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1894 100 YEARS 1994

IN MUSIC NEWS



Mariah Carey
Bids First
"Merry
Christmas"
On Columbia
SEE PAGE 12

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

OCTOBER 8, 1994

ADVERTISEMENTS

With Michael Franti
HOME
featuring
"PEOPLE IN THA MIDDLE"
"One of hip-hop's brightest hopes."
-Los Angeles Times
On Tour In November
Produced by Michael Franti and
JD The Butcher
Capitol

House May Force Fee Disclosures

BY BILL HOLLAND

WASHINGTON, D.C.—A panel of the House Energy and Commerce Committee held a Sept. 29 hearing on



the "Ticket Fee Disclosure Act of 1994" (H.R. 4995), a bill that would require Ticketmaster and other ticket distributors to print individual surcharge prices on tickets.

The hearing before the House Transportation and Finance Subcommittee, chaired by Rep. Al Swift,

(Continued on page 105)

'Woodstock '94' Gets A&M Push

BY PAUL VERNA

NEW YORK—"Woodstock '94," the album, is coming to a theater near you. And to a television set. And to a record store, a video store, a bookstore, a college campus, a military base, a newsstand, and pretty much any other place where people connect with the outside world.

It's all part of A&M Records' massive marketing campaign for its "Woodstock '94" double-live album, recorded at the Aug. 12-14 festival in Saugerties, N.Y.

The 146-minute program—the exact lineup of which has yet to be de-

(Continued on page 112)



Portishead
Finds Home
On U.K.
Music Map
SEE PAGE 8

Germans Enjoy Exotic Sound Of Hybrid Turkish Pop Scene

BY ADRIAN HIGGS and DOMINIC PRIDE

BERLIN—Mixing with the smell of the vegetable stalls and the tasty gyros and doner snacks in the Kreuzberg district here are the strains of oriental-tinged pop music drifting from cassette recorders, making it obvious why the area is called "Little Turkey."

Official statistics say close to 2 million Turkish citizens live in Germany, making them by far the

largest ethnic group in the country. Add on the naturalized German citizens of Turkish descent, and there are upwards of 4 million Turkish-speaking people living in Germany.

While a late-night kebab or Turkish snack is almost a standard feature of a night out on the town, until now Germans have shown little appetite for the music they're likely to encounter while assuaging the munchies.

Music, like many other aspects of

(Continued on page 65)



Hits Set Mines Sting's Gold 2 New Tracks Debut on A&M Collection

BY CARRIE BORZILLO

LOS ANGELES—A decade has passed since Sting left the seminal modern rock trio the Police. On Nov. 8, A&M will commemorate the occasion with the release of "Fields Of Gold, The Best Of Sting, 1984-1994" and an accompanying home video and laserdisc collection.

"They've been saying that now is the time to do a greatest hits," Sting told Billboard during a tour stop in South Africa. "I actually resisted it, because in a way I was thinking, 'Well, is this capitulating? Shouldn't I really just do another album?' Then I thought about it, and thought about the 10-year landmark."

Al Cafaro, president/CEO of A&M,

says that now is a nice time to reassess, then move on. He's one of those artists who will be making relevant music for decades to come. You never know when you first start with an artist how deep the creative well is; this only happens for a few."

The 14-track collection, which carries a suggested retail price of \$16.98 for the CD and \$10.98 for the cassette, includes two new Hugh Padgham-produced songs. All of the previously released tracks have been digitally remastered.

The romantic "When We Dance" will be released as a cassette single Oct. 18 and will be serviced to top 40, AC, modern rock, album rock, and album alter-

(Continued on page 16)



STING

Logan Aims For 'Bulk' Sales

BY ERIC BOEHLERT

NEW YORK—Three months after the release of his widely acclaimed double-length album "Bulk," Jack Logan, the 35-year-



LOGAN

old Georgian songwriter/mechanic, is still trying to make sense of all the hosannas hurtling

(Continued on page 96)

Regional Distrib System Reeling

BY ED CHRISTMAN

NEW YORK—Separate moves by Blockbuster Music and Camelot Music to realign the way they buy indie product are seen as further eroding regional distribution, once the backbone of the indie sector.

Last month, Fort Lauderdale, Fla.-based Blockbuster sent out a letter to its indie vendors, telling each one which labels it would buy from them. The end result of those assignments, according to sources, is that San Fernando,

(Continued on page 103)



SEE PAGE 41

lucas

((lucas))

featuring the smash hit
lucas with the lid off
management: chris barstow for tall story music
in stores now
the atlantic group
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HEATSEEKERS

'Playtime Is Over' As Immature Hits No. 1

SEE PAGE 24

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LEONARD COHEN
THE FUTURE
COHEN LIVE

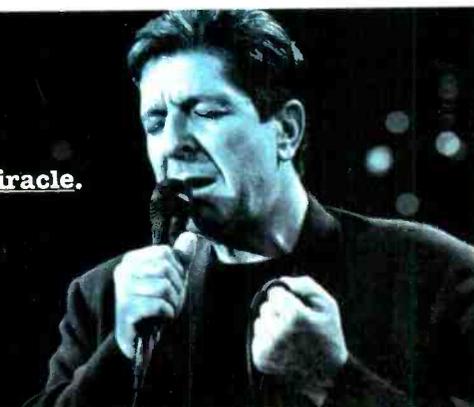
"The Future" is now.
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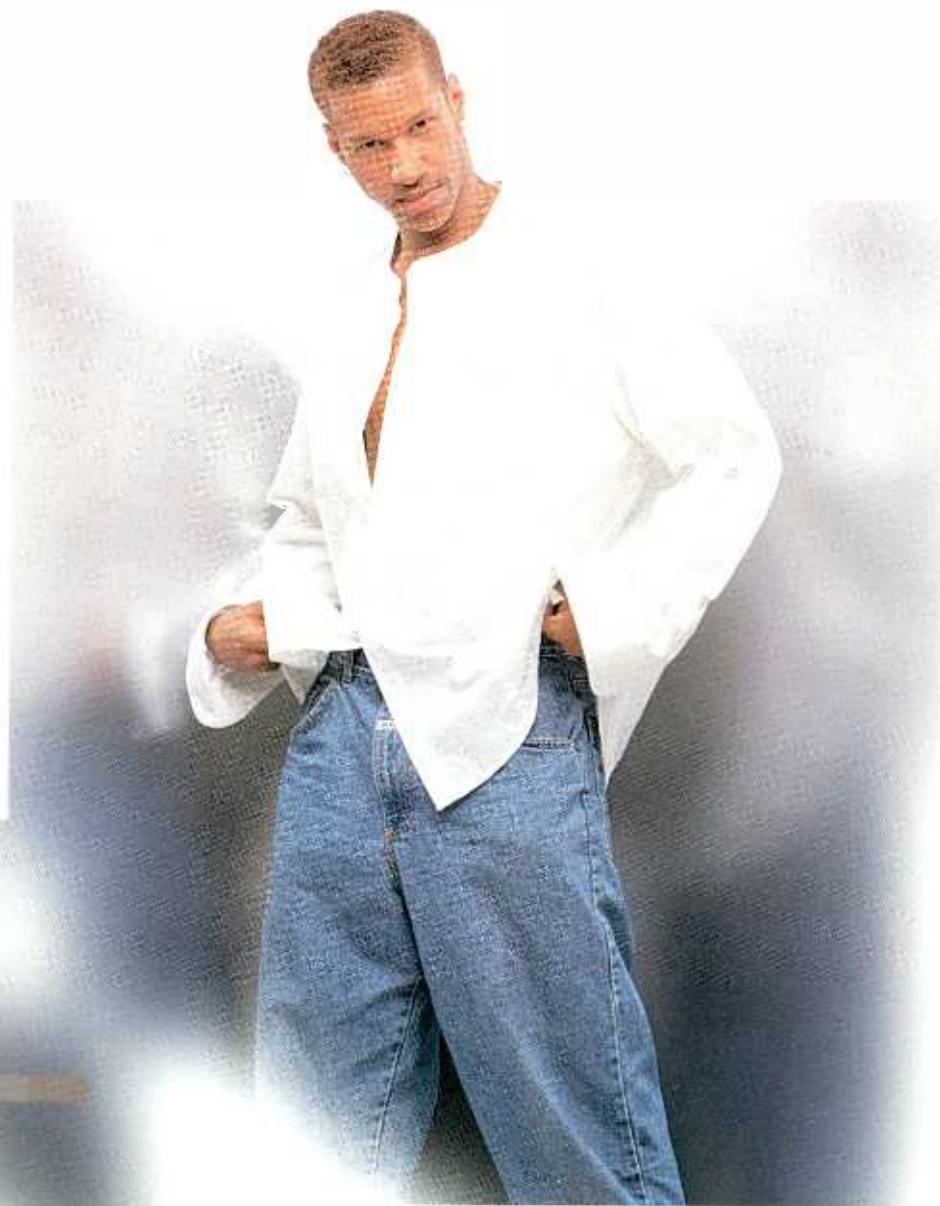
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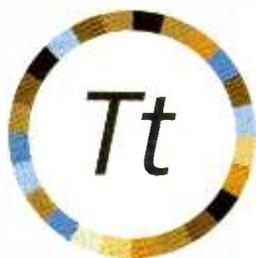


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WHEN A MAN CRIES.

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VOLUME 106 • NO. 41

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J.B.'s, Byrd, And All That Acid Jazz

To riff on an old Zen proverb, when the students are ready, the masters will appear. Such seems to be the case for the England-Germany axis of acid jazz, the get-down aggregate of traditional jazz, '60s/'70s funk and the cutting '90s edge of the house/hip-hop dance pendulum. Hot acts like US3, the Young Disciples, the Sandals, the Brand New Heavies, Galliano, and Carleen Anderson have helped intensify fans' appetites for the exploding scene's parent sounds, and you can't hardly get closer ancestry-wise than the J.B. Horns featuring Fred Wesley, Pee Wee Ellis, and Maceo Parker, or the full-bore bluster of Bobby Byrd and band.

As a result, no self-respecting acid jazz DJ in London, Hamburg, or Tokyo dares face a packed dance floor these days without a turntable-ready copy of Byrd's "I Know You Got Soul" (King Records, 1971) or Fred Wesley & the J.B.'s "Doing It To Death" (People Records, 1973).

"It all goes back to when the 'rare groove' thing was first happening in London around '88-'89," says Crispin Taylor, Galliano's drummer extraordinaire and a favored fustlier on the acid jazz session scene. "People in the clubs were crazy for every choice or obscure American funk and Blue Note 7-inch single from the '70s, especially B sides. That's why it was called 'rare groove.' The punctuation and the soul of those records was mysterious and mesmerizing, and the breaks in hip-hop were getting people back into that early funk-fusion by Byrd and the J.B.'s."

"Unfortunately," adds Crispin, "the musicians themselves were left out of the club scene in the '80s, because live music was never important in dance the way it was in rock. But now, the live band feel that was pioneered by James Brown's top players is back in a big way."

And luckily, the battle-tested lieutenants of Brown's original soul garrison are alive and swell on Byrd's "On The Move" and the J.B. Horns' "I Like It Like That" (Instinct Records), two inspired new installments of the Manhattan-based label's ongoing "This Is Acid Jazz" series. To be blunt: There can't be a new-bohemian club anywhere that wouldn't be content to alternate the two albums for an entire evening, since nothing so beautifully biting as Byrd's "Never Get Enough" or the title track of the J.B.'s record (which features Taylor) could possibly put a crimp in any dancer's cool.

Instinct Records, founded in 1988 by journalist Jared Hoffman, licensed these latest acid jazz jewels from Germany's kindred Soulcieté label, which sponsored the London/Hamburg/Nashville studio dates that resulted in the exhilarating releases. For Galliano's Taylor (whose group recently wowed a crowd at New York's Supper Club with a set from their new Talkin' Loud/Mercury record, "The Plot Thickens"), the chance to play with Fred, Maceo, and Pee Wee "was an unbelievable honor."

"I grew up in North London listening to their old James Brown tunes with those R&B and jazz horns against that loud, acoustic snare drum," explains Taylor. "So when the Young Disciples helped get Byrd and the J.B.s to come over to England to play in the late '80s, it was amazing. The chords of their new music still do summon up a mood that's deeper emotionally than the usual pop."

Bobby Byrd concurs as he speaks from his own experience on the British-German acid jazz circuit. "I hadn't heard the term

'acid jazz' until a few years back, when my band and I were playing a show in Kassel, Germany," Byrd recalls with a raspy laugh. "This young man came up after the show, asking me about my days singing with James [Brown] in the Famous Flames. And he said, 'Your stuff has got pop, jazz, rhythm and blues, and funk in it, just like this record'—and he showed me an EP that said 'acid jazz' on the cover. I said, 'Well, if those are the ingredients, that must be us too!'"

The welcoming aspects of the multigenerational acid jazz world were further crystallized for Byrd during a 1989 gig with the J.B. All-Stars at London's Town & Country venue, during which his wife and vocalist, Vicki Anderson, coaxed their daughter Carleen onstage at the start of Vicki's featured singing spot.

"Basically, I turned my solo slot over to her," says Vicki, "cause I wanted people to hear what her daddy and I had been hearing at home. Afterward, Fred Wesley came over to me and said, 'Only a mama would do what you just did!' but it paid off, 'cause my baby just slaughtered them, killed them." Indeed, such rites of passage paved the way for Carleen's 1991 performance on the Young Disciples' smash international single "Apparently Nothing."

While awaiting the stateside release of her acclaimed "True Spirit" U.K. solo album (due Oct. 18 on Virgin), Carleen Anderson contributed guest backing vocals beside her mom and sister Keisha for "On The Move," a rollicking family affair that also boasts a rhythm section composed of Byrd's four sons and a horn phalanx that includes three uncles.

As with the J.B.'s "I Like It Like That" (one of the finest acid jazz sides since US3's "Cantaloop"), which finds vocalist Jaye Ellen Ruth, formerly of the Brand New Heavies, lending lovely support, Byrd's album also shows a blend of the schooled expertise and youthful exuberance that are the crux of the acid jazz experience. There will always be a place in the funk canon for pulse-halting eruptions like Byrd's "Try It Again," a

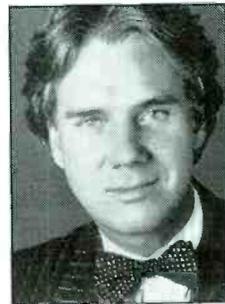
sweat-drenched close-order drill no dancehall should be without. Similarly, no matter how often one hears the impeccably persistent honk of Maceo and Pee Wee's saxes or the elastic purr of Fred's trombone on "Evening In New York" and "Bop U" from the "I Like It Like That" album, they remain forever fresh.

"You really gotta have hope for the international future of this kind of music," says Byrd, "when you think that I got signed to record for Soulcieté by two *German* guys while I was on tour in *Paris*. Then the next thing I know I'm doing a *London* show and I look down and see every kid in the audience knows the words to the tunes!"

"And now," adds Byrd, "the same week 'On The Move' comes out in America, my phone starts ringing off the hook! The song on the album that says it all for me is 'Try It Again,' which I wrote way back in '73 in Houston, Texas. I was very frustrated at the time and I got advice from a preacher that when things you believe in don't always go your way, try 'em again. If what you're shooting for really is a part of who you are, you don't have a choice but to keep yourself pointed towards it."

Or, to quote another funky hunk of Zen wisdom, "Fundamentally, the marksman aims at himself."

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

VIRGIN'S FIRST NYC STORE SET

Virgin Megastores' expansion into the U.S. is proceeding quickly, and the company recently announced plans for an outlet in the base of the Bertelsmann building in New York's Times Square. The record store will be the largest in North America. Ed Christman reports. **Page 69**

FRATERNIZING WITH THE ENEMY

The purchase of top 40/rhythm WIOQ Philadelphia by EZ Communications, parent of arch rival WUSL, gave WUSL PD Dave Allan a chance to do something rare indeed—take over his chief competitor. **Page 100**

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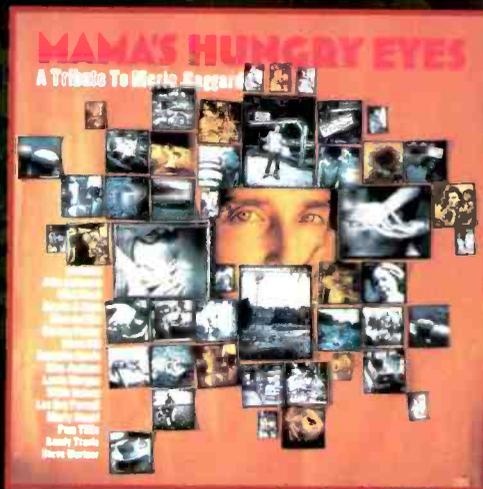
Second Harvest, the nationwide network of food banks, would like to thank Arista Records, Inc., Sony Tree Music Publishing Co., Inc., and the participating artists and individual producers for their generous donations of net proceeds and royalties from this album.

Executive Producers: Bruce Bouton, Tim DuBois



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Commentary

Mexico Must Curb Piracy In Order To Grow

BY JAMES G. FIFIELD

The potential of the Mexican music market is *incredible*.

Per capita Mexican spending on music is high. The country has a rich, diverse musical culture, drawing on and influencing music cultures throughout North and South America. Latin music is experiencing a boom in the United States, with releases by Jon Secada, Gloria Estefan, Selena, Luis Miguel, Barrio Boyzz, and many others enjoying unprecedented sales. The Mexican economy is expected to grow at above-average rates, fueled by post-NAFTA investments. The Mexican government has placed strong copyright enforcement provisions on the books.

What we need now is greater follow-through on Mexico's copyright enforcement—a meaningful crackdown on the rampant music piracy that accounts for more than 60% of Mexican unit sales.

That's the message I am delivering—along with senior representatives of the other major record companies, the Recording Industry Assn. Of America, and the IFPI—at meetings in Mexico City Oct. 3-7. We want the Mexican people to understand that we are serious about investing substantially more in Mexican culture and the Mexican economy, provided that piracy can be brought under control.

There is cause for optimism. Most importantly, President-elect Zedillo already demonstrated his concern about piracy and its impact on the preservation and growth of Mexican culture during his tenure as Secretary of Public Education. The piracy issue was brought to his attention, along with the fact that little was being done by relevant authorities. He developed a plan that led to the formation of an inter-agency task force for the protection of intellectual property—an unprecedented action in Mexico.

The Mexican government also is legally obliged to enforce its copyright laws effectively under the terms of NAFTA. This should be viewed not so much as an "obligation," but as an opportunity—an opportunity for Mexican music to flourish in a growing worldwide music market.

The experience of Southeast Asia is illustrative of the market growth that can follow a successful anti-piracy effort. Between 1987 and 1992, Singapore, Malaysia, Taiwan, and Korea slashed their high rates of piracy to less than 15% of sales, and legitimate music sales more than tripled, according to IFPI. Local talent benefited the most from this increase, and the explosive growth continues.

In 1993, legitimate music sales in Mexico



'The industry cannot beat back the pirates alone.'

James G. Fifield is president/CEO of EMI Music in New York.

reached 62 million units with a retail value of more than \$572 million. In that same year, though, 100 million pirated units were sold, representing nearly \$1 billion in lost revenues, royalties, and taxes. In terms of sheer number of pirated units sold, Mexico's plague of piracy has been exceeded by only one other country, China.

It is not unreasonable to assume that with a reduction in piracy comparable to what has been achieved in major Southeast Asian markets, Mexico could shoot from No. 8 to No. 4 among international music markets. With music sales in excess of \$2 billion, Mexico could become the biggest music market in the world outside the U.S., Japan, and Germany.

There is clearly export potential for Mexican talent in the U.S. market. The phenomenal growth of Latino music in this country has been spurred both by the growth of the U.S. Spanish-speaking population—which already totals 25 million and is set to become the nation's largest minority in the next decade—and by the power of today's fresh Latino sound to attract non-Spanish-speaking fans.

With freer trade between Mexico and the United States as well as greater economic integration throughout Latin America, up-and-coming recording artists in both nations

should be able to gain easy access to a larger, hemisphere-wide audience than ever before. In addition, they stand to gain greater recognition throughout the entire world, enhancing their chances of joining the global superstars of tomorrow.

While piracy remains rampant in Mexico, the biggest losers are local artists, whose music accounts for the overwhelming majority of pirated sales. The Mexican government loses too, with the pirates stealing substantial tax revenue that would otherwise come from legitimate sales. The biggest winners are the pirate kings—criminals who operate on a large scale, making obscene profits from stealing and exploiting the work of others. The pirates do not reward artists, do not invest in new talent, and do not pay taxes.

Elimination of piracy would not simply mean greater royalties for established artists. It also would provide greater incentive for the recording industry to invest in developing *emerging* musical talent, helping to ensure that the widening audience for Latino music will continue to grow. In addition, it would encourage greater investment in recording and production facilities, creating new job opportunities in an industry that already employs tens of thousands of people in North America.

The international music industry is firm in its commitment to Mexico—all of the major record companies have subsidiaries there, and together they fund nationwide anti-piracy operations in partnership with the rest of the Mexican record industry. Still, the industry cannot beat back the pirates alone. We need a concerted, cooperative effort from the Mexican government to prosecute the music pirates and educate the public about the damage that piracy is doing to the nation's economy and culture.

As a means of building appreciation for a musical genre that has truly global growth potential, of taking a major music market to a new level of prosperity, and of ensuring that talented artists and performers are justly rewarded, the intensification and expansion of Mexican anti-piracy efforts are of major importance to everyone concerned with the recording industry.

LETTERS

COMPOSERS HURT BY INTERACTIVE DEALS

Regarding Irv Lichtman's column on copyright owners and the information superhighway (Billboard, Oct. 1), unfortunately, everyone's eyes are focused on the road up yonder. But composers are getting dumped on the side of the i-way by the current agreements offered in the multimedia, CD-ROM, and interactive markets. Every interactive publisher, almost without exception, offers composers and songwriters work-for-hire and complete buyout agreements. In contracts reminiscent of days gone by, creators are giving up their copyrights. In each case, a licensing agreement of some kind would make it a win/win situation for everyone.

CISAC has the right idea and the right place, but the wrong time. The time is now. Whether the composition is altered or not is beside the point. Composers in the interactive field today, creating title themes, underscores, and complete songs, are getting forced off the road. Isn't it time we address

this issue as an industry?

Bob Safir
 President of InterOctave
 Chairman of the Assn. Of Interactive Audio/
 Music Professionals
 San Jose, Calif.

FAULTY ASSUMPTION ON ROYALTY RATES?

Wallace Collins' commentary, "Controlled Composition Should Get Court Test" (Billboard, Sept. 24), is fatally flawed, resting on the faulty assumption that the statutory mechanical compulsory license rate represents a "minimum mechanical royalty rate."

The statutory rate, and the periodic adjustments to that rate, have been the product of negotiations between record producers on one side and songwriters and music publishers on the other. These negotiations have always been based on the understanding that the statutory rate represents a "ceiling" rather than a "floor," under which musical compositions can be recorded by a compul-

sory licensee—that is, a record company that neither seeks permission from, nor negotiates with the songwriter or his or her music publisher. For a variety of legitimate reasons, "negotiated" mechanical licenses commonly vary from the terms of the mechanical compulsory license.

To more fully grasp the rationale behind this ceiling rate, one must recall that the mechanical compulsory license was enacted in the early 1900s to avoid the danger of monopolistic practices by music publishers, a danger that Congress believed still existed when it retained the mechanical compulsory license as part of the 1976 omnibus revision of our copyright law.

Collins' effort to analogize the statutory mechanical rate to a federally mandated "minimum wage" just doesn't hold up.

David E. Leibowitz
 Executive VP/general counsel
 Recording Industry Assn. Of America
 Washington, D.C.

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.

MCA Vigilant On 'Jurassic' Street Date

■ BY SETH GOLDSTEIN

NEW YORK—This week, barring an 11th-hour calamity, MCA/Universal Home Video may have accomplished every studio's dream: Holding retailers to the Oct. 4 street date for "Jurassic Park."

Until then, stores were not permitted to sell the title, in stock for as long as two weeks. With a few days to go, only eight outlets reportedly had broken the date for MCA's biggest title, which is expected to top 20 million units through early 1995. It's available in 90,000 locations, MCA estimates.

Street-date violations, although never involving more than a few hundred stores, are endemic to the sell-through market, and studios' inability to solve the problem has upset major retail chains, which claim to play by the rules that some mass merchants ignore. In meetings held during the July Video Software Dealers Assn. convention in Las Vegas, Blockbuster took the studios to task, threatening to join the violators unless suppliers got the situation under control.

"We feel stricter sanctions need to be imposed against perpetual offenders," says Blockbuster Music president Gerry Weber, also speaking for Blockbuster Video. "We go through all the effort of enforcing street dates, and they need to do the same. If they tell us it's not important, we'll take appropriate action." As things stand now, "it's making us look foolish to our customers," he adds.

Weber considers "Jurassic Park" the first opportunity to measure Hollywood's response to three or four chronic offenders, thought to be the

price clubs and other deep discounters using video as a loss leader.

At least until the weekend of Oct. 1, when the number of violations could soar, MCA had passed with flying colors. The sheer volume of "Jurassic Park" required periodic deliveries of cassettes two weeks before street date so that chains had sufficient time to stock all locations. Sales, including bootlegged copies in New York, began to crop up in late September.

Putting into effect a plan devised for "Jurassic Park," MCA sent field reps into offending outlets as soon as they were identified to take the title off the shelves. The studio won't com-

ment, but MCA is said to have logged the names of violators since the release of "We're Back" earlier this year, and now uses its records to spot quick-release trends.

In the case of Kay-Bee Toy Stores, the studio "was on it like white on rice," according to one trade source, who calls the appearance of "Jurassic Park" in two outlets "an honest mistake." MCA had the copies removed in a matter of hours.

Kay-Bee, based in Pittsfield, Mass., made it relatively easy to pinpoint the street-date jumpers. The chain's 1,100 stores report transactions electronically via a point-of-sale system

that immediately flagged the purchases, says senior VP Craig Kurlander. "It was well under control."

Earlier, the chain had taken the kind of precautions that MCA prefers to punitive measures, such as holding back delivery of cassettes until just before street date. Kay-Bee management twice notified stores in writing that violating street date could cost the chain "our privilege to receive hot releases in the future." In a Sept. 22 memo, Kay-Bee reminded staff that it was "extremely important" to adhere to the Oct. 4 date.

"Jurassic Park" and Disney's
(Continued on page 103)

Col/TriStar Boosts Russian Video Biz

■ BY EILEEN FITZPATRICK

LOS ANGELES—The Russian video industry has moved one step closer to legitimacy with the announcement that Columbia TriStar Home Video plans to distribute more than 100 films there over the next year.

Varus Video, a Russian-Greek company, is distributing Columbia as well as Orion Home Video product in the 16 Russian states, as a result of a two-year pact that began Sept. 26. Varus also started distributing Warner Home Video material in Russia in February.

Columbia's participation in the venture will "significantly contribute to reducing the huge losses of revenues" from widespread video piracy in the former Soviet Union, according to Columbia executive VP Christo-

pher Deering.

At one point, video piracy was so severe that the Motion Picture Assn. of America issued a product boycott of the region from 1991 to 1993. In 1993, the Russian government founded an intellectual property agency and drafted laws to control video piracy.

Columbia's strategy is that consumers will be more likely to purchase and rent tapes that are duplicated on high-quality equipment, rather than those dubbed off movie screens or bootleg tapes.

The company also is committed to working closely with the Russian government to enforce the new anti-piracy laws.

Initial Columbia releases now in Russian stores include "The Fisher King," "Flatliners," "F/X," "Platoon," and "Back To School."

Eventually, Columbia plans to release new product to Russia in the same time frame as it does to other international territories—usually six months after a domestic release.

Despite the Russian government's commitment to make its country entertainment-friendly, some video distributors are skeptical.

"The burning issue is the copyright agreement, because the government can't enforce it," says Sight & Sound Distributor president Larry De-Vuono. "You have to accept that there will be a high level of illegal duplication, or else you're going to be playing cops and robbers."

In 1991, the St. Louis-based distributor opened a video store in Moscow but was unable to turn a profit because of widespread corrup-
(Continued on page 112)

Wholesaler Sues, Alleging Cutout 'Conspiracy'

■ BY ED CHRISTMAN

NEW YORK—Smith & Alster, a wholesaler that has long questioned music industry procedures for selling cutout product, filed a lawsuit Sept. 29 alleging that five major record companies and two wholesalers are engaging in antitrust violations and a racketeering conspiracy.

Named as defendants in the complaint are EMI Records Group N.A., Sony Music, BMG, PolyGram, and MCA Records, as well as cutout wholesalers Surplus Records and Tapes and Countrywide Record Distributors. The Warner Music Group, which apparently has sold cutout product to Smith & Alster, is not named.

Rudnick and Partos, the law firm representing Farmingdale, N.Y.-based Smith & Alster, filed the suit in California Superior Court, Los Angeles County.

Smith & Alster ran a series of trade advertisements in an attempt to break into the cutout business last year (Billboard, Oct. 30, 1993).

The filing contains 10 causes of action, including the allegation that the defendants engaged in unfair trade practices. Six of the actions ask for \$25 million in damages apiece, while four of the actions each ask for treble damages of \$75 million and demand a jury trial.

(Continued on page 105)



Knight Fever. Gladys Knight celebrates the release of her new MCA album "Just For You" at a party at B.B. King's Blues Club in Los Angeles. The album's first single is "I Don't Want To Know," written and produced by Kenny "Babyface" Edmonds. Shown, from left, are Richard Palmese, president, MCA Records; Al Teller, chairman/CEO, MCA Music Entertainment Group; Knight; Ernie Singleton, president, black music division, MCA Records; Jimmy Newman, Knight's manager; and A.D. Washington, senior VP of promotion and marketing, black music division, MCA Records.

OmniBox To Offer Pay-Per-Taping Of Albums, Videos

■ BY STEVE TRAIMAN

A Connecticut firm has begun field tests of a "transactional TV" system that will allow consumers to record complete albums and home video programs off their television sets.

The OmniBox system will enable subscribers to purchase titles by credit card and record them in real time onto audio and videotape, Mini-Disc, or DCC.

The preliminary tests are expected to be completed by late fall, according to OmniBox president Thomas Bush.

The Stamford, Conn.-based company was the first interactive group to reach an agreement with the Harry Fox Agency last December; the deal will allow OmniBox to license musical

compositions owned and controlled by Fox's music publisher clients on a per-play basis.

The company hopes to license programming from music, video, and video game companies, and to develop proprietary programming with various partners, but it has yet to reach any such agreements.

Bush says the first two OmniBox services to launch in early 1995 will be pay-per-album music-delivery and home-shopping channels. OmniBox subscribers will receive a home set-top box that allows for the direct credit-card sales.

Other OmniBox services to roll out later in 1995 will include access to first-run movies, current concerts, and sporting events, as well as home video sales from a database of past concerts, movies, and sports. Bush says OmniBox will broadcast pay-per-view programming in "near video-on-demand," which means a subscriber would wait 15-30 minutes before a selected film begins, compared to limited play times on current services.

All programming will be stored in a database at OmniBox headquarters, and transmitted via satellite to participating cable companies, which will then offer the services to subscribers for a monthly fee of about \$9.95. The company has yet to finalize any deals with cable operators.

Because it is equipped with digital encoding/decoding technology licensed from VCOM, the OmniBox
(Continued on page 112)

For The Record: Chart Data Revised

An errant transmission by one of the major accounts that supplies sales information to SoundScan caused numerous errors in the music sales charts that appeared in the Oct. 1 issue of Billboard. The faulty data caused the unusually high number of re-entries that appeared on some of last week's charts.

SoundScan discovered the mistake too late to process the correct data in time for Billboard's print deadlines. On Sept. 22, SoundScan released revised

lists to its subscribers.

To ensure that the sales histories of titles on Billboard's charts correspond with the amended SoundScan lists, the corrected data was fed into Billboard's computer archives. Thus, the "last week" numbers that appear on this week's charts reflect the positions from the revised charts, rather than the ones that were published in last week's Billboard.

Further, the sales totals that SoundScan released Sept. 22, instead of the

ones originally issued Sept. 21, will be counted in the tabulation of Billboard's 1994 Year In Music standings.

The Billboard charts that were affected by the error were The Billboard 200, Top Pop Catalog Albums, Heatseekers, Top Country Albums, Top Country Catalog, Top Reggae Albums, Top Jazz Albums, Top Contemporary Jazz, Top Music Videos, Top Classical Albums, Top Classical Crossover, Top Off-Price Classical, and The Billboard Latin 50.

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Even more songs from the film—out October 25.



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Artists & Music

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

Columbia, Geffen Offer Joy For Aerosmith Fans

■ BY CRAIG ROSEN

LOS ANGELES—The holiday season is shaping up to be a blockbuster for Aerosmith fans. The band's once and future label, Columbia Records, has the elaborate 13-disc "Box Of Fire" scheduled for a Nov. 8 release. One week earlier, the band's current label, Geffen, will release "Big Ones," a collection of Aerosmith's greatest hits during its tenure with that label. The latter will have an accompanying home video release.

"Box Of Fire," which will carry a suggested list price of \$119.98, will include all of the band's Columbia albums: "Aerosmith" (1973), "Get Your Wings" (1974), "Toys In The



Attie" (1975), "Rocks" (1976), "Draw The Line" (1977), "Live Bootleg" (1978), "Night In The Ruts" (1979), "Greatest Hits" (1980), "Rock In A Hard Place" (1982), "Classics Live!" (1986), "Classics Live II" (1987), "Gems" (1988), and a special bonus disc of rarities.

(Continued on page 102)

Portishead Finds Place On U.K. Map Self-Made Short Film Helps Market Go!Beat Act

■ BY PAUL SEXTON

LONDON—The obscure West Country town of Portishead is little more than a dot on a very large-scale map of the British Isles, but its namesake, a unique, left-of-center, dance/pop-hybrid duo, is threatening to make its mark around the world.

The group's album "Dummy" was released here by Go!Beat, the dance arm of Go!Discs, Aug. 22 to a welter of acclaim from all quarters of the press, including dance and rock magazines (Q called it "perhaps the year's most stunning debut album") and daily newspapers such as The Observer and The Times. It had an impressive debut at No. 32 on the U.K. album chart—despite a predictable absence of daytime airplay—and, according to Go!Beat, has sold some 20,000 units in the U.K. so far.

Even though the 1994 Mercury Music Prize took place only a fortnight ago, "Dummy" has become one of the earliest tips for the 1995 contest.

The album is already garnering good press and public response in Europe, where the duo of Geoff Barrow and Beth Gibbons has been on an extensive promotional tour. The set is due to be released by London Records in the U.S. Oct. 18.

The key to Portishead's sound and success thus far has been an ethereal and filmic feel, masterminded by Barrow and including samples from such bands as Weather Report, Isaac Hayes, and War, and prominent use

of Fender Rhodes and synthesizer sounds from the vintage hand-controlled theremin. The effect is heightened by the intimate but unsettling lyrics and vocals of Gibbons. Backing the duo throughout the album are Portishead's unofficial third member, engineer Dave MacDonald, as well as music director Adrian Utley and players Clive Deamer, Gary Baldwin, and Tim Bishop.

Barrow, from Weston-Super-Mare (to the west of Bristol), and Gibbons, from the city suburb Keynsham, met in a government-funded musical training program in 1991. Barrow first worked as a tape-op at the local Coach House studio, where "Dummy" was recorded, and Gibbons has sung in local bands for a decade.

The album has invited comparisons (Continued on page 111)



Retrospectives Mark Decca's 60th Anniversary

■ BY CHRIS MORRIS

LOS ANGELES—MCA is commemorating the 60th anniversary of Decca Records with a wide-ranging reissue campaign that continues through the end of October.

In an unprecedented collaborative effort involving MCA, MCA Nashville, GRP Records, and Uni Distribution, the labels have formulated a massive program that has resulted in a two-month outpouring of boxed sets, multiple-CD sets, and single-album releases devoted to the vast Decca catalog.

By Oct. 25, the MCA labels will have issued 18 separate titles devoted to Decca artists, staggered over four release dates in September and October. Before the formal start of the campaign Sept. 13, MCA had released boxed sets devoted to the Decca repertoire of the Who, Bing Crosby, Judy Garland, and Bill Monroe.

Decca was founded in 1934 as an American subsidiary of British Decca by Jack Kapp, who bought the label from its English owners in the '40s. The company, which acquired the Brunswick and Vocalion catalogs in 1938, was purchased by talent agency Music Corp. of America (along with its Universal Pictures holdings) in 1962; the Decca imprint ultimately was phased out in the early '70s.

GRP senior VP of sales and distribution Bud Katzel, who worked for (Continued on page 102)



Dawn On Broadway. Grammy-winning soprano Dawn Upshaw is congratulated following her sold-out show at the Supper Club in New York, which supported her new album, "I Wish It So." Shown, from left, are Carol Yaple, senior director of artist development, Elektra Nonesuch; Upshaw; Bob Hurwitz, GM, Elektra Nonesuch; and David Bither, GM, Elektra Entertainment.

Indie Film Soundtracks Help Expose Modern Rock Acts

■ BY BRETT ATWOOD

LOS ANGELES—Several major labels are turning to the cutting edge of independent cinema to expose new and established alternative acts. Although indie films gain only limited exposure, their soundtracks can help shape the images of modern rock artists and, more importantly, help sell records.

A&M's "S.F.W.," Chaos/Columbia's "Clerks," and Immortal/Epic Soundtrax's "Love & A .45" lead the new wave of alternative rock soundtracks that accompany gritty, low-budget films.

The modern rock-filled films are characterized by young stars, bare-bones production values, and limited



PAW

regional release patterns. The off-spring soundtracks merge better-known alternative acts such as Soul Asylum, Soundgarden, and Bad Religion with more obscure acts like FSK, Love Among Freaks, and Supernova, none of which has a major-label deal.

"These are not meant to be Hollywood blockbusters," says Benjie Gordon, a director of A&R at Columbia. Gordon helped spice up the Miramax film "Clerks" by adding music to the final cut. The resulting album, due Oct. 11, features Alice In Chains, Soul Asylum, Bad Religion, and Bash & Pop.

The grainy, black-and-white comedy is due Oct. 21 in New York and Los Angeles before opening in a handful of other large cities Oct. 28.

"'Clerks' was made by two cool young guys in their early 20s who really didn't know what kind of music they should put in their movie," says Gordon, who is 25. "I wanted to assemble a low-budget, punk-rock soundtrack that would be a significant musical milestone for my generation in the '90s—like 'Valley Girl' or 'Repo Man' was in the '80s."

New Jersey-based Love Among Freaks provided most of the music for the first cut of "Clerks," which received critical acclaim at this year's (Continued on page 32)

Metallica Challenges Elektra Contract Group Says Label Reneged On Joint Venture Proposal

■ BY MELINDA NEWMAN

Following in the footsteps of Luther Vandross and Don Henley, Metallica is attempting to get out of its record contract via California's so-called seven-year statute.

The multiplatinum hard-rock band filed suit Sept. 27 against Elektra Entertainment in San Francisco County Superior Court, asking to be dismissed from its contract with the label. Similar to the suits filed in recent years by Henley and Vandross, the band asked the court to invoke California Labor Code 2855, which prohibits personal service contracts from being enforced beyond seven years after their inception.

However, the courts have not had a chance to rule on the implications of the California statute as it relates to

the music industry, because Geffen's Henley and Epic's Vandross settled out of court and remained with their respective labels.

Although not stated specifically in the suit, Metallica's discontent with the label stems from its thwarted attempts to formalize a joint venture negotiated with Elektra's former chairman, Bob Krasnow. Krasnow resigned in July following a shake-up at parent company Warner Music Group (Billboard, July 23).

According to drummer Lars Ulrich, the band has never renegotiated its contract in the 10 years it has been on the label. Despite selling millions of records and becoming one of Elektra's hottest acts, the band has been receiving a royalty rate of 14% of its retail sales since the beginning of its Elektra tenure. Metal-

lica's last studio album, 1991's "Metallica," has been certified for sales of 7 million copies in the U.S. (The band is signed to PolyGram outside North America.) The group's other multiplatinum albums include 1988's "And Justice For All" and 1984's "Ride The Lightning."

"We've been good, and haven't gone in after every album and asked [Elektra] for more money," says Ulrich. "Metallica has never been about going in and milking it for every last penny; we've been about doing our business. We were aware that we weren't getting paid as much as the next guy, but we were comfortable. The one thing we were interested in was getting our masters back and making sure our songs didn't end up in a toothpaste commercial."

(Continued on page 105)



Tim McGraw

not a moment too soon

Three Million Sold

Certified Triple Platinum

Three Billboard Awards

Top Album - #1

Top New Male Artist - #1

Top Album Artist - #4

Three CMA Nominations

Single Of The Year

Song Of The Year

Horizon Award

Thank You, Thank You, Thank You!

CURB
RECORDS

Charge Me Up, Say Rolling Stones Mick & Co. Are Issuing 'Value-Added' Credit Cards

■ BY DON JEFFREY

NEW YORK—As if there was any doubt remaining that rock'n'roll has become the heartbeat of corporate America, here's further proof: The Rolling Stones are now issuing their own credit cards.

Once billed as the bad boys of rock, the Stones are now lending their name and their well-known tongue-and-lips logo to MasterCard and Visa

for their latest "value-added" credit cards.

Applications for credit are now being given out at Stones concerts. Fans also can call an 800 number to apply. After the process is completed, holders will have cards that grant them the same credit privileges as any other MasterCard or Visa.

Participating as a music retail partner is Camelot Music. Mike Stephenson, marketing director for the 405-store chain, says the applications feature a bounce-back coupon that is good for \$2 off the price of any Stones CD or cassette at a Camelot.

"It makes good sense for a music retailer to be tied in with the Rolling Stones," says Stephenson.

He says that no decisions have been made on other promotional aspects of the credit-card campaign, but the plan is to have "special offers for consumers who use the card" in 1995.

"We'll give people special offers via the inserts in the monthly state-

ments," says Stephenson.

Card users will earn frequent-buyer award points toward discounts on Rolling Stones Rockwear, which is marketed by Brockum Global Merchandising, the exclusive licensee for Stones merchandise.

The card will carry no annual fee, at least for the first year. The introductory six-month interest rate on purchases will be 12.9%. After that, it will be a variable rate equal to the prime interest rate plus 7.9%.

Chevy Chase Bank is the financial institution issuing the cards.

Asked about expectations for the card, Stephen Bartell, VP at MasterCard International, says, "Value-added cards tend to have a positive reaction in the marketplace."

Credit cards are not the only form of plastic popular with recording artists. At least two acts—Michael Bolton and God Street Wine—are issuing telephone debit cards (See story, page 69).

Reunion Targets Mainstream With New BMG Deal

■ BY DEBORAH EVANS PRICE

NASHVILLE—The desire to target mainstream buyers with more aggressive promotion and marketing on all of its releases, and not just those by artists with obvious AC appeal, has led Christian label Reunion Records to renegotiate its deal with BMG from a licensing to a distribution agreement.

The original agreement was forged in December 1992, when BMG purchased 50% of Nashville-based Reunion. Under the deal, RCA scored AC radio hits with Reunion artists Michael W. Smith and Kathy Troccoli.

However, Reunion executives felt the relationship with RCA was not beneficial for its lesser-known acts, and were anxious to regain responsibility for marketing such acts to mainstream retail channels. (Reunion continued to market Smith, Troccoli, and the rest of its roster in the Christian marketplace.)

"The essence of the shift is that we are no longer licensed," says Reunion president Terry Hemmings. "Now we have a distribution deal, which puts both the burden and options for how and when to spend marketing money

(Continued on page 62)

Dolby's Vision Drives Miramar Video

■ BY MARILYN A. GILLEN

NEW YORK—Thomas Dolby is between trips to Washington to discuss emerging issues such as copyright protection in the digital age and the assurance of an on-ramp for artists along the information superhighway. Afterward, he'll return to Los Angeles, where his company, Headspace, is helping map the here and now of multimedia with work that ranges from the "bread and butter" scoring of video games to the creation of a new breed of site-based virtual reality entertainment experiences, to the co-development of an upcoming CD-ROM based on Francis Ford Coppola's "The Conversation."

But in this New York minute, the recording artist still best known for his 1983 hit "She Blinded Me With Science" is talking traditional music as he prepares for the release of a

new Giant Records album, his first since 1992's "Astronauts & Heretics."

It is, of course, available in multiple media.



DOLBY

the album streets. The third installment in a cutting-edge computer animation music video series that has sold a combined 600,000 copies to date, according to RIAA certifications, the project has inspired an aggressive cross-promotional marketing campaign between its video and

music labels.

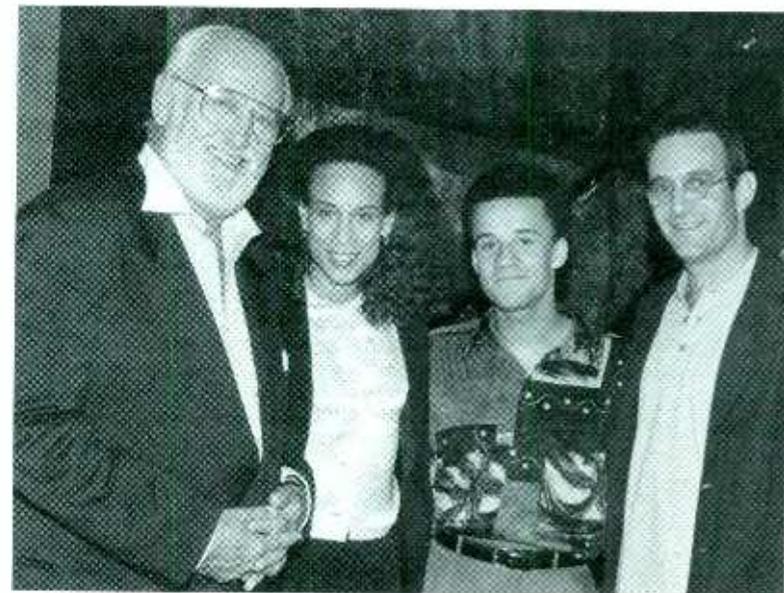
All advertising and merchandising materials will feature both products, for instance, and the CD and video-cassette will sport bounce-back cards noting the availability of the other version.

The companies also plan to hold theater screenings of the video this year in key cities, likely tied in to radio contests, and will launch a college screening tour early next year in 25-30 markets.

"Anything that gets the word out about 'Gate To The Mind's Eye' is a benefit for both," says Giant product manager Joe Pizzella. "There may be some people who would want only one or the other, but combining our efforts raises the profile for both to a level they wouldn't have on their own, so it's win-win."

For Miramar, the joint video/audio

(Continued on page 112)



Tickling The Ivories. Blue Note president Bruce Lundvall and Capitol president Gary Gersh announce the signing of pianist Jacky Terrasson to Blue Note Records. Terrasson recently won the 7th annual Thelonious Monk Piano Competition. His Blue Note debut album is due out in January and features his trio, comprising himself, bassist Ugonna Okegwo, and drummer Leon Parker. Shown, from left, are Lundvall; Terrasson's manager, Pamela Haylock; Terrasson; and Gersh.

Island Appoints 4 Top Executives For New Structure

NEW YORK—Island Records, continuing its reorganization into a full-fledged, stand-alone label under PolyGram, has announced the four-man layer of senior management that will report to new president Johnny Barbis.

Promoted to new positions are Hooman Majd, senior VP of the Island Records label; Sky Daniels, senior VP of promotion; and Gerry Kopecky, senior VP of sales and field marketing. Matt Stringer, who retains the title of senior VP of marketing, completes the quartet reporting to Barbis, who in turn reports to Island's founder and chairman Chris Blackwell on cre-

(Continued on page 102)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Island Records in New York names **Hooman Majd** senior VP of the label, **Sky Daniels** senior VP of promotion, and **Gerry Kopecky** senior VP of sales and field marketing. They were, respectively, VP/GM of Polydor, VP of promotion at PLG, and VP of sales at PLG. **Matt Stringer** remains senior VP of marketing, but will now be responsible for marketing of London Records and Def Jam as well as Island releases. (See story, this page.)

Shelagh Macleod is named senior VP of legal and business affairs for EMI Records Group International in London. She retains her position as director of legal and business affairs for the Virgin Music Group.

Peter Napoliello is appointed VP of promotion for EMI Records in New York. He was VP of promotion for Gefen in Los Angeles.

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



MAJD



DANIELS



KOPECKY



STRINGER



MACLEOD



NAPOLIELLO



MURPHY



ELLNER

promotion manager.

Melisa Wolfson is named director of marketing and creative services at Priority Records in Los Angeles. She was head of marketing and special events at WPGC Los Angeles.

DISTRIBUTION. **John Murphy** is promoted to senior VP of sales and distribution for Sony Music Distribution in New York. He was senior VP of national accounts.

PUBLISHING. **David Ellner** is appointed VP of finance, North America, for EMI

Music Publishing in New York. He was VP of finance and operations for PolyGram Video.

Danny Benair is promoted to senior director of film and television for the PolyGram Music Publishing Group in Los Angeles. He was creative director of film and television.

RELATED FIELDS. MTV: Music Television in New York promotes **Rich Eigendorff** to executive VP of business operations, **Doug Herzog** to executive VP of production and programming, **John Cannelli** to senior VP of the mu-

sic programming department, and **Abby Terkuhle** to senior VP, creative director. Eigendorff was chief financial officer of MTV Networks; the others were, respectively, senior VP of programming, senior VP of music and talent, and senior VP of on-air promotion and animation for MTV: Music Television. **Van Toffler** remains senior VP of program enterprises and business development, but will now be responsible for MTV's worldwide consumer products in addition to international program sales.

Eric Levine is named executive

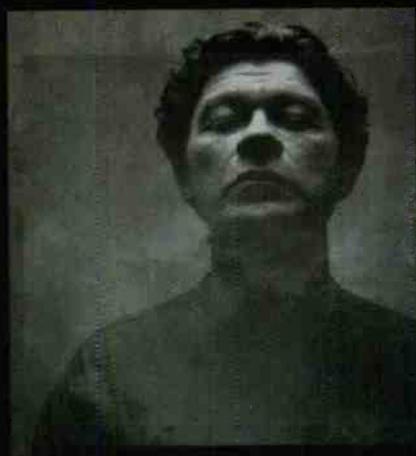
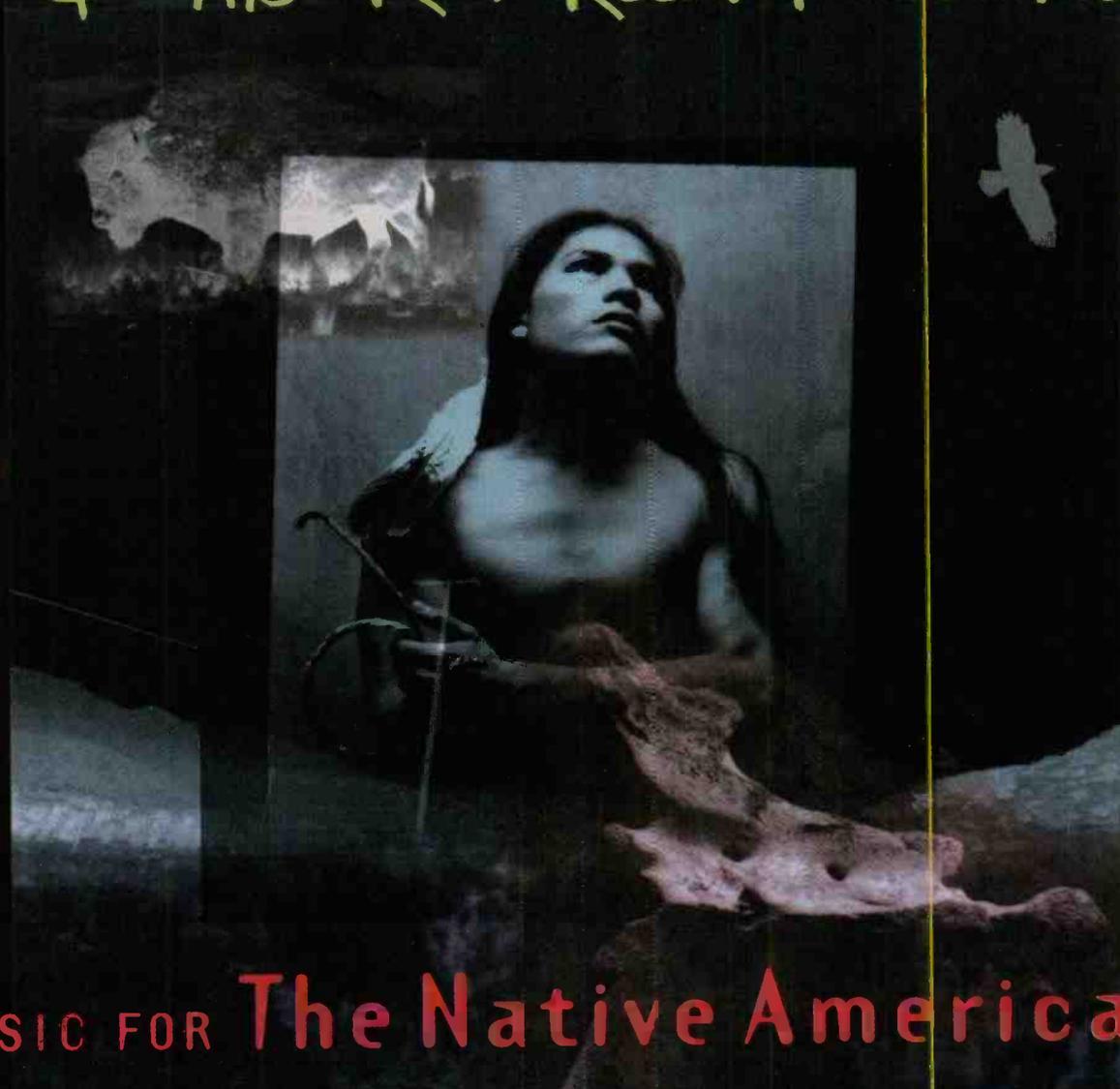
VP/GM of Mobile Fidelity Sound Lab in Sebastopol, Calif. He was VP of business affairs at Island.

Jon Podell is named senior VP and head of the New York concert department of International Creative Management in New York. He was head of the New York concert department at the William Morris Agency.

Ricki Seidman is named executive director at Rock The Vote in Washington, D.C. She was assistant to President Clinton and director of scheduling and advance.

Robbie Robertson & The Red Road Ensemble

The rhythms and melodies of Native Americans provide the musical and spiritual touchstones for Robbie Robertson's soundscape for the **TBS** special "The Native Americans" premiering October 10, 11, and 13.



MUSIC FOR **The Native Americans**

■ PRODUCED AND CO-WRITTEN by Robbie Robertson (a Mohawk descendent), Music for "The Native Americans" features Robertson and Native American musicians performing songs ranging from traditional instrumentals and chants to rock tracks.

■ INSPIRED BY THE BEST-SELLING 1993 BOOK, "The Native Americans" will be re-broadcast on October 18, 19 and 20 and on October 22. The Capitol album will be featured in all TBS print and television advertising for the special.

■ THE ALBUM'S PREMIERE TRACK, "Mahk Jchi (Heartbeat Drum Song)" featuring Ulali, provides the theme song for the special. "Mahk Jchi" has been serviced to AAA and NAC radio stations; the full album, to AOR stations.

■ A VIDEO FOR "Mahk Jchi (Heartbeat Drum Song)" will air on TBS' "National Geographic's Explorer" on October 9; in other TBS programming throughout October; and in rotation on VH1.

■ ROBBIE ROBERTSON AND ULALI will perform on "The Tonight Show with Jay Leno" on October 3 and "Good Morning America" on October 10.

Available now on Capitol Compact Discs and Cassettes.

Management: Nick Wechsler, Addis Wechsler and Associates

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Mariah Carey Wraps Up Xmas Album Columbia Presents New Tunes, Old Faves

BY CRAIG ROSEN

LOS ANGELES—Columbia Records isn't treating "Merry Christmas," due Nov. 8, as just another holiday album. It's the first seasonal album by the best-selling female solo artist of the '90s, Mariah Carey, and it will be handled as such.

In an unprecedented move for a Christmas release, Columbia will issue three different tracks to five different radio formats on Nov. 14, and has videoclips of two tracks completed.

"All I Want For Christmas Is You," an original written by Carey, will be serviced to top 40 and AC. Another Carey-penned song, "Miss You Most (At Christmas Time)," will be serviced to R&B radio, and "Born On This Day," an original by Carey and frequent writing partner Walter Afanasieff, will go to gospel and Christian radio.

In addition, videoclips for "All I Want For Christmas Is You" and "Miss You Most (At Christmas Time)" have been completed. The former will be serviced to MTV and VH-1, with the latter clip initially going to BET. "However, we do anticipate that MTV, VH-1, and BET

will play both clips," says Jay Krugman, Columbia VP of marketing.

A few different remixes of "Joy To The World" are being prepared for a 12-inch single that will be worked at clubs, Krugman adds.

On the retail front, Columbia will provide rack accounts with special display bins. Carey stand-ups, posters, flats, and bin cards will be available to retailers.

"I can't recall another Christmas album hitting such a wide variety of formats," Krugman says. For Carey, he adds, the multiformat plan is appropriate: "Mariah is one of the most gifted and rare artists who transcends any one particular format. The marketing plan reflects the wide spectrum of her audience."

Carey says her goal was to find a balance between new material and the classics. "It was kind of hard to choose which classic songs to record. So many songs have been done to death. You have to have a nice balance between classic standard



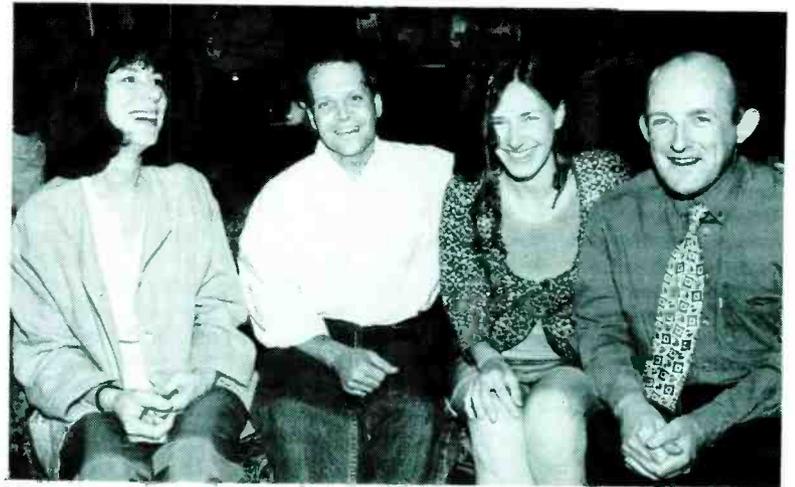
CAREY

Christmas hymns and fun songs.

"It was definitely a priority for me to write at least a few new songs, but for the most part, people really want to hear the standards at Christmas, no matter how good a new song is."

The seven seasonal favorites on the album, produced by Carey and Afanasieff, are "Silent Night," "O Holy Night," "Christmas (Baby Please Come Home)," "Joy To The World," "Santa Claus Is Coming To Town," "Hark The Herald Angels Sing," and "Jesus, Oh What A Wonderful Child."

Retailers expect the mix of classics and Carey's originals to be a
(Continued on page 18)



Happy Season. Elektra Entertainment artist Katell Keinig relaxes with label executives after her showcase at New York club Nell's. Shown, from left, are Nancy Jeffries, Elektra senior VP of A&R; David Bither, Elektra senior VP/GM; Keinig; and manager Kieran Owens.

Atlantic To Market, Distribute British Blues Label Code Blue

BY CHRIS MORRIS

LOS ANGELES—Starting this month, the British blues label Code Blue, founded by former Blue Horizon chief Mike Vernon, will enjoy the first fruits of its new U.S. marketing and distribution agreement with Atlantic Records.

On Tuesday (4), Atlantic will issue Code Blue's "I'm The Man," the debut album by Louisiana-bred singer/guitarist Sherman Robertson. This will be followed Oct. 18 by "The Blues Soul Of Jay Owens," the bow by the Florida-born vocalist/guitarist. Vernon produced both records.



ROBERTSON

Vernon, who has spent the intervening years as an independent producer, says he decided to re-enter the label fray after witnessing the commercial success of artists like Robert Cray, John Lee Hooker, and Buddy Guy, and the deepening involvement in blues by such labels as Virgin (with its PointBlank imprint) and Verve.

"I felt, hell, everyone else is having a go at this, maybe I should get back and think about forming my own label," Vernon says.

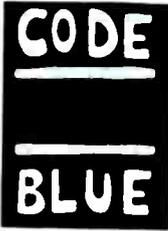
As a result, Vernon founded his indie imprint, then known as Indigo Records, three years ago. The company, which initially was distributed in the U.K. by Topic,

signed Robertson on the recommendation of American producer Dick Shurman, and signed Owens on the strength of a demo tape brought to the label's attention by Louisiana bluesman Lazy Lester.

Robertson's album received significant English airplay, according to Vernon.

"Max Hole, who is the [European managing director] of EastWest Records, heard Sherman's stuff on the radio, and asked one of the guys in his office to find out who the hell Sherman Robertson was," Vernon adds. "Then, when he found out I was involved—Max and I had known each other for 10 or 12 years—he said, 'Come in, let's talk. EastWest doesn't

(Continued on page 20)



Seattle-ites Form New, 550-Affiliated Imprint That Turns Its Artists Loose

FEELIN' GROOVY: Loosegroove, a new imprint that will be marketing through Sony's 550 Music, has been created by producer Dennis Herring, Pearl Jam's Stone Gossard, and Satchel's Regan Hagar.

The three friends formed the Seattle-based label because "we [felt] we could offer something special to the bands," Herring says. "We could give them full creative control with real limited obligations on their parts, and yet give them major distribution—the ultimate major/indie hybrid." Given that both Pearl Jam and Satchel are signed to Epic Records, the 550 Music connection seemed a natural, Herring says. The point person for Loosegroove at 550 Music will be director of product marketing Dave Gottlieb. At Loosegroove, the main contact will be Gossard's sister, Shelley Gossard.

The first releases from Loosegroove will come from Devilhead, a hard-edged, relentless funk rock band from Bainbridge, Wash., led by Brian and Kevin Wood, as well as Weapon Of Choice, an L.A.-based hip-hop/funk act. Release date for both is Oct. 25.

Other acts on the label are Critters Buggin', a funky jazz/hip-hop/rock hybrid, and Prose & Concepts, a genial, shuffling, straight-ahead hip-hop outfit.

Additionally, the label will release a compilation by the defunct Malfunkshun, a band that included Devilhead's Kevin Wood and his late brother Andrew Wood; it also will re-release Brad's 1992 album, which originally came out on Epic. Brad's members include Gossard, Hagar, and Satchel lead singer Shawn Smith.

The guiding philosophy behind the label is that "any kind of relationship with both sides respecting each other can work," says Herring. "But I've never understood this idea that artists know the least about their career. The artists have the empowerment here, even to do themselves in, and I'm sure some of them will."

The label's signing policy is simply "based on our taste," says Herring. "That's the only requirement: that we can all get enthusiastic about it." Herring adds that the acts are all signed on a per-album basis. "We're building relationships that are going to last for a long time, but they'll only last if we both feel like doing them." Though the initial spate of artists are all based on the West Coast, Herring says future signings could come from anywhere on the globe.

To market the new acts, Loosegroove has set up a toll-free number, 1-800-LOOSGRV, that fans can call to receive a free six-song sampler. Word of the sam-

pler will be spread through advertising in appropriately targeted lifestyle magazines and via flyers sent to progressive music managers at retail outlets. The cassette sampler also will be available on CD for servicing to radio and retail.

The official kickoff of the label will be at a Nov. 5 Seattle Center concert, which will double as a benefit for the center's Peace Academy, a program that teaches alternatives to violence. Devilhead, Prose & Concepts, Weapons Of Choice, and Critters Buggin' will all perform.



by Melinda Newman

HELP FOR THE HOMELESS: The 1st Singer/Songwriter Festival will be held at New York's Carnegie Hall Oct. 14. Underwritten by Putumayo as a benefit for the National Coalition For The Homeless, the evening will feature more than 20 artists, including Freedy Johnston, David Wilcox, Darden Smith, Julie Gold, Rory

Block, and Chris Smither. Also performing will be Leo Porter, who appeared on the "Voice Of The Homeless" album (Billboard, April 16). The show is being recorded for broadcast on Thanksgiving by the syndicated radio show World Cafe.

STICKY FINGERS: Subscribing to the belief that you can never offer too much merchandise, music memorabilia company Musicom has inked a deal with the Rolling Stones to sell numbered, limited-edition, plate-signed lithographs of the group's albums and tour posters at all remaining stops on the band's "Voodoo Lounge" tour. The framed album art retails for \$198 ("Sticky Fingers" is \$250), while the tour posters sell for \$99. The North American tour ends Dec. 17 in Vancouver.

THIS AND THAT: Jon Secada starts his first world tour Thursday (6) in Mexico. The tour will arrive in the U.S. next spring after stops in South America, Europe, and the Caribbean... Corrosion Of Conformity kicks off its fall tour Oct. 12 in Washington, D.C. The Columbia Records act is supporting its Sept. 27 release, "Deliverance"... R.E.M.'s Michael Stipe has formed Single Cell Pictures, a movie production company that has a two-year deal with New Line Cinema... Lisa Gray is moving from publicist to product manager at Atlantic, and will be working with artists such as Mary Karlsen and Jewel.

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- ◆ **BREAKING YOUR OWN RECORD** AS THE ARTIST WITH THE MOST (9) HOT LATIN TRACKS SINGLES AT #1
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October 22 - Pavilion, Chicago, Illinois
October 23 - Coliseum, Oakland, California
October 26-30 Mexico; November 4-5 Peru
November 11-December 4 Argentina
December 8-10 Brazil
December 14-31 Mexico



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Artists & Music

Performance Right Legislation Called Off
Late Talks Collapse; RIAA Withdraws For Now

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America has thrown in the towel in its fight to pass legislation this year providing a performance right in sound recordings.

"We're withdrawing our efforts for now," said Tim Sites, the RIAA's VP of communications, on the eve of the 103rd Congress' adjournment.

But record industry officials had admitted quietly last month that they were defeated for now.

Prompted by the prospects for direct digital transmission of sound recordings, the RIAA had renewed its efforts to fill the performance right loophole in the copyright law. Two decades ago, broadcaster opposition had thwarted the record industry's attempts to gain such a right.

The fate of the RIAA-backed bills in the House and Senate was sealed

not just by inaction on the Hill, but also by the collapse of a last-minute meeting here among the RIAA, ASCAP, BMI, and the National Music Publishers Assn. The groups, assembled here Sept. 19-22 for the 39th Congress of CISAC, could not agree on including language in a draft bill that would have defined a digital transmission as a public performance.

The bill's House sponsor, New Jersey Democrat William Hughes, already had indicated that it was dead, prompting a participant in the last-minute discussions to quip, "It was sort of like arguing about whether the twitching corpse should wear a red tie or not."

Having suffered a legislative setback, the RIAA member companies—which account for 90% of sound recording sales in the U.S.—now must face the sobering reality that two of the Capitol's top copyright

champions will not be returning to the Hill.

Sen. Dennis DeConcini, D-Ariz., chairman of the Senate Copyrights and Trademarks Subcommittee, and Hughes, chairman of the House Intellectual Property Subcommittee, each announced his retirement earlier this year.

Throughout the legislative session, performance right bills in both the Senate and House could not muster the votes to pass out of subcommittee, despite intensive discussions with the broadcasters and music groups and efforts by the RIAA to trim or rewrite provisions to make the bills more palatable to opponents.

One draft of the House bill exempted radio broadcasters (including their digital broadcasts) from the new provisions, except for a section that would have called for a review on whether an exemption was working.

But the broadcasters turned down the draft, an action that apparently irritated Hughes, thus thwarting future draft suggestions from the RIAA.

The bills failed despite support by U.S. entertainment industry unions, the Copyright Office, and the Administration's Commerce Department.

This summer, the Commerce Department's Patent and Trademark Office issued a preliminary draft calling for intellectual property revisions in the copyright law that reflect the changes wrought by digital technology.

The paper called for a performance right, but also further complicated and blurred the issue of whether or not a digital transmission is a public performance.

Industry sources say that until that issue, which affects the existing rights of performing rights groups, is settled, the possibility of successful performance right legislation is slim.

On top of that, the RIAA must wait until after the elections before deciding on its 1995 legislative agenda and on its selection of sponsors for reintroduced legislation in the 104th Congress.

Next Plateau, London Records
End Sales, Distribution Deal

■ BY DON JEFFREY

NEW YORK—Next Plateau Records, the independent label that developed rap group Salt-N-Pepa into a top recording act, has ended its two-year sales and distribution agreement with PolyGram's London Records and expects to announce a deal with another label soon.

The contract with London expired in mid-September, and both sides decided not to pick up the three-year option, according to executives at the two labels. They describe the parting as amicable, saying that it was simply an arrangement that did not work out as intended.

Eddie O'Loughlin, founder and president of New York-based Next Plateau, says he expects to form a joint venture or distribution deal with another major label in a few weeks. Some sources say O'Loughlin has talked with the heads of other PolyGram labels, such as Mercury and Island, but it is more likely that Next Plateau will sign with one of the other five major distributors.

"We're going to be expanding the company," says O'Loughlin.

Sources say the London/Next Plateau deal faltered almost from the start. Although London, with its deep-pocketed parent PolyGram, was able to provide considerable financing to the indie, Next Plateau sources say they felt their label was merely an A&R source for London, and that the indie didn't have enough say in such label activities as marketing and promotion. London officials say that Next Plateau lacked the extensive catalog that could yield a high return on their investment.

O'Loughlin says, "It didn't work for us and it didn't work for them. We had been functioning successfully and effectively as an independent company. To go into a situation where you hand the tape over and hope for the best was just not productive for us."

Peter Koepke, president of London, says, "We had an amicable breakup. It was more circumstantial. Eddie is a hell of a record man. I learned a lot from

him. There's no ill feeling. I wish him the best."

In terminating the two-year agreement, Next Plateau agreed to turn over the rights to two of its acts, Sybil and 4 P.M., to London.

The contract for Salt-N-Pepa, the act that Next Plateau groomed for success, was acquired by London when the distribution deal was made. But O'Loughlin says he has remained an A&R consultant to the duo and will continue that function on their next release. Their current album, "Very Necessary," has sold more than 2 million units in the U.S. since its release nearly one year ago.

Two acts that Next Plateau has high hopes for are Paperboy and Radio Venus. O'Loughlin says the first album by Radio Venus, an alternative rock band, will be released after the new distribution deal or joint venture is signed.



Triple Play. GRP Records executives celebrate the signing of young jazz musicians Teodross Avery, Charles Craig, and Diana Krall. Saxophonist Avery's debut album, "In Other Words," will be released this month. The first discs by pianist Craig and vocalist/pianist Krall are scheduled for 1995 release. Pictured, from left, are Craig; Larry Rosen, co-founder, GRP; Krall; Avery; and Dave Grusin, co-founder, GRP.

