI (10.98/15.98) RIDERS OF THE STORM: THE UNDERWATER ALBUM | 42 |
| 62) | NE | N Þ | 1 | RUSS FREEMAN & THE RIPPINGTONS GRP 9781 (9.98/15.98) SAHARA | 62 |
| 63 | 59 | 59 | 94 | KENNY G ▲ ARISTA 18646 (10.98/15.98) BREATHLESS | 2 |
| 64 | 60 | 53 | 17 | SOUTH CENTRAL CARTEL G.W.K./CHAOS 57294*/COLUMBIA (10.98/15.98) 'N GATZ WE TRUSS | 4 |
| 65 | 57 | 51 | 37 | JODECI ▲ UPTOWN 10915 MCA (10.98/15.98) DIARY OF A MAD BAND | 1 |
| 66 | 63 | - | 2 | WEST COAST BAD BOYS ANOTHAL LEVEL OF THE GAME | 63 |
| 67) | 68 | 70 | 47 | NO LIMIT 7187/SMG (9.98/15.98) SALT-N-PEPA ▲ ® NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98) VERY NECESSARY | 6 |
| 68 | 62 | 71 | 94 | SOUNDTRACK ▲ 11 ARISTA 18699* (10.98/15.98) THE BODYGUARD | 1 |
| 69 | 61 | 72 | 24 | INCOGNITO TALKIN LOUD 522036/VERVE (9.98/13.98) IS POSITIVITY | 54 |
| 70) | 87 | 95 | 45 | ZAPP & ROGER REPRISE 45143/WARNER 8ROS (10.98/15.98) ALL THE GREATEST HITS | 9 |
| 71 | 67 | 62 | 16 | JERU THE DAMAJA PAYDAY 124011*/FFRR (9 98/14.98) THE SUN RISES IN THE EAST | 5 |
| 72) | 91 | 99 | 3 | TANYA BLOUNT ISLAND 521514 (9.98/13.98) NATURAL THING | 72 |
| 73 | 77 | 63 | 37 | VARIOUS ARTISTS THUMP 4010 (9.98/16.98) OLD SCHOOL | 35 |
| 74 | 66 | 57 | 96 | SADE ▲3 EPIC 53178 (10.98 EQ/16.98) LOVE DELUXE | 2 |
| 75 | 73 | 69 | 42 | QUEEN LATIFAH ● MOTOWN 6370 (9.98/15.98) BLACK REIGN | 15 |
| 76) | 78 | 79 | 13 | BORN JAMERICANS KIDS FROM FOREIGN | 36 |
| 77 | 64 | 45 | 3 | DELICIOUS VINYL/EASTWEST 92349/AG (9.98/15.98) S WOODSTOCK JIMI HENDRIX MCA 11063 (10.98/16.98) WOODSTOCK | 45 |
| | | - | | FUCEEC (TDANIZI ATOD CDEW) | 62 |
| 78 | 76 | 73 | 12 | RUFFHOUSE 57462*/COLUMBIA (9.98 EQ/15.98) HS | - |
| 79 | 69 | 58 | 8 | LUKE LUKE 6996* (9.98/14.98) FREAK FOR LIFE 6996 | 24 |
| 80 | 82 | _ | 2 | TROOP 8UST IT 72983 (10 98/16.98) A LIL' SUMPIN' SUMPIN' | 80 |
| 81 | 80 | 83 | 11 | SHANICE MOTOWN 0302* (9 98 13.98) 21WAYS TO GROW | 24 |
| 82 83 | 90 | 77 | 25 | WILL DOWNING MERCURY 518086 (9.98 EQ/13.98) LOVE'S THE PLACE TO BE ANGELA WINBUSH FLEKTRA 61591 (10.98/15.98) ANGELA WINBUSH | 11 |
| 84 | 83 72 | 86 | 32 | ANGELA WINBUSH ELEKTRA 61591 (10.98/15.98) CE CE PENISTON A&M 0138 (10.98/15.98) THOUGHT 'YA KNEW | 20 |
| 85 | 97 | 75 | 14 | VARIOUS ARTISTS THUMP 4020 (10.98/15.98) OLD SCHOOL VOLUME II | 35 |
| 86 | 70 | 84 | 51 | EIGHTBALL & MJG SUAVE 0001 (9.98/15.98) TS COMIN' OUT HARD | 40 |
| 87 | 74 | 68 | 8 | EVERETTE HARP BLUE NOTE 89297/CAPITOL (9.98/15.98) (IS COMMON GROUND | 44 |
| 88 | 88 | 93 | 15 | AL JARREAU REPRISE 45422/WARNER 8ROS. (10.98/15.98) TENDERNESS | 25 |
| 89 | RE-I | ENTRY | 89 | DR. DRE ▲3 DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/16.98) THE CHRONIC | 1 |
| 90 | 75 | 61 | 4 | VARIOUS ARTISTS THE RIGHT STUFF 29139 (APITOL (7-98/1) - 98) SLOW JAMS THE TIMELESS COLLECTION VOLUME 1 | 52 |
| 91 | 95 | 89 | 4 | VARIOUS ARTISTS THE RIGHT STUFF 29140/CAPITOL (7.98/11.98) SLOW JAMS THE TIMELESS COLLECTION VOLUME 2 | 74 |
| 92 | 71 | 65 | 7 | SIR MIX-A-LOT | 28 |
| 93 | - | - | | RHYME CARTELIAMERICAN 45540°/WARNER 8ROS. (10.98/15.98) TOO SHORT ● JIVE 41526° (10.98/15.98) GET IN WHERE YOU FIT IN | 1 |
| 93 | 85 86 | 98 | 45 | POOH-MAN IN-A MINUTE 8600 (9 98/16.98) AIN'T NO LOVE | 86 |
| 95 | 96 | 97 | 28 | GERALD ALBRIGHT ATLANTIC 82552/AG (10.98/16.98) SMOOTH | 2 |
| 96 | | 82 | 19 | THE BRAND NEW HEAVIES BROTHER SISTER | 2 |
| | 89 | - | - | DELICIOUS VINYL/EASTWEST 92319/AG (10.98/15.98) | 2 |
| | 92 | 74 | 27 | HAMMER ● GIANT 24545/WARNER 8ROS. (10.98/16.98) THE FUNKY HEADHUNTER AHMAD GIANT 24548* WARNER 8ROS. (10.98/15.98) AHMAD | 41 |
| 97 | | 1 / 5 | 15 | AHMAD GIANT 24548*, WARNER BROS. (10.98/15.98) AHMAD | 1 41 |
| 97 98 | 84 BE. | ENTRY | -11 | ANT BANKS JIVE 41534 (9.98/15.98) THE BIG BADASS | 1 |

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



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Part of the Billboard Music Group

Mack Keeps Truckin' En Route To Clubland's Summit

MACK IN MOTION: After several years of toiling on the one-off indie singles circuit, producer/songwriter Al Mack appears primed to advance to the next level of clubland's obstacle course to major success. Wisely, he is not banking on one vehicle to get him there.

As international tastemakers continue to consume "I Can't Let You Go," a spicy treat issued under the Mack Vibe on EightBall Records several months ago, stateside DJs are now being served "Count On Me," an even better jam created under the moniker the Mack Machine for the recently revived G-Zone subsidiary of Gee Street/ Island Records.

In both cases, Mack's unique style of melding soulful rhythms, slick pop hooks, and sassy female vocals shines. Despite a recently inked deal for the Mack Vibe with MCA in the U.K. that will result in freshly urbanized versions of the track, we are betting that "Count On Me" will be the single to go the full distance, surpassing club kudos and heading directly into the coveted winner's circle at rhythm-crossover radio.

"Count On Me" gets a lot of its juice from an aggressive lead vocal by former Tribal House diva Karen B'ernod, who wraps herself around the song's wicked chorus and stands tall against an arrangement flooded with rushing, churchlike organs and skittling house percussion. Already gathering mixshow exposure and active West Coast DJ attention, the cut comes in four nicely varied incarnations that scoot between peak-hour revelry and early-a.m. composure.

Mack is currently prepping "Gotta Be Free" as a follow-up to "Count On Me," and execs at G-Zone are said to be eyeing the possibility of a full-length album.

Meanwhile, our friends at Eight-



by Larry Flick

Ball are mastering the 12-inch for "Mr. Meaner," the latest Mack Vibe release. The wonderfully attitudinal Jacqueline steps up to the mic once again, impressively shimmying over a chunky, Latinsplashed groove. Just for luck, Junior Vasquez has been tapped to contribute remixes.

EightBall has contracted Mack for an entire album, which should be out sometime in early '95. If that is not enough to keep him busy, he also is in the studio with another recent EightBall signee, Alvin Bobbi Watts, who is molded to take on the urban/jazz world.

Such a colorful palette of projects will sharpen Mack's considerable skills as a songwriter, which have previously been tested on albums by Crystal Waters and Toni Braxton. As he takes control, bringing talented singers to the table to front his memorable compositions, Mack should have no problem sprinting through that obstacle course.

TURNTABLE TREATS: Several weeks ago, we reported on an unmarked cassette sporting slammin hip-hop-to-house mixes of "Aquarius/Let The Sunshine In" by the Fifth Dimension that has been circulating around New York. Well, it can now be told that Johnny Vicious is the post-producer in question, and Epic is putting the record out. Not much else to say, except that this is a jam that moves beyond the current nostalgia craze and dares to be attached

to a new breed of rebels. We'll let the phat tribal drum in the House Of Hairy Krishnas mix tell the rest of the story.

of the story.
In other Epic news, the label has finally unleashed Gloria Estefan's long-touted (and utterly delicious) rendition of the Vicki Sue Robinson evergreen "Turn The Beat Around." Tied to both her forth-coming "Hold Me, Thrill Me, Kiss Me" opus and the soundtrack to "The Specialist," this track benefits from the combined efforts of Emilio Estefan, who produced the album cut, and David Morales, who reconstructed the jam for clubs. Estefan has captured the frilly fun of the '70s-era original, while Morales deftly succeeds in the near-impossible task of giving the song a fresh house vibe that steps away from the shadow of Robinson's timeless turn. Natch, icing on the cake is Gloria's honeysoaked vocal, which is easily among her most playful and engaging performances to date.

By the by, "Hold Me, Thrill Me, Kiss Me" holds moments of pleasure for hi-NRG enthusiasts in Estefan's cheeky reading of Carl Carlton's "Everlasting Love," which has been transformed into a bouncy confection that will take you on a journey back to the hitmachine heyday of Stock Aitken Waterman

Hail Roxy! The sassy New York drag sensation who rocked it lovely last year with "Get Her" returns to dishy form with "Love To Do It." She left more than a few ardent fans cold with the recent "Chocolate & Peanut Butter," an Emotive release that was little more than a raw beat and a tepid refrain. This time, Roxy gives French-laced sex talk that is as amusing as it is risqué (we are still trying to find the connection between the song and the imagery of Sandy Duncan in the wheat field). Produced by Louie "Balo" Guzman, the house-rooted groove kicks hard and deep, with interpretative input from Danny Tenaglia, Johnny Vicious, and Bill Coleman (still deservedly basking in the heat of his recent hit collaboration with Guz-"Activator"). A slammer available on Tribal America Rec-

The astute A&R reps at Tommy Boy should take a bow for discovering yet another surefire multiformat smash in "Where Did The Love Go (Say What, Say What?)" by Sabelle. Laid atop a jagged, insinuating hip-hop-beat base, newcomer Sabelle chats and vamps with the ease and confidence of a seasoned veteran, climbing inside the song's instantly memorable chorus with radio-friendly agility. The single's club campaign will be aided by forthcoming uptempo remixes that we hope will be as rugged as the original production. In the meantime, jocks who want to bring urban crowds to a simmer should waste no time dropping the



A Road Of Love. ZYX recording duo Dare 2B Dif'rent recently performed at Poor Billy's nightclub in New Jersey. The gig was a stop on a U.S. concert trek in support of the act's current single, "A World Of Love," which is enjoying support in hi-NRG dance circles. An album is in the works, and likely will be released in early 1995. Pictured, from left, are Paulie D., Dare 2B Dif'rent; DJ Ski, Poor Billy's; Debra Torres, Dare 2B Dif'rent; and Bill Rickett, Rickett's Record Pool.

needle on this one. A smash.

It has been more than a hot second since producer/composer Joe Bernard courted East Coast underground DJs with "Mood Swings," an EP of deep-house musings. On "Mood Swings II," recorded under the name Works Of Atreus, he once again tweaks the booty and brain with five jams that explore the darker regions of trance, with elements of tribal and ambient trends factored in for good measure. Brace yourself for the intense tingle of "Cherohean Priest" and "Mohican Cry," two of the EP's shining moments.

MO' BEATS: It is always a bonus to have a new effort from DJ Pierre. His flair for hearty beats and lush retro-soul melodies is peerless. This time, he has collaborated with Danell Dixon under the banner X Fade for "Good & Plenty," a slinky li'l number that features the alto flash of Lavette. There is no denying the track's percolating disco subtext, but Pierre and Dixon deftly avoid the trap of nostalgia, keeping the overall vibe fresh and modern. Lavette has matured and honed her voice quite well. She is showing signs of being a viable contender for mainstream acceptance. Slip into any of the four mixes, though we are most connected with the "Wild Pitch" version.

On the freestyle tip, producers Rick Mendez and Richard Trouche pump an interesting new idea or two into the subgenre via 'Moving On" by newcomer Janine. Familiar old-school sounds are shaded with funk/hip-hop beats and splashes of disco-string drama, adding much-needed life to the song's age-old lyrical subject of cheating lovers. Latin purists and crossover minds will both probably find the "Miami Bass" mix most useful, though we are having a better time with the "Mean Janine" version-which is rife with harder beats and iced with a castrating battle between Janine and her man.

Finally, we have the sultry "Open Up Your Heart" by Alison Sheryll, a jaunty hi-NRG kicker produced by Rob Davis and Phil Dane. Amid a storm of bright and peppy keyboards and tambourine-shaken rhythms, Sheryll's deep, almost baritone voice shivers with emotion. It is her performance that keeps this cut from dissolving into another faceless tea-dance anthem. The "All In One" version has everything you could ever ask for though trance/rave heads should have a moment alone with the "Ambient" mix, which overflows with pillowy loops and disjointing vocal effects.



Street Crap. Randy Sills, producer and president of the Los Angeles-based Crap Records, recently popped by Street Sounds, an indie dance specialty shop, to promote his label's latest release, "Dream State" by Es En Em. The trance-angled track is doing well along the West Coast at retail and in nightclubs, and is showing signs of breaking on a national level. A follow-up single is being planned. Shown, from left, are Fred Childress, manager, Street Sounds; Randy Sills, president, Crap; and Frank Bevard, owner, Street Sounds.

Billboard. Dayce
HOT Dayce
Reakous
FOR WEEK ENDING SEPT. 17, 1994
CLUB PLAY

- 1. HUNGAH KARYN WHITE WARNER BROS.
 2. PASS THE LOVIN' BROWNSTONE EPIC
- 3. WHY NOT TAKE ALL OF ME
- CASSERINE FEAT. CATO WARNER BRO 4. WHAT I NEED CRYSTAL WATERS
- 5. YOU BRING ME JOY RHYTHM

MAXI-SINGLES SALES

- 1. I USED TO LOVE HER COMMON
- 1. I USED TO LOVE HER COMMON
- 2. HIT ME WITH THAT THE BEATNUTS
 RELATIVITY
 3. CRAYZY MAN BLAST FEAT V.D.C. MCA
- 4. I WANNA BE DOWN BRANDY ATLANTIC 5. SMACK IT UP STYLZ & THE J.I.Z.

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



HOT DANCE MUSIC.

| | | | | CLUB PLAY | |
|----------------|--------------|---------------|------------------|--|--------------------------------|
| THIS | LAST WEEK | 2 WKS AGO | WKS. ON CHART | COMPILED FROM A NATIONAL SAMPL OF DANCE CLUB PLAYLISTS. TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
| ① | 2 | 2 | 7 | * * * NO. 1 * * * AIN'T NOBODY AVEX GROUP 15529/CRITIQUE 1 week at No. 1 | ı ♦ JAKI GRAHAM |
| (2) | 3 | 7 | 6 | BRING ME JOY VIBE MUSIC 016 | MEECHIE |
| 3 | 1 | 1 | 8 | ONE NIGHT IN HEAVEN EPIC 77613 | ◆ M PEOPLE |
| 4 | 5 | 10 | 8 | DEEP FOREST 550 MUSIC 77578/EPIC | ◆ DEEP FOREST |
| (5) | 7 | 13 | 6 | ANOTHER NIGHT ARISTA 1-2725 | REAL MCCOY |
| 6 | 4 | 9 | 8 | BETTER LATE THAN NEVER CHAMPION 95898/EASTWEST | LAFAYETTE |
| $\overline{1}$ | 10 | 14 | 6 | DO YOU WANNA GET FUNKY COLUMBIA 77581 | ◆ C+C MUSIC FACTORY |
| (8) | 18 | 22 | 5 | TURN IT UP (SAY YEAH) FFRR 120 030 | D1 DUKE |
| 9 | 14 | 16 | 8 | COME TO ME, ECSTACY CONTINUUM 15303 | RED RED GROOVY |
| 10 | 13 | 15 | 8 | IN THE DARK WE LIVE (THEE LITE) EMOTIVE 754 | APHROHEAD |
| (11) | 23 | 31 | 3 | DOOP MCA 54867 | ◆ D00P |
| 12 | 17 | 21 | 9 | TROUBLE EIGHT BALL 040 | JOI CARDWELL |
| 13 | 11 | 6 | 11 | ANYTIME YOU NEED A FRIEND COLUMBIA 77499 | ◆ MARIAH CAREY |
| 14 | 9 | 8 | 9 | ARE YOU SATISFIED? TRIBAL AMERICA 58142/IRS | THE DAOU |
| 15 | 12 | 5 | 11 | IS IT ALL OVER MY FACE? CAUAL 213 | DAJAE |
| 16 | 16 | 19 | 8 | DOWN THAT ROAD CHRYSALIS 58036/EMI | ◆ SHARA NELSON |
| 17 | 8 | 3 | 11 | | I & SPOON FEATURING PLAVKA |
| (18) | 30 | 37 | 3 | SHORT DICK MAN DJ WORLD 114/ID | 20 FINGERS |
| (19) | 24 | 27 | 5 | FEET FFRR 120 036 | ◆ SANDALS |
| 20 | 6 | 4 | 9 | LOVE SO STRONG IMAGO 25067 | WILD PLANET |
| 21 | 22 | 24 | 6 | GIRLS & BOYS FOOD/SBK 58155/EMI | ♦ BLUR |
| 21 (22) | | 29 | 5 | | ◆ ERASURE |
| | 25 19 | 12 | <u> </u> | RUN TO THE SUN MUTE 66208/ELEKTRA | ◆ PAULINE HENRY |
| 23 (24) | <u> </u> | 35 | 12 | FEEL LIKE MAKING LOVE 550 MUSIC 77556/EPIC WHISTLING IN PARADISE LOGIC 001 | J. SOUNDTOOLS |
| (25) | 28 | | 4 | | RHYTHM PRESENT CHARVONI |
| 26) | 29 | 32 | 4 | | ◆ MOBY |
| 27 | 20 | 17 | 12 | HYMN ELEKTRA PROMO | 808 STATE |
| 28 | 21 | 20 | 8 | BOMBADIN TOMMY BOY 629 LET THE MUSIC (LIFT YOU UP) BIG BEAT 10156/ATLANTIC | LOVELAND |
| (29) | 39 | 20 | 2 | THE PLACE WHERE YOU BELONG MCA 54926 | ◆ SHAI |
| (30) | 36 | 45 | 3 | EVERYDAY THANG EPIC 77652 | MELANIE WILLIAMS |
| 30 | 30 | 73 | j | ***POWER PICK** | |
| 31) | 44 | _ | 2 | HIT BY LOVE ASM 0765 | ◆ CE CE PENISTON |
| (32) | 33 | 41 | 3 | TALK TO ME GREAT JONES 530 631/ISLAND | THIRD WORLD |
| 33 | 35 | 40 | 4 | MARCH SEXY 1002/MAXI | THE LOOK |
| 34 | 37 | _ | 2 | ROMANTIC CALL EPIC 77649 | ◆ PATRA FEATURING YO-YO |
| 35 | 32 | 38 | 4 | LOVE TO THE WORLD EASTWEST 95885 | MICHAEL WATFORD |
| 36 | 15 | 11 | 12 | LIFTED BY LOVE SIRE 41379/WARNER BROS. | K.D. LANG |
| (37) | NE | w | 1 | * * * HOT SHOT DEBUT | ★ ★ ★ |
| 38 | 31 | 30 | 5 | INDEPENDENCE NOTT-US 0010 | SPRING |
| 39 | 26 | 23 | 12 | NEW YORK EXPRESS STRICTLY RHYTHM 12254 | HARDHEAD |
| 40 | 40 | 47 | 3 | ZAMI GIRL IMAGO 25074 | ADELE BERTEI |
| 41 | 42 | $\overline{}$ | 2 | MOVE ON BABY FERR PROMO | ◆ CAPPELLA |
| 42 | 43 | 46 | 3 | CUBAN PETE CHAOS 77587/COLUMBIA | ◆ JIM CARREY |
| (43) | 47 | 40 | 2 | GOOD LUV MUSIC BOX 0003 | XAVIERA GOLD |
| 44 | 46 | $+ \equiv$ | 2 | GOD'S EYE ZOO 14152 | ◆ THE OVERLORDS |
| 45 | 34 | 25 | 9 | INNER CITY BLUES C-FOUR 1010 | GARY |
| (46) | + | W Þ | 1 | TEMPTED KINETIC/SIRE 41612/WARNER BROS. | ◆ WATERLILLIES |
| (47) | - | WÞ | 1 | TRUE SPIRIT VIRGIN 38452 | CARLEEN ANDERSON |
| 48 | + | WÞ | 1 | HIDE-A-WAY FOCUS PROMO | KELLI RICH |
| 49 | + | w Þ | 1 | WHERE IS LOVE AND HAPPINESS? ORANGEWERKS PROMO | ANYTHING BOX |
| 50 | 38 | 33 | 10 | EVERYBODY UP A&M 8294 | UNCANNY ALLIANCE |
| - 70 | 1 10 | 133 | 10 | EATHINGS OF MIN 0534 | wrene court to the last to the |

| | | | | MAXI-SINGLES SALES | | | | |
|------|----------|---------------|------------------|--|-----------------------------------|--|--|--|
| | | S | N . | COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPP STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. | PED KEY DANCE RETAIL SoundScan | | | |
| THIS | LAST | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST | | | |
| | | _ | | * * * No. 1 * * * | | | | |
| 1 | 1_ | _1_ | 6 | FLAVA IN YA EAR (M) (T) BAD BOY 7-9002/ARISTA 3 weeks at No. 1 | | | | |
| 2 | 2 | 3 | 12 | TAKE IT EASY (M) (T) WEEDED 20094/NERVOUS | ◆ MAD LION | | | |
| 3 | 3 | 2 | 4 | JUICY (M) (T) BAD BOY 7-9006/ARISTA | ◆ THE NOTORIOUS B.I.G. | | | |
| 4 | 4 | 24 | 3 | SHORT DICK MAN (M) (T) (X) DJ WORLD 114/ID | 20 FINGERS | | | |
| (5) | NE/ | N > | 1 | * * * HOT SHOT DEBUT * * 1 HERE COMES THE HOTSTEPPER (M) (T) COLUMBIA 77602 | ♦ INI KAMOZE | | | |
| 6 | 5 | 4 | 8 | DO YOU WANNA GET FUNKY (M) (T) (X) COLUMBIA 77581 | ◆ C+C MUSIC FACTORY | | | |
| 7 | 6 | <u> </u> | 2 | AT YOUR BEST (YOU ARE LOVE) (T) (X) BLACKGROUND 42236/JIVE | ◆ AALIYAH | | | |
| | | | | * * * GREATEST GAINER* * * | | | | |
| (8) | 21 | 7 | 6 | BOOTI CALL (M) (T) (X) INTERSCOPE 95863/AG | ◆ BLACKSTREET | | | |
| | | _ | _ | | ♦ 69 BOYZ | | | |
| 10 | 18 | 16 | 3 | NUTTIN' BUT LOVE (M) (T) UPTOWN 54866/MCA | ◆ HEAVY D & THE BOYZ | | | |
| | _ | _ | _ | | | | | |
| (11) | 16 | 12 | 4 | GUCCI DANCE LIVE (M) (T) SIREN 109 | SAM THE BEAST | | | |
| 12 | - | N D | 1 | BUCK 'EM DOWN (T) (X) WRECK 2010Q/NERVOUS | BLACK MOON | | | |
| 13 | 20 | | 2 | DRUNK ON LOVE (T) (X) EPIC 77572 | ◆ BASIA | | | |
| (14) | NE | N D | 1 | VIBE (T) (X) ILLTOWN 48621/MOTOWN | ◆ ZHANE | | | |
| 15 | 8 | 8 | 9 | BOP GUN (ONE NATION) (M) (T) (X) PRIORITY 53161 | ◆ ICE CUBE | | | |
| 16 | 9 | 5 | 4 | ROMANTIC CALL (M) (T) EPIC 77649 | PATRA FEATURING YO-YO | | | |
| (17) | NE | N D | 1 | HIT BY LOVE (T) (X) A&M 0765 | ◆ CE CE PENISTON | | | |
| 18 | 7 | 9 | 8 | NO GUNS, NO MURDER (M) (T) (X) VP 5399 | ◆ RAYVON | | | |
| 19 | 11 | 14 | 8 | STROKE YOU UP (T) (X) SPOILED ROTTEN/BIG BEAT 10155/AG | ◆ CHANGING FACES | | | |
| 20 | NE | N > | 1 | NONE OF YOUR BUSINESS (M) (T) (X) NEXT PLATEAU/LONDON 857 715/ISLAND | ◆ SALT-N-PEPA | | | |
| 21 | 17 | 15 | 21 | 100% PURE LOVE (M) (T) (X) MERCURY 858 485 | ◆ CRYSTAL WATERS | | | |
| (22) | NE | WÞ | 1 | PLAYAZ CLUB (T) (X) CHRYSALIS 58267/EMI | ◆ RAPPIN' 4-TAY | | | |
| 23 | 24 | 18 | 8 | ANOTHER NIGHT (T) ARISTA 1-2725 | REAL MCCOY | | | |
| (24) | 25 | 17 | 17 | FANTASTIC VOYAGE (M) (T) (X) TOMMY BOY 617 | ◆ COOLIO | | | |
| 25 | 15 | 10 | 14 | FUNKDAFIED (T) SO SO DEF/CHAOS 77422/COLUMBIA | ◆ DA BRAT | | | |
| 26 | 14 | 11 | 6 | ONE NIGHT IN HEAVEN (T) (X) EPIC 77613 | ◆ M PEOPLE | | | |
| 27 | 19 | 19 | 17 | NAPPY HEADS (M) (T) RUFFHOUSE 77431/COLUMBIA ◆ FUG | GEES (TRANZLATOR CREW) | | | |
| (28) | 33 | 26 | 6 | LOVE WOMAN SO! (M) (T) (X) BREAK A DAWN 8001/VP | MAD LION | | | |
| 29 | 12 | — | 2 | · DWYCK (T) CHRYSALIS 58257/EMI | ◆ GANG STARR | | | |
| 30 | 22 | 23 | 3 | I SAW IT CUMMIN' (M) (T) (X) PMD 62951/RCA | ◆ PMD | | | |
| 31 | 13 | 13 | 8 | THIS D.J. (M) (T) (X) VIOLATOR/RAL 853 237/ISLAND | ◆ WARREN G | | | |
| (32) | NE | w Þ | 1 | I LOVE THE NIGHTLIFE (DISCO 'ROUND) (T) MOTHER 853 705/ISLAND | ALICIA BRIDGES | | | |
| 33 | 27 | 27 | 5 | ACTION (M) (T) EASTWEST 95900/AG ◆ TERROR FABULOUS FEATUR | ING NADINE SUTHERLAND | | | |
| 34 | 29 | 32 | 20 | WHAT'S UP (T) (X) ZYX 6691 | ◆ D1 WIKO | | | |
| (35) | NE | w > | 1 | NERVAAS (T) TRIBAL AMERICA 58205/IRS | JUNIOR VASQUEZ | | | |
| (36) | + | w Þ | 1 | | MMITTEE FEATURING ROXY | | | |
| (37) | + | w Þ | 1 | | NDROSS & MARIAH CAREY | | | |
| 38 | 23 | 20 | 4 | SUMMER BUNNIES (T) (X) JIVE 42237 | ◆ Ř. KELLY | | | |
| (39) | - | W D | 1 | I GOTCHA' BACK (T) LOUD 62966/RCA | ◆ GENIUS | | | |
| 40 | 30 | 44 | 6 | WRONG SIDE OF DA TRACKS (M) (T) BIG BEAT 10154/AG | ◆ ARTIFACTS | | | |
| | _ | 77 | +- | | | | | |
| 41 | 36 | | 2 | TREASURE OF MY HEART (M) (T) UPSTAIRS 0106 | SPANISH FLY | | | |
| 42 | +- | ENTRY | 5 | GIRLS & BOYS (T) (X) FOOD/SBK 58155/EMI | ♦ BLUR | | | |
| 43 | 49 | <u> </u> | 4 | TIME'S UP (M) (T) (X) WILD PITCH 58194/EMI | ◆ 0.C. | | | |
| (44) | + | W P | 1 | HIP HOP RIDE (T) EASTWEST 95879/AG | ◆ DA YOUNGSTA'S | | | |
| (45) | 1 | WÞ | 1 | MOVE IT LIKE THIS (M) (T) (X) TOMMY BOY 633 | ◆ K7 | | | |
| 46 | 38 | 38 | 14 | ANYTIME YOU NEED A FRIEND (M) (T) (X) COLUMBIA 77499 | ◆ MARIAH CAREY | | | |
| 47 | 41 | 37 | 20 | BUCKTOWN/LET'S GIT IT ON (M) (T) WRECK 20069/NERVOUS | ◆ SMIF-N-WESSUN | | | |
| 48 | 40 | 25 | 8 | FEEL WHAT YOU WANT (M) (T) CHAMPION/EASTWEST 95899/AG | ◆ KRISTINE W | | | |
| 49 | 37 | 39 | 25 | MOVING ON UP (T) (X) EPIC 77417 | ◆ M PEOPLE | | | |
| 50 | 28 | 21 | 7 | CUBAN PETE (M) (T) CHAOS 77587/COLUMBIA | ◆ JIM CARREY | | | |

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

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BILLBOARD SEPTEMBER 17, 1994



Bill Boxed. Bluegrass music pioneer Bill Monroe, third from left, celebrates 58 years of recording with the release of his new four-volume boxed set, "The Music Of Bill Monroe: 1936-1994." The collection was compiled by the Country Music Foundation, and was released on MCA Records. With Monroe, from left, are Alan Stoker, John Rumble, Bill Ivey, and Kyle Young, all from the Foundation, and Bruce Hinton, chairman of MCA Records/Nashville.

Tippin, RCA Try To Get A Fix On Radio Will New Set End Artist's Battle For Airplay?

BY PETER CRONIN

NASHVILLE-"There Ain't Nothin' Wrong With The Radio" is the title of his only No. 1 single, but it's radio's hesitancy to play Aaron Tippin's records on a consistent basis that has held the 36-year-old singer/songwriter back from the kind of stardom one might expect from a platinumselling artist. RCA is hoping that with the Nov. 9 release of "Looking Back At Myself," Tippin's fourth album for the label, he can change all that.

With his unapologetically traditional honky-tonk sound and vodelling vocals, Tippin has indeed had to battle for airplay with each single he has released. But even in the face of such programming adversity, since his 1990 debut single, "You've Got To

Stand For Something," was swept into the top 10 on the wave of patriotism surrounding the Gulf War, he has scored five top 10 singles.

"Aaron Tippin is the only platinum country artist that

doesn't get automatic airplay," says Dale Turner, RCA Nashville's VP of national promotion. "When his songs do hit the airwayes, it turns into instant audience acceptance, but getting that song to the consumer through radio has always been a terrible struggle."

In a personal effort to break down radio's on-and-off response to his music, Tippin buckled down with a new producer and a fresh, do-it-yourself approach. The singer spent an unprecedented amount of time and painstaking effort on the pre-production chores for "Lookin' Back At Myself" before handing full-blown demos to veteran Nashville producer/guitarist Steve Gibson. The album they finally made, while showcasing plenty of Tippin's trademark hillbilly howl, sticks very closely to Tippin's original demos and country radio's smoother sonic requirements.

"I think Steve had a lot of respect for what I'd already put into it, and that gave an extra glimmer to this project," says Tippin. "In the past, working with [producers] Emory Gordy and Scott Hendricks, we just did guitar/vocal demos, but this time I was interested in moving this music into more of a total Aaron Tippin thing. I got huge consideration as to what I thought the record should be, and I've never felt more wanted in the

A look at Tippin's chart history illustrates the problems of "momentum" that have plagued Turner and his RCA promotion staff when bringing his singles to radio. After debuting with a No. 6 hit ("You've Got To Stand") on Billboard's Hot Country Singles & Tracks chart, Tippin's next two singles rose only to No. 40 and No. 54, respectively. He then took "There Ain't Nothin' Wrong With The Radio" to No. 1 and followed with the No. 5 "I Wouldn't Have It Any (Continued on page 40)

Haggard: Abrasive, Inflammatory, And Great Merle Gets His Due With Tribute, Hall Of Fame Induction

MERLE THE MAGNIFICENT: As a commentator on social and political matters, Merle Haggard has enraged the left, delighted the right, and thoroughly confused the middle for 25 years. His "Okie From Muskogee" trashed hippies, and "The Fightin' Side Of Me" shook its fist at those who dared protest the Vietnam War. In "Workin' Man Blues," he boasted, "I ain't never been on welfare-that's one place I won't be." Subsequently, Haggard took a swipe at "your so-called Social Security" in "Big City" and grew nostalgic in "Are The Good Times Really Over" for those good old days, "back before microwave ovens, when a girl could still cook and still would." In "Me And Crippled Soldiers," he was withering in his contempt for the notion that flag burning is as legitimate a form of expression as flag saluting. And if you thought (or hoped) he might mellow with age, then you shouldn't look at the current Wylie & the Wild West Show video, "Ugly Girl Blues," wherein

Haggard and Wylie are dumbfounded that "an ugly girl turned me down."

Having dutifully chronicled all these abrasions to the body politic, honesty now compels us to add that Haggard is still one of the greatest singers and songwriters who ever lived. In fact, his artistry is so pure and free of gimmickry that it tends to detoxify even his vilest pronouncements. His

by Edward Morris

benign influences will soon be on display when Arista Rec-

ords releases its tribute album, "Mama's Hungry Eyes." And the Country Music Assn. has just announced that on Oct. 5 it will induct Haggard into the Country Music Hall Of Fame. We'll salute that. MAKING THE ROUNDS: Sisters Janice and Jayne

White, who used to record for Curb as JJ White, have been in town displaying their songwriting prowess to potential publishers. They recently dazzled a clutch of industry members at a listening party at RedDog Productions, scoring particularly well with a give-him-hell number called "Just The Way You Are." Among those cheering them on were Noel Fox, Maypop Music; Charlie Monk, Monk Family Music; Marty Gamblin, Glen Campbell Music; talent manager John Lomax; and fellow vocalist Daniele Alexander.

Gary Morris is starring in and overseeing the music for a feature film now being shot in Missouri. Called "A Place To Grow," it will also feature Wilfred Brimley, Juice Newton, Boxcar Willie, and Tracy Kristofferson. Liberty Records will handle the soundtrack, with profits from the album going to Farm Aid. No release date for the movie has been set, but plans are to show it at the Sundance Film Festival in January . . . Wylie & the Wild West Show will perform two shows daily for six weeks at Euro Disney in Paris.

Joe Harris has joined APA (Agency for the Performing Arts) as VP in charge of the Northeast for country clients and fairs east of the Mississippi. Harris was Garth Brooks' agent when he worked at Buddy Lee Attractions, According to senior VP Bob Kinkead, Harris brings with him as clients Betsy, Ty Austin, Shane Stockton, and Ty England

... The country books keep coming. New from Blackwell Publishers in Cambridge, Mass., is "The Blackwell Guide To Recorded Country Music," edited by Bob Allen. Contributors are Charles Wolfe, Nick Tosches, Geoffrey Himes, Laurence J. Zwisohn, Frank Godbey, Marty Godbev. Tom Gilmore, and Pete Loesch. The volume covers all of country's colorful subdivisions-from bluegrass to country-pop-and is thoroughly indexed. And from General Publishing, Los Angeles, we have "The Country Music Cookbook" by Dick & Sandy St. John. It is subtitled "Per-

sonal Favorite Recipes Of Country Music's Greatest Stars." Profits are ear-Profits are earmarked for the National Music Foundation. (By the way, you may know the St. Johns better as Dick & DeeDee of "The Mountain's High" fame.)

Kudos to RCA Records for its classy mailing piece on Martina McBride and her thought-provoking single and music video, "Inde-

pendence Day." Both the song, which Gretchen Peters wrote, and the video, which Deaton Flanigen produced, vividly depict the horror of domestic violence. The mailer contains letters the song and video inspired from victims and their advocates. One said that "the women . . . involved in our support group have been inspired by your new release and validated that someone will actually sing out about the problem of domestic abuse." Another noted that the song "got me through a lot of bad times." Everyone involved can be proud of this project.

MARK YOUR Calendar: SESAC will hold a seminar for songwriters, called "Broadway Comes To Nashville," Sept. 16 at 10:30 a.m. in the organization's executive conference room, Speakers include Freddie Gershon, a SESAC owner and head of Music Theatre International; Tony award winner Michael David, producer of "Tommy," "Guys And Dolls," "Into The Woods," and other shows; Tony Awardwinning composer Maury Yeston; Mike Ockrent, director of "Me And My Girl" and "Crazy For You" and winner of three Tonys; and internationally active entertainment attorney Michael Sukin, whose clients include Opryland USA, the Charlie Daniels Band, and the estates of Duke Ellington, George and Ira Gershwin, and Elvis Presley.

McCoury, Krauss, NBB Top **Nominees For IBMA Awards**

NASHVILLE-The Del McCoury Band, Alison Krauss & Union Station. and the Nashville Bluegrass Band are the leading contenders for this year's International Bluegrass Music Assn. awards-accounting for a combined total of 28 nominations. The honors will be conferred Sept. 22 at River-Park Center in Owensboro, Ky., during the IBMA's "World Of Bluegrass" festivities.

John Hartford and Laurie Lewis will host the awards show, which is scheduled to be carried live over various networks to a worldwide radio audience. Highlighting the ceremonies will be the induction of the Grand Ole Opry's Osborne Brothers into the IBMA Hall Of Honor.

Here are the award categories and

- · Entertainer of the year: the Johnson Mountain Boys, Alison Krauss & Union Station, the Lonesome River Band, the Del McCoury Band, the Nashville Bluegrass Band.
- Vocal group: the Cox Family, Alison Krauss & Union Station, the Del McCoury Band, the Nashville Bluegrass Band, IIIrd Tyme Out.
- Instrumental group: California, Alison Krauss & Union Station, the Del McCoury Band, the Nashville Bluegrass Band, the Tony Rice Unit.
- Female vocalist: Suzanne Cox, Alison Krauss, Laurie Lewis, Claire Lynch, Lynn Morris.
- · Male vocalist: Dudley Connell, Del McCoury, Russell Moore, Tim O'Brien, Alan O'Bryant.
 - · Song: "Who Will Watch The

Home Place," performed by Laurie Lewis (written by Kate Long); "Duncan And Brady," Johnson Mountain Boys (public domain); "Cheek To Cheek With The Blues," Del McCoury (Roy Drusky and Vic McAlpin); "A Deeper Shade Of Blue," Del McCoury (Billy Smith and Terry Smith); "Backtrackin'," the Nashville Bluegrass Band (Mike Dowling); "Grandpa's Mandolin," IIIrd Tyme Out (Billy Smith, Mark Irwin, and Terry Smith).

- Album: "Everybody's Reaching Out For Someone," the Cox Family (Rounder Records); "I Know Who Holds Tomorrow," Alison Krauss & the Cox Family (Rounder); "Old Country Town," the Lonesome River Band (Sugar Hill); "A Deeper Shade Of Blue," Del McCourt & Pleus Plus (Tour Pleus Pleus Plus Plus Pleus Pl "Tony Rice Sings & Plays Bluegrass," Tony Rice (Rounder).
- · Recorded event: "I Know Who Holds Tomorrow," Alison Krauss & the Cox Family (Rounder Records); "Live Duet Recordings, 1963-1980," Bill Monroe & Doc Watson (Smithsonian/Folkways); "A Touch Of The Past," Larry Perkins & Friends (Pinecastle); "World Turning," Tony Trischka with Dudley Connell and Alison Krauss (Rounder); "Ruthie," Pete Wernick with Alan O'Bryant (Sugar Hill).
- · Instrumental recording: "Skip, Hop & Wobble," Barenberg, Douglas & Meyer (Sugar Hill); "Sugar In The Gourd," Lonesome Standard Time (Sugar Hill); "Quicksburg Rendez-(Continued on page 40)

Bilboard TOP COUNTRY ALBUMS

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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR | TITLE EQUIVALENT FOR CASSETTE/CD) | PEAK POSITION |
|-----------|-----------|-----------|---------------|--|-----------------------------------|---------------|
| 1 | 1 | 1 | 24 | ★ ★ NO. 1 ★ ★ TIM MCGRAW ▲ CURB 77659 (9 98/13 98) 23 weeks at No. | | 1 |
| 2 | 2 | 2 | 10 | ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98) | MA I OHW | ī |
| 3 | 3 | 3 | 32 | JOHN MICHAEL MONTGOMERY ▲ * ATLANTIC 82559:AG | (10.98 15.98) KICKIN' IT UP | 1 |
| 4 | 4 | 5 | 19 | REBA MCENTIRE ▲ MCA 10994 (10.98/15.98) | READ MY MIND | 2 |
| 5 | 5 | 4 | 13 | VINCE GILL ▲ MCA 11047 (10.98/15.98) | WHEN LOVE FINDS YOU | 2 |
| 6 | 7 | 8 | 31 | THE MAVERICKS ● MCA 10961 (9.98 15 98) | WHAT A CRYING SHAME | 6 |
| 7 | 6 | 6 | 6 | JOE DIFFIE EPIC 64357/COLUMBIA (10.98 EQ/15.98) | THIRD ROCK FROM THE SUN | 6 |
| 8 | 9 | | 2 | ★ ★ GREATEST GAIN PATTY LOVELESS EPIC 64188/SONY (9.98 EQ/15.98) | ER★★★ WHEN FALLEN ANGELS FLY | 8 |
| 9 | 8 | 7 | 12 | DAVID BALL ● WARNER BROS 45562 (9 98/15 98) | THINKIN' PROBLEM | 6 |
| 10 | 10 | 9 | 17 | TRAVIS TRITT ● WARNER UROS 45603 (10 98 15 98) | TEN FEET TALL & BULLETPROOF | 3 |
| I | 13 | 11 | 11 | SAMMY KERSHAW MERCURY 522125 (10.98 EQ/15.98) | FEELIN' GOOD TRAIN | 9 |
| 12) | 12 | 12 | 13 | TRACY BYRD MCA 10991 (10 98/15.98) | NO ORDINARY MAN | 12 |
| 13) | 16 | 20 | 34 | JEFF FOXWORTHY WARNER BROS 45314 9 98/15.98) ES | YOU MIGHT BE A REDNECK IF | 13 |
| 14 | 11 | 10 | 53 | GARTH BROOKS \$4 LIBERTY 80857 (10.98/16.98) | IN PIECES | 1 |
| 15 | 14 | 15 | 51 | MARTINA MCBRIDE ● RCA 66288 (9 98/15 98) | THE WAY THAT I AM | 14 |
| 16 | 20 | 17 | 103 | GEORGE STRAIT ▲¹ MCA 10651 (10 98/15.98) | PURE COUNTRY (SOUNDTRACK) | 1 |
| 17 | 19 | 23 | 31 | BLACKHAWK ARISTA 18708 (9.98/15.98) | BLACKHAWK | 17 |
| 18 | 15 | 14 | 80 | BROOKS & DUNN ▲2 ARISTA 18716 (10 98/15 98) | HARD WORKIN' MAN | 2 |
| 19 | 18 | 13 | 76 | DWIGHT YOAKAM ▲ REPRISE 45241 WARNER BROS. (10 98 | V15.98) THIS TIME | 4 |
| 20 | 17 | 13 | 100 | ALAN JACKSON ▲ A LOT ABOUT | LIVIN' (AND A LITTLE 'BOUT LOVE) | l |
| 21 | 22 | 22 | 114 | MARY CHAPIN CARPENTER ▲ | COME ON COME ON | 6 |
| 22 | 23 | 24 | 49 | COLUMBIA 48881/SONY (10.98 EQ/15.98) GEORGE STRAIT MCA 10907 (10.98/15.98) | EASY COME, EASY GO | 2 |
| 23 | 25 | 27 | 17 | LORRIE MORGAN BNA 66379 (9 98/15.98) | WAR PAINT | 7 |
| 24 | 25 | 25 | 49 | REBA MCENTIRE A MCA 10906 (10.98/15 98) | GREATEST HITS VOLUME TWO | 1 |
| 25 | 28 | 26 | 19 | RANDY TRAVIS ● WARNER BROS, 45501 (10.98 15.98) | THIS IS ME | 10 |
| 26 | 21 | 16 | 27 | VARIOUS ARTISTS ▲ WCA 10965 (10 98/16 98) | RHYTHM COUNTRY & BLUES | 1 |
| 27 | 32 | 30 | 208 | GARTH BROOKS ▲ 12 LIBERTY 93866 (9 98/13.98) | NO FENCES | 1 |
| 28 | 33 | 33 | 28 | RICK TREVINO COLUMBIA 53560/SONY (10.98 EQ/15.98) | RICK TREVINO | 23 |
| 29 | 27 | 28 | 30 | NEAL MCCOY ● ATLANTIC 82568 (10 98/15 98) HS | NO DOUBT ABOUT IT | 13 |
| 30 | 24 | 19 | 7 | DIAMOND RIO ARISTA 18745 (9 98/15 98) | LOVE A LITTLE STRONGER | 13 |
| 31 | 30 | 29 | 69 | LITTLE TEXAS ▲ WARNER 9803 45276 9 98 15 98) | BIG TIME | 6 |
| - | | - | | * * PACESETTER | | 32 |
| 32 | 50 | 60 | 3 | THE TRACTORS ARISTA 18728 (9.98/15.98) | THE TRACTORS | 4 |
| 33 | 29 | 21 | 16 | SOUNDTRACK ATLANTIC 82595 AG (10 98 16.98) | MAVERICK CLAY WALKER | 8 |
| 34 | 31 | 31 | 57 | COLLIN DAYE A CHART 24511 9.98/15.98) | | 12 |
| | 34 | 35 | 32 | COLLIN RAYE ● EPIC 53952/SONY (9.98 EQ/15.98) | EXTREMES | 1.2 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | PEAK POSITION |
|-----------|-----------|-----------|---------------|--|---------------|
| 37 | 38 | 38 | 72 | TOBY KEITH ● MERCURY 514421 (9.98 EQ/13 98) IS TOBY KEIT | н 17 |
| 38 | 44 | 42 | 279 | GARTH BROOKS ▲ LIBERTY 90897 (9.98/13.98) GARTH BROOM | s 2 |
| 39 | 40 | 39 | 19 | PAM TILLIS ARISTA 18758 (9.98/15.98) SWEETHEART'S DANG | E 6 |
| 40 | 36 | 32 | 26 | JOHN BERRY LIBERTY 80472 (9.98/13.98) IS JOHN BERF | Y 13 |
| 41 | 41 | 40 | 105 | VINCE GILL ▲ * MCA 10630 (10.98/15.98) I STILL BELIEVE IN YO | U 3 |
| 42 | 37 | 36 | 24 | CONFEDERATE RAILROAD ● ATLANTIC 82505/AG (10.98/15.98) NOTORIOL | s 6 |
| 43 | 45 | 44 | 95 | JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15 98) LIFE'S A DANC | E 4 |
| 44 | 39 | 41 | 43 | TANYA TUCKER ● LiBERTY 89048 (10.98/15.98) SOO | N 18 |
| 45 | 42 | 37 | 43 | FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) IS TAKE ME AS I A | м 7 |
| 46 | 46 | 47 | 16 | KATHY MATTEA MERCURY 518852 (10 98 EQ/15.98) WALKING AWAY A WINNE | R 12 |
| 47 | 43 | 43 | 47 | VARIOUS ARTISTS ▲¹ GIANT 2*531 (10.98/15.98) COMMON THREAD: THE SONGS OF THE EAGLE | :s 1 |
| 48 | 51 | 48 | 156 | GARTH BROOKS & LIBERTY 96330 (10.98/15.98) ROPIN' THE WIN | D 1 |
| 49 | 47 | 45 | 60 | CLINT BLACK ▲ RCA 66239 (10.98/15.98) NO TIME TO KII | L 2 |
| 50 | 48 | 46 | 72 | PATTY LOVELESS ● EPIC 53236/SONY (9 98 EQ/15.98) ONLY WHAT I FEI | L 9 |
| 51 | 49 | 49 | 69 | WYNONNA ▲ CURB 10822 MCA 10 98 15 98) TELL ME WH | ly 1 |
| 52 | 53 | 51 | 123 | CONFEDERATE RAILROAD ▲ CONFEDERATE RAIL ROA | + |
| | | | | ATLANTIC 82335/AG 19 98 15.981 HS | - |
| 53 | 52 | 50 | 63 | | + |
| 54 | 58 | 54 | 173 | | - |
| 55 56 | 54 | 56 52 | 47 | HANK WILLIAMS, JR. CURB 77638 (6 98/9 98) GREATEST HITS, VOL. ALABAMA ● RCA 66296 (9.98/15.98) CHEAP SEA* | — |
| 57 | 57 | 55 | 19 | JOHNNY CASH AMERICAN 45520° WARNER BROS. (9.98/15.98) AMERICAN RECORDING | - |
| 58 | 71 | 33 | 2 | KEN MELLONS EPIC 53746/SONY /9 98 EQ.15.98) ES | |
| 59 | 51 | 59 | 72 | JOE DIFFIE EPIC 53/002/SONY (10.98 EQ/15 98) HONKY TONK ATTITUE HONKY TONK ATTITUE | |
| 60 | 55 | 58 | 47 | SAWYER BROWN CURB 77626 (10.98/15.98) OUTSKIRTS OF TOW | - |
| | 56 | 53 | 56 | AARON TIPPIN ● RCA 66251 (9.98/15.98) CALL OF THE WII | + |
| 61 | 59 | 73 | 11 | LARI WHITE RCA 66395 9 98/15 98) [IS] WISH | + |
| 63 | 63 | 62 | 38 | DOUG STONE ● EPIC 57271 SONY (9.98 EQ/15 98) MORE LO' | - |
| 64 | 60 | 57 | 9 | WILL!E NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98) SUPER HI | - |
| 65 | 65 | 61 | 14 | | |
| | 62 | 56 | 7 | | - |
| 66 67 | 64 | 65 | 120 | CHARLIE DANIELS EPIC 64182/SONY 15.98 EQ/9.98) SUPER HI BILLY RAY CYRUS ▲ MERCURY 510635 (10.98 EQ/16.98) SOME GAVE A | |
| | 66 | 64 | 134 | JOHN ANDERSON ▲ BNA 61029 (9.98/13.98) SEMINOLE WIN | |
| 68 69 | 67 | 69 | 127 | WYNONNA ▲¹ CURB 10529/MCA (10 98/15 98) WYNONNA ▲¹ CURB 10529/MCA (10 98/15 98) WYNONI | |
| 70 | 68 | 70 | 107 | TRAVIS TRITT ▲ WARNER BROS. 45048 (10 98/15.98) T.R-O-U-B-L | |
| 71 | | NTRY | 28 | SOUNDTRACK MCA 10927 (10.98/16.98) 8 SECONI | |
| 72 | 70 | 67 | 26 | BILLY DEAN LIBERTY 28357 (10.98/15.98) GREATEST HI | - |
| 73 | 72 | 68 | 78 | SAMMY KERSHAW MERCURY 14332 (9 98 EQ/15.98) HAUNTED HEA | - |
| 74 | 74 | 71 | 211 | ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98) HERE IN THE REAL WOR | -+ |
| 75 | | NTRY | 20 | CHRIS LEDOUX LIBERTY 28458 (10.98/15.98) BEST | - |

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,00 units. ARIAA 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. Impact shows artists removed from Heatseekers this week.

Billboard Top Country Catalog Albums

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

FOR WEEK ENDING SEPTEMBER 17, 1994

| S | ou | inc | dS | c | ar |
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| THIS | LAST WEEK | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALE | TITLE NT FOR CASSETTE/CD) | WKS. ON CHART | | |
|------|--------------|--|-------------------------------|------------------|--|--|
| 1 | 1 | PATSY CLINE ▲ 4 MCA 12 • (7.98/12.98) 152 weeks at No. 1 | GREATEST HITS | 174 | | |
| 2 | 2 | THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98) | A DECADE OF HITS | 174 | | |
| 3 | 3 | GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98) | SUPER HITS | 159 | | |
| 4_ | 4 | REBA MCENTIRE ▲ MCA 4979* (7.98/12 98) | GREATEST HITS | 172 | | |
| 5 | 5 | GEORGE STRAIT ▲2 MCA 42035 (7.98/12.98) | GREATEST HITS, VOL. 2 | 174 | | |
| 6 | 6 | GEORGE STRAIT ▲2 MCA 5567* (7.98/12.98) | GEORGE STRAIT'S GREATEST HITS | 172 | | |
| 7 | 7 | SAMMY KERSHAW ▲ MERCURY 510161 (9.98 EQ/13.98) | DON'T GO NEAR THE WATER | 5 | | |
| 8 | 8 | ALABAMA ▲ RCA 6825 (7.98/11.98) | ALABAMA LIVE | 50 | | |
| 9 | 9 | GEORGE STRAIT ● MCA 10450 (9.98/15.98) | TEN STRAIT HITS | 21 | | |
| 10 | 10 | PATSY CLINE MCA 4038 (7.98/12.98) | THE PATSY CLINE STORY | 13 | | |
| 11 | 14 | ALABAMA ▲3 RCA 7170* (9.98/13.98) | GREATEST HITS | 173 | | |
| 12 | 13 | TANYA TUCKER ● CAPITOL 91814 (9.98/13.98) | GREATEST HITS | 13 | | |
| 13 | 17 | THE JUDDS ▲2 CURB 8318/RCA (9.98/15.98) | GREATEST HITS | 57 | | |

| THIS | LAST WEEK | | | WKS. ON CHART |
|------|--------------|--|--------------------------------|------------------|
| 14 | 19 | WAYLON JENNINGS ▲ CRA 3378 (8.98) | GREATEST HITS | 58 |
| 15 | 11 | CONWAY TWITTY ▲ MCA 31238 (4 98/11.98) | THE VERY BEST OF CONWAY TWITTY | 63 |
| 16 | 16 | KE1TH WHITLEY ▲ RCA 52277 (9.98 13 98) | GREATEST HITS | 33 |
| 17 | 24 | VINCE GILL ▲ MCA 42321 (8.98 13.98) | WHEN I CALL YOUR NAME | 44 |
| 18 | 15 | REBA MCENTIRE ● MCA 6294* (4 98/11 98) | SWEET SIXTEEN | 144 |
| 19 | - | GEORGE JONES GUSTO 380/IMG (8.98) | AT HIS BEST | 8 |
| 20 | 20 | KENNY ROGERS ▲ LIBERTY 5112* CAPITOL (9.98/15.98) | TWENTY GREATEST HITS | 78 |
| 21 | 25 | DWIGHT YOAKAM ● REPRISE 25989*/WARNER 8ROS. (9.98/13.98) | JUST LOOKIN' FOR A HIT | 122 |
| 22 | _ | CLINT BLACK ▲2 RCA 9668 (9.98/13.98) | KILLIN' TIME | 1 |
| 23 | 23 | ALABAMA ▲ RCA 61040 (9 98/13.98) | GREATEST HITS VOL. 2 | 35 |
| 24 | 4- | TRAVIS TRITT ▲ WARNER 8ROS. 26094 (9 98/13.98) | COUNTRY CLUB | 19 |
| 25 | _ | WILLIE NELSON ▲2 COLUMBIA 237542/SONY (9.98 EQ/13.98) | GREATEST HITS | 40 |

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



ilboard HOT COUNTRY SINGLES & TRACKS

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

| FOF | WE | EKEN | | G SEPT. 17, 1994 | |
|-----------|--------------|--------------|------------------|--|---|
| THIS | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
| 1 | 1 | 3 | 11 | * * NO. 1 * XXX'S AND OOO'S (AN AMERICAN GIRL) G.FUNDIS,H.STINSON (A. RANDALL,M.BERG) 2 w | r ★ ★ seks at No. 1 TRISHA YEARWOOD (C) (V) MCA 54898 |
| 2 | 2 | 6 | 11 | WHAT THE COWGIRLS DO T. BROWN (V. GILL, R. NIELSEN) | ◆ VINCE GILL (C) (V) MCA 54879 |
| 3 | 6 | 10 | 10 | THIRD ROCK FROM THE SUN J.SLATE,J.DIFFIE (J.GREENEBAUM,S.WHIPPLE,T.MARTIN) | ◆ JOE DIFFIE (C) (V) EPIC 77577 |
| 4 | 7 | 13 | 10 | DOWN ON THE FARM J.STROUD,B.GALLIMORE (K.K.PHILLIPS,J.LASETER) | ◆ TIM MCGRAW CURB ALBUM CUT |
| 5 | 4 | 9 | 13 | THE MAN IN LOVE WITH YOU T.BROWN,G.STRAIT (S.DORFF,G HARJU) | ◆ GEORGE STRAIT (C) (V) MCA 54854 |
| 6 | 3 | 5 | 16 | SHE CAN'T SAY I DIDN'T CRY S.BUCKINGHAM (T.MARTIN,T.MARTIN,R.WILSON) | ◆ RICK TREVINO (C) (V) COLUMBIA 77535 |
| 1 | 9 | 12 | 13 | HARD TO SAY M.MILLER,M.MCANALLY (M.MILLER) | ◆ SAWYER BROWN CURB ALBUM CUT |
| 8 | 11 | 14 | 14 | MORE LOVE J.STROUD (D.STONE,G.BURR) | DOUG STONE (C) (V) EPIC 77549 |
| 9 | 14 | 15 | 13 | WHAT'S IN IT FOR ME C.HOWARD (J.JARRARD,G.BURR) | JOHN BERRY (C) (V) LIBERTY 79035 |
| 10 | 13 | 17 | 11 | CALLIN' BATON ROUGE A.REYNOLDS (D.LINDE) | GARTH BROOKS LIBERTY ALBUM CUT |
| (11) | 16 | 16 | 8 | WHO'S THAT MAN N.LARKIN,H.SHEDD (T.KEITH) | ◆ TOBY KEITH (C) (V) POLYDOR 853 358 |
| 12 | 15 | 18 | 8 | I TRY TO THINK ABOUT ELVIS E.GORDY.JR. (G.BURR) | ◆ PATTY LOVELESS (C) (V) EPIC 77609 |
| 13 | 17 | 19 | 9 | SHE DREAMS M.WRIGHT (G.MARRISON, T.MENSY) | ◆ MARK CHESNUTT (C) (V) DECCA 54887 |
| 14) | 24 | 30 | 4 | SHE'S NOT THE CHEATIN' KIND D.COOK, S.HENDRICKS (R.DUNN) | ◆ BROOKS & DUNN (V) ARISTA 1-2740 |
| 15 | 5 | 1 | 15 | WHISPER MY NAME K.LEHNING (T BRUCE) | ◆ RANDY TRAVIS (C) (V) WARNER BROS. 18153 |
| 16 | 10 | 7 | 18 | BE MY BABY TONIGHT S.HENDRICKS (E.HILL, R.FAGAN) | ◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87236 |
| 17 | 8 | 2 | 15 | DREAMING WITH MY EYES OPEN J.STROUD (T.ARATA) | ◆ CLAY WALKER (V) GIANT 18139 |
| 18 | 21 | 21 | 8 | SHE THINKS HIS NAME WAS JOHN T.BROWN, R.MCENTIRE (S.KNOX, S.ROSEN) | ◆ REBA MCENTIRE (C) (V) MCA 54899 |
| 19 | 26 | 27 | 7 | WHEN YOU WALK IN THE ROOM P. TILLIS, S. FISHELL (J. DESHANNON) | ◆ PAM TILLIS (C) (V) ARISTA 1-2726 |
| 20 | 23 | 23 | 11 | ELVIS AND ANDY B.BECKETT (C.WISEMAN) | ◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87229 |
| (21) | 25 | 26 | 9 | NOBODY'S GONNA RAIN ON OUR PARADE J.LEO (B.PARKER,W.RAMBEAUX) | ◆ KATHY MATTEA (C) (V) MERCURY 858 800 |
| 22 | 18 | 20 | 19 | O WHAT A THRILL D.COOK (J.WINCHESTER) | ◆ THE MAVERICKS (C) (V) MCA 54780 |
| (23) | 20 | 22 | 6 | * * * AIRPOWER | ₹★★★ ◆ TRACY BYRD |
| (23) | 28 | 33 | 6 | J.CRUTCHFIELD (B.BROCK, Z.TURNER) | (C) (V) MCA 54889 |
| 24 | 27 | 28 | 7 | * * * AIRPOWEF THE CITY PUT THE COUNTRY BACK IN ME B.BECKETT (M.GEIGER, W.MULLIS, M.HUFFMAN) | ◆ NEAL MCCOY (C) (V) ATLANTIC 87213 |
| 25 | 22 | 22 | 12 | POCKET OF A CLOWN P.ANDERSON (D.YOAKAM) | ◆ DWIGHT YOAKAM REPRISE ALBUM CUT/WARNER BROS. |
| 26 | 29 | 31 | 7 | J.HOBBS,E.SEAY,P.WORLEY (A.SHAMBLIN,G.BURR) | COLLIN RAYE (C) (V) EPIC 77632 |
| 27 | 19 | 11 | 17 | M.POWELL,T.DUBOIS (C.JONES,B.CRITTENDEN,G.SWINT) | ◆ DIAMOND RIO (C) (V) ARISTA 1-2693 |
| (28) | 30 | 32 | 7 | TEN FEET TALL AND BULLETPROOF G.BROWN (T.TRITT) | ◆ TRAVIS TRITT (C) (V) WARNER BROS. 18104 |
| 29 | 12 | 4 | 17 | HANGIN' IN J.CRUTCHFIELD (S.BOGARD, R.GILES) | ◆ TANYA TUCKER (V) LIBERTY 79033 |
| 30 | 20 | 8 | 16 | HALF THE MAN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS) | CLINT BLACK (V) RCA 62878 |
| <u>31</u> | 33 | 38 | 5 | I SURE CAN SMELL THE RAIN M.BRIGHT,T.DUBOIS (J.JARRARD,W.ALDRIDGE) | ◆ BLACKHAWK (V) ARISTA 1-2718 |
| 32 | 35 | 46 | 4 | KICK A LITTLE C.DINAPOLI,D.GRAU,LITTLE TEXAS (P.HOWELL,D.O'BRIEN,B.SEALS) | ◆ LITTLE TEXAS (C) (V) WARNER BROS. 18103 |
| 33 | 36 | 48 | 4 | THIRD RATE ROMANCE B.CANNON, N. WILSON (R. SMITH) | ◆ SAMMY KERSHAW (C) (V) MERCURY 858 922 |
| 34 | 31 | 24 | 14 | SUMMERTIME BLUES K.STEGALL (E.COCHRAN, J.CAPEHART) | ◆ ALAN JACKSON (C) (V) ARISTA 1-2697 |
| 35 | 50 | _ | 2 | SHUT UP AND KISS ME J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER) | ◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77696 |
| 36 | 37 | 41 | 8 | JUKEBOX JUNKIE J.CUPIT (J.CUPIT, J.HONEYCUTT, K.MELLONS) | ◆ KEN MELLONS (C) (V) EPIC 77579 |
| 37 | 32 | 29 | 18 | NATIONAL WORKING WOMAN'S HOLIDAY B.CANNON,N.WILSON (R.MURRAH,P.TERRY,J.D.HICKS) | ◆ SAMMY KERSHAW (C) (V) MERCURY 858 722 |
| 38 | 40 | 45 | 6 | HAS ANYBODY SEEN AMY J.SCIAFE, J.COTTON (J.VEZNER, D. HENRY) | ◆ JOHN & AUDREY WIGGINS (C) (V) MERCURY 858920 |
| | | | | | MAT AGUNTAN |

| | | 1 171 | | | |
|-------------|------|---------------|------------------|--|--|
| THIS | LAST | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST |
| (39) | 38 | 44 | 5 | WHERE THERE'S SMOKE | ◆ ARCHER/PARK (C) (V) ATLANTIC 87211 |
| 40 | 34 | 25 | 20 | R.SCRUGGS (B.P.BARKER,M.COLLIE) INDEPENDENCE DAY P.WORLEY,E.SEAY,M.MCBRIDE (G.PETERS) | ◆ MARTINA MCBRIDE (C) (V) RCA 62828 |
| 41 | 39 | 47 | 6 | HEART OVER MIND | LORRIE MORGAN |
| (42) | 53 | 67 | 3 | R.LANDIS (S.MUNSEY, B.ALAN) LIVIN' ON LOVE | (V) BNA 62946 ◆ ALAN JACKSON (C) (V) ARISTA 1-2745 |
| (43) | 60 | | 2 | I SEE IT NOW | ◆ TRACY LAWRENCE (C) (V) ATLANTIC ALBUM CUT |
| (44) | 46 | 52 | 4 | J.STROUD (P.NELSON,L.BOONE,W.LEE) BABY LIKES TO ROCK IT S.RIPLEY,W.RICHMOND) | ◆ THE TRACTORS (V) ARISTA 1-2717 |
| (45) | 43 | 49 | 5 | HEART LIKE A HURRICANE S.HENDRICKS (T. BRUCE, C. WISEMAN) | ◆ LARRY STEWART (C) (V) COLUMBIA 77638 |
| 46 | 41 | 39 | 17 | RENEGADES, REBELS AND ROGUES T.LAWRENCE, C. ANDERSON (P. NELSON, L. BOONE, E. CLARK) | ◆ TRACY LAWRENCE ATLANTIC ALBUM CUT |
| 47) | 49 | 64 | 3 | NOW I KNOW G.FUNDIS (C.RAINS, C.GREENE, D.COOK) | ◆ LARI WHITE (C) (V) RCA 62896 |
| 48) | 64 | _ | 2 | WE CAN'T LOVE LIKE THIS ANYMORE G.FUNDIS,ALABAMA (J.JARRARD,W.MOBLEY) | ALABAMA (C) (V) RCA 62897 |
| 49 | 44 | 34 | 16 | GIRLS WITH GUITARS T. BROWN (M.C.CARPENTER) | ◆ WYNONNA (V) CURB 54875/MCA |
| (50) | 48 | 57 | 7 | IF I EVER LOVE AGAIN J.STROUD,J.CARLTON (C.WRIGHT,B.SPENCER) | ◆ DARON NORWOOD GIANT ALBUM CUT |
| (51) | 59 | _ | 2 | WHEN THE THOUGHT OF YOU CATCHES UP WITH ME | ◆ DAVID BALL (C) (V) WARNER BROS. 18081 |
| 52 | 56 | 62 | 5 | FISH AIN'T BITIN' T.BROWN (D.L.MURPHY) | ◆ DAVID LEE MURPHY (C) (V) MCA 54877 |
| 53 | 52 | 60 | 4 | A REAL GOOD WAY TO WIND UP LONESOME D.COOK (J.HOUSE,D.DODSON,J.JARRARD) | ◆ JAMES HOUSE (C) (V) EPIC 77610 |
| 54 | 55 | 59 | 5 | GIVE ME A RING SOMETIME J.CRUTCHFIELD (K.BERGSNES,B.MOULDS,S.ANDERSON) | ◆ LISA BROKOP (C) (V) PATRIOT 79036 |
| 55 | 51 | 51 | 18 | STOP ON A DIME J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN,B SEALS) | LITTLE TEXAS WARNER BROS. ALBUM CUT |
| 56 | 62 | - | 2 | TEARDROPS R. BENNETT (G.DUCAS, T.MCBRIDE) | ◆ GEORGE DUCAS (V) LIBERTY 79045 |
| 57 | 54 | 54 | 20 | ONE NIGHT A DAY A REYNOLDS (G.BURR.P WASNER) | GARTH BROOKS (V) LIBERTY 17972 |
| 58 | 58 | 53 | 18 | TAKE THESE CHAINS FROM MY HEART S.HENDRICKS (F.ROSE,H HEATH) | LEE ROY PARNELL (C) (V) ARISTA 1-2695 |
| 59 | 65 | - | 2 | HARD LOVIN' WOMAN D COOK (M.COLLIE,D COOK,J.B.JARVIS) | ◆ MARK COLLIE (C) (V) MCA 54907 |
| 60 | 68 | 70 | 3 | YOU NEVER EVEN CALL ME BY MY NAME R LANDIS (S.GOODMAN) | DOUG SUPERNAW (C) (V) BNA 62938 |
| 61 | 47 | 35 | 16 | COWBOY BAND J.BOWEN (M.POWELL, J.MEDDERS) | ◆ BILLY DEAN (C) (V) LIBERTY 79034 |
| 62 | 66 | 69 | 3 | EVER-CHANGING WOMAN R.L.PHELPS, D.PHELPS (D.KIRBY, C.PUTMAN) | ◆ BROTHER PHELPS (C) (V) ASYLUM 64517 |
| 63 | 57 | 58 | 8 | ONE GOOD MAN S BOGARD ,M.CLUTE (S.BOGARD,R.GILES) | ◆ MICHELLE WRIGHT (C) (V) ARISTA 1-2727 |
| 64 | 61 | 61 | 9 | WESTERN FLYER R PENNINGTON,R.BALL (D.MYRICK,T WOOD) | ◆ WESTERN FLYER (V) STEP ONE 479 |
| 65 | 67 | 73 | 3 | WILLIAM AND MARY H.SHEDO,D.DANIEL (G.MCCORKLE,R.WILLIAMSON) | ◆ DAVIS DANIEL (C) (V) POLYDOR 856 032 |
| | | | | ***HOT SHOT DEBU | |
| 66 | NE | w > | 1 | DRIVE S.HENDRICKS,T.DUBOIS (S.WARINER,B.LABOUNTY) | ◆ STEVE WARINER (V) ARISTA 1-2744 |
| 67 | 70 | _ | 2 | REDNECK STOMP S.ROUSE (J.FOXWORTHY, S.ROUSE) | ◆ JEFF FOXWORTHY (C) (V) WARNER BROS. 18116 |
| 68 | 71 | 68 | 10 | A.REYNOLDS (P.STANLEY) | GARTH BROOKS MERCURY ALBUM CUT |
| 69 | 69 | 75 | 4 | GONE COUNTRY K.STEGALL (B.MCDILL) | ALAN JACKSON ARISTA ALBUM CUT |
| 70 | RE- | ENTRY | 2 | A WING AND A PRAYER R.BYRNE (S.BOGARD, M.BEESON) | ◆ MARC BEESON (C) (V) BNA 62794 |
| 71 | 73 | _ | 3 | HONKY TONK WORLD G.BROWN, J.BOWEN (C. WISEMAN, P. NELSON) | ◆ CHRIS LEDOUX (C) (V) LIBERTY 79043 |
| 72 | NE | w > | 1 | J.CRUTCHFIELD (R.GILES,B.REGAN) | TANYA TUCKER (V) LIBERTY 79053 |
| 73 | RE- | ENTRY | 17 | J.STROUD_J.CARLTON (J.ALLISON,J.RAYMOND,B.SIMON,D.GILMORE) | DARON NORWOOD (C) (V) GIANT 18216 |
| 74 | 63 | 50 | 12 | J.LEO (D.SCHLITZ,B.LIVSEY) | ◆ TERRY MCBRIDE & THE RIDE (C) (V) MCA 54853 |
| 75 | NE | w Þ | 1 | BIG HEART T.BROWN.R.CROWELL (R.CROWELL) | ◆ RODNEY CROWELL (C) (V) MCA 54880 |

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. \spadesuit Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications.

HOT COUNTRY RECURRENTS

| 1 | 2 | | 2 | WINK B.BECKETT (B.DIPIERO,T.SHAPIRO) | ◆ NEAL MCCOY ATLANTIC |
|----|----|----|---|---|-----------------------------|
| 2 | 1 | 1 | 3 | EVERY ONCE IN A WHILE M.BRIGHT,T.DUBOIS (H.PAUL,V.STEPHENSON,D.ROBBINS) | ◆ BLACKHAWK ARISTA |
| 3 | 4 | | 2 | FOOLISH PRIDE G.BROWN (T.TRITT) | ◆ TRAVIS TRITT WARNER BROS. |
| 4 | 3 | 2 | 3 | THINKIN' PROBLEM B.CHANCEY (D.BALL, A. SHAMBLIN, S. ZIFF) | ◆ DAVID BALL WARNER BROS. |
| 5 | 6 | 4 | 5 | THEY DON'T MAKE 'EM LIKE THAT ANYMORE C.FARREN (J.STEELE,C.FARREN) | BOY HOWDY CURB |
| 6 | 5 | _ | 2 | I WISH I COULD HAVE BEEN THERE J.STROUD, J.ANDERSON (J.ANDERSON, K.ROBBINS) | ◆ JOHN ANDERSON BNA |
| 7 | 9 | 5 | 5 | DON'T TAKE THE GIRL J.STROUD,B.GALLIMORE (C.MARTIN,L W.JOHNSON) | ◆ TIM MCGRAW CURB |
| 8 | 11 | 7 | 6 | WALKING AWAY A WINNER J.LEO (T.SHAPIRO, B. DIPIERO) | ◆ KATHY MATTEA MERCURY |
| 9 | 7 | 3 | 4 | LITTLE ROCK J.HOBBS,E.SEAY,P.WORLEY (T.DOUGLAS) | ◆ COLLIN RAYE EPIC |
| 10 | 10 | 6 | 7 | WISH I DIDN'T KNOW NOW N.LARKIN,H.SHEDD (T.KEITH) | ◆ TOBY KEITH MERCURY |
| 11 | 12 | 9 | 3 | WHENEVER YOU COME AROUND T.BROWN (V.GILL, P.WASNER) | VINCE GILL MCA |
| 12 | | _ | 1 | LIFESTYLES OF THE NOT SO RICH & FAMOUS J.CRUTCHFIELD (B.HILL, W.TESTER) | ◆ TRACY BYRD MCA |
| 13 | 14 | 12 | 9 | A GOOD RUN OF BAD LUCK J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS) | ◆ CLINT BLACK RCA |

| NNE | M I 9 |) | | |
|-----|---|---|---|---|
| 15 | 11 | 20 | I SWEAR S.HENDRICKS (F.J.MYERS,G.BAKER) | ◆ JOHN MICHAEL MONTGOMERY ATLANTIC |
| 13 | 10 | 12 | PIECE OF MY HEART S.HENDRICKS (B.BERNS, J.RAGAYOY) | ◆ FAITH HILL WARNER BROS. |
| | _ | 1 | I TAKE MY CHANCES J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ) | MARY CHAPIN CARPENTER COLUMBIA |
| 16 | 14 | 12 | IF BUBBA CAN DANCE (I CAN TOO) D.COOK (M.RAYBON, M.MCGUIRE, B.MCDILL) | ◆ SHENANDOAH RCA |
| 17 | 15 | 20 | NO DOUBT ABOUT IT B.BECKETT (J.S.SHERRILL, S.SESKIN) | ◆ NEAL MCCOY ATLANTIC |
| 23 | 17 | 8 | BEFORE YOU KILL US ALL K.LEHNING (K.FOLLESE, M.T. BARNES) | ◆ RANDY TRAVIS WARNER BROS. |
| 19 | 18 | 13 | IF THE GOOD DIE YOUNG J.STROUD (P.NELSON, C.WISEMAN) | ◆ TRACY LAWRENCE ATLANTIC |
| 22 | 20 | 16 | MY LOVE J.STROUD, C.DINAPOLI, D.GRAU (P.HOWELL, B.SEALS, T.BARNES) | ◆ LITTLE TEXAS WARNER BROS. |
| 18 | 16 | 12 | YOUR LOVE AMAZES ME C.HOWARD (A.HUNT, C.JONES) | ◆ JOHN BERRY LIBERTY |
| 21 | 19 | 7 | HOW CAN I HELP YOU SAY GOODBYE E.GORDY, JR. (B.B.COLLINS, K.TAYLOR-GOOD) | ◆ PATTY LOVELESS EPIC |
| | 23 | 16 | I'M HOLDING MY OWN S.HENDRICKS (T.ARATA) | ◆ LEE ROY PARNELL ARISTA |
| - | | 29 | FAST AS YOU P.ANDERSON (D.YOAKAM) | DWIGHT YOAKAM REPRISE |
| | 15 13 — 16 17 23 19 22 18 21 | 15 11 13 10 — — — — — — — — — — — — — — — — — — — | 13 10 12 — — 1 16 14 12 17 15 20 23 17 8 19 18 13 22 20 16 18 16 12 21 19 7 — 23 16 | 15 |

[◆] 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.

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NEAL MCCOY AS ONE OF THE

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PAID OFF. WE KNEW IT WAS

ONLY A MATTER OF TIME

The Atlantic Group

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Your Anamic Tomily



by Lynn Shults

OLDING NO. 1 FOR THE SECOND consecutive week is "Xxx's And Ooo's" by Trisha Yearwood. An unusual element in the single's success is the fact that it has no accompanying album. There is, however, a cassette single available at retail. Yearwood's next album release will be a Christmas collection. Her next studio album is not anticipated until early 1995. Prior to "Xxx's And Ooo's," Yearwood had struggled at radio with three of her last four singles. "You Say You Will" peaked at No. 12, "Down On My Knees" at No. 19, and "Better Your Heart Than Mine" at No. 21. "The Song Remembers When" was the exception, peaking at No. 2 in August 1993. She also charted with "I Fall To Pieces," a duet with Aaron Neville from the album "Rhythm Country & Blues.

THE MOST ACTIVE TRACK on the Hot Country Singles & Tracks chart is "Shut Up And Kiss Me" (50-35) by Mary Chapin Carpenter, followed by "I See It Now" (60-43) by Tracy Lawrence; "Livin On Love" (53-42) by Alan Jackson: "We Can't Love Like This Anymore" (64-48) by Alabama; "Down On The Farm" (7-4) by Tim McGraw; "Third Rate Romance" (36-33) by Sammy Kershaw: "She's Not The Cheatin' Kind" (24-14) by Brooks & Dunn; "Watermelon Crawl" (28-23) by Tracy Byrd; "Kick A Little" (35-32) by Little Texas; and "Third Rock From The Sun" (6-3) by Joe Diffie.

A GREAT BATTLE FOR NO. 1 is in the making for next week's Hot Country Singles & Tracks chart. "Xxx's And Ooo's" currently has a lead of 227 detections, or plays, over "Third Rock From The Sun," according to Broadcast Data Systems. "Down On The Farm" trails "Third Rock" by the slim margin of 128 plays, having outgained the Diffie track by 105 plays over the previous week. Diffie has received a tremendous amount of support from Epic and Sony's promotion, marketing, and publicity departments in their quest to take him to the top, Meanwhile, McGraw continues to dominate the retail landscape. "Down On The Farm" is the top-selling country single, and McGraw's album, "Not A Moment Too Soon," has been No. 1 for 23 weeks and has been certified tripleplatinum by the Recording Industry Assn. of America. All of this is happening as his label, Curb, is going through a transition from Cema to WEA distribution.

HE ALBUM CHART CONTINUES to reflect the variety of taste among '90s country consumers. The Greatest Gainer belongs to "When Fallen Angels Fly" (9-8) by Patty Loveless; the Pacesetter award goes to the self-titled debut by the Tractors (50-32). Albums also making retail gains are "You Might Be A Redneck If ..." (16-13) by Jeff Foxworthy; "Feelin' Good Train" (13-11) by Sammy Kershaw; "Pure Country" (20-16) by George Strait; "No Ordinary Man" (12-12) by Tracy Byrd; "What A Crying Shame" (7-6) by the Mavericks; and "Blackhawk" (19-17) by Blackhawk.

HE CONQUEST OF international markets by Garth Brooks continues. Brooks, who dominated The Billboard 200 in 1992 and 1993, just invaded Australia and boosted four of his albums into the top 25 on the Australian pop chart: 'In Pieces" (No. 3), "No Fences" (No. 12), "Ropin' The Wind" (No. 22), and 'The Chase" (No. 24). His European tour will open Sept. 22 in Barcelona, Spain, and will end in Aberdeen, Scotland, Oct. 11-12. Brooks has proven that the international door is wide open for today's country music. So, here's a tip of the hat to Garth for a job well done.

Brokop's Hit Tied to Sweepstakes

NASHVILLE-Patriot Records is capitalizing on the breakthrough of Lisa Brokop's first American single. "Give Me A Ring Sometime," via a joint sweepstakes promotion with the 400-store Service Merchandise chain and 130 radio stations.

This week, Brokop's single moves up to No. 54 on the Hot Country Singles & Tracks chart.

Under the terms of the promotion, Nashville-based Service Merchandise will provide 130 quartercarat diamond rings for local prize winners and a one-carat ring for the grand-prize winner. In addition, the

company will display posters and entry blanks advertising the contest at the jewelry counters of all its stores in the target markets. And it will play Brokop's "Give Me A Ring Sometime" video on store monitors.

The promotion also coincides with the release of Brokop's album "Every Little Girl's Dream" (Billboard, June 4). Brokop, who is 21, has been performing and recording in her native Canada since she was 15. She will be featured on the Canadian Country Music Assn.'s awards show Sept. 19 in Calgary. TNN will air the show Oct. 1, and CMT Europe will broadcast it Oct. 8.

Patriot is providing giveaway albums to the radio stations involved in return for their promoting the sweepstakes with a series of daily spots, either from Sept. 19-22 or Sept. 23-25.

The label will fly the grand-prize winner to Nashville as part of the event. Brokop and a Service Merchandise representative will present the grand prize diamond ring to the winner on TNN's "Music City To-

EDWARD MORRIS

TIPPIN, RCA HOPING TO GET A FIX ON RADIO

(Continued from page 35)

Other Way," but his next release stalled at No. 38. The debut single from his sophomore album, "Read Between The Lines," proved just as unpredictable.

"I was scared to death to release 'My Blue Angel' to radio, but we worked hard on it, and some of them played it," Turner says. "And that single, even though it barely went top 10, sold over 400,000 units.

Turner stresses that his current mission is "to get Aaron Tippin back on the radio," and he feels that the new album's crucial debut single, "I Got It Honest" (due Sept. 26), will please hardcore Tippin fans while it gives country radio what it has been looking for.

"We think we've got a great marriage here with Aaron's music and Steve Gibson's production," he says. "Steve layered the voices, and it's a smooth, down-the-middle production. 'I Got It Honest' has the kind of lyric that radio has embraced before with 'I Wouldn't Have It Any Other Way. The song is safe and not too edgy, and it's a great statement of what Aaron is all about.'

That autobiographical strain has always run through Tippin's material, which has traditionally reflected his rural, blue-collar background. While he's still singing about himself, "Lookin' Back At Myself" has a different slant.

"This is the first time you're going to hear Aaron Tippin love songs in

abundance," Tippin says. "I've got a new girlfriend and I love her very much, and it took that to pull these kinds of songs out of me.'

Like most country PDs. Tony Thomas at KMPS Seattle agrees that Tippin's singles haven't consistently garnered the heavy rotation the record company might have wanted. But he feels it has more to do with today's increasingly song-driven country format than with Tippin's music in par-

"I'm convinced that in today's country music, it's not all about the artist-it's about the song and the production and the particular release first, then it's about the artist." says Thomas.

Whatever happens at radio, David Watland, music buyer for the Amarillo, Texas-based Hastings chain, feels confident that Tippin will, as usual, perform well at retail.

"We're dealing with the rack accounts at the Wal-Mart stores, and he's always been a big player for us,' says Watland. "Aaron Tippin will certainly be a focus here, and I anticipate a very strong release."

Turner says Tippin, more than most artists, is "always ready to do whatever it takes to establish and continue relationships at radio," but at the end of the singer's day, it's the integrity of the music that matters.

"I always remember that I'm doing what I believe is right," says Tippin. "When you've got that in your soul, people can look you in the eye and see that you mean it. Now that will broadcast, believe me."

IBMA AWARDS

(Continued from page 35)

vous," the Del McCoury Band (Rounder); "Heroes," Mark O'Connor (Warner Bros.); "Back In Business," Herschel Sizemore (Hav Holler): "On A Roll," Pete Wernick (Sugar Hill).

• Instrumental performers: Banjo—Tom Adams, J. D. Crowe, Robbie McCoury, Alan O'Bryant, Sammy Shelor; Bass-Barry Bales, Roy Huskey Jr., Gene Libbea, Mark Schatz, Marshall Wilborn; Dobro-Mike Auldridge, Jerry Douglas, Josh Graves, Sally Van Meter, Gene Wooten; Fiddle-Byron Berline, Glen Duncan, Stuart Duncan, Alison Krauss, Mark O'Connor: Guitar-Dan Crary, David Grier, Tony Rice, Larry Sparks, Doc Watson; Mandolin-Butch Baldassari, Sam Bush, Ronnie McCoury, Tim O'Brien, Adam Steffey.

• Emerging artist: Josh Crowe & David McLaughlin, the Fox Family Bluegrass Band, the New Vintage Bluegrass Band, the Rarely Herd, Lou Reid, Terry Baucom & Carolina.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist

- 44 BABY LIKES TO ROCK IT (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chinqaupin, BMI) CPP 74 BEEN THERE (New Don, ASCAP/New Hayes, ASCAP/
- 14 BEEN LIBERE (NEW DON, ASCAP/NEW Hayes, ASCAP/ Irving, BMI) CPP
 16 BE MY BABY TONIGHT (New Haven, BMI/Music Hill, BMI/OT, ASCAP) CPP
 5 BIG HEART (Sony Tunes, ASCAP)
 10 CALLIN' BATON ROUGE (Combine, ASCAP/EMI Blackwood, BMI) HL
 24 THE CITY PUT THE COUNTRY BACK IN ME (Sixteen Stars RMI/Dime Stars ASCAP) HI

- Stars, BMI/Dixie Stars, ASCAP) HL COWBOY BAND (Careers-BMG, BMI/Conasauga Troubadors, BMI) HL COWBOYS OON'T CRY (Jim's Allisongs, BMI/16 Stars,
- BMI) HL OOWN ON THE FARM (Texas Wedge, ASCAP/Noosa

- ODWN ON THE FARM (Texas Wedge, ASCAP/Noosa Heads, BMI) CPP DREAMING WITH MY EYES OPEN (Famous, ASCAP/ Pookue Bear, ASCAP/Bug, ASCAP) HI/CPP DRIVE (Steve Warner, BMI/Sneaky Moon, BMI) ELVIS AND ANDY (Almo, ASCAP) CPP EVER-CHANGING WOMAN (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL FISH AIN'T BITIN' (N2D, ASCAP) GRIS WITH GUITARS (EMI April, ASCAP/Getarealjob, ASCAP) HL

- GIVE ME A RING SOMETIME (Blake Eyed Susan, BMI)

- Glitterfish, BMI/Songs Of All Nations, BMI) HL
 GONE COUNTRY (Polygram Int'l, ASCAP/Ranger Bob.
 ASCAP) HL
 HALF THE MAN (Blackened, BMI) CPP
 HANGIN' IN (WB, ASCAP/Rancho Bogardo, ASCAP/Great
 Cumbertand, BMI/Olamond Struck, BMI) CPP/WBM
 HARO LOVIN' WOMAN (Music Corp Of America, BMI/
 Mark Collie, BMI/Sony Tree, BMI/Don Cook, BMI/Zomba,
 ASCAP/Inspector Barlow, ASCAP)
 HARO LUCK WOMAN (Hori Productions America,
 ASCAP/Polygram Int'l, ASCAP/Intersong U S A, ASCAP)
 HL

- HI.

 HARO TO SAY (Travelin' Zoo, ASCAP) HI.

 HAS ANYBOOY SEEN AMY (Reynsong, BMI/Howe Sound
 BMI/Sony Cross Keys, ASCAP) HI.