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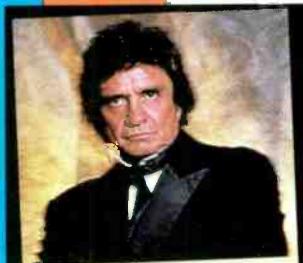
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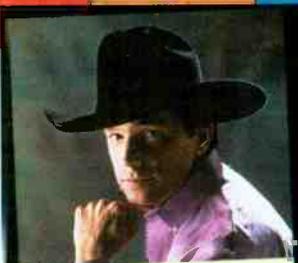
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A&M GREATEST HITS SET MINES STING'S GOLD

(Continued from page 1)

native radio Oct. 5. The country-slanted "This Cowboy Song" will be released as the second single in early 1995.

On Nov. 1, a "When We Dance" CD-5 will be released commercially, featuring the edit and album cut of the track; a "soulpower" radio mix and a soulpower hip-hop mix of "If You Love Somebody Set Them Free"; and a soulpower mix of "Demolition Man."

In addition, seven different international versions of "Fields Of Gold" will be released Nov. 7. With the exception of the Canadian version, each edition varies from the U.S. album to reflect Sting's biggest hits in each market.

HOME VIDEO FIRSTS

The home video collection will encompass clips from all of the songs on "Fields Of Gold," in addition to videos of Sting's solo versions of the Police's "Demolition Man" and "Bring On The Night," and his solo release "It's Probably Me," which does not appear on the album.

Eight of the clips have never been released commercially. The video collection and laserdisc retail for \$19.95 and \$29.95, respectively.

Three of the 12 previously released songs on the album are featured in alternate versions. "Fortress Around Your Heart" appears as a new remix by Padgham, and "Why Should I Cry For You?" appears as the internationally successful single remix.

The version of "We'll Be Together" is the first-ever release of the track's original take, with Eric

Clapton on guitar. The version of the song that appeared on "... Nothing Like The Sun" took a more dance-oriented slant, with Brian Loren on guitar.

"The version [of 'We'll Be Together'] with Brian Loren seemed right at the time, so we shelved the Eric Clapton version," says Sting. "And listening back to it now, I think I like [the Clapton] version much better."



"For 'Fortress Around Your Heart,' people with better ears than I have said that, sonically, it can be better," he adds. "I mean, I don't have those kinds of ears—I only hear what I want to hear."

The only obvious omissions are the Bryan Adams/Rod Stewart/Sting collaboration "All For Love," which is Sting's only song to top the Hot 100 Singles chart, and "Love Is The Seventh Wave," which peaked at No. 17 in 1985.

Sting says he chose the songs on the set based on more than their chart performance. For instance, he says he chose the non-charting song "Fragile" because it is a mainstay of his live show, and the track "They Dance Alone" for its political importance.

"These were songs that weren't huge hits, but were very successful in the longer term, and became almost standards in my repertoire," says Sting. "I didn't want to do an album just of the hits. I wanted it to reflect more than that, to reflect my whole 10 years."

Mark Mazzetti, VP of A&R at A&M, who served as the A&R director on the project, concurs. "There was so much to choose from—we certainly could've drawn live tracks, but that may be more appropriate for a future boxed set of Sting down the road... 'All For Love' can also be dealt with in the future."

Although "Love Is The Seventh Wave" isn't on the U.S. and Canadian version of the album, it ended up on all seven international editions.

INPUT FROM THE STREETS

As part of the selection process, Mazzetti asked for input from people on the streets and brought the feedback back to Sting.

A&M is taking an "understated and low-key" marketing approach with this project, according to product manager Brad Pollak.

"We're covering the bases," Pollak says. "The songs are enticement enough to want to buy this. And ardent Sting fans will want to compare the sonic differences [between the

originals and] the remastered stuff and the alternate versions."

The project will be supported by a 30-second television spot, which will run the first 10 days.

On the radio front, album rock will be serviced with a five-track sampler dubbed "Nuggets From Fields Of Gold, The Best Of Sting" in October, in addition to "When We Dance."

"Nuggets" features "Fortress Around Your Heart," the edit and album cut of "When We Dance," "We'll Be Together," and "If I Ever Lose My Faith In You."

Dance clubs and top 40/rhythm radio stations will be serviced with a promotional 12-inch featuring soulpower, soulpower house, hip-hop, and soulpower deep-dub mixes of "If You Love Somebody Set Them Free," the edit of "When We Dance," and a soulpower mix of "Demolition Man."

The Howard Greenhalgh-directed video for "When We Dance" will be serviced to video outlets Oct. 17.

Sting says he worked on "When We Dance" over an extensive period of time. "I had the melody around for a whole year before I thought of what to do with it... Then it just fell in place. It wasn't one of those songs written in five minutes."

"This Cowboy Song," on the other hand, was written a week before the recording sessions began. "The guitar riff is kind of Country & Western-ish, sort of hillbilly-ish, and on the last record, I wrote a song called 'Love Is Stronger Than Justice,' which had a cowboy theme to it, so this carries on that idea of writing

songs about outlaws," says Sting. "It's a strange song, because it has kind of an urban beat to it mixed with a Midwestern guitar. I like those kinds of hybrids."

Radio programmers and retailers are anticipating the album's arrival. "I can't wait to hear the new tracks," says Lew Garrett, VP of purchasing at the 406-store North Canton, Ohio-based Camelot chain. "I would guess it would be a fairly strong album. It's being released at a time when a gangload of other new releases are coming out, but I'm sure we'll do well with it."

Al Wilson, senior VP of purchasing at the 150-store Strawberries chain in Milford, Mass., agrees. "It offers new tracks, plus people are always interested in different versions. I'm sure it will do good," he says.

Mary Franco, MD at top 40/adult WMXV New York, is one of the few programmers to have heard "When We Dance."

"It's great. We'll certainly be playing it," she says. "It's typical Sting, but what I like about him is that his stuff is not the typical, everyday songs you get. I think our listeners are going to love this; it's very romantic."

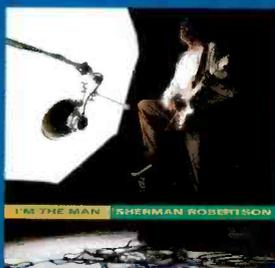
As for a new album by Sting, he says he hasn't even begun writing, but would like to put one out by the end of 1995. "The only problem now is that I'm faced with a blank page as far as the next album goes," he says. "You know, I've just given two songs away."

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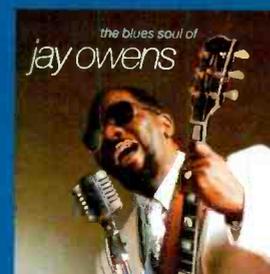
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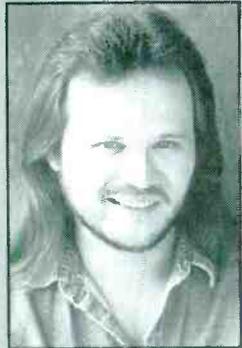


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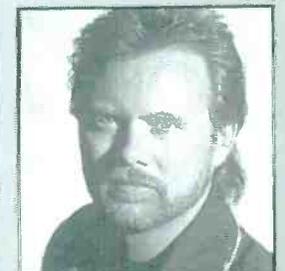
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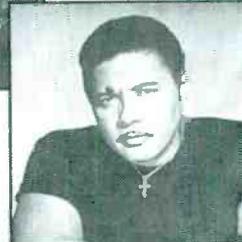
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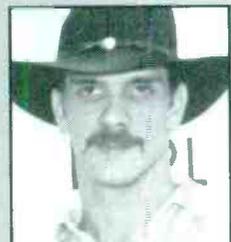
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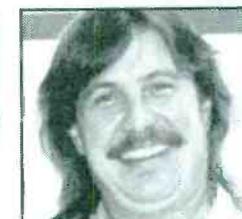
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Artists & Music

CAREY XMAS DISC

(Continued from page 12)

winning combination. "It wouldn't surprise me if it's the No. 1 Christmas album," says Rick Levy, a music buyer for the 170-store, Philadelphia-based chain The Wall. "We're counting on it to be a very big seller."

Getting in the spirit of Christmas wasn't a problem for Carey. "I actually started recording right after last Christmas. The first song I did was 'Silent Night.' The decorations didn't seem too out of place in the room at that point, and it didn't seem too strange to be singing Christmas music."

The videoclip for "All I Want For Christmas Is You" was also completed during that time. "Everything that is in the video is really authentic Christmas stuff," Carey says.

As work continued on the album into the spring and summer, Carey says, "It was kind of like the Christmas that never ended," as the decorations remained on display in the studio.

Artistically, Carey enjoyed working on a Christmas album. "It comes from a totally different state of mind than when you are recording your own studio album. The writing and the actual recording of the new Christmas songs was really an interesting experience, because you are coming from a totally different perspective."

The decision for Carey to cut a holiday album made perfect sense. "I'm a very festive person and I love the holidays," she says. "I've sung Christmas songs since I was a little girl. I used to go Christmas caroling."

To capture an authentic gospel feel on some of the material, Carey called on Loris Holland. "He co-arranged and co-produced some of the songs, and that added a really great authentic gospel flavor to a lot of the stuff."

For example, on "Jesus, Oh What A Wonderful Child," Carey says, "We cut the track live and had the guys that play it in church and the girls singing it. It wasn't like a traditional recording session. I had all my backup singers and their husbands and their babies playing tambourines, so we got to experience some real authentic church flavor."

The campaign for "Merry Christmas" will kick off while Carey is riding high on the success of her duet hit remake of "Endless Love" with Luther
 (Continued on page 22)

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
 EDITED BY MELINDA NEWMAN

BERMUDA: Buoyed by his first single, "Wedding Bells," which topped the playlist at R&B ZFB "Power 95" Bermuda this spring for six weeks, vocalist **Angelo Mitchell** has released a 10-track CD titled "You're My Everything." Not only was Mitchell able to gain airplay without a label deal, when the single first aired it was still on a demo tape. Mitchell wrote eight of the songs on the album, which was recorded in Atlanta and produced by **Kelvin Broughton**. The set features live musicians, and Mitchell describes "You're My Everything" as an album that "isn't offensive to anyone," lyrically. He says the set is about love, not sex. The album has a straight-ahead sound that links Mitchell's gospel roots with traditional R&B. The artist draws on the old-school soul sound, citing artists such as **Sam Cooke**, **Al Green**, and **David Ruffin** as influences on his own singing style. Using that as a starting point, one of the album's tracks is a remake of the **Temptations** classic "Ain't Too Proud To Beg." Another, "Special Lady," was written for Mitchell by former **Cameo** member **Anthony Lockett**. Since the album's release in May, Mitchell's management says it has sold more than 3,000 units in Bermuda, which has a population of 60,000. So far, Mitchell has received extensive press coverage from local newspapers and has played at numerous venues around the island. Contact **Lauren Smith** at 809-238-8957.
 J.R. REYNOLDS

MILWAUKEE: Since its release in February, **Willy Porter's** CD "Dog Eared Dream" has sold a remarkable 4,000-5,000 copies in Milwaukee and Madison, the two Wisconsin towns he has called home for most of his life. The sales figures testify to his popularity as a club-filling performer in his home base. The acoustic rocker's reach also extends beyond his native Wisconsin. Porter makes a living traveling a national circuit of colleges and coffeehouses, sometimes as a soloist, sometimes with the soft-rocking yet bluesy **Willy Porter Band** in tow. "Dog Eared Dream" is being distributed throughout the Upper Midwest by Milwaukee's ambitious **Don't Records** label, and is being promoted to album alternative radio stations around the country by **Lee Arnold Marketing**, an independent radio promotions company based in Milwaukee. Porter's most **Elvis Costello**-esque song, "Angry Words," has been added to 32 stations, including **WBOS** in Boston, **WXPN** in Philadelphia, and **WFUV** in New York. Most of his material features thoughtful lyrics set to midtempo, acoustically textured rock.
 DAVE LUHRSEN



PORTER

ST. LOUIS: In its second year, the Mississippi River Music Festival achieved its goal of supporting grass-roots regionalism when more than 200 bands from 16 states played here Sept. 8-10 in more than a dozen clubs. Bands were invited to the event, promoted by **South By Southwest** and **St. Louis** weekly the **Riverfront Times**, based on the recommendations of 600 music professionals and journalists from the Midwest. Attendance by major and indie label reps and participation from industry professionals jumped from last year, which helped add credibility to an event that had seen the signing of **Tenderloin** to **Qwest Records** in its first year. The greatest buzz came from the feeding frenzy surrounding Chicago's **Veruca Salt** (**Billboard**, April 16). The band had a steady line of fans waiting to enter the capacity crowd at **Mississippi Nights** for the **ASCAP** showcase, which also featured riveting sets from Iowa's **House Of Large Sizes** and a recent **Columbia Records** signing, **St. Louis' own Sinister Dane**. Elsewhere, it was the rare band that could hold an audience with original sounds and a strong image. Nevertheless, strong impressions were registered by **Suede Chain** (from **Champaign, Ill.**), **the Choir** (**Nashville**), **Jehova Waitresses** (**Cleveland**), **Black Sand Hand** (**St. Louis**), **the New Duncan Imperials** (**Bucksnort, Tenn.**), **Bottle Rockets** (a **Crystal City, Mo.**, band signed to **East Side Digital**), and a talented bunch of **St. Louis-area** bands touted previously in this column: **the Urge**, **Vitamin A**, **Sun Sawed In 1/2**, **the Finns**, and **Waterworks** (featuring **Kristine Young**, former of **Nov. 9th**).
 BRIAN Q. NEWCOMB

FOR THE RECORD: An incorrect number was listed for **Verve Pipe** in the last **Continental Drift**. The band can be reached at 818-752-8020.

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ARBITRON

ATLANTIC'S CODE BLUE

(Continued from page 12)

have a label like this, we don't have any music like this, and we ought to be involved in this. This is real music.'"

The American arrangement with Atlantic followed Code Blue's British distribution relationship with EastWest, which continues.

Regarding repertoire for the label, Vernon says Code Blue plans to re-release four to five albums a year.

"I want to try to develop the label so that it covers all areas of what we know as the blues genre," Vernon says.

Next up for the label is a young British band called the Hoax, whose members range in age from 17 to 23 years old. "They're kind of a rock-blues act, in the vein of Stevie Ray Vaughan and the Arc Angels," says Vernon. "[They play] all original material, which is something that I'm very, very particular about."

The Hoax's debut will be released this fall in the U.K., and in the first quarter of 1995 here.

Vernon is currently in the studio producing Owens' second record. No release date is set.

Vernon adds, "I'm looking to sign one or two traditional artists, for the want of a better description. We're looking at a couple of previously totally unrecorded old-timers from the South, a guitar-harmonica duo... I'm also looking to sign at least one, and two if possible, really big names—household names, one of whom has been ignored over the past 10 or 15 years."

Concerning Code Blue's larger objectives, Vernon says, "We're looking at the reality of trying to break this [music] across into all the other marketplaces. It needs to have a crossover appeal, in whichever direction that is—whether that is into the white rock market, whether that is the black soul market."

Pat Creed, Atlantic product manager for Code Blue, says that while the new label is being considered in crossover terms, "what we've got to do first is satisfy the blues market, and we have to feel that we've really reached the potential there so that we have that base to build upon and get a consensus for where to go beyond that."

To that end, Atlantic has engaged New York-based "Serious" Bob Laul to promote Code Blue product independently at album rock and college stations, and at such outlets as House Of Blues' syndicated "Radio Hour."

Creed says touring will help support the first releases; he anticipates that Robertson will hit the American road by the end of the year.

Beyond the support offered by Atlantic's in-house marketing and promotion staffs, Code Blue has secured Barbara Shore of Raw Management in New York as its U.S. representative.

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Composer Raps TV Shows Without Musical Themes

BLAME THAT TUNE? We don't think of them in the conventional sense when we think of songs that were created from other sources, but the theme songs and main titles sequences of our weekly TV fare can be cherished nevertheless. They have been part of the broadcast legacy since the birth of commercial radio almost three-quarters of a century ago. Have these catchy themes fallen prey to intense competition among the networks? A few new shows, under mandate from network executives, don't have music calling cards. Instead, one show leads to the next without any transitional elements.

Composer **Richard R.**

Bellis, president of the Hollywood-based Society of Composers & Lyricists, which is heavily involved in issues confronting film and TV composers, told *Words & Music* how he feels.

"This embryonic attempt to control channel surfing... will certainly fail," he writes. "The idea that you can get people to watch a program that's not very good by formatting the opening differently is nonsense. If we were talking about keeping customers in a particular store by making it easy for them to do more of their shopping in the one location, I could understand it. At least traveling from one store to the next requires time and trouble, but shopping with the remote is simple.

"People will always check to see if something better is on before committing 30 or 60 minutes of their precious leisure time to the current channel. Bottom line: The cure for channel surfing is creating good programs, not creatively marketing poor ones.

"If the main title sequence and theme music were dying from natural causes—that is by individual creative decisions made by the show's producers—we would have to accept it as a reflection of society's tastes. But this threat by the networks of 'deal breaker' for noncompliance is the proverbial gun to the producer's head.

"If this move is designed to create a 'competitive edge,' why are all three networks doing it? Doesn't that at least modify, if not nullify, the edge? What happens three months from now when the viewing public becomes familiar with this marketing trick? That should pretty much negate any remnants of the competitive edge and leave us merely with a standard television format devoid of one of its most beloved attributes. For what? To gain what?

"Television themes are time stamps for each generation. They are used in motion pictures to identify a period in time as well as to evoke an emotional memory. While they may

seem a trivial matter to some, think of future generations that will not share these common musical references. Now think of the reason why."

DISSECTING THE DEAL: To map out the mine field composers face each time they negotiate with publishers, the Nashville Songwriters Assn. International has just released "The Essential Songwriter's Contract Handbook."

The 120-page paperback was the brainchild of NSAI's equity committee, formed in 1992 "to set the framework for a more equitable business environment for songwriters."

Members of the committee are **Lewis**

Anderson ("Whatever Happened to Old Fashioned Love"), **Dennis Lord** ("Country Club"), **Michael Clark** ("Slow Hand"), **Steve Dean** ("Walk On"), **Gene Nelson** ("Eighteen Wheels And A Dozen Roses"), **Lisa Palas** ("There's No Way"), **Will Robinson** ("I Never Knew Love"), **Jim Rushing** ("American Honky Tonk Bar Association"), **Karen Staley** ("A Face In The Crowd"), and **Jim Rooney**, partner in Forerunner Music and co-producer of **Nanci Griffith**, **Hal Ketchum**, and **Iris DeMent**.

Although the typography tends to scream too frequently in all-caps and boldface, the writing is relatively breezy, succinct, and accessible. And there is an index.

The \$12.95 manual covers such legal (and lethal) exotica as moral rights, exclusivity, controlled composition, grant of rights, advances and recoupment, consent for collaboration, obligations of songwriters, rights of transfer and assignment, indemnification for lawsuits, audits, and breach of contract.

BEHIND THE RHYMES: Does a songwriter's use of language reveal "personality type and brain dominance?" Four major lyricists, **Stephen Sondheim**, **Cole Porter**, **Oscar Hammerstein**, and **Ira Gershwin**, will be the subjects of a four-hour talk by **Sheila Davis**, lyricist and lecturer, Oct. 22 at the New School for Social Research in New York. Davis will illustrate how a particular figure of speech infuses each writer's lyrics, reflecting a preference for particular areas of the cerebral cortex.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publishing:

1. "The Lion King," Soundtrack
2. The Cult, "Pure Cult"
3. Pearl Jam, "Ten"
4. Reba McEntire, "Read My Mind"
5. Nirvana, "Bleach."

Assistance in preparing this column was provided by **Edward Morris**.



by **Irv Lichtman**

Former Cure Member Loses Royalty Fight English Judge Rules That Deal With Band Was Fair

■ BY ROGER PEARSON

LONDON—Former Cure keyboardist **Lol Tolhurst** lost his High Court battle to get back payments on royalties he claimed he was due from his stint with the band.

Tolhurst sued Cure front man **Robert Smith** and his company, **Smith Music**, as well as **Fiction Records** and its managing director, **Chris Parry**, alleging that a 1986 deal was unfair to him. The case was heard in February and March.

On Sept. 16, Justice **Chadwick** ruled that the deal was not unfair, leaving Tolhurst with a legal bill estimated at more than 1 million pounds (\$1.5 million). Until the '86 deal, Cure founders Tolhurst and Smith had been on equal terms.

The judge rejected claims that the deal—giving Tolhurst some 2% of gross sales—was signed under undue influence, and said Tolhurst was lucky to get that much because he was only being kept on because he was a founding member of the group.

Justice **Chadwick** said Tolhurst had been "wise" to accept the deal, as

some other members of the band resented his membership in the Cure and wanted him sacked.

The "principal composer and outstanding musician" was **Smith**, the judge said, and other members of the group had relied on him to protect their interests.

The hearing brought out many scenes which showed Tolhurst in a rather pathetic light. "He had a very serious problem with alcohol addiction... which at the time [was] severely limiting his ability to perform as a musician," the judge said.

Smith, in his testimony, said that alcohol transformed Tolhurst into "a tired, shambling shadow of his former self," and recalled the fact that **Smith** had tried to use colored dots on a keyboard to remind Tolhurst which keys to press. **Smith** also said that he wrote "Shiver And

Shake" with Tolhurst in mind, and asked Tolhurst to stand in front of him during the recording session.

By contrast, Tolhurst pointed out that everyone in the band was prone to heavy drinking, and recalled a trip to Venice on the Orient Express when the band's bar bill was more than 2,000 pounds (\$3,000) for one night. Tolhurst also claimed he was the victim of a campaign of practical jokes, including the time the band put a dead scorpion skin in his flannel (washcloth).

After the ruling, Tolhurst said he was "very sad" at the verdict and intends to take legal advice as to whether he should appeal.

Tolhurst left the Cure in 1989, and now has his own band, the **Presence**.

Roger Pearson writes for the U.K. Law News agency.

CAREY XMAS DISC

(Continued from page 18)

Vandross. She recently visited Europe on a promotional tour, stopping in London to do "Top Of The Pops" with **Vandross**. "Luther, to me, is one of the best male vocalists in the world," Carey says.

As for the future, Carey is already at work on her next studio album. "I already have seven songs," she says. "I don't know when it's going to come out, but I want to go into the studio soon and start recording. I don't really stop writing and stop having musical ideas. I like to keep everything flowing."

For now, the singer is looking forward to Christmas. Says Carey, "I hope that it snows."

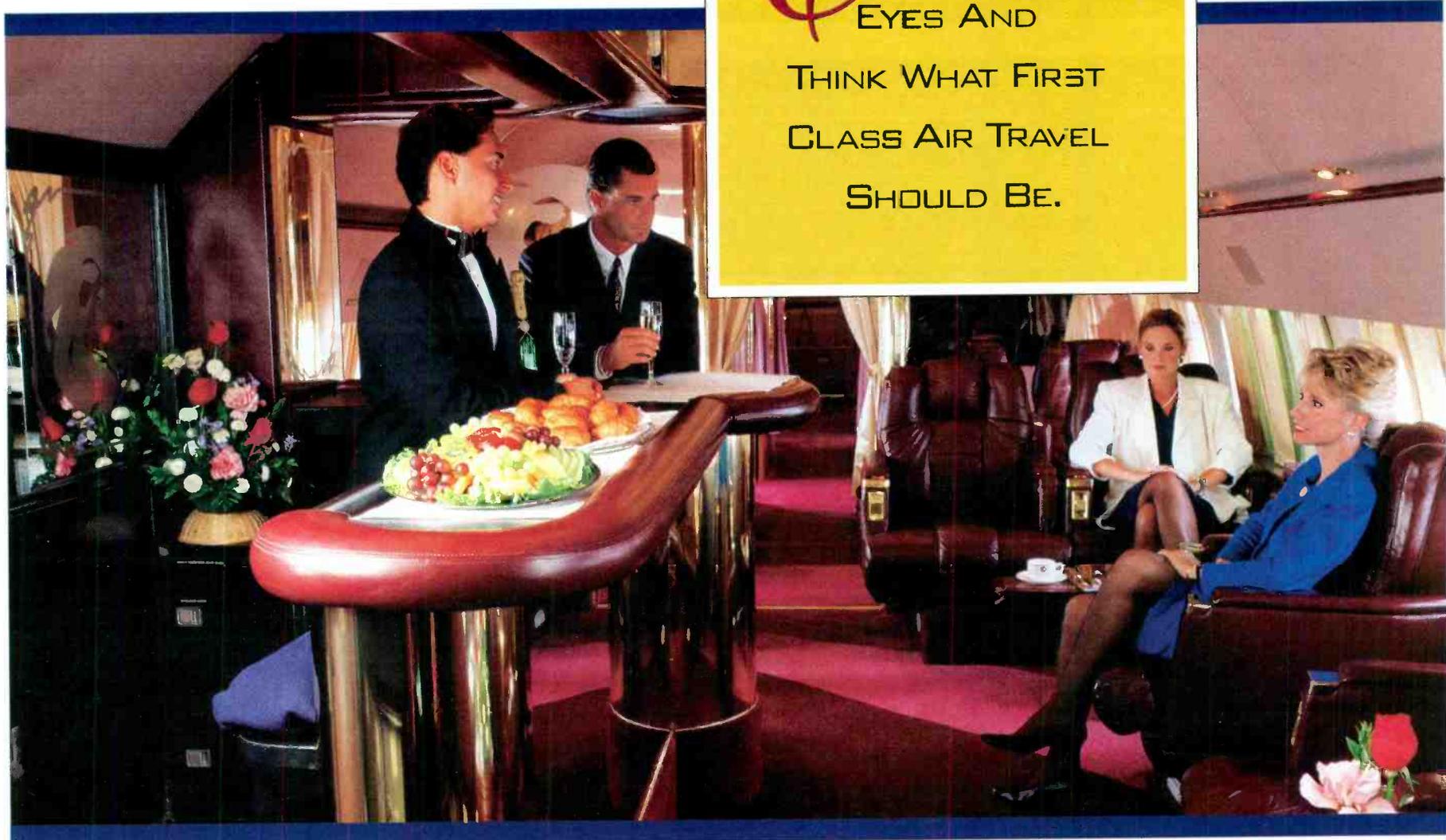


Flying High. **Ronnie Hawkins**, right, celebrates playing his first set in New York in many years with **Al Kooper**. Hawkins opened for Kooper at New York's Bottom Line. (Photo: **Chuck Pulin**)

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ROLLING STONES BLIND MELON	Williams-Brice Stadium University of South Carolina Columbia, S.C.	Sept. 25	\$1,919,442 Gross Record \$50/\$25	42,223 sellout	Concert Prods. International USA
JIMMY BUFFETT & THE CORAL REEFER BAND	Coca-Cola Starplex Amphitheatre Dallas	Sept. 23-24	\$1,013,345 \$36/\$31/ \$23	40,222 two sellouts	MCA Concerts PACE Concerts
STEELY DAN	Irvine Meadows Amphitheatre Irvine, Calif.	Sept. 16-17	\$684,928 \$37.50/\$27.50/ \$20	23,887 30,000	Avalon Attractions
JIMMY BUFFETT & THE CORAL REEFER BAND THE IGUANAS	Cynthia Woods Mitchell Pavilion The Woodlands, Texas	Sept. 20-21	\$598,637 \$41/\$26	20,000 two sellouts	PACE Concerts
JAMES TAYLOR	Hardee's Walnut Creek Amphitheatre Raleigh, N.C.	Sept. 17-18	\$572,619 \$34.75/\$24.75/ \$18.75/\$13	30,498 40,000, two shows	PACE Concerts Cellar Door
LOLLAPALOOZA '94: SMASHING PUMPKINS BEASTIE BOYS GEORGE CLINTON & THE P-FUNK ALLSTARS BREEDERS, L7 A TRIBE CALLED QUEST NICK CAVE & THE BAD SEEDS GREEN DAY	Blockbuster Desert Sky Pavilion Phoenix	Aug. 24	\$518,554 \$30.50	18,206 19,807	PACE Concerts Evening Star Prods.
ELTON JOHN	Blockbuster Desert Sky Pavilion Phoenix	Sept. 9	\$487,654 \$50/\$37.50/ \$25	16,055 sellout	PACE Concerts
AEROSMITH COLLECTIVE SOUL	Hardee's Walnut Creek Amphitheatre Raleigh, N.C.	Sept. 16	\$408,664 \$34.75/\$24.75/ \$19.75/\$13	20,000 sellout	PACE Concerts Cellar Door
AEROSMITH COLLECTIVE SOUL	Deer Creek Music Center Noblesville, Ind.	Sept. 23	\$388,871 \$22.50/\$18.50	19,814 sellout	Sunshine Promotions

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CITY	DEPART/ARRIVE	DAY
LAX / JFK	9:15 am / 5:30 pm	Daily (exc. Sat.)
LAX / JFK	3 pm / 11:15 pm	Daily (exc. Sat.)
JFK / LAX	10:30 am / 1:30 pm	Daily (exc. Sat.)
JFK / LAX	6:30 pm / 9:30 pm	Daily (exc. Sat.)
JFK / LAS	7:45 pm / 10:15 pm	Thurs. & Sun.
LAS / JFK	11 am / 6:45 pm	Thurs. & Sun.
LAX / LAS	8:30 am / 9:40 am	Thurs. & Sun.
LAS / LAX	10:45 pm / 11:50 pm	Thurs. & Sun.



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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	2	8	IMMATURE MCA 11068 (9.98/15.98)	PLAYTYME IS OVER
2	4	54	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM
3	5	8	ILL AL SKRATCH MERCURY 522661* (10.98 EQ/15.98)	CREEP WIT' ME
4	10	3	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
5	—	1	DADA IRS 27986 (9.98/15.98)	AMERICAN HIGHWAY FLOWER
6	6	5	LUSCIOUS JACKSON GRAND ROYAL 28356/CAPITOL (10.98/15.98)	NATURAL INGREDIENTS
7	8	49	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
8	7	4	USHER LAFACE 26008/ARISTA (9.98/15.98)	USHER
9	13	8	LOVE SPIT LOVE IMAGO 21030 (9.98/15.98)	LOVE SPIT LOVE
10	9	19	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
11	11	30	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL
12	12	8	GEORGE HOWARD GRP 9780 (10.98/15.98)	A HOME FAR AWAY
13	3	2	THE SAMPLES W.A.R. 7.60008 (8.98/14.98)	AUTOPILOT
14	14	10	BIG MOUNTAIN GIANT 24563/WARNER BROS. (10.98/15.98)	UNITY
15	18	3	DES'REE 550 MUSIC 64324/EPIC (9.98 EQ/15.98)	I AIN'T MOVIN'
16	—	1	GRANT LEE BUFFALO SLASH 45714/REPRISE (9.98/15.98)	MIGHTY JOE MOON
17	22	11	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
18	15	83	BIG HEAD TODD & THE MONSTERS ● GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
19	21	2	DOUG SUPERNOW BNA 66396 (10.98/15.98)	DEEP THOUGHTS FROM A SHALLOW MIND
20	16	13	SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA...

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

21	25	7	DEADEYE DICK CHIBAN 6501 (11.98/16.98)	A DIFFERENT STORY
22	19	5	BBM VIRGIN 39728 (9.98/15.98)	AROUND THE NEXT DREAM
23	23	6	C-BO AWOL 7196 (8.98/11.98)	AUTOPSY
24	31	3	WET WET WET LONDON 522285/ISLAND (10.98/15.98)	PART ONE
25	17	11	L7 SLASH/REPRISE 45624*/WARNER BROS. (10.98/15.98)	HUNGRY FOR STINK
26	30	7	BOOGIEMONSTERS PENDULUM 29607*/EMI (10.98/15.98)	RIDERS OF THE STORM...
27	27	10	LARI WHITE RCA 66395 (9.98/15.98)	WISHES
28	34	13	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW (9.98/13.98)	KIRK FRANKLIN
29	26	4	FREEDY JOHNSTON ELEKTRA 61655 (10.98/15.98)	THIS PERFECT WORLD
30	20	2	JOSHUA REDMAN QUARTET WARNER BROS. 45643 (10.98/15.98)	MOOD SWING
31	32	6	BARENAKED LADIES SIRE/REPRISE 45709/WARNER BROS. (10.98/15.98)	MAYBE YOU SHOULD DRIVE
32	36	10	TERROR FABULOUS EASTWEST 92327/AG (9.98/15.98)	YAGA YAGA
33	24	3	OBITUARY ROADRUNNER 8995 (9.98/16.98)	WORLD DEMISE
34	33	35	PRONG EPIC 53019 (9.98 EQ/15.98)	CLEANSING
35	28	3	KEN MELLONS EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS
36	—	1	WHITEHEAD BROS. MOTOWN 530346 (9.98/13.98)	SERIOUS
37	29	14	MELVIN RILEY MCA 11016 (9.98/15.98)	GHETTO LOVE
38	38	18	AHMAD GIANT 24548/REPRISE (10.98/16.98)	AHMAD
39	—	1	G. LOVE & SPECIAL SAUCE OKEH 57851/EPIC (9.98 EQ/15.98)	G. LOVE & SPECIAL SAUCE
40	40	13	LOREENA MCKENITT WARNER BROS. 45420 (10.98/15.98)	THE MASK AND MIRROR

POPULAR ♦ UP RISING SINGLES

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

ROYAL RAPPER: With a little help from her friends, J.V.'s Thump Records debut, "Nayba'hood Queen," got off to a healthy start in the Pacific region, where it bowed at No. 23 among Heatseeker titles Sept. 17.

Pebo Rodriguez, GM of Thump, says the inclusion of the title track on the **Baka Boyz'** morning show on top 40/rhythm KPWR (Power

"The Baka Boyz got the ball rolling here in Southern California," says Rodriguez. "But the Lowrider tour really created a stir."

Also featuring **Ice Cube** and **War**, the Lowrider tour began in March and wraps up with a show at the L.A. Coliseum and Sports Arena Oct. 9. The 19-year-old Hispanic rapper also opened for **Coolio** in August.

Prior to the album's release, J.V. embarked on the Project Reward Tour of Southern California high schools from January to June, where she performed and encouraged students to stay in school.

The artist's constant touring and street awareness have garnered her cover stories in *The Noise* and *Streetbeat* magazines.

CONFESS: RCA is hoping to capitalize on the strong support album alternative KSCA Los Angeles is lending Dillon O'Brian's debut, "Scenes From My Last Confession."

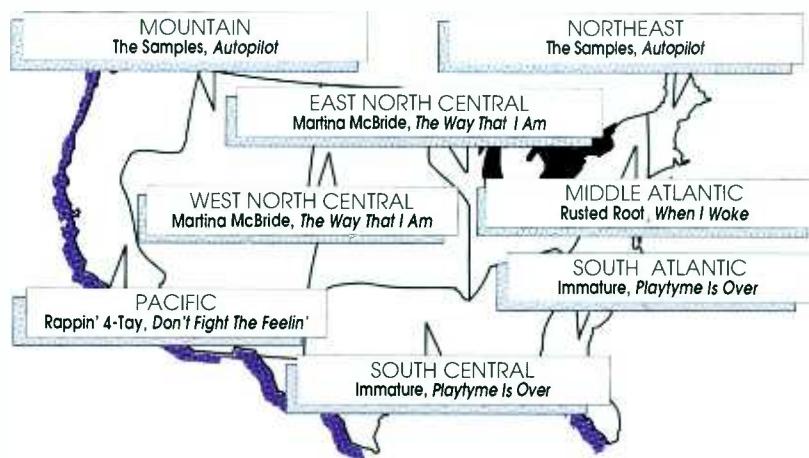
"We want to put a microscope in that market, and turn it into a magnifying glass," says **Hugh Surratt**, senior director of artist development at RCA.

The Irish singer/songwriter performed for buyers at L.A.'s Virgin Megastore in early September before roping in a few hundred people



Losing It. Radioactive will release "Lost In The Former West," the sophomore effort from U.K.'s wrath-ridden faves **Fatima Mansions**, on Oct. 11. "The Loyaliser" is the first offering for college and modern rock radio, specialty mix shows, and dance clubs. On Oct. 8, the band begins touring with **Live** and **Weezer**.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

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

- MIDDLE ATLANTIC**
1. Rustled Root, When I Woke
 2. Des'ree, I Ain't Movin'
 3. Ill Al Skcratch, Creep Wit' Me
 4. Luscious Jackson, Natural Ingredients
 5. Dada, American Highway Flower
 6. Crystal Waters, Storyteller
 7. Love Spit Love, Love Spit Love
 8. Immature, Playtyme Is Over
 9. BBM, Around The Next Dream
 10. Type O Negative, Bloody Kisses

- WEST NORTH CENTRAL**
1. Martina McBride, The Way That I Am
 2. Deadeye Dick, Different Story
 3. Dada, American Highway Flower
 4. Adam Sandler, They're All Gonna Laugh...
 5. Big Head Todd/Monsters, Sister Sweetly
 6. Doug Supernow, Deep Thoughts From A...
 7. Luscious Jackson, Natural Ingredients
 8. Immature, Playtyme Is Over
 9. Ken Mellons, Ken Mellons
 10. Love Spit Love, Love Spit Love

at an in-store appearance Sept. 24. He'll perform at Cafe Largo at the end of October.

O'Brian, who has worked

as a sideman for the late **Ricky Nelson**, **Chuck Berry**, and **Taj Mahal**, and has written for **Ringo Starr**, **Joe Cocker**, the **Tempta-**

tions, and **Paul Young**, has been performing for other retailers as well. In September, he played at the Handleman convention in Boulder, Colo., and a Kemp Mill sales convention in Washington, D.C.

"My Father's Son," "Angel Of Mercy," and "Something Almost Sacred" are the tracks garnering the most album alternative airplay.

HANDOUTS: Nettwerk/I.R.S. is making the most out of Australian ambient pop trio **Single Gun Theory's** opening slot on **Sarah McLachlan's** tour, which wraps up Saturday (1). The label has handed out 12,000 cassette singles of "Fall," the first single from "Flow, River Of My Soul," the band's third album and second

U.S. release.

"We wanted to put the music right into people's hands," says **Paul Orescan**, VP of marketing and promotion at I.R.S. "This has been a great opportunity because they get to play to their target audience, which is a mix of alternative and adult, and that's who makes up Sarah's audience."

After the McLachlan tour, **Single Gun Theory** will spend three weeks doing club dates and performing at birthday/

anniversary bashes for such radio stations as album alternative **WDST Woodstock**, N.Y., modern rock **WHTG-FM Monmouth**, N.J., and modern rock **WEQX Manchester**, Vt.

Before the Sydney-based band heads back to its homeland, it will participate in an interview with fans on *America On-Line*, according to **Orescan**.



Building Blocks. "There's Something Wrong With Love," the second album from **Up Records'** Boise, Idaho-based rockers **Built To Spill**, bowed at No. 3 among Heatseeker titles in the Mountain region on Oct. 1. The trio embarks on a cross-country trek on Tuesday (4).

ROAD WORK: **Epitaph's Rancid** is opening for label mates **the Offspring** from Oct. 15-Nov. 5, while **Epitaph's Gas Huffer** is in the midst of a tour through Oct. 25... **Mute's Miranda Sex Garden** and **World Domination's Sky Cries Mary** team up for dates from Oct. 8-28... **Virgin's Gilby Clarke** heads out from Tuesday (4)-Nov. 5. The November dates are opening slots for **Aerosmith** in South America.

To whom it may
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Vintage R&B Acts Coming Back But Selling Their New Titles Isn't Easy

BY DAVID NATHAN

LOS ANGELES—Spurred by the popularity of "old school" hit compilations and hot rap acts sampling vintage R&B music, recording artists of the late 1960s through the early 1980s are heading back to the studio to record new albums. But consumer interest does not always translate into sales for these veteran acts.



WATSON

Among the vintage R&B artists with new, original product in the marketplace are James Brown alumni the J.B.s ("I Like It Like That") and Bobby Byrd ("On The Move") on Instinct Records; Johnny "Guitar" Watson ("Bow Wow"), Leon Haywood ("Freaky Man"), Tyrone Davis ("For The Good Times"), and Dramatics members Ron Banks & L.J.



COLLINS

Reynolds ("Two Of A Kind"), all on Bellmark; War ("Peace Sign") from Avenue Records; and Bootsy Collins ("Blasters Of The Universe," "Zilla-tron Lord Of The Harvest," and "Third Eye Open" featuring Hardware, his act with Buddy Miles and Stevie Salas) on Rykodisc.

Part of the inspiration for these recordings is the recent success of best-of releases and multi-artist compilations. No less than eight albums featuring older R&B material have appeared on the Top R&B Albums chart during the last four weeks.

Among the strongest titles is Zapp & Roger's "All The Greatest Hits," re-

leased by Reprise in September 1993. According to SoundScan, it has sold 449,000 copies. Other active sellers, according to SoundScan, are Barry White's "All Time Greatest Hits," which has sold 36,000 units since its June release by Casablanca; Bootsy Collins' "Back In The Day" (Warner Archives), which was released in August and has sold 16,000 units; and the Isley Brothers' "Beautiful Ballads" (Sony Legacy), also released in August, which has sold 12,000 records.

Compilation packages, traditionally considered as only catalog items, have also made the Top R&B Albums chart.

Volumes 1 and 2 of "The Timeless Collection," the latest in a "Slow Jams" series released on Capitol's the Right Stuff imprint, rose to No. 52 and No. 74, respectively. Independent label Thump Records has enjoyed chart success with its "Old School" and "Old School Volume II" packages, both peaking at No. 35.

Yet to chart, but generating considerable consumer interest, is "Phat Trax," a five-volume series from Rhino Records. The label has had previous forays into the "old school" arena with the "Street Jams" series and its 1993 five-volume set "In Yo' Face: The History Of Funk."

"Funk Essentials"—an ongoing PolyGram series that has included packages by the Bar-Kays, Cameo, and ConFunkShun that charted following its release last year—has also stimulated interest among record buyers.

Despite these successes, it is an uphill battle to move new titles by the older artists. Label executives agree that that promotion at retail rather than radio has been the key to boosting sales.

"We don't have any illusions about the retro nature of the music," says Instinct president Jared Hoffman.

Instinct acquired the Byrd and the

J.B.s releases through a licensing deal with Germany's Soulciety label.

"It's not an easy swing for stations that are oriented toward a younger demo to include this music on their playlists," Hoffman says. "That's why we've been focusing heavily on retail listening-booth activity. Everytime we've played cuts from 'On The Move' and the J.B.s' 'I Like It Like That' in clubs or in stores, the response has been instant."

Retailers have also given a thumbs up to veteran group War, says Avenue
(Continued on page 28)



Kronic Attack. The members of Kaper Records act KRONIC (Kids Rappin' On New Ideas & Concepts) take a break from shooting their video for "Summertime," a track from the recently released debut EP "Da 4 FOOT ATTACK." Pictured with the group is video director Lionel Martin.

As Trends In R&B Vocal Styles Keep Shifting, Everything New Is Old Again

ART VERSUS SCIENCE: In the late '50s and into the '60s, doo-wop was the thing. Every third urban street corner boasted wannabe crooners belting colorful four- and five-part harmonies.

By the '70s, R&B groups had evolved into a more in-unison style of song, fronted by strong lead vocals. The decade also signaled the beginning of computer applications that allowed producers to "synthesize" instruments and vocals.

Jazzman **Herbie Hancock**, with his platinum-certified "Head Hunters" in 1974, was among those who led the movement toward that emerging technology.

Toward the end of '70s, the dominant forms of R&B music—funk and disco—were also heavily involved in the science of music.

By the '80s, rising costs for just about everything left labels encouraging producers to program music. The result was the elimination of excess production expense (read: studio musicians).

What followed was the rise of soulless R&B. "Memorex" became favored over "live."

As the '80s came to a close, so did Reaganomics and the age of "me." The art of music was rediscovered in the form of '50s- and '60s-style doo-wop. Groups like Take 6 led R&B back toward a more human level. Parted harmony came back with a vengeance, and ushered in a new breed of R&B groups.

Moving toward 1995, traditional R&B continues to reinvent itself. The next wave of R&B product minimizes parted harmonies in favor of lead vocals supported by chorus singing styles and '70s-structured arrangements.

Career-minded label execs, producers, and acts take note: To each new generation, the music purveyed is an original sound. But in many ways, it is merely a reprise.

EXECUTIVE MOVEMENTS: Victoria Clarke departs Pendulum publicity in New York... Herb Jones exits his VP of promotion slot at Scotti Bros. in Santa Monica, Calif.; the label is searching for a replacement.

MORE SCOTTI RUMBLINGS: Veteran crooner **Freddie Jackson** has signed with Scotti Bros. after only two albums with RCA. Jackson's second and final project with RCA is a Christmas album.

Look for Jackson to return to the style that made him so successful during his early days with Capitol Records, says Scotti Bros. black music president **Kevin Evans**.

Jackson's 1993 set, "Here It Is," featured longtime col-

laborator Paul Laurence as well as several young, new producers designed to tap into the younger generation. The result was disappointing. The album only reached No. 11 on the Top R&B Albums chart.

Says Evans, "We're concentrating heavily on finding the right songs. We want to work with some of the original producers he worked with, along with other heavy hitters."

Look for a Scotti Bros. release from the Grammy-nominated artist in the first quarter of '95.

INNOVATIVE METHODS OF EXPRESSION: Nike is airing television commercials in Japan that feature the music of unsigned Los Angeles-based rapper **Poetry**. Working with producer-partner **Michael Starr**, Poetry scored the background music for a series that depicts Japanese winners of the athletic foot gear company's "Hoop Hop Tour" promotion.

Directed in the quick-cut motif of music clips, the 12 spots feature the winners visiting various basketball courts in U.S. cities and interacting with music artists like **Ice-T** and NBA basketball stars like **Scottie Pippen** and **Chris Mullin**.

The fact that Nike chose an American hip-hop artist to score ad spots airing in Japan re-emphasizes the popularity of American hip-hop around the world.



by J. R. Reynolds

A Sharp Self-Made Single Gets Geronimo A Blunt Deal

BY HAVELOCK NELSON

NEW YORK—After fishing for a label deal based on his self-manufactured debut single, "Shit's Real," and getting no bites, Mic Geronimo gained respect the old-fashioned way: He put out the record independently.



GERONIMO

His efforts resulted in a contract with Blunt Recordings and a running start for the marketing of "Take It Like It Is," his first album.

"We got tired of waiting, so I got some people to invest in me," says Geronimo. "We pressed up 'Shit's Real' and distributed it to all the ill [New York] DJs, like Ron G., Kid Capri, Red Alert, and Funkmaster Flex. We told

them, 'If you like it, look out and represent. If you don't, crack it over your knees.' By the grace of God, they liked what they heard."

Copies of the single were issued in November 1993 to several stores in Queens, N.Y., on consignment.

Says Geronimo, "I couldn't tell you exactly how many sold, but we pressed anywhere from 300 to 700 copies, then 500 more—and they all went."

D-Two, manager of independent retailer Hot Wax Records in the Jamaica section of Queens, says, "Before the records even came in, I played Mic's demo tape in the store. People kept asking me, 'When's that coming out, when's that coming out?' Things just blew out from there."

With all the interest at the street level, several record companies took notice, including those which initially passed on Geronimo. In December
(Continued on page 32)

Hot R&B Airplay

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

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

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have been on the chart for 20 weeks or more.

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

R&B SINGLES A-Z

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

- List of R&B singles A-Z with track numbers, titles, and artists. Includes entries like '5-4-3-2 (Yo! Time Is Up)', '90's Girl', and 'I'll Make Love to You'.

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Shows sales performance for singles like 'Fantastic Voyage' and 'Romantic Call'.

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

- Continuation of R&B singles list from the previous page, including tracks like 'I Wanna Be Down', 'Practice What You Preach', and 'I'll Make Love to You'.

Billboard TOP R&B ALBUMS

FOR WEEK ENDING OCT. 8, 1994

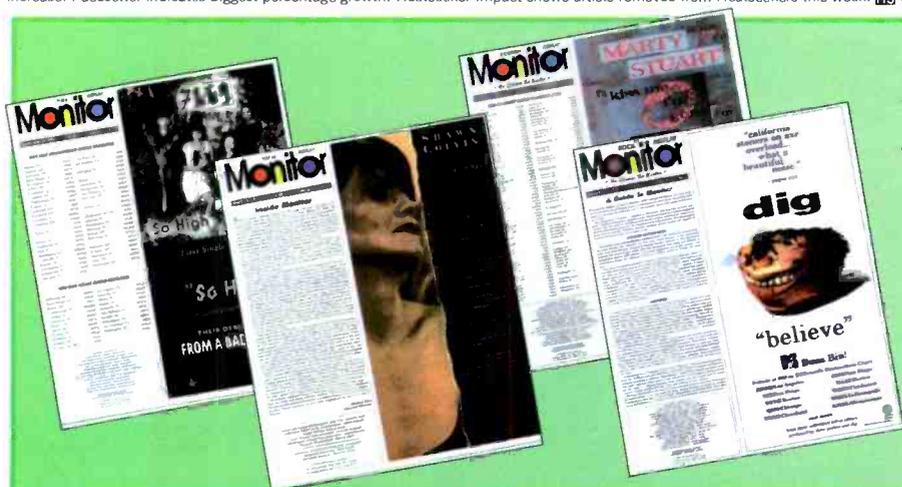
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	2	ANITA BAKER	RHYTHM OF LOVE	1
No. 1					
2	NEW	1	LUTHER VANDROSS	SONGS	2
HOT SHOT DEBUT					
3	2	4	BOYZ II MEN		1
4	3	2	THE NOTORIOUS B.I.G.	READY TO DIE	3
5	5	3	BONE THUGS N HARMONY	CREEPIN ON AH COME UP (EP)	2
6	NEW	1	CRAIG MACK	PROJECT: FUNK DA WORLD	6
7	4	2	GERALD LEVERT	GROOVE ON	2
8	7	4	CHANGING FACES	CHANGING FACES	1
9	6	2	GLADYS KNIGHT	JUST FOR YOU	6
10	8	5	AALIYAH	AGE AIN'T NOTHING BUT A NUMBER	3
11	10	8	BIG MIKE	SOMETHIN' SERIOUS	4
12	13	13	BLACKSTREET	BLACKSTREET	7
13	9	6	MC EHT FEATURING CMW	WE COME STRAPPED	1
14	NEW	1	DR. DRE	CONCRETE ROOTS	14
15	11	7	WARREN G	REGULATE...G FUNK ERA	1
16	12	10	DA BRAT	FUNKAFIED	1
17	15	9	U.G.K.	SUPERTIGHT	9
18	14	11	KEITH SWEAT	GET UP ON IT	1
19	NEW	1	BEBE & CECE WINANS	RELATIONSHIPS	19
20	20	2	BLOODS & CRIPS	BANGIN ON WAX 2...THE SAGA CONTINUES	20
21	16	16	69 BOYZ	NINETEEN NINETY QUAD	13
22	17	15	HEAVY D & THE BOYZ	NUTTIN' BUT LOVE	1
23	21	17	PATTI LABELLE	GEMS	7
24	22	18	R. KELLY	12 PLAY	1
25	18	12	PRINCE	COME	2
26	23	19	GRAVEDIGGAZ	6 FEET DEEP	6
27	28	22	ABOVE THE LAW	UNCLE SAM'S CURSE	15
28	27	26	IMMATURE	PLAYTYME IS OVER	26
29	36	34	WEST COAST BAD BOYS	ANOTHA LEVEL OF THE GAME	29
30	24	20	THE JERKY BOYS	JERKY BOYS 2	16
31	31	25	USHER	USHER	25
32	25	23	ILL AL SKRATCH	CREEP WIT' ME	22
33	19	14	PUBLIC ENEMY	MUSE SICK-N-HOUR MESS AGE	4
34	29	21	OUTKAST	SOUTHERNPLAYALISTICADILLACMUZIK	3
35	33	28	TONI BRAXTON	TONI BRAXTON	1
36	37	32	BABYFACE	FOR THE COOL IN YOU	2
37	35	24	C-BO	AUTOPSY	22
38	32	2	JONATHAN BUTLER	HEAD TO HEAD	32
39	42	38	RACHELLE FERRELL	RACHELLE FERRELL	25
40	30	27	AARON HALL	THE TRUTH	7
41	26	2	BIG DADDY KANE	DADDY'S HOME	26
42	34	31	SNOOP DOGGY DOGG	DOGGY STYLE	1
43	39	33	EIGHTBALL & MJG	ON THE OUTSIDE LOOKING IN	11
44	43	35	PATRA	QUEEN OF THE PACK	15
45	NEW	1	DA YOUNGSTA'S	NO MERCY	45
46	38	29	COOLIO	IT TAKES A THIEF	5
47	40	30	JAMIE FOXX	PEEP THIS	12
48	50	63	WHITEHEAD BROS.	SERIOUS	48

49	44	44	7	C+C MUSIC FACTORY	ANYTHING GOES!	39
50	41	37	17	BEASTIE BOYS	ILL COMMUNICATION	2
GREATEST GAINER						
51	47	41	23	SOUNDS OF BLACKNESS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
52	66	55	9	RAPPIN' 4-TAY	DON'T FIGHT THE FEELIN'	52
53	46	49	31	ARETHA FRANKLIN	GREATEST HITS (1980-1994)	23
54	60	46	3	DRU DOWN	EXPLICIT GAMES	46
55	54	54	50	SALT-N-PEPA	VERY NECESSARY	6
56	49	47	8	GEORGE HOWARD	A HOME FAR AWAY	28
57	48	48	19	NORMAN BROWN	AFTER THE STORM	21
58	64	50	13	TAKE 6	JOIN THE BAND	17
59	62	61	7	BOOGIEMONSTERS	RIDERS OF THE STORM: THE UNDERWATER ALBUM	42
60	52	53	43	ICE CUBE	LETHAL INJECTION	1
61	57	62	97	KENNY G	BREATHLESS	2
62	53	43	27	SOUNDTRACK	ABOVE THE RIM	1
63	55	40	14	MELVIN RILEY	GHETTO LOVE	23
64	58	58	17	EL DEBARGE	HEART MIND & SOUL	24
65	45	36	33	ZHANE	PRONOUNCED JAH-NAY	8
66	71	72	6	TANYA BLOUNT	NATURAL THING	66
67	51	39	48	TEVIN CAMPBELL	I'M READY	3
68	56	56	56	MARIAH CAREY	MUSIC BOX	1
69	NEW	1	1	RON C	THE "C" THEORY	69
70	67	52	23	NAS	ILLMATIC	2
71	61	51	24	ALL-4-ONE	ALL-4-ONE	12
72	72	73	27	INCOGNITO	POSITIVITY	54
73	69	66	14	TERROR FABULOUS	YAGA YAGA	51
74	75	67	99	SADE	LOVE DELUXE	2
75	65	59	71	JANET JACKSON	JANET.	1
76	76	65	35	TOP AUTHORITY	SOMETHIN' TO BLAZE TO	21
77	68	57	46	WU-TANG CLAN	ENTER THE WU-TANG (36 CHAMBERS)	8
78	78	83	16	BORN JAMERICANS	KIDS FROM FOREIGN	36
79	80	71	97	SOUNDTRACK	THE BODYGUARD	1
80	79	80	48	ZAPP & ROGER	ALL THE GREATEST HITS	9
81	63	45	9	VARIOUS ARTISTS	1-800-NEW FUNK	45
82	70	60	16	MC BREED	FUNKAFIED	9
83	77	69	40	JODECI	DIARY OF A MAD BAND	1
84	84	74	20	SOUTH CENTRAL CARTEL	'N GATZ WE TRUSS	4
85	81	76	40	VARIOUS ARTISTS	OLD SCHOOL	35
86	59	68	7	VARIOUS ARTISTS	SLOW JAMS THE TIMELESS COLLECTION VOLUME 1	52
87	91	84	17	VARIOUS ARTISTS	OLD SCHOOL VOLUME II	35
88	86	70	13	HOUSE OF PAIN	SAME AS IT EVER WAS	12
89	74	42	4	VARIOUS ARTISTS	FRESH/MUSIC INSPIRED BY THE FILM	34
90	90	77	54	EIGHTBALL & MJG	COMIN' OUT HARD	40
91	RE-ENTRY	21	21	THE BRAND NEW HEAVIES	BROTHER SISTER	26
92	98	95	10	SIR MIX-A-LOT	CHIEF BOOT KNOCKA	28
93	89	81	3	VARIOUS ARTISTS	OLD SCHOOL RAP VOLUME 1	81
94	82	79	6	THE ISLEY BROTHERS	BEAUTIFUL BALLADS	67
95	88	11	11	BARRY WHITE	ALL TIME GREATEST HITS	82
96	85	88	92	DR. DRE	THE CHRONIC	1
97	73	64	6	ORGANIZED KUNFUSION	STRESS: THE EXTINCTION AGENDA	28
98	96	82	11	LUKE LUKE	FREAK FOR LIFE 6996	24
99	97	2	2	BOBBY WOMACK	RESURRECTION	97
100	RE-ENTRY	34	34	CE CE PENISTON	THOUGHT 'YA KNEW	20

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



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'95 Family Affair Changes Promised

Jack "The Rapper" Gibson has issued a five-point plan he promises will eliminate the disruptions that have plagued his Family Affair conference in recent years. The plan requires that attendees must be bona-fide industry members and bans rap shows from taking place at the annual gathering.

Police made six arrests and reported items such as pillows and beer bottles being thrown from hotel windows during this year's conference, which was held Aug. 18-21 at the Buena Vista Palace Hotel in Orlando, Fla. (Billboard, Sept. 3).

In an open letter to members of the music and radio industries, Gibson refuted allegations that he is responsible for the problems at the black music conference. "This is not a Jack The Rapper problem, but a societal problem," he wrote. Gibson is founder of the Family Affair and the R&B trade magazine The Mello Yellow.

Also in the letter, Gibson issued an apology to conference-goers "for the disruption during the honors night ceremonies [and] to anyone who heard foul language used by this younger generation of music people."

Says conference organizer Jill Gibson Bell, "A few things happened, but this is still the best convention in the country. If it wasn't, the people who work in the music business wouldn't come."

In his letter, Gibson made the following declarations about next year's convention:

- Conference attendees must pre-register prior to reserving a room at the conference hotel site.
- Only established music/entertainment industry companies will be allowed to register.
- Individual registrants must have proof they work in the business.
- No rap shows will be held at the conference.
- Drug users will not be welcome.

Gibson Bell says representatives from Family Affair will screen potential registrants through telephone interviews in an attempt to weed out troublemakers.

"Nobody carries credentials in this business, so at this point it seems to be the only way of identifying if people legitimately work in the industry," she says.

The site for the 1995 Family Affair has not been determined.

VINTAGE ACTS

(Continued from page 28)

Wherehouse Entertainment, cites strong sales on the "Timeless" compilations from the Right Stuff and Rhino's "Phat Trax" series as evidence that the interest in "old school" music is strong.

Says Brown, "We're getting a lot of calls for new music by Johnny 'Guitar' Watson and Bootsy Collins."

Brown says that touring is a key component in stimulating interest at the retail level for such artists.

"I see a big jump in sales when the artists tour," she says. "The new titles tend to be a little slow until an act appears locally. Then, people respond."

KING

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Lonesome Christmas



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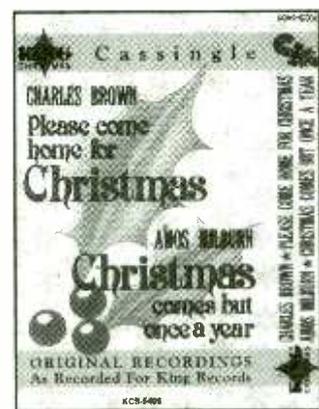


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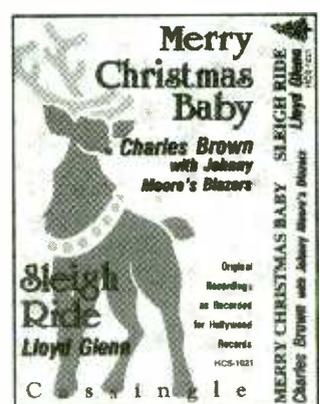
- | | |
|--|--|
| <p>Please Come Home For Christmas</p> <p>Christmas With No One to Love</p> <p>Christmas In Heaven</p> <p>Christmas Questions</p> <p>Christmas Comes But Once A Year</p> <p>It's Christmas All Year Round</p> | <p>Let's Make Every Day A Christmas Day</p> <p>Bringing In A Brand New Year</p> <p>Christmas Blues</p> <p>It's Christmas Time</p> <p>Wrap Yourself In A Christmas Package</p> <p>My Most Miserable Christmas</p> |
|--|--|

- | | |
|---|--|
| <p>Merry Christmas Baby (Charles Brown)</p> <p>Christmas Every Day (Johnny Moore's Blazers)</p> <p>Boogie Woogie Santa Claus (Mabel Scott)</p> <p>Christmas Eve Baby (Johnny Moore's Blazer's)</p> <p>Christmas In Heaven (Billy Ward & His Dominoes)</p> <p>Christmas Tears (Freddy King)</p> <p>Jingle Bell Hop (Jackson Trio)</p> <p>Christmas Dreams (Johnny Moore's Blazers)</p> | <p>Lonesome Christmas (Part 1, Lowell Fulson)</p> <p>I'll Be Home For Christmas (Bull Moose Jackson)</p> <p>Sleigh Ride (Lloyd Glenn)</p> <p>I Hear Jingle Bells (Freddy King)</p> <p>Christmas Letter (Johnny Moore's Blazers)</p> <p>Love For Christmas (Jackson Trio)</p> <p>Christmas Blues (Jimray Witherspoon)</p> <p>Lonesome Christmas (Part 2, Lowell Fulson)</p> |
|---|--|



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MODERN ROCK SOUNDTRACKS SPARK INDIE FILMS

(Continued from page 8)

Sundance Film Festival. Encouraged by the early recognition, Chaos/Columbia and Miramax teamed to upgrade the soundtrack with a more commercial alternative roster. A major coup came when Soul Asylum contributed the original song "Jay's Chant," which was recorded for the film in mid-August.

But the presence of such star tracks does not guarantee a successful soundtrack launch, especially where an indie film is concerned.

"We'll rely more on word of mouth,

particularly since the film may not be seen in many markets," says Happy Walters, the 25-year-old president of Immortal, who coordinated the music to the forthcoming "Love & A .45." The soundtrack, featuring the Meat Puppets, the Jesus And Mary Chain, Mazzy Star, and oldies by Johnny Cash and Roger Miller, is due Tuesday (4).

The film is due Nov. 18 in New York, Los Angeles, and Austin, Texas, followed by eight additional cities Dec. 2.

"Ultimately, the record will have to

sell itself on the strength of its artists," adds Deanna Cohen, assistant director of Epic Soundtrax.

Despite the lack of a wide release, two non-alternative indie film soundtracks, Mother/Island's "The Adventures Of Priscilla: Queen Of The Desert" and Medicine/Giant's "Dazed And Confused," maintain a presence this week on The Billboard 200, at Nos. 113 and 122, respectively.

"The challenge is to get the soundtrack to be a strong compilation rec-

ord," says Jon McHugh, A&M's director of soundtracks. The label's "S.F.W.," released Sept. 27, features Soundgarden, Hole, Suicidal Tendencies, and new A&M act Paw.

"We can't expect every consumer to be aware of [the movie]. It probably won't reach many of our target consumers," says McHugh. "Sometimes the smallest things can make a difference. When Michael Stipe wore an 'S.F.W.' cap on the MTV Video Music Awards show, that certainly helped."

One popular way to promote such projects is to target college campuses, where there are plenty of consumer impressions to be made. Free film screenings are common, and are often accompanied by lucrative contests.

Trimark and Immortal are promoting "Love & A .45" with campus screenings, where filmgoers are lured by the chance to receive free condoms and the opportunity to win T-shirts and other promotional items. The film also was screened to college radio programmers during the CMJ confab in September.

Gramercy Pictures and A&M are applying a similar campus screening strategy for "S.F.W.," due Oct. 14 in five major markets.

"With movies like 'S.F.W.,' it's really important to reach out to those college communities," says McHugh. "Between college radio and the large student population, it's a natural place to spread awareness."

Since these low-budget films usually
(Continued on page 96)

A BILLBOARD SPOTLIGHT

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**IT'S TIME TO PUT YOUR
BUSINESS IN THE
SPOTLIGHT.**

MIC GERONIMO

(Continued from page 26)

1993 the artist gave Blunt the nod, and by the end of the month the label reissued "Shit's Real."

"It turned into a bidding war," says the artist. "But Blunt gave me a lot of incentive to sign with them. One of the things that really struck me was the fact that it was a brand-new rap label, and that I would be [its] first artist."

Blunt was formed in 1993 as the hip-hop arm of New York-based T.V.T.

Producers contributing to "Take It Like It Is" include Large Professor, Diamond D., Easy Mo Bee, Chyskillz, and DJ Irv. The set is scheduled for release in January.

"I named the record 'Take It Like It Is' because I'm comin' out with no tricks or gimmicks," says Geronimo. "I'm about basic reality—just stuff I know or my people know."

Among the set's songs are "Three Stories High," an explanation of why brothers smoke pot; "Time To Build," about elevating the quality of rap; and "Shit's Real," a smooth jam filled with good-time/bad-time scenarios from a typical day in the hood.

Geronimo was signed by Will Fulton, assistant A&R director at Blunt/T.V.T. According to Corey Newhouse, head of urban promotion at Blunt, the marketing and promotion campaign continues to be rooted at the street level.

"We took ['Shit's Real'] to the street—to college radio, mix shows, mom-and-pop retailers," he says.

Before signing with Blunt, Geronimo also funded his own video for "Shit's Real." The clip (directed by Hype Williams) was played on BET and the Box.

"It's real authentic, not Hollywood-looking," says Newhouse. "It has helped us a lot."

A former top 50 request on the Box, the clip still gets regular play at the outlet.

"Most of the calls we're getting are from Baltimore, Philadelphia, Washington, D.C., and New York," says Jay Gibbs, rap and R&B programmer at the Box.

To maintain interest in the single, Blunt is planning to release a remix by Kut Masta Kurt. Then it will release a second single in November.

Eclectic Ideas Sprout From Moby's Techno Roots

MOBY-LIZING: Contemplating the ideas and idioms explored on Moby's first Elektra long-player, "Everything Is Wrong," we realize how referring to the brainy and brilliant artist as the "King Of Techno" seems so limiting.

Fear not—the recklessly aggressive energy that fuelled such rebellious club classics as "Go" and "Voodoo Child" remains. The difference lies in Moby's growth as a writer—and his willingness to challenge his audience with a more diverse palette of sounds.

"The music on this album goes from classical to speed metal," he says. "I had been doing dance singles, but also writing other things. I saw this album as a way of indulging myself. Certainly, there is techno and disco stuff included—and it still feels very much like a Moby record. I suppose the ultimate idea is for this to be a break from just putting out one type of music."



MOBY

Planned for release in February, "Everything Is Wrong" will be preceded by the 12-inch single "Feeling So Real," due Oct. 17. It provides an example of how Moby is also taking active steps toward engaging his fans' minds as well as their bodies.

"I like to provoke people, even if it's negative," he says, noting that the album title is inspired by "the way I feel about being alive in the 21st century. I'm not so lofty to believe that one of my records will solve world problems, but I do hope my music will trigger something in people's minds. I'd like to inspire people to think about their choices in life."

Moby also aims to help pave the career paths of several budding producers with an international remix contest. "Feeling So Real" will contain a stripped-down mix of the project's next single, "Everytime You Touch Me," with parts that can be sampled onto the entrant's mix. The only restrictions are that submissions must be no more than seven minutes long, and must be mailed on DAT by Nov. 7. Moby is the sole judge, picking three winners from the U.S., U.K., and Europe. Winners will receive \$1,000 and will have their mixes included on the commercial release of "Everytime You Touch Me."

MOODY BEATS: Those talented Mood II Swing lads, Jon Ciafone and Lem Springsteen, kick a pair of notable jams on New York's ever-growing King Street Records.

First, "Closer" is an R&B-fueled vocal odyssey led by Carol Sylvan's properly forceful performance. She does wonders against a percolating groove, using her considerable pipes to transform the song's somewhat repetitive chorus into a seductive mantra. She is wisely used to trippy effect on the record's three dubs, which are more likely to grab DJ attention.

Ciafone and Springsteen explore separate concepts on the three-track EP "The Kiss," which carries King Street's NiteGrooves logo. Ciafone's



by Larry Flick

sharp ear for slammin' underground rhythms is put to excellent use on "Lipstick Bitch," a dish of deep-baked house flavors seasoned with amusing vocal bites and wicked percussion breaks. He works smoother sounds on "The Summer Swing," which simmers with quasi-psychedelic sound effects and a super-thick bassline. Springsteen's "Heart Attack Track" proves that his recent R&B musings with the band Wall Of Sound have not dulled his deep-house bite. Incredibly dense and dark, this jam is framed with sweet piano lines and a plush bassline. *Yum.*

IN THE MIX: You may not instantly recall Nicole by name, but you know the sound of her voice. She has been featured on hit singles by the Fog, Robert Clivilles and David Cole, and Steve "Silk" Hurley over the past few years. Her one previous shot at solo fame came during the late '80s with "Don't You Want My Love," a minor club and crossover radio hit. Now Nicole is clearly ready to play hardball with "Runnin' Away," a swaggering cover of a chestnut by Sly & the Family Stone.

Producer Lou Pace assembled a jack-swing arrangement with urban radio in mind. It works, but it doesn't capture the drama of Nicole's style and range the way Eric "E-Smoove" Miller's house mix does. He juices her vocal with a spirited groove and bright keyboards that will enliven peak-house audiences—and maybe lure radio folks looking to energize their airwaves.

Billboard. **Dance** **HOT Breakouts** FOR WEEK ENDING OCT. 8, 1994 **CLUB PLAY**

1. **MEDLEY: AQUARIUS/LET THE SUN SHINE IN THE FIFTH DIMENSION** EPIC SOUNDTRAX
2. **RUNNIN AWAY NICOLE AVENUE**
3. **TELL ME KLEO SLV**
4. **MOVE IT LIKE THIS K7 TOMMY BOY**
5. **EVERYTHING IS GONNA BE ALRIGHT** SOUNDS OF BLACKNESS PERSPECTIVE

MAXI-SINGLES SALES

1. **TURN THE BEAT AROUND** GLORIA ESTEFAN CRESCENT MOON
2. **EVERYTHING IS GONNA BE ALRIGHT** SOUNDS OF BLACKNESS PERSPECTIVE
3. **DREAMER LIVIN' JOY MCA**
4. **LUCAS WITH THE LID OFF LUCAS** BIG BEAT
5. **TASTE YOUR LOVE HORACE BROWN** UPTOWN

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

Bathe in the 10 minute-plus Smoove House mix for a refreshing jolt.

The production/songwriting team of Jim "Bonzai" Caruso and Eric Beall shows marked creative growth on "Love Life," a disco-laced house ditty by Liz Stewart. As on previous gems, like Michelle Weeks' "Show 'Em How We Do It" (just issued on Slip'n'Slide in the U.K.), this jam jumps with plucky beats, a hearty bassline, and a peppy melody. Tommy Musto lends two remixes that are a tad more aggressive and conscious of East Coast club trends. Available on the Northcott-distributed Class-X Recordings.

Hi-NRG mainstay Ernest Kohl takes his first bow on ZYX Records with "Don't Let Me Down Again," a Vince DeGeorgio/John Greczula creation that benefits from the mixing hand of Tom "Papa Disco Bear" Moulton. In its original form, the cut races with a pop-drenched European vibe that is quite appealing. Moulton's versions have a harder, mainstream tone that could open long-desired doors to house clubs. At all times, Kohl is unusually restrained, making the most of the haunting melody without flying over the top. Easily his most solid release to date.

MORE FUN With Compilations: Here is a quick sprint through several of the better multi-act club discs circulating at the moment.

New Jersey's Continuum Records delivers "Grind 2," a sequel to its successful 1993 collection. This time, lesser-known movers like "In The Morning" by Withdrawal & Viola Sykes and "I Want You" by the Mack hang next to label acts Beautiful People and Red Red Groovy. DJ Chris B. Crunchy tightly sews the material together for solid continuous party play... Latin-dance die-hards would be wise to investigate "Metropolitan's Freestyle Extravaganza, Vol. 4," a slick and festive romp through old-school vibes that clicks with such cuties as "Slip Slam Bam" by Just Say Yo, "Tuesday's Gone" by Laissez Faire, and "Don't Try To Come Back To Me" by Manuella... Manchester U.K. DJs Mark James and Adrian Gent, who are better known as the Luv Dup Twins, have a field day blending a vibrant spectrum of house, rave, and break-beat jams on "Revolutions," a set coming later this month on the London-rooted High On Rhythm label. This is a case where the jocks are as crucial as the jams, thanks to the Twins' skillful and creative use of whirlers like "Funkin' Crazy" by the KGB and "Wildstyle Groove" by Paninaro.

NUGGETS: As Epic Records prepares its push behind "Excited," the third single from M People's U.S. debut, "Elegant Slumming," the act has just completed its next album. "Bizarre Fruit" will be issued on deConstruction Records in the U.K. Nov. 14, a month after the single "Sight For Sore Eyes" goes to club DJs and pop radio. And if that isn't enough visibility, M People were behind the studio boards for a track that will end the three-year re-

cording hiatus of Feargal Sharkey. After two years of touting this brilliant act, we could not be happier for its continued mainstream success... We are also thrilled to report that Radikal Records has inked an album agreement with Swiss siren Eve Gallagher, a longtime protégé of Boy George. A fave among import-smart jocks, she briefly flirted with U.S. domestic bliss in '92 with "Love Is A Master Of Disguise" on the now-defunct Charisma Records. Her full-length debut should be out in early '95. Radikal also is prepping the next single by Diva Convention. "Give It Love" will feature the voice of Michelle Weeks. A street date is still TBA... Venerable club diva Jeanie Tracy has begun to get crazy props overseas for her latest Pulse-8

12-inch, "Do You Believe In The Wonder," a smokin' free-for-all that dresses her incomparable vocal skills with production and remixes by Stonebridge, Nick Nice, Band Of Gypsies, Pete Heller and Terry Farely. We cannot believe that Tracy is still unsigned in the States.

PARTING GLANCES: The club community lost one of its earliest studio wizards Sept. 23, when veteran mixer Walter Gibbons died of complications resulting from AIDS. He was 38. The bulk of Gibbons' work was for Salsoul Records during the disco era. Among his records were "Ten Percent" by Double Exposure and "Just As I Have You" by Love Committee. He will be missed.

London DJ Alan X Seeks To 'Grab Them From The Inside'

WHENEVER London-based DJ Alan X steps behind the turntable decks, he aims to project a warm and soulful feeling to his audience—even when the rhythmic tone of the evening is aggressive tribal-trance.

"The idea is for people to dance hard, and leave the floor with a smile," he says. "The music has to grab them from the inside."

Alan X exercises his mixing skills every Wednesday at the Fruit Machine, a popular weekly party at London's legendary Heaven nightclub, spinning a blend of deep-house and garage jams that currently includes Living Joy's MCA smash "Dreamer." "It's a very mixed crowd, ranging from fashionable types and gay men to male/female couples," he says. "Most important, there is an extremely relaxed attitude throughout the room. There's no heaviness."

For a bit of spice, punters can also sample the vibe in the Powder Room, a separate area in the club devoted to drag queens.

Alan X keeps busy with another regular gig at SubStation, a London bar that will soon have a branch in Brixton. There, he indulges in harder sounds that focus more on cathartic African and trance beats.

Also on the agenda for the 10-year turntable veteran is the Pleasure Zone, a monthly underground affair that was met with rave reviews during a summer tryout. The soiree will be officially launched on Oct. 15 at 144 Charing Cross Road.

In between DJ spots, which include guest appearances at Firestone in Orlando, Fla., and E-Werk in Berlin, Alan X seasons his musical ear by writing and producing for new artists. He also creates tracks on his year-old independent X-Trax label. To date, he has co-penned the Judy Cheeks Postiva/EMI hit, "So In Love (The Real Deal)" with China Burton, and Clubland's international classic "Set Me Free" with Mick Walsh.

Alan X is also getting underground props for his recently issued self-titled EP. "Needless to say, one of my ultimate objectives is to spend most of my time in the studio, producing great hit records," he says. "The other is to write movie scores and soundtracks."

He is moving closer to having another hit with the completion of "True," a single he masterminded for newcomer Nicole Perez. Despite his extracurricular activities, Alan X says you never lose the in-

stincts that come from years behind the turntables.

"Even when I'm not in a club doing it, my head is. Even in musical areas I don't like, I'll closely check out what and how the DJ is working, and how people react to it. It's an instinct that can be invaluable when you want to make records, as well."

Beyond The Mix is a biweekly feature on club DJs worldwide. Send a current playlist and photo to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036.



ALAN X
The Fruit Machine at
Heaven/London U.K.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	9	*** No. 1 *** DO YOU WANNA GET FUNKY COLUMBIA 77581 1 week at No. 1 ◆ C+C MUSIC FACTORY	
2	4	7	6	DOOP MCA 54867	◆ DOOP
3	6	15	5	HIT BY LOVE A&M 0765	◆ CE CE PENISTON
4	7	9	6	SHORT DICK MAN DJ WORLD 114/D	20 FINGERS
5	1	2	9	ANOTHER NIGHT ARISTA 1-2725	REAL MCCOY
6	5	6	8	TURN IT UP (SAY YEAH) FFRR 120 030	DJ DUKE
7	11	20	4	DRUNK ON LOVE EPIC 77572	◆ BASIA
8	10	12	7	WHISTLING IN PARADISE LOGIC 001	J. SOUNDTOOLS
9	3	1	9	BRING ME JOY VIBE MUSIC 016	MEECHIE
10	13	18	7	HYMN ELEKTRA PROMO	◆ MOBY
11	12	17	7	FOREVER AND A DAY EPIC 77619	◆ BROTHERS IN RHYTHM PRESENT CHARVONI
12	8	4	10	AIN'T NOBODY AVEX GROUP 15529/CRITIQUE	◆ JAKI GRAHAM
13	24	39	3	WHAT I NEED MERCURY 522 105	CRYSTAL WATERS
14	14	16	8	RUN TO THE SUN MUTE 66208/ELEKTRA	◆ ERASURE
15	18	21	5	THE PLACE WHERE YOU BELONG MCA 54926	◆ SHAI
16	19	25	6	EVERYDAY THANG EPIC 77652	MELANIE WILLIAMS
17	27	40	4	TEMPTED KINETIC/SIRE 41612/WARNER BROS.	◆ WATERLILLIES
18	16	8	11	DEEP FOREST 550 MUSIC 77578/EPIC	◆ DEEP FOREST
19	21	26	6	TALK TO ME GREAT JONES 530 631/ISLAND	THIRD WORLD
20	9	5	11	ONE NIGHT IN HEAVEN EPIC 77613	◆ M PEOPLE
21	22	30	5	ROMANTIC CALL EPIC 77649	◆ PATRA FEATURING YO-YO
22	28	35	5	*** POWER PICK *** MOVE ON BABY FFRR PROMO	◆ CAPPELLA
23	20	10	11	BETTER LATE THAN NEVER CHAMPION 95898/EASTWEST	LAFAYETTE
24	15	13	8	FEET FFRR 120 036	◆ SANDALS
25	34	41	4	TRUE SPIRIT VIRGIN 38452	CARLEEN ANDERSON
26	31	36	5	GOD'S EYE ZOO 14152	◆ THE OVERLORDS
27	26	32	7	LOVE TO THE WORLD EASTWEST 95885	MICHAEL WATFORD
28	23	29	7	MARCH SEXY 1002/MAXI	THE LOOK FEATURING FRANKLIN FUENTES
29	NEW	1	1	*** HOT SHOT DEBUT *** TURN THE BEAT AROUND CRESCENT MOON 77631/EPIC	◆ GLORIA ESTEFAN
30	32	37	5	GOOD LUV MUSIC BOX 0003	XAVIERA GOLD
31	41	—	2	YOU BRING ME JOY STRICTLY RHYTHM 12275	RHYTHM FACTOR
32	NEW	1	1	DREAMER MCA 54922	LIVIN' JOY
33	40	45	4	WHERE IS LOVE AND HAPPINESS? ORANGEWERKS PROMO	ANYTHING BOX
34	17	11	12	TROUBLE EIGHT BALL 49-50	JOI CARDWELL
35	48	—	2	HUNGAH WARNER BROS. 41615	◆ KARYN WHITE
36	44	—	2	CRAZY MAN MCA 54913	BLAST FEATURING V.D.C.
37	47	—	2	ABSOLUTELY FABULOUS EMI IMPORT	◆ PET SHOP BOYS
38	25	14	11	IN THE DARK WE LIVE (THEE LITE) EMOTIVE 754	APHROHEAD
39	45	—	2	WHY NOT TAKE ALL OF ME WARNER BROS. 41689	CASSERINE FEATURING CATO
40	29	24	11	COME TO ME, ECSTASY CONTINUUM 15303	RED RED GROOVY
41	46	48	3	SHARE MY LIFE COLUMBIA 77663	INNER CITY
42	37	28	9	GIRLS & BOYS FOOD/SBK 58155/EMI	◆ BLUR
43	NEW	1	1	LUVSTUFF MAXI 2017	SAGAT
44	35	23	11	DOWN THAT ROAD CHRYSALIS 58036/EMI	◆ SHARA NELSON
45	49	—	2	AGE OF LONELINESS CHARISMA 38440/VIRGIN	◆ ENIGMA
46	NEW	1	1	REACH GRP 4019/MCA	PATTI AUSTIN
47	NEW	1	1	HAND IN HAND (LOOKING FOR SWEET INSPIRATION) EASTWEST 95843	◆ OPUS III
48	38	34	6	ZAMI GIRL IMAGO 25074	ADELE BERTEI
49	NEW	1	1	BUTYRIC ACID LONDON 857 667/ISLAND	CONSOLIDATED
50	42	44	8	INDEPENDENCE NOTT-US 0010	SPRING

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	*** No. 1 *** FLAVA IN YA EAR (M) (T) BAD BOY 7-9002/ARISTA 6 weeks at No. 1 ◆ CRAIG MACK	
2	4	4	4	BUCK EM DOWN (M) (T) (X) WRECK 20100/NERVOUS	BLACK MOON
3	2	3	15	TAKE IT EASY (M) (T) WEEDED 20094/NERVOUS	◆ MAD LION
4	7	7	6	SHORT DICK MAN (M) (T) (X) DJ WORLD 114/D	20 FINGERS
5	3	6	7	JUICY/UNBELIEVABLE (M) (T) BAD BOY 7-9006/ARISTA	◆ THE NOTORIOUS B.I.G.
6	5	8	4	HERE COMES THE HOTSTEPPER (M) (T) COLUMBIA 77602	◆ INI KAMOZE
7	6	5	3	AFRO PUFFS (T) (X) DEATH ROW/INTERSCOPE 95841/AG	◆ THE LADY OF RAGE
8	9	17	11	ANOTHER NIGHT (T) ARISTA 1-2725	REAL MCCOY
9	11	9	11	DO YOU WANNA GET FUNKY (M) (T) (X) COLUMBIA 77581	◆ C+C MUSIC FACTORY
10	17	—	2	9TH WONDER (BLACKITOLISM) (T) (X) PENDULUM 58159/EMI	◆ DIGABLE PLANETS
11	15	12	14	TOOTSEE ROLL (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
12	14	15	5	AT YOUR BEST (YOU ARE LOVE) (T) (X) BACKGROUND 42236/JIVE	◆ AALIYAH
13	28	20	3	*** GREATEST GAINER *** I'LL TAKE HER (T) (X) MERCURY 856 125 ◆ ILL AL SKRATCH FEATURING BRIAN MCKNIGHT	
14	12	11	12	BOP GUN (ONE NATION) (M) (T) (X) PRIORITY 53161	◆ ICE CUBE FEAT. GEORGE CLINTON
15	8	2	3	I GOT A LOVE (M) (T) ELEKTRA 66196	◆ PETE ROCK & C.L. SMOOTH
16	13	13	24	100% PURE LOVE (M) (T) (X) MERCURY 858 485	◆ CRYSTAL WATERS
17	23	28	4	HIT BY LOVE (T) A&M 0765	◆ CE CE PENISTON
18	22	49	3	I WANNA BE DOWN (T) (X) ATLANTIC 82564/AG	◆ BRANDY
19	20	19	7	ROMANTIC CALL (M) (T) EPIC 77649	◆ PATRA FEATURING YO-YO
20	35	24	23	WHAT'S UP (T) (X) ZYX 6691	◆ DJ MIKO
21	21	10	11	STROKE YOU UP (T) (X) SPOILED ROTTEN/BIG BEAT 10155/AG	◆ CHANGING FACES
22	27	16	9	BOOTI CALL (M) (T) (X) INTERSCOPE 95863/AG	◆ BLACKSTREET
23	18	33	4	NONE OF YOUR BUSINESS (M) (T) (X) NEXT PLATEAU/LONDON 857 715/ISLAND	◆ SALT-N-PEPA
24	NEW	1	1	*** HOT SHOT DEBUT *** REACH (T) (X) GRP 4019/MCA	PATTI AUSTIN
25	19	14	9	ONE NIGHT IN HEAVEN (T) (X) EPIC 77613	◆ M PEOPLE
26	38	18	7	GUCCI DANCE LIVE (M) (T) SIREN 109	SAM THE BEAST
27	33	22	11	NO GUNS, NO MURDER (M) (T) (X) VP 5399	◆ RAYVON
28	NEW	1	1	MEDLEY: AQUARIUS/LET THE... (T) (X) EPIC SOUNDTRAX 77647/EPIC	THE FIFTH DIMENSION
29	16	25	6	NUTTIN' BUT LOVE (M) (T) UPTOWN 54866/MCA	◆ HEAVY D & THE BOYZ
30	30	23	5	DRUNK ON LOVE (T) (X) EPIC 77572	◆ BASIA
31	29	50	4	MOVE IT LIKE THIS (M) (T) (X) TOMMY BOY 633	◆ K7
32	34	30	9	LOVE WOMAN SO! (M) (T) (X) BREAK A DAWN 8001/VP	MAD LION
33	50	—	3	HIP HOP RIDE (T) (X) EASTWEST 95879/AG	◆ DA YOUNGSTA'S
34	31	27	3	NOWHERE TO RUN, NOWHERE TO HIDE (T) (X) GEE STREET 854 105/ISLAND	◆ GRAVEDIGGAZ
35	RE-ENTRY	4	4	DWYCK (T) CHRYSALIS 58257/EMI	◆ GANG STARR
36	37	45	3	THIS TIME (T) (X) BIG BEAT 95859/AG	MICHELLE SWEENEY
37	26	26	11	THIS D.J. (M) (T) (X) VIOLATOR/RAL 853 237/ISLAND	◆ WARREN G
38	NEW	1	1	I USED TO LOVE HER (T) RELATIVITY 1209	◆ COMMON SENSE
39	RE-ENTRY	2	2	LOVE TO DO IT (T) (X) TRIBAL AMERICA 58141/IRS	RIDE COMMITTEE FEATURING ROXY
40	RE-ENTRY	3	3	VIBE (T) (X) ILLTOWN 48621/MOTOWN	◆ ZHANE
41	10	35	4	I LOVE THE NIGHTLIFE (DISCO 'ROUND) (T) MOTHER 853 705/ISLAND	ALICIA BRIDGES
42	39	39	8	ACTION (M) (T) EASTWEST 95900/AG	◆ TERROR FABULOUS FEATURING NADINE SUTHERLAND
43	RE-ENTRY	2	2	IT'S REAL (T) (X) BLUNT 4912/TVT	◆ MIC GERONIMO
44	NEW	1	1	THUGGISH RUGGISH BONE (T) RUTHLESS 5527/RELATIVITY	◆ BONE THUGS N HARMONY
45	36	41	4	PLAYAZ CLUB (T) (X) CHRYSALIS 58267/EMI	◆ RAPPIN' 4-TAY
46	RE-ENTRY	2	2	HIT ME WITH THAT (T) VIOLATOR 1232/RELATIVITY	◆ THE BEATNUTS
47	24	—	2	WHAT'S THE FREQUENCY, KENNETH? (T) (X) WARNER BROS. 41760	◆ R.E.M.
48	RE-ENTRY	6	6	TIME'S UP (M) (T) (X) WILD PITCH 58194/EMI	◆ O.C.
49	41	—	2	PARTY (M) (T) EPIC STREET 77400/EPIC	◆ DIS-N-DAT
50	32	29	17	FUNKDAFIED (T) SO SO DEF/CHAOS 77422/COLUMBIA	◆ DA BRAT

○ 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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REMODEL



"DON'T LET ME DOWN AGAIN" by ERNEST KOHL
Numerous HI-NRG charting hit singles, have brought him even closer to that all elusive crossover all format smash. Tom Moulton not only handles the production credits on this track but also REMODELS Ernest Kohl! This is a man who's time has come! This is a great song and Ernest has never sounded better! A new beginning, a new label & ERNEST GOES POP!

ZYX 7415-8
ZYX 7415-12

REMAKE



"AIN'T NOBODY" by KWS feat. GWEN DICKEY
Now that your eyeballs have popped out of your head, I assure you, this really is the latest from British act KWS on ZYX! Featuring vocals by Gwen Dickey and a remix by Junior Vasquez, watch this make noise all over again for this cover of the old Rufus feat. Chaka Khan classic. An excellent song, an excellent vocal & an excellent mix!

ZYX 66011-8
ZYX 66011-4
ZYX 66011-12

REMIX



"ALWAYS THERE" by SIDE EFFECT
Bobby D'Ambrosio is without a doubt one of the hottest remixers today, and he saved his best for this release. He took the original vocals off this mid 70's underground disco classic and turned it out like he can! This also includes the long out of print original! Look for other Fantasy classics on ZYX!

ZYX 7392-8
ZYX 7392-12

Keep your eyes out for Presta/DeLeon Presents the Unexpected House Guest with "We're Here To The Music" (ZYX#7334) which is making much noise underground! Also look for the comeback of Camille who sang lead on Deodato's classic "Are You For Real". She's back, she's on ZYX and she teams up with Rhythm Method and the song is... "CAN YOU GIVE ME LOVE" (ZYX#7404)

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Mike Pickering
M People, 1994

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1995

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CONTACT INFORMATION

MELISSA SUBATCH
Billboard Dance Music Summit
phone: (212) 536-5018
fax: (212) 536-5055

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They Swear. Frank J. Myers, right, co-writer of "I Swear," celebrates the success of the song with his publisher, Dennis Morgan, center. Morgan is president of Little Shop Of Morgansongs and Morgan Music Group. Tommy Williams, left, is professional manager for the company. "I Swear" was a No. 1 country song for four weeks for John Michael Montgomery. All-4-One's pop version held at No. 1 for 11 weeks.

SRO '94 To Offer Shows, Panels Awards Gala Set For Wildhorse Saloon

NASHVILLE—Registrants for SRO '94, the Country Music Assn.'s talent buyers seminar, will have the opportunity to hear the performances of more than two dozen acts and the state-of-the-music-business remarks of 36 insiders. The event is scheduled for Oct. 6-8 at the Nashville Convention Center.

In addition to the showcases and panels, SRO organizers will present an awards show Oct. 7 at the Wildhorse Saloon. Featured artists are Lorrie Morgan and Jeff Foxworthy.

Here is the lineup of activities:
Oct. 6: registration, noon-10:30 p.m.; exhibit marketplace open, 2 p.m.-10:30

p.m.; talent showcase featuring Rick Trevino, Dixie Chicks, John Berry, Dawn Sears, Kenny Chesney, Jesse Hunter, and Blackhawk, 2:30-6 p.m.; artist/buyer reception, 6 p.m.-7:30 p.m.; talent showcase featuring Victoria Shaw, Asleep At The Wheel, Russ Taff, Mark Collie, Turner Nichols, Skip Ewing, and the Mavericks, 7 p.m.-10 p.m.

Oct. 7: international media makers panel with Richard Wootton, Byworth/Wootton, London; Avril MacRory, BBC-TV, London; Tracy Rogers, CMT and CMT Europe, Nashville; Tine Veland, Somebody's Darling, Norway; and Andrew Vaughan, Country Music International, London, 9 a.m.-9:35 a.m.

Record company executives panel with Terry Cline, Artists Concepts, Nashville; Howard and David Bellamy, Bellamy Brothers Records, Nashville; Kip Krones, Columbia Records U.K., London; Bob Saporiti, Warner/Reprise Records, Nashville; Stuart Watson, MCA International, London; and Cindy Wilson, Liberty Records, Nashville, 9:40 a.m.-10:25 a.m.

International promoters panel with John Huie, Creative Artists Agency, Nashville; Tony Conway, Buddy Lee

Attractions, Nashville; Paul Fenn, Asgard Promotions Ltd., London; Anders Nelsson, the Entertainment Co., Hong Kong; and Carl Leighton-Pope, LPO, London, 10:30 a.m.-11:25 a.m.

Managers panel with Rick Shipp, William Morris Agency, Nashville; Gary Borman, Borman Entertainment, Los Angeles; Chris Dalston, William Morris Agency, Los Angeles; Larry Fitzgerald, the Fitzgerald Hartley Co., Los Angeles; Monty Hitchcock, M. Hitchcock Management, Nashville; Jimmy Johnson, tour manager, Nashville; John Lomax III, Kinetic Management, Nashville; and Stan Mores, Mores Nanas Shea Entertainment, Nashville, 11:30 a.m.-12:30 p.m.

Exhibit marketplace open, 10 a.m.-5 p.m.; talent showcase featuring Daron Norwood, Chely Wright, Somebody's Darling, George Ducas, Lisa Brokop, John & Audrey Wiggins, Ken Mellons, and Orrall & Wright, 1 p.m. 4:30 p.m.; SRO '94 awards reception and show at the Wildhorse Saloon, 6 p.m.-9 p.m.

Oct. 8: exhibit marketplace open, 10 a.m.-5 p.m.; panel discussion on the condition of country music with Barry
(Continued on page 39)

Parton's 'Heartsongs' Tug At Heartstrings Also, Major Rules Canadian Roost; Playin' Possum

TEAR TIME: Think you're a fan of country music? Well, here's a test: Give a spin to the new Dolly Parton album, "Heartsongs," and see if you can listen all the way through without getting misty-eyed. If you can, then you ain't *real* country—you're just doing bed-and-breakfast.

Country demands lots of raw sentimentality, and "Heartsongs" (a live album on Columbia) has some of the finest weepers ever set to music. Among them are the bleak and chilling folk song "Mary Of The Wild Moor," and Parton's own heart-rending compositions "Coat Of Many Colors" and "To Daddy." These three are amplified in their emotional intensity by such other sad standards as "In The Pines," "Hold Fast To The Right," "Wayfaring Stranger," and "Barbara Allen." If it were not for Parton's sparkling between-songs banter—and the inclusion of several numbers considerably cheerier than those just cited—our keyboard would be utterly awash by now.

Columbia has just released "To Daddy" as a single. We fervently hope that reviewers will listen to the lyrics more carefully than many of them did to Emmylou Harris' 1977 version of the song. It is not what it first appears to be.

NORTHERN Exposure: Canadian singer/songwriter Charlie Major dominated the Canadian Country Music Awards show Sept. 19 in Calgary, Alberta. Major, who records for Arista/BMG Canada, won the male vocalist, single, and album trophies, and split the top song award with co-writer Barry Brown. Major's winning album was "The Other Side," and his winning single and song was "I'm Gonna Drive You Out Of My Mind."

The other winners were Patricia Conroy, female vocalist; Prairie Oyster, vocal duo or group and fan's choice; Quartette, vocal collaboration; Susan Aglukark, Vista (rising star); Jim Witter's "Stolen Moments," video; Garth Brooks' "In Pieces," top-selling album; and Dick Dameron, Hall Of Honor.

The Canadian Country Music Awards show will be broadcast Saturday (1) on TNN at 9 p.m. Eastern.

MAKING THE ROUNDS: Head for high ground! There's a flood of George Jones albums heading your way. On Oct. 11, MCA bows Jones' new album of duets, "The Bradley Barn Sessions," with guest appearances by Marty Stuart, Alan Jackson, Ricky Skaggs, Tammy Wynette, Keith Richards, Vince Gill, Emmylou Harris, Dolly Parton, Trisha Yearwood, Travis Tritt, Mark Knopfler, and Mark Chesnutt. Then, a week later, Mercury releases

"George Jones—Cup Of Loneliness: The Classic Mercury Years," a two-CD boxed set of 51 songs from the 1954-62 period. And, finally (or maybe not), Legacy/Epic will unveil its own two-CD collection, "The Essential George Jones: The Spirit Of Country," Nov. 1. It contains 44 Jones hits stretching from 1955-88. The Mercury set has notes by Jimmy Guterman and Colin Escott, and the Legacy/Epic collection is annotated by Rich Kienzie.

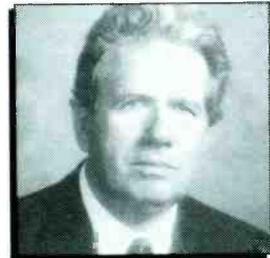
Raleigh Squires, who used to pitch songs for Tillis Tunes and Sweet Tater Tunes, has set up his own song-plugging service, Hit Men, at 813 18th Ave. South... Sand Dollar Entertainment, a management firm, has opened an office at 1213 16th Ave. South. Headed by Bill Meagher, the company's clients include Jillian and Redneck.

There's a new Merle Haggard tribute album in the pipeline. To be released Nov. 8 on HighTone Records, the collection is called "Tulare Dust: The Songs Of Merle Haggard." It features covers of Haggard songs by Dwight Yoakam, Iris DeMent, Lucinda Williams, John Doe, Peter Case, Robert Earl Keen, Billy Joe Shaver, Steve Young, Katy Moffatt, Marshall Crenshaw, Barrence Whitfield, Dave Alvin, Tom Russell, and Rosie Flores. It will share the shelves with Arista's high-profile Haggard tribute, "Mama's Hungry Eyes," due Oct. 11... Reggie Churchwell of Nashville International Concerts is looking for former Louisiana Hayride performers. Ex-Hayriders will be recognized during the show's 40th-anniversary concert Oct. 16 in Shreveport, La. According to Churchwell, Elvis Presley made his first Hayride appearance Oct. 16, 1954.

Cabin Fever Music will release the soundtrack album to the Lou Diamond Phillips movie "Sioux City" Nov. 8. It features tracks by Phillips (who, in addition to acting and directing, tours with his band, the Pipefitters), Blind Faith, the Charlie Daniels Band, Toy Caldwell, and Bill Miller... Ernie Rowell, former professional manager for Mel Tillis Enterprises, has opened Kit Music (ASCAP) and Blue Creek Music (BMI). Rowell's songwriters are Matt King, Layne Brooks, Clint Daniels, Rick Rowell, and Justin Kent.

SIGNINGS: Pebe Sebert to an exclusive songwriting deal with EMI Music Publishing. EMI also will act as copublisher for her Pebe Sebert Music (BMI).

Larry LeBlanc, Billboard's Canadian correspondent, contributed to this column.



by Edward Morris

Del McCoury Band Takes Top Awards In Bluegrass

BY EDWARD MORRIS

OWENSBORO, KY.—The Del McCoury Band took the main awards at this year's International Bluegrass Music Awards show, held here Sept. 22 at RiverPark Center.

McCoury and company won both the entertainer of the year and album of the year trophies, the latter for "A Deeper Shade Of Blue" on Rounder Records. In addition, Ronnie McCoury, Del's son, took the prize as best mandolin player and shared credits with Jerry Douglas for producing the winning album.

"I always thought I could sing a little," said the wryly self-effacing McCoury in accepting his award. "But I didn't know I could entertain people. I can't dance. Bill Monroe can dance."

The Osborne Brothers—Bobby and Sonny—were both on hand for their induction into the International Bluegrass Music Assn.'s Hall Of Honor.

John Hartford and Laurie Lewis co-hosted the nearly three-hour show, the major awards portion of which was broadcast worldwide over various radio networks, including Voice Of America.

The other winners were Russell Moore, male vocalist of the year; Laurie Lewis, female vocalist; California, instrumental group; and IIIrd Tyme Out, vocal group.

Also, "Skip, Hop & Wobble," by Jerry Douglas, Russ Barenberg, and Edgar Meyer, on Sugar Hill Records, instrumental recording; "A Touch Of The Past," by Larry Perkins & Friends, on Pinecastle Records, recorded event; Lou Reid, Terry Baucom & Carolina, emerging artist; and "Who Will Watch The Home Place," written by Kate

Long and recorded by Laurie Lewis on Rounder Records, song of the year.

For excellence on individual instruments: Stuart Duncan (fiddle), Tony Rice (guitar), Mark Schatz (bass), J.D. Crowe (banjo), Jerry Douglas (dobro).

Before the show went on the air, the IBMA awarded certificates of merit to Johnnie & Jack and Wilma Lee Cooper, for their influence on modern bluegrass, and to veteran bluegrass booking agent Lance LeRoy and Rounder Records' founder and IBMA board member Ken Irwin.

John Wright, author of "Traveling The High Way Home: Ralph Stanley And The World Of Traditional Bluegrass," won the award for print personality of the year. Frank Jaborsek, of KCSN Tarzana, Calif., won for broadcaster of the year.

Johnnie & Jack were Johnnie Wright and the late Jack Anglin, who scored such hits during the 1950s as "Poison Love," "(Oh Baby Mine) I Get So Lonely," and "Stop The World (And Let Me Off)." Cooper, now a member of the Grand Ole Opry, came to fame as half the team of Wilma Lee & Stony Cooper. Their best known singles include "Come Walk With Me" and "Big Midnight Special."

Although Cooper was not on hand for the ceremony, Wright and his wife, Country Music Hall Of Fame member Kitty Wells, were there to accept for Johnnie & Jack.

Performing on the show were Peter Rowan & the Rowan Brothers, Claire Lynch, J.D. Crowe & the New South, John Hartford, Laurie Lewis & Grant Street, Barenberg, Douglas & Meyer,
(Continued on page 39)

Billboard HOT COUNTRY SINGLES & TRACKS

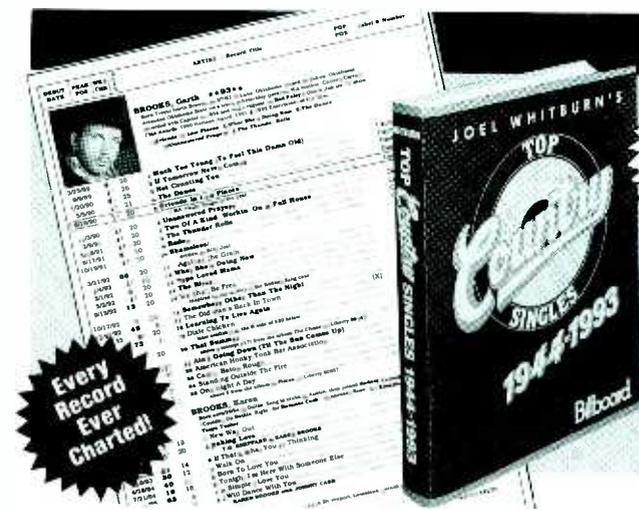
FOR WEEK ENDING OCT. 8, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	9	11	*** NO. 1 *** 1 week at No. 1	WHO'S THAT MAN N.LARKIN, H.SHEDD (T.KEITH) ◆ TOBY KEITH (C) (V) POLYDOR 853 358
2	2	2	13		DOWN ON THE FARM J.STROUD, B.GALLIMORE (K.K.PHILLIPS, J.LASETER) ◆ TIM MCGRAW CUMB ALBUM CUT
3	1	1	13		THIRD ROCK FROM THE SUN J.SLATE, J.DIFFIE (J.GREENEBAUM, S.WHIPPLE, T.MARTIN) ◆ JOE DIFFIE (C) (V) EPIC 77577
4	11	13	7		SHE'S NOT THE CHEATIN' KIND D.COOK, S.HENDRICKS (R.DUNN) ◆ BROOKS & DUNN (V) ARISTA 1-2740
5	6	10	14		CALLIN' BATON ROUGE A.REYNOLDS (D.LINDE) ◆ GARTH BROOKS LIBERTY ALBUM CUT
6	8	11	11		I TRY TO THINK ABOUT ELVIS E.GORDY, JR. (G.BURR) ◆ PATTY LOVELESS (C) (V) EPIC 77609
7	7	12	12		SHE DREAMS M.WRIGHT (G.HARRISON, T.MENSY) ◆ MARK CHESNUTT (C) (V) DECCA 54887
8	13	15	9		WATERMELON CRAWL J.CRUTCHFIELD (B.BROCK, Z.TURNER) ◆ TRACY BYRD (C) (V) MCA 54889
9	14	14	10		WHEN YOU WALK IN THE ROOM P.TILLIS, S.FISHELL (J.DESHANNON) ◆ PAM TILLIS (C) (V) ARISTA 1-2726
10	18	30	6		LIVIN' ON LOVE K.STEGALL (A.JACKSON) ◆ ALAN JACKSON (C) (V) ARISTA 1-2745
11	5	7	16		WHAT'S IN IT FOR ME C.HOWARD (J.JARRARD, G.BURR) JOHN BERRY (C) (V) LIBERTY 79035
12	21	25	7		THIRD RATE ROMANCE B.CANNON, N.WILSON (R.SMITH) ◆ SAMMY KERSHAW (V) MERCURY 858 922
13	9	4	14		XXX'S AND OOO'S (AN AMERICAN GIRL) G.FUNDIS, H.STINSON (A.RANDALL, M.BERG) TRISHA YEARWOOD (C) (V) MCA 54898
14	4	3	14		WHAT THE COWGIRLS DO T.BROWN (V.GILL, R.NIELSEN) ◆ VINCE GILL (C) (V) MCA 54879
15	16	18	12		NOBODY'S GONNA RAIN ON OUR PARADE J.LEO (B.PARKER, W.RAMBEAUX) ◆ KATHY MATTEA (C) (V) MERCURY 858 800
16	19	28	5		SHUT UP AND KISS ME J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER) ◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77696
17	20	22	10		MAN OF MY WORD J.HOBBS, E.SEAY, P.WORLEY (A.SHAMBLIN, G.BURR) COLLIN RAYE (C) (V) EPIC 77632
18	17	19	10		THE CITY PUT THE COUNTRY BACK IN ME B.BECKETT (M.GEIGER, W.MULLIS, M.HUFFMAN) ◆ NEAL MCCOY (C) (V) ATLANTIC 87213
19	15	16	11		SHE THINKS HIS NAME WAS JOHN T.BROWN, R.MCINTIRE (S.KNOX, S.ROSEN) ◆ REBA MCENTIRE (C) (V) MCA 54899
20	24	26	7		KICK A LITTLE C.DINAPOLI, I.DRAU, LITTLE TEXAS (P.HOWELL, D.O'BRIEN, B.SEALS) ◆ LITTLE TEXAS (C) (V) WARNER BROS. 18103
21	22	29	8		I SURE CAN SMELL THE RAIN M.BRIGHT, T.DUBOIS (J.JARRARD, W.ALDRIE) ◆ BLACKHAWK (V) ARISTA 1-2718
22	25	24	10	*** AIRPOWER ***	TEN FEET TALL AND BULLETPROOF G.BROWN (T.TRITT) ◆ TRAVIS TRITT (C) (V) WARNER BROS. 18104
23	28	33	5	*** AIRPOWER ***	I SEE IT NOW J.STROUD (P.NELSON, L.BOONE, W.LEE) ◆ TRACY LAWRENCE (C) (V) ATLANTIC 87199
24	31	32	11		JUKEBOX JUNKIE J.CUPIT (J.CUPIT, J.HONEYCUTT, K.MELLONS) ◆ KEN MELLONS (C) (V) EPIC 77579
25	12	6	17		MORE LOVE J.STROUD (D.STONE, G.BURR) DOUG STONE (C) (V) EPIC 77549
26	10	5	16		HARD TO SAY M.MILLER, M.MCANALLY (M.MILLER) ◆ SAWYER BROWN CURB ALBUM CUT
27	40	49	3		IF I COULD MAKE A LIVING J.STROUD (K.STEGALL, R.MURRAH, A.JACKSON) ◆ CLAY WALKER (C) (V) GIANT 18068
28	33	35	9		HAS ANYBODY SEEN AMY J.SCIAFFI, J.COTTON (J.VEZNER, D.HENRY) ◆ JOHN & AUDREY WIGGINS (C) (V) MERCURY 858920
29	35	37	8		WHERE THERE'S SMOKE R.SCRUGGS (B.P.BARKER, M.COLLIE) ◆ ARCHER/PARK (C) (V) ATLANTIC 87211
30	48	62	3		IF YOU'VE GOT LOVE S.HENDRICKS (S.SESKIN, M.D.SANDERS) JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87198
31	37	43	7		BABY LIKES TO ROCK IT S.RIPLEY, W.RICHMOND (S.RIPLEY, W.RICHMOND) ◆ THE TRACTORS (V) ARISTA 1-2717
32	23	8	16		THE MAN IN LOVE WITH YOU T.BROWN, G.STRAIT (S.DORFF, G.HARJU) ◆ GEORGE STRAIT (C) (V) MCA 54854
33	36	44	5		WE CAN'T LOVE LIKE THIS ANYMORE G.FUNDIS, ALABAMA (J.JARRARD, W.MOBBLEY) ALABAMA (C) (V) RCA 62897
34	44	54	3		UNTANGLIN' MY MIND J.STROUD, C.BLACK (C.BLACK, M.HAGGARD) ◆ CLINT BLACK (C) (V) RCA 62933
35	38	46	5		WHEN THE THOUGHT OF YOU CATCHES UP WITH ME B.CHANCEY (D.BALL) ◆ DAVID BALL (C) (V) WARNER BROS. 18081
36	32	27	18		DREAMING WITH MY EYES OPEN J.STROUD (T.ARATA) ◆ CLAY WALKER (V) GIANT 18139
37	29	21	18		WHISPER MY NAME K.LEHNING (T.BRUCE) ◆ RANDY TRAVIS (C) (V) WARNER BROS. 18153
38	30	17	19		SHE CAN'T SAY I DIDN'T CRY S.BUCKINGHAM (T.MARTIN, T.MARTIN, R.WILSON) ◆ RICK TREVINO (C) (V) COLUMBIA 77535

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	34	31	20		LOVE A LITTLE STRONGER M.POWELL, T.DUBOIS (C.JONES, B.CRITTENDEN, G.SWINT) ◆ DIAMOND RIO (C) (V) ARISTA 1-2693
40	43	38	20		HANGIN' IN J.CRUTCHFIELD (S.BOGARD, R.GILES) ◆ TANYA TUCKER (V) LIBERTY 79033
41	46	47	6		NOW I KNOW G.FUNDIS (C.RAINS, C.GREENE, D.COOK) ◆ LARI WHITE (C) (V) RCA 62896
42	39	41	9		HEART OVER MIND R.LANDIS (S.MUNSEY, B.ALAN) LORRIE MORGAN (V) BNA 62946
43	41	39	17		SUMMERTIME BLUES K.STEGALL (E.COCHRAN, J.CAPEHART) ◆ ALAN JACKSON (C) (V) ARISTA 1-2697
44	54	71	3		TAKE ME AS I AM S.HENDRICKS (B.DIPIERO, K.STALEY) ◆ FAITH HILL WARNER BROS. ALBUM CUT
45	26	20	14		ELVIS AND ANDY B.BECKETT (C.WISEMAN) ◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87229
46	45	40	19		HALF THE MAN J.STROUD, C.BLACK (C.BLACK, H.NICHOLAS) CLINT BLACK (V) RCA 62878
47	50	59	4		YOU JUST WATCH ME J.CRUTCHFIELD (R.GILES, B.REGAN) TANYA TUCKER (V) LIBERTY 79053
48	52	55	5		TEARDROPS R.BENNETT (G.DUCAS, T.MCBRIDE) ◆ GEORGE DUCAS (V) LIBERTY 79045
49	58	—	2		COUNTRY 'TIL I DIE J.STROUD, J.ANDERSON (T.SEALS, F.SETSER, J.ANDERSON) ◆ JOHN ANDERSON (C) (V) BNA 62935
50	47	45	8		HEART LIKE A HURRICANE S.HENDRICKS (T.BRUCE, C.WISEMAN) ◆ LARRY STEWART (C) (V) COLUMBIA 77638
51	NEW ▶	1		*** HOT SHOT DEBUT ***	THE BIG ONE T.BROWN, G.STRAIT (G.HOUSE, D.O'DAY) GEORGE STRAIT (C) (V) MCA 54938
52	57	57	5		HARD LOVIN' WOMAN D.COOK (M.COLLIE, D.COOK, J.B.JARVIS) ◆ MARK COLLIE (C) (V) MCA 54907
53	49	48	20		RENEGADES, REBELS AND ROGUES T.LAWRENCE, C.ANDERSON (P.NELSON, L.BOONE, F.CLARK) ◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
54	59	67	3		THAT'S WHAT I GET (FOR LOSIN' YOU) A.REYNOLDS, J.ROONEY (A.ANDERSON, H.KETCHUM) HAL KETCHUM CURB ALBUM CUT
55	53	52	8		GIVE ME A RING SOMETIME J.CRUTCHFIELD (K.BERGSNES, B.MOULDS, S.ANDERSON) ◆ LISA BROKOP (C) (V) PATRIOT 79036
56	56	51	19		GIRLS WITH GUITARS T.BROWN (M.C.CARPENTER) ◆ WYONNNA (V) CURB 54875/MCA
57	63	72	3		WHEREVER SHE IS B.CHANCEY, P.WORLEY (J.HOUSE, J.JARRARD) ◆ RICKY VAN SHELTON (C) (V) COLUMBIA 77653
58	74	—	2		THERE GOES MY HEART D.COOK (R.MALO, KOSTAS) ◆ THE MAVERICKS (C) (V) MCA 54909
59	70	—	2		THE POWER OF LOVE S.HENDRICKS (D.COOK, G.NICHOLSON) LEE ROY PARNELL (C) (V) ARISTA 1-2747
60	75	—	2		WHAT THEY'RE TALKING ABOUT M.WRIGHT (L.BOONE, P.NELSON, R.AKINS) ◆ RHETT AKINS (C) (V) DECCA 54910
61	55	56	7		A REAL GOOD WAY TO WIND UP LONESOME D.COOK (J.HOUSE, D.DODSON, J.JARRARD) ◆ JAMES HOUSE (C) (V) EPIC 77610
62	61	60	6		YOU NEVER EVEN CALL ME BY MY NAME R.LANDIS (S.GOODMAN) DOUG SUPERNAW (C) (V) BNA 62938
63	51	36	15		POCKET OF A CLOWN P.ANDERSON (D.YOAKAM) ◆ DWIGHT YOAKAM REPRISE ALBUM CUT/WARNER BROS.
64	NEW ▶	1			EUGENE YOU GENIUS B.J.WALKER, JR., K.LEHNING (L.WILSON, B.LAWSON) ◆ BRYAN WHITE (C) (V) ASYLUM 64510
65	65	65	3		RED, WHITE AND BLUE COLLAR D.JOHNSON, B.MILLER (D.GIBSON, B.MILLER) ◆ GIBSON/MILLER BAND (C) (V) EPIC 77651
66	NEW ▶	1			DOCTOR TIME S.BUCKINGHAM (S.LONGACRE, L.WILSON) ◆ RICK TREVINO (C) (V) COLUMBIA 77708
67	NEW ▶	1			I GOT IT HONEST S.GIBSON (A.TIPPIN, B.BURCH, M.F.JOHNSON) ◆ AARON TIPPIN (C) (V) RCA 62947
68	67	64	6		WILLIAM AND MARY H.SHEDD, D.DANIEL (G.MCCORKLE, R.WILLIAMSON) ◆ DAVIS DANIEL (C) (V) POLYDOR 856 032
69	68	68	5		REDNECK STOMP S.ROUSE (J.FOXWORTHY, S.ROUSE) ◆ JEFF FOXWORTHY (C) (V) WARNER BROS. 18116
70	NEW ▶	1			MEN WILL BE BOYS J.BOWEN, B.DEAN (G.CLARK, V.THOMPSON) ◆ BILLY DEAN (V) LIBERTY 79054
71	RE-ENTRY	2			THAT'S WHAT LOVE'S ABOUT T.BROWN, M.STUART (M.STUART) ◆ MARTY STUART (C) (V) MCA 54915
72	71	70	7		GONE COUNTRY K.STEGALL (B.MCDILL) ALAN JACKSON ARISTA ALBUM CUT
73	69	63	4		DRIVE S.HENDRICKS, T.DUBOIS (S.WARINER, B.LABOUNTY) ◆ STEVE WARINER (V) ARISTA 1-2744
74	73	69	19		COWBOY BAND J.BOWEN (M.POWELL, J.MEDDERS) ◆ BILLY DEAN (C) (V) LIBERTY 79034
75	NEW ▶	1			GIRL THANG B.BECKETT (K.HINTON, M.LAYBOURN, J.RODMAN) TAMMY WYNETTE (DUET WITH WYONNNA) EPIC ALBUM CUT

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



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COUNTRY CORNER



by Lynn Shults

CAPTURING THE SECOND NO. 1 of his career with "Who's That Man" (3-1) is **Toby Keith**. The song was written by Keith and produced by **Nelson Larkin** and **Harold Shedd**. It is the first No. 1 for Polydor Nashville, launched in April as a spinoff from PolyGram's Mercury label. Keith originally was signed to Mercury, which at the time was under the leadership of Shedd and **Steve Miller**, Polydor's VP of marketing. Keith's self-titled debut album (41-39) has been on the Top Country Albums chart for 75 weeks. Its debut single, "Should've Been A Cowboy," hit No. 1 in June 1993. His follow-up, "Boombtown," hit retail Sept. 27.

PICKING THE RIGHT ROLE MODEL is important in anyone's life. For Keith, there have been two such models, Shedd and **Randy Owen** of Alabama. It is ironic that Shedd should play such an important role in Keith's career, for he was also Alabama's initial producer and was instrumental in the group's rise to the top. He also produced **K.T. Oslin** and signed **Billy Ray Cyrus** to Mercury. Keith describes Shedd as his mentor. "He is the cat who came to Oklahoma City and gave me a deal. He's the one who made it possible for me," the artist says. Of Polydor's first No. 1, Shedd says, "This shows the dedication of our promotion and marketing departments. This shows that we are in it for the long haul." Another key player at Polydor Nashville is VP of promotion **Ralph Carroll**, who came to the company with a pop background; "Who's That Man" is the first country single he has guided to No. 1.

THE MOST ACTIVE SINGLE TRACK on the Hot Country Singles & Tracks chart is "The Big One" by **George Strait**, which debuts at No. 51. The song was co-written by **Billboard's** medium-market personality of the year, **Gerry House**, and **Devon O'Day**, producer of the House Foundation morning show on Nashville's WSIX. Also showing strong gains are "If You've Got Love" (48-30) by **John Michael Montgomery**; "If I Could Make A Living" (40-27) by **Clay Walker**; "She's Not The Cheatin' Kind" (11-4) by **Brooks & Dunn**; "Untanglin' My Mind" (44-34) by **Clint Black**; "Take Me As I Am" (54-44) by **Faith Hill**; "I See It Now" (28-23) by **Tracy Lawrence**; "Livin' On Love" (18-10) by **Alan Jackson**; and "Baby Likes To Rock It" (37-31) by **The Tractors**.

RETAIL SALES OF COUNTRY ALBUMS are down this week. If the past holds true, the next two weeks should see an upward turn following the Oct. 5 CMA awards show. The 1993 show was the highest-rated music awards show, and with the baseball playoffs not in the picture, this year's show has a chance to post even bigger numbers. Among this week's strongest performers is "I See It Now" by **Tracy Lawrence**, which debuts at No. 3 on the Top Country Albums chart and at No. 40 on the Billboard 200. **The Tractors'** self-titled debut (17-14) wins the Greatest Gainer award, posting an increase in sales of almost 16% over the previous week. This week's Pacesetter album is "What A Way To Live" (15-15) by **Mark Chesnutt**. New Christmas albums are beginning to arrive. This week's mail contained "Christmas Time" by **John Anderson**; "Giant Country Christmas," a various-artists package from **Giant Records**; "The Sweetest Gift" by **Trisha Yearwood**; and "Tejano Country Christmas," a various-artists album from the Arista Texas label.

DEL MCCOURY BAND WINS TOP BLUEGRASS AWARDS

(Continued from page 37)

the Lonesome River Band, the Tony Rice Unit, and the Del McCoury Band.

Master dobroist and producer Jerry Douglas kept the crowd amused throughout the long evening with a series of showy acts of contrition. They were intended to compensate for the gaffe he made at last year's show, when he appeared more annoyed than pleased at again having won the dobro player of the year award.

Although Douglas quickly mended fences last year with an open letter to the bluegrass community in which he explained and apologized for his action, he paraded his humility every time he took the stage at this year's show by proclaiming to the audience, "I'm having a good time." And when he won the dobro award again, he ostentatiously whipped out a prepared statement lest he be sabotaged by his own ad libs.

The emotional high point came, however, during the finale, when bands and individual performers from Japan, the Czech Republic, Russia, and the U.S. crowded together for a long, loose, and

clearly heartfelt rendition of the bluegrass chestnut "Rocky Top."

The awards show was a part of the IBMA's annual World Of Bluegrass trade show and talent showcase.

SRO '94 DRAWS MIX OF SHOWS & PANELS

(Continued from page 37)

Coburn, Ten Ten Management, Nashville; Tony Conway (see above); Jack Boyle, Cellar Door Cos., Ft. Lauderdale, Fla.; Coyote Calhoun, WAMZ Louisville, Ky.; Ron Harrold, Nice Man, Minneapolis; John Meglin, CPI, Toronto; Chuck Morris, Morris, Bliensner & Assocs., Denver; Ken Schaefer, Justin Boots, Fort Worth, Texas; Lynn Shults, Billboard, Nashville; Glenn Smith, Glenn Smith Presents, San Antonio, Texas; and Dana

Worg, Ogden Entertainment Services, Minneapolis, 11 a.m.-1 p.m.

Talent showcase, featuring David Ball, Riders In The Sky, Deborah Allen, Mike Henderson, Pearl River, Bryan Austin, and James House, 1 p.m.-4 p.m.

Additional details on this event are available from the CMA's special projects department.

EDWARD MORRIS

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
31 BABY LIKES TO ROCK IT (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chinquapin, BMI) CPP	ASCAP/WB, ASCAP HL
51 THE BIG ONE (Housenotes, BMI)	ASCAP/WB, ASCAP HL
5 CALLIN' BATON ROUGE (Combine, ASCAP/EMI Blackwood, BMI) HL	ASCAP/WB, ASCAP HL
18 THE CITY PUT THE COUNTRY BACK IN ME (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL	ASCAP/WB, ASCAP HL
49 COUNTRY 'TIL I DIE (Almo, ASCAP/Holmes Creek, ASCAP/Irving, BMI/Baby Dumplin', BMI)	ASCAP/WB, ASCAP HL
74 COWBOY BANO (Careers-BMG, BMI/Conasauga Troubadors, BMI) HL	ASCAP/WB, ASCAP HL
66 DOCTOR TIME (W.B.M., SESAC/Long Acre, SESAC/Zomba, ASCAP)	ASCAP/WB, ASCAP HL
2 OOWN ON THE FARM (Texas Wedge, ASCAP/Noosa Heads, BMI) CPP	ASCAP/WB, ASCAP HL
36 DREAMING WITH MY EYES OPEN (Famous, ASCAP/Pookie Bear, ASCAP/Bug, ASCAP) HL/CPP	ASCAP/WB, ASCAP HL
73 DRIVE (Steve Warner, BMI/Sneaky Moon, BMI)	ASCAP/WB, ASCAP HL
45 ELVIS AND ANDY (Almo, ASCAP) CPP	ASCAP/WB, ASCAP HL
64 EUGENE YOU GENIUS (Zomba, ASCAP/Catch The Boat, ASCAP) HL	ASCAP/WB, ASCAP HL
56 GIRLS WITH GUITARS (EMI April, ASCAP/Getarealjob, ASCAP) HL	ASCAP/WB, ASCAP HL
75 GIRL THANG (WB, ASCAP/Warner-Tamerlane, BMI)	ASCAP/WB, ASCAP HL
55 GIVE ME A RING SOMETIME (Blake Eyed Susan, BMI/Glitterfish, BMI/Songs Of All Nations, BMI) HL	ASCAP/WB, ASCAP HL
72 GONE COUNTRY (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL	ASCAP/WB, ASCAP HL
46 HALF THE MAN (Blackened, BMI) CPP	ASCAP/WB, ASCAP HL
40 HANGIN' IN (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) CPP/WBM	ASCAP/WB, ASCAP HL
52 HARO LOVIN' WOMAN (Music Corp. Of America, BMI/Mark Collie, BMI/Sony Tree, BMI/Don Cook, BMI/Zomba, ASCAP/Inspector Barlow, ASCAP) HL/CPP	ASCAP/WB, ASCAP HL
26 HARD TO SAY (Travelin' Zoo, ASCAP) HL	ASCAP/WB, ASCAP HL
28 HAS ANYBODY SEEN AMY (Reynsong, BMI/Howe Sound, BMI/Sony Cross Keys, ASCAP) HL	ASCAP/WB, ASCAP HL
50 HEART LIKE A HURRICANE (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP) CPP	ASCAP/WB, ASCAP HL
42 HEART OVER MIND (Royhaven, BMI/Starstruck Angel, BMI)	ASCAP/WB, ASCAP HL
27 IF I COULD MAKE A LIVING (Tom Collins, BMI/Murrah, BMI/Seventh Son, ASCAP/Matthe Ruth, ASCAP)	ASCAP/WB, ASCAP HL
30 IF YOU'VE GOT LOVE (Love This Town, ASCAP/MCA, ASCAP) HL	ASCAP/WB, ASCAP HL
67 I GOT IT HONEST (Acuff-Rose, BMI/Big Bobcat, BMI/Bruce Burch, SESAC)	ASCAP/WB, ASCAP HL
23 I SEE IT NOW (Sony Tree, BMI/Sony Cross Keys, ASCAP/WB, ASCAP) HL	ASCAP/WB, ASCAP HL
21 I SURE CAN SMELL THE RAIN (Alabama Band, BMI/Rick Hall, ASCAP)	ASCAP/WB, ASCAP HL
6 I TRY TO THINK ABOUT ELVIS (MCA, ASCAP/Gary Burr, ASCAP) HL	ASCAP/WB, ASCAP HL
24 JUKEBOX JUNNIE (Cupit, BMI/Cupit Memanes, ASCAP)	ASCAP/WB, ASCAP HL
20 KICK A LITTLE (Square West, ASCAP/Howlin' Hits, ASCAP) CPP	ASCAP/WB, ASCAP HL
10 LIVIN' ON LOVE (Yee Haw, ASCAP)	ASCAP/WB, ASCAP HL
39 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	ASCAP/WB, ASCAP HL
32 THE MAN IN LOVE WITH YOU (Boots And Spurs, BMI/Spurs And Boots, ASCAP) HL	ASCAP/WB, ASCAP HL
17 MAN OF MY WORD (Hayes Street, ASCAP/Almo, ASCAP/Allen Shamblin, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/CPP	ASCAP/WB, ASCAP HL
70 MEN WILL BE BOYS (EMI April, ASCAP/GSC, ASCAP/Ides Of March, ASCAP)	ASCAP/WB, ASCAP HL
25 MORE LOVE (That's A Smash, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL	ASCAP/WB, ASCAP HL
15 NOBODY'S GONNA RAIN ON OUR PARADE (Longlute, BMI/Rio Zen, BMI/Reynsong, BMI/Howe Sound, BMI) HL/WBM/CPP	ASCAP/WB, ASCAP HL
41 NOW I KNOW (Sony Tree, BMI/Don Cook, BMI) HL	ASCAP/WB, ASCAP HL
63 POCKET OF A CLOWN (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM/CPP	ASCAP/WB, ASCAP HL
59 THE POWER OF LOVE (Sony Cross Keys, ASCAP)	ASCAP/WB, ASCAP HL
61 A REAL GOOD WAY TO WIND UP LONESOME (Sony Tree, BMI/Alabama Band, BMI/Wildcountry, BMI/Sony Cross Keys, ASCAP) HL	ASCAP/WB, ASCAP HL
69 REDNECK STOMP (Warnerbuilt, BMI/Max Lafts, BMI/Shabloo, BMI)	ASCAP/WB, ASCAP HL
65 RED, WHITE AND BLUE COLLAR (Sony Tree, BMI/Joined At The Hip, BMI/Songs Sung Blue, BMI) HL	ASCAP/WB, ASCAP HL
53 RENEGADES, REBELS AND ROGUES (Sony Tree, BMI/Sony Cross Keys, ASCAP/Tracy Lawrence, ASCAP) HL	ASCAP/WB, ASCAP HL
38 SHE CAN'T SAY I DIDN'T CRY (Starstruck Angel, BMI/Stroudcaster, BMI) CPP	ASCAP/WB, ASCAP HL
7 SHE DREAMS (Warner-Tamerlane, BMI/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Brass Ring, ASCAP) HL/WBM/CPP	ASCAP/WB, ASCAP HL
4 SHE'S NOT THE CHEATIN' KIND (Sony Tree, BMI/Showbilly, BMI) HL	ASCAP/WB, ASCAP HL
19 SHE THINKS HIS NAME WAS JOHN (Bash, ASCAP/Blue Water, ASCAP/Mighty Nice, BMI/Blue Water, BMI) HL	ASCAP/WB, ASCAP HL
16 SHUT UP AND KISS ME (Why Walk, ASCAP)	ASCAP/WB, ASCAP HL
43 SUMMERTIME BLUES (Warner-Tamerlane, BMI) WBM	ASCAP/WB, ASCAP HL
44 TAKE ME AS I AM (Little Big Town, BMI/American Made, BMI/All Over Town, BMI/Sony Tree, BMI) HL	ASCAP/WB, ASCAP HL
48 TEARDROPS (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Songs Of PolyGram, BMI/Songs Of McRide, BMI) HL	ASCAP/WB, ASCAP HL
22 TEN FEET TALL AND BULLETPROOF (Post Oak, BMI) HL	ASCAP/WB, ASCAP HL
54 THAT'S WHAT I GET (FOR LOSIN' YOU) (This Big, ASCAP/Bash, ASCAP/Blue Water, ASCAP/Songs Of Portugese, ASCAP/Foreshadow, BMI)	ASCAP/WB, ASCAP HL
71 THAT'S WHAT LOVE'S ABOUT (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL	ASCAP/WB, ASCAP HL
58 THERE GOES MY HEART (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI)	ASCAP/WB, ASCAP HL
12 THIRO RATE ROMANCE (Fourth Floor, ASCAP/WB, ASCAP) CPP	ASCAP/WB, ASCAP HL
3 THIRD ROCK FROM THE SUN (Major Bob, ASCAP/Rio Bravo, BMI/Stroudcaster, BMI/Baby Mae, BMI) CPP	ASCAP/WB, ASCAP HL
34 UNTANGLIN' MY MIND (Blackened, BMI/Irving, BMI/Sony Tree, BMI/Sierra Mountain, BMI) HL	ASCAP/WB, ASCAP HL
8 WATERMELON CRAWL (Acuff-Rose, BMI/Coburn, BMI) CPP	ASCAP/WB, ASCAP HL
33 WE CAN'T LOVE LIKE THIS ANYMORE (Alabama Band, ASCAP/Wildcountry, ASCAP/Warner-Tamerlane, BMI/New Works, BMI) CPP	ASCAP/WB, ASCAP HL
11 WHAT'S IN IT FOR ME (WB, ASCAP/New Crew, ASCAP/New John, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM/CPP	ASCAP/WB, ASCAP HL
14 WHAT THE COWGIRLS DO (Benefit, BMI/Englishtown, BMI) WBM/CPP	ASCAP/WB, ASCAP HL
60 WHAT THEY'RE TALKING ABOUT (Sony Cross Keys, ASCAP/Sony Tree, BMI/Ten Lee, BMI/Fire Hall, BMI)	ASCAP/WB, ASCAP HL
35 WHEN THE THOUGHT OF YOU CATCHES UP WITH ME (EMI Blackwood, BMI) HL	ASCAP/WB, ASCAP HL
9 WHEN YOU WALK IN THE ROOM (EMI, BMI/Unart, BMI) CPP	ASCAP/WB, ASCAP HL
29 WHERE THERE'S SMOKE (Tom Collins, BMI/BMG, ASCAP) CPP	ASCAP/WB, ASCAP HL
57 WHEREVER SHE IS (Sony Tree, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) HL	ASCAP/WB, ASCAP HL
37 WHISPER MY NAME (WB, ASCAP/Big Tractor, ASCAP) WBM	ASCAP/WB, ASCAP HL
1 WHO'S THAT MAN (Songs Of PolyGram, BMI/Tokeco, BMI) HL	ASCAP/WB, ASCAP HL
68 WILLIAM AND MARY (Kicking Bird, BMI/Sixteen Stars, BMI) HL	ASCAP/WB, ASCAP HL
13 XXX'S AND OOO'S (AN AMERICAN GIRL) (Sony Tunes, ASCAP/Mother Dixie, ASCAP/August Wind, BMI/Great Broad, BMI/Longlute, BMI) HL/WBM/CPP	ASCAP/WB, ASCAP HL
47 YOU JUST WATCH ME (Dixie Stars, ASCAP) HL	ASCAP/WB, ASCAP HL
62 YOU NEVER EVEN CALL ME BY MY NAME (Turnpike Tom, ASCAP/Pink Sky, ASCAP/EMI U, ASCAP) CPP	ASCAP/WB, ASCAP HL

HOT COUNTRY RECURRENTS

Rank	Artist	Title	Label
1	JOHN MICHAEL MONTGOMERY	BE MY BABY TONIGHT (S. HENDRICKS, E. HILL, R. FAGAN)	ATLANTIC
2	NEAL MCCOY	WINK (B. BECKETT, B. DIPIERO, T. SHAPIRO)	ATLANTIC
3	SAMMY KERSHAW	NATIONAL WORKING WOMAN'S HOLIDAY (B. CANNON, N. WILSON, R. MURRAH, P. TERRY, J. D. HICKS)	MERCURY
4	BLACKHAWK	EVERY ONCE IN A WHILE (M. BRIGHT, T. DUBOIS, H. PAUL, V. STEPHENSON, D. ROBBINS)	ARISTA
5	DAVID BALL	THINKIN' PROBLEM (B. CHANCEY, D. BALL, A. SHAMBLIN, S. ZIFF)	WARNER BROS.
6	TRAVIS TRITT	FOOLISH PRIDE (G. BROWN, T. TRITT)	WARNER BROS.
7	MARTINA MCBRIDE	INDEPENDENCE DAY (P. WORLEY, E. SEAY, M. MCBRIDE, G. PETERS)	RCA
8	BOY HOWDY	THEY DON'T MAKE 'EM LIKE THAT ANYMORE (C. FARRIN, J. STEELE, C. FARRIN)	CURB
9	TIM MCGRAW	DON'T TAKE THE GIRL (J. STROUD, B. GALLIMORE, C. MARTIN, L. W. JOHNSON)	CURB
10	KATHY MATTEA	WALKING AWAY A WINNER (J. LEO, T. SHAPIRO, B. DIPIERO)	MERCURY
11	TOBY KEITH	WISH I DIDN'T KNOW NOW (N. LARKIN, H. SHEDD, T. KEITH)	MERCURY
12	THE MAVERICKS	O WHAT A THRILL (D. COOK, J. WINCHESTER)	MCA
13	VINCE GILL	WHENEVER YOU COME AROUND (T. BROWN, V. GILL, P. WASNER)	MCA

Rank	Artist	Title	Label
14	JOHN ANDERSON	I WISH I COULD HAVE BEEN THERE (J. STROUD, J. ANDERSON, K. ROBBINS)	BNA
15	JOHN BERRY	YOUR LOVE AMAZES ME (C. HOWARD, A. HUNT, C. JONES)	LIBERTY
16	CLINT BLACK	A GOOD RUN OF BAD LUCK (J. STROUD, C. BLACK, H. NICHOLAS)	RCA
17	COLLIN RAYE	LITTLE ROCK (J. HOBBS, E. SEAY, P. WORLEY, T. DOUGLAS)	EPIC
18	JOHN MICHAEL MONTGOMERY	I SWEAR (S. HENDRICKS, F. J. MYERS, G. BAKER)	ATLANTIC
19	FAITH HILL	PIECE OF MY HEART (S. HENDRICKS, B. BERNIS, J. RAGAVOY)	WARNER BROS.
20	SHENANDOAH	IF BUBBA CAN DANCE (I CAN TOO) (D. COOK, M. RAYBON, M. MCGUIRE, B. MCDILL)	RCA
21	NEAL MCCOY	NO DOUBT ABOUT IT (B. BECKETT, J. S. SHERILL, S. SESKIN)	ATLANTIC
22	RANDY TRAVIS	BEFORE YOU KILL US ALL (K. LEHNING, K. FOLLESE, M. T. BARNES)	WARNER BROS.
23	DWIGHT YOAKAM	FAST AS YOU (P. ANDERSON, D. YOAKAM)	REPRISE
24	MARY CHAPIN CARPENTER	I TAKE MY CHANCES (J. JENNINGS, M. C. CARPENTER, M. C. CARPENTER, D. SCHLITZ)	COLUMBIA
25	LITTLE TEXAS	MY LOVE (J. STROUD, C. DINAPOLI, D. GRAU, P. HOWELL, B. SEALS, T. BARNES)	WARNER BROS.

◆ Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING OCT. 8, 1994

COMPILED 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 EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★						
1	1	1	27	TIM MCGRAW ▲ ³ CURB 77659 (9.98/13.98) 26 weeks at No. 1	NOT A MOMENT TOO SOON	1
2	2	2	13	ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	1
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
3	NEW ▶	1	1	TRACY LAWRENCE ATLANTIC 82656 (10.98/15.98)	I SEE IT NOW	3
4	4	3	22	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
5	5	5	16	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
6	3	4	35	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
7	6	6	9	JOE DIFFIE EPIC 64357/COLUMBIA (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
8	10	10	56	GARTH BROOKS ▲ ⁴ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
9	11	12	37	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	9
10	7	7	34	THE MAVERICKS ● MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
11	8	9	15	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
12	9	8	5	PATTY LOVELESS EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
13	12	11	14	SAMMY KERSHAW MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
★ ★ ★ GREATEST GAINER/HEATSEEKER IMPACT ★ ★ ★						
14	17	26	6	THE TRACTORS ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	14
★ ★ ★ PACESETTER ★ ★ ★						
15	15	—	2	MARK CHESNUTT DECCA 11094 (10.98/15.98)	WHAT A WAY TO LIVE	15
16	13	13	16	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	12
17	16	15	34	BLACKHAWK ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
18	14	14	20	TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
19	20	23	211	GARTH BROOKS ▲ ¹¹ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
20	22	19	83	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
21	19	16	54	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
22	24	22	117	MARY CHAPIN CARPENTER ▲ ² COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
23	21	20	103	ALAN JACKSON ▲ ² ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
24	23	24	20	LORRIE MORGAN ● BNA 66379 (9.98/15.98)	WAR PAINT	7
25	25	18	106	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
26	27	28	282	GARTH BROOKS ▲ ³ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
27	26	21	79	DWIGHT YOAKAM ▲ REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
28	18	17	3	CHRIS LEDOUX LIBERTY 28770 (10.98/15.98)	HAYWIRE	17
29	29	27	52	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
30	28	25	52	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
31	33	34	72	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
32	37	42	159	GARTH BROOKS ▲ ³ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
33	34	33	163	BROOKS & DUNN ▲ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
34	31	32	33	NEAL MCCOY ● ATLANTIC 82568 (10.98/15.98) HS	NO DOUBT ABOUT IT	13
35	39	41	29	JOHN BERRY LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
36	40	40	46	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
37	36	38	35	COLLIN RAYE ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
38	35	35	60	CLAY WALKER ▲ GIANT 24511 (9.98/15.98) HS	CLAY WALKER	8
39	38	36	75	TOBY KEITH ● MERCURY 514421 (9.98 EQ/13.98) HS	TOBY KEITH	17
40	41	29	30	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
41	32	30	22	RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
42	30	—	2	VARIOUS ARTISTS MERCURY 522639 (10.98 EQ/15.98)	RED, HOT + COUNTRY	30
43	45	43	22	PAM TILLIS ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
44	47	44	108	VINCE GILL ▲ ³ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
45	43	31	31	RICK TREVINO COLUMBIA 53560/SONY (10.98 EQ/15.98) HS	RICK TREVINO	23
46	50	47	19	KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	12
47	48	46	98	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
48	53	—	2	DOUG SUPERNAW BNA 66396 (9.98/15.98)	DEEP THOUGHTS FROM A SHALLOW MIND	48
49	42	45	27	CONFEDERATE RAILROAD ● ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	6
50	44	37	10	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
51	54	49	63	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
52	52	50	50	VARIOUS ARTISTS ▲ ² GIANT 24531 (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
53	46	39	19	SOUNDTRACK ATLANTIC 82595/AG (10.98/16.98)	MAVERICK	4
54	49	53	31	SOUNDTRACK ● MCA 10927 (10.98/16.98)	8 SECONDS	3
55	58	56	14	LARI WHITE RCA 66395 (9.98/15.98) HS	WISHES	54
56	51	48	46	TANYA TUCKER ● LIBERTY 89048 (10.98/15.98)	SOON	18
57	55	51	75	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	9
58	60	60	5	KEN MELLONS EPIC 53746/SONY (9.98 EQ/15.98) HS	KEN MELLONS	58
59	61	59	176	ALAN JACKSON ▲ ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
60	57	52	126	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	7
61	59	54	66	JOHN ANDERSON ● BNA 66232 (9.98/15.98)	SOLID GROUND	12
62	62	55	72	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
63	67	65	50	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
64	56	57	26	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	55
65	64	58	22	JOHNNY CASH AMERICAN 45520/WARNER BROS. (9.98/15.98)	AMERICAN RECORDINGS	23
66	70	71	95	GARTH BROOKS ▲ ³ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
67	65	62	50	ALABAMA ● RCA 66296 (9.98/15.98)	CHEAP SEATS	16
68	73	66	123	BILLY RAY CYRUS ▲ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
69	68	61	12	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	57
70	63	—	2	WAYLON JENNINGS RCA 66409 (9.98/15.98)	WAYMORE'S BLUES (PART II)	63
71	69	68	41	DOUG STONE ● EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE	20
72	71	67	10	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	62
73	72	64	75	JOE DIFFIE ● EPIC 53002/SONY (10.98 EQ/15.98)	HONKY TONK ATTITUDE	10
74	75	72	137	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
75	66	63	59	AARON TIPPIN ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	6

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY
FOR WEEK ENDING OCTOBER 8, 1994



THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98) 155 weeks at No. 1	GREATEST HITS	177
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	177
3	3	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	162
4	4	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	175
5	5	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	177
6	6	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	175
7	8	MARY CHAPIN CARPENTER ● COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	3
8	20	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	16
9	15	KEITH WHITLEY ▲ RCA 52277 (9.98/13.98)	GREATEST HITS	36
10	7	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	53
11	—	ANNE MURRAY ▲ ⁴ LIBERTY 46058 (7.98/12.98)	GREATEST HITS	126
12	16	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	24
13	25	ALABAMA ▲ RCA 7170* (9.98/13.98)	GREATEST HITS	176

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	9	SAMMY KERSHAW ▲ MERCURY 510161 (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	8
15	24	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	60
16	17	DAVID ALLAN COE ▲ COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	73
17	11	WAYLON JENNINGS ▲ ⁴ RCA 3378* (8.98)	GREATEST HITS	61
18	21	KENNY ROGERS ▲ LIBERTY 5112*/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	81
19	10	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	66
20	19	MARY CHAPIN CARPENTER ● COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	47
21	13	TANYA TUCKER ● CAPITOL 91814 (9.98/13.98)	GREATEST HITS	16
22	—	WILLIE NELSON ▲ ² COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	42
23	18	CLINT BLACK ▲ ² RCA 9668 (9.98/13.98)	KILLIN' TIME	4
24	—	WILLIE NELSON ▲ ⁴ COLUMBIA 35305/SONY (7.98 EQ/11.98)	STARDUST	12
25	14	GEORGE JONES ● HOLLYWOOD 380 (4.98/9.98)	AT HIS BEST	11

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

Country Music

The Billboard Spotlight

With Growing Audiences, Emerging Talent and Expanding Labels It's A Big Market

Except for the predictable kvetching within the industry that all country music is beginning to sound the same, 1994 has been another great year for the format. No doubt this is attributable to the fact that country music is pushing ahead on so many fronts—rather than relying on records alone to maintain its momentum.