 HEART LIKE A HURRICANE (WB. ASCAP/Big Tractor,
 ASCAP/Almo, ASCAP) CPP

 HEART OVER MIND (Royhaven, BMI/Starstruck Angel,
 BMI)

- HONKY TONK WORLO (Almo, ASCAP/Sony Tree, BMI/
- Ten Lee, BMI) CPP/ML

 50 IF I EVER LOVE AGAIN (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM

 40 INDEPENDENCE DAY (Sony Cross Keys, ASCAP) HL

 43 I SEE IT NOW (Sony Tree, BMI/Sony Cross Keys, ASCAP/WB, ASCAP)

 31 I SURE CAN SMELL THE RAIN (Alabama Band, BMI/Rick Hall ASCAP)

- 12 I TRY TO THINK ABOUT ELVIS (MCA, ASCAP/Gary Burr
- JUKEBOX JUNKIE (Cupit, BMI/Cupit Memaries, ASCAP) KICK A LITTLE (Square West, ASCAP/Howl ASCAP) CPP
- ASCAP) CPP LIVIN' ON LOVE (Yee Haw ASCAP) LOVE A LITTLE STRONGER (Great Cumberland BMI/ Diamond Struck, BMI/Circle Of Life, BMI/Heart Doctor, ASCAP/Angela DeLugo, ASCAP/Storm Front, BMI/John Juan, BMI/Ensign, BMI) CPP/HL
- Juan, BMI/Ensign, BMI) CPP/HL

 THE MAN IN LOVE WITH YOU (Boots And Spurs, BMI/
 Spurs And Boots, ASCAP) HL

 MAN OF MY WORD (Hayes Street, ASCAP/Almo, ASCAP/
 Allen Shamblin, ASCAP/MCA, ASCAP/Gary Burr, ASCAP)
 HL/CPP
- MORE LOVE (That's A Smash, BMI/MCA, ASCAP/Gary
- 37 NATIONAL WORKING WOMAN'S HOLIOAY (Murrah,
- NOBODY'S GONNA RAIN ON OUR PARAGE (Longitude
- MOW J KNOW (Sony Tree, BMI/Don Cook, BMI) HL ONE GOOD MAN (WB. ASCAP/Rancho Bogardo, ASCAP/ Great Cumberland, BMI/Oamond Struck, BMI/ Patennck, BMI) CPP/WBM
- ratenick, bmil Crrymbm
 DNE NIGHT A DAY (MCA, ASCAP/Gary Burr, ASCAP/
 Foreshadow, BMI/Uncle Pete, BMI) CLM/HL
 D WHAT A THRILL (Musique Chanteclair, ASCAP/Bug,
 SSCAP) HL
- 25 POCKET OF A CLOWN (Coal Dust West, BMI/Warner

- 53 A REAL GOOD WAY TO WIND UP LONESOME (Son) A REAL GOOD HAT TO HITTO Tree, BMI/Alabama Band, BMI/Wildcountry, BMI/Sony Cross Keys, ASCAP) HL REDNECK STOMP (Warnerbuilt, BMI/Max Laffs, BMI/
- RENEGADES. REBELS AND ROGUES (Sony Tree, BMI) RENEGABLES, REBELS AND ROUSES (SOIL)
 Sony Cross Keys, ASCAP/Tracy Lawrence, ASCAP) HL
 SHE CAN'T SAY I DION'T CRY (Starstruck Angel, BMI/
- Stroudacaster, BMI) CPP

 13 SHE OREAMS (Warner-Tamerlane, BMI/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Brass Ring, ASCAP) HL/WBM/CPP

 14 SHE'S NOT THE CHEATIN' KINO (Sony Tree, BMI/
- Showbilly, BMI) HL SHE THINKS HIS NAME WAS JOHN (Bash, ASCAP/Blue Water, ASCAP/Mighty Nice, BM//Blue Water, BMI) HL
 SHUT UP AND KISS ME (Why Walk, ASCAP)
 STOP ON A OIME (Square Lake, ASCAP/Howlin' Hits,
 ASCAP) CPP
- SUMMERTIME BLUES (Warner-Tamerlane, BMI) WBM
- ASCAP) CPP
 TEAROROPS (Polygram Int. ASCAP/Veg-0-Music,
 ASCAP/Songs Of PolyGram, BMI/Songs Of McRide, BMI)
 TEN FEET TALL AND BULLETPROOF (Post Oak, BMI)
- THIRD RATE ROMANCE (Fourth Floor, ASCAP/WB,
- ASCAPT OPP
 THIRO ROCK FROM THE SUN (Major Bob, ASCAP/Rio
 Bravo, BM/Stroudacaster, BM//Baby Mae, BMI) CPP
 WATERMELON CRAWL (Acuff-Rose, BMI/Coburn, BMI) 3

- 48 WE CAN'T LOVE LIKE THIS ANYMORE (Alahama Band ASCAP/Wildcountry, ASCAP/Warner-Tamerlane New Works, BMI)
- WESTERN FLYER (BMG. BMI/Careers-BMG, BMI) HL WHAT'S IN IT FOR ME (WB. ASCAP/New Crew, ASCAP/ New John, ASCAP/MCA. ASCAP/Gary Burr, ASCAP) HL/ WBM/CPP
- WHAT THE COWGIRLS OO (Benefit, BMI/Englishtown.
- WHEN THE THOUGHT OF YOU CATCHES UP WITH ME
- WHEN YOU WALK IN THE ROOM (EMI, BMI/Unart, BMI)
- WHERE THERE'S SMOKE (Tom Collins, BMI/Ha-Deb. 39
- WHISPER MY NAME (WB, ASCAP/Big Tractor, ASCAP)
- WHO'S THAT MAN (Songs Of PolyGram, BMI/Tokeco, 11
- 65 WILLIAM AND MARY (Kicking Bird, BMI/Sixteen Stars
- A WING AND A PRAYER (WB. ASCAP/Rancho Bogardo.
- ASCAP/EMI April, ASCAP/K-Town, ASCAP) HL
 XXYS AND ODO'S (AN AMERICAN GIRL) (Sony Tunes,
 ASCAP/Mother Onne, ASCAP/August Wind, BMI/Great
 Broad, BMI/Longitude, BMI) HL/WBM/CPP
 YOU JUST WATCH ME (Dine Stars, ASCAP)
 YOU NEVER EVEN CALL ME BY MY NAME (Turnpike
 Tom, ASCAP/Pink Sky, ASCAP/EMI U, ASCAP)

40

SEGUNDO ROMANCE

* * * GREATEST GAINER/No. 1 * * *

Artists & Music



by John Lannert

LUIS' CHART MELTDOWN: As if Mexican superthrob Luis Miguel could get any hotter, his "Segundo Romance" (WEA Latina) enters The Billboard 200 this week at No. 29. It's the highest-debuting Spanish-language album ever on The Billboard 200-an astounding feat indeed, considering that the muy handsome pop balladeer is not a crossover artist known to most Anglos. One notable exception is Neil Rogers, talk show maven at WIOD-AM Miami, who reportedly sings Miguel's praises daily.

Anyway, "Segundo Romance," the follow-up to Miguel's near-platinum 1991 smash "Romance," takes over the No. 1 slot on the Billboard Latin 50. Completing Miguel's Latino chart-topping double play this week is "El Dia Que Me Quieras" (WEA Latina), which leapfrogs 4-1 to rule the Hot Latin Tracks chart. "El Dia" is Miguel's record ninth

According to Amusement Business, the Mexican superthrob topped the list for box-office revenue for the week ending Aug. 30. The 24-year-old crooner extraordinaire grossed \$5,543,982 for 16 sold-out concerts staged Aug. 4-28. Producing the shows was Miguel's own concert company, Aries Productions. Miguel, by the way, appears on Frank Sinatra's forthcoming duets album. Jon Secada also has cut a song with Sinatra.

ATIN MUSIC CONFERENCE Set: Billboard's sixth International Latin Music Conference is scheduled to take place June 5-7 in Miami. Capping the three-day confab will be Billboard's second-annual Latin Music Awards, which will feature the third-annual "El Premio Billboard" for outstanding achievement in the Latino record industry, plus Billboard's Latin Music Hall Of Fame. One new difference in next year's awards show is that the categories will be based on points accumulated by individual albums on the Billboard Latin 50 that were released within the measuring period, which has yet to be determined. Under the previous system, kudos were handed out to those artists who had accumulated points on catalog albums as well as Hot Latin Tracks singles and albums released within a specified period. For example, a category formerly called Male Artist Of The Year, Pop, will now be called Pop Album Of The Year, Male Artist.

GETTING CAUGHT UP: RMM has cut a deal with New World Presents to release two albums by La Internacional Sonora Dinamita, "Es Un Escándalo" and "Homenaje A Los Niños," via Sony Discos. La Internacional Sonora Dinamita, a cumbia-rooted tropical act, is not to be confused with Discos Fuentes' Sonora Dinamita ... Ruben Cubillos, ex-lead vocalist of the Tejano act Latin Breed, takes over the management reins for David Lee Garza Y Los Musicales.

FAR SOUTH NOTAS: Hot Argentine rockers Los Fabulosos Cadillacs, who curiously have not cracked the U.S. market, are in Buenos Aires to begin pre-production on their upcoming album . . . Xuxa, a TV superstar among Latin American children and a recent PolyGram Mexicosignee, is due to release her label debut in October. EMI-Odeon's Mara, Xuxa's main competition in the kid TV wars in Latin America, is slated to put out her first disc for the label in January . . . Fresh from a Sept. 4 concert in New York, PolyGram Brasil samba-reggae outfit Banda Cheiro De Amor is to play Sunday (11) at Miami's Bayside. The band is readying its next album with production help from Simply Red bassist Chu Cho Merchan.

| 1 | | | The state of the s | or o |
|----------|------|----------|--|--|
| 2 | 2 | 63 | GLORIA ESTEFAN ▲ EPIC 53807 SONY | MI TIERRA |
| 3 | 1 | 24 | SELENA EMI LATIN 28803 | AMOR PROHIBIDO |
| 4 | 3 | 12 | RAUL DI BLASIO ARIOLA 20238/BMG | PIANO DE AMERICA 2 |
| 5 | 5 | 7 | JUAN LUIS GUERRA 440 KAREN 21110/BMG | FOGARATE |
| 6 | 4 | 43 | GIPSY KINGS ELEKTRA MUSICIAN 6:599 ELEKTR | A LOVE & LIBERTE |
| (1) | 11 | 16 | LOS TIGRES DEL NORTE FONOVISA 601 | LOS DOS PLEBES |
| 8 | 6 | 10 | JUAN GABRIEL ARIOLA 21898/BMG | GRACIAS POR ESPERAR |
| 9 | 9 | 63 | MANA WEA LATINA 90818 | DONDE JUGARAN LOS NINOS |
| 10 | 13 | 63 | LUIS MIGUEL • WEA LATINA 75805 | ROMANCE |
| 11 | 8 | 18 | CARLOS VIVES POLYGRAM LATINO 518 H84 | CLASICOS DE LA PROVINCIA |
| | | | ★ ★ ★ Hot Shot [| DEBUT * * * |
| 12 | NE | W | CRISTIAN MELODY 0503/FONDVISA | CAMINO DEL ALMA |
| 13 | 10 | 63 | GIPSY KINGS . ELEKTRA 60845 | GIPSY KINGS |
| 14) | 19 | 7 | VICENTE FERNANDEZ SONY 81321 | RECORDANDO A LOS PANCHOS |
| 15 | 12 | 22 | LA MAFIA SONY 81215 | VIDA |
| 16 | 14 | 10 | JON SECADA SBK 29683/EMI LATIN | SI TE VAS |
| 17 | 16 | 30 | LOS TEMERARIOS AFG SIGMA 3006 | TU ULTIMA CANCION |
| 18 | 17 | 54 | M. A. SOLIS Y LOS BUKIS FONOVISA 6002 | INALCANZABLE |
| 19 | 15 | 63 | SOUNDTRACK ELEKTRA 961240 | THE MAMBO KINGS |
| 20 | 18 | 12 | LUCERO MELOCIO 9: 22 FONOVISA | CARINO DE MIS CARINOS |
| 21 | 20 | 40 | BRONCO FONOVISA 6015 | PURA SANGRE |
| 22 | 25 | 4 | DAVID LEE GARZA Y LOS MUSICALES EM | LATIN 29070 YA ME CANSE |
| 23 | 26 | 63 | GIPSY KINGS ELEKTRA 60892 | MOSAIQUE |
| 24 | 21 | 63 | LINDA RONSTADT ▲ ELEKTRA 60765 | CANCIONES DE MI PADRE |
| 25 | 24 | 7 | CACHAO CRESCENT MOON 64% 0 SONY | MASTER SESSIONS VOL. 1 |
| 26 | 23 | 63 | GIPSY KINGS ELEKTRA 6: 390 | LIVE! |
| 27 | 27 | 22 | MANA WEA LATINA TO THE | FALTA AMOR |
| 28 | 22 | 63 | JULIO IGLESIAS ▲ SONY 38640 | JULIO |
| 29 | 28 | 28 | BANDA MACHOS FONOVISA 6012 | LOS MACHOS TAMBIEN LLORAN |
| 30 | 35 | 16 | LOS FUGITIVOS RODVEN 3051 | VANIDOSA |
| 31 | 30 | 63 | LUIS MIGUEL WEA LATINA 92993 | ARIES |
| 32 | 32 | 32 | LIBERACION FONOVISA 6014 | LIBERACION |
| 33 | 39 | 10 | RICARDO MONTANER EMI LATIN 29936 | UNA MANANA Y UN CAMINO |
| 34 | 43 | 24 | LA TROPA F MANNY : JUNE WEARTINA | OTRO DIA |
| 35 | 38 | 9 | LOS FUGITIVOS RODVEN 3442 | TE CONQUISTARE |
| 36 | _ | NTRY | BANDA Z FONOVISA 5296 | JACARANDOSA |
| | 33 | 1 | | LIVE |
| 37 38 | 29 | 63 45 | JERRY RIVERA SONY 81150 | CARA DE NINO |
| 39 | 37 | 47 | VICENTE FERNANDEZ SONY 81070 | LASTIMA QUE SEAS AJENA |
| 40 | 34 | 7 | | RANDES EXITOS A LA MANERA |
| 41 | 41 | 62 | SELENA EMI LATIN 42635 | ENTRE A MI MUNDO |
| 42 | 42 | 62 | GIPSY KINGS ELEKTRA 61179 | ESTE MUNDO |
| 43 | 36 | 16 | LOS FANTASMAS DEL CARIBE RODVEN 309 | |
| 44 | 31 | 12 | VARIOUS ARTISTS SO NY 81304 | SALSA MAGIC |
| 45 | | NTRY | GARY HOBBS EMI LATIN 27412 | TE VAS A ACORDAR |
| 46 | 44 | 42 | MAZZ EMI LATIN 27738 | QUE ESPERABAS |
| 47 | | NTRY | FAMA SONY 81134 | EN GRANDE |
| | | | | |
| 48 | | NTRY | SHELLY LARES MANNY 13044 WEA LATINA | QUIERO SER TU AMANTE |
| 49) | RE-E | NTRY | LOS PALOMINOS SONY 81174 | CORAZON DE CRISTAL |
| 50 | NE | WÞ | LUIS ENRIQUE SONY 81360 | LUIS ENRIQUE |
| | | POP | TROPICAL/SALSA | REGIONAL MEXICAN |
| | | GUEL WI | 1 GLORIA ESTEFAN EPICSONY NICE MI TIERRA | 1 SELENA EMILATIN AMOR PROHIBIDO |

ARTIST LABEL & NUMBER DISTRIBUTING LABEL

LUIS MIGUEL WEA LATINA 97234 1 week at No. 1

- SEGUNDO ROMANCE

 2 RAUL DI BLASIO ARIOLA/BMG
 PIANO DE AMERICA 2

 3 GIPSY KINGS ELEKTRA MUSIELEKTRA LOVE & LIBERTE
- LIFATRA LOVE & LIBERTE
 4 JUAN GABRIEL ARIOLABMG
 G. LAS POR ESPERAR
 5 MANA WEA LATINA
 DONDE IUGARAN LOS NINOS
 6 LUIS MIGUEL WEA LATINA
- 7 CARLOS VIVES POLYGRAM
- CLASICOS DE LA PROVINCIA 8 CRISTIAN MELODYFOND CAMINO DEL ALMA 9 GIPSY KINGS ELEKTRA
- GIPSY KINGS 10 LA MAFIA SONY VIDA 11 JON SECADA SBRJEMI LATIN
- 12 M. A. SOLIS Y LOS BUKIS FONDVISA INALCANZABLE
- 13 GIPSY KINGS ELEKTRA
- MOSAIQUE 14 GIPSY KINGS ELEKTRA LIVE 15 MANA WEA LATINA FALTA AMOR

- 2 JUAN LUIS GUERRA 440
- ACRIBATION OF MINISTRA SON THE MAMBO KINGS

 4 CACHAO CRESCENT MOONSONY MASTER SESSIONS VOL. 1

 5 JERRY RIVERA SONY CARA DE MINISTRA SESSIONS VOL. 2
- CARA DE NINO
 6 VARIOUS ARTISTS SONY
 SALSA MAGIC
- 7 LUIS ENRIQUE SONY
- 8 EL GENERAL RCA/BMG 9 JUAN LUIS GUERRA 440
- 9 JUAN LUIS GUERRA 440
 ARA := SACHATA ROSA
 10 VARIOUS ARTISTS RODYEN
 MERENGUE EN LA CALLE 8 '94
 11 REY RUIZ SONY
 MI MEDIA MITAD
 12 MARC ANTHONY RMM SONY
 OTRA NOTA
 13 TONY VEGA RMM SONY
 SI ME MIRAS A LOS OJOS
 14 OLGA TANON WEA LATINA
 MUJER DE FUEGO
 15 JERRY RIVERA SONY
 CUENTA CONMIGO

- AMOR PROHIBIDO
 2 LOS TIGRES DEL NORTE
 FONOWISA LOS DOS PLEBES
 3 VICENTE FERNANDEZ SONY
 RECORDANDO A LOS PANCHOS
 4 LOS TEMERARIOS AFG SIGMA
 TU ULTIMA CANCION
 5 LUCERO MELODYFONOVISA
 CARINO DE MIS CARINOS
 6 BRONCO FONOVISA
 PURA SANGRE

- PURA SANGRE

 7 DAVID LEE GARZA Y LOS
 MUSICALES EMI LATIN
 YA ME CANSE
 8 LINDA RONSTADT ELEKTRA
 CANCIONES DE MI PADRE
 9 BANDA MACHOS FO DISA
 LOS FAUGITIVOS RODVEN
 VANIDOSA
- 11 LIBERACION FONOVISA
- 12 LA TROPA F MANNY WEA
- 13 LOS FUGITIVOS RODVEN TE CONQUISTARE

 14 BANDA Z FUNOVISA
- 15 SELENA EMI LATIN LIVE!

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.



Hot Latin Tracks...

| | | | Z. | | W NATIONAL LATIN LAY REPORTS. |
|-------------|----------|---------------|------------------|--|--|
| THIS | LAST | 2 WKS. AGO | WKS. ON CHART | ARTIST | TITLE |
| FS | ⊃ ≥ | N & | <i>≯</i> ∪ | LABEL/DISTRIBUTING LABEL | D. 1 * * * |
| 1 | 4 | 5 | 5 | LUIS MIGUEL WEA LATINA | ♦ EL DIA QUE ME QUIERAS 1 week at No. 1 |
| 2 | 1 | 2 | 11 | JUAN GABRIEL ARIOLA/BMG | ◆ PERO QUE NECESIDAD |
| 3 | 3 | 4 | 6 | SELENA EMI LATIN | ♦ BIDI BIDI BOM BOM |
| 4 | 2 | 1 | 14 | RICARDO MONTANER | ◆ QUISIERA |
| 5 | 5 | 3 | 17 | JON SECADA SBK/EMI LATIN | ♦ SI TE VAS |
| 6 | 6 | 6 | 11 | LOS FUGITIVOS RODVEN | ◆ DIABLO |
| 1 | 7 | 17 | 4 | CRISTIAN MELODY/FONOVISA | MANANA |
| 8 | 10 | 9 | 6 | BANDA Z FONOVISA | LA NINA FRESA |
| 9 | 9 | 8 | 7 | VICENTE FERNANDEZ | MISERIA |
| 10 | 13 | 11 | 5 | EDNITA NAZARIO | TE SIGO ESPERANDO |
| 11 | 12 | 13 | 9 | PIMPINELA POLYGRAM LATINO | HAY AMORES QUE MATAN |
| 12 | 11 | 10 | 7 | LOS FANTASMAS DEL CARIBI | ◆ CELINA |
| 13 | 8 | 7 | 9 | JUAN LUIS GUERRA 440 | ◆ LA COSQUILLITA |
| 14 | 15 | 20 | 5 | LOS TIGRES DEL NORTE | LA MESA DEL RINCON |
| - | - | | <u> </u> | * * * POWE | R TRACK* * * |
| 15 | 25 | 29 | 5 | LOURDES ROBLES | DEBIL DEL ALMA |
| 16 | 14 | 14 | 8 | REY RUIZ SONY | SI TE PREGUNTAN |
| 17 | 22 | 35 | 3 | LUIS ANGEL SONY | 24 HORAS |
| 18 | 36 | _ | 2 | CARLOS VIVES POLYGRAM LATINO | LA HAMACA GRANDE |
| 19 | 18 | 19 | 9 | MARCOS LLUNAS POLYGRAM LATINO | PARA OLVIDAR |
| 20 | 17 | 24 | 8 | LA MAFIA SONY | CADA VUELTA DE ESQUINA |
| 21 | 21 | 23 | 8 | ALEJANDRO FERNANDEZ | SI DIOS ME QUITA LA VIDA |
| 22 | 23 | 27 | 5 | UNIK-KO Y YURI | ◆ JUNTOS |
| (23) | 26 | 36 | 3 | LUIS ENRIQUE | ◆ QUIEN ERES TU |
| (24) | 35 | _ | 2 | YOLANDITA MONGE WEA LATINA | ME SORPRENDIO LA LUNA |
| (25) | RE-E | NTRY | 3 | OLGA TANON WEA LATINA | NO ME PUEDES PEDIR |
| 26 | 27 | 34 | 4 | CAMARGO Y LUCIANO | QUIEN SOY YO SIN ELLA |
| 27 | 24 | 32 | 11 | INDUSTRIA DEL AMOR | DOS ENAMORADOS |
| 28 | 31 | 33 | 3 | LALO Y LOS DESCALZOS WEA LATINA | QUE FACIL ME OLVIDASTE |
| 29 | 19 | 18 | 7 | ANA GABRIEL | ESTAS EMOCIONES |
| 30 | 33 | 40 | 4 | MARTA SANCHEZ POLYGRAM LATINO | DE MUJER A MUJER |
| 31 | 34 | 37 | 3 | | AVAIRA • YA AHORA ES TARDE |
| 32 | NE | w Þ | 1 | * * * HOT SHOT SHOT SHOT SHOT SHOT SHOT SHOT | OT DEBUT * * * TE AMARE |
| 33 | 20 | 16 | 12 | KAIRO SDI/SONY | ♦ EN LOS ESPEJOS DE UN CAFE |
| 34 | 39 | _ | 2 | ARIZTIA PARA | QUE NO SE MUERA ESTE AMOR |
| 35 | 30 | _ | 2 | GUILLERMO DAVILA | BARCO A LA DERIVA |
| (36) | NE | w Þ | 1 | ZONA ROJA | QUE DIA ES HOY |
| (37) | <u> </u> | w Þ | 1 | MIJARES VIVE | |
| 38 | 16 | 25 | 6 | MAZZ | NADIE COMO TU |
| 39 | 32 | 28 | 8 | | VOLVIERON A HABLAR DE ELLA |
| 40 | 28 | 30 | 8 | GERARDO EMILATIN | ◆ MARIA ELISA |

 \bigcirc Records with the greatest airplay gains this week. \blacklozenge Videoclip availability. \circledcirc 1994, Billboard/BPI Communications.



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Artists & Music

Garcia's Back, With A Rock Opera

■ BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—A 68-minute rock opera called "La Hija De La Lágrima" (Daughter Of A Tear) may seem a peculiarly mournful concept for a long-awaited comeback album by Charly Garcia, but Sony Music Argentina executives are ecstatic about the latest recording by one of this nation's most durable rock pioneers.

"We consider it a real masterpiece," says Hugo Piombi, VP of A&R and marketing at Sony Music Argentina. "Charly is much more than a No. 1 artist. He is a classic."

The slogan for Sony's multimedia campaign, "the genius has returned," refers to the unusually long gap (four years) since his last solo album, "Filosofia Barata & Zapatos De Goma."

"I was waiting for the best moment for a new solo album," says Garcia, "because I had lost inspiration and feared that it never would return. Somehow, I knew that it was a matter of time before I could open that channel and start again with something new."

"La Hija De La Lágrima" was recorded at Buenos Aires' Ion Studio, and was mixed by Joe Blaney at New York's Chung King House Of Metal. The album's cover art depicts an egg-like silver structure designed by Peter Corrington, who crafted album jackets for Led Zeppelin's "Physical Graffiti" and the Rolling Stones' "Tattoo You."

Absent from the jacket is Garcia's usual lyric information. He says, "I wanted each listener to imagine the opera by himself. After all, when I was small, there were no videos to explain stories, but I perfectly understood every Beatles' song without printed lyrics."

Released with an initial shipment of 50,000 units, "La Hija" already has been certified platinum (60,000 units sold). The first single, "Chipi Chipi," was a melodically rich pop entry with a catchy chorus, whose video was made by Miami-based Arts & Animation Studios.

The next single picks have not been determined, but the top candidates include the pop-rock songs "Fax U" and "La Sal No Sala"—with guest vocals by Ratones Paranóicaos' hugely popular frontman, Juanse—and the romantic ballads "Andan" and "Kurosawa."

As for the other material on "La Hija," there is one surprise: a spunky cover of the Carole King nugget "The Loco-Motion," recorded by Garcia two years ago.

Garcia recalls that "The Loco-

Garcia recalls that "The Loco-Motion" was "part of a demo tape I made in Spain when a TV program there invited me to Elton John's concert in Barcelona. Producer Alejo Stivel offered to let me use his studio, and when I arrived I was humming that melody, so I just went in, strummed the chords and recorded it. Much later, when I was finishing the rock opera, I found the tape and it

was perfect for a part I was miss-

Garcia is unquestionably one of the most popular rock stars in Argentina, and has recorded 20 highly regarded albums. He first gained widespread notice in the early '70s with the folk duo Sui Generis. Later, he worked with symphonic-oriented La Máquina De Hacer Pájaros, followed by a stint as a co-founder of the supergroup Seru Girán, dubbed "the Argentine Beatles."

Seru Girán split in 1982, then reunited briefly in 1992, performing before 120,000 fans at two sold-out stadium shows. Garcia's recent recording projects featured percussionist Pedro Aznar, a former Seru Girán sidekick who is now member of Pat Metheny's band.

Sony's Piombi waxes enthusiastic about "La Hija," saying that one element "that will surely boost sales is Charly's plans for intense touring, starting Sept. 15 with 20 dates at Opera Theatre in Buenos Aires

"This time I want to play live a lot," says Garcia, "because the rock opera has a great deal of instrumental parts that I really like." As for breaking the U.S. market, Garcia says, "I once decided that I would never undertake the opening of a new market, but now it seems that some markets want to open me!"

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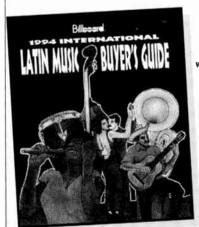
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Artists & Music



Making La Diferenzia. Arista kicked off Arista/Texas' debut act La Diferenzia and its Sept. 13 album release at an industr showcase in San Antonio, Texas. Pictured, from left, are Rick Orozco, Joel Nava, and Ricardo Castillon of La Diferenzia; Arista/Texas VP/GM Cameron Randle; Arista/Nashville president Tim DuBois; Radney Foster; and Flaco Jimenez.

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Artists & Music

Top Contemporary Christian...

| HIS WEEK | WKS. AGO | S. ON | Compiled from a national sample of retail store and one-stop sales reports. ARTIST TITLE |
|----------|----------|-------|---|
| HE_ | 2 W | WKS. | LABEL & NUMBER/DISTRIBUTING LABEL |
| 1 | 1 | 7 | ★ NO. 1 ★ ★ STEVEN CURTIS CHAPMAN SPARROW 1408 7 weeks at No 1 HEAVEN IN THE REAL WORLD |
| 2 | 2 | 5 | NEWSBOYS STARSONG 8814 GOING PUBLIC |
| 3 | NE | - | AMY GRANT MYRRH 6974/WORD HOUSE OF LOVE |
| 4 | 3 | 93 | DC TALK • FOREFRONT 3002/STARSONG FREE AT LAST |
| 5 | 7 | 47 | MICHAEL W. SMITH REUNION 0086/WORD FIRST DECADE 1983-1993 |
| 6 | 5 | 47 | CARMAN ● SPARROW 1387 THE STANDARD |
| 7 | 36 | 3 | BRYAN DUNCAN MYRRH 6973/WORD SLOW REVIVAL |
| 8 | 8 | 49 | VARIOUS ARTISTS REUNION 0083/WORD SONGS FROM THE LOFT |
| 9 | 4 | 9 | TAKE 6 WARNER ALLIANCE 4150/SPARROW JOIN THE BAND |
| 10 | 9 | 27 | MICHAEL CARD SPARROW 1435 JOY IN THE JOURNEY |
| 11 | 6 | 31 | POINT OF GRACE WORD 26014 POINT OF GRACE |
| 12 | 12 | 35 | TWILA PARIS STARSONG 8805 BEYOND A DREAM |
| 13 | 13 | 27 | RON KENOLY INTEGRITY 055 GOD IS ABLE |
| 14 | 26 | 87 | NEWSBOYS STARSONG 8251 NOT ASHAMED |
| 15 | 10 | 9 | KATHY TROCCOLI REUNION 66367/RCA KATHY TROCCOLI |
| 16 | 11 | 21 | AUDIO ADRENALINE FOREFRONT 3012/STARSONG DON'T CENSOR ME |
| 17 | 20 | 27 | RAY BOLTZ WORD 57868/EPIC ALLEGIANCE |
| 18 | 14 | 9 | DAKODA MOTOR CO. MYRRH 6976/WORD WELCOME RACE FANS |
| 19 | 22 | 3 | WHITE CROSS REX 41009 UNVEILED |
| 20 | 23 | 31 | KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW KIRK FRANKLIN & FAMILY |
| 21 | 25 | 47 | RICH MULLINS REUNION 0087/WORD A LITURGY, A LEGACY & A RAGGAMUFFIN BAND |
| 22 | 24 | 23 | OUT OF THE GREY SPARROW 1405 DIAMOND DAYS |
| 23 | 34 | 3 | SISTERS WARNER ALLIANCE 4157/SPARROW SOUNDS FOR WOMEN |
| 24 | 17 | 25 | MICHAEL SWEET BENSON 2231 MICHAEL SWEET |
| 25 | 18 | 27 | STEVE GREEN SPARROW 1334 WHERE MERCY BEGINS |
| 26 | 16 | 23 | PHILLIPS, CRAIG & DEAN STARSONG 8806 LIFELINE |
| 27 | 15 | 43 | SUSAN ASHTON SPARROW 1388 SUSAN ASHTON |
| 28 | 21 | 123 | RAY BOLTZ WORD 5473 MOMENTS FOR THE HEART |
| 29 | 19 | 47 | GEOFF MOORE & THE DISTANCE FOREFRONT 3011/STARSONG EVOLUTION |
| 30 | 31 | 19 | SCOTT BLACKWELL N SOUL 9903 NITRO PRAISE |
| 31 | 40 | 15 | BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55138 CHANT |
| 32 | 27 | 17 | GOSPEL GANGSTAS MYX 9460/FRONTLINE GANG AFFILIATED |
| 33 | 29 | 9 | DEGARMO & KEY BENSON 4014 TO EXTREMES |
| 34 | 30 | 13 | GARY CHAPMAN REUNION 0084/WORD THE LIGHT INSIDE |
| 35 | 35 | 17 | KIDS CLASSICS BENSON 2217 ACTION BIBLE SONGS |
| 36 | 33 | 3 | REBECCA ST. JAMES FOREFRONT 3015/STARSONG REBECCA ST. JAMES |
| 37 | RE-E | NTRY | DC TALK STARSONG 3017 REMIXES |
| 38 | 38 | 65 | VARIOUS ARTISTS BRENTWOOD 5342 AMERICA'S 25 FAVORITE PRAISE & WORSHIP CHORUSES |
| 39 | 32 | 3 | PAM THUM BENSON 4002 FAITHFUL |
| 40 | + | ENTRY | |
| TU | 1,,,,, | | THIRE OF ONCE |

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by Bob Darden

ALL GOOD THINGS COME TO AN END, and my 10-year involvement as Gospel Lectern columnist is no exception. This is my last column, though I will continue writing for Billboard from time to time. I now turn my attention to my 14th book—I've just signed a contract with Zebra, New York. I still will continue editing "The Door," a magazine which has just expanded its coverage into television.

I hope to stay involved in contemporary Christian music in other ways, perhaps drawing on my 20-plus years as a consultant in the business, but I'll cross that bridge when I get to it.

I leave my post with no regrets, well, maybe a few—I never interviewed Larry Norman, or Jan Krist, or the homeless man who sang "Jesus' Blood Never Failed Me Yet" for Gavin Bryars—and a truckload of good memories.

In the meantime, I'm in the process of donating my 10,000 gospel/CCM album/cassette/CD/video collection to Baylor University here in Waco, Texas, so scholars and students alike can have access to what I think is a pretty darned interesting bit of music history.

So until we speak again: Thanks y'all, for everything.

MEANWHILE, BACK TO THE NEWS: Speaking of Baylor, the school is hosting a hunger relief benefit at its beautiful new 12,000-seat Ferrell Center, to be held April 8, 1995. So far, the Newsboys have been confirmed to headline the event, proceeds of which also will go to Seeds mag-

azine. Other acts will be announced shortly

Also on the charity front, the R.E.X. label is assembling a hunger relief album of its own, with all proceeds benefiting the starving millions in Rwanda through World Vision. The line-up so far includes: the Newsboys, Chagall Guevara, REZ, the Crossing, Darrell Adams, Ken Medema, Sixpence None the Richer, Jan Krist, Michael Card, Jimmy A., Charlie Peacock, the late Mark Heard, Donnie Harper, Russ Taff, and others.

FROM A RECENT INTERVIEW with the always quotable Gary Chapman, who is now on the road supporting his new album, "This Light Inside":

• On being a lyricist: "I think I have moments of brilliance sprinkled among reams of mediocrity. The difference is. I don't let anybody see the mediocrity."

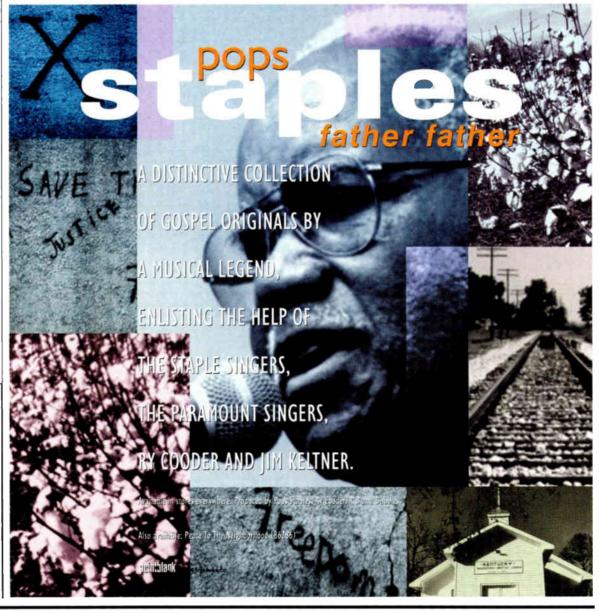
ence is, I don't let anybody see the mediocrity."

• On performing with wife Amy Grant: "We'll be touring together in the U.S. leg of my world tour—she's going to be closing for me."

 On performing live: "I've got a cranking new band, and we're ready to play anywhere—grocery store openings, bar mitzvahs, office parties. We'll play anywhere that will have me. And can afford me."

• And on the long intervals between Chapman albums and tours: "I don't plan to wait another six years between records. It took three years to make this one. So far, I've made three records and they *still* keep giving me money!"

Names in the News: Sparrow artist Charlie Daniels is the spokesman for a new country music board game called "Trivia—Country Style"... The Cathedrals opened a Rev. Billy Graham Crusade in Cleveland... Acappella, only recently back from a trip to Russia, headlined "Promax 1994" before a crowd of 4,000. The conference for television networks from 39 countries also featured Angelo & Veronica, along with the Ephesus Mass Choir of New Orleans.



Billboard.

In the



by Lisa Collins

OPPING GOSPEL'S FRESHMAN CLASS: For Brian Williams, executive director of Glorious Records, the annual meeting of the Gospel Music Workshop of America last month in Atlanta was the ideal opportunity to spread the word on his label throughout the gospel community. Glorious, launched last year by Williams, merged with Integrity Music in April and now operates as a subdivision of Integrity. Product from its first four acts-Alvin Slaughter, Tina Fabrique, Kim Stratton, and Victor Johnson & FREE-was released in June.

Headlining a combined Glorious/Integrity Records luncheon was Ron Kenoly, one of Integrity's flagship praise and worship artists, and Glorious' latest signee, Daniel Winans. (Kenoly's latest release, "God Is Able," boasts sales of some 200,000 units. Winans will debut in October).

"With Glorious Music," Williams says, "I see an avenue to expand gospel's horizon, which I believe to be about 90% untapped." Additionally, Williams will oversee Integrity's marketing in the gospel arena. Other recent Glorious signees include Arvis Strickling-Jones, who owns and operates Strickling's House of Music, based in San Francisco.

MAKING WAY FOR SOUNDSCAN: Savoy executive director Milton Biggham is spearheading a committee of concerned label executives and retailers to help en-

sure more fluent implementation of SoundScan within the traditional gospel marketplace. Among those joining him are GospoCentric president Vicki Mack-Lataillade, CGI CEO Steve Devick, Central South representative Larry Blackwell, and Billboard chart manager Suzanne Baptiste. Inquiries are welcome and may be directed to either Biggham or Baptiste.

SWEET INSPIRATIONS: "Words, messages, and music for the soul" is how KGFJ bills its new 24-hour "sweet inspirations" format, which kicked off Aug. 29 in Los Angeles. Operation manager Shirley Jackson describes the new format as a hybrid of traditional and contemporary gospel, as well as urban contemporary gospel, peppered with inspirational cuts from popular secular recording artists. "Our current golden oldies format had been diluted," Jackson says. "We believe this format will create a niche whereby we can grow.'

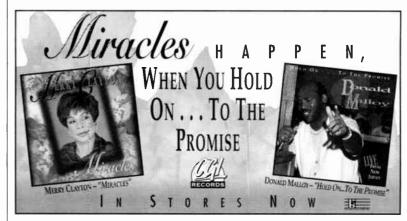
SIDE NOTES: Both Bill Lee and Barry Martin have defected from the Sparrow ranks. Lee has joined Word Rekcord's marketing staff, and Martin is marketing manager at Glorious Records... The transition process surrounding the sale of One Stop Record House—the wholesale division of Atlanta International Recordsand Peppermint Records and Tapes, the retail divisionto Atlanta-based K.W.C. Management was completed Aug. 12. President Alan Freedman says the move will enable him to concentrate more time on the label's growth . . . Finally, congratulations to the Sounds Of Blackness. The group received a special honor for its achievements at the Minnesota Black Music Expo, held Sept. 1-3 in Minneapolis.

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Artists & Music Top Gospel Albums

| | _ | _ | acche: 111891 | |
|--------|----------|---------|--|--|
| WEEK | AGO | _ | Compiled from a national sample and one-stop sales rep | |
| THIS W | 2 WKS. | WKS. ON | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
| 1 | 1 | 65 | * NO. 1 * MISSISSIPPI MASS CHOIR MALACO 6013 49 weeks at No. 1 | ★ IT REMAINS TO BE SEEN |
| 2 | 2 | 61 | KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW | KIRK FRANKLIN & FAMILY |
| 3 | 3 | 13 | HEZEKIAH WALKER/FELLOWSHIP CRUSADE | |
| 4 | 5 | 19 | JOHN P. KEE TYSCOT 43009/VERITY | COLORBLIND |
| 5 | 4 | 21 | BISHOP NORMAN L. WAGNER/MT. CALVARY WORD 57869/EPIC | CONCERT CHOIR EXCELLENT |
| 6 | 7 | 41 | RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 211 | LIVE AND IN PRAISE II |
| 7 | 8 | 9 | | I SHALL NOT BE DEFEATED |
| 8 | 6 | 43 | REV. JAMES MOORE MALACO 6015 | I WILL TRUST IN THE LORD |
| 9 | 11 | 19 | CALVIN BERNARD RHONE CGI 1092 | LIVE, I'M A WINNER |
| 10 | 10 | 17 | | HE JOURNEY OF THE DRUM |
| 11 | 12 | 11 | TIMOTHY WRIGHT AND THE N.Y. FELLOWSP SAVOY 7113/MALACO | HIP MASS CHOIR OME THOU ALMIGHTY KING |
| 12 | 13 | 11 | EDWIN HAWKINS FIXIT 9124/INTERSOUNC | KINGS & KINGDOMS |
| 13 | 14 | 7 | DOROTHY NORWOOD MALACO 4467 "LIVE" WITH | THE GEORGIA MASS CHOIR |
| 14 | 20 | 17 | GMWA WOMEN OF WORSHIP ALEHO INT'L MUS | SIC 3006/TYSCOT IT'S OUR TIME |
| 15 | 9 | 43 | YOLANDA ADAMS TRIBUTE 3937 | SAVE THE WORLD |
| 16 | 16 | 9 | RON KENOLY INTEGRITY 055/SPARROW | GOD IS ABLE |
| 17 | 17 | 23 | THE CLARK SISTERS SPARROW 51368 | MIRACLES |
| 18 | 22 | 5 | WILMINGTON CHESTER MASS CHOIR ATLANTA INT'L 10199 | THE CHANGE WILL COME |
| 19 | 15 | 23 | DARYL COLEY SPARROW 51390 | IN MY DREAMS |
| 20 | 18 | 27 | CHICAGO COMMUNITY CHOIR AMBASSADOR 47005/REDEMPTION | WE GIVE YOU PRAISE |
| 21 | 26 | 7 | TAKE 6 WARNER ALLIANCE 4150/SPARROW | JOIN THE BAND |
| 22 | 21 | 23 | ANDRAE CROUCH QWEST 4159/WARNER ALLIAN | ICE MERCY |
| 23 | 32 | 7 | WANDA NERO BUTLER SOUND OF GOSPEL 205 | |
| 24 | 28 | 9 | WILLIE NEAL JOHNSON AND THE NEW KEY MALACO 6017 | NOTES LORDTAKE US THROUGH |
| 25 | 23 | 39 | LASHUN PACE SAVOY 14814/MALACO | SHEKINAH GLORY |
| 26 | 29 | 5 | THE WILLIAMS BROTHERS BLACKBERRY 1600 | 6/MALACO IN THIS PLACE |
| 27 | 27 | 43 | LUTHER BARNES & THE RED BUDD GOSPEL ATLANTA INT'L 10195 | CHOIR NOTHING CAN BE BETTER |
| 28 | 19 | 69 | THE CANTON SPIRITUALS BLACKBERRY 1600, | MALACO LIVE IN MEMPHIS |
| 29 | NE | WÞ | VICKI WINANS INTERSOUND 9127 | VICKI WINANS |
| 30 | 24 | 25 | GOSPO-CENTRIC 2118/SPARROW LAWREN | ICE MATTHEWS & FRIENDS |
| 31 | 25 | 45 | SHIRLEY CAESAR WORD 57464/EPIC | STAND STILL |
| 32 | 34 | 15 | GREATER EMMANUEL MASS CHOIR CGI 1094 | HE SUN WILL SHINE AGIAN |
| 33 | 31 | 17 | VARIOUS ARTISTS BLACKBERRY 1605/MALACO S | SONGS MAMA USED TO SING |
| 34 | 33 | 25 | NORTH CAROLINA MASS CHOIR | LET'S MAGNIFY THE LORD |
| 35 | 36 | 3 | THE LOS ANGELES GOSPEL MESSENGERS SAVOY 14818/MALACO WE | HAVEN'T FORGOTTEN YOU |
| 36 | NE | WÞ | DONALD VAILS/DC KALEIDSCOPE/ATLANTA SAVOY 7114/MALACO A SUN | CONCERT CHOIR IDAY MORNING SONGBOOK |
| 37 | 30 | 27 | COMMISSIONED BENSON 1078/CGI | MATTERS OF THE HEART |
| 31 | \vdash | | THE PILGRIM JUBILEES MALACO 6016 | IN DEVIVAL |
| 38 | RE-E | NTRY | THE PRESIDENCE OF THE PRESIDEN | IN REVIVAL |
| | RE-E | | HELEN BAYLOR WORD 66443/EPIC | THE LIVE EXPERIENCE |

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BASS MUSIC RISES FROM SOUTH, AS ACTS SEEK MAJORS' ATTENTION

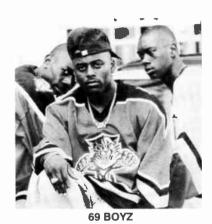
(Continued from page 1)

Columbia, Island, Epic, Scotti Bros., and Gasoline Alley have bass product on the shelves, while indies Bellmark, Luke, and Pandisc continue to release high-profile efforts in the genre. Earlier this year, pioneer bass label Pandisc linked with RED for its new Street Beat Records.

"People want to party and get away from the dismal music of the late '80s," says Rip-It Records president Louis 'Rip' Bell. "They want to hear something that is not threatening. Gangsta rap has been prevalent for too long, and people are now ready for a change."

Hip-hop originated in the streets of New York in the late '70s, where DJs routinely would attract crowds with their large mobile systems.

In Miami, a parallel street phenomenon was developing, though the DJs in the South favored a lower bass and a quicker tempo. By the early '80s, the popularity of electric funk, Caribbean reggae, and synthesizer-heavy beats fur-



ther influenced the bass sound. While other regions flirted with bass before moving on to different forms of hip-hop, Southern states such as Georgia and Florida stuck with the genre, ultimately claiming it as their own.

However, some observers say that it may take major labels some time to learn how to handle the genre. "There will be some stumbling at first by the majors," says Mark Michel, director of marketing at Miramar, Fla.-based Peaches, which has 21 stores in the South. "It may remain a street phenomenon."

Yet major labels are recognizing its commercial potential. "Columbia wasn't really familiar with bass music," says the label's manager of A&R, Kim Burse. "I showed them the sales patterns, and that opened their eyes. A whole subculture exists. There is some money to be made in bass."

Rap releases that borrow from bass include Hammer's "Pumps And A Bump," Wreckx-N-Effect's "Rump Shaker," and Sir Mix-A-Lot's "Baby Got Back."

"We're hoping that these huge singles will make radio take this style more seriously," says Pandisc president Bo Crane. "Like it or not, the public wants and enjoys bass music—whether radio is ready to play it or not... This is no longer just a regional phenomenon."

Contemporary bass music can be broken down into two distinct forms.

Pure, instrumental-only bass caters to car audio connoisseurs, and often is vacant of melody and abundant in experimental, heavily sampled beats. Car-audio aficionados use the music to fully showcase the capabilities of pricey car and truck speaker systems.

The other form of bass music contains lyrics and is considerably more radio friendly. It features hyper crowd chants, a high beats-perminute count, and breezy rap lyrics that boast of little more than partying. Both are characterized by crafty deep-bass samples that roll from a Roland 808 drum machine.

"In the beginning, reggae songs worked well as samples because they had more of a bottom end to the bass," says Luke Records president Luther Campbell. "The 808 machine gave us a real pounding bass, and we would rap a call-andresponse with the crowd, which went wild."

According to Bell, bass is "geared to make you want to dance and party."

In addition to Tag Team, other bass crossover successes include Duice's double-platinum "Dazzey Duks" on Bellmark, 95 South's platinum "Whoot, There It Is" on Ichiban, and 12 Gauge's "Dunkee Butt" on Street Life/Scotti Bros.

Burse says that Columbia may issue a bass video compilation by Christmas, and the label plans to release a full-length album by the Puppies later this year. Its sister label, Epic, was to release the debut by sassy female duo Dis 'N' Dat on Tuesday (13).

"To market bass, you must lay a foundation at the street level," says Burse. "We hit the clubs and mix shows. You have to do a grass-roots campaign on it. Bass breaks in the single format. The key is to get a whole bunch of singles on one album."

Chaos/Columbia issued its first bass compilation, "Time To Taste Bass," Sept. 6. The set features one of the first female artists in the genre, the Atlanta-based Rizai.

In August, Gasoline Alley/MCA issued the major-label debut from Stylz and the J.I.Z., "Smack It Up (Flip It-Rub It Down)." It marks the label's first bass release, with a full-length album due to follow.

"I didn't immediately get the bass scene," says Gasoline Alley A&R staffer Jon Phillips, who licensed the act from Phoenix indie Hurricane Records. "When I saw the BDS detections and sales numbers on this act, I began to look at bass in a different light. On a major, they will get a bigger push and better distribution."

OBJECTIONABLE ARTWORK

A major retail obstacle for bass has been the packaging, which often shows women in skimpy bikinis, with a tendency to focus on the posterior, or "booty." Some of the rawer song titles, such as "Shake Them Titties," may also raise eyebrows.

But some labels are sensitive about such packaging and lyrics. Of "Time To Taste Bass," Burse says, "There are no cuss words or lyrics that degrade women. I simply choose not to contribute to that element of bass."

Fred Held, national promotion director for Chicago-based MS Distributing, which distributes many bass labels, says, "The labels are learning that there are repercussions when they show scantily



12 GAUGE

clad women."

Others, like Newtown, market alternate packaging, and even lyrics, for rackjobbers that will not stock titles they deem objectionable. Newtown president Doug Kaye says bass labels "have to play the game to get into the rackjobbers, such as using suggestive cartoons or alternate packaging."

Yet OTown president James 'Dickie' Hazley finds limited support for the label's "clean" versions. "Kids will always seek out the dirty version," he says. "It's important to distinguish that bass is about shakin', not shootin."

Revealing artwork is not the only way to spot a bass record. Many labels are luring instrumental bass fans with packaging that reflects the technology behind the beats.

"We take a very hi-tech approach in our instrumental bass packaging," says Vision VP Ron Albert. "The cover contains a picture of the mixing board...this design has somehow become a symbol to the consumer that this is a bass record."

In addition, many bass titles contain a sticker that warns of the potential for speaker damage due to "extended low-frequency bass."

ESTABLISHING A RETAIL FOOTHOLD

Establishing a presence at retail, where the majority of bass music is filed under 'B' in the rap section, has been a major challenge.

Ten independent bass labels have joined forces to develop retail exposure for the beat-intensive form of music. Spearheaded by Hard Core Marketing, the three-month "Wanna Be Bass" promotion is targeting 100 stores in the Mid-Atlantic and East North Central regions.

The promotion, which runs through Sept. 20, features 34 titles at 10 labels, including Pandisc. DM, Neurodisc, Con Artist, Joey Boy, Street Street, On Top, Majammy, Dynamix II, and Boomtown. Pointof-purchase promotional materials include posters and a free-standing bass music bin. Participating retailers, many of which have not previously stocked bass music, received a total of 1,500 free cassettes and discs. Hard Core aims to establish sales of bass music with the free stock, with hopes that the promotion will trigger significant reor-

"Our goal is to break the genre, not any one specific title," says Hard Core product coordinator Tom Gimbel. "We want bass music to have its own section at retail."

Hard Core took 60-second radio spots for the promotion at WQHT (Hot 97) New York, WUSL (Power 99) Philadelphia, and WHYT Detroit Aug. 22-Sept. 4. Like the retail campaign, the spots promoted the genre, rather than specific titles.

There is reluctance to embrace bass at radio, too, where it is considered too lightweight to compete with hard-edged, angst-ridden rap. "There are some people who dis the bass situation, claiming that a lot of the lyrics are too soft," says Island A&R staffer and producer Joe Galdo, who signed bass artist Prince Rahiem to the label. "Bass is every bit as much of the street as hip-hop and rap. The groove is really, really hard. Some of the bass rap is lighter on the lyrics, but so what? We don't want to be solemn all the time."

Radio airplay for bass has been limited to the South, including the key markets of Miami and Atlanta.

"Radio programmers have so many stereotypes about what is right for their market," says Bell. "They said that 'Dazzey Duks' would not work in New York, but someone tried it and it was huge there. It is difficult to counter these stereotypes from an indie standpoint, because we have limited manpower and money."

Despite this week's high chart presence for 69 Boyz' "Tootsee Roll," regional resistance continues. Most of the track's major-market airplay originates from the East Coast, including WIOQ Philadelphia, WPGC Washington, D.C., and WPOW Miami. No major West Coast stations are on the track, which charts at No. 15 on the Hot 100.

Radio stations are integrating some of the interactive "call-and-response" qualities that distinguish bass music (and also were common in early hip-hop) into their programming. KPWR (Power 106) Los Angeles morning duo the Baka Boyz (aka Eric and Nick Vidal) have found a popular call-in feature with the "roll call," which invites listeners to respond to the verbal cues of bass and old-school rap.

In addition, Crane says many radio stations use bass music as a commercial bed, or as a bridge in mix shows.

VIDEO IS CRUCIAL

Breaking bass acts is a challenge for the cash-poor indies, which often cannot afford expensive videos and full-scale mass marketing.

"Making a video is not an option for many of the indies," says Kaye. "Financially, the money just isn't there at these labels."

But video is important. Campbell says Philadelphia, Pittsburgh, and New York were tough-sell radio markets that were influenced by the Box.

"The Box has been important as far as getting into different regions," says Campbell. "It helped us bypass radio in areas where we just weren't getting any airplay."

Three of this week's top 10 videos on the Box are bass or bass-derivative clips, including Luke, 69 Boyz, and Sir Mix-A-Lot.

Another venue for bass music exposure is where the consumer goes. Car races, car audio stores, clubs, skating rinks, and even strip clubs

are outlets for vital consumer impressions.

Pandisc is touring a fully equipped Chevy Lumina van and is readying a truck for the fall. Hip Rock will tour a van with 40 speakers and 80,000 watts of power.

Some labels estimate that 10%-30% of their sales are through car audio specialty stores. "Some of the instrumental bass consumers are spoiled kids who have the money to buy a massive sound system," says Rahming. "It's also the kid who just got his first car, but can't afford a big system yet. He wants to make his 10-inch woofers sound like 18."

Vision's Albert agrees. "A 12- or 13-year-old kid in the projects cannot afford sophisticated equipment. The reality is that upper-class kids, ages 19-21, are the prime consumers, tapering off at around age 27."

Much of this distribution is handled by Stewart, Fla.-based Bass Central, which distributes bass to about 900 car audio specialty stores

ANONYMOUS STYLE

The crossover of instrumental bass is further hampered by the anonymous nature of its creators.

"Instrumental bass is not at radio because it is not hit-driven by design," says Newtown's Kaye. "There is no verse, bridge, and chorus in instrumental bass. I



DEVASTASTOR

don't think the majors understand what [bass] is about."

Crane says, "Radio can't get a handle on instrumental-only bass. They want lyrics and a video. They want an artist they can see, touch, and feel. A lot of bass records are packaged to look like compilation albums when it is really just the same producer doing all the songs."

Others in the industry argue that to achieve commercial success, bass must merge with the rap and hip-hop communities.

"The reason that more bass records don't go double platinum is because they don't emphasize personality," says Jeff Cohen, president of Attitude. "The future is to put a face behind the bass."

Kevin Evans, Scotti Bros.' president of urban music, predicts that "bass will be in the '90s what rap was in the '80s." The label struck gold last year with the 12 Gauge bass hit "Dunkee Butt." "It has the potential to be the next big sound. More than ever, people are just looking to feel good and party."

Music Video

Star Cameos Drive Muppets' 'Crazy' | CMT Still Fighting Up North; Cast Of Dozens Sings Along On Henson Clip

■ BY DEBORAH RUSSELL

LOS ANGELES-If you film it, they will come.

Such is the credo steering Kermit The Frog's star-studded music video "She Drives Me Crazy," the debut single from the multitalented Muppet's new album, "Kermit Unpigged."

Fellow Muppet Miss Piggy, along with artists George Benson, Jimmy Buffett, Vince Gill, Don Henley, Ozzy Osbourne, and Linda Ronstadt, contribute tracks to the Jim Henson Records release, which spoofs the "unplugged" syndrome spawned by the popular MTV concert series.

And while the marquee value of the artists who participated on the album is impressive, the cast that appears in the Flattery/Yukich Inc. video cover of the Fine Young Cannibals' hit should send star-watchers into orbit.

Dick Clark, Casey Kasem, Little Richard, the Nelsons, Heavy D., John Tesh, Connie Selleca, Helen Hunt, Paul Reiser, Bruce Willis, Demi Moore, Vanna White, Sela Ward, Linda Gray, Katie Couric, Courtney Thorne-Smith, Leslie Nielsen, Harry Smith, Paula Zahn, Vanna White, Conan O'Brien, Gilbert Gottfried, Joan Lunden, Spencer Christian, Ricki Lake, and Shari Belafonte appear in just some of the myriad shots jammed into the nutty production.

"I believe in casting a very wide net," says executive producer Paul Flattery, who is no stranger to the 'cast of thousands" concept. He and Yukich produced and directed Michael Jackson's "Liberian Girl" video, which featured some 36 cameos. The duo also produced the "Voices That Care" clip, which featured a celebrity cast of hun-

"She Drives Me Crazy" is a loony video-within-a-video, starring John Landis as the clip director and Fran Drescher as a flaky label executive. As the clip unspools for Miss Piggy, the porker is mortified to learn that she has been upstaged by the glitzy Hollywood cast.

"The video concept was just a silly



Burning Love. Nine Inch Nails' Trent Reznor, left, admires the figure cut by band mate Danny Lohner in his costume for the video "Burn," directed by Hank Corwin, right. Reznor wrote the track specifically for the soundtrack to Oliver Stone's controversial thriller "Natural Born Killers

idea that made everyone laugh," says Robert Kraft, VP of music at Jim Henson Productions and head of Jim Henson Records. "It's like a bad Marshall McLuhan nightmare of fame.

Multiple shoots in L.A. and New York were scheduled over a period of months to accommodate "recording sessions" by the talent, most of whom are not known for their musical prow-

ess.
"Some people had greater terror about singing than others," Flattery notes, "Katie Couric had everyone turn their backs when she sang. Linda Gray won't get a recording deal anytime

The ultimate challenge now facing the crew is wrapping the seemingly endless shoot, which started in midsummer. Last-minute requests from Alist celebrities continue to roll in, but Flattery says the video is set for Sept. 27 release to coincide with the "Unpigged" album's street date.

Kraft anticipates that the video will receive airplay on some mainstream entertainment, talk, and news shows, due mainly to the participation of so many TV celebrities. The clip will be serviced to music video outlets such as VH-1, but Kraft notes that airplay is not a key concern for the crew at Hen-

"You shouldn't spend too much time being a late-20th-century target-market freak," he says. "Granted, you have to be aware of and sophisticated about those things, but the Muppets occupy such a unique and non-specific niche in our culture that the possibility is there for them to appear in many, many ven-

The clip marks Henson's third foray into music video production, with "Kokomo" and "Wipeout" setting the stage for "She Drives Me Crazy." The "Kokomo" video climbed into the Top 50 at VH-1 and received airplay on TNN last year.



Director John Landis confers with Miss Piggy and Kermit The Frog during the video shoot for "She Drives Me Crazy

PRODUCTION NOTES

LOS ANGELES

· Offspring's new Epitaph video "Self Esteem" is a Maddhatter Films production directed by Darren J. Lavett. Vince Toto directed photography; David Thorne produced.

• RCA's Clint Black directed his two forthcoming videos, "Summer's Comin'" and "Untanglin' My Mind," on location in Malibu, Calif., and Orlinda, Tenn., respectively.

NEW YORK

- Tribal Communications' Rubin Whitmore and Eric Haywood directed and produced Kwame's new Wrap/Ichiban video "What? It Like." The directing duo is represented by Riviera Films.
- · Sandra Bernhard's new Epic video "Manic Superstar" is a Chelsea Pictures production directed by Morgan Lawley. Spencer Newman directed photography; Douglas Johnson produced.
- · Automatic Films' Jesse Peretz directed Shudder To Think's latest Epic outing, "Hit Liquor." Maryse Alberti directed photography on the shoot; Allyson Bari produced. In ad-

dition, Automatic's David Perez Shadi recently directed and shot the Beatnuts' "Hit Me With That" video for Relativity. Brad Abrams produ-

• GPA Films director LJ Kreuss-ling lensed "Break A Dawn" for Funky Base Entertainment/Warlock Records' rapper Rob Base, while GPA's Derrick Boatner directed Hangman Homicide's Phat House video "Boo Tee Bounce." In addition, the company's Martin Stone Hennessee shot NV's "Some Kind Of Love" and Natalie's "I Used To" for High Power/Warlock. Lenny Grodin executive produced the four videos.

OTHER CITIES

- Bill Lloyd's new ESD video "Channeling The King" is an Elvis tribute directed and produced in Nashville by Steve Boyle of First Tower Films Ltd.
- Arrested Development's latest Chrysalis video, "United Front," is a Propaganda Films production directed by Antoine Fugua. He shot the clip on location in South Africa and New York.

'The Road' Rises Sept. 20

CANADIAN BAKIN': CMT won the first battle in its quest to return to the Canadian airwaves, following a July decision by the Canadian Radiotelevision and Telecommunications Commission to replace the country clip network with a domestic music video service (Billboard, June 25).

On Aug. 26. Canada's Federal Court of Appeal granted CMT's application for a "leave to appeal" the CRTC's decision. CMT argues that it was denied "its natural justice" when the CRTC summarily moved to delete it from the airwayes. If the federal court agrees, CMT will have the chance to present its case for restoration to the CRTC.

Lloyd Werner, senior VP of sales and marketing at CMT parent Group W Satellite Communications, says the situation could be resolved by late October.

N OTHER COUNTRY News: High Five Productions and Tribune Entertainment Co. roll out the new syndicated country concert and documentary series "The Road" beginning Sept. 20. The debut show features performances by Travis Tritt, Shelby Lynne, and Hal Ketchum, intercut with vignettes in which Tritt buys a bus, Lynne gets tattooed, and Ketchum

visits his old stomping grounds in small-town Texas. Mary Chapin Carpenter and Levon Helm provide the series voice-overs. Over the course of 26 episodes, "The Road" will showcase about 70 country acts.

CLOWNING AROUND: The winning act in the MTV Beach House Band contest, Boyox Clown of Annapolis, Md., beat out more than 2.500 contenders to snag a gig performing live on the network, among other

"It was a fun and completely exhausting contest," says Howard Handler, senior VP of marketing at MTV. Bovox Clown beat out such high-minded musical contenders as Huge Peter and Crustaceous Sore.

GIRLS JUST WANNA Shoot Clips: Daisy Force Pictures director Cyndi Lauper recently wrapped a series of shoots, including a video for her own "Hey Now ... Girls Just Want To Have Fun," which features a cast of 20 drag queens. The remix of Lauper's popular hit appears on the new Epic album "Twelve Deadly Cyns . . . And Then Some," for which she just directed a commercial. Lauper also directed RCA's Fury In The Slaughterhouse in the video "When I'm Dead And Gone," shot on location in a Pennsylvania graveyard.

Daisy Force recently signed directors Alex Parker and Hugo Carrillo. The roster also includes Rocky Morton & Annabel Jankel and Richard Levine.

BBC IN BURBANK: BBC Library Sales has opened a West Coast office in Burbank, Calif. The facility offers access to some 400 million feet of film and more than 200,000 hours of videotape generated by the British Broadcasting Corp. and dating back to 1948. Michael Goodell is sales manager at the library; Robert Stagnaro is assistant sales manager. The archive adds some 12,000 hours of footage to its coffers each year.

QUICK CUTS: New York's Round The Globe Music has opened a creative services department belined by Andre Maubert. The former free-

lance producer will facilitate a referral service linkproducers and directors with clients seeking to create cost-effective music videos.



by Deborah Russell

REEL NEWS: As expected, the Box's John Robson moves from his position as director of programming to VP of programming/international, a newly created position. The move signals the viewerprogrammed network's aggressive goal to expand globally. The Box is now seen in 20 million homes in the U.S., Puerto Rico, and the U.K. . . . MTV's Carole Robinson may hold the record for one of the indus-

try's longest titles these days: She is now senior VP of corporate communications at MTV Networks and senior VP of communications at MTV: Music Television ... Beau Phillips is yet another radio veteran to join the ranks at VH-1. The former VP/GM of WRZX/WCKN Indianapolis is now VP of marketing at the music video network ... John Begert is now director of marketing at MTV Latino. He comes to the network from Group W Satellite Communications, where he was director of special projects . . Suzanne Holtermann is now marketing coordinator for Z Music, and Tim Mercer recently was appointed Z Music's director of creative services ... Bob Angelotti is now VP of media and marketing services at Walter Bennett Communications in Dallas.

On screen: Director Peter Darley Miller is now signed to the roster of L.A.'s Velocity Film ... Picture Vision appointed Andi Varagona as executive producer/sales representative in Nashville ... Tom Phillips of the Billboard Award-winning 'Chattanooga Tom Show" has resigned as station manager at WFLI-TV Chattanooga, Tenn. The future of the country music show remains unclear. Phillips is negotiating with independent producers and TV sta-

OR THE RECORD: The Eye incorrectly reported Richard Serringer's new title at Chaos Records last week. He is joining the label as manager of video promotion.

/ideo Monitor.

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS * * NEW ADDS * * LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



14 hours daily 1899 9th Stree NE, Washington, D.C. 20018

- 1 Warren G, This D.J.
- 1 Warren G, This D.J.
 2 Babyface, When Can I See You
 3 Zhane, Vibe
 4 Sounds Of Blackness, Everything Is ...
 5 Changing Faces, Stroke You Up
 6 Boyz II Men, I'll Make Love To You
 7 Immature, Never Lie
 8 Shanice, Turn Down The Lights
 9 Anita Baker, Body & Soul
 10 Da Brat, Funkdafied
 11 MC Eint Feat, CMW, All For The Money
 12 Crais Mark, Flava In Ya Far

- 12 Craig Mack, Flava In Ya Ear

- 12 Craig Mack, Flava In Ya Ear
 13 Karyn White, Hungah
 14 Salt-N-Pepa, None Of Your Business
 15 Patra Feat. Yo-Yo, Romantic Call
 16 Queen Latifah, Weekend Love
 17 Gerald Levert, I'd Give Anything
 18 Nona Gaye & P., Love Sign
 19 III Al Skratch, I'll Take Her
 20 C+C Music Factory, Do You Wanna Get
 21 Heavy D & The Boyz, Nuttin' But Love
 22 Aaliyah, At Your Best
 23 The Notorious B.I.G., Juicy
 24 Tevin Campbell, Always In My Heart
 25 Public Enemy, Give It Up
 26 Tony! Tone! Tone!, Slow Wine
 27 The Lady Of Rage, Afro Puffs
 28 Organized Konfusion, Stress
 29 No Face, No Brothas Allowed
 30 Casserine, Why Not Take All Of Me

* * NEW ADDS * *

Barry White, Practice What You Preach Da Brat, Fa All Y'All Dave Koz, Faces Of The Heart Gil Scot-Heron, Dont' Give Up Jaki Graham, Ain't Nobody Simple E, Blue Jeans



Continuous programming 2806 Opryland Dr., Nashville, TN 37214

Continuous programmi 12000 Biscayne Blvd Miami, FL 33181

AMERICA'S NO. 1 VIDEO

ROX TOPS

Bone Thugs N Harmony, Thuggish.

Boyz II Men, I'll Make Love.

Boyz II Men, I'll Make Love...
R. Kelly, Summer Bunnies
69 Boyz, Tootsee Roll
Luke, It's Your Birthday
Xscape, Tonight
K7, Move It Like This
Sir Mix-A-Lot, Put 'Ern On The Glass
Immature, Never Lie
Y?N Vee, Chocolate
Changing Faces, Stroke You Up
Puppies, Funky Y-2-C
Craig Mack, Flava In Ya Ear
Above The Law, Black Superman
Flatlinerz, Live Evil
Brandy, I Wanna Be Down
Salt-N-Pepa, None Of Your Business
Thuglife, Pour Out A Little Liquor
Notorious B.I.G., Jucy
Coolio, I Remember
Warren G, & Nate Dog, Regulate
Artifacts, Wrong Side Of Da Tracks
Jamie Foxx, Infaluation

Gravediggaz, Diary Of A Madman

ADDS

Barry White, Practice What You Preach Beatnuts, Hit Me With That Da Brat, Fa All Y'All Karyn White, Hungah LaRockco Tee, Sump'n To Bounce To M.O.P., Ruged Neva Smoov Nine Inch Nails, Burn Prong, Broken Peace Sonic Youth, Superstar Soul IV Real, Ain't No Sunshine Sweet Sable, Tonight Toni Braxton, How Many Ways Whitehead Bros., Your Love Is A...

- 1 George Strait, The Man In Love With You 2 Randy Travis, Whisper My Name 3 Joe Diffie, Third Rock From The Sun 4 Sawyer Brown, Hard To Say 5 Tim McGraw, Down On The Farm
- Dwight Yoakam, Pocket Of A Clo
- 7 John Michael Montgomery, Be My Baby. 8 The Mavericks, O What A Thrill 9 Vince Gill, What The Cowgirls Do

- 10 Martina McBride, Independence Day 11 Patty Loveless, I Try To Think About ... 12 Faith Hill, Take Me As I Am 13 Rick Trevino, She Can't Say I Didn't Cry 14 Tracy Lawrence, I See It Now 15 Alan Jackson, Livin' On Love 16 Mark Chesnutt, She Dreams 17 Travis: Trith Ton Feet Tall And

- 16 Mark Chesnutt, She Dreams
 17 Travis Tritt, Ten Feet Tall And...
 18 Tanya Trucker, Hangin' In
 19 David Gates, Love Is Always Seventeent
 20 David Ball, When The Thought Of You...†
 21 Ricky Van Shetton, Wherever She Ist
 22 Lari White, Now I Know†
 23 John Anderson, Country 'til I Die†
 24 Clay Wallier, Dreaming With My Eyes Open
 25 Billy Dean, Men Will Be Boys†
 26 Neal McCoy, The Caf Put The Country...
 27 Tracy Byrd, Watermelon Crawl
 28 Blackhawki, I Sure Can Smell The Raint
 29 George Ducas, Teardropst
 30 Little Texas, Kick A Little
 31 Brooks & Dunn, She's Not The Cheatin' ...†
 28 Kathy Mattea, Nobody's Gonna Rain ...
- 31 Brooks & Durn, She's Not The Cheabri...†
 2 Kathy Mathea, Nobody's Gonna Rain ...
 33 Pam Tillis, When You Walk In The Room
 34 Larry Stewart, Heart Like A Hurncane
 35 Mark Collie, Hard Lovn' Woman
 36 Steve Wariner, Drive
 37 The Tractors, Baby Likes To Rock It
 38 Bob Woodruff, Alright
 39 Western Flyer, Western Flyer
 40 Daron Norwood, Il Tever Love Again
 41 Toby Keith, Who's That Man
 42 David Lee Murchy. Eich Aun't Bitin'

- 41 Toby Keith, Who's That Man
 42 David Lee Murphy, Fish Ain't Bitin'
 43 Chris LeDoux, Honly Tonk World
 44 Marc Beeson, A Wing And A Prayer
 45 Rodney Crowell, Big Heart
 46 James House, A Real Good Way To Wind...
 47 Brother Phelps, Ever-Changing Woman
 48 Victoria Shaw, Tears Dry
 49 Dawn Sears, Nothin' But Good
 50 Archer/Park, Where There's Smoke

t Indicates Hot Shots

* * NEW ADDS * *

Bryan White, Eugene You Genious Clay Walker, If I Could Make A Living Marly Brown, You Must Be Mistakin' Me Mary Chapin Carpenter, Shut Up & Kiss Me Rick Trevino, Dr. Time Steve Kolander, Listen To Your Heart The Mavericks, There Goes My Heart



- 6 Rolling Stones, Love Is Strong
 7 Stone Temple Pilots, Big Empty
 8 Offspring, Come Out And Play

MOR

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

- 1 Warren G, This D.J. 2 Soundgarden, Black Hole Sun 3 Boyz II Men, I'll Make Love To 4 Green Day, Basket Case** 5 Candlebox, Far Behind
- 2 Billy Ray Cyrus, Ain't Your Dog No More 3 Randy Travis, Whisper My Name 4 Jee Diffle, Third Rock From The Sun 5 Sammy Kershaw, Third Rate Romance 6 Dwight Yoakam, Pocket Of A Clown 7 Sawyer Brown, Hard To Say 8 Tim McGraw, Down On The Farm 9 George Strait, The Man In Love With You 10 Vince Gill, What The Cowgirls Do 11 Mark Chesnutt, She Dreams 12 Kathy Matbaa, Nobody's Gonna Rain On...

- 9 Lucas, Lucas With The Lid Off 10 Stone Temple Pilots, Vasoline 11 Salt-N-Pepa, None Of Your Business 12 Babyface, When Can I See You 13 Ice Cube, Bop Gun
- 14 Changing Faces, Stroke You Up 15 Aaron Hall, I Miss You
- 15 Aaron Hall, I Miss You
 16 Sheryl Crow, All I Wanna Do
 17 Mazzy Star, Fade Into You**
 18 Dinosaur Jr, Feel The Pain**
 19 Weezer, Undone The Sweater St
 20 Lisa Loeb & Nine Stories, Stay
 21 Da Brat, Funkdated
 22 Nine Inch Nails, Closer
 23 Beastie Boys, Sabotage
 24 Public Enemy, Give It Up
 25 Coolio, Fantastic Voyage
 26 Aerosmith Com!

26 Aerosmith, Cryin' 27 Crystal Waters, 100% Pure Love

29 Smashing Pumpkins, Disarm

28 Narshing Pumpkins, Disarm
30 Pantera, Planet Caravan
31 Nirvana, Lithium
32 Tom Petty & The Heartbreakers, Mary...
33 Aerosmith, Amazing
34 Janet Jackson, If
35 Counting Crows, Mr. Jones
36 Bruce Springsteen, Streets Of Philadelphia
37 Warren G & Nate Dogg, Regulate
38 Bad Religion, Stranger Than Fiction
39 Elton John, Can You Feel The Love ...
40 Heavy D & The Boyz, Nuttin' But Love
41 Collective Soul, Breathe
42 R.E.M., Everybody Hurfs
43 Janet Jackson, Black Cat
44 Salt-N-Pepa/En Vogue, Whatta Man
45 Green Day, Longview
46 Aerosmith, Love In An Elevator
47 Salt-N-Pepa, Shoop
48 Frentel, Labour Of Love
49 Madonna, Like A Virgin
56 Sizes Nil Search Moreover To The Londe

49 Madonna, Like A Virgin 50 Guns N' Roses, Welcome To The Jungle

* * NEW ADDS * #

E STNN
THE NASHVILLE NETWORK.

1 Keith Whitley/Various Artists, A Voice

The Heart of Country

** Indicates MTV Exclusive

* Indicates Buzz Bin

No New Adds This Week

30 hours .. 2806 Opryland Dr., ***-hville, TN 37214

- 13 Confederate Railroad, Elvis And Andy
 14 Toby Keith, Who's That Man
 15 Neal McCoy, The City Put The Country...
 16 Patty Loveless, I Try To Think About ...
 17 Travis Tritt, Ten Feet Tall And...
 18 Brother Phelps, Ever-Changing Woman
 19 Lari White, Now I Know
 20 Mark Collie, Hard Lovn' Woman
 21 Little Texas, Kick A Little
 22 Brooks & Durn, She's Not The Chestin'...
 23 Steve Wariner, Drive
 24 Tanya Tucker, Hangin' In
 25 Rick Trevino, She Can't Say I Didn't Cry
 26 Martina McBride, Independence Day
 27 Alan Jackson, Summertime Blues
 28 Ken Mellons, Jukebox Junkie
 29 Tracy 8yrd, Watermelon Crawl

 - 29 Tracy 8yrd, Watermelon C 30 Rodney Crowell, Big Heart

* * NEW ADDS * *

Garth Brooks, Callin' Baton Rouge John Anderson, Country 'Till I Die Alan Jackson, Livin' On Love Deborah Allen, Wrong Side Of Love Bob Woodruff, Alright



- 1 John Mellencamp, Wild Night 2 Boyz II Men, I'll Make Love To You 3 Etton John, Can You Feel The Love ... 4 Melissa Etheridge, I'm The Only One 5 Collective Soul, Shine

- 4 Melissa Etheridge, I'm The Only One 5 Collective Soul, Shine 6 Counting Crows, Round Here 7 Rolling Stones, Love Is Strong 8 Babyface, When Can I See You 9 Seal, Prayer For The Dying 10 Anita Baker, Body & Soul 11 Sheryl Crow, All I Wanna Do 12 Stone Temple Pilots, Big Empty 13 Indigo Girls, Least Complicated 14 Des'ree, You Gotta Be 15 Pretenders, I'll Stand By You 16 Counting Crows, Mr. Jones 17 Gin Blossoms, Found Out About You 18 Bonnie Raift, Love Sneakin' Up On You 19 Bruce Springsteen, Streets Of Philadelphia 20 Gin Blossoms, Hey Jealousy 21 Elton John, Circle Of Life 22 R.E.M., Losing My Religion 23 10, 000 Maniacs, Because The Night 24 Enigma, Return To Innocence 25 Spin Doctors, Little Miss Can't Be Wrong 26 Bonnie Raift, Something To Talk About 27 Hootie & The Blowfish, Hold My Hand 28 Melissa Etheridge, Come To My Window 29 U2, All I Want Is You 30 Peter Gabriel, Sledgehammer

* * NEW ADDS * *

THE CLIP LIS

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 17, 1994.



St Petersburg, FL 33716

Sophie B. Hawkins, Right Beside You Elton John, Circle Ol Life Steven C. Chapman, Heaven In The... Patty Loveless, I Try To Think... Rick Trevino, She Can't Say... Bob Woodruff, Airight Boyz II Men, I'll Make Love... Garth Brooks, Callin' Baton Rouge Raul DiBlasio, Melisa Dave Koz, Faces Of The Heart David Sanborn, Got To Give It Up Neil Diamond, Play Me Joe Diffle, Third Rock From The Sun Celine Dion, Think Twice Buckwheat Zydeco, Hey Baby Tori Amos, Past The Mission Shawn Colvin, Every Little Thing The Who, Maguc Bus Richard Marx, The Way That She... Edle Brickell, Good Times Rolling Stones, Love Is Strong Caifanes, Afuera Lisa Loeb, Stay Los Pericos, Me Late

AMERICANA

Continuous programming P O BOX 398 Branson, MO 65616

Lena Horne, Do Nothing 'Til You...
Pam Tillis, When You Walk In The Room
Tony Bennett/Shawn Colvin, Young A! Heart
David Gates, Love Is Always Sixteen
Kathy Mattea, Nobody's Gonna Rain...
Dave Alvin, King Of Califorma
George Howard, Miracle
Glenn Kaiser, Am't Much Difference
David Ball, When The Thought...
Jeff & Sheri Easter, I'm Gonna Prase...
Edie Brickell, Good Times
Toby Keith, Who's That Man
Susie Luchsinger, For Pete's Sake
Mark Williamson, Prayer For The Children
Chely Wright, Good O!' Boy

Carman, Sunday School Rock Western Flyer, Western Flyer Mary Karlzen, Hide Dawn Scars, Nothin' But Good The Speer Family, A Good Time Was Had...



Continuous programming 1111 Lincoln Rd Miami Beach, FL 33139

Los Pericos, Me Late
Soundgarden, Black Hole Sun
Pink Floyd, High Hopes
Youssou N'Dour/N. Cherry, 7 Seconds
Mano Negra, El Senor Matanza
Aleks Syntek, Mas Fuerte De Lo...
Wet Wet Wet, Love Is All Around
Beastie Boys, Sabotage
The Devlins, Someone To Talk To
Mazzy Star, Fade Into You
Big Mountain, Un Sensual Amor
Marie Claie D'Ubaldo, La Maga Del Ritmo
Peter Gabriel, Lovetown Toad The Wet Sprocket, Fall Down

Lightmune

Five 1/2-hour shows weekly Signal Hill Dr Wall, PA 15148

BeBe & CeCe Winans, If Anything BeBe & CeCe Winans, Addictive Love Michael W. Smith, Place In This World Bryan Duncan, Traces Of Heaven Elton John, Circle Of Life Take 6, Biggest Part Of Me Amy Grant, Lucky One Steven C. Chapman, Heaven In The...

Sounds Of Blackness, Everything Shawn Colvin, Every Little Thir Crash Dogs, Voice Of Defiance Rez, Land Of Stolen Breath Bonnie Raitt, You



Five hours weekly 223-225 Washington St Newark, NJ 07102

Dave Alvin, Barn Burning Danielle Brisebois, What If God Fell. Luscious Jackson, City Song Katell Keineg, Partisan Edie Brickell, Good Times Gerald Levert, I'd Give Anything Melissa Etheridge, I'm The Only One Melissa Etheridge, I'm The Only One Dr. John, Television Live, White, Discussion Sam Phillips, Baby I Can't Please You Joan Jett, Eye To Eye Karyn White, Hungah C+C Music Factory, Do You Wanna Get Funky? Amy Grant, Lucky One Smithereens, Time Won't Let Me Margi Coleman, Winnin' Ova You Black Train Jack, Handouts Sarah Mel arollan Good Fonyth Sarah McLachlan, Good Enough



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Artists & Music



Piano Man. Columbia Records executives welcome jazz pianist Marcus Roberts to the label. His label debut, "Gershwin For Lovers," is due out this month. Shown in back row, from left, are Columbia executives David Kahne, John Ingrassia, Tony Anderson, Don lenner, and Kevin Gore; artist manager Sharon Wentzel; Eugene Roberts, the artist's brother; and Columbia's Fred Ehrlich. In front row, from left, are Columbia's Dr. George Butler: Roberts: and Columbia's Rich Kudolla.

Mel Torme Pays Tribute To Der Bingle, With Panache

T WAS BOUND TO HAPPEN Sooner Or Later: Mel Torme, the only other male singer who could possibly give Tony Bennett a run for his money as king of the pop/jazz crooners (sorry, Frank, until as recently as three years ago I wouldn't have made that assertion), has taken a cue from Bennett's generation-bending success honoring Fred Astaire ("Steppin' Out") and has recorded his own homage to a nearly forgotten musical giant. The giant is Bing Crosby, a

role model for all crooners who followed (yes, even

Ol' Blue Eves). Crosby had an ultra-relaxed countenance that translated into a vocal style that

was at once light and airy, yet colored by a depth of expression rarely heard in the '30s, when he first achieved prominence. Much like Torme, he was weaned on jazz, and he used it as a filter for his many screen renderings of popular songs. (He was often quoted as saying that he learned everything by imitating the trumpet of early Pops-Louis

Armstrong.) With "A Tribute To Bing Crosby: Paramount's Greatest Singer," newly issued on Concord, Torme has created what has to be viewed as a love letter to a hero. The album features label stalwarts Ken Pepiowski. Howard Aiden, and Randy Sandke. along with a 20-piece string section led by Alan Broadbent: it features tunes such as "Moonlight Becomes You," "It's Easy To Remember," and "Love In Bloom." (Confession: I never understood the "becomes" in "Moonlight Becomes You." How does moonlight actually become a person? Transmogrification? Harmonic convergence? Hocus-pocus? Enter Powerbook thesaurus, check B-E-C-O-M-E-S: Flatters. Compliments. Enhances. Suits. Never mind.)

Torme appropriately has directed the spotlight (moonlight?) toward a performer too readily known these days as Bob Hope's traveling companion, MCA released a boxed set last year that covered (quite generously) Bing's musical contributions. But there's no telling whether the MTV generation ever got it. (Not got

the set-got it!) Is there room in the current marketing ledger for another crooner from our parents' generation who just happens to outhip even the hippest singer this generation can offer? Let me ask it another way: What becomes a legend most? (Answer: A shot on "Unplugged.")

MORE: Concord also has a new release by one of the great underappreciated saxophonists in jazz. Lew Tabackin, who almost routinely cuts



by Jeff Levenson

shi, with whom he frontlines when she works her big band. On this record, "What A Little Moonlight Can Do" (can't get away from this moonlight stuff this week). he waxes powerful and poetic, serving up big dollops of sound in the tradition of Coleman Hawkins, Sonny Rollins, Ben Webster, and Zoot Sims. Check him out live. He's got the fanciest footwork when he solosa cross between Arthur Murray and the Nutty Professor.)

AND: I'm not sure how they did it, but the folks at Concord lured guitarist Johnny Smith back into action after a 26-year retirement. Smith was quite the stringmeister throughout the '50s, a virtuoso with chops for days. Then he dropped out of sight. The label has his latest (odd to say that, after a quarter-century), on which he shares solo honors with another great, George Van Eps; it is titled, appropriately, "Legends." For those unfamiliar with Smith, his most famous album, which dates back to 1952, and for which he won a ton of honors, is "Moonlight In Vermont." (Honest.)

TO OUR READERS

The Classical/Keeping Score column is on hiatus. It will return

Short-sightedness is everywhere. Often because management doesn't stick around long enough to feel the later bite of its short-term cost-cutting strategy.

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International

U.K. Album Sales Show Big Gains In 2nd Quarter

■ BY JEFF CLARK-MEADS

LONDON—The U.K. record market is continuing to forge ahead. After the most lucrative 12 months in its history in 1993 and strong sales in the first three months of this year, the second quarter is also showing significant increases, according to figures released by the British Phonographic Industry.

At 33.8 million units, trade deliveries of albums were up 10% in the second quarter, compared with the same period last year. The value of the sector was up 18%, at 159 million pounds (\$245 million)

CDs now account for two-thirds of all albums sold in the U.K., and in the three-month survey period, cassettes leveled off at 30% of the market. Vinyl accounted for 3%.

Says a BPI spokesman, "Overall, the album market continues its recovery, and at 156.9 million units [for the 12 months to the

Spain Goes Loco For Mano Negra

BY HOWELL LLEWELLYN

MADRID—Until Aug. 31, it had been an unusually quiet summer here in terms of concerts. Then Mano Negra showed up.

The anarchic French group upstaged star acts at Madrid's biggest concert of the summer, nearly causing a riot. The action started when police pulled the plug on an open-air show the band was performing Aug. 30 at a private function organized by Virgin España. Noise was presumed to be the problem.

To make up for the disappointment, a "secret" concert was arranged for the following night at the hardcore Revolver Club. On the same evening, the Red Hot Chili Peppers, Primal Scream, and a couple of local bands played for 16,000 fans at the city's Plaza de Ventas bulliving.

Mano Negra was due to start playing at 1 a.m., but word of mouth meant that thousands of people descended on the 1,000-capacity Revolver, including many who went straight from the Chili Peppers concert. Chaos ensued, police were called, cars could not pass in the street outside, and rumors began that this concert would be called off, too.

But people entered the Revolver gradually until it was full, and Mano Negra began the first of its two sets just after 2 a.m., finishing at about 5 a.m.

end of June] is within striking distance of the record level of 162.7 million units achieved in 1989."

The single, long thought to be in terminal decline in the U.K., showed an increase of 5% in units delivered, to finish at 14.7 million. Value was up 5.1%, at 22.5 million pounds (\$34.6 million), with CDs now accounting for nearly half the sector.

(Continued on page 53)

Lawsuits Fly In JASRAC/Koga Dispute Building Haunts Japan's Authors Society

■ BY STEVE McCLURE

TOKYO—Japanese authors' rights society JASRAC is being sued by the Koga Music Foundation for breach of trust after JASRAC failed to transfer 2.3 billion yen (\$23 million) to Koga as part of JASRAC's controversial plan to lend 7.77 billion yen (\$77 million) to the foundation interest-free.

In return, JASRAC was to occupy eight floors of Koga's new 11-story headquarters, construction of which has just been completed, and pay rents that were attractive when compared to those prevailing in the "bubble economy" period of the late '80s and early '90s.

The suit, which Koga recently filed at the Tokyo District Court, calls on JASRAC to pay the 2.3 billion yen, which was due Feb. 28, and stick to other terms of the original contract, such as rental rates, which JASRAC wants lowered.

"Compared to the Koga foundation, which doesn't have a lot of money, JASRAC is a big association with lots of money, so we don't understand why they're not paying us," says Koga spokesman Hisanori Ueno.

Koga's suit is being matched by a JASRAC countersuit, which claims the original contract is invalid because it was negotiated by the previous JASRAC administration. The suit

calls on Koga to pay back the 2.3 billion yen JASRAC has already transferred to it.

The next hearing in both cases is set for Sept. 16.

The deal with the Koga foundation caused widespread dissent among society members, led by well-known songwriter Asei Kobayashi, and eventually led to the resignations of JAS-RAC chairman Tadashi Yoshida, president Miyuki Ishimoto, and other executives in early February (Billboard, Jan. 22).

Koga's lawsuit comes as a result of the decision by the new JASRAC executives, led by chairman Toshiro Mayuzumi and president Ray Nakanishi, to freeze payments to the foundation pending a new deal, a non-profit organization set up to preserve the musical legacy of famed songwriter Masao Koga.



Masterful Stroke/ EMI Classics has signed a deal to release cellist/conductor Mstislav Rostropovich's 1992 recordings of Bach's Cello Suites, recorded at the Abbey of Vezelay in France, on audio and video. Shown at the signing, in the back row from left, are Graham Southern and Charles Rodier, EMI Classics; Rostropovich's lawyer, Werner Kupper; Alison Fox, EMI Classics; Rupert Perry, president and CEO EMI Records U.K. & Eire; and John Fraser, EMI's director of recorded production. In the front row, from left, are Richard Lyttleton, president, EMI Classics; Rostropovich; and Sir Colin Southgate, chairman, Thorn EMI.

Berlin Set For World Music Fair

Womex Stands Alone After BID's Demise

■ BY DOMINIC PRIDE

LONDON—Germany's future capital, Berlin, is due to host what could be one of history's largest meetings of world music companies and artists this fall.

Womex, which started life as a sideshow to the now-defunct Berlin Independence Days (BID) trade fair, has developed into a stand-alone event scheduled for Oct. 13-16, billing itself as a meeting place for world and roots music professionals.

Womex will be held through Berlin's House Of The World Cultures, an organization founded in 1989 to introduce aspects of foreign cultures to the German public. The trade fair has 35 exhibitors, and more than 200 individuals have registered in advance.

The conference, showcases, and trade fair are organized by the European Forum of Worldwide Music Festivals (EFWMF) and the International Institute For Traditional Music, and will be supported by Berlin's world music station Radio MultiKulti, which launches at Womex.

Program coordinator Ben Mandelson, also owner of GlobeStyle Records, says the aim is to present as many aspects of roots and ethnic music as possible, from unaccompanied instrumentalists to the wave of dance-world fusion now coming to the fore.

Showcases will take place over three nights on two stages, and after midnight there will be dance programs

with DJs

"The number of world music labels is more than it ever has been. Where it's really taking off is the live scene, with the festivals," says Mandelson. "This area really feels as if there's a lot of activity going on. With Womex, we want to put all this activity in context and make people aware."

Conference programs will discuss such topics as touring, sponsorship, racism and world music, the Internet, the problems and pitfalls of artists pinned with the "world music" tag, and ways of making world music's presence felt in the wider music industry.

Special discussion sessions will be set aside for record companies, distributors, and members of the EFWMF.

Womex has taken the calendar spot occupied by BID, which will not take place this year. Last year, BID—intented to be the meeting point for European indies—had difficulty attracting enough numbers to make it viable. Some former BID personnel, including Johannes Theurer, are working with Womex. Theurer also is working on producing a world music chart for Europe

ope.
While Womex will kick off in Berlin,
Mandelson says, "There's no real reason to stay there every year. It will be
a movable feast. We can see it moving
around various locations in Europe."