But let's start with records: According to the Recording Industry Assn. of America—the folks who certify gold and platinum sales—country music commanded 18% of the popular-music market in 1993, second only to rock in all its manifestations, which accounted for 35%. Contrast this to 1989, when country's share was only 6.8%. In 1990, the size of the slice grew to 8.8%, in 1991 to 12.5%, and in 1992 to 16.5%.

Of the country albums released between the first week of September 1993 and the first week of September 1994, at least 21 have been certified gold, platinum or multiplatinum, and many others are nearing such certification. Artists with albums in this group are Tim McGraw, John Michael Montgomery, Garth Brooks and Reba McEntire (multiplatinum); Alan Jackson, Vince Gill and George Strait (platinum); and the Mavericks David Ball, Travis Tritt, Neal McCoy, Randy Travis, Collin Raye, Confederate Railroad, Tanya Tucker, Faith Hill, Alabama and Doug Stone (gold).

In addition, the country-artists compilations "Rhythm Country & Blues" and "Common Thread: The Songs Of The Eagles" went platinum and multiplatinum, respectively, during this time.

This was also the year that saw McGraw, Hill, McCoy, Ball, Clay Walker and Toby Keith rise from nowhere—statistically speaking—to become best-selling artists.

Depending on your outlook, there was either a wealth or surfeit of "event albums" in 1994. Following the examples set by the various artists' tributes to Bob Wills & The Texas Playboys (Liberty) and the Eagles (Giant), the labels released the country/R&B duet album, "Rhythm Country & Blues" (MCA); an AIDS relief project, "Red Hot + Country" (Mercury); "Skynyrd's Frynds" (MCA) "Lama's Hungry Eyes" (Arista), a combined tribute to Merle Haggard and fund-raiser for the Second Harvest food banks; "Keith Whitley: A Tribute Album"; and the all-star duet albums from George Jones ("The Bradley's Barn Sessions," MCA) and Tamy Wynette ("Without Walls," Epic).

As new talent stretched the capacity of existing labels to handle it, some of the majors spun off associated labels. MCA revived and separately staffed Decca, and Mercury did the same with Polydor. Liberty launched Patriot, and Platinium Entertainment, a Chicago-based company, established the independent River North Nashville Records. Other country indies are about to surface. At last count, Nashville boasted 16 distinct major country labels.

Garth Brooks, the man most responsible for country's current

prosperity, made some estimable forays into international markets this year, wowing sellout crowds in Ireland and establishing a presence throughout the rest of the British Isles and in continental Europe. He currently is making similar headway in Australia and New Zealand.

Brooks is the first country superstar to make a serious effort to take his music abroad while he is at the height of his popularity. And he's also the first to take his full show rather than an abridged version.

The spread of Country Music Television into Europe, beginning in October 1992, seems to have helped create a market for Brooks and his country peers. CMT Europe now reaches approximately 8 million homes. In August, CMT announced plans to transmit its music video programming into parts of Asia and Latin America as well.

Dozens of top country acts have been touring throughout 1994 and thereby causing fear among some talent agents and concert promoters that there would be more tickets available than consumers had money to buy. So far, however, no major disappointments have been reported. Brooks & Dunn, Reba McEntire, Alan Jackson, Vince Gill, George Strait and Sawyer Brown have all drawn well.

In Nashville itself the big news was the revitalization of downtown and a chance to tap more deeply into the lucrative tourist trade. Gaylord Entertainment bowed two showplaces: the new Wildhorse Saloon on Second Ave. and the historic Ryman Auditorium on Fifth.

The latter venue, which served as the home of the Grand Ole Opry from 1943 to 1974, got an \$8.5 million makeover. By the time it reopened in June, it was booked with a variety of high-profile shows, including the Martha White Bluegrass Night series and the musical "Always... Patsy Cline."

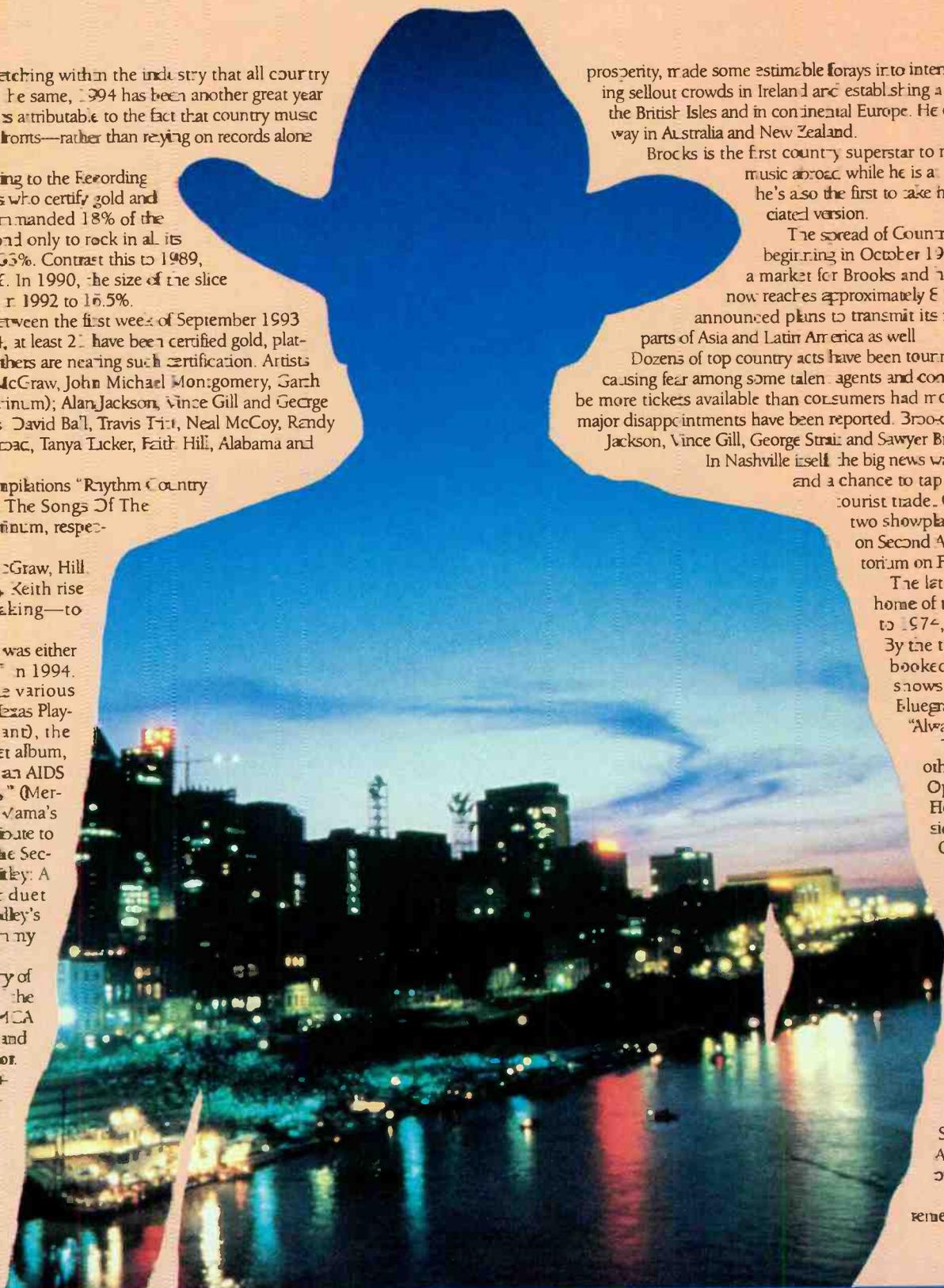
To speed guests of Gaylord's other Nashville properties—notably Opryland USA and the Opryland Hotel—the company also commissioned a fleet of water taxis. (Both Opryland and downtown are on the Cumberland River.)

Yet another recently completed downtown attraction is the Hard Rock Cafe, which celebrated its opening with a benefit concert by Vince Gill, Don Henley and Melissa Etheridge.

There was substantial construction on Music Row, as well, with Sony Tree, MCA and Warner Bros. opening new or refurbished buildings and BMI, Starstruck Entertainment and Almo Irving in the process of building and expanding.

All in all, it's been a year to remember.

BY EDWARD MORRIS



CountryMUSIC

inter
national

Country By Country, Music Goes Global

BY ANDREW VAUGHAN

LONDON—The year 1994 has finally seen country music making serious inroads into the international market. Nashville labels have worked consciously to develop artists' careers in Europe and beyond, and the year has seen European concerts from Garth Brooks, Trisha Yearwood, Vince Gill, Dwight Yoakam, Ricky van Shelton, Emmylou Harris and Hal Ketchum.

The support infrastructure has been increased, with CMT now available to 5.8 million subscribers across Europe; the Sept. 1 launch of Europe's first 24-hour country station, Country 1035 AM in London; and the emergence of a glossy High Street magazine, *Country Music International*, from national newspaper publishers United Newspapers.



Garth Brooks

Joe Casey, VP of international marketing at Sony Music in Nashville, has witnessed the changes from both sides of the Atlantic and feels that these positive video developments are key to filling the information gap. "There's a lot of music that the audience over there has liked, but they didn't know the name of

the song or who was singing it," Casey says. "CMT Europe has made a tremendous contribution to what we as an industry are trying to accomplish. The hunger for the music is there, and the sales are there. And our international business has never been this good. Mary Chapin Carpenter's sales, for instance, have increased in the United Kingdom tenfold in the last two years."

In order to maximize these new developments, the Country Music Assn. has opened more international offices—with Tony Rounce looking after the U.K. and Ireland, Karen Holt in Utrecht for the Benelux countries and Fritz Partner in Zurich working with Germany, Switzerland and Austria.

For the CMA's international director, Jeff Green, the year has been a "dramatic" success. "Since I started in this role in April 1993, I've been thrilled with the response from record companies internationally," says Green. "Their enthusiasm is growing. They eagerly show us their campaign plans and are coming to Nashville on a more regular basis, thanks in part to the new direct-flight route."

Garth Brooks' international ambitions have made great inroads into developing links between Nashville and the international market. According to Thierry Pannetter, Brooks' label manager at EMI London, the tour was vital to marketing success.

"The album 'In Pieces' went gold in five days, and the response to Garth's concerts was phenomenal," says Pannetter. "Shows at Wembley and Birmingham sold out in a matter of hours, and he played an amazing eight nights at The Point in Dublin."

"With that kind of awareness and an excellent press campaign by Byworth-Wootton, which placed Brooks in the mainstream media, we were able to capitalize on sales dramatically. In Germany, the response was such that one Brooks in-store promotion was attended by over 700 people, and he signed autographs for four solid hours."

Carrie Spacey-Foote, international marketing manager at EMI, maintains that, while the tour was important, Germany was already familiar with Brooks through the broadcast of the NBC-TV special. "One has to note the impact of CMT Europe as well. That's had an important influence across the continent," notes Spacey-Foote.

CMT is moving into the Asia-Pacific region and Latin America and also is consolidating Europe with a multi-channel microwave system in

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The Future Path Of Country's Road

A Roundup Of Record Execs Present Their Own Brand Of Answers To Hot Topics

BY PETER CRONIN

NASHVILLE—As country music settles into its new home in the American musical mainstream, Nashville's music industry is in the throes of heretofore unimagined growing pains. Billboard asked a select sampling of Music City decision-makers a few of the tough questions that are being tossed around in the bars and boardrooms of Music Row. Their answers say a lot about what country music has accomplished and where it may be headed.

Rick Blackburn is president of Atlantic Records Nashville.

Tony Brown is president of MCA Records Nashville.

Allen Butler is executive VP/GM, Sony Music Nashville.

Tim DuBois is president of Arista Records Nashville.

Kyle Lehning is president of Asylum Records.

James Stroud is president of Giant Records' Nashville division.

Billboard: *The rock 'n' roll and AC music of the '60s and '70s has influenced today's country music in a big way. Is this necessarily a good thing, and do you think it will continue?*

Tim DuBois: It's very hard to find somebody right now who didn't grow up with rock 'n' roll. It's cool to say, "My influences are Hank and

James Stroud: I have a neighbor whose children listen to country music only. They never did go to the rock 'n' roll side of the radio. They ask questions about country artists, and they're very knowledgeable. I'm shocked, because I grew up listening to everything *but* country. Country was very uncool. We've incorporated a lot of what we grew up with, but we have to be careful. We're evolving, but we have to make sure we keep our roots and don't forget the basics of country music: great lyric content and a nice, simple melody.

BB: *While most everyone agrees that country's widespread popularity is a wonderful thing, many critics have accused Nashville of falling into the old pattern of turning out "cookie-cutter" clones instead of real artists. Is it still possible to break the mold?*

Blackburn: When we make commercial country music that appeals to the masses, the critics think we either are selling out or creating a sameness. But in Nashville, we have a pretty good handle on what the public wants to buy, and the sales figures bear that out. We're trying to make money; that's why we're here. If the critics were running a label, they wouldn't last long. It would be a commercial disaster.

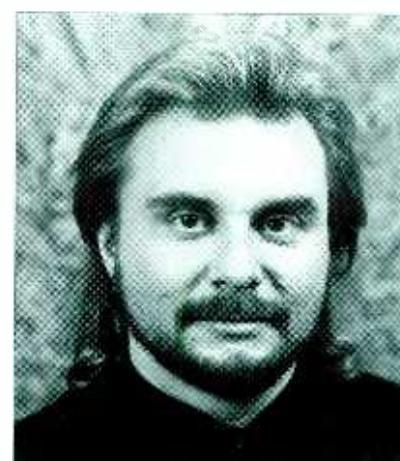
Brown: It's my job to bring something new to the table. Whether the consumers or the public like it or not, I've got to try to turn them on to



Rick Blackburn, Atlantic Records Nashville



Tony Brown, MCA Records Nashville



Allen Butler, Sony Music Nashville

Lefty," but what we're dealing with is a bunch of people whose influences are more like James Taylor and the Eagles. There's a big market for traditional country, but it's when it's on the hipper side of country that it seems to work.

Tony Brown: To me, the rock edge is in the traditional stuff as much as the retro stuff, and the rock influence is there in the image as much as the music. A contemporary song will have a traditional video and vice versa. I think we're all aiming at the rock demographic, if not in the music, then in the videos. It's all jumbled up.

Kyle Lehning: Are we choosing the path of least resistance by just embracing more rock 'n' roll? It has broadened the format, so we've gained something on the one hand, but I think the unique character of country music is suffering. Unless somebody comes up with something truly unique and different that captures the imagination of the public, the rock influence is the way it will go. But to me, the most interesting challenge is in trying to evolve what is truly country music. I'm hoping we can go to the next level of creativity and still be identified as country.

Allen Butler: We've still got plenty of cowboys walking up to the table saying, "Give me a deal." But at the same time, you've got plenty of kids in their 20s who grew up on both country and rock. So I think we'll see a balance of both. What other format appeals to the cross demographic like country does? You hear steel guitar on pop records now, and it's very hip just like a fuzz pedal was in the '60s. Young people are playing traditional country instruments in a very '90s way, and that's been a big influence as to why our music is as popular as it is now.

Rick Blackburn: The 30-to-40-year-old demo grew up with the Eagles and those kinds of sounds—strong lyrics, stacked harmonies, heavy melodies. To them, a good portion of country music is reminiscent of that sound, and that will continue.

it. Making certain artists appeal to the mainstream may take a minor adjustment. The Mavericks' first album, with [producer] Steve Fishell, just didn't work. So on the second album, we hired Don Cook—not to change anything, but just to adjust. Anybody who knows the Mavericks will say this is a better Mavericks album.

Butler: We can break the mold by finding new artists that have something to say and are saying it in a different way. Whenever we find something unique, it's going to be a harder sell because of radio's safe, traditional approach. Each individual label has to make a conscious decision: Do they want to go the easy road and find ear candy that's palatable and that radio will gobble up, or do they want to challenge themselves and find somebody with something to say?

Stroud: Tim McGraw's "Indian Outlaw" broke the mold. That was a song nobody would cut. Tim McGraw begged me to put it on the first album, and I wouldn't let him. How wrong was I? As far as that cookie-cutter way of doing music, we'd better watch it because we can hurt our music.

Lehning: Human beings, especially Americans, can deal with anything except boredom. When we find something we like, we do it until we wear it out. Then things change.

BB: *There's an ongoing intra-industry debate over the value of research and focus groups in determining, for example, what songs to release as singles or even what songs to release at all. Where do you stand on the issue of consumer research?*

Blackburn: The bottom line is we have to make music that the public likes, so let the public decide if we're making good music. We're constantly doing research to test the 18-to-30-year-old demographic.

Continued on page 44



THE
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COUNTRY MUSIC TELEVISIONSM



CountryMUSIC

MUSIC GOES GLOBAL

Continued from page 42

Moscow and Latvia. This will make the service available to over 90% of the world's TV audience.

Hal Willis, VP and general manager worldwide, says, "We believe that the launch of CMT on these two new satellites makes us the missionaries of country music to the entire world."

FOREIGN EXCHANGE

The U.K. still retains a special relationship with Nashville largely through the common-language factor.

Chrysalis launched the Hit label in January, distributing Curb product and, according to marketing director Phil Cokell, results have been positive. "We're learning as we go," Cokell says. "Singles are expensive, so we've been concentrating on album sales. All the signs suggest that the market is growing steadily. BBC Radio 2 has been supportive, CMT has been very cooperative—especially regarding Hal Ketchum—and the magazine *Country Music International* gives us more High Street access."



Trisha Yearwood

Major retailers HMV, Tower and W.H. Smith have also been important players in the U.K., with all three operating co-op campaigns with the labels. Elspeth Thompson, marketing executive at Tower in London, has noted that country sales have doubled since April at its flagship branch in Piccadilly Circus in London's West End.

Mark Bell, country-product manager at MCA, stresses that the support of the retailers has been crucial: "With their support, the Vince Gill album has done over 10,000 units, where the previous one was around the 3,000 mark."

On the independent-label side, Step One Records has expanded into the U.K. with a distribution deal via D Sharp Records and Pinnacle. Label consultant Tony Byworth explains that this is "the beginning of international expansion for one of Nashville's leading independent labels. They've been monitoring the U.K. situation for some time and feel that now is the right time to move in."

Roundtower, specializing in country-based singer-songwriters like Tom Russell and Katy Moffatt, has seen sales increase substantially over the year. Says Claire Hudson, "Norway has been very good for us, with Tom Russell making the regular charts. The image problem is still significant in the U.K., but it's a lot better than it was."

Lack of airplay has long been a serious handicap in the U.K., but London finally has its own 24-hour country station in Country 1035 AM. John Wellington, chairman, concurs that country music still has an image problem in the U.K. but is convinced that, once people hear the sounds of modern country music, those prejudices will subside. Martin Satterthwaite, the station's head of music, talks about the importance of what he calls "the Eagles factor." He insists, "Country music provides music for people who liked the Eagles, who liked West Coast rock and now find dance and rock too extreme."

In his previous role as European director for the CMA, Satterthwaite campaigned for a U.K. country-radio station. He is adamant that if listeners are made aware of country, their response will be good. "Research constantly shows that country is popular when the public have access to it," he says. "That's exactly what 1035 will be providing."

With the infrastructure in place and international labels ready to develop the country market, the prospects for increased sales in 1995 look healthy.

And, taking Garth Brooks' ground-breaking world tour as evidence, Daniel Jason of PolyGram International is convinced that "the key is to think globally early on—when projects begin to happen in the U.S.—making time in artists' schedules for international promotion and touring to build a base around."

ANDREW VAUGHAN, editor of *Country Music International*, is a London-based writer specializing in country music.

COUNTRY'S ROAD

Continued from page 42

They are very fickle, and they're in and out of this format more than you think. As an industry, we have to do whatever it takes to keep that demographic happy.

Brown: I don't dwell on research as much as I dwell on my belief. Promotion and marketing use research, and I look at it. But I don't use it as my focal point. I refuse to quit believing in the Rodney Crowells of the world to give in to some young guy or girl who walks in with one radio smash.

Stroud: We're still going with the gut and letting our ears drive what we do, but I believe in research. At MCA, where you're doing a huge amount of business with George Strait, Reba McEntire and Vince Gill, you can afford the luxury of having a Rodney Crowell. When we signed our contracts, we took on a responsibility to make money.

Butler: Music is a sensual enjoyment, and I don't think research can answer those questions or push those buttons. We look at research, but we don't generate it. Research cuts out all the highs and lows and gives you the middle. It's no different than when we tried to let the accountants and the attorneys run the music business in the '70s. They tried to get all their answers out of a computer, and things got stale.

DuBois: In another life, I was an accountant, and one thing I understand about research is that it's not the most dependable thing in the world. I listen a lot, and that's my research. When you put too much emphasis on research, you take away some of the artistry. There's been a preponderance of almost-novelty records, and that's the kind of thing you're going to get back from research.

BB: Is country music moving back toward becoming an artist-driven format, or will it continue in a song-driven direction?

Brown: The Mavericks are a good example of an artist-driven thing. That's not a hit-driven success story. They've barely gotten into heavy rotation across America on any record with the exception of their current one. "Oh What A Thrill." So I think it could swing back. I'm still operating on the premise that if you sign an artist, you've got to think that you're going to be with them for the next eight to 10 years. Reba is up for four awards this year, and George Strait is the only person other than Alan Jackson up for album of the year. Country music still prefers artists with some longevity.

DuBois: The old joke was that Kenny Rogers was so hot he could put out four minutes of silence and it would go Top 5. People played a record because of the name on it. I don't think we're there, because we've cranked up the competitive standards a lot. One thing country has always been good for is fan loyalty. With a lot of [Top 40] stuff, it's one or two hits and you're gone. I don't think country will ever be that brutal.

Butler: Our main exposure is still through radio, and radio's nature is to surround themselves with a comfort level. They become comfortable with a group of artists. So the format appears to be artist-driven, because that's the group radio is currently comfortable with. Every format needs stars; that's what drives people into anything—that name value.

Stroud: We'll have some artist-driven situations, but we are built on the song. If the Nashville record business were to go away, we'd still have a huge business here in publishing. We have the best lyricists in the world. I'm getting ready to cut a record by a kid named Christopher Williams. He's Ella Fitzgerald's nephew and he's an unbelievable singer. I'm going to cut an R&B record on him, and the song we're cutting was a No. 1 country song.

Blackburn: I think it's going to become more of a song-based format in the next five years, maybe more so than we've ever seen. And that's only fair. Anybody can have a hit, and an artist that has a flop now has the ability to come right back with a great song and have a hit. Look at

"I Swear." Talk about the power of a song. Here's one that broke the careers of two different artists in two different formats [John Michael Montgomery and All-4-One]. Now you tell me we're not living in the age of the song.

BB: With a large majority of the population now centered in metro areas, what's to become of country music's time-honored rural traditions?

Lehning: That's a real good, soul-searching question. Wendell Berry wrote a lot about that whole thing—the doom of society based on the erosion of the rural lifestyle. Real country music is a historical property rather than one that's evolving into something. The danger is that traditional country music could box itself in and become like a folk or a blues format—limited by its own definition.

Stroud: I think we'll keep those traditions, but we have to think realistically. We're in a market now that is very urban. We're no longer just a hayseed market or hillbilly music. Country has matured; it's intelligent and articulate with a lot of depth and substance. And it's consistent, which is one thing we didn't have 15 years ago.

Brown: Those traditions are going to change as we get more knowledgeable about sounds and get better as musicians. All of our values and tastes are changing. Farmers 20 years ago would never have been able to see Madonna in her steel-cone bra and hear her say the F-word in a concert. Now they can be sitting there eating their corn bread and mashed potatoes with the family, flicking the dial and seeing it in the living room. The availability of TV and the curiosity factor have changed the traditions of every form of music. That's why a lot of rock and R&B musicians are interested in Nashville all of a sudden. They're curious.

Butler: Yes, we've gone from overalls to designer jeans. Country music will evolve as generations come and go, but you're always going to have that tradition there. I don't think those things will fade away.

DuBois: It's not necessarily a rural thing as much as it's family values—and family is a big part of country music. Whether you're talking about a suburban family or a rural family, the integrity involved is the same. That's a lot of what country music is built around, and we're not in danger of losing that. I don't believe the world is going to hell in a handbasket. And I think the lifestyle that our artists and this community portray is a lot saner than what some of my contemporaries in other formats have to deal with.

BB: Are you optimistic about the future of country music, and in what directions do you see things headed?

DuBois: I'm optimistic about the future of Nashville as a music center, but I'm not necessarily optimistic that country music is going to continue to climb and continue to be the darling that it's been the last few years. But it's still very healthy.

Brown: We're maxing out domestically; we're No. 1 pop in Billboard. We've conquered that mountain with Garth, John Michael, Billy Ray and Tim McGraw. What's left to do is Europe, but it's going to be a hard nut to crack. The reason Guns N' Roses or R.E.M. or any major pop act doesn't mind going to Europe or Japan is that MTV is all around the world. If we can turn the U.S. on to country music as a mainstream format, there's no reason we can't turn Europe and the rest of the world on to certain artists. I really believe this will happen, but it's going to be a few years.

Stroud: Europe does have real potential for us, but I don't know how much. It's not going to be automatic, and it's not going to be monetarily beneficial for anybody yet. But it will happen. We've always given them this hillbilly mentality, but we're more intelligent than that now and they're finally seeing it. We've got better artists, and we're more consistent.

Blackburn: I look at the 18-to-30-year-old demo as the future of our business. Ten to 15 years ago, there was extreme artist loyalty, but who sang a particular song just isn't as important to that demo. Being somewhat new to country, this audience is attracted by the songs. There's your future.

Butler: I see it going in many different directions. There's going to be another Garth Brooks at some point, but I don't know what musical direction it will take. But it has to be natural.

Lehning: I'm generally optimistic, but the nature of things is that nothing is in a straight line. We've had a spurt of growth. There's a lot of competition in town, and that's exciting. It's the kind of fertile ground that's required for something truly unique to happen. When we've banged our heads against the wall enough, and enough things don't work, and we're saying "the hell with it"—that's when it will happen. ■



Tina DuBois, Arista Records Nashville



Kyle Lehning, Asylum Records



James Stroud, Giant Records Nashville



Vince Gill

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DAVIS DANIEL

CLINTON GREGORY

TOBY KEITH

CHELY WRIGHT



CountryMUSIC

Radio Can Pick And Choose From The Best Of The Best, And Good Ain't Good Enough Anymore.

BY JIM BESSMAN

The maturing country music boom has given rise to new artists, new labels and more stations, but fears are beginning to surface that maybe there's too much of a good thing. With more and more artists and labels competing for the same number or even fewer spots on playlists, how can all the great new music from young and old artists get heard? And as the country genre shifts from its artist-driven tradition to one fueled by singles, does the new music offer the variety and quality that helped bring about the boom to begin with?

"There is some great country music out there—great country records—that will never see the light of day," says Asylum Records' VP of promotion Denny Mosesman, who notes that new acts lacking a track record at radio suffer when stations have "five slots [available] and 25 records to look at."

"There's so much great stuff out there from old and new artists that some music gets squeezed out," says Brad Chambers, program director at KPLX in Dallas/Ft. Worth.

"But on a song-by-song basis, the best stuff gets on."

Wade Jessen, music director at Nashville's WSM, says, "Artist popularity doesn't necessarily guarantee airplay on singles that are substandard—which hasn't always been the case with country."

Notes Greg Swedberg, program director at Minneapolis country station KEEY-FM/K10, "There's no room for error now. Because of the increased competition, every record has to be 100% correct. If you're not playing a hit record, the guy across the street is."

Arista/Nashville's VP of promotion and artist development Jack Weston disputes the much held assumption that playlists are shrinking, contending instead that "they're about the same as 20 years ago—25 to 40 [slots] all these years. It's crazy to think everybody who puts out a record can make the playlist. Everybody who races doesn't get to race in the Indy 500. The cream rises to the top. Fortunately, radio has a lot of cream to choose from!"

But not everyone sees so much cream. "I see some good stuff still coming out of Nashville and the new labels, but overall the product is not as good as it was three years ago," says Buddy Owens, music director at Phoenix station KNIX-FM. "It's really going to hurt us if we play stuff that won't be around in five years."

Adds Jessen, "Now's the time for us to dig in and not be afraid to record more artists and put more things on the radio."

Liberty Records senior VP of promotion Bill Catino, noting that country now faces the same challenge in getting airplay that pop genres have, says that promoters could strive to break country records market-by-market, "like they do in pop."

"We had Chris LeDoux on 48 stations after the first three weeks, which wasn't enough to chart," Catino says. "A lot of stations will bail out on a record if it doesn't chart the first few weeks, so we have to chase those other markets and spread them to make those records work."

"The truth is, it's not the charts' fault," concludes Mosesman. "There's a lot of great music there, and radio stations know exactly what they want and can pick and choose. Ultimately, you believe in the artists and keep working their music and keep hoping that they make it eventually." ■



Chris LeDoux

Smaller Is Better

Nashville's New Breed Of Downsized Pubberies Focuses On The Write Stuff

BY PETER CRONIN

Merger Mania—When Will It End? That was the question shouted from the headline of Billboard's May 1989 Music Publishing Spotlight. Back in the shark-infested waters of the '80s, when the words "growth" and "acquisition" were pretty much synonymous in corporate America, small profitable companies in every sector were being gobbled up by large corporations at an unprecedented rate. Nashville's thriving music-publishing industry, which had always been characterized by small, independent, money-making firms, was a natural feeding ground. The end of the decade found Music Row trying to adjust, as long-dominant independent publishers were swallowed up by such big fish as PolyGram, Warner Bros. and Sony.

Fast forward to 1994. A new breed of smaller publishing companies, seeded by venture capital from those same majors, is flowering along Music Row. Answering to both the writers' desire to return to a more intimate creative atmosphere and the entrepreneurial spirit of certain creative publishing executives, these new satellite companies are a natural outgrowth of a rapidly growing publishing industry.

"This has always been a viable songwriter's community, and there was a corporate time there where the focus was lost in terms of what this community actually was all about," says Pat Higdon, president of Patrick Joseph Music, who estimates that there are between 20 and 25 of these new downsized publishing firms in town. Responding to the needs of the

writers in his stable, Higdon left his job at Warner Chappell five years ago to start his new company with a small group of songwriters, including Gary Harrison, Vince Melamed, Matraca Berg and Jim Photoglo.

Max T. Barnes, a top country songwriter, is a veteran of three major corporate publishing deals over the course of the past decade. "Being at one of those large publishers can be like being in the witness-protection program," jokes Barnes. "You sign up and you're never heard from again. You've got to compete to even get your songs pitched out there by your own company."

Frustrated by what he saw as a lack of creative attention, Barnes left the corporate atmosphere in 1991 to become the cornerstone writer at Island Bound Music, which had just been formed with backing from Famous Music. "Now I can go in and bend my publisher's ear at any time," Barnes says. "I can get hands-on information anytime I need it."

Tim Wipperman, a 20-year veteran of Nashville's publishing industry who now serves as senior VP and executive GM at publishing giant Warner Chappell, concedes that some focus may have been lost in the heat of late-'80s acquisition fever, but he's quick to point out that the necessary adjustments have been made. It was Wipperman who, in 1989, formed the joint venture through which former Warner Chappell employee Higdon was able to start Patrick Joseph Music.

Wipperman, who came up in the '70s working for seminal Nashville independents like Cedarwood Music and Combine Music, has made an effort to bring those small-publisher advantages to his corporate position at Warner Chappell. "We've got a 5-to-1 ratio of writers to pluggers," he says. "I think a pluggers can take care of five to six writers at one time."

While he sees the growing number of smaller publishers, several of which are financed by Warner Chappell, as a natural outgrowth (and a great way for his company to keep an ear on the street), Wipperman is quick to point out that for many songwriters, there is no substitute for the advantages of working within the corporate walls.

"Here at Warner Chappell, we have the monetary and technical advantages of a multinational company," he says. "Over the years, we develop more than just a subpublishing deal with these international people. It's a real relationship, and there is certainly an advantage to working your catalog that way."

With country songs and country music moving increasingly into the mainstream, Nashville's songwriting and publishing industries, like every record executive in town, are continually looking for ways to grow without losing sight of their uniquely small-town roots. Most predict that these smaller sub-publishers will continue to thrive and grow for some time.

"When you acquire properties, you have to put the seeds back in the ground for those properties to spring forth," Higdon says. "There was a focus lost in that regard, and there was fallout. When the writers fell out, there were also executives who were willing to take a chance and put something together for themselves. That's what's happening here now. To a great extent, it's a rebirth of those smaller things." ■

Labels Take To The Skies, Turn To Sports And Go Back To School To Market Their Country Acts

BY MARIA ARMOUDIAN

Since our budgets are smaller here than at pop labels, we're forced to be more creative in our marketing," says Liberty VP of sales and marketing Bob Freese. "We can't buy major TV and magazines month in and month out." That helps to explain the new, innovative marketing methods Nashville labels are using to showcase their artists.

Liberty Records, for example, uses corporate sponsorships and sports teams to promote its artists. John Berry was tied in with the "Coors Literacy In '95" campaign. "It's a charity, so it's good for everyone," says Freese. "And in addition to the usual music retail outlets, we get another 8,000 Coors retail locations promoting John Berry."

Liberty is also working with the Dallas Cowboys toward what Freese calls "the perfect marriage." The sign at the stadium will read, "Liberty Records welcomes you to Texas Stadium" and will announce select Liberty artists. For example, George Ducas will sing the national anthem, his name will be posted on the sign, and 10,000 CD singles will be given out at the game.

MCA is also exploring the union of country music and sports, with a focus on college athletics. The upcoming Lynyrd Skynyrd tribute album, "Skynyrd Frynds," will be tied in to college football programs. "The record will cross all boundaries, particularly down south at the universities," says MCA senior VP of marketing and sales, Walt Wilson. "Sweet Home Alabama" is an anthem to those students."

The first audio billboard in Nashville, also the largest and most frequented billboard in town, will be the site of a 3-D version of the Lynyrd Skynyrd project. Motorists can hear portions of the songs from their car radios when they tune into the proper AM frequency.

For its Jimmy Buffet project, MCA coordinated the album's release with Memorial Day weekend and spring break. Airplanes towed banners over every beach and several major-league baseball games.

Now MCA is looking into Internet and Compuserve. "We're not doing it officially, but we're on there as users and are spreading the seed," says Wilson. "We already sold at least five Bill Monroe boxed sets on Internet just by letting people know where to get it."

At Sony Records, VP of marketing Connie Baer says her "mantra" is "more"—"more TV, more videos, more corporate ad tie-ins, more emphasis on launches and more integrated efforts."

The label has many television campaigns. For artists Patty Loveless, Collin Raye, Joe Diffie, Gibson/Miller Band and Rick Trevino, Sony launched a national promotion in September with E! Entertainment and Blockbuster and has a similar campaign with CMT and Camelot Music for the same artists plus Doug Stone.

Additionally, Sony initiated an 800 number called the "Joe Diffie hotline to planet Earth," which is tied into CMT, TNN and a number of regional video and

radio outlets. Listeners and viewers can call the number and hear a message from Diffie, get updated tour information, hear a sampling of the album, "Third Rock From The Sun," and hear messages from the characters in Diffie's video.

"It's been wildly successful," says Baer. "We started with 24 phone lines, and now we're up to 98 lines."

In the spring and summer, Sony created a PSA with Collin Raye for "Little Rock," a song and video dealing with alcoholism. The PSA, which ran on several video outlets and radio stations, offered an 800 number to help people find their local branch of Alanon. "In the first month, the calls tripled," says Baer.

Atlantic Records also explored cross marketing, particularly for artist Tracy Lawrence. The label worked with Walmart, positioning Lawrence's product at the snack bars for more visibility. Atlantic also tied in with Coca-Cola's 32-ounce cups, so that consumers buying the soft drink also got a Tracy Lawrence souvenir. ■



John Berry

ATLANTIC RECORDS...

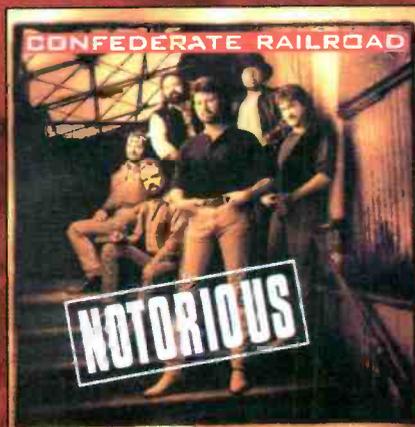
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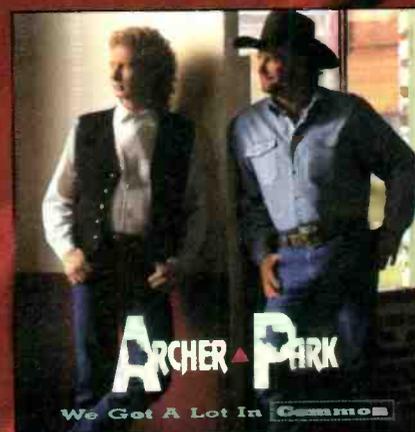
The Atlantic Group



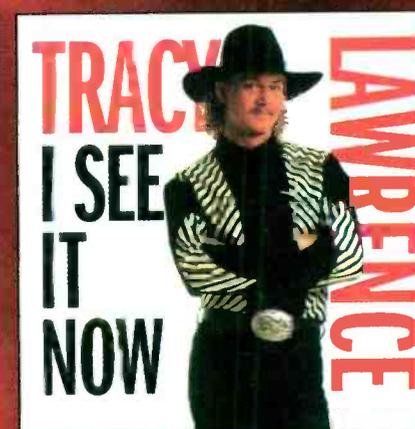
Produced by
BARRY BECKETT



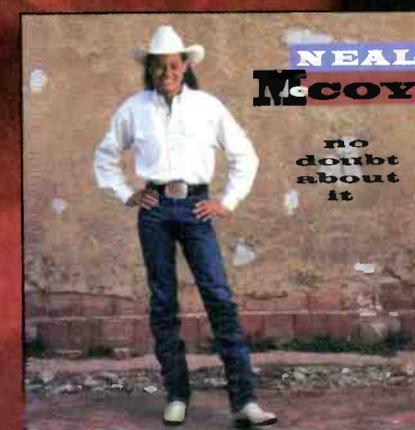
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SCOTT HENDRICKS



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GAIVESTON

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TURN AROUND LOOK AT ME

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**MANSION IN
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CountryMUSIC

Stage Is Set For The Biggest Tour Season In Country's History

BY RAY WADDELL

With more acts on the road than ever before, and the turnstiles clicking at concert venues from the club level on up, it's evident that the live end of country music is flourishing.

If a single show could be responsible for putting country music on the map as far as concerts go, it was Garth Brooks' three sellouts at Texas Stadium in September 1993. Those three shows, with a very conservative ticket price, grossed more than \$3.5 million, —numbers that would make a lot of rock acts envious.

In 1993, country music saw its best year ever for live shows, both in terms of the number of acts on the road and tickets sold. This year will end up even stronger.

"In this market, country is kicking ass," says Wilson Rogers, director of Hardee's Pavilion at Walnut Creek, a 20,000-capacity amphitheater in Raleigh, N.C. "You can tell that country music has arrived when you go out to the parking lot and see beemers and limos." Strong sellers at Rogers' venue this summer included Reba McEntire, Alan Jackson, Brooks & Dunn, Travis Tritt and Hank Williams Jr.

"And I think it's only going to get better," says Rogers. "If we can



Tim McGraw

keep adding new headliners to the mix, it can't help but get better. This year it was Brooks & Dunn, and next year I think John Michael Montgomery is the best shot at a new headliner."

Similar stories about country's success are being heard in other markets, many of them non-traditional hotbeds of the genre. The Coca-Cola Starlake Amphitheatre outside of Pittsburgh, for instance, did a record number of country shows this summer.

"It's taken us a while to carve an identity for country music in this market," says Tom Rooney, executive director of Starlake. "But we're really there now with country, both in terms of quantity and quality. Country is our biggest success story."

Steve Hauser, president of PACE Concerts Southeast, books country acts for six amphitheaters owned and/or managed by PACE Concerts, the Houston-based promotions company. "Country music was very successful this year, for all of our acts," Hauser says. "One key to making it work was spreading the acts out so each gets its own play and promotion out of it. You have to be careful, because each market can only handle so much country."

Country music booking agencies are staying incredibly busy, and their acts are commanding higher guarantees than ever before. The

opportunities for artists to reach people."

Kirby, who also spent six years in the early '80s as Billboard's country music editor, says she decided to do media coaching after watching microphones and TV cameras reduce a succession of good entertainers to verbal jelly.

number of acts on the road is unprecedented, according to Tony Conway, president of the Nashville-based Buddy Lee Attractions. "Let me put it this way: The last four weekends, we've averaged 50 shows a day," says Conway. "All our acts are on the road right now, and we represent 52 exclusively. There are approximately 300 country acts touring this summer, which is, as far as we can tell, the largest number that's ever toured at one time."

It's a double-edged sword, however. "The positive effect is that everybody is getting an opportunity to see their favorite country artist in concert," says Conway. "The negative is that there are only so many spendable leisure dollars in each market and country fans can't go to every one. The average country music fan buys three concert tickets a year."

Conway also notes the change in country music fans and says country acts are competing with other genres more than ever. "The newer country fans are fans of all different types of music," he says. "They want to see Lollapalooza, Janet Jackson, Billy Joel and the Eagles."

The William Morris Agency had 38 country acts, including Tejano, booked out of its Nashville office this summer. Among the legitimate headliners were Brooks & Dunn, Vince Gill, Hank Williams Jr. and Tanya Tucker.

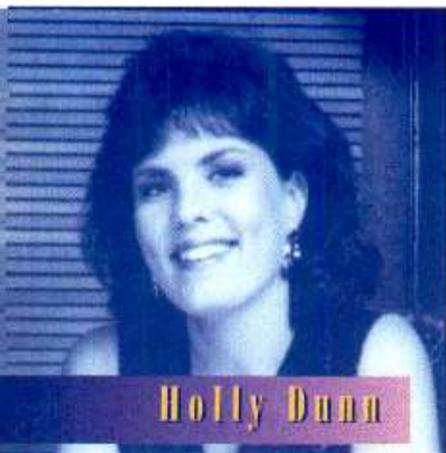
Rick Shipp, who heads William Morris' Nashville office, is optimistic about the coming season and happy with this year. "From my perspective, things couldn't be better," he says. "Our headliners are selling tickets, and our support acts are on tours or pieces of tours that are doing well. I haven't gotten three calls this year where a show wasn't making money."

Tours like the Eagles, however, have taken some dollars out of the marketplace. "Fortunately, we're booking the Eagles, so we had enough lead time to coordinate the on-sales and ad breaks," says Shipp. "One of the few exceptions was Ames, Iowa, where we had Vince Gill and the Eagles a couple of weeks apart. But Vince sold 7,000 tickets the first day and will sell out before the Eagles ever go on sale."

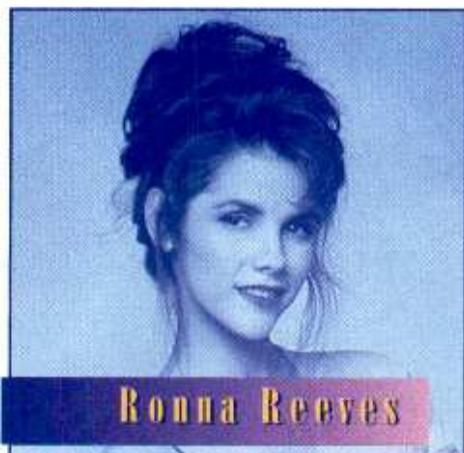
The Nashville office of Creative Artists Agency has had a good summer as well, with such established acts as Clint Black, Dwight Yoakam and Wynonna augmented by relative newcomers like Joe Diffie, Blackhawk and Tim McGraw. McGraw is one of country music's biggest success stories this year, going from guarantees of \$7,500 a night to \$40,000 and up in a period of a couple of months.

The plethora of acts on the road and the threat of market saturation is a real issue. "The strong will survive with good support, and the ones that are not strong will get their brains beat out," Shipp opines.

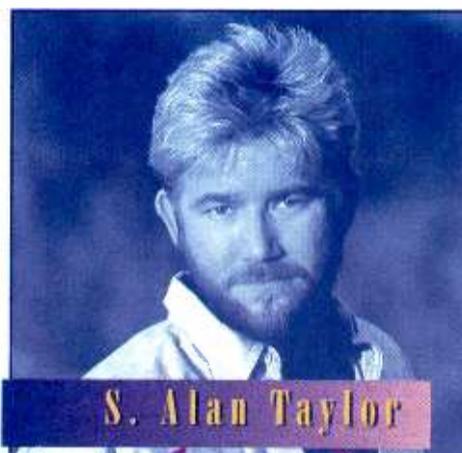
The bigger it gets, the more traffic, the more overlapping dates and the less time between dates. "We're selling thousands of tickets daily, but it could be even better if it were more controlled," says Buddy Lee's Conway. "It takes all of us to make that happen—the artists, the agents and the labels." ■



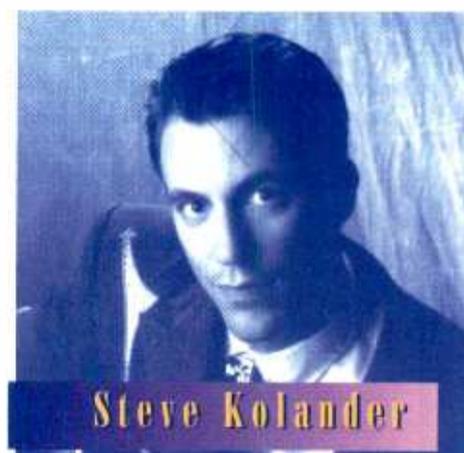
Holly Dunn



Ronna Reeves



S. Alan Taylor



Steve Kolander

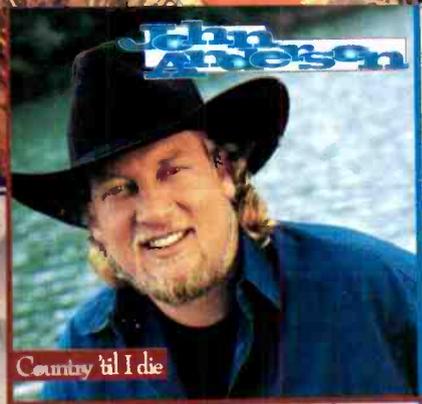
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'94 Country Charts: So Far So Good

The following year-to-date charts were compiled from information dating from the Dec. 4, 1993 issue to the Sept. 3, 1994, issue.

TOP ARTISTS (ALBUMS AND SINGLES)

Pos.	ARTIST (No. of charted albums & singles)	Label
1	GARTH BROOKS (1) Mercury (10) Liberty	
2	ALAN JACKSON (11) Arista (1) Giant	
3	VINCE GILL (1) RCA (9) MCA (1) Giant	
4	JOHN MICHAEL MONTGOMERY (6) Atlantic	
5	REBA McENTIRE (9) MCA	
6	GEORGE STRAIT (7) MCA	
7	BROOKS & DUNN (1) MCA (6) Arista (1) Liberty	
8	WYNONNA (6) Curb/MCA	
9	CLAY WALKER (5) Giant	
10	CLINT BLACK (6) RCA (1) Giant	

TOP NEW ARTISTS

Category	ARTIST (No. of charted singles & albums)	Label
New Male	TIM MCGRAW (4)	Curb
New Female	FAITH HILL (4)	Warner Bros.
New Group	BLACKHAWK (4)	Arista

TOP ALBUM ARTISTS

Pos.	ARTIST (No. of charted albums)	Label
1	GARTH BROOKS (5)	Liberty
2	REBA McENTIRE (4)	MCA
3	ALAN JACKSON (5)	Arista
4	TIM MCGRAW (1)	Curb
5	VINCE GILL (1)	RCA (4) MCA

TOP SINGLES ARTISTS

Pos.	ARTIST (No. of charted singles)	Label
1	CLINT BLACK (5)	RCA (1) Giant
2	JOHN MICHAEL MONTGOMERY (4)	Atlantic
3	VINCE GILL (5)	MCA (1) Giant
4	CLAY WALKER (4)	Giant
5	BROOKS & DUNN (1)	MCA (4) Arista (1) Liberty

TOP ALBUMS

Pos.	TITLE—Artist—Label
1	NOT A MOMENT TOO SOON—Tim McGraw—Curb
2	COMMON THREAD: THE SONGS OF THE EAGLES—Various Artists—Giant
3	IN PIECES—Garth Brooks—Liberty
4	GREATEST HITS VOLUME TWO—Reba McEntire—MCA
5	KICKIN' IT UP—John Michael Montgomery—Atlantic
6	A LOT ABOUT LIVIN' (AND A LITTLE 'BOU LOVE)—Alan Jackson—Arista
7	EASY COME, EASY GO—George Strait—MCA
8	READ MY MIND—Reba McEntire—MCA
9	HARD WORKIN' MAN—Brooks & Dunn—Arista
10	RHYTHM COUNTRY & BLUES—Various Artists—MCA

TOP SINGLES

Pos.	TITLE—Artist—Label
1	I SWEAR—John Michael Montgomery—Atlantic
2	WINK—Neal McCoy—Atlantic
3	FOOLISH PRIDE—Travis Tritt—Warner Bros.
4	THAT AIN'T NO WAY TO GO—Brooks & Dunn—Arista
5	WHENEVER YOU COME AROUND—Vince Gill—MCA
6	EVERY ONCE IN A WHILE—Blackhawk—Arista
7	LITTLE ROCK—Collin Raye—Epic
8	NO DOUBT ABOUT IT—Neal McCoy—Atlantic
9	HE THINKS HE'LL KEEP HER—Mary Chapin Carpenter—Columbia
10	ROCK MY WORLD (LITTLE COUNTRY GIRL)—Brooks & Dunn—Arista

TOP LABELS (ALBUMS AND SINGLES)

Pos.	LABEL (No. of charted album & singles)
1	MCA (62)
2	ARISTA (47)
3	LIBERTY (39)
4	ATLANTIC (24)
5	WARNER BROS. (29)
6	RCA (35)
7	CURB (24)
8	EPIC (31)
9	MERCURY (24)
10	GIANT (19)

TOP DISTRIBUTING LABELS (ALBUMS AND SINGLES)

Pos.	LABEL (No. of charted albums & singles)
1	MCA (69)
2	ARISTA (47)
3	SONY (38)
4	WARNER BROS. (41)
5	LIBERTY (40)
6	ATLANTIC (24)
7	RCA (36)
8	MERCURY (25)
9	CURB (18)
10	GIANT (19)

TOP ALBUM LABELS

Pos.	LABEL (No. of charted albums)
1	MCA (23)
2	LIBERTY (15)
3	ARISTA (15)
4	CURB (9)
5	ATLANTIC (7)

TOP ALBUMS DISTRIBUTING LABELS

Pos.	DISTRIBUTING LABEL (No. of charted albums)
1	MCA (25)
2	LIBERTY (16)
3	ARISTA (15)
4	ATLANTIC (6)
5	WARNER BROS. (14)

TOP SINGLES LABELS

Pos.	LABEL (No. of charted singles)
1	MCA (39)
2	ARISTA (32)
3	RCA (25)
4	ATLANTIC (17)
5	EPIC (22)

TOP SINGLES DISTRIBUTING LABELS

Pos.	LABEL (No. of charted singles)
1	MCA (44)
2	ARISTA (32)
3	WARNER BROS. (24)
4	RCA (25)
5	ATLANTIC (17)

TOP PUBLISHERS

Pos.	PUBLISHER (No. of charted singles)
1	SONY TREE, BMI (30)
2	WARNER-TAMERLANE, BMI (19)
3	SONGS OF POLYGRAM, BMI (17)
4	SONY CROSS KEYS, ASCAP (21)
5	ALMO, ASCAP (18)
6	BLACKENED, BMI (4)
7	EMI BLACKWOOD, BMI (9)
8	BENEFIT, BMI (4)
9	MCA, ASCAP (14)
10	GREAT CUMBERLAND, BMI (10)

TOP PUBLISHING CORPORATIONS

Pos.	PUBLISHING CORPORATION (No. of charted si)
1	SONY MUSIC GROUP (55)
2	EMI MUSIC (37)
3	WARNER/CHAPPELL MUSIC (42)
4	POLYGRAM MUSIC (27)
5	ALMO MUSIC (17)

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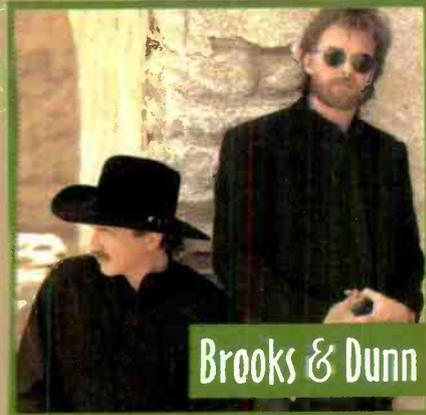
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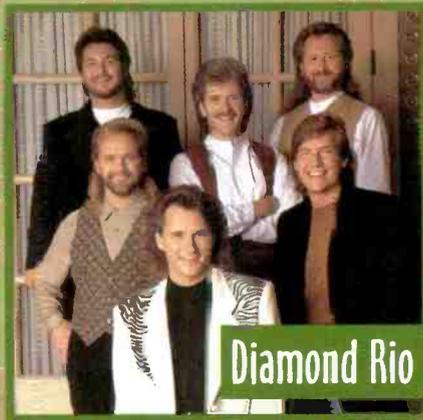
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TRUE
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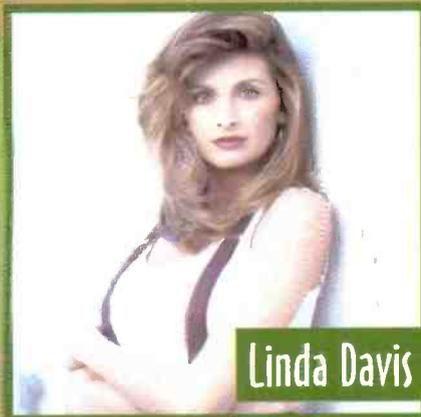
BlackHawk



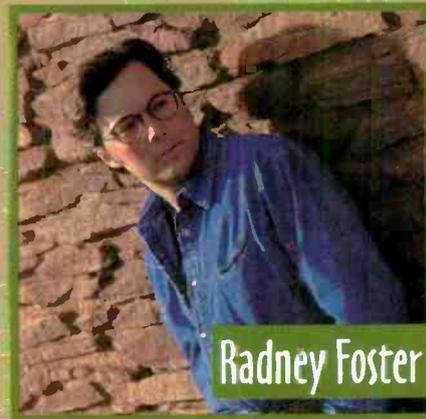
Brooks & Dunn



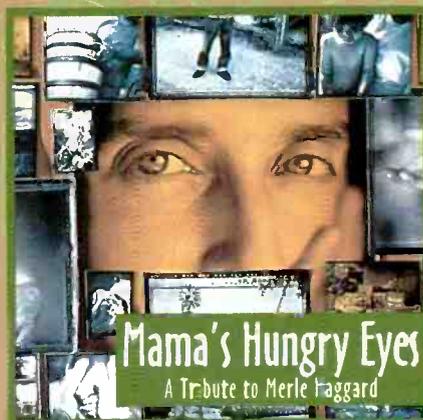
Diamond Rio



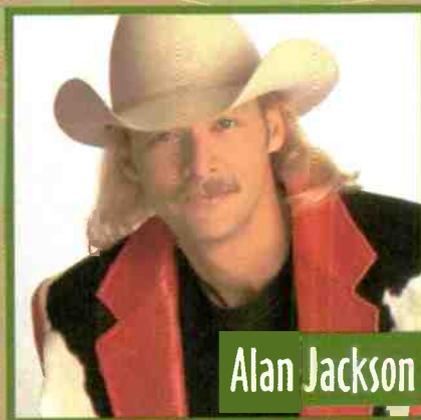
Linda Davis



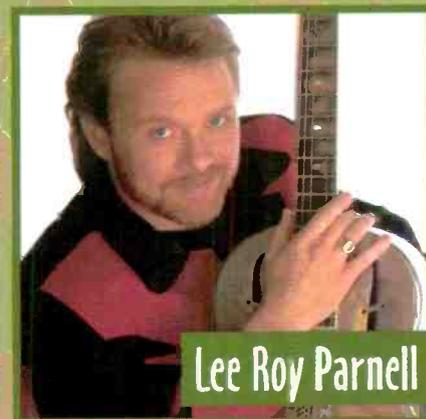
Radney Foster



Mama's Hungry Eyes
A Tribute to Merle Haggard



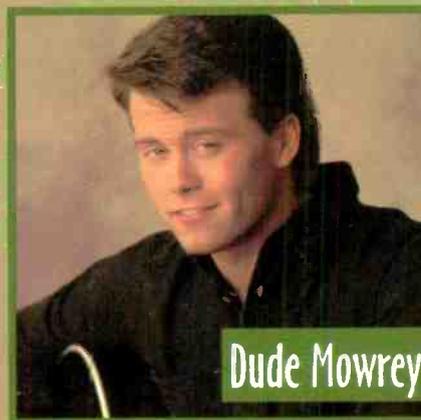
Alan Jackson



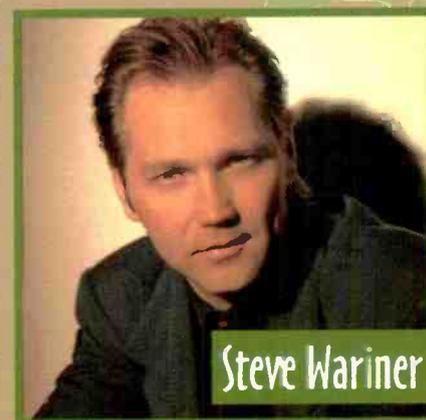
Lee Roy Parnell



Pam Tillis



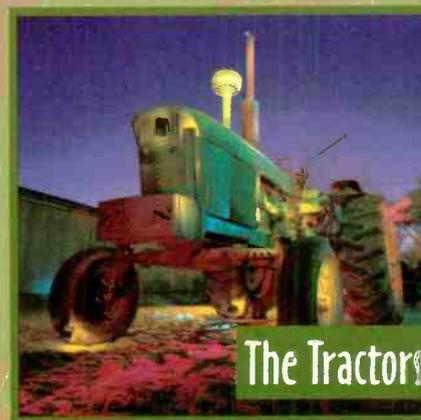
Dude Mowrey



Steve Wariner



Michelle Wright



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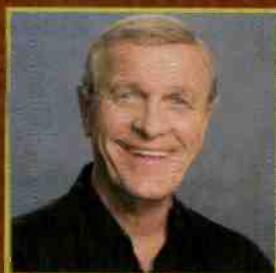


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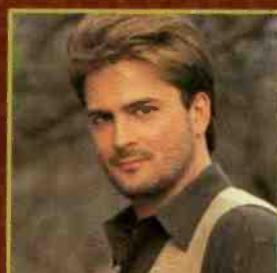
ALABAMA



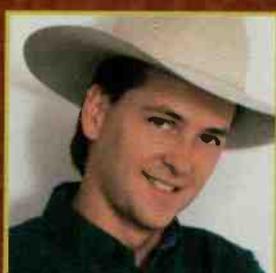
EDDY ARNOLD



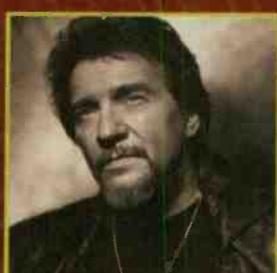
CLINT BLACK



ANDY CHILDS



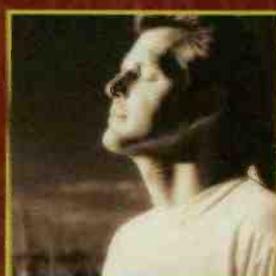
TY ENGLAND



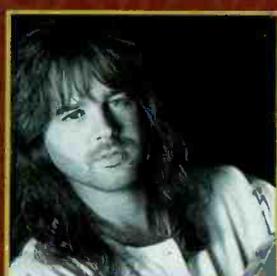
WAYLON JENNINGS



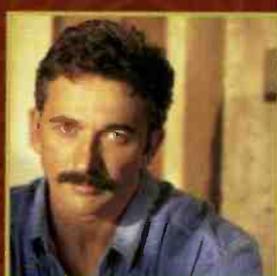
MARTINA McBRIDE



JAMIE O'HARA



JON RANDALL



AARON TIPPIN



LARI WHITE



Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			*** No. 1 ***	
1	1	13	TONY BENNETT	13 weeks at No. 1 COLUMBIA 66214 MTV UNPLUGGED
2	2	11	GROVER WASHINGTON, JR.	ALL MY TOMORROWS COLUMBIA 64319
3	3	2	JOSHUA REDMAN QUARTET	MOOD SWING WARNER BROS. 7072
4	NEW		MARCUS ROBERTS	GERSHWIN FOR LOVERS COLUMBIA 66437
5	NEW		GINGER BAKER TRIO	GOING BACK HOME ATLANTIC 82652
6	4	2	SHIRLEY HORN	I LOVE YOU PARIS VERVE 523486
7	6	19	LENA HORNE	WE'LL BE TOGETHER AGAIN BLUE NOTE 28974/CAPITOL
8	5	20	DIANE SCHUUR/B.B. KING	HEART TO HEART GRP 9767
9	NEW		PERLMAN/PETERSON	SIDE BY SIDE TELARC 83341
10	7	19	ROY HARGROVE QUINTET	WITH THE TENORS OF OUR TIME VERVE 523 019
11	8	67	HARRY CONNICK, JR. ▲	25 COLUMBIA 53172
12	9	45	TONY BENNETT	STEPPIN' OUT COLUMBIA 57424
13	10	26	ETTA JAMES	MYSTERY LADY PRIVATE 82114
14	11	7	JOHN SCOFIELD	HAND JIVE BLUE NOTE 27327/CAPITOL
15	13	51	SOUNDTRACK	SWING KIDS HOLLYWOOD 61357/ISLAND
16	12	47	CASSANDRA WILSON	BLUE LIGHT 'TIL DAWN BLUE NOTE 81357/CAPITOL
17	15	45	ELLA FITZGERALD	THE BEST OF THE SONGBOOKS VERVE 519 084
18	16	42	BILLIE HOLIDAY	BILLIE'S BEST VERVE 513 943
19	22	9	ELLA FITZGERALD	THE BEST OF THE SONGBOOKS: THE BALLADS VERVE 521 867
20	14	11	JIMMY SCOTT	DREAM SIRE 45629/WARNER BROS.
21	24	16	VARIOUS ARTISTS	CARNEGIE HALL SALUTES THE JAZZ MASTERS VERVE 523 150
22	NEW		MEL TORME	A TRIBUTE TO BING CROSBY CONCORD 4614
23	18	24	JOHN SCOFIELD & PAT METHENY	I CAN SEE YOUR HOUSE FROM HERE BLUE NOTE 27765/CAPITOL
24	19	18	CHICK COREA	EXPRESSIONS GRP 9774
25	17	2	THE BENNY GREEN TRIO	THE PLACE TO BE BLUE NOTE 29268

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			*** No. 1 ***	
1	1	95	KENNY G ▲	57 weeks at No. 1 ARISTA 18646 BREATHLESS
2	2	4	RUSS FREEMAN & RIPPINGTONS	SAHARA GRP 9781
3	3	8	GEORGE HOWARD	A HOME FAR AWAY GRP 9780 HS
4	4	19	NORMAN BROWN	AFTER THE STORM MOJAZZ 0301/MOTOWN
5	6	21	JOHN TESH PROJECT	SAX BY THE FIRE GTS 34573
6	10	25	INCOGNITO	POSITIVITY VERVE FORECAST 522 036/VERVE HS
7	5	11	EVERETTE HARP	COMMON GROUND BLUE NOTE 89297/CAPITOL HS
8	17	63	DAVE KOZ	LUCKY MAN CAPITOL 98892
9	11	7	ART PORTER	UNDERCOVER VERVE FORECAST 523 356/VERVE HS
10	9	18	AL JARREAU	TENDERNESS REPRISE 45422/WARNER BROS.
11	8	4	JOE SAMPLE & SOUL COMMITTEE	DID YOU FEEL THAT? WARNER BROS. 45729
12	7	16	DAVID SANBORN	HEARSAY ELEKTRA 61620
13	12	20	PATTI AUSTIN	THAT SECRET PLACE GRP 4023
14	13	18	BONEY JAMES	BACKBONE WARNER BROS. 45611 HS
15	16	13	EARL KLUGH	MOVE WARNER BROS. 45596
16	14	10	STANLEY CLARKE AND FRIENDS	LIVE AT THE GREEK EPIC 57506
17	18	26	PAUL HARDCASTLE	HARDCASTLE JVC 2033
18	15	10	KEIKO MATSUI	DOLL WHITE CAT 77716/UNITY
19	19	31	GERALD ALBRIGHT	SMOOTH ATLANTIC 82552
20	20	4	PETER WHITE	REFLECTIONS SIN-DROME 1808
21	21	57	FOURPLAY ●	BETWEEN THE SHEETS WARNER BROS. 45340
22	RE-ENTRY		THE BENOIT/FREEMAN PROJECT	THE BENOIT/FREEMAN PROJECT GRP 9739
23	23	2	THE BRECKER BROTHERS	OUT OF THE LOOP GRP 9784
24	22	21	GIL SCOTT-HERON	SPIRITS TVT 4310
25	RE-ENTRY		NANCY WILSON	LOVE, NANCY COLUMBIA 57425

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

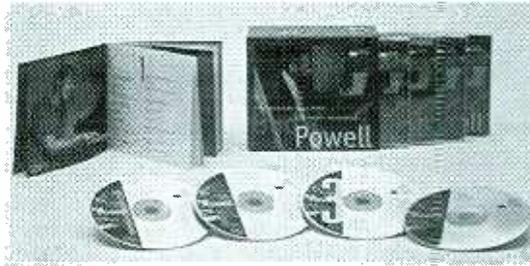
VERY RARE very

THE FINEST JAZZ SINCE 1939
BLUE NOTE

The Finest in Jazz Reissues

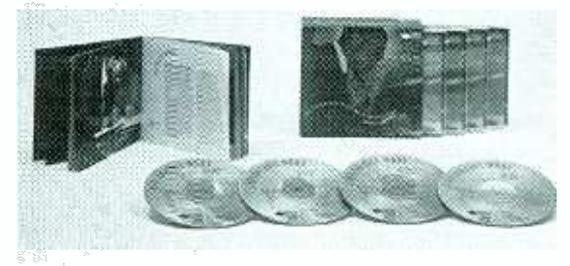
PURE GENIUS X 2

BUD



30083

MONK



30363

Bud Powell's most consistent and artistically satisfying recordings—the complete Blue Note and Roost sessions—are available for the first time. These are the seminal bebop sides that include Fats Navarro, Sonny Rollins, Max Roach and many more. This is a watershed of modern jazz.

At last! Thelonious Monk's complete Blue Note recordings are compiled on compact disc for the first time. His original 1947 sessions lead off the 54 recordings, and include the recently issued "Discovery! Live At The Five Spot" which has been pitch-corrected for the first time.

The Connoisseur Series

<p>28977</p> <p>CLIFF JORDAN JOHN GILMORE</p>	<p>28978</p> <p>STOP AND LISTEN BABY FACE WILLETTE</p>	<p>29027</p> <p>Components Bobby Hutcherson</p>
<p>28981</p> <p>JUDGEMENT ANDREW HILL</p>	<p>80392</p> <p>THE CONNECTION FREDDIE REDD QUARTET JACKIE McLEAN</p>	<p>28982</p> <p>ORNETTE COLEMAN THE EMPTY FUNGUS</p>
<p>29102</p> <p>J. R. MONTEROSE WITH IRA SULLIVAN/HORACE SILVER/WILBUR WARB/"PHILLY" JOE JONES/BLUE NOTE 1536</p>	<p>29100</p> <p>TRUE BLUE TINA BROOKS</p>	<p>28978</p> <p>WHISTLE STOP JOHNNY GRIFFIN THE CONGREGATION BLUE NOTE 89383</p>
<p>28976</p> <p>SYMPHONY FOR IMPROVISERS DON CHERRY</p>	<p>28975</p> <p>TRUE BLUE TINA BROOKS</p>	<p>85383</p> <p>JOHNNY GRIFFIN THE CONGREGATION BLUE NOTE 89383</p>

Some of the rarest masterpieces from the Blue Note archives! Available in limited quantities on high grade vinyl and 20-bit compact discs.



by Jeff Levenson

"What he carried with him was the aroma of red beans and rice, with more than a hint of voodoo and 'gris-gris.' He conveyed this to the world by the insouciant challenge of his loping walk, the cap on his head tilted at an angle, which back home meant: 'Look out! I'm a bad cat—don't mess with me.'" —Rex Stewart, cornetist

OF THE many testimonials highlighting "Louis Armstrong: A Cultural Legacy," a multimedia exhibition currently housed at the Queens Museum of Art in New York, the words of Rex Stewart have stayed with me the longest. Why? Because they pinpoint precisely the coordinates of personality and attitude that establish this towering figure.

History's tendency is to mythologize genius, as if genius needs the help. Pops only needed the advent of technology, specifically, the documentation of recordings, to confirm his rank among the great artists of all time. He originated a kind of music, jazz, that did not exist before his arrival, yet he did so without any of the pretensions or lofty aspirations we often assign to the act of creation.

That's the beauty of this exhibition: Armstrong's down-homeness cuts through the sociological and musicological verities we've come to associate with him. There are more than 375 works—photographs, letters, memorabilia, broadcasts, paintings, and

sculptures by artists as diverse as Stuart Davis, Romare Bearden, Elizabeth Catlett, Gary Wingo, and Weegee—that substantiate Armstrong's impact on 20th-century life, while illustrating how unaffected, though hardly ordinary, he was.

Juxtapose this warm-glow "simplicity" with a contribution to the planet that can't possibly be measured, and you have the equation for a person who embodied the best of what people and art have to offer. Better yet, listen to "Weather Bird," "West End Blues," or "Cornet Chop Suey" (available, by the way, on the newly issued Columbia box, "Louis Armstrong: Portrait Of A Young Man, 1932-1934"), and listen for his timeless ebullience and unabashed love of life. Too often we take those qualities (and their emotional analogs) for granted because their low-detail Xeroxes are so ubiquitous in popular culture. Pops was the source.

"He's like Picasso, Stravinsky, and Casals, one of a kind, a giant upon the earth, and there won't be another like him," critic Ralph Gleason once wrote. Fitting words, to be sure, but no more scholarly than those of Stewart or Dizzy Gillespie, who, when asked to assess Louis' place in history, said simply, "No him, no me." The great Dizzy wasn't alone.

The showing, supervised by the Smithsonian Institution Traveling Exhibition Service, will be blowing into Dallas; Chicago; New Orleans; Oklahoma City; Rochester, N.Y.; Savannah, Ga.; and Washington, D.C. over the next two years. It's not to be missed.



by Heidi Waleson

GIRLS ON THE ROAD: With three charted CDs pushing them along, the members of Anonymus 4 have finally quit their day jobs and embarked on a 50-plus concert tour in the U.S. and Europe. This 8-year-old female vocal quartet, which performs compelling, intermission-less, thematic programs of medieval chant, polyphony, and text, has more than doubled its live concert schedule this season, thanks to the success of the Harmonia Mundi releases "An English Ladymass" (150,000 copies sold, according to the label, and 62 weeks on the Top Classical Albums chart), "On Yoolis Night" (80,000 sold), and "Love's Illusion" (55,000 sold within 3½ weeks of its release last month, now No. 7 on the chart).

After an appearance at the medieval Abbaye de Royaumont in France and a sold-out London debut, Anonymus 4 kicks off its American rounds on Oct. 11 in Sweet Briar, Va. The next six months will find the quartet not only in such big early-music centers as Berkeley, Calif., New York, Boston, Seattle, and Washington, D.C., but also in many of the places in between, including Little Rock, Ark., Duluth, Minn., and Reno, Nev. For acoustical and theatrical reasons, the group will be frequenting churches and chapels rather than big concert halls. It will alternate the three recorded programs, plus a new show, "Hungarian Christmas" (in New York), and "The Lily and the Lamb," a program of medieval English music and poetry that is due out on CD next year.

In addition to in-store signings, some with singing, Anonymus 4 will be ubiquitous on radio throughout the tour, thanks in part to "A Visit with Anonymus 4," a one-hour show of interviews and music, produced and hosted by Rich Capparella, host of "Classical Count-

down." More than 30 stations in large and small markets have picked up the program so far. Sarah Folger of Harmonia Mundi (which instigated and paid for the project) says, "The stations think 'Love's Illusion' is beautiful, but they don't know anything about it. They really need help talking about the music that comes into their libraries." Folger says that a similar show, built around Handel's oratorio "Susanna" with the Philharmonia Baroque Orchestra and conductor Nicholas McGegan, helped put that sleeper on the charts a few years ago. American Public Radio is also offering a program featuring a live performance of Anonymus 4's English Christmas show, "On Yoolis Night," which should also keep the girls on the airwaves for December.

NEW GIG: With all last summer's hullabaloo about the possible demise of Mostly Mozart, Lincoln Center has played its trump card by appointing New York Times critic John Rockwell as director of the new international performing arts festival (still unnamed) that will take over some of those Mostly Mozart weeks beginning in 1996.

Rockwell, who has been covering European culture and reviewing classical recordings for the Times from Paris, has broad interests in contemporary and classical arts, a profile that makes him ideal for Lincoln Center, which is trying hard to revise its traditionalist image without alienating the folks who pay its rent. (Another former New York Times critic, Joseph Horowitz, is busy putting his visions onstage as executive director of the Brooklyn Philharmonic—is this a trend?) Just in case Rockwell hasn't got the technical side of festival production down, Lincoln Center has also appointed Nigel Redden festival consultant. He was formerly of Spoleto Festival USA, is now executive director of the Santa Fe Opera, and is also plugged into what's new.

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	4	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ATLANTIC 82614 (14.98/19.98)	IN CONCERT 1994
2	2	29	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT
3	3	211	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
4	4	2	CECILIA BARTOLI LONDON 443452 (10.98 EQ/15.98)	MOZART PORTRAITS
5	6	2	JAN GARBAREK/HILLIARD ENSEMBLE ECM 21525 (9.98/15.98)	OFFICIUM
6	NEW▶		YO-YO MA SONY CLASSICAL 57961 (9.98 EQ/15.98)	THE NEW YORK ALBUM
7	5	5	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 407109 (13.98/18.00)	LOVE'S ILLUSION
8	7	42	GERSHWIN/WODEHOUSE NONESUCH 79287/ELEKTRA (10.98/15.98)	GERSHWIN PLAYS GERSHWIN
9	8	11	VAN CLIBURN RCA 62695 (9.98/15.98)	IN MOSCOW
10	9	3	KRONOS QUARTET NONESUCH 79346/ELEKTRA (10.98/15.98)	NIGHT PRAYERS
11	11	126	UPSHAW/ZINMAN NONESUCH 79282/ELEKTRA (10.97/15.97)	GORECKI: SYMPHONY NO. 3
12	10	29	LUCIANO PAVAROTTI LONDON 433260 (10.98 EQ/15.98)	MY HEART'S DELIGHT
13	NEW▶		CHERYL STUDER DG 439865 (10.98 EQ/15.98)	R. STRAUSS: 4 LAST SONGS
14	15	5	GIL SHAHAM/LONDON SYM.(PREVIN) DG 439886 (10.98 EQ/15.98)	BARBER/KORNGOLD: VIOLIN CONCERTO
15	13	61	LUCIANO PAVAROTTI LONDON 436719 (10.98 EQ/15.98)	AMORE

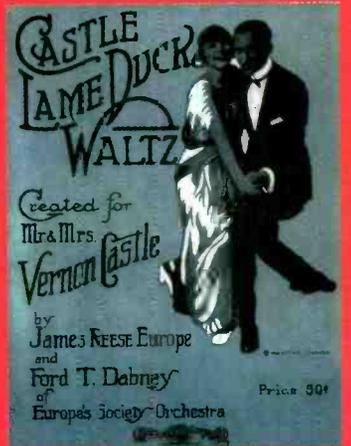
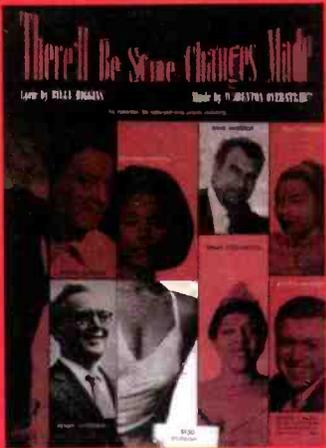
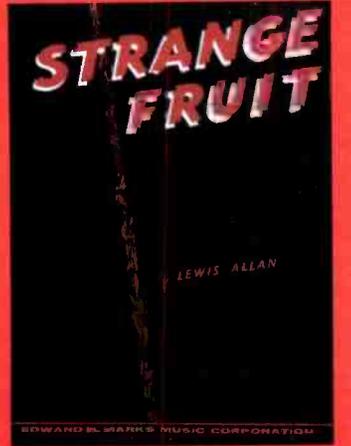
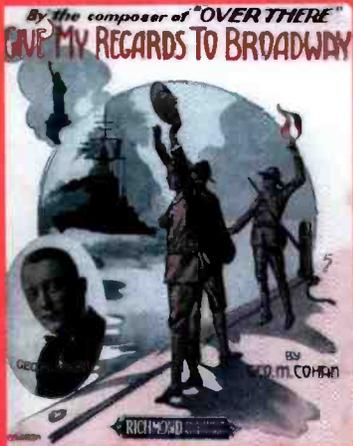
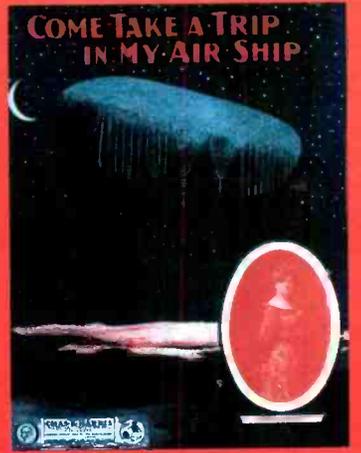
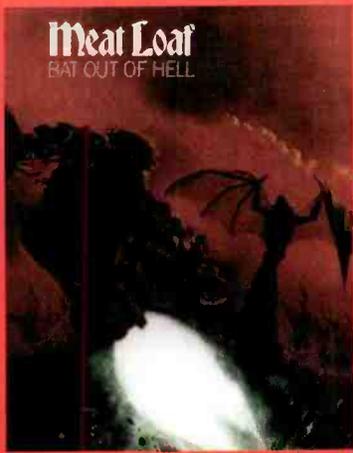
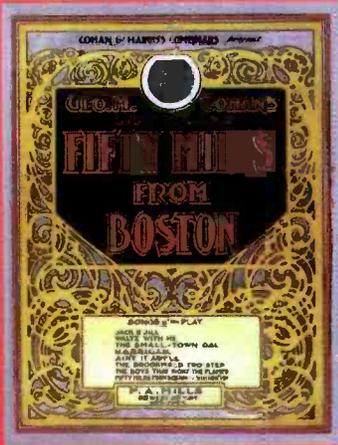
TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	35	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
2	2	39	JOHN WILLIAMS/IZTHAK PERLMAN MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
3	3	8	DAWN UPSHAW NONESUCH 79345/ELEKTRA (10.98/16.98)	I WISH IT SO
4	4	18	LONDON SYMPHONY ORCHESTRA RCA 62526 (9.98/15.98)	SYMPHONIC ROLLING STONES
5	6	2	JAMES GALWAY RCA 62700 (9.98/15.98)	WIND OF CHANGE
6	5	80	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
7	8	2	PLACIDO DOMINGO ANGEL 55263 (10.98/15.98)	DE MI ALMA LATINA
8	9	22	CINCINNATI POPS (KUNZEL) TELARC 80342 (10.98/15.98)	GREAT FANTASY ADVENTURE ALBUM
9	7	44	LONDON SYMPHONY (WILLIAMS) ARISTA 1-1012 (54.98)	THE STAR WARS TRILOGY
10	11	100	JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS
11	13	129	YO-YO MA/BOBBY MCFERRIN SONY MASTERWORKS 48177 (9.98 EQ/15.98)	HUSH
12	10	9	KIRI TE KANAWA LONDON 443600 (10.98 EQ/15.98)	KIRI! HER GREATEST HITS LIVE
13	14	51	LESLEY GARRETT SILVA AMERICA 1022 (9.99/15.99)	ANDREW LLOYD WEBBER: LOVE SONGS
14	12	73	BOSTON POPS (WILLIAMS) SONY CLASSICAL 53380 (9.98 EQ/15.98)	UNFORGETTABLE
15	NEW▶		SYLVIA MCNAIR/ANDRE PREVIN PHILIPS 442129 (10.98 EQ/15.98)	SURE THING: THE JEROME KERN SONGBOOK

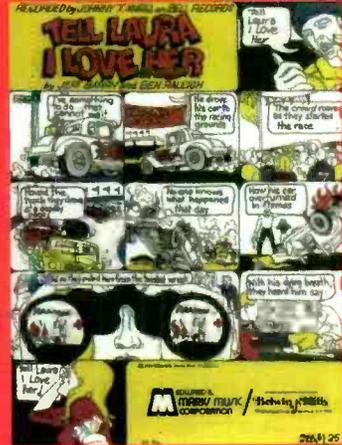
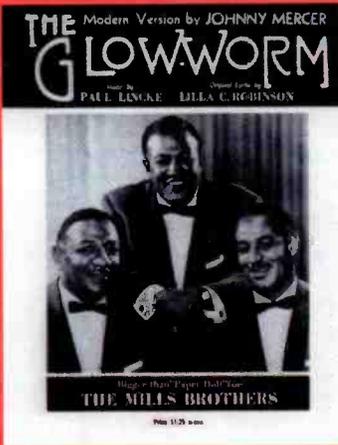
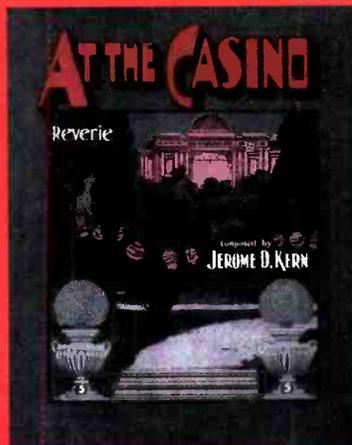
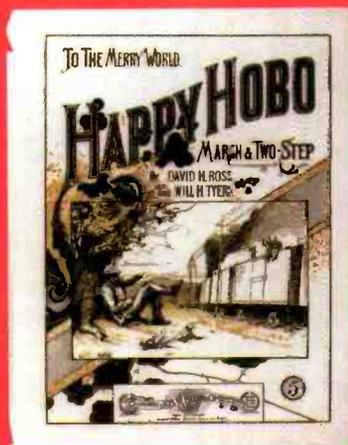
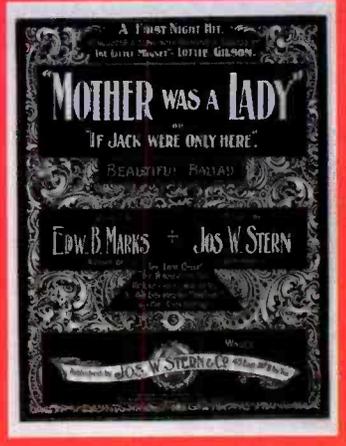
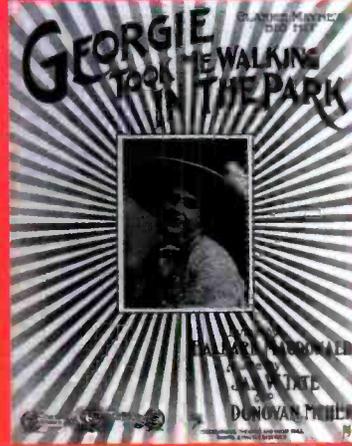
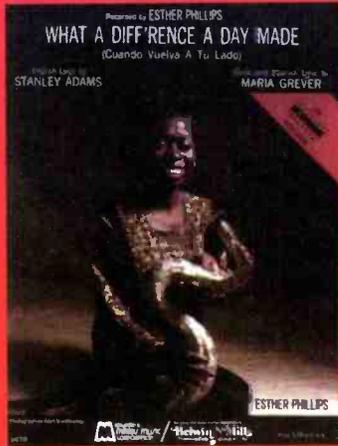
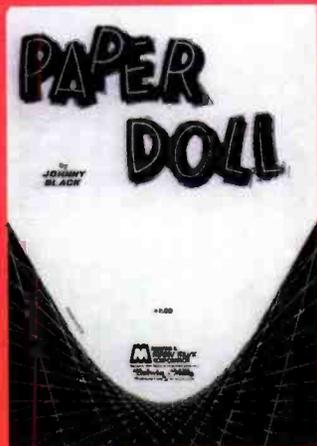
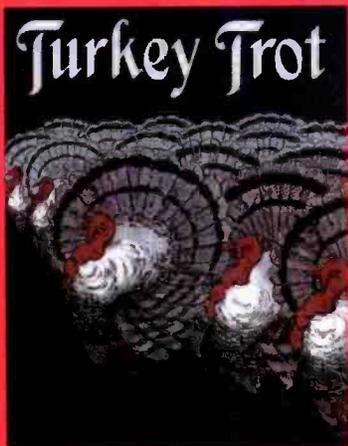
TOP OFF-PRICE CLASSICAL™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	11	THE CHOIR OF VIENNA SPECIAL 5118/SESSEX ENTERTAINMENT (3.98/4.98)	MYSTICAL CHANTS
2	15	9	VARIOUS ARTISTS MADACY 5417 (5.98/9.98)	50 CLASSICAL MASTERPIECES
3	2	16	VARIOUS ARTISTS MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS
4	5	16	CARRERAS-DOMINGO-PAVAROTTI SONY MASTERWORKS 64394 (5.98 EQ/9.98)	ALL-STAR TENORS
5	4	16	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
6	7	16	SILOS MONKS DG 445399 (5.98 EQ/10.98)	MYSTERY OF SANTO DOMINGO
7	3	16	WURTTENBERG ORCHESTRA VOX ALLEGRETTO 8098 (2.99/4.49)	PACHELBEL CANON & OTHER WORKS
8	9	4	VARIOUS ARTISTS SONY CLASSICAL 66245 (5.98 EQ/9.98)	MOZART MAKES YOU SMARTER
9	RE-ENTRY		VARIOUS ARTISTS MADACY 5401 (4.99/6.99)	BEST OF MOZART
10	8	5	VARIOUS ARTISTS CAMEO CLASSICS 8753 (2.98/4.98)	THE VERY BEST OF MOZART
11	6	16	ROYAL PHILHARMONIC (CLARK) K-TEL 611-3 (5.98/12.98)	HOOKE ON CLASSICS: VOL. 1
12	14	2	LUCIANO PAVAROTTI LONDON 44359 (5.98 EQ/10.98)	MY FAVORITE LOVE SONGS
13	RE-ENTRY		CARRERAS-DOMINGO-PAVAROTTI RCA 21273 (6.98/10.98)	ESSENTIAL THREE TENORS
14	RE-ENTRY		VARIOUS ARTISTS INFINITY DIGITAL 57243 (4.98 EQ)	VIVALDI: THE FOUR SEASONS
15	13	4	VARIOUS ARTISTS SONY CLASSICAL 64053 (5.98 EQ/9.98)	MOZART: GREATEST HITS

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



A BILLBOARD ADVERTISING SUPPLEMENT





SONGS FOR A CENTURY

From "Give My Regards To Broadway" To "Bat Out Of Hell," The Venerable Publisher Has Represented The Words & Music Of The World's Most Popular Songwriters. How Classic And Contemporary Can You Get?

BY JIM BESSMAN

From "song slides" to Meat Loaf, Edward B. Marks Music has survived as one of the oldest and most venerable popular-music publishers by constantly branching into new areas and evolving with the times, all the while maintaining its family-owned character and independent streak.

Of course, E.B. Marks is no longer the Marks family's: The century-old company was sold to Freddy Bienstock and the Oscar Hammerstein estate in 1983. But general manager Johnny Bienstock (Freddy's brother) has preserved a family tradition dating back to February 7, 1894, when the Jos. W. Stern & Co. came into being in a 100-square-foot basement space at 304 E. 14th St. near Second Avenue in Manhattan. Founded by the colorful Edward B. Marks and his partner Joseph W. Stern, the firm helped usher in the American music-publishing business, its decades of hits including such prized and varied copyrights as "Malagueña," "More," "The Breeze And I (Andalucia)," "Glow Worm," "Paper Doll," "The Peanut Vendor," "Manhattan," "What A Difference A Day Made," "Parade Of The Wooden Soldiers" and "I Wonder Who's Kissing Her Now."

And the list goes on, to include such classic and consistently contemporary titles as "Give My Regards To Broadway," "In The Good Old Summertime," "God Bless The Child," "Lili Marlene," "My Gal Sal," "You're A Grand Old Flag," "The Banana Boat Song," "Tell Laura I Love Her," "Ballin' The Jack," "Seasons In The Sun," "Strange Fruit," "Lollipop," "Yankee Doodle Dandy," "Mama Inez," "The Ballad Of Ira Hayes," "Total Eclipse Of The Heart," "Bat Out Of Hell" and, most recently, "I'd Do Anything For Love (But I Won't Do That)."

UP FROM THE GUTTER

Marks writers and composers have included Jacques Brel, Jerome Kern, Sigmund Romberg, Jeff Barry, Lonin Hollander, Burt Bacharach, Irving Berlin, Johnny Mercer, Rodgers and Hart, Roger Sessions, Norman Dello Joio, Nelson Riddle, George M. Cohan, Ernest Gold, Richard Hayman, Dave Brubeck, Oliver Nelson, Jim Steinman, Ernesto Lecuona and Hale Smith. Its songs have been performed in the theater, on radio and TV, in movies and schools.

But when the company was founded—back in the gay '90s—the nascent song-publishing industry was strictly street-level.

"The best songs came from the gutter in those days," Edward B. Marks wrote in his memoir *They All Sang*. Recalling his early music-business career as a song plugger, Marks described the process: Hit songs started



Founder E.B. Marks

Marks' century of hits includes such prized and varied copyrights as "Malagueña," "Glow Worm," "Paper Doll," "Give My Regards To Broadway," "God Bless The Child," "Tell Laura I Love Her," "Seasons In The Sun," "Strange Fruit," "Yankee Doodle Dandy," "Total Eclipse Of The Heart," "Bat Out Of Hell" and, most recently, "I'd Do Anything For Love (But I Won't Do That)."

out in "the city's lowest dives," where the trick of the trade was to get a song performed as loudly as possible so as to impinge upon "the happily befogged consciousness of the gang in the saloons and beer halls." Said consciousness breached, the game was to work up to the smaller variety houses, finally to venues like Tony Pastor's on 14th Street, or Koster and Bial's—where maybe a British singer would hear it and take it back to London so it could return years later as a high-society smash.

Back on the ground floor, Marks—accompanied by one Louis the Whistler—pitched his song wares before "the bibulous public" to some 60 lowlife joints a week. "By the time we were through," he wrote, "our classic was firmly planted in as many domes as were within hearing distance."

Marks, who dabbled as a lyricist, had been a traveling notions-salesman when he teamed up with Stern, who sold neckwear—and wrote music. In a Mamaroneck hotel room, they wrote the tear-jerker "The Lost Child," which Broadway star Della Fox introduced in her show. The song was the first to be sung with "illustrated pictures," or song slides—graphic colored-lantern slides which were screened opposite the performer as a sort of pre-historic MTV. "The Lost Child" effectively launched the salesmen's music-publishing careers, which they spread by acquiring copyrights and plugging them throughout the theater district.

"MOTHER WAS A LADY"

Flushed with the success of "The Lost Child" and its co-written follow-up, "My Mother Was A Lady," E.B. Marks Music was well on its way toward becoming "The House Of Hits," as it would soon be known.

Marks had let Stern's name grace the company initially, since he was afraid he might lose his regular job. Instead, the company kept expanding its catalog and digs: The MarkStern building on W. 38th Street near Broadway was at one time the biggest music-publishing building in the U.S. But to get to Marks Music's current Brill Building address—where the BMI affiliate houses its subsidiary Alameda Music and ASCAP firms Piedmont Music and George M. Cohan Music, all under the Freddy Bienstock Enterprises umbrella—the company had to move well beyond its Tin Pan Alley origins.

Indeed, Marks had begun diversifying early on, securing light-opera music and musical comedy scores as well as jazz and classical works from Debussy. It also entered the music-teaching market, in 1921 introducing a series of "Half Hour Teaching Editions" for various instruments and

Continued on page E-4

INTERESTED PARTIES

Johnny Bienstock

Johnny Bienstock has been a music man for almost 40 years, starting with his cousins Jean and Julian Aberbach at Hill & Range in 1955. He handled various assignments until 1957, when H&R launched Big Top Records, with Johnny in charge. "We were contemporary singles-oriented," he recalls, "and we had a lot of fun establishing some great artists."

Among the memorable artists signed to the label and their hits were Sammy Turner, "Lavender Blue (Dilly Dilly)"; Bobby Pedrick, "White Bucks & Saddle Shoes"; Del Shannon and his many hits, starting with "Runaway," and Don & Juan, whose "What's Your Name" eventually topped 1.5 million sales. In 1961, Dune Records bowed as a sister label and promptly scored with two of Phil Spector's earliest productions—Ray Peterson's "Corrina Corrina" and Curtis Lee's "Pretty Little Angel Eyes." Johnny also released a line of comedy albums for Bill Gaines of *Mad Magazine* (which included such tunes as "She Got A Nose Job" and "When My Dimples Had Pimples").

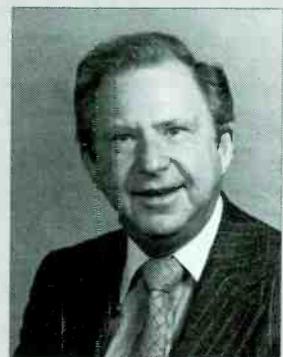
Johnny Bienstock went to Atlantic Records in 1965 as executive assistant to Jerry Wexler, where their first signing was Percy Sledge, followed by the legendary Aretha Franklin. When the Warner group bought Atlantic, they agreed that Atlantic could continue to operate its own publishing firm. Johnny was named to run Cotillion Music, Pronto Music and Walden Music for two years, until he was asked to head a third label, Cotillion Records, known to insiders as "the 'Epic' of Atlantic." Cotillion had major successes with the "Woodstock" concert soundtrack and Brook Benton's "Rainy Night In Georgia."

In 1972, Johnny was tapped to head RSO Records by Ahmet Ertegun and Robert Stigwood. He helped launch the career of Eric Clapton, then with Derek & The Dominos, and suggested that the moderately successful Bee Gees have Arif Mardin produce them. "The first record [with Mardin] was 'Jive Talkin.'" Johnny remembers, "and the rest is history." It was during this time that Johnny put Jim Steinman and Meat Loaf together for the first single, "More Than You Deserve"; the smash album "Bat Out Of Hell" followed. Steinman never forgets the "matchmaker" and offered Johnny Bonnie Tyler's "Total Eclipse Of The Heart" and Meat Loaf's "Faster Than The Speed Of Light," as well as Air Supply's "Making Love Out Of Nothing At All." "You might say Jim had most of his hits with me," Johnny comments.

Johnny left RSO just before the "Saturday Night Fever" madness in 1978, joining brother Freddy after buying what was basically a country catalog, Moss Rose Music, which he integrated into Johnny Bienstock Music, now administered by Freddy Bienstock Enterprises.

In acquiring E.B. Marks Music in 1983, for which he was designated general manager, Johnny explains, "One of the reasons the deal went so smoothly was my knowledge, not only of the evergreens, but also the value of the Meat Loaf/Steinman catalog. It was 15 years between albums, but when Jim and his attorney, Howard Siegel, sent me the demo tape for 'Bat Out Of Hell II,' I literally wore it out. I had to convince my brother and my niece, Caroline. But I made the right decision."

—STEVE TRAIMAN



General manager Johnny Bienstock

Freddy Bienstock

Freddy Bienstock has spent more than half a century in the music business and still feels strongly about the industry and the people. He recalls his start at age 14 in the stock room at Chappell Music in the historic Brill Building on Broadway, where Freddy Bienstock Enterprises has its offices today. Promoted to counter boy and then song plugger, he left in 1952 to join his cousins Jean and Julian Aberbach at Hill & Range.

"In 1966, I bought the U.K. company Belinda Music, which I

Continued on page E-4

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I

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R

A

C

CARLIN MUSIC CORPORATION



SONGS FOR A CENTURY
Continued from page E-2

supplying other instructional materials for schools and private teachers. While its educational catalog grew, so did Marks' inventory of serious music. Four of its writers in this genre—Norman Delio Joio, Roger Sessions, Mario Davidovsky and William Bolcom—are Pulitzer Prize winners. It also owns the definitive Paderewski edition of Chopin, as well as works by such composers as Stravinsky, Schoenberg, Scarlatti,

Tchaikovsky, Bartok and Shostakovich. But Marks Music's international thrust has been even more striking. The late Herbert E. Marks, who became president of the company in 1945 after his company-founding father died, helped spark the craze for Latin music in the '20s when he honeymooned in Havana and fell under the spell of such writers as Moises Simons and especially Ernesto Lecuona, whose classic compositions include "Andalucia" and "Malagueña." The company later became heavily involved in foreign film scores, with Riz Ortolani's "Mondo Cane" theme "More" becoming a huge international pop hit (in 1963). Other film scores secured by Marks include "8 1/2," "The Shop On Main Street," "La Guerre Est Finie" and "The Battle Of Algiers."

BREL'S WELL

The oft-recorded "What A Difference A Day Made" was originally a Mexican tune written in 1934 by Maria Grever (one-time ASCAP president Stanley Adams wrote the lyrics). Marks later took on domestic publishing for the great French art-songwriter Jacques Brel, whose catalog included the pop hit "If You Go Away" (written with Rod McKuen) and the songs in the musical "Jacques Brel is Alive And Living In Paris."

Then on April 1, 1983, the Marks family sold the business to the
Continued on page E-6

INTERESTED PARTIES
Continued from page E-2

renamed Carlin Music; that's short for Caroline, my daughter [who runs day-to-day operations of the firm], as Radio Caroline had rights to that name at that time." In '69, I left Hill & Range in the U.S. and joined Jerry Leiber and Mike Stoller, organizing Hudson Bay Music, which acquired the publishing divisions of Commonwealth United with Bobby Darin's TM Music and



Freddy Bienstock, president,
Freddy Bienstock Enterprises

Koppelman & Rubin's Chardon Music and Faithful Virtue. In '71, we acquired from LIN Broadcasting its record and publishing divisions that included the Starday and King labels, Lois Music and Starday Music, and in we 1973 bought the Melanie Safka catalog.

"Right after that, with the Rodgers & Hammerstein organization, we were negotiating through Wertheim & Company for the

Frank Music Catalog. Although R&H got Boston Music, the deal fell apart for us, and Wertheim felt they owed us. When E.B. Marks Music became available, they contacted the Hammerstein Estate and us, and we got it for what was then a considerable amount. We've increased the income substantially, and today it 'nets down' to 1.5 times net publisher's share."

In 1984, Freddy Bienstock bought Chappell Music in partnership with Hammerstein Theatre and a number of investors. He became Chappell's president and CEO. In 1987, the company was sold to Warner Communications.

Freddy is very proud of his close personal relationships in the business, notably with Elvis Presley and Col. Tom Parker. "For the first 12 years of his career at RCA, Elvis never looked at a song before I saw it. I also provided all the music for his 33 films. It was a wonderful relationship. When I left Hill & Range, Elvis came with me. I organized Elvis Music and Whitehaven Music for him."

"At the same time in England, I got involved with Cliff Richard & The Shadows, and handled all the songs for three or four films. I also enjoy continuing business relationships and friendships with the Kinks and the Animals. During my Chappell days, I made the first deal with U2, and still have a close relationship with Bono, manager Paul McGuinness and business manager Ossie Kilkenny."

Freddy is also very proud of his racehorse, Broadway Flyer, which almost won this year's English Derby, but first and foremost is very satisfied with his role in the growth of E.B. Marks.

—STEVE TRAIMAN

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**The Oscar Hammerstein
Estate**

When the Oscar Hammerstein Estate acquired its interest in the E.B. Marks Music Company as co-partner with Freddy Bienstock 10 years ago for \$5.2 million, a goodly number of people said we had substantially overpaid," recalls Philip Zimet, attorney and executor for the Estate the past 25 years. "Guess who's having the last laugh?"

"Bill Hammerstein and I had met Freddy Bienstock previously," Zimet says, "and we had several dealings with him. But the E.B. Marks acquisition was the first major deal for both of us. In addition to E.B. Marks Music, it also included George M. Cohan Music, Piedmont Music and Alameda Music. We ascertained the net publisher share for the previous five years, and the big question was, would it continue for the future? Freddy was certain, and the Hammerstein Estate went along with him.

"The rest is history, and E.B. Marks' income has increased every year. When we bought the rights to the copyrights for the current Meat Loaf album, it had been 15 years since the original hit album and there was a lot of skepticism if this was a wise purchase. Both albums, including the first, were on the charts for many weeks, and the singles keep coming, and happening."

Zimet is bullish on the opportunities from the many new technologies and emphasizes that both Freddy and the Estate are listening to everybody who comes up with new ideas. "We have a lot of our copyrights on CD and now laserdisc," Zimet notes, "and the potential for CD-ROM and all the other new formats never existed before. We'll follow any new lead and are prepared to provide the necessary financing to get the job done. We're very proud of the Hammerstein Estate's role in this co-venture with the Bienstocks which will insure E.B. Marks' prominence and profitability into its second century."

—STEVE TRAIMAN

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Freddy, Johnny & Caroline

on the

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of

E.B. Marks Music

100th Anniversary

Zimet Haines Friedman & Kaplan



SONGS FOR A CENTURY

Continued from page E-4

Bienstocks. As ever, Marks Music was in the thick of things, now enjoying immense success in rock with such hot catalogs as AC/DC and Meat Loaf. With Johnny Bienstock presently at the helm, the company is poised to continue the Marks Music heritage by adapting to contemporary trends in music publishing.

"Meat Loaf is a good indication of Marks Music moving forward and finding new opportunities," says Bienstock, who brings the perspective of the next generation to the senior Bienstocks' operations. "We're getting



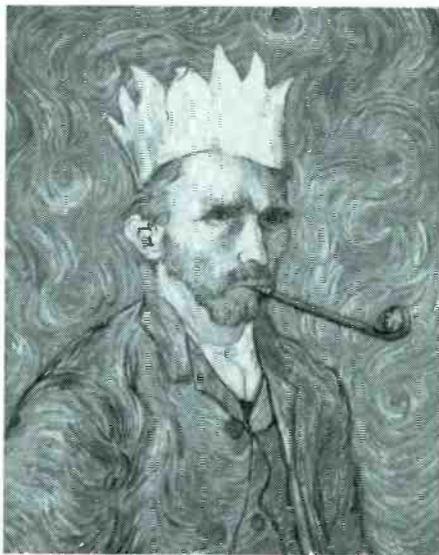
Caroline Bienstock (Freddy's daughter), COO, Freddy Bienstock Enterprises

involved in applying cutting-edge multimedia to music publishing, and in keeping with our historic strengths, looking at Tejano music as a means of expanding on our historic position in the Latin market. But the Bienstocks have always believed in personal relationships, and it's through new relationships that we really look to expand our base."

Personal relationships, of course, are what founded the company—specifically, that of Edward B. Marks and Joseph W. Stern, and then those of the many songwriters who would become part of a landmark

publishing company that now claims 100 years of proud history. Obviously, much has changed in Edward B. Marks Music's first century. But from song plugging and sheet-music sales of early American popular song to seeking and securing the multi-platinum-selling hits of the modern rock era, Marks Music's commitment to quality has defined an industry and continued its name. ■

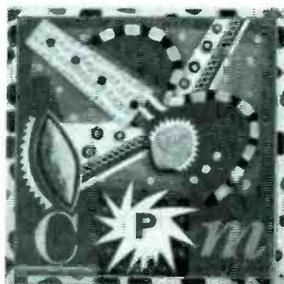
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Johnny Bienstock**

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**WHAT A
DIFFERENCE A
SONG MAKES**

Marks music has moved millions of hearts—and men's suits, movie tickets, burgers, bagels and Easter Seals

BY STEVE TRAIMAN

Just the songs published by E.B. Marks Music Company through the past century relate the history of America and its relationships abroad in words and music. Not only have they entertained millions with their melodies and continue to do so around the globe, but many have made significant contributions to the publisher from their use in radio and television commercials, in movies and now videos.

And of course, every time any Marks composition still covered by copyright is played commercially, royalties accrue at a significant rate. As one example, earlier this year BMI presented a Special Citation of



Meat Loaf

Achievement to Marks in recognition of the great national popularity as measured by over 2 million broadcast performances attained by "Andalucia (The Breeze And I)," written by the legendary Ernesto Lecuona.

Herbert Marks, son of founder Edward B. Marks, entered the firm in 1927 and is credited with launching the craze for Latin American music in the late '20s, acquiring the copyrights of many popular Latin songs. In 1967, the firm obtained the rights to most of the songs written and popularized

by George M. Cohan; more recently, they've represented the Meat Loaf catalog. All have contributed to the continuing commercial revenue streams.

At least 15 Marks copyrights are now, or have been, featured extensively in major radio and TV advertising campaigns. Topping the list in a dozen campaigns is "What A Difference A Day Made"; Stanley Adams and Maria Grever's composition is still the theme of NBC-TV's "Today Show" and also is used by men's retailers C & R Clothiers. Past clients include the U.S. Postal Service; Kraft General Foods for Lender's Bagels; Noxon 7 metal polish; First Response Pregnancy Test; Central Fidelity Bank and Union Planters National Bank; Toshiba Volleyball Beach Bash for Easter Seals; Chicago Cares Inc. PSA (public service announcement) promoting Chicago Cares Day; Chicagoland Hotels/Resorts, and the *Portland (Maine) Press-Herald*.

OTTER-POP LOLLIPOP

Runner-up, with seven clients, is Billie Holiday and Arthur Herzog's "God Bless The Child," used in the past by Maxell Audiotape, Target Stores, an off-Broadway production of "Lady Day At Emerson's Bar & Grill," The Christian Children's Fund, Lutheran General Children's Hospital in Chicago, In-N-Out Burger of Southern Calif. on behalf of The Child Abuse Fund, and a PSA for the Los Angeles Free Clinic. "Lollipop"—written by Beverly Ross and Julius Dixon—with six commercials is in current use for the Songburst Game and Wally Park and has been used by McDonald's Restaurants, Fotomat, Playskool Water Toy/Water Pets, Otter Pops and Otter Pops Fruit Coolers.



Billie Holiday

"There'll Be Some Changes Made" (written by Billy Higgins and W. Benton Overstreet) was used by Eastern Airlines, Honolulu's Ala Moana Shopping Center and Regis Hair Stylists. The "Get Smart Theme" (by Irving Szathmary) from the

Continued on page E-10

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WILLIAM BOLCOM

Marks handles the pop and serious sides of the composer-pianist who's on a mission to explore the roots of America's music language

Composer and pianist William Bolcom has been one of the crown jewels in the E.B. Marks Music catalog since 1971. Bolcom recalls going to Marks and meeting Bernard Kalban, who has been his editor ever since. "Bernie came after I started writing and recording ragtime, and I don't know any other publisher who would have handled my pop side and my serious side as easily. There's was no line in the middle."

Exhibiting early musical talent, Bolcom entered the University of Washington at age 11, studying composition with John Verrall and piano with Berthe Poncy Jacobson and getting his B.A. in 1958. He later studied extensively with Darius Milhaud in California and Paris, receiving a masters degree from Mills College and the first Doctor of Music degree from Stanford in 1964.

Bolcom's work with American vernacular styles and in theatrical modes has been a strong influence in his music-making, both as a composer and performer. "My explorations in all sorts of music from America's past have been to learn the roots of our music language, so that I can build from them," he explains.



William Bolcom with wife Joan Morris

Recent premieres range from Bolcom's opera "McTeague," written with long-

time collaborator Arnold Weinstein and Robert Altman (it premiered in 1992 at the Lyric Opera of Chicago), to a song cycle on female American poets, premiered by Marilyn Horne and Martin Katz for Carnegie Hall's Centennial season in 1992 and his "Lyric Concerto" for flute and orchestra, which had its world premiere with James Galway and the St. Louis Symphony in October 1993.

Current commissions and imminent premieres include a composition for the Beaux Arts Trio-plus-clarinet; an opera collaboration with Arthur Miller and a major piece for Marilyn Horne and the San Francisco Opera.

Bolcom's work is well represented on recordings, as a pianist on Advance, Jazzology, Music Heritage, Nonesuch, Pantheon and Omega; in collaboration with his wife, mezzo-soprano Joan Morris on Arabesque, Columbia, Nonesuch, RCA and Omega; and as composer on Nonesuch, New World, Argo, RCA, First Edition, Deutsche Grammophon, Laurel, Crystal, Koch Classics and others.

—STEVE TRAIMAN

WHAT A DIFFERENCE A SONG MAKES

Continued from page E-8

classic TV comedy series, still in re-runs, was used by Molson Canadian Club, The Door Store and Yankee Celltel Co. for its cellular phones. Piero Umiliani's "Mah-na Mah-na" is still in use by Dunkin' Donuts and was used by Children's Sticker Books. "Quiereme Mucho" played a role in campaigns for Hallmark Cards and McDonald's; "Yankee Doodle Boy" was utilized by New York Air and Brach's Peanut Butter Putters; "Harrigan" did it for Harrigan's Restaurant and Flanagan Paint & Wallpaper Centers. Single campaigns include "Manhattan" by Fortunoff, "Piel Canela" by AT&T, "El Manisero (The Peanut Vendor)" by Procter & Gamble's Tide detergent, "But I Was Cool" by Coors Beer, "Damisella Encatadora" by J.C. Penney and "Alla En El Rancho Grande" by American Home Products' Ranch Style Beans.

MOVIE MULTIPLES

In the movie world, two Marks copyrights appear in four films each, four made it in three each, six appear in two movies each, and another 15 are in at least one film, including Meat Loaf's "Paradise By The Dashboard Light" in "Leap Of Faith."

"God Bless The Child" (also a radio-TV campaign favorite) is in the 1994 Academy Award Best Film winner "Schindler's List," as is "In Einem Kleinen Cafe In Hernalen." It also was featured in "Satisfaction,"

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From left: songwriters Ernesto Lecuona and Harry Ruby with Herbert Marks

"Listen Up" and "Martha & Ethel." "Ballin' The Jack" was in a cinema quartet including "Beaches," "Haunted Honeymoon," "The Great White Hope" and "That's Entertainment III."

George M. Cohan's "Give My Regards To Broadway" is heard in "See You In The Morning," "Beaches" and "Off Beat." "There'll Be Some Changes Made" appears in "All That Jazz," "Skin Deep" and "The Man Who Shot Liberty Valance." Cohan's "You're A Grand Old Flag" is featured in "Born On The Fourth Of July," "A Fine Mess (Music Box)" and "Reds," along with the composer's "Yankee Doodle Boy," which is also heard in "Breaking In." Cohan's "Yankee Doodle Dandy" gets plays in "Always," "Steel Magnolias" and "Rebels In Trouble."

MAMBO KINGS & JUNGLE DRUMS

With two film credits each are Johnny Black's "Paper Doll" in "Rude Awakening" and "Radio Days"; "Lollipop" in "Stand By Me" and "Red Hot"; "Wonderful, Wonderful" in "Chances Are" and "Sing"; "Quiereme Mucho" in "The Incredible Shrinking Woman" and "Mambo Kings"; "Jungle Drums" in "Cry Baby" and "Brighton Beach Memoirs," and "Cancion Mixteca" in "La Bamba" and "Extreme Prejudice," which also featured "Por Un Amor."

Among the memorable films with a single Marks copyright are "Lili Marlene" (written by Norbert Schultze, with English lyrics by Tommie Connor) in "Moon Over Parador," "There'll Be A Hot Time In The Old Town Tonight" in "Batman," "Song Of The Islands" in "It's A Wonderful Life," "Malagueña" in "Blue Sky," and "Hide And Seek" in "Hairspray." ■

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With love and respect,

Jim Steinman

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Tokyo, Japan

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
*** No. 1 ***					
1	1	1	8	LUIS MIGUEL WEA LATINA	◆ EL DIA QUE ME QUIERAS 4 weeks at No. 1
2	2	2	9	SELENA EMI LATIN	◆ BIDI BIDI BOM BOM
3	3	3	14	JUAN GABRIEL ARIOLA/BMG	◆ PERO QUE NECESIDAD
4	5	5	7	CRISTIAN MELODY/FONOVISA	MANANA
5	8	7	9	BANDA Z FONOVISA	LA NINA FRESA
6	6	6	10	VICENTE FERNANDEZ SONY	MISERIA
7	7	9	8	EDNITA NAZARIO EMI LATIN	TE SIGO ESPERANDO
8	15	14	6	LUIS ENRIQUE SONY	QUIEN ERES TU
9	9	11	8	LOS TIGRES DEL NORTE FONOVISA	LA MESA DEL RINCON
10	28	—	2	ANA GABRIEL SONY	TU LO DECIDISTE
11	10	8	14	LOS FUGITIVOS RODVEN	◆ DIABLO
*** HOT SHOT DEBUT ***					
12	NEW ▶	—	1	INDUSTRIA DEL AMOR UNICO/FONOVISA	A CAPA Y ESPADA
13	14	18	5	CARLOS VIVES POLYGRAM LATINO	◆ LA HAMACA GRANDE
14	4	4	17	RICARDO MONTANER EMI LATIN	◆ QUISIERA
15	NEW ▶	—	1	JUAN LUIS GUERRA 440 KAREN/BMG	VIVIRE
*** POWER TRACK ***					
16	25	—	2	RICARDO ARJONA SONY	SEÑORA DE LAS CUATRO DECADAS
17	12	13	12	PIMPINELA POLYGRAM LATINO	◆ HAY AMORES QUE MATAN
18	13	12	10	LOS FANTASMAS DEL CARIBE RODVEN	◆ CELINA
19	16	21	4	THE BARRIO BOYZZ SBK/EMI LATIN	TE AMARE
20	26	17	6	ROBERTO PULIDO/EMILIO NAVAIRA EMI LATIN	◆ YA AHORA ES TARDE
21	20	23	3	JOSE JOSE ARIOLA/BMG	◆ GRANDEZA MEXICANA
22	31	—	2	KAIRO SDI/SONY	HABLAME DE TI
23	NEW ▶	—	1	EDGAR JOEL RODVEN	EN LAS NUBES
24	29	34	4	ZONA ROJA MAX	QUE DIA ES HOY
25	NEW ▶	—	1	LOS TEMERARIOS AFG SIGMA	ERES UN SUEÑO
26	17	22	3	ALVARO TORRES EMI LATIN	CONTIGO SI
27	24	38	4	MIJARES EMI LATIN	VIVE EN MI
28	23	—	2	FERNANDITO VILLALONA CAMINO	CORAZON SALVAJE
29	27	28	3	SONORA DINAMITA FUENTES/VEDISCO	◆ EL PARAGUAS
30	11	10	20	JON SECADA SBK/EMI LATIN	◆ SI TE VAS
31	38	26	3	VERONICA CASTRO POLYGRAM LATINO	EL QUEBRADITO
32	NEW ▶	—	1	PANDORA EMI LATIN	MANANA TE ACORDARAS
33	NEW ▶	—	1	TONY VEGA RM/SONY	FUI LA CARNADA
34	NEW ▶	—	1	EMMANUEL SONY	ESTA AVENTURA
35	21	15	11	REY RUIZ SONY	SI TE PREGUNTAN
36	NEW ▶	—	1	WICHY CAMACHO WEA LATINA	CADA VEZ QUE LA VEO
37	18	16	8	LOURDES ROBLES SONY	DEBIL DEL ALMA
38	22	25	7	MARTA SANCHEZ POLYGRAM LATINO	◆ DE MUJER A MUJER
39	32	35	5	ARIZTIA SDI/SONY	PARA QUE NO SE MUERA ESTE AMOR
40	19	20	6	LUIS ANGEL	24 HORAS

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

Brazil's Veloso Makes Classic Songs His Own On New PolyGram Latino Set

CAETANO'S TRUE CLASSIC: Ever since Luis Miguel put out his first batch of Latino standards, "Romance," three years ago, a veritable horde of Hispanic stars have flooded the market in a vain attempt to replicate that album's critical and commercial triumphs. (Even Miguel could not top himself with his recently released follow-up, "Segundo Romance.")



VELOSO

But come Oct. 11, the record that would approach the artistic reach of "Romance" arrives at retail. The PolyGram Latino album is entitled "Fina Estampa," recorded by—*puxa vida!*—Brazilian superstar Caetano Veloso, who says the 15-song compilation contains "Latin American songs that I like very much, that I had known since childhood."

What distinguishes "Fina Estampa" from the mediocre evergreen compendiums put out in the past three years—and what, in the process, makes the album the best Spanish-language record by a Brazilian artist—are Jacques Morelenbaum's stylish, innovative arrangements and Veloso's steadfast commitment to molding the songs into his own muse via his singularly delicate vocal delivery.

Indeed, listeners not familiar with the material on "Fina Estampa" might think that "Contigo En La Distancia," "Vete De Mi," and "Lamento Borincano" are Veloso compositions, because Morelenbaum has authored airy musical backdrops that allow Veloso's feathery baritone to take its usual, unpredictable journeys. In other words, Veloso and his co-producer "Caetano-ized" classics such as "Rumba Azul" and "María Bonita." The lone pair of songs penned in the '80s also are winners: "Un Vestido De Amor," written by Fito Páez, and "Vuelvo Al Sur," penned by Astor Piazzolla and Fernando Solanas.

Veloso says he has long harbored a desire to cut a Spanish-language record, but was chary of cutting a Spanish-language version of his Portuguese-language hits. Saying how much he likes the record, Veloso points out that his favorite track is a beautiful, pensive take on "Recuerdos De Ypacaraí," which features only Veloso and contrabassist Zeca Assumpção.

"Upon first hearing the record, that song touched me the most, and now I feel it's the strongest track on the record," says Veloso.

The question is, How will "Fina Estampa" fly with Latino consumers? The guess here is, Not too far. The record is too sophisticated for listeners weaned on torpid, over-produced ballads. Worse still, Veloso is not planning to make all of the promotional and touring jaunts necessary to break a new artist, which is what he is for the vast majority of Latino music enthusiasts.

And that is a shame, for "Fina



by John Lannert

Estampa" is one of the finest classics packages they will ever not hear.

ECAD UNDER ATTACK: When Brazil's ex-president, Fernando Collor, dissolved the National Council of Author's Rights in 1992, Brazil's performance rights societies, television stations, and radio stations began bickering with Escritorio Central Arrecadação De Direitos (ECAD), the government agency which previously had handled the collection and distribution of revenue to the country's authors' rights societies. Formed in 1980, the Council granted ECAD the power to collect and distribute monies on behalf of the Council's members. Indeed, ECAD still has the legal right to collect and distribute money for the societies. However, the agency has no legal right to decide how much money can be collected.

But now that the Council has disintegrated, its members feel free to collect performance rights fees on their own behalf. One of the authors' societies, Sadembra, already is collecting money. Meanwhile, more than 500 lawsuits have been filed against ECAD, mainly by radio stations refusing to pay performance rights fees. Their TV counterparts are trying to cut private deals with the socie-

ties. Unhappily, the upshot of this free-for-all is profound confusion, which can only be eliminated with a new organization to represent the societies—preferably, in their view, without the participation of ECAD.

HOSTOS OPENS LATINO Slate: The newly constructed Hostos Center for the Arts & Culture, located in the Bronx, N.Y., sports a splendid blend of Latino talent in the next several weeks. Among the artists set to perform at Hostos are Dominican merengero/baladista Sergio Vargas (Oct. 29); Puerto Rico's redoubtable salsa/Latin jazz ensemble Descarga Boricua (Nov. 5); Mexican fusion outfit Banda Elástica, which plays chamber music on Meso-American and European instruments (Nov. 11); veteran Puerto Rican songstress Lu-cécita Benítez (Nov. 19); and South American contemporary folk group Inti-Illimani (Dec. 15).

BMG INKS SANTAOLALLA: BMG Argentina has signed producer Gustavo Santaolalla, who will release his label debut "GAS" in December. His early '80s solo album "Santaolalla" will be reissued by the label in November.

MISCELLANEA: Sony's suddenly hot Tejano star Jay Pérez is due to appear on the Nashville Network (TNN) Oct. 24-25... The inaugural Tejano Music Summit is slated to take place Dec. 1-3 at the Hyatt Hotel in San Antonio, Texas... KSAB-FM Corpus Christi, Texas, has split away from pop/regional Mexican KUNO-AM and is now full-time Tejano... (Continued on next page)

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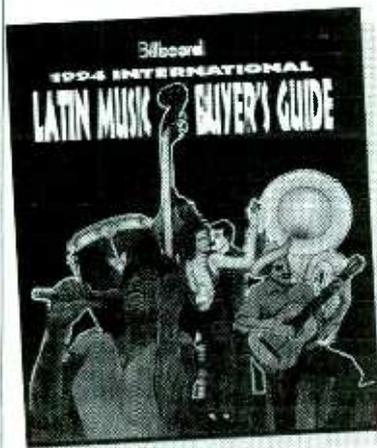
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EMI Issues Argentine Rock Retrospectives Collection Has Over 40 Albums From Indie Labels

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—With the upcoming release of its series of 12 boxed sets called "Diez Años De Vida" (Ten Years Of Life), EMI-Odeon Argentina enters the active market of domestic rock reissues with the largest collection ever released in this country.

EMI's mammoth retrospective, containing more than 40 rock albums recorded on indie labels Mandioca, Talent, and Microfón between 1968 and 1977, was spearheaded by EMI's managing director, Eduardo Hütt, who cut a licensing deal with Jorge Alvarez, owner of the three indie masters. Industry observers estimate the licensing contract to be worth at least \$500,000.

EMI has just released the first volume, with the remaining boxed sets to be issued approximately every other month. Each box, which carries a retail tag of about \$55, contains three CDs, a small book of rare photos, detailed artist credits, and a socio-political profile of Argentine history written by Argentinian rock journalist Victor Pintos.

Hütt is backing his campaign with a multimedia blitz to advise consumers of the first release. However, Hütt is not publicizing that there is more product to come, because he wants to "surprise buyers with a new box every two months."

Remastering and digitalization of the albums were handled by Michael Fuller of Fullersound. Since most of the original jackets were lost, Alvarez commissioned new artwork, which was done by Spanish artist Javier Romero, director of a design company in New York.

Alvarez, who relocated to Spain in the late '70s and went on to produce multiplatinum albums by Mecano, Olé, and Luis Cobos, says "Diez Años" will not be released in chronological order

or according to the importance of the artists.

"My idea," he explains, "was that each box should have a wide variety of musical styles, with a book to provide historical perspective and a high audio quality, because kids are used to the sound of today's music."

Comprising the first package are the 1974 release "Instituciones," the third album by Charly Garcia's duo Sui Generis, which contains some original material previously altered to pacify the military government then in power; an album by Invisible, the first recording of Luis Alberto Spinetta's mid-'70s power-rock trio; and "Soluna," an eponymous record by a folk-rooted rock outfit lead by Gustavo Santaolalla, who went on to establish a successful career in Los Angeles as a producer.

Among the other titles slated for release are vintage recordings by Vox Dei, La Pesada, Moris, and rock luminary Tanguito, as well as other popular groups piloted by Garcia (La Máquina De Hacer Pájaros) and Spinetta (Pescado Rabioso).

EMI's splashy incursion into reissues follows similar projects by Sony and BMG, the first company to mine hard-to-get albums for profit, but only in the single CD format. Material for BMG's reissues were assembled by former rock scribe Rafael Abud, who says, "I worked as a fan, including all of the songs I would like to have in my collection."

Even though BMG shipped only 1,000 units of most of the reissues, the first CD of another Garcia ensemble, Almendra, sold 13,000 units.

The series, begun in 1992, is ongoing, with regular releases. Abud says the labels' interest in rock reissues was initially sparked by the 1992 blockbuster film "Tango Feroz."

"We shouldn't forget that the huge success of the 'Tango Feroz' film, in-

spired by the rock legend Tanguito, moved the new generation to buy old rock records," says Abud.

Sony Music Argentina took heed of the budding potential of rock reissues in 1993 by launching its "3x2" series, which featured a three-CD set sold for the price of two (but unlike EMI's "Diez Años," it came without special liner notes or packaging). Though the initial batch of product by Los Fabulosos Cadillacs, Virus, and Sumo became immediate collector's items, the albums from the "3x2" series eventually were absorbed as single CDs into the label's Best Price budget line, selling at a 30% discount, compared to newer releases.

The latest label to do reissues is Polygram, which will put out an extensive series of product originally released on the now-defunct Interdisc label, a prominent indie company in the '80s that released albums by Garcia, Spinetta, Alejandro Lerner, and Los Abuelos De La Nada.

Upstart independent imprints also are striking accords with long-gone record companies and recording artists. DG Discos has put out albums by activist duo Pedro y Pablo and symphonic rock act Aquelarre. And Melpopea Records, helmed by rock pioneer Litto Nebbia, is not only putting out an impressive list of Nebbia's old product, but also releasing recordings by jazz pianist Jorge Dalto and tango director Osvaldo Piro.

While BMG managing director Enrique Pérez Fogwill proudly points out that his label was the first company to regularly release reissues of work by tango and rock artists, he says that boxed sets are not in his plans. "I think that they are not appealing to most buyers," he says. "They are expensive and only for fans or a high-budget market—they won't do well in Argentina."

LATIN NOTAS

(Continued from preceding page)

Ace guitarists **Carlos Barbosa-Lima** and **Jorge Morel** and percussionist **Thiago de Mello** are slated to play Saturday (8) at the Merkin Concert Hall in New York.

RELEASE UPDATE: Just out on the dance label Strictly Rhythm is "Strictly Rhythm's Latin Thang," a Latino-flavored club collection boasting the dance classic "Love & Happiness" by **River Ocean** featuring **India**. By the way, India has released her second salsa album for RMM/Sony, "Dicen Que Soy." Also out on RMM is "Imagen Viva" by Oakland A's baseball star **Ruben Sierra**... Also out on Sony is "Influencias" by actor/singing star **Chayanne**... Arista/Texas is due to ship **Flaco Jiménez's** label debut Oct. 25. The album sports guest appearances from the **Mavericks'** front man, **Raul Malo**, **Radney Foster**, and **Lee Roy Parnell**... On Oct. 26, Heads Up is slated to release "Seduction" by Paraguayan harpist **Roberto Perera**, whose "Dreams & Desires" won the Contemporary Latin Jazz Record of the Year trophy at Billboard's Latin

Music Awards in May. Ace saxophonist **Paquito D'Rivera** makes a guest appearance.

CHART NOTES: **Luis Miguel's** "El Día Que Me Quieras" (WEA Latina) rules the Hot Latin Tracks chart

for the fourth straight week, but likely will be dethroned next week by **Selena's** "Bidi Bidi Bom Bom" (EMI Latin). **Cristian's** "Mañana" (Melody/Fonovisa), which moves strongly 5-4, looks to be the next contender for the top spot.



Clasico Julio. Columbia Records' international supercrooner Julio Iglesias recently popped into the MTV Latino studios in Miami Beach, where he served as guest VJ on "MTV Clasico," a video retrospective spotlighting Anglo and Latino evergreens from the past 15 years. Iglesias' appearance on the show, which aired Sept. 19-20, coincided with the channel's debut of his clip "Fragile," featuring Sting. Shown, from left, are Iglesias; Alfredo Lewin, an MTV Latino VJ; and Bruno Del Granado, director of talent and artist relations at MTV Latino.

Music Video

ARTISTS & MUSIC

'Sound fX' Alters Vid Landscape New Cable Show Mixes Clips, Commentary

BY DEBORAH RUSSELL

LOS ANGELES—The clock inside the fX Cable Network's studio is approaching 11 p.m. Suddenly, the level of activity intensifies in the back room of the converted Manhattan apartment that serves as the cable studio's headquarters.

For the next hour, a guerrilla film crew will lens Karyn Bryant, Orlando Jones, and Matt Ostrom, the hosts of the network's live, Monday-Friday video showcase "Sound fX," as they chat, disagree, and wax poetic on all things music and video.

Since June 1, when "Sound fX" first beamed into some 18 million cable households, the trio has been playing videos and offering live commentary to viewers about new albums and developing artists. Relaxed and spontaneous interplay among the crew is geared toward offering the consumer the kind of information necessary to make an informed choice at the music store.

"We all know that videos are commercials, and what the viewer seems to want to know is 'where can I find this record in the store, and is there other stuff like this that I would enjoy?'" says Jones, whose TV background includes stints as a situation comedy story editor and producer. His record collection includes at least 3,500 CDs "that weren't given to me by record companies."

"It was important to me that we didn't just back-announce the videos," says Jones, who is eager to voice his opinion about music, as well as the "shenanigans" that occur within the music industry.

"Most of the stuff we say generally is being heard by the producer for the first time... during the show," he says.

The freeform spontaneity that comes with live television is one aspect that differentiates the programming on "Sound fX" from its music network counterparts.

"Is there potential for disaster?" Ostrom asks, laughing. He doubles as an associate producer on the show. "It is a disaster."

Ostrom started as a production assistant on the crew and was drawn into the hosting chair by virtue of a pure



The "Sound fX" hosts, shown clockwise from upper left, are Matt Ostrom, Karyn Bryant, and Orlando Jones. (Photo: Kimberly Butler)

fluke. Now he is the member of the team, known for his "Matt's Jukebox From Hell," a segment in which he dissects those hateful songs that "you know all the words to and wish you didn't." In addition, he is the host who seeks out the most obscure music in the record store—most of which has no video accompaniment—and shares his vision with the audience.

Ostrom's exploration recently uncovered the surf music compilation "Bustin' Surfboards."

A key factor in the "Sound fX" mix is the honesty with which the hosts present their opinions, says Bryant, a former MTV VJ and programmer at the onetime album rock outlet WBRU Providence, R.I. Her music collection ranges from Vivaldi to Pavement.

"If you love something, you want to turn 18 million people onto it," Bryant says. "If you hate it, you want to save 18 million people from buying it."

At MTV, she says, "you liked everything. There was no dissension in the ranks."

The renegade attitude at "Sound fX" is a welcome departure from the established routine at MTV, Bryant says.

"It's extremely enticing to come someplace brand new and be part of the foundation, the startup," she says.

On the other hand, the newness of

the network creates some obstacles, she adds. For one, residents of Manhattan do not receive the cable network, and many East Coast label executives must rely on airchecks for a connection to "Sound fX."

"It can be frustrating," Bryant says. "It was like a dream to work at MTV; the access to bands was incredible. But here, people are more receptive to new ideas, and are more excited about the show we are making."

On one recent evening, as the hosts reflect on the merits of Gilbert O'Sullivan's "Alone Again, Naturally," a lighting technician brews coffee in the studio's dream kitchen. He is arguing with his partner about the value of the Blur video "Girls & Boys," which just aired on the countless monitors hanging from grids in the ceiling.

The makeup and hair stylists commandeer living room seats in front of the apartment's biggest TV screen. Though it's close to midnight, they want to know whether Freedy Johnston's Elektra video "Bad Reputation" will be voted a "smash or trash" clip by the audience. (Viewers voted trash, much to the crew's dismay.)

At the stroke of 12, the workday wraps. Bryant, a night owl, contemplates a club crawl, while Ostrom admits that the show has "really screwed up the date schedule."

Says Jones of the odd working hours, "You do end up having the drug dealer/waitress schedule, but I have no complaints."

PRODUCTION NOTES

LOS ANGELES

- Chicago's Symbion Labs and L.A.-based Industrial Artists recently joined forces to produce "I Feel Love," the techno clip from the U.K.'s Messiah. **Eric Zimmermann** directed and edited the clip, melding live action with warped, animated characters created by animator **Dan Bigelow**. **Gary Tieche** directed photography, **Lara Schwartz** produced, and **Randi Wilens** executive-produced. The two crews also collaborated on recent videos by the **Rosemary's**, **Napalm Death**, and **Crazy Horse**, featuring **Ian McNabb**.

NEW YORK

- Stigmata-A-Go-Go's** debut Grass Records video "Riotkeeper" is a Harder/Fuller Films production directed by **Phil Harder**. The band co-produced the black and white clip, which features an offbeat dance mix of ballet, flamenco, modern dance, jazz, and swing.

- Director **Elizabeth Bailey** of she b. is the eye behind **22 Brides'** Zero Hour clip "Visions Of You."

- Portfolio Artists Network director **Marcus Nispel** shot **Pascal Obispo's** Epic video "Ou Est L'Elue" with director of photography **Bob Gantz**. **Lorraine Williams** was supervising producer; **Anouk Frankel** executive-produced.

Mammoth Joins Online Pipeline With Vidclips

MAMMOTH UNDERTAKING: Fans of Mammoth Records who've taken to surfing the global Internet now will be able to find abbreviated video clips by **Juliana Hatfield**, **Vanilla Trainwreck**, and **the Bats** among the computer's myriad online offerings.

The Mammoth Web Site debuted on the World Wide Web Aug. 1, says the label's **Karen Booth**, merchandising director and Internet coordinator. Mammoth executives plan to fill the online pipeline with the label's entire catalog, additional music and video services, and band mailboxes.

For now, it's an exciting new way to generate interest in an underground act, Booth says. In fact, the label just serviced M.I.R.V.'s Mammoth/Prawn Song video "Shave Your Face Off" exclusively to the World Wide Web, bypassing traditional video outlets.

"M.I.R.V. is the type of artist who appeals to those who cruise around on the Internet," says Booth. "Plus, the record has been out for nine months, and the chances of getting interest from the major programmers is nil. Potentially, we can reach a much bigger audience [online] than on MTV."

MULTIMEDIA MAYHEM: Chicago-based Symbion Labs is among the latest multimedia production entities. Its mission: to achieve "symbiotic collaborations in film, computer graphics, animation, audio, print, and all forms of hypermedia experience." The crew recently wrapped a number of music video projects (See Production Notes).

MICRO MARKETING: Video college representative **Victor Bang** is among the newest members of Columbia's video promotion department. As the Boston-based "VCR," Bang is among a corps of strategically placed collegiate types who've been handling on-site video promotion for the label for about a year.

"The reps walk the tapes into programmers and work with the local video shows in the marketplace," says **Mark Ghuneim**, Columbia's VP of video promotion. "It's working great, besides alleviating a small amount of the workload. It personalizes the process of turning people on to the music."

MOVIE TIME: Films appear to be all the rage with rockers and rappers these days. **The Red Hot Chili Peppers** are working with a crew from L.A.'s **Quick On The Draw** to reel a concert/documentary film set for theatrical release; **Modi** recently directed concert sequences for a **Smashing Pumpkins** film; and director **Dr. Dre** just shot "Murder Was The Case," a short film starring

Snoop Doggy Dogg, **Jodeci**, and **Ice Cube**.

SHOW TIME: Playboy TV's "Playboy's Hot Rocks" is set to host **Sir Mix-A-Lot** in October. His uncensored rap videos "Baby's Got Back," "Put 'Em On The Glass," "Ride," "Swap Meet Louie," and "One Time's Got No Case" will air alongside **Body Count's** uncensored "Medley" and "Born Dead" clips... Crews from Boulder, Colo.-based "Jazz Alley" have been filming festivals in Colorado, Hawaii, California, Florida, and Louisiana all summer. In Aspen, the **Neville Brothers** wore "Jazz Alley"

THE EYE



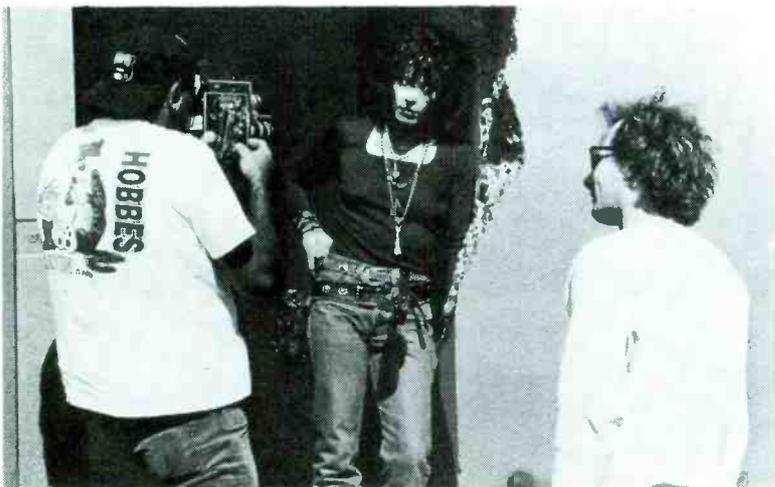
by Deborah Russell

caps during a performance, after which they signed the caps and donated them to the Aspen Hard Rock Cafe. "Jazz Alley's" **Kenny Burgmaier** just produced Colorado's 69th-annual Arvada Harvest Festival in early September. Highlights are set to air on his jazz music show... WHDH-TV, the CBS affiliate in Boston, is now programming **Tom Sodeur's** "New Music Now" at 4 a.m. Saturday. The deal takes the alternative rock show into some 2.1 million homes in the Boston market. "New Music Now" also airs on Derry, N.H.'s WNDS-TV 50, an independent station that reaches 710,000 households.

QUICK CUTS: Congratulations to rappers **D.C. Talk**, who walked away with four trophies in America's Christian Music Awards, broadcast on the Family Channel. The trio's video cover of the **Doobie Bros.** "Jesus Is Just Alright" took the favorite short-form video award... Cinema 16, the independent showcase of the sixth-annual New Orleans Film and Video Festival, presents the "Local Music Video Program" Oct. 13. An award will be presented for the best local music video.

REEL NEWS: **Karin Silverstein** is now VP of talent and creative development at VH-1... **Gil Aronow** is director of law and business affairs at MTV Networks Europe... **Damaris Valero** is now VP of sales at MTV Latino... **Alex Coletti** and **Mitchell Kozuchowski** are now senior producers in MTV's production department... **Bob Danielle** is manager of scheduling at TNN... **Michael Moore** is now producer at N.Y.'s Telegenics.

Screenworks: **Cordelia Plunkett** is heading the music video division at The Underground in L.A. The directors' roster includes **Markus Blunder**, **Simon Maxwell**, **Fred Stuhr**, **Chel White**, **Rod Chong**, and **John Downer**... **Jeff Low** is now directing for N.Y.'s Public Pictures.