Womex can be contacted in Berlin. Telephone +49 30 312 66 71; fax +49 30 313 14 99.

Movie Soundtracks Start Moving Units In Germany

■ BY WOLFGANG SPAHR

HAMBURG—Soundtracks are becoming ever more important for the German record market. Successful films such as "Sister Act," "The Bodyguard," "Philadelphia," "The Piano," and "Schindler's List" mean big business not only for movie theaters, but also high sales figures for record companies selling the soundtrack.

and high sales ingures for record companies selling the soundtrack.

The most recent example, "Philadelphia," featuring "Streets Of Philadelphia" by Bruce Springsteen, has exceeded the 400,000-unit mark. The classical soundtrack to Steven Spielberg's Holocaust drama "Schindler's List" has also reached record levels, at 40,000 copies.

Single releases from soundtrack albums such as "I Will Always Love You" by Whitney Houston from "The Bodyguard" and "Everything I Do" by Bryan Adams from "Robin Hood" shot to the top of the charts and stayed there for several weeks. Soundtracks now account for 3% of all record sales in Germany, equal to \$150 million worth of retail sales per year.

The success of soundtracks is due in large part to the interlocking relationships between the advertising, film, and record industries. However, it is only when the film first breaks box-office records here that the soundtrack stands a chance of following suit. Consumers demand a best-selling film or big names—and they are mostly from the U.S. National producers of film music rarely stand a chance.

Film music has become an important product at Sony Music Germany. "One of the reasons is that movies have now become multimedia products," says product manager Mike Heisel. In addition to extensive merchandising of items such as T-shirts and cuddly toys, he says that 80% of all movies today of-

fer a soundtrack. "As a result, the attitude of film-leasing firms toward the record companies has changed fundamentally. In Germany today, crossmarketing is being handled in a more consistent manner by all the parties involved in the film product."

Because the film industry often seeks cooperation with the music and merchandising industries in advance, promotion and marketing activities are developing greater momentum, says Hans-Jurgen Wieneke, EastWest Records product manager.

"The media experience of today's young people has inevitably led to music from movies becoming an interesting item on records and in merchandising," he says. "This way, the movie is 're-experienced,' so to speak, on a secondary and tertiary level with other products."

Proof of the fact that soundtracks are an item in their own right within the record business are the considerable in-house "best-seller lists," which many record companies can now produce. At MCA, for example, the success list of cult classics ranges from films like "American Graffiti," "Car Wash," and "Jesus Christ Superstar," to "Beverly Hills Cop," the TV action series "Miami Vice," and "Out Of Africa."

MCA's regional VP for the GSA region, Heinz Canibol, says, "The special significance of film projects has developed from the synergy effects which we can achieve through cooperation with our marketing partners Universal, CIC, and Panasonic."

At EastWest, it was the soundtracks to "Against All Odds" with Phil Collins, the Vietnam drama "Platoon," the Mafia spectacular "Goodfellas," and the medieval crime thriller "The Name Of The Rose" that achieved sales success.

(Continued on page 53)

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Francis Dreyfus Jazzing Up French Music Business

■ BY PHILIPPE CROCQ

PARIS-Thanks to the sales of international act Jean-Michel Jarre, French manager, promoter, and record producer Francis Dreyfus can afford the luxury of breaking into the jazz mar-



With averaging about 500,000 albums a year in Francethe recent compilation "Images" was just 50,000 short of that figure, according to

the label-Dreyfus is confident that he can support his growing jazz catalog.

With acts such as Richard Galliano, Michel Petrucciani, Marcus Miller, and Steve Grossman on his Dreyfus Jazz label, Dreyfus aims to set up a promotion and sales structure for acts signed to long-term contracts. These acts will be handled just like popular music art-

As he says, "That's not like the majors, which work enormous catalogs, selling concept series like 'Gitanes Jazz' [PolyGram] or 'Jazz Tribute' [BMG], all of them reissues selling at discount prices, and rarely signing

A saxophonist at heart, Dreyfus has represented acts such as Al Jarreau, Benny Golson, Art Pepper, Clifford Brown, and Marcus Miller as a publisher back in the '70s. There were 2,000 jazz titles on the Enja catalog alone that he handled through his company Labrador Music, as well as representing in France the publishing rights of Island Music, Chrysalis, and Lupus.

Dreyfus argues that the style of his label was sealed with the signing of works by Charlie Haden, Michel Portal, Maurice Vander, John Lewis, Red Mitchell, and Bud Powell.

He now plans to develop worldwide acts like the Mingus Big Band and Eddy Louiss, on the basis that a French label is just as likely to be successful with this sort of music as any other.

Dreyfus is confident: France is just behind the U.S. and Japan in the world jazz sales rankings. Jazz record sales comprise 3% of the total French record market. There are more than 150 jazz festivals a year in France, and there are more clubs for the music in Paris than in New York, Dreyfus claims.

"My aim is to persuade the media to want to know jazz better," says Dreyfus. "There's no point in selling jazz via (Continued on page 61)



From left, Francis Dreyfus and Michel

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International

Belgian Dance Indie R&S Has A 'Republican' Party

■ BY MARC MAES

GHENT, Belgium-Dance indie R& S Records is coming to grips with the true meaning of independence after its first decade in business, declaring the area around its studios here as a republic in its own right.

To highlight the release of the fifth volume of its compilation "In Order To Dance" and its 10th anniversary, the company has organized a week of festivities here, Sept. 5-11, and is running its own satellite radio station.

R&S Records was founded by Renaat Vandepapeliere and has established itself as one of the leading dance companies in continental Europe today, with release of techno and later ambient music. Apart from topselling dance singles (Jam & Spoon's "Ride in the Night" was signed to R& S before Sony picked it up), the company achieved Europe-wide success with "In Order To Dance," with each compilation selling about 40,000 copies in the Benelux, says the label.

"For the fifth volume, we have prerelease orders of over 70,000 worldwide," says Vandepapeliere, "and I think this also has to do with the fact that Belgian dance material is gaining importance again.'

R&S has always paid special attention to the packaging of its material-Vol. 5 is packed in a fluorescent, seethrough pexiglass box with two CDs, and contains a set of battery-powered lights that are switched on when the box is opened.

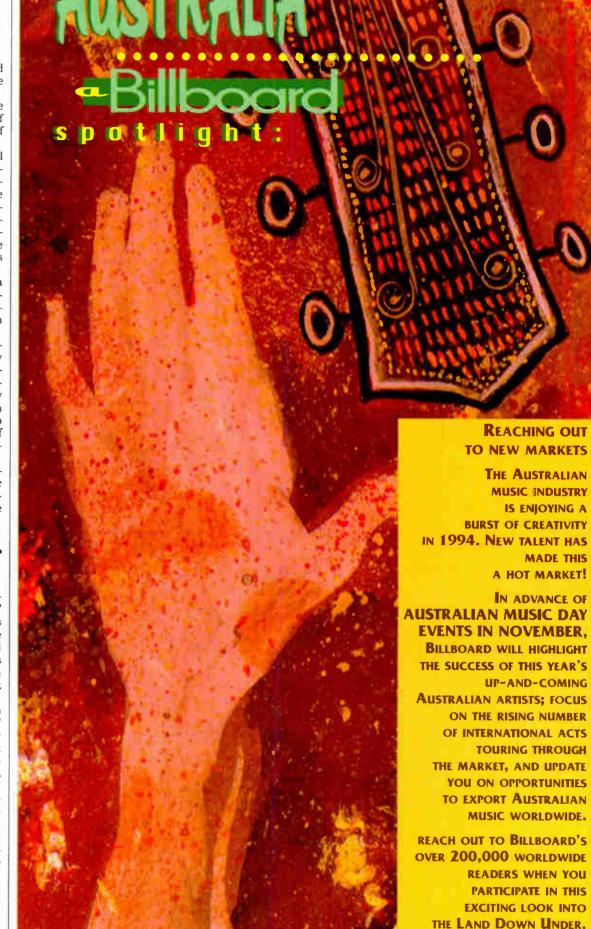
The first copy of the album will be presented to Ghent's Museum Of Contemporary Arts to become part of its collection.

"It's hard to get airplay on normal radio stations and media, and therefore we have declared the Electric Island-neighborhood in Ghent (where R&S studios are located) as our republic for a week. We hired a transponder on Eutelsat 1F2 and broadcast around the clock during the whole week as Radio Republic," says Vandepapeliere.

Stations all over Europe received a fax mailing, and most responded positively to suggestions about transmitting the satellite signal partially or in its entirety.

Programs on the the round-theclock satellite station are hosted by John Peel, Lux Janssen (Dutch station VPRO), The Orb, Sarah Champion (writer for NME and Melody Maker), and club DJs such as Sven Van Hees and Frank De Wulf. Radio Republic will broadcast a selection of techno and ambient music, plus commercials, for the new album

Says Vandepapeliere, "We have invested in new talent like Sun Electric and Biosphere and arranged live concerts and tours. This will give us the



SOUNDTRACKS SELL IN GERMANY

(Continued from page 50)

The music to the cult favorite "The Blues Brothers" alone has sold more than 750,000 units in Germany.

EastWest took the logical step of releasing the soundtrack to the cult science fiction film "Blade Runner," starring Harrison Ford, which had not been available before. The release also featured previously unreleased material by the composer Vangelis.

Polydor has been making the charts with releases of soundtracks to movie megahits such as "Arielle The Mermaid," "Beauty & The Beast," and "Aladdin," achieving seven-figure sales, according to product manager Thomas Solter.

Intercord landed a real hit by licensing the soundtrack to Whoopi Goldberg's comedy "Sister Act," selling more than 500,000 copies. The soundtrack to "Sister Act 2" is also developing into a success story, having already sold more than 100,000 units.

The soundtrack to "Top Gun," starring Tom Cruise, is still heading the best-seller list at Sony, having sold 800,000 copies. According to Heisel, Bou,000 copies. According to Heisel, Barbra Streisand's "Yentl," Jeff Wayne's music to "War Of The Worlds," "Footloose," Cher's "Mermaids," "Judgment Night," and Arnold Schwarzenegger's "The Last Action Hero" have all been doing very well.

The latest success is "Philadelphia."

Both the single and the LP are on their way to platinum status (more than 400,000 units sold), and gross sales amount to nearly \$7 million.

Classical music soundtracks can also achieve record sales. Yet experts are wary of predicting sales potential, despite the success of "Schindler's List" and "The Piano." Polydor's Thomas Solter says, "These films are absolute worldwide successes in which classical music played an important role. It is only in this context that classical film music can be of above-average interest from a sales angle."

The reaction of German dealers to soundtracks ranges from "very good," to "so-so," to "bad." They agree only about a few top hits in the soundtrack stakes: "Philadelphia," "The Body-guard," "Schindler's List," "Sister Act & 2," and "The Flintstones."

Waltraud Dorne, of Karstadt in Cologne, says, "Demand is very wideranging at our store."

Views differ as to whether the industry releases too many or too few soundtracks. Susanne Bohmann, from the dealers association Interfunk in Ditzingen, says, "I would say too few. We should have more highlight albums from movies."

U.K. ALBUM SALES UP

(Continued from page 50)

Says the BPI, "The singles market seems to be getting stronger and stronger, with an increasing number of titles spending many weeks on the chart, bucking the recent trend of a rapid turnover of chart titles."

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

REACHING OUT

THE AUSTRALIAN

MUSIC INDUSTRY

A HOT MARKET!

IN ADVANCE OF

UP-AND-COMING

TOURING THROUGH

MUSIC WORLDWIDE.

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MELBOURNE

EXCITING LOOK INTO

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IS ENJOYING A

MADE THIS

TO NEW MARKETS

BURST OF CREATIVITY

HITS OF THE WORLD

CANADA (The Record) 9/5/94

JAPAN (Dempa Publications, Inc.) 9/12/94

GERMANY compiled by Media Control 9/6/94

FRANCE (SNEP/IFOP/Tite-Live) 9/4/94

THIS LAST WEEK WEEK THIS LAST WEEK WEEK THIS LAST WEEK WEEK LAST **SINGLES** SINGLES SINGLES 7 SECONDS YOUSSOU N'DOUR & NENEH CHERRY SQUATT/SONY SINGLES CAN YOU FEEL THE... ELTON JOHN HOLLYWOOD/WEA FUNKDAFIED DA BRAT EPICSONY WILD NIGHT JOHN MELLENCAMP MERCURY/PGD I SWEAR ALL-4-ONE ATLANTIC/EAST WEST VIRGIN BEAT KYOUSUKE HIMURO TOSH 10 LOVE IS ALL AROUND WET WET PHONOGRAM
EVERYBODY D.J. BOBO EAMS ITOSHISATO SETSUNASATO KOKOROZUYOSATO MANGEZ-MOI! BILLY ZE KICK & LES GAMINS EN 2 4 RYOKO SHINOHARA & T. KOMURO EPI FOLIE POLYGRAM

I LIKE TO MOVE IT REEL 2 REAL HAPPY MUSIC/SONY
BLACK BETTY RAM JAM VERSAIL/SONY SPY NORIYUKI MAKIHARA WEAJAPAN
TSUNI KEISUKE KUWATA VICTOR
HELLO, MY FRIEND YUMI MATSUTOUYA TOSHIBA 4 IF YOU GO TON SECADA SEK/CET 7 SECONDS YOUSSOU N'DOUR & NENEH 3 4 5 DO YOU WANNA GET FUNKY C+C MUSIC EINS, ZWEI, POLIZEI MO-DO ZYX LOVE SONG MARK' OH MOTOR MUSIC NO GOOD PRODIGY INTERCORD 7 8 5 6 10 11 9 12 18 13 15 20 FACTORY COLUMBIA/SONY
100% PURE LOVE CRYSTAL WATERS MERCURY/PGD WITHOUT YOU MARIAH CAREY COLUMBIA 6 5 THE POWER OF LOVE CELINE DION COLUMBIA
BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
LOVE IS ALL AROUND WET WET WET PHONOGRAM ANY TIME, ANY PLACE J. JACKSON VIRGINICEMA RIGHT BESIDE YOU SOPHIE B. HAWKINS HEART CHACE AND ASKA PONY CANYO KONNANI SOBANI IRUNONI ZARD B-GLAM REDUCE RURIKO KUBOU EPIC SONY 8 9 10 I SHOW YOU SECRETS PHARAO SONY 7 LA CUCAMARCHA TNN ZYX
REGULATE WARREN G & NATE DOGG EWR 8 THE REAL THING 2 UNLIMITED QUALITY/PGD MISS YOU MIKE IMAL FOR LIFE CAN SEE... JIMMY CLIFF SQUATT/SONY THE RHYTHM OF THE NIGHT CORONA ZYX FEEL THE HEAT OF... MASTERBOY POLYGRAM SATURDAY NIGHT WHIGFIELD ZYX 10 INNOCENTO WORLD MR. CHILDREN TOY'S FACTORY 10 NEW I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN DREAMS QUENCH NN'B/BMG
THE RHYTHM OF THE NIGHT CORONA AIRPLAY/ DIARY OF A MADMAN GRAVEDIGGAZ ISLAND/PGD TAKE IT BACK PINK FLOYD COLUMBIA/SONY 10 NEW AI RIIMS 11 NEW MR. CHILDREN ATOMIC HEART TOYS FACTORY 12 13 10 FASE MY MIND ARRESTED DEVELOPMENT (MEET) THE FLINTSTONES B.C.-52's MCA MARIYA TAKEUCHI IMPRESSIONS EAST WEST 14 15 16 17 15 11 12 EINS, ZWEI, POLIZEI MO-DO SCORPIO ACID FOLK PERPLEXER POLYDOR SWAMP THING THE GRID RCA THE REAL THING 2 UNLIMITED SCORPIO/POLYGRAM
OMEN III MAGIC AFFAIR EMI MIKLIMAL A PLACE IN THE SUN FOR LIFE WIDE LOAD ONE VIRGINICEMA LUCKY ONE AMY GRANT A&M/PGD NEW CHAGE & ASKA YIN & YANG PONY CANYON
KENJI OZAWA LIFE TOSHIBA EMI
TRF BILLIONAIRE-BOY MEETS GIRL AVEX TRAX 14 13 **BOORTI BOORTI VOGTS STEFAN RAAB & DIE** 15 19 14 PAPADOO LA FAMILLE UNE MUSI I SWEAR ALL-4-ONE ATLANTIC NEW NEW NEW THINK TWICE CELINE DION COLUMBIA/SONY GET DOWN TO IT TBTBT ISSA
I LIKE TO MOVE IT REEL 2 REAL QUALITY/PGD
FANTASTIC VOYAGE COOLIO INDIE 14 15 17 16 IN THE MIDDLE OF THE NIGHT MAGIC AFFAIR EMI 16 17 PRINCESS PRINCESS PRESENTS SONY 17 GIRLS AND BOYS BLUR EMI DER BERG RUFT K 2 KOCH
ES GEHT MIR GUT WESTERNHAGEN WEA NEW THINK ABOUT THE WAY ICE MC AIRPLAY/POLYGRAM
THE REAL THING TONY DI BART INI'B/BMG
JE DANSE LE MIA I AM DELABELWIRGIN NEW KUROYUME CRUEL TOSHIBA EMI
MOTOHARU SANO WITH THE HEART LAND THE 18 18 19 NEW 19 I'LL REMEMBER MADONNA SIRE/WEA ALBUMS 20 12 ALBUMS WESTERNHAGEN AFFENTHEATER WEA T-BOLAN NATSU NO OWARINI II ZAIN NEV ALBUMS
ACE OF BASE HAPPY NATION BARCLAY/POLYGRAM SOUNDTRACK FORREST GUMP EPIC/SONY
ROLLING STONES VOODOO LOUNGE VIRGIN/CEMA WET WET END OF PART ONE (THEIR GREATEST HITS) PHONOGRAM
PINK FLOYD THE DIVISION BELL (MI NETHERLANDS (Stichting Mega Top 50) 9/10/94 2 FRANCIS CABREL SAMEDI SOIR SUR LA TERRE SOUNDGARDEN SUPERUNKNOWN A&M/PGD COUNTING CROWS AUGUST AND EVERYTHING AFTER DECAUNI ROLLING STONES VOODOO LOUNGE VIRGIN THIS WEEK LAST MARIAH CAREY MUSIC BOX COLUMBIA CRASH TEST DUMMIES GOD SHUFFLED... ARISTA SOUNDTRACK THE CROW EWR MARIAH CAREY MUSIC BOX COLUMBIA PRINCE COME WARNER
BILLY ZE KICK & LES GAMINS EN FOLIE BILLY ZE
KICK ET LES GAMINS EN FOLIE PHONOGRAM
PINK FLOYD THE DIVISION BELL EMI
ROLLING STONES VOODOO LOUNGE VIRGIN LOVE IS ALL AROUND WET WET WET LONDON SOUNDTRACK THE LION KING HOLLYWOOD/WE **4 5** ACE OF BASE THE SIGN ARISTA/BMG
BARENAKED LADIES MAYBE YOU... SIRE/WEA COTTON EYE JOE REDNEX JIVE/ZOMBA I SWEAR ALL-4-ONE ATLANTIC GIPSY KINGS GREATEST HITS SONY STONE TEMPLE PILOTS PURPLE ATLANTICAMEA
NEIL YOUNG SLEEPS WITH ANGELS REPRISEAMEA
SOUNDTRACK REALITY BITES REARBING PRINCE COME WEA
ALL-4-ONE ALL-4-ONE ATLANTIC/EAST WEST
N. YOUNG/CRAZY HORSE SLEEPS WITH... WEA LA CUCAMARCHA TNN ACTIVE/CNR MUSIC 7 8 8 11 10 8 19 REGULATE WARREN G & NATE DOGG INTERSCOPE
OVER THE RAINBOW MARUSHA LOWSPIRIT/POLYDOR
FEEL WHAT YOU WANT KRISTINE W JIVE/ZOMBA RAGE AGAINST THE MACHINE RAGE AGAINST 10 11 13 CARRERAS/DOMINGO/PAVAROTTI THE 3
TENORS TELDEC THE MACHINE EPIC SMASHING PUMPKINS SIAMESE DREAM VIRGINA 9 10 CHAKA DEMUS & PLIERS TEASE ME ISLAND PATRICK BRUEL BRUEL RCA
ALAIN SOUCHON C'EST DEJA CA VIRGIN AEROSMITH GET A GRIP GEFFEN 8 NEW DROMEN ZIJN BEDROG MARCO BORSATO 13 10 11 12 **COLLECTIVE SOUL HINTS, ALLEGATIONS &** 13 14 14 15 ROXETTE CRASH! BOOM! BANG! ELECTROLA EVERYBODY GONFI GON 2 COWBOYS Mrr BUSERUKA/IK KAN ECHT RUTH JACOTT DINO 10 JAMES LEVINE & JUNE ANDERSON CARMINA BURANA DEUTSCHE 10 9 10 THINGS LEFT UNSAID ATLANTICWEA 13 BAD RELIGION STRANGER THAN FICTION BURANA DEUTSCHE

M.C. SOLAAR PROSE COMBAT POLYDOR

CELINE DION THE COLOUR OF MY LOVE COLUMBIA ALL-4-ONE ALL-4-ONE ATLANTIC/WEA
GREEN DAY DOOKIE REPRISE/WEA 13 16 NEW CARRERAS/DOMINGO/PAVAROTTI IN CONCERT WET WET END OF PART ONE (THEIR GREATEST HITS) LONDON/PHONOGRAM 14 15 1 AEROSMITH GET A GRIP GEFFENUN 1 16 17 15 19 YOUSSOU N'DOUR THE GUIDE-WOMMAT 17 11 THE PRODIGY MUSIC FOR THE JILTED 20 CRASH TEST DUMMIES GOD SHUFFLED HIS FEET 2 MARIAH CAREY MUSIC BOX COLUMBIA GENERATION INTERNAL PETER GABRIEL SECRET WORLD LIVE REAL WORLD PETER GABRIEL SECRET WORLD LIVE VIRGIN
MASTERBOY DIFFERENT DREAMS POLYGRAM 16 17 RUTH JACOTT HOU ME VAST DINO JANN ARDEN LIVING UNDER JUNE A&M/PGC NEW NEW PAUL PERSONNE REVE SIDERAL D'UN NAIF NEW PRINCE COME WARNER 18 PINK FLOYD THE DIVISION BELL COLUMBIASONS 19 ROLLING STONES VOODOO LOUNGE VIRGIN CELINE DION THE COLOUR OF MY LOVE EPIC/SONY 20 14 MARUSHA RAVELAND MOTOR MUSIC VERONIQUE SANSON ZENITH 93 WEA 16 PINK FLOYD THE DIVISION BELL PINK FLOYD/EMI
GIPSY KINGS GREATEST HITS COLUMBIA 19 DANIEL BALAVOINE & DIANE DUFRESNE EAST 17 WALTHAMSTOW BARCLAY ALL-4-ONE ALL-4-ONE ATLANTIC 17 20 2 UNLIMITED REAL THINGS BYTE/SONY MUSIC
JULIO IGLESIAS CRAZY COLUMBIA ITALY (Musica e Dischi) 9/5/94 **SINGLES** THIS LAST WEEK WEEK 7 SECONDS YOUSSOU N'DOUR & NENEH
CHERRY COLUMBIA
THE SUMMER IS MAGIC PLAYAHITTY WICKED& WILD AUSTRALIA (Australian Record Industry Assn.) 9/11/94 WEEK LOVE IS ALL AROUND WET WET WET PRECIOUS OASIS DEFINITELY MAYBE CREATION CARRERAS/DOMINGO/PAVAROTTI THE 3
TENORS TELDEC 3 1 THIS LAST WEEK WEEK 2 **SINGLES** THE RHYTHM IS MAGIC MARIE CLAIRE D'UBALDO POLYDOR SWEET DREAMS LA BOUCHE SCORPIO CONFIDE IN ME KYLIE MINOGUE deconstruction 2 NEW TENORS TELDEC
WET WET END OF PART ONE (THEIR
GREATEST HITS) PRECIOUS/POLYGRAM
CYNDI LAUPER TWELVE DEADLY CYNS...AND SWEAR ALL-4-ONE ATLANTIC 3 LOVE IS ALL AROUND WET WET WET PHONOGRAM SWAMP THING THE GRID BMG

100% PURE LOVE CRYSTAL WATERS PHONOGRAM 7 SECONDS YOUSSOU N'DOUR FEAT, NENEH 4 3 4 2 IL CIELO FIORELLO E CATERINA RTI MUSIC/F.R.I COMPLIMENTS ON YOUR KISS RED DRAGON
WITH BRIAN AND TONY GOLD MANGO
I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOW FIND ME JAM & SPOON DANCE POOL INSIDE STILTSKIN VIRGIN BOMBA RAMIREZ EXPANDED/DFC 2 NEW 4 BLUR PARKLIFE FOOD
MANIC STREET PREACHERS THE HOLY BIBLE 7 SECONDS YOUSSOU N'DOUR & NENEH 5 6 NEW STAY LISA LOEB & NINE STORIES BMG
BABY I LOVE YOUR WAY BIG MOUNTAIN RCA CRAZY FOR YOU LET LOOSE MERCURY LADY MADONNA SPAGNA EPI ELVIS PRESLEY THE ESSENTIAL COLLECTION RCA SEARCHING CHINA BLACK WILD CARD NEW (MEET) THE FLINTSTONES B.C.-52's MCA ETERNAL ALWAYS & FOREVER EMI
THE BRAND NEW HEAVIES BROTHER SISTER ACID SON OF A GUN JX POLYDOR/POLYGRAN REGULATE WARREN G & NATE DOGG DEATH ROW AL BUMS CAN YOU FEEL THE LOVE... E. JOHN PHONOGRAM
RHYTHM OF THE NIGHT CORONA COLUMBIA
DO YOU WANNA GET FUNKY C+C MUSIC 10 11 GIPSY KINGS GREATEST HITS COLUMBIA VARIOUS FESTIVALBAR '94 EMI THE RHYTHM OF THE NIGHT CORONA WEA NEW 10 PETER GABRIEL SECRET WORLD LIVE REALWORLD 11 10 NEW 13 I SWEAR ALL-4-ONE ATLANTA RENATO ZERO L'IMPERFETTO FONOPOLI PINK FLOYD THE DIVISION BELL EMI VARIOUS HOT DANCE HITS DIGIT INCREDIBLE (REMIX) M-BEAT FEAT, GENERAL LEVY RENK NEW THE PRODIGY MUSIC FOR THE JILTED
GENERATION XL RECORDINGS
CRAZY JULIO IGLESIAS COLUMBIA
NEIL YOUNG & CRAZY HORSE SLEEPS WITH 11 12 13 RLACK HOLE SUN SOUNDGARDEN AAM ROCKIN' FOR MYSELF MOTIV 8 WARNER I LIKE TO MOVE IT REEL 2 REAL EMI 18 12 13 12 ROLLING STONES VOODOO LOUNGE VIRGIN NEW YESTERDAY, WHEN I WAS MAD PET SHOP BOYS 14 17 13 VARIOUS THE SUMMER IS MAGIC COMPILATION JESSIE JOSHUA KADISON FMI ANGELS REPRISE
PRINCE COME WARNER BROS GIVE IT UP PUBLIC ENEMY VIRGIN/EMI
SHINE COLLECTIVE SOLL WARNER
AMERICAN LIFE IN THE SUMMERTIME FRANCIS PARKLIFE BLUR FOODPARLOPHONE
RIGHT BESIDE YOU SOPHIE B HAWKINS COLUMBIA
UNBEARABLE THE WONDER STUFF POLYDOR 14 15 NEW CARRERAS/PAVAROTTI/DOMINGO THE 3 RANDY CRAWFORD THE VERY BEST OF DINO LARRY ADLER THE GLORY OF GERSHWIN MERCURY 8 13 YOUSSOU N'DOUR THE GUIDE—WOMMAT 18 NEW 16 NFW 16 17 10 9 TROUBLE SHAMPOO FOOD ECHOBELLY EVERYONE'S GOT ONE FAUVE/RHYTHM ABSOLUTELY FABULOUS ABSOLUTELY
FABULOUS EMI
REGULATE WARREN G & NATE DOGG WARNER 15 EIGHTEEN STRINGS TINMAN MY 19 10 NEW ADRIANO CELENTANO QUEL PUNTO CLAN 18 12 PUBLIC ENEMY MUSE SICK-N-HOUR MESS AGE ATOMIC (REMIX) BLONDIE CHRYSALIS 19 NEW NEW 20 SOMEONE TO LOVE SEAN MAGUIRE PARLOPHONE 20 21 SEAL SEAL ZIT **SPAIN** (TVE/AFYVE) 8/27/94 19 14 17 AI RIIMS STAY (I MISSED YOU) LISA LOEB & NINE STORIES WHITESNAKE GREATEST HITS EMI 20 NEW CARRERAS/PAVAROTTI/DOMINGO THE 3 THIS LAST WEEK WEEK JOHNNY CASH THE MAN IN BLACK—DEFINITIVE COLLECTION COLUMBIA
THE EAGLES THE VERY BEST OF... ELEKTRA **SINGLES** 21 DREAMER LIVIN' JOY UNDISCOVERED 18 TENORS TELDEC
THE EAGLES THE VERY BEST OF... WARNER 22 JOHNNY TECHNO SKA PACO PIL MAX MUSIC BABY I LOVE YOUR WAY BIG MOUNTAIN RCA 23 NEW EVERYTHING'S COOL? POP WILL EAT ITSELF GARTH BROOKS IN PIECES EMI MARIAH CAREY MUSIC BOX COLUMBIA 22 16 INFECTIOUS
SO GOOD ETERNAL EMI
KNOW BY NOW ROBERT PALMER EMI
BLAME IT ON ME D:REAM MAGNET
LIAR/DISCONNECT ROLLINS BAND IMAGO
PRETEND BEST FRIEND TERROVISION TOTAL VEGAS 23 PINK FLOYD THE DIVISION BELL EMI LOOPS & TING REMIXES JENS MAX MUSIC DINOSAUR JR WITHOUT A SOUND BLANCO Y NEGRO
MARIAH CAREY MUSIC BOX COLUMBIA
SOUNDGARDEN SUPERUNKNOWN A&M HEY BABY BEER'S SONG GINGER MUSIC
OVER THE RAINBOW MARUSHA POLYDOR 24 25 SIMON & GARFUNKEL THE DEFINITIVE SIMON & 14 GARFUNKEL COLUMBIA
SOUNDTRACK THE LION KING SC NFW EINS, ZWEI, POLIZEI MO-DO BLANCO Y NEGRO BREAK THE SILENCE STATUS MAX MUSIC AWAY FROM HOME DR ALBAN ARIOLA 26 25 18 26 NEW THE CRANBERRIES EVERYBODY ELSE IS DOING
IT, SO WHY CAN'T WE? ISLAND
CRASH TEST DUMMIES GOD SHUFFLED... ARISTA 27 28 VARIOUS THE GLORY OF GERSHWIN PHONOGRAM 10 28 SOUNDTRACK REALITY BITES RCA 29 LET'S GET READY TO RHUMBLE PJ AND DUNCAN NEW SOUNDIACK REALITY BITES REA SOUNDGARDEN SUPERUNKNOWN A&M ANTHONY WARLOW MIDNIGHT DREAMING XSRHYTHMTELSTAR
LETITGO PRINCE WARNER BROS 9 10 NEW THINK ABOUT THE WAY ICE MC BLANCO Y NEGRO 23 30 NEW 29 LIKE TO MOVE IT REEL 2 REAL EMI-DOEON 10 NEW STATUS QUO THIRSTY WORK POLYDOR
ACE OF BASE HAPPY NATION METRONOME/LONDON SUGAR SUGAR DUKE BAYSEE BELL/ARISTA **ALBUMS** WET WET END OF PART ONE (THEIR LAURA PAUSINI LAURA PAUSINI DRO ANA BELEN/VICTOR MANUEL MUCHO MAS QUE 11 7 32 BLACK HOLE SUN SOUNDGARDEN AAM 1 2 GREATEST HITS) PHONOGRAM
GARTH BROOKS NO FENCES EMI
DINOSAUR JR WITHOUT A SOUND WARNER
SOUNDTRACK THE CROW WARNER (MEET) THE FLINTSONES B.C.-52'S MCA
INSIDE OUT/DOWN THAT ROAD SHARA NELSON 33 34 TAKE THAT EVERYTHING CHANGES RCA 32 MICHAEL BALL ONE CAREFUL OWNER COLUMBIA M PEOPLE ELEGANT SLUMMING deconstruction DEACON BLUE OUR TOWN—GREATEST HITS 33 34 35 22 37 29 11 NEW HERBERT VON KARAJAN ADAGIO KARAJAN 2 NEW 3 NO MORE (I CAN'T STAND IT) MAXX PLUSE-B 35 21 KEEP THE FIRES BURNING CLOCK MEDIA
SWAMP THING THE GRID deconstruction JUAN LUIS GUERRA FOGARATE ARIOLA
MARIAH CAREY MUSIC BOX COLUMBIA NEW LOUIS ARMSTRONG THE ULTIMATE COLLECTION 36 NEW **TERRORVISION HOW TO MAKE FRIENDS AND** 37 29 17 20 SALT-N-PEPA VERY NECESSARY POLYDOR 16 38 39 40 JOAQUIN SABINA ESTA BOCA ES MIA ARIOLA LIVE FOREVER OASIS CREATION 37 39 ROACHFORD PERMANENT SHADE OF BLUE GAL WINE CHAKA DEMUS & PLIERS MANGO MIDNIGHT AT THE OASIS THE BRAND NEW HEAVIES 1911 PRINCE COME WARNER
ROLLING STONES VOODOO LOUNGE VIRGIN PRINCE COME WARNER
PUBLIC ENEMY MUSE SICK-N-HOUR MESSAGE 9 20 24 10 NIRVANA NEVERMIND GEFFEN 38 9 10 MOCEDADES ANTOLOGIA EPIC HARRY CONNICK JR. SHE COLUI 39 **ENIGMA THE CROSS OF CHANGES VIRGIN** GLORIA ESTEFAN MI TIERRA EPIC GUN SWAGGER ALM JOHN WILLIAMSON MULGA TO MANGOES EMI

'New' indicates first entry or re-entry into chart shown

Hits Of The World is compiled at Billboard/London by Julie Boodhoo and Elena Bernardinis. Contact 71-323-6686, fax 71-323-2314/2316.

HITS OF THE WORLD

| EU | ROC | HART HOT 100 9/10/94 & MEDIA | IRI | ELAN | (IFPI Ireland) 9/1/94 |
|----|--------------|---|-----|-------|--|
| | LAST WEEK | SINGLES | | LAST | SINGLES |
| 1 | 1 | LOVE IS ALL AROUND WET WET WET PRECIOUS/ | 1 | 1 | RIVERDANCE BILL WHELAN SON |
| | | POLYGRAM | 2 | 2 | LOVE IS ALL AROUND WET WET WET POLYGRAM |
| 2 | 2 | 7 SECONDS YOUSSOU N'DOUR & NENEH | | | PRECIOUS |
| 3 | ا م | CHERRY COLUMBIA | 3 | NEW | THE RHYTHM OF THE NIGHT CORONA WEA |
| 4 | 3 | I SWEAR ALL-4-ONE ATLANTIC | 4 | NEW | GUAGLIONE PEREZ 'PREZ' PRADO RCA |
| 5 | 5 7 | BABY I LOVE YOUR WAY BIG MOUNTAIN RCA | 5 | 3 | 7 SECONDS YOUSSOU N'DOUR & NENEH |
| 6 | 4 | EINS, ZWEI, POLIZEI MO-DO plaStika | _ | ١.,١ | CHERRY COLUMBIA |
| 7 | 9 | SWAMP THING THE GRID deconstruction REGULATE WARREN G & NATE DOGG DEATH ROW/ | 6 | 4 | I SWEAR ALL-4-ONE ATLANTIC |
| ′ | 7 | INTERSCOPE | 7 8 | 8 5 | CRAZY FOR YOU LET LOOSE MERCURY |
| 8 | NEW | COMPLIMENTS ON YOUR KISS RED DRAGON | * | 2 | REGULATE WARREN G NATE DOGG OEATH ROW/ |
| • | | WITH BRYAN & TONY GOLD MANGO | 9 | 9 | 18 STRINGS TINMAN LONDON |
| 9 | 6 | (MEET) THE FLINTSTONES B.C52'S MCA | 10 | 7 | BLACK HOLE SUN SOUNDGARDEN AAM |
| 10 | 8 | CRAZY FOR YOU LET LOOSE MERCURY | 10 | ' | ALBUMS |
| | | ALBUMS | 1 | NEW | CARRERAS/DOMINGO/PAVAROTTI THE 3 |
| 1 | 3 | WET WET WET END OF PART ONE (THEIR | * | 14544 | TENORS TELDEC |
| | | GREATEST HITS) PRECIOUS/POLYGRAM | 2 | 2 | WET WET WET END OF PART ONE (THEIR |
| 2 | 5 | PRINCE COME WARNER | - | | GREATEST HITS) PRECIOUS |
| 3 | 1 | ROLLING STONES VOODOO LOUNGE VIRGIN | 3 | 1 | VARIOUS NOW THAT'S WHAT I CALL MUSIC 28 |
| 4 | 2 | MARIAH CAREY MUSIC BOX COLUMBIA | | | EMI/VIRGIN/POLYGRAM |
| 5 | 4 | PINK FLOYD THE DIVISION BELL EMI | 4 | NEW | VARIOUS THE BEST ROCK ALBUM IN THE |
| 6 | 6 | CRASH TEST DUMMIES GOD SHUFFLED ARISTA | | ایا | WORLDEVER VIRGIN |
| 7 | 7 | GIPSY KINGS GREATEST HITS COLUMBIA | 5 | 4 3 | VARIOUS A WOMAN'S HEART DARA |
| 8 | 8 | NEIL YOUNG SLEEPS WITH ANGELS REPRISE | 0 | 3 | PRODIGY MUSIC FOR THE JILTED GENERATION : RECORDINGS |
| 9 | 9 | THE PRODIGY MUSIC FOR THE JILTED | 7 | 6 | NEIL YOUNG & CRAZY HORSE SLEEPS WITH |
| 10 | NEW | GENERATION XL CYNDI LAUPER TWELVE DEADLY CYNSAND | ' | | ANGELS REPRISE |
| 10 | IAEAA | THEN SOME EPIC | 8 | 5 | GARTH BROOKS NO FENCES CAPITOL |
| | ' ' | THEN SOME ENG | 9 | NEW | OASIS DEFINITELY MAYBE CREATION |
| BE | <u>LGIL</u> | (IFPI Belgium/SABAM) 8/26/94 | 10 | 7 | FRANCES BLACK TALK TO ME DARA |
| | LAST | SINGLES | All | STD | A (Austrian IEPI/Austrian Top 30) 9/3/9/ |

| DE | DELGIUM (IFPI Beigium/SABAM) 8/26/94 | | | | |
|------|--------------------------------------|--|--|--|--|
| THIS | | | | | |
| | WEEK | | | | |
| 1 | 1 | EINS ZWEI POLIZEI MO DO TOP SECRET RECORDS | | | |
| 2 | 2 | LOVE IS ALL WET WET WET PRECIOUS/POLYGRAM | | | |
| 3 | 3 | 7 SECONDS YOUSSOU N' DOUR & NENEH | | | |
| | | CHERRY COLUMBIA | | | |
| 4 | 5 | I SWEAR ALL-4-ONE ATLANTIC | | | |
| 5 | 4 | THE UNITY MIX 4 THE UNITY MIXERS INDISC | | | |
| 6 | 6 | HEMELSBLAUW WILL TURA TOPKAPI | | | |
| 7 | 8 | BABY I LOVE YOUR WAY BIG MOUNTAIN RCA | | | |
| 8 | 10 | NO GOOD (START THE DANCE) THE PRODIGY XL | | | |
| 9 | 7 | GIVE ME FIRE GOOD SHAPE DINO | | | |
| 10 | NEW | DREAMS 2 BROTHERS ON THE 4TH FLOOR | | | |
| | | LOWLAND RECORDS | | | |
| | | ALBUMS | | | |
| 1 | 4 | WET WET END OF PART ONE (THEIR | | | |
| - | · | GREATEST HITS) PRECIOUS/POLYGRAM | | | |
| 2 | 1 | GERT & SAMSON SAMSON VOL. 4 PHILIPS | | | |
| 3 | 2 | ROLLING STONES VOODOO LOUNGE VIRGIN | | | |
| 4 | 3 | MARIAH CAREY MUSIC BOX COLUMBIA | | | |
| 5 | NEW | CARRERAS/DOMINGO/PAVAROTTI THREE | | | |
| | _ | TENORS TELOEC | | | |
| 6 | 5 | LAURA PAUSINI LAURA CGD/WARNER | | | |
| 7 | 6 | FRANCIS CABREL SAMEDI SOIR SUR LA TERRE | | | |
| | | COLUMBIA | | | |
| 8 | 7 | GIPSY KINGS GREATEST HITS COLUMBIA | | | |
| 9 | NEW | PRINCE COME WARNED BOOS | | | |

| D | FNM. | ARK | ((| IFPI/Nielsen | Marketing | Research | 8/30/9/ |
|---|------|-----|------------|--------------|-----------|----------|---------|

NEIL YOUNG & CRAZY HORSE SLEEPS WITH

10 NEW

8

| l | THIS WEEK | | |
|---|--------------|-----|---|
| l | 1 | 1 | LOVE IS ALL AROUND WET WET WET POLYGRAM |
| l | 2 | 2 | I SWEAR ALL-4-ONE ATLANTIC |
| 1 | 3 | 3 | SWAMP THING THE GRID BMG |
| l | 4 | NEW | PLEASE DON'T TALK TO JESSICA RUN 4 FUN |
| l | | ĺ | STREETOANCE |
| ١ | 5 | 4 | 7 SECONDS YOUSSOU N'DOUR & NENEH CHERRY COLUMBIA |
| | 6 | 5 | SATURDAY NIGHT WHIGFIELD SCANDINAVIAN RECORDS |
| ı | 7 | 6 | BABY I LOVE YOUR WAY BIG MOUNTAIN RCA |
| | 8 | 8 | EVERYBODY GONFI GON TWO COWBOYS POLYGRAM |
| l | 9 | NEW | THINK ABOUT ICE MC PLADECOMPAGNIET |
| l | 10 | 10 | COME ON YOU REDS MANCHESTER UNITED & |
| l | | | STATUS QUO POLYGRAM |
| ľ | | | ALBUMS |
| l | 1 | 1 | WET WET WET END OF PART ONE (THEIR |
| l | | | GREATEST HITS) POLYGRAM |
| l | 2 | 2 | BOEL HANNE MISTY PARADISE EMI |
| l | 3 | 3 | DIZZY MIZZ LIZZY DIZZY MIZZ LIZZY EMI |
| ľ | 4 | NEW | PINK FLOYD THE DIVISION BELL EMI |
| l | 5 | 4 | NICE LITTLE PENGUINS FLYING REPLAY |
| | 6 | 7 | KIM LARSEN HVEM KAN SIGE NEJ TIL EN ENGEL |
| ı | 7 | 5 | BILLY JOEL GREATEST HITS 1 & 2 COLUMBIA |
| ı | 8 | 6 | MARIAH CAREY MUSIC BOX COLUMBIA |
| | 9 | 8 | CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA |
| | 10 | NEW | DE TRE TENORER 94 WORLD CUP CONCERT WARNER |
| г | | | |

| PORTUGAL | (Portugal/AFP) 8/31/94 |
|-----------------|------------------------|
|-----------------|------------------------|

| | LAST WEEK | ALBUMS |
|----|--------------|---|
| 1 | 1 | PEDRO ABRUNHOSA/BANDEMONI VIAGENS POLYDOR |
| 2 | 2 | VARIOUS DANCE POWER VIDISCO |
| 3 | 7 | MADREDEUS O ESPIRITO DA PAZ EMI |
| 4 | 5 | VARIOUS MAXI POWER POLYSTAR |
| 5 | 3 | EROS RAMAZZOTTI TUTTE STORIE 000 |
| 6 | 6 | MARIAH CAREY MUSIC BOX COLUMBIA |
| 7 | NEW | AGRUPAMENTO DIAPASAO A BELA PORTUGUESA VIOISCO |
| 8 | NEW | CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA |
| 9 | 9 | PRINCE COME WARNER |
| 10 | NEW | CARRERAS/DOMINGO/PAVAROTTI THREE TENORS TELOEC |

| AUSTRIA | (Austrian IFPI/Austrian Top 30) 9/3/9 | }4 |
|----------------|---------------------------------------|----|
| THIC LACT | | |

| WEE | | SINGLES |
|-----|-------|--|
| 1 | 1 | I SWEAR ALL-4-ONE ATLANTIC |
| 2 | 2 | LOVE IS ALL AROUND WET WET WET POLYGRAM |
| 3 | 4 | 7 SECONDS YOUSSOU N'DOUR & NENEH |
| | | CHERRY COLUMBIA |
| 4 | 3 | VENI, VIDI, VICI IMPERIO ECHO |
| 5 | 5 | EINS ZWEI POLIZEI MO DO ECHO |
| 6 | NEW | SAVE MY SOUL DECADANCE ECHO |
| 7 | 6 | NO GOOD (START THE DANCE) THE PRODIGY |
| ١. | _ | ECHO |
| 8 | 8 | THE RHYTHM OF THE NIGHT CORONA ECHO |
| 9 | 7 | JESSIE JOSHUA KADISON SBIZEMI |
| 10 | NEW | FEEL THE HEAT OF THE NIGHT MASTERBOY |
| | | POLYGRAM |
| ١ | l . l | ALBUMS |
| 1 | 2 | PINK FLOYD THE DIVISION BELL EMI |
| 2 | NEW | |
| 3 | 1 1 | HALLELUJAH TYROLIS |
| 3 | 1 1 | WET WET END OF PART ONE (THEIR GREATEST HITS) POLYGRAM |
| 4 | 3 | ROLLING STONES VOODOO LOUNGE VIRGIN |
| 5 | 5 | JOSHUA KADISON PAINTED DESERT SERENADE |
| " | ' | SBK/EMI |
| 6 | 6 | MARIAH CAREY MUSIC BOX COLUMBIA |
| 7 | NEW | KASTELRUTHER SPATZEN ATLANTIS DER BERGE |
| | | косн |
| 8 | 4 | GOD SHUFFLED HIS FEET CRASH TEST DUMMIES |
| | | ARISTA |
| 9 | 7 | GIPSY KINGS GREATEST HITS SONY |
| 10 | NEW | ALL-4-ONE ALL-4-ONE WARNER |
| | | |

| NO | RW | (Verdens Gang Norway) 8/30/94 |
|--------------|--------------|-------------------------------|
| THIS WEEK | LAST WEEK | |
| | | |

| AAFE | MEEN | JINGLES |
|------|------|--|
| 1 | 1 | LOVE IS ALL AROUND WET WET WET POLYGRAM |
| 2 | 2 | I SWEAR ALL-4-ONE ATLANTIC |
| 3 | 3 | SWAMP THING THE GRID BMG ARIOLA |
| 4 | 4 | 7 SECONDS YOUSSOU N'DOUR & NENEH |
| | | CHERRY COLUMBIA |
| 5 | 5 | MMM MMM MMM CRASH TEST DUMMIES ARISTA |
| 6 | 10 | MOTORSAG INGENTING SONET |
| 7 | 9 | MORE TO LOVE VOLCANO BMG |
| 8 | 6 | VEM VET LISA EKDAHL EMI |
| 9 | NEW | NO GOOD (START THE DANCE) THE PRODIGY |
| | | SONET |
| 10 | 7 | LETITGO PRINCE WARNER |
| | | ALBUMS |
| 1 | 2 | LISA EKDAHL LISA EKDAHL EMI |
| 2 | NEW. | HANNE BOEL MISTY PARADISE EMI |
| 3 | 1 1 | BILLY JOEL GREATEST HITS VOL. 1 & 2 COLUMBIA |
| 4 | 5 | VARIOUS YABBA DABBA DANCE ARCADE |
| 5 | 4 | NEIL YOUNG SLEEPS WITH ANGELS WARNER |
| 6 | 6 | CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA |
| 7 | 3 | VARIOUS MORE MUSIC 2 RECORD COLLECTION |
| 8 | 8 | WET WET WET END OF PART ONE (THEIR |
| | 1 1 | GREATEST HITS) POLYGRAM |
| 9 | 7 | PRINCE COME WARNER |
| 10 | NEW | VARIOUS HEART OF SOUL ARCAGE |
| | | |

HONG KONG (IFPI Hong Kong Group) 8/22/94

| TIONA ITONA | | | | |
|-------------|--------------|--|--|--|
| | LAST WEEK | ALBUMS | | |
| 1 | 1 | ANDY LAU 5:30 WARNER | | |
| 2 | NEW | ALAN TAM FAVOURITE POLYGRAM | | |
| 3 | 2 | CASS PANG UNFINISHED NOBEL EMI | | |
| 4 | NEW | WU CHIEN LIEN THERE ARE NOT JUST YOU, THE PRODIGAL IN THE WORLD SONY | | |
| 5 | 3 | VARIOUS BEAUTIES ANNOUNCEMENT AT SEVENTEEN VOL. 3 POLYGRAM | | |
| 6 | NEW | JACKY CHEUNG STOLEN HEART POLYGRAM | | |
| 7 | NEW | VARIOUS 100% ORIGINAL IEPLIHK | | |
| 8 | 5 | EKIN CHENG GOT TO BE REAL BMG | | |
| 9 | 4 | JACKY CHEUNG BORN TO BE WILD POLYGRAM | | |
| 10 | 10 | VADIOUS VEDV COPATEST LITE COLUMNIA | | |

GL®BAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

ITALY: The medieval arched bridge immortalized by the French impressionist painter Claude Monet provided the picturesque backdrop for the Summer Music Festival in the Italian Riviera village of Dolceacqua. This year's event was memorable for a triumphant performance by Mau Mau, the Turin-based band signed to Vox Pop/EMI that describes itself as an "acoustic tribe" and plays a joyous fusion of traditional Piedmontese and rhythmic world music. In addition to winning the prestigious critics' prize at the singer/songwriter festival Club Tenco, Mau Mau has toured throughout Europe and as far afield as Palestine and Iraq within



the last year. No doubt inspired by those visits, the group's second album, "Bass Paradis," just released across Europe by EMI Italy, is tinged with Arabic influences. These are layered atop the African rhythms supplied by the group's Senegalese percussionist (whose principal instrument is the djembe drum) and Brazilian samba beats, then fused with the traditional "Saltarella" music of Piedmont (a region in northwestern Italy). The rest of the lineup comprises Spanish guitars, a horn section, piano, accordion, a skiffle-style double bass, and a Bassalaik's (Russian bass instrument). The radical messages of the group's songs, condemning intolerance, are tempered by the poetic imagery of the lyrics, which are sung in local dialect. As the band's accordionist, Fabio Barovero, notes, Mau Mau's music transmits emotions that transcend the limitations of language. "If audiences 100 miles away from Turin can appreciate our music, then people everywhere can understand it."

IRELAND: Bill Whelan's Celtic masterpiece "Riverdance," performed by the RTE Concert Orchestra and featuring singer Anuna and a team of dancers, was the surprise hit of this year's Eurovision Song Contest. Now Whelan is preparing an album and stage show to be unveiled early in 1995. In recent weeks, Whelan, who is the conductor and presenter of the world music television series "An Eye On The Music," has visited Spain's Seville, Hungary's Budapest, and the U.S., meeting singers, musicians, and dancers. As a result, plans are in hand for him to work with a gospel choir he heard in Atlanta as well as with a Spanish guitarist, Rafael Riqueni. "I've always felt that if music of this nature gets exposed, people will respond to it," Whelan says. "The industry's marketing strategies tend to be quite narrow, and I think what 'Riverdance' has shown is that if it does get the proper exposure, then music that isn't quite mainstream can top the charts for a long period." "Riverdance" has been No. 1 here for about five months, with sales of 90,000 making it far and away the year's biggest success.

KEN STEWART

SWEDEN: Edward Graham Lewis, formerly of the pioneering U.K. art-rock group Wire, is making his debut on the Swedish indie label MNW Zone in the guise of H.A.L.O., the name of his latest project. The new album, "Immanent," is Lewis' third solo release, the previous two being issued on Mute U.K. under the name He Said. Featuring 12 tracks with a combined playing time of 65 minutes, "Immanent" promises to catch the attention of both Wire devotees and discerning electronics freaks with its broad and exciting mixture of influences. One music journalist described it as sounding "like Aphex Twin having sex with Nine Inch Nails." Lewis first came to Sweden while on tour with Wire in 1987, and it was then that he met his wife, Liv Elvander, who was the promoter of the group's only Swedish show. The couple were married in 1989, and Lewis took up residence here soon after. When his contract with Mute expired in the U.K., he became interested in signing to a label here. MNW's A&R manager, John Cloud, was happy to oblige, and a deal was inked in March 1994. The first H.A.L.O. single is scheduled for release in the fall.

KEN NEPTUNE

U.K.: Just about anyone who is interested in the kaleidoscopic variety of music that flourishes around the globe will want to own a copy of a new book called "The Rough Guide To World Music." The work of five editors and a far-flung team of expert writers, this 700-page compendium examines the origins and development of world roots music from Alpine punk to Zydeco. Although crammed with detail and insight, it is not an alphabetical directory. Instead, the book is organized into key territories—the Indian Subcontinent, West Africa, the Caribbean, the Far East, etc.—each of which is illuminated in admirable detail given the vast scope of the enterprise. From the epic poem tradition of Albania to the flowering of Kenyan pop, the Cossack songs of the Ukraine to Filipino folk-rock, salsa to soukous, tango, fado, mambo, flamenco,

Arabic instruments, Russian lyrics, Indian spiritualism . . . all are carefully explained and given an enthusiastic shake. The book is weighted heavily toward traditional, roots, and folk music. So don't look under the heading of Sweden expecting to find anything about Ace Of Base or the Euro-dance explosion of the 1990s, but prepare to be delighted by a detailed account of how the Swedish polska differs from the polkas, waltzes, and mazurkas that form the backbone of the European folk-dance tradition. Each section has a helpful discography that will steer prospective listeners along the right path, and the book itself is accompanied by a budget-priced, 15-track CD compilation, "World Music—Network Sampler" (World Music Network), featuring acts such as Joe Arroyo, Oumou Sangare, Tarika Sammy, and the Oyster Band. "The Rough Guide

tought between the 10 of KING & PARLIAMENT; Standard Bearer

To World Music," distributed by Penguin Books, is to be published Oct. 6 and will list at 14.99 pounds in the U.K., \$19.95 in the U.S., and \$25.99 in Canada.

In The City Draws Int'l Biz, Top New Acts

A&R Committee Picks Top Up-And-Coming U.K. Artists

BY THOM DUFFY

LONDON-In its first two years, the British music industry convention In The City, held in Manchester, has proven to be one of the best places to spot up-and-coming talent in the

Among the bands that played showcases during In the City in 1992 and 1993 and subsequently signed recording deals are the Auteurs, Urban Cookie Collective, Molly Half Head, Transglobal Underground, Back To The Planet, Oasis, Pooka, Sidi Bou Said, S*M*A*S*H, These Animal Men, and Shed Seven.

For 1994, In the City assembled an A&R team that has spent the past several months determining who will play during the Sept. 17-21 convention for an audience of music business executives from the U.K., Europe, and the U.S. More than 250 groups, artists, and DJs will be booked. In the City Live '94 is sponsored by Boddington's Bitter.

While the lineup for In the City Live '94 will be confirmed when the conference opens, Billboard recently asked the six members of the A&R committee to recommend five of their favorite current albums by British artists (plus a few European picks

and special mentions). The acts that garnered multiple tips from this panel of talent watchers are Eat Static, Mazey Fade, Oasis, and S*M*A*S*H.

BINDI BINNING, A&R director, In the City Live '94:

1. Loop Guru, "Duniya" (Nation) 2. Fun-Da-Men-



tal, "Seize The Time" (Nation) S*M*A*S*H, "S*M*A*S*H" (Hi-Rise) 4. Inspiral Car-pets, "Devil Hopping" (Mute)
5. Underworld, 'Dubnobasswit-

hymyheadman" (Junior Boys Own).

'The best album is the debut from Oasis," says Binning, who also tips several singles, including "Supersonic" by Oasis, "I Want You" by Inspiral Carpets and Mark E. Smith, "Line-up" by Elastica, "Saturday Night/Sunday morning" by T-Empo, and "Renaissance" by M-People.

KATELIJNE DE BACKER, producer, MTV Europe:

1. Blur, "Parklife" (Food/EMI) 2. dEUS, "Worst Case Scenario" (Is-

3. Eat Static, "Implant" (Ultimate) 4. Future Sounds of London, "Lifeforms" (Virgin) 5. Ride, "Carnival Of Light" (Crea-

KENNEDY MENSAH, journalist, The Voice, Dancehall, Juice:

1. Don Campbell, "The Album" (Jug-

gling)
2. Wayne Marshall, "90 Degrees Risin' And (Soultown)
3. Omar, "Pure Pleasure" (RCA) 4. Ciyo, "Urban Atmosphere" (ARP) 5. Hue B, "Good Inna Me" (PCJ).



JOHN PEEL, presenter, BBC Radio One FM:



1. Gorky's Zygotic Mynci, "Tatay" (Ankst) Underworld. "Dubnobasswithymyheadman" (Junior

3. Loop Guru, "Duniya" (Nation)

4. Credit To The Nation, "Take Dis" (One Little Indian)
5. The Fall, "Middle Class Revolt"

Own)

(Permanent) Special mention: Mazey Fade, Tim-

esgard, Eat Static, Pressure of Speech, Scorn.

JOHN ROBB, journalist/producer/ musician:

1. Oasis, "Definitely Maybe" (Creation) 2. S*M*A*S*H, "S*M*A*S*H"



Autechre. "Bass Cadet Mixes" (Warp) 5. Cornershop, "Hold On, It Hurts" (Wiiijji).

SIMON WILLIAMS, journalist, New Musical Express:



1. Bark Psychosis, "Hex" (Circa) 2. S*M*A*S*H, "S*M*A*S*H" (Hi-Rise) 3. Pulp, "His N' Hers" (Island) 4. Senser, "Stacked (Ultimate)

5. The Wildhearts, "Earth Vs. The Wildhearts" (EastWest).

Export Music Australia Returns With New Focus

HOME &

by Thom Duffy

EMA MAKES A COMEBACK: Export Music Australia, best known for its high-profile Wizards Of Oz tours of the U.S. and Japan, has been relaunched after a hiatus in which its future was in doubt.

Originally set up six years ago, EMA helped raise the international profiles of Australian acts with its overseas showcases and trade missions. However, its annual big bang (and big buck) strategy with the Wizards Of Oz was debated by some in the Australian industry. And

plans to shift its funding from the industry to a blank tape levy were scotched when a High Court in 1993 rejected the tape tax. EMA was temporarily shut down earlier this year (Billboard, May 28).

The reincarnation of EMA was reported at the National Entertainment Industry Conference held Sept. 3-4 in Sydney. "The whole focus of EMA now will be to support specific, solid, commercial tours," says

Emmanuel Candi, executive director of the Australian Record Industry Assn., which will fund EMA's staff and offices. The priority for EMA assistance will go to Australian artists, signed to Australian companies, with a new album out in the domestic market, and with a tour in an international market coinciding with an album release abroad, where the manager will accompany the tour and the label will provide tour support.

In those cases, EMA will match tour support up to 50%, with funds coming from the Australian government export development office, Austrade. EMA also will coordinate efforts between Austrade's overseas offices and the record companies to identify key contacts to maximize the tour's impact.

"Where possible," says Candi, "if we've got a couple of tours happening at the same time close together, we're going to try to bring them together.

EMA initially has a pool of A\$250,000 (\$185,000 U.S.) from Austrade. In the long term, it also aims to bring together managers and record execs to improve international promotion efforts on an industry-wide basis. EMA's efforts also should serve to convince the Australian government-which more liberally assists the Oz film and television businesses-of the value of investing in the export of Australian music.

Notes from down under: The EMA development could not have come at a more opportune time. After an undeniable lull, Australia seems well set to break new acts abroad. The success of Mushroom/White Label artists Frente! on Mammoth/Atlantic in the U.S.

this year (Billboard, June 4) is but one sign that American labels are looking again at what Oz has to offer. Polydor/Red Eye act the Cruel Sea has been tapped by A&M Records in the U.S.; Mushroom's Kate Ceberano by Elektra; and Phonogram Australia's cool combo Directions In Groove by Verve, to name just a few.

Along with Frente!. Aussie acts on the tour development trail in the U.S. this year include rooArt's You Am I and the Poor, co-signed by

Sony Australia and Epic Records.

Against this backdrop, the Australian record companies have other ambitious plans. The annual ARIA awards, traditionally staged in February or March, will be shifted to the fourth-quarter of the year, beginning in 1995.

"It's going to form part of an ARIA-underwritten music week," reports Candi. Centered around the Darling Har-

bour retail, hotel, and convention complex on Sydney's waterfront, proposed events include concerts, a technology and hardware trade show, and a NARM-style retail convention and industry conference, concluding with the ARIAs on closing night.

The events in Sydney would coincide with a nationwide retail campaign leading up to the holiday shopping season, and would likely embrace the Australian Music Day staged in November since 1990.

"The whole idea is to own the public's attention for a week," says Candi. "In addition, we want to use it as a way of stamping Australia as a regional headquarters, bringing hundreds of our counterparts from the Asia Pacific markets, in particular, down here to see the bands and the product. We want to create the biggest show in town and bring everyone under the one umbrella.

The estimated budget for the ARIA Week events and campaign would be well over A\$1 million (\$740,000 U.S.) with the Australian music companies footing the bill.

Locally, that should send a signal to the Australian government that the industry is willing to invest in its own growth, even while it seeks additional export aid. Worldwide, it will send the message of a new level of confidence and competitiveness by the Australian industry in the international marketplace.

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



ESSENTIAL REFERENCE GUIDES

- al Buyer's Guide: The worldwide music & video business-to-business directory jampacked with record & video co's, music publishers, distributors & more. \$95
- 2. International Talent & Touring Guide: The source for U.S. & international talent, booking agencies, facilities, services & products. \$75
- rd Retailing Directory: Detailed information on thousands of independent music stores & chain operations across the USA. \$125
- 4. International Tape/Disc Directory: All the info on professional services & supplies for the audio/video tape/disc industry. \$45
- ok: The most comprehensive resource of business-to-business listings for the Nashville region & country music
- 6. International Recording Equipment & Studio Directory: All the facts on professional recording equipment, studios, & equipment usage. \$50
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the new powerhouse "edel company" expands and goes international

signed and the musical world looked towards Hamburg. With the finalization of the agreement with NPG Records the "edel company music AG" made the leap of the year into the international music business. In addition to the deal with 💏, other acts and activities were causing a stir: Tag Team, Fun Factory, Holly Johnson, Tony Di Bart. ELO Part II plus sampler after sampler charting high. Berlin Classics, with one of the largest classical catalogues in the world, the budget label Music & Sound, the import division Contraire - "edel company music AG" has turned into the new powerhouse in the international market.

onsistent concept marketing, a sure sense of the market and its niches, and quick decision-making: these are the three pillars sustaining one of the greatest success stories in the international music business in recent years.

"edel company music AG" of Hamburg, Germany, with a projected consolidated annual turnover of more than 100 million DM (ca. 66 million US\$) for 1994, is now established in the international market. After restructuring of personnell and significant investments in new employees, technologies and - above all - in A&R, the company is ready to further develop its important role in the orchestra of

the entertainment industry.

Michael Haentjes, CEO and sole stockholder of edel company music AG. has set his sights on the center of the internatioal music business: "edel company is seeking a position in the market comparable to those formerly held by Chrysalis, Islands or A & M."

The most important steps in that direction have been taken with the addition of Chris Georgi and Jorn Meyer to the management of the Hamburg office, the development of an international distribution system, and the establishment of marketing associations and joint ventures. In Copenhagen, Michael Haentjes set up "edel Scandinavia APS" with the owners of the label L&G, whose managing director is Cai Leitner, "edel entertainment Benefux B.V." was founded together with Cees Wessels. the owner of the heavy metal label Roadrunner, The excellent marketing knowledge of the management teams combined with an in-place distribution system guarantee both the development of national artists and successful placement of the international "edel" product in the market, as well.

Additional branches have been established in Italy ("edel Italia S.R.L.", Milan), Spain ("edel Espana S.A.", Madrid) and Great Britain ("edel U.K. Ltd.", London). With "edel Musik Vertrieb" in Austria and "Phonag AG" in Switzerland, the Hamburg company now has virtually total access to the European

In the States, after more than a year of highly successful cooperation between "edel company" and Curb Records in Europe, Mike Curb and Michael Haentjes founded a joint venture known as "curb-edel entertainment", "edel America Records Inc.", of Burbank, Cal., is handling the marketing for the classical product lines in the USA.

Part of "edel company's" new international strategy is to gain profile itself as a marketeer for US products. T, Richard Grieco, Wilhelmina, Troy Newman, Wynnona, Jeremy Jackson, Lyle Lovett, Tim McGraw, RU Paul, to name but a few, are now being handled by "edel company" to establish them in the European and other markets.

In the German-speaking countries, "edel company" has become

well-known as an important partner for numerous TV stations and the print media, among them RTL Televison, the most successful channel in Germany, as well as SAT 1, ZDF, PRO 7, MTV and VIVA. Furthermore, "edel" cooperates with a number of private German radio stations.

Compilations from the TV sitcom "Gute Zeiten - Schlechte



Electric Light Orchestra Part II

Zeiten" ("Good Times - Bad Times") and the consistent chart success of the singer-actor Andreas Elsholz are proof of "edel company's" conceptional and strategic competence. No other company in the German music industry can claim con parable cross-media marketing success.

There's a history of success here. At its root are concept albums and compilations, including the "Get It" series and numerous albums from TV programs. Again and again, Michael Haentjes was the first to discover new niches and audiences in the market. And that is how "edel company" went from no-name to a major competitor in only a comple of years.

And so thanks to international licensing agreements with Bellmark, Castle and Curb, combined with expansion into the classical music market through the Berlin Classics label, the way was paved for the next stage in this unique music industry success story.



Get It 6 @ Andreas Elsholz "Das Album" @ Fun Factory "Groove Me" @ Fun Factory "Close To You" @ Cool Note "Mard Work" Adeva "Respect" 🔾 Gute Zeiten - Schlechte Zeiten Vol. 3 🔾 Tag Team "Whoomp There it is" 🐧 "The Most Beautiful Girl in The World" "The Beautiful Experience" 🔾 Scooter "Vallée Des Larmes" 🔾 Scooter "Hyper, Hyper" 🔾 Tim McGraw "Indian Outlaw" Toni DiBart "If I Can't Have You" 🔾 RU Paul "Everybody Dance" 🗘 Stefan Raab "Böörti, Böörti Vogts" 🗘 Get It 7 Gute Zelten - Schlechte Zeiten, Vol. 4 🔾 E.L.O. Part II "Moment Of Truth" 🗘 1-800 New Funk





ULTRAPOP

Discovering New Stars

When it comes to pushing new stars into the charts,
ULTRAPOP can trely be called successful, as demonstrated by albums like "Gute Zeiten Schlechte Zeiten". One reason for ULTRAPOP's consistent success is for sure the good relationship between "edel" and major TV stations.



Symbol's new power

When Warner Bros. and Paisley Park Enterprises ended their joint venture last year, the musical world was keen on where Twould now accelerate. He negotiated a deal with "edel company" and signed a contract for the distribution of his NPG releases, "The Most Beautiful Girl in the World" as well as the new album "1-800 New Funk" got chartbreakers 'edel" company commented: "This is a sign of new directions to come".



Establishing Dance Acts

Canadian Gold

ATTIC is Canada's largest

independent Label and was very successful with

international acts like Lee
Aaron, The Nylons, Triumph

and Anvil. The new ATTIC artists John James and Paul

on the European Market.

On 1-800 New Funk: Mayte

Janz are meanwhile doing well

CONTROL is a dance label, presenting already established dance acts such as RU Paul and Fun Factory. When the Techno wave hit Europe in early 1992, CONTROL was among the key players and it still does superbly well in releasing successful acts.



Tag Team

CLUB TOOLS

<mark>"edel" g</mark>oes dance

hen the waves of dance, house and rave broke. <mark>"ede</mark>l company" was there. The CLUB TOOL<mark>S</mark> label, which has become synonymous with a new concept in scene cultivation, was the driving force behind the excellent chart performance achieved by the Hamburg-based company within an extremely short time.

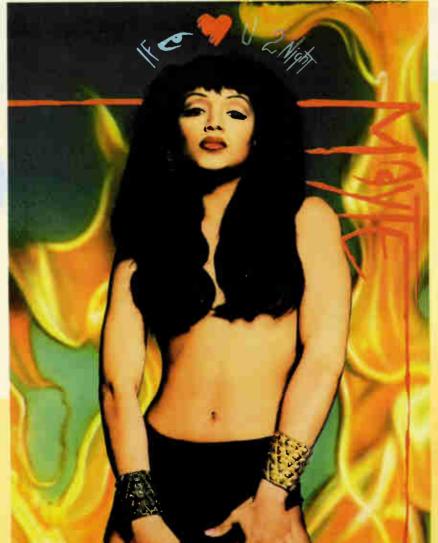
CLUB TOOLS regularly provides the 300 most influential European DJ's with vinyls, extra mixes and every kind of gimmick. Together with a special scene watcher, A&R-managers Brian Carter and Jens Thele apply their promotional concept and prodigious know-how to guarantee the constant presence of the "edel" product in clubs and retail outlets.

And success came, with CLUB TOOLS artists turning up regularly in European dance charts. Acts like Tag Team, Fun Factory. Tony Di Bart, to name but a few, make the charts regularly. The latest signing Holly Johnson will certainly continue this series.

Among CLUB TOOLS management's unusual techniques are

their regularly-scheduled listening parties and Jens Thele's Trance Nation parties. Carter and Thele have become, as it were, the eyes and cars of a new musical feeling.







CONTRAIR®

the international repertoire company

Germany's Cuit Band No. 1: CAN, Swedish guitar player with international reputation: JONAS HELLBORG, Carribean masters of Reggae. Soca & Calypso: EDDY GRANT; LORD KITCHENER, Hard-Rockers RIHNO BUCKET from the US and X-WILD from Germany, Country Superstars RONNIE McDOWELL, TIM McGRAW and HALKETCHUM are only a few of the highlights from the CONTRAIRE catalogue.

Rolf Baehnk, the recently appointed head of "edel company's" special marketing and distribution service CONTRAIRE points out the policy of capably and professionally offering a broad range of high quality product in order to meet the demand of the sophisticated customer and gradually developing a basic catalogue while also offering genuine opportunities for so called outsiders and newcomers who are often terribly underrated and unsupported.

The CONTRAIRE team already boasts a strong roster of labels amongst others: the SPOON Label featuring all 15 CAN CDs, the French MUSIDISC with artists such as Jacques Loussier, Edith Piaf, Francoise Hardy, Manu Dibango, Michel Poluareff and many more, Jonas Hellborgs DAY EIGHT MUSIC featuring Hellborgs complete catalogue and announcing the release of the brand new Jonas Hellborg & Glen Velez Album in September, Eddy Grants ICE RECORDS with the pioneer of Calypso and Soca Lord Kitchener and other Carribean Superstars and of course Eddy Grants own back catalogue of reggae super hits.

A strong emphasis is laid on the collaboration with the UK based label SILVA SCREEN who are responsible for a vast collection of film scores, soundtracks and TV-themes. A further stronghhold is the high-profiled selection on acid jazz and hip hop from the labels KARAMEL, KIND OF GROOVE, PRIVATE BEATS.



Eddy Grant

"We intend to establish CONTRAIRE as a full-scale marketing and repertoire division within the "edel company" and are convinced that our independent status combined with the power of a strong distribution service will prove to be our major assets in reaching our targets" says Baehuk.



the budget label

When Michael Haentjes established a budget label toward the end of last year, it was at first a response to the trade recession.

Today, however, MUSIC & SOUND is a known quantity in "edel company" and a dependable partner in the record trade.

MUSIC & SOUNDS analyzes the back catalogues of the most diverse companies and labels, particularly stressing product quality and consumer-oriented CD-packaging. Compilations of ballads, soul, rock 'n roll, disco and country music are distributed in individual displays accompanied by a variety of promotional activities.



This summer Berlin Classics recorded Vincenzo Bellini's "Il Pirata"



Classical Quality

The music industry sat up and took notice when the entire classical catalogue of Deutsche Schallplatte Berlin GmbH (DSB) was bought by "edel company". With over 2.500 master tapes Michael Haentjes had acquired a treasure chest of music, a large portion of which had never been issued in CD quality.

The BERLIN CLASSICS catalogue includes recordings made with the Gewandhausorchester of Leipzig, the Dresdner Philharmonie, the Staatskapellen of Berlin and Dresden, and the Kammerorchester Carl Philipp Emanuel Back.

Some of the most renown soloists are Remain Prey, Peter Schreier, Ludwig Güttler and Helen Donath. The directors on Berlin Classics are also some of the world's best: Luct Master Hermann Abendroth, Franz Konwitchny, Herbert Blomstedt and the chief director of the Dresdner Philharmonie, Michel Plasson.



im McGraw

CURB RECORDS

Where Lyle Lovett

Curb ist the most successful independent country music record company in the United States. It is owned and operated by Mike Curb, the well known Californian songwriter and businessman. Among the successful acts on this label are Lyle Lovett, Delbert McClinton, Wynonna, Merle Haggard, Bellamy Brotherss, The Four Seasons and 1994 Chart-Topper Tim McGraw.



Releasing Rock-G<mark>iants</mark>

Since April 1994, "edel" has been exclusively distributing in Germany, Switzerland and Austria the repertoire of CASTLE COMMUNICATIONS with more than 800 rock and pop albums, classical CD's and videos. With acts like Urlah Heep, Black Sabbath, Bonnie Tyler or the magnificent band Colosseum, the main interest of CASTLE is the oldies market.



Conceptional

EDELTON is well known for its innovative marketing ideas: Albums like "Al Bundy '94", "Wayne's World Hits" or "Royal Philharmonic Orchestra Plays Genesis Mits & Ballads" proved the excellent marketability of concept albums.



Ontimal

They make it all work

t is a fact that there is an exceptionally high level of business, financial and musical compentence concentrated in the management of "edel company music AG" and in its national and international subsidiaries and affiliates.

When Michael Haentjes brought

Chris Georgi into "edel" Gesellschaft für Pro-duktmarketing mbll as managing director, a key position for the future development of the organization had been filled optimally. Georgi had been exceptionally successful in his previous position as managing director of Castle Communications and is known as one of the finest experts on the music market.

Jörn Meyer, who recently succeeded klaus Ollmann as chief financial officer, was "edel company's" long-time external auditor at Arthur Andersen. He was familiar with "edel company's" goals and organization before joining its management. In his present function Meyer has a clear view of "edel company" and its subsidiaries.

Parallel to the triumvirate in Hamburg, **Roland Neururer** acts as director of sales in the German-speaking countries. In Switzerland and Austria, **Peter Frei** and **Mark Flury** are in charge.

Classical music on the label Berlin Classics is under the direction of **Bernd Runge**, for many years the head of production for Deutsche Schallplatte in Berlin.

Company product and interests are represented in the Benelux countries by **Cees Wessels**, owner of the successful heavy metal label Roadrunner. **Cai Leitner**, head of the L&G label, has recently assumed responsibility for "edel" product sales and marketing in Denmark, Sweden, Norway and Finland.

Paolo Franchini, managing director of "edel Italia" is not only an expert on the music business in his country; he still occasionally works as a jazz bassist in international formations.

The names "edel" and Curb will soon be cropping up together in the US. Not only are **Mike Curb** and Michael Haentjes both passionately interested in chart successes and great music. They share the same approach towards business and entrepreneural vision.

optimal in Röbel - the music goes round and round and comes out here

The sound reproduction manufacturing plant known as "optimal Tonträger-Produktions-Gesellschaft mbH" is located halfway between Hamburg and Berlin in the federal state of Mecklenburg-Vorponmern (former East Germany).

This is a show-piece facility frequently visited by politicians, economic experts and trade insiders.

One reason for this interest is its state-ofthe-art technology, which includes a Sonic Solutions installation (a second facility of this type belonging to Berlin Classics is located in that city), four CD prodution lines, a five-color seriograph printing press and eassette production facilitys. Consignments for inhouse products are processed here and shipped directly to retailers and

wholesalers from the on-site distribution center with its adjoining warehouse that can accommodate 2,000 shipping palettes.

Another reason for visiting "optimal productions" is to see the flawless organization in action that makes it possible to process over 2,500 orders a day and ship them anywhere in Germany within 24 hours. Deliveries from Röbel to any European destination are possible in three days at the latest.

It is the dedication of Jörg Hahn, the managing director of "optimal productions", and his 105 employees in this multiple-shift operation that make an essential contribution to the "edel company's" success story: serving the music trade quickly, flexibly and with products of the highest quality.

Technical synergies & multimedia

Welcome to the industry of hype: commercial production of CD-ROMs has begun at "optimal productions" with the formation of an informal consortium of several not previously affiliated business areas and subsidiaries, "edel company music AG" enters the multimedia market, including conceptional and consulting activities.

CHIPS & CLIPS, a studio specialized in the production and adaptation of music clips, handles post-production and digitalization of analog graphic data for all of "edel company's" multi-media applications.

The large graphics department of "edel company's" Hamburg main office works in a studio with Apple-Macintosh equipment and a company-owned on-line Linotronic 500. The completely self-contained graphics department can therefore produce print-ready copies for anything from a one-sheet to 4-color brochures, CD booklets and cassettes liners.

The third partner in this multimedia formation is "optimal productions", where ca. 17 million CD's and 3.5 million cassettes are produced annually. Recently "optimal" has acquired the capability of

producing computer media of the highest quality for MS-DOS and Apple systems.



GERMAN COMPANIES

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Canada International

EMI's Backing, Dance Hits

■ BY NIGEL HUNTER

LONDON-Starting a business is always a scary proposition, but an impeccable track record in hitmaking and the backing of a major label were two things reassuring Dome Records founder Peter Robinson when he started the label in 1992.

It's still early, but Robinson believes he is quietly helping to re-create some of the spirit that powered British pop in recent times.

Dome Records has backing from EMI Records U.K. and acts as a satellite A&R source.

Says Robinson, "My premise was a mainstream record label, signing good vocalists to make song-oriented radio records with a dance flavor."

Dome's first single release was "Independence" by Lulu. It made the U.K. top 20 in February 1993 and subsequently reached No. 3 on Billboard's Club Play Chart. It also heralded a renaissance in Lulu's 30-year career, with the Scottish-born singer adding songwriting and production facets to her activities. Lulu's most recent single, "Goodbye Baby And Amen," was a club hit and was released commercially Aug. 9, reaching No. 40 in the U.K.

Dome's next breakthrough centered on London soul singer Sinclair, who went top 30 in June 1993 with "Ain't No Casanova.

Richard Darbyshire, an early Dome signing and former lead singer with the Chrysalis Records band Living In A Box, has released two albums without clicking so far.

Dome has two new acts: Rio & Mars are a Euro-pop dance act from Switzerland, currently working with Jean Paul de Coster and engineer Andy Janssens, the creators of 2 Unlimited. Beverley Smith is a new black songstress and a cousin of Island Records soul singer

Robinson is a veteran of the U.K. record industry with a bevy of pop singles and albums to his name. At CBS Records, where he started working in 1976, Robinson introduced the "Stars On 45" hit series and "A Little Peace" by Nicole.

After a stint as RCA's A&R director that began in 1982 and was highlighted by his work with Five Star, Rick Astley, and Fairground Attraction, he moved on to Chrysalis Records in 1988, acquiring U.K. and overseas rights for the label. Signings included Chesney Hawkes-whose debut single "The One And Only" spent five weeks at No.1.

Robinson notes that just before he

left Chrysalis, he was frustrated by the fact that he had overseen the first recording of Would I Lie To You,' with one of the song's writers, Peter Vale, producing a New York vocal group called True Image." The record was dropped.

'It was never released, and I watched the Charles & Eddie record go to No. 1 virtually everywhere a year later." he says.

Surveying the scene, Robinson acknowledges, "It's hard going at the moment. Everybody's unhappy about the short-term nature of the chart and the way it seems to make life difficult for certain kinds of artists. A&R people must keep sight of what the real objective is-artists with potential for more than one album."

He says that artists and labels on the European mainland have seized the initiative in pop songcraft.

"Many of the continental countries have taken over our traditional role of making great pop dance records. They've concentrated on the essential simplicity that was once represented in U.K. pop by producers such as Stock, Aitken & Waterman, Tony Swain and Steve Jolley, Peter Collins and Chris Neil. We need to be less concerned with an endless range of remixes and remember the big picture. Currently, the Europeans are stealing a march on

Robinson says the next big British trend will move toward downtempo soul swingbeat.



Dome's Peter Robinson, top, presides over a meeting between producer Nick Martinelli and Dome artist Lulu

DREYFUS JAZZING UP FRENCH BIZ

(Continued from page 51)

TV advertising like any other music. Marketing must be artist-based. Jazz is not an object or a concept.

Jazz remains a hard act to sell in France, where there are now no more than 150 specialized retailers; Dreyfus describes the distribution network for the genre as "catastrophic." Yet jazz in France does have the advantage of enjoying durable sales-small quantities over long periods. The Barney Willem album "Blue Note," on the IDA label,

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has only passed the 60,000-unit sales mark since its release in 1987, but it continues to sell steadily.

One of the most acclaimed French jazz releases of the past two years, "Marvellous" by Petrucciani, has sold only 35,000 copies, but Dreyfus is confident that it will have a long sales life. A special case is Miles Davis' "Kind Of Blue," which received gold certification

Robinson Builds Dome With Club Scene Spurs Sales Of Compilations Dance Music Gaining A Strong Foothold At Retail

■ BY LARRY LeBLANC

TORONTO-Following in the steps of Germany and the United Kingdom, Canada has become a hot market for mainstream and club-style dance com-

An active dance market, centered primarily in the provinces of Quebec and Ontario, has heated up the market here for domestic-originated dance compilations-many of which feature European-based tracks previously found only as imports.

"Ten years ago, most of [these] compilations would have been fringe [product], but the marketplace has changed drastically," says Art Young, VP/GM of Montreal-based Polytel, a division of

PolyGram Group Canada. "This year, every dance compilation we've released is plati-[100,000 num units] or on the verge of plati-num."

Dance historically has been a

potent singles market here, but with the demise of vinyl and the decline of cassette sales, compact disc compilations have become the primary launch vehicle for unknown club-style artists and repertoire. Among the mainstream successes industry sources here attribute to early exposure via compilations are Culture Beat, 2 Unlimited, D.J. Miko, Capitol Sound, Ice MC, Corona, Haddaway, Maxx, and Cappella.

Says Vince Degiorgio, dance rep at BMG Music Canada, "Canadian labels have made artists that have not been successful in the U.S. credible here. From our 'Club Cutz' compilation series, we've gone on to release some 11 albums by individual acts by using the compilation as a springboard.'

"For the average consumer, dance music compilations are bargains because of all those tracks," says Scott Turner, MD of dance radio station CING in Burlington, Ontario. "CD single imports sell here for about \$15 a

Despite widespread licensing from international independent sources, Canadian-based multinational companies such as Sony, PolyGram, EMI, BMG, and Warner Music have been more conservative in originating and releasing compilations, in contrast to such indies as Quality, NuMuzik, Future-Tell, Hi-Bias Records, and SPG Music Ltd. The majors chiefly have used compilations as springboards for dance artists on labels they either own or distribute.

"BMG, PolyGram, EMI, which have their own [international] affiliate sources, are looking to develop artists which may have an album," says Daniel Cauderion, president of the Cheer Music Pool here. "Then they find new tracks from England and Europe and put out a compilation. They will accompany it with [vinyl] promo copies of three or four of the tracks to the [club] DJs, and gradually work four or five tracks at least."

Industry trend-setter Quality Music and Video moved into the club market head, Markus Klinke, a former A&R assistant at the label's now-defunct German affiliate Dino Music, was looking into leasing tracks from Dino for a compilation. He sought the advice of local club DJ Chris Sheppard. The two then collaborated on the ground-breaking "Techno Trip" series, and Klinke has since developed Quality's "X-Tendamixx," "Electric Dance Floor," and 'Dance Mix" series. According to Klinke, the company's most successful package is "Dance Mix '93," which has sold 700,000 units to date.

Another early believer in club-style compilations was Montreal-based Nu-Muzik Productions, which began in 1978 as a distribution outlet. "Compilations are basically dedicated to all those people who go to clubs and ask the DJ for a cassette," says NuMuzik's dance product rep. Gino Olivieri. "Basically, these are artists you can't find anywhere. You'll hear it in the club, but do they have an album? Will they be back tomorrow? I hardly think so.

Polytel's Young, recognizing the potential of the club compilations, formed an alliance with NuMuzik in 1993. Collaboratively, the two companies have since developed the five-album "D.J. Club Mix" series. "I ran the first 'D.J. Club Mix' album only in Montreal, and we sold 40,000 pieces in a month," says Young. "Then we tried it in Toronto and Vancouver, and the record went up to 87,000 units. We then went nationally with 'D.J. 2,' and the album sold 100,000 in a couple of weeks. All of the albums in the series have sold plati-

Industry sources indicate that the scramble to pick up licensing U.K. and European tracks has become intense in the past year. Independents also indicate that majors are increasingly aware of what's going on and faster to react.

"What we feel is hot and should be bought, we go for it," says Olivieri. "If a song is good, we can't wait for it to become a major. If it has a phone or fax number, that's good enough for me. We'll go pick it up.

"Years ago, a compilation would be released here and it'd be the [international] hits of two years before," says Olivieri. "[Major] companies used to think it's new here because nobody knows about it, and they'd put it out. That's gone. Today, tracks released six months ago in Europe are too old. We're now introducing artists to majors at a pace faster than they can handle them. They have scheduled releases for the fall. Our scheduled release is tomorrow. We can't wait that long. People want the songs now.

"We're competing with the import market, and a lot of times we're late in getting albums out, or late in getting out 12-inch vinyl to DJs," adds Kevin Unger, manager of dance product at Sony Music Entertainment (Canada) here. "It's really important to have product there, and it's usually a problem with European product.'

BMG's Degiorgio, however, argues that major labels can take some time to test the marketplace. "You have to be really fast if you're an independent, but since I'm dealing with a lot of intercompany projects or developing artists from our international companies, I can groundswell created by imports.'

However, Anthony Bond, head of Mirgin/U.K.A. Records here, has no interest in duking it out with majors for licensing tracks. The Toronto-based production company's releases emphasize developing Canadian talent. The company either directly releases a package or links with PolyTel, Quality, or Trend Music Group for national distribution.

"We never scramble for tracks, because most of what we do we create and we sell off, or we release it ourselves," says Bond. "We're taking unknown artists and try to make them known."

Olivieri, noting NuMuzik's successes with such Canadian acts as Ottawa, Ontario's Capitol Sound and Premier (a duo comprising Olivieri and producer/ mixer Yvan Pavlin), says that mainstream radio hasn't helped much in exposing club-style dance product.

'Radio doesn't help us out with the dance product," he says. "Only three or four stations across Canada play these things during the daytime. Energy 108 [CING] and AM 640 in Toronto are very helpful, as is Z95 [CKZZ] in Vancouver.

MAPLE BRIEFS

N A MAJORITY DECISION following April 1994 public hearings, the Canadian Radio-Television and Telecommunications Commission has rescinded its earlier decision licensing Shaw Cablesystems Ltd. and Coegco Radio-Television to offer new pay audio programming services.

THE CANADIAN COURT Of Appeal has granted Country Music Television's July 4 application for "leave to appeal" the CRTC decision to delete CMT from the list of eligible Canadian cable services. On June 6, after a series of public hearings, the CRTC had licensed 10 Canadian spe-cialty services and had removed CMT from the list of services eligible to be carried by Canadian cable systems.

HERE HAVE BEEN a number of appointments at PolyGram Group Canada: Peter Fassler has been appointed executive VP/CFO of Poly-Gram Group Canada Inc.; Sally McPherson has been named manager, business affairs, PolyGram Group Canada; Art Young has become VP/GM of the Polytel Division; and Vas Pollakis has become VP/GM of the Deutsche Grammophon/London/Phillips/Verve Division. At Mercury/Polydor Canada, Brian Potvin has been named A&R manager, Ivar Hamilton has been named product manager, and Ian Marchant has been appointed to the interim position of national sales manager.

N OTHER APPOINTMENTS, Martin Leclerc has been named A&R manager/French repertoire at Warner Music Canada, and Warren Copnick has been named Ontario pro-

(100,000 copies) in 1993. take my time. There's a buzz and at the start of 1993, when its A&R motion rep at BMG Music Canada.

Retail

PGD Not Resting On Its Laurels

Meetings Target New Growth Strategies

■ BY ED CHRISTMAN

SHORT HILLS, N.J.—Although PGD has been riding a wave of success, including winning the National Assn. of Recording Merchandisers distributor of the year award last March, the company's management meetings, held here Aug. 25-31, stressed that PGD has to keep advancing its formula for success.

The meetings carried the theme "Expect The Unexpected," which emphasized that the company must continually look for ways to improve its performance, rather than become stagnant and rest on its laurels.

"The main issue at our meetings was discussing strategies to increase growth," Jim Caparro, PGD president, tells Billboard. "We want to make significant increases in revenues and market share. We want our market share to get up to 15%, rather than the 12% we are at now."

To achieve that, PGD has targeted certain niches to increase revenue, Caparro says. "We have broadened our music mix, by adding gospel" via a production and distribution deal with Platinum Entertainment, he says. "We are getting more growth from our video unit, catalog development, and our special market business."

Of course, the main area of growth will come from the PolyGram family of labels' success in developing artist talent, Caparro says. "The fourth quarter will see significant contributions from all of our labels. It will be a hell of a fourth quarter."

He adds, "This is the realization [of PolyGram president/CEO] Alain Levy's strategy to redefine PolyGram in America"

During the fourth quarter, PGD will distribute albums from Stevie Wonder, Sting, Bon Jovi, the Cranberries, Billy Ray Cyrus, and L.L. Cool J. In addition, A&M will release the Woodstock albums and Mercury will release the "Jason's Lyric" soundtrack, featuring a number of R&B stars.