Eye Love Rock 'n' Roll. Joan Jett confers with Hero Films' director Paul Rachman, right, on the San Francisco set of her latest Warner Bros. video, "Eye To Eye." Shown at left is director of photography Alex Poppas.

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- 6 Crystal Waters, 100% Pure Love
- 7 Angela Winbush, Inner City Blues
- 8 Aaliyah, At Your Best
- 9 Shanice, Turn Down The Lights
- 10 Boyz II Men, I'll Make Love To You
- 11 Anita Baker, Body & Soul
- 12 Babyface, When Can I See You
- 13 Salt-N-Pepa, None Of Your Business
- 14 Tanya Blount, Through The Rain
- 15 Blackgirl, 90's Girl
- 16 Immature, Never Lie
- 17 Ce Ce Peniston, I'm Not Over You
- 18 Zhane, Vibe
- 19 Heavy D & The Boyz, Nuttin' But Love
- 20 Organized Konfusion, Stress
- 21 Bone Thugs N Harmony, Thuggish Ruggish...
- 22 Big Mike Of The Geto Boys, Havin' Thangs
- 23 Gravediggaz, Nowhere To Run, Nowhere...
- 24 Toni Braxton, How Many Ways
- 25 Hammer, Pumps And A Bump
- 26 Sounds Of Blackness, I Believe
- 27 Shai, The Place Where You Belong
- 28 Blackstreet, Boot Call
- 29 Karyn White, Hungah
- 30 SWV, Anything

★ ★ NEW ADDS ★ ★

Janet Jackson, You Want This
 Ce Ce Peniston, Hit By Love
 Chante Moore, Old School Lovin'
 Tony Terry, When A Man Cries
 Lucas, Lucas With The Lid Off
 Men At Large, Let's Talk About It
 Queen Latifah, I Can't Understand
 Ini Kamoze, Here Comes The Hotstepper
 Sweet Sable, Tonight



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- 2 Garth Brooks, Calin' Baton Rouge
- 3 Kathy Mattea, Nobody's Gonna Rain ...
- 4 Dwight Yoakam, Pocket Of A Clown
- 5 Confederate Railroad, Elvis And Andy
- 6 Vince Gill, When Love Finds You
- 7 Sawyer Brown, Hard To Say
- 8 Tim McGraw, Down On The Farm
- 9 Mark Chesnut, She Dreams

- 10 Toby Keith, Who's That Man
- 11 Patty Loveless, I Try To Think About ...
- 12 Tracy Byrd, Watermelon Craw!
- 13 Brooks & Dunn, She's Not The Cheatin' ...
- 14 Pam Tillis, When You Walk In The Room
- 15 Clint Black, Untanglin' My Mindf
- 16 Joy Lynn White, Bad Loser
- 17 Alan Jackson, Livin' On Lovet
- 18 Gibson/Miller Band, Red, White And ...
- 19 Faith Hill, Take Me As I Am
- 20 Marty Stuart, That's What Love's About
- 21 The Mavericks, There Goes My Heart
- 22 Randy Travis, Whisper My Name
- 23 Vince Gill, What The Cowgirls Do
- 24 Clay Walker, If I Could Make A Livin'
- 25 Travis Tritt, Ten Feet Tall And... I
- 26 Mary Chapin Carpenter, Shut Up And... I
- 27 Tracy Lawrence, I See It Now!
- 28 David Gates, Love Is Always Seventent
- 29 Lari White, Now I Know!
- 30 The Tractors, Baby Likes To Rock It
- 31 Sammy Kershaw, Third Rate Romance
- 32 Larry Stewart, Heart Like A Hurricane
- 33 James House, A Real Good Way To ...
- 34 Archer/Park, Where There's Smoke
- 35 Little Texas, Kick A Little
- 36 Steve Wariner, Drive
- 37 Ricky Van Shelton, Wherever She Is
- 38 Rhett Akins, What They're Talking About
- 39 Billy Dean, Men Will Be Boys
- 40 Neal McCoy, The City Put The Country...

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

John Berry, You And Only You
 Terry McBride & The Ride, High Hopes And ...
 The Bellamy Brothers, The Dance Medley
 Willie Nelson, Once You're Past The Blues



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- 1 Boyz II Men, I'll Make Love To You
- 2 Warren G, This D.J.
- 3 Salt-N-Pepa, None Of Your Business
- 4 Candlebox, Far Behind
- 5 R.E.M., What's The Frequency, Kenneth?*
- 6 Green Day, Basket Case
- 7 Lucas, Lucas With The Lid Off
- 8 Sheryl Crow, All I Wanna Do
- 9 Soundgarden, Black Hole Sun
- 10 Ice Cube, Bop Gun
- 11 Beastie Boys, Sure Shot
- 12 Offspring, Self Esteem*
- 13 Weezer, Undone - The Sweater Song*
- 14 Changing Faces, Stroke You Up
- 15 Mazzy Star, Fade Into You*
- 16 Rolling Stones, Love Is Strong
- 17 Crystal Waters, 100% Pure Love
- 18 Aaliyah, At Your Best
- 19 Live, I Alone
- 20 Babyface, When Can I See You
- 21 Nine Inch Nails, Closer
- 22 Dinosaur Jr, Feel The Pain

- 23 Stone Temple Pilots, Big Empty
- 24 The Jesus & Mary Chain, Sometimes ...
- 25 Coolio, Fantastic Voyage
- 26 Craig Mack, Flava In Ya Ear
- 27 Offspring, Come Out And Play
- 28 Hootie & The Blowfish, Hold My Hand
- 29 Gin Blossoms, Allison Road
- 30 Heavy D & The Boyz, Nuttin' But Love
- 31 Pantera, Planet Caravan
- 32 Rolling Stones, You Got Me Rockin'
- 33 Sonic Youth, Superstar
- 34 Smashing Pumpkins, Disarm
- 35 Coolio, I Remember
- 36 Stone Temple Pilots, Creep
- 37 Love Spit Love, Am I Wrong
- 38 US3, Cantaloop
- 39 Beastie Boys, Sabotage
- 40 Toad The Wet Sprocket, Something's ...
- 41 Snoop Doggy Dogg, Gin And Juice
- 42 Collective Soul, Breathe
- 43 Da Brat, Funkdafied
- 44 Van Halen, Right Now
- 45 G. Love & Special Sauce, Cold Beverage
- 46 Toni Braxton, How Many Ways
- 47 Melissa Etheridge, I'm The Only One
- 48 Da Brat, Fa All Y'all
- 49 Aerosmith, Cryin'
- 50 Janet Jackson, If

** Indicates MTV Exclusive
 * Indicates Buzz Bin

★ ★ NEW ADDS ★ ★

Madonna, Secret
 Rolling Stones, Out Of Tears
 Stone Temple Pilots, Interstate Love Song
 Bon Jovi, Always
 Nirvana, About A Girl
 Jimmy Page/Robert Plant, Gallows Pole
 Hole, Doll Parts
 Immature, Never Lie
 Liz Phair, Supernova
 Bad Religion, 21st Century (Digital Boy)
 Compulsion, Delivery



30 hours weekly
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Patty Loveless, I Try To Think About ...
- 2 Billy Ray Cyrus, Ain't Your Dog No More
- 3 Dwight Yoakam, Pocket Of A Clown
- 4 Mark Chesnut, She Dreams
- 5 John Anderson, Country 'til I Die
- 6 Mary Chapin Carpenter, Shut Up And...
- 7 Garth Brooks, Calin' Baton Rouge
- 8 Tim McGraw, Down On The Farm
- 9 Vince Gill, What The Cowgirls Do
- 10 Kathy Mattea, Nobody's Gonna Rain On...
- 11 Confederate Railroad, Elvis And Andy
- 12 Joe Diffie, Third Rock From The Sun
- 13 Toby Keith, Who's That Man
- 14 Neal McCoy, The City Put The Country...
- 15 Pam Tillis, When You Walk In The ...
- 16 Tracy Byrd, Watermelon Craw!

- 17 Travis Tritt, Ten Feet Tall And...
- 18 Alan Jackson, Livin' On Love
- 19 George Ducas, Teardrops
- 20 Brooks & Dunn, She's Not The Cheatin' ...
- 21 Faith Hill, Take Me As I Am
- 22 Tracy Lawrence, I See It Now
- 23 Marty Stuart, That's What Love's About
- 24 Keith Whitley/Various Artists, A Voice...
- 25 Clay Walker, If I Could Make A Living
- 26 The Mavericks, There Goes My Heart
- 27 Michael Martin Murphey, The Wild West...
- 28 Kenny Chesney, Somebody's Callin'
- 29 Mark Collie, Hard Lovin' Woman
- 30 Little Texas, Kick A Little

★ ★ NEW ADDS ★ ★

Aaron Tippin, I Got It Honest
 Gibson/Miller Band, Red, White And Blue Collar
 Vince Gill, When Love Finds You
 Rick Trevino, Dr. Time
 Amie Comeaux, Moving Out
 Kenny Rogers, You Can't Go Home Again
 Dan Seals, Love Thing



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Sheryl Crow, All I Wanna Do
- 2 John Mellencamp, Wild Night
- 3 Boyz II Men, I'll Make Love To You
- 4 Melissa Etheridge, I'm The Only One
- 5 Elton John, Circle Of Life
- 6 Babyface, When Can I See You
- 7 Hootie & The Blowfish, Hold My Hand
- 8 Stone Temple Pilots, Big Empty
- 9 Collective Soul, Shine
- 10 Anita Baker, Body & Soul
- 11 Toni Braxton, How Many Ways
- 12 Rolling Stones, Love Is Strong
- 13 Des'ree, You Gotta Be
- 14 Ace Of Base, Don't Turn Around
- 15 Lisa Loeb & Nine Stories, Stay
- 16 Counting Crows, Mr. Jones
- 17 Amy Grant, Lucky One
- 18 Elton John, Can You Feel The Love ...
- 19 Harry Connick, Jr., (I Could Only) Whisper...
- 20 Aerosmith, Crazy
- 21 Tom Petty & The Heartbreakers, Mary Jane's ...
- 22 Madonna, I'll Remember
- 23 Bonnie Raitt, Love Sneakin' Up On You
- 24 Seal, Prayer For The Dying
- 25 Jon Secada, Whipped
- 26 Gin Blossoms, Found Out About You
- 27 Freedy Johnston, Bad Reputation
- 28 10, 000 Maniacs, Because The Night
- 29 Gin Blossoms, Allison Road
- 30 Bruce Springsteen, Streets Of Philadelphia

★ ★ NEW ADDS ★ ★

Madonna, Secret
 Rolling Stones, Out Of Tears
 Bon Jovi, Always
 Lyle Lovett, Penguins
 Eric Clapton, Motherless Child

Artists & Music

REUNION LABEL AIMS FOR MAINSTREAM

(Continued from page 10)

on our shoulders."

Under the new agreement, releases by certain Reunion artists still will be licensed to BMG and marketed to the mainstream by RCA. These include the next releases from Troccoli and Smith; the latter will be a cooperative effort between Reunion and RCA. Smith first broke in the pop market in 1992 during Reunion's brief affiliation with Geffen.

The remainder of Reunion's artists will be promoted and marketed to the mainstream by Reunion in cooperation with BNA Records, one of BMG's Nashville labels. Other key artists on the label include Gary Chapman, Wes King, Clay Crosse, and Rich Mullin.

BNA MORE FLEXIBLE

Reunion executives cite two reasons for aligning themselves with BNA as opposed to RCA Nashville. One factor is BNA's smaller roster, which they say allows BNA more flexibility in working with Reunion. Another reason is the relationship they have developed with Tommy Daniel, BNA's senior director of sales and marketing.

Daniel has experience in the Christian market gleaned from three years working for Priority, a short-lived Christian label started by CBS Records (now Sony) in the early '80s.

"There's just been some synergies that have developed because we're here in town and we know Terry and the Reunion organization, and our interest in that musical format and the friendships that were there made a natural kind of discussion point for it," Daniel says. "Then, when the deal came down from New York—basically initiated by [Reunion] because they were wanting more hands-on control, more information, and more ability to chart their course through the mainstream jungle—they decided this would be a better fit."

According to Melinda Scruggs-Gales, Reunion's executive VP of general market development, another key player is Walter Vadai, manager of national account development, who will assist her and Daniel's efforts to better position Reunion product in the general market. Vadai's office will be located at the headquarters of BNA Nashville.

"We're doing national account tours—Melinda, myself, and Walter—going to the places that make music happen, and basically taking our story there," Daniel says. "We need to create relationships with these mainstream buyers, the top 20 retailers in the country, and let them get to know us and our music, and good ways we can work with them so they can experience some success with this product."

A new Gary Chapman album, "The Light Inside," will be the first record worked under the new system. In addition to Daniel's involvement, Reunion will use BNA's marketing tracking system to monitor the correlation between advertising buys and SoundScan sales data for each market.

Reunion has also hired Nashville-based PLA Media for mainstream publicity and Nashville's AristoMedia to promote videos to mainstream and Christian music outlets.

"Our hopes are extraordinary for the Gary Chapman record, because he has the luxury of being married to Amy Grant," Hemmings says. "So he will be touring with her throughout the next year and going on appearances with her. We plan to spend a lot of money at retail and city by city to build awareness."

Scruggs-Gales is excited about the new relationship, particularly the fact that Reunion will again be marketing and promoting its own music. She acknowledges that RCA has always been supportive and wanted the label's acts to succeed, but says meshing the two companies was not without its growing pains.

"We did make a shot at creating a campaign for Christian music with their sales team, called the 'Crossfire' campaign," she says. "But I think they did not realize the level of commitment it was going to take to develop Christian music, the time and attention and research that was needed to properly position it with the accounts."

'WE LOVE OUR MUSIC'

And then there are the intangibles. "We love our music," says Scruggs-Gales. "We have a passion for our music that no one else can, because we're so close to it and it is what we are. When you try to hand that ball to one person who hands it to another who hands it to another, it's diluted in its impact."

Scruggs-Gales offers the distribution arrangement between Sparrow and Cema as an example of a more effective relationship.

In addition to RCA New York working Smith and Troccoli's 1995 releases, which are due out next summer and fall, respectively, Scruggs-Gales says the door is open for RCA to pick up and market any other releases they feel could have strong impact at AC radio. "It's a win-win situation," she says. "We have the ability to access their team."

Hemmings says RCA's Joe Galante has been supportive of the changes. Galante is relinquishing his title as president of RCA and returning to Nashville, probably early next year, to head an RCA label group here that will include BNA (Billboard, Sept. 10). There has been talk of changes in the BNA and RCA staffs. Hemmings says he doesn't know how these changes might affect Reunion.

Hemmings acknowledges that the RCA deal affected the creative process for some of Reunion's artists, who may have felt pressure to cross over.

"I would only say that on a real general level," Hemmings adds. "It wasn't dramatic, but when a batter is at the plate he needs both eyes on the ball. With [crossover] looming over there, some artists were tending to have one eye on the ball and one eye on the dugout."

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 8, 1994.



Continuous programming
 12000 Biscayne Blvd
 Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Bone Thugs N Harmony, Thuggish...

BOX TOPS

- Boyz II Men, I'll Make Love To You
 Notorious B.I.G., Juicy
 Sir Mix-A-Lot, Put 'Em On The Glass
 Dru Down, Mack Of The Year
 Black Men United, U Will Know
 Common Sense, I Used To Love H.E.R.
 69 Boyz, Tootsed Roll
 Rappin' 4-Tay, Flava Club
 Craig Mack, Flava In Ya Ear
 K7, Move It Like This
 Above The Law, Black Superman
 Luke, It's Your Birthday
 Flatlinerz, Live Evil
 Fu-Schnickens, Breakdown

ADDS

- Aretha Franklin, Honey
 Big Joe Krash, Break The Chain
 Black Czer, The Hood
 Blackgirl, Where Did We Go Wrong?
 Casserine, Why Not Take...
 Cranberries, Zombie
 Gang Starr, Suckas Need Bodyguards
 Gin Blossoms, Allison Road
 Gods Child, Everybody's I
 Hole, Doll Parts
 Janet Jackson, You Want This
 Jeru The Damaja, Can't Stop The Prophet
 Keith Murray, The Most Beautifullest...
 Lightning Seeds, Lucky You
 Liz Phair, Supernova
 MC Eht Featuring CMW, Geez...
 Men At Large, Let's Talk About It
 Offspring, Self Esteem
 Overkill, Fast Junkie
 Rolling Stones, You Got Me Rocking
 Soundgarden, My Way
 Wet Wet Wet, Love Is All Around
 World Renown, Come Take A Ride



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

- Brooks & Dunn, She's Not The Cheatin' Kind
 Joe Cocker, The Simple Things
 Mary Chapin Carpenter, Shut Up And...
 Roxette, Crash, Boom, Bang
 The Tractors, Baby Likes To Rock It
 Sarah McLachlan, Good Enough
 Dave Koz, Faces Of The Heart
 Amy Grant, Lucky One
 Alan Jackson, Livin' On Love
 David Sanborn, Got To Give It Up
 Wet Wet Wet, Love Is All Around
 Anita Baker, Body & Soul
 Inner Circle, Games People Play
 Patty Loveless, I Try To Think ...
 Sophie B. Hawkins, Right Beside You
 Harry Connick Jr., (I Could Only) Whisper...
 Melissa Etheridge, All American Girl
 Julio Iglesias/Sting, Frangile
 Rippingtons, I'll Be Around
 The Who, Pinball Wizard



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

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

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



Continuous programming
 Hawley Crescent
 London NW18TT

- All-4-One, I Swear
 Wet Wet Wet, Love Is All Around
 Mo Do, Eins Zwei Polizei
 Youssou N'Dour/N. Cherry, 7 Seconds
 Warren G. & Nate Dogg, Regulate
 Boyz II Men, I'll Make Love To You
 Grid, Swamp Thing
 The BC-52's, (Meet) The Flintstones
 Prodigy, No Good
 Big Mountain, Baby I Love...
 Snap/Summer, Welcome To Tomorrow
 Stiitskin, Inside
 Whigfield, Saturday Night
 Aswad, Shine
 Rednex, Cotton Eye Joe
 Roxette, Fireworks
 Soundgarden, Black Hole Sun
 Shampoo, Trouble
 Gun, Word Up
 R.E.M., What's The Frequency, Kenneth?



Continuous programming
 2806 Opryland Dr
 Nashville, TN 37214

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

- Brian Barrett, I Know
 Clay Crosse, My Place Is With You
 Aswad, Shine



One hour weekly
 216 W Ohio
 Chicago, IL 60610

- Jeff Buckley, Grace
 Oasis, Supernova
 Liz Phair, Supernova
 Velocity Girl, Sorry Again
 Figgs, Favorite Shirt
 Live, I Alone
 Offspring, Self Esteem
 Inch, Linger
 Sheryl Crow, All I Wanna Do
 Big Head Todd, In The Morning
 Violent Femmes, Machine
 Soundgarden, My Wave
 Hole, Doll Parts
 Lucas, Lucas With The Lid Off
 Sponge, Neenah Menasha
 Grant Lee Buffalo, Mockingbirds
 Corrosion Of Conformity, Albatross
 Family Cat, Wonderful Excuse
 Sonic Youth, Superstar
 Rancid, Salvation



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

- Live, I Alone
 311, Homebrew
 G. Love & Special Sauce, Cold Beverage
 Toad The Wet Sprocket, Something's...
 Boingo, Insanity
 Tori Amos, Past The Mission
 Jeff Buckley, Grace
 Hole, Doll Parts
 MC 900 Foot Jesus, If I Only Had...
 Joan Jett, Eye To Eye
 Figgs, Favorite Shirt
 Stabbing Westward, Lies
 Ween, Can't Put My Finger
 Bryan Ferry, Mamoua

**December 7th, 1994.
The Awards.**

**December 8th, 1994.
The Rewards.**

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**50,000,000 viewers worldwide
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Woolworth's McAuley Gets Nod As BARD Chairman

■ BY THOM DUFFY

LONDON—An executive with the Woolworth's chain, Charlie McAuley, has been elected chairman of the British Assn. of Record Dealers, bringing experience in non-music retailing to the post. He has pledged to pursue BARD's current priorities and objectives, "ensuring they bring about real improvement for the long-term benefit of music retailers."

McAuley succeeds Simon Burke, managing director of Virgin Retail U.K., in the chairmanship. He has been with the Woolworth's chain since 1977, rising into senior buying and operational roles. However, McAuley was not involved directly in music retail until this past March, when he was appointed to replace Martin Davies as trading controller for entertainment.

BARD's action in electing as chairman an executive from a non-specialist retail chain comes at a time when the organization is taking other steps to widen its reach. On the international

front, the association has forged ties with NARM in the U.S. and the German retail association GDM.

"Charlie has a very good all-around vision," says Bob Lewis, secretary general of BARD. The new chairman was elected by the 16-member BARD council Sept. 22.

"The directors of BARD consist of [representatives of] seven independent retailers, four multiples, three specialist multiples, and two wholesalers," McAuley notes, stressing his goal of impartiality in coordinating and addressing issues of concern to the BARD membership.

Because of Woolworth's aggressive discounting on some titles this year, some concerns have been raised in independent retail circles that the company's price policies were not in the overall interest of retailers, and thus questioned McAuley's selection.

"I can understand people being upset, but the association isn't about [Woolworth's] pricing, it's about gen-

(Continued on page 93)

HVH's New Owners Plan Expansion Belgian Chain Eliminates Discount Outlets

■ BY MARC MAES

BRUSSELS—Under new owners, HVH Megastores is determined to grab 30% of the record market in Belgium by getting more out of its 11 existing shops and opening 10 more stores in the near future.

The HVH Megastore chain was bought from founder Harry Van Hooff in August for approximately \$15 million. The buyer was Dutch entrepreneur Jean Wijnen, owner of the Tele-sonic CD plant and a specialist in buying non-exclusive rights for compilation albums (Billboard, Sept. 10).

Denis Wijnen, his brother, joined HVH Megastores as head of purchasing and is also managing director of Belgian wholesale company Fonovit.

HVH Megastores was founded by Van Hooff in 1987 when he opted for the tiny town of Sint Joris Winge to test the megastore formula. Soon afterward, he opened similar operations in shopping centers outside major cities; last year, he opened three more stores,

the Record Breakers, selling cutouts and stock leftovers at competitive rates (Billboard, Dec. 18, 1993).

"We are shutting down the Record Breakers because the principle wasn't really catching on here," says Denis Wijnen. The move leaves HVH with 11 shops, "but we plan to open a new outlet in Sint-Truiden before the end of the year, and we plan to expand to the south of the country in 1996."

Insiders say that although HVH was financially healthy when Wijnen bought it, certain structural changes had to be made. HVH's largest megastore is located in Vichte, a 14,500-square-foot shop near Kortrijk in West Flanders. The group currently employs 70 people, and headquarters will soon be moved from Sint Joris Winge to Halen near Diest, in the central western province of Brabant.

When asked about the competition from Free Record Shop, FNAC, and (in the near future) Virgin Retail, Denis Wijnen expresses confidence. "We offer a different concept from Free Record Shop or Virgin—they are located in major cities like Antwerp, Brussels, and Ghent," he says. "It's our policy to move away from those centers

and launch our shops in shopping malls in the provinces. We aim for massive sales, and that's our strength." He adds that the new HVH Megastores will gradually step away from Van Hooff's direct import activities.

"We plan to strengthen our business relations with the U.S., U.K., Canada, and Europe and cut down imports from Australia and Japan. This was really getting too much."

The shops will continue to offer a wide range of CDs and CD-i repertoire. Neither DCC nor MiniDisc is featured.

HVH Megastores also has announced the opening of a wholesale company in 1995, after the company moves to its new headquarters.

Meanwhile, Virgin has confirmed its plans to launch a Megastore in Brussels, right across the street from Free Record Shop's "La Gaité," which opened in May. The 1,500-square-meter store will open in February 1995. Says a Virgin spokeswoman, "Virgin's international name could be useful in this country. We will bring in the international element, whereas Free Record Shop is biased toward Holland and FNAC to France."

Vocalists Hit Big With Japanese Debuts

■ BY STEVE MCCLURE

TOKYO—Scandinavian-based pop vocalists Jennifer Brown and Trine Rein have sold unprecedented numbers of their debut albums in Japan.

BMG Victor and Toshiba-EMI have been taken aback by the success of the singers, who have broken new ground for foreign artists by scoring impressive sales with their first albums.

The success of Rein, signed to EMI Norway, and Brown, signed to BMG Sweden, is even more remarkable considering their albums sold without having singles used in TV commercials or program "tie-ups."

Rein's album is an unashamedly pop production, and her sound, appearance, and choice of material give her more than a passing resemblance to Mariah Carey. American-born Brown's album is equally commercial, but with a more soulful R&B tinge to it.

In both instances, the record companies launched promotion campaigns aimed at so-called "office ladies" or young female clerical workers.

Brown's album, "Giving You the Best," has sold 230,000 units, including imports, according to BMG Victor.

BMG International now looks to emulate that success in 11 territories of the Asia-Pacific region, as Brown goes on a five-week promotional tour.

The imported version of the singer's Swedish album went on sale here in February and accounts for 80,000 of the total sales figure. The made-in-Japan version, released April 21 by BMG Victor, contains a bonus track, a remix

of the single "Heaven Come Down."

"We're very happy with how the album's done," says Tad Yoshida, manager of BMG Victor's international marketing department. "Her album's very suitable for a Japanese audience, since her voice sounds like Whitney Houston." "The Bodyguard" soundtrack, featuring Houston's single "I Will Always Love You," (also on BMG Victor) is Japan's all-time top-selling foreign album, with sales of more than 2 million units.

"We had Jennifer here for a promotional tour for two weeks in April," says Yoshida. In contrast to the usual Japan promo jaunt, which is limited to the Tokyo-Nagoya-Osaka route, Brown traveled the length of the country from the northern city of Sapporo to Fukuoka in southwestern Japan. Both of those cities have important FM radio stations, which are becoming increasingly important in promoting foreign music in Japan.

Exposure through TV and magazines also was crucial to the album's success, Yoshida says.

"Giving You the Best" reached No. 17 on Oricon's combined domestic/international album chart and No. 1 on the foreign album chart in early May. Brown has just completed a concert tour in Japan, playing medium-sized venues.

Over at Toshiba-EMI, sales of Norwegian singer Rein's debut effort, "Finders Keepers," have also far surpassed initial expectations. The chanteuse's album has sold 250,000 copies, impressive enough for an established

foreign artist in Japan but virtually unprecedented for a newcomer. Imports, which have been available in Japan since last November, account for 100,000 units of the total sales figure.

Like Brown's album, the (more expensive) Japanese version of "Finders Keepers" includes an extra track to boost its sales. In this case, it's an acoustic version of the song "Just Missed the Train."

"Foreign female vocalists such as Julia Fordham have been doing well in the Japanese market lately," says Hiroto Hizume of Toshiba-EMI's second A&R department. Like BMG Victor, Toshiba successfully targeted female office workers in their 20s when promoting "Finders Keepers," which reached No. 15 on Oricon's combined domestic/foreign album chart in mid-August, as well as No. 1 on the international album chart.

Toshiba-EMI hopes to bring Rein to Japan in November for her first promotional tour of this country.

At the retail level, dealers witnessed strong support among female customers for both albums, says Kazuyoshi Matsui, staffer in the dance and soul section of HMV's Ikeburo, Tokyo, store. "Both albums were in our store's top 10 chart for a long time. Female customers, ranging from junior high school students to office workers in their 20s, made up about 70% of those who bought the albums. We had big promotional displays for both albums for two or three months after their releases. To begin with, most people who bought the albums first heard the music here in the shop, but afterward most people buying them were already familiar with Rein's or Brown's music."

Overwhelmed by the Japanese response, BMG Asia Pacific is now gear-

(Continued on page 93)

newsline...

VIRGIN ITALY'S new director general is Riccardo Clary, former international repertoire manager for BMG Ariola. He replaces Luigi Mantovani, who left last May after founding and running the company for 10 years. Clary says he hopes to expand Virgin Italy's domestic A&R. "I don't believe in product, but in creativity and talent," he says. "Our doors will remain open to all artists who possess these criteria."

GERMANY'S INTERCORD has formed a new division, Alternation, to handle alternative repertoire from its own sources and from licensed labels. Alternation will deal with the whole spectrum of alternative music, from metal to hip-hop. Label managers Martin Schumacher and Reto Buehler will be responsible for repertoire from licensed labels including Bullet Proof, Earache, Profile, Restless, Cherry Red, and Massacre, as well as for their own signings. The division will also have its own promotion team. Intercord was bought by Thorn-EMI earlier this year.

U.K. BOOKING AGENTS Fair Warning and Wasted Talent are to merge, forming a new company, ICM International, which will represent Guns N' Roses, U2, and Metallica, among others. The move follows U.S. film and TV agency ICM's acquisition of Wasted, founded in 1979. Fair Warning established links with ICM in 1991, enabling it to book through ICM in the U.S. ICM International will soon move to new premises, and the new company will be jointly headed by Fair Warning's John Jackson and Wasted's Ian Flocks.

OXFAM, the U.K. famine aid charity, is hosting a benefit concert in London's Brixton Academy Oct. 15. Acts lined up include Gil Scott-Heron, Jamiroquai, Osibisa, Mother Earth, and Fun-da-mental, as well as DJs Ed Piller and Gilles Peterson. Oxfam has already raised \$15 million for emergency water supplies for Rwandan refugees.

JAPAN'S CD rental shops will now have to wait up to three weeks instead of two before offering new domestic albums. Beginning Oct. 1, rentals will be permitted only 15-21 days after a title's retail release, depending on the release date, as part of a compromise deal between renters and Japanese record companies. Singles may be rented three days after release. The one-year ban on renting international repertoire still stands.

GERMANS ENJOY EXOTIC TURKISH POP SOUND

(Continued from page 1)

Turkish culture, has remained inside the tightly knit immigrant communities that have flocked here in the last 30 years.

Yet, recently some Turkish artists with more Western leanings have started looking for international recognition, and Germany—with its strong Turkish minority—looks the wisest place for them to start. At the same time, the second generation of German Turks is slowly embracing pop and rock music and losing the reticence found among their parents.

The increasing popularity of Turkey as a holiday destination is bringing more Germans into contact with Turkish pop music, and German media are “discovering” that sound and attempting to bring it to a wider audience, despite the fact that it has existed under their noses for more than three decades.

Berlin listings magazine Zitty recently devoted its cover story to Berlin's Turkish music scene, providing a comprehensive guide for outsiders to what still remains another world for even the city's residents.

Turkish music has proved difficult to find for all but the most determined explorers. Much of the action is confined to restaurants where Germans do not tend to go, or to concerts that are only



YENI TURKU

Tarkan, the city has recently seen concerts from diva Bulent Ersay and Yeni Turku, while Sanat singer Goncia Gokdenez regularly commutes between Berlin and Istanbul. Most concerts provide backing musicians drawn from the Berlin Turkish community.

GUEST WORKERS BROUGHT MUSIC

Turkish immigration into Germany began in the 1960s, when workers were hired as *Gastarbeiter* or “guest workers” during labor shortages in a boom period. Turkish communities have sprung up in major industrial regions, including the Ruhr and Rhine areas, Frankfurt and Berlin. Many of these immigrants were from rural areas, with many of Berlin's Turks coming from villages in Anatolia (mainland Turkey).

At the beginning of the '70s, during the oil crisis, the German government put a stop to the wholesale recruitment of Turkish and Kurdish labor, yet the links between Turkey and Germany stayed in place.

Since then, the Turkish communities have remained tight and defensive, kept apart from their German neighbors by considerations such as religion, dress code, and language. At the same time, Turks in Germany have often encountered hostility and prejudice from some sectors of the German population; these encounters turned uglier earlier this year when Turkish citizens and their property were attacked by right-wing supremacists.

Attempts to promote integration have proved more successful among the younger generation, who, despite the recent upsurge in right-wing extremism, mix more readily with their German peers at school.

Previous albums from performer/composer Aksu have sold more than 1 million units in Turkey, according to local sources. The artist and her manager and promoter, Mustafa Oguz, are keen to recruit an international following. But Polydor Germany's general manager, Götz Kiso, says that Germany's population of 4 million Turks provides enough of a sales safety net to cover release costs.

The trick, says Kiso, is in catering to both a Turkish and international audience. Turkish music has several composition and performance qualities that can distance it from a Western audience but are nevertheless crucial for a Turkish audience. Kiso says he and Aksu are pinning their hopes on an as yet unnamed “big shot” producer who will help to give the album “international flair.”

Earlier this year, Polydor released a three-track Aksu CD in Germany that included the original version and a remix of her release “Sude” and a rear-

ranged version of an older composition, “Belalim,” sung as a duet with German singer Udo Lindenberg. Subtitled “Turkish Techno,” the CD did not make a strong impact.

Kiso admits he was “unhappy with that attempt,” agreeing that the techno remix of “Sude” did little justice to the original. Aksu played no part in either the remixing or the decision to subtitle the release.

Aksu says her new album will include four or five tracks sung in English. Originally trained in the demanding Turkish classical style, Aksu has worked hard to develop her own vocal hallmark, which has done a lot to pioneer an authentic Turkish pop movement. Her vocals have a strong, sometimes velvety, sometimes earthy texture (sometimes reminiscent of Edith Piaf), which comes across well in English and could make her a distinctive voice internationally.

Marketing is likely to prove tricky. If Aksu were a Western performer, she would sit comfortably in an adult-contemporary slot. But the ethnicity of her music makes her difficult to categorize.

Aksu's link with Polydor started about four years ago when German tourists returning from Turkey looked for her release “Hadi Bakalim,” which then dominated the nightclub and disco scene in Turkey. This led Polydor to start distributing the single.

The tourism factor is possibly one of the most vital ways of opening northern European ears. Asucal Junior, manager at Cologne-based importer Türküola, says the company often has scores of requests from Germans: “They ring us up and they want to know where they can buy things that they hear on vacation. There's some music which is very European in outlook, it's got lots of movement to it, and they can dance to it.”

Asucal says Türküola is one of 20-30 importers and distributors in Germany, with the whole market representing sales of some 2 million cassettes annually.

GEARING FOR WIDER EXPOSURE

Tarkan, a huge pop star in Turkey, is a key figure in the world of Turkish-German music. Born and bred in Germany, he recently did a mini-tour of German cities, playing Berlin's trendy club Huxley's Neue Welt among other venues.

Husseyin Bala promoted the tour and is setting up a wider tour that he hopes will go through Switzerland, Austria, Holland, France, and possibly London. He is also gearing up for a tour by Turkish artist Burak Kut through similar locations.

“Turkish pop music started happening in only the last two years,” says Bala. “The artists who are popular in Turkey are the ones who are popular here.”

Bala says the concerts are promoted mostly to the Turkish community, “but I also do a bit extra and I go to the German press too.” As a result, the audiences for Tarkan's gigs were roughly 10% German.

The younger audiences are much less restrictive than their parents, says Bala. “The girls are a lot more permissively dressed, and the response is just like you'd get at a Take That concert, with the front four rows of girls

screaming their heads off.”

One artist approaching the German-Turkish nexus from the other side is singer Tulay, signed to Red Rooster Records, a joint venture owned by BMG and singer Peter Maffay.

Tulay is recording an album of German-language songs due next spring that will not be aimed at a Turkish audience. There are still very few German-born Turks making music, says Tulay: “In fact, I'd say I don't really know any Turkish musicians doing this kind of thing. The ones I do know play at Turkish weddings and that's it.”

Tulay came to Germany 23 years ago at the age of two, yet her experience has been somewhat different from the majority of those who arrived here then.

“I personally didn't really have any problems. My parents had already lived in Germany some years before. My mother taught me German first, and then I learned Turkish at five.”

After forming a funk and pop band with her father, Tulay had her own band, BOB, and recorded a single with dance imprint Logic, before recording two albums, “Tulay” and “Six Hours In Mauritius Blue,” with Ide/Marlboro music.

Although Tulay is unique in being a Turkish-born artist working in the German and English language markets, she does not set herself up as a role model for other German Turks.

Red Rooster's managing director Franz von Auersperg says the market-



MFO

this wave gather slowly now.”

Kelle reports that European companies have approached him about covering one of Tarkan's singles in several different languages, and one major company is hoping to do an English-language version for the German market. He also says several underground dance producers are known to have sampled Turkish music.

There is also talk of famous Turkish pop trio MFO teaming with the Tremolos for a combined tour of Germany.

Another welcome shot in the arm for Berlin's Turkish community has come in the form of a new public radio channel, Radio MultiKulti, which broadcasts a diet rich in world and ethnic music. Says program director Johannes Theurer: “There's a place for Turkish pop music on our station, although it would be unfair to play Turkish classical music to our listeners.”

QUESTIONABLE PRACTICES

In the meantime, many in the mainstream music business have problems dealing with a community that, by German standards, appears chaotic. Tales of crime abound.

“There are quite a few companies that have cheated artists out of their copyright,” says one observer. “They have registered themselves as the owners at [authors rights society] GEMA and collect the royalties but never pass them on.”

Another source, who prefers to remain anonymous, has had difficulties dealing with German-based Turkish music labels and promoters. “They're impossible guys,” he says. “Most of them are not full-time promoters, but have other occupations. Often the [Kurdish separatist organization] PKK is involved, or other incompetent people.”

Even if there is demand among Germans for more Turkish music, finding it can be a problem. While “world music” gains popularity in Germany and is raked accordingly, this rarely includes Turkish music. Most cassettes are stocked in food shops, and for all but the die-hard fans, a visit to a Turkish music dealer can be a confusing and unsettling experience.

Ironically, this month Berlin will host the first gathering of industry professionals specializing in world music. While Womex (Oct. 13-16) will discuss and showcase African and South American music, Turkish participation will be minimal.

Interest is likely to increase as German and Turkish societies become more aware of each other. But there is still some way to go before dancing to a Turkish song becomes as much of a ritual as the late-night trip to the “Doner-Imbiss.”

Assistance in preparing this story by Ellie Weinert in Munich.



TARKAN

promoted among the ethnic community. Weddings are also a great source of Turkish music, providing employment for a number of “saz” groups. The saz is a long-necked lute, generally with seven strings, played rapidly with a plectrum, imparting a sharp sound.

In recent years, things have begun to change, making the Turkish music scene more accessible to outsiders. The music—which previously revolved around Turkish classical music, mournful arabesque performances, “Sanat” art music, or “Halk” folk music—has begun to include a new blend of pop that is more exciting for Turkish teens and more accessible to Western ears.

There are also examples of increasing openness among Turks and Germans. Next spring promises to be a hot time for releases: Sezen Aksu, Turkey's leading pop musician, is coming out with an international album through Polydor Germany for Germany and Turkey; and Turkish-born Tulay will debut her German-language album, which she is recording at Red Rooster Studios near Munich. Other musicians, such as Cologne's Alex Oriental Experience, have already blended electronics with Turkish musical forms over several albums.

Berlin is second home to many musicians. As well as visits from pop legend



SEZEN AKSU

ing of the album will not play on her Turkish origins. “Everyone can see she's Turkish, we don't need to say that. It's already been a novelty before. We don't want to go over the top and make statements about trying to help Turkish artists here in Germany. That isn't our style.”

And Tulay says, “I'd like to show that [what I'm doing] is not just about Turks or about *Gastarbeiter*, it's about being accepted as a fully integrated person into society.”

While Tulay tries to reach German audiences with German lyrics, others believe the market is ripe for Turkish-language music to be exposed to a wider audience.

Publisher Doc Kelle has built up one of the largest catalogs of Turkish music, and spends his time commuting between Istanbul and his German base in Wiesbaden, near Frankfurt. Among his copyrights are many of Aksu's songs. “The time is right for Turkish music in Germany,” says Kelle. “I said back in the '80s we would see a Turkish wave in the mid-'90s, and maybe we're beginning to see

HITS OF THE WORLD

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JAPAN		(Dempa Publications, Inc.) 10/3/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	ITOSHISATO SETSUNASATO KOKOROZUYOSATO	
2	NEW	RYOKO SHINOHARA & T. KOMURO EPIC	
3	2	OREIRO NI SOMARE RYOKO SHINOHARA WITH T. KOMURO EPIC	
4	3	SPY NORIYUKI MAKIHARA WEA JAPAN	
5	5	MARIA T-BOLAN ZAIN	
6	NEW	TRUE BLUE LUNA SEA MCA VICTOR	
7	3	LOVE YOU ONLY TOKIO ZAIN	
8	4	GANBARIMASHOU SMAP VICTOR	
9	7	VIRGIN BEAT KYOUSUKE HIMURO TOSHIBA EMI	
10	6	HELLO, MY FRIEND YUMI MATSUTOUYA TOSHIBA/EMI	
11	10	HEART CHAGE AND ASKA PONY CANYON	
12	1	ALBUMS	
13	1	KEISUKE KUWATA KODOKUNO TAIYOU VICTOR	
14	2	DEEN DEEN B-GLAM	
15	3	MR. CHILDREN ATOMIC HEART TOYS FACTORY	
16	4	MARIYA TAKEUCHI IMPRESSIONS EAST WEST	
17	5	MIKI IMAI A PLACE IN THE SUN FOR LIFE	
18	NEW	KYOUSUKE HIMURO SHAKE THE FAKE TOSHIBA EMI	
19	7	KENJI OZAWA LIFE TOSHIBA EMI	
20	NEW	BOYZ II MEN II POLYDOR	
21	NEW	ERIC CLAPTON CRADE WEA JAPAN	
22	10	MISATO WATANABE BABY FAITH EPIC SONY	

NETHERLANDS		(Stichting Mega Top 50) 10/1/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	DROMEN ZIJN BEDROG MARCO BORSATO POLYDOR	
2	2	COTTON EYE JOE REDNEX JIVE/ZOMBA	
3	3	EINS ZWEI POLIZEI MO-DO ZOMBA	
4	4	LOVE IS ALL AROUND WET WET WET LONDON/PHONOGRAM	
5	NEW	DIKKE LUL DIKKE LUL BAND NSD/CNR MUSIC	
6	NEW	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY EPIC	
7	8	THE SECOND WALZ ANDRE RIEU MERCURY/PHONOGRAM	
8	6	I'LL MAKE LOVE TO YOU BOYZ II MEN POLYDOR	
9	7	BANJO MAN BZN PHONOGRAM	
10	NEW	WELCOME TO TOMORROW SNAP LOGIC/BMG ARIOLA	
11	1	ALBUMS	
12	1	WET WET WET END OF PART ONE (THEIR GREATEST HITS) LONDON/PHONOGRAM	
13	2	JOE COCKER HAVE A LITTLE FAITH CAPITOL	
14	3	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC/WARNER	
15	4	RUTH JACOTT HOU ME VAST DINO	
16	5	MARIAH CAREY MUSIC BOX COLUMBIA	
17	6	PINK FLOYD THE DIVISION BELL EMI	
18	NEW	ERIC CLAPTON FROM THE CRADLE REPRISE/WARNER	
19	NEW	PIER VEERMAN MY HEART AND SOUL COLUMBIA	
20	NEW	BOYZ II MEN I'LL MAKE LOVE TO YOU MOTOWN	
21	NEW	ELVIS PRESLEY THE ESSENTIAL COLLECTION RCA	

AUSTRALIA		(Australian Record Industry Assn.) 10/2/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	CONFIDE IN ME KYLIE MINOGUE MUSHROOM/FESTIVAL	
2	6	ENDLESS LOVE L. VANDROSS/M. CAREY COLUMBIA	
3	4	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA	
4	5	LOVE IS ALL AROUND WET WET WET PHONOGRAM	
5	2	I SWEAR ALL-4-ONE ATLANTIC	
6	7	I'LL MAKE LOVE TO YOU BOYZ II MEN POLYDOR	
7	3	SWAMP THING THE GRID BMG	
8	8	STAY LISA LOEB & NINE STORIES BMG	
9	12	CAN YOU FEEL THE LOVE... E. JOHN PHONOGRAM	
10	9	ROCKIN' FOR MYSELF MOTIV 8 WARNER	
11	10	100% PURE LOVE CRYSTAL WATERS PHONOGRAM	
12	11	RHYTHM OF THE NIGHT CORONA COLUMBIA	
13	20	CHAINS TINA ARENA COLUMBIA	
14	16	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY COLUMBIA	
15	15	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA	
16	NEW	ALWAYS BON JOVI PHONOGRAM	
17	17	REGULATE WARREN G & NATE DOGG WARNER	
18	19	I LOVE THE NIGHTLIFE ALICIA BRIDGES PHONOGRAM	
19	14	SON OF A GUN JX POLYDOR/POLYGRAM	
20	NEW	JESSIE JOSHUVA KADISON SBK/EMI	
21	6	ALBUMS	
22	1	SOUNDTRACK PRISCILLA, QUEEN OF THE DESERT POLYDOR	
23	5	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PHONOGRAM	
24	3	MARIAH CAREY MUSIC BOX COLUMBIA	
25	4	SOUNDTRACK THE LION KING SONY	
26	2	THE EAGLES THE VERY BEST OF... WARNER	
27	11	ERIC CLAPTON FROM THE CRADLE WARNER	
28	NEW	OLIVIA NEWTON JOHN GAIA FESTIVAL	
29	6	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC/WARNER	
30	7	BODY COUNT BORN DEAD VIRGIN	
31	8	SOUNDTRACK REALITY BITES RCA	
32	9	GARTH BROOKS IN PIECES EMI	
33	19	DON'T SAY IT'S OVER GUN A&M	
34	NEW	HUG MY SOUL SAINT ETIENNE HEAVENLY	
35	24	WHAT'S UP DJ MIKO SYSTEMATIC	
36	29	TROUBLE SHAMPOO FOOD	
37	NEW	WHEN CAN I SEE YOU BABYFACE EPIC	
38	18	WE ARE THE PIGS SUEDE NUDE	
39	NEW	HERE COME THE GOOD TIMES A HOUSE SETANTA/PARLOPHONE	
40	NEW	STAYING OUT FOR THE... DODGY BOSTIN/A&M	
41	NEW	ORIGINAL NUTTAN UK APACHI WITH SHY FX SOUND OF UNDERGROUND	
42	NEW	GOOD TIMES EDIE BRICKELL GEFKEN	

CANADA		(The Record) 9/26/94	
THIS WEEK	LAST WEEK	SINGLES	
1	5	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN/PGD	
2	1	CAN YOU FEEL THE... E. JOHN HOLLYWOOD/WEA	
3	2	FUNKDAFIED DA BRAT EPIC/SONY	
4	3	IF YOU GO JON SECADA SBK/EMI	
5	6	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY COLUMBIA/SONY	
6	4	WILD NIGHT JOHN MELLENCAMP MERCURY/PGD	
7	7	100% PURE LOVE CRYSTAL WATERS MERCURY/PGD	
8	8	THE REAL THING 2 UNLIMITED QUALITY/PGD	
9	10	RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIA/SONY	
10	12	WIDE LOAD ONE VIRGIN/EMI	
11	9	ANY TIME, ANY PLACE J. JACKSON VIRGIN/EMI	
12	11	DIARY OF A MADMAN GRAVEDIGGAZ ISLAND/PGD	
13	15	LUCKY ONE AMY GRANT A&M/PGD	
14	13	THE WORLD IS YOURS NAS COLUMBIA/SONY	
15	14	TAKE IT BACK PINK FLOYD COLUMBIA/SONY	
16	16	THINK TWICE CELINE DION COLUMBIA/SONY	
17	17	GET DOWN TO IT TBIBT ISBA	
18	18	FANTASTIC VOYAGE COOLIO INDIE	
19	19	THE POWER OF LOVE CELINE DION EPIC/SONY	
20	NEW	LET IT GO PRINCE WARNER BROS./WEA	
21	1	ALBUMS	
22	1	SOUNDTRACK FORREST GUMP EPIC/SONY	
23	2	VARIOUS ARTISTS DANCE MIX '94 QUALITY	
24	7	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS 1994 TELDEC	
25	9	BOYZ II MEN II MOTOWN/PGD	
26	5	COUNTING CROWS AUGUST AND EVERYTHING AFTER DGC/UNI	
27	NEW	ERIC CLAPTON FROM THE CRADLE REPRISE/WEA	
28	2	BARENAKED LADIES MAYBE YOU... SIRE/WEA	
29	6	ROLLING STONES VOODOO LOUNGE VIRGIN/EMI	
30	3	SOUNDTRACK THE LION KING HOLLYWOOD/WEA	
31	8	SOUNDGARDEN SUPERUNKNOWN A&M/PGD	
32	11	GREEN DAY DOOKIE REPRISE/WEA	
33	10	STONE TEMPLE PILOTS PURPLE ATLANTIC/WEA	
34	11	SOUNDTRACK REALITY BITES RCA/BMG	
35	NEW	SOUNDTRACK NATURAL BORN KILLERS INTERSCOPE/WEA	
36	12	ACE OF BASE THE SIGN ARISTA/BMG	
37	13	NEIL YOUNG SLEEPS WITH ANGELS REPRISE/WEA	
38	15	MOIST SILVER EMI/EMI	
39	NEW	SHERYL CROW TUESDAY NIGHT MUSIC... A&M/PGD	
40	NEW	SINEAD O'CONNOR UNIVERSAL MOTHER CHRYSLER/EMI	
41	17	COLLECTIVE SOUL HINTS, ALLEGATIONS & THINGS LEFT UNSAID ATLANTIC/WEA	

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES	
1	1	SATURDAY NIGHT WHIGFIELD SYSTEMATIC	
2	2	THE RHYTHM OF THE NIGHT CORONA WEA	
3	5	ALWAYS BON JOVI JAMBO	
4	3	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY EPIC	
5	11	HEY NOW (GIRLS JUST WANT TO HAVE FUN) CYNDI LAUPER EPIC	
6	12	STAY LISA LOEB & NINE STORIES RCA	
7	NEW	STEAM EAST 17 LONDON	
8	4	LOVE IS ALL AROUND WET WET WET PRECIOUS ORGANISATION/POLYGRAM	
9	7	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN	
10	8	INCREDIBLE M-BEAT/GENERAL LEVY RENK	
11	15	SWEETNESS MICHELLE GAYLE 1ST AVENUE/RCA	
12	10	WHAT'S THE FREQUENCY, KENNETH? REM WARNER	
13	NEW	CAN YOU FEEL IT? REEL 2 REAL FEATURING THE MAD STUNTMAN POSITIVA	
14	9	7 SECONDS YOUSOU N'DOUR AND NENEH CHERRY COLUMBIA	
15	6	CONFIDE IN ME KYLIE MINOGUE deCONSTRUCTION/RCA	
16	NEW	BABY COME BACK PATO BANTON VIRGIN	
17	NEW	NO ONE 2 UNLIMITED PWL CONTINENTAL	
18	13	VOODOO PEOPLE THE PRODIGY XL RECORDINGS	
19	16	RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIA	
20	NEW	ZOMBIE THE CRANBERRIES ISLAND	
21	14	COMPLIMENTS ON YOUR KISS RED DRAGON WITH BRIAN AND TONY GOLD MANGD	
22	25	WELCOME TO TOMORROW SNAP FEATURING SUMMER ARISTA	
23	17	CRAZY FOR YOU LUT LOOSE MERCURY	
24	NEW	BUG POWDER DUST BOMB THE BASS FEATURING JUSTIN WARFIELD STONED HEIGHTS	
25	20	REGULATE WARREN G & NATE DOGG DEATH ROW/INTERSCOPE	
26	NEW	FOREIGN SAND ROGER TAYLOR & YOSHIKI PARLOPHONE	
27	21	SEARCHING CHINA BLACK WILD CARD	
28	23	I SWEAR ALL-4-ONE ATLANTIC	
29	NEW	OOH AAH (G-SPOT) WAYNE MARSHALL SOULTOWN	
30	NEW	GROOVE OF LOVE EVE GASOLINE ALLEY	
31	19	DON'T SAY IT'S OVER GUN A&M	
32	NEW	HUG MY SOUL SAINT ETIENNE HEAVENLY	
33	24	WHAT'S UP DJ MIKO SYSTEMATIC	
34	29	TROUBLE SHAMPOO FOOD	
35	NEW	WHEN CAN I SEE YOU BABYFACE EPIC	
36	18	WE ARE THE PIGS SUEDE NUDE	
37	NEW	HERE COME THE GOOD TIMES A HOUSE SETANTA/PARLOPHONE	
38	NEW	STAYING OUT FOR THE... DODGY BOSTIN/A&M	
39	NEW	ORIGINAL NUTTAN UK APACHI WITH SHY FX SOUND OF UNDERGROUND	
40	NEW	GOOD TIMES EDIE BRICKELL GEFKEN	

GERMANY		compiled by Media Control 9/27/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	EINS, ZWEI, POLIZEI MO-DO ZYX	
2	2	LOVE IS ALL AROUND WET WET WET PHONOGRAM	
3	4	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA	
4	3	I SWEAR ALL-4-ONE ATLANTIC/EAST WEST	
5	5	LOVE SONG MARK'OH MOTOR MUSIC	
6	7	SATURDAY NIGHT WHIGFIELD ZYX	
7	8	REGULATE WARREN G & NATE DOGG PHONOGRAM	
8	10	DER BERG RUFT K 2 KOCH	
9	9	LA CUCAMARCA TNN ZYX	
10	12	SWEET DREAMS LA BOUCHE ARIOLA	
11	6	EVERYBODY D.J. BOBO EAMS	
12	15	LIFE IN THE STREETS PRINCE ITAL JOE FEATURING MARKY MARK EAST WEST	
13	14	SWAMP THING THE GRID RCA	
14	11	I SHOW YOU SECRETS PHARAO SONY	
15	16	WELCOME TO TOMORROW SNAP ARIOLA	
16	NEW	POINT OF NO RETURN CENTORY EMI	
17	13	NO GOOD PRODIGY INTERCORD	
18	NEW	TAKE YOUR CHANCE FUN FACTORY EDEL	
19	17	THE RHYTHM OF THE NIGHT CORONA ZYX	
20	NEW	I'LL MAKE LOVE TO YOU BOYZ II MEN POLYDOR	
21	1	ALBUMS	
22	1	WESTERNHAGEN AFFENTHEATER WEA	
23	2	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC/WARNER	
24	3	JOE COCKER HAVE A LITTLE FAITH EMI	
25	4	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PHONOGRAM	
26	5	BODY COUNT BORN DEAD EMI	
27	11	MARIAH CAREY MUSIC BOX COLUMBIA	
28	6	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA	
29	NEW	KELLY FAMILY OVER THE HUMP EDEL	
30	7	PINK FLOYD THE DIVISION BELL EMI	
31	8	PETER GABRIEL SECRET WORLD LIVE VIRGIN	
32	NEW	ERIC CLAPTON FROM THE CRADLE WEA	
33	10	ROLLING STONES VOODOO LOUNGE VIRGIN	
34	9	BAD RELIGION STRANGER THAN FICTION COLUMBIA	
35	16	CARRERAS/DOMINGO/PAVAROTTI IN CONCERT POLYGRAM	
36	17	WARREN G REGULATES... G FUNK ERA PHONOGRAM	
37	15	ROXETTE CRASH! BOOM! BANG! ELECTROLA	
38	12	SOUNDTRACK THE CROW EWR	
39	13	ALL-4-ONE ALL-4-ONE BLITZ/ATLANTIC	
40	19	SOUNDGARDEN SUPERUNKNOWN A&M	
41	14	GIPSY KINGS GREATEST HITS SONY	

FRANCE		(SNEP/IFOP/Tite-Live) 9/17/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY SQUATT/SONY	
2	2	WITHOUT YOU MARIAH CAREY COLUMBIA	
3	3	MANGEZ-MOI! BILLY ZE KICK & LES GAMINS EN FOLIE POLYGRAM	
4	4	BLACK BETTY RAM JAM VERSAILLES/SONY	
5	5	I LIKE TO MOVE IT REEL 2 REAL HAPPY MUSIC/SONY	
6	6	LOVE IS ALL AROUND WET WET WET PHONOGRAM/POLYGRAM	
7	7	THE POWER OF LOVE CELINE DION COLUMBIA	
8	8	EINS, ZWEI, POLIZEI MO-DO SCORPIO	
9	12	COMBIEN DE MURS... PATRICK BRUEL RCA	
10	10	I SWEAR ALL-4-ONE ATLANTIC	
11	9	INSIDE STILTSKIN VIRGIN	
12	15	GO ON MOVE 94 REEL 2 REAL HAPPY MUSIC/SONY	
13	16	DREAMS QUENCH N'B/BMG	
14	18	THIS IS YOUR NIGHT HEAVY D & THE BOYZ MCA	
15	NEW	THE REAL THING TONI DI BART N'B	
16	NEW	MMM MMM MMM... CRASH TEST DUMMIES ARISTA	
17	13	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA	
18	11	I CAN SEE CLEARLY... J. CLIFF SQUATT/SONY	
19	14	THE RHYTHM OF... CORONA AIRPLAY/POLYGRAM	
20	NEW	BLACK HOLE SUN SOUNDGARDEN POLYDOR	
21	1	ALBUMS	
22	1	MARIAH CAREY MUSIC BOX COLUMBIA	
23	3	FRANCIS CABREL SAMEDI SOIR SUR... COLUMBIA	
24	1	ACE OF BASE HAPPY NATION BARCLAY/POLYGRAM	
25	5	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC/WARNER	
26	5	PATRICK BRUEL BRUEL RCA	
27	16	ERIC CLAPTON FROM THE CRADLE REPRISE	
28	6	JOE COCKER HAVE A LITTLE FAITH EMI	
29	8	PETER GABRIEL SECRET WORLD LIVE REAL WORLD/VIRGIN	
30	11	PINK FLOYD THE DIVISION BELL EMI	
31	7	BILLY ZE KICK & LES GAMINS EN FOLIE BILLY ZE KICK ET LES GAMINS EN FOLIE PHONOGRAM	
32	9	RAGE AGAINST THE MACHINE RAGE... EPIC	
33	NEW	ERIC SERRA LEON COLUMBIA	
34	12	M C SOLAAR PROSE COMBAT POLYDOR	
35	10	ROLLING STONES VOODOO LOUNGE VIRGIN	
36	14	ALAIN SOUCHON C'EST DEJA CA VIRGIN	
37	13	PRINCE COME WARNER	
38	20	VERONIQUE SANSON ZENITH 93 WEA	
39	19	YOUSOU N'DOUR THE GUIDE - WOMMAT SQUATT/SONY	
40	NEW	GRANT LEE BUFFALO MIGHTY JOE MOON BARCLAY	
41	NEW	PAUL PERSONNE REVE SIDERAL... POLYDOR	

ITALY		(Musica e Dischi) 9/26/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA	
2	2	GAM GAM MARIO PILATO VOLUMEX	
3	3	IT'S A RAINY DAY ICE MC DWA	
4	4	DREAMS 2 BROTHERS ON THE 4TH FLOOR PAN POT	
5	8	WELCOME TO TOMORROW SNAP LOGIC	
6	6	SWEET DREAMS LA BOUCHE SCORPIO	
7	5	THE RHYTHM IS MAGIC MARIE CLAIRE D'UBALDO POLYDOR	
8	NEW	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY EPIC	
9	7	THE SUMMER IS MAGIC PLAYAHITTY WICKED & WILD	
10	NEW	POINT OF NO RETURN CENTORY EMI ELECTROLA	
11	1	ALBUMS	
12	1	GIPSY KINGS GREATEST HITS COLUMBIA	
13	5	CARRERAS/PAVAROTTI/DOMINGO THE 3 TENORS TELDEC	
14	3	RENATO ZERO L'IMPERFETTO SONY MUSIC	
15	4	PINK FLOYD THE DIVISION BELL EMI	
16	2	VARIOUS FESTIVALBAR '94 EMI	
17	6	VARIOUS GAM GAM COMPILATION DISCOMAGIC	
18	7	ENRICO RUGGERI OGGETTI SMARRITI CGD	
19	NEW	POOH MUSICADENTRO CGD	
20	8	ADRIANO CELENTANO QUEL PUNTO CLAN	
21	6	BIAGIO ANTONACCI BIAGIO ANTONACCI MERCURY	

SPAIN		(TVE/AFYVE) 9/17/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	DON'T STOP THE OUTHERE BROTHERS MAX MUSIC	
2	NEW	DANCE PIU D J MIKI MAX MUSIC	
3	2	I FEEL YOU TONIGHT G.E.M. MAX MUSIC	
4	10	IT'S A RAINY DAY ICE MC BLANCO Y NEGRO	
5	3	LOOPS & TING REMIXES JENS MAX MUSIC	
6	9	SEVEN SECONDS LOVER'S MAX MUSIC	

HITS OF THE WORLD

CONTINUED

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

INDIA: Three new releases highlight the enduring mastery of Ali Akbar Khan, the world-famous sarode player (a 25-stringed instrument with a fretless steel fingerboard) who is "considered by most lovers of Indian music to be the greatest instrumentalist today," according to the Times of India. "Signature Series 3," "Signature Series 4," and "Morning Visions" feature live performances of traditional and original ragas (melodies) by Khan recorded at the peak of his powers during the years 1963-1974 in various churches in New York City, and since remastered by Bob Ludwig at Gateway Mastering Studios in Portland, Maine. They are released on Khan's family-run label, Alam Madina Music Productions (AMMP), which he set up in 1979. "I feel live recordings are always the best," Khan says. "Somehow in a [studio] recording session, the real thing hardly comes through because our music is spiritual. Ragas are like free birds, free at the concert, who dislike being caged by a recording studio." Born in 1922, Khan



learned his musicianship from his father, the late Ustad Allaudin Khan, who is generally acknowledged to be the greatest figure in North Indian music of the 20th century. While still in his 20s, Ali Akbar Khan became a court musician of the Maharaja of Jodhpur and, like his father, was later awarded the title of "Ustad" (master). He pioneered the spread of Indian music abroad, first visiting the U.S. in 1955 at Yehudi Menuhin's request. He performed at the Museum Of Modern Art in New York, and later recorded the first Western album of Indian classical music (for Angel records in the U.S.). "When I made that memorable recording, people laughed at me," he says. "Who knows Indian music here?" they asked, and didn't pay me a single cent. 'Sindhu Bhairavi' and 'Piloo' were the two ragas I played. The album finally sold several millions and is surprisingly popular to date."

ANIL CHOPRA

LEBANON: At a highly emotional concert attended by 40,000 fans, Fairouz, the diva of the Arab world, performed in her homeland for the first time since civil war broke out here 20 years ago. "I had decided at the outbreak of the war not to sing to a single Lebanese faction or area," she said to a reporter, before stepping out on to a makeshift, open-air stage in Beirut's Martyr's Square at a point symbolically straddling the battle line that until 1990 divided the city into warring Christian and Muslim sectors. The two-hour concert, which was attended by President Hrawi Rafik Hariri, the prime minister, and the entire Cabinet, marked the official start of the peace, and money raised from the concert will go toward the cost of rebuilding central Beirut. As ever, Fairouz, whose singing career has spanned four decades, held her applauding admirers spellbound with her radiant, effortless artistry. A symbol of refinement and musical achievement, her recordings are regarded as jewels in the culture of the Arab world and provide a continuing source of inspiration to successive generations. She has yet to be promoted in Europe and America, but would doubtless surprise many people in the industry if she were.

MUHAMMAD HIJAZI

NEW ZEALAND: The name may recall "This Is Spinal Tap," but Auckland band the Tufnells are proving to be no joke. The six-piece group, which developed out of Bird Nest Roys (on the Flying Nun label), has captured interest with its indie album "Lurid," released on its own Globule imprint. Critics have hailed it as the best of the bunch in a very active year for local recordings. Attention has also focused on how the album was funded. Apparently, guitarist "Big" Ross Williams—so-called to distinguish him from his songwriting partner "Little" Ross Hollands—amassed the recording budget by correctly answering quiz questions on a phone-in game! The money was put to good use. "Lurid" bristles with angular pop hooks and harmonies, and is shot through with curious piano and synth parts. Along with the howling-guitar opener, "Fly Away 1000s," it boasts a couple of delicious, swirling pop songs in "Husky Vooms" and "Pettibone." And while established acts such as the Exponents (back from Australia with the "Grassy Knoll" album on Phonogram) and the chart-topping Supergroove (Billboard, Aug. 27) have inevitably won the cover stories, it is the Tufnells who are getting the college radio play. Currently making a mark as opening act on the Exponents' tour, the Tufnells are the happening band for those who like their music awash with pop-consciousness, yet touched by the unusual.



GRAHAM REID

ALGERIA: One of the most authentic talents to have emerged from the country that has produced such international stars as Cheb Mami and Khaled is the singer and multi-instrumentalist Reinette L'Oranaise (The Little Queen From Oran). The veteran performer, who has lived in the suburbs of Paris since 1962, was born to a Jewish family in the city of Tiaret in western Algeria. She learned to sing and play classical Arab music in Oran, a seaport known as the "little Paris" of North Africa. She trained with a local maestro named Saoud, learning to play derbouka (a percussion instrument) and later the oud (a traditional lute), which became her favorite instrument. She improved her technique by studying with the master Mohamed Belhocine, and as her reputation grew she embraced "Arabo-Andalouse" music, mixing sounds and rhythms from southern Spain with those of northern Africa. Although in recent years she has rarely performed or recorded, L'Oranaise has returned to the studio to cut five traditional songs for an album called "Memoires" (Memories), just released on Blue Silver. The minimalist arrangements feature her singing and playing the oud, piano, derbouka, and tar, and although her voice isn't as pure as in the early days, the performances are sensational as she revisits a musical style whose roots date back to the ninth century. With the success of the recordings, L'Oranaise now plans to return to live performing before the end of the year.

EMMANUEL LEGRAND

EUROCHART HOT 100 10/1/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	LOVE IS ALL AROUND WET WET WET PRECIOUS/POLYGRAM
2	2	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
3	3	I SWEAR ALL-4-ONE BLITZ/ATLANTIC
4	4	SATURDAY NIGHT WHIGFIELD X-ENERGY
5	5	EINS, ZWEI, POLIZEI MO-DO deShika
6	7	THE RHYTHM OF THE NIGHT CORONA DWA
7	6	SWAMP THING THE GRID deCONSTRUCTION
8	9	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY EPIC
9	8	REGULATE WARREN G & NATE DOGG DEATH ROW/INTERSCOPE
10	10	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN
1	1	ALBUMS CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC/WARNER
2	2	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS/POLYGRAM
3	4	JOE COCKER HAVE A LITTLE FAITH CAPITOL
4	NEW	ERIC CLAPTON FROM THE CRADLE REPRISE/WARNER
5	3	MARIAH CAREY MUSIC BOX COLUMBIA
6	5	PINK FLOYD THE DIVISION BELL EMI
7	7	ROLLING STONES VOODOO LOUNGE VIRGIN
8	6	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
9	9	PETER GABRIEL SECRET WORLD LIVE REAL WORLD/VIRGIN
10	10	GIPSY KINGS GREATEST HITS COLUMBIA

BELGIUM (IFPI Belgium/SABAM) 9/16/94

THIS WEEK	LAST WEEK	SINGLES
1	1	EINS ZWEI POLIZEI MO-DO TOP SECRET RECORDS
2	3	HEMELSBLAUW WILL TURA TOPKAPI
3	2	LOVE IS ALL... WET WET WET PRECIOUS/POLYGRAM
4	4	I SWEAR ALL-4-ONE ATLANTIC
5	6	NO GOOD (START THE DANCE) THE PRODIGY XL
6	5	7 SECONDS YOUSOU N' DOUR & NENEH CHERRY COLUMBIA
7	8	BLIJE NOG 1 NACHT WENDY VAN WANTEN JRP
8	NEW	MANGEZ-MOI BILLY ZE KICK PHONOGRAM
9	NEW	LA CUCAMARCA TNN INDISC
10	NEW	SWAMP THING THE GRID deCONSTRUCTION
1	1	ALBUMS CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC/WARNER
2	2	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS/POLYGRAM
3	7	JOE COCKER HAVE A LITTLE FAITH CAPITOL
4	4	MARIAH CAREY MUSIC BOX COLUMBIA
5	3	GERT & SAMSON SAMSON VOL. 4 PHILIPS
6	6	PRINCE COME WARNER
7	5	FRANCIS CABREL SAMEDI SOIR SUR... COLUMBIA
8	8	NEIL YOUNG SLEEPS WITH ANGELS WARNER/REPRISE
9	NEW	PETER GABRIEL SECRET WORLD LIVE REAL WORLD/VIRGIN
10	10	PINK FLOYD THE DIVISION BELL EMI

SWEDEN (GLF) 9/23/94

THIS WEEK	LAST WEEK	SINGLES
1	1	COTTON EYE JOE REDNEX JIVE
2	3	LOVE IS ALL AROUND WET WET WET FONTANA
3	2	OPPNA DIN DORR TOMMY NILSSON ALPHA
4	4	SWAMP THING THE GRID RCA
5	6	REGULATE WARREN G & NATE DOGG ATLANTIC
6	5	I SWEAR ALL-4-ONE ATLANTIC
7	8	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN ROCKET
8	NEW	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN
9	7	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
10	10	GODFATHER COOL JAMES & BLACK TEACHER STOCKHOLM
1	2	ALBUMS CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC/WARNER
2	6	ERIC CLAPTON FROM THE CRADLE WARNER
3	1	WET WET WET END OF PART ONE (THEIR GREATEST HITS) FONTANA
4	3	NORDMAN NORDMAN SONET
5	5	ROFFE WIKSTROM MISSISSIPPI MNW
6	4	OASIS DEFINITELY MAYBE CREATION
7	7	JOE COCKER HAVE A LITTLE FAITH CAPITOL
8	NEW	SOUNDGARDEN SUPERUNKOWN A&M
9	8	STEFAN SUNDBROM & APACHE VITABERGSPREDIKAN MNW
10	10	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA

PORTUGAL (Portugal/AFP) 9/21/94

THIS WEEK	LAST WEEK	ALBUMS
1	1	PEDRO ABRUNHOSA/BANDEMONI VIAGENS POLYDOR
2	2	VARIOUS DANCE POWER VIDISCO
3	4	MADREDEUS O ESPIRITO DA PAZ EMI
4	3	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC/WARNER
5	NEW	VARIOUS 16 TOP WORLD CHARTS 94 VIDISCO
6	7	EROS RAMAZZOTTI TUTTE STORIE DDD
7	10	PETER GABRIEL SECRET WORLD LIVE REAL WORLD/VIRGIN
8	5	BEAUTIFUL WORLD IN EXISTENCE WEA
9	8	JOE COCKER HAVE A LITTLE FAITH EMI
10	6	MARIAH CAREY MUSIC BOX COLUMBIA

NEW ZEALAND (RIANZ) 9/21/94

THIS WEEK	LAST WEEK	SINGLES
1	NEW	I'LL MAKE LOVE TO YOU BOYZ II MEN POLYGRAM
2	3	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY SONY
3	2	LOVE IS ALL AROUND WET WET WET POLYGRAM
4	6	GAMES PEOPLE PLAY INNER CIRCLE WARNER
5	5	MESSAGE TO MY GIRL PUREST FORM MAD
6	NEW	SWEETS FOR MY SWEET CJ LEWIS BMG
7	9	I SWEAR ALL-4-ONE ATLANTIC
8	4	FUNKY Y.Z.C. THE PUPPIES SONY
9	NEW	HEY NOW/GIRLS JUST WANNA HAVE FUN CYNDI LAUPER SONY
10	8	REGULATE WARREN G & NATE DOGG WARNER
1	1	ALBUMS SOUNDTRACK THE LION KING SONY
2	2	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC/WARNER
3	4	WET WET WET END OF PART ONE (THEIR GREATEST HITS) POLYGRAM
4	6	SMASHING PUMPKINS SIAMESE DREAM VIRGIN
5	3	SUPERGROOVE TRACTION BMG
6	8	CYNDI LAUPER TWELVE DEADLY CYNS...AND THEN SOME SONY
7	5	DEEP FOREST WORLD MIX SONY
8	NEW	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA
9	10	THE EXPONENTS GRASSY KNOLL POLYGRAM
10	NEW	STRAWPEOPLE BROADCAST SONY

SWITZERLAND (Media Control Switzerland) 10/1/94

THIS WEEK	LAST WEEK	SINGLES
1	1	I SWEAR ALL-4-ONE WARNER
2	3	LOVE IS ALL AROUND WET WET WET POLYGRAM
3	2	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
4	NEW	SATURDAY NIGHT WHIGFIELD PHONOGRAM
5	5	REGULATE WARREN G & NATE DOGG WARNER
6	8	I SHOW YOU SECRETS PHARAO SONY
7	NEW	PRINZI/SCHANKE DIR ZURI WEST SOUND SERVICE
8	6	SWAMP THING THE GRID BMG ARIOLA
9	NEW	EINS, ZWEI, POLIZEI MO-DO PHONOGRAM
10	4	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
1	1	ALBUMS PATENT OCHSNER GMUESS BMG ARIOLA
2	4	JOE COCKER HAVE A LITTLE FAITH EMI
3	2	ZURI WEST ZURI WEST SOUND SERVICE
4	3	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC/WARNER
5	5	ALL-4-ONE ALL-4-ONE WARNER
6	6	WET WET WET END OF PART ONE (THEIR GREATEST HITS) POLYGRAM
7	7	GIPSY KINGS GREATEST HITS SONY
8	NEW	ERIC CLAPTON FROM THE CRADLE REPRISE/WARNER
9	9	MARIAH CAREY MUSIC BOX COLUMBIA
10	8	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET BMG

FINLAND (Seura/IFPI Finland) 9/25/94

THIS WEEK	LAST WEEK	SINGLES
1	NEW	VOODOO PEOPLE THE PRODIGY XL
2	NEW	ROLLERCOASTER THE GRID deCONSTRUCTION
3	NEW	LET THE BEAT GO ON DR ALBAN CHEIRON
4	NEW	COTTON EYE JOE REDNEX JIVE
5	1	LOVE IS ALL AROUND WET WET WET PRECIOUS/POLYGRAM
6	2	WELCOME TO TOMORROW SNAP BLIZZ
7	3	CONFIDE IN ME KYLIE MINOGUE deCONSTRUCTION
8	4	YESTERDAY WHEN I WAS MAD PET SHOP BOYS PARLOPHONE
9	NEW	FIND ME JAM & SPOON DANCE POOL/SONY
10	NEW	ALWAYS BON JOVI MERCURY
1	1	ALBUMS WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS/POLYGRAM
2	NEW	ICE MC ICE'N'GREEN PITCH CONTROL/TEL
3	NEW	ERIC CLAPTON FROM THE CRADLE REPRISE/WARNER
4	2	PRODIGY MUSIC FOR THE JILTED GENERATION XLP/POKO
5	7	CARRERAS/PAVAROTTI/DOMINGO THE 3 TENORS TELDEC/WARNER
6	4	NEIL YOUNG SLEEPS WITH ANGELS REPRISE/WARNER
7	8	HELLOWEEN MASTER OF THE RINGS CASTLE/TEL
8	5	THE EAGLES THE VERY BEST OF THE EAGLES ELEKTRA/WARNER
9	9	SAMULI EDELMANN IHANA VALO RCA/BMG
10	6	BAD RELIGION STRANGER THAN FICTION DRAGNET/SONY

CHILE (APF Chile) 9/94

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	LUIS MIGUEL SEGUNDO ROMANCE WARNER
2	NEW	VARIOUS ROJO Y MIEL MUSICAVISION
3	4	VARIOUS METIENDO RUIDO MUSICAVISION
4	6	ACE OF BASE THE SIGN BMG
5	2	KING AFRICA EL AFICANO BMG
6	3	LOS PERICOS BIG YUYO EMI
7	8	VARIOUS PADRE HURTADO EMI
8	NEW	KEKO YUNGE INOLVIDABLE MUSICAVISION
9	NEW	LOS REALES DEL VALLE 20 ANOS POLYGRAM
10	NEW	LAURA PAUSINI LAURA WARNER

German Session Musicians Rally For Rwandan Relief

■ BY ELLIE WEINERT

MUNICH—The German music industry is the latest to raise money for Rwandan refugees, but this time session musicians, not big-name stars, have been the driving force behind the effort.