In addition to focusing on growth, the meetings also sought to enhance the management development skills of PGD staff, Caparro says. "The question we are looking at is, 'How do our people become better and how do we nurture and develop our people's talent, not just the artists' talent?"

In the upcoming year, PGD's management will take more more and broader business management courses, he says. Also, PGD is working hard to instill in its staff the killer instinct, he adds. "We want our managers and their staff to get their unequal fair share of business every day."

To help PGD stay at the top of its game, Caparro says the company is trying to take its technology capabilities to new levels. "In the future, we should be working smarter, not harder. There is a technology revolution going on that will bring PGD into the world of quick response and beyond."

In noting changes in the marketplace, Caparro says, "One significant difference between PGD and its competition is that they have tended to restructure toward servicing the larger customers better. We are not changing our customer service to the larger customers. We want to continue to offer the larger customers excellent service, but we want to work harder at servicing the marketplace in general. You break records from the bottom up."

The meeting was divided into two sections. In the first half, PGD held internal management meetings. Billboard was not invited to those meetings. According to Curt Eddy, PGD VP of field marketing, those meetings kicked off on a humorous note. Jim McDermott, PGD director of alternative artist development, is a "killer impressionist with a razor wit," Eddy says. McDermott did a take-off on the Toxic Avenger by going around the room in costume, imitating PGD staffers and many of the distributed labels' sales dignitaries, Eddy says.

Beginning Aug. 27, PGD labels came in and gave product presentations and staged artist showcases. On the 27th, A&M/Perspective showcased Sounds Of Blackness, Rajanee, and Lo-Key? The following night, Verve showcased Art Porter and Mark Whitfield, and Motown artists the Whitehead Brothers delivered an energetic set.

On Aug. 29, London Mercella Detroit performed an acoustic set, and Def Jam acts Y?N Vee, followed by Montel, got the room hopping. In closing, alternative rock band Spell hammered home a killer set.

The following night, the meetings turned to country, as Mercury/Nashville's John and Audrey Wiggins and

Full line of counter, wall and floor displays

actual CD's kept in jewel boxes behind the counter.

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Polydor/Nashville's Davis Daniels delivered fine sets. On the last night of the meeting, Mercury's Bon Jovi performed an intimate, unplugged set, followed by Milo Z, who turned the convention into a dance-a-thon.

During the product presentations, Motown pointed out that Boyz II Men's "I'll Make Love To You" single had shipped 1.45 million units. And although the company had debated cutting it out, David Kline, VP of sales and distribution, added, "We are still open and willing to sell" the single. The album, which hit the street Aug. 31, reached 1.93 million in pre-orders.

Staffers of Chronicles, which reworks the PolyGram catalog, announced that they are working on boxed sets for Steve Winwood, Cream, and the Velvet Underground during its presentation. During the Platinum Entertainment product presentation, Witness and Steve Kolander performed short sets, and Peter Cetera, the former lead singer from Chicago, addressed the meeting, talking about his new album, due in first-quarter 1994.

(Continued on next page)



Still The Crazies. In last week's issue, the luck of the Crazies—the influential '60s group that took a wrong turn every time the road to success lay before it—held true to form. That issue of Billboard contained the first picture of the band since who can remember when. But in a fluke accident, the picture was placed over the caption, obscuring the names of band members. The picture, reprinted above, was taken at the recent BMG Distribution convention, where the regrouped band performed. Pictured in the back row, from left, are BMG Distribution national director of sales Rick "Mountain Man" Wilcoxen; BMG Distribution senior VP of sales Rick "Babyface" Cohen; RCA Northeast regional marketing representative Bob Anderson; Imago VP of sales and marketing Jim "Slowest Hand" Kelly; BMG Distribution senior VP of marketing Rick "Captain Blei" Bleiweiss; BMG Distribution VP of finance "Boy" George Clyne; and BMG Distribution VP of field operation Bob "the Mouse" Morelli. In the front row, from left, are BMG Distribution VP of distribution "Salt" Peter Paulson; Private Music VP of sales "Little Steven" Macon; and Imago director of marketing "Little" Richard Sarbin.

Indy Store's Owner Questioning His Trade Best Buy Chain, Major Labels Spark Retailer's Angst

BY DON JEFFREY

INDIANAPOLIS—Alan Berry says that selling music isn't as much fun as it used to be.



BERRY

The 25-year-old entrepreneur and his brother Andy, 27, have owned Berry's Music for five years, starting out with \$2,000 they had saved up and a stack of 50 CDs. But now Alan is re-evaluat-

ing his future as an independent record retailer.

Asked what makes him question the viability of his trade, he mentions a competitor. "Best Buy set it all off when they came to town a year ago," he says. The electronics retailer has ruffled music retailers' feathers across

the country with its low-priced CDs. Berry blames the big record companies that have, until recently at least, done little to discourage below-cost CD pricing. "I don't understand how they think, in the long run, it's going to be healthy for the music business."

The confident but disillusioned young businessman then launches into



a litany of complaints against the majors, which, he maintains, have taken the fun out of retailing. Some of his grievances are the lack of support from the labels for in-store appearances by touring artists, the refusal to take back defective CDs, the recent raising of some CD list prices to \$16.98, and the increase in selling music through nontraditional channels like TV home shopping and record clubs.

One incident that particularly rankled him involved the hard-rock band Pantera. He says he spent \$1,500 to promote the group's new album, and even staged a midnight sale at the Emerson Theater (which his brother operates). "I was hoping they'd do an in-store," he says. "But when they came to town I couldn't even get a backstage pass to meet them. It was one of my last attempts to do anything for a major label."

Despite these grievances, Berry asserts that sales are up and the store is profitable. Last year, revenues were \$225,000, and this year he expects them

to rise to \$250,000-\$270,000. "It's not about money," Berry says of his ire at record companies. "I'm one of those freaks who really likes music for music's sake. I take it personally when I see it treated like hamburger. Who can sell the cheapest hamburger?"

Profitability at Berry's may have as much to do with pipes as CDs. He says he stocks his store with as many high-margin items as possible—from smoking paraphernalia to T-shirts and incense—to make up for the low margins on music.

Berry prices CDs at \$3 below list, which brings most titles-catalog as well as hits-to the \$12.99 and \$13.99 levels. Berry doesn't hold sales, figuring his everyday prices are as low as most competitors' sale prices. He buys his product from Scott's One Stop, which is about three miles away. "It's great, because I get same-day or nextday service. I just drive over and pick it up." His recent top sellers were Boyz II Men, Stone Temple Pilots, downset, John Mellencamp (who lives in Indiana), and Birdmen Of Alcatraz (a local band). The only vinyl he sells is limited-edition new releases, which he prices at \$7.99. "They do real well," he

Another way Berry boosts his margius is by selling used product. "We have the new CDs to draw people in, and the used CDs and tobacco pipes to make money off." He buys used CDs for \$2-\$3 and sells them for \$7-\$8. At one time, he confesses, he rented compact discs to customers. "But we found out it was illegal and stopped doing it."

To maintain his enthusiasm for music, he has branched into the produc-(Continued on next page)

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9 10 27

10 8

11 11 13

12 9

13 13 3

14 12 3

15

2 3 19

3 4 23

4 2 19

5 8

6 12

7 6 145

8 5

9

10 9 21

11 10 5

12 17 53

13

15

NEW

17

25

13 14

13

276

223

RE-ENTRY

NEW

5 5

TITLE

LABEL & NUMBER/DISTRIBUTING LABEL

QUEEN OF THE PACK

YAGA YAGA

REGGAE DANCER

BAD BOYS BIG BEAT 25282/AG

KIDS FROM FOREIGN

PROMISES & LIES

COOL RUNNINGS

REGGAE GOLD 94

ALL SHE WROTE

VOICE OF JAMAICA

IN CONTROL ELEKTRA 61666

10

WKS.

SONGS OF FREEDOM

BEST OF DANCEHALL REGGAE

LABEL & NUMBER/DISTRIBUTING LABEL

THE GUIDE (WOMMAT)

AYE MANGO 539 934/ISLAND

WAKAFRIKA GIANT 24566/WARNER BROS.

SABSYLMA LUAKA BOP 45537/WARNER BROS.

LOVE & LIBERTE ELEKTRA MUSICIAN 61599/ELEKTRA

THE MANSA OF MALI - A RETROSPECTIVE

TRANCE PLANET
WORLDLY MUSIC 7206/TRILOKA

HOPE TRILOKA 7203

PROSE COMBAT

ZEN KISS REAL WORLD 2342/CAROLINE

GIFT OF THE TORTOISE

FANDANGO NIGHTS

AFRICA FETE

CELTIC TWILIGHT

TURN OF THE TIDE

SHEPHERD MOONS

RAIN DANCER

GUITAR PASSION

ANOTHER STAR IN THE SKY

NARADA LOTUS ACOUSTIC SAMPLER 5

WINDHAM HILL PIANO SAMPLER II

WINDHAM HILL SAMPLER '94

PRAYER FOR THE WILD THINGS

HOURS BETWEEN NIGHT + DAY

ONE THOUSAND & ONE NIGHTS

WATERMARK ▲2
DEBOISE 26774/WARNER BROS.

NOUVEAU FLAMENCO .

WOODEN BOAT

SECURE CAT 08022-38024/WINDHAM HILL

TOP NEW AGE ALBUMS

LETHAL RIDDIMS '94 DANCEHALL EXPLOSION

TOP WORLD MUSIC ALBUMS...

Compiled from a national sample of retail store sales reports.

* * No. 1 * *

TALKING TIMBUKTU
ALI FARKA TOURE WITH RY COODER
HANNIBAL 1381
21 weeks at No. 1

RISE & SHINE

SoundScan

PATRA

TERROR FABULOUS

BORN JAMERICANS

INNER CIRCLE

INNER CIRCLE

SOUNDTRACK

VARIOUS ARTISTS

VARIOUS ARTISTS

VARIOUS ARTISTS

BERES HAMMOND

YOUSSOU N'DOUR

ANGELIQUE KIDJO

MANU DIRANGO

VARIOUS ARTISTS

HUGH MASEKELA

SHEILA CHANDRA

WILLIE & LOBO

VARIOUS ARTISTS

KEOLA BEAMER

VARIOUS ARTISTS

DAVID ARKENSTONE

TANGERINE DREAM

VARIOUS ARTISTS

VARIOUS ARTISTS

VARIOUS ARTISTS

YANNI

ENYA

ARMIK

CHARO

ENYA

PAUL WINTER

SHAHIN & SEPEHR

OTTMAR LIEBERT

rat following the symbol. All

OTTMAR LIEBERT + LUNA NEGRA

LADYSMITH BLACK MAMBAZO

ZAP MAMA

GIPSY KINGS

SALIF KEITA

MC SOLAAR

BUJU BANTON

ARTIST

CHAKA DEMUS & PLIERS

BOB MARLEY

ASWAD

TOP REGGAE ALBUMS...

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

* * No. 1 * *

21 weeks at No. 1

INDY STORE'S OWNER QUESTIONING HIS TRADE

(Continued from preceding page)

tion and manufacturing side of the business. His label, Hip Swervy, records local groups. He says he is releasing a two-CD compilation benefit album that features 38 local bands. The profits will go to the Leukemia Society, a charity that touches home for Berry. who lost a 31-year-old childhood friend to the disease this summer.

Berry is passionate about local talent, which led him to take on the local alternative rock radio station over the meager airplay it gave to hometown repertoire. He took out a \$350 ad in an

area publication to challenge the station's programmer to debate him on the subject. "He wouldn't call me back," says Berry.

The Berry brothers co-own a 2,400square-foot store on the East Side of Indianapolis. It is in a blue-collar neighborhood, many of whose residents work at the nearby Ford and Navistar plants. A black neighborhood is close by, and Berry says he sells a lot of rap and R&B music. He estimates that he knows 90% of his cus-

He got his experience at chains like

Musicland, Camelot, National Record Mart, and Karma. "I was a music store whore," he says. While he was an assistant manager at a Musicland, he met his future wife. He was married this year, and the couple's first child, a son, is on the way. As an indication of Berry's passion for music, the boy's middle name is going to be Zappa, after the late musician and composer whose strong independent streak inspired the retailer. Frank Zappa, Berry points out, stood up more than once against the big record companies.

PGD TARGETS GROWTH (Continued from preceding page)

In the Mercury product presentation, Donna Summer, who will have a greatest hits album and a Christmas album out during the fourth quarter, performed a three-song set, including her smash hit "On The Radio." During the presentation, Mercury senior VP of sales Jeff Brody announced that in addition to the Bon Jovi greatest hits collection, the label's lineup for the fourth quarter includes albums from Vanessa Williams, Cinderella, and Black Sheep.

Julie Andrews made a surprise appearance during the PolyGram Classics and Jazz product presentation to promote her upcoming album of standards. During the A&M presentation, Blues Traveler, Jack O Pierce, and For Real performed.

On Aug. 30, Eric Kronfeld, president/COO of PolyGram Holdings Inc. USA, addressed the meeting. Kronfeld acknowledged that alternative distribution will play more of a role in years to come. "But nothing, no instant delivery system, will ever replace the touchy-feely situation of a shopper in a store," he said. "We know that no matter what changes take place, the customer will still want to shop in stores.'

Moving on to PGD's recent stand against the practice of merchants selling records below cost, Kronfeld said, We are not about to let our music be prostituted. When PGD has a problem, the corporation will stand behind you.'

Kronfeld also praised PGD's performance over the last year. "At the end of the day, the success of Poly-Gram begins and ends with PGD," he said. "All the label's A&R efforts and planning must be carried out in the field. The company as a whole realizes that the awards you won this year are a valid mirror of the effort, dedication, and passion that you bring to your work. You give us the best damn distribution in the industry.'

TOP NEW AGE ALBUMS (CONTINUED)

TITLE/ARTIST/LABEL

- 16 3RD FORCE 3RD FORCE HIGHER OCTAVE
- 17. AIR BORN MICHAEL JONES NARADA 18. IN MY TIME YANNI PRIVATE MUSIC
- SUNDAY MORNING COFFEE II VARIOUS
- R. CARLOS NAKAI SILVER WAVE

 22. TO RUSSIA WITH LOVE MANNHEIM
- 23. RED NIGHT BLUE KNIGHTS
- 25. ACOUSTIC HIGHWAY CRAIG CHAQUICO



Berry's Music is located on the East Side of Indianapolis.

- 21. HONORABLE SKY PETER KATER &

- 24. AUTOMATIC CHANNEL LIGHT VESSEL

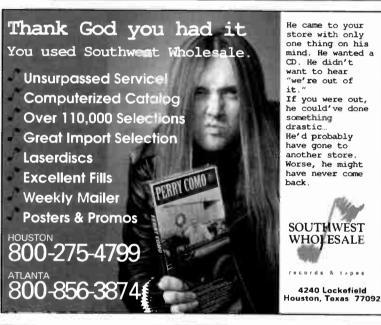


■ Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. albums available on cassette and CD. *Asterisk indicates viryl available. © 1994, Billboard/BPI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



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- Cassettes
- **Uidens**
- Laserdiscs
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- Best fills
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Guaranteed!





A&M Muddy On Lineup For Woodstock '94 Titles

VEXING QUESTIONS: A&M, the label that will issue music from Woodstock 1994, is wrestling with a couple of marketing questions concerning how it will configure the live recordings from the event. At the PGD management meetings held Aug. 25-31 in New Jersey, Richie Gallo, A&M senior VP of sales and distribution, told the PGD staff that A&M may release three separate albums, one featuring up-andcoming alternative artists, one focusing on the artists that have been around longer and who might appeal to the demographics that attended the first Woodstock, and a third album that would serve as a catchall for the artists not represented on the other two. Or, A&M might put out two separate double albums, with no word yet on how the artists are to

be broken down While we are on the topic of

things still up in the air, A&M is shooting for a Nov. 8 streetdate.

WHITHER

NARM: While many in the industry are gearing up for the National Association of Recording Merchandisers Wholesalers and Retailers conference. which will be held Oct. 21-27 in Phoenix, NARM itself is trying to put together the look of its annual convention, which will be held next February in San Diego.

As things are shaping up, it's beginning to like the convention might be totally made over. Pam Horovitz, NARM's executive VP, says that in preparing for the convention, "we decided this year to build it from the ground up. We asked ourselves, What is the role of the convention for the industry and for the association?' Also. What is the goal of the companies that attend the convention?"

Many would answer that the convention's purpose is to showcase new music and product lines, she says. "If that is really the goal, then is March the best time to hold the convention? Are we positioned too early, since the heaviest release schedule is in the fall?"

While it seems those questions would lead you to conclude that the meet might be moved to a date later in the year, don't go reaching for your calendars yet. The NARM convention is booked for the next five years. With extensive maneuvering on the part of NARM, the soonest the convention could be moved is 1996, but logistically, 1997 might be a better bet, Horovitz

But all of this still has to be discussed by NARM members and at advisory committee meetings, so decisions have yet to be made.

The convention's date is not the only area under discussion. Last year, the presidents of a couple of the major distribution companies questioned the meet's format. In particular, those executives felt that conventional product presentations no longer yielded the best bang for their dollars.

"We have reviewed a lot of different options," says Horovitz, "and we are probably heading toward giving a time

segment to each of the six majors and the independents as a group, and letting them program in whatever way best suits the needs of that company, whether it be a product presentation, a concert, a showcase."

Horovitz declined to say what companies are leaning which way, but sources indicate that at most there might be only three conventional product presentations this year. And then look for the others to move in the direction of the PGD Zone, the highly successful club built in the convention's hotel last year, where PGD nightly showcased its developing artists, or toward Cema's night at the Warfield, the concert staged last year in San Francisco, which was attended by the public as well as conventioners.

> what specific decisions are eventually made, Horovitz promises that in the end. the process will result in a better convention "What has been a

successful event will become even bet-

NEW DIRECTIONS: The Handleman Co. continues its aggressive thrust at diversifying into new businesses and markets. The Troy, Mich .based company has signed a letter of intent regarding a joint venture agreement with Gage Distribution Co., a division of Canada Publishing Corp. The new company, called Handleman Gage Book Distribution Co., will be located in Toronto and will target its services to the Canadian accounts racked by Handleman's Canada division. The deal represents Handleman's first foray into that product line in Canada. As part of its U.S. rackjobbing business, Handleman supplies accounts with

RACK SENDS OUT condolences to the family and friends of Frank Vinopal, who died on Aug. 31 from injuries sustained in motorcycle accident earlier in the month. Vinopal, who was senior VP of operations at the Musicland Group's Suncoast Motion Picture Co. division, is survived by his mother, Frances A. Gerous; daughters Theresa Orsello and Christine Hoover; and two grandchildren, Stephani and Anthony Orsello.

Vinopal joined Musicland in 1962 as a management trainee. He moved up the ranks steadily, holding various positions, including national sales trainer, director of personnel and administration, and VP of stores for the company when its main logos were Musicland and Discount Records. In 1988, he became a key member of the Musicland team that put together the Suncoast

The funeral was held Sept. 3. In lieu of flowers, memorial donations may be directed to the Norwest Bank Minnesota, N.A., 1011 First St. South, Hopkins, Minn. 55343, in the name of the Frank Vinopal Memorial Scholarship

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Top Pop. Catalog Albums...

| WEEK | LAST WEEK | REPORTS COLLECTED, COMPILED, AND PROVIDED ARTIST LABEL & NUMBER/OISTRIBUTING LABEL (SUG. LIST PR | TITLE | WKS. ON |
|---------------|--------------|--|--------------------------------|--|
| 1 | 1 | * * * NO. 1 BOB MARLEY AND THE WAILERS A 5 TUFF GONG 846210*/ISLAND (10.98/16.98) | LEGEND 25 weeks at No. 1 | 10 |
| 2 | 2 | THE EAGLES ▲ 14 ELEKTRA 105° (7.98/11.98) | GREATEST HITS 1971-1975 | 1 |
| 3 | 7 | NINE INCH NAILS ● TVT 2610* (9.98/15.98) | PRETTY HATE MACHINE | 5 |
| 4 | 5 | | ONGS YOU KNOW BY HEART | 1 |
| 5 | 8 | BEASTIE BOYS ▲ ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98) | LICENSED TO ILL | 10 |
| _ | | PINK FLOYD ▲ 13 | DARK SIDE OF THE MOON | |
| 6 | 9 | JOURNEY ▲ ⁴ | JOURNEY'S GREATEST HITS | 17 |
| 7 | 10 | COLUMBIA 44493 (9.98 EQ/15.98) STEVE MILLER BAND 6 | GREATEST HITS | 17 |
| 8 | 6 | CAPITOL 46101 (7.98/11.98) JANIS JOPLIN ▲ ² | GREATEST HITS | 17 |
| 9 | 3 | COLUMBIA 32168 (5.98 EQ/9.98) ENYA 2 | WATERMARK | 12 |
| 10 | 13 | REPRISE 26774/WARNER BROS. (10.98/15.98) | THE WALL | 15 |
| 11 | 11 | PINK FLOYD ▲ 8 COLUMBIA 36183* (15.98 EQ/31.98) | | 17 |
| 12 | 19 | YANN! ▲ PRIVATE MUSIC 2067 (9.98/15.98) | REFLECTIONS OF PASSION | 3 |
| 13 | 4 | AEROSMITH ▲ 6 COLUMBIA 36865 (7.98 EQ/11.98) | GREATEST HITS | 17 |
| 14 | 14 | METALLICA ▲ 3 ELEKTRA 60812 (9.98/15.98) | AND JUSTICE FOR ALL | 16 |
| 15 | 17 | JAMES TAYLOR ▲ 7 WARNER BROS. 3113* (7.98/11.98) | GREATEST HITS | 17 |
| 16 | 12 | THE EAGLES ▲ 3 ELEKTRA 60205 (7.98/11.98) | GREATEST HITS VOL. 2 | 1 |
| <u></u> 17 | 21 | ERIC CLAPTON ▲ 3 TIME PIECES - | THE BEST OF ERIC CLAPTON | 17 |
| | | POLYDOR 825382*/A&M (7.98 EQ/11.98) ELTON JOHN ▲ 10 | GREATEST HITS | |
| 18 | 18 | POLYDOR 512532*/A&M (7.98/11.98) CREEDENCE CLEARWATER REVIVAL ▲ | ² CHRONICLES VOL. 1 | 10 |
| 19 | 15 | FANTASY 2* (10.98/17.98) THE DOORS ▲ 2 | BEST OF THE DOORS | 8 |
| 2D | 20 | ELEKTRA 60345 (12.98/19.98) NIRVANA | BLEACH | 16 |
| 21 | 22 | SUB POP 34° (8.98/14.98) YANNI ▲ | DARE TO DREAM | 2 |
| 22 | 25 | PRIVATE MUSIC 82096 (10.98/15.98) | GREATEST HITS VOL. I & II | 2 |
| 23 | 16 | BILLY JOEL 4 4 COLUMBIA 40121 (11.98 EQ/28.98) | | 17 |
| 24 | 23 | THE EAGLES ▲ 10 ELEKTRA 103 (7.98/11.98) | HOTEL CALIFORNIA | 8 |
| 25 | 24 | METALLICA ▲ ² MEGAFORCE 60396/ELEKTRA (9.98/13.98) | RIDE THE LIGHTNING | 1: |
| 26 | 34 | MELISSA ETHERIDGE ▲ ISLAND 90875 (8.98/16.98) | MELISSA ETHERIDGE | |
| 27 | 26 | METALLICA ▲ 3 ELEKTRA 60439 (9.98/15.98) | MASTER OF PUPPETS | 15 |
| 28 | 27 | ROLLING STONES A 6 ABKCO 6667 (15.98/31.98) | HOT ROCKS | - |
| 29 | 29 | FLEETWOOD MAC A 3 | GREATEST HITS | 14 |
| | | WARNER BROS. 25801 (9.98/15.98) PATSY CLINE ▲ 4 | GREATEST HITS | |
| 30 | 36 | MCA 12° (7.98/12.98) BONNIE RAITT ▲ 5 | LUCK OF THE DRAW | 10 |
| 31 | 37 | CAPITOL 96111 (10.98/15.98) | THE JOSHUA TREE | 2 |
| 32 | 28 | ISLANO 842298° (10.98/16.98) MEAT LOAF A 9 | BAT OUT OF HELL | 13 |
| 33 | 32 | CLEVELAND INT'L 34974°/EPIC (10.98 EQ/15.98) | GREATEST HITS 1982-1989 | 1 |
| 34 | 35 | CHICAGO ▲ ² REPRISE 26080/WARNER BROS. (9.98/15.98) | | 1 |
| 35 | 30 | GRATEFUL DEAD ▲ 2 THE BEST OF SK WARNER BROS. 2764 (7.98/11.98) | | 8 |
| 36 | 44 | SEAL ▲ SIRE 26627/WARNER BROS. (9.98/15.98) | SEAL | 1 |
| 37 | 40 | ROLLING STONES ● VIRGIN 39503 (10.98/15.98) | EXILE ON MAIN STREET | |
| 38 | 31 | ROLLING STONES ▲ 4 VIRGIN 39505 (10.98/15.98) | SOME GIRLS | |
| 39 | 33 | ROLLING STONES ● VIRGIN 39504 (10.98/15.98) | STICKY FINGERS | |
| 40 | 46 | ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98) | FACELIFT | 5 |
| - | - | THE EAGLES ▲ 2 | LIVE | |
| 41 | 41 | ELEKTRA 705 (13.98/19.98) AEROSMITH ▲ ³ | PERMANENT VACATION | <u> </u> |
| 42 | 45 | GEFFEN 40329 (7.98/12.98) LYNYRD SKYNYRD ▲ | BEST-SKYNYRD'S INNYRDS | 2 |
| 43 | - | MCA 42293° (7.98/12.98) BEASTIE BOYS ● | PAUL'S BOUTIQUE | -5 |
| 44 | 49 | CAPITOL 91743 (7.98/11.98) | | \vdash |
| 45 | _ | SIMON & GARFUNKEL A 5 COLUMBIA 31350 (9.98 EQ/16.98) | GREATEST HITS | 3 |
| 46 | 50 | ORIGINAL LONDON CAST ▲ ³ POLYDOR 83173/A&M (10.98 EQ/16.98) | PHANTOM OF THE OPERA | |
| 47 | _ | AEROSMITH ▲ ⁴ GEFFEN 24254 (7.98/12.98) | PUMP | |
| 48 | 47 | PINK FLOYD ▲ ⁴ COLUMBIA 33453 (10.98 EQ/16.98) | WISH YOU WERE HERE | 2 |
| 49 | - | BOB SEGER & THE SILVER BULLET BA | AND ▲ 3 NINE TONIGHT | 7 |
| | _ | CAPITOL 12182 (12.98/15.98) | | 1 / |

Catalog albums are older titles which have previously appeared on the Biliboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices.

IS indicates past Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.

M.S. Distrib Set To Acquire Select-O-Hits Also, Texas' Robert Earl Keen Happy To Bend Genres

REGIONAL SPLICING: Principals at M.S. Distributing in Hanover Park, Ill., and Select-O-Hits in Memphis have (somewhat equivocally) confirmed word in the wind that M.S. is contemplating the purchase of Select-O-Hits.

For the last 11 months, Select-O-Hits has been operating as what M.S. co-owner Johnny Salstone terms "the Southern branch of the M.S. national network."

M.S. has been in an expansion mode of late: The company has branched into the West, Northwest, and, most recently, the East, and has relocated to larger headquarters in the last year. Last fall, it entered what M.S.' Tony Dalesandro terms "a handshake agreement" with Select-O-Hits, which involved pooling the two companies' resources and systems (Billboard, Oct. 22, 1993).

Now, however, M.S. clearly has its sights on acquiring Select-O-Hits as a wholly owned presence in the South/Southeast region.

Select-O-Hits' Johnny Phillips confirms the rumors that venerable M.S. has been contemplating a purchase of his equally well-established Memphis firm.

"We are talking," Phillips says. "We've exchanged financial information, but an offer hasn't been made yet. But we're kicking figures around . . . It's such a natural fit, I think it'll probably happen. I still believe it would be the only distributor nationwide that would not be owned by a major company or an investment company."

Holding back his hand somewhat, Dalesandro says there have been "no firm negotiations" regarding a purchase, but he adds, "Long-term, it would be our desire that all our operations are the same . . . If it requires a handshake, fine. If it requires an acquisition, also fine."

While both M.S. and Select-O-Hits have been very vocal in their commitment to regional independent distribution, both companies are plainly thinking about their future role in the increasingly nationalized indie distribution game.

QUICK HITS: Playfull Records, a new label established by the veteran L.A. management/publishing company Shankman DeBlasio Melina Inc., kicks off its release schedule Sept. 13 with "Erotiques," the first in the label's series of "Life-style Soundtracks" ... It must be football season: Atlanta Falcons offensive tackle Bob Whitfield has started a new indie label, Patchwerk Recordings, based in Atlanta and L.A. The company's first release, due Sept. 13, is a single by Southern California rapper Ras Kass, who has already racked up positive coverage in the Source and BAM ... New age power Kitaro, long a fixture at Geffen, has signed with the new indie Domo Records, headed by president Eiichi Naito. The label is being distributed by Minneapolis-based Navarre Corp. in conventional markets and by Sausalito, Calif.-based Real Music

in alternative and new age markets. Beyond issuing a new album, "Mandala," on Domo, Kitaro also is producing albums by Tibetan flutist Nawang Khechog and Chinese instrumentalist Xiao-Guang Yu for the label ... Koch International is distributing Moment Records, a new imprint founded by percussionist Zakir Hussain, known for his work with guitarist John McLaughlin and Grateful Dead drummer Mickey Hart. Among the first Moment releases through



by Chris Morris

Koch is a best-of collection by McLaughlin's wonderful acoustic band, Shakti ... Jay Whitehouse, who has worked with such notable Chicago-based labels as Alligator and Shoes' Black Vinyl, has started his own label, Whitehouse Records. The company will focus on Windy City talent; albums by Al Rose, Eric Lugosch, Soulvitamins, and Jason & Alison are due in September and October . . . Mike Dion has been appointed VP/GM of Vallev Vue Records in Palm Springs, Calif. He was formerly sales VP of Music Distributors Inc. in Haltom City, Texas.

LAG WAVING: The music that Robert Earl Keen makes is slightly hard to fit into a genre, but the Texas-born artist is happy to call it country.

He says, "I used to play with a single guitar, be sort of a folk guy,

but people invited me over to eat sprouts and lentils. With country, people offer you whiskey and barbecue!" No problem there.

Keen's distinctive songs are heard at their best on his new Sugar Hill album, "Gringo Honeymoon." In addition to such richly humorous original numbers as the lip-smacking "Barbeque" and the grimly accurate, uproarious "Merry Christmas From The Family," and introspective tunes like the expansive "Dreadful Selfish Crime," Keen covers what may be the best outlaw ballad in recent years, Steve Earle's "Tom Ames' Prayer."

The latter track and "The Raven And The Coyote" show Keen's great ability to interpret a narrative.

"I like to get ahold of a story and work from there," says Keen, who counts as influences such master storytellers as Marty Robbins, Willie Nelson, and multi-instrumentalist Norman Blake.

While Keen uses such well-known, Austin-based musicians as guitarist Rich Brotherton, the singer/songwriter makes his home in Bandera, Texas (population 800), west of San Antonio.

"My wife got a job here, and I was ready to follow," Keen says of his diminutive town. "It's a great place. When I got here I thought, 'Oh, my career in music is over.' But being away [from everything] is great for the writing."

Keen is taking a break from performing to await the imminent arrival of his first child, but, following some Texas dates in late September (including an "Austin City Limits" taping), he'll begin a national swing that begins at Jacks Sugar Shack, DI's favorite L.A. club, Oct. 21 and takes him across the country and into Canada.





bum Reviews

POP

▶ ORIGINAL BROADWAY CAST

Passion PRODUCER: Phil Ramone Angel 55251

And plenty of soaring passion there is in the cast recording of this year's Tony winner for best musical and score (Stephen Sondheim). Away from the imaginative staging, the focus is on Sondheim's brilliant longform song style, with added strings heightening the show's emotional peaks. Leads Donna Murphy and Jere Shea, whose doomed relationship stirs the plot line, magnificently convey the lyrics, with help from producer Phil Ramone. All musical theater fans, and Sondheim followers in particular, will want this one.

DINOSAUR IR Without A Sound PRODUCER: J Mascis Sire/Reprise 45719

Dinosaur Jr mastermind J Mascis drives his vehicle closer to the middle lane than he did in the past, eschewing earsplitting noise for melody and songcraft on such tunes as lead single "Feel The Pain," "I Don't Think So," "On The Brink," and euphonic ballad "Outta Here." Although one is still nagged by a sense that these songs are far more important to the author than to the listener, modern rock spinners are likely to find an audience for them.

▶ BAD RELIGION Stranger Than Fiction PRODUCERS: Andy Wallace & Bad Religion Atlantic 82658

Pop with raging 'tude, punk with commanding hooks: The veteran act Bad Religion became the definition of "power-punk" via a series of albums on indie label Epitaph. Now add "divine," and credit its major-label debut for the additional adjective. SoCal band's latest is a head-pounding, open-throttle, guitar-driven assault on the mind and the senses, music with the pounding intensity of a beating and the sweet rush of an embrace, coupled with lyrics actually worth listening to. The melodic punk is at its prettiest on insinuating "Slumber," its grittiest on breathless
"Infected," and its best on the title-track
single, a white-hot whirlwind, and "21st Century (Digital Boy)." Upcoming tour and success of aptly named, like-minded Offspring bode well for winning new

★ JEFF BUCKLEY Grace PRODUCER: Andy Wallace Columbia 57528

Buckley follows up last year's "Live At Siné" EP with a fully realized debut album plumped with a thick band sound that borders on dreamy and a vocal that crosses over into amazing. It is in that voice that the bloodline shows Buckley, 27, is the son of the late Tim Buckley, whose vocal prowess could unleash floods of adjectives. Jeff Buckley's uncategorizable sound is all his own, though, displaying a wide range of influences and an equal affinity for material from Benjamin Britten ("Corpus Christi Carol") or Leonard Cohen ("Hallelujah"), and for his own originals (including highlight "Last Goodbye," a sinuous, insinuating gem).

★ SEBADOH Bakesale

PRODUCER: none listed Sub Pop 260

Six is the charmer for this veteran band, which has cooked up a consistently tasty slice of alternative pop/rock with a wicked-cynical aftertaste. Pounding love songs that aren't quite ("Together Or

SPOTLIGHT



NANCI GRIFFITH Flyer PRODUCERS: Various Elektra 61681

Aptly dubbed a folk artist after last year's Grammy-winning tribute "Other Voices, Other Rooms," Griffith smudges the genre-defining boundaries on her exquisitely rendered follow-up, which meanders effortlessly and naturally into Celtic, pop, and even light-rock territory while staying true to the spirit of the music. Griffith spotlights her own, more intimate songs on this outing, but does get a boost from some talented friends, among them Indigo Girls (including standout "Time Of Inconvenience" Countings Crows' Adam Duritz (harmonies on "Nobody's Angel," duet on "Going Back To Georgia"), U2's Larry Mullen Jr. and Adam Clayton, and the Chieftains (who add their incomparable Irish lilt to "On Grafton Street"). R.E.M.'s Peter Buck also lends a hand on production. But it is Griffith, finally, who makes the album soar.

Alone"), swirly guitar with an undertow ("Rebound"), grunge leanings that steer clear of mess—it all works better than ever. Focus track "Skull" sticks ragged vocals in your face, a driving beat into your consciousness, and a chill up your spine. What more could you ask for in a piece of pop?

★ MARINA LIMA A Tug On The Line

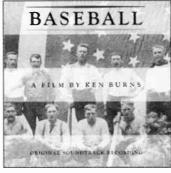
PRODUCERS: Joao Augusto; Fernando Vidal & William Magalhaes World Pacific 28805

Brazilian pop singer/songwriter's second U.S.-released album is primed for Northern Hemispheric impact with studio-slick production; warm, bluesy vocal qualities that sometimes recall Bonnie Raitt; and a pop style that mixes Brazil's sambafied sway with the bluesy changes of rock. Standout tracks include a folk/blues duet with Timbuk 3's Pat McDonald on "Nightie Night," the hypnotic guitars of "Passara II," the Brazilian blues vamp on "Stromboli," and the gloriously smooth Latin pop groove of "Eu Vi O Rei."

KILLING JOKE PRODUCER: Youth Zoo 72445-11085

Regrouped London noisemakers demonstrate why they are heralded as pioneers of industrial and Gothic rockforerunners of such modern-day successes as Ministry, Sepultura, and Nine Inch Nails. Featuring its core original lineup, band pounds furiously on the title track, the wrenching "Exorcism," the apocalyptic "Millennium," and the slow, grinding heartbreaker "Jana." Sonic assault does not come at the expense of melody, though, boding well for airplay on commercial modern rock and hard-rock stations. A welcome return, in league with the Joke-sters' best work.

SPOTLIGHT



ORIGINAL SOUNDTRACK RECORDING Baseball: A Film By Ken Burns PRODUCERS: Ken Burns & John Colby Elektra Nonesuch 79340

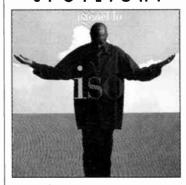
"Baseball . . . is a place where memory gathers," says the poet Donald Hall in Ken Burns' documentary film on America's national pastime, And music is the surest tap into that collective consciousness, as viscerally demonstrated on this superior new soundtrack that evokes the spirit of baseball through historical readings and recordings (a Walt Whitman poem via Garrison Keillor, "Babe Ruth Radio Call," "Henry Aaron Radio Call," "Eulogy For Jackie Robinson") and musical takes on ballpark classics that range from classical to jazz, swing to folk. Among the new recordings are Natalie Cole's 'Did You See Jackie Robinson Hit That Ball?," Carly Simon and Dr. John each doing one of the six very different versions of "Take Me Out To The Ballgame," and Branford Marsalis and Bruce Hornsby on "The Star-Spangled Banner." The music here has nothing to do with strikes or fights, or even standings. It is the soundtrack to the legend. And it is glorious.

R & B

* BOOTSY'S NEW RUBBER BAND Blasters Of The Universe PRODUCER: Bootsy Collins Rykodisc 90307-90308

The funk lives, especially when its granddaddies—bassist/vocalist Bootsy Collins, George Clinton, Bernie Worrell, and others from the P-Funk/Rubber Band clan—are in the house. Opener "Funk Express Card" is an invitation to the mothership that takes the listener on a journey to a mythical kingdom dubbed "Funkwood Forest." In it, Bootsy and company romp through gems like "J.R.

SPOTLIGHT



ISMAEL LO

PRODUCERS: Ibrahima Sylla & Saidou Khalidou Mango 539 941

Poignant, powerful new album from this Senegalese singer/songwriter should scale the world music chart with ease. This diverse and well-crafted set is held together by Lo's emotive vocals Noteworthy tracks from a strong package include the sweet groove of "Dibi Dibi Rek," the soulful serenity of "Nabou," the bright sing-along choruses of "Senegambie," and the galloping, funky beats of "Baol Baol" and "Setziel". It is equal to the same and the same are serviced to the same are ser "Setsiala." Lo's acoustic efforts are artfully nuanced, especially the harmonica-shaded folk of "La Femme Sans Haine" and the piano-accompanied balladry of "Samayaye."

(Just Right)," the title track, and "Funk Me Dirty," sustaining an irresistible groove for 75 minutes. As if that weren't enough to liven up a party, a companion disc contains instrumental remixes of nine cuts. Essential.

JAZZ

AL DI MEOLA Orange And Blue PRODUCER: Al Di Me Bluemoon 79197

Multitalented multi-instrumentalist fuses his various musical leanings into a singular album that stands sturdily among his finest. The artist's world music bent is particularly pronounced on the set's standouts—the propulsive "Ta'alina Chant," with Di Meola on classical guitar and the talented Noa on vocals, and the percussive "Chilean Pipe Song," with the guitarist plugged in-but Di Meola is equally fine when taking a jazzier turn on likes of "Precious Little You" or a cover of Chick Corea's "Theme Of The Mother Ship," or when simply hewing to the universally beautiful, as on stunning "On Our Own."

* KEVIN MAHOGANY Songs And Moments PRODUCER: Gust William Tsilis Enja 80722

Vocalist Mahogany's second album as a leader should cement his reputation as a present-day inheritor of the rich, deep qualities associated with Billy Eckstine or Johnny Hartman. Here, his backing band includes John Hicks, Ray Drummond, Arthur Blythe, Robin Eubanks, and Kevin Eubanks, who duets against Mahogany's swaggering vocal on Wes Mongtomery classic "West Coast Blues." He comes out swinging on Ellington numbers "Caravan" and a rapid-scatting "Take The 'A' Train," while giving serious readings to oft-clichéd ballads "My Foolish Heart" and "When I Fall In Love." With "Next Time You See Me," Mahogany handles a more traditional blues tune with style.

WORLD MUSIC

The Long Way Home PRODUCER: Henry Kaise Shanachie 64052

Producer/guitarist/world music diplomat Kaiser documents the pairing of Dama, an established pop star in Madagascar, and D'Gary, a young-gun Malagasy singer/guitarist, on a sweet session awash in cascading acoustic guitar lines and plaintive harmonies. Kaiser, fiddle ace Michael Doucet, and guitar slinger Sonny Landreth sometimes join in on these Louisianarecorded tracks, adding to the cross-cultural groove. Highlights of a satisfying set include the soulful, romantic strains of "Miavonavana Tokoa," the frenetic call-andresponse of "Sahira Toy," and the irresistible "Andeso Aroy" and "Namana."

LATIN

► LA DIFERENZIA

PRODUCERS: Michael Morales, Ron Morales Arista/Texas 18786

Strong debut from Arista's Tex-Mex imprint features stylish cumbias and rancheras propelled by soulful vocals of emotive front man Ricardo Castillon. Lovesick cumbias such as the leadoff single "Si Lo Quieres" and "Fúe Amor," plus steamy torch entries "Para Siempre" and "Qué Puedo Hacer?," promise broadest radio prosperity.

* TANIA LIBERTAD

Africa En América PRODUCER: Aleks Syntek Sony 81368

Known best as an interpreter of romantic pop ballads, sultry Mexican chanteuse turns 180 degrees, delving gleefully into endearing, Afro-centric pop grooves that underpin upbeat parables of African heritage. Programmers at NAC radio, as well as PDs at some Latino pop and tropical outlets, will warm quickly to Libertad's creamy, muscular mezzo, caressing potential fan favorites such as the title track, "Contigo No Hay Adiós," and "Civilización." But song likely to crack Latino radio might well be the lament "Gota De Miel (Ensangrentadas)."

VITAL REISSUES...

VARIOUS ARTISTS The Casablanca Records Story COMPILATION PRODUCERS: Harry Weinger & Bruce Carbone Casablanca/Chronicles 314 516 918-921

Synonymous with the '70s disco boom, the late Neil Bogart's label launched two of the genre's most flamboyant stars, Donna Summer and the Village People. It also served as a stomping ground for the likes of Cher, Parliament, and the Captain & Tennille-all of whom are represented on this four-disc set, which opens with Summer's orgasmic "Love To Love You Baby." Box also includes Casablanca's early-'80s hits by Michael Sembello and Irene Cara, from the "Flashdance" soundtrack. A vital collection that traces the origin of today's dance, pop, techno, and industrial music. And a great party mix, too!

CLIFFORD BROWN The Beginning And The End REISSUE PRODUCER: Lawrence Cohn Columbia Legacy 66491

Clifford Brown, co-leader of a revered quintet with Max Roach, was the man who might have rivaled Miles Davis for trumpet supremacy in the post-bop period and beyond, had he not died in a 1956 car accident. His brief, brilliant career is bookended here, starting with his exclamatory trumpet breaks in two top-notch R&B tunes from a 1952 Chris Powell & His Blue Flames session. The other tracks are live jams with a Philadelphia quintet, featuring Brown's funky runs and carelessly tossed-off embellishments on standards "Walkin'," "Night In Tunisia," and "Donna Lee." Hours after these recordings, Brown was no

COUNTRY

JOY LYNN WHITE Wild Love

PRODUCER: Blake Chancey, Paul Worley Columbia 57444

White brought a fiery voice and a rocker's sensibility to her 1993 debut. On this followup, her singing sounds even stronger as she leans closer to mainstream country on songs like "Tonight The Heartache's On Me" and "Whiskey, Lies And Tears." Thankfully, White hasn't totally sublimated the rocker inside, and cuts loose on songs like "Bad Loser," "I Am Just A Rebel," and title track. The end result is an album that balances the best of both worlds.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (*): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (*): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (**): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

66

Single Reviews EDITED BY LARRY FLICK

POP

DIGABLE PLANETS 9th Wonder (Blackitolism)

(4:59)
PRODUCERS: Digable Planets
WRITERS: Digable Planets
PUBLISHERS: Wide Groove/Gliro/EMI-Blackwood, BMI
Pendulum 14324 (c/o Cema) (cassette single)

Charming trio that stretched the parameters of hip-hop on top-40 radio returns with an equally fresh and unusual preview into its new "Blowout Comb" collection. Shades of be-bop and acid-jazz that fueled the popular "Rebirth Of Slick" remain intact, though this jam has a looser drum pattern, rangling funk guitar licks, and a dreamy dub vibe. Factor in a creamy guest spot by Jazzy Joyce, and you get another smash that will make people think while they tap their toes.

COOLIO | Remember (no timing listed)

PRODUCER: Gary Herd
WRITERS: A. Ivey, A. Green. Mitchell, K. Gamble, L. Hutt
PUBLISHERS: T-Boy/Boo Daddy, ASCAP; Irving/Al Green/
Warner-Tamerlane/ Mysc/EMI, BMI
Tommy Boy 632 (maxi-cassette single)

One of street rap's more promising newcomers diversifies considerably on this retro-flavored derivative of the 1973 Al Green hit "Tomorrow's Dream." Clever pop-culture references to "New Zoo Revue," Dr. J, Toughskins, and Space Invaders will refresh the memories of many, while the more hardedged recollections of an absent father, early-aged alcoholism, and gun-slingin' gangstas may be best forgotten. A thoughtful, telling rap.

ROXETTE Crash! Boom! Bang! (4:08)

PRODUCER: Clarence Ofwerman WRITER: P. Gessië PUBLISHERS: EMI-Blackwood/Jimmy Fun, BMI EMI 19888 (c/o Cema) (cassette single)

Given the song's title, you might expect a pop/rocker. However, Swedish duo goes in the opposite musical direction, opting for a twangy, quasi-psychedelic ballad. Frontwoman Marie Fredrickson has developed into an impressive singer, rising above a buzzing stew of sitars and strings with ease. Thoroughly satisfying effort from the forthcoming album of the same name deserves a fair shake at pop and AC formats.

JANINE Moving On (4:57)

JANNIE MOWING UN (4:5/7)
PRODUCERS: Rick Mendez, Richard Troche
WRITERS: R. Mendez, R. Troche
PUBLISHERS: Micmaster/Mendez/Troche, BMI
REMIXER: Franc Reyes
Micmac 501 (12-inch single)

Janine could be the next young woman to have a national freestyle hit. She is an assertive, forceful presence on a Latin/ pop jumper that contrasts familiar oldschool sounds with a chunky funk tone and rushes of disco strings. The "Miami Bass" mix is the best programming bet, though fans of dishy dialog will prefer the "Mean Janine" version, etched with a fierce argument between Janine and a wayward lover. Contact: 166 Fifth Ave., New York, N.Y. 10010.

JOHNNY O. It's Time To Party (4:30)

PRODUCER: not listed WRITER: not listed PUBLISHER: not listed Ex-It 200 (CD single)

One of the forefathers of the freestyle movement resurfaces with a chipper twirler that coats a by-the-numbers Latin/pop foundation with electro-hip break-beats. Johnny has rarely sounded so solid, eschewing his familiar, breathy delivery in favor a full-hodied snarl that could help put him back onto rhythmrooted radio stations.

R & B

SHINEHEAD Buff Bay (4:09)

PRODUCER: Bobby Digital
WRITERS: E.C. Aiken Jr., B. Dixon
PUBLISHERS: African Love. BMI; Crage, ASCAP
Elektra 9038 (cassette single)

Supreme toaster has a field day on this

herky-jerky reggae gem. His delivery is far more musical and accessible than those of many of his rougher colleagues. Ultimately, this will help open doors at radio, and with consumers who are not ready for pure island tones. With its skittish beat and cushiony keyboard flashes, wildly infectious jam is a delight

GIANT STORM Living On The Edge Of Life (4:05)

PRODUCER: not listed WRITER: not listed PUBLISHER: not listed Pallas 05 (CD single)

Act pads a modern hip-hop beat with a warm, retro-soul melody and vocals that bring to mind groups like the Temptations. Splashes of reality come in the form of smart lyrics that carefully balance observations with glimmers of ontimism. Excellent single has the potential to entice listeners at both ends of age spectrum; all it needs is initial support from visionary folks at R&B radio. Contact: 212-387-7575

THE TRIPLE PLATINUM GIRLS Coolin' (3:50)

PRODUCERS: Robin "Dangerous D" Warnecke, J. "C-Note" Magee, Prince Mamood Matloob WRITERS: C. Malone, R. Warnecke, J. Robinson PUBLISHER: Father Thunder, BMI Plain Rap/Lifestyle 0100 (cassette single)

You may wonder if radio needs another clique of female groove-slingers. Then comes a youthful and fun vibe like this tick-tocking R&B/hip-hop ditty. Teenage act should connect with peers who enjoy smooth singing and harmless rapping. Most of all, song has a cool and catchy chorus that would sound quite nice cranked on R&B formats. Contact: 818-727-0280.

COUNTRY

► HAL KETCHUM That's What I Get (For Losin'

You) (3:41)
PRODUCER: Allen Reynolds, Jim Rooney
WRITERS: A. Anderson, H. Ketchum
PUBLISHERS: This Big/Bash, ASCAP; Bluewater/Songs of
Polygram International/Foreshadow Songs, BMI
Curb 1094 (7-inch single)

Ringing guitars and a killer slide-guitar hook turn this average love song into an above-average record. As a vocalist, Ketchum has never sounded better. With his earnest delivery, he gives even this cliched lyric a sense of real urgency.

DOUG SUPERNAW You Never Even Call Me

By My Name (4:04)
PRODUCER: Richard Landis
WRITER: S. Goodman
PUBLISHERS: Turnpike Tom/Pink Sky/EMI U Catalog,
ASCAP

BNA 62985 (c/o BMG) (CD promo) Supernaw dusts this old David Allen Coe

warhorse, roping in Coe, Waylon Jennings, Charley Pride, and Merle Haggard as guest vocalists in the bargain. A joke within a joke that somehow works, even after all this time.

NEW & NOTEWORTHY

SABELLE Where Did The Love Go (Say What, Say What?) (3:59)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Tommy Boy 646 (cassette single)

airplay within seconds.

Newcomer Sabelle dives into this hearty slice of pop/hip-hop drama as if she were dropping jams for years. She exudes the saucy, youthful vibe necessary to break down doors at top-40 and urban radio, while coming on tough enough to woo punters at club level. The track slinks with a soulful groove and punctuating percussion breaks and sound effects. Above all, the song has a chorus that will take up permanent residence in the brain upon impact. Expect widespread radio

CLAY WALKER If I Could Make A Living

(2:12)
PRODUCER: James Stroud
WRITERS: K. Stegall, R. Murrah, A. Jackson
PUBLISHERS: Tom Collins/Murrah, BMI; Seventh Son/
Mattie Ruth, ASCAP
Giant 7120 (c/o Warner Bros.) (CD promo)

This is what they call a ditty. But you've got to give him credit-Walker has made a hell of a living selling this kind of cornbread-philosophical lyric. Co-written by Alan Jackson, this sounds an awful lot like one of his leftovers. And that ain't necessarily a bad thing.

FAITH HILL Take Me As I Am (3:17)

PRODUCER: Scott Hendricks
WRITERS: B. DiPiero, K. Staley
PUBLISHERS: Little Big Town/American Made/All Over
Town/Sony Tree
Warner Bros. 7079 (CD promo)

Cleanup single from Hill's smash debut takes full advantage of her sunny style and impressive vocal range. Sure to please radio, this single should set the stage for her upcoming sophomore effort.

RHETT AKINS What They're Talkin' About (3:28)

PRODUCER: Mark Wright WRITERS: L. Boone, P. Nelson, R. Akins PUBLISHERS: Sony Cross Keys/Sony Tree/Terilee/ Fire Hall, ASCAP/BMI Decca 54910 (CD promo)

The title could not be more appropriate. It's been a while since such high expectations were placed on a debut artist, and Akins would seem to have the goods. He's already dazzled the industry, and radio will gobble this uptempo country rock tune right up.

DANCE

► OPUS III Hand In Hand (Looking For Sweet

Inspiration) (6:32)
PRODUCERS: Opus III
WRITERS: Dodds, Walton, Munro, Hawkshaw, Brammer
PUBLISHERS: Harry Fox Agency/Alan Hawkshaw/L&G/Lots
Of Hits/PolyGram

REMIXERS: Paul Oakenfold, Steve Osbourne EPM/EastWest 2153 (c/o Atlantic) (12-inch single)

Trance/rave masters dip into their glorious "Guru Mother" album, pulling out this sparkling jewel. Kirsty Hawkshaw's angelic presence provides poetic depth, while remixes by Paul Oakenfold and Steve Osbourne embellish the song's strong melody with a trend-conscious rhythm base. Bathe in the beautiful "Perfecto" remix.

PUSSY GALORE Never Let Go (no timing listed)

PRODUCER: Jason Nevins WRITER: not listed PUBLISHER: not listed Nervous 20106 (12-inch single)

Once again, the great Jason Nevins issues a house production that flexes a muscular bassline and a plethora of ear-grabbing synth loops and vocal bits. Each of the three mixes is designed to suit a different section of clubland's discerning underground. Smokin' beyond description. Contact: 212-730-7160,

INNER CITY Share My Life (8:26)

PRODUCER: Kevin Saunderson WRITERS: K. Saunderson, P. Grey, A. Saunderson PUBLISHER: KMS Chrysalis Songs, BMI REMIXERS: Graeme Park, Parks & Wilson Columbia 77663 (c/o Sony) (12-inch single)

Venerable dance duo of Paris Grey and Kevin Saunderson travels down a decidedly R&B-paved road after several more aggressive rave-inspired efforts. Grey has never sounded better, and the track benefits from the production input of the genius Graeme Park, whose remixes provide promise for chart and dancefloor

LIME LIFE Sume Bah (In The Bush) (no timing listed)

PRODUCER: Todd Terry WRITER: T. Terry PUBLISHER: not listed Freeze 50060 (12-inch single)

Where would clubland be without the offbeat brilliance of Todd Terry? The producer/composer weaves a dark tribal instrumental while nicking the refrain from the disco classic "In The Bush." Tagging African chants with those words makes for an intense mind trip that

hardcore underground punters will want to take again and again. Gag with glee on "Tee's Freeze" mix

AC

KATEY SAGAL | Don't Wanna Know (3:59)

PRODUCER: Rubert Hine WRITERS: K. Sagal, B. Thiele, Jr., P. Roy PUBLISHERS: Cat Hotel, BMI; WB/Sony Tunes, ASCAP Virgin 14223 (c/o Cema) (cassette single)

"Married . . . With Children" star will surprise many with her powerhouse vocal presence. Sagal, who was a working background singer before landing her sitcom role, weaves a sad tale about a relationship gone sour. A gentle keyboard orchestration and an acoustic guitar embellish this piercing rock ballad.

CELIA McREE When The Dream Is Gone (3:21)

PRODUCERS: Danny Jones, Celia McRee WRITER: C. McRee PUBLISHER: You Should Meet My Mother, ASCAP Mother 1226 (CD single)

McRee has been gathering regional support for this earnest pop/rock ballad for several weeks now-and rightly so. She has a sweet and clear voice that blossoms within the track's carefully measured, if not somewhat spare, arrangement. A single for popsters in need of a break from trendy ditties. Contact: 5159 Wheelis Drive, Memphis, Tenn.

SOLAR ENERGY Weekend Warrior (4:01)

PRODUCER: Sunny Hilden WRITER: G. Rank PUBLISHER: Vanluker, BMI Big Song 69977 (cassette single)

Doesn't everyone dream about leaving the day-to-day grind to become a star? Single takes on that topic with a sweet and earnest hand. Singer Greg Rank has a pleasant tenor range, and he is complemented by a spare, new age-like synth arrangement. A fatter rhythm base would broaden potential for across-theboard success. Contact: 800-300-7664,

ROCKTRACKS

HOODOO GURUS The Right Time (no timing listed)

PRODUCER: Ed Stasium WRITER: D. Faulkner PUBLISHER: Not listed Zoo 14169 (c/o BMG) (CD single)

Practice makes perfect. The Gurus have been around for over a decade, and have yet to find breakthrough success in the mainstream. The lads from Down Under may have found their scene at long last with their latest effort. Rock guitar riffs rip through a steep drum beat, while an Australian-accented vocal brings home the catchy hook. From their sixth album,

TRIPMASTER MONKEY Shutter's Closed (3:25)

PRODUCERS: Paul Kolderie, Sean Slade WRITERS: Tripmaster Monkey PUBLISHER: Another Face, ASCAP Sire/Reprise 7033 (c/o Warner Bros.) (CD promo)

Contrasts abound on this cleanly cut psychedelic pop tune. Supersonic grooves and smashing guitar riffs pleasantly irritate the ear, while sedate vocals scrape and screech melodic noise. Close the windows and open your mind.

PALE SAINTS Angel (3:01)

PRODUCER: Hugh Jones WRITERS: Barham, Browne, Cooper, Naysmith PUBLISHER: EMI 4AD/Reprise 7140 (c/o Warner Bros.) (CD promo)

This jangly, jittery track is littered with lightweight harmonies. Lanky female vocals recall the sweetness of Lush and the rocky edge of the Primitives. Heavenly guitars escalate into an energetic flurry of emotional bliss. Diet grunge.

J.J. CALE Long Way Home (2:50) PRODUCER: J.J. Cale WRITER: J.J. Cale PUBLISHER: J.J. Cale, BMI Virgin 14214 (c/o Cema) (CD promo)

Lightning-fast lyrics speed through this hasty rocker, which clocks in at under three minutes. Whatever the length, this is classic Cale. Rootsy guitars and unconventional lyrics will reside comfortably at album and modern rock

BRAILE CLOSET Evil Has An Ordinary Face

(3:39)
PRODUCERS: Braile Closet
WRITER: Braile Closet
PUBLISHER: not listed
Figurehead 018 (7-inch single)

Band from Orlando, Fla., sews icy electric guitar riffs into an acoustic-pop fabric. Track has an edgy, tough quality that will work at college radio, though lead singer/ songwriter Michael McRaney manages to wax poetic with the depth of a worldly troubadour. Thoroughly satisfying. Check out the equally compelling "Grin" on the flipside. Contact: 1916 South Orange Ave., Orlando, Fla. 32806.

★ CLOWNS FOR PROGRESS Killing Time (no

timing listed)
PRODUCERS: Clowns For Progress, Hoyt
WRITERS: Jones, Tastemaker
PUBLISHER: not listed
Brownies 001 (c/o Dutch East India Trading) (7-inch single)

Quartet hailing from the Lower East Side of New York kicks a way-groovy blend of rockabilly and punk on this spare but melodic track. At a time when depression and grunge rule, Deano's joyful growl and assorted giddy handclaps at the chorus are so welcome. Majors should take heedand so should alternative/college radio programmers.

PO' BOY SWING Not Fade Away (3:43)

PRODUCERS: Po' Boy Swing, Luke DeLali WRITERS: Po' Boy Swing PUBLISHERS: Mysterious Man, ASCAP Royalty 0101 (CD cut)

Quartet does a fine job of sprucing up glam-style metal from the '80s with a splash of '90s grunge/funk. Low on flashy guitar riffs, track depends mostly on a thunderous drum, crunchy rhythm chords, and a shrieking lead vocal. Has just the right amount of angst to keep teen-age rebels in tow. Contact: 914-361-1826.

RAP

★ SPEARHEAD People In The Middle (4:15) PRODUCERS: Michael Franti, Joe Nicoli WRITER: M. Franti

PUBLISHER: not listed Capitol 79433 (c/o Cema) (CD single)

From the ashes of critical favorites Disposable Heroes Of Hiphoprisy comes Spearhead. This is not your ordinary rap or hip-hop act. Intelligent and intense lead rapper Michael Franti refrains from the in-vour-face political sentiment that characterized his previous recordings, and succumbs to a lightweight scat-rap. A jazzy saxophone and funky guitars back the rhythm, supplemented by a strong dose of soul. An arresting development in modern hip-hop.

STR8-G Bring The Funk (no timing listed)
PRODUCER: Percy Chapman
WRITERS: G. Curtis, P. Chapman
PUBLISHERS: Main Lot/Streight, BMI; Phunk Mode,
ASCAP ASCAP Tuff Break 0636 (cassette single)

This breezy rap could be mistaken for a beer jingle, courtesy of the thirsty lyric "Break out the brews and the phillies, too," which reappears as "Break out with a genuine on the remix version. Intoxication aside, this Zapp-influenced funkfest unites East and West Coast rap sensibilities with a stomping beat and a strong gangsta style.

RAPPIN' 4-TAY Playaz Club (4-24) PRODUCERS: Franky J, Cyrus Esteban WRITER: A. Forte PUBLISHER: Rag Top, BMI Rag Top/Chrysalis 58267 (12-inch single)

High-livin' lady-lovers who have a taste for trouble will want membership in this cloutdriven club. Tight beats don't deter the standoffish rap, which details the rules and regulations for "playaz." A repetitive funk guitar riff aimlessly blends with mellowing keyboards, forming a sucker-free cool-out zone for gangstas only.

PICKS (): New releases with the greatest chart potential. CRITIC'S CHOICE (*): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

The Enter*Active File

VIDEO GAMES & RETAIL-TECH MEDIA

Online Innovations In Store From American

NEW YORK—American Recordings has set up shop on the Internet, and it is taking the expression somewhat literally.

"What a site is, in plain English, is the ability to have your own TV channel or record store in everybody's house," says Marc Geiger, who heads up American's alternative department and has overseen the label's full-throttle move into the online world. "It is your own custom shop, with the equivalent of listening stations in 30-second audioclips and video screens in uploaded videoclips. We've also got the guy behind the counter there to give you information on the hot new releases, or on when something is coming out, and we have 'in-store' appearances by artists" through online interviews.

Other offerings on the American Internet site include individual files on some 20 American acts, among them Johnny Cash, the Jesus & Mary Chain, MC 900 Foot Jesus, Julian Cope, Andrew Dice Clay, Medicine, Sir Mix-A-Lot, and Slaver. Files include bios and photos, among other information, as well as cross-references to available audio- and videoclips that are housed in the listening room or the visual candy page.

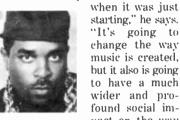
Most of those audio and video offerings now are limited to about 30 seconds in length, although American has uploaded several full songs, including a limited-edition Messiah song-a previously unreleased version of the techno group's "I Feel Love."

Geiger says the label plans to include more full-length audio and video offerings as advancing technology makes downloading them less arduous. "I have to judge that most people don't want to hear a song so badly that they are willing to wait an hour to download it-and then pay that phone bill," he says.

Among online exclusives in addition to the Messiah song is a 45-second chunk of a special "director's cut" of the Sir Mix-A-Lot music video "Put Em On The Glass," from the artist's "Chief Boot Knocka" album.

"That's kind of a soft-R-rated video that wouldn't have gotten on MTV like that," says Sir Mix-A-Lot. "Which is kind of cool, because as many avenues as you can have for artists to vent and do what they feel, the better. Someof MTV, but that isn't what they really believe in. And so you end up with some watered-down artist or idea."

The concept of an open channel directly between creative artist and audience, as well as between record label and consumer, is one Geiger champions, "This is rap music in the '80s.



SIR MIX-A-LOT

starting," he says. "It's going to change the way music is created. but it also is going to have a much wider and profound social impact on the way people communi-

cate, because it removes the middleman from the process."

Mix-A-Lot also recognizes the potential for artists like himself to speak with people he may not have interacted with before, he says, "It's given us an opportunity to kind of turn ourselves on to a whole new fan base." Mix-A-Lot says-though you do sometimes run interview on America Online a few weeks ago and, uh-oh, an ex-girlfriend of mine from six years ago was on," he says with a laugh. Flamed.

USER FRIENDLY

Information on the site is updated weekly, says Greg Siegel, a 21-year-old Stanford University senior who helped conceptualize and design the site while working at the label over the summer. Siegel says he and Geiger recognized the impending explosion of the Internet user base with the debut this year of the powerful "Mosaic" software, which makes the Internet environment much more user-friendly to the noncomputer user. "The initial Internet users were very techie, and comfortable with a computer language." Siegel says. "No more."

A new version of that software, dubbed Secure Mosaic, holds the key to the continuation of the record store analogy online, Geiger says. "The big problem with selling right now is that you can't protect those credit card numbers," he says. "But when this new version of the software materializes, you are going to see an explosion of selling on the Internet.

American eventually will be selling albums, videos, books on tape, T-shirts, and special merchandise through the network, Geiger says, with an initial emphasis on "unique and unusual things, things you can't easily find in a record store. We aren't going to be selling Johnny Cash and Danzig."

The sell, in any case, will be soft. The promotional point of online activity, labels recognize, is blunted if they turn audiences off. The idea is to generate good, not ill, will.

"We want to make this a place where people want to be," says Siegel, "and we've worked hard, from the design to the special cuts and bonuses, to make

"If a person feels like they are part of an event, they feel closer to that event and are drawn in." Geiger adds. "That is, at heart, what we are trying to do: To make people more a part of our artists and our label. And so we put things out there, and if they want to access it, fine, If not, that's fine, too,'

Matsushita Cuts 3DO Player Cost

IT'S OFFICIAL: As anticipated, Matsushita has cut the price on its Panasonic REAL 3DO Player by 20% to a suggested retail of \$399.95 "in anticipation of a strong Christmas season," according to the company. The price cut will be supported this fall by a promotion, running through Oct. 31, that includes a free copy of Crystal Dynamics' "Total Eclipse" space-combat game.

The cut won't come as news to QVC shoppers; viewers late last month were offered the players at \$399 (Billboard, Sept. 10).

CISAC, THE INTERNATIONAL confederation of societies of authors and composers, is devoting its upcoming biennial World Congress to the impact of the digital age. The theme of the 39th Congress, Sept. 19-22 at the Omni Shoreham in Washington. D.C., is "Protecting Creativity In The Next Century." The focus is on both the opportunities and challenges that will present themselves to the creative community as technology advances.

Among the panels scheduled during the four-day confab, hosted by ASCAP president Marilyn Bergman and BMI president/CEO Frances Preston, are "Legislating The New Technologies," "Licensing In The Digital Age," and "Distribu-tion In The Digital Age."

An opening roundtable discussion will include such panelists as musician Thomas Dolby and film director Milos Forman, Nicholas Negroponte, founder and director of the Media Lab of the Massachusetts Institute of Technology, will deliver the keynote address. Other highlights will be new-technology demonstrations and the presentation of the CISAC Gold Medal to U.S. Sen. Edward Kennedy in recognition of his championship of creators' rights.

DISTRIBUTION PACT: EA Victor of Japan will distribute all Interplay PC and Mac titles in the Japanese market, according to Interplay president Brian Fargo, and also will handle Interplay's first four titles for the 3DO platform, including "BattleChess," which ships this month. The two-year distribution pact is designed to ease Interplay's eventual full-fledged entry into the Japanese marketplace with its own office, according to the company.

EA Victor, established in 1992, is a joint venture between San Mateo, Calif.-based Electronic Arts and Tokyo-based Victor Entertainment

CATS & DOS: Wilmington, N.C.based publisher New Market Sales is betting on puppy love to help move its latest interactive CD-ROM titles targeting the special-interest marketplace. "Puppies To Dogs" and "Kittens To Cats," due in October and priced at \$49.95 each, feature animal behaviorist Ann Childers and segments on growth, diet, discipline, grooming, traveling, veterinary care, and more. New Market is distributed by AnimEigo.

RealTime Moving Quickly Into Sports Arena BMG, Nederlander Behind New CD-ROM Supplier

NEW YORK-A new player has stepped onto the CD-ROM field, with an eye on scoring in the lucrative sports marketplace.

Startup RealTime Sports boasts some veteran muscle to help it accomplish that goal: It's a joint venture beween Bertelsmann Music Group. Nederlander Communications, and Israeli-based production firm Pixel Multimedia. The company will be based in New York and headed by Nederlander chairman Robert Nederlander Jr. Other staff members are being put in place.

The company's first two titles, both football-themed, are due this fall.

Nederlander Communications has more than a passing interest in sports, of course, being a part owner of the New York Yankees baseball organization, among other holdings that include live theater venues and business concerns in programming, managing, marketing, and promoting public entertainment events and TV

"This is a natural extension of our interests, and leverages our experience and expertise in entertainments, sports, and technology," Nederlander

BMG, which has a half interest in Los Angeles-based interactive music label Ion, also sees a natural extension of its growing involvement in multimedia production and distribution that included the creation last summer of the New York-based unit BMG New Technologies.

"We are very selectively looking at opportunities where we see a tremendous amount of potential and a great team," says Elizabeth Schimel, director of multimedia development at BMG New Technologies, "With Real-Time, it was a combination of the nature of the titles, where we see the potential for really broad demand, and the fact that we felt that we had, with Nederlander's sports affiliations and Pixel's development expertise, a team that can take on the toughest competitors in the industry.'

As with Ion's debut title, BMG plans to handle distribution of Real-Time titles in conjunction with a subdistributor that can broaden its reach into computer and specialty stores, Schimel says. BMG also will offer its expertise in marketing and publicity. Early marketing plans are keyed to the sports licensees, which are cooperating in setting up special promotions. The license with the NFL, for instance, includes an agreement to carry a commercial for the game on the NFL satellite, Schimel says.

GOOD SPORTS

Robert Nederlander Jr. says the new company, and the partnerships,

grew out of his company's desire to enter multimedia waters and to put together the best team to make that entry succeed, "Sports is an incredibly strong market, across all areas,' says the RealTime president/CEO. "When we at Nederlander first began looking at getting into the multimedia marketplace last year, we had the opportunity to do a number of different things because of our wide contacts. We decided to pursue sports because of the broad appeal that it has, and because of its strength in the entertainment market."

Sports has been a consistently strong category in the traditional video game marketplace, producing such monster hits as "NBA Jam from Acclaim, but is still relatively untested in the ROM marketplace. which has so far been dominated in sales by reference and educational ti-

The most recent high-profile sports release on disc is Microsoft's "Complete Baseball," a title that crosses the sports and reference markets. Compton's NewMedia has also charted the waters with "The Sporting News Pro Football Guide" and "The Sporting News Pro Basketball Guide." RealTime's debut titles take the same sports-reference tack with "The Official National Football League Interactive Yearbook" and "The NFL 75th Anniversary CD-ROM Edition."

Both titles, the latter of which is being produced in conjunction with Turner Publishing and TNT, are narrated by TV sports commentator Pat Summerall.

The "NFL Interactive Yearbook," priced at \$49.95, will include statistical profiles for the 1994 season, an (Continued on page 78)

AT&T Hangs Up On Selling Modem Device Was For Video-Game Market

NEW YORK-AT&T is skirting the Edge. The telecommunications company says it has decided not to go ahead with plans to sell an add-on modem designed to allow video-gamers across town or across the country to play together in real time. The accessory, called the Edge, was unveiled at the Winter Consumer Electronics Show in January, and was originally due this fall at \$149 (Billboard, June

AT&T says the decision is part of a refocusing of its multimedia efforts.

68

which will be directed more sharply toward the development of intelligent phone networks that can carry large amounts of video and other data.

The company earlier this summer changed its mind on another plan to enter the consumer video-game market when it decided not to design and market its own version of the 3DO multiplayer, as had earlier been announced, 3DO players are thus far manufactured only by licensee Matsushita. AT&T owns a small stake in

Home Video

BILLBOARD'S VIDEO NEWSWEEKLY

| Video Previews: The Making Of 'Tommy' 72 | Shelf Talk: Mary-Kate & Ashley Return 80 |
|--|--|
| Child's Play: Holiday Kids' Titles75 | Video People82 |

U.K. Set For Glut Of Yule Vid Releases *Rosy Revenues Balance Stocking Concerns*

BY PETER DEAN

LONDON—The U.K. retail scene is preparing itself for the most spectacular final quarter ever, with an unprecedented product slate set to generate record profits. The highest-grossing U.K. film of all time, "Jurassic Park," will be released on video only weeks apart from the year's second highest-grossing film, "Four Weddings And A Funeral" (on rental), followed by the fourth-highest earner of all time, "Mrs. Doubt-fire," which is headed straight to sell-through.

Disney is launching "Aladdin" and "Snow White And The Seven Dwarfs" straight to sell-through, and Warner releases "Free Willy" alongside a number of other blockbusters in a release schedule that's 1,000 new titles strong.

Retailers look as if they're getting a major stock headache, according to Mark Oakley, video product manager for Virgin Retail. Oakley predicts a 15% rise in revenues, though, as a result. "Last year, the market was worth 390 million pounds, and some people reckon this year is going to be 420 million to 430 million, but it could be as high as 550 million. There are all the obvious major titles, then there are all the other ones like 'The Firm,' 'Demolition Man,' and 'Cliffhanger.' This year, we've got all the major titles in the final quarter. Even for a large retailer like Woolies, which only has a certain amount of racking space, it's going to be a question of how will they cope?

One side effect of the glut is that the smaller labels will "shut up shop" and not release any titles until the first quarter of the new year.

One of the major causes of the glut, however, is the fact that major studios are opting to go straight to sell-through, or else are offering reduced rental-to-sell-through windows in return for a reduction in dealer price.

"Jurassic Park" (CIC Video) and "Free Willy" (Warner Home Video) have both gone the latter route, while "Mrs. Doubtfire" (Fox Video) opted for straight-to-sell-through.

Stephen Moore, managing director of Fox Video, says he expects to

TO OUR READERS

Picture This is on vacation. The column will return next week.

shift 1.5 million units of "Mrs. Doubtfire," which grossed 21 million pounds at the U.K. box office.

"The reason for straight-to-sell-through is that it's the first time in Fox Video's U.K. history that it has had a film with all the elements to make it a straight-to-sell-through title. A key factor in the decision was also whether there was a significant upside in sell-through units by adopting this strategy. We consider our own strategy in isolation, but the short rental window option, for example. may have an impact on the sell-through potential of 'Jurassic Park.'"

Moore's other reason for the sales strategy on "Doubtfire" was to try to help the rental industry, which has reacted mostly favorably to the approach. "It's a strong, profitable prop for the rental trade. They can satisfy customer demand and make a profit."

In answer to the trade observers who say that non-existent rental windows and reduced windows are a death knell for the industry, Moore says that "Mrs. Doubtfire" is a one-off.

off.

"It's not a death knell for video rental, but an opportunity for the rental trade to stock in limitless depth. It's also not a precedent—we've done one in 12 years. If we had another title with 21 million pounds [at the] box office, we'd think about it"

Last year, Fox experimented with reduced rental windows in return for reduced dealer prices. The company moved 60,000-70,000 units of "Home Alone 2" at a 35-pound dealer price in return for a three-month (rather than 12-month) rental window. "We were very happy with the rental, but not so happy with retail," Moore says.

The same 12-week/35-pound configuration has been adopted by Warner Home Video for "Free Willy." It was released for rental Aug. 12, hitting sell-through Nov. 4. Mike Heap, managing director of Warner Home Video, says that the BBFC's refusal to rate "True Romance" in the summer, left their rental release schedule with a hole filled by "Free Willy."

"The reason that we chose this

"The reason that we chose this route is because the rental industry needed a major rental release in August. 'True Romance,' being pulled from our release schedule because of the censor, left a big hole in the schedule. We moved 'Free Willy' forward, but also wanted the title to be available pre-Christmas."

Heap says that the film was 7,000-8,000 units over its rental target, and retail pre-orders also are above expectation. Heap claims a success on both counts.

"Our view in general is that it's fairly unusual for titles to rent 12-15 weeks after rental release. The best of any title's rentals is in the first six weeks, and certainly the first three months. Anything under three months, though, may be eating into (Continued on page 82)

Sony Wonder Plunges Into Direct-To-Video Category

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Sony Wonder is talking the talk and walking the walk.

The year-old company has committed to an entire direct-to-video line, several steps ahead of vendors that have only begun to experiment in the arena (Billboard, June 18). Sony Wonder's first two releases, "The Enchanted Tales" and "The Jungle King," arrived June 21. Seven titles are planned so far, three this year and four in 1995. All are 48 minutes, priced at \$14.98, and available in either clamshell or cardboard slipcase.

"Direct-to-home-video is a wonderful category to establish in our marketplace," says Wendy Moss, Sony Wonder senior VP of marketing. "By definition, it's something that's never been seen before, so that makes it very special. I think consumers appreciate something unique, something that the kids haven't seen 50 times."

She adds that unlike a theatrical release, a direct-to-video series offers the opportunity to create brand recognition and repeat business. "We're establishing the Enchanted Tales name in consumers' minds as a name that means quality product from Sony Wonder."

To do that, Moss has targeted motners, ages 18-49, with 30-second daytime TV spots in 10 cities: New York, Los Angeles, Chicago, Philadelphia, Boston, San Francisco, Detroit, Dallas, Washington, D.C., and Houston. The commercials aired July 4-18, and Sony Wonder monitored sales closely. "We found that the commercials really, truly worked," says Moss. "Sales increased tremendously in those two weeks." Sony Wonder also is doing co-op advertising with retailers and providing counter and floor displays.

"The Jungle King" shipped more than 400,000 cassettes and has sold an estimated 100,000 units in its eight weeks of release, she says. It was followed by "Snow White" in August, two months before the cassette arrival of the Disney classic. Sony Won-

(Continued on page 79)

ALL THAT JAZZ.



And a whole lot more, in this compelling documentary of legendary jazz great Leon Bix Beiderbecke. With red-hot jazz and boogie-woogie blues, it's a must for music lovers and Playboy video collectors everywhere!





Nicking The Knicks, On Tape. CBS/Fox Video is giving New York Knick fans the chance to relive their worst nightmare with the \$19.98 release of "Clutch City—The Houston Rockets" 1993-94 Championship Season." Houston didn't choke, and took the series in seven games. Rockets point guard Kenny Smith, center, enjoys the memory with Charles Rosenzweig, left, NBA Entertainment; Judy Harper, NBA Properties; Laura Sullivan, CBS/Fox; and Kevin Conroy, CBS/Fox.

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Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

'The Who's Tommy: The Amazing Journey," Buena Vista Home Video, approximately 60 minutes, \$19.95. A masterpiece compared with the average making-of video, "The Amazing Journey" puts the camera and mike mainly on the fascinating father of "Tommy," Pete Townshend, and the show's musical director Des McAnuff, who candidly discuss how the Broadway production came into being. Roger Daltrey and John Entwistle provide second-tier commentary, and tributes also are paid by the likes of Elton John, Phil Collins, Tina Turner, and film director Ken Russell, who brought the film version of "Tommy" to life. There's plenty of footage from the Broadway performance here-framed beautifully by Townshend's colorful anecdotes-as well as kickin' archival performance footage of the Who performing "Tommy" tunes through the years from Woodstock to London's West End to television appearances. A bravura performance.

CHILDREN'S

"Barney Live In New York City," The Lyons Group (214-390-2722), approximately 60 minutes.

On a recent episode of NBC-TV's summer series "TV Nation," newshound Michael Moore played a cassette of the Barney theme for the Serbian and Croat ambassadors to the U.S. in the hope of sparking some good will. And guess what? They appeared to like it. So if the catchy tune could melt the hearts of representatives from warring nations, albeit temporarily, one can only imagine the love-fest that took place when the purple people pleaser touched down on New York's famed Radio City Music Hall for an evening of song and smiles.



Video includes programming never seen on television and will be an instant hit among kids who missed the live experience or want to relive it.

HEALTH/FITNESS

"Kathie Lee's Feel Fit And Fabulous Workout," Video Treasures, 57 minutes, \$19.98.

The ever-perky Kathie Lee Gifford prances into the fitness arena with a workout aimed at beginner and intermediate-level participants. After Gifford launches into a few words of encouragement tailored to the workingmom set, she and her personal trainer are joined by a few friends in a workout that combines low-impact aerobics with body-sculpting exercises that target specific areas of the body: abs, arms, buttocks, hips, and thighs. Program, which, not surprisingly, is chatty in nature, emphasizes form and control, and is perfectly targeted at Gifford's fan base. Nevertheless, Kathie Lee, usually more than at home in front of the

camera, seems a bit uncomfortable in the fitness setting. At one point, she even announces that she "feels like a dork" doing a particular exercise.

"Dr. Debra Levinson's Exercises For Pregnancy And Recovery," Max Publications Inc. (404-664-0825), 40 minutes, \$19.95.

Chiropractor and mother of three Levinson conducts a safe and uncomplicated program combining breathing, stretching, and musclestrengthening exercises in this gentle workout. Levinson leads two women in intermediate stages of pregnancy through her workout, which contains no cardiovascular exercises and is



completed almost entirely from either a seated or prone position. Aside from providing encouragement throughout, Levinson advises viewers about how to alter the exercises for maximum benefit and minimum stress during and after the first trimester of pregnancy. For those looking for additional stimulus, Levinson's previously released "Chiropractic Exercises For Pregnancy And Recovery" also is available.

DOCUMENTARY

"Baseball In The News," Atlas Video (301-907-0030), approximately 60 minutes each, \$14.95 each/\$44.85 for boxed set.

Much to the chagrin of devoted fans,' baseball has been in the news an awful lot lately. As the strike wears on and hope for reconciliation this year dwindles, video companies that piggybacked onto Ken Burns' PBS documentary with baseall vids of their own are finding themselves in the catbird seat. Atlas' three-part boxed set covers the chronological history of the all-American sport from its 1951 TV debut through the present. Featuring basically straightforward stock television footage with a blend of archival and current voiceover narration, "Baseball In the News" is a comprehensive set that includes lots of great footage but not a lot of retrospective explanation. This one is best marketed to avid baseball fans and aficionados who don't need a lot of background.

"The National Pastime: A History Of Major League Baseball," Orion Home Video, approximately 345 minutes, \$69.98.

Major League Baseball Home Video teams with its exclusive sales agent Orion for this official five-video collection of sparkling, notorious, and otherwise notable moments on the diamond, beginning with the sport's nascence in 1869. Included in the set are volumes I and II of "The Official History Of Baseball," "Baseball's Greatest Pennant Races," "The Greatest League Championship Series," and "The 50 (Continued on page 74)

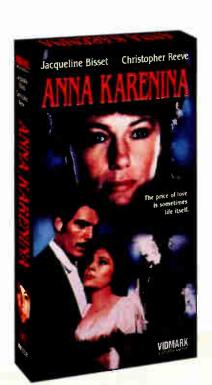
Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008. Billboard®

Top Video Sales...

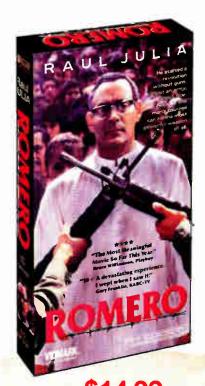
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|-----------|-----------|---------------|---|---|----------------------------------|--------------------|----------|-------------------------|
| THIS WEEK | LAST WEEK | WKS. ON CHART | COMPILED FROM A NATIO | ONAL SAMPLE OF RETAIL STORE SALES REI Copyright Owner, Manufacturer, Catalog Number | PORTS. Principal Performers | Year of Release | Rating | Suggested Liet Drice |
| | | | * 1 | * * No. 1 * * * | | \vdash | \vdash | _ |
| 1 | 2 | 3 | BEETHOVEN'S 2ND | Universal City Studios MCA/Universal Home Video 42029 | Chartes Grodin Bonnie Hunt | 1993 | PG | 24.9 |
| 2 | 1 | 5 | THUMBELINA | Warner Bros. Inc. Warner Home Video 24000 | Animated | 1994 | G | 24.9 |
| 3 | 3 | 12 | ACE VENTURA: PET DETECTIVE | Morgan Creek Productions Inc. Warner Home Video 23000 | Jim Carrey | 1993 | PG-13 | 24.9 |
| 4 | 6 | 25 | YANNI: LIVE AT THE ACROPOLIS ▲ | Private Music BMG Home Video 82163 | Yanni | 1994 | NR | 19. |
| 5 | 4 | 12 | WOODSTOCK: THREE DAYS OF PEACE & MUSIC | Warner Bros. Inc. Warner Home Video 13549 | Various Artists | 1970 | R | 29. |
| 6 | 7 | 3 | PLAYBOY CELEBRITY CENTERFOLD: LATOYA JACKSON | Playboy Home Video Uni Dist. Corp. PBV0756 | LaToya Jackson | 1994 | NR | 19. |
| 7 | 5 | 16 | THE RETURN OF JAFAR | Walt Disney Home Video 2237 | Animated | 1994 | NR | 22. |
| 8 | NEV | N > | D2: THE MIGHTY DUCKS | Walt Disney Pictures Walt Disney Home Video 2553 | Emilio Estevez | 1993 | PG | 19. |
| 9 | 16 | 4 | PENTHOUSE: 25TH ANNIVERSAY PET OF THE YEAR SPECTACULAR | Penthouse Video A*Vision Entertainment 50777-3 | Various Artists | 1994 | NR | 19. |
| 10 | 8 | 8 | LITTLE RASCALS COLL.: VOL. 1 | RHI Entertainment Inc. Cabin Fever Entertainment 974 | The Little Rascals | 1994 | NR | 14. |
| 11 | 13 | 17 | PLAYBOY: 1994 PLAYMATE OF THE YEAR | Playboy Home Video Uni Dist, Corp. PBV0753 | Jenny McCarthy | 1994 | NR | 19. |
| 12 | 9 | 19 | MRS. DOUBTFIRE | FoxVideo 8588 | Robin Williams Sally Field | 1993 | PG-13 | 19 |
| 13 | 12 | 3 | PLAYBOY: WET & WILD-THE LOCKER ROOM | Playboy Home Video Uni Dist, Corp. PBV0757 | Various Artists | 1994 | NR | 19 |
| 14 | 20 | 2 | 3 CHAINS O' GOLD | Warner Reprise Video 3-38399 | *Prince Symbol* | 1994 | NR | 19 |
| 15 | 17 | 8 | THE WHO: 30 YEARS OF MAXIMUM R&B LIVE | MCA Music Video 11066 | The Who | 1994 | NR | 19 |
| 16 | 10 | 9 | PENTHOUSE: SEXIEST AMATEUR VIDEOS | Penthouse Video A*Vision Entertainment 50776-3 | Various Artists | 1994 | NR | 19 |
| 17 | 14 | 9 | PENTHOUSE: DREAM GIRLS | Penthouse Video A*Vision Entertainment 50775-3 | Various Artists | 1994 | NR | 19 |
| 18 | 11 | 11 | GINGER LYNN ALLEN'S LINGERIE GALLERY | Peach Home Video Uni Dist. Corp. 7001 | Ginger Lynn Allen | 1994 | NR | 9. |
| 19 | 19 | 8 | LITTLE RASCALS COLL.: VOL. 2 | RHI Entertainment Inc. Cabin Fever Entertainment 975 | The Little Rascals | 1994 | NR | 14 |
| 20 | 15 | 49 | ALADDIN | Walt Disney Home Video 1662 | Animated | 1992 | G | 24. |
| 21 | 21 | 25 | THE FUGITIVE | Warner Bros. Inc. Warner Home Video 21000 | Harrison Ford Tommy Lee Jones | 1993 | PG-13 | 24 |
| 22 | NE | N ▶ | THE PRINCESS AND THE GOBLIN | Hemdale Home Video 7113 | Animated | 1994 | G | 24 |
| 23 | 32 | 6 | LITTLE RASCALS COLL.: VOL. 3 | RHI Entertainment Inc. Cabin Fever Entertainment 976 | The Little Rascals | 1994 | NR | 14 |
| 24 | 34 | 33 | PINK FLOYD: THE WALL | MGM/UA Home Video 400268 | Bob Geldof | 1979 | R | 14 |
| 25 | 22 | 13 | PLAYBOY: SENSUAL FANTASY FOR LOVERS | Playboy Home Video | Various Artists | 1994 | NR | 29 |
| 26 | 18 | 15 | U2: ZOO TV-LIVE FROM SYDNEY | Uni Dist. Corp. PolyGram Video 8006313733 | U2 | 1994 | NR | 19 |
| 27 | 23 | 43 | PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON | Playboy Home Video Uni Dist. Corp. PBV0739 | Dian Parkinson | 1993 | NR | 19 |
| 28 | RE-E | NTRY | LITTLE RASCALS COLL.: VOL. 4 | RHI Entertainment Inc. Cabin Fever Entertainment 977 | The Little Rascals | 1994 | NR | 14 |
| 29 | 37 | 18 | BATMAN: MASK OF THE PHANTASM | Warner Bros. Inc. Warner Home Video 15500 | Animated | 1993 | PG | 19 |
| 30 | 33 | 14 | PLAYBOY: PRIVATE DIARIES | Playboy Home Video Uni Dist. Corp. PBV0754 | Various Artists | 1994 | NR | 19 |
| 31 | 26 | 17 | THE DARK CRYSTAL | Buena Vista Home Video | Jen | 1982 | PG | 14 |
| 32 | 30 | 29 | PENTHOUSE: 25TH ANNIVERSARY | Jim Henson Video 1966 Penthouse Video Attivision Extends mont 50549 | Kira Various Artists | 1994 | NR | 19 |
| 33 | 24 | 6 | SWIMSUIT VIDEO MY NEIGHBOR TOTORO | A*Vision Entertainment 50549 Tokuma Publishing Envideo 4276 | Animated | 1988 | G | 19 |
| 34 | 28 | 18 | THE GIRLIE SHOW-LIVE DOWN UNDER | FoxVideo 4276 Warner Reprise Video 3-38393 | Madonna | 1994 | R | 29 |
| 35 | RE-E | NTRY | MTV: UNPLUGGED | Elektra Entertainment 40183 | 10,000 Maniacs | 1994 | NR | 19 |
| 36 | 39 | 3 | 5 FINGERS | FoxVideo 1384 | James Mason | 1952 | NR | 19 |
| 30 | 31 | 13 | HERE'S JOHNNY (BOX SET) | Carson Productions Group | Johnny Carson | 1994 | NR | 59 |
| 30 37 | | | | Buena Vista Home Video 2940 | • | + | - | - |
| 37 | 36 | 2 | LITTLE RASCALS COLL.: VOL. 5 | RHI Entertainment Inc. | The Little Rascals | 1994 | NR | 1 14 |
| | - | 2 NTRY | LITTLE RASCALS COLL.: VOL. 5 CARRERAS - DOMINGO - PAVAROTTI IN CONCERT A 8 | Cabin Fever Entertainment 978 PolyGram Video 0712233 | Carreras-Domingo- | 1994 | NR NR | 29. |

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. ◎ 1994, Billboard/BPI Communications.

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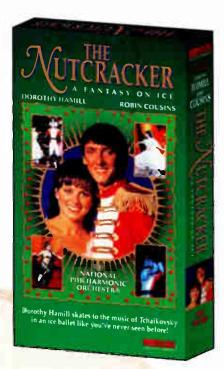
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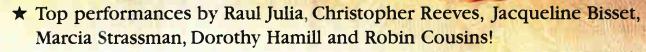


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ORDER DATE: SEPT. 28, 1994 STREET DATE: OCT. 12, 1994

Home Video

VIDEO PREVIEWS

(Continued from page 72)

Greatest Home Runs In Baseball History." The videos splice together archival footage, current interviews with the people who made it happen, and present-day commentary to weave a creative program for fans of all ilks. Each of the five videos also is available separately for \$14.98.

ANIMATION

"Magic Eye—The Video," Cascom International (615-292-3372), 50 minutes.

Based on the best-selling book and syndicated newspaper series, "Magic Eye" is a treat for viewers who enjoy



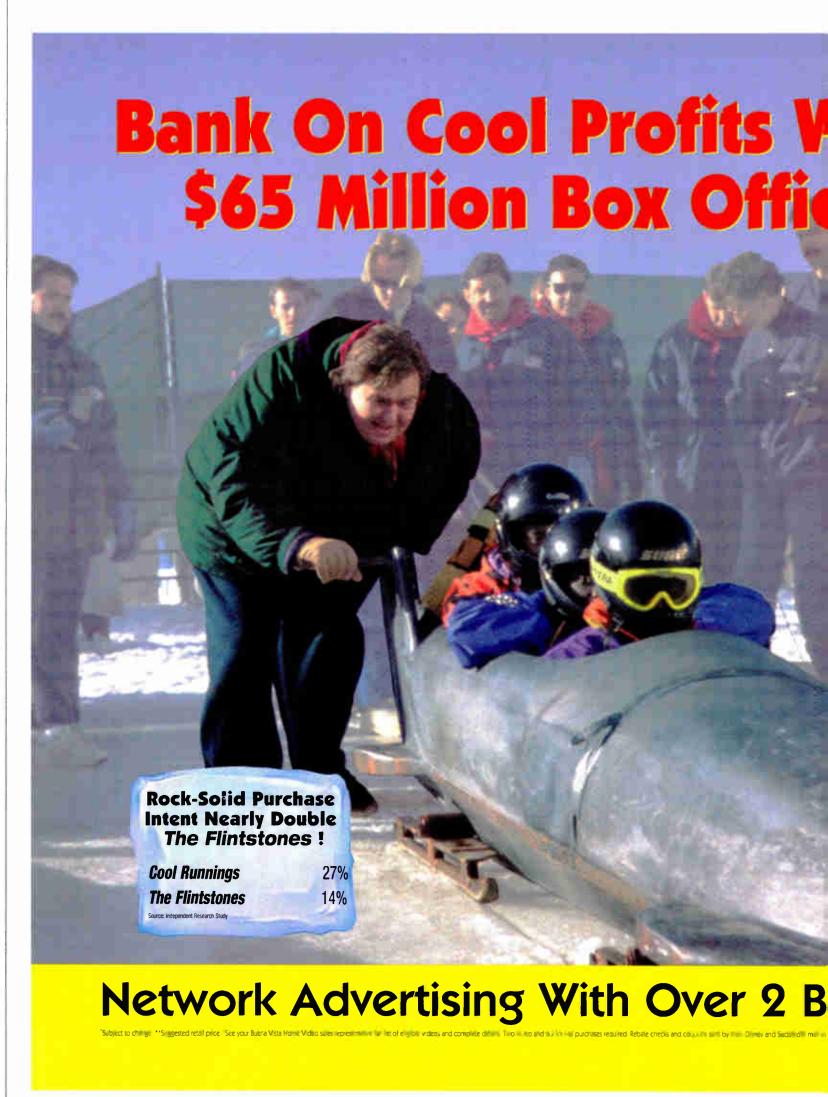
uncovering Escher-like images. Hidden three-dimensional images float by onscreen and reveal themselves to viewers who can train their eyes to focus more on background than foreground. The scenes, which are combined with hitech animation and set to soothing, synthesized music, become increasingly difficult to decipher as the program goes on. Downside is that the video was created for use on a 30-inch television at minimum; on a smaller set, the graphics lose some of their magic. Viewers with a smaller TV likely will walk away not only disappointed, but suffering from eye strain. "Volume II," which the producers issued just as soon as they wrapped this first incarnation, is available, too.

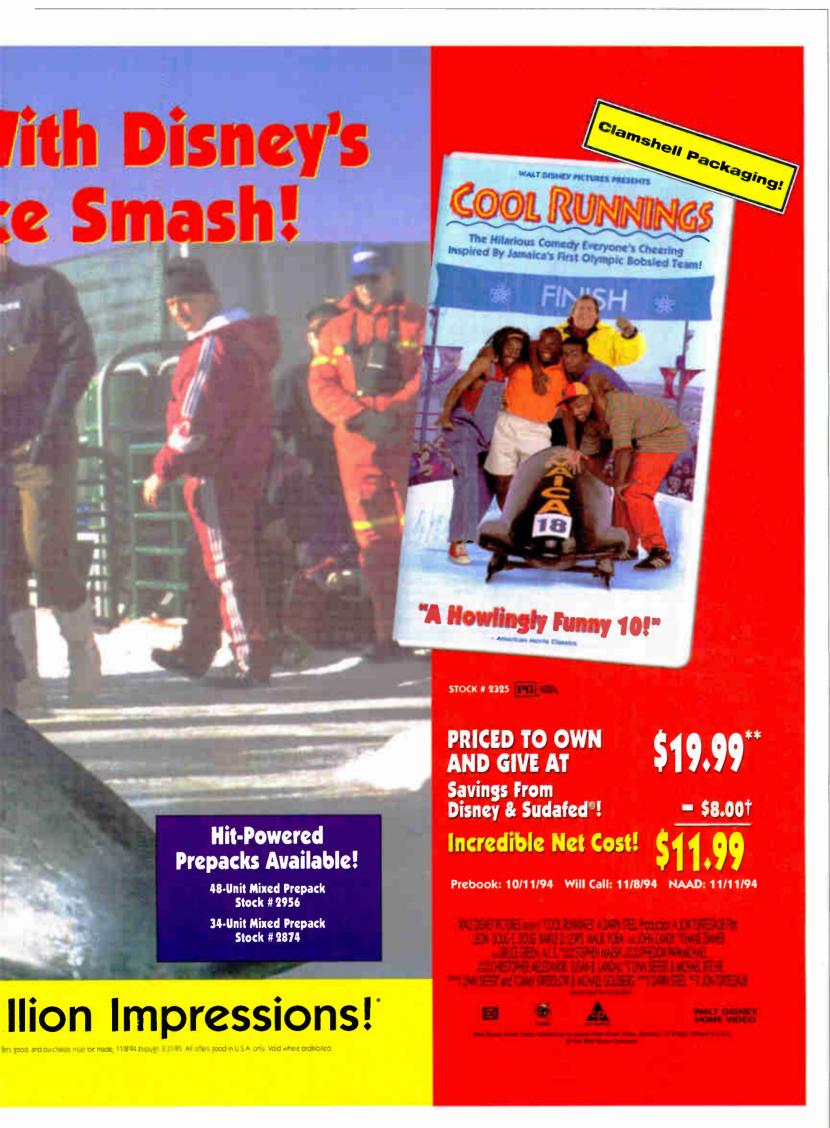
INSTRUCTIONAL

"Shopping With Susan," A*Vision (212-275-2900), 40 minutes, \$12.95. Susan Powter, the loudmouthed champion of a lean, strong, and healthy lifestyle, shows viewers how to cut the fat from their kitchens, shopping carts, and favorite recipes in this fun and unintimidating video. Powter is at her best when she connects with the thoughts, fears, and lifestyles of everyday folk. And she shines here as



she forgoes the health-food store and instead sets off on an incredible journey through a regular supermarket to demonstrate how viewers can take the best care of their bodies and wallets. Then, after cleansing her cabinets of such contaminates as oil, butter, and ice cream, Powter concocts several low-fat, high-volume recipes that look, well, absolutely edible. Viewers also will benefit from the concluding "ask Susan" session and a 25-page companion recipe guide.





Avalanche Of Holiday Titles Is On The Way

HOLIDAZE: With the holiday selling season breathing down our necks, manufacturers are unleashing dozens of Halloween and Christmas/Hanukkah-themed children's and family video titles.

Sony Wonder has stocking stuffers galore in the form of Nickelodeon Collection videos, as well as new titles in its "Enchanted Tales" series. "Ren & Stimpy: Classics II," "Rugrats: The Santa Experience," "Doug: Christmas Story," "Lassie Come Ho-Ho-Home," and "Lassie Come Ho-Ho-Home," and "Lassie Christmas Tail" are the five most recent titles, while last year's "Ren & Stimpy: Have Yourself a Stinky Little Christmas" is being re-released. Each title comes with over \$15 worth of coupons from Mattel, as well as a



by Moira McCormick

\$2 rebate offer from Johnson & Johnson. Also available are R&S plush gift packages, at \$19.98 each. The Ren Gift Package features the "Classics II" video with a Ren plush toy, while the Stimpy Gift Package contains the "Stinky" video and a Stimpy plush. The "Lassie Come Ho-Home" is available in a gift package as well, featuring a Lassie plush, for \$16.98.

The two latest "Enchanted Tales" titles are "The Night Before Christmas" and "Snow White" (the latter of which precedes Disney's video release of "Snow White And The Seven Dwarfs.") Both animated titles include the coupons and rebate offer, and both are also available in book/tape form. Each is \$14.98.

On the ghosts-and-goblins tip, Sony Wonder is offering "Nickelodeon: Frightfest." It contains "comically creepy" stories from "Ren & Stimpy," "Rugrats," and "Doug," and includes a bonus set of glow-inthe-dark stickers. A cross-promotion with a national candy company is in development, and the title will be promoted on Nickelodeon's annual "Nick or Treat" on-air promotion.

Golden Book Video is releasing

Golden Book Video is releasing five repriced yule-themed kids' titles Sept. 29, including "Madeline's Christmas," "Timmy's Gift," "Timmy's Special Delivery," "Baby Songs Christmas," and "Poky Little Puppy's First Christmas." All carry suggested retail prices of \$12.95, except for "Poky Little Puppy," which is \$9.95. From FoxVideo comes "The Animated Christmas Collection," consisting of "Christopher The Christmas Tree" and "Raggedy Ann & Andy: The Christmas Adventure" (both new titles), along with two previous releases, "The Simpsons' Christmas Special" and "A Garfield (Continued on next page)

75

CHILD'S PLAY

(Continued from preceding page)

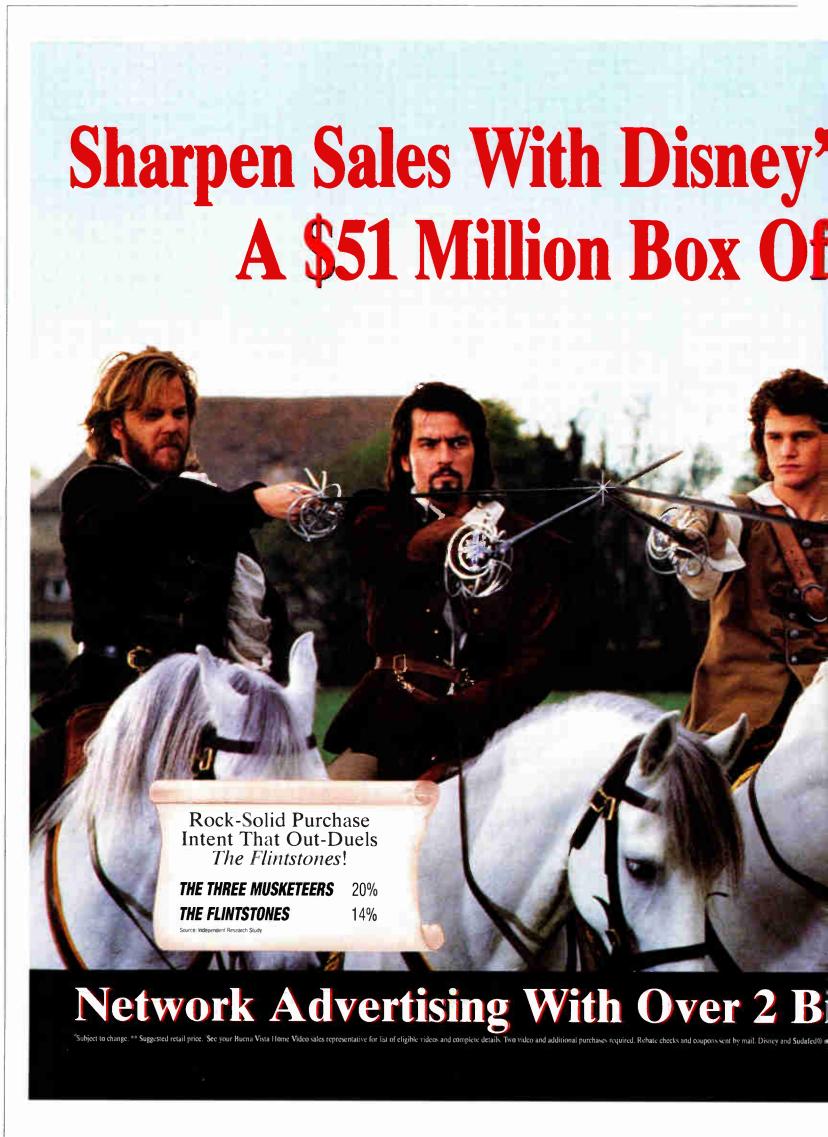
Christmas." Each video is priced at \$9.98.

Video Treasures checks in with a quartet of holiday titles, including "Christmas Tales & Tunes," "Hanukkah Tales & Tunes," "Percy's Ghostly Trick," and "Thomas' Christmas Party," each \$12.98. Paramount Home Video is releasing three holiday-themed "Peanuts" titles, as well as three other animated seasonal videos. "A Charlie Brown Thanksgiving," "A Charlie Brown Christmas," and "Happy New Year, Charlie Brown" are due Sept. 28, along with "The Mayflower Voyagers," a new-to-video "Peanuts" title from the miniseries "This Is America, Charlie Brown." Along with the Peanuts titles come "Yes Virginia, There Is A Santa Claus," "Mister Magoo's Christmas Carol," and "The Trolls And The Christmas Express." Each is priced at \$12.95; a gift set featuring "A Charlie Brown Christmas" and Snoopy ornament is \$16.95.

And let us not forget about the season's projected best sellers: the aforementioned "Snow White And The Seven Dwarfs," which Disney is releasing Oct. 28 at \$26.99; "Barney's Imagination Island," the home video version of His Purpleness' NBC-TV prime-time special of the same name. which is coming Oct. 4 from the Lyons Group at \$14.95; the Olsen Twins' double-header, "The Case Of Thorn Mansion" and "The Case Of The Logical Ranch," the inaugural releases in the Dualstar/BMG Kidz series "The Adventures Of Mary-Kate & Ashley," which are set for a Tuesday (13) street date; and the latest Mighty Morphin Power Rangers titles (the first new releases for this Saban Home Entertainment product under new distributor A*Vision): "The Wanna-Be Ranger," "Putty On The Brain," and "Bloom Of Doom," each \$12.95 and featuring a bonus Power Rangers music video.

MORE DISNEWS: In addition to "Snow White And The Seven Dwarfs" and "Tim Burton's The Nightmare Before Christmas," the Mouse has his hands full with a bunch of new video releases. For starters, there's the home video debut of the acclaimed syndicated television series "Bill Nye The Science Guy" on Walt Disney Home Video. whose first three releases are entitled "Dinosaurs: Those Big Boneheads," "Outer Space—Way Out There," and "Human Body—The Inside Scoop." Each is \$12.99, and each is packaged with free multi-image, science-oriented cards. Walt Disney Home Video also has premiered the fourth volume in its toddler-targeted "Spot" series, called "Spot Goes To School," priced at \$14.99. Consumers purchasing any two "Spot" videos can receive a free Spot toddler Tshirt via a mail-in offer. And Disney also has dropped "D2: The Mighty Ducks," sell-through priced at \$19.99, which is being promoted via a consumer mail-in rebate offer that allows purchasers up to \$6 in savings with additional purchases.

HOW-TO HYSTERIA: The hot new kid vid genre of vocational vid-(Continued on next page)





CHILD'S PLAY

(Continued from preceding page)

eos, which merited its own story in these pages Aug. 20, shows no signs of letting up. Here's a recent roundup of new titles in that area: "Let Me Tell You All About Planes," 60 minutes at \$19.95 from Traditional Images in Grapevine, Texas; "Working At Sea," \$19.95, from John Sabella & Associates, Seattle; "I Can Build!," 25 minutes at \$19.95 from Can Too! Tapes, Scottsdale, Ariz.; and "Concrete Trucking: A Real-Life Video Field Trip For Kids!," \$19.95, Pique Productions Inc. Bullwin Mo.

ductions Inc., Ballwin, Mo. KIDBITS: The Coalition For Quality Children's Videos, based in Santa Fe, N.M., has published its inaugural "Kids First! Directory," listing every title endorsed by the Coalition's screening jury . . . Barnev the Dinosaur makes his first appearance in the Macy's Thanksgiving Day Parade this Nov. 24, in the form of a six-story-tall balloon. MGM/UA has added 11 repriced titles to its recently-created "MGM Family Entertainment" label, each \$14.95. They include "Chitty Chitty Bang Bang," "The Black Stallion,"
"All Dogs Go To Heaven," and "The
Secret Of NIMH"... MCA/Universal Home Video will bow three new titles in its superb animated series "Shelley Duvall's Bedtime Stories." The double-story tapes are "The Little Rabbit Who Wanted Red Wings," narrated by Duvall, and "Katy No-Pocket" with Mary Steenburgen; "Bootsie Barker Steenburgen; "Bootsie Barker Bites" with Rhea Perlman, and "Ruby The Copycat," narrated by Shelley Long; and "Aunt Ippy's Museum Of Junk," with Kathy Bates, and "Uncle Wizzmo's New Used Car" with Ed Begley Jr. . . Orion Home Video has released a new animated "Sleeping Beauty," the latest in its "Storyteller's Classics" series, for \$12.98. mount Home Video will release Moonbeam Entertainment's family film "Prehysteria! 2" Nov. 9; its predecessor, "Prehysteria!," won the Homer Award from the Video Software Dealers Assn. for best direct-to-video release of 1993. Dealers get three children's T-shirts with purchase of a three-pack ... The latest "Biker Mice From Mars" titles from Best Film & Video are 'Chill Zone" (a Christmas title) and "The Masked Motorcyclist"; the syndicated series starts airing soon, five days a week in most of the country ... Sony Wonder has released the first two home video titles from Nelvana Ltd.'s animated series "Dog City." "The Big Squeak" and "Much Ado About Mad Dog" de-buted July 26 ... Wood Knapp Video is offering two new video/doll gift sets based on the Children's Circle library. "The Maurice Sendak Library" is packaged with the bull character from "Where The Wild Things Are," and "Corduroy And Other Bear Stories" is paired with a plush teddy bear; each is \$24.98. Retailers receive the "Wild Things" plush free with the pur-chase of any 12 Children's Circle video titles ... GoodTimes Home Video is releasing Canadian children's live-action program "The Ad-(Continued on next page)

Home Video

REALTIME SPORTS

(Continued from page 68)

hour of videoclips, a week-by-week review of the 1993 season, a trivia game, "bloopers," and NFL merchandise offerings.

Another key component, according to Robert Nederlander, is a built-in online adjunct. "The problem with reference titles, in any medium, is that once they are published there is no way to update them. And updating is especially crucial in the sports market, where information is constantly changing," he says. "We are keen on giving our sports fans who purchase this the ability to take the information from the current year and integrate that with the rest of the information that we provide. So someone who buys this is going to be able to go back to it over and over again."

When they explore the title, users will come across an area asking if they would like to update the product, Nederlander says. Anyone who answers yes—and whose computer has a modem—twice a week will receive new information on results from the previous week, as well as a preview of the coming week's games. "And all this is seamless," he adds. "The user is not going to have to know anything about computers or online services—it's done behind the scenes."

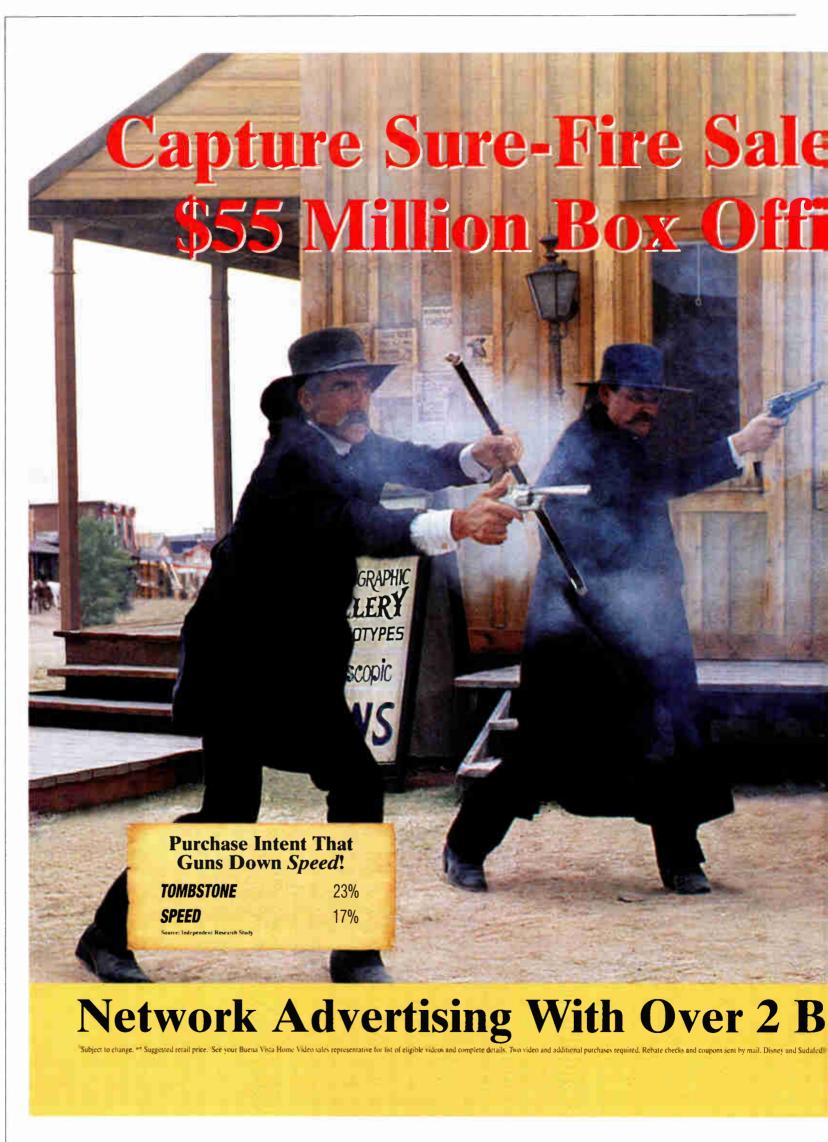
The same technique is being explored by other CD-ROM publishers that recognize the worth of this platform-unique, value-added feature. Turner Home Entertainment and CNN's "The People V. O.J. Simpson: An Interactive Companion To The O.J. Simpson Trial," for instance, includes free CompuServe signup and software for updates on developments in that case.

RealTime also has agreements with the National Hockey League and Major League Baseball for "official yearbooks" on the respective sports, Nederlander says. Plans also include the production of game and gaming-related sports titles, Nederlander says. A total of 10 RealTime titles are expected to hit the market by the end of 1995. MARILYN A. GILLEN

CHILD'S PLAY

(Continued from preceding page)

ventures Of Dudley The Dragon" on home video in mid-September. The first two episodes, "Dudley Finds His Home" and "Dudley's Tea Party," each \$12.95, his stores in mid-September . . . $A\&\,M$ Video has bowed two new videos from Shari Lewis' PBS TV series "Lamb Chop's Play-Along": "Get Your Teddy Ready" and "Let's Play Games," the series' ninth and 10th releases. Lewis has a PBS primetime special set for Oct. 30 called "Lamb Chop And The Haunted Studio" ... Hemdale Home Video has premiered the family adventure film "Savage Land" at \$19.95. The newest release in the "Art Lessons For Children" series from Coyote Creek Productions, Fallbrook, Calif., is Vol. 6, "Plants Of The Rain Forest"... Children's fit-ness video "Exercise Fun With Buddy Bird" is available from Stringer Productions, San Diego, Calif. Sign-language video "Sign Songs" is the latest from Avlmer Press, Madison, Wis.





SONY WONDER

(Continued from page 69)

der will run a similar TV campaign,

with the exception that Minneapolis will replace Washington, D.C.

Next is "The Night Before Christmas" in the fall, coinciding with Disney's "Tim Burton's The Nightmare Before Christmas." For that title, Sony Wonder will emphasize print ads in magazines such as Parents, Parenting, Family Fun, Us, and Family Life.

"These titles are really skewed to 2to-6-year olds. Young kids fall in love with it. So we're trying to really make sure that mothers are seeing this product," says Moss.
Sony Wonder has been able to get

"Jungle King" into supermarkets to take advantage of the traffic. A new mother herself, Moss says, "Moms go there three times a week, so that's a wonderful place for our product. Supermarkets are a whole new area for Sony, so we're really trying to develop that and get more information from them about their sell-through base. They've been extremely supportive."

The series is co-produced by animation company Golden Films, which previously had worked on projects for Sony Kids (the predecessor to Sony Wonder). Golden Films was founded by Diane Eskenazi, whose version of "Aladdin" was released by GoodTimes Entertainment.

"We spoke to Diane about a year and a half ago about creating a series of productions for video," Moss says. "We came up with a variety of titles, and tried to determine which stories seemed to make sense during which times of year, and discussed them with Golden Films from the creative standpoint."

The choice of "The Jungle King" as the first title was not based on Disney's release of "The Lion King," she says. "We started working on 'Jungle King' a year and a half ago. It was just coincidental that the timing worked out so well. We were very fortunate.'

Moss says she is high on the look of these features. "I think theatrical animation is much more expensive, but I would say that most people would not notice the difference unless they're real animation buffs. Quality is key for us. Retailers have said this is unbelievable animation

Sony Wonder continues to work on deals for international television and video distribution, but no domestic broadcast is planned because "we wanted to give direct-to-video a window and see how well we do," Moss says. But "in the future, [domestic broadcast] is something we can contemplate.'

The company is also looking at the possibility of licensing deals for toys, books, and other related products. "In the next year, that definitely will be our main emphasis," she says. "We see this as a long-term thing. We want to have ongoing relationships with licensees and, as time goes on, do cross-promo-

tions as well."
While Moss feels that direct-to-video can be a good opportunity, she says that "not every program can go direct. You have to select carefully. In my experience, fairy tales have done well in this market," possibly because their familiarity makes up for the lack of theatrical exposure.

Most of all, she says, "You need special products that are evergreen, titles that people can keep in their library and watch today or 10 years from now.

BMG Kidz Promoting New Adventure Series By Olsen Twins

SEEING DOUBLE: BMG Kidz has turned the promotional notch up a little higher for the debut of "The Adventures Of Mary-Kate & Ashley," the video series starring Mary-Kate & Ashley Olsen as junior detectives. The first two tapes arrive in stores Sept. 13, priced at \$12.95.

ABC Television, which is the home for the twins' top-rated series "Full House," will debut a music video from the video series following the show's Sept. 13 episode. Four days later, a behind-the-scenes special about the making of the video will lead off ABC's Saturday morning lineup. The special, produced by Dick Clark Productions, will repeat on Dec. 3.

On-air 15-second promos touting the "world premiere" of the Olsens' music video will begin on Sept. 9 during ABC's "TGIF" pro-

ABC Radio Network will also conduct various on-air giveaways and contests during September.

Syndicated stations airing "Full House" reruns in the top 40 markets have also been slated for advertising spots, which will tag local retailers and alert consumers to giveaway contests.

"Between the ABC world premiere of the video and the special, we expect to have about 200-250 million consumer impressions. says BMG North America VP of business affairs David Benjamin. "And that's not even counting the ad in TV Guide, which is another 40 or 50 million impressions."

Other street date activities include an appearance by the twins on America On-Line on Sept. 12. A cable advertising campaign is planned for late September.

In addition to a previously an-

nounced promotion with Playskool (Billboard, July 23), the tapes will be featured in a center aisle Playskool display at 1,800 Kmart locations during November and December.

Benjamin says the first Olsen video, "I'm The Cute One," sold about 400,000 units, but adding the mystery element to the new series will appeal to both boys and girls ages 4 through 12.

"I'm The Cute One" consisted of songs skewed toward a preschool market. The new tapes have both songs and a story to appeal to older kids, says Benjamin. BMG expects the new tapes to sell 1 million units, Benjamin says.

"If anyone can knock Barney off the shelf, it will be Mary-Kate and Ashley," says Benjamin.

EVERYTHING OLD SELLS

by Elleen Fitzpatrick

like new again: MPI Home Video expects to ship more than 1 million units of "Hondo," the 1953 John Wayne film that has never been released on video. The title arrives in stores Sept. 20 and is priced at

MPI executive VP of sales Sam

Zitrow predicts the title will exceed 2 million units within the first six months of release.

Sales of "Hondo" are on track with "McClintock!," which MPI and GoodTimes Home Video sold in the 2-million-unit range a year ago. Both companies distributed "McClintock!" despite an MPI lawsuit alleging that GoodTimes did not have the proper copyright for the film. MPI lost its case in a ruling delivered last spring. (Billboard. May 14).

MPI will try to keep the Wayne sales wagon rolling with the re-(Continued on next page)

Billboard®

FOR WEEK ENDING SEPTEMBER 17, 1994

Ton Kid Video

| | U | J | NIU VIUUU _{IM} | | |
|-----------|------------|---------------|---|--------------------|-------------------------|
| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS. TITLE Copyright Owner, Manufacturer, Catalog Number | Year of Release | Suggested List Price |
| 1 | 1 | 5 | * * * NO. 1 * * * THUMBELINA Warner Bros. Inc./Wamer Home Video 24000 | 1994 | 24.96 |
| 2 | 2 | 15 | THE RETURN OF JAFAR Walt Disney Home Video 2237 | 1994 | 22.99 |
| 3 | 3 | 49 | ALADDIN Walt Disney Home Video 1662 | 1992 | 24.99 |
| 4 | 4 | 25 | THE FOX AND THE HOUND Walt Disney Home Video 2141 | 1981 | 24.99 |
| 5 | NE | NÞ | THE PRINCESS AND THE GOBLIN Hemdale Home Video 7113 | 1994 | 24.95 |
| 6 | 20 | 7 | THE JUNGLE KING Golden Films/Sony Wonder 49604 | 1994 | 14.98 |
| 7 | 7 | 25 | THERE GOES A BULLDOZER! Kidvision/A*Vision Entertainment 50701 | 1994 | 12.95 |
| 8 | 22 | 5 | MY NEIGHBOR TOTORO Tokuma Publishing/FoxVideo 4276 | 1988 | 19.98 |
| 9 | 6 | 17 | BATMAN: MASK OF THE PHANTASM Warner Bros. Inc./Warner Home Video 15500 | 1993 | 19.96 |
| 10 | 5 | 3 | BARNEY: LIVE IN NEW YORK CITY The Lyons Group 2002 | 1994 | 19.99 |
| 11 | 8 | 97 | BEAUTY AND THE BEAST Walt Disney Home Video 1325 | 1991 | 24.99 |
| 12 | 18 | 157 | THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864 | 1988 | 19.95 |
| 13 | 9 | 21 | MIGHTY MORPHIN GREEN RANGER: PART 1 Saban Entertainment/PolyGram Video 8006311353 | 1994 | 12.95 |
| 14 | 17 | 23 | WE'RE BACK!: A DINOSAUR STORY ◇ Amblin Entertainment/MCA/Universal Home Video 81289 | 1993 | 24.98 |
| 15 | 12 | 5 | THERE GOES A TRAIN! Kidvision/A*Vision Entertainment 50710-3 | 1994 | 10.95 |
| 16 | 10 | 23 | THERE GOES A FIRE TRUCK! Kidvision/A*Vision Entertainment 50700 | 1994 | 12.95 |
| 17 | 16 | 3 | THERE GOES AN AIRPLANE! Kidvision/A*Vision Entertainment 50711-3 | 1994 | 10.95 |
| 18 | 25 | 21 | MIGHTY MORPHIN GREEN RANGER: PART 2 Saban Entertainment/PolyGram Video 8006311373 | 1994 | 12.95 |
| 19 | 14 | 5 | THERE GOES A POLICE CAR! Kidvision/A*Vision Entertainment 50719-3 | 1994 | 10.95 |
| 20 | 21 | 17 | THE FLINTSTONES: HOORAY FOR HOLLYROCK Hanna-Barbera Prod. Inc./Turner Home Entertainment 1206 | 1994 | 12.98 |
| 21 | NE | NÞ | ANIMANIACS: ANIMANIACS STEW Warner Bros. Inc./Warner Home Video 13539 | 1994 | 12.95 |
| 22 | NE | N | ANIMANIACS: HELLOOOO, HOLIDAYS! Warner Bros. Inc./Warner Home Video 13543 | 1994 | 12.95 |
| 23 | 13 | 5 | THERE GOES A TRUCK! Kidvision/A*Vision Entertainment 50723-3 | 1994 | 10.95 |
| 24 | NE | N | ANIMANIACS: YOU WILL BUY THIS VIDEO! Warner Bros. Inc./Warner Home Video 13542 | 1994 | 12.95 |
| 25 | 19 | 282 | CHARLOTTE'S WEB | 1973 | 14.95 |

19 282 Hanna-Barbera Prod. Inc./Paramount Home Video 8099 That gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

Billboard. FOR WEEK ENDING SEPTEMBER 17, 1994

Special Interest Video Sales...

| EK | AGO | _ | Compiled from a national sample of retail stores sales reports. | 2.0 |
|-----------|------|------------------|---|-------------------------|
| THIS WEEK | WKS. | WKS. ON CHART | TITLE | Suggested List Price |
| - | 2 | | Program Supplier, Catalog Number | S |
| | | RE | CREATIONAL SPORTS | |
| 1 | 1 | 7 | * * NO. 1 * * 1994 STANLEY CUP CHAMPIONS: N.Y. RANGERS ABC Video 44039 | 19.95 |
| 2 | 3 | 39 | BAD GOLF MADE EASIER ABC Video 45003 | 19.98 |
| 3 | 9 | 11 | NBA SUPERSTARS 3 FoxVideo (CBS/Fox) 5996 | 14.98 |
| 4 | 14 | 19 | SIR CHARLES FoxVideo (CBS/Fox) 5992 | 19.98 |
| 5 | 7 | 15 | NBA GUTS & GLORY FoxVideo (CBS/Fox) 5981 | 14.98 |
| 6 | 4 | 25 | HOCKEY'S GREATEST HITS Simitar Ent. Inc. | 9.95 |
| 7 | 8 | 41 | SHAQ ATTACK: IN YOUR FACE Parade Video 530 | 19.98 |
| 8 | 13 | 3 | DREAM TEAM II FoxVideo (CBS/Fox) 8133 | 14.98 |
| 9 | 2 | 11 | THE TOP SO WORLD CUP GOALS PolyGram Video 8006315333 | 14.95 |
| 10 | RE-E | NTRY | MICHAEL JORDAN: COME FLY WITH ME◆ FoxVideo (CBS/Fox) 2173 | 19.98 |
| 11 | RE-E | NTRY | MIKE TYSON'S GREATEST HITS HBO Home Video 0088 | 19.99 |
| 12 | 15 | 19 | BEST OF HOCKEY'S HARDEST HITTERS Quality Video, Inc. 3130 | 9.99 |
| 13 | RE-E | NTRY | MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858 | 19.98 |
| 14 | 5 | 33 | NFL ROCKS-EXTREME FOOTBALL PolyGram Video 4400876853 | 19.95 |
| 15 | 17 | 79 | MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770 | 19.98 |
| 16 | 12 | 7 | WORLD CUP USA: OFFICIAL PREVIEW PolyGram Video 8006315733 | 14.95 |
| 17 | 6 | 13 | HOCKEY-HERE'S HOWE: POWER SKATING Barr Entertainment | 14.95 |
| 18 | RE-E | NTRY | SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244 | 14.98 |
| 19 | RE-E | NTRY | MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189 | 19.98 |
| 20 | 10 | 21 | HOCKEY: THE LIGHTER SIDE Simitar Ent. Inc. | 24.95 |

| 200 | VEEK | . AGO | NO. | Compiled from a national sample of retail stores sales reports. | ited |
|--------|-----------|-------|--------|---|-------------------|
| 200.12 | IMIS WEEK | 2 WKS | WKS. (| TITLE Program Supplier, Catalog Number | Sugge: List Pr |

HEALTH AND FITNESS...

| | | | * * NO.1 * * | 1 |
|----|--------|------|--|----------------|
| 1 | 1 | 45 | CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100 | 19.99 |
| 2 | 3 | 29 | JANE FONDA'S YOGA EXERCISE WORKOUT◆ A*Vision Entertainment 55021-3 | 19.98 |
| 3 | 6 | 125 | ABS OF STEEL WITH TAMILEE WEBB A*Vision Entertainment 132 | 9.95 |
| 4 | 2 | 19 | STEP REEBOK: THE POWER WORKOUT PolyGram Video 4400877673 | 19.95 |
| 5 | 18 39 | | ABS OF STEEL 2000 WITH TAMILEE WEBB A*Vision Entertainment 227 | 14.95 |
| 6 | 10 226 | | JANE FONDA'S COMPLETE WORKOUT A*Vision Entertainment 55006-3 | 19.98 |
| 7 | 5 | 7 | DENISE AUSTIN: TRIMWALK Parade Video 1483 | 19.98 |
| 8 | 4 | 97 | STEP REEBOK: THE VIDEO PolyGram Video 0847853 | 29.95 |
| 9 | 9 | 123 | BUNS OF STEEL 3 WITH TAMILEE WEBB A*Vision Entertainment 131 | 9.95 |
| 10 | RE-E | NTRY | YOGA PRACTICE FOR BEGINNERS Healing Arts 1088 | 19.98 |
| 11 | RE-E | NTRY | ABS OF STEEL 2 WITH TAMILEE WEBB A*Vision Entertainment 133 | 9.95 |
| 12 | 20 | 7 | TAI CHI: FUNDAMENTALS Video Treasures 9652 | 14.98 |
| 13 | RE-E | NTRY | ARMS & ABS OF STEEL WITH TAMILEE WEBB A*Vision Entertainment 142 | 9.95 |
| 14 | RE-E | NTRY | BUNS OF STEEL WITH GREG SMITHEY A*Vision Entertainment 111 | 9.95 |
| 15 | 7 | 19 | KATHY SMITH'S AEROBOX WORKOUT A*Vision Entertainment 50518-3 | 19.95 |
| | | | JANE FONDA'S P. B. & R. WORKOUT | 14.97 |
| 16 | RE-E | NTRY | A*Vision Entertainment 046 | 14.57 |
| | | NTRY | A*Vision Entertainment 046 NIKE: TOTAL BODY CONDITIONING A*Vision Entertainment 50532-3 | - |
| 17 | RE-E | | NIKE: TOTAL BODY CONDITIONING | 19.95 |
| 17 | RE-E | NTRY | NIKE: TOTAL BODY CONDITIONING A*Vision Entertainment 50532-3 BOXOUT WITH SUGAR RAY LEONARD | 19.95 19.95 |

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

SHELF TALK

(Continued from preceding page)

lease of "The High And The Mighty" late next year, another previously unavailable title.

Cabin Fever Entertainment reports its 14-tape "Little Rascals" series has sold more than a million units. The series, which underwent a \$500,000 restoration, have been in stores since July 6, priced at \$14.95 each.

Tommy Bond, who played Butch, has been pushing the tapes on the talk-show circuit for Cabin Fever.

Entertainment Tonight correspondent Leonard Maltin, who narrates the tapes, has also been unofficially pitching the videos.

CBS/FOX LIKES MIKE: Michael Jordan has moved on to baseball, but his basketball career lives on video. Two of the former Chicago Bulls star's best-selling titles, "Come Fly With Me," and "Air Time," will be featured as a gift set priced at \$29.98 from CBS Fox Video. Included in the set is an exclusive Michael Jordon career retrospective photo booklet. Street date is Oct. 14.

The release date coincides with the start of the basketball season, and CBS/Fox will advertise the set with 30-second spots during NBA games. Ads for the tape will also run in NBA arenas during games. A radio promotion will begin Nov. 21.

TURNER'S CHARGE: Turner Home Entertainment's most ambitious theatrical project, "Gettysburg," will get the star treatment this holiday season.

As part of the sell-through campaign for the four-hour epic, Turner will offer a collector's edition, priced at \$89.98, on Nov. 2. A nofrills version will be available at a \$24.98 price point.

Elements of the collector's set include a one-hour documentary, 30 minutes of unseen footage, a CD, a battlefield map, a coffee-table companion book and an actual Civil War bullet.

In other Turner news, Russell Kelban, former VP of marketing at Turner Home Entertainment, has been appointed VP of marketing at Virgin Interactive.

Kelban has relocated from Atlanta to Irvine, Calif., and joins former Nelson Entertainment boss, Rand Bleimeister, who was named senior VP sales and marketing of the division a few months

FAREWELL MICKEY: Buena Vista Home Video senior VP of sales and distribution Dick Longwell will be leaving the company at year's end when his contract expires. According to a Buena Vista spokeswoman, most of Longwell's duties will now be handled by VP of sales and distribution Dennis Maguire. Longwell, a 12-year Buena Vista veteran, did not announce his future plans.



BILLBOARD SEPTEMBER 17, 1994

VIDEO PEOPLE

Lon G. Von Hurwitz has been named VP of marketing for the North American sector by Columbia TriStar Home Video. He was executive VP/GM, West Coast, for Carlson Marketing Group.

LIVE Entertainment promotes Ellen Pittleman to VP, production and acquisitions. She was director of production and acquisitions for the company. Also, Michelle Oris is named PR director, and Suzanne Mitchell PR manager.

Martin Nisenholtz joins Ameritech as director of content strategy, respon-

sible for guiding development of new video programming opportunities and interactive information and advertising services.

Susan Roberts has been named national accounts manager for ABC Video. Julie Murakami has advanced to the newly created post of special markets accounts executive.





Billboard®

Anthony Adamski is named VP and director, worldwide anti-piracy, at the Motion Picture Export Assn. of America, succeeding William Baker, the new president of MPEAA. Gregory Goeckner joins MPEAA as deputy director and special counsel of the anti-piracy operation.

At Best Film & Video, Bill Reilly becomes marketing VP; Joe Marziotto, sales VP; Richard Mendelsohn, regional sales manager; and Joseph Calamari, head of West Coast sales and promotions.

Laura Stone has been appointed marketing manager of A*Vision Entertainment. Maryann Manelski becomes production manager and Ginny Nugent senior director of production. Lee Stimmel becomes product manager for adult movies, music, and video, and Lisa Veatch becomes West Coast office coordinator.

Louis Lo is appointed programming manager at International Video Network. Glen Yunker becomes Southeast regional sales manager. Roger Goodsell has been promoted to national sales manager.

Michael McLeod advances to senior director of sell-through national sales at Uni Distribution. Lori Reimers is named Southwest regional video direc-

Michael Devitt joins Cabin Fever Entertainment as Midwest regional sales

Advancements at MCA Home Entertainment Group: Arlyne Willcox to senior VP of business affairs, and Anthony Zummo to VP of legal affairs. Mark Goldman is named VP, business development, worldwide pay TV.

Gerald Geddis has advanced to senior VP of video in Blockbuster's domestic consumer division. Geddis previously was based in London as VP of the international division. James Blosser, formerly assistant to chairman Wayne Huizenga, is named president of Blockbuster Entertainment's newly formed Blockbuster Park division.

U.K. SET FOR GLUT OF YULE VID TITLES

(Continued from page 69)

the title's rental potential. Everything is about release dates.'

As for a death knell, Heap is noncommittal. "It's hard to answer that. You'll have to wait until you see what the total rentals are on 'Free Willy' and 'Jurassic Park.'

All eyes in the trade are on these shortening rental windows, especially with pay-TV also making inroads on rental exclusivity. When it was announced that "Jurassic Park" was being released Oct. 3 at a dealer Price of 39.95 pounds before hitting sell-through Nov. 21 at a trade price of 10.21 pounds (14.99 pounds suggested retail price), the reaction was mixed, with dealers and wholesalers arguing over the pros and cons of the length of the seven-week window and the 40-pound dealer price.

Oakley predicts that the proximity of rental and retail will benefit Virgin. "Because we're not waiting for titles so long, there won't be so many ex-rental cassettes in the stores up

for sale, because they'll still be renting," he says. "The rental campaigns will keep them still fresh in the consumer's mind, and we'll also get the advantage of the rental campaign, the retail campaign, and our own campaigns."

The country's leading independent retailer, Adrian Rondeau, sees reduced windows differently. He calculates that "Free Willy" costs some 2.55 pounds per week before sellthrough release, while "Jurassic Park" costs 5.70 pounds per week. "'Jurassic Park' is a potential disaster for any dealer who wants to get somewhere near to meeting demand. 'Free Willy' is not terrific news by anyone's calculations, but there is enough leeway in the price and window for serious dealers to experiment with respectable copy depth. After the sell-through release of both titles, our takings and profits/ losses will reveal all."

Ton Video Rentals

| | | A . | COMPILED FROM A NAT | IONAL SAMPLE OF RETAIL STORE RENTAL REF | PORTS. | | |
|--------------|-----------|---------------|---------------------------------|---|------------------------------------|--------------------|----------|
| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | |
| | | | * | * * No. 1 * * * | | 1 | |
| 1 | 1 | 9 | PHILADELPHIA | Columbia TriStar Home Video 52613 | Tom Hanks Denzel Washington | 1993 | PC |
| 2 | 8 | 2 | SCHINDLER'S LIST | Amblin Entertainment MCA/Universal Home Video 82153 | Liam Neeson Ben Kingsley | 1993 | |
| 3 | 3 | 8 | GRUMPY OLD MEN | Warner Bros. Inc. Warner Home Video 13050 | Jack Lemmon Walter Matthau | 1993 | P |
| 4 | 2 | 6 | ON DEADLY GROUND | Warner Bros. Inc. Warner Home Video 13227 | Steven Seagal Michael Caine | 1994 | |
| 5 | 4 | 11 | THE PELICAN BRIEF | Warner Bros. Inc. Warner Home Video 12989 | Julia Roberts Denzel Washington | 1993 | Р |
| 6 | 5 | 10 | TOMBSTONE | Hollywood Pictures Hollywood Home Video 2544 | Kurt Russell Val Kilmer | 1993 | T |
| 7 | 9 | 12 | ACE VENTURA: PET DETECTIVE | Morgan Creek Productions Inc. Warner Home Video 23000 | Jim Carrey | 1993 | F |
| 8 | 6 | 3 | BEETHOVEN'S 2ND | Universal City Studios MCA/Universal Home Video 42029 | Charles Grodin Bonnie Hunt | 1993 | Ť |
| 9 | 7 | 4 | MAJOR LEAGUE II | Morgan Creek Productions Inc. Warner Home Video 13356 | Charlie Sheen Tom Berenger | 1994 | t |
| 10 | 15 | 3 | THE REF | Touchstone Pictures Touchstone Home Video 2748 | Denis Leary Judy Davis | 1994 | t |
| 11 | 13 | 5 | WHAT'S EATING GILBERT GRAPE | Paramount Pictures | Johnny Depp | 1993 | ı |
| 12 | 14 | 3 | INTERSECTION | Paramount Home Video 32955 Paramount Pictures Paramount Home Video 32343 | Juliette Lewis Richard Gere | 1994 | + |
| 3 | 12 | 7 | REALITY BITES | Paramount Home Video 32242 Universal City Studios | Sharon Stone Winona Ryder | 1994 | F |
| 14 | NEV | - | FOUR WEDDINGS AND A FUNERAL | MCA/Universal Home Video 81929 Gramercy Pictures | Ethan Hawke Andie MacDowell | 1994 | Ŧ. |
| 15 | 10 | 7 | BLINK | PolyGram Video 8006317693 New Line Home Video | Hugh Grant Madeleine Stowe | + | + |
| 16 | 11 | 7 | | Columbia TriStar Home Video 2605 Touchstone Pictures | Aidan Quinn | 1994 | + |
| 7 | | | SISTER ACT 2: BACK IN THE HABIT | Touchstone Home Video 2525 Universal City Studios | Whoopi Goldberg Daniel Day-Lewis | 1993 | + |
| _ | 16 | 9 | IN THE NAME OF THE FATHER | MCA/Universal Home Video 81800 Walt Disney Pictures | Emma Thompson | 1993 | ļ |
| 18 | NEV | | D2: THE MIGHTY DUCKS | Walt Disney Home Video 2553 Hollywood Pictures | Emilio Estevez | 1993 | ļ |
| 9 | 17 | 4 | ANGIE | Hollywood Home Video 2556 Touchstone Pictures | Geena Davis | 1993 | L |
| 20 | 18 | 6 | MY FATHER THE HERO | Touchstone Home Video 2699 | Gerard Depardieu | 1994 | Ļ |
| 21 | NEV | V | BLUE CHIPS | Paramount Pictures Paramount Home Video 32741 | Nick Nolte Shaquille O'Neal | 1994 | P |
| 22 | 23 | 8 | ROMEO IS BLEEDING | PolyGram Video 8006304453 | Gary Oldman Lena Olin | 1993 | L |
| 23 | 21 | 5 | BLANK CHECK | Walt Disney Pictures Walt Disney Home Video 2902 | Brian Bonsall Karen Duffy | 1993 | |
| 24 | 22 | 3 | MY GIRL 2 | Columbia TriStar Home Video 27623 | Anna Chlumsky Dan Aykroyd | 1993 | |
| 25 | 19 | 4 | THE CHASE | FoxVideo 8603 | Charlie Sheen Kristy Swanson | 1994 | F |
| 26 | 20 | 4 | HEAVEN AND EARTH | Warner Bros. Inc. Warner Home Video 12983 | Tommy Lee Jones Joan Chen | 1993 | T |
| 27 | NEV | V > | LIKE WATER FOR CHOCOLATE | Miramax Films Touchstone Home Video 2111 | Lumi Cavazos Marco Leonardi | 1993 | T |
| 28 | 30 | 2 | I'LL DO ANYTHING | Columbia TriStar Home Video 52623 | Nick Nolte Albert Brooks | 1994 | P |
| 9 | 25 | 7 | SEARCHING FOR BOBBY FISCHER | Paramount Pictures Paramount Home Video 32673 | Joe Mantegna Laurence Fishburne | 1993 | T |
| 0 | 28 | 2 | LIGHTNING JACK | Savoy Pictures HBO Home Video 91143 | Paul Hogan Cuba Gooding, Jr. | 1994 | P |
| 1 | 26 | 6 | SHAOOWLANDS | Savoy Pictures HBO Home Video 90968 | Anthony Hopkins | 1993 | |
| 2 | 24 | 11 | THE GETAWAY | Largo Entertainment | Debra Winger Alec Baldwin | 1994 | H |
| 3 | 27 | 14 | THE PIANO | MCA/Universal Home Video 82019 Live Home Video 69974 | Kim Basinger Holly Hunter | 1993 | H |
| 4 | 33 | 2 | THE HOUSE OF THE SPIRITS | Live Home Video 69986 | Harvey Keitel Meryl Streep | 1994 | \vdash |
| 15 | 36 | 2 | THE STAND | Republic Pictures Home Video 5678 | Jeremy Irons Gary Sinise | 1994 | - |
| 36 | 29 | 10 | SIX DEGREES OF SEPARATION | MGM/UA Home Video 904745 | Rob Lowe Will Smith | 1994 | - |
| 37 | 31 | 5 | CABIN BOY | Touchstone Pictures | Stockard Channing Chris Elliott | 1993 | P |
| _ | NEV | | THE PRINCESS AND THE GOBLIN | Touchstone Home Video 2903 Hemdale Home Video 7113 | | + | ľ |
| β β ∣ | 1457 | - | THE FRINCESS AND THE GUDLIN | Hemoale nome video /113 | Animated | 1994 | |
| 38 39 | 34 | 8 | SUGAR HILL | FoxVideo 1624 | Wesley Snipes | 1994 | Т |

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

Pro Audio



'Outlaw' In The Tower. Country great Willie Nelson is recording his upcoming Liberty Records release at the Capitol Tower in Hollywood. Scheduled for November release, the project is being engineered by Grammy winner Al Schmitt, who has worked with Frank Sinatra, Natalie Cole, Michael Bolton, and others. Shown at the sessions, from left, are Liberty Records president Jimmy Bowen, Capitol Recording Studios creative director Michael Frondelli, Nelson, and Schmitt.

Mobile Fidelity Still On The Move Chief Herb Belkin Keeps Ideas Coming

The quest for better-sounding music has led Mobile Fidelity Sound Lab president Herb Belkin on an enterprising path through the worlds of LP, cassette, and CD mastering and remaster-

The 55-year-old former executive at Atlantic and ABC Records (now MCA Records) describes Mobile Fidelity as an incubator of new methods of achieving flawless sound reproduction.

Formed in 1977, Mobile Fidelity's initial claim to fame was its half-speedmastered LPs, on virgin vinyl, of commercially released recordings such as Pink Floyd's "Dark Side Of The Moon"

'80s, the label branched out into audiophile cassettes, duplicated in real time on high-bias chrome tapes, and goldplated CDs, mastered from the original multitrack or mixed masters

Belkin points to Mobile Fidelity's recent overhaul of



its analog and digital mastering processes, dubbed the GAIN (Greater Ambient Information Network) System, as indicative of its purist approach. Developed in concert

with Nelson Pass of Pass Labs and audio consultant Mike Moffat, GAIN results in greater frequency response, better detail, and more stable imaging, according to Belkin.

For vinyl albums, GAIN employs a hard-wired system from the tape transport to the lathe, using either lowimpedance or no-impedance Class-A amplifiers to drive the cutter head.

For CDs, Mobile Fidelity created new A/D converters with eight-times over-sampling, theorizing that if the number of samples taken is increased, then the converters will find a more meaningful sample. These "16-bit accurate" converters, as Belkin calls them, also eliminate the anti-aliasing filters required by 50-kHz converters, filters that Belkin claims can cause quantization errors.

Belkin's insistence on working in the 16-bit domain bucks the industry trend toward 20- and 24-bit mastering systems, which allow more audio information-most of it "ambient"-to be programmed into the source material at the mastering stage. Proponents say these systems yield enhancements in the sound that are apparent even after the master has been boiled down to the 16-bit standard for CD units.

But Belkin says extra bits do not necessarily result in an improved sound. "It's not how many bits in your system that makes the difference." he says. "If you're not giving an accurate or true replica of the data, then it doesn't matter whether it's 20-bit or 40-bit. With 16-bit accurate, you are giving back every scintilla of informa-

(Continued on next page)

Mixer Michael Brauer Leaves His Mark On Diverse Range Of Artists, Genres

BY RICK CLARK

If there is one word to sum up mix master Michael Brauer's list of credits, it is "eclectic."

That impression would be fine by Brauer, who has made a point of constantly expanding into new musical territories. Along the way, Brauer's work has enjoyed commercial and critical success in genres as diverse

as urban, R&B, country, alternative rock, mainstream rock, and pop, thanks to his knack for creating mixes that capture the intent of the songs.

Brauer's many credits include the Stones, Rolling Belly, Rosanne Cash, Aerosmith, Michael Bolton,

Prefab Sprout, Toad The Wet Sprocket, Luther Vandross, Sade, Fishbone, and Chris Whitley, as well as recent projects by Tony Bennett, David Byrne, and Michael Been, former frontman for the Call.

"If I love a band, I want to be able to mix that and not have someone thinking, 'Well, he can't do that, because he did Tony Bennett," says Brauer. "If that was the case, I wouldn't currently be doing a Japanese band which is doing pure, ballsto-the-wall rock'n'roll.'

Unlike some mixers and producers, Brauer doesn't leave an identifiable sonic stamp on his work. That anonymity keeps him from being pigeonholed into a particular category.

However, one element Brauer has worked on tirelessly—and which has set his mixes apart from the packis his sophisticated application of compression. While many mixers may throw an entire mix through a compressor to even out the overall dynamics. Brauer refines the final

sound with a multilevel approach that keeps the compression of one part of the mix from inflicting itself on another area of the soundscape.

One project on which Brauer employed a number of clever compression applications was David Byrne's most recent album on Luaka Bop/ Sire. It was one of Brauer's favorite mixing projects, partially because Byrne gravitates toward synthesizing many musical influences into his

Brauer says he is content with his job on "David Byrne." "It's good mixing, and I can't think how I would've done it any better," he says. "Some people are never happy with what they do, but I never get deep into that. I am spontaneous in that I immediately go for the guts and soul of the song, and that is what

BRAUER

little rough here and there, it doesn't matter. as long as it keeps the listener listening. I think that is what I've accomplished on the

I try to put down

on tape. If it's a

Byrne album."

An example of a high-compression mixing job is Brauer's work on the new Michael Been album, "On The Verge Of A Nervous Breakthrough'

(Qwest/Reprise).
"That is a very aggressive-sounding, kind of retro-rock project, with reverb on the drums and things like that," notes Brauer. "Every mix on that album was very mean. I thought I had raced my bike 70 miles after spending a day mixing on that album. There is some really cool stuff on there, and I had a lot of fun. He's a great person, too. Some of my best jokes came from Michael."

At the other end of the sonic spectrum for Brauer was his involvement mixing Tony Bennett's "MTV Unplugged" album for Columbia

"The Bennett album was definitely a dream," he says. "I heard him about two years ago at Fat Tuesdays, which is a jazz club in New York. I met him after the show and thought, 'This is it. I've got to mix him someday.' I put my antenna up and kept waiting until the opportunity arose. When Columbia senior VP of A&R | David Kahne told me there was going to be an 'MTV Unplugged' show, I told him, 'Please let me mix this.'"

Mixing Bennett differed from Brauer's other projects in that he had to "turn off all the compressors and all the toys and tricks," he says. 'It is just down to piano and vocal. Everybody else-the drums and bass-are just a supportive measure. The way the pianist's dynamics worked around Tony was great. The important factor we always kept in mind was making sure that Tony 'sat' perfectly in the mix with the piano. It was a rush doing that album.'

One style of music Brauer would love to mix is big band, "My father would play that kind of music all the time, so I am just dying to do a project like that," he says, adding that his only taste of big-band mixing came from an unreleased project he did for Prince protégé Holly Robin-

When Brauer works in Los Angeles, his mixing facility of choice is A&M Studios. In England, he prefers Air Lyndhurst, and in New York, his mix room of choice is the new Sony Music Studios.

"Mixing is a pure passion," Brauer says, "I just can't wait to get into the room and sit down and mix a good

Brauer is represented by Sandy Roberton at Los Angeles agency World's End.

newsline.

OTARI CORP, of Foster City, Calif., is offering an upgrade package to videocassette plants in North America that use the company's T-70011 TMD high-speed duplication equipment. An Otari statement says the upgraded systems can run at speeds up to 7 meters per second, representing productivity increases of 25%-75%. At a cost of \$35,000, the upgrade includes all required components and on-site modification by Otari engineers.

TOLEDO, OHIO-BASED Automatic Inspection Devices, a maker of inspection equipment for CD plants, has joined forces with Integral Vision Ltd. of Bedford, England, a software developer for the machine industry. The two companies collaborate on the color printing inspection and catalog ID verification processes.

CONSUMER ELECTRONICS GIANT Thomson S.A. has settled its patent infringement lawsuit against Nippon Columbia Co. Ltd. and Denon Corp. over Thomson's CD- and laserdisc-related patents, according to a Thomson statement. The company says Nippon Columbia and Denon have agreed to license from Thomson the right to use optical memory technology in the U.S. and Canada. Terms of the licensing agreement and settlement were

PRO PEOPLE ON THE MOVE: Radio veteran Tony Pepper joins the engineering staff at audio-for-media house Hollywood Recording Services.

BRIEFLY: The design team of Beth Walters and John Storyk has been commissioned for an interior design project at Buenos Aires, Argentina, studio Sonido A&D ... Hollywood production house Ooz Jelly Entertainmenta joint venture between rock band Green Jelly and its label, Zoo Entertainment-has installed a Korg SoundLink Digital Audio System . . . National Tape & Disc Corp. is building a 73,000-square-foot CD manufacturing plant in Nashville; the \$8.5 million plant is scheduled to open in February 1995 . Bose Corp. chairman and technical director Dr. Amar G. Bose and Grammy-nominated singer Oleta Adams accepted honorary doctorate of music degrees from Berklee College of Music . . . Two Nashville studiosthe recently renovated Iliad Inc. and a new facility called Caldwell Plus Productions Inc.—have installed Harrison boards, according to a Harrison statement. Iliad's is a 64-input SeriesTwelve, while Caldwell's is a 40-input SeriesTen B... Neuse River Sales of Oriental, N.C., has been named exclusive Northeast representative of Gauss and Electro Sound high-speed cassette duplication systems. Meanwhile, duplication facilities Eva-Tone of Clearwater, Fla., and Verbatim Tape Corp. of San Diego have added Gauss high-speed duplicating equipment.

83 BILLBOARD SEPTEMBER 17, 1994

AUDIO TRACK

NEW YORK

AT THE MAGIC SHOP Recording Studios, A&M act Monster Magnet completed its second project for the label. Band member Dave Wyndorf co-produced the sessions with Steve Rosenthal, who also engineered the project on the vintage Neve console; Joe Warda assisted.

Room With A View, a new facility that looks out on the Manhattan skyline, played host to Carly Simon, who was in doing overdubs for an upcoming album, and Roberta Flack, who was in mixing her upcoming album for Atlantic Records. The projects were mixed on the SSL 4064 G Plus console.

At Looking Glass Studios, producers Marc Swersky and Mark Plati tracked and mixed a new album for the Traveling Souls. Plati engineered and mixed, assisted by Dante DeSole. Plati also mixed the upcoming album by Imago Recording Co. group Plan B at Electric Lady Studios. He worked on the Focusrite/Massenburg and SSL G Series consoles.

NASHVILLE

PRODUCER/ENGINEER John

MOBILE FIDELITY

(Continued from preceding page)

tion you put in."

He adds, "Today, the standards for error dropouts and the use of errorcorrection by machines using the Red Book standard are fairly loose. We think if you could tighten that up, you would have a better-sounding disc."

Belkin's single-mindedness about mastering and remastering reflects his status as an ardent independent who inhabits a different world from that of his major-label cousins.

"They're in the business of making lots of product available to lots of people quickly and cheaply," Belkin says of the majors. "We're in the business of providing small amounts of product to small numbers of people slowly, and without regard to cost."

After a four-year hiatus, Mobile Fidelity has returned to manufacturing audiophile LPs, prompted by its purchase from Westwood One of a record manufacturing plant in the Northern California town of Sebastopol.

Belkin stresses, however, that Mobile Fidelity's new plant is a different breed from the LP factories of old, retooled to meet a higher standard.

"In the past, all of the audiophile business was an offshoot or a sideline for commercial production plants," he says. "I said, 'Let's build an audiophile plant. Nobody's ever done that.'"

That trail-blazing attitude suits Mobile Fidelity, says Belkin, because his company must stay one step ahead in order to survive in a competitive marketplace.

"In 1981, we decided that the way to make great-sounding audiocassettes was to do it on chrome tape in real time. Well, everybody said that was baloney; later on, chrome became the way to go. That's happened to us year after year. Our job is to keep pushing."

Guess was at Masterfonics mixing Liberty Records artist Suzy Bogguss' upcoming duet with Chet Atkins. Guess worked on the new AT&T DISQ Digital Mixer Core; Derek Bason assisted.

Producer Patty Parker completed sessions at Chelsea Studios in nearby Brentwood with country artist Phil West.

Things are hopping at the Sound

Emporium, with Al Kooper recording a self-produced live project for the MusicMasters label with engineers Rocky Schnaars and Giles Reeves, and MCA Records artist Trisha Yearwood in with producer Garth Fundis tracking her new album with engineers Dave Sinko and Ken Hutton.

BMG group Divinyls was spotted at Woodland Digital recording

tracks and overdubs with producer Peter Collins for an upcoming release; engineering the sessions was Kevin Caveman Shirley.

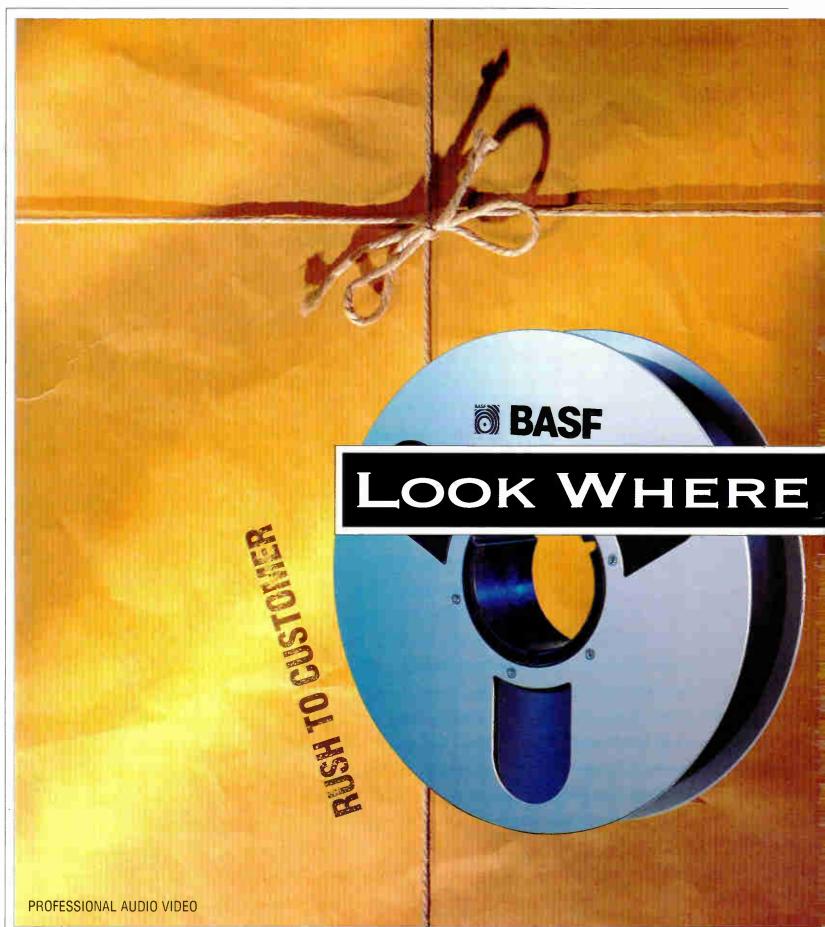
LOS ANGELES

AT SOUNDCASTLE STUDIOS, I.R.S. group dada remixed its upcoming album with engineers Steve Cormier and Adam Weiner, who worked behind the Neve VR-72 console; assisting was Chris Roberts.

Producer/songwriter/singer Babyface has been at Larabee Sound Studios cutting vocals for Virgin Records group After 7. Engineering the sessions were Thom Russo and Brad Gilderman.

Pony Canyon act Gilles De Rais was at Sound City Recording Studios doing overdubs with producer Toshi Nakashita; engineering on

(Continued on next page)





Hail Victoria. Acclaimed singer/songwriter Victoria Williams recently completed her upcoming Mammoth/Atlantic album, "Loose," at American Recording Studios in Los Angeles. Produced by Paul Fox of 10,000 Maniacs, XTC, Robyn Hitchcock, and Sugarcubes fame, the album is scheduled for an early October release. Shown at American Recording, from left, are Fox, Atlantic president Danny Goldberg, Williams, and Danny Heaps, her manager.

EUROSOUNDS

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

SPAIN

AUDIO POST COMPANY Soundtrack has placed a 3 million-4 millionpound contract with AMS-Neve to equip a new 1,200-square-meter complex in the center of Barcelona. The complex will house four dialog record-

ing rooms; a Dolby cinema and TV mixing theater; a mixing room for video and TV; foley, music, and sound effects rooms; plus two multipurpose suites. Some of the rooms were designed and built by Tom Hidley. The equipment package includes a Logic 2 with integral 24-output AudioFile Spectra, two 8-fader Logic 3s with 16 output Spectras, plus seven standalone 8-output Spectras. All Audiofiles will have removable hard-disc

The expansion is part of Soundtrack's plan to "take account of all areas of sound production and postproduction for clients at home and abroad," says general director José Ferrer.

DENMARK

DANMARKS RADIO has installed a Studer D827 48-track DASH machine with 48 AD/DA converters and the new 24-bit option. The multitrack is being used alongside the broadcaster's Neve Capricorn desk in Studio 1, which is linked to its orchestrally proportioned concert hall.

RUSSIA

PREMIER SV, a leading advertising agency with a 15% share in national broadcaster Ostankino, has installed an SSL ScreenSound V5 with VisionTrack and SoundNet at its Moscow premises. Western clients include Master Foods, Philip Morris,

Sterling Health, Cadbury, and Pepsi.
Mark Przymenski, MD of SSL distributor Elbor, says the sale is "indicative of the value that the new Russian broadcasters and advertisers place on quality and reliability.'

AUDIO TRACK

(Continued from preceding page)

the Neve 8232 was Joe Primeau, with Billy Bowers assisting.

Ocean Studios played host to the members of Power Station, who were recording their upcoming album with producer Bernard Edwards. Stan Katayama engineered behind the custom, 56-input Neve 8108 console; Michael Geiser assisted.

OTHER LOCATIONS

KED HAND artist Georgi Smith has begun recording her new project at GTR Media in Cleveland; Jeff Cox is engineering the sessions, with assistance from Jim Pica. The project is being co-produced by Mike Siskind and Smith.

Touch Me Music Studios in Redding, Calif., has recovered from a recent fire. The studio was up and running after only a 12-day delay, and with all master recordings and equipment surviving unscathed. The studio will soon complete an upcoming project for artist Billy Quest.

Liberty Records act the Nitty Gritty Dirt Band returned to Kerr/ Macy Studios in Denver to record a Christmas album. Engineering the band-produced project was John

At Criteria Recording Studios in Miami, Melody artist Lucero was completing vocals under the guidance of producer Raphael Perez-Botija. The 32-track digital sessions were engineered by Carlos Nieto, with assistance from Mark Dobson.

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PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPTEMBER 10, 1994

| CATEGORY | HOT 100 | R&B | COUNTRY | RAP | DANCE SALES |
|---|--|--|--|--|---|
| TITLE Artist/ Producer (Label) | I''LL MAKE LOVE TO YOU Boyz II Men Babyface (Motown) | I'LL MAKE LOVE TO YOU Boyz II Men/ Babyface (Motown) | XXX's AND 000's (AND AMERICAN GIRL) Trisha Yearwood/ G. Fundis H. Stinson (MCA) | TOOTSEE ROLL 69 Boyz/ 95 South (Rip-It) | FLAVA IN YA EAR Craig Mack/ Easy Mo Dee (Bad Boy/Arista) |
| RECORDING STUDIO(S) Engineer(s) | LARRABEE (Los Angeles) Brad Gilderman | LARRABEE (Los Angeles) Brad Gilderman | SOUND EMPORIUM (Nashville) Dave Sinkmo Gary Laney | BASS STATION (Orlando, FL) Barry Dufae C.C. Lemonhead | HIT FACTORY (New York) Bob Brockmann |
| RECORDING CONSOLE(S) | SSL 4000G | SSL 4000G | Neve 8128 | Euphonix | SSL 4064G with Ultimation |
| MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction) | Studer A827 | Studer A827 | Mitsubishi X-850 | Digital Design Pro- Tools | Studer A827 |
| STUDIO MONITOR(S) | Augsperger/TAD | Augspurger/TAD | Westlake | Yamaha NS10 | Yamaha NS10 |
| MASTER TAPE | 3M 996 | 3M 996 | Ampex 467 | Ampex 499 | Ampex 499 |
| MIX DOWN STUDIO(S) Engineers(s) | ENCORE (Los Angeles) Steve Hodge | ENCORE (Los Angeles) Steve Hodge | SOUND EMPORIUM (Nashville) Dave Sinko Garth Fundis | BASS STATION (Orlando, FL) Barry Dufae C.C. Lemonhead | HIT FACTORY (New York) Bob Brockmann |
| CONSOLE(S) | SSL 4000G | SSL 4000G | Neve VRP 60 w/ Flying Faders | Euphonix | SSL 4064G with Ultimation |
| MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction) | Studer A827 | Studer A827 | Mitsubishi X-850 | Digital Design Pro- Tools | Studer A827 |
| STUDIO MONITOR(S) | Augspurger/ Tannoy SGM10 | Augspurger/ Tannoy SGM10 | Westlake | Yamaha NS10 | Yamaha NS10 |
| MASTER TAPE | 3M 996 | 3M 996 | Ampex 467 | Ampex 499 | 3M 996 |
| MASTERING (ALBUM) Engineer | FUTURE DISC Eddy Schreyer | FUTURE DISC Eddy Schreyer | GEORGETOWN MASTERS Denny Purcell | FULLER SOUND Rodney Fuller | HIT FACTORY MASTERING Chris Gehringer |
| PRIMARY CD REPLICATOR (ALBUM) | PMBC | PMBC | Uni Manufacturing | AMI | BMG Manufacturing |
| PRIMARY TAPE DUPLICATOR (ALBUM) | НТМ | нтм | Uni Manufacturing | AMI | BMG Manufacturing |

© 1994, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.



Industrial Animals. Industrial band KMFDM has been at Bad Animals' Studio X working on its upcoming release, "Nihil," for Wax Trax!/TVT Records. Shown at the Seattle studio, from left, are James "Hatter Hatz" of KMFDM, engineer Chris Shepard, and KMFDM's Sascha Konietzko, who is producing the project.

PROFESSIONAL

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The STUDIO SOUND report will address the latest developments in digital and analog recording, mixing and mastering.

This comprehensive study will be a must-read for everyone with an interest in creating great sound.

ISSUE DATE: NOVEMBER 12 AD CLOSE: OCTOBER 18

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CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

SEPTEMBER

Sept. 8-10, Billboard/Monitor Radio Seminar, New York Hilton and Towers, New York. Melissa Subatch, 212-536-5018.

Sept. 13, "Copyrights And Trademarks: How To Protect Your Creative Work," seminar presented by entertainment attorney Walface Collins, Learning Annex, New York. 212-570-6500

Sept. 14-17, NABOB 18th Annual Broadcast Management Conference, ANA Hotel, Washington, D.C. 202-463-8970.

Sept. 16-19, Country Music Week '94, presented by the Canadian Country Music Assn., various locations, Calgary, Alberta, Canada. 905-850-1144.

Sept. 17, "Internet: The Entertainment Playground," seminar presented by Los Angeles Internet Group, Electronic Cafe International, Los Angeles. Jess Foster, 818-952-

Sept. 17-19, Focus On Video '94, International Centre, Mississauga, Ontario, Canada. Shane Carter, 905-564-1033 x232.

Sept. 17-21, In The City Convention. Holiday Inn Crowne Plaza, Manchester, England, 011-44-61-839-3930.

Sept. 18-22, CISAC World Congress: "Protecting Creativity In The Next Century," hosted by BMI and ASCAP, Omni Shoreham Hotel, Washington, D.C. Toni Nealy, 212-621-

Sept. 19, East Bay R&B, Rap and Hip-Hop Night, presented by the San Francisco chapter of the RIAA, Carnival at Kimball's East, Emervville, Calif. 415-433-7112

Sept. 19-23, Video Expo/Image World New York, Jacob Javits Convention Center, New York 914-328-9157

Sept. 22. Second Annual Juvenile Diabetes Foundation International Music Industry Dinner, New York Sheraton Hotel, New York. 212-333-8188.

Sept. 24, "How To Start And Run Your Own Record Label," seminar presented by Revenge Productions, Roosevelt Hotel, Ne wYork. 212-688-3504.

Sept. 24, 16th Annual Georgia Music Hall Of Fame Awards, Georgia World Congress Center, Atlanta. Rose Ann Billingsley, 404-491-9494

Sept. 25-29, 1994 Pacific American Karaoke Business Conference, Stouffer Esmeralda Resort, Indian Wells, Calif. 408-625-

Sept. 26, "Making Multimedia Deals: The How-To Seminar Bridging The Gap Between Hollywood's Talent & Technology," Pacific Design Center, Los Angeles. Nina Steiner, 310-

Sept. 26, Third Annual T.J. Martell Team Challenge Cup Golf Tournament, Glen Oaks Club, Old Westbury, New York. Peter Kauff, 212-888-0617.

Sept. 26-27, Star Power '94 Entertainment Music Marketing Conference, presented by the Promotion Marketing Assn. of America Inc. Beverly Hilton Hotel, Los Angeles, 212-420-1100.

Sept. 28, "Spirit Of Life" Award Dinner, presented by the Music and Entertainment Industry Chapter of the City of Hope, honoring Ticketmaster president/CEO Fredric Rosen, Citywalk, Los Angeles. All proceeds benefit the City of Hope National Medical Center and Beckman Research Institute. Scott Goldman, 213-892-7129.

Sept. 28, Contemporary Record Production, seminar presented by producer/songwriter Kashif and the Recording Industry Information Service, San Francisco State Univ., San Francisco, 800-974-7447.

OCTOBER

Oct. 5, Country Music Assn. Awards, Grand Ole Opry, Nashville. 615-244-2840.
Oct. 7-10, "How Can I Be Down?": Sec-

ond Annual Hip-Hop Summit Convention, presented by Peter Thomas Entertainment with panels by the Rap Coalition, Ritz Plaza, South Beach, Miami. 212-229-5273.

Oct. 9-12, Conference on Interactive Marketing/West, Marriott Camelback Inn Resort, Scottsdale, Ariz. 310-798-0433.

Oct. 10. 12th Annual Academy Of Country Music Celebrity Golf Classic, De Bell Golf Course, Los Angeles, Proceeds will be divided between the Country Music Retirement Home and the T.J. Martell Foundation. 213-462-

Oct. 11-13, Seventh Annual Multimedia Expo, presented by American Expositions Inc., Multimedia Development Group, and International Interactive Communications Society, Moscone Center, San Francisco. 212-226-4141

Oct. 12-15. National Assn. Of Broadcasters Radio Convention, Los Angeles Convention Center, Los Angeles. 202-429-5300.

Oct. 13-16, Sixth Annual Chicago Music Forum, presented by the Chicago Assn. of Musicians & Songwriters, Club UN, Chicago, 312-633-0704

Oct. 20-22. Nineteenth Annual Friends Of

Old Time Radio Convention, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-

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

Oct. 24-27, 11th Annual Seminar on Negotiating Contracts in the Entertainment Industry, New York Hilton, New York. 212-545-

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

Oct. 29. "How To Start And Grow Your Own Record Label Or Music Production Company," presented by Music Business File. Howard Johnson Hotel, Boston, Peter Spellman, 617-639-1971.

NOVEMBER

Nov. 2-4, Billboard Music Video Conference and Awards, Loews Santa Monica, Santa Monica, Calif. 212-536-5018.

Nov. 2-6, BESLA '94: Black Entertainment And Sports Lawyers Assn. Conference, Radisson Cable Beach Hotel and Casino, Nassau, Bahamas, 708-798-3798.

Nov. 6-8, Sixth Annual EPM Entertainment Marketing Conference, Universal City Hilton & Towers, Los Angeles. Riva Bennett, 718-469-9330

Nov. 15-17. Direct Response TV East Expo & Conference, including separate section on music and licensed merchandising, presented by Advanstar Expositions, New York Hilton & Towers, New York. Gabrielle Bergin, 714-513-8400.

GOOD WORKS

BENEFIT FOR CHOIR: Keyboardist Danny Wright will head-line the annual fall benefit gala for the Texas Boys Choir Sept. 23 at the Great Hall in Fort Worth, Texas. Proceeds from the benefit will fund scholarships for the twotime Grammy Award-winning choir, a nonprofit organization. As a youth, Wright, who records for Moulin D'Or Records, was a member of the Texas Boys Choir. For more information, contact Carolyn Broner at 213-852-1548.



Shalom! Students from Crenshaw and Roosevelt High Schools in Los Angeles present MCA Records executive A.D. Washington with an Ethiopian Jewish tapestry for his support of Operation Unity, an organization that promotes positive intercultural relations among urban youth. The students recently returned from a two-month stay on a kibbutz in Israel. Shown, from left, are students Shawn Taylor, Christian Tavarez, and Rochelle Brown; Diane Blackmon-Bailey, executive VP of Radioscope and an Operation Unity board member; A.D. Washington, senior VP of marketing and promotion for MCA Records and an Operation Unity board member; students Ivan Lopez and Ricky De La Paz; and Cookie Lommel, executive director of Operation Unity.

LIFELINES

BIRTHS

Boy, Lee Weston, to Michael and Maryellen Nemer, July 14 in Royal Oak, Mich. He is store manager of the Harmony House superstore in Berkley, Mich. She is administrative assistant at the Harmony House corporate office in Troy, Mich.

Boy, Adrian Russell, to Russell and Schaune Carter, Aug. 7 in Atlanta. He is the manager of Indigo Girls, Matthew Sweet, Kristen Hall, Timbuk 3, Murray Attaway and David Wilcox.

Boy, Avery Robert, to Bruce and Susan Kilgour, Aug. 29 in Costa Mesa, calif. He is an assistant manager for Virgin Megastore Costa Mesa.

Boy, Christopher Michael, to Ken and Jeanette Walsh, Aug. 30 in New York. He is VP of finance for Island Records.

Boy, Liam McAllister, to Rod Stewart and Rachel Hunter, Sept. 5 in London. He is a recording artist.

Girl, Anastasia Delia, to Mike and Cathy Marrone, Sept. 7 in Santa Fe, N.M. He is PD at KIOT Albuquer-

MARRIAGES

Randy Guss to Heather Bjorkman, Aug. 19 in Santa Barbara, Calif. He is the drummer of Columbia Records band Toad The Wet Sprocket.

Jeffrey Stein to Karen Joy Eisenstein, Aug. 21 in Great Neck, N.Y. She is financial analyst for Island Records.

OEATHS

Major Lance, 55, of heart disease, Sept. 3 in Decatur, Ga. Lance was a Chicago-born soul singer best known for his 1963 hit "The Monkey Time" and his 1964 hit "Um, Um, Um, Um, Um, Um, Um, Um, Um, Um," both written by Curtis Mayfield. Mayfield also wrote and produced Lance's first single, "I Got A Girl—Phyllis." In 1984, Edsel Records released a Lance collection titled "Monkey Times." Lance continued to perform at music festivals and clubs: in June, he sang at the 11th Annual Chicago Blues Festival. He is survived by his wife, Christine, and nine children.

Nicky Hopkins, 50, of stomach illness, Sept. 6 in Nashville, Tenn. (see story, page 12).

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

FOR THE RECORD

Notting Hill Music U.K. Ltd., which purchased NTV Music in October 1993, is the publisher for Paul Weller's album "Wild Wood." The publisher credit was given incorrectly in the Sept. 10 issue.

NEW COMPANIES

Anthos Records, a new label headed by John Lappen, Priority Records VP of special projects. Anthos is a subsidi-

ary of Priority's

special projects di-

vision and will

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of Priority's sales,

marketing, dis-tributing, legal,

and manufactur-

ing channels. An-

thos will focus on

film soundtracks,

special reissues,



and unreleased music from noteworthy artists, and licensing deals for finished product. 6430 Sunset Blvd., 9th Floor, Hollywood, Calif. 90028; 213-467-0151.

Plastik Records, formed by Markus Schulz. Label will produce, release, and break house music with crossover potential. First release is "I Need To Know Now" by Slick 95, featuring the vocals of Truce. Plastik also plans to release a series called "Plastik Traxx." Each volume will highlight a different producer. Volume 1 features Schulz and C.L. McSpadden; Volume 2 showcases Slick 95; and Volume 3 spotlights Jason Nevins. Plastik Records will be distributed through Aligned Audio/ AGM Music in New York. 718-788-6969



Flood Relief. Michael Greene, president of NARAS, the recording academy, announces a special flood relief concert to be held Sept. 20 at the Omni in Atlanta. Alan Jackson, Doug Stone, Faith Hill, and John Berry will perform, and all of the show's proceeds will be distributed to flood victims in south Georgia by Friends Of Georgia Music Festival Inc. Shown at Atlanta's Hard Rock Cafe are the show's sponsors, from left, attorney Joel Katz of Katz, Smith & Cohen; Bob Hunt, Southeastern director of public affairs for the Miller Brewing Co.; Greene; Peter Conlon, president of Concert/Southern Promotions; and Bob Williams, GM of the

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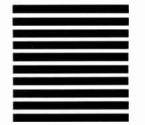
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(Continued on page 90)

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BLUE NOTE SUBSID

(Continued from page 11,

Gersh adds, "Music from around the world is the most exciting music that there is today. I said this to [Blue Note president] Bruce Lundvall, and he agreed with me, and we figured that we should move forward."

According to Lundvall, the aim is for Metro Blue to be "both a sister label to Blue Note and an East Coast label for Capitol, that would be defined by very unique artists that were a little left-of-center. Not mainstream pop acts or R&B acts, but unique artists from the world music community and from the contemporary pop community."

Blue Note marketing VP Tom Evered emphasizes that Metro Blue is "not a world pop label. It just so happens that EMI has some of these artists that we feel have some real potential in niche markets coming out on various labels."

Besides Monte, who is signed to EMI Brazil, Metro Blue also will issue albums by a pair of EMI's international acts: Dao Dezi, an ethno-dance unit from Brittany assembled by Eric Mouquet and Guilain Jonchery, two of the prime movers behind Deep Forest, and the Portuguese group Madredeus, which Evered describes as "a real

haunting string band with synthesizer

and a beautiful woman's voice."

Evered says, "The main thrust of what we're going to do is the pop side, with [singer] Andru Donalds. Even though he's from Jamaica, the record is a stone-cold AM pop radio record. It's full of hooks and everything. There's some slight reggae tone to it; then again, Ace Of Base [also had such a tone], and they're Swedish."

Donalds' self-titled album is scheduled for an October release.

Evered says Metro Blue will also pursue a straight-ahead pop route with Miami-bred vocalist Nil Lara.

Other Metro Blue signees with albums due by spring 1995 include Ambitious Lovers member Peter Scherer (whose partner in the group, Arto Lindsay, produced Monte's new album) and French rapper Soon E MC.

Beyond the pop target Metro Blue is aiming at with Donalds and Lara, Evered says, "The other [acts] we'll work at the clubs. We're going to do remixes on things like Dao Dezi. A lot of them will be press-driven. Each one kind of goes in a different direction."

It remains uncertain if the Charlie Hunter Trio, the San Francisco based alternative-jazz group led by ex-Disposable Heroes Of Hiphoprisy member Hunter, will be on Blue Note or Metro Blue, though Lundvall says, "Because their market is a young alternative market... probably they would be better served on the new label."

Although Monte was previously a World Pacific artist, Lundvall says that the establishment of Metro Blue will not have any further impact on that venerable subsidiary's roster.

"Basically, we use World Pacific for international repertoire very, very selectively," says Lundvall, who adds that World Pacific will soon be issuing Brazilian vocalist Milton Nascimento's catalog and a new album by Brazilian singer/composer Joao Gilberto.

Metro Blue will not be doing any major staffing up in the immediate future. "At this point, the Blue Note staff is more than adequate," says Lundvall. "We use the Capitol marketing team and promotion team for specific records. [Donalds] will get the full thrust of the entire Capitol marketing and promotion department . . . It will depend on each record. I think we will be adding the staff eventually, but right at the moment we're not."

Radio



Like Minds. John Carlin, left, lead singer for the RCA act 700 Miles, compares chin hairs with WDRE Long Island, N.Y., MD Mike Parish.

Radio Brings Acts' Obscurities To The Masses

■ BY STEVE KNOPPER

For decades, sneaky performers have affixed obscure, non-album songs to their EPs and singles. The songs—from Bruce Springsteen's "Roulette" to the Feelies' version of the Beatles' "She Said, She Said"—have acted as secret communiqués to artists' die-hard fans.

But in recent years, radio stations hungry to differentiate themselves from the competition have been intercepting those secrets and distributing them to the public. The stations—mostly modern rock, album alternative, and hard rock—want more than just the new artist's new single. They'll air a Nine Inch Nails song from a soundtrack, an acoustic Billy Pilgrim song from a CD-5, or a live Counting Crows song taped from television.

For artists and record companies,

such songs are no longer oddities; they're quickly becoming alternative radio staples. "It's never a problem to play a single . . . for a while," says John McGue, MD at album alternative WTTS Indianapolis. "But after about four [or] five weeks, it's time to get a live or acoustic version of something.

"I think it is starting to become a trend," McGue adds. "With just about everybody, it's almost standard. By next summer, it will be."

Proof: "DGC Rarities Volume 1," with odds and sods from Nirvana, Counting Crows, Teenage Fanclub, Weezer, and others, reached No. 139 on The Billboard 200. Parts of "Rare On Air," a recent compilation of instudio performances at Los Angeles community station KCRW, were added to 60 radio stations' playlists. And record companies have gradually begun to use the unusual, non-album

tracks to boost their bands.

In 1992, for example, Atlantic Records marketers were frustrated because they couldn't get radio play for a new group, Stone Temple Pilots. The single, "Plush," was initially too hard for album rock and too soft for hard rock stations.

However, says Atlantic national hard rock manager Jon Nardachone, the band had just recorded an acoustic version of the song on MTV's "Headbanger's Ball." So Nardachone decided to release the new "Plush" as a B side to the "Crackerman" single. "AOR liked it better," he says, recalling that MTV put "Plush" into heavy rotation shortly thereafter. "That broke the band. It was really weird."