"Wir Konnen Alle Was Tun!" (We Can All Do Something) by the group Cologne-Ruanda-Project, a single pressed and distributed by Sony Music in Frankfurt, reached No. 34 on the German singles charts for the week ending Sept. 29.

The single was released Aug. 23 and sold 15,000 copies within 24 hours, according to musician Michael Sexauer, who initiated the project along with producer Juergen Beck and Hayo Stahl. "We were not expecting such a quick response, and had to have more CDs pressed as retailers were reordering. Within the past four weeks, the single has sold 60,000 copies."

The project, which is intended to bring speedy aid to Rwanda in the most unbureaucratic way possible, supports two nonprofit relief organizations, Cap Anamur and Arzte ohne Grenzen. The goals are to provide long-term help for Rwanda and enable the native people to learn how to help themselves.

All royalties will be funneled to the two organizations in order to build a village for 8,000 orphans of the Rwandan civil war.

The idea for the song came about when TV anchorman Ulrich Wickert said, "We can all do something," while

announcing an account number for Rwanda donations on the ARD evening news broadcast. Sexauer says, "We have so many African and Afro-American friends and musicians in Cologne, so we decided to do something, and we got a choir together."

The fact that there are no famous musicians on the single is a plus, the organizers say, as it prevents potential buyers being put off by artists they do not like. Another key factor is that the musicians who performed did not have to approach a record company to get permission. And, ultimately, the consumer is buying the record because he or she likes it and wants to help, rather than supporting the egos of star musicians.

Wickert has accepted the patronage for this project, which, in turn, has helped create media interest. Nine camera teams from various television stations were on hand in the recording studio during the making of the video.

Even TV news magazines on ARD and ZDF, Germany's two main broadcast channels, reported on how the Cologne-Ruanda-Project came about and broadcast the video, calling for donations. It was an extraordinary development, as music rarely is featured in official news bulletins.

Both MTV and VIVA news reported on the project, and the German music channel VIVA will be presenting the video in conjunction with a "Donations For Rwanda Weekend" (Oct. 8-9), when fans who send 10 Deutschmarks (\$6.50) to designated account numbers may request a videoclip for broadcast.

IAAAM Returns To London Group Expands Agenda For 2nd Visit

■ BY KWAKU

LONDON—The second International Assn. of African-American Music (IAAAM) tour of London takes place here Monday through Saturday (3-8), coinciding with the locally organized Black Entertainment Week.

The delegation of music industry professionals, artists, and journalists is led by Philadelphia International Records founders Kenneth Gamble & Leon Huff and U.S. Rep. Walter R. Tucker III, D-Calif. Other members confirmed so far include Jheryl Busby (Motown), Louil Silas (Silas), Vivian Scott (Epic), Kerry Gordy (Warner Bros.), Timmy Regisford (Tabu), David Nathan (Billboard), and Kendall Minter (Esquire, Phillips).

On its first visit last year, IAAAM president Dyana Williams explained that the organization was here to "establish a dialogue and strengthen our relationships, and figure how we can do better business." To build on the contacts made and their firsthand experience of U.K.'s black music sector, this year's activities include visits to various black radio and print media organizations; discussions with music executives and po-

litical leaders, including a meeting at the House of Commons hosted by Tucker and British MP Bernie Grant; and attending networking receptions and showcases by British and American artists. It culminates on the final day with a public seminar titled "Insight Into The U.K. Black Music Industry," and a black-tie gala dinner with an awards ceremony at the Park Lane Hotel.

Among those to be honored during the awards ceremony are Gamble, Huff, and Tucker, plus a number of long-serving British executives who have helped promote black music. No names can be confirmed, says IAAAM's U.K. representative, Myrna Williams, because it's not IAAAM policy to honor those "who will not be there in person." Artists appearing include London Jones (Silas) and Carol Reddick (Motown) from the U.S., and Gabrielle (Go Beat/London), Des'ree (550/Sony), China Black (Chemistry/Mercury), and Don-e (4th & B'Way/Island) from the U.K. Wildcard, the Polydor black music label helmed by producer-remixer Steve Jervier, will showcase artists including Nu Colours, China Black, Darkman, and Alysha Warren at the Jazz Cafe in Camden.

Sara Craig's Album Debut Long-Awaited Acclaimed Singer Held Out Before Signing With Attic

■ BY LARRY LeBLANC

TORONTO—With the Sept. 21 release of her modern rock debut album, "Sweet Exhaust," by MCA Canada-distributed Attic Records, Sara Craig hopes to bury the "most promising" tag which has followed her around for several years.

"It is flattering, but sometimes it's a curse," Craig says.

The Hamilton, Ontario-born singer/songwriter, who has been in numerous Toronto bands since 1987, drew immediate local attention when her self-released debut, "Sara Craig E.P.," hit Canadian stores in 1991. The track "Bike" received sizable airplay on the MuchMusic national video network and ranked No. 80 on local alternative radio CFNY's 1991 year-end chart. The station nominated Craig best female vocalist at their 1993 CASBY Awards.

The singer says that sales of the independently-released EP are "under 10,000," but industry sources estimate sales to be near the 3,500-unit mark.

Craig, who came to Toronto in the mid-'80s to study interior design at Ryerson Polytechnical, was a late bloomer in terms of performing. "I didn't open my mouth [to sing] until I was 17, and that was to sing one song once," says the artist, who is in her late 20s. "After that, I didn't sing until I was 20. I had this fantasy that I should perform, but I had no idea how to begin."

By the mid-'80s, Craig had figured it out. She placed an ad in local Now magazine and found Stephen Jeske, with whom she wrote "Bombarde Me" and "Liar," both on "Sweet Exhaust."

By 1989, Craig had teamed with percussionist/keyboardist Gary Orme and bassist Timothy White, her present trio. Her career accelerated soon afterward. "We got a lot of local attention and, shortly afterward, we did the EP," she says. "[Magazine publisher] Michael Hollett saw us at the CASBY Awards, and then we were on the cover of Now magazine. I was very fortunate."

Craig says she was prepared to record "Sweet Exhaust" 18 months after her successful EP was released, but she held out signing with a label for financial and creative-control reasons. Before sessions for her new album got under way, she says, she turned down several record offers, including one from Attic.

"She wanted to make her own record, to have absolute control," says Al Mair, president of Attic Music Group.

"I held out for what was right," Craig says. "It had to be somebody on the same wavelength. Following an initial success, people assume you're going to pump something out quickly so you won't be forgotten. That wasn't our trip. If it had taken five years [to sign], it

would have taken five years. I can survive on very little, and the rest of the band can play with other people if they're hungry. But we weren't in the situation where we were desperate."

For Attic, which has made its mark here with such mainstream domestic acts as Lee Aaron, Haywire, Paul Janz, and the Irish Rovers, signing Craig is a startling departure. Explains Mair, "A couple of years ago, I made the decision to be a label of the future . . . We wanted a leading Canadian artist from the indie community, and there's nobody hotter than Sara."

British-born producer John Punter (Roxy Music, Japan) had no reservations about taking on the recording of Craig's album before she had label backing.

"I liked Sara's music and liked her as a person," he says. "She's a



CRAIG

very determined young lady, and all along, while doing the album, she was always under the impression she would be picked up."

Prior to touring last August, Craig and Orme, who were scouting southern Ontario for an unconventional location to record the album, came upon 200-year-old Rock Chapel, isolated in a field off the highway near Waterdown. From a distance, Craig pointed out the church and yelled, "There it is!"

Fortunately, as the couple drove up, one of the chapel's committee members was doing some gardening in the cemetery nearby. Craig explained that she was looking for someplace to record, and he put her in touch with the committee's chairman. Craig then pitched the idea to the committee, even playing them a MuchMusic interview in which she sang in Gaelic a cappella, and they agreed.

"I was looking for someplace rural, and removed from having phones and staff," Craig says. "There's nothing more degrading than someone knocking on the door telling you that you've got 10 more minutes when there's magic happening in the studio. As soon as we walked into the church, it was welcoming. It's very unusual, very special."

Last October, Craig and company took over the Rock Chapel building, moving in a 24-track console borrowed from Toronto's Metworks studio, an assortment of Neve mike amps, and several van loads of outboard recording gear. Punter quickly established a control room in the vicar's office and

decided that Craig's vocals would be mostly recorded in either the church's basement or in the altar.

"There were rooms and nooks and crannies everywhere that got used in the five weeks we were there," says Craig with delight. "I was in a concrete closet for one song ['Souless Cage']."

In addition to the Rock Chapel sessions, the album contains the track "Thank You (Very Much)," co-written by Craig, Doug Barron, and Stephen Outhit, and co-produced by them at Toronto's Gas Station Studio. "That's a side project which wasn't intended for the album, but I loved the track and thought it should be on the album," says Craig.

Other than Craig's captivating rendition of Burt Bacharach and Hal David's "Close to You," "Sweet Exhaust" relies on collaborations with other musicians, including her backup players Orme and White, as well as Jeske, keyboardist Barron, and bassists Outhit, Janice Powers, and Saulius Fidleris.

Of the various collaborations, Craig says, "Lately, I've been relying on other peoples' dynamic. I'll always do lyrics and the melody, and sometimes I'll come up with a hook, a bass line, or something. This is all material that has evolved since the EP."

While Attic Records has begun an impressive campaign here for "Sweet Exhaust," Mair says he has been successful in securing release commitments from Edel in Germany, and from Festival Records in Australia. "Hopefully in '95, we'll be in Europe," says Craig.

"We expect Canadian sales of the album to be video- and press-driven," says Kevin Shea, Attic's VP of promotion and publicity. "And whatever radio we get will be a bonus. She's the press darling right now, and we're working the focus track 'Thank You (Very Much)' to CHR [top 40], modern rock, and campus radio."

MAPLE BRIEFS

EDDIE COLERO has been appointed to the newly created position of director of special market sales, EMI Music Canada.

MUCHMUSIC VJ ERICA EHM has not renewed her contract and will leave the national video network at the end of October.

CHART COMPILER Ted Kennedy has released 1994 updates of two books. "Maple Music," priced at \$99 [Canadian], lists Canadian recordings on Billboard, The Record, and RPM Weekly pop charts since 1955. "Country Canada," which retails at \$59 [Canadian], catalogs top 40 country hits, according to Billboard, The Record, and RPM since 1945. Both books are only available in Canada.



The Virgin Megastore planned to open in Times Square in the fall of 1995 is part of a specialty retail project housed in the base of the Bertelsmann building. In addition to the Virgin store, the project will include a new themed restaurant and a state-of-the-art Sony Theatres movie house.

Virgin Ready To Invade New York Execs Outline U.S. Expansion Plans

■ BY ED CHRISTMAN

NEW YORK—The Virgin Megastore slated to open in Times Square in time for Christmas 1995 will be the first of three stores the chain is planning for the New York City market.

The Times Square store will serve as the flagship for the company's ambitious invasion of the U.S. home entertainment retail market. While Virgin currently has two stores open—both in California (in Los

Angeles and Costa Mesa)—it has a total of 10 other locations that are under construction, or for which it has either signed leases or is in the final stages of lease negotiations, says Ian Duffell, president of the Virgin Retail Group USA, Pacific-Asia.

The Virgin Retail Group also is preparing a thrust into Canada and is talking about opening a store in Mexico City. In Canada, the company has signed a lease to open a 30,000-square-foot store in Vancouver in early 1996.

In expanding around the world Virgin, generally forms a joint venture with a company from the country it is entering. For example, Virgin's U.S. retail operation is 75% owned by Blockbuster Entertainment and 25% owned by Virgin. Blockbuster supplies financial expertise and back-office support, while Virgin oversees design, construction, and operation, as well as management of the U.S. joint venture. Separately, Blockbuster Entertainment has a Blockbuster Music chain that runs some 500 music and home entertainment stores.

In Canada, "We are looking for suitable partners, and we are negotiating with potential joint venture partners in Mexico," says Duffell. He adds that there is the potential to open a Montreal store in 1995, before the planned opening of the Vancouver store. But for that to become a reality, Virgin must find a joint-venture partner shortly.

MUST-SEE ATTRACTION

In Manhattan, Virgin is in advanced negotiations to open a second store, Duffell says, but he declined to specify where that store might be located. The company is still looking at possible sites for a third location.

The Times Square store—which, at 65,000 square feet, will be the largest record store in North America (Billboard, Sept. 24)—is expected by Virgin officials to eventually reach the same volume as its Paris outlet, which the company has declared to be the No. 1 home entertainment store in the world in volume, bringing in annual sales of about \$110 million.

Richard Branson, chairman of the Virgin Group of Companies, compares the scope of the planned Times Square store to the Paris outlet, saying it will turn into a "must-see" tourist attraction in New York.

The Virgin store will anchor a 120,000-square-foot specialty retail complex built into the base of the Bertelsmann Building at 1540 Broadway. The project also will house a 35,000-square-foot restaurant called the Official All Star Cafe, which will seat 650 people and have a bar that can accommodate an additional 250 people, and the Sony Theatres State Theatre multiplex, which will have four screens and a total seating capacity of 1,400.

Robert Earl, the force behind the Official All Star Cafe, is a creator of

Planet Hollywood and the former owner of the Hard Rock Cafe. Sony Theatres' predecessor, Loews Theatres, previously had a cinema at the location (also called the State Theatre), but it was torn down to make way for what eventually became the Bertelsmann Building. In order to reach the theaters, filmgoers will have to walk through the Virgin store.

While that traffic should aid Virgin's sales, there won't be any shortage of potential customers for the store. According to local officials, the Times Square area is frequented by 40 million people each year, including 20 million tourists.

Speaking to Billboard, Branson said, "I think that the exciting thing is that record stores are now moving into prime sites on the high streets around the world. That is a very important development for the record industry."

The company will spend \$10 million to build the Times Square store, and will stock it with about \$5 million in merchandise, including some 150,000 music titles, Duffell says. Although Branson and Duffell are predicting that the store ultimately will achieve sales comparable with the Paris outlet, Duffell declined to break out the budget for the Times Square store. When an estimate of \$30 million for the first year of operation was mentioned to him, he said the company expects the outlet to bring in more than that.

In describing the store's plan, Duffell says that the bottom floor, which measures 23,000 square feet, will contain a 10,000-square-foot bookstore. Virgin is in the book business elsewhere in the world, and now will be a player in that product line here as well. "We are going to try to extend to books in several of our locations," he says. "Seeing as how the book retailers here are getting into music, we thought we would return the favor, or the compliment, as it were."

The bottom floor also will house computer games, CD-ROM titles, laserdiscs, and video, as well as a newsstand that will carry magazines and newspapers.

(Continued on page 73)

Phone Debit Cards Offer Mktg Options Labels Find New Tool For Interacting With Fans

■ BY SARI BOTTON

NEW YORK—Some marketers in the music industry have found a new way to reach consumers: by phone. But they're not getting on the horn and calling people; they're getting people to call them.

Recording artists are starting to lure consumers to an interactive phone service through telephone debit cards, the latest marketing tool just beginning to surface in the music industry. The cards offer lower rates on long distance credit-card calling.

Pop singer/songwriter Michael Bolton and the rock band God Street Wine are among the first musical acts to issue cards with interactive capabilities.

There have been other calling cards sold as collectors' items, such as the Woodstock '94 card offered in limited numbers by PolyGram, according to Tom Cyrana, senior VP of PolyGram Diversified Entertainment. However, the Bolton and God Street Wine cards seem to be the first to integrate the cards' collectible appeal with modern phone technology. They exemplify a marketing scheme that seems particularly suitable for artists with strong fan bases.

"What we're offering is a multi-functional, rechargeable debit card which provides a sponsor and a user with an interactive information system, and provides the customer with lower-priced calling card service," says Andrew Rasiej, owner of TelThePhone Inc., which is producing the Bolton cards in conjunction with the Michael Bolton Foundation for Women and Children at Risk. "This is a tool which can allow record companies to sell more product and collect demographic information."

Credit card-sized pieces of plastic, phone debit cards are emblazoned with album covers or artist photographs. Consumers are offered lower rates on long-distance calling, a chance to sample new music, and interaction with artists through voice messaging. Music companies benefit from the oppor-



Pictured above are two of the collectible phone cards issued in connection with music events. One is for the New Music Seminar; the other is for Woodstock '94.

tunity to promote records, concert tickets, and merchandise, and to collect information for their databases that can be used in other direct-marketing endeavors.

The cards can be distributed with a certain amount of phone time or number of message units already on them, or they can be loaded with calling time through major credit cards. Long-distance calls cost between 25 cents and 35 cents a minute with the cards, regardless of the

destination of the call or time of day, compared with up to 90 cents for the first minute and 28 cents for each additional minute on calling cards from companies like AT&T.

Although the exact amount had not been determined at press time, a small portion of the 25 cents-35 cents-per-minute fee (most likely 2 cents-5 cents) would be for artist commissions.

Users access the debit card phone services by dialing an 800 number and a P.I.N. code printed on the back of the card. Before being connected to a long-distance server, a caller is greeted by a voice that gives a menu of options, only one of which is to place a call. The options include sampling cuts on records and ordering them, hearing tour date information and quotes of the week, and accessing voice mail boxes.

Celebrity-related phone debit cards have already gained popularity in other fan-oriented categories such as sports, television, and superhero cartoons. But the majority of the cards are not interactive; they just offer phone time. Ironi-

(Continued on page 71)



From Duo To Trio. Mercury Nashville duo John & Audrey Wiggins performed material from their self-titled debut album at a listening party in Sacramento, Calif. Pictured, from left, are Audrey Wiggins; Karen Gonzolez, Valley Records (with the guitar); John Wiggins; Pat Surnegie, Mercury Nashville's West Coast promotions manager; and Sheri Sands, PGD sales manager.

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Musicland Moving Quickly To Trump Its Competitors

A CONSTANT THEME on the retail/sales/distribution circuit is consolidation. And while everybody complains about it, savvy observers know that the large accounts still in the game are doing more than trying to survive; they're involved in a high-stakes game to keep themselves within reach of the winner's circle. A case in point is the Musicland Group.

(Musicland just announced its expansion plans for next year, but since interviews with that company's executives are scarce nowadays, Track is basing its analysis of the chain's future plans on information gleaned from past conversations with Musicland executives, its competitors, and from sources in the real estate and financial communities.)

Musicland is the largest music retailer in the world, but that doesn't mean it has a lock on a secure future. For years, the Minneapolis-based merchant has been going head-to-head with Tower Records/Video, Trans World Entertainment, Camelot Music, and Wherehouse Entertainment. Then, in the latter half of the 1980s, Shamrock Holdings, Super Club, and W.H. Smith all came into the U.S. music retail market, each gunning to be a contender.

At the outset of the 1990s, Best Buy revamped its music strategy and has emerged as a strong account closing in on the top 5. That move was matched by Circuit City, and a similar chess match has spilled over into music retail from the book industry: Border's versus Barnes & Noble. Also, HMV and Virgin are opening stores and are ready to rumble in the U.S. And of course, Blockbuster Entertainment has invaded music retailing and makes no secret of the fact that it has Musicland in its cross hairs.

But even before the Fort Lauderdale, Fla.-based company has gotten its act together, Musicland has decided to steal a page out of Blockbuster's manual. Although Track is not privy to that manual, I'm pretty sure that the very first page has the following axiom: "Once you have decided on a strategy, move quicker than anybody expects you to."

Musicland did. At the end of 1992, when Musicland was reaching the \$1 billion sales mark for the first time, it opened its first Media Play outlet, a home entertainment superstore that averages about 45,000 square feet and currently takes in about \$230 per square foot. By the end of the year, there will be 43 Media Plays, and Musicland announced Sept. 20 what Track predicted in February: that it will open 50 more next year.

Track projects that by December 1995 Media Play, on an annual basis, will be churning out \$1 billion in sales, or the same volume achieved by the entire company in 1992.

While Media Play may be Musicland's big gun, the company has other weapons in its arsenal. In addition to rapidly deploying Media Plays

across the U.S., Musicland has announced that it will open 75 more of its small-town On Cue stores, which also debuted in 1992. That concept, a 6,000-square-foot miniature version of Media Play with music, books, and video, averages about \$115 a foot but has much lower overhead than other Musicland concepts, thanks to the economics of the tertiary markets On Cue targets.

The company also plans to open 35 more of its video sell-through concept, Suncoast Motion Picture Co. Suncoast was Musicland's first move outside music retailing, and although it probably has a higher percentage of weak stores in its portfolio than Musicland executives would like, it has shown very strong growth in sales per square foot, to about the \$355 level.

Of course, any seasoned Musicland observer knows that the company religiously observes retail's time-honored tradition of being conservative when

announcing expansion plans. So if the economy can retain its luster throughout next year, expect Musicland's new store openings to be at least 10%-20% higher than the numbers announced.

On the other hand, look for the number of its mall music outlets to remain stagnant for the next few years, even though it says that it will add 30 large combo stores to the mall division in 1995, either through new stores or expansion of existing ones.

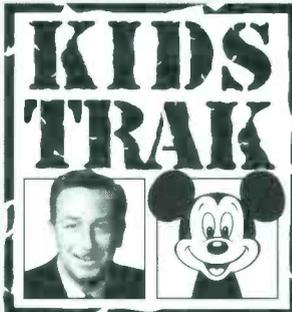
Musicland has a lot of work to do in its mall store division. Like any other 1,000-plus-outlet, mall-dominated chain, Musicland has some dogs in its portfolio. It also has a number of stores taking up 3,000 square feet or less, which Musicland considers to be too small and outdated to compete. And with a price war between Best Buy, Circuit City, and Media Play running rampant right outside the mall, even healthy mall stores are beginning to feel the heat.

As a result, the company likely will become even more aggressive with a key component of its real estate strategy—pruning out weaker stores. But while store count for the mall outlets likely will stay around the 900 mark, that division's revenue will grow thanks to the company's program of refurbishing and expanding smaller, healthier stores where it makes sense.

Another way Musicland's mall store division will increase same-store sales is by adding books to existing stores wherever it can. According to the real estate community, Musicland has approached some landlords to talk about use clauses in its leases.

And while Track is on the topic of books, don't forget that Musicland opened a bookstore called Readwell in Minneapolis last year. Musicland has spent the last year experimenting with it. When company executives are comfortable, the company could start to build a book chain, or even acquire one. But don't expect Musicland to buy any music chains unless a deal comes along that is too good to pass up.

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PHONE DEBIT CARDS

(Continued from page 69)

cally, they are rarely used because they have become collector's items. Such cards were first popularized in Japan, and then in Europe, and are now fetching thousands of dollars from collectors.

"We're assuming that most of the Woodstock cards that were purchased will never be used," says Cyrana. "It's like a bottle of fine wine that you put on the shelf and never drink."

Global Telecommunication Solutions Inc., which produced the Woodstock card, specializes in the straight debit cards. "We've signed a contract with Winterland for Jimi Hendrix and Eric Clapton cards, which will be straight debit cards," says Shelly Finkel, an owner of Global who is also a partner in Metropolitan Entertainment, which is partly owned by PolyGram. Global also makes sports cards for Upper Deck, and distributes most of its cards through magazines dedicated to phone debit cards, such as Money Card Collector, Telecard World, and Premiere Telecard Magazine.

INTERACTIVE OPTIONS

"We're looking into interactive options for the future," Finkel says.

The interactive nature of the God Street Wine and Bolton cards is what makes them unique, in addition to the fact that they feature music sampling and merchandise purchasing information on their menus.

Callers to the "God Street Wine line" who want to purchase the band's first release on Geffen's Eleven label will be given the 800 number for Tower Records' mail-order service.

"For now, we wanted to do this through Tower Records, but in the future there may be other ways that we can fulfill the orders," says Don Maggi, an executive at Eleven Records. Another menu option is T-shirt ordering, for which callers are given a mailing address.

Geffen/Eleven sent the cards, produced by Earthline Communications and loaded with a few minutes of calling time, to God Street Wine's 7,800-member mailing list one week before the Sept. 27 release of the band's debut recording on Geffen/Eleven. "We put some time on the cards so that people can get a sense of how to use them and what they're all about," says Scott McGhee, an owner of McGhee Entertainment, which is a partner with Geffen in the Eleven label.

The hope is that the sampling option on the menu will create some buzz about the record among fans, and induce them to either choose the ordering option on the service, or go out and get the record.

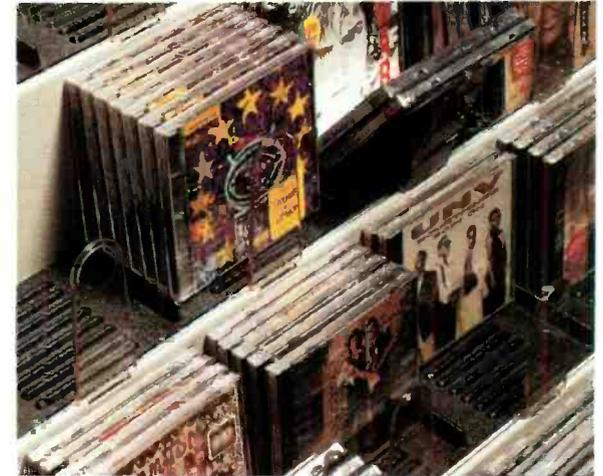
"Giving people a chance to listen to the music first and hear what the record is all about can only help sales," McGhee says. "The people we're sending the cards to are already very actively involved with the band. The band is very interactive with its fan base. It is online with E-mail. So the sampling will just bring the fans to the next step of going to get the record."

(Continued on page 74)

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A Patriarch Of Indie Distribution Steps Down

NOT (HO)CUTTING OUT: The recent announcement that veteran distribution executive **George Hocutt** was retiring as chairman/CEO of Independent National Distributors Inc. shouldn't prompt a response of "farewell"—it's more like "catch you in a bit."

As reported in these pages last week, Hocutt stepped down from his INDI role Sept. 30; the distributor's president, **Billy Emerson**, will take on Hocutt's title and leadership role. Hocutt's son **Rick** will take over operations responsibilities at California Record Distributors, the San Fernando, Calif., firm that the senior Hocutt ran for 15 years.

But "retirement" does not equal

"adieu" in George's lexicon, as DI discovered when he called him to take a look back at his career as one of the patriarchs of indie distribution on the West Coast.

Regarding the vacating of his INDI role, Hocutt says, "I want to enjoy things, rather than have the day-to-day grind... I thought it was a good time to do it."

His decision writes *finis* to a 43-year career in sales and distribution. Hocutt got his start in 1951, as a Columbia Records salesman in St. Louis. Not long thereafter, he relocated to California, where he went to work in Capitol Records' warehouse.

The music business was a lot more intimate then: Hocutt recalls



by Chris Morris

that he played baseball with such stars as Nat King Cole and Cliffie Stone, and adds, "When Johnny Mercer would come down, we'd have lunch together."

Moving further into the trenches, Hocutt operated a retail store, Catalina Music in Redondo Beach, Calif., for five years. Stints at Sun State Distributors (which in those days handled the infant Warner Bros. Records' product) and Diamond Distributing (which moved ABC Records' albums) followed.

In 1960, Hocutt went to work for **Ralph Kaffel** and **Jack Lewerke's** Merit Distributing Co. The two record men had another company, known as California Record Distributors, that handled other lines.

Following his time with Kaffel and Lewerke, Hocutt was partnered with **Ray Avery** in a firm known variously as Rare Record Distributing and RR Distributing. But, Hocutt says, "both of those names never suited me," and in 1975 he asked Kaffel and Lewerke—who had sold the then-defunct CRD to National Tape in 1971—if he could reactivate their old company's name. He ran his firm under the CRD handle until 1990, when he sold his interest to the then-fledgling INDI combine.

Quite a career—and one that spanned the age when indies moved records for what are now the major labels through to the contemporary era, when national companies like INDI, a company Hocutt helped found, are fast becoming the prevailing model in independent distribution. In short, Hocutt's career essentially sums up a period of explosive growth in the music business.

He'll remain a member of the INDI board and will attend conventions like that held by the National Assn. of Recording Merchandisers, as well as the trade group's annual wholesaler's conference. But, he says, "I don't think I'll go to a thousand damn label meetings. I'll be messing around while they're doing that."

Hocutt's upcoming agenda involves another musical career, as a record producer. This isn't exactly a new wrinkle, since he helmed some recordings for the old Vault label.

He's already recorded one album for the indie giant Fantasy Records (which is run by his old associate, Kaffel). It's the **Silver Leaf Jazz Band's** "Streets And Scenes Of New Orleans." Another set by the group, "Jelly's Best Jams," is due imminently; he will also record albums for vocalist **Banu Gibson** and **Scott Black's** **Hot Horns**.

Hocutt, who will divide his time

between residences in Southern California and New Orleans' French Quarter (whose music he cherishes), isn't ending a career; he's starting a new one. We wish him only the best of luck in what should prove an exciting next chapter.

FLAG WAVING: Many years ago, when DI was a late-night disc jockey in the Midwest, we returned from a shift to find most of our large blues record collection and numerous empty bottles scattered on the living room floor.

We were advised that the **J. Geils Band** had made a post-concert stop.

That stupendous Boston combo is no longer around, but two of its prime movers—harmonica ace **Magic Dick** and guitarist **Jay Geils**—have returned with a brand-new Rounder album named after their current combo, "Blues-time."

The two musicians, who regrouped a couple of years ago, are now emphasizing the straight blues side of their sound, which in the past had a strong R&B cast to it.

Dick says, "We've confined the style somewhat more to Chicago blues stuff, added more jazz, and exploded it into other styles."

Adds Geils, "We wanted to do some real Chicago blues, but we wanted to show there was other stuff we were interested in, too."

While "Blues-time" features covers of songs by such greats as **Sonny Boy Williamson**, **Muddy Waters**, and **Little Walter**, the group's sound has a strong Kansas City feel (listen to the Basie-like thump of "Pontiac Blues" and Geils' **Charlie Christian**-like licks throughout).

While the new band (which also features bassist **Michael "Mudcat" Ward**, drummer **Steve Ramsay**, and guitarist **Jerry Miller**) still features lots of hot harp from Dick and swinging guitar breaks from Geils, the harmonica player—who crowned with the pre-**Peter Wolf** edition of the Geils Band—is also now taking lead vocals.

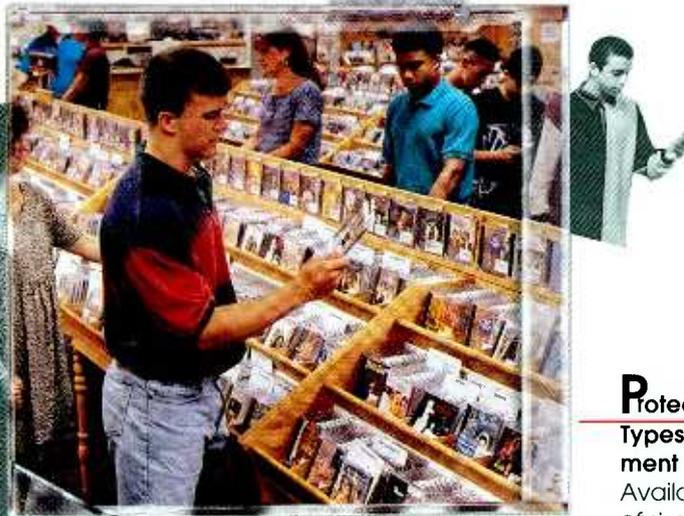
"It's like learning a new dance," Dick says of his singing role. "You still flex at the ankles and bend at the knees."

The musicians are maintaining sidelines: Geils continues to operate a classic car restoration company, and Dick holds a patent on a new, unconventionally tuned harmonica design he created with **Pierre Beauregard**.

With the new harps (heard on the new album's "Full Court Press"), Dick says, "We've found ways to break down a lot of barriers and a lot of walls... It allows you to play many different things you can't on conventional harmonicas."

With new harps in hand, Blues-time will hit the road in October; a date at New York's Bottom Line in the middle of the month will kick off a swing through U.S. clubs and small theaters.

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1	1	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	★★★ NO. 1 ★★★ PRETTY HATE MACHINE 3 weeks at No. 1	55
2	2	BOB MARLEY AND THE WAILERS ▲ ⁵ TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	166
3	3	BEASTIE BOYS ▲ ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	109
4	20	ELTON JOHN ▲ ¹⁰ POLYDOR 512532*/A&M (7.98/11.98)	GREATEST HITS	167
5	4	THE EAGLES ▲ ¹⁴ ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	177
6	5	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	176
7	8	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	177
8	9	STEVE MILLER BAND ▲ ⁹ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	175
9	7	JOURNEY ▲ ⁷ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	177
10	10	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	154
11	6	PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	177
12	17	ERIC CLAPTON ▲ ³ POLYDOR 825382*/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	177
13	11	AEROSMITH ▲ ⁵ COLUMBIA 36865 (7.98 EQ/11.98)	GREATEST HITS	174
14	13	JAMES TAYLOR ▲ ⁷ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	177
15	16	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	131
16	15	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	168
17	14	NIRVANA SUB POP 34* (8.98/14.98)	BLEACH	25
18	22	THE DOORS ▲ ² ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	163
19	19	THE EAGLES ▲ ³ ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	175
20	23	THE EAGLES ▲ ¹⁰ ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	83
21	18	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1	86
22	21	ROLLING STONES ▲ ⁶ ABKCO 6667 (15.98/31.98)	HOT ROCKS	12
23	12	GREEN DAY LOOKOUT 46* (7.98/10.98)	KERPLUNK	2
24	24	YANNI ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	33
25	—	GREEN DAY LOOKOUT 22* (7.98/10.98)	39/SMOOTH	1
26	26	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	171
27	25	METALLICA ▲ ² MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	160
28	27	METALLICA ▲ ³ ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	159
29	29	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	177
30	30	YANNI ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	26
31	28	FLEETWOOD MAC ▲ ³ WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	150
32	35	BONNIE RAITT ▲ ⁵ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	32
33	—	ELTON JOHN ▲ MCA 10693 (7.98/12.98)	GREATEST HITS 1976-1986	54
34	32	U2 ▲ ⁵ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	141
35	34	GRATEFUL DEAD ▲ ² WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	85
36	44	ORIGINAL LONDON CAST ▲ ³ POLYDOR 83173/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA	52
37	36	MEAT LOAF ▲ ¹² CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL	177
38	31	CHICAGO ▲ ² REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	163
39	33	MELISSA ETHERIDGE ▲ ISLAND 90875 (8.98/16.98)	MELISSA ETHERIDGE	7
40	37	ROLLING STONES ▲ ⁴ VIRGIN 39505 (10.98/15.98)	SOME GIRLS	10
41	41	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	55
42	38	BEASTIE BOYS ● CAPITOL 91743 (7.98/11.98)	PAUL'S BOUTIQUE	9
43	43	PINK FLOYD ▲ ⁴ COLUMBIA 33453 (10.98 EQ/16.98)	WISH YOU WERE HERE	27
44	40	SEAL ▲ SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	13
45	—	VARIOUS ARTISTS WALT DISNEY 60605 (6.98/11.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	1
46	39	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	60
47	—	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (9.98/15.98)	GREASE	1
48	—	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 12182 (12.98/15.98)	NINE TONIGHT	76
49	—	VIOLENT FEMMES ▲ SLASH 23845/WARNER BROS. (9.98/15.98)	VIOLENT FEMMES	60
50	—	SIMON & GARFUNKEL ▲ ⁵ COLUMBIA 31350 (9.98 EQ/16.98)	GREATEST HITS	39

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.

VIRGIN READY TO INVADE NEW YORK IN 1995

(Continued from page 69)

The next level up, which Dufell labels the sub-cellar, measures about 20,000 square feet and will house two separate, walled-off departments for classical and jazz. The classical department will measure 10,000 square feet and will have facilities for live performances. "It will be the largest classical shop in the U.S.," Dufell says.

The jazz department will take in about 3,500 square feet. The remainder of the space will serve as common area, housing world music, soundtracks, and folk and country music.

The street-level floor will measure about 14,000 square feet and will house rock and R&B CDs, as well as Virgin merchandise such as caps and T-shirts. One level up in the mezzanine, an 8,000-square-foot Virgin Cafe will overlook the store. "There will be extensive listening booths in the cafe," Dufell says. "You will be able to have music delivered to your table."

A TROUBLED HISTORY

Before Bertelsmann bought the building that will house the specialty project, the site had a troubled history reaching back to 1988, when the Hahn Co., a large shopping center developer based in San Diego, agreed to build a specialty vertical mall inside the office building developed by local real estate magnate Bruce Eichner.

The retail component was expected to house up to 50 specialty merchants, including a 12,000-square-foot outlet from the Musicland Group. But when the office building above it went into bankruptcy, the Hahn project was put on hold, and then abandoned.

Bertelsmann executives are touting the overall project as helping to fuel the rebirth of the Times Square area, which previously had the theater district residing side by side with a large concentration of X-rated businesses. But New York City has been working hard to rehabilitate the area. Recently, the Walt Disney Co. made a significant commitment to the neighborhood. And MTV parent Viacom International, which is headquartered across the street from the Virgin site, just announced plans for a studio complex on nearby 42nd Street.

As for future Virgin plans, Sacramento, Calif., is the city that will get the next Virgin store, sometime before Christmas. Sacramento is not considered to be among the leading U.S. markets, but it is the home of Tower Records/Video, so Virgin's entry into that market with a 25,000-square-foot outlet so early in its expansion in the U.S. is viewed as carrying symbolic overtones.

The company also has a 53,000-square-foot outlet planned for San Francisco. After construction delays, that store is now slated to open in March. It will have one floor devoted to a virtual reality center. The ground floor of the building housing the Virgin outlet will be occupied by a Planet Hollywood.

A month or two after the San Francisco store opens, Virgin will open a 30,000-square-foot store in Nicollet Mall in downtown Minnea-

polis. Around the same time, Virgin plans to open a 40,000-square-foot site just outside Los Angeles in the San Fernando Valley. And in the third quarter of next year, Virgin will debut a 35,000-square-foot store in New Orleans.

Dufell adds that Virgin is in the advanced stages of negotiating deals to put superstores in Chicago and Boston, and is in the early stages of talks for stores in Miami, Seattle, and Washington D.C. Those stores are expected to open in 1996.

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PHONE DEBIT CARDS

(Continued from page 71)

The menu for the Michael Bolton Foundation cards will feature a merchandise ordering function for now, which does not yet include records. "There will be sampling, though," Rasiej says, "which should increase record sales."

Those cards will be offered, beginning Oct. 15, through a newsletter sent to Bolton's 280,000-member fan club as a fund-raising device. Fifty of the cards were to be sold first at the foundation's annual fundraiser Oct. 2 in Greenwich, Conn. "They'll be signed and sold for \$250 apiece, to benefit women and children who are victims of abuse," Rasiej says.

Callers into the Bolton card line



Michael Bolton and God Street Wine are among the first musical acts to issue telephone debit cards.

also are offered the menu option of making donations.

Rasiej, who is working on developing a broader network that links people with cards for different artists, says one of the challenges of using interactive phone debit cards as a marketing tool is making consumers aware of what they are and what they do. His company tested the waters this summer when a New Music Seminar card was given out with the convention's badges.

"The cards were given out unloaded," he says. "People were able to load them with their credit cards, and only about 10 percent of the cards given out have been put to use so far. People probably don't realize that they can save at least 20% off of AT&T's regular calling card rates by using the card. It's amazing—one of the few things that people are aware of is what they pay for telephone service."

Phone debit cards in general are not new. Sprint sells its plain-faced, pre-loaded Fon cards in vending machines in convenience stores, where they appeal to people who don't have other calling cards, or who don't want to keep placing quarters in pay phones. Hallmark now offers the cards inside some of its greeting cards, allowing the purchaser to send a friend or family member an invitation to give a call. There's even a home pregnancy test that includes a loaded phone card, because most people who take the test have someone they want to share the results with right away.

College-Town Record Store Offers Women's Music And More

■ BY SARI BOTTON

NORTHAMPTON, Mass.—When the National Enquirer ran a story on Northampton, Mass., two years ago, the tabloid referred to the quiet western Massachusetts burg as “Lesbian Central.”

Regardless of their sexual preferences, lots of women are drawn to the town, as students and teachers at the all-women's Smith and Mount Holyoke colleges. These women make up a large portion of the clientele at Main Street Music, according to Ken Reed, owner of the 2,000-square-foot shop. And that accounts for a strong representation of women musicians in the store's inventory. Reed estimates it to be about 40%.

“This is predominantly a women's community. We have a lot of women's punk-feminist-hard-core stuff,” Reed says, citing bands like L7, Babes In Toyland, “and lots of indie stuff you've never heard of. We also do well with women folk singers,” some of whom come to play at the Iron Horse coffeehouse in town, where Suzanne Vega is said to have been signed.

Women's music isn't the store's only specialty, though—alternative rock and collectible singles are, too.

In addition to the women's colleges, Northampton, which is the center of the Pioneer Valley, is situated near three other big, co-ed schools—the University of Massachusetts at Amherst, Amherst College, and Hampshire College. “That's why we carry so much alternative rock music,” Reed says, adding that alternative music acts Buffalo Tom, Dinosaur Jr, and Sebadoh hail from the area.

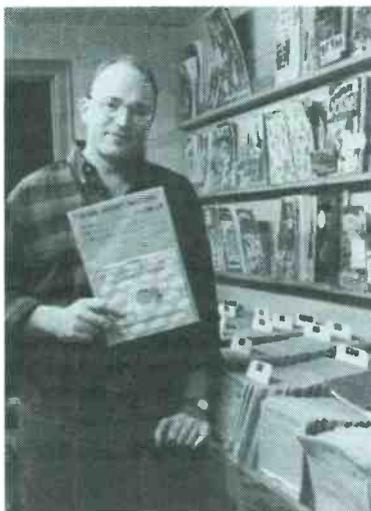
But Reed says Main Street is probably best known for its vast selection of collectible singles, which it houses downstairs along with collectible comic books and used vinyl LPs.

“We probably have 100,000 titles in our collectibles section,” Reed says, noting that about 10% of the store's \$750,000-to-\$1 million annual volume is done in that part of the store.

Reed says the collectible singles

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provide a niche area of growth for the store, which also sells them through a mail-order catalog and advertisements in record-collectors' periodicals such as the bi-monthly Goldmine. That part of the business had previously been housed in a freestanding store, a few blocks away, called Son Of



Bill Bodge, manager of Main Street Records, is shown with one of the store's collectible singles. (Photo: Sari Botton)

Main Street Records. But Reed streamlined his real estate expenses four years ago, and now the Son Of Main Street sign hangs on the wall downstairs.

Upstairs on the main floor, he estimates, there are 50,000 current titles, about 40% of which are alternative rock, 30% of which are mainstream rock, and the other 30% of which are divided among folk, blues, classical, soundtracks, and world music, with an emphasis on folk and blues. But the classical format might pick up, now that E. Thomas, a classical CD shop down the block, just went under. The classical business tends to be strongest during the gift-giving

season, he says.

Classical is just one of Reed's favorite genres of music. “I like a wide range of music,” he says. “I especially like the world beat dub music on the On-You Sound label that's distributed by Restless Records. I also love show music. I'm a big ‘Music Man’ fan. A current favorite of mine is the music from Gershwin's ‘Crazy For You.’”

He also likes soul music: “The older stuff, from Aretha Franklin, James Brown, and Al Green, is just great.”

With such varied tastes, it's no wonder Reed wound up in music retailing. “I have always loved records,” he says. “I had always wanted to work in a record store, and so I quit college to do that.”

For seven years, Reed, a native of nearby Hadley, worked in various stores in that town and its neighbors, Amherst and Chicopee. Then, in 1977, he opened Main Street, appropriately located on the road by the same name. At the time, the downtown was largely vacant as merchants and shoppers headed to nearby malls. Since then, thanks to a renaissance of sorts during the '80s, Main Street has been reborn, with a sea of shoppers coming from around the region.

“I had never really thought of opening my own record store, but Northampton didn't have one, and the time seemed right,” Reed recalls, adding that he currently has no plans for additional units.

Since the store's inception, the area has attracted some competition for Main Street. There are two other small, independent record stores in town, Dynamite Records and B-Side records. There's a Strawberries in Hadley and numerous record stores in Amherst.

“The store that poses the strongest competition is For The Record in downtown Amherst,” Reed says. For now. Next month, Musicland Group will open a 64,000-



Son Of Main Street, located in the basement of Main Street Records, contains the store's collectible singles and used vinyl. (Photo: Sari Botton)

square-foot Audio Mart six miles away in Hadley, offering electronics and music product.

“Big stores like that tend to be a lot different from stores like

mine,” Reed says. “A lot of our customers are more the type to shop in a store like ours, for unusual music. But I can't help but worry a little.”

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Main Street Records is located on the street of that name in the college town of Northampton, Mass. (Photo: Sari Botton)

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Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

BRYAN FERRY

Mamouna
PRODUCERS: Bryan Ferry & Robin Trower
Virgin 39838

Ferry's first album of original material since 1987's "Bête Noire" is beguiling mood music of the purest sort, the kind that insinuates itself more deeply with each repeat spin. Underlying that trademark dreamy atmosphere on this outing, though, is a solid skeleton of grooves that keeps the creation from dissipating into blissful ennui. Credit some of Ferry's old Roxy Music mates for the spark—including "sonics" technician Brian Eno, whose sound swirls are vital additions to standouts like the churning "39 Steps"—as well as Ferry's own evocative vocals, hushed but commanding. Title-track lead single packs an addictive chorus; other contenders include "Your Painted Smile" and "Gemini Moon."

WALTER BECKER

11 Tracks Of Whack
PRODUCERS: Walter Becker & Donald Fagen
Giant 24579

Here, at last, is the other half—and it's wholly delightful. Stepping out solo after an extended recording hiatus, the Steely Dan man delivers a deeply grooved album of original material that exudes a pleasingly easy vibe, underscored by Becker's laid-back vocal (long on style, short on enunciation) and glorious swirls of guitar. Tucked in, too, are a few fully realized pop gems—standout "Junkie Girl," "Down In The Bottom," and "Little Kawai."

dada

American Highway Flower
PRODUCERS: Jason Corsaro & dada
I.R.S. 27986

Second label foray for this L.A. trio is another tuneful testament to its pursuit of pure power-pop. Among a set of catchy and highly airplay-able songs, standout cuts include the sweet vocal harmonies of "Ask The Dust," the sharp pop hooks of "Feet To The Sun," the '60s-styled psychedelic theme "Heaven And Nowhere," the gorgeous, folky grooves of "Scum," and the rocking pop grooves of "Pretty Girls Make Graves," "S.F. Bar '63," and "Feel Me Don't You." Primed for modern rock and album rock action, spearheaded by aggressive leadoff single "All I Am."

THE JESUS LIZARD

Down
PRODUCER: none listed
Touch And Go 131

Newest from primal noisemakers seems set on a slow boil compared to the short-wick hell-raising of band's 1993 album "Liar." But from the rude awakening of "Fly On The Wall" to the frightful beauty of "Elegy," the quality of the songcraft and intensity of the performances waver little. Spastic brilliance from singer David Yow and precision brutality from the band are the rule—guided by the uncredited recording hand of Chicago dimmeister Steve Albini. For a killer companion piece, turn to the live "Show" on Collision Arts/Giant.

BARBARA COOK

Live From London
PRODUCER: Hugh Fordin
DRG 91430

With a bill of 20 songs she has never recorded before—a mixture of Broadway and anywhere else a good song lives—the performer is documented at a recent Sadler Wells performance in London. Though the concert venue is less intimate than a cabaret setting, Cook still comes across with consummate taste and with a voice that shows little sign of wear after 40 years. Especially compelling are her

SPOTLIGHT



THE PAPAL CONCERT TO COMMEMORATE THE HOLOCAUST
Lynn Harrell, Richard Dreyfuss, Royal Philharmonic, Gilbert Levine
PRODUCER: Randall Hage Jamail
Justice 1801

Disc documents the April 7 concert at the Vatican to mark the Catholic Church's official recognition of the Holocaust, and of Israel. Its lofty ambition—interfaith reconciliation—is happily supported by its musical achievements. Particularly fine are an evocative "Kol Nidrei," played by cellist Lynn Harrell, and an impassioned Beethoven Symphony No. 9 (third movement). Disc includes remarks by Pope John Paul II (in English) and a conversation among Levine, Harrell, and Dreyfuss that can be accessed only by rewinding into the space on the CD before the main program.

minimalist passion on John Bucchino's "Sweet Dreams" and a medley of "I See Your Face Before Me," "Change Partners," "He Was Too Good To Me," and "Losing My Mind."

RAP

BIG DADDY KANE

Daddy's Home
PRODUCERS: Various
MCA 11102

Title of mainstream rapper's latest effort alludes to a return to his street roots. But although tracks by Easy Mo Bee ("That's How I Did 'Em"), DJ Premier ("Show & Prove," featuring Big Scoob, Sauce, Shyheim, J.Z., and Ol' Dirty Bastard from Wu-Tang Clan) offer rhythmic beatdowns, Kane's rhymes aren't as fluid and precise as before. His pop-culture metaphors, which used to roll off his tongue, now seem bogged down in formula. Still, there's plenty here that's prime for radio, including gigo-smooth "Sex According To The Prince Of Darkness" and socially conscious "W.G.O.N.R.S.," featuring Najee and Bootsy Collins.

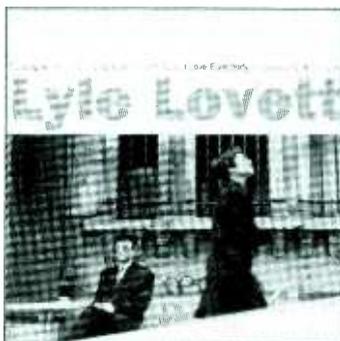
JAZZ

★ REGGIE WORKMAN

Summit Conference
PRODUCER: Ralph Simon
Postcards 1003

One of the great progressive jazz bassists, Workman has surrounded himself with such avant-luminaries as reedman Sam Rivers, trombonist Julian Priester, pianist Andrew Hill, and drummer Pheeroan akLaff. Sending listeners back to the liberating free jazz of the '60s, Workman keeps fast-paced avant-garde numbers "Encounter" and "Meteor" at a roiling boil, while indulging in the joyfully messy Latinism of Rivers' "Solace" and the stately harmonies of Priester's "Breath." Hill's "Gone" is an atypical closer, embellished with Rivers' airy flute improvisations. Other releases from new label include albums from Alan Pasqua, Ralph Simon, and Paul Bley.

SPOTLIGHT



LYLE LOVETT
I Love Everybody
PRODUCERS: Lyle Lovett & Billy Williams
Curb/MCA 10808

Lovett's newest effort is also his oldest, since many of its 18 tracks were reportedly written a decade ago, before he released his first album. Musically, "Everybody" is stripped down compared to Lovett's recent work. A tight unit of bass, guitar, and drums—occasionally embellished with strings—supports keenly written, typically wry songs like "Skinny Legs," the intoxicating title track, the uncommonly beautiful "Just The Morning," the wonderfully malicious "Creeps Like Me," and the silly first single "Penguins." Humorous, profound, and entertaining.

GALT MACDERMOT'S NEW PULSE JAZZ BAND

Purdie As A Picture/Fantasy For Two Guitars
PRODUCER: Galt MacDermot
Kilmarnock 9478

"Hair" composer returns with two large-combo jazz suites, the first of which is a tribute to drummer (and sometime singer) Bernard "Pretty" Purdie. (Purdie also plays on the album, as do notable sidemen Lew Soloff, Ronnie Cuber, John Tropea, Charlie Brown, and MacDermot himself on keyboards.) Highlights include salsa-flavored title theme—featuring Purdie—as well as the graceful Latin dub of "Poco Valor," the antic, good-time groove of "New Man In Town," and the deliberate, downtempo poignancy of "Each And Every One." A vehicle for fretmen Brown and Tropea, "Fantasy" includes other Caribbean themes, including the staccato basslines of "Mr. Johnson's Love Song."

LATIN

▶ GRUPO CONSPIRACION

A Rienda Suelta
PRODUCERS: Alfonso Vallejo Salinas, Jorge Lozano
Sony 81397

Likeable album, whose catchy, synth-driven romantic cumbias, polkas, and pop ballads at

SPOTLIGHT



BARBRA STREISAND
The Concert
PRODUCERS: Barbra Streisand & Jay Landers
Columbia 66109

Double-CD set is a note-for-note rendering of Streisand's recent Madison Square Garden homecoming, complete with banter and simulated therapy sessions. From "Yentl" and "Disney" medleys to standbys like "The Way We Were" and "You Don't Bring Me Flowers," program mines the most lustrous gems in a song catalog that spans three decades and at least as many genres. The thread that holds it together is Streisand's passion for her own work, as well as her boundless vocal charms. A bonanza for retail, and a memento of one of the year's biggest concert events.

times recall label mates La Mafia, should easily break this Mexican sextet in the U.S. Evenly paced, 12-song set bulges with hit singles such as "Amame," "No Es Amor," "El Tú Y Yo," "Necesidad," "La Carta," and "Te Estoy Viendo."

★ CAETANO VELOSO

Fina Estampa
PRODUCERS: Jacques Morelenbaum, Caetano Veloso
PolyGram Latino 522745

Morelenbaum's classy arrangements and Veloso's vocal panache make first Spanish-language effort by redoubtable Brazilian singer/songwriter the finest Latino record by a Brazilian artist yet. Alas, stateside Hispanic PDs probably will be baffled by Veloso's honey-light baritone grafted onto arty, Brazilian pop takes of Latino classics "Capullito De Aleli," "María Bonita," and leadoff single "Rumba Azul." Better radio bet is Latino-leaning NAC outlets.

COUNTRY

▶ TRACY LAWRENCE

I See It Now
PRODUCER: James Stroud
Atlantic 82656

On his third outing, Lawrence serves up

the expected blend of rowdy honky-tonk rockers and pickup-truck ballads, making the most of a tried-and-true formula. The title cut and debut single, a country waltz in the "Alibis" mold, is this album's centerpiece, but Lawrence's wide-eyed delivery makes even the hackneyed hometown imagery of "If The World Had A Front Porch" sound almost fresh. "Hillbilly With A Heartache," a spirited duet with '90s-hillbilly soulmate John Anderson, is another highlight.

VARIOUS ARTISTS

Keith Whitley/A Tribute Album
PRODUCER: Randy Scruggs
BNA 6416

Latest in tribute-album flurry is this solid, multi-artist salute to late singer/songwriter Whitley. Alan Jackson's inspired "Don't Close Your Eyes," Alison Krauss' sparse take on "When You Say Nothing At All," and Joe Diffie's heartfelt "I'm No Stranger To The Rain" are standouts. Album's low points are three inferior Whitley performances, with tracks sonically revved-up to '90s radio standards, and sappy sing-along "A Voice Rings True" (which was thankfully left for last).

CONTEMPORARY CHRISTIAN

▶ 4 HIM

The Ride
PRODUCERS: Don Koch, Michael Omartian, Peter Wolf
Benson Music Group 84418-4046

Project illustrates how wonderful a record can be when all the pieces come together—excellent production, great songwriting, and terrific vocals. 4 Him's last release, "The Basics Of Life," catapulted group to the forefront of the Christian music industry, and "The Ride" looks sure to expand Christian base while reaching out to the mainstream market. Track "For Future Generations" is being shipped to both Christian and mainstream AC, and to top 40 via Benson's distribution deal with Liberty.

CLASSICAL

▶ JAN GARBAREK/THE HILLIARD ENSEMBLE

Officium
PRODUCER: Manfred Eicher
ECM New Series 1525

ECM visionary Manfred Eicher brokers another dream date, as veteran Norwegian jazz saxophonist Jan Garbarek collaborates with the Hilliard Ensemble, the group best known for vocalizing Arvo Pärt's sacred works, on interpretations of early music repertoire. Garbarek's plaintive cries wind through the haunting Hilliard chorus, with the overall effect simultaneously ancient and avant-garde. The work moves far beyond the recent spate of chant discs to seamlessly merge ritual and invention. Album possesses crossover potential approaching that of Pärt's "Te Deum," also on ECM.

▶ THE NEW YORK ALBUM

Yo-Yo Ma, Baltimore Symphony, David Zinman
PRODUCER: Steven Epstein
Sony Classical 57961

Cellist Yo-Yo Ma upholds his risk-taker reputation with this concerto collection. Of special note is his splendid performance of Bartók's viola concerto, in which Ma, deciding that something was lost in its cello version, chose to play on an alto viola, an extra-large instrument played in the cello position. Also featured are the first recording of Stephen Albert's Concerto for Cello and Orchestra, the composer's rather lugubrious final work, and Bloch's "Schelomo," for which Ma and friends pull out all the stops in a high-energy, positively laudatory performance.

VITAL REISSUES™

THE TEMPTATIONS

Emperors Of Soul
COMPILATION PRODUCER: Harry Weinger
Motown Master Series 31453 0338

Masters of pop, R&B, soul, rock, and psychedelia, the Temps epitomized the Motown vocal group and defied overwhelming odds by surviving numerous incarnations and stylistic currents. Anthology chronicles their entire career, from the dizzyingly fertile '60s—which produced such milestones as "My Girl," "Ain't Too Proud To Beg," and "(I Know) I'm Losing You"—to '70s and '80s hits like "Papa Was A Rolling Stone" and "Lady Soul." Gorgeous presentation and scholarly essays by Nelson George and Harry Weinger cap a package that pays deserving tribute to one of the most acclaimed and imitated groups of the modern era.

VARIOUS ARTISTS

Black Box—Wax Trax! Records: The First 13 Years
PRODUCERS: Various
Wax Trax!/TVT 7212

Like all influential labels, 13-year-old Wax Trax! is synonymous with a genre, a city, and an attitude. They are, respectively, industrial music, Chicago, and the punk D.I.Y. approach. Among label's alumni are Ministry, the KLF, My Life With The Thrill Kill Kult, Front 242, Nine Inch Nails' Trent Reznor, Ministry leader Al Jourgensen's side projects—Revotting Cocks, Pailhead, etc.—and a host of other underground icons, most of them now on majors. Excepting Front 242, all are represented on this limited-edition, metal-encased, three-CD box that traces Wax Trax's history, from its unlikely beginnings to its recent rebirth at the hands of TVT.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

► **JANET JACKSON** *You Want This* (4:15)
PRODUCERS: Jimmy Jam, Terry Lewis, Janet Jackson
WRITERS: J. Jackson, J. Harris III, T. Lewis
PUBLISHERS: Black Ice/Stone Agate, BMI; Flyte Tyne
Tunecore, ASCAP
REMIXERS: Milk, Jimmy Jam, Terry Lewis
Virgin 14212 (c/o Cema) (cassette single)

Sixth single from "janet." is a bouncy ditty that plunges from a sample of "Love Child" by the Supremes into a rollicking jack/funk beat. The groove sparks an appealing vocal that is by turns playful and seductive. Fresh mixes travel down several interesting roads, starting with a giddy hip-hop vibe that has a fun rap interlude by MC Lyte, and ending with a reggae interpretation that is interesting but a bit too odd for repeated consumption. In any case, single is primed for multiformat saturation. For added fun, check out the lusty non-album jam "70s Love Groove."

► **NIRVANA** *About A Girl* (3:26)
PRODUCERS: Nirvana, Scott Litt
WRITER: K. Cobain
PUBLISHERS: EMI-Virgin Songs/The End Of Music, BMI
DGC 4688 (c/o Uni) (cassette single)

The long-anticipated audio release of the band's hallowed appearance on MTV's "Unplugged" is ushered in with a tune that first appeared on a little-heard indie album. In an acoustic setting, the late Kurt Cobain's melody and lyrics take on a lilting drama, forged with a vocal that is wrenchingly intense and positively compelling. Essential for programmers of pop, alternative, and album-rock stations.

JOSHUA KADISON *Picture Postcards From L.A.* (4:33)
PRODUCERS: Peter Van Hooke, Rod Argent
WRITER: J. Kadison
PUBLISHERS: JoshuaSongs/Seymour Glass, BMI; EMI-Blackwood
SBK/EMI 19885 (c/o Cema) (cassette single)

Fans of easygoing pop will flock to this innocent ballad about a small-town dreamer with big-town ambitions. The photogenic Kadison should continue to attract a flurry of female followers, as the singer combines the vocal prowess of Elton John with the lightweight song structure of Michael Bolton. A pleasant, easy-to-digest distraction.

★ **"WEIRD AL" YANKOVIC** *Headline News* (3:46)
PRODUCER: Al Yankovic
WRITERS: B. Roberts, A. Yankovic
PUBLISHERS: PolyGram International/Door Number Two, ASCAP; Dummies Productions, SOCAN
Scotti Bros. 78011 (c/o BMG) (CD single)

Crash Test Dummies' recent hit "Mmm Mmm Mmm Mmm" is tweaked by the reigning king of pop parody. Though this lightweight roasting of headline-grabbers like John Wayne Bobbitt isn't his best work, it is good fun and well worth a few spins on pop stations with room for gags and novelty. Previews "Permanent Record," a four-CD Yankovic boxed retrospective.

MARCY LEE *Love Hangover* (4:11)
PRODUCERS: Deep South
WRITERS: P. Sawyer, M. McLeod
PUBLISHER: Jobete, ASCAP
REMIXERS: Carlos Santos, Big Bottom Mike, Aldo Hernandez
DSR 12576 (12-inch single)

Diana Ross' chestnut is updated for the urban/house generation with a spare but thick dance bassline and a skipping midtempo beat. Lee has a warm and sturdy alto range that serves the tune's sultry requirements. Should play well on crossover stations and in pop-minded nightclubs. Contact: 305-666-4265.

R & B

★ **TEMPTATIONS** *Error Of Our Ways* (4:07)
PRODUCER: Dennis Nelson
WRITERS: O. Williams, M. Franklin, D. Nelson
PUBLISHERS: Honey Of An '07/2 Temp U, ASCAP; Street Zone, BMI
Motown 1226 (c/o PGD) (cassette single)

Fab boxed set, "Emperors Of Soul," gets a nice boost from a new recording that proves that this legendary vocal group still has plenty of musical spark and energy. Well-written call for repairing the woes of the

world benefits from plush (and instantly recognizable) harmonies and a lead vocal that tingles with soul. Fine for young urban listeners with respect for longevity and history, as well as the folks who were there when the party began.

HOWARD HEWETT *This Love Is Forever* (4:18)
PRODUCERS: Marty Seward, Howard Hewett
WRITERS: C. Cowan, N. Kanie
PUBLISHERS: Power Players/Balanga, BMI; Lakiva/Warner/Chappell, ASCAP
Caliber 003 (CD single)

Hewett still has one of the better male voices in R&B. He can take the most formulaic love song and give it an honesty and depth that renders it romantic poetry. First single from his new album, "It's Time," is an example of his ability to rise miles above material that does not pay justice to his talent. His performance is perfectly measured, and George Duke's string arrangement is a delight. The combination renders this single worthy of R&B and AC radio play. Contact: 818-985-0009.

NICOLE *Runnin' Away* (4:35)
PRODUCER: Lou Pace
WRITER: S. Stewart
PUBLISHER: not listed
REMIXERS: Eric "E-Smoove" Miller, Lou Pace
Avenue 7077 (CD single)

Seasoned vocalist, who has performed on hits by Robert Clivilles and David Cole, the Fog, and others, makes a solid bid for long-deserved solo success. Amid a storm of shuffling funk/hip-hop rhythms, she flexes her cords and vamps with haughty finesse. R&B radio will have a blast with the original Lou Pace production, though Eric "E-Smoove" Miller's vigorous house remix has the juice to woo folks at pop and crossover radio. Contact: 212-226-8455.

SIMPLE E *Blue Jeans* (4:10)
PRODUCERS: Dwayne Wiggins, Terry-T
WRITERS: E. Williams, D. Wiggins
PUBLISHERS: Tony! Toni! Tone!/PolyGram/TCF/Emabica, ASCAP
Fox 10017 (c/o BMG) (cassette single)

Simple E prowls and growls on this feisty, funk-up number. The vocals range from a sweet whisper to a raspy roar, as a tight-cut groove follows an attitude-filled tribute to dressing down. A pumped-up beat pounds over alternating rap and soul vocals. R&B radio should wear it well.

LO-KEY? *Tasty* (4:14)
PRODUCER: Lance Alexander
WRITERS: L. Alexander, T. Tolbert, J. Wright
PUBLISHER: New Perspective, ASCAP
Perspective 8347 (c/o PGD) (CD single)

Harmonious group grinds with mucho machismo on this slow and sexy invitation for romance and other related activities. Guys sure can work up a sweat with voices that ooze with charm and range, but track is a wee bit too safe and familiar at times. However, that will not affect single's connection with punters who simply want to ride a stylistic vibe à la R. Kelly.

NEW & NOTEWORTHY

THE BOYS CHOIR OF HARLEM *Overjoyed* (3:34)
PRODUCER: D'Angelo
WRITERS: M.D. Archer, L.Archer
PUBLISHERS: PolyGram International/12AM/Achoof/Melodies Nside, ASCAP
EastWest 5865 (c/o Atlantic) (CD single)

Well-studied, classically rich young male voices take flight on a contemporary slice of pop/hip-hop. Cut is poised to invade several formats with its instantly memorable hook, nicely layered chorus, and hand-clapping percussion. Street credibility is drawn from the savvy way producer D'Angelo stitches the bassline with wriggling church-organ riffs. Will feed programmers' hunger for doo-hop harmonies while spreading positive lyrical vibes. Bodes well for the upcoming album, "The Sound Of Hope."

HORACE BROWN *Taste Your Love* (5:20)
PRODUCER: Dave Hall
WRITERS: D. Hall, H. Brown, T. Dawg
PUBLISHERS: Zomba/My Two Sons/Vanessa/WB/Stone Jam/Ness, Nitty & Capone
Uptown/MCA 3103 (c/o Uni) (12-inch single)

Slick and slow, this R&B crooner may prove to be too torrid for some listeners. Brown seduces with a cooing, wooing vocal that crawls over a light keyboard orchestration. The hip-hop mix samples "Bonita Applebum" by A Tribe Called Quest, adding a distorted jam to an otherwise straightforward ballad. Cunning, lingering soul.