It's tough to pinpoint the beginning of this trend. B sides have contributed to songs' commercial success since 45s were first released, and dance remixes began boosting sales in the '80s, but the trend's roots are probably in college radio. Underground artists, from They Might Be Giants to Hüsker Dü, have provided a steady stream of EPs and 12-inch singles. As the mid-'80s college radio style gradually influenced the modern rock format, the trend switched over.

"It has gone on forever," says John Hayes, PD at modern rock KTCL Denver. "We've still got a lot of vinyl that may be the same situation—one cut that was an album version, maybe the same cut had a different mix. I would say that seems to have heated up again over the last three years."

KTCL regularly airs alternate versions, including R.E.M.'s "Radio Song" remix, the new Nine Inch Nails song from the "Natural Born Killers" soundtrack, the Cure's B side "The Big Hand," and U2's "Lady With the Spinning Head." But the trend is not limited to modern rock. As album alternative stations grow, they are increasingly looking for a fresh, artistic angle to a core artist. Many stations—including Denver's KBCO, Indianapolis' WTTS, and Poughkeepsie, N.Y.'s WDST—have lured artists into their studios (or, at WDST, the parking lot) to record acoustic versions

"We like to expose a different side to the artist than the one that's spitpolished and fine-tuned," says Jimmy Buff, PD at WDST, whose format is a cross between album alternative and modern rock.

In the '90s, performers at every commercial level have experimented with non-album versions. Eric Clapton, of course, used the "Unplugged" version of "Layla" to spark his comeback in 1992. Soul Asylum's similar reinterpretation of the hit "Runaway Train" was a radio success. Peter Gabriel put out an EP, played recently by many album alternative stations, titled "Quiet Steam." And artists from Tori Amos, to King's X, to R.E.M., to Smashing Pumpkins have enthusiastically flooded the market with non-album material.

"If [stations] really feel that strongly about the artist that they're willing to put the song on the air, half the battle is there," says Todd Bisson, Columbia Records' national director of alternative promotion.

However, he adds, sometimes stations will demand the alternate version at the expense of a record company's current single. For example, he lists a few album alternative stations that have been hesitant about singer Shawn Colvin's latest single, a version of the Police's "Every Little Thing She Does is Magic," because Colvin's usually untouched folk music was overdubbed in the studio.

"If a radio station plays something and it helps me in the long run, that's great," Bisson says. "But if I've got something that's successful at other stations and they, for some reason, decided they're going to play something else and don't listen to me, I'm going to say, 'Wait a minute, Listen to me!' But that's another side of the coin. I haven't had any instance where there's tremendous mutiny."

CouponRadio To Get Its 1st Test In Miami

NEW YORK—CouponRadio Inc. is finally getting a chance to prove itself, thanks to a cooperative effort between that company and the Interep Radio Store.

With Interep's help, Coupon-Radio is organizing the first interactive test of its technology in the Miami market. Seven stations will be participating in the experiment, which is targeted to take place during the winter of 1995-96.

CouponRadio allows radio listeners to push a button on their Radio Broadcast Data Systems (RBDS)-equipped radios while they are driving—to save the artist, title, and catalog number of a song being played, or to save a telephone number or other information in an advertisement being heard on the station (Billboard, June 5, 1993).

The data is stored on a credit card-sized "RadioCard" containing a computer chip that is housed in a slot on the radio. The card, which holds up to 20 messages, can then be removed, taken to a retail location, and inserted in a kiosk, where the data will be turned into a coupon containing all of the relevant information, along with discount offers.

Miami stations participating in the test are WBGG (formerly WAXY), WEDR, WHYI, WKIS, WPOW, WSHE, and WTMI. They expect to begin transmitting CouponRadio infomessages in late 1995.

The experiment also will require the involvement of record labels, retailers, radio manufacturers, and advertisers.

PHYLLIS STARK

HIP-HOP TAKES MANHATTAN, WITH HELP FROM HOT 97

(Continued from page 1)

much of its dance flavor, and, bucking the national radio trend, embraced hip-hop around the clock. Today, awash in new street sounds and overcrowded with rap acts busy visiting the station, cutting promos, and hosting programs, WQHT (Hot 97) is pushing its way into the elite circle of top-rated New York stations historically occupied by R&B, N/T, and light AC stations.

In the spring Arbitron book, Hot 97 climbed to its highest ranking ever, perched at third place, surpassing WRKS (Kiss) in the process. In the spring AccuRatings report, the station was No. 1 12-plus with a 6.7 share

"It happened too fast," sighs Steve Smith, Hot 97's frenetic and slightly paranoid PID. "If anybody had said to me when I came into the market, 'In 10 months you'll be tied for No. 1 12-plus,' I would have said no way, you're crazy . . . I walk around here all the time freaked out that we're not winning anymore."

AN OASIS FOR RAP

Excited staffers and young hip-hop fans aren't the only ones giddy over the station's new direction. Hot 97's hip-hop revival has appeared as an oasis of sorts for rap record executives.

"I can't even describe the support they've given us," says Eric Skinner, national manager of rap promotion for the hip-hop label Jive Records. Like many in his field, Skinner has spent years banging his head against closed radio doors-and not just top-40 and top-40/rhythm doors, but ones at R&B stations, too, where many have relegated chunks of hip-hop to nighttime and mix shows. Certainly, some-KMEL San Francisco, WPGC-FM Washington, D.C., KBXX Houston, and Hot 97 sister station KPWR (Power 106) Los Angeleshave embraced a more street-level approach. But according to Marcus Morton, national director of rap promotion for EMI, Hot 97 "took it to an-



other level.

Hot 97 welcomed hip-hop in all dayparts and created a sound that marries street R&B (Mz. Jones), a handful of bedroom ballads (Changing Faces), and plenty of street-smart rappers (Notorious B.I.G.). The station's more daring, artist-breaking approach may be a blueprint for the future. "Hot 97 sent a signal," says EMI's Morton, who says he wouldn't be surprised if a few copycat stations popped up across the country.

For now, execs at rap labels are thrilled just to have Hot 97. "I never thought I'd hear a station like this in New York," says Skinner. "It's the mecca of rap radio right now."

The man he can thank is Smith, who arrived at Hot 97 last autumn from KKFR (Power 92) Phoenix, where he emerged victorious in a fierce, three-way top 40 battle. When Smith was tapped for the Hot 97 job last year, he immediately hit the streets, asking strangers what they thought of New York radio, and of Hot 97 specifically.

Back then, Hot 97 was known as a dance station, but it had quietlybeen adding more rap. "We were leaning in a hip-hop direction," says station VP/GM Judy Ellis. "But we were playing it in a brown paper bag. Steve took the station out of the closet."

Even so, Smith ran into skeptics during his impromptu sidewalk surveys. "What I got," says Smith, "was, 'Aw, they're frontin'. They're trying to be like Kiss.' It was my job to give this station credibility. The first thing I did was make this station the home

of the artists. To just get as many artists through here as I could to cut [promos] and to build a station presentation that sounds like it's being driven by the artists."

Reminiscent of his Phoenix coup—where he essentially co-opted the hometown NBA franchise, the Phoenix Suns, by making the popular basketball players synonymous with KKFR through station call-ins and visits—Smith set out to make Hot 97 the home of hip-hop, literally. "I wanted to make sure [acts] knew this was their home, and that they could stop by anytime," says the programmer. "I want Craig Mack, or Flavor Flav, or Heavy D. to know that if he stops by the station unexpectedly, I'm not stupid; he's going on the air."

Smith's open-door policy was felt immediately. Jive's Skinner remembers the first time he brought an act, Souls Of Mischief, to the station for a quick visit. The group ended up staying for hours. Hot 97, says Skinner, "has a great relationship with artists. There's a real closeness. At other stations, it's more of a business."

HIRING THE ARTISTS

Smith wasn't happy with artists simply stopping by, though. "I said, fuck it, I'm going all the way. I'm going to get these artists to not only be on the station and present the [promos], I'm gonna hire some of them. I'm gonna get them on the air representing Hot 97 doing their own stuff." Soon, street-smart mixers and rappers Glenn Friscia, KRS-One, Afrika Bambaataa, Evil Dee (from Black Moon), L.L. Cool J, Funkmaster Flex, and the Furious Five became Hot 97 employees.

KRS-One knew the move to rap radio would hit the city eventually; he says he just wishes one of New York's rap-shy, black-run stations had been the one to step up. "It's just depressing to know that once again, it took a white man, Steve Smith, to come out of nowhere and blow up the spot," he

(Continued on page 111)

BILLBOARD SEPTEMBER 17, 1994

After Riding Out Bad Times, WPLJ Relishes Its Success

By THE TIME Saturday, Sept. 10, is over, staffers at top 40/adult WPLJ New York will have walked to the stage four times to collect the distinctive glass trophies during the Billboard/Airplay Monitor Radio Awards ceremony.

The Capital Cities/ABC-owned WPLJ swept the awards this year, and is the only station that will be taking home prizes in all four categories for which it was nominated—station of the year, program/operations director of the year (Scott Shannon), MD of the year (APD Mike Preston), and air personality of the year (Shannon and morning co-host Todd Pettengill).

For VP/programming Tom Cuddy, the victory is especially sweet. He still remembers the skepticism the station faced when it launched its current format 2½ years ago, a format heavy on recurrents and '70s and '80s oldies, with significantly fewer currents than the industry was accustomed to hearing at a top 40 outlet.

"It took a while for the industry to accept it, because they weren't quite sure what it was we were trying to do," says Cuddy. "When we put together the game plan for 'PLJ, we knew it had to be in the middle of what [top 40 WHTZ] Z100 and [AC WMXV] Mix 105 were doing . . . Since all those areas were covered in New York, we had to take a chance.

"It took a while for people to realize we're playing some songs they haven't been hearing on the radio in a while. Our peers were saying, 'You're playing records that haven't been tested.' It's worked for us, but not without a lot of pain and aggravation."

The addition of a healthy dose of "oh wow" records from the '70s seemed

particularly curious at first, but the gamble paid off. Not only did that music help WPLJ, but a '70s-based oldies format has been sweeping the country for the last year and now claims about a dozen stations. Also, a '70s oldies network format is to be launched soon (Billboard, Sept. 3).

"A lot of people have attributed [their stations'] first thinking of doing '70s to the fact that we were doing it, [but] we only did it because we had to find something that wasn't tired and wasn't being done," says Cuddy.

WPLJ's Saturday night '70s show, hosted by Al Bandiero, is now one of the station's most popular features. The station also has tracked down a number of artists who had hits in the '70s, like the Bee Gees and Donna Summer, and showcased them at a series of '70s dance parties or on the morning show to enhance WPLJ's '70s-music image.

In addition to the '70s music, another of WPLJ's strengths is its morning show, whose ratings growth has kept pace with that of the station. For females in the target demo, the morning show is compelling and unusually entertaining.

"I really think it's because opposites attract," says Cuddy. "When we put the team together of Scott and Todd, they came from completely different backgrounds and [brought] different things to the table. Todd is a combination of Robin Williams and Jim Carrey. It was tough for a guy like Todd to walk into a New York market in the shadow of Scott Shannon. But over time he's been able to shine. Scott has the ability to inform you one moment, make you laugh the next, and move you to tears the next."

A third strength has been the station's consistency. "In the past, 'PLJ has been flavor-of-the-month radio," says Cuddy. "Once we came up with this game plan, we haven't strayed from it for 2½ years. Letting people know what they can consistently find



with 'PLJ is key.

"A lot of companies won't give you time to find your audience ... [This] company said we could have a two-year plan to make this happen, and they've been very patient. GM Mitch Dolan started his career behind the mic, so he has a great respect for and love of the programming side, and he's been in our corner."

As evidenced by the Radio Awards,

WPLJ has come a long way in the industry's eyes in the last few years. "When Mitch and I got to WPLJ, it was poked fun at by many people in the industry, and now some of those same people are looking to get tapes of the station," says Cuddy. "It's amazing how people come out of the woodwork."

Another staffer who has been particularly gratified by the industry's attitude adjustment is Shannon. When he joined the station, it was directly from his failed "Pirate Radio" experiment in Los Angeles. As a result, Cuddy says, "when we hired Scott after the Pirate Radio thing, he was looking to turn those skeptics around. There were doubting Thomases throughout the first year. But nothing speaks louder than success. We're doing well not only with Arbitrons, but we're beating all our sales goals for the year."

Even before the Radio Awards, the WPLJ staff was already being rewarded for its efforts in the form of Arbitron numbers. With the exception of an inexplicable 3.9-3.4 dip in the winter book, the station has consistently hovered around a 4.0 share 12-plus for the past year. In the recent spring book, WPLJ recovered from the winter 3.4-4.0, then pulled ahead to a 4.1 share in the first trend of the summer book. It is currently tied for sixth place in the market in Arbitron, and is No. 9 with a 3.9 share in AccuRatings.

But what was especially rewarding to the WPLJ staff in the spring book was beating longtime foe WHTZ in the morning ratings (although Z100 remains a tenth of a share ahead 12-plus). Despite the fact that the stations are now targeting somewhat different audiences, Cuddy says the morning victory was sweet because of the stations'

ong rivalry.

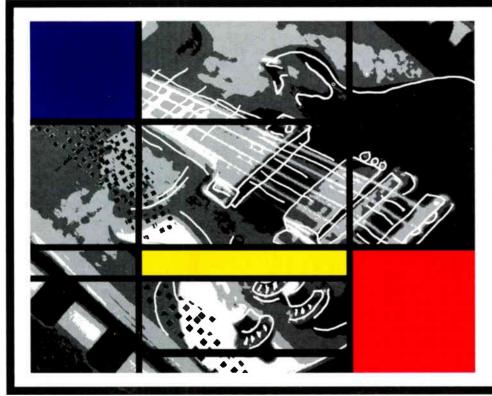
"I was not at the station at the time, but the downfall 'PLJ had for so many years was due to reacting to Z100, and a lot of the people that were here lived through that," says Cuddy. "Z100 would always poke fun at 'PLJ. It was very meaningful for people who had been through that battle here to see that day of recognition. It was an achievement that put a lot of smiles on the faces of people here at 2 Penn Plaza."

In the last book, WPLJ shared 40% of its 12-plus audience with Z100, and 32% with Mix 105. In the target 18-34 demo, however, 'PLJ shares just 14% of its audience with Z100 and 7% with WMXV

With both a VP/programming and a PD at the station, Cuddy says he and Shannon are able to divide up the programming responsibilities according to their individual strengths. "Scott's first responsibility is to the morning show, and he works a great deal with Todd to make that as compelling and exciting as possible," says Cuddy. "Then we divide up programming responsibilities . It's worked out well, because there's only so many hours in the day. [With] Mike Preston, Scott, and myself at programming meetings, we try to collectively decide ... If there is a difference of opinion, I'm able to get the final nod, but we all bring something different to the table, so it mixes and matches quite well."

Shannon's responsibilities include "big-picture planning, listening to music, and critiquing air personality performances." Cuddy's duties include the "detail-oriented stuff" and overseeing the promotions and marketing.

(Continued on page 94)



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MODERN BY ERIC BOEHLERT

.A. PUNK-ROCK vets Bad Religion address a literary puzzle in their 2:20 ball of fury "Stranger Than Fiction," which climbs to No. 28 on the Modern Rock Tracks chart this week.

"Why is it that so many of the great writers of fiction—the hearts of generations—why is that these people end up going crazy?" wonders bandleader and song author Brett Gurewitz. He poses the question as a way of explaining the Franz Kafka, Ernest Hemingway, Jack Kerouac, and Thomas Wolfe references that crop up throughout "Stranger Than Fiction."

"All these people have something in common.

Billboard.

They were all tortured and went nuts. What I'm asking is. What drove them crazy: the starkness of real life or their wild imaginations? Obviously, the tacit statement [in the song] is that life . . . drove



"We all have filters through which we view our world . . . We have to or we'd all go nuts."

—Breff Gurewitz

them nuts

FOR WEEK ENDING SEPTEMBER 17, 1994

"The thing is, we all have filters through which we view our world. And we have to, or we'd all go nuts. Because you can't sit around thinking about

how many babies are starving in Somalia, and how many Haitian refugees are sitting diseased in some military base somewhere. You can't think about that all the time-you wouldn't be able to function. So everybody has these industrial-strength filters. .. so that they can live life and not go crazy. So perhaps the great writers of fiction—this is just a perhaps-perhaps their industrial-strength filters are not as strong, which enables them to look at it more and feel it worse or more strongly. I don't know-I'm just exploring the question in the song, and certainly not trying to count myself among those people. It's an interesting way to approach the modern problems that we all confront.

Billboard.

FOR WEEK ENDING SEPTEMBER 17, 1994

Album Rock Tracks...

| F. X | L. WK. | 2 WKS. | WKS. | TRACK TITLE ALBUM TITLE (IF ANY) | ARTIST LABEL/DISTRIBUTING LABEL |
|--|---|--|---|---|---|
| | | | | * * * No. 1 * | |
| 1 | 4 | 11 | 5 | INTERSTATE LOVE SONG1 weeks at No. 1 PURPLE | ATLANTIC |
| 2 | 1 | 1 | 15 | VASOLINE ◆ PURPLE | STONE TEMPLE PILOTS ATLANTIC |
| 3 | 2 | 2 | 19 | BLACK HOLE SUN SUPERUNKNOWN | ◆ SOUNDGARDEN A&M |
| 4 | 5 | 4 | 22 | FAR BEHIND CANDLEBOX | ◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS. |
| 5 | 6 | 7 | 6 | MAMA'S FOOL BUSTANUT | TESLA GEFFEN |
| 6 | 7 | 9 | 10 | RAIN KING AUGUST AND EVERYTHING AFTER | COUNTING CROWS DGC/GEFFEN |
| 7 | 8 | 10 | 8 | PUSH COMES TO SHOVE | JACKYL GEFFEN |
| 3 | ?, | | 2 | ★ ★ ★ AIRPOWER TORE DOWN FROM THE CRADLE | ★ ★ ★ ERIC CLAPTON DUCK/REPRISE |
| 9 | 14 | 16 | 9 | YOU GOT ME ROCKING | ROLLING STONES |
| 10 | 11 | 12 | 8 | | OOTIE & THE BLOWFISH |
| 11 | 3 | 3 | -11 | LOVE IS STRONG | ◆ ROLLING STONES |
| 12 | 12 | 13 | 10 | COME OUT AND PLAY | ◆ OFFSPRING |
| 13 | 15 | 18 | 7 | BREATHE | ◆ COLLECTIVE SOUL |
| 14) | 17 | 23 | 4 | HIGH HOPES | ◆ PINK FLOYD |
| 15 | 10 | 5 | 16 | | AD THE WET SPROCKET |
| 16 | 9 | 6 | 16 | SELLING THE DRAMA | COLUMBIA ◆ LIVE |
| 17) | 20 | 22 | 7 | THROWING COPPER CURE ME OR KILL ME | GILBY CLARKE |
| .13 | 23 | 28 | 4 | PAWNSHOP GUITARS ★ ★ ★ AIRPOWER FELL ON BLACK DAYS SUPERINKNOWN | × ★ ★ SOUNDGARDEN A&M |
| 19 | 16 | 14 | 11 | YOU LET YOUR HEART GO TOO FAST | ◆ SPIN DOCTORS |
| 20 | 22 | 25 | 4 | * * * AIRPOWER CHANGE YOUR MIND SLEEPS WITH ANGELS NEIL YOU | ★ ★ ★ ING AND CRAZY HORSE |
| 21 | 21 | | | | REPRISE |
| (22) | 0.4 | 20 | 19 | I STAY AWAY | ◆ ALICE IN CHAINS |
| 23 | 24 | 20 27 | 19 4 | JAR OF FLIES BASKET CASE | ◆ ALICE IN CHAINS COLUMBIA ◆ GREEN DAY |
| | 18 | | | JAR OF FLIES BASKET CASE DOOKIE SHINE | ◆ ALICE IN CHAINS COLUMBIA ◆ GREEN DAY REPRISE ◆ COLLECTIVE SOUL |
| (24) | | 27 | 4 | JAR OF FLIES BASKET CASE DOOKIE SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID PLANET CARAVAN | ◆ ALICE IN CHAINS COLUMBIA ◆ GREEN DAY REPRISE ◆ COLLECTIVE SOUL ATLANTIC ◆ PANTERA |
| 24) 25 | 18 | 27 | 4 26 | JAR OF FLIES BASKET CASE DOOKIE SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID PLANET CARAVAN FAR BEYOND DRIVEN YOU BETTER WAIT | ◆ ALICE IN CHAINS COLUMBIA ◆ GREEN DAY REPRISE ◆ COLLECTIVE SOUL ATLANTIC ◆ PANTERA EASTWEST STEVE PERRY |
| | 18 | 27 15 30 | 4 26 3 | JAR OF FLIES BASKET CASE DOOKIE SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID PLANET CARAVAN FAR BEYOND DRIVEN YOU BETTER WAIT FOR THE LOVE OF STRANGE MEDICINE BIG EMPTY | ◆ ALICE IN CHAINS COLUMBIA ◆ GREEN DAY REPRISE ◆ COLLECTIVE SOUL ATLANTIC ◆ PANTERA EASTWEST STEVE PERRY COLUMBIA STONE TEMPLE PILOTS |
| 25 26 | 18 28 13 25 | 27 15 30 8 | 4 26 3 10 22 | JAR OF FLIES BASKET CASE DOOKIE SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID PLANET CARAVAN FAR BEYOND DRIVEN YOU BETTER WAIT FOR THE LOVE OF STRANGE MEDICINE BIG EMPTY PURPLE EVERYBODYS 1 | ◆ ALICE IN CHAINS COLUMBIA ◆ GREEN DAY REPRISE ◆ COLLECTIVE SOUL ATLANTIC ◆ PANTERA EASTWEST STEVE PERRY COLUMBIA STONE TEMPLE PILOTS ATLANTIC ◆ GODS CHILD |
| 25 26 27 | 18 28 13 | 27 15 30 8 21 | 4 26 3 10 | JAR OF FLIES BASKET CASE DOOKIE SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID PLANET CARAVAN FAR BEYOND DRIVEN YOU BETTER WAIT FOR THE LOVE OF STRANGE MEDICINE BIG EMPTY PURPLE | ◆ ALICE IN CHAINS COLUMBIA ◆ GREEN DAY REPRISE ◆ COLLECTIVE SOUL ATLANTIC ◆ PANTERA EASTWEST STEVE PERRY COLUMBIA STONE TEMPLE PILOTS ATLANTIC |
| 25 26 27 28 | 18 28 13 25 30 35 | 27 15 30 8 21 33 34 | 4 26 3 10 22 4 3 | JAR OF FLIES BASKET CASE DOOKIE SHINE HINTS. ALLEGATIONS AND THINGS LEFT UNSAID PLANET CARAVAN FAR BEYOND DRIVEN YOU BETTER WAIT FOR THE LOVE OF STRANGE MEDICINE BIG EMPTY PURPLE EVERYBODYS 1 EVERYBODY YELLOW LEDBETTER BACK WHERE IT ALL BEGINS ALLE | ◆ ALICE IN CHAINS COLUMBIA ◆ GREEN DAY REPRISE ◆ COLLECTIVE SOUL ATLANTIC ◆ PANTERA EASTWEST STEVE PERRY COLUMBIA STONE TEMPLE PILOTS ATLANTIC ◆ GODS CHILD QWEST.WARNER BROS PEARL JAM MAN BROTHERS BAND |
| 25 26 27 | 18 28 13 25 30 | 27 15 30 8 21 33 | 4 26 3 10 22 4 | JAR OF FLIES BASKET CASE DOOKIE SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID PLANET CARAVAN FAR BEYOND DRIVEN YOU BETTER WAIT FOR THE LOVE OF STRANGE MEDICINE BIG EMPTY PURPLE EVERYBODYS 1 EVERYBODY YELLOW LEDBETTER BACK WHERE IT ALL BEGINS WILD NIGHT JOHN MELLENCAMP/MI | ◆ ALICE IN CHAINS COLUMBIA ◆ GREEN DAY REPRISE ◆ COLLECTIVE SOUL ATLANTIC ◆ PANTERA EASTWEST STEVE PERRY COLUMBIA STONE TEMPLE PILOTS ATLANTIC ◆ GODS CHILD QWEST/WARNER BROS. PEARL JAM MAN BROTHERS BAND EPIC E'SHELL NDEGEOCELLO |
| 25 26 27 28 29 30 | 18 28 13 25 30 35 34 29 | 27 15 30 8 21 33 34 35 26 | 4 26 3 10 22 4 3 3 17 | JAR OF FLIES BASKET CASE DOOKIE SHINE HINTS. ALLEGATIONS AND THINGS LEFT UNSAID PLANET CARAVAN FAR BEYOND DRIVEN YOU BETTER WAIT FOR THE LOVE OF STRANGE MEDICINE BIG EMPTY PURPLE EVERYBODYS 1 EVERYBODY 1 EVERYBODY YELLOW LEDBETTER BACK WHERE IT ALL BEGINS WILD NIGHT ◆ JOHN MELLENCAMP/MID DANCE NAMED SAIL AWAY | ◆ ALICE IN CHAINS COLUMBIA ◆ GREEN DAY REPRISE ◆ COLLECTIVE SOUL ATLANTIC ◆ PANTERA EASTWEST STEVE PERRY COLUMBIA STONE TEMPLE PILOTS ATLANTIC ◆ GODS CHILD OWEST/MARNER BROS PEARL JAM MAN BROTHERS BAND EPIC E'SHELL NDEGEOCELLO MERCURY GREAT WHITE |
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| 25 26 27 28 29 30 31 32 | 18 28 13 25 30 35 34 29 26 | 27 15 30 8 21 33 34 35 26 | 4 26 3 10 22 4 3 3 17 15 8 | JAR OF FLIES BASKET CASE DOOKIE SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID PLANET CARAVAN FAR BEYOND DRIVEN YOU BETTER WAIT FOR THE LOVE OF STRANGE MEDICINE BIG EMPTY PURPLE EVERYBODYS 1 EVERYBODY YELLOW LEDBETTER BACK WHERE IT ALL BEGINS WILD NIGHT ◆ JOHN MELLENCAMP/MI DANCE NAMED SAIL AWAY SAIL AWAY SAIL AWAY WALK ON MEDLEY WALK ON WAITING IN THE WINGS | ◆ ALICE IN CHAINS COLUMBIA ◆ GREEN DAY REPRISE ◆ COLLECTIVE SOUL ATLANTIC ◆ PANTERA EASTWEST STEVE PERRY COLUMBIA STONE TEMPLE PILOTS ATLANTIC ◆ GODS CHILD OWEST/MARNER BROS. PEARL JAM PILO MAN BROTHERS BAND EPIC ETSHELL NDEGEOCELLO MERCURY GREAT WHITE ZOO BOSTON MCA BBM |
| 25 26 27 28 29 30 31 32 33 | 18 28 13 25 30 35 34 29 26 19 | 27 15 30 8 21 33 34 35 26 19 | 4 26 3 10 22 4 3 3 17 15 8 | JAR OF FLIES BASKET CASE DOOKIE SHINE HINTS. ALLEGATIONS AND THINGS LEFT UNSAID PLANET CARAVAN FAR BEYOND DRIVEN YOU BETTER WAIT FOR THE LOVE OF STRANGE MEDICINE BIG EMPTY PURPLE EVERYBODYS 1 EVERYBODY 1 EVERYBODY YELLOW LEDBETTER BACK WHERE IT ALL BEGINS WILD NIGHT ◆ JOHN MELLENCAMP/MI DANCE NAMED SAIL AWAY SAIL AWAY SAIL AWAY WALK ON MEDLEY WALK ON WAITING IN THE WINGS AROUND THE NEXT DREAM WE DON'T EXIST | ◆ ALICE IN CHAINS COLUMBIA ◆ GREEN DAY REPRISE ◆ COLLECTIVE SOUL ATLANTIC ◆ PANTERA EASTWEST STEVE PERRY COLUMBIA STONE TEMPLE PILOTS ATLANTIC ◆ GODS CHILD QWEST/WARNER BROS. PEARL JAM MAN BROTHERS BAND EPIC E'SHELL NDEGEOCELLO MERCURY GREAT WHITE ZOO BOSTON MCA BBM VIRGIN ◆ MEAT PUPPETS |
| 25 26 27 28 29 30 31 32 33 34 | 18 28 13 25 30 35 34 29 26 19 37 33 | 27 15 30 8 21 33 34 35 26 19 17 — | 4 26 3 10 22 4 3 3 17 15 8 2 | JAR OF FLIES BASKET CASE DOOKIE SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID PLANET CARAVAN FAR BEYOND DRIVEN YOU BETTER WAIT FOR THE LOVE OF STRANGE MEDICINE BIG EMPTY PURPLE EVERYBODYS 1 EVERYBODY 1 EVERYBODY YELLOW LEDBETTER BACK WHERE IT ALL BEGINS ALL WHERE IT ALL BEGINS WILD NIGHT ◆ JOHN MELLENCAMP/MI DANCE NAMED SAIL AWAY WALK ON MEDLEY WALK ON MEDLEY WALK ON MEDLEY WALK ON THE WINGS AROUND THE NEXT DREAM | ◆ ALICE IN CHAINS COLUMBIA ◆ GREEN DAY REPRISE ◆ COLLECTIVE SOUL ATLANTIC ◆ PANTERA EASTWEST STEVE PERRY COLUMBIA STONE TEMPLE PILOTS ATLANTIC ◆ GODS CHILD OWEST-WARNER BROS. PEARL JAM MAN BROTHERS BAND EPIC E'SHELL NDEGEOCELLO MERCURY GREAT WHITE 200 BOSTON MCA BBM VIRGIN |
| 25 26 27 28 29 30 31 32 33 34 35 | 18 28 13 25 30 35 34 29 26 19 37 33 32 | 27 15 30 8 21 33 34 35 26 19 17 — 29 32 | 4 26 3 10 22 4 3 3 17 15 8 2 6 | JAR OF FLIES BASKET CASE DOOKIE SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID PLANET CARAVAN FAR BEYOND DRIVEN YOU BETTER WAIT FOR THE LOVE OF STRANGE MEDICINE BIG EMPTY PURPLE EVERYBODYS 1 EVERYBODY S YELLOW LEDBETTER BACK WHERE IT ALL BEGINS ALL WHERE IT ALL BEGINS ALL WHERE IT ALL BEGINS WILD NIGHT ◆ JOHN MELLENCAMP/MI DANCE NAMED SAIL AWAY SAIL AWAY WALK ON MEDLEY WALK ON WAITING IN THE WINGS AROUND THE NEXT DREAM WE DON'T EXIST TOO HIGH TO DIE FUZZBOX VOODOO ANTENNA ALLISON ROAD | ◆ ALICE IN CHAINS COLUMBIA ◆ GREEN DAY REPRISE ◆ COLLECTIVE SOUL ATLANTIC ◆ PANTERA EASTWEST STEVE PERRY COLUMBIA STONE TEMPLE PILOTS ATLANTIC ◆ GODS CHILD QWESTMARNER BROS. PEARL JAM PILO MAN BROTHERS BAND EPIC E'SHELL NDEGEOCELLO MERCURY GREAT WHITE ZOO BOSTON BOSTON MCA BBM VIRGIN ◆ MEAT PUPPETS LONDONISLAND |
| 25 26 27 28 29 30 31 32 33 34 35 | 18 28 13 25 30 35 34 29 26 19 37 33 32 NEV | 27 15 30 8 21 33 34 35 26 19 17 — 29 32 | 4 26 3 10 22 4 3 3 17 15 8 2 6 6 | JAR OF FLIES BASKET CASE DOOKIE SHINE HINTS. ALLEGATIONS AND THINGS LEFT UNSAID PLANET CARAVAN FAR BEYOND DRIVEN YOU BETTER WAIT FOR THE LOVE OF STRANGE MEDICINE BIG EMPTY PURPLE EVERYBODYS 1 EVERYBODY YELLOW LEDBETTER BACK WHERE IT ALL BEGINS WILD NIGHT ◆ JOHN MELLENCAMP/MI DANCE NAMED SAIL AWAY WALK ON MEDLEY WALK ON MEDLEY WALK ON WAITING IN THE WINGS AROUND THE NEXT DREAM WE DON'T EXIST TOO HIGH TO DIE FUZZBOX VOODOO ANTENNA | ◆ ALICE IN CHAINS COLUMBIA ◆ GREEN DAY REPRISE ◆ COLLECTIVE SOUL ATLANTIC ◆ PANTERA EASTWEST STEVE PERRY COLUMBIA STONE TEMPLE PILOTS ATLANTIC ◆ GODS CHILD QWESTAWARNER BROS. PEARL JAM MAN BROTHERS BAND EPIC E'SHELL NDEGEOCELLO MERCURY GREAT WHITE COO BOSTON MCA BBM VIRGIN ◆ MEAT PUPPETS LONDONISLAND ZZ TOP RCA ◆ GIN BLOSSOMS A&M |
| 25 26 27 28 29 30 31 32 33 34 35 | 18 28 13 25 30 35 34 29 26 19 37 33 32 NEV | 27 15 30 8 21 33 34 35 26 19 17 29 32 | 4 26 3 10 22 4 3 3 17 15 8 2 6 6 | JAR OF FLIES BASKET CASE DOOKIE SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID PLANET CARAVAN FAR BEYOND DRIVEN YOU BETTER WAIT FOR THE LOVE OF STRANGE MEDICINE BIG EMPTY PURPLE EVERYBODYS 1 EVERYBODY YELLOW LEDBETTER BACK WHERE IT ALL BEGINS WILD NIGHT ◆ JOHN MELLENCAMP/MID DANCE NAKED SAIL AWAY SAIL AWAY WALK ON MEDLEY WALK ON WAITING IN THE WINGS AROUND THE NEXT DREAM WE DON'T EXIST TOO HIGH TO DIE FUZZBOX VOODOO ANTENNA ALLISON ROAD NICK M'ERBLE EXPERIENCE BONECRUSHER GOOD TO BE GONE | ◆ ALICE IN CHAINS COLUMBIA ◆ GREEN DAY REPRISE COLLECTIVE SOUL ATLANTIC PANTERA EASTWEST STEVE PERRY COLUMBIA STONE TEMPLE PILOTS ATLANTIC WEST.WARNER BROS PEARL JAM MAN BROTHERS BAND EPIC E'SHELL NDEGEOCELLO MERCURY GREAT WHITE ZOO BOSTON MCA BBM VIRGIN MACA BBM VIRGIN MEAT PUPPETS LONDON/ISLAND ZZ TOP RCA GGIN BLOSSOMS A&M SOULHAT EPIC |
| 25 26 27 28 29 30 31 32 33 34 35 36 37 38 | 18 28 13 25 30 35 34 29 26 19 37 33 32 NEV | 27 15 30 8 21 33 34 35 26 19 17 — 29 32 | 4 26 3 10 22 4 3 3 17 15 8 2 6 6 6 1 | JAR OF FLIES BASKET CASE DOOKIE SHINE HINTS. ALLEGATIONS AND THINGS LEFT UNSAID PLANET CARAVAN FAR BEYOND DRIVEN YOU BETTER WAIT FOR THE LOVE OF STRANGE MEDICINE BIG EMPTY PURPLE EVERYBODYS 1 EVERYBODYS 1 EVERYBODY YELLOW LEDBETTER BACK WHERE IT ALL BEGINS WILD NIGHT ◆ JOHN MELLENCAMP/MI DANCE NAMED SAIL AWAY SAIL AWAY WALK ON MEDLEY WALK ON MEDLEY WALK ON WAITING IN THE WINGS AROUND THE NEXT DREAM WE DON'T EXIST TOO HIGH TO DIE FUZZBOX VOODOO ANTENNA ALLISON ROAD NICK MERSELE EXPERIENCE BONECRUSHER GOOD TO BE GONE LOSIN' YOUR MIND PRIDE & GLORY FINDE STREET PRIDE BONECRUSHER GOOD TO BE GONE LOSIN' YOUR MIND PRIDE & GLORY | ◆ ALICE IN CHAINS COLUMBIA ◆ GREEN DAY REPRISE ◆ COLLECTIVE SOUL ATLANTIC ◆ PANTERA EASTWEST STEVE PERRY COLUMBIA STONE TEMPLE PILOTS ATLANTIC ◆ GODS CHILD OWESTAWARNER BROS. PEARL JAM MAN BROTHERS BAND EPIC E'SHELL NDEGEOCELLO MERCURY GREAT WHITE 200 BOSTON MCA BBM VIRGIN ◆ MEAT PUPPETS LONDON/ISLAND ZZ TOP RCA ◆ GIN BLOSSOMS SOULHAT EPIC ◆ PRIDE & GLORY GEFFEN |
| 25 26 27 28 29 30 31 32 33 34 35 | 18 28 13 25 30 35 34 29 26 19 37 33 32 NEV | 27 15 30 8 21 33 34 35 26 19 17 29 32 | 4 26 3 10 22 4 3 3 17 15 8 2 6 6 | JAR OF FLIES BASKET CASE DOOKIE SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID PLANET CARAVAN FAR BEYOND DRIVEN YOU BETTER WAIT FOR THE LOVE OF STRANGE MEDICINE BIG EMPTY PURPLE EVERYBODYS 1 EVERYBODY 1 EVERYBODY 1 EVERYBODY ALL BEGINS WILD NIGHT ◆ JOHN MELLENCAMP/MID DANCE MAKED SAIL AWAY WALK ON MEDLEY WALK ON MEDLEY WALK ON THE WINGS AROUND THE NEXT DREAM WE DON'T EXIST TOO HIGH TO DIE FUZZBOX VOODOO ANTENNA ALLISON ROAD NEW MERBILE EXPERIENCE BONECRUSHER GOOD TO BE GONE LOSIN' YOUR MIND | ◆ ALICE IN CHAINS COLUMBIA ◆ GREEN DAY REPRISE ◆ COLLECTIVE SOUL ATLANTIC ◆ PANTERA EASTWEST STEVE PERRY COLUMBIA STONE TEMPLE PILOTS ATLANTIC ◆ GODS CHILD QWESTAWARNER BROS. PEARL JAM MAN BROTHERS BAND EPIC E'SHELL NDEGEOCELLO MERCURY GREAT WHITE COO BOSTON MCA BBM VIRGIN ◆ MEAT PUPPETS LONDONISLAND ZZ TOP RCA ◆ GIN BLOSSOMS A&M SOULHAT EPIC EPIC EPIC PRIDE & GLORY |

Modern Rock Tracks

| ⊢¥ | ¬,¥, | 2 WKS | WKS | TRACK TITLE ALBUM TITLE (IF ANY) | ARTIST LABEL/DISTRIBUTING LABE |
|-----|------|---------------|----------------|--|--|
| 1 | 1 | 1 | 11 | BASKET CASE DOOKIE | 10. 1 ★ ★ ★ 5 weeks at No. 1 ◆ GREEN DAY 5 REPRISE |
| 2 | 2 | 2 | 10 | EINSTEIN ON THE BEACH DGC RARITIES VOL. 1 | COUNTING CROWS |
| 3 | 4 | 7 | 8 | FADE INTO YOU SO TUNIGHT THAT I MIGHT SEE | ◆ MAZZY STAF |
| 4 | 5 | 5 | 6 | | ◆ THE JESUS AND MARY CHAIN AMERICAN/WARNER BROS |
| 5 | 3 | 3 | 8 | AM I WRONG LOVE SPIT LOVE | ◆ LOVE SPIT LOVE |
| 6 | 10 | 11 | 5 | I ALONE THROWING COPPER | LIVE RADIOACTIVE/MCA |
| 7 | 6 | 4 | 10 | ALL I WANNA DO TUESDAY NIGHT MUSIC CLUB | ◆ SHERYL CROW |
| 8 | 11 | 12 | 5 | INTERSTATE LOVE SONG PURPLE | STONE TEMPLE PILOTS ATLANTIC |
| 9 | 9 | 10 | 7 | SELF ESTEEM SMASH | OFFSPRING EPITAPH |
| 10 | 7 | 9 | 10 | FAR BEHIND CANDLEBOX | ◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS |
| 11 | 8 | 6 | 10 | UNDONE - THE SWEATER SO | |
| 12 | 13 | 18 | 4 | FEEL THE PAIN WITHOUT A SOUND | ◆ DINOSAUR JR. |
| 13 | 14 | 17 | 7 | FELL ON BLACK DAYS | SIRE/REPRISE SOUNDGARDEN |
| 14 | 17 | 19 | 3 | YOUR FAVORITE THING FILL UNDER. EASY LISTENING | A&M ◆ SUGAR RYKODISC |
| 15 | 12 | 8 | 14 | VASOLINE PURPLE | ◆ STONE TEMPLE PILOTS |
| 16 | 15 | 16 | 9 | SHRINE | ◆ THE DAMBUILDERS |
| | | | | * * AIR | POWER * * * |
| 17) | 24 | 34 | 3 | | NG TOAD THE WET SPROCKET |
| 18 | 19 | 21 | 21 | CLOSER THE DOWNWARD SPIRAL | ◆ NINE INCH NAILS |
| | | | \blacksquare | | POWER * * * |
| 19 | 20 | 25 | 3 (| SNAIL SHELL JOHN HENRY | ◆ THEY MIGHT BE GIANTS |
| 20 | 23 | 20 | 23 | BLACK HOLE SUN SUPERUNKNOWN | ◆ SOUNDGARDEN |
| 21 | 16 | 15 | 18 | COME OUT AND PLAY | ◆ OFFSPRING |
| 22 | 21 | 22 | 6 | I'LL STAND BY YOU | ◆ PRETENDERS |
| 23 | 18 | 14 | 15 | PRAYER FOR THE DYING | SIRE/WARNER BROS. ◆ SEAL |
| 24 | NE | | 1 | MOCKINGBIRDS | GRANT LEE BUFFALO |
| 25 | 22 | 13 | 12 | HEADACHE | FRANK BLACK |
| 26 | 31 | _ | 2 | SEETHER | VERUCA SALT |
| 27 | 25 | 36 | 4 | EVERYBODYS 1 | MINTY FRESH ◆ GODS CHILD |
| 28 | 40 | - | 2 | STRANGER THAN FICTION | QWEST/WARNER BROS. ◆ BAD RELIGION |
| 29 | 28 | 30 | 5 | STRANGER THAN FICTION LEAST COMPLICATED | ◆ INDIGO GIRLS |
| 30 | 27 | 27 | 18 | FALL DOWN | ◆ TOAD THE WET SPROCKET |
| | 21 | 21 | | DULCINEA | COLUMBIA |
| 31) | 34 | | 2 | SLOWLY, SLOWLY HOT BOXING | MAGNAPOP PRIORITY |
| 32) | NE | NÞ | 1 | SUPERNOVA WHIP-SMART | ◆ LIZ PHAIR MATADOR/ATLANTIC |
| 33 | 29 | 31 | 20 | SHINE HINTS, ALLEGATIONS AND THINGS LE | ◆ COLLECTIVE SOUL |
| 34 | NE\ | NÞ | 1 | SUPERSTAR | SONIC YOUTH |
| 35 | 37 | | 2 | GOOD ENOUGH | ◆ SARAH MCLACHLAN |
| - | | 26 | | FUMBLING TOWARDS ECSTASY EURO-TRASH GIRL | NETTWERK/ARISTA ◆ CRACKER |
| 36 | 30 | 26 | 4 | KEROSENE HAT | VIRGIN |
| 37 | 26 | 23 | 8 | ANDRES HUNGRY FOR STINK | ♦ L7 SLASH/REPRISE |
| 38 | 32 | 24 | 17 | STAY (I MISSED YOU) "REALITY BITES" SOUNDTRACK | ◆ LISA LOEB & NINE STORIES RCA |
| 39 | NEV | V > | 1 | SALVATION LET'S GO | ◆ RANCID EPITAPH |
| | | | 2 | BABY COME BACK | PATO BANTON |



- 1 Baby, I Love Your Way / Big Mountain ② La La (Means I Love You) /
- Sw ng Out Sister 3 Biggest Part Of Me / Take 6
- ④ Letitgo / ♣
- (5) Games People Play / Inner Circle
- ® Shine / Aswad
- O Do You Wanna Get Funky / C & C Music Factory
- ® I Say A Little Prayer / Workshy
- 9 You Don't Love Me (No, No, No) / Dawn Penn
- 1 Love Is Strong / The Rolling Stones
- 1 Sweet Sensual Love / Big Mountain
- 1 Just Missed The Train / Trine Rein
- 1 Mas Que Nada / XXL
- 1 Miss You / Miki Imai
- (§ Third Time Lucky / Basia 19 Sweets For My Sweet / C.J. Lewis
- 1 You Better Wait / Steve Perry
- ® Heartbeat / Aswad
- 19 Seaside Trip / Isabelle Antena
- ② Can You Feel The Love Tonight / Elton John Picnic In The Summertime / Deee-Lite
- @ Hello, My Friend / Yumi Matsutoya
- 3 Lucky One / Amy Grant
- @ Comment Te Dire Adjeu / Nadege
- 3 Fantastic Voyage / Coolio
- 3 Dutside / Dmar
- T I Swear / All 4 Dne
- 3 Stay (I Missed You) / Lisa Loeb & Nine Stories
- (Meet) The Flintstones / B.C. 52'S
- 3 At Your Best (You Are Love) / Aaliyah
- (3) If You Go / Jon Secada
- Treedom Words / Colour Club
- 3 Got To Be There / Janet Kay
- (9) If Not For You / Felix Cavaliere (3) I'll Take You There / General Public
- 39 Aldeia De Dgum / Joyce
- 1 When Love Bagins /
- Magnum Colt-ane Prince 3 Word Up / Gun
- $^{\scriptsize \textcircled{39}}$ Rollercoaster / Everything But The Girl
- Summer In The City / Joe Cocker
- magine / Sissel Kyrkjebo
- 1 How Long Has This Been Going On / Jon Bor Jovi
- (3) Everybody's Got Summer / Atlantic Starr 49 Izit Everywhere Part 2 / Izit
- 1 Right Beside You / Sophie B. Hawkins
- 48 Linda / Mariya Takeuchi
- 1 Prayer For The Dying / Seal
- 48 7 Seconds / Youssou N° Dour
- Connecticut / Cara Jones
- ⑤ Funkdafied / Da Brat

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



d from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 album rock stations and 38 mediem rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. eks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 400 detections (Motiem Rock) for the first time. Videocilip availability. © 1994, Billboard/BPI Co

Christmas Concerts Still Competitive

Stations Fail To Agree On Scheduling And Tour

LOS ANGELES-Last year's rush of modern rock radio-sponsored Christmas concerts sent many stations competing for the same artists. So this year, Island's VP of alternative radio promotion, Steve Leeds, is trying to ensure better cooperation among the stations by suggesting they confer over

Unfortunately, Leeds didn't quite accomplish his goal, as evidenced by the schedule of concerts already lined up for this year.

While some stations paid heed to plans already made by their neighboring competitors and scheduled shows on different days, some dates overlap.

The shows scheduled so far include WKQX (Q101) Chicago (Dec. 1), KEGE Minneapolis (Dec. 2), WNNX (99X) Atlanta (Dec. 3), KOME San Jose, Calif. (Dec. 8), KITS (Live 105) San Francisco (Dec. 9), KROQ Los Angeles (Dec. 10-11), XTRA-FM (91X) San Diego (Dec. 12), CIMX Detroit (Dec. 12), KEDG Las Vegas (Dec. 13), WWCP Albany, N.Y. (Dec. 13), WDRE Long Island, N.Y. (Dec. 14), WIBF Philadelphia (Dec. 15), WBRU Providence, R.I. (Dec. 15), WHFS Washington, D.C. (Dec. 16), and KNDD (the End) Seattle (Dec. 19).

WWCP and WIBF are part of the WDRE Modern Rock Radio Network, which simulcasts WDRE's signal from



by Carrie Borzillo

Long Island.

"I failed in accomplishing the goal of setting up a tour," says Leeds. "It was successful on a regional basis, but the regions didn't talk with each other. It's impossible for us to finance the amount of promo dates being requested. What were they thinking? This [forces] the labels to choose."

Broadcasters are divided on whether pooling their efforts and booking essentially a tour of the same group of artists is a good idea. WHTG-FM Mon-mouth, N.J., PD Matt Pinfield supports the plan.

"It makes it easier for the artists and cost-effective for the labels," he says. "And there won't be arguing about who stations get, or whether one market gets an artist another market

WHFS promotion director Bill Glasser says he fears the Christmas shows will turn into a mini-Lollapa-

"We don't want to create a traveling show. If there is the same lineup, we'd put a different twist to it. Last year, we were the first to do Tony Bennett," he

This year, WHFS' special guest will be Tom Jones

WHFS MD Bob Waugh says that when the station creates its lineup, it won't be "contingent on who's playing elsewhere. We wouldn't want the perception out there that we're just taking another existing lineup and presenting it. We want it more individualized."

On the other hand, Nancy Cambino, director of marketing and promotion at WDRE, doesn't mind if the Christmas shows turn into a "mini-tour."

"It kind of started last year when a bunch of stations did acoustic shows with some of the same bands," she says. "It just happened that way, and it worked out so well. It's turning into a mini-tour."

WEQX Albany, N.Y., PD Alexa Tobin says she hasn't even begun to plan the station's Christmas show, but adds that the idea of planning the show around other stations makes sense.

Still, she says, "We wouldn't want the same bands; you'd have a tour then. But if, say, three of four bands are the same, and you can make the fourth band different or give to a different charity, then you've got something spe-

IDEA MILL: HAMMER TIME

When KRZK Branson, Mo., afternoon jock Jeff Brandt learned that Barbara Mandrell's "Ten Pound Hammer," a cut off her forthcoming album "It Works For Me," isn't going to be available as a commercial single, he petitioned to have the song released. Beginning Oct. 1, the album is being sold solely through Mandrell's infomercial on TV's Home Shopping Net-

KRZK plans to send the signed petition to record executives in Nashville, though it would not specify which ones are being targeted.

To show their continued support for Mandrell, the station equipped five listeners with promotional "KRZK Ten Pound Hammers," which the singer autographed backstage at one of her local shows. Brandt also introduced Mandrell on stage.

WEBN Cincinnati has arranged to marry four couples and provide them with the stones—wedding and engage-ment "stones," as well as Rolling Stones tickets

CHOG (AM 640) Toronto morning men Jesse & Gene will be taking 24 listeners with them to London to promote their new comedy CD on Sony Music in Canada. Under the banner "Jesse & Gene's British Invasion," the team will "smuggle" its CDs into London and embark on a tour of radio stations.

WHOK/WRVF Columbus, Ohio, has (Continued on page 100)

TO OUR READERS

Bill Holland is on vacation. Washington Roundup will return next week.

BROADCASTER OF THE WEEK

(Continued from page 92)

For the fail book marketing campaign, the station will reprise its listener testimonial TV spot and will, as always, be out in full force with its welloiled promotional team, which Cuddy believes may be the largest of any station in the country. There are five fulltime staffers and 42 interns.

Among the station's most popular recent promotions are the '70s dance parties and listener-appreciation concerts, reunion cruises on the Spirit Of New York (recent cruises have included the casts of "Batman," "Animal House," "The Love Boat," and "The Brady Bunch"), an afternoon show broadcast live from the Ed Sullivan Theater, and a morning show diner tour in which the team broadcasts the entire show from a local diner and invites listeners to attend.

In addition to his promotions staff, Cuddy is quick to credit the contributions of APD Preston and afternoon jock Rocky Allen. "Mike Preston is a big player here," he says. "We call him

our music architect, who makes sure we stay loyal to the blueprint we've put together for the station.'

As for Allen, Cuddy says that "it's very rare to have a personality afternoon show, but Rocky is probably the funniest and most creative guy to do radio in this city since the days of Howard Stern over at NBC. Not every station can have air talent that complements the music and makes it compelling to listen to, and we think we've come up with a lineup that does that.'

Cuddy started in radio in 1974 at WARA New Bedford, Mass. After stints at WBZ Boston, WVLC-FM Cape Cod, Mass., and WPRO-AM-FM Providence, R.I., he became VP/programming for ABC Radio Networks, which led to the job as VP/programming at WPLJ four years ago.

"WPLJ was a 1.9 station when we came in the door," he says. "Luckily, we've been able to double things over time.

PHYLLIS STARK



Hot Adult Contemporary™

| ARTIST | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | WKS | 2 WKS | L. WK | .¥ ¥ |
|---|--|---|--|--|---|
| | * * * NO. 1 * * WILD NIGHT * JOHN MELLENCAMP/ME'S MERCURY 858 738 | 17 | 1 | 1 | 1 |
| ◆ JON SECADA | IF YOU GO SBK 58166/EMI | 20 | 2 | 2 | 2 |
| ◆ ELTON JOHN | CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543 | 17 | 3 | 3 | 3 |
| ◆ RICHARD MAR | THE WAY SHE LOVES ME CAPITOL 58167 | 12 | 4 | 4 | 4 |
| ◆ AMY GRANT | LUCKY ONE A&M 0724 | 6 | 12 | 6 | 5 |
| LOEB & NINE STORIES | | 13 | 5 | 5 | 6 |
| MELISSA ETHERIDG | | 21 | 11 | 7 | 7 |
| ◆ WET WET WE | LOVE IS ALL AROUND LONDON 857 580/ISLAND | 18 | 9 | 8 | 8 |
| ◆ MARIAH CARE | ANYTIME YOU NEED A FRIEND COLUMBIA 77499 | 17 | 10 | 10 | 9 |
| ◆ TONI BRAXTO | YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA | 23 | 6 | 9 | 10 |
| ◆ ACE OF BAS | DON'T TURN AROUND ARISTA 1-2691 | 14 | 7 | 11 | 11 |
| ◆ MADONNA | I'LL REMEMBER | 25 | 13 | 13 | 12 |
| ◆ JOSHUA KADISOI | MAVERICK/SIRE 18247/WARNER BROS. BEAUTIFUL IN MY EYES | 25 | 14 | 14 | 13 |
| ◆ ELTON JOHI | SBK 58099/EMI CIRCLE OF LIFE | 4 | 21 | 18 | 14) |
| ◆ ALL-4-ON | I SWEAR | 19 | 8 | 12 | 15 |
| EY LEWIS & THE NEW | | 8 | 15 | 15 | 16 |
| ◆ BONNIE RAIT | YOU | 12 | 16 | 16 | 17 |
| STEVE PERR | YOU BETTER WAIT | 10 | 18 | 17 | 18 |
| ◆ ACE OF BAS | COLUMBIA 77580 THE SIGN | 30 | 17 | 19 | 19 |
| ◆ PHIL COLLIN | ARISTA 1-2653 EVERYDAY | 38 | 19 | 20 | 20 |
| OT DEBUT * * * | * * * AIRPOWER/HOT SHO ENDLESS LOVE COLUMBIA 77629 | 1 | N ▶ | NE | (21) |
| | ALL I WANNA DO | 2 | _ | 27 | (22) |
| ◆ SHERYL CROV | A * N A O 7 O 2 | | | | 23) |
| | PRAYER FOR THE DYING | 8 | 27 | 23 | - |
| ◆ SEA | PRAYER FOR THE DYING 2TT/SIRE 18138/WARNER BROS. WHEN CAN I SEE YOU | | 27 | 23 | (24) |
| ◆ SEA | PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS. WHEN CAN I SEE YOU EPIC 77550 GOOD TIMES | 8 | - | _ | 24) 25) |
| ◆ SEA ◆ BABYFAC ◆ EDIE BRICKEL | PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS. WHEN CAN I SEE YOU EPIC 77550 GOOD TIMES GEFFEN 19273 (I COULD ONLY) WHISPER YOUR NAME | 8 5 | 31 | 25 | 25) |
| ◆ SEA ◆ BABYFAC ◆ EDIE BRICKEL E ◆ H. CONNICK, JF | PRAYER FOR THE DYING 2TT/SIRE 18138/WARNER BROS. WHEN CAN I SEE YOU EPIC 77550 GOOD TIMES GEFFEN 19273 (I COULD ONLY) WHISPER YOUR NAME COLUMBIA ALBUM CUT THINK TWICE | 8 5 | 31 28 | 25 22 | |
| ◆ SEA ◆ BABYFAC ◆ EDIE BRICKEL E ◆ H. CONNICK, JF ◆ CELINE DIO | PRAYER FOR THE DYING 2TT/SIRE 18138/WARNER BROS. WHEN CAN I SEE YOU EPIC 77550 GOOD TIMES GEFFEN 19273 (I COULD ONLY) WHISPER YOUR NAME COLUMBIA ALBUM CUT THINK TWICE 550 MUSIC 77545 THE COLOR OF THE NIGHT | 8 5 4 3 | 31 28 36 | 25 22 30 | 25) 26) 27 |
| ◆ SEA ◆ BABYFAC ◆ EDIE BRICKEL E ◆ H. CONNICK, JF ◆ CELINE DIOI ◆ LAUREN CHRIST | PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS. WHEN CAN I SEE YOU EPIC 77550 GOOD TIMES GEFFEN 19273 (I COULD ONLY) WHISPER YOUR NAME COLUMBIA ALBUM CUT THINK TWICE 550 MUSIC 77545 THE COLOR OF THE NIGHT MERCURY BSS 616 DECEMBER 1963 (OH, WHAT A NIGHT) | 8 5 4 3 7 | 31 28 36 22 | 25 22 30 21 | 25) 26) 27 28) |
| ◆ SEA ◆ BABYFAC ◆ EDIE BRICKEL E ◆ H. CONNICK, JF ◆ CELINE DIOI ◆ LAUREN CHRIST FOUR SEASON | PRAYER FOR THE DYING 2TT/SIRE 18138/WARNER BROS. WHEN CAN I SEE YOU EPIC 77550 GOOD TIMES GEFFEN 19273 (I COULD ONLY) WHISPER YOUR NAME COLUMBIA ALBUM COT THINK TWICE 550 MUSIC 77545 THE COLOR OF THE NIGHT MERCURY 858 616 DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917 I'LL MAKE LOVE TO YOU | 8 5 4 3 7 4 | 31 28 36 22 32 | 25 22 30 21 24 | 25) 26) 27 |
| ◆ SEA ◆ BABYFAC ◆ EDIE BRICKEL E ◆ H. CONNICK, JE ◆ CELINE DIO ◆ LAUREN CHRIST FOUR SEASON ◆ BOYZ II ME | PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS. WHEN CAN I SEE YOU EPIC 77550 GOOD TIMES GEFEN 19273 (I COULD ONLY) WHISPER YOUR NAME COLUMBIA ALBUM CUT THINK TWICE 550 MUSIC 77545 THE COLOR OF THE NIGHT MERCURY 858 616 DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917 I'LL MAKE LOVE TO YOU MOTOWN 2257 UNTIL I FALL AWAY | 8 5 4 3 7 4 14 3 | 31 28 36 22 32 35 38 | 25 22 30 21 24 31 34 | 25 26 27 28 29 30 |
| ◆ SEA ◆ BABYFAC ◆ EDIE BRICKEL E ◆ H. CONNICK, JF ◆ CELINE DIOI ◆ LAUREN CHRIST FOUR SEASON ◆ BOYZ II ME ◆ GIN BLOSSOM | PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS. WHEN CAN I SEE YOU EPIC 77550 GOOD TIMES GEFFEN 19273 (I COULD ONLY) WHISPER YOUR NAME COLUMBIA ALBUM CUT THINK TWICE 550 MUSIC 77545 THE COLOR OF THE NIGHT MERCURY 858 616 DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917 I'LL MAKE LOVE TO YOU MOTOWN 2257 UNTIL I FALL AWAY ARM ALBUM CUT RETURN TO POOH CORNER | 8 5 4 3 7 4 14 | 31 28 36 22 32 35 | 25 22 30 21 24 31 | 25 26 27 28 29 |
| ◆ SEA ◆ BABYFAC ◆ EDIE BRICKEL ◆ H. CONNICK, JF ◆ CELINE DIOI ◆ LAUREN CHRIST FOUR SEASON ◆ BOYZ II ME ◆ GIN BLOSSOM ◆ KENNY LOGGIN | PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS. WHEN CAN I SEE YOU EPIC 77550 GOOD TIMES GEFFEN 19273 (I COULD ONLY) WHISPER YOUR NAME COLUMBIA ALBUM CUT THINK TWICE 550 MUSIC 77545 THE COLOR OF THE NIGHT MERCURY BSR 616 DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917 I'LL MAKE LOVE TO YOU MOTOWN 2257 UNTIL I FALL AWAY ASM ALBUM CUT RETURN TO POOH CORNER COLUMBIA ALBUM CUT I'LL STAND BY YOU | 8 5 4 3 7 4 14 3 | 31 28 36 22 32 35 38 30 | 25 22 30 21 24 31 34 26 | 25 26 27 28 29 30 31 32 |
| ◆ SEA ◆ BABYFAC ◆ EDIE BRICKEL E ◆ H. CONNICK, JF ◆ CELINE DIOI ◆ LAUREN CHRIST FOUR SEASON ◆ BOYZ II ME ◆ GIN BLOSSOM ◆ KENNY LOGGIN ◆ PRETENDER | PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS. WHEN CAN I SEE YOU EPIC 77550 GOOD TIMES GEFFEN 19273 (I COULD ONLY) WHISPER YOUR NAME COLUMBIA ALBUM CUT THINK TWICE 550 MUSIC 77545 THE COLOR OF THE NIGHT MERCURY 858 616 DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917 I'LL MAKE LOVE TO YOU MOTOWN 2257 UNTIL I FALL AWAY AAM ALBUM CUT RETURN TO POOH CORNER COLUMBIA ALBUM CUT I'LL STAND BY YOU SIRE 18160/WARNER BROS. MR. JONES | 8 5 4 3 7 4 14 3 7 | 31 28 36 22 32 35 38 30 | 25 22 30 21 24 31 34 26 32 | 25 26 27 28 29 29 30 |
| ◆ SEA ◆ BABYFAC ◆ EDIE BRICKEL E ◆ H. CONNICK, JF ◆ CELINE DIOI ◆ LAUREN CHRIST FOUR SEASON ◆ BOYZ II ME ◆ GIN BLOSSOM ◆ KENNY LOGGIN ◆ PRETENDER ◆ COUNTING CROW | PRAYER FOR THE DYING ZTICSIRE 18138WARNER BROS. WHEN CAN I SEE YOU EPIC 77550 GOOD TIMES GEFFEN 19273 (I COULD ONLY) WHISPER YOUR NAME COLUMBIA ALBUM CUT THINK TWICE 550 MUSIC 77545 THE COLOR OF THE NIGHT MERCURY 858 616 DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917 I'LL MAKE LOVE TO YOU MOTOWN 2257 UNTIL I FALL AWAY AMA ALBUM CUT RETURN TO POOH CORNER COLUMBIA ALBUM CUT I'LL STAND BY YOU SIRE 18160/WARNER BROS. MR. JONES DOC ALBUM CUT/GEFFEN BODY & SOUL | 8 5 4 3 7 4 14 3 7 11 2 | 31 28 36 22 32 35 38 30 26 | 25 22 30 21 24 31 34 26 32 35 | 25 26 27 28 29 30 31 32 33 34 |
| ◆ SEA ◆ BABYFAC ◆ EDIE BRICKEL E ◆ H. CONNICK, JF ◆ CELINE DIOI ◆ LAUREN CHRIST D) FOUR SEASON ◆ BOYZ II ME ◆ GIN BLOSSOM ◆ KENNY LOGGIN ◆ PRETENDER ◆ COUNTING CROW ◆ ANITA BAKE | PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS. WHEN CAN I SEE YOU EPIC 77550 GOOD TIMES GEFEN 19273 (I COULD ONLY) WHISPER YOUR NAME COLUMBIA ALBUM CUT THINK TWICE 550 MUSIC 77545 THE COLOR OF THE NIGHT MERCURY 858 616 DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917 I'LL MAKE LOVE TO YOU MOTOWN 2257 UNTIL I FALL AWAY AMM ALBUM CUT I'LL STAND BY YOU SIRE 18160/WARNER BROS. MR. JONES DGC ALBUM CUT/GEFFEN BODY & SOUL ELEKTRA 64820 TELL ME WHERE IT HURTS | 8 5 4 3 7 4 14 3 7 11 2 | 31 28 36 22 32 35 38 30 26 | 25 22 30 21 24 31 34 26 32 35 33 | 25 26 27 28 29 30 31 32 33 |
| ◆ SEA ◆ BABYFAC ◆ EDIE BRICKEL E ◆ H. CONNICK, JF ◆ CELINE DIOI ◆ LAUREN CHRIST) FOUR SEASON ◆ BOYZ II ME ◆ GIN BLOSSOM ◆ KENNY LOGGIN ◆ PRETENDER ◆ COUNTING CROW ◆ ANITA BAKE ◆ KATHY TROCCOI | PRAYER FOR THE DYING ZTICSIRE 18138/WARNER BROS. WHEN CAN I SEE YOU EPIC 77550 GOOD TIMES GEFFEN 19273 (I COULD ONLY) WHISPER YOUR NAME COLUMBIA ALBUM CUT THINK TWICE 550 MUSIC 77545 THE COLOR OF THE NIGHT MERCURY 858 616 DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917 I'LL MAKE LOVE TO YOU MOTOWN 2257 UNTIL I FALL AWAY AAM ALBUM CUT RETURN TO POOH CORNER COLUMBIA ALBUM CUT PLL STAND BY YOU SIRE 18160/WARNER BROS. MR. JONES DGC ALBUM CUT/GEFFEN BODY & SOUL ELEKTRA 64520 TELL ME WHERE IT HURTS REUNION 62813/RCA ON THE STREET WHERE YOU LIVE | 8 5 4 3 7 4 114 3 7 111 2 21 2 | 31 28 36 22 32 35 38 30 26 — 29 — | 25 22 30 21 24 31 34 26 32 35 33 40 36 | 25) 26) 27 28) 29) 30) 31 32 33) 34 35) 36 |
| ◆ SEA ◆ BABYFAC ◆ EDIE BRICKEL E ◆ H. CONNICK, JF ◆ CELINE DIOI ◆ LAUREN CHRIST DESCRIPTION OF THE SEASON ◆ BOYZ II ME ◆ GIN BLOSSOM ◆ KENNY LOGGIN ◆ PRETENDER ◆ COUNTING CROW ◆ ANITA BAKE ◆ KATHY TROCCOI DENNIS DE YOUN | PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS. WHEN CAN I SEE YOU EPIC 77550 GOOD TIMES GEFERN 19273 (I COULD ONLY) WHISPER YOUR NAME COLUMBIA ALBUM CUT THINK TWICE 550 MUSIC 77545 THE COLOR OF THE NIGHT MERCURY 858 616 DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917 I'LL MAKE LOVE TO YOU MOTOWN 2257 UNTIL I FALL AWAY AAM ALBUM CUT PLL STAND BY YOU SIRE 18160/WARNER BROS. MR. JONES DGC ALBUM CUT/GEFFEN BODY & SOUL ELEKTRA 64520 TELL ME WHERE IT HURTS REUNION 6281 3/RCA ON THE STREET WHERE YOU LIVE ATLANTER ALBUM CUT WILLING TO FORGIVE | 8 5 4 3 7 4 14 3 7 11 2 21 2 | 31 28 36 22 32 35 38 30 26 — 29 — | 25 22 30 21 24 31 34 26 32 35 33 40 36 | 25) 26) 27) 28) 29) 30) 31) 32 33) 34) 35) |
| ◆ CELINE DIOI ◆ LAUREN CHRIST | PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS. WHEN CAN I SEE YOU EPIC 77550 GOOD TIMES GEFFEN 19273 (I COULD ONLY) WHISPER YOUR NAME COLUMBIA ALBUM CUT THINK TWICE 550 MUSIC 77545 THE COLOR OF THE NIGHT MERCURY 858 616 DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917 I'LL MAKE LOVE TO YOU MOTOWN 2257 UNTIL I FALL AWAY ARM ALBUM CUT RETURN TO POOH CORNER COLUMBIA ALBUM CUT I'LL STAND BY YOU SIRE 1816G/WARNER BROS. MR. JONES DCC ALBUM CUT/GEFFEN BODY & SOUL ELENTRA 64520 TELL ME WHERE IT HURTS REUNION 62813/RCA ON THE STREET WHERE YOU LIVE ATLANTIC ALBUM CUT | 8 5 4 3 7 4 114 3 7 111 2 21 2 19 3 | 31 28 36 22 32 35 38 30 26 — 29 — | 25 22 30 21 24 31 34 26 32 35 33 40 36 RE-E | 25) 26) 27 28) 29) 30) 31 32 33) 34 35) 36 |

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to

| those rec | cords whi | ch attain | 500 det | ections for the first time. Videoclip availabil | ity. © 1994, Billboard/BPI Communications. |
|-----------|-----------|-----------|---------|---|--|
| | | HC |)T A | DULT CONTEMPORARY | RECURRENTS |
| 1 | 1 | 1 | 9 | WHAT MIGHT HAVE BEEN WARNER BROS. 18385 | ◆ LITTLE TEXAS |
| 2 | 4 | 3 | 20 | THE RIVER OF DREAMS | ◆ BILLY JOEL |
| 3 | 2 | 2 | 4 | NOW AND FOREVER | ◆ RICHARD MARX |
| 4 | 3 | _ | 2 | LOVE SNEAKIN' UP ON YOU CAPITOL 58125 | ◆ BONNIE RAITT |
| 5 | 5 | 5 | 11 | THE POWER OF LOVE | ◆ CELINE DION |
| 6 | _ | _ | 1 | BABY I LOVE YOUR WAY RCA 62780 | ◆ BIG MOUNTAIN |
| 7 | 9 | 6 | 12 | BECAUSE THE NIGHT ELEKTRA 64595 | ◆ 10,000 MANIACS |
| 8 | _ | _ | 1 | FOUND OUT ABOUT YOU A&M 0418 | ◆ GIN BLOSSOMS |
| 9 | 10 | 8 | 14 | PLEASE FORGIVE ME | ◆ BRYAN ADAMS |
| 10 | 7 | 10 | 17 | ALL ABOUT SOUL COLUMBIA 77254 | ◆ BILLY JOEL |

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



A Feast For All Formats: Diverse Lineup Of Sessions & Workshops Offers Something For Everyone In

Radio's House

BY PHYLLIS STARK

NEW YORK—Something different is in store for attendees at the Billboard/Airplay Monitor Radio Seminar, scheduled for Sept. 8 to 10 at the New York Hilton & Towers hotel.

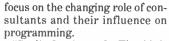
Unlike traditional radio conventions, in which attendees sit in a room and listen to a panel of "experts" discussing their own situations and experiences, which may or may not be relevant

to the rest of the gathering, the focus of the Billboard/Airplay Monitor seminar is on freewheeling, interactive sessions orchestrated by facilitators with roving microphones. This set-up is intended to encourage participation from all attendees and, therefore, make the experience more valuable and educational for all participants.

An exciting and diverse lineup of sessions has been planned, including six general-interest sessions and seven formatspecific meetings where programmers in those . formats can discuss their particular issues and



Veteran programmers Guy Zapoleon of Zapoleon Media Strategies, Bill Richards of Bill Richards Radio Consulting and Jerry Clifton of New World Communications will facilitate "How To Get the Most Out of Your Consultant," which will

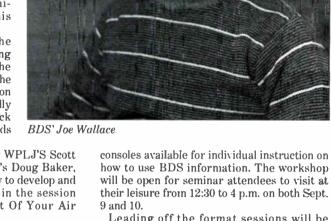


"Radio Business In The Mid-1990s," will examine how recent adjustments in FCC rules and regulations have spawned changes in station ownership, management and operations, the rise of syndicated air personalities and increased cooperation among competing stations. Jim De Castro, president/COO of Evergreen Media, and Steve Goldstein, executive VP and group PD of Saga Communications, will co-facilitate this

"Breaking An Artist In The '90s" will focus on the changing face of label promotion and the roles radio and charts play in the success of an artist. That session will be led by 550 Music GM Polly Anthony, Arista senior VP Rick Bisceglia and EastWest Records executive VP Craig Lambert.

Top programmers, including WPLJ'S Scott Shannon and WSIX Nashville's Doug Baker, will offer and solicit tips on how to develop and nurture a great personality in the session "How To Get The Most Out Of Your Air Personalities."

RESEARCH AND RECOGNITION Jay Guyther, Arbitron's VP, radio develop-



how to use BDS information. The workshop will be open for seminar attendees to visit at their leisure from 12:30 to 4 p.m. on both Sept.

Leading off the format sessions will be "Modern Rock: On The Rise," facilitated by KROQ Los Angeles PD Kevin Weatherly, former WFNX Boston PD Max Tolkoff (who currently heads up his own independent promotion firm, Mutant Promotions) and Billboard's modern-rock chart manager, Mark Marone. That session will look at how the former niche format has become one of the fastest-growing and most influential genres and has spawned several distinct niche formats of its own.

BIG PICTURES AND COMEBACKS

"R&B: The Big Picture" will feature an intense look into the future of R&B radio and will explore how the format can maintain its market share using current programming and promotion approaches combined with community events. The session will also examine how current legislation and management agreements have already begun to change the R&B

radio marketplace.

WQUE-FM New Orleans PD Gerod Stevens, WJLB Detroit MD Frankie Darcell and Billboard's director of operations/R&B music group, Terri Rossi, will co-moderate the R&B

At the session titled "Top 40: The Format's Comeback," seminar attendees will discover how leading programmers are orchestrating the format's return to its once prominent standing. WSTR (Star 94) Atlanta OM Tony Novia will co-facilitate with Active Industry Research president Alan Smith and Kevin McCabe, Billboard's associate director of charts/radio.

The "Country: Staying On Top" session will raise the issue of how country programmers can maintain their current leading status after several years of phenomenal growth, which stalled when the format leveled off. The session will be facilitated by

KRAK/KNCI Sacramento, Calif., OM Larry Pareigis and Lynn Shults, Billboard's director of operations/country music.



At the AC format room, programmers will examine the format's recent fragmentation into several permutations, including mainstream, Top 40/adult and soft AC, without diminishing its status as the 25 to 54 demo champ. WPLJ New York APD Mike Preston and WRQX Washington, D.C., PD Lorrin Palagi will co-facilitate along with Billboard's Continued on page 99



Frankie Darcell, WJLB

ment, and Kurt Hanson, president of Strategic Radio Research, will explain and compare their audience-measurement services at the "Arbitron Vs. AccuRatings Q&A" session.

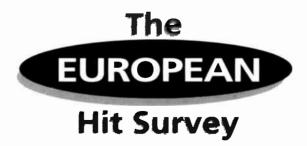
Another session, presented by Broadcast Data Systems, will run both Sept. 9 and 10, giving attendees two opportunities to catch it. At that session, titled "BDS From A To Z," BDS music division VP Joe Wallace and western region GM George Chaltas will offer a comprehensive explanation of the airplay-recognition service and answer questions from attendees.

In addition to the presentation, BDS will sponsor a hands-on workshop with computer

Scott Shannon, WPLJ

Go First Class to Europe.

Take your listeners on a weekly, two-hour journey through Europe via THE EUROPEAN HIT SURVEY hosted by Bobby Sicilia. This musical extravaganza, designed in a magazine format brings you a weekly profile of the latest Pan-European hits. It is also loaded with updates on current music trends in Europe, interviews with today's hot artists, entertaining industry news, and information about European lifestyles. Your listeners will appreciate this exclusive program because it is "First Class" all the way.



Hosted by Bobby Sicilia



3:30pm -

1:45pm

3:30pm -

6:00pm -

11:00am -

12:15pm

1:45pm

Billboard / Airplay Monitor Radio Seminar Schedule Of Events

The following schedule was accurate as of

THURSDAY, SEPTEMBER 8

2:00pm -5:00pm

9:00am

4:00pm

Registration Nassau Suite A

Registration

Nassau Suite A

FRIDAY, SEPTEMBER 9

9:30am -Continental Breakfast Mercury Ballroom Foyer 10:00am KEYNOTE ADDRESS 10:00am -Mercury Ballroom 10:45am Mel Karmazin, President & CEO, Infinity Broadcasting & Westwood One

11:00am -BDS FROM A TO Z 12:15pm Sutton South & Regent Parlor

Joe Wallace, VP Music Division, BDS

George Chaltas, GM Western Region, BDS

12:15pm -1:45pm

Lunch Break

BDS TEACH IN -12:30pm -WORKSHOP 1:30pm Nassau Suite B

MODERN ROCK: ON 2:00pm -THE RISE 3:15pm Sutton Parlor South Max Tolkoff, Mutant Promotions Kevin Weatherly, PD, **KROQ** Los Angeles Mark Marone, Modern

Rock Tracks Chart Manager, Billboard/Airplay Monitor

LATIN 2:00pm -

Murray Hill Suite B Gerardo Villacres, GM, 3:15pm CBS Americas

John Lannert, Latin American Bureau Chief, Billboard

ADULT CONTEMPO-2:00pm -3:15pm

Murray Hill Suite A Lorrin Palagi, PD. WRQX Washington, D.C. Mike Preston, APD, WPLJ New York

Steve Graybow, **Hot Adult Contemporary** Chart Manager. Billboard/Airplay Monitor

ARBITRON VS. ACCURATINGS Q&A Sutton Parlor South Jay Guyther, VP Radio Development, Arbitron Kurt Hanson, President, Strategic Radio Research

HOW TO GET THE BEST OUT OF YOUR AIR PERSONALITIES Regent Parlor

Doug Baker, PD, WSIX Nashville Scott Shannon, PD,

WPLJ New York

Welcoming Cocktail Party Mercury Ballroom Co-sponsored by **Broadcast Data Systems**

SATURDAY, SEPTEMBER 10

9:30am -Continental Breakfast Mercury Ballroom Foyer 10:00am

10:00am -KEYNOTE ADDRESS Mercury Ballroom 10:45am Garry Wall, President,

Wall Media **BREAKING AN ARTIST**

IN THE '90s Sutton South Polly Anthony, GM, 550

Rick Bisceglia, Senior VP, Arista Records Craig Lambert, Executive VP, EastWest

Records

BDS FROM A TO Z 11:00am -Regent Parlor 12:15pm Joe Wallace, VP Music Division, BDS

George Chaltas, GM Western Region, BDS

12:15pm -1:45pm

2:00pm -

3:15pm

Lunch Break

12:30pm -BDS TEACH IN -4:00pm WORKSHOP Nassau Suite B

> TOP 40: THE FORMAT'S **COMEBACK** Sutton Parlor South Tony Novia, OM, WSTR (Star 94) Atlanta

Alan Smith, president,

STAR ATTRACTIONS

As president and CEO of both Infinity Broadcasting and Westwood One, keynote speaker Mel Karmazin is widely regarded as the most influential businessman in broadcasting today. Overseeing the largest radio group in Infinity (26 total stations; 22 in Top 10 markets) and a leading syndicator



in Westwood One, Karmazin is in a unique position to comment on all aspects of the radio business

Karmazin joined Infinity in 1981 after 11 years with Metromedia and three years with CBS. Through aggressive acquisitions and cutting-edge programming, he's helped build Infinity—voted the most admired radio group by station managers last year in a Duncan Radio Guide survey-into the highest-billing group in the country. Infinity stations billed more than \$243 million last year, according to Duncan.

JON SECADA

Cuban-born singer Jon Secada exploded on radio and set a new Latin crossover standard in 1992 with his eponymous debut, which has sold 6 million copies worldwide.

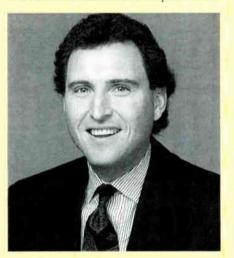


"Jon Secada," released on SBK Records, lured programmers from all corners. The record spawned three Top 20 Billboard Hot 100 hits, three Top 5 Billboard Hot Adult Contemporary smashes and two Top 40/rhythm hits.

While "Jon Secada," with its soulful pop offerings, was winning a mass mainstream following, the singer's simultaneously released Spanish language version of the same album, entitled "Otro Dia Mas Sin Verte," was also dominating the Billboard charts. He became the first artist ever to hit No. 1 on the Hot Latin Tracks chart four straight times from a debut release, "Otro Dia Mas Sin" won Secada a Grammy for Best Latin Pop Album.

His sophomore pop release, "Heart, Soul & A Voice," is picking up at radio where the debut left off. The album's first single, "If You Go," hit Top 5 on Billboard's AC and Top 40 charts, while the title track from Secada's Spanish language follow-up, "Si Te Vas," hit No. 2 on Billboard's Hot Latin

GARRY WALL Keynote speaker Garry Wall has been listening intently to radio, and turning a keen eye and ear toward musical trends, for more than two decades now. As president of



Wall Media, a San Diego-based consulting firm founded in 1991, Wall serves as a strategic adviser to music and entertainment companies.

Wall broke into the radio business back in 1973 when, while attending high school in Philadelphia, he helped produce sports shows on WCAU-FM. Since then, Wall has jocked and programmed at such standout Top 40 stations as WNCI Columbus, Ohio, WTIC-FM Hartford, Conn., and KKLQ San Diego.

After serving as corporate VP at Edens Broadcasting, Wall created his own company that today reports on marketing trends, consumer behavior and critical thinking for a range of major music-industry clients.

Active Industry Research Kevin McCabe, Associate Director Of Charts/Radio, Billboard

COUNTRY: STAYING 2:00pm -3:15pm ON TOP

Mitrray Hill Suite A Larry Pareigis, OM, KRAK/KNCI Sacramento Lyan Shults, Director Of Operations/Country Music, Billboard

Jeff Carrol, PD, KLBJ-

ALBUM ROCK: 2:00pm -WINNING WITH 3:15pm CURRENTS Murray Hill Suite B

2:00pm -3:15pm

FM Austin Greg Mull, PD, WXTB (98 Rock) Tampa, Fla. Anthony Colombo, Album Rock Charts Manager, Billboard

R&B: THE BIG **PICTURE** Regent Parlor Frankie Darcell, MD, WJLB Detroit Gerod Stevens, PD. WQUE-FM New Orleans Terri Rossi, Director Of Operations/R&B Music Group, Billboard

Continued on page 99



Billboard Radio Seminars:

A Heritage Act With A Passionate Core

Past conferences have tackled tough issues (sex, diaries and rock 'n' roll) and ageless topics ("Is Top 40 Dying?"). How times have changed...

BY PHYLLIS STARK

racking the history of the Billboard radio seminars over the years is analogous to tracking the history of radio itself. Throughout the late '60s, '70s and early '80s, Billboard's radio gatherings focused on all the radio and record community's issues and concerns of the day.

attendees from around the world and drew speakers like Frank Zappa, who talked about new trends in modern music. That seminar, at New York's Waldorf-Astoria Hotel, included timeless panel discussions on Top 40, country and R&B radio.

"Is Top 40 Dying?" was that format's issue du



PROGRAMMING POINTERS: Eartha Kitt at 1978's seminar

The Billboard/Airplay Monitor Radio Awards, which will be this Seminar's closing event, have an even richer history.

The first Billboard International Radio Programming Forum was held in 1968, and the Billboard Radio Awards were initiated the following year. However, from 1934 through the 1950s, Billboard sponsored a precursor to the current awards in the form of an annual poll of daily-newspaper radio critics, who voted for their favorite programs in such categories as quiz/audience-participation show, dramatic and variety programs, as well as favorite male and female singer (popular and classical), favorite comedian, news commentator and sports announcer.

Throughout the 1970s, the Radio Awards were handed out in formats with names no longer used by the industry like MOR, soul, progressive and "non-music."

ZAPPA PLUS RAZZLE-DAZZLE

The Radio Forum really got under way in 1969, when it first attracted several hundred

jour, but speaker Bill Stewarts believed the answer was no. "From the early 1950s to the mid-'60s, these disbelievers...kept saying that Top 40 was a passing fad," said Stewarts, who also said there was nothing wrong with Top 40 that couldn't be cured by "a little showmanship, razzle-dazzle and original thinking."

During 1969's country session, Jack Gardiner suggested eliminating the word "country" when programming a station in that format. He noted that traditional country stations emphasized rural personalities with what he considered limited followings, and said, "I can't help but feel that the word 'country' is the big stumbling block"

Also discussed that year was the growing acceptance of R&B music. WOL Washington, D.C., PD Bill Doubleday noted that "people are developing a greater appreciation for R&B because the songs are deeply philosophical. They tell a story of the black man's pride, his growing awareness, his struggle for unity among his fellow men and his quest for acceptance in the society in which he lives."

Doubleday cited as examples Sly & The Family Stone's "Stand" and James Brown's "Don't Be A Dropout."

At another 1969 session on how to handle personalities effectively (a precedent for this year's session, "How To Get The Best Out Of Your Air Personalities"), WIP Philadelphia GM Richard Carr offered his theory that personalities fall into three categories: those who don't need to be managed, those who need to be managed and those who are unmanageable.

"TALK DIRTY AND PLAY THE HITS"

In 1970, keynote speakers at the New York gathering included Beatles producer George Martin and Art Linkletter, who urged stations not to advocate "the taking of drugs, indiscriminate sex and revolution."

Indeed, that year's meet featured an ongoing drug theme, with a luncheon speech from Dr. David Smith, medical director of the Haight-Ashbury Medical Clinic in San Francisco. Also appearing in 1970 was Tony Bennett, who performed on a rooftop terrace of the Billboard office during an open house and cocktail reception there.

1971's speakers in Chicago included artists

year's hot topic was a controversy over Arbitron ratings diaries being sold, and the FCC's Arthur Ginsberg revealed during the Billboard Forum that the commission was considering getting involved in the issue.

The forum moved outside of the U.S. for the first time in 1977, when it was held in Toronto. Mel Karmazin then VP/GM of WNEW-FM New York (now president/CEO of Infinity Broadcasting and Westwood One and one of this year's keynote speakers), appeared on a panel titled "Sales: The Realities," which also featured Granum Communications president/CEO Herb McCord, then VP/GM of CKLW Detroit.

The 1977 convention featured a session on how to break a new artist, a perennial concern of record companies and a topic again at this year's meet. In fact, that topic was covered at nearly every forum, including 1978's New York gathering, where the session was billed as "Record Promotion—How To Make It Work For Radio."

Among the other topics covered in 1977 was "AM Survival In The Age Of FM." That title was a far cry from a 1969 session on how to compete with AM and proved how dramatically radio's balance of power had shifted over the years from AM to FM dominance. Providing the



DAY AND KNIGHT PARTS: Frank Boyle delivers speech, 1970.

Felix Cavaliere and Curtis Mayfield. At that year's morning-show panel, Don Imus, then of WGAR Cleveland and now a nationally syndicated morning man, joked that all an air personality has to do to be successful is to "talk dirty and play the hits." Since most of Imus' current affiliates are sports stations that do not play music, he has, presumably, come up with a new approach.

Ironically, coverage of the 1972 forum in Los Angeles noted that "a key aspect of the Forum was the interchange of ideas between everyone, including the audience." This year's facilitator format for the sessions, which takes the place of the more traditional panelist configuration, is designed to achieve the same results.

In 1975, the Forum in San Francisco included a special workshop where the wives of programmers attending could learn about "radio and their role in a station's success." There was also a winery tour offered. The wives meeting was repeated in 1976, but was renamed the "spouse" session. Nevertheless, all references to Forum attendees in Billboard's coverage during the first few years referred to "radio men" and, in perusing the photo coverage, there appeared to be no women present (with the exception of the aforementioned wives).

SELLING ARBITRONS

During his 1975 keynote speech, Tower Records head Russ Solomon noted that singles sales were experiencing renewed health and credited the fact that people are dancing again, "even touching each other." A keynote speech was also given by concert promoter Bill Graham, and Radio Awards presenters that year included artists Barry White and Bobby Goldsboro.

The 1976 Forum in New Orleans included a trip up the Mississippi on a paddle-wheel boat with entertainment by Clifton Chenier. That

entertainment during 1977's Radio Awards dinner was RSO Records act the Bee Gees.

A 1978 Forum luncheon featured a "best of Broadway" theme with performances from the stars of seven Broadway shows. They included Eartha Kitt, best known as Catwoman in the "Batman" TV series, who was then starring in "Timbuktu."

TRACKING AND POSITIONING

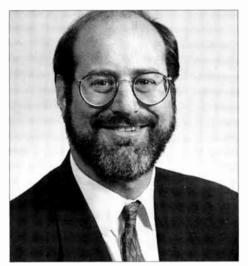
In 1983, the renamed Billboard Radio Programming Conference was held in Pasadena, Calif. That year's most controversial issue was that of "album tracking," or playing albums in their entirety on the air. Labels feared album tracking would encourage home taping, which sparked a heated debate, despite the fact that many radio programmers agreed.

WNEW's Richard Neer called album tracking "harmful programing. If someone tapes an entire album from the radio, then they won't listen to radio to hear those same cuts exposed later on," he said.

That year also marked the debut of a favorite industry phrase—positioning. In fact, there was so much talk of "positioning" at the meet that it led Lee Abrams, then of Burkhart/Abrams/ Douglas & Associates, to remark "I don't take the word positioning too seriously. I think 99% of the time it's used as a word to impress GMs or group VPs. I remember one Billboard convention where the buzzword was 'demographics.' I have a feeling the next one will be 'usage.'"

Both the Billboard conventions and awards were ended after 1983, although the Radio Awards were revived four years later and were handed out at a ceremony during the fall National Assn. of Broadcasters convention from 1987 to 1993. This year marks the return of the radio convention, now called the Billboard/Airplay Monitor Radio Seminar.





Steve Goldstein, Saga Communications



WSIX's Dong Baker

Sessions & Workshops

Continued from page 95

AC chart manager, Steve Graybow.

"Album Rock: Winning With Currents" will look at the format's move away from classic rock and the influence it now has on breaking new artists and driving record sales. WXTB (98 Rock) Tampa, Fla., PD Greg Mull, KLBJ-FM Austin PD Jeff Carrol and Billboard's album-rock chart manager, Anthony Colombo, will be the facilitators for this session.

LATIN RELATIONSHIPS

The Latin panel will focus on several issues, including how to program the diversified Spanish format, the relationships between Spanish radio and record labels and an exami-

nation of why the format still isn't getting its fair share of advertising dollars. CBS Americas GM Gerardo Villacres and Billboard Latin American Bureau Chief John Lannert will co-facilitate.

Keynote addresses will be delivered on Sept. 9 by Infinity Broadcasting and Westwood One chairman/CEO Mel Karmazin and on Sept. 10 by Wall Media president Garry Wall (see separate story).

The seminar will culminate with the annual Billboard/Airplay Monitor Radio Awards, which will feature a performance by SBK/EMI recording artist Jon Secada and will be hosted by WQHT (Hot 97) New York morning team Doctor Dre, Ed Lover and Lisa G. A total of 86 awards will be handed out in seven categories and six different radio formats. ■

Schedule Of Events

Continued from page 97

3:30pm -4:45pm RADIO BUSINESS IN
THE MID-1990s:
DUOPOLIES,
LMAS, SALES
NETWORKS,
SYNDICATED JOCKS
Sniton Parlor
Jim De Castro,
President/COO,
Evergreen Media
Steve Goldstein,
Executive VP/Group PD,
Saga Communications

3:30pm -4:45pm HOW TO GET THE
MOST OUT OF YOUR
CONSULTANT
Regent Parlor
Jerry Clifton, President,
New World
Communications
Bill Richards, Bill
Richards Radio
Consulting
Guy Zapoleon, Zapoleon

7:00pm -10:00pm BILLBOARD -AIRPLAY MONITOR RADIO AWARDS Trianon Ballroom

Media Strategies



Hot 97's Doctor Dre and crew

Hosted by WQHT (Hot 97) New York morning team Doctor Dre, Ed Lover and Lisa G. Featuring a live performance by SBK recording artist Jon Secada The news is terrible.

The weather is miserable.

THE LATEST RELEASE STINKS.

However, you've got 60 seconds to keep 'em.

Timely unique show prep material for all formats.

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Arbitron Reissues More Spring Books; Engineer Pleads Guilty In Stern Sabotage

ON THE HEELS of last week's reissue of the Louisville, Ky., spring ratings book, Arbitron is now also reissuing the spring books for Norfolk, Va., and Hartford and New Haven, Conn.

Diary entries that had originally been incorrectly credited to WRVQ Richmond, Va., in the Norfolk book were credited in the reissued book to WJQI-FM, which jumps from 2.9 to 3.3 12-plus. WRVQ is not in the reissued version.

In the two Connecticut markets, 25 diaries were included in the New Haven metro which should have been included in the Hartford metro. That mistake resulted in ratings changes for 12 stations in the Hartford book and 18 stations in the New Haven book. Most changes were between one and three tenths of a share up or down, with the exception of WEZN Bridgeport, Conn., which jumped 6.4-7.0 12-plus in the New Haven book, and WELI New Haven, which jumped 6.5-7.0 in the same book.

A total of seven Arbitron markets have had their spring books reissued this year.

In other news, former WMMS Cleveland assistant engineer William Alford has pleaded guilty to charges of criminal trespassing and disruption of a public service for cutting the satellite feeder cable during a June 10 live broadcast of the Howard Stern show being aired from Cleveland on rival station WNCX. A sentencing hearing has been set for Sept. 28.

WMMS immediately issued a release reiterating its claim that Alford acted independently.

Lee Bailey Communications has served the Warner Bros.-syndicated television show, "Extra—The Entertainment Magazine" with a cease and desist letter requesting that the show drop the phrase "entertainment magazine." LBC claims to have the phrase copyrighted for its radio show, "Radioscope: The Entertainment Magazine Of The Air."

A representative of "Extra" says its attorneys are looking into the matter.

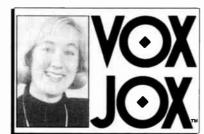
Huey Lewis & the News will headline the Marconi Awards at the National Assn. of Broadcasters convention in Los Angeles Oct. 15. KHS Los Angeles morning man Rick Dees will

PROGRAMMING: CALOERONE EXITS
Tom Calderone, PD of WDRE
Long Island, N.Y., and the WDRE
Network, exits to join Jacobs Media as

a consultant for "the Edge" format. He will be based in New York.

KTID-AM-FM San Francisco, a onetime AC station that had been silent for several months, signs back on the air as a locally programmed, simulcast classical outlet Sept. 17 and picks up the calls KKHI-AM-FM from the market's former classical outlet.

CBS Radio's WJOI Detroit flips from soft AC to '70s-based oldies. Unlike the other CBS stations in the for-



by Phyllis Stark
with reporting by Eric Boehlert
and Brett Atwood

mat, the station will not use the "Arrow" moniker but instead will be known as "Star 97 FM" and has applied for the new calls WYST. Mike Oates remains as PD.

Country mainstay KIKK-FM Houston shifts to "Houston's New Hit Country Station for the '90s" (not to be confused with crosstown KKBQ's "Houston's Hit Country Station for the '90s"). As part of the move, several jocks are out: Jim Largo in afternoon drive, J.P. Spees at night, and Joe Ladd in middays. Ladd may stay on in another capacity.

Jeff Salgo has been named VP/GM at KRQC/KDON Monterey, Calif. He previously was VP/GM at co-owned KHTX-AM-FM Riverside, Calif., which is in the process of being sold to Embarcadero Media. Salgo continues his duties as VP/programming for parent Henry Broadcasting's music stations. Also, KRQC flips from album rock to '70s-based oldies as "Q92," with the syndicated Mark Thompson and Brian Phelps show in mornings. Meanwhile, KXTX-AM has applied for the new calls KLWW

KGGI Riverside APD Harley Davidson moves to the new PD slot at sister AM oldies station KMEN. KGGI afternoon host Gina Davis is acting APD.

KRLD Dallas has signed a fouryear deal for broadcast rights to the Texas Rangers; those rights previously belonged to crosstown WBAP.

WEEI Boston changes calls to WBNW. The WEEI calls move to crosstown WHDH.

Following the sale of the station to Bonneville International Corp., owner of crosstown KIRO-AM-FM, KING-AM Seattle flips from talk to the Associated Press' all-news format.

Two EZ Communications stations have altered their formats within days of each other. WQKB (K-Bear) Pittsburgh flips from mainstream country to a younger-targeted "Rockin' Country" format. WMXC Charlotte, N.C., has flipped from AC to '70s-based oldies as "Star 104.7." The new call letters, WSSS, stand for "super songs of the seventies."

All-sports KSAC Sacramento, Calif., has been sold to J&C Equinox, owner of Spanish AC KOQO-FM Fresno, Calif., and will begin simulcasting KOQO around Thanksgiving.

KSTE Sacramento station manager/PD Michael Espinoza exits the station Friday (16) to assume the executive news director slot at an undisclosed West Coast television/radio combo.

KFKF/KKCJ Kansas City, Mo., PD Don Crawley has resigned in order to work with his church full time.

WBNS-AM Columbus, Ohio, flips from adult standards to all-sports.

KZXS San Antonio changes calls to KTKR.

KISN-FM Salt Lake City midday host Dain Craig adds PD duties, replacing John Dimick, now at KPLZ Seattle . . . KLZX-AM Salt Lake City, which had been simulcasting classic rock sister station KLZX-FM, changes calls to KAPN and picks up AP's all-news format.

Greg Dunkin takes over as PD at WENS Indianapolis, replacing Chuck Knight, now at WYXR Philadelphia. Dunkin last was PD at KYSR Los Angeles

KMEZ New Orleans flips from ABC/SMN's "the Touch" R&B/adult format to the network's "Urban Gold" format

Steve Wiersman, last at WYSR Waterbury, Conn., takes over as PD at WBUF Buffalo, N.Y., replacing interim programmer Chris Whittingham.

KHHT Austin, Texas, flips from hot country to '70s-based oldies.

Country WOKC-FM Okeechobee, Fla., upgrades its power to 50,000 watts to cover the West Palm Beach, Fla., and Fort Pierce, Fla., markets, and changes format to ABC/SMN's "Z-Rock." The station, now part of a duopoly with WKGR Fort Pierce, has applied for new calls.

Chris Ruh is the new OM at KEDG Las Vegas. Ruh, who last was PD at KNNN Redding, Calif., fills a KEDG position vacant since last spring, when Jay Taylor left the station.

KCUB/KIIM Tucson, Ariz., OM Erik Foxx has resigned and has not been replaced.

Keymarket Communications will take over operations and management of Spartan Radiocasting's WSPA-AM-FM Greenville, S.C., as part of a five-year local marketing agreement.

newsline...

JIM HART has been named president of Multimedia Broadcasting Company. He previously was VP/GM of Multimedia's WBIR-TV Knoxville, Tenn. Hart replaces Pat Servodidio.

TOM MATHESON, VP/GM of WMMB-FM Chicago, has been named VP/GM of KYCY San Francisco. He replaces Will Schutte, who exited KYCY to manage sister KFRC-AM-FM.

JIM PAGLIAI has been upped from GSM of WIND Chicago to VP/GM of WIND and sister WOJO. He replaces Chuck Brooks, who exited in June. Also, WOJO PD Alberto Augusto is upped to OM of WOJO and WIND.

RICK CAFFEY takes over station manager duties at WCNN/WCNN Atlanta. Caffey, arriving from WDIA/WHRK Memphis, replaces Bob Huntley.

SALE CLOSINGS: WIVY Jacksonville, Fla., from JJ Taylor Companies to Prism Radio Partners, owner of crosstown WOKV/WPDQ/WKQL.

Keymarket also is in the process of purchasing crosstown WORD-AM/WFBC-AM-FM from Multimedia. Keymarket will be allowed to operate all three AMs because the stations' signal overlap complies with FCC duopoly rules, according to the M Street Journal

KQEO Albuquerque, N.M., changes calls to KHTL.

WKRG-AM Mobile, Ala., has applied for the new calls WNTM.

WLXC Columbia, S.C., signs on at 98.5 with a sports-talk format.

Production director Bentley Clarke has been upped to PD/morning man at WNHC New Haven, Conn. Clarke replaces Stan Boston, now doing afternoons at WKYS Washington, D.C.

WMEE Fort Wayne, Ind., flipped from top 40 to hot AC Sept. 2, and is now known as "the New Mix 97.3." Former WIMJ Cincinnati morning host Ric Owen takese over afternoons, replacing Scott Dugan, who exits. WXKR Toledo, Ohio, P/T jock Laura Lee joins for nights, replacing MD/night jock Zach Skyler, who exits.

WZKX Biloxi, Miss., flips from top 40 to country as "Kicker 108." PD Steve Spillman remains.

WAIL Key West, Fla., which had been silent, signs back on Monday (12) with a classic rock format and syndicated jocks Ron Bennington and Ron Diaz in mornings. The station is the 10th affiliate for the "Ron & Ron Show."

PEOPLE: KTFM CHANGES

Former KPRR El Paso, Texas, MD/afternoon jock Charles Chavez joins KTFM San Antonio, Texas, as MD/night jock. Former KTFM MD Robin Flores is now doing mornings at crosstown KRIO-FM. Former night jock Donna Cruz exited. Also, San Antonio radio veteran Kelly Lopez joins KTFM for middays.

Evening jock Ginny Rogers comes off the air to handle programming assistant duties at WBCS Boston. Former WERZ Portsmouth, N.H., afternoon jock John Willis joins WBCS for evenings.

KKSS Albuquerque, N.M., MD/ morning personality Jacque James exits for an undetermined Los Angeles-area station.

WPXY Rochester, N.Y., midday jock J.J. Rice is upped to MD. Rice replaces Cat Collins, now at WJMN Boston.

Danny Ocean is the new MD/midday jock at WBHT Scranton, Pa., replacing T. Russell, who moves to overnights. Ocean arrives from WKHI Ocean City, Md.

Former Urban Network president **Jerry Boulding** has joined Hits to head up the trade magazine's R&B department.

Following the recent promotion of Danny Bonaduce to middays, two WLUP Chicago veterans have moved into the station's night slot on an interim basis. Wendy Snyder and Tony Fitzpatrick will host that shift for now. Also, station management is in contract renegotiations with sister WMVP morning man Steve Dahl. President/GM Larry Wert says the two sides are "talking about economics at this point, [but] it's our intent to be together for a long time."

The Chicago Sun-Times reports that Bob Hale moves from evenings to afternoons at WJJD, replacing Bob Dearborn, who exited. Overnighter Hugh Copeland moves up to nights and is replaced in overnights by Adrian St. James, according to the paper.

KDMX Dallas morning man Bobby Mercer, morning co-host Anna de Haro, and evening jock Rick O'Brien are out. The new morning host is Johnny "J.R." Edwards, who previously hosted mornings at WJMN Boston. Mercer is looking for a new gig and can be reached at 817-421-6413.

No new morning host has been named at WJMN, but Ralphie Marino joins the station for nights from WQHT (Hot 97) New York. He replaces Mark Clark, who moves to overnights.

Flavor Flav of Public Enemy fame joins Hot 97 for weekly, on-air morning "traffic reports" with hosts Ed Lover and Doctor Dre.

Jo Jo Davis joins WVEE (V103) Atlanta for afternoons from WDAS-FM Philadelphia.

Former KKLQ San Diego midday host Anita Rush returns to that shift after a seven-month sabbatical. Current midday host Jenna Fox moves to afternoons, replacing APD/MD Ray Michaels, who comes off the air.

Leighton Peck has been named APD/MD at KSTP-FM Minneapolis.

Former WLTF Cleveland morning sidekick/producer Kenny Campbell joins WWMX Baltimore as morning co-host.

PROMOTIONS AND MARKETING

(Continued from page 94)

been handing out its own programs for concerts. The guides, created on the station's computers, tie in clients and feature biographies and other information on the artists.

KIIS Los Angeles conducted a contest in which the winner was given the opportunity to play against Diet Coke commercial star Lucky Vanous on Rick Dees' morning show feature "Battle Of The Sexes." The winner also received a limo-driven lunch date with the actor. In addition, the first 100

women to show up at the radio station had their Diet Coke cans signed by Vanous.

WMVP Chicago is hosting its first miniature golf tournament with such celebrity players as former Chicago Bear Tom Thayer and basketball expert Dick Versace.

WKQX (Q101) Chicago is setting up video screens outside the Hard Rock Cafe for those listeners who couldn't get in to see Collective Soul perform

GRP BOWS 'COOL' JAZZ/HIP-HOP SET FOR RED HOT ORGANIZATION

(Continued from page 1)

Joshua Redman, Guru, Branford Marsalis, the Last Poets, and Pharoah Sanders.

The Red Hot Organization, an arts group dedicated to raising money and promoting awareness of AIDS, has made its mark with curated albums and videos featuring musicians programmed creatively within various stylistic idioms. Its previous charity discs, also released in conjunction with record companies, are "Red Hot + Blue," "Red Hot + Dance," "No Alter-

native," and "Red Hot + Country," which is due Tuesday (13) on Mercury Records (see Nashville Scene, Billboard, Aug. 20).

"We originally wanted to do a rap record to reach the streets, because AIDS has affected so many black people," says John Carlin, Red Hot cofounder and executive director of "Red Hot + Cool." "Communities of color are hard to reach by traditional methods. As things developed musically, we felt that this is where rap is heading. We also felt that jazz musicians have something to teach. We see these different generations of artists banding together as a metaphor for bringing people together to fight this disease—fathers and sons, mothers and daughters, with a common point of contact."

GRP, long a leader in contemporary jazz but new to the strategies of rap marketing, is preparing for the album's release by pressing vinyl in addition to cassettes and CDs. Many marketing details had not been ironed out at press time. "We're going to be doing a multitiered campaign," says Mark Wexler, VP of marketing and promotion for the label. "We'll be hitting the streets, and we'll be emphasizing the jazz side of things as well. We're looking to the Red Hot Organization for help, because there's no way we know street-level marketing as well as they do, with clubs, hip-hop radio, and alternative avenues. Currently, we do urban radio, of course, with the Rippingtons, George Howard, and so forth, but this will be another ballgame entirely.'

Several songs on the album were recorded live at the Supper Club in New York earlier this year. Some of the musical pairings on the release include NdegéOcello and Hancock, and the Last Poets and Sanders. In addition, Marsalis does a bold and adventurous homage to John Coltrane with a version of "A Love Supreme."

A single has not yet been chosen. "We're turning out clearances with artists' labels and managements to de-

termine a single," says Wexler.

According to the Red Hot organization, "Blue" sold 1 million units, "Dance" nearly 800,000, and "Alternative" 400,000. The organization says that the charity discs are responsible for raising a combined total of more than \$5 million, which has been donated to AIDS research and relief.

At the retail level, there is optimism that "Cool" will sell well. "This overall category of acid jazz and hip-hop/jazz fusion amounts to a noticeable percentage of our sales," says Bert Caldwell. jazz buyer at the Tower Records outlet on East 86th Street in Manhattan. "This title will probably have the benefit of being cross-filed in both jazz and pop racks. We've done that before." Three of the hip-hop artists featured on "Cool" are sold through Tower's jazz department: US3, Incognito, and Groove Collective.

GIANT SOCIAL PROBLEM

"This project interested me because AIDS is one of the giant social problems facing us, certainly, and because there are great possibilities built into the music," says saxophonist Redman, who joined forces with US3 and Tony Remy. "Hip-hoppers and jazzers are among the most outward-looking musicians. They share a lot rhythmically. In a way, it doesn't matter if people recognize this as a new category of music, or a new trend, or a stylistic revolution. If it's good music, it's good music. It will reach people, and the overall message,

which in this case is vital to us all, will come through."

A companion disc to "Cool" will be issued concurrently on GRP. It is "Red Hot On Impulse!," and it mines the famed Impulse! catalog for music both inspirational to rappers and spiritually bound to the life issues surrounding AIDS. Artists represented on that collection include Coltrane, Alice Coltrane, Sanders, Oliver Nelson, Max Roach, and Joe Henderson.

Unlike "Red Hot + Cool," "Red Hot On Impulse!" is not a charity disc. It's being issued to engender interest and support for the music that the hip-hop record taps, according to GRP.

"I always believed that the music which appears on the Impulse! collection was underappreciated," says Carlin. "The music of "Trane and Pharoah is about beauty and love—a love supreme—and it transcends the short-term buzz of drugs. Needle use has been an unfortunate corollary to jazz. We're hoping to educate and enlighten today's youth." The album replicates the classic art design of original Impulse! records: orange and black gate-fold, with distinguished portrait photography by the likes of famed lensman Chuck Stewart.

A video counterpart to both albums, "Stolen Moments," drawn from the Supper Club concert coupled with documentary footage, will be aired by PBS in November. The home video will be available through PolyGram at the same time.

Top 40 Airplay

Broadcast Data Systems

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 81 top 40/mainstream and 32 top 40/rhythm-crossover stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Subported Polycompunity these, Inc.

| Bi | | | PICommunications, Inc. | 1183 10 | | | of occording. O 1994; |
|-----------|-----------|----------|---|------------|-----------|----------|---|
| THIS WEEK | LAST WEEK | WEEKS ON | Top 40/Mainstream Title ARTIST (LABEL/DISTRIBUTING LABEL) | HIS WEEK | LAST WEEK | WEEKS ON | Top 40/Rhythm-Crossover title artist (label/distributing label) |
| _ | | 5 | | - | _ | > | |
| 1 | 1 | 6 | * * NO. 1 * * I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN) 2 wks at No. 1 | 1 | 1 | 6 | * * NO. 1 * * I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN) 4 w/s at No. 1 |
| 2 | 2 | 21 | STAY (I MISSED YOU) LISA LOEB & NINE STORIËS (RCA) | 2 | 2 | 8 | STROKE YOU UP CHANGING FACES (SPOILED ROTTEN/BIG BEAT) |
| 3 | 3 | 15 | WILD NIGHT JOHN MELLENCAMP (MERCURY) | 3 | 3 | 14 | WHEN CAN I SEE YOU BABYFACE (EPIC) |
| 4 | 4 | 16 | SHINE COLLECTIVE SOUL (ATLANTIC) | 4 | 4 | 14 | FANTASTIC VOYAGE COOLIO (TOMMY BOY) |
| (5) | 8 | 5 | ALL I WANNA DO SHERYL CROW (A&M) | 5 | 6 | 12 | THIS D.J. WARREN G (VIOLATOR/RAL/ISLAND) |
| • | 7 | 11 | WHEN CAN I SEE YOU BABYFACE (EPIC) | 6 | 5 | 16 | I MISS YOU AARON HALL (SILAS/MCA) |
| 7 | 5 | 20 | DON'T TURN AROUND ACE OF BASE (ARISTA) | \bigcirc | 11 | 6 | AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE) |
| 8 | 6 | 16 | CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN (HOLLYWOOD) | 8 | 7 | 14 | FUNKDAFIED DA BRAT (SO SO DEF/CHAOS) |
| 9 | 11 | 8 | BLACK HOLE SUN SOUNDGARDEN (A&M) | 9 | 25 | 2 | ENDLESS LOVE L. VANDROSS & M. CAREY (COLUMBIA) |
| 10 | 10 | 11 | ROUND HERE COUNTING CROWS (DGC/GEFFEN) | 10 | 9 | 20 | BACK & FORTH AALIYAH (BLACKGROUND/JIVE) |
| 11 | 9 | 15 | CRAZY AEROSMITH (GEFFEN) | 11 | 8 | 14 | ALWAYS IN MY HEART TEVIN CAMPBELL (QWEST/WARNER BROS.) |
| 12 | 12 | 16 | ALWAYS ERASURE (MUTE/ELEKTRA) | 12 | 12 | 9 | STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA) |
| 13 | 18 | 27 | COME TO MY WINDOW MELISSA ETHERIDGE (ISLAND) | 13 | 18 | 8 | NEVER LIE IMMATURE (MCA) |
| 14) | 19 | 6 | 100% PURE LOVE CRYSTAL WATERS (MERCURY) | 14 | 14 | 10 | DO YOU WANNA GET FUNKY C+C MUSIC FACTORY (COLUMBIA) |
| 15 | 14 | 19 | IF YOU GO JON SECADA (SBK/EMI) | 15 | 19 | 15 | 100% PURE LOVE CRYSTAL WATERS (MERCURY) |
| 16 | 13 | 9 | YOU BETTER WAIT STEVE PERRY (COLUMBIA) | 16 | 16 | 5 | NUTTIN' BUT LOVE HEAVY D & THE BOYZ (UPTOWN/MCA) |
| 17 | 15 | 13 | PRAYER FOR THE DYING SEAL (ZTT/SIRE/WARNER BROS.) | 17 | 17 | 4 | LETITGO PRINCE (WARNER BROS.) |
| 18 | 16 | 15 | UNTIL I FALL AWAY GIN BLOSSOMS (A&M) | 18 | 10 | 18 | ANY TIME, ANY PLACE JANET JACKSON (VIRGIN) |
| 19 | 17 | 22 | YOU MEAN THE WORLD TO ME TON: BRAXTON (LAFACE/ARISTA) | 19 | 15 | 5 | BOP GUN (ONE NATION) ICE CUBE (PRIOR(TY) |
| 20 | NE | \Box | ENDLESS LOVE L. VANOROSS & M. CAREY (COLUMBIA) | 20 | 13 | 27 | YOUR BODY'S CALLIN' R. KELLY (JIVE) |
| 21) | 26 | 6 | DECEMBER 1963 FOUR SEASONS (CURB) | 21 | 20 | 7 | ACTION TERROR FABULOUS (EASTWEST) |
| (22) | 24 | 3 | LETITGO PRINCE (WARNER BROS.) | 22 | 33 | 3 | ANOTHER NIGHT REAL MCCOY (ARISTA) |
| 23 | 20 | 17 | ANYTIME YOU NEED A FRIEND MARIAH CAREY (COLUMBIA) | 23 | 34 | 3 | SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND) |
| 24) | 25 | 5 | LUCKY ONE AMY GRANT (A&M) | 24 | 22 | 5 | SUMMER BUNNIES R. KELLY (JIVE) |
| 25 | 21 | 16 | ANY TIME, ANY PLACE JANET JACKSON (VIRGIN) | 25 | 26 | 6 | I'D GIVE ANYTHING GERALD LEVERT (EASTWEST) |
| 26 | 29 | 4 | I'LL STAND BY YOU PRETENDERS (SIRE/WARNER BROS.) | 26 | 24 | 22 | I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC) |
| 27 | 22 | 21 | I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC) | 27 | 23 | 23 | REGULATE WARREN G & NATE DOGG (DEATH ROW) |
| 28 | 32 | 4 | I'M THE ONLY ONE MELISSA ETHERIDGE (ISLAND) | 28 | 31 | 4 | NONE OF YOUR BUSINESS SALT-N-PEPA (NEXT PLATEAU/LONDON) |
| 29) | 33 | 2 | ANOTHER NIGHT REAL MCCOY (ARISTA) | 29 | 21 | 18 | DON'T TURN AROUND ACE OF BASE (ARISTA) |
| 30 | 28 | 7 | FANTASTIC VOYAGE | 30 | 35 | 2 | BODY & SOUL ANITA BAKER (ELEKTRA) |
| 31 | 23 | 14 | BACK & FORTH AALIYAH (BLACKGROUND/JIVE) | 31 | 30 | 24 | ANYTHING SWV (RCA) |
| (32) | 31 | 11 | I'LL BE LOVING YOU | 32 | 32 | 4 | YOUR LOVE IS A WHITEHEAD BROS, (MOTOWN) |
| 33) | 34 | 4 | COLLAGE (VIPER/METROPOLITAN) FAR BEHIND CANDLEBOX (MAVERICK/SIRE/WB) | 33 | 29 | 12 | BOOTI CALL BLACKSTREET (INTERSCOPE) |
| 34 | 27 | 11 | THE WAY SHE LOVES ME | 34 | 28 | 15 | ANYTIME YOU NEED A FRIEND MARIAH CAREY (COLUMBIA) |
| (35) | 38 | 2 | RIGHT BESIDE YOU | 35 | NE | wÞ | SHORT SHORT MAN 20 FINGERS (DJ WORLD/ID) |
| 36 | NE | <u> </u> | SOPHIE B. HAWKINS (COLUMBIA) BASKET CASE GREEN DAY (REPRISE) | 36 | 36 | 15 | YOUR LOVE IS SO DIVINE MIRANDA (SUNSHINE) |
| 37 | 30 | 25 | I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB) | 37 | 40 | 13 | WHAT'S UP DJ MIKO (ZYX) |
| 38 | NE | Щ | YOU GOTTA BE | 38 | 27 | 15 | BACK IN THE DAY AHMAO (GIANT) |
| 39 | 35 | 26 | RETURN TO INNOCENCE | 39 | 38 | 7 | MAKE THIS LAST FOREVER JOCELYN ENRIQUEZ (CLASSIFIED) |
| (40) | RE-E | \Box | COME OUT AND PLAY | 40 | 39 | 23 | YOU MEAN THE WORLD TO ME |
| | | | OFFSPRING (EPITAPH) | ت ا | 1 | | TONI BRAXTON (LAFACE/ARISTA) |

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

ACOUSTIC JESUS & MARY CHAIN SET AN AMERICAN HIT

(Continued from page 1)

it bowed at No. 98 the week of Sept. 10.

Although the Scottish act's last album, 1992's "Honey's Dead," never reached 100 on The Billboard 200, it spent time on the Heatseekers chart. This time around, the band becomes a Heatseekers Impact Artist.

This week, "Stoned & Dethroned," which features a more acoustic-based sound rather than the band's trademark feedback-ridden riffs (Billboard, July 16), is No. 129 on The Billboard 200. It has sold more than 22,000 units, according to SoundScan.

Fueling the album is "Sometimes Always," the moving duet with Hope Sandoval of Mazzy Star. The song moves from No. 5 to No. 4 with a bullet this week on the Modern Rock Tracks chart.

Marc Geiger, head of American's alternative division, and Mark Neiter, VP of alternative promotion, say that the Jesus & Mary Chain is benefiting from the success of Mazzy Star (Billboard, Aug. 13), whose "Fade Into You" moves from No. 4 to No. 3 this week on the Modern Rock Tracks charts.

"That's exploding, and the industry's eyes may be more open [to the Jesus & Mary Chain] than they might have normally been because of it," says Geiger.

Sandoval, girlfriend of Jesus & Mary Chain guitarist William Reid, was chosen to sing the duet with the band before Mazzy Star's album, "So Tonight That I Might See" on Capitol, became a success. The album is No. 45 on The Billboard 200 this week.

"It's all a wonderful coincidence," says Geiger. "The one thing we did that made this record sell better than any other [Jesus & Mary Chain album] out of the box is we put the single out way in front of the album."

The import of "Sometimes Always"

was serviced to modern rock, album rock, and album alternative stations on July 16. The album was released on Aug. 23.

The label chose not to release a commercial single of "Sometimes Always" to encourage fans to buy the album if they wanted the song.

"We knew we had a potential hit single," says Geiger. "But what we didn't expect was to get as many stations as we did right away. KROQ [Los Angeles] and WDRE [Long Island, N.Y.] got on the song before we even serviced it."

Modern rock XTRA-FM (91X) San Diego PD Mike Halloran says, "This is the best response we've received from them, and it helps that it's hot on the heels of the Mazzy Star record."

Geiger says the label doesn't plan to release "Sometimes Always" as a commercial single until it becomes a "hit." He says if the album sells 250,000-300,000 units, the label will consider releasing the track as a single.

"They have a 150,000-200,000 record barrier and we're just looking to get past that," he says. "We can do a lot better." According to Sound-Scan, "Honey's Dead" has sold more than 113,000 copies to date.

Geiger says another part of American's strategy was to not go "gaga on pricing and positioning" initially at retail outlets.

However, the label took part in some positioning programs, such as the 126-store, Carnegie, Pa.-based National Record Mart chain's developing artist program.

"We knew their base would buy it early," he says. "They have approximately a 125,000 unit sales base. So to spend a lot of money in pricing and positioning for those that we know will buy it doesn't make much sense. Instead, we're waiting until we have a

real hit with the record and video and then go for the non-base audience we're hoping to get."

John Artale, purchasing manager at National Record Mart, says "Stoned & Dethroned" sold very well out of the box in college markets.

"It came in at No. 116 the first week and looks pretty good," he says. "It's nice that people haven't forgotten them"

CHALLENGE AT VIDEO AND RADIO

Geiger says the one "holdout" is MTV. However, the striking clip, which features the band members and Sandoval hanging out in a bar, is in minimal rotation on the network.

Geiger says he is well aware that the band faces a challenge at video outlets and radio.

"I heard something from programmers that made me want to throw up," Geiger adds. "They said that English bands aren't happening, because kids want to hear guitar-based rock.

"It blows my mind that alternative music is being even further formatted. Jesus is one of the mid-'80s founders of feedback and guitar rock."

On Oct. 15, the Jesus & Mary Chain and Mazzy Star are set to embark on a five-week nationwide tour. (An early incarnation of Mazzy Star, Opal, opened for the Mary Chain in the late '80s). Geiger is optimistic about the effect the tour could have on sales of "Stoned & Dethroned."

"You've got two bands with current activity and a cool base audience," he says.

Reid says that "Stoned & Dethroned" struck the band as having breakthrough potential: "When we stepped back and looked at the music, we thought that maybe this would be the one that would get us success."

BILLBOARD SEPTEMBER 17, 1994

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 194 stations in four sub-formats of top 40 are electronically monitored 24 hours a day, 7 days a week Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE ARTIST (LABEL/DISTRIBUTING LABEL) | THIS WEEK | LAST WEEK | WEEKS ON | TITLE ARTIST (LABEL/DISTRIBUTING LABEL) |
|-----------|-----------|----------|---|-----------|-----------|----------|---|
| | | | ** NO.1 ** | 38 | 38 | 6 | AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE) |
| 1 | 1 | 6 | I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN) 2 wks at No. 1 | 39 | 49 | 2 | CIRCLE OF LIFE ELTON JOHN (HOLLYWOOD) |
| 2 | 2 | 21 | STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA) | 40 | 40 | 5 | LETITGO PRINCE (WARNER BROS.) |
| 3 | 3 | 17 | WILD NIGHT JOHN MELLENCAMP (MERCURY) | 41 | 45 | 7 | NUTTIN' BUT LOVE HEAVY D & THE BOYZ (UPTOWN/MCA) |
| 4 | 6 | 14 | WHEN CAN I SEE YOU BABYFACE (EPIC) | 42 | 36 | 10 | YOU BETTER WAIT STEVE PERRY (COLUMBIA) |
| 5 | 4 | 18 | CAN YOU FEEL THE LOVE TONIGHT | 43 | 51 | 5 | I'LL STAND BY YOU PRETENDERS (SIRE/WARNER BROS.) |
| 6 | 7 | 6 | ALL I WANNA DO SHERYL CROW (A&M) | 44 | 41 | 6 | BOP GUN (ONE NATION) ICE CUBE (PRIORITY) |
| 7 | 5 | 22 | DON'T TURN AROUND ACE OF BASE (ARISTA) | 45 | 47 | 7 | EINSTEIN ON THE BEACH COUNTING CROWS (DGC/GEFFEN) |
| 8 | 11 | 2 | ENDLESS LOVE L. VANDROSS & M. CAREY (COLUMBIA) | 46 | 43 | 9 | ACTION TERROR FABULOUS (EASTWEST) |
| 9 | 9 | 19 | SHINE COLLECTIVE SOUL (ATLANTIC) | 47 | 55 | 3 | FADE INTO YOU MAZZY STAR (CAPITOL) |
| 10 | 8 | 20 | IF YOU GO JON SECADA (SBK/EMI) | 48 | 48 | 13 | COME OUT AND PLAY OFFSPRING (EPITAPH) |
| 11 | 10 | 26 | COME TO MY WINDOW MELISSA ETHERIDGE (ISLAND) | 49 | 46 | 9 | LOVE IS ALL AROUND WET WET (LONDON/ISLAND) |
| 12 | 13 | 14 | FANTASTIC VOYAGE COOLIO (TOMMY BOY) | 50 | 54 | 4 | NEVER LIE IMMATURE (MCA) |
| 13 | 14 | 24 | YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA) | 51 | 42 | 15 | ALWAYS IN MY HEART TEVIN CAMPBELL (QWEST/WARNER BROS. |
| 14 | 18 | 15 | 100% PURE LOVE CRYSTAL WATERS (MERCURY) | 52 | 52 | 8 | DO YOU WANNA GET FUNKY C+C MUSIC FACTORY (COLUMBIA) |
| 15 | 16 | 8 | STROKE YOU UP CHANGING FACES (SPOILED ROTTEN/BIG BEAT) | 53 | 50 | 15 | BACKWATER MEAT PUPPETS (LONDON/ISLAND) |
| 16 | 12 | 22 | I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC) | 54 | 53 | 11 | VASOLINE STONE TEMPLE PILOTS (ATLANTIC) |
| 17 | 19 | 15 | PRAYER FOR THE DYING | 55 | 56 | 3 | I'M THE ONLY ONE |
| 18 | 22 | 6 | SEAL (ZTT/SIRE/WARNER BROS.) LUCKY ONE AMY GRANT (A&M) | 56 | 60 | 2 | INTERSTATE LOVE SONG STONE TEMPLE PILOTS (ATLANTIC) |
| 19 | 15 | 18 | ANYTIME YOU NEED A FRIEND | 57 | 61 | 2 | FLAVA IN YA EAR |
| 20 | 35 | 4 | MARIAH CAREY (COLUMBIA) ANOTHER NIGHT REAL MCCOY (ARISTA) | 58 | 63 | 7 | CRAIG MACK (BAD BOY/ARISTA) I'D GIVE ANYTHING GERALD LEVERT (EASTWEST) |
| 21 | 20 | 12 | THIS D.J. WARREN G (VIOLATOR/RAL/ISLAND) | 59 | 58 | 3 | CLOSER NINE INCH NAILS (TVT) |
| 22 | 21 | 18 | ANY TIME, ANY PLACE | 60 | 65 | 3 | BODY & SOUL |
| 23 | 17 | 20 | JANET JACKŠON (VIRGIN) BACK & FORTH AALIYAH (BLACKGROUND/JIVE) | 61 | 62 | 4 | ANITA BAKER (ELEKTRA) GOOD TIMES EDIE BRICKELL (GEFFEN) |
| 24 | 27 | 17 | BLACK HOLE SUN | 62 | 59 | 4 | BUT IT'S ALRIGHT |
| 25 | 28 | 39 | SOUNDGARDEN (A&M) THE SIGN ACE OF BASE (ARISTA) | 63 | 73 | 2 | RIGHT BESIDE YOU |
| 26 | 39 | 6 | DECEMBER 1963 FOUR SEASONS (CURB) | 64) | 72 | 14 | SOPHIE B. HAWKINS (COLUMBIA) BIG EMPTY STONE TEMPLE PILOTS (ATLANTIC) |
| 27 | 30 | 25 | I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB) | 65 | 67 | 12 | WHAT'S UP DJ MIKO (ZYX) |
| 28 | 23 | 35 | MR. JONES COUNTING CROWS (DGC/GEFFEN) | 66 | 44 | 28 | YOUR BODY'S CALLIN' R. KELLY (JIVE) |
| 29 | 34 | 10 | FAR BEHIND | 67 | 64 | 3 | SELF ESTEEM OFFSPRING (EPITAPH) |
| 30 | 24 | 11 | CANDLEBOX (MAVERICK/SIRE/WB) THE WAY SHE LOVES ME RICHARO MARX (CAPITOL) | 68 | 69 | 5 | TODAY SMASHING PUMPKINS (VIRGIN) |
| 31 | 37 | 14 | ROUND HERE | 69 | 70 | 18 | LONGVIEW |
| 32 | 32 | 7 | COUNTING CROWS (DGC/GEFFEN) BASKET CASE GREEN DAY (REPRISE) | 70 | - | 1 | GREEN DAY (REPRISE) SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND) |
| 33 | 29 | 15 | CRAZY AEROSMITH (GEFFEN) | 71 | _ | 1 | YOU GOTTA BE |
| 34 | 25 | 16 | I MISS YOU | 72 | _ | 12 | GIRLS & BOYS BLUE (SOOD) SPIN (FAM) |
| 35 | 31 | 19 | UNTIL I FALL AWAY | 73 | _ | 1 | BLUR (FOOD/SBK/EMI) NEW AGE GIRL |
| 36 | 26 | 15 | GIN BLOSSOMS (A&M) FUNKDAFIED A PRAY (CO CO DESCRIPCION) | 74 | | V | WHIPPED |
| 37 | 33 | 21 | DA BRAT (SO SO DEF/CHAOS) ALWAYS ERASURE (MUTE/ELEKTRA) | 75 | | - | JON SECADA (SBK/EMI) FELL ON BLACK DAYS SOUNDGARDEN (A&M) |

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

HOT 100 RECURRENT AIRPLAY

| | | | IIO: IOO IILOO | | LITE AIM LAT | | |
|----|----|----|--|----|--------------|----|--|
| 1 | 3 | 2 | BEAUTIFUL IN MY EYES JOSHUA KADISON (SBK/EMI) | 14 | 16 | 17 | BECAUSE THE NIGHT 10, 000 MANIACS (ELEKTRA) |
| 2 | 6 | 19 | I'LL BE LOVING YOU COLLAGE (VIPER/METROPOLITAN) | 15 | 12 | 30 | WHAT IS LOVE HADDAWAY (ARISTA) |
| 3 | 1 | 2 | BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA) | 16 | 18 | 34 | NO RAIN BLIND MELON (CAPITOL) |
| 4 | 2 | 10 | FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M) | 17 | 14 | 25 | SHOOP SALT-N-PEPA (NEXT PLATEAU/LONDON) |
| 5 | 5 | 6 | WHATTA MAN SALT-N-PEPA/EN VOGUE (NEXT PLATEAU) | 18 | 22 | 33 | THE RIVER OF DREAMS BILLY JOEL (COLUMBIA) |
| 6 | 7 | 57 | TWO PRINCES SPIN DOCTORS (EPIC) | 19 | 9 | 14 | EVERYDAY PHIL COLLINS (ATLANTIC) |
| 7 | 10 | 39 | HEY JEALOUSY GIN BLOSSOMS (A&M) | 20 | 19 | 21 | DREAMS GABRIELLE (GO!DISCS/LONDON/ISLAND) |
| 8 | 8 | 3 | RETURN TO INNOCENCE ENIGMA (VIRGIN) | 21 | 15 | 3 | THE MOST BEAUTIFUL GIRL IN 中 (NPG/BELLMARK) |
| 9 | 4 | 2 | REGULATE WARREN G & NATE DOGG (DEATH ROW) | 22 | 17 | 14 | BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA) |
| 10 | 11 | 17 | ALL THAT SHE WANTS ACE OF BASE (ARISTA) | 23 | - | 2 | DREAMS THE CRANBERRIES (ISLAND) |
| 11 | 13 | 4 | ANYTHING SWV (RCA) | 24 | _ | 14 | CANTALOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL) |
| 12 | 20 | 41 | RUNAWAY TRAIN SOUL ASYLUM (COLUMBIA) | 25 | 25 | 21 | I CAN SEE CLEARLY NOW JIMMY CLIFF (CHAOS) |
| 13 | 21 | 45 | SHOW ME LOVE ROBIN S. (BIG BEAT/ATLANTIC) | | | | titles which have appeared on the Hot 100 eks and have dropped below the top 50. |

HOT 100 A-Z

TITLE (Publisher — Licensing Org.) Sheet Music Dist. 100% PURE LDVE (Basement Boys, ASCAP/C-Water,

ASCAP/Polygram Int'l, ASCAP) HL 90'S GIRL (Louis St., BMI/Scrap Pyle, BMI/Truteazin' Type Nite, ASCAP/Donril, ASCAP/Zomba, ASCAP/Mr.Peanut Butter, ASCAP/Smokin' Sound, ASCAP/MI.Peanut Butter, ASCAP/Smokin Sound, ASCAP) CPP ACTION (EMI Blackwood, BMI) HL AFRO PUFFS (Suge, ASCAP) ALL I WANNA DO (WB, ASCAP/Warner-Tamerlane,

ASCAP/Old Crow, BMI/Ignorant, ASCAP/Zen Of Iniquity, ASCAP/Almo, ASCAP/Canvas Mattress, ASCAP) CPP/WRM

ASCAP) CFF/WDM
ALWAYS IN MY HEART (Sony, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
ALWAYS (Musical Moments/Minotaur, ASCAP/Sony,

ASCAP) HL

AM I WRONG (Mother-Son, BMI/Irving, BMI/Failsafe 92 ASCAP) CPP

ANOTHER NIGHT (Copyright Control)

ANY TIME, ANY PLACE/AND ON AND ON (Black Ice,
BMI/Flyte Tyme, ASCAP) WBM

ANYTIME YOU NEED A FRIEND (Sony, BMI/Rye

Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM AT YOUR BEST (YOU ARE LOYE) (Bovina, ASCAP/EMI

BACK & FORTH (Zomba, BMI/R.Kelly, BMI) CPP

BACK IN THE DAY (Interscope, ASCAP/Ahmad, ASCAP/WB, ASCAP/Kendal, ASCAP) WBM BACKWATER (Polygram Int'l, BMI/Meat Puppets, BMI)

BE MY BABY TONIGHT (New Haven, BMI/Music Hill,

BMI/Of, ASCAP) CPP

BMI/OI, ASCAP) CPP
BODY & SOUL (EMI Virgin, BMI/Shipwreck, BMI/EMI
Virgin, ASCAP/Future Furniture, ASCAP) HL
BOOTI CALL (Donril, ASCAP/Zomba, ASCAP/Erick
Sermon, ASCAP/MCA, ASCAP/Tadej, ASCAP/Color It
Funky, ASCAP/Saja, BMI/Troutman, BMI)
CDD/M AMERICA

BOP GUN (ONE NATION) (Gansta Boogie, ASCAP/WB, 25 ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP,

WBM
BUT IT'S ALRIGHT (Famous, ASCAP) HL
CAN U GET WIT IT (DeSwing, ASCAP/EMI, ASCAP) HL
CAN YOU FEEL THE LOVE TONIGHT (FROM THE
LION KING) (Walt Disney, ASCAP) HL
CIRCLE OF LIFE (Wonderland, BMI) HL
CLOSER (Leaving Home, ASCAP/TVT, ASCAP)
COME TO MY WINDOW (MLE, ASCAP/AImo, ASCAP)

34

CPAZY (Swag Song, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL DECEMBER 1963 (OH, WHAT A NIGHT) (Seasons, BMI/Jobets, ASCAP) CPP DON'T TAKE THE GIRL (Eric Zanets, BMI) CPP

DON'T TURN AROUND (Albert Hammond, ASCAP/WB. ASCAP/Realsongs, ASCAP/Edition Sunset, ASCAP/BMG, ASCAP) HL/WBM

ASCAP/BMG, ASCAP) HL/WBM
DO YOU WANNA GET FUNKY (Cole-Citvilles,
ASCAP/Duranman, ASCAP/EMI Virgin, ASCAP) HL
ENDLESS LOVE (*Pgp, ASCAP/Brockman,
ASCAP/Intersong U.S.A., ASCAP) HL
FADE INTO YOU (Salley Gardens, BMI)
FALL DOWN (Sony, ASCAP/Wet Sprocket, ASCAP) HL
EANTARIC (DYMAGE CL. Rep. ASCAP/Gep. Daddy.

FANTASTIC VOYAGE (T-Boy, ASCAP/Boo Daddy

FANTASTIC VOYAGE (T-Boy, ASCAP/Boo Daddy, ASCAP/Portait-Solar, ASCAP/Circle L, ASCAP) HL FAR BEHIND (Skinny White Butt, ASCAP/WB, ASCAP/Maverick, ASCAP) WBC FLAVA IN YA EAR (For Ya Ear, ASCAP/Janice Combs, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL FUNKDAFIED (SO SO Def, ASCAP/EMI April, ASCAP/Air CONTROL ASCAP) MI

17 Control, ASCAP) HL

Control, ASCAP) HL
FUNKY Y-2-C (No Hassle, ASCAP)
GAMES PEOPLE PLAY (Lowery, BMI) CPP
GIRLS & BOYS (MCA, ASCAP) HL
GIVE IT UP (Suburban Funk, BML/Bring The Noize,
BMI/Def American, BMI/Irving, BMI)
GOOD TIMES (MCA, ASCAP/Swims, ASCAP) HL
HERE COMES THE HOTSTEPPER (Salaam Remi,
ASCAP/Pine PBS/I nogitive BMI) ASCAP/Pine, PRS/Longitude, BMI)
I'D GIVE ANYTHING (Full Keel, ASCAP/Farrenuff,

ASCAP/Farren Curtis, BMI/Longitude, BMI/August Wind, BMI/Albert Paw, BMI/Curbsongs, ASCAP/Mike Curb, BMI) WBM

Curb, BMI) WBM
IF YOU GO (Foreign Imported, BMI) CPP
I'LL MAKE LOVE TO YOU (Sony, BMI/Ecaf, BMI) HL
I'LL REMEMBER (FROM WITH HONORS) (WB,
ASCAP/No Tomato, ASCAP/Potygram Int'i,
ASCAP/Global Cooling, ASCAP/Ali-Aja, ASCAP/Webo
Girl, ASCAP) WBM/HL
I'LL STAM BY YOU (Hunde House of Hite

I'LL STAND BY YOU (Hynde House of Hits ASCAP/Clive Banks, ASCAP/Jerk Awake, ASCAP/Tom Kelly, ASCAP)

I MISS YOU (MCA, ASCAP/Jamron, ASCAP/Sweetness

DMI) HE
I'M NOT OVER YOU (Last Song, ASCAP/Third Coast,
ASCAP)
I'M THE ONLY ONE (MLE, ASCAP/Almo, ASCAP) CPP

I SAW IT CUMMIN' (PMD, ASCAP/Bridgeport, BMI) 11 I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP)

WBM/CLM 39 35 55 TUICY (Tee Tee, ASCAP/Janice Combs, ASCAP)
LETITGO (Controversy, ASCAP/WB, ASCAP) WBM
THE LION SLEEPS TONIGHT (WIMOWEH) (Folkway,

LOVE IS ALL AROUND (Songs Of PolyGram, BMI) HL LUCKY ONE (Age To Age, ASCAP/Reunion, ASCAP/Sony, ASCAP/Yellow Elephant, ASCAP) HL NAPPY HEADS (Tete San Ko, ASCAP/Doverse Creation, ASCAP/Sony, ASCAP/EMI Blackwood, BMI)

NEVER LIE (Hook, ASCAP/Zomba, ASCAP/Teaspoon,

ASCAP) CPP NEW AGE GIRL (Ded, BMI)

NONE OF YOUR BUSINESS (Sons Of K-oss ASCAP/Out Of The Basement, ASCAP/Unart, BMI/Next Plateau, ASCAP) CPP

NUTTIN' BUT LOYE (Kid Capri, ASCAP/EMI April, ASCAP/Eazy-Duzit, ASCAP) HL THE PLACE WHERE YOU BELONG (FROM BEVERLY HILLS COP III) (Music Corp. Of America, BMI/Gasoline Alley, BMI/Vandy, ASCAP/MCA, ASCAP/Petrol Lane, ASCAP/G.Spot, BMI/Yppahc,

ASCAP/Sony, ASCAP) CPP/HL
PRAYER FOR THE DYING (EMI Virgin,
ASCAP/Beethoven Street, ASCAP/SPZ, BMI) HL
RIGHT BESIDE YOU (Night Rainbow, ASCAP/Broken
Plate, ASCAP/Polygram Int'l, ASCAP/Shmoolie, BMI)
HL

Billboard.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart. SoundScan

| | _ | _ | | | _ | _ | - Illin |
|--------|-------|-------|---|------|-------|-------|--|
| WEEK | WEEK | NO 8 | | WEEK | WEEK | NO 9 | |
| THIS V | AST V | WEEKS | TITLE ARTIST (LABEL/DISTRIBUTING LABEL) | HE V | AST V | WEEKS | TITLE ARTIST (LABEL/DISTRIBUTING-LABEL) |
| | | | * * NO. 1 * * | 38 | 52 | 4 | LETITGO PRINCE (WARNER BROS.) |
| 1 | 1 | 5 | I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN) 4 wis at No. 1 | 39 | 36 | 5 | ROMANTIC CALL PATRA FEATURING YO-YO (EPIC) |
| 2 | 2 | 8 | STROKE YOU UP CHANGING FACES (SPOILED ROTTEN/BIG BEAT) | 40 | 43 | 5 | ACTION TERROR FABULOUS (EASTWEST) |
| 3 | 9 | 12 | TOOTSEE ROLL 69 BOYZ (RIP-IT) | 41 | 57 | 3 | CAN U GET WIT IT USHER (LAFACE/ARISTA) |
| 4 | 13 | 2 | AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE) | 42 | 34 | 3 | CIRCLE OF LIFE ELTON JOHN (HOLLYWOOD) |
| 5 | 4 | 16 | FANTASTIC VOYAGE COOLID (TOMMY BOY) | 43 | 68 | 2 | THUGGISH RUGGISH BONE BONE THUGS N HARMONY (RUTHLESS) |
| 6 | 5 | 8 | THIS D.J. WARREN G (VIOLATOR/RAL/ISLAND) | 44 | 29 | 21 | BACK & FORTH AALIYAH (BLACKGROUND/JIVE) |
| 7 | 3 | 16 | STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA) | 45 | 37 | 10 | NAPPY HEADS FUGEES/TRANZLATOR CREW (RUFFHOUSE) |
| 8 | 6 | 16 | FUNKDAFIED | 46 | 46 | 9 | BE MY BABY TONIGHT JOHN MICHAEL MONTGOMERY (ATLANTIC) |
| 9 | | 1 | DA BRAT (SO SO DEF/CHAOS) ENDLESS LOVE | 47 | 48 | 20 | WILLING TO FORGIVE ARETHA FRANKLIN (ARISTA) |
| 10 | 8 | 19 | L. VANDROSS & M. CAREY (COLUMBIA) I SWEAR | 48 | 60 | 4 | LUCKY ONE AMY GRANT (A&M) |
| 11 | 10 | 7 | ALL-4-ONE (BLITZZ/ATLANTIC) NEVER LIE | 49 | 56 | 4 | THIRD ROCK FROM THE SUN JOE DIFFIE (EPIC) |
| 12 | 11 | 12 | WHEN CAN I SEE YOU | 50 | 42 | 5 | AFRO PUFFS THE LADY OF RAGE (DEATH ROW) |
| 13 | 12 | 6 | BABYFACE (EPIC) FLAVA IN YA EAR | 51 | 33 | 16 | ANY TIME, ANY PLACE JANET JACKSON (VIRGIN) |
| 14 | 7 | 13 | CRAIG MACK (BAD BOY/ARISTA) WILD NIGHT | 52 | 41 | 4 | SUMMER BUNNIES R. KELLY (JIVE) |
| 15) | 16 | 8 | JOHN MELLENCAMP (MERCURY) BOP GUN (ONE NATION) | 53 | 45 | 16 | CRAZY AEROSMITH (GEFFEN) |
| 16 | 19 | 5 | I'D GIVE ANYTHING | 54 | 58 | 4 | LOVE IS ALL AROUND WET WET (LONDON/ISLAND) |
| 17) | 22 | 4 | JUICY | 55 | 50 | 13 | THINKIN' PROBLEM |
| 18 | 14 | 16 | CAN YOU FEEL THE LOVE TONIGHT | 56 | 44 | 10 | DAVID BALL (WARNER BROS.) SOUTHERNPLAYALISTICADILLACMUZIK |
| 19 | 15 | 17 | BACK IN THE DAY | 57 | 51 | 18 | IF YOU GO |
| 20 | 20 | 5 | AHMAD (GIANT) THE LION SLEEPS TONIGHT | 58 | 47 | 17 | JON SECADA (SBK/EMI) YOUR BODY'S CALLIN' |
| 21 | 23 | 7 | THE TOKENS (RCA) DO YOU WANNA GET FUNKY | 59 | 64 | 8 | TAKE IT EASY |
| 22 | 27 | 3 | C+C MUSIC FACTORY (COLUMBIA) BODY & SOUL | 60 | 49 | 13 | THE PLACE WHERE YOU BELONG |
| 23 | 21 | 17 | ANITA BAKER (ELEKTRA) SHINE | 61 | 59 | 12 | THE RIGHT KINDA LOVER |
| 24 | 26 | 17 | COLLECTIVE SOUL (ATLANTIC) 100% PURE LOVE | 62 | 69 | 2 | ANOTHER NIGHT |
| 25 | 18 | 19 | CRYSTAL WATERS (MERCURY) I MISS YOU | 63 | 62 | 2 | I SAW IT CUMMIN' |
| 26 | 25 | 18 | DON'T TURN AROUND | 64 | 70 | 2 | PMD (PMD/RCA) WHO'S THAT MAN |
| 27 | 40 | 3 | ACE OF BASE (ARISTA) ALL I WANNA DO | 65 | 63 | 24 | YOU MEAN THE WORLD TO ME |
| 28 | 17 | 10 | SHERYL CROW (A&M) GIVE IT UP | 66 | 66 | 38 | TONI BRAXTON (LAFACE/ARISTA) DUNKIE BUTT |
| 29 | | 10 | PUBLIC ENEMY (DEF JAM/RAL/ISLAND) BOOTI CALL | 67 | 39 | 20 | 12 GAUGE (STREET LIFE/SCOTTI BROS.) REGULATE |
| 30 | 38 | 7 | THE WAY SHE LOVES ME | 68 | 61 | 15 | ANYTIME YOU NEED A FRIEND |
| 31 | 30 | 11 | RICHARO MARX (CAPITOL) FUNKY Y-2-C | 69 | _ | 1 | YOUR LOVE IS A |
| 32 | - | | THE PUPPIES (CHAOS) DON'T TAKE THE GIRL | 70 | | 1 | WHITEHEAD BROS. (MOTOWN) DECEMBER 1963 |
| 33 | 31 | 18 | TIM MCGRAW (CURB) NUTTIN' BUT LOVE | 71 | 73 | 4 | FOUR SEASONS (CURB) SHE THINKS HIS NAME WAS JOHN |
| 34 | 54 | 9 | NONE OF YOUR BUSINESS | 72 | | 69 | REBA MCENTIRE (MCA) WHOOMP! (THERE IT IS) |
| - | | 15 | SALT-N-PEPA (NEXT PLATEAU/ISLAND) CLOSER | 73 | 75 | 27 | PUMPS AND A BUMP |
| 35 | 35 | | NINE INCH NAILS (NOTHING/TVT) ALWAYS IN MY HEART | 74 | 65 | 20 | HAMMER (GIANT) ALWAYS |
| | 32 | 11 | TEVIN CAMPBELL (QWEST/WARNER BROS.) FAR BEHIND | 75 | 72 | 6 | WEEKEND LOVE/BLACK HAND SIDE |
| 37 | 53 | 3 | CANDLEBOX (MAVERICK/SIRE/WB) ith the greatest sale. © 1994, Billboard/ | | _ | _ | QUEEN LATIFAH (MOTOWN) |

78 THE RIGHT KINDA LOVER (Flyte Tyme, ASCAP/New

THE RIGHT RINDA LOVER (Fyte Tyme, ASCAP/New Perspective, ASCAP) WBM ROMANTIC CALL (Howie Tee, BMI/Irving, ASCAP/Zomba, ASCAP/Aunt Hilda, ASCAP/Street Knowledge, ASCAP) CPP SELLING THE DRAMA (Loco De Amor, BMI/Audible

81 SENDING MY LOVE (9th Town, ASCAP/Naughty

ASCAP)
SHINE (Roland, ASCAP/Lentz, ASCAP)
SHORT DICK MAN (Tango Rose, ASCAP)
THE SIGN (Megasongs, BMI/Careers-BMG, BMI) HL
SOUTHERNPLAYALISTICADILLACMUZIK (Gnat Booty, ASCAP/Chrysalis, BMI/Organized Noize,

STAY (I MISSED YOU) (FROM REALITY BITES)

STAY (I MISSED YOU) (FROM REALITY BITES)
(Furious Rose, BMI) CPP
STROKE YOU UP (Zomba, BMI) CPP
SUKIYAKI (Toshiba, BMI/EMI, BMI/Beechwood, BMI)
SUMMER BUNNIES (Zomba, BMI/R.Kelly, BMI/Taking
Care Of Business, BMI) CPP
TAKE IT EASY (Misam, ASCAP)
THINKIN' PROBLEM (New Court, BMI/Low Country,
BMI/Aloma SCAP/House Street, ASCAP/EMI Acril

BMI/Almo, ASCAP/Hayes Street, ASCAP/EMI April, ASCAP) CPP/HI

ASCAP/ CPY/FIL
THINK TWICE (Pillarview B.V., ASCAP/Chrysalis,
ASCAP/EMI Virgin, ASCAP) CPP/HL
THIRD ROCK FROM THE SUN (Major Bob, ASCAP/Rio
Bravo, BMI/Stroudacaster, BMI/Baby Mae, BMI) CPP 100

THIS D.J. (Warren G. ASCAP)

10 THIS D.J. (warren G, ASCAP)

3 THUGGISN RUGGISH BONE (Ruthless Attack,
ASCAP/Dollarz-N-Sense, BMI/Keenu, BMI)

15 TOOTSEE ROLL (Downlow Quad, BMI)

2 THE WAY SHE LOVES ME (Chi-Boy, ASCAP) CPP

82 WEEKEND LOVE (Queen Latifah, ASCAP/S.I.D,

WHAT'S UP (Stuck In The Throat, ASCAP/Famous,

ASCAP) CPP/HL
WHEN CAN I SEE YOU (Sony, BMI/Ecaf, BMI/Epic,
BMI/Solar, BMI) HL
WHIPPED (Foreign Imported, BMI)
WILD NIGHT (WB, ASCAP/Caledonia Soul, ASCAP)

WILLING TO FORGIVE (Sony, BMI/Ecaf, BMI/Warner

WILLING TO FORGIVE (Sony, BM/VECAI, BM/VEM)
TAmerlane, BM/Boobie-Loo, BM/) HL/WMM
YOU BETTER WAIT (Street Talk, ASCAP/Lincoln
Brewster, BM/VPaul Taylor, BM/LJortunes, ASCAP
A-Lew, ASCAP/Ragged Music, ASCAP) CPP
YOU GOTTA BE (Sony, BMI) HL
YOU LET YOUR HEART GO TOO FAST (Sony,
BMI/M/Mow Zi Flow, BMI) H)

YOU MEAN THE WORLD TO ME (Stiff Shirt YOU MEAN THE WORLD TO ME (Stiff Shirt, BMI/Warner-Tamerlane, BMI/Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI) HL/WBM YOUR BODY'S CALLIN' (Zomba, BMI/R.Kelly, BMI) CPP YOUR LOVE IS A... (K&J, BMI/Sony, ASCAP) HL YOUR LOVE IS SO DIVINE (Scully, ASCAP) YOU (Line Dne, ASCAP/EMI Virgin, BMI/WB, BMI/Behind Bars, ASCAP/Pressmancherry, ASCAP) HL/WBM

HOT 100 SINGLES SPOTLIGHT.

by Kevin McCabe

STILL WAY AHEAD: "I'll Make Love To You" by Boyz II Men (Motown) continues its strong run atop the Hot 100, with a fourth week at No. 1. It still maintains a two-to-one lead over the rest of the Hot 100, but it loses its bullet due to a 17% decline in sales. This is not a surprise, since the group's album "II" enters at No. 1 on The Billboard 200. "I'll Make Love" still registers about 139,000 units for the period, which is an impressive total. It also gains points in monitored airplay and in small-market, unmonitored playlist reports. "Endless Love" by Luther Vandross & Mariah Carey (Columbia) is far and away the biggest point gainer on the chart and vaults 31-6. It debuts at No. 9 on the sales chart and climbs 11-8 on the Hot 100 Airplay chart. "Endless" is likely to challenge "I'll Make Love" for the top spot in the next three weeks.

SECOND BEST: The second-biggest point gainer overall, and in singles sales, is "At Your Best (You Are Love)" by Aaliyah (Blackground/Jive). It jumps 13-4 on the sales chart and 21-13 on the Hot 100. "Best" is off slightly in monitored airplay points; however, it continues to perform nicely at numerous top 40/rhythm-crossover outlets. It's No. 1 at KMXZ Monterey/Salinas/Santa Cruz, Calif., No. 2 at KMEL San Francisco, and No. 4 at new monitored station WJJX Roanoke/Lynchburg, Va. The third-biggest point gainer overall is "All I Wanna Do" by Sheryl Crow (A&M), which moves 13-9. It ranks No. 1 at WHYT Detroit, WZPL Indianapolis, and WEDJ Charlotte, N.C.

GREATEST GAINERS: "Another Night" by Real McCoy (Arista) wins the Greatest Gainer/Airplay at No. 31. It's No. 1 at WBBM (B96) Chicago and WIOQ (Q102) Philadelphia, and No. 2 at WFLY (Fly 92) Albany, N.Y. "None Of Your Business" by Salt-N-Pepa (Next Plateau/London/Island) wins the Greatest Gainer/Sales and moves 63-53. It ranks No. 8 in airplay at WJMN (Jammin' 94.5) Boston, No. 10 at WWKX (Kix 106) Providence, R.I., and No. 15 at KKSS Albuquerque, N.M. "December 1963 (Oh, What A Night)" by the Four Seasons (Curb) is runner-up for the airplay award and moves 47-36. It's especially strong in the Northeast, where it ranks No. 2 at WPRO Providence, WPXY Rochester, N.Y., and WKSE (Kiss 98.5) Buffalo, N.Y. "I'd Give Anything" by Gerald Levert (EastWest) engineers a turnaround and is runner-up for the sales award at No. 28. It's No. 4 in airplay at WERQ (92Q) Baltimore, No. 5 at KZFM Corpus Christi, Texas, and No. 8 at WBZZ (B94) Pittsburgh.

QUICK CUTS: "Unbelievable" is now listed next to "Juicy" by the Notorious B.I.G. (Bad Boy/Arista) at No. 39. "Unbelievable" is the second track on the commercial single. B sides of commercial singles are listed on the Hot 100, and their airplay is counted toward the single's point total, if the B side receives airplay from the Hot 100 radio panel... There are two types of stations contributing to the Hot 100. The monitored panel is now 194 stations, and there are 51 small-market, unmonitored playlist reporters, bringing the overall total for the Hot 100 chart to 245 stations.

BUBBLING UNDER HOT 100° SINGLES

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE ARTIST (LABEL/DISTRIBUTING LABEL) |
|-----------|-----------|----------|---|
| 1 | _ | 1 | PLAYAZ CLUB RAPPIN' 4-TAY (CHRYSALIS/EMI; |
| 2 | 9 | 3 | WHO'S THAT MAN TOBY KEITH (POLYDOR) |
| 3 | 19 | 2 | HIP HOP RIDE DA YOUNGSTA'S (EASTWEST) |
| 4 | 3 | 3 | SOMETIMES ALWAYS THE JESUS AND MARY CHAIN (AMERICAN/WB) |
| 5 | - | 1 | I'LL TAKE HER ILL AL SKRATCH FEAT, B. MCKNIGHT (MERCURY) |
| 6 | 11 | 5 | SHE THINKS HIS NAME WAS JOHN REBA MCENTIRE (MCA) |
| 7 | 2 | 8 | GET OFF THIS CRACKER (VIRGIN) |
| 8 | _ | 1 | HUNGAH KARYN WHITE (WARNER BROS) |
| 9 | 6 | 3 | WHERE IS MY LOVE? EL DEBARGE FEAT BABYFACE (REPRISE) |
| 10 | 10 | 5 | SLOW WINE TONY! TON!! TONE! (WING/MERCURY) |
| 11 | 5 | 8 | SPEND THE NIGHT N-PHASE (MAVERICK/SIRE/REPRISE) |
| 12 | _ | 1 | WATERMELON CRAWL TRACY BYRD (MCA) |
| 13 | 16 | 7 | THE MAN IN LOVE WITH YOU GEORGE STRAIT (MCA) |

| | | | MEETM OHIGHLU |
|-----------|-----------|----------|---|
| THIS WEEK | LAST WEEK | WEEKS ON | TITLE ARTIST (LABEL/DISTRIBUTING LABEL) |
| 14 | 12 | 2 | THROUGH THE RAIN TANYA BLOUNT (ISLAND) |
| 15 | 17 | 5 | XXX'S & OOO'S (AN AMERICAN GIRL) TRISHA YEARWOOD (MCA) |
| 16 | 22 | 3 | I TRY TO THINK ABOUT ELVIS PATTY LOVELESS (EPIC) |
| 17 | 4 | 8 | MAKE THIS LAST FOREVER JOCELYN ENRIQUEZ (CLASSIFIED) |
| 18 | 24 | 7 | SUMMERTIME BLUES ALAN JACKSON (ARISTA) |
| 19 | _ | 1 | I WANNA BE DOWN BRANDY (ATLANTIC) |
| 20 | _ | 3 | CUBAN PETE JIM CARREY (CHAOS) |
| 21 | 21 | 11 | WHAT ABOUT US JODECI (UPTOWN/MCA) |
| 22 | _ | 1 | 5-4-3-2 (YO! TIME IS UP) JADE (GIANT) |
| 23 | - | 1 | VIBE ZHANE (MOTOWN) |
| 24 | _ | 2 | RECOGNIZED THRESHOLD OF BOOGIEMONSTERS (PENOULUM EMI) |
| 25 | _ | 1 | ONE NIGHT IN HEAVEN M PEOPLE (EPIC) |
| _ | | | |

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

R.E.M., AEROSMITH VIDEOS WIN BIG

(Continued from page 8)

"Heart-Shaped Box," directed by Anton Corbijn. It received awards for best alternative video and best art direction in a video.

As in recent years, albums by many acts featured on the VMAs had passed the platinum mark—some more than once—prior to the awards ceremony. Retailers project some sales increases due to the MTV exposure, but are not anticipating dramatic surges on titles that already are hits with the network's audience.

However, a boost is expected for newer acts that received awardsshow exposure, such as Green Day, Bjork, and Smashing Pumpkins.

"Bands like the Stones and Aerosmith are already known," says Roy Burkhert, senior buyer at the 37-store Harmony House Records & Tapes chain, based in Troy, Mich. "It's the bands that are bubbling under that will have the most impact. Green Day is really primed and ready. We've sold a ton of albums, and could still sell a ton more.

"Bjork is still on that cult, underground level," he adds. "There's a whole new audience she now has the

would later become Led Zeppelin.) Si-

multaneously. Hopkins was courted by

another ex-Yardbird, high-flying gui-

Believing that a band with the provi-

sional name of the New Yardbirds was

doomed, Hopkins took Beck's offer. He

would later laugh at his decision, which

denied him a role in Led Zeppelin, but

reflected last year, "Beck's was a bril-

liant band which should have gone all

the way." He often voiced his disap-

pointment that it fell apart, particularly

since it boasted the technical wizardry

of Beck's guitar playing and Rod Stew-

Hopkins remained in perpetual de-

mand, however, and soon his florid

touches were heard behind Ella

Fitzgerald, Steve Miller, and on Jeffer-

son Airplane's acclaimed "Volunteers"

set. In addition to "Imagine," he ap-

Bridges" and "Shaved Fish" albums.

peared on Lennon's "Walls And

His unique talent was embodied in his

love of improvisation, and he brought to

any concert or studio the brilliantly fer-

tile, ever-open mind of an inquiring and

Artists with styles as disparate as the

classical guitarist John Williams (with

whom Nicky played in the group Sky)

and Stewart (who featured Hopkins on

his album "Blondes Have More Fun")

were astonished at Hopkins' flexibility.

His touch, tone, and ideas were always

first to Los Angeles and, eight months

ago, to Nashville. He had begun writing

soundtracks for movies, and recently

Beset with stomach problems since

childhood, he underwent surgery a year

ago, but complications occurred in re-

cent months. He worked to the end, gig-

ging earlier this year with British drum-

mer Ian Wallace. He is survived by his

worked with Don Henley.

Scottish-born wife, Moira,

In recent years, Hopkins had moved

tarist Jeff Beck.

art as lead singer.

resourceful musician.

potential to reach."

Bjork was nominated six times for the Elektra clip "Human Behaviour"; Green Day received three nominations for its Reprise/Warner Bros. clip "Longview." And while neither act walked away with an award, Green Day's live performance could pack a more powerful punch at the cash register than an actual victory, says Kevin Adams, head buyer at Flip Side Inc. in Palatine, Ill. The chain has six stores.

"Everyone's seen the videos so many times," he says, predicting that Green Day will emerge as the "real winner" when sales are tallied.

One-time-only performances have even greater influence on consumers, says Peaches' Mark Michel. He cites the pairing of Neil Young and Pearl Jam in 1993 as a case in which MTV's young demographic was introduced to an older artist.

"It's got to be something really spectacular that people will remember," he says.

A complete list of 1994 Video Music Awards winners follows:

Best Video: Aerosmith, "Cryin'" (Geffen).

Best Male Video: Tom Petty & the Heartbreakers, "Mary Jane's Last Dance" (MCA).

Best Female Video: Janet Jackson, "If" (Virgin).

Best Group Video: Aerosmith, "Cryin'" (Geffen).

Best Rap Video: Snoop Doggy Dogg, "Doggy Dogg World" (Death Row/Interscope/Atlantic).

Best Dance Video: Salt-N-Pepa with En Vogue, "Whatta Man" (Next Plateau/London).

Best Metal/Hard Rock Video: Soundgarden, "Black Hole Sun" (A&M).

Best Alternative Video: Nirvana, "Heart-Shaped Box" (DGC).

Best New Artist In A Video: Counting Crows, "Mr. Jones" (DGC/Geffen).

Best Video From A Film: Bruce Springsteen, "Streets Of Philadelphia" (Epic Soundtrax).

Best R&B Video: Salt-N-Pepa with En Vogue, "Whatta Man" (Next

Plateau/London).

Best Director: Jake Scott for R.E.M.'s "Everybody Hurts" (War-

ner Bros.).

Best Choreography: Salt-N-Pepa with En Vogue, "Whatta Man" (Next Plateau/London).

Best Special Effects: Peter

Gabriel, "Kiss That Frog" (Geffen).

Best Art Direction: Nirvana,

"Heart-Shaped Box" (DGC/Geffen).

Best Editing: R.E.M., "Everybody

Hurts" (Warner Bros.).

Best Cinematography: R.E.M.,

"Everybody Hurts" (Warner Bros.).
Breakthrough Video: R.E.M.,

"Everybody Hurts" (Warner Bros.).

NICKY HOPKINS DIES AT 50

(Continued from page 12)

Domino's "Ain't That A Shame." Classically trained on piano at London's Royal Academy of Music, he joined his first band, the primitive sounding Screaming Lord Sutch & the Savages, at age 16. Hopkins' eclectic tastes and sight-reading ability, allied with a natural feel for blues music, quickly marked him for success. Word spread around the London clubs that he was a prodigy in the making.

Hopkins went to the Star Club in Hamburg in 1962 with Cliff Bennett's Rebel Rousers, there meeting the Beatles, who would soon be among his notable "employers." Returning to Britain, he joined the legendary blues harmonica player Cyril Davies, a link to future legends including Elton John, Rod Stewart, and Eric Clapton. Hopkins' affinity for the blues led him to the Rolling Stones, who were opening for Davies at the Marquee and other London clubs.

Working as a session musician for the Who on the "My Generation" album, Hopkins' reputation as a versatile pianist spread quickly on the grapevine of '60s London. By mid-decade, he was the most in-demand recording session player in the land, playing with the Kinks, Tom Jones, Dusty Springfield, Marc Bolan, the Stones, and many others.

In the studio, Hopkins' often spikey personality sometimes caused ripples, but, as he later said, he never made the fatal mistake of other session musicians who "tried to join the band." It was crucial, he said, to stand a pace behind the players and act responsibly as a hired player, even when feeling the frustration of knowing the solutions to creative problems that beset his friends.

"Keep playing, and keep silent, sometimes," he said in an interview in 1993. "That way, they'll invite you back. Don't threaten their position, even when you know they're wrong."

In 1967, the Rolling Stones invited Hopkins to play with them on recording sessions, and the first song he cut with the band was "We Love You," a single which also featured the vocals of Lennon and Paul McCartney. This was followed shortly by the albums "Their Satanic Majesty's Request" and "Beggar's Banquet." The latter bears the inscription: "We are deeply indebted to Nicky Hopkins and many friends."

Hopkins played on 14 albums by the Stones, from "Satanic Majesties" to "Emotional Rescue."

At the session for "We Love You," Lennon and McCartney invited Hopkins to play on their single "Revolution," and he later recorded extensively with Lennon, George Harrison, and Ringo Starr individually after the Beatles split.

A pivotal career choice faced Hopkins in 1968. Jimmy Page, former guitarist for the Yardbirds, told Hopkins he wanted his help in forming a band called the New Yardbirds. (The group

Rock biographer Ray Coleman has known Hopkins for 30 years and had been working with him on his authorized biography.

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BILLBOARD SEPTEMBER 17, 1994

Bilboard HOT 100 SINGLES

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan

| FO | R WE | EK E | NDIN | IG SEPT. 17, 1994 | |
|------|------|--------------|------------------|--|--|
| WEEK | LAST | 2 WKS AGO | WKS. ON CHART | | ARTIST L & NUMBERIDISTRIBUTING LABEL |
| 1 | 1 | 1 | 6 | * * NO. 1 * * * I'LL MAKE LOVE TO YOU BABYFACE (BABYFACE) 4 weeks at No. 1 | ◆ BOYZ II MEN (C) (D) MOTOWN 2257 |
| 2 | 2 | 2 | 20 | STAY (I MISSED YOU) (FROM "REALITY BITES") ● LIS | SA LOEB & NINE STORIES (C) (X) RCA 62870 |
| 3) | 5 | 7 | 8 | STROKE YOU UP ● | ◆ CHANGING FACES ROTTEN/BIG 8EAT 98279/ATLANTIC |
| 4) | 4 | 8 | 14 | WHEN CAN I SEE YOU ● BABYFACE LA REID D SIMMONS (BABYFACE) | ◆ BABYFACE (C) (D) (M) (T) (V) (X) EPIC 77550 |
| 5 | 3 | 3 | 17 | WILD NIGHT ♦ JOHN MELLENCAMP WITH N | ME'SHELL NDEGEOCELLO |
| 6 | 31 | | 2 | J.MELLENCAMP,M WANCHIC (V.MORRISON) ENDLESS LOVE LUTHER VANI | DROSS & MARIAH CAREY |
| 7 | 6 | 4 | 16 | FANTASTIC VOYAGE▲ | C) (D) (M) (V X) COLUMBIA 7°629 ◆ COOLIO |
| 8 | 7 | 5 | 18 | CAN YOU FEEL THE LOVE TONIGHT (FROM "THE LION KING" | (C) (M) (T) (X) TOMMY BOY 617 ") ◆ ELTON JOHN |
| 9) | 13 | 19 | 7 | C THOMAS (E JOHN T RICE) ALL I WANNA DO | C) (D) HOLLYWOOD 64543 ◆ SHERYL CROW |
| 10 | 9 | 11 | 9 | B BOTTRELL (W COOPER'S CROW, B BOTTRELL, D. BAERWALD, K GILBERT) THIS D.J. | (C) A&M ()702 ◆ WARREN G |
| | _ | | - | WARREN G (W. GRIFFIN) (C) (M) (T) (| (X) VIOLATOR RAL 8°3 36 ISLAND • ALL-4-ONE |
| 11 | 8 | 6 | 22 | DFOSTER (F.J.MYERS,G BAKER) DON'T TURN AROUND | (C) (V) BLITZZ 87243 ATLANTIC ◆ ACE OF BASE |
| 12 | 10 | 10 | 20 | EKMAN, ADEBRATT (A. HAMMOND, C. WARREN) AT YOUR BEST (YOU ARE LOVE) | (C) (D) (M) (T) (V) ARISTA 1-2691 • AALIYAH |
| 13) | 21) | 69 | 3 | | (T) (X) BLACKGROUND 42239/JIVE ◆ COLLECTIVE SOUL |
| 14 | 12 | 12 | 20 | E.ROLAND (E.ROLAND) | (C) (V) ATLANTIC 87237 |
| 15) | 19 | 24 | 11 | TOOTSEE ROLL 95 SOUTH (DA'S W A T. TEAM) | ◆ 69 BOYZ (C) (M) (T) (X) RIP-IT 6911 |
| 16) | 16 | 23 | 8 | NEVER LIE C STOKE' C CUENI (C STOKES,C CUENI) | ◆ IMMATURE (C) MCA 54850 |
| 17 | 11 | 9 | 16 | J.DUPRI,M SEAL (J.DUPRI,DA BRAT) | ◆ DA BRAT (C) (T) SO SO DEF 77523 CHAOS |
| 18) | 18 | 21 | 17 | 100% PURE LOVE THE BASEMENT BOYS C WATERS T DOUGLAS, J. STEINHOUR, T. DAVIS) | ◆ CRYSTAL WATERS (C) (M) (T) (X) MERCURY 858 485 |
| 19 | 14 | 13 | 20 | IF YOU GO J SECADA,E ESTEFAN,JR. (J.SECADA,M.A. MOREJON) | ◆ JON SECADA (C) (D) (T) (V) SBK 58166 EM |
| 20 | 29 | 36 | 6 | FLAVA IN YA EAR EASY NO BEE IC MACK,EASY MO BEE) (C) (I | ◆ CRAIG MACK D) (M) (T) BAD BOY 7-9001//ARISTA |
| 21) | 27 | 35 | 6 | LUCKY ONE K THOMAS (A GRANT, K THOMAS) | ◆ AMY GRANT (C) (V) (X) A&M 0724 |
| 22 | 24 | 20 | 10 | THE WAY SHE LOVES ME | ◆ RICHARD MARX (C) (V) CAPITOL 58167 |
| 23 | 23 | 17 | 25 | YOU MEAN THE WORLD TO ME | ◆ TONI BRAXTON |
| 24 | 15 | 14 | 17 | ANY TIME, ANY PLACE/AND ON AND ON ● | (D) (M) IV LAFACE 2 4(64 ARISTA • JANET JACKSON |
| 25) | 28 | 33 | 8 | BOP GUN (ONE NATION) | ◆ ICE CUBE |
| 26 | 26 | 25 | 15 | PRAYER FOR THE DYING | (M) (T) (X) PRIORITY 53161* ◆ SEAL |
| 27 | 25 | 28 | 30 | COME TO MY WINDOW | ★ MELISSA ETHERIDGE |
| 28) | 33 | 29 | 7 | I'D GIVE ANYTHING | C (X) ISLAND 8F8 028 ◆ GERALD LEVERT |
| | - | | 19 | D FØ TER (C FARREN J STEEL E, V. MILAMED) I MISS YOU ● | (C)(D) EASTWEST 98244 ◆ AARON HALL |
| 29 | 17 | 15 | | ANYTIME YOU NEED A FRIEND | (C) SILAS 54847 MCA ◆ MARIAH CAREY |
| 30 | 22 | 18 | 17 | W AF ANASIEFF, M CARE) U. AR III IEFF (C) (I | D) (M) (T) (V) (X) (OLUMBIA 77 128 |
| 31 | 42 | 53 | 4 | * * * GREATEST GAINER/AIRPLA | FEAL MOOOK |
| 32) | 34 | | — | FRESHLINE, THE BERMAN BROTHERS 13 MINDING QUICKMIX, O JEGLITZA) FAR BEHIND | C, (D) (TI ARISTA 1-2724 ◆ CANDLEBOX |
| | | 37 | 4 | | ERICK/SIRE 18118/WARNER BROS AALIYAH |
| 33 | 20 | 16 | 21 | R KELLY (R KELLY) (C) | T) OXI BLACKGROUND 42174 JIVE ◆ AEROSMITH |
| 34 | 30 | 22 | 18 | B FAIRBAIRN (S TYLER, J PERRY, D CHILD LETITGO | (C) (V) GEFFEN 19267 ◆ PRINCE |
| 35 | 38) | 44 | 5 | PRINCE (PRINCE) | (C) (D) (V) WARNER BRO 18 74 |
| 36 | 47 | 50 | 33 | DECEMBER 1963 (OH, WHAT A NIGHT) | FOUR SEASONS |
| 37) | 43 | 54 | 4 | CIRCLE OF LIFE (FROM "THE LION KING") C THOMAS (ELTON JOHN T RICE) | ◆ ELTON JOHN (C) (D) HOLLYWOOD 64516 |
| 38 | 48 | 52 | 3 | BODY & SOUL A BAKER (E SHIPLEY R NOWELS | ANITA BAKER |
| 39) | 49 | 49 | 4 | SEAN COMBS FOLIVER (THE NOTORIOUS BEG.) | THE NOTORIOUS B.I.G. |
| 40 | 40 | 41 | 8 | DO YOU WANNA GET FUNKY R CLIVILLES D COLE (R CLIVILLES D COLE, D RA JIOS) | ◆ C+C MUSIC FACTORY (C) (M) (T) (X) COLUMBIA 77582 |
| M | 32 | 30 | 10 | YOU BETTER WAIT J BARTON (S PERRY, L BREWSTER, P TAYLOR, M LUCAS, J PIERCE, G. HAWKINS) | STEVE PERRY (C) COLUMBIA 77580 |
| 42 | 4 | 40 | 12 | NUTTIN' BUT LOVE HEAVY D. KID CAPRI (KID CAPRI, HEAVY D.) | ◆ HEAVY D & THE BOYZ (C) (M) (T) UPTOWN 54865 MCA |
| 12/ | 36 | 27 | 17 | BACK IN THE DAY KENDAL (A A LEWIS, S. K. GORDY) | ◆ AHMAD (C) (M) (T) (X) GIANT 18217 |
| W | 35 | 34 | 21 | ALWAYS M WARE (V CLARKE, A. BELL) | ◆ ERASURE (C) (T) (X) MUTE 64552 ELEKTRA |
| AB | 39 | 31 | 25 | I'LL REMEMBER (FROM "WITH HONORS") ● | ◆ MADONNA |
| 46) | 51 | 59 | 6 | MADONNA, PLEONARD (PLEONARD, MICICCONE, R PAGE) (C) (D) (M) (T) (V) (X) MAVI I'LL STAND BY YOU I STAND BY HOME BETTENDED TO THE LY | ◆ PRETENDERS |
| 22 | 37 | 26 | 13 | ALWAYS IN MY HEART | (V) (X) SIRE 18160 WARNER BROS ◆ TEVIN CAMPBELL |
| 48 | 31 | 39 | 38 | THE SIGN A | (V) QWEST 18260 WARNER BROS ◆ ACE OF BASE |
| | | | - | POP_IGHER (JOKER) ACTION ◆ TERROR FABULOUS FEATURIN | (C) (D) (M) (T) ARISTA 1 2653 |
| 49 | 45 | 43 | 9 | D KELLY (D KELLY) | (C) (D) (M) (T) EASTWEST 98260 |

| | | | NO | | |
|-----------|------|---------------------|--------|--|---|
| WEEK | LAST | 2 WKS AGO | WKS. O | TITLE PRODUCER (SONGWRITER) | ARTIS LABEL & NUMBER/DISTRIBUTING LABE |
| 50 | 46 | 46 | 11 | LOVE IS ALL AROUND WET WET (R PRESLEY) | ◆ WET WET WE (C) LONDON 857 580 ISLAN |
| 51) | 52 | 56 | 15 | CLOSER | ◆ NINE INCH NAIL |
| 52) | 56 | 65 | 7 | FLOOD, T. REZNOR (T. REZNOR) I'M THE ONLY ONE | (C) (X) NOTHING/TVT 98263/INTERSCOF |
| | | | | + ★ ★ GREATEST GAINE | (C) (X) ISLAND 854 06 |
| 53 | 63 | 72 | 9 | NONE OF YOUR BUSINESS | ♦ SALT-N-PEP (T) (X) NEXT PLATEAU/LONDON 857 578/ISLAN |
| 54 | 54 | 45 | 13 | BOOTI CALL | ◆ BLACKSTREE |
| 55 | 58 | 51 | 20 | T RILEY M RILEY E SERMON (RILEY, SERMON, SYLVERS, RILEY, DICKEY, THE LION SLEEPS TONIGHT (WIMOWEH) | THE TOKEN |
| 56 | 58 | 38 | 19 | HUGO,LUIGI (WEISS,PERETTI,CREATORE.STANTON) YOUR BODY'S CALLIN' ● | (C) (V) (X) RCA 6295 ◆ R. KELL |
| 57 | 55 | 58 | 6 | R.KELLY (R KELLY) ROMANTIC CALL | (C) (T) (X) JIVE 4222 ◆ PATRA FEATURING YO-Y |
| 58 | 59 | 57 | 12 | NAPPY HEADS | (C) (M) (T) EPIC 7762 ◆ FUGEES (TRANZLATOR CREW |
| 59 | 71 | 92 | 3 | FADE INTO YOU | (C) (M) (T) RUFFHOUSE 77643/COLUMB ◆ MAZZY STA |
| 60 | 60 | 66 | 5 | GOOD TIMES | (C, (X) CAPITOL 9825 ◆ EDIE BRICKEL |
| | | | | P SIMON,R HALEE (E.BRICKELL) RIGHT BESIDE YOU | (C) (V) GEFFEN 1927 ◆ SOPHIE B. HAWKIN |
| 61) | 70 | 80 | 5 | S LIPSON (S B HAWKINS,R.CHERTOFF,S.LERMAN) SUMMER BUNNIES | (C (X) COLUMBIA 7759 ◆ R. KELL |
| 62 | 57 | 55 | 5 | R.KELLY/R.KELLY/R CALHOUN) GIVE IT UP | (C) (T) (N) JIVE 4223 ◆ PUBLIC ENEM |
| 63 | 53 | 42 | 10 | G.G.WIZ,C.RYDER (G.G.WIZ,C.RIDENHOUR,STUDDAH MAN,A.ISBELL) | (C) (M) (T) (X) DEF JAM/RAL 853 316 ISLAN |
| 64) | 73 | 82 | 4 | NEW AGE GIRL F.LEBLANC (C GUILLOTTE) | ◆ DEADEYE DIC (c) (x) ICHIBAN 23 |
| 65 | 65 | 62 | 12 | FUNKY Y-2-C C MILLS II,C MILLS (T HAYES) | ◆ THE PUPPIE (C) (M) (T) (X) CHAOS 7746 |
| 66 | 61 | 68 | 6 | AFRO PUFFS DR.DRE,DAT NIGGA DAZ (THE LADY OF RAGE,DAT NIGGA DAZ) | ◆ THE LADY OF RAG (C) DEATH ROW 98233/INTERSCOP |
| 67 | 64 | 64 | 13 | GIRLS & BOYS S.STREET (ALBARN,COXON,JAMES,ROWNTREE) | ◆ BLU (C) (D) (M) (T) FOOD/SBK 58155 E |
| 68 | 66 | 77 | 14 | WHAT'S UP D.J. MIKO (L PERRY) | ◆ DJ MIK (C) (D) (T) (X) ZYX 669 |
| 69 | 62 | 70 | 15 | BACKWATER P LEARY MEAT PUPPETS (C KIRKWOOD) | ◆ MEAT PUPPET (X) LONDON 857 553* ISLAN |
| 70 | 75 | 87 | 8 | TAKE IT EASY KRS ONE (MAD LION) | ◆ MAD LIO (M) (T) WEEDED 200941 NERVOL |
| 71) | 83 | 94 | 3 | CAN U GET W!T IT | ◆ USHE |
| 72 | 87 | 90 | 3 | YOU GOTTA BE A Inches DES REE (DES REE, A INGRAM) | ◆ DES'RE |
| | | | | ***HOT SHOT DE | BUT*** |
| 73) | NE | N > | 1 | THUGGISH RUGGISH BONE DJ UNEEK EJ UNEEK,BONE) | (C) (T) RUTHLESS 5527 RELATIVI |
| 74 | 74 | 84 | 4 | BUT IT'S ALRIGHT S.LEVINE (L.JACKSON,P TUBBS) | ◆ HUEY LEWIS & THE NEW (C) ELEKTRA 6452 |
| 75 | 72 | 60 | 18 | DON'T TAKE THE GIRL 1 TROUD B GALLIA ORE (C MARTIN, L W JOHNSON) | ◆ TIM MCGRA\ (C) (V) CURB 7692 |
| 76 | NE | ND | 1 | WHIPPED LIO ESTEFAL JR. J. SECADA, T MCWILLIAMS) | ◆ JON SECAD (C) (D) (T) SBK 582 17 EI |
| 77 | 67 | 63 | 19 | WILLING TO FORGIVE BABYFACE,D SIMMONS (BABYFACE,D SIMMONS) | ◆ ARETHA FRANKLI (C) (D) (M) (T) ARISTA 1-268 |
| 78 | 77 | 75 | 12 | THE RIGHT KINDA LOVER J.JAM.T. LEWIS (J. HARRIS.T. LEWIS, A. BENNETT NESBY, J. WRIGHT) | ◆ PATTI LABELL (C) (T) (V) MCA 5467 |
| 79 | 69 | 61 | 10 | YOU LET YOUR HEART GO TOO FAST SPIN DOCTURS PENENBERG, FLAROCKA (SPIN DOCTORS) | ◆ SPIN DOCTOR |
| 80 | 82 | 76 | 4 | YOUR LOVE IS A K.WHITEHEAD (K.WHITEHEAD, E. JOHNSON, DR. DRE, SNOOP) | ◆ WHITEHEAD BROS |
| 81 | 68 | 73 | 18 | SENDING MY LOVE NAUGHTY BY NATURE (R.NEUFVILLE.NAUGHTY BY NATURE) | ◆ ZHAN |
| 82 | 81 | 81 | 9 | WEEKEND LOVE | ◆ QUEEN LATIFA |
| 83 | 85 | _ | 2 | SID, KAY GEE (D OWENS, S REYNOLDS, T REBEL) SHORT DICK MAN | (C) (T) (X) MOTOWN 224 20 FINGER |
| 84 | 78 | 71 | 16 | C.BABIE (M.MOHR,C.BABIE) SELLING THE DRAMA | (M) (T) (X) DJ WORLD 114 · ◆ LIV |
| 85 | 76 | 67 | 16 | J HARRISON,LIVE (E KOWALCZYK LIVE) THE PLACE WHERE YOU BELONG (FROM "BEVER | (C) (X) RADIOACTIVE 54816 IMC |
| 86 | 84 | 88 | 3 | C.MARTIN.D VAN RENSALIER.M.GAY,G BRIGHT (MARTIN.LORENZ,VAN GAMES PEOPLE PLAY | ◆ INNER CIRCL |
| 87) | 88 | 83 | 7 | BE MY BABY TONIGHT | (C) BIG BEAT 98235/ATLANT ◆ JOHN MICHAEL MONTGOMER |
| 88) | 99 | 03 | 2 | S HENDRICKS (E HILL R FAGAN) THIRD ROCK FROM THE SUN | (C) (V) ATLANTIC 8 'Z- |
| 89 | 79 | 74 | 16 | SLATE COFFIE 'I GREENEBAUM, S WHIPPLE, T. MARTIN) FALL DOWN | ◆ TOAD THE WET SPROCKE |
| 90 | | /4 N > | | SUKIYAKI | (C) (D) (V) COLUMBIA 7747 4 P.N |
| 30 | | | 1 | M.P. DESANTIS I MELILLO (H. NAKAMURA, R. EI) | (C) (X) NEXT PLATEAU LONDON 857 687 ISLAN |
| 91 | 91 | 89 | 14 | I'M NOT OVER YOU S HURLEY IS HURLEY, J PRINCIPLE, M DOC) | ◆ CE CE PENISTO |
| 92) | 93 | - | 2 | AM I WRONG DJERDEN REJJEST BUTLER) | ◆ LOVE SPIT LOV (C) (x) IMAGO 2507 |
| 93 | 92 | 78 | 12 | THINKIN' PROBLEM B CHARGET DEPOSE THINE THE STIFF | ◆ DAVID BAL (C) (V) WARNER BROS 1H25 |
| 94 | 86 | 85 | 10 | SOUTHERNPLAYALISTICADILLACMUZIK ORGANI ED COLL A PATTON, A BENJAMIN, ORGANIZED NOIZE) | ◆ OUTKAS (C) (D) (M+(T) LAFACE 2-4070 ARIST |
| 95 | 80 | 79 | 12 | 90'S GIRL CHRISTIAN T RILEY SCOTT S WITH (WARREN, RUSSELL, FOOTE, MCCAN | ◆ BLACKGIR N,FIELDS,RILEY) (C) (T) (X) KAPER 62865 RC |
| 96 | 89 | - | 2 | I SAW IT CUMMIN' S. ITH S. EY I EY NOLAND MORRISON.JONES,BONNER,M | ◆ PM IIDDLEBROOK) (C) (M) (T) (X) PMD 62952 RC |
| 97 | NE | W Þ | 1 | HERE COMES THE HOTSTEPPER KO 1026 G BES KENNER DUVI JO KONLEY, IX KAMOZE, GIBBS, KENN | ◆ INI KAMOZ ER,DOMINO) (C) (M) (T) COLUMBIA 7761 |
| 98 | 94 | 98 | 7 | YOU D.WAS,B.RAITT (B THIELE, R HANKS,TONIO K.) | ◆ BONNIE RAIT (C) (V) CAPITOL |
| 99 | 90 | 86 | 14 | YOUR LOVE IS SO DIVINE W.KAHN (MIRANDA,QUICK,MERA,KAHN) | ♦ MIRAND |
| | | 1 | - | THINK TWICE | ◆ CELINE DIO |

Records with the greatest airplay and sales gains this week. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single unavailability. (D) CD single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (V) Vinyl single availability. (V) CD maxi-single availability. (D) CD maxi-single availability.













Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

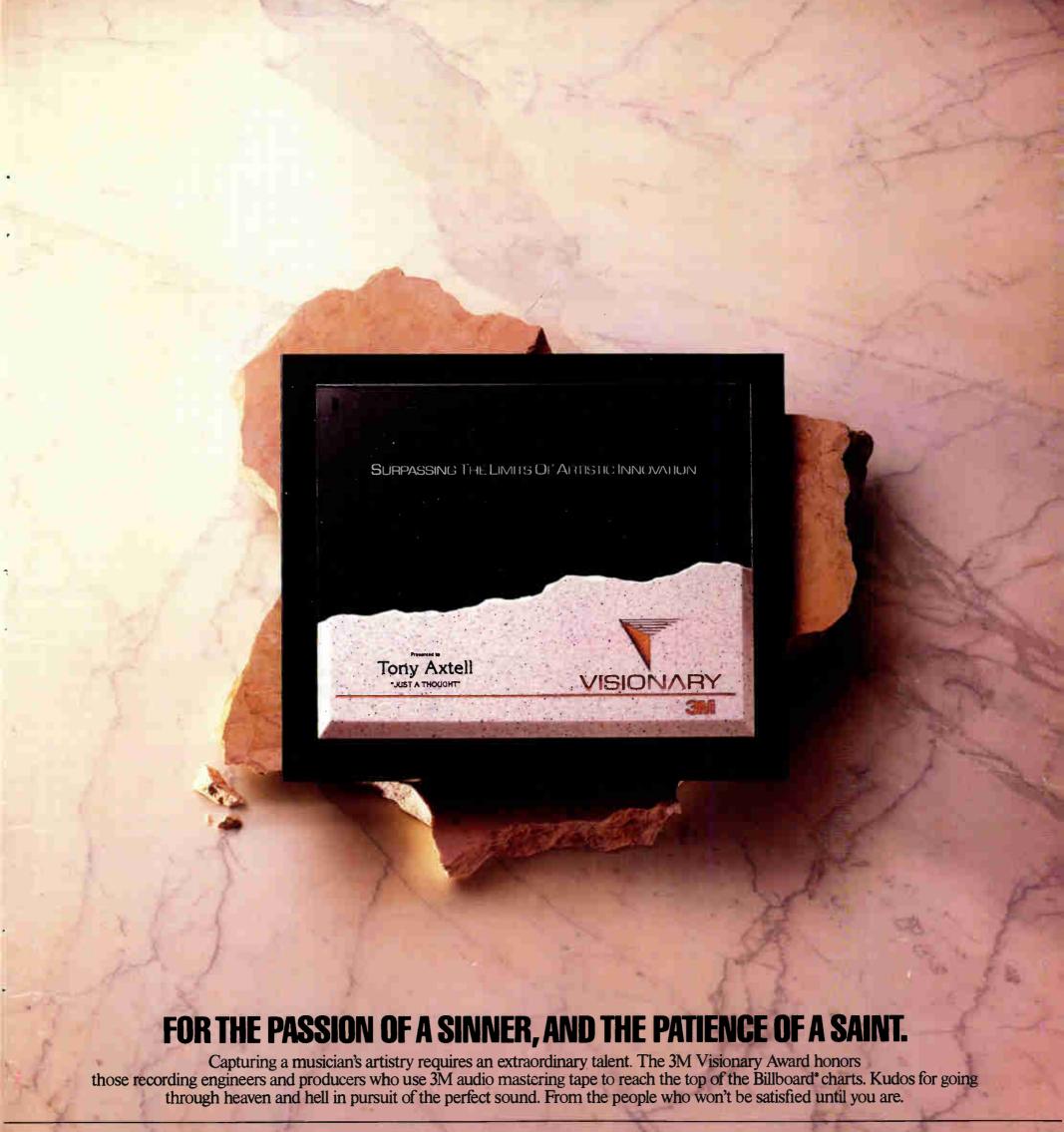
FOR WEEK ENDING SEPTEMBER 17, 1994



| | | | | - 11 | |
|------|---|------------------|--------------|---------------|--------|
| PEAK | | WKS. ON CHART | 2 WKS AGO | LAST WEEK | THIS |
| A. | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | ĕ₩ | 2 v AG | ŠŠ | - W |
| | * * * No. 1/Hot Shot DEBUT * * * BOYZ II MEN MUTOWN 530323 (10.98 16.95) 1 week of no. 1 | 1 | AI D | NE | 1 |
| | SOUNDTRACK ▲ WALT DISNEY 60858 (10.98 17.98) THE LION KING | 14 | 1 | 1 | 2 |
| - 2 | SOUNDTRACK EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98) FORREST GUMP | 9 | 2 | 2 | 3 |
| - | CARREAS, DOMINGO, PAVAROTTI (MEHTA) THE 3 TENORS IN CONCERT 1994 | 1 | | NE | 4 |
| - | ATLA VIII 02014 A0 (14 58 15 50) | 30 | 5 | 4 | |
| , | GREEN DAY ▲ REPRISE 45529* WARNER BROS. (9.98/15.98) STONE TEMPLE PILOTS ▲ ATLANTIC 82607* (AG (10.98 16.98) PURPLE | 13 | 3 | 3 | 5 6 |
| | STONE TEMPLE PILOTS ▲* ATLANTIC 82607*/AG (10.9816.98) PURPLE ACE OF BASE ▲* ARISTA 18740 (9.98/15.98) THE SIGN | 41 | 3 | 5 | 7 |
| | CANDLEBOX ▲ MAYERICK/SIRE 45313/WARNER BROS. (9.98/15.98) ■ CANDLEBOX | 43 | 8 | 8 | 8 |
| | COUNTING CROWS A ALICEIST & EVERYTHING AFTER | 38 | 6 | 6 | 9 |
| | DGC 245, 8 GEFFEN (10 98/15 98) WARREN G ▲ VIOLATORIRAL 52335* LIAND 10 98/15 98) REGULATEG FUNK ERA | 13 | 7 | 7 | 10 |
| | OFFSPRING A EPITAPH 86432* (8.98 14.98) [IS SMASH | 16 | 10 | 9 | 11 |
| | SOUNDGARDEN ▲* A&M 0198* (10 98/16.98) SUPERUNKNOWN | 26 | 11 | 10 | 12 |
| | TIM MCGRAW ▲ CURB 77659 9.98/13.98) NOT A MOMENT TOO SOON | 24 | 14 | 12 | 13 |
| 1 | AMY GRANT A&M 540230 (10 98 16 98) HOUSE OF LOVE | 2 | _ | 13 | 14 |
| | * * PACESETTER * * * | | | | |
| 1 | SHERYL CROW A&M 0126 (9.98 15.98) IS TUESDAY NIGHT MUSIC CLUB | 27 | 33 | 22 | 15 |
| - 2 | ROLLING STONES ▲ VIRGIN 39 82 (10.98/16.98) VOODOO LOUNGE | 8 | 13 | 11 | 16 |
| 1 | THE JERKY BOYS SELECT 92411 */AG (10.98 15.98) THE JERKY BOYS 2 | 3 | 12 | 15 | 17 |
| | YANNI ▲ PRIVATE MUSIC B2116 (10 98/15.98) LIVE AT THE ACROPOLIS | 27 | 17 | 17 | 18 |
| 1 | MELISSA ETHERIDGE ▲ ISLAND 848660 (10.98/15/98) YES I AM | 50 | 25 | 21 | 19 |
| | * * * GREATEST GAINER * * * | | | 40 | 20 |
| 2 | SOUNDTRACK INTERSCOPE 92460 AG (10 98 16 98) | 2 | _ | 49 | - |
| 7 | ALL-4-ONE ALL-4-ONE ALL-4-ONE | 21 | 16 | 18 | 21 |
| 9 | NEIL YOUNG AND CRAZY HORSE REPRISE 45749*,WARNER BROS (10 98 17.98) SLEEPS WITH ANGELS | 3 | 9 | 16 | 22 |
| 2 | NINE INCH NAILS ● NOTHING/TVT-INTERSCOPE 92346/AG (10 98/16.98) THE DOWNWARD SPIRAL | 26 | 24 | 23 | 23 |
| 1 | SOUNDTRACK ▲* RCA 66364 (10 98 16 98) REALITY BITES | 30 | 18 | 19 | 24 |
| 2 | CHANGING FACES BIG BEAT/ATLANTIC 92369 AG (9 98 15 98) CHANGING FACES | 2 | [| 30 | 25 |
| 2 | BONE THUGS N HARMONY RUTHLESS 55261 RELATIVITY (7 9 12 98) | 8 | 47 | 35 | 26 |
| 1 | AALIYAH ▲ BLACKGROUND 41533*(JIVE (9.98/15.98) AGE AIN'T NOTHING BUT A NUMBER | 15 | 20 | 25 | 27 |
| 1 | PUBLIC ENEMY DEF JAMIRAL 523362*(ISLAND (10.98/16.9E) MUSE SICK-N-HOUR MESS AGE | 2 | | 14 | 28 |
| 2 | LUIS MIGUEL WEA LATINA 97234 (9 98/15 98) SEGUNDO ROMANCE | 1 | V > | NEV | 29 |
| 5 | ALAN JACKSON ▲ ARISTA 18759 10 98 15 98) WHO I AM | 10 | 21 | 29 | 30 |
| 8 | COOLIO TOMMY BOY 1083* (11 98/15.98). IT TAKES A THIEF | 7 | 19 | 26 | 31 |
| 16 | HARRY CONNICK, JR. COLUMBIA 64376 (10 98 EQ/16.98) SHE | 8 | 23 | 28 | 32 |
| 5 | MC EIHT FEATURING CMW WE COME STRAPPED | 7 | 26 | 32 | 33 |
| 1 | COLLECTIVE SOUL A HINTS, ALLEGATIONS & THINGS LEFT UNSAID | 21 | 22 | 27 | 34 |
| | ATLANTIC 82596/AG (10.98 15 98) HS | 3 | 15 | 24 | 35 |
| 15 | RENEDICTINE MONKS OF SANTO DOMINGO DE SUI OS A | 25 | 27 | 31 | 36 |
| 3 | ANGEL 55138 (10.98.15.98) | 2 | 21 | - | + |
| 20 | TESLA GEFFEN 24713 (10 98/15 98) BUST A NUT AFPOSMITH A4 CEFFEN 24475 (10 2015 20) | 72 | 28 | 34 | 37 |
| 1 | AEROSMITH ▲ GEFFEN 24455 (10.98/16.98) GET A GRIP JOHN MICHAEL MONTGOMERY ▲ TLANTIC 82559/AG (10.98/15.98) KICKIN' IT UP | 32 | 31 | 36 | 39 |
| 2 | REBA MCENTIRE A MCA 10994 (10.98/15 98) READ MY MIND | 19 | 40 | 41 | 40 |
| | | 58 | 29 | 33 | 11 |
| 20 | SMASHING PUMPKINS ▲ " VIRGIN 88267 (9.98/15.98) SEAL ◆ ZTI/SIRE 45415/WARNER BROS. (10.98/15.98) SEAL | 14 | 35 | 39 | 12 |
| 1 | TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98) TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98) TONI BRAXTON | 60 | 32 | 38 | 3 |
| 44 | DINOSAUR JR. SIRE 45719 REPRISE (9 98 15 98) WITHOUT A SOUND | 1 | - | NEW | 4 |
| 11 | DA BRAT SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ.15 98) FUNKDAFIED | 10 | 30 | 37 | 5 |
| 6 | VINCE GILL ▲ MCA 11047 (10 98(15 98) WHEN LOVE FINDS YOU | 13 | 38 | 43 | 6 |
| 45 | MAZZY STAR CAPITOL 98253 (10 98/15 98) SO TONIGHT THAT I MIGHT SEE | 9 | 46 | 45 | 17 |
| 1 | PINK FLOYD ▲2 COLUMBIA 64200° (10.98 EQ/16.98) THE DIVISION BELL | 22 | 34 | 42 | 18 |
| - | KEITH SWEAT ● ELEKTRA 61550 (10 98/16 98) GET UP ON IT | 10 | 36 | 46 | 19 |
| 8 | GET OF ON T | | 20 | \rightarrow | 1 |
| 13 | JOHN MELLENCAMP MERCURY 522428 (10 98 EQ 16 98) DANCE NAKED | 11 | 39 | 40 | 50 |
| _ | | 11 | 39 | 40 | 50 |

| THIS | LAST WEEK | 2 wks AGO | WKS. ON CHART | ARTIST LABEL & NUMBERIDISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | PEAK |
|------|--------------|--------------|------------------|--|----------|
| 53 | 51 | 44 | 53 | MARIAH CAREY ▲ COLUMBIA 53205* (10.98 EQ/16.98) MUSIC BOX | 1 |
| 54 | 54 | 61 | 26 | THE MAVERICKS ● MCA 10961 (9.98/15.98) TS WHAT A CRYING SHAME | 54 |
| 55 | 50 | 42 | 43 | CELINE DION ▲ 550 MUSIC 57555/EPIC (10.98 EQ 16.98) THE COLOUR OF MY LOVE | 4 |
| 56 | 53 | 56 | 6 | JOE DIFFIE EPIC 64357 (10.98 EQ/15.98) THIRD ROCK FROM THE SUN | 53 |
| 57 | 48 | _ | 2 | SHAWN COLVIN COLUMBIA 57875 (10.98 EQ/16.98) COVER GIRL | 48 |
| 58 | 57 | 48 | 43 | R. KELLY ▲³ JIVE 41527 (10.98/15.98) | 2 |
| 59 | 67 | 67 | 55 | BABYFACE ▲ EPIC 53558 (10.98 EQ/16.98) FOR THE COOL IN YOU | 16 |
| 60 | 84 | _ | 2 | PATTY LOVELESS EPIC 64188 (9.98 EQ 15.98) WHEN FALLEN ANGELS FLY | 60 |
| 61 | 55 | 50 | 73 | GIN BLOSSOMS ▲ A&M 54039 (9.98/13.98) ■ NEW MISERABLE EXPERIENCE | 30 |
| 62 | 52 | 49 | 23 | SOUNDTRACK ▲ INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98) THE CROW | 1 |
| 63 | 58 | 52 | 15 | HEAVY D & THE BOYZ ● UPTOWN 10998*/MCA (9.98/15.98) NUTTIN* BUT LOVE | 11 |
| 64 | 78 | 84 | 12 | SOUNDTRACK CAST ▲ THE LION KING SING-ALONG (EP) | |
| | - | - | | WALT DISNEY 60857 (10 98 Cassette) | 40 |
| 65 | 66 | 59 | 12 | DAVID BALL ● WARNER BROS. 45562 (9.98/15.98) THINKIN' PROBLEM | 53 |
| 66 | 60 | 55 | 10 | BIG MIKE RAP-A-LOT 53907/PRIORITY (9.98/15.98) SOMETHIN' SERIOUS | 40 |
| 67 | 64 | 58 | 24 | BONNIE RAITT ▲ CAPITOL 81427 (10.98/16.98) LONGING IN THEIR HEARTS | 1 |
| 68 | 56 | 45 | 10 | HOUSE OF PAIN TOMMY BOY 1089* (11.98/15.98) SAME AS IT EVER WAS | 12 |
| 69 | 77 | 80 | 10 | 69 BOYZ RIP-IT 6901 (9 98/15.98) IS NINETEEN NINETY QUAD | 69 |
| 70 | 74 | 71 | 47 | SALT-N-PEPA ▲2 NEXT PLATEAU/LONDON 8283921 ISLAND (10.98/16.98) VERY NECESSARY | 4 |
| 71 | 69 | 68 | 3 | EDIE BRICKELL GEFFEN 24715 (10.98 15.98) PICTURE PERFECT MORNING | 68 |
| 72 | 61 | 65 | 17 | INDIGO GIRLS ● EPIC 57621* (10.98 EQ/16.98) SWAMP OPHELIA | 9 |
| 73 | 81 | 66 | 160 | METALLICA ▲ * ELEKTRA 61113* (10.98/15.98) METALLICA | 1 |
| 74 | 82 | 62 | 41 | AARON HALL ● SILAS 10810/MCA (9.98/15 98) THE TRUTH | 47 |
| 75 | 62 | 51 | 24 | SOUNDTRACK ▲2 DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98) ABOVE THE RIM | 2 |
| 76 | 75 | 69 | 15 | JON SECADA ● SBK 29272/EMI (10.98/16.98) HEART, SOUL & A VOICE | 21 |
| 77 | 80 | 54 | 4 | GRAVEDIGGAZ GEE STREET 524016*/ISLAND (9 98 15 98) 6 FEET DEEP | 36 |
| 78 | 87 | 83 | 29 | SARAH MCLACHLAN ● FUMBLING TOWARDS ECSTASY | 50 |
| 79 | 63 | 53 | 19 | NETTWERK 18729 ARISTA (9 98/15 98) | |
| 80 | 65 | 74 | 17 | LIVE ● RADIOACTIVE 10997* MCA (10.98 15.98) THROWING COPPER KENNY LOGGINS RETURN TO POOH CORNER | 38 65 |
| 01 | 50 | (2) | 20 | SUNT WUNDER 57674 CULUMBIA (4 98 EQ 13 94) | _ |
| 81 | 68 | 63 | 30 | ENIGMA ▲ CHARISMA 39236 VIRGIN (10 98 16 98) THE CROSS OF CHANGES | 9 |
| 82 | 79 | 78 | 11 | BLACKSTREET INTERSCOPE 92351/AG (10 98/15 98) BLACKSTREET | 67 |
| 83 | 89 | 85 | 94 | KENNY G ▲ ARISTA 18646 (10.98/15.98) BREATHLESS | 2 |
| 84 | 88 | 77 | 50 | NIRVANA ▲3 DGC 24607*/GEFFEN (10.98/16.98) IN UTERO | _1 |
| 85 | 72 | 60 | 68 | JANET JACKSON ▲ VIRGIN 87825 (10.98/16.98) JANET. | 1 |
| 86 | 91 | 82 | 41 | SNOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE 92279 AG (10.98/15.98) DOGGY STYLE | 1 |
| 87 | 76 | 70 | 15 | TOAD THE WET SPROCKET ● COLUMBIA 57744 (10.98 EQ/15.98) DULCINEA | 34 |
| 88 | 85 | . 79 | 142 | PEARL JAM ▲ EPIC 47857 (10.98 EQ/16.98) ■ TEN | 2 |
| 89 | 71 | 64 | 19 | OUTKAST ● LAFACE 26010*/ARISTA (9.98/15.98) SOUTHERNPLAYALISTICADILLACMUZIK | 20 |
| 90 | 73 | 72 | 32 | ALICE IN CHAINS ▲ COLUMBIA 57628 (7.98 EQ/11.98) JAR OF FLIES (EP) | 1 |
| 91 | 59 | 43 | 5 | JIMI HENDRIX MCA 11063 (10.98/16 98) WOODSTOCK | 37 |
| 92 | NEV | V 🏲 | 1 | BARNEY BARNEY MUSIC 28338 EMI (10.9816.98) BARNEY'S FAVORITES VOL. 2 | 92 |
| 93 | 70 | 57 | 12 | SPIN DOCTORS EPIC 52907* (10.98 EQ/16.98) TURN IT UPSIDE DOWN | 28 |
| 94 | 86 | 76 | 23 | SOUNDTRACK DAZED AND CONFUSED | 70 |
| | | | | MEDICINE GIANT 24533 WARNER BRUS (9 98 15 98) | ,,, |
| 95 | NEV | v . | 1 | * * * HEATSEEKER IMPACT * * * U.G.K. 8IVE 41524 (9 98 75 98) | 95 |
| 96 | 83 | 73 | 5 | JACKYL GEFFEN 24710* (10.98/15,98) PUSH COMES TO SHOVE | 46 |
| 97 | 95 | 89 | 17 | | 20 |
| 98 | 106 | 103 | 11 | | |
| 99 | 105 | 103 | 13 | SAMMY KERSHAW MERCURY 522125 (10 98/15 98) FEELIN' GOOD TRAIN TDACY BYRD Med 10001 (10 08/15 09) | 73 |
| 100 | 99 | 93 | 42 | TRACY BYRD Mca 10991 (10.98/15.98) TOM PETTY & THE HEARTBREAKERS ▲ GREATEST HITS | 99 |
| - | | - | - | MCA 10913 (10 Se 11.98) GREATEST HITS | . 0 |
| 101 | 94 | 90 | 148 | NIRVANA ▲ DGC 24425° GEFFEN (9.98/13.98) NEVERMIND | 1 |
| 102 | 93 | 88 | 94 | SOUNDTRACK ▲ ¹¹ ARISTA 18699* (10.98/15.98) THE BODYGUARD | 1 |
| 103 | 122 | 131 | 4 | JEFF FOXWORTHY WARNER BROS 45314 10 98 15 98) (FIS) YOU MIGHT BE A REDNECK IF | 103 |
| 104 | 109 | 128 | 4 | WEEZER DGC 24629 GEFFEN (10.98/15.98) IIS WEEZER | 104 |
| 105 | 136 | 145 | 8 | HOOTIE & THE BLOWFISH ATLANTIC 82613/AG (10 98/15 98) (IS CRACKED REAR VIEW | 105 |
| 106 | 100 | 94 | 89 | STONE TEMPLE PILOTS A ATLANTIC 82418/AG (9.98/15 98) S CORE | 3 |
| 107 | 96 | 91 | 46 | PEARL JAM ▲ EPIC 53136* (10.98 EQ/16.98) VS. | 1 |
| | | | | | |

Albums with the greatest sales gains this week. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,00 album units (250,000 for EPs). • RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. • Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker impact shows artists removed from Heatseekers this week. Indicates past or present Heatseeker title. • 1994, Billboard/BPI Communications, and SoundScan, Inc.



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|------|--------------|--------------|------------------|--|--------------|-------|--------------|--------------|------------------|---------|
| THIS | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | PEAK | THIS | LAST WEEK | 2 WKS AGO | WKS. ON CHART | A |
| 108 | 104 | 95 | 53 | GARTH BROOKS ▲ LIBERTY B0857 (10 98/16.98) IN PIECES | 1/ | 154 | 117 | 171 | 96 | С |
| 109 | 90 | 75 | 15 | JIMMY BUFFETT ● MARGARITAVILLE 11043/MCA (10.98 16.98) FRUITCAKES | 5 | 154 | _ | | | L |
| 110 | 107 | 96 | 13 | PATTI LABELLE MCA 10870 (10.98/15.98) GEMS | 48 | 155 | 154 158 | 143 150 | 4 9 | A |
| 111 | 92 | 81 | 14 | VARIOUS ARTISTS TOMMY BOY 1097 (11.98/15.98) MTV PARTY TO GO, VOLUME 5 | 36 | 157 | 164 | 164 | 65 | Y |
| 112 | 97 | 86 | 34 | CRASH TEST DUMMIES ▲ ARISTA 16531 (9.98/15 98) S GOD SHUFFLED HIS FEET | 9 | 158 | 149 | 125 | 42 | N |
| 113 | 101 | 92 | 45 | TEVIN CAMPBELL ▲ OWEST 45388/WARNER BROS. (10.98/16.98) I'M READY | 18 | 159 | 155 | 139 | 51 | N |
| 114 | 116 | 109 | 12 | MARTINA MCBRIDE ● RCA 66288 (9.98/15.98) THE WAY THAT I AM | 106 | | | | | M |
| 115 | 112 | 106 | 4 | C+C MUSIC FACTORY COLUMBIA 66160° (10.98 EQ/16 98) ANYTHING GOES! | 106 | 160 | 167 | 147 | 19 | R |
| 116 | 111 | 101 | 186 | ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98) MCMXC A.D. | 6 | 161 | 156 | 134 | 16 | J |
| 117 | 108 | 97 | 13 | BOSTON ● MCA 10973* (10.98/16.98) WALK ON | 7 | 162 | 137 | 112 | 27 | ٧ |
| 118 | 110 | 102 | 40 | CRACKER ● VIRGIN 39012 (9.98/13.98) KEROSENE HAT | 59 | (163) | 180 | 166 | 209 | G |
| 119 | 132 | 119 | 103 | GEORGE STRAIT ▲ 3 MCA 10651 (10.98/15.98) PURE COUNTRY (SOUNDTRACK) | 6 | 164 | 143 | 113 | 11 | V |
| 120 | 129 | 141 | 31 | BLACKHAWK ARISTA 18708 (9.98/15.98) BLACKHAWK | 98 | 165 | 166 | 149 | 96 | S |
| 121 | 120 | 108 | 80 | BROOKS & DUNN ▲² ARISTA 18716 (10.98/15.98) HARD WORKIN' MAN | 9 | 166 | 146 | 117 | 16 | E |
| 122 | 113 | 115 | 39 | ICE CUBE ▲ PRIORITY 53876* (10.98/15.98) LETHAL INJECTION | 5 | 167 | 151 | 123 | 7 | S |
| 123 | 121 | 116 | 237 | ORIGINAL LONDON CAST ▲² PHANTOM OF THE OPERA HIGHLIGHTS | 46 | 168 | 159 | 138 | 25 | N |
| 124 | 128 | 133 | 103 | POLYDOR 831563*IA&M (10.98 EQ/16.98) QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98) GREATEST HITS | 11 | 169 | 184 | 184 | 17 | R |
| | | 1 | | | | 170 | 165 | 156 | 30 | N |
| 125 | NE | | 1 | SOUNDTRACK THE ADVENTURES OF PRISCILLA: QUEEN OF THE DESERT MOTHER 516937/ISLAND (10.98/16.98) | 125 | 171 | 153 | 130 | 7 | D |
| 126 | 152 | 158 | 4 | IMMATURE MCA 11068 (9.98/15.98) IS PLAYTYME IS OVER | 126 | 172 | 103 | | 2 | C |
| 127 | 125 | 121 | 76 | DWIGHT YOAKAM ▲ 2 REPRISE 45241/WARNER BROS. (10.98/15.98) THIS TIME | 25 | 173 | NE\ | N D | 1 | s |
| 128 | 123 | 107 | 100 | ALAN JACKSON A ARISTA 18711 (10.98/15 98) A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) | 13 | 174 | 197 | 168 | 28 | A |
| 129 | 98 | _ | 2 | THE JESUS AND MARY CHAIN AMERICAN 45573 WARNER BROS (9.98/15.98) STONED & DETHRONED | 98 | 175 | 179 | 157 | 21 | R |
| 130 | 102 | 87 | 5 | SOUNDTRACK CHAOS 66207/COLUMBIA (10.98 EQ/16.98) THE MASK | 80 | 176 | 172 | 159 | 68 | L |
| 131 | 139 | 140 | 146 | ENYA ▲³ REPRISE 26775/WARNER BROS. (10.98/15.98) SHEPHERD MOONS | 17 | 177 | 157 | 127 | 62 | Ţ |
| 132 | 134 | 194 | 3 | VARIOUS ARTISTS | | 178 | 162 | 129 | 4 | IS L |
| | | | | RADIKAL/QUALITY 6712/WARLOCK (12 98/18 98) DANCE MIX U.S.A., VOL. 2 132 | | | | | | 1 |
| 133 | 119 | 100 | 71 | JIMI HENDRIX ● MCA 10829 (10 98/16 98) THE ULTIMATE EXPERIENCE HUEY LEWIS & THE NEWS FOUR CHORDS * SEVERAL YEARS ACCOUNTY | 72 | 180 | 182 | 189 | 106 | E |
| 134 | 115 | 105 | 17 | ELEKTRA 61500 (10 98/16 98) FOUR CHORDS & SEVERAL YEARS AGO | 55 | 181 | 169 | 135 | 16 | s |
| 135 | 133 | 154 | 74 | THE JERKY BOYS ● SELECT €1495*/AG (10.98/15.98) THE JERKY BOYS | 80 | 182 | 127 | 111 | 19 | F |
| 136 | 126 | 120 | 63 | SOUNDTRACK ▲ 3 EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98) SLEEPLESS IN SEATTLE | 1 | 183 | 175 | 169 | 55 | С |
| 137 | 145 | 132 | 24 | PANTERA ● EASTWEST 92302*/AG (10 98/15.98) FAR BEYOND DRIVEN | 1 | 184 | 173 | 160 | 35 | S |
| 138 | 163 | 118 | 7 | JAMIE FOXX FOX 64364 (9.98/15 98) PEEP THIS | 78 | 185 | 171 | 155 | 114 | S |
| 139 | 142 | 179 | 5 | ILL AL SKRATCH MERCURY 522661* (10.98 EQ/15.98) (IS) CREEP WIT' ME | 139 | 186 | 178 | 161 | 30 | z |
| 140 | 130 | 114 | 43 | BRYAN ADAMS ▲ 3 A&M 0157 (10.98/16.98) SO FAR SO GOOD | 187 | NE | N Þ | 1 | ι | |
| 141 | 124 | 122 | 31 | TORI AMOS ● ATLANTIC 82567/AG (10.98/15.98) UNDER THE PINK | 12 | 188 | 168 | 177 | 18 | В |
| 142 | 138 | 124 | 22 | PATRA EPIC 53763* (9.98 EQ/15.98) IS QUEEN OF THE PACK | 103 | 189 | 174 | 144 | 11 | F |
| 143 | 148 | 136 | 18 | ALLMAN BROTHERS BAND EPIC 64232 (10.98 EQ/15.98) WHERE IT ALL BEGINS | 45 | 190 | 176 | 153 | 56 | В |
| 144 | 144 | 148 | 17 | PRETENDERS SIRE 45572/WARNER BROS. (10.98/15.98) LAST OF THE INDEPENDENTS | 41 | 191 | RE-E | NTRY | 3 | G |
| 145 | 135 | 152 | 65 | RAGE AGAINST THE MACHINE ▲ RAGE AGAINST THE MACHINE EPIC 52959 (10.98 EQ/16.98) | 45 | 192 | NE | N Þ | 1 | F |
| 146 | 118 | 99 | 10 | TAKE 6 REPRISE 45497/WARNER BROS. (10.98/15.98) JOIN THE BAND | 86 | 193 | 170 | 162 | 41 | A W |
| 147 | 160 | 146 | 225 | VAN MORRISON ▲ POLYDOR 841970*/A&M (9.98 €Q/16.98) THE BEST OF VAN MORRISON | 41 | 194 | 196 | 188 | 101 | Α |
| 148 | 141 | 137 | 114 | MARY CHAPIN CARPENTER ▲2 COLUMBIA 48881 (10.98 EQ/15.98) COME ON COME ON | 31 | 195 | 190 | 192 | 32 | C |
| 149 | 114 | _ | 2 | LUSCIOUS JACKSON GRAND ROYAL 28356/CAPITOL (10.98/15.98) (TS | 114 | 196 | RE-E | NTRY | 7 | S |
| 150 | 150 | 142 | 48 | GEORGE STRAIT ▲ MCA 10907 (10.98/15.98) EASY COME, EASY GO | 107 DE FUZDY | | | 18 | S | |
| 151 | 140 | 126 | 29 | 198 RE-ENTRY | | | | | 5 | В |
| 152 | 161 | 151 | 17 | LORRIE MORGAN BNA 66379 (9.98/15.98) WAR PAINT | 48 | 199 | 186 | 173 | 45 | 1 |
| 132 | 101 | 101 | 11 | TOTAL INGINERAL BIR 00375 (3.30(13.30) | 40 | 200 | 100 | 102 | 14 | s |

| | JEF I | LIVID | En I | , 199 | | | | |
|---|-------|--------------|--------------|------------------|---|------|--|--|
| | THIS | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | PEAK | | |
| Ì | 154 | 117 | 171 | 96 | CARRERAS-DOMINGO-PAVAROTTI (MEHTA) ▲ IN CONCERT LONDON 430433 (10 98 EQ/16.98) | 35 | | |
| ľ | 155 | 154 | 143 | 49 | REBA MCENTIRE ▲ MCA 10906 (10.98/15.98) GREATEST HITS VOLUME TWO | 5 | | |
| Ì | 156 | 158 | 150 | 8 | ABOVE THE LAW RUTHLESS 5524*/RELATIVITY (9.98/16.98) UNCLE SAM'S CURSE | 113 | | |
| | 157 | 164 | 164 | 65 | YANNI ▲ PRIVATE MUSIC 82106 (10.98/15.98) IN MY TIME | 24 | | |
| | 158 | 149 | 125 | 42 | MICHAEL BOLTON ▲ COLUMBIA 53567 (10.98/16.98) THE ONE THING | 3 | | |
| Ì | 159 | 155 | 139 | 51 | MEAT LOAF ▲* MCA 10699 (10.98/15.98) BAT OUT OF HELL II: BACK INTO HELL | 1 | | |
| | 160 | 167 | 147 | 19 | RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98) THIS IS ME | 59 | | |
| ĺ | 161 | 156 | 134 | 16 | JULIO IGLESIAS 	◆ COLUMBIA 57584 (10.98 €Q/16.98) CRAZY | 30 | | |
| | 162 | 137 | 112 | 27 | VARIOUS ARTISTS ▲ MCA 10965 (10 98/16 98) RHYTHM COUNTRY & BLUES | 18 | | |
| | 163) | 180 | 166 | 209 | GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98) NO FENCES | 3 | | |
| ı | 164 | 143 | 113 | 11 | VARIOUS ARTISTS ● MERCURY 22123* (10.98 EQ/16.98) KISS MY ASS: CLASSIC KISS REGROOVED | 19 | | |
| ł | 165 | 166 | 149 | 96 | SADE ▲ 3 EPIC 53178 (10.98 EQ/16.98) LOVE DELUXE | 3 | | |
| ŀ | 166 | 146 | 117 | 16 | ERASURE MUTE 61633/ELEKTRA (10 98/15 98) I SAY, I SAY, I SAY | 18 | | |
| ŀ | 167 | 151 | 123 | 7 | SIR MIX-A-LOT CHIEF BOOT KNOCKA | 69 | | |
| ŀ | | | | | RHYME CARTEL/AMERICAN 45540°/WARNER BROS. (10.98/16.98) | ļ · | | |
| ŀ | 168 | 159 | 138 | 25 | MEAT PUPPETS LONDON 828484/ISLAND (9.98/13.98) TOO HIGH TO DIE | 62 | | |
| ŀ | 169 | 184 | 184 | 17 | RICK TREVINO COLUMBIA 53560 (10.98 EQ/15.98) S RICK TREVINO | 119 | | |
| ļ | 170 | 165 | 156 | 30 | NEAL MCCOY ● ATLANTIC 82568/AG (10.98/15.98) IS NO DOUBT ABOUT IT | 84 | | |
| | 171 | 153 | 130 | 7 | DIAMOND RIO ARISTA 18745 (9.98/15.98) LOVE A LITTLE STRONGER | 100 | | |
| ŀ | 172 | 103 | | 2 | ORIGINAL BROADWAY CAST ANGEL 55251 (10.98 15.98) PASSION | 103 | | |
| ŀ | 173 | NE\ | | 1 | SOUNDTRACK RCA 66443 (10.98/16.98) CORRINA, CORRINA | 173 | | |
| | 174 | 197 | 168 | 28 | ARETHA FRANKLIN ARISTA 18722 (10.98/16.98) GREATEST HITS 1980 - 1994 | 85 | | |
| | 175 | 179 | 157 | 21 | ROLLINS BAND IMAGO 21034* (9.98/15.98) WEIGHT | 33 | | |
| ŀ | 176 | 172 | 159 | 68 | LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98) BIG TIME | 55 | | |
| | 177 | 157 | 127 | 62 | THE CRANBERRIES \$\Delta^2\$ EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND 514156 (10.98 EQ/16.98) \$\overline{\text{ISLAND}}\$ | 18 | | |
| | 178 | 162 | 129 | 4 | LYNYRD SKYNYRD CAPRICORN 42028 (10.98/16.98) ENDANGERED SPECIES | 115 | | |
| | 179) | NE | W Þ | 1 | THE TRACTORS ARISTA 18728 (9.98/15.98) IS THE TRACTORS | | | |
| | 180 | 182 | 189 | 106 | ERIC CLAPTON ▲ 7 DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98) UNPLUGGED | 1 | | |
| Ī | 181 | 169 | 135 | 16 | SOUNDTRACK ATLANTIC 82595/AG (10.98/16.98) MAVERICK | 35 | | |
| ı | 182 | 127 | 111 | 19 | FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) IS MARVIN THE ALBUM | 75 | | |
| | 183 | 175 | 169 | 55 | CLAY WALKER ▲ GIANT 24511/WARNER BROS. (9.98/15.98) IS CLAY WALKER | 52 | | |
| | 184 | 173 | 160 | 35 | SOUNDTRACK ▲ EPIC SOUNDTRAX 57624/EPIC (10.98 EQ/16.98) PHILADELPHIA | 12 | | |
| | 185 | 171 | 155 | 114 | SPIN DOCTORS ▲ 3 EPIC 47461 (10.98 EQ/16.98) IS POCKET FULL OF KRYPTONITE | 3 | | |
| | 186 | 178 | 161 | 30 | ZHANE ● ILLTOWN 6369IMOTOWN (9.98/15.98) PRONOUNCED JAH-NAY | 37 | | |
| | 187 | NE | W Þ | 1 | USHER LAFACE 26008/ARISTA (9.98/15.98) IS USHER | 187 | | |
| | 188 | 168 | 177 | 18 | BASIA EPIC 64255 (10.98 EQ/16.98) THE SWEETEST ILLUSION | 27 | | |
| | 189 | 174 | 144 | 11 | HELMET INTERSCOPE 92404/AG (9.98/15.98) BETTY | 45 | | |
| | 190 | 176 | 153 | 56 | BILLY JOEL ▲4 COLUMBIA 53003 (10.98 EQ/16.98) RIVER OF DREAMS | 1 | | |
| | 191 | RE-E | NTRY | 3 | GEORGE HOWARD GRP 9780 (9.98/15.98) IS A HOME FAR AWAY | 180 | | |
| | 192 | NE | NEW ▶ 1 | | RUSS FREEMAN AND THE RIPPINGTONS GRP 61655 (9.98/15.98) SAHARA | 192 | | |
| | 193 | 170 | 162 | 41 | ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) TS THEY'RE ALL GONNA LAUGH AT YOU | 129 | | |
| | 194 | 196 | 188 | 101 | ALICE IN CHAINS ▲2 COLUMBIA 52475 (10.98 EQ/15.98) DIRT | 6 | | |
| | 195 | 190 | 192 | 32 | COLLIN RAYE ● EPIC 53952 (9.98 EQ/15.98) EXTREMES | 73 | | |
| | 196 | RE-E | NTRY | 7 | SOUNDTRACK HOLLYWOOD 61603 (9.98/15.98) D2: THE MIGHTY DUCKS | 105 | | |
| | 197 | RE-E | NTRY | 18 | SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98) AFRICA TO AMERICA | 109 | | |
| | 198 | RE-E | NTRY | 5 | BIG MOUNTAIN GIANT 24563/WARNER BROS. (9.98/15.98) IS UNITY | 174 | | |
| | 199 | 186 | 173 | 45 | 10,000 MANIACS ▲ ELEKTRA 61569 (10.98/15.98) MTV UNPLUGGED | 13 | | |
| | 200 | 189 | 182 | 14 | SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98) SISTER ACT 2: BACK IN THE HABIT | 74 | | |
| | _ | _ | | | | | | |

TOP ALBUMS A-Z (LISTED BY ARTISTS)

153 131 110 10 TONY BENNETT COLUMBIA 66214 (10.98 EQ/16.98)

10,000 Maniacs 199 69 Boyz 69 69 Boyz 69
Aaliyah 27
Above The Law 156
Ace Of Base 7
Bryan Adams 140
Aerosmith 38
Alice In Chains 90, 194
Ali-4-One 21
Allman Brothers Band 143
Ton Amos 141 Babyface 59 David Ball 65 Barney 92 Basia 188 Basia 188
Beastie Boys 51
Benedictine Monks Of Santo Domingo
De Silos 36
Tony Bennett 153
Big Mike 66
Big Mountain 198
Blackhawk 120
Blackstreet 82
Michael Bolton 158
Bone Thugs N Harmony 26
Boston 117

Boyz II Men 1 Toni Braxton 43 Edie Brickell 71 Garth Brooks 108, 163 Brooks & Dunn 121 Jimmy Buffett 109 Tracy Byrd 99 Tracy Byrd 99
C+C Music Factory 115
Tevin Campbell 113
Candlebox 8
Mariah Carey 53
Mary Chapin Carpenter 148
Carreras, Domingo, Pavarotti (Mehta)
4, 154
Changing Faces 25
Eric Clapton 180
Collective Soul 34
Shawn Colvin 57
Harry Connick, Jr. 32
Coolio 31
Counting Crows 9
Cracker 118
The Cranberries 177
Crash Test Dummies 112
Sheryl Crow 15
Da Brat 45

Da Brat 45

Diamond Rio 171 Joe Diffie 56 Dinosaur Jr. 44 Celine Dion 55 Enigma B1, 116 Enya 131 Erasure 166 Melissa Etheridge 19 Jeff Foxworthy 103 Jamie Foxx 138 Aretha Franklin 174 Russ Freeman And The Ripp 192 FRENTE! 182 Kenny G 83 Warren G 10 Vince Gill 46 Gin Blossoms 61 Amy Grant 14 Gravediggaz 77 Green Day 5 Aaron Hall 74 Heavy D & The Boyz 63 Helmet 189 Jimi Hendrix 91, 133

Hootie & The Blowfish 105 House Of Pain 68 George Howard 191 Ice Cube 122
Julio Iglesias 161
III Al Skratch 139
Immature 126
Indigo Girls 72 Alan Jackson 30, 128 Janet Jackson 85 Jackyl 96 The Jerky 8oys 17, 135 The Jesus and Mary Chain 129 Billy Joel 190 Joshua Kadison 151 R. Kelly 58 Sammy Kershaw 98 Patti LaBelle 110
Huey Lewis & The News 134
Little Texas 176
Live 79
Kenny Loggins 80
Patty Loveless 60
Luscious Jackson 149
Lynyrd Skynyrd 178

MTV UNPLUGGED

The Mavericks 54
Mazzy Star 47
Martina McBride 114
Neal McCoy 170
MC Eint Featuring CMW 33
Reba McEntire 40, 155
Tim McGraw 13
Sarah McLachlan 78
Meat Loaf 159
Meat Puppets 168
John Mellencamp 50
Metallica 73
Luis Miguel 29
John Michael Montgomery 39
Lorrie Morgan 152
Van Morrison 147
Nine Iroh Nails 23 Nine Inch Nails 23 Nirvana 84, 101 Offspring 11 ORIGINAL BROADWAY CAST ORIGINAL BROADWAY CAST Passion 172 ORIGINAL LONDON CAST Phantom Of The Opera Highlights 123 Outkast 89

Pantera 137
Patra 142
Pearl Jam 88, 107
Steve Perry 52
Tom Petty & The Heartbreakers 100
Pink Floyd 48
Pretenders 144
Prince 35
Public Enemy 28 Queen 124 Rage Against The Machine 145 Bonnie Raitt 67 Collin Raye 195 Rolling Stones 16 Rollins Band 175 Rollins Band 175
Sade 165
Salt-N-Pepa 70
Adam Sandler 193
Seal 42
Jon Secada 76
Sir Mix-A-Lot 167
Smashing Pumpkins 41
Snoop Doggy Dogg 86
Soundgarden 12
Sounds Of Blackness 197

SOUNDTRACK
Above The Rim 75
The Adventures Of Priscilla: Queen
Of The Desert 125
The Bodyguard 102
Corrina, Corrina 173
The Crow 62
D2: The Mighty Ducks 196
Dazed And Confused 94
Forrest Gump 3
The Lion King 2
The Mask 130
Maverick 181
Natural Born Killers 20
Philadelphia 184
Reality Bites 24
Sister Act 2: Back in The Habit 200
Sleepless In Seattle 136
SOUNDTRACK CAST
The Lion King Sing-Along (EP) 64
Spin Doctors 93, 185
Stone Temple Pilots 6, 106
George Strail 119, 150
Keith Sweat 49
Take 6 146 Take 6 146

Tesla 37
Toad The Wet Sprocket 87
The Tractors 179
Randy Travis 160
Rick Trevino 169
Travis Tritt 97 U.G.K. 95 Usher 187 VARIOUS ARTISTS
Dance Mix U.S.A., Vol. 2 132
Kiss My Ass: Classic Kiss Regrooved
164
MTV Party To Go, Volume 5 111
Rhythm Country & Blues 162 Clay Walker 183 Weezer 104 Yanni 18, 157 Dwight Yoakam 127 Neil Young And Crazy Horse 22 Zhane 186

NOVEMBER RECORDS SEEKS BREAKTHROUGH FOR DAVID BROZA

(Continued from page 11)

getting a 'kicking' Spanish guitar sound."

Broza's albums also blend his rock influences with his Spanish upbringing. Born in Haifa, Israel, he was raised in Madrid, where his teens were marked by weekends of bar hopping in the underground *cuevas* bars of the old city.

"There would be 20 tables, and every one had students with guitars singing different anti-Franco and flamenco songs and trying to be louder than the rest, sweating out the alcohol and drinking more," says Broza of the early-'70s Madrid music scene. "I had come from a home where I listened to Hendrix and Dylan and Neil Young and Joni Mitchell. The music in the

LICENSE FEES SET

(Continued from page 8)

After various court rulings and complaints by broadcasters, the matter of determining the fees was sent to Judge Magistrate Michael Dolinger in 1985 for judgment. A trial was held in 1990-1991. In February 1993, Dolinger issued the report that set rate structures for both kinds of licenses. ASCAP objected to the findings and filed appeals.

The magistrate's report applied to all the nearly 1,000 commercial, noncable TV stations, 22 of which are owned and operated by the three major networks, ABC, CBS, and NBC. But for procedural reasons, the appeal of the magistrate's decision involving the non-network-owned stations was sent to the U.S. Court Of Appeals, which was said to be awaiting Conner's opinion before making its own ruling. Conner ruled on the part of Dolinger's report that applied to the network-owned stations, which was appealed in U.S. District Court.

Zwaska estimates that Dolinger's rulings have saved all TV stations \$240 million in fees to ASCAP for the period in dispute, from 1983 to 1994.

Conner approved Dolinger's determination of the blanket fee structure. That method uses as a base payment the amount that was paid to ASCAP in 1972 by all TV stations—\$19.3 million—and adds two adjustments: one based on inflation, as measured by the Consumer Price Index, and the other based on the growth in the number of licensed TV stations.

On the matter of the per-program license fee, Conner approved Dolinger's setting the rate at 133% of the blanket fee (a 1.33-to-1 ratio), plus 7% for administrative expenses. ASCAP had requested a 4-to-1 ratio of per-program to blanket-fee.

ASCAP was pleased that Conner remanded to Dolinger some aspects of the per-program fee determination. For instance, he ordered the magistrate to redetermine the fee structure for incidental music—that is, music accompanying logos, advertisements, public service announcements, and promotional spots.

R. Bruce Rich, a partner with Weil, Gotshal & Manges, the firm representing the broadcasters, says, "The dispute was whether ASCAP was obligated to offer local broadcasters free choice on fees . . . The consent decree proposed a fee that wouldn't discourage choice. On that core issue, we won."

The ruling does not apply to BMI, the other major music licensing association, but the parties say the outcome will affect negotiations between that agency and the broadcasters.

cuevas was just as raw, and I was also searching out folk-rock and new wave rock'n'roll. I got the passion of it all, and I carry it into what I do on stage: I combine Mediterranean or a somewhat Middle Eastern influence with Spanish music, to a rock backbeat, played with a Spanish guitar, to bring to life the Spanish sound and flavor. But I regard myself as a rock'n'roll artist—though that might sound strange."

Not after hearing "Second Street," which, unlike its predecessor, is much more of a band album.

Besides the band approach, though, "Second Street" is noteworthy for furthering Broza's novel application of poetry to his music. As on "Time Of Trains," the new album gets its lyrics from poems.

POETIC TRADITION

"All of my records have used poetry, which comes out of a tradition common in Israel and Spain," says Broza, now a New Jersey resident who has taught poetry/music work-

shops at colleges such as Vermont's Bennington, where he is artist-in-residence. "I like the concept, because I'm a pretty lousy lyricist, but I know how to spot a good lyric!"

Broza held on to his poet mentor Liam Rector's "In Snow" for eight years before finding the right melody and merging the two on "Second Street." Another track, "The Art Of Losing (One Art)," he adds, is based on a "phenomenal" poem by the late Elizabeth Bishop. "It's one of the most important poems published in the last half-century," he says.

Rarely does Broza find a poem that can be wholly set to music. Usually he has to modify it somewhat to fit the song, much "like taking a book and making a screenplay out of it." The poets have accepted his tinkering, he

The use of poetry also allows Broza greater access to American culture. "Having lived 11 years in America, I'm almost American," he says, "but I still don't know about life in Wyoming or Kentucky or Alabama or the Mid-

west. Poetry is another way of knowing American culture, and I get to share a lot of common experiences by setting some of these poems to music and giving my own interpretation. I sing a song like 'Second Street,' which was written somewhere in the Midwest, and I almost feel it's my own story, regardless of who wrote it."

RETAIL INTEREST

According to Frank Farlow, purchasing manager at the Philadelphiabased Universal One-Stop, Broza's interest in America as a whole is returned at retail.

"His last album did fairly well for us out of the box, not only locally but nationally," says Farlow. Universal's clever "Who is David Broza?" pre-release teaser campaign, in which the question was put to one-stop accounts via faxes and weekly mailings, helped generate Broza awareness then, and although there isn't enough lead time to reprise it now, Farlow still has reason to be excited about the potential of "Second Street."

"He's been selling out his appearances here, and while the Northeast region has been most supportive of him, we also saw the national chains come in on the last release," says Falkow.

Broza is set to launch "Second Street" with an album release party Sept. 29 at the New York club Tramps, after which he plans to be "on the road forever," or at least through a 35-city tour taking him into the holiday season. "I'll go door to door!" he says.

Broza's forthcoming concerts in the U.S. will be co-promoted with album alternative stations, Biddle adds.

Other activities for the New York-based November label include advertising in such "adult lifestyle" publications as Utne Reader, CD Review, and Paper. At retail, Biddle says campaigns will reach beyond the traditional outlets to hit adult consumers in venues like the Border's bookstore chain, Hear Music, Best Buys, and Circuit City.

TONY LIPUMA TO BECOME PRESIDENT OF GRP

(Continued from page 11)

LiPuma has a wide-ranging background in the industry—from musician to songplugger to promotion man to producer to A&R maven. As for the challenges that lie ahead, LiPuma emphasizes his strengths as an innovative, artist-oriented executive. "My thrust is going to be in the creative aspects," he says, "and this is one of the things that I made sure that we were together on."

Rosen says that he would like to see GRP "getting more involved with quality vocalists, which is the direction we've been pursuing." He cites the recent signing of R&B vocalist Phil Perry to GRP, as well as the success the label has enjoyed with Patti Austin and Diane Schuur.

"I'd really like to see somebody like Natalie Cole or Sade—quality vocalists that fit both the NAC and urban [formats]—cross over into [top 40]," says Rosen. "Tommy has a lot of experience in that area, so I think he's absolutely well-suited for this."

Rosen will remain involved in the management of the label, keeping an office at its Manhattan headquarters and dispensing creative and business advice as needed. LiPuma also will be New York-based.

He and Grusin will continue to represent GRP in a high-profile Japanese tie-in with Ramsa, one of the electronic hardware brands of MCA's parent, Matsushita Corp. The project requires that Rosen and Grusin beta-test Ramsa speakers and sound systems. In exchange, Ramsa provides visibility to GRP by featuring Rosen, Grusin, and label artists like Chick Corea on bill-boards across the country. Ramsa also provides equipment support for Japanese tours by GRP acts, according to Rosen.

The two GRP founders will continue to operate their publishing companies, Roaring Fork Music and Turtle Creek Music, neither of which was acquired by MCA when it bought GRP in early 1990 (Billboard, March 10, 1990). In addition, Grusin and Rosen will expand their charity, the National Foundation for Jazz Education.

LiPuma arrives at GRP after a fouryear stint at Elektra, where he worked on records by Cole, Baker, and others. Prior to that, he served as VP of the jazz and progressive music department at Warner Bros., shaping the careers of such artists as Jennifer Holliday, Bob James, David Sanborn, Marcus Miller, Peabo Bryson, Earl Klugh, Everything But The Girl, Joe Sample, Miles Davis, George Benson, and two acts that wound up on GRP: the Yellowjackets and Patti Austin.

In the mid-'70s, LiPuma served as Warner Bros.' staff A&R producer, signing Benson, Al Jarreau, Michael Franks, Randy Crawford, and Antonio Carlos Jobim.

LiPuma also worked at A&M, where he crossed paths with another future GRP stalwart, Dr. John, whose

next release LiPuma expects to produce.

Among LiPuma's other career highlights are the founding of Blue Thumb Records with Bob Krasnow and Sal Licata, and jobs at Liberty Records and M.S. Distributing in Cleveland.

MIDEM IN HONG KONG TARGETS ASIA MARKETS

(Continued from page 8)

Roy says that MIDEM Asia aims to attract more than 100 exhibiting companies, and to draw approximately 1,000 delegates from East and West.

Various companies have attempted to launch trade shows for the Asian music industry in Hong Kong, Singapore, and Beijing. The most successful to date has been the International Music Market (IMM), staged in Singapore for the past two years by London-based International Music Markets Ltd. IMM organizers are expected to announce a venue and dates for the 1995 event soon.

The launch of MIDEM Asia follows a 12-month study of the market by Reed MIDEM, during which Roy and colleagues discussed the project with music industry professionals in Asia, Europe, and the U.S. "The economies of that region are so dynamic that they've become fundamental in shaping the future of global trade and investment," Roy says. "So MIDEM Asia is a natural development to help people in the music industry expand their business contacts and opportunities, and also discuss major issues of direct concern to them."

The aim of MIDEM Asia is twofold, according to Roy: to develop a pan-Asian event that will help structure and organize transactions, principally between Asian professionals, and to encourage interaction and improved understanding between the Asian industry and Western/Pacific Rim companies looking to expand into the area.

The Reed MIDEM chief acknowledges the strength of local repertoire in Asian markets, "which ensures their own, very particular style and business practices." Roy says that its presence will be reflected in MIDEM Asia, and will influence the program of artist showcases. Daily concerts will spotlight local acts as well as those international acts suitable for an Asian audience.

The event's conference program will cover such topics as marketing, distribution, artist development, music publishing, media, copyright protection, and the concert business, as well as economic and cultural aspects of Asia.

Pacific Rim companies have been participating at MIDEM in Cannes for many years. The 1994 event attracted exhibiting firms from Hong Kong, Taiwan, Singapore, and Indonesia, as well as the usual sizable contingent from Japan (56 exhibitors) and delegates from South Korea, Taiwan, and China. Roy adds that he hopes to develop syn-

ergies between MIDEM and MIDEM Asia, and says there are plans to showcase Asian artists in Cannes in 1995.

MIDEM Asia will be Reed MIDEM's seventh event, and the second to be held outside France. The company is projecting revenues of 207 million francs (\$41 million) for 1994, compared to 160 million francs (\$33 million) in 1993. This year, it added MIP Asia and MILIA (electronic publishing and new media) to its slate. In 1995, the firm is aiming for sales of 231 million francs (\$46 million), with MIDEM Asia among the new events.

BLOCKBUSTER GETS TRACK ON BARBRA VIDEO

(Continued from page 8)

singer, but she's also a movie star," says Castell. "This is a tremendous opportunity for any retailer to promote baryide gatalog."

her video catalog."

Castell would not elaborate on Blockbuster's marketing plans.

Although Blockbuster will receive an exclusive for the video, all laserdisc versions of "Barbra—The Concert" will contain the bonus song, according to Yarbrough. The laserdisc, due in stores Oct. 4, will be priced at \$49.98.

The Blockbuster bonus clip may also be included on future versions of the home video, available at all retailers, following the Blockbuster promotion. "It's exclusive for a period of time," says Yarbrough. "But a decision on how long that will be hasn't been determined."

According to Castell, Blockbuster began discussions with Streisand's management and Sony about a year ago, when rumors began circulating about a possible concert tour. Initially the retailer wanted to sponsor the tour, but no corporate sponsors were enlisted.

Castell says the deal was struck for

the video exclusive in part because of the cross-promotional potential between Blockbuster's music and video stores.

Consumers will have to trek to Blockbuster to get "What Are You Doing The Rest Of Your Life?," but all retailers are getting two other songs not included on the HBO special. The added clips, also on Blockbuster copies, are a 10-minute "Yentl" medley on which Streisand sings along with her vocal from the film, and "Somewhere."

Most dealers were just learning of the Blockbuster/Streisand exclusive last week, but say it will have little impact on their video orders.

"Whether or not Blockbuster does an exclusive deal means nothing to us," says Patrick Monroe, video buyer at Tower Video's Sunset Boulevard location in Los Angeles. "We'll outmatch them on price and availability of the laserdise"

Monroe says he ordered 100 VHS units and 100 laserdisc units, the largest order the location has ever placed for a longform concert video.

BILLBOARD SEPTEMBER 17, 1994

BOYZ II MEN: THE TRIUMPH OF A NEW MOTOWN SOUND

(Continued from page 1)

"There's a lot of groups like this, but Boyz II Men seem to be the class of the class," says Mark Ballard, a buyer for the 17-store, Simi Valley, Calif.-based Tempo Music & Video chain and Pacific Coast One-Stop.

Ballard says "II" debuted at No. 1 at the chain and was the biggest-selling item out of the one-stop. "It went out really well, which is understandable, considering how well the single is doing," he says.

According to SoundScan, "I'll Make Love To You" has sold more than 518,000 copies to date.

Violet Brown, urban music buyer for the 350-store, Torrance, Califbased Wherehouse Entertainment chain, says she wasn't surprised by the album's huge opening week. "It did exactly what we expected—debuted at No. 1," she says. "People were waiting for this album for some time." Brown notes that the band's 1991 debut album, "Cooleyhighharmony," still sells well for the chain. According to SoundScan, that album has sold more than 5.5 million copies to date.

Simultaneously with the Aug. 30 release of "II," Motown issued a new version of "Cooleyhighharmony" in the U.S. The release is actually the international edition originally released through PolyGram Latino, and contains two tracks not featured on the U.S. version: "End Of The Road," from the "Boomerang" soundtrack, and "Still Of The Night," from "The Jacksons" TV movie.

Boyz II Men's "Christmas Interpretations," released in the fall of 1993, has sold more than 686,000 units, according to SoundScan. The band's non-seasonal follow-up to "Cooleyhighharmony" is off to an even more impressive start.

"It's a smoker," says Al Wilson, head buyer for the 152-store, Milford, Mass.-based Strawberries chain. "It's one of the strongest new releases of the year; only Stone Temple Pilots and Pink Floyd have done better for us."

Wilson and other retailers interviewed by Billboard expect "II" to remain a big seller through the Christmas season. Wilson credits Motown and PGD with a "terrific job" setting up the album with the single, and ensuring that there were enough copies in the marketplace.

Motown initially shipped 1.5 million units of "II."

"We've challenged ourselves to double our sales from the last time out," says Paris Eley, senior VP of marketing for Motown Records.

RAOIO JUMPS THE GUN

The label prepared the public for the arrival of "II" using several different tools, including busboards, billboards, and print advertising.

The group went on a pre-release tour through Europe Aug. 13-28, and is now traveling to selected U.S. markets.

Says Eley, "Some of our radio friends jumped the gun and played the single before it was officially released, so we used that to our advantage by gaining media off the incident."

"I'll Make Love To You" was officially serviced to R&B and top 40 radio simultaneously Aug. 2. During the week ending Sept. 6, Broadcast Data Systems reported that 112 top 40 stations played "I'll Make Love To You," with 5,710 spins detected. In addition, 79 R&B stations played

the single, with 2,546 total plays detected.

R&B/mainstream WGCI Chicago PD Elroy Smith says "I'll Make Love To You" is his station's No. 3 most-requested song. "It's favorable with both the 18-24 and 25-34 demos," he says. "You rarely get a song that goes across the board instantly. In five years, the song will be a classic."

Says top 40/rhythm-crossover KMXZ Monterey Bay, Calif., PD Bobby Dee, "It was our No. 1 request after only three days. We play it virtually around the clock. From kids to grandmothers, everybody loves it."

The video for "I'll Make Love To You" is receiving substantial airplay on BET, the Box, MTV, and VH-1.

Eley says that a Boyz II Men photo wasn't used on the album cover because the group's name alone was strong enough to stand on its own.

"We introduced the symbol 'II' at NARM earlier this year as a teaser, and it did what it was supposed to: tease. Now, it's a common symbol that everybody is familiar with."

Label executives met with Boyz II Men months before the album came out, involving the group in every marketing aspect of the project. "This time around, we knew what we had to work with, and the group had a better understanding of what they wanted to do from a marketing perspective," says Eley.

"II" was not an easy album to record, says Boyz II Men's Shawn Stockman. The group was somewhat intimidated by the success of "End Of The Road," which topped the Hot 100 for 14 weeks, breaking a record previously held by Elvis Presley's "Don't Be Cruel"/"Hound Dog." (Whitney Houston's "I Will Always Love You" subsequently topped Boyz II Men's record).

"It took us a long time to get the album done," says Stockman. "It took six to nine months, not only because of the intimidation factor. People were coming up to us and saying, 'The last album was good, this one better be even better.' And we were being pressured by the record company. They said it wasn't only an important album for us, but for the record company, too. They had their hands in a lot of the creative process. There were a lot of chefs in the kitchen."

Motown president/CEO Jheryl Busby shares executive producer credit with the group.

AT GRANNY'S HOUSE

The group initially began writing songs for "II" even before its Christmas album was recorded. At first, the group planned on recording the album in its home base of Philadelphia, but ditched the plan. "It was hard to concentrate on the music with all of our families and friends around," says Stockman.

The group opted to travel to Reno, Nev., and worked and lived in a studio called Granny's House. "We could concentrate better there, and get away from the distractions," says Stockman.

At the studio, the group cut its cover of the Beatles' "Yesterday" and "50 Candles." The former dates back to the high school days of group members Michael S. McCary and Nathan Morris, who used to perform the song in the choir.

THE MULTIPLE-PRODUCER ROUTE

After the group reignited its creative spark at Granny's House, it opted to contact a number of different producers, including such past collaborators as Babyface, whose credits include "End Of The Road," and Dallas Austin, who produced the group's first hit, "Motownphilly."

Says Stockman, "After 'End Of The Road,' it made sense to go back and work with Babyface, and he came up with some really nice songs." Babyface's contributions are "I'll Make Love To You," which picks up where "End Of The Road" left off, and "Water Runs Dry."

The latter track features Babyface on guitar, accompanied by drums, upright bass, cello, and two violins. "One of the reasons we wanted to record that is because it is something different for the group, with the live strings," says Stockman.

Boyz II Men also turned to the up-

and-coming production team of Tim Kelley and Bob Robinson, as well as established star producers Jimmy Jam and Terry Lewis.

Stockman says the group decided to go the multiple-producer route so that the album would be "well rounded"

One of Austin's contributions, Thank You," is a tip of the hat to Take 6, one of several acts that Stockman says have influenced Boyz II Men (Billboard, Aug. 13). Stockman adds that the new crop of vocal groups should not be dismissed just because they are covering similar terrain. "It's like in the '50s or '60s,' he says. "It's just part of the life cycle, and that kind of singing is coming back again . . . A lot of those new groups that are coming out aren't just doing it for the sake of doing it—they can really sing. They are doing it well, and they are successful at it, so we're all helping each other

The camaraderie Boyz II Men shares with the other vocal groups is reminiscent of the Motown family in the mid-'60s, a tradition Boyz II Men is proud to uphold.

"We think about it every day," Stockman says. "Motown is the type of record label that made things happen and opened a lot of doors. It's a dream come true to be part of that legacy, and we are responsible for carrying that tradition on."

VIDEO SUPPLIERS EXPECT SELL-THROUGH SALES RECORD IN 4TH QUARTER

(Continued from page 1)

vember.

Consumers will scoop up more sellthrough videos this fall and winter than ever before, adding to home libraries that in some cases are already expanding at the rate of a title a week, according to New York-based consultant Alexander & Associates.

Disney's "Snow White And The Seven Dwarfs" and MCA/Universal's "Jurassic Park" should account for about 50% of total sales, which will generate wholesale revenues of \$1.2 billion, observers predict. "The Flintstones," also from MCA/Universal, and FoxVideo's "Speed" are anticipated to deliver a combined total of 12 million-13 million units, rounding out the list of this season's heavy hitters.

Each has a caveat attached. FoxVideo hadn't announced "Speed" at press time, and while official word of a Nov. 15 release is due shortly, there is still an outside chance the title will be withheld until first quarter 1005

MCA/Universal, meanwhile, may have trouble reaching its "Flintstones" goal, says a trade source who believes that the appearance of discounted movie merchandise "makes people edgy" about exceeding "the absolute minimum" cassette order. He considers the title vulnerable to heavy returns: "If the net is more than 5 million units, I'll be impressed."

The studio is said to be closely monitoring "Jurassic Park" purchases in an attempt to limit its impact, if any, on retailers' open-to-buy dollars for "Flintstones."

CONSUMER SPENDING GROWS

Overall, though, there has been nary a discouraging word from consumers. Alexander & Associates' Amy Innerfield predicts that by the end of 1994, VCR owners will increase their spending by \$2 billion over 1993. "It's an awful lot of money," she says, "but the demand is there. More and more households are active in that segment of the market."

Alexander calculates that 5.5 million VCR owners buy a cassette a week, up from 4.5 million a year ago. As of Aug. 29, 1994 tape purchases were 84 million units beyond the 263.5 million bought in the first eight months of 1993.

Innerfield says the year-end total could reach 600 million, 30% ahead of Alexander's 1993 tally of 462.5 million

Consultant Dick Kelly of Stamford, Conn.-based Cambridge Associates, predicts sell-through will drive up prerecorded duplication, including rental and promotional cassettes, by 20% to more than 600 million tapes. He says that "it's straining the duplicators" who shouldered the same percentage increase in 1993.

FAMILY MARKET EXPANDS

One new wrinkle in the sell-through market, traditionally 70% theatrical and 30% non-theatrical, is the demand for family entertainment, often housed in white-vinyl clamshells. "That's what everybody wants," says Innerfield.

Disney has been the acknowledged leader in the family market, but the studio now is running into stiffer competition, particularly from FoxVideo. Fox has moved hundreds of thousands of copies of such titles as "The Sandlot," "Rookie Of The Year," and "My Neighbor Totoro"—and, accord-

ing to distributors, nearly 2 million cassettes of five colorized Shirley Temple movies.

FoxVideo's duplication order for the first three Temple films, cross-promoted with its spring sell-through hit "Mrs. Doubtfire," "was greeted with skepticism," says a source. "Then the order got doubled." It's been that kind of year for dubbers. "No question, this is the busiest fourth quarter I've ever seen," says a duplication executive.

His employer had expanded capacity by 30% to handle anticipated growth, "and now we've added an additional 2,000 [slave VCRs], and we're still sub-contracting." Despite months of steady production of hit titles, he notes, "the studios haven't told us to stop yet."

RWANDA RELIEF EFFORTS REACH NEAR-BAND AID PROPORTIONS

(Continued from page 11)

firmed at press time, but the single is expected to be released in early October

Those lending vocal support to Music Relief include Farnham, Bobby Womack, Sounds Of Blackness, and a host of domestic chart regulars, including Aswad, Apache Indian, Rozalla, D:Ream, Beverley Craven, Big Country, Gabrielle, Des'ree, Let Loose, Worlds Apart, C.J. Lewis, Roachford, Tony Di Bart, Shaggy, Kym Mazelle, and Mike & the Mechanics vocalists Paul Young and Paul Carrack.

The Rev. Jesse Jackson is expected to arrive in the U.K. soon to support the project.

Music Relief was instigated by a letter written to Craven by David Manning, who had mounted a 17-person relief operation to help African children in Goma and Sudan.

Music Relief coordinators include

Nigel Rush of publisher Madcat Music, the BMI's Christian Ulf-Hansen, and John Glover of Blueprint Management.

In addition, Glover is mounting a benefit concert to take place Oct. 28-29, under the name Music Relief For The African Child. The major London venue and five headline acts were being finalized this week, and Glover says they are "American-friendly." Glover says NBC has been negotiating to air the concert, which will feature many of the British artists from the record performing one or two songs each, supported by dance and rock house bands.

Proceeds from the EastWest single are going to the Save The Children charity for specific use in Rwanda. EastWest's Hole has appealed to the retail trade to make a donation to Save The Children that at least matches any profits made from sales of the single.

"Avril MacRory had the idea of doing a record for children by children," says Hole. "She approached us to do it, and we went into it very wholeheartedly."

According to news reports, the Rwandan refugees were forced by their country's genocidal civil war to flee into Goma, in neighboring Zaire. The exodus is the largest cross-border migration ever known. The squalid, overcrowded refugee camps quickly fell victim to cholera and other diseases, causing the death of thousands more. In addition, violence continues to plague the camps.

Ulf-Hansen says that the Music Relief initiative aims to provide "immediate aid to relieve the human suffering in Rwanda and . . . an infrastructure of education, health care, orphanages, and utilities to prevent future disastors"





by Geoff Mayfield

BIG BOYZ: The album may be called "II," but Boyz II Men are second to none, because, as predicted, the new collection storms The Billboard 200, ending the reign of "The Lion King" with a first-week tally in excess of 302,000 units (see story, page 1). For only three weeks in 1994 has a title hit a higher one-week sum: Pink Floyd debuted with 465,000 units in the April 23 issue, "Lion King" topped 311,000 in the July 30 Billboard, and, in the first issue of the year, dated Jan. 8, which reflected sales rung during Christmas week, the top seven titles exceeded Boyz II Men's sum. The new Boyz set is the sixth to debut at No. 1, and of that elite half-dozen, Pink Floyd's "The Division Bell" was the only one to top that tally.

CHOPPY WATERS: "The Lion King" spent nine consecutive weeks at No. 1, the most that any album has spent atop the big chart in 1994. So, how long will Boyz II Men rule The Billboard 200? It will be hard for the vocal quartet to maintain an extended run, because the rush for fourth-quarter store space is attracting a spate of high-profile releases. The Boyz should have no problem holding the crown next week, but the week after that will see chart debuts by Anita Baker, Eric Clapton, and Peter Gabriel, and one of those three might have the stuff to soar into the top position. Another key question will be the Boyz album's staying power. Titles that open with huge numbers usually see steep declines in subsequent weeks ... A 17% decline brings the total for "The Lion King" down to 164,000 units. It trails Boyz by an 84% margin, but leads the No. 3 "Forrest Gump" sound-track by a 24% margin.

Carreras, Placido Domingo, and Luciano Pavarotti makes headlines with a heady Billboard 200 debut at No. 4, on 112,000 units. Aside from the albums sitting in the top three slots, it is the only entry on the big chart that has a tally above the 100,000 mark, as No. 5 Green Day checks in with 92,000. It practically goes without saying that "The 3 Tenors In Concert 1994" also debuts at No. 1 on this week's unpublished Top Classical Albums chart. The release of the concert, recorded as part of this summer's World Cup festivities, cannibalizes sales of the first 3 Tenors album (117-154). The numbers on the original "In Concert" decline by 22%, a decline which causes it to slide 2-3 on Top Classical Albums . . . The Benedictine Monks of Santo Domingo de Silos (No. 36) just fell out of The Billboard 200's top 20 a couple of weeks ago. The 3 Tenors' debut means that a classically oriented album has been in the top 20 for all but three of the last 23 chart weeks, a somewhat remarkable fact.

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HISTORY: The third-highest debut on the big chart is another newsmaker, as Luis Miguel, at No. 29, scores the all-time highest Billboard 200 debut by a Latin album. With first-week sales of more than 35,000, Miguel ends Gloria Estefan's 59-week run at No. 1 on The Billboard Latin 50. That Estefan title, "Mi Tierra," released last July, did rise to No. 27 on the big chart, but it debuted at No. 41. Miguel's audience has obviously grown in the past year. His previous album, "Aries," spent just three weeks on The Billboard 200 last summer, debuting at its peak position, No. 182.

MAKING TRACKS: Although "Natural Born Killers" falls to No. 2 at the box office, the Trent Reznor executive-produced soundtrack to Oliver Stone's film scores The Billboard 200's largest unit gain. Its sales almost double, from 23,000 last week to more than 44,000 units (49-20)... Is the big purple dinosaur's star fading? It took two weeks for the new Barney album to make The Billboard 200 (No. 92). By contrast, his first children's album debuted last year at No. 31 its first week out and peaked at No. 9.

UP AND DOWN: Despite the 15 albums that enter or re-enter The Billboard 200, the chart's volume rises by a mere 6%. The chart gains just 268,000 units, fewer than the new sales represented by Boyz II Men alone. Only 61 of the 200 titles on last week's chart show increases.

OVERALL UNIT SALES THIS WEEK (1993) THIS WEEK LAST WEEK CHANGE CHANGE 12,701,000 12.752.000 12.359.000 UP 3.2% UP 0.4% YEAR-TO-DATE UNIT SALES YTD (1994) YTD (1993) CHANGE 425,975.000 407,582.000 **FOCUS ON CASSETTE ALBUM SALES:** CHANGE THIS WEEK (1993) CHANGE LAST WEEK THIS WEEK UP 5.9% 4,936,000 DOWN 10.2% 4,434,000 4.188.000 **VEAR-TO-DATE SINGLES SALES** YTD (1994) YTD (1993) CHANGE 151,105,000 164.011.000 DOWN 7.9% ROUNDED FIGURES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND SOURCES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

HOT 97 HELPS HIP-HOP TAKE MANHATTAN

(Continued from page 91)

says. "To me, that breaks my heart."

Nevertheless, KRS-One welcomes Hot 97 with open arms. "Bottom line, what [Smith] is doing for hip-hop, and I mean for the entire culture, is magnificent, and it's actually bringing New York back to life."

Before official ratings came out, some at the station could tell they were on the right track. "There are totally unscientific ways to judge a station-hearing it come out of passing cars, at the mall, in the pizza parlor," says VP/GM Ellis.

But even as the station began to catch fire on the streets, Hot 97 continued to have one nagging problem: its morning show. Over the years, none of Hot 97's wake-up shows had emerged as a major player, a ratings handicap most large-market stations cannot afford to bear. Smith had a specific idea about the kind of morning show he wanted: "We had to come up with something that screamed the main message of the radio station." So he began searching for a hip-hop morning team.

HIP-HOP JESTERS

After brainstorming with APD/afternoon jock Paco Lopez, Smith set up a meeting with Ed Lover and Doctor Dre, the court jesters of the hip-hop community and hosts of "Yo! MTV Raps." From the moment he met the duo, Smith knew it was right. "It was exactly what I wanted the radio show to sound like; a hip-hop fucking morning show." After the team agreed to sign on (and to show up every morning before dawn), Smith taught the two men "radio 101" for a month in his station office.

The Hot 97 morning show, with Lover, Dre, and partner Lisa G, has jumped in Arbitron from 13th to fifth in the densely populated New York radio arena. (In the 18-34 demo, the trio ranks No. 3.) In AccuRatings, the morning show is No. 2 in the market with a 6.7 share.

That move was key in cementing the station's new street vibe. But for Smith, true street credibility came early this year when Hot 97 embraced the '70s and '80s rap pioneers of the old school.

"The one thing I wanted to do more than anything else was to show the audience that we knew where the music came from, and that we respected the pioneers... So I went on the air with an old-school campaign. We got all the old-school artists in here, we started doing old-school concerts... In the end, I think the audience said, 'OK, Hot 97, you get your props, you know where it came from, you respect how it got there.'"

Musically, station MD Tracy Clo-

hery emphasizes that Hot 97 programs for the New York area, regardless of what is or isn't working around the country. For instance, during the week of Aug. 21, the station's second-most popular song was the island-flavored Take It Easy" by Mad Lion, played 50 times, according to Broadcast Data Systems. Nationally, however, "Take It Easy" received exactly 73 spins that week, which means that Hot 97 was virtually the only station on the record. That doesn't surprise Clohery. The station literally cannot play enough reggae beats for its increasingly Caribbean-influenced audience. "It's the biggest new genre of music for us." she says.

And like scores of the station's hits, "Take It Easy" was discovered on a Hot 97 mix show, subsequently received many phone requests, sold well in the city, and moved into heavy rotation at the station throughout the day.

Ellis and Smith agree that the key to Hot 97's turnaround was taking a calculated programming risk that would give the station renewed focus. "We had to stay with hip-hop long enough to know whether or not it was going to work for us. Because even if we're on the wrong track, at least in six months we will know it was the wrong track," says Smith. "Of course, deep inside I really believed we were on the right track, and that this was going to be a home run."

MUSICALMEALS

(Continued from page 12)

from the muffler or from the engine." Already in the works is the second series of five titles, which will come out within six months. On the menu are "Italian Dinner," "Hawaiian Luau," "Blues BBQ," and "Gospel Brunch."

Sony has created special point-ofpurchase displays for retail that hold all five titles. The key to the series' success, says Fein, is prime placement not only in traditional record retail stores, but non-traditional outlets as well. Sony is working on placing the series in bookstores that feature music and cookbooks, such as Border's, as well as houseware stores like Williams & Sonoma, Pier One, and Pottery Barn. Many of the chefs are going to combine recipe-book signing parties with promoting the series, and they will be making the talk show rounds to plug the project. Ideally, Fein says as much as 30% of the sales could come from outside record



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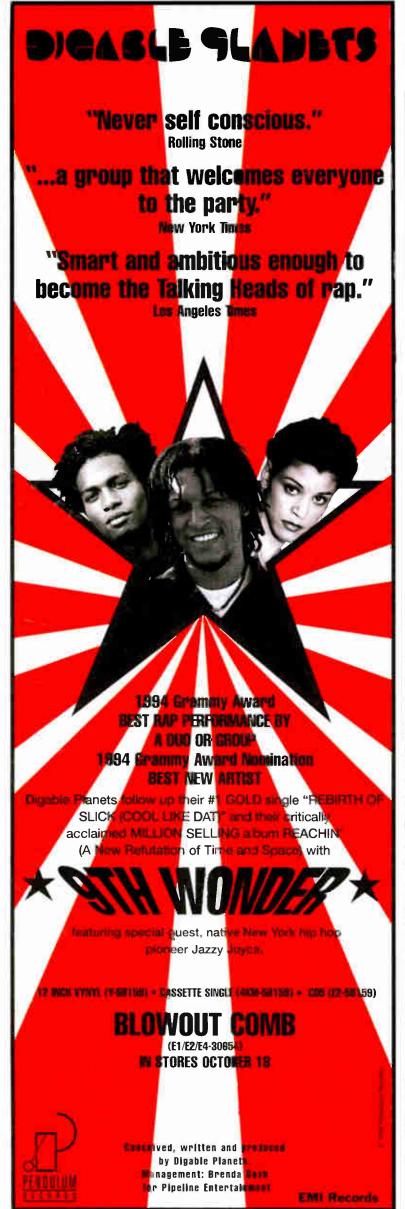
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BILLBOARD SEPTEMBER 17, 1994



The Billboard Bulletin...

DITED BY LRV LICHTMAN

NEW CUTS FROM KING OF POP

Michael Jackson's greatest hits package, "History," will contain eight new songs, several more than had been expected. The 30-track Epic release, slated for a Nov. 15 release, will feature three different covers and an extensive booklet.

EUGSTER TO KEYNOTE NARM '95

Jack Eugster, chairman/CEO of the Musicland Group, the nation's biggest music retailer, will be the keynote speaker at next year's 37th annual NARM Convention, Feb. 22-25 in San Diego. Jim Donio, spokesman for the National Assn. of Recording Merchandisers, says the organization has done away with having a theme for the event (like last year's "Keep On Truckin'"). But NARM recently staged a contest among its members to come up with a descriptive tagline for future conferences. All entries have been received, and the winning phrase will be announced this month.

NEW CES SHOW

Several months after nixing the annual June staging of the Summer Consumer Electronics Show in favor of a show called CES Interactive, to be premiered in Philadelphia next May, the sponsoring Electronics Industries Assn. has unveiled plans for a new show dedicated to displaced audio and video specialists. The CES Specialty Audio & Video Show will debut next June in Chicago as a stand-alone trade show for high-end audio/video manufacturers,

according to the EIA, which says more than 65 companies already have signed letters of intent to support the show.

MADONNA SNEAK PEEK

Warner Bros. Records will preview Madonna's upcoming album online as part of the label's extensive activities with America Online and CompuServe (Billboard, Aug. 13). Subscribers to either computer service can listen to a chunk of the album's debut single, "Secret," beginning Wednesday (14), a week before the single goes to radio, and also can access album information and artwork. Madonna herself will provide a personal introduction to the audioclin. Warner also plans to preview the single's videoclip online at a later date, prior to its TV debut. Madonna's new album, "Bedtime Stories," is due Oct. 25.

AMERICAN CLAIM DISMISSED

A U.S. District Court judge in Los Angeles dismissed American Recordings' fraud claim against Phonogram U.K. Sept. 7, stating that American's complaint lacked sufficient detail. American says it plans to file an amended complaint this week that will meet the court's requirements and state additional causes of action, including interference with business. Says Mike Bone, American Recordings' head of retail, marketing, and international, "This is far from over. We're determined to go the distance."

SINGING ROSSI'S PRAISES

Terri Rossi, Billboard's departing Director of Operations/R&B Music Group and reigning R&B chart diva, was feted Sept. 8 at a special Manhattan party organized by the Arista, Motown, MCA, and Giant labels and the rest of the WEA group in conjunction with Patti Webster and LaJoyce Hunter Warlix of W&W Public Relations. Among the artists who performed in tribute to Rossi, who will soon take up new duties as VP of marketing at BMG Distribution, were Immature, Brandy, London Jones, Ex-Girlfriend, Horace Brown, Cherelle, Skyv, Jade, and Gerald Levert, who sang a special, show-stopping version of his hit "abc-123."

PETER PRINCE TO BOURNE U.K.

Peter Prince, onetime international VP for Motown Records, has been tapped as GM of Bourne Music in the U.K. Prince has been living in the U.S. in recent years, but will take up his new post in London later this month.

LAMB CHOP, A B'WAY BABY

Star kiddie entertainer Shari Lewis makes her Broadway debut Dec. 6-11 at the Richard Rodgers Theater in "Lamb Chop On Broadway." The Nederlander production will feature dancers in the Lamb Chop, Charlie Horse, and Hush Puppy roles. Merchandise relating to Lewis and her friends, including A&M audio and video titles, will be on sale in the lobby.

'Lion King' Dips; Boyz II Men's 'II' Rips

AFTER A NINE-WEEK REIGN, "The Lion King" slips to No. 2 on The Billboard 200, as "II" becomes the new No. 1 album for Boyz II Men. It's the quartet's first No. 1 album ("Cooleyhighharmony" peaked at No. 3), and it's the first Motown chart-topper since Lionel Richie's "Dancing On The Ceiling" back in September 1986. It's also only the second Motown album in history to enter at No. 1—the first was Stevie Wonder's "Songs In The Key

Of Life" in October 1976. The Boyz II Men chart domination extends to the Hot 100, where the group is No. 1 for a fourth week with "I'll Make Love To You." The single also is No. 1 on Hot R&B Singles, and the album enters at No. 1 on Top R&B Albums

"The Lion King" had the longest run at No. 1 since the 20-week reign of the soundtrack to "The Bodyguard." The Disney soundtrack also

had the longest *consecutive* run at the top since a 13-week visit by "The Bodyguard" from December 1992 to March 1993.

WET SUMMER: Years from now, when you try to recall all of the singles that went to No. 1 in the U.K. during the summer of '94, you won't have to tax your brain. There was only one. "Love Is All Around" by Wet Wet Wet moved into the No. 1 spot June 4 and has remained there for the entire season. It is now in its 15th chart-topping week, just seven days away from tying the rockera record of 16 weeks set by Bryan Adams in the summer of '91 with "(Everything I Do) I Do It For You."

The Wets faced a strong challenge this week from Kylie Minogue, whose first post-Stock-Aitken-Waterman single, "Confide In Me," entered the U.K. chart at No. 2. Will Minogue move up, hold position, or move down next week? She's already collected four No. 1 singles in Britain, but six other titles have stopped at No. 2.

As for Wet Wet, the group has now accumulated a total of 23 weeks at No. 1 in the U.K., spread over three different titles. The only artists who have had more weeks at the top are Abba (31), Frankie Laine (32), Cliff Richard (43), the Beatles (69), and Elvis Presley (73).

by Fred Bronson

AFTERNOON DELIGHT: "Endless Love" (which moves at warp speed from 31-6) isn't the only former No. 1 hit on the Hot 100. Sure, there's "December, 1963 (Oh What A Night)" by the Four Seasons and "The Lion Sleeps Tonight" by the Tokens, but there's also the third version of "Sukiyaki." In 1963, Kyu Sakamoto became the first Japanese artist to have a No. 1 single in America when the original version

of "Sukiyaki" hit the top. It actually was recorded as "Ue O Muite Aruko," which translates as "I Look Up When I Walk." When British jazz musician Kenny Ball covered the song, executives at Pye Records changed the title to a more familiar name, believing DJs would have a tough time pronouncing the real title. As Newsweek pointed out, it was like releasing "Moon River" in Japan and calling it "Beef Stew."

Janice Marie Johnson of the duo A Taste of Honey was inspired to record a cover when she heard Linda Ronstadt's version of the Miracles' "Ooo Baby Baby" on the radio. She wrote new English lyrics to "Sukiyaki," but, following a disagreement with one of the original writers and the publisher, had to remove her name from the songwriting credits.

The latest incarnation of "Sukiyaki" is also an Englishlanguage version, by the group 4 P.M. on Next Plateau/ London. It debuts at No. 90.

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And back to Fort Worth.

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