COUNTRY

► **GEORGE STRAIT** *The Big One* (2:07)
PRODUCERS: Tony Brown, George Strait
WRITERS: G. House, D. O'Day
PUBLISHER: Housenotes, BMI
MCA 54938 (c/o Uni) (7-inch single)

This good old-fashioned Texas shuffle, the first single from Strait's forthcoming album, finds him in fine form. Despite its love-as-earthquake theme, no new ground is broken here. It's just George being George, which is about as good as it gets.

► **JOHN BERRY** *You And Only You* (4:00)
PRODUCER: Chuck Howard
WRITERS: C. Jones, J.D. Martin
PUBLISHERS: Great Cumberland/Diamond Struck/WB/Might Be, BMI/ASCAP
Liberty 79058 (c/o Cema) (CD promo)

Berry continues in the same blue-eyed soulful vein that lifted him off in the first place. Nice blend of guitar and pedal steel lines, combined with Berry's belted-out delivery, will make this one a sure winner.

JOY LYNN WHITE *Bad Loser* (3:39)
PRODUCERS: Blake Chancey, Paul Worley
WRITERS: B. Lloyd, P. Tillis
PUBLISHERS: EMI-Blackwood/Okay Then/Sony Tree/Ben's Future, BMI
Columbia 77699 (c/o Sony) (7-inch single)

Country meets pop on this jangly first single from "Wild Love." White's upcoming sophomore collection. She possesses a distinctive voice that's equal parts country and rock'n'roll, and this song nicely balances the two.

★ **LISA GREGG** *A Stack Of Lies* (no timing listed)
PRODUCER: Larry Beard
WRITER: P. Adams
PUBLISHERS: Elymax, BMI; Wood Monkey, ASCAP
Falletta 01 (cassette single)

Gregg's crystalline voice sounds quite comfy on a ballad that mines familiar love-gone-wrong lyrical ground with no apologies or pretense. Producer Beard keeps the arrangement crisp, and wisely focuses on Gregg's performance and tunesmith Patrick Adams' memorable melody. An indie release that could soar with wider distribution. Contact: 718-376-0882.

DANCE

► **BLONDIE** *Rapture* (7:00)
PRODUCER: Mike Chapman
WRITERS: C. Stein, D. Harry
PUBLISHERS: Chrysalis/Monster Island, ASCAP
REMIXERS: K-Klass, Guru
Chrysalis/EMI 58277 (c/o Cema) (12-inch single)

"The Platinum Years" greatest hits collection is bolstered by the resurrection of this vintage disco/rap bauble. Reconstructed by Euro-darlings K-Klass and Gang Starr kingpin Guru, track dons cutie-pie house and rugged hip-hop personalities, respectively. In either case, Debbie Harry is a timeless presence, and the song has aged incredibly well. A sure-fire club smash that is quite ripe for radio picking.

HEAD RUSH *Underground* (10:09)
PRODUCERS: Scott Marzullo, Joe Ventura
WRITERS: S. Marzullo, J. Ventura
PUBLISHER: Emotive, ASCAP
Emotive 760 (12-inch single)

An intense house trip for the seasoned twirler. Producers Scott Marzullo and Joe Ventura slam hard percussion against a muscular bassline and blippy keyboard loops. Dubby and cathartic, single gets its sass from Kelly Bienvenue's chatty vocal. Have a wicked time during the "King-Size" mix. Contact: 212-645-7330.

CANDY J. *Shoulda Known Better* (5:50)
PRODUCER: Candise Jourdan
WRITER: C. Jourdan
PUBLISHERS: Miss Candy J/JRS Songs, ASCAP
REMIXERS: Big Ed, Ron Carroll, Joe Marno, Mike Dunn, Jordan, Karl Krash, Terrence Parker, Candy J.
Tribal America 58250 (12-inch single)

Enduring Chicago club figure makes a noteworthy return to the dancefloor with a smart and serious houser taking on the subject on spousal abuse. Heavy fare, to be sure. But it works incredibly well. Candy frames her untrained voice nicely, surrounding it with pushy grooves and swirling synths. A full plate of remixes is highlighted by Mike Dunn and Joe Marno's smooth productions.

WANDA DEE *Give Me All Your Lovin'* (4:26)
PRODUCER: not listed
WRITERS: W. Brandt, G. DiCaccamo
PUBLISHER: Must Be Nice, BMI
IMG/ZYX 66005 (12-inch single)

Dee is clearly calling upon the spirits of the '70s disco era for inspiration on this twirly throwback to the days of platform shoes and polyester. The tune is solid, and is shaded with tinkling piano lines and pulsating faux-strings. Dee works up a respectable sweat, vamping like her life depends on it. Strong enough to generate interest from crossover radio programmers and hi-NRG club jocks. Contact: 516-253-0820.

AC

► **JOE COCKER** *The Simple Things* (no timing listed)
PRODUCER: Chris Lord-Alge, Roger Davies
WRITERS: J. Shenks, R. Neigher, P. Roy
PUBLISHERS: EMI-Virgin/EMI-April, ASCAP; Warner-Tamerlane/Xanjamino, BMI
550 Music/Epic 77660 (c/o Sony) (cassette single)

Cocker christens his little 550 Music collection, "Have A Little Faith," with a sugary, midtempo pop/rocker. Optimistic lyrics take on a worldly quality when delivered by Cocker's well-worn pipes, creating a sharp and pleasing contrast to the track's slick instrumentation. An easy bet for widespread AC airplay.

★ **NANCY WILSON** *I Can't Make You Love Me* (3:59)
PRODUCER: Andre Fischer
WRITERS: M. Reid, A. Shambliin
PUBLISHERS: Almo/Brio Blues/Hayes Street, ASCAP
REMIXER: Randy Jackson
Columbia 6483 (c/o Sony) (CD promo)

Wilson thrills on this soul-spiced rendition of a Bonnie Raitt hit. She captures the melancholy tone of the lyric, packing an emotional punch without breaking a sweat—how's that for interpretative skills! Wilson's legion of fans are already basking in the glow of her recent "Love, Nancy" opus. Now it is time for the uninformed at AC and R&B radio to see the light. Here is a suggestion: Pass on the trendy, R. Kelly-influenced Randy Jackson remix and stick with Andre Fischer's original version. It's all you need.

BOZ SCAGGS *Fly Like A Bird* (2:47)
PRODUCERS: Boz Scaggs, Ricky Fataar
WRITER: B. Scaggs
PUBLISHER: Windover Lake Songs, ASCAP
Virgin 14234 (c/o Cema) (cassette single)

What a pleasure it is to have Scaggs back on active duty. This tune from his underrated "Some Change" album skips with breezy accordion lines and country-flavored guitars. The toe-tapping melody is well served by Scaggs' unusually playful vocal, giving hope for airplay on adult-skewed pop and rock radio stations. Added sales incentive comes from the inclusion of a way-cool live acoustic version of "Lowdown."

ROCK TRACKS

★ **BLACK 47** *Losin' It* (3:51)
PRODUCERS: Jerry Harrison, Larry Kirwan
WRITER: L. Kirwan
PUBLISHERS: Starry Plough/EMI-Blackwood, BMI
SBK/EMI 19898 (c/o Cema) (CD promo)

Celtic/funk-rockin' outfit previews its "Home Of The Brave" long-player with a jumpy ditty that contrasts hand-wringing

prose with a spirited melody and lively music. A tad more poppy than previous efforts, single has an engaging disposition that plays to radio without selling out the band's lauded quirkiness and integrity. It's easy to imagine this gem crossing from rock formats onto top 40 playlists.

BILLY PILGRIM *Insomniac* (3:47)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Atlantic 5570 (CD promo)

It's clear that the guys in Pilgrim have a soft spot for rootsy rock. Their latest is another straightforward stab at simple, strong-willed pop. Ragged rock vocals join gallant guitars and a blues-based organ for this sleepless single. Worth waiting up for.

LOTION *Tear* (4:15)
PRODUCER: Kurt Ralske
WRITER: Lotion
PUBLISHER: Fur Beret, BMI
Spin Art/Chaos 6421 (c/o Sony) (CD promo)

Though neither moist nor creamy, this edgy ex-indie act emerges from the large pack of sound-alike modern rockers to combat dry college playlists. Problem spots vanish with immediate application of this jangly, grunge-hybrid pop confection. Grease'er up and apply often for maximum listener impact.

RAP

► **PARIS** *Guerrilla Funk* (no timing listed)
PRODUCER: Paris
WRITER: not listed
PUBLISHER: Scarface, ASCAP
Scarface/Priority 53169 (cassette single)

There is no escaping the overpowering sonic boom that drops deep and wide on this multiple format rap attack. Bay Area rapper Paris unleashes some of the funkier hip-hop beats of the year, which are best described as necessary noise. Joined by Da Old Skool on vocals, Paris delivers a force-filled, funk-flavored retro rap not heard since Parliament. Underground or otherwise, this gnawing guerrilla groove will shower you with shells of pure, raw funk and soul. Run for cover before the radio invasion begins.

► **FU-SCHNICKENS** *Breakdown* (4:10)
PRODUCER: Rod Kirkpatrick
WRITERS: R. Roachford, L. Maturine, R. Kirkpatrick, R. Troutman, L. Troutman
PUBLISHERS: Zomba Enterprises/CPMK/Saja/Troutman, BMI
Jive 42243 (c/o BMG) (12-inch single)

This quick-tongued tune will keep you gasping for air. Twisted elements of the Dunkafelic mix include a raving-mad, raggauffin rap, a deep funk thump, and steep samples from Parliament and Grand Puba. Fast, furious, and freaky.

MYSTERME & DJ 20/20 *Playtime's Over* (4:11)
PRODUCER: Mysterme
WRITER: U. Quintana
PUBLISHERS: Gee Street/Songs Of PolyGram, BMI
Gee Street 600 (CD single)

This odd, anxious track is, at times, maddening and mind-numbing. Deceptively simple lyrics mask complex rhythms and rampant repetition found on both mixes. An infusion of chronic loop samples achieves a furious pace in the "Clean" mix, while the stripped-down "Joe Quixx" radio version is less distracting. Well-focused funk.

GOLDY *Whipped Cream, Nuts & Cherries* (5:25)
PRODUCER: Ant Banks
WRITER: M. Miller
PUBLISHER: Zomba, ASCAP
Dangerous/Jive 42240 (c/o BMG) (12-inch single)

Here's probably the least subtle sex rap of the year. Tossing aside any attempt at double-entendre, newcomer Goldy makes no bones about conveying the graphic virtues of raw, underaged sex. Produced by Ant Banks, the XXX-rap is accompanied by a minimal, slow funk excursion. The flip side includes a solid duet with gangsta rapper Too Short, and the downright offensive "Prostitute."

The Enter*Active File

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

LIVE Interactive Gets Wings With 'Angels'

BY MARILYN A. GILLEN

NEW YORK—LIVE Entertainment has left the multimedia starting gate at a full sprint, announcing a new interactive division and its debut product in the same breath.

LIVE Interactive springs to life Oct. 19 with the release of "Angels: The Mysterious Messengers," an interactive CD-ROM that includes footage from the highly rated NBC-TV special of the same name that aired in May. Robert Kirk, supervising producer, co-writer, and director of the TV special, also produced the LIVE Interactive CD-ROM, which was developed by multimedia production house Digital Ranch.

Jeffrey Fink, senior VP of sales and distribution for LIVE Home Video, will head up the new division. Existing marketing and sales staff will add interactive products to their current roster of activities, Fink says. WEA is handling distribution.

"Based on the popularity of the 'Angels' special on NBC, it demonstrated to us that there was an obvious marketplace for this," Fink says of LIVE's launch choice. "And we thought that to launch into a new market like interactive CD-ROMs, we would want something that had a ready-made market. And specifically, with the holidays coming up, we knew this would have immediate appeal at a time when angels seem to have captured the public imagination in a major way through books, TV shows, merchandise, and other media."

The CD-ROM, which will be available for Macintosh and MPC systems at a suggested list price of \$59.98, offers numerous levels of exploration into the

"angel" world. Included are interviews with experts, re-creations of "angel encounters," full-color images of a wide range of angel art from Raphael to Chagall, angel-themed video clips from such sources as "It's A Wonderful Life" and "Heaven Can Wait," and various "angel games."

The video—more than an hour's worth—is Quicktime 2.0, Apple's newest version of its multimedia software. Quicktime 2.0, introduced this year, provides larger video at faster frame rates, coming close to a "TV-quality" image.

The soundtrack boasts a host of "ethereal music," Fink says, ranging from modern to classical to new age, and encompassing an assortment of Christmas music.

Christmas shoppers can fill their lists as well, via a feature called the Angel Merchandise Catalog. By clicking onto the disc's store icon, users can browse through a catalog of angel-themed merchandise from a company called The Angel Store. A toll-free telephone number will be included for use by browsers wishing to become buyers.

LIVE will support the title's launch with a marketing campaign that includes a direct mailing to retailers and consumers, extensive print advertising, and holiday-themed tie-ins, Fink says.

"The marketplace is so new, and it's evolving so rapidly, that I don't think anybody really knows what will work best yet," Fink says. "But I think we will get a better understanding of the marketplace by being out there and ac-

tually getting involved in it. Then we can take it from there for future titles."

Those future titles won't fall into any specific niche, Fink says, but will be targeted broadly to the mainstream. Two or three projects are in development now, Fink says, including a CD-ROM based on an existing home video title to which LIVE owns the rights.

Other synergies among LIVE Entertainment's various video and film holdings are possible down the road, Fink says, including development of original film and CD-ROM properties.

For now, LIVE is looking to acquire "the right projects," Fink says. "Obviously, we are looking to get more involved in this market, but we don't want to rush just to be involved. We want to do this right."

SelectWare Has The Digital Blues, More MusicROM Audio Titles Planned For Several Genres

BY BRETT ATWOOD

LOS ANGELES—SelectWare Technologies is spreading the digital blues.

The 7-year-old multimedia company, which has been a pioneer provider of point-of-sale demonstration software, is now targeting mainstream music consumers through an ambitious series of MusicROM-enhanced audio discs. Each disc contains several CD audio (Red Book) tracks, along with one CD-ROM track.

The first title in the series, "MusicROM: Blues," was released in mid-August. Retailing at \$29.95, it includes 13 classic blues tracks by such legends as Buddy Guy, Albert Collins, and John

Lee Hooker.

The first track on the disc contains CD-ROM data. A 5,000-title blues guide and 700 biographies are accessible on any MPC system. The information is taken from a text version of the popular music reference book, the "All-Music Guide," and the comprehensive liner notes are penned by Marie Dixon, president of the Blues Heaven Foundation.

Although the price is about double that of the typical audio CD, Joseph Dandy, SelectWare VP of marketing and sales, says the price gap will shrink in the future.

"I believe that all albums in the future will contain these extras," says Dandy. "Interviews and photos will just be a part of the value of a CD. The consumer will expect it."

In addition, the disc contains a "virtual living room," where the user can

listen to music, view rare photos, and hear an audio-only interview with blues saxophonist and songwriter A.C. Reed. There is no use of video on the disc.

Several genres will be explored in the 12-title series, including modern rock and ska. Jazz and R&B MusicROM titles ship to retail in mid-October, and Latin and reggae discs are expected by year's end.

"This is much different than the Prince or Heart CD-ROMs," Dandy says. "We call it an enhanced audio product because it can be played as an audio product, but is enhanced with extra data for your computer."

To distinguish the product and highlight its dual purpose as a CD-ROM and audio disc, SelectWare created a logo for the hybrid genre.

"Until the [Recording Industry Assn. of America] adapts its own logo, the software producers need to join forces and do it themselves," says Dandy. "Otherwise, the consumer will be faced with the task of trying to make sense of the differences between multimedia and enhanced audio."

(Continued on next page)

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WOLF
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As predator or prey, the complex world of wolves is explored in intricate detail on this innovative "entertainment" title. It's difficult to define "Wolf," since it alternates between role-playing game, documentary, and arcade action elements. Live-action footage details the call of the wild, as the history and physical characteristics of wolves are explained in a brief introductory video. The player may then assume one of five wolf identities

in 40 different missions, including fighting, hunting, and mating. Using sight, sound, and smell, the wolf is able to navigate several territories. Food is often scarce, and the wolf often must bury its kill for leaner days. Weather patterns may interfere with your stalking, and the wolf must avoid humans and man-made hazards to survive the season. "Wolf" is a perfect example of successfully merging education and entertainment in multimedia. It enlightens, but is also fun to play. Survival isn't always easy, but the lessons of animal life that "Wolf" teaches are priceless.

BRETT ATWOOD

Interactive Media Comes To Confab

MULTIMEDIA MEETS MUSIC VIDEO: Interactive firms and multimedia developers seeking to forge a link with the music and video industry should investigate Billboard's 16th Annual Music Video Conference & Awards, set for Nov. 2-4 in Santa Monica, Calif.

The conference blazes its way into interactive media this year, exploring the impact new technologies will have on the marketing and promotion of artists and music. CD-ROM, CD-i, online services, and other interactive applications will be showcased in panels and discussion groups Nov. 3-4.

In addition, Billboard's first Multimedia Expo allows companies to showcase their products to the music video production and label community.

On Nov. 3, multimedia consultant Ted Cohen moderates a panel titled "Creating Software For Multimedia." Scheduled speakers include Alex Melnyk, VP, interactive media, MCA Records; Norman Beil, head of new media, Geffen Records; Charles Bermant, journalist/columnist/multimedia analyst; Tom McGrew, president, Multimedia Trading Co.; and Marc Canter, chairman/CEO, Canter Technology.

Also on Nov. 3, Linda Ingrisano, VP of visual marketing at Capitol Records, will moderate a panel on "Visual Marketing." Scheduled speakers include John Atcheson, president/CEO, MNI Interactive; Eddie Bellinaso, sound director/composer, Substance Interactive Media; Douglas Cerrone, managing director, UFO Interactive; and Jonathan Bulkley, GM, media and entertainment, America Online.

On Nov. 4, Jay Samit, president of Jasmine Multimedia, will co-moderate a discussion group comprising multimedia developers seeking to cull new creative talent from the music video production pool. Beth Broday, executive producer, Thirteen/WNET New Media Group, co-moderates the discussion, which also is designed for video directors and producers who are looking to enhance their own skill sets.

For registration information regarding the conference, call Melissa Subbatch at 212-536-5018. For information regarding the Multimedia Expo, call Elissa Tomasetti at 212-536-5020.

PHILIPS INTERACTIVE Media is gearing up for a happy holiday with a new CD-i hardware/software advertising campaign that includes three different 30-second TV spots featuring comedian Phil Hartman. The ads kicked off in the L.A. market late last month.

The company is also bullish on some established and original titles due from its Games publishing label. "Even though CD-i did not focus on games, seven of the eight top-sellers were games," says David McElhatten, president of the Games label, who notes that Philips Media has doubled the number of games in its catalog in only one year. Philips Media president/GM John Hawkins predicts enthusiastic response to "Burn:Cycle," a live-action cyberpunk thriller due this year on CD-i. The game will be released with a separate soundtrack CD featuring the original score. McElhatten says the title has piqued the interest of book publishers.

Labels Take Cyber Route For Promo Campaigns & More

BY MARILYN A. GILLEN

NEW YORK—The information highway continues to exhibit novel twists, as trailblazing record labels and their artists navigate it, doing everything from posting retail coupons to conducting online band auditions along the way.

In the first big-name case of the latter, Mercury Records act Cinderella is scouting a new drummer via an online search on the CompuServe network. Their new album, "Still Climbing," is due out Nov. 8.

In the just-launched contest, aspiring stickmen can upload "WAV" files, or sound files, showcasing their talent into the Recording Industry Forum on CompuServe. The forum will post the necessary technical files and complete information to help members create and listen to the audition files, according to Mercury.

Cinderella's members will judge the submissions, and pick a grand-prize winner, as well as a number of runners-up. The grand-prize winner will be given the opportunity to audition in person for the band; runner-up prizes include round-trip tickets to a Cinderella concert.

There is no guarantee, of course, that the new band member will come from the online auditioners. But, hey, you never know.

Other, more down-to-earth application of this new wave of music-re-

lated online options are "electronic coupons," like the one posted on the latest leg in the marketing campaign for the Van Morrison tribute album "No Prima Donna," released in August on Polydor/Atlas and distributed by A&M. The discount entitles consumers to \$2 off the purchase of the album at any Tower Records outlet in the U.S.



MORRISON

The coupon, due online Oct. 1, will be uploaded into the Underground Net site on the Internet. Interested consumers can download and print out the coupon, which features the album artwork, and can present it at Tower checkout counters through Nov. 30.

"Our first thought, and Tower's, was, 'How do we control multiple copying?'" says Trip DuBois, artist development manager for Polydor/Atlas Records. "And then I realized, *duh*, let them! The more copies they make and use, the better."

The coupon is only part of the Internet campaign for the Van Morrison set, which also includes posting album artwork, a biography, 20-second audioclips of every album cut, and a 30-second chunk of a music video.

Browsers also can register via e-

mail for a chance to win a limited-edition Van Morrison coffee mug, part of a campaign that is tied to various coffeehouse journals.

"The whole package is designed to give [consumers] a real flavor of the album," says DuBois. "But of course, once we've done that, we want to be able to say, 'If you like what you've heard, what you've seen, what you've read, here's a little incentive to go out and buy the

whole album."

Tower Records advertising coordinator Jeff Morris, who worked with Atlas on the promotion, says there is really no downside to the experimental venture.

"We are either going to see response from it, or we are not," he says. "My guess is that we will, though I couldn't guess the numbers. This is a huge audience we can reach [via Internet], and it's a very

sharply targeted one from a demographic point of view. It's a great place to advertise for certain kinds of artists who will appeal to the cutting-edge consumer, the techie, the college kid."

Morris says Tower probably will engage in similar online tie-ins with other partners, as well as explore various other online ventures.

"It's a new frontier, and we intend to be there, selling," he says.

SELECTWARE HAS THE DIGITAL BLUES

(Continued from preceding page)

Dandy formed the logo and the Enhanced Audio Products council to establish both a merged CD-ROM/CD audio standard and to bring together others in the industry who are dealing with its lofty licensing and hardware issues.

"The industry is faced with an interim form of technology right now," says Dandy. "Until there is a new standard, I am pushing to develop a uniform warning to deter consumers from accidentally playing the first CD-ROM information track. There is potential legal trouble ahead, if we don't do this now. Confused consumers might play the CD-ROM data on their stereo and damage their hearing."

The MusicROM disc contains two audio warnings on the CD-ROM track

for users who may accidentally play the data track on an audio-only disc player. Warnings also appear directly on the disc, as well as the product packaging and a card insert that is inside the box.

The MusicROM is distributed by Compton's New Media, and can be found in traditional computer software retailers, such as Software, Etc.—but, also, in many music retailers, such as the Virgin MegaStore and Tower Records and Video chains.

At the Virgin MegaStore in Los Angeles, the product is displayed in both the multimedia and music sections.

"Any CD-ROM title that includes music is stocked in a special endcap that we have in the music section," says Jon Viscott, multimedia buyer

for the Los Angeles Virgin MegaStore. "We're very serious about linking the music and multimedia consumers."

Viscott says that all music-section stocked multimedia titles are stickered by Virgin to avoid consumer confusion.

SelectWare also plans to introduce MCD, a music video CD-ROM single that combines the ill-fated CD-Video concept with a CD-5.

"CD-V was ahead of its time," says Dandy. "The MCD is designed specifically for the major labels as a new format to promote artists. It is essentially a music video on CD-ROM, with extra audio-only tracks and interviews, photos, bios—whatever the label wants to put on there."

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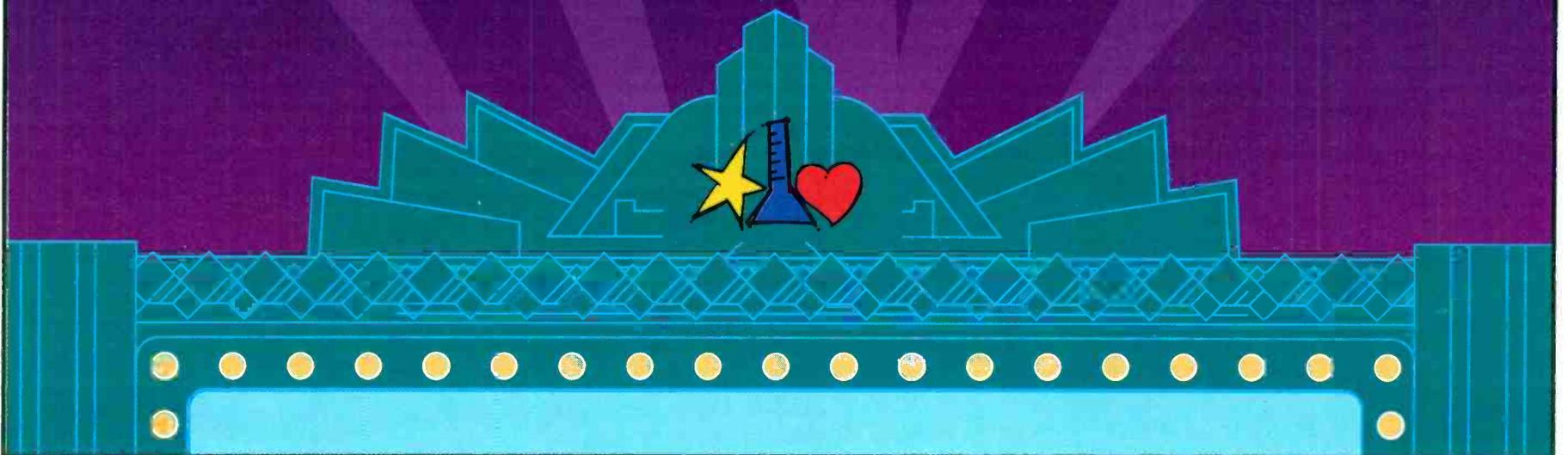
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HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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PICTURE THIS™



By Seth Goldstein

NEW IDENTITY: Dallas-based Cevax, which began life as a video rack of convenience stores, has become Supercenter Entertainment Corp. The new name is closer to its strategy of bringing rentals to Wal-Mart Supercenters and Kmart Super Ks. Anyway, says owner **Jack Silverman**, "Nobody knew what Cevax meant."

Supercenter now claims 55 accounts, most of them Wal-Mart outlets, according to Silverman, who says he would like to take the company public, using the proceeds to fund future growth. He won't specify how much he is looking to raise.

In the meantime, Supercenter has moved to larger quarters in Dallas, with **Patrick Kane** in charge. Kane previously worked for Silverman when the first Wal-Mart stores were being rolled out. There's still an opening for a sales manager to replace **Bill Passmore**.

GERRY-BUILT: Blockbuster has snuck one past the trade. Just weeks after being named senior VP of video for the chain's Domestic Consumer Division, **Gerry Geddis** has been raised to president of home video.

The new title, without any mention of a promotion, was dropped unceremoniously into a Sept. 22 press release about Blockbuster's **Barbra Streisand** exclusive. In it, Geddis is given equal billing alongside **Gerry Weber**, president of Blockbuster Music.

Weber's title is responsible for the Geddis ascendancy. Geddis, who reports to Domestic Consumer president **George Johnson**, had to have parity, a source says.

SLUGGER: Turner Home Entertainment is giving **Ken Burns'** "Baseball" a ride. Distributors contacted report strong retail response to the nine-inning program, just off its PBS run. "I think [Turner is] being pleasantly surprised," says one wholesaler. Barnes & Noble, which had ceased selling tapes in recent years, took a full page ad in the Sept. 27 New York Times for the "Baseball" book and video set.

The title is doing "exactly what was expected of it," says Turner's **Stuart Snyder**. A cautious **Dave Stevens** of Handleman adds, "We're happy with sales, but it's too soon to say if it's a home run."

Home Vid Still Dominant, Studies Say But New Media Should Make Inroads By 1998

■ BY SETH GOLDSTEIN

Home video can rest easy, according to market researchers unsuccessfully trying to find the pulse of new-media demand among consumers. But multimedia's heartbeat should become noticeable in the next four years, one study says, and at that time prerecorded cassette suppliers may have to cease being couch potatoes and start fighting to hold market share.

For now, though, the promise of interactivity offered by video-on-demand and personal computers still hasn't caught the public's fancy to the point of upsetting VCR usage. When CD-ROMs do start drawing down leisure time, personal computer enthusiasts will prefer giving up cable services rather than prerecorded cassettes, says **Robert Rubin**, VP of Inteco Corp., a Norwalk, Conn.-based research firm that recently surveyed 5,000 U.S. households as part of a multinational study.

The time spent viewing "premium channels" averaged 7.5 hours a week in home with PCs, compared to 10.3 hours in homes without them. Asked why they canceled pay TV services, 78% of PC owners responded that they weren't watching them often enough; 59% said they had better things to spend their money on.

Cassette rentals and purchases were unaffected, Rubin adds. "By and large, consumers still rent videos at a pretty steady rate, at least in this country." That's just as true among PC-equipped households, which generally find time for cassette programming, Inteco has discovered.

Nearly everyone is taping off the air,

another indication that the VCR is as much a part of the family as the television set. Sixty-five percent of the households that can time-shift report taping at least one TV show a week, a pattern that is midway between the 48% figure in Italy and 89% in Great Britain. "The study puts to rest the notion of all VCRs across the country blinking 12:00 a.m.," Inteco notes, although that light indicates only that the clock hasn't been set.

Inteco's results correspond to those of the Verity Group in Fullerton, Calif., which just concluded its second multimedia/interactive tracking study (Billboard, Feb. 19). Verity president **Bill Matthies** says little has changed since the first survey. "There's not a concerted message being put forward" by multimedia manufacturers to clear up confusion at retail, he says. "At this point, consumers are not going to throw away their VCRs," he notes.

In addition, survey respondents are voicing what Matthies describes as "a lot of cynicism" about the much ballyhooed 500 video-on-demand channels offering programs that can be ordered to start at any time. "The response to that question is often a smirk," he says. "If it's more of what you've given me, they reply, 'who needs it?'"

Meanwhile, Verity estimates that fewer than one in five respondents is even somewhat familiar with interactivity—"not good news for the great number of companies that have spent millions and millions of advertising dollars" on awareness campaigns, Matthies says. "The industry is taking two steps forward and one and a half steps backward."

Retailers are wrong to make hard-

ware cost the villain, Matthies says. Verity data indicate that consumers are more concerned that one system play movies, games, and CDs. "They want and expect convergence."

What should concern home video is the date convergence does arrive, followed quickly by hardware sales taking flight. Inteco expects the information superhighway to begin to undercut rentals by 1998.

It estimates rental revenues at \$9.9 billion in 1994, dropping off to \$8.2 billion in four years, a 17% decline. Cassette purchases will continue to grow, but at a slower pace, from \$6.4 billion to \$6.7 billion over the same stretch.

Total home video sales will slump to \$14.9 billion from \$16.3 billion, a change made more dramatic by the rise of three cable-related services: pay-per-view, near video-on-demand (NVOD), and video-on-demand (VOD). Their penetration will lower cassette rental and sales dominance from 96% of the current home entertainment dollar to 63% in four years; basic cable is excluded from Inteco's calculations.

PPV, which the company estimates (Continued on page 86)

Image Branches Out To Launch Film CD-ROMs

■ BY BRETT ATWOOD

LOS ANGELES—One of the two largest distributors of laserdiscs, Image Entertainment, is banking on a new platform for 1995. Four CD-ROM video titles are due in January, including the 1984 action film "The Terminator," which is the first "A" feature to hit the format.

Image has announced plans to introduce 24 new "Computer Theater" releases. The company hopes to ink exclusive licensing and distribution deals with some of the same suppliers of its extensive laserdisc line, including Disney's Buena Vista Home Video, FoxVideo, and Playboy Home Video. Already aboard is Orion Home Video, supplying titles such as "Silence Of The Lambs," "RoboCop," and "Dances With Wolves."

"This is a fabulous opportunity for us to tap into multimedia con- (Continued on page 86)



McCarthyite Tactics. Jenny McCarthy, Playboy Home Video's 1994 Playmate of the Year, paid a visit to the Tower Records outlet on Sunset Boulevard in Los Angeles to promote her "Centerfold" cassette. Based on the size of the crowd seeking autographs, she did not lack for admirers. Those favored with quality time include, from left, **Barry Leshtz**, VP/GM of Playboy Home Video; **Michael Dampier**, Tower Records video sales manager; and **Jay Smith**, store GM.

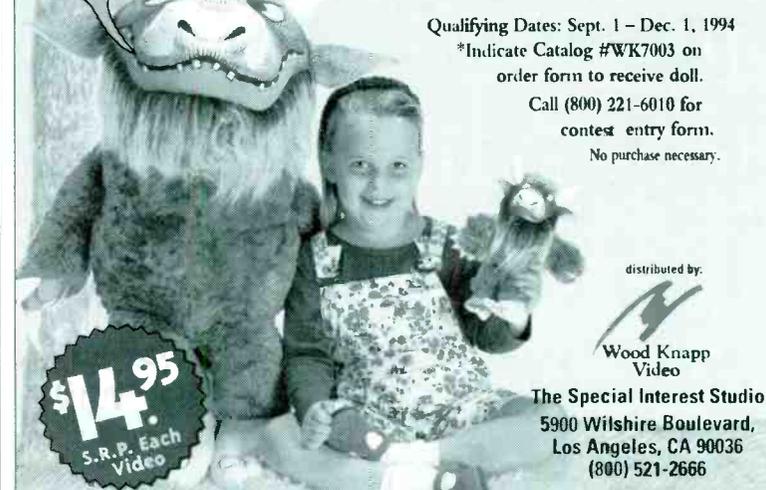
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Senate Pressures Biz To Adopt Vid Game Ratings

RATINGS ROLL OUT: As promised, the video game industry has quickly put together a ratings system that will begin showing up on product in December. It fulfills the mandate put forth by a Senate subcommittee, which threatened to enforce government regulation as the alternative (Billboard, July 29).

The five categories developed by the Interactive Digital Software Assn. are Early Childhood, age 3 and up; Kids To Adults, 6 and up; Teen, 13 and up; Mature, 17 and up; and Adults Only, 18 and over.

"We're just doing what we were asked to do," says IDSA VP and general counsel Gail Markels. "And some of the product hitting stores for Christmas will carry the ratings."

Each game is reviewed by a three-member panel of consumers, much like the one used by Motion Picture of America Assn. for movies. Selection of the panelists will be supervised by IDSA executive director Arthur Pober. Prior to joining IDSA, Pober was a member of the Children's Advertising Review Unit.

Markels says all game manufacturers have endorsed the rating codes, including Sega of America, which will begin phasing out its own ratings system.

To get the word out to retailers and consumers, the Video Software Dealers Assn. has committed to incorporate the ratings into its "Pledge to Parents" program. Parents can use "Pledge" to designate whether or not children can rent R-rated videos without their approval.

VSDA marketing director Bob Finlayson says the association will meet with IDSA within the next month to develop an awareness campaign, patterned after the MPAA's instructional ratings poster, that goes to video retailers. IDSA ratings will also be explained in the next issue of VSDA's newsletter.

"There's no way this system will be in place even a year from now," says Finlayson. "But before the end of the year, we'll be in a good position."

CASH INFUSION: Independent supplier Prism Entertainment Film has received a \$2 million cash infusion from veteran producer Elliot Kastner. Kastner, in turn, will buy 1 million shares of Prism stock.

When the transaction is completed, he will become a one-third owner and chairman of the board, according to Prism spokesman Earl Rosenstein, who says that Prism president Barry Collier will retain his title.

Kastner's presence will not end Prism's search for a video distribution deal (Billboard Sept. 3), according to Rosenstein.

Prism was not represented at Major Video Concepts' recent distributor convention, raising speculation among

other suppliers about its status.

However, Rosenstein maintains it wasn't necessary for Prism to be there. "The secondary video market has fallen off dramatically," he says. "And we felt coverage at Major's show was not essential."

BATTER UP: The baseball season may be over on the field, but at Turner Home Entertainment it remains in full swing.

Turner will support the PBS and video debut last month of "Baseball: A Film By Ken Burns" with a \$10 rebate for consumers buying the nine-tape series and any two Little Debbie Snack Cakes. The complete set retails for \$179.98; individual tapes

are \$24.98. The snack food company will also offer a limited set of 15 Upper Deck baseball cards featuring Mickey Mantle, Ted Williams, Reggie Jackson, and Pete Rose. Consumers may purchase the collection for \$3.99 plus \$1 for shipping and handling, using coupons on specially marked Little Debbie products. More than 115 million snack packages will tout the trading cards and the tape rebate deal through April. Both offers expire on Aug. 31, 1995.

Turner, meanwhile, has postponed plans to release a "Gettysburg" deluxe gift set, including a "making of" tape, a CD, a battlefield map, photos, a coffee-table book, and an authentic Civil War bullet. Street date had been set for Oct. 19. Turner says "unforeseen production obstacles" forced the cancellation.

However, Turner says the sell-through release of a \$24.98 "Gettysburg," sans frills, will not be affected. It streets Oct. 19.

MIGHTY MORPHIN II: Saban Home Entertainment is cranking up its next franchise to follow in the footsteps of the "Mighty Morphin Power Rangers."

The series, called "Saban's VR Troopers," will get a quick television-to-video turnaround when Saban releases five titles on Nov. 2. They debuted last month in syndication.

Initial releases include "Lost Memories," "Oh Brother," "Computer Captive," "Error In The System," and "Virtual V-6." Each tape retails for \$12.95. Saban product is distributed by A*Vision Entertainment via WEA.

The live-action series follows the adventures of three teenagers who battle against evil with the help of Professor Horatio Hart, who appears to the trio only as a holograph.

Saban will release "The Official Mighty Morphin Power Rangers Karate Club" how-to tape separately on Nov. 23. Retail price is \$12.95.

Marketing elements include an exclusive Power Ranger jacket patch featured on each cassette package.

SHELF TALK

by Eileen Fitzpatrick



Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ NO. 1 ★★★					
1	2	3	THE 3 TENORS IN CONCERT 1994	A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	29.98
2	1	6	BEETHOVEN'S 2ND	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG	24.98
3	3	4	D2: THE MIGHTY DUCKS	Walt Disney Pictures Walt Disney Home Video 2553	Emilio Estevez	1994	PG	19.99
4	6	2	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG	19.95
5	5	6	PLAYBOY CELEBRITY CENTERFOLD: LATOYA JACKSON	Playboy Home Video Uni Dist. Corp. PBV0756	LaToya Jackson	1994	NR	19.95
6	9	28	YANNI: LIVE AT THE ACROPOLIS ▲ ³	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
7	11	3	KISS: KISS MY A**	PolyGram Video 8006323093	Kiss	1994	NR	19.95
8	4	8	THUMBELINA	Warner Bros. Inc. Warner Home Video 24000	Animated	1994	G	24.96
9	7	15	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96
10	10	6	PLAYBOY: WET & WILD-THE LOCKER ROOM	Playboy Home Video Uni Dist. Corp. PBV0757	Various Artists	1994	NR	19.95
11	8	5	3 CHAINS O' GOLD	Warner Reprise Video 3-38399	*Prince Symbol*	1994	NR	19.98
12	12	7	PENTHOUSE: 25TH ANNIVERSARY PET OF THE YEAR SPECTACULAR	Penthouse Video A*Vision Entertainment 50777-3	Various Artists	1994	NR	19.95
13	13	19	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR	22.99
14	14	4	THE PRINCESS AND THE GOBLIN	Hemdale Home Video 7113	Animated	1994	G	24.95
15	15	11	LITTLE RASCALS COLL.: VOL. 1	RHI Entertainment Inc. Cabin Fever Entertainment 974	The Little Rascals	1994	NR	14.95
16	30	24	AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	9.98
17	16	12	PENTHOUSE: DREAM GIRLS	Penthouse Video A*Vision Entertainment 50775-3	Various Artists	1994	NR	19.95
18	18	20	PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
19	NEW ▶		BOYZ II MEN THEN II NOW	PolyGram Video 8006326553	Boyz II Men	1994	NR	14.95
20	23	11	LITTLE RASCALS COLL.: VOL. 2	RHI Entertainment Inc. Cabin Fever Entertainment 975	The Little Rascals	1994	NR	14.95
21	25	14	GINGER LYNN ALLEN'S LINGERIE GALLERY	Peach Home Video Uni Dist. Corp. 7001	Ginger Lynn Allen	1994	NR	9.95
22	20	52	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
23	19	22	MRS. DOUBTFIRE	FoxVideo 8568	Robin Williams Sally Field	1993	PG-13	19.98
24	26	36	PINK FLOYD: THE WALL	MGM/UA Home Video 400268	Bob Geldof	1979	R	14.95
25	27	3	THE BEST OF BROADWAY MUSICALS	Walt Disney Home Video 2235	Various Artists	1994	NR	19.99
26	38	96	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
27	17	12	PENTHOUSE: SEXIEST AMATEUR VIDEOS	Penthouse Video A*Vision Entertainment 50776-3	Various Artists	1994	NR	19.95
28	24	285	THE SOUND OF MUSIC ◆	FoxVideo 9610	Julie Andrews Christopher Plummer	1965	G	24.98
29	28	4	BARNEY: LIVE IN NEW YORK CITY	The Lyons Group 2002	Various Artists	1994	NR	19.99
30	22	46	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
31	21	15	WOODSTOCK: THREE DAYS OF PEACE & MUSIC	Warner Bros. Inc. Warner Home Video 13549	Various Artists	1970	R	29.98
32	37	2	I WAS A MALE WAR BRIDE	FoxVideo 511	Cary Grant Ann Sheridan	1949	NR	19.98
33	36	9	LITTLE RASCALS COLL.: VOL. 3	RHI Entertainment Inc. Cabin Fever Entertainment 976	The Little Rascals	1994	NR	14.95
34	29	11	THE WHO: 30 YEARS OF MAXIMUM R&B LIVE	MCA Music Video 11066	The Who	1994	NR	19.98
35	35	20	THE DARK CRYSTAL	Buena Vista Home Video Jim Henson Video 1966	Jen Kira	1982	PG	14.99
36	32	5	PLAYBOY: LOVE, SEX & INTIMACY	Playboy Home Video Uni Dist. Corp. PBV0762	Various Artists	1994	NR	29.95
37	40	28	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.99
38	NEW ▶		DWIGHT YOAKAM: PIECES OF TIME	Warner Reprise Video 3-38351	Dwight Yoakam	1994	NR	16.98
39	RE-ENTRY		PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
40	NEW ▶		PEOPLE WILL TALK	FoxVideo 513	Cary Grant Jeanne Crain	1951	NR	19.98

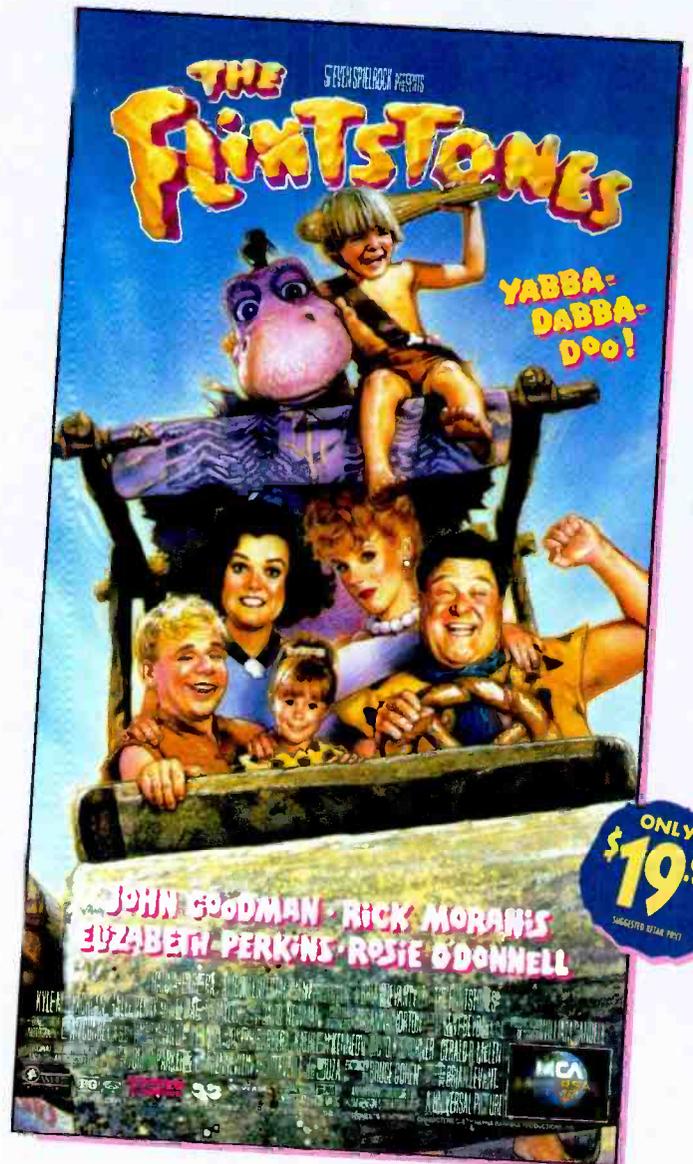
◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released 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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Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Boyz II Men, "Then II Now," Motown Home Video/PolyGram Video, 60 minutes, \$14.95.

Boyz II Men's latest single, "I'll Make Love To You," rests at No. 1 on the Hot 100; the group's new Motown album, "II," debuted at No. 1 on The Billboard 200 and Hot R&B Albums charts; and the Boyz' first longform video is as close to a sure thing as they come. "Then II Now" traces Boyz II Men's shooting star via in-depth interviews with band members Wanya Morris, Michael McCary, Shawn Stockman, and Nathan Morris; video clips of such hits as "Motownphilly," "Uhh Ahh," and "It's So Hard To Say Goodbye To Yesterday"; and concert and behind-the-scenes footage recorded while the band was on tour with Hammer and Jodeci.

Little Texas, "Kick A Little," Warner/Reprise Video, 40 minutes, \$14.98.

Debut longform from the twangy Warner Nashville act arrives in stores simultaneously with Little Texas' new album of the same name. A retrospective of the band's eight-year career, the video starts with the act's first-ever clip, "Some Guys Have All The Love," and includes "What Might Have Been," "First Time For Everything," "My Love," "God Blessed Texas," and new single "Kick A Little," which is climbing the Hot Country Singles & Tracks chart. The six band members take turns introducing the clips with brief monologs that shed light on the songs as well as the artists themselves. Video also includes some footage recorded on Little Texas' recent European jaunt, which preceded the band's just-completed U.S. tour.

CHILDREN'S

"The Adventures Of Mary-Kate And Ashley," Dualstar/BMG Kidz 30 minutes.

They're growing up so fast, and now the little darlings of the entertainment world have metamorphosed into gumshoe detectives who can "solve any crime by dinner time," in their new album/video series. The first two video installments, "The Case Of Thorn Mansion" and "The Case Of The Logical Ranch," combine sassy music videos (the clever theme song "Give Us A

Mystery" and the less-than-charming rap "B-U-T-T Out," among them) and a generally engaging storyline to provide uniquely entertaining, self-contained half-hour adventures. Lest viewers think they are seeing triple, a warning: Both



videos feature cameo appearances by younger sister Lizzie Olsen, who appears headed down the same dimple-paved road as her siblings.

"Thunderbirds: Trapped In The Sky," PolyGram Video, 25 minutes, \$9.95.

Enduring British television series, which first hit the airwaves back in the '60s, had a recent run on Fox's Saturday-morning lineup and gets a shining debut in videoland with PolyGram's release of four reworked episodes. The program, which features a wonderful combination of live-action and brilliant supermarionation puppetry, follows the adventures of the International Rescue Team, a group formed by the Tracy family to rid the world of evil. "Trapped In The Sky" finds the team at work to save passengers aboard a plane that has been equipped with a bomb that will explode upon landing. Other "Thunderbirds" adventures include "Terror In New York City," "Pit Of Peril," and "The Uninvited: Alien Attack."

"The Parables Of Peter Rabbit," Brentwood Kids Company (800-333-9000), 30 minutes, \$14.95.

New live-action series relies loosely on the familiar protagonist of the Beatrix Potter classic to disseminate biblical stories and sentiment. The unoriginal premise of this first video episode begins with four children playing catch in the woods. When they chase the ball after it falls into what looks like a rotted-out tree stump, the kids tumble one after another—in an obvious

ode to "Alice In Wonderland"—into an oversized rabbit hole. What greets them is an oversized, plump Peter Rabbit, who is more interested in Christianity than carrots and teaches his new buddies the meaning of friendship. Although the messages have merit, the "Parables" storyline is flat, and its stabs at humor generally come up short.

HEALTH/FITNESS

"Rejuvenetics," Best Film & Video (310-274-9944), 35 minutes, \$19.99.

New two-part fitness package created by Kathy Keeton, the founder of Longevity magazine, is aimed at tempering, and in some cases even reversing, the effects of aging on the body and mind. Moderately paced first video features a workout that combines aspects of ballet, yoga, calisthenics, and tai chi in a program that serves to reduce stress, improve balance and coordination, and strengthen muscles.



"More Rejuvenetics" provides weight work to tone key body areas, plus exercises aimed at speeding the metabolism to burn extra calories. Also coming soon for seniors from Best: "It's Simple Darling," a fitness video starring Zsa Zsa Gabor.

DOCUMENTARY

"Titanic," A&E Home Video, 200 minutes, \$59.95.

It was the end of the age of arrogance when the mammoth Titanic met its tragic fate during its maiden voyage from Southampton, England, to New York City. Four-part documentary, which comes packaged in a handsome, deluxe box, paints a haunting picture of the events surrounding the catastrophe, from the construction of the ship to the onboard social scene of

its largely upper-crust clientele, to the struggle of the dreaded night, to the deep-sea expedition that uncovered the Titanic's vast wreckage. Video includes interviews with survivors and historians, who note that the captain and crew ignored no fewer than eight warnings of treacherous conditions ahead, and that the ship



was equipped with lifeboat space for only one-third of its passengers; it also features chilling newsreel footage, archival photos, and snippets of passengers' letters and diaries.

MADE-FOR-TV

"Little House On The Prairie," Time-Life Video/GoodTimes Home Video (800-621-7026), approximately 120 minutes each, \$19.99.

It was 1973 when Michael Landon's Charles Ingalls and family first packed up their covered wagon and began the long journey to Walnut Creek, Minn., on prime-time television. In celebration of the 20th anniversary of "Little House On The Prairie," Time-Life Video is releasing a handful of family favorites, beginning with the two-hour movie that launched the series (which carries a suggested list price of \$9.99) and including two-episode



tapes of the series' Christmas programs and other greatest hits. The first of three successful TV series created by Landon, "Little House" also jump-started the career of Melissa Gilbert, who grew up on the show. If "family values" is a priority, this is about as wholesome as entertainment gets.

Billboard

FOR WEEK ENDING OCTOBER 8, 1994

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	1	4	THE 3 TENORS IN CONCERT 1994 A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
2	2	29	LIVE AT THE ACROPOLIS ▲ Private Music BMG Home Video 82163	Yanni	LF	19.98
3	NEW ▶		SABOTAGE Capitol Video 77787	Beastie Boys	LF	16.98
4	3	4	KISS MY A** PolyGram Video 8006323093	Kiss	LF	19.95
5	5	51	OUR FIRST VIDEO ▲ Dualstar Video BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
6	4	23	LIVE Curb Video 177706	Ray Stevens	LF	16.98
7	6	18	THE SIGN ● Arista Records Inc. BMG Video 15728	Ace Of Base	SF	9.98
8	7	75	COMEDY VIDEO CLASSICS ▲ Curb Video 177703	Ray Stevens	LF	16.98
9	8	2	BOYZ II MEN THEN II NOW PolyGram Video 8006326553	Boyz II Men	LF	14.95
10	9	48	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX ▲ Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
11	RE-ENTRY		LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89.98
12	11	19	ZOO TV: LIVE FROM SYDNEY PolyGram Video 8006313733	U2	LF	19.95
13	14	108	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.98
14	17	6	3 CHAINS O' GOLD Warner Reprise Video 3-38399	♠	LF	19.98
15	16	8	TEN FEET TALL AND BULLETPROOF Warner Reprise Video 3-38387	Travis Tritt	LF	14.98
16	18	43	MARIAH CAREY Columbia Music Video 19V49179	Mariah Carey	LF	19.98
17	10	24	KICKIN' IT UP ● A*Vision Entertainment 50656-3	John Michael Montgomery	SF	12.98
18	19	119	THIS IS GARTH BROOKS ▲ Liberty Home Video 40038	Garth Brooks	LF	24.98
19	12	21	INDIAN OUTLAW ● Curb Video 177708	Tim McGraw	LF	16.98
20	21	44	DANGEROUS: THE SHORT FILMS Epic Music Video 19V49164	Michael Jackson	LF	19.98
21	15	50	GREATEST HITS ● MCA Music Video 10932	Reba McEntire	LF	19.98
22	13	18	THE HOME VIDEO ● Arista/LaFace Records BMG Video 25727	Toni Braxton	LF	12.98
23	23	85	I STILL BELIEVE IN YOU ▲ MCA Music Video 10679	Vince Gill	SF	9.98
24	27	82	DELICATE SOUND OF THUNDER ▲ Columbia Music Video 24V-49019	Pink Floyd	LF	24.98
25	20	187	IN CONCERT ▲ PolyGram Video 0712233	Carreras-Domingo-Pavarotti	LF	29.95
26	22	99	BEYOND THE MIND'S EYE ▲ Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
27	36	4	THE BEST OF BROADWAY MUSICALS Walt Disney Home Video 2235	Various Artists	LF	19.99
28	26	22	THE GIRLIE SHOW-LIVE DOWN UNDER Warner Reprise Video 3-38393	Madonna	LF	29.98
29	25	8	30 YEARS OF MAXIMUM R&B LIVE MCA Music Video 11066	The Who	LF	19.98
30	30	8	VISIONS OF GREGORIAN CHANTS Quality Video, Inc. 61006	Benedictine Monks	LF	10.95
31	28	30	THE SKILLS TO PAY THE BILLS ● Capitol Video 40037	Beastie Boys	LF	14.98
32	35	45	VULGAR VIDEO A*Vision Entertainment 50345-3	Pantera	LF	16.98
33	33	2	PIECES OF TIME Warner Reprise Video 3-38351	Dwight Yoakam	LF	16.98
34	24	13	THE HIT VIDEO COLLECTION PolyGram Video 8006318873	Sammy Kershaw	LF	14.95
35	29	34	ALAPALOOZA: THE VIDEOS Scotti Bros. Video BMG Home Video 754923	"Weird Al" Yankovic	SF	9.98
36	RE-ENTRY		12 PLAY-THE HIT VIDEOS: VOL. 1 Jive Records BMG Home Video 415273	R. Kelly	SF	12.98
37	RE-ENTRY		AND THE BAND PLAYED ON Warner Reprise Video 38338	Chicago	LF	19.98
38	34	95	THIS IS MICHAEL BOLTON ▲ Columbia Music Video 19V-49159	Michael Bolton	LF	19.98
39	RE-ENTRY		LIVE AT THE EL MOCAMBO ● Epic Music Video 19V-49111	Stevie Ray Vaughan	LF	19.98
40	RE-ENTRY		THE PREMIERE COLLECTION ENCORE ● PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95

● RIAA gold cert. for sales of 25,000 units for video singles. ● RIAA gold cert. for sales of 50,000 units for SF or LF videos. ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos. RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991. ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1993. Billboard/BPI Communications

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Image Built For 'Speed'; Classic Comedies Revived

UP TO SPEED: Image Entertainment bows FoxVideo's "Speed," with Keanu Reeves, Dennis Hopper, and Sandra Bullock, on disc Nov. 15 (widescreen, THX, Dolby Surround Digital Stereo, \$29.98). With the low price, THX logo, and adrenaline-charged action featured on this release, expect a fast ride to 100,000 units sold, perhaps even the 200,000-copy level. Reeves has quite a different role in Bernardo Bertolucci's "Little Buddha" (wide, \$39.99), which will enlighten retailers Nov. 16. Rob Reiner's "North" (wide, \$39.99) sets off Jan. 4.

COLUMBIA TRISTAR will release five classic comedies on laserdisc Nov. 23, led off by the laser debut of Monty Python's "And Now For Something Completely Different" (widescreen, digitally remastered, \$34.95). "Monty Python And The Holy Grail" (wide, re-



by Chris McGowan

mastered, \$34.95) was co-directed by Terry Gilliam and Terry Jones. The James Bond sendup "Casino Royale" (wide, remastered, \$39.95) has a rather amazing cast that includes David Niven, Orson Welles, Peter Sellers, Woody Allen, John Huston, and Charles Boyer.

George Cukor's "Holiday" (remastered, \$34.95) stars Cary Grant and Katharine Hepburn. And Neil Simon's "Murder By Death" (wide, remastered, \$34.95) has Peter Sellers, Peter Falk, David Niven, and Alec

(Continued on page 89)

IMAGE BRANCHES OUT WITH VIDEO CD-ROMS

(Continued from page 81)

sumers," says Herb Dorfman, Orion Home Entertainment president. "It's also a chance to get our releases into the computer stores for the first time."

The first four releases on CD-ROM include Arnold Schwarzenegger-starring "The Terminator," New Horizons' "Carnosaur," the Japanese animated "Dominion—Tank Police: Act I," and the '40s-cartoon compilation "The Superman Cartoons Of Max & Dave Fleischer: Volume 1." Both animated titles, which run under one hour, will retail at \$14.99, while the feature-length CD-ROMs sell for \$19.99.

"This is definitely an impulse item," says Garrett Lee, Image Entertainment director of marketing. "There are millions of potential customers out there right now. We don't want to wait until the MPEG [full-screen video upgrade] to get into this market. We want to help build the bandwagon."

Multimedia-equipped personal computers are already in more households than the 15-year-old laserdisc. CD-ROM-enhanced systems are in 8% of U.S. homes, compared to only 1% penetration for disc players, according to the Electronic Industries Assn.

Image's images play in a box that fills approximately 25% of the computer screen. The video footage is framed by a graphic that simulates the inside of a movie theater. Mock patrons shuffle to their seats, theater lights

dim, and the curtains part to reveal the movie screen as the movie begins.

The thrill, however, wasn't there earlier this year. Sample Image titles received a lackluster response from viewers at the Video Software Dealers Assn. convention in Las Vegas in July. The previewed product used QuickTime For Windows 1.0, and was criticized for its small screen size and poor quality.

Image responded by withholding release while it improved the picture. Originally due in October, the first titles have been pushed back to a Jan. 4, 1995 street date. An updated form of computer video technology will be used, employing a 24 frames-per-second video rate and 16-bit stereo sound.

"This is a far superior product to the earlier QuickTime version," says Lee.

The company is pitching the new series to stores that carry its laser titles, and is branching out to new retail outlets, including music stores, mass merchants, and computer software retailers. Still missing is a distributor for the expanded rollout.

"It's a novelty item," says Jon Viscott, multimedia buyer for the Los Angeles Virgin MegaStore, which stocks several hundred CD-ROM titles. "Why would anyone want to watch a theatrical movie in a postage stamp-sized box on a computer? Maybe [it will sell] if it is priced lower, like around \$9. Most multimedia consumers are more interested in games right now."

Viscott says that the Los Angeles Virgin MegaStore stocks some adult and public domain films on CD-ROM already. "The adult films seem to do quite well," says Viscott. "On the other hand, we haven't sold a whole lot of 'Godzilla Vs. Megalon,' which is one of the first CD-ROM video titles."

Each dual-platform disc will run on multimedia-ready 486SX PC and Macintosh systems with double-speed drives, Soundblaster-compatible sound cards (for PC systems), and a minimum of 4 megabytes of RAM.

Lee says that the initial releases will not contain additional footage or outtakes, but that Image is exploring these extras for the future.

Top Video Rentals

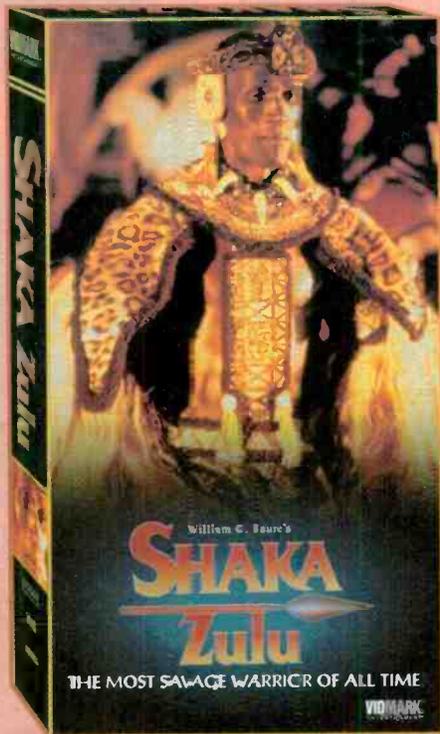
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	2	4	FOUR WEDDINGS AND A FUNERAL	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R
2	1	5	SCHINDLER'S LIST	Amblin Entertainment MCA/Universal Home Video 82153	Liam Neeson Ben Kingsley	1993	R
3	3	6	THE REF	Touchstone Pictures Touchstone Home Video 2748	Denis Leary Judy Davis	1994	R
4	NEW ▶		THE CROW	Miramax Films Buena Vista Home Video 3034	Brandon Lee	1994	R
5	4	12	PHILADELPHIA	Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington	1993	PG-13
6	8	6	INTERSECTION	Paramount Pictures Paramount Home Video 32242	Richard Gere Sharon Stone	1994	R
7	10	3	SERIAL MOM	Savoy Pictures HBO Home Video 90980	Kathleen Turner Sam Waterston	1994	R
8	5	9	ON DEADLY GROUND	Warner Bros. Inc. Warner Home Video 13227	Steven Seagal Michael Caine	1994	R
9	6	11	GRUMPY OLD MEN	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13
10	14	3	GREEDY	Universal City Studios MCA/Universal Home Video 82004	Michael J. Fox Kirk Douglas	1994	PG-13
11	15	4	LIKE WATER FOR CHOCOLATE	Miramax Films Touchstone Home Video 2111	Lumi Cavazos Marco Leonardi	1993	R
12	7	4	D2: THE MIGHTY DUCKS	Walt Disney Pictures Walt Disney Home Video 2553	Emilio Estevez	1994	PG
13	11	14	THE PELICAN BRIEF	Warner Bros. Inc. Warner Home Video 12989	Julia Roberts Denzel Washington	1993	PG-13
14	9	4	BLUE CHIPS	Paramount Pictures Paramount Home Video 32741	Nick Nolte Shaquille O'Neal	1994	PG-13
15	13	8	WHAT'S EATING GILBERT GRAPE	Paramount Pictures Paramount Home Video 32955	Johnny Depp Juliette Lewis	1993	PG-13
16	12	13	TOMBSTONE	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R
17	16	10	BLINK	New Line Home Video Columbia TriStar Home Video 2605	Madeleine Stowe Aidan Quinn	1994	R
18	NEW ▶		THREESOME	Columbia TriStar Home Video 76153	Lara Flynn Boyle Stephen Baldwin	1994	R
19	20	10	REALITY BITES	Universal City Studios MCA/Universal Home Video 81929	Winona Ryder Ethan Hawke	1994	PG-13
20	22	3	8 SECONDS	New Line Home Video Columbia TriStar Home Video 2606	Luke Perry Stephen Baldwin	1994	PG-13
21	21	12	IN THE NAME OF THE FATHER	Universal City Studios MCA/Universal Home Video 81800	Daniel Day-Lewis Emma Thompson	1993	R
22	19	15	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13
23	24	5	I'LL DO ANYTHING	Columbia TriStar Home Video 52623	Nick Nolte Albert Brooks	1994	PG-13
24	29	7	THE CHASE	FoxVideo 8603	Charlie Sheen Kristy Swanson	1994	PG-13
25	18	6	BEETHOVEN'S 2ND	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG
26	17	7	MAJOR LEAGUE II	Morgan Creek Productions Inc. Warner Home Video 13356	Charlie Sheen Tom Berenger	1994	PG
27	NEW ▶		MOTHER'S BOYS	Miramax Films Touchstone Home Video 2541	Jamie Lee Curtis Peter Gallagher	1994	R
28	27	5	THE HOUSE OF THE SPIRITS	Live Home Video 69986	Meryl Streep Jeremy Irons	1994	R
29	28	11	ROMEO IS BLEEDING	PolyGram Video 8006304453	Gary Oldman Lena Olin	1993	R
30	26	5	LIGHTNING JACK	Savoy Pictures HBO Home Video 91143	Paul Hogan Cuba Gooding, Jr.	1994	PG-13
31	30	10	SEARCHING FOR BOBBY FISCHER	Paramount Pictures Paramount Home Video 32673	Joe Mantegna Laurence Fishburne	1993	PG
32	23	7	ANGIE	Hollywood Pictures Hollywood Home Video 2556	Geena Davis	1993	R
33	32	7	HEAVEN AND EARTH	Warner Bros. Inc. Warner Home Video 12983	Tommy Lee Jones Joan Chen	1993	R
34	25	10	SISTER ACT 2: BACK IN THE HABIT	Touchstone Pictures Touchstone Home Video 2525	Whoopi Goldberg	1993	PG
35	33	8	BLANK CHECK	Walt Disney Pictures Walt Disney Home Video 2902	Brian Bonsall Karen Duffy	1993	PG
36	36	2	CHASERS	Morgan Creek Productions Inc. Warner Home Video 13363	Tom Berenger Erika Eleniak	1994	R
37	31	9	MY FATHER THE HERO	Touchstone Pictures Touchstone Home Video 2699	Gerard Depardieu	1994	PG
38	34	6	MY GIRL 2	Columbia TriStar Home Video 27623	Anna Chlumsky Dan Aykroyd	1993	PG
39	37	13	SIX DEGREES OF SEPARATION	MGM/UA Home Video 904745	Will Smith Stockard Channing	1993	R
40	40	9	SHADOWLANDS	Savoy Pictures HBO Home Video 90968	Anthony Hopkins Debra Winger	1993	PG

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

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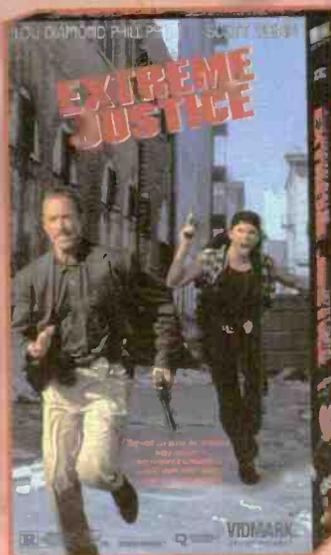
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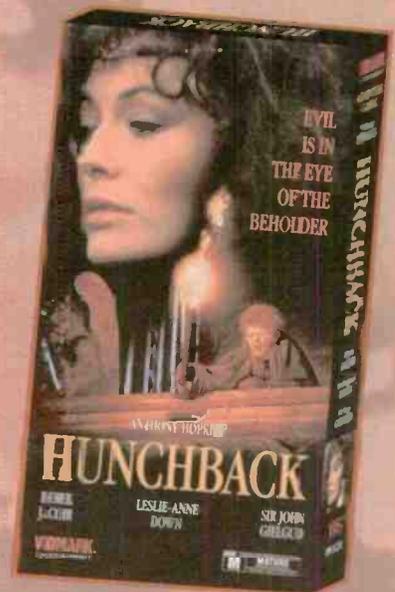
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FOR WEEK ENDING OCTOBER 8, 1994

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★								
1	NEW ▶		THE CROW	Miramax Films Image Entertainment 3034	Brandon Lee	1994	R	39.99
2	2	3	FOUR WEDDINGS AND A FUNERAL	Gramercy Pictures Image Entertainment 8006317693	Andie MacDowell Hugh Grant	1994	R	34.95
3	4	3	LIKE WATER FOR CHOCOLATE	Miramax Films Image Entertainment 2111	Marco Leonardi Lumi Cavazos	1993	R	39.99
4	3	11	TOMBSTONE	Hollywood Pictures Image Entertainment 2544	Kurt Russell Val Kilmer	1993	R	49.99
5	NEW ▶		THE 3 TENORS IN CONCERT 1994	A*Vision Entertainment 50822-6	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	39.98
6	1	7	PHILADELPHIA	Columbia TriStar Home Video 52616	Tom Hanks Denzel Washington	1993	PG-13	39.95
7	RE-ENTRY		THE SILENCE OF THE LAMBS	Orion Pictures The Voyager Company 1344	Jodie Foster Anthony Hopkins	1991	R	99.95
8	5	5	BEETHOVEN'S 2ND	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG	24.98
9	15	3	THE CHASE	FoxVideo Image Entertainment 8603-85	Charlie Sheen Kristy Swanson	1994	PG-13	39.98
10	NEW ▶		THE REF	Touchstone Pictures Image Entertainment 2748	Denis Leary Judy Davis	1994	R	39.99
11	12	11	GRUMPY OLD MEN	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13	34.98
12	11	11	IN THE NAME OF THE FATHER	Universal City Studios MCA/Universal Home Video 42023	Daniel Day-Lewis Emma Thompson	1993	R	39.98
13	13	5	THE STAND	Republic Pictures Home Video Image Entertainment 29684	Gary Sinise Rob Lowe	1994	NR	69.98
14	10	3	D2: THE MIGHTY DUCKS	Walt Disney Pictures Image Entertainment 2553	Emilio Estevez	1994	PG	29.99
15	17	3	ALL THE PRESIDENT'S MEN	Warner Bros. Inc. Warner Home Video 1018	Robert Redford Dustin Hoffman	1976	PG	39.98
16	NEW ▶		GREEDY	Universal City Studios MCA/Universal Home Video 42063	Michael J. Fox Kirk Douglas	1994	PG-13	34.98
17	8	13	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	34.98
18	6	9	ON DEADLY GROUND	Warner Bros. Inc. Warner Home Video 13227	Steven Seagal Michael Caine	1994	R	34.98
19	NEW ▶		ALADDIN	Walt Disney Pictures Image Entertainment 1662	Animated	1992	G	49.99
20	NEW ▶		SUGAR HILL	FoxVideo Image Entertainment 1624-85	Wesley Snipes Michael Wright	1993	R	49.98
21	NEW ▶		SCHINDLER'S LIST	Amblin Entertainment MCA/Universal Home Video 41927	Liam Neeson Ben Kingsley	1993	R	44.98
22	7	11	THE PELICAN BRIEF	Warner Bros. Inc. Warner Home Video 12989	Julia Roberts Denzel Washington	1993	PG-13	39.98
23	14	7	BLINK	New Line Home Video Image Entertainment 2605	Madeleine Stowe Aidan Quinn	1994	R	39.99
24	20	11	ESCAPE FROM NEW YORK	New Line Home Video Image Entertainment 2330	Kurt Russell Lee Van Cleef	1981	R	49.99
25	16	27	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	39.98

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

THIS WEEK...

We're all really excited about the long-awaited LaserDisc release of the expanded version of *Dances With Wolves*. This limited widescreen edition adds almost an hour of new footage to the groundbreaking western. Packaged with a 144 page book, a CD of the Oscar®-winning score and six 11 X 14" lobby cards, this is sure to be one of the hottest-selling gift sets of the holiday season.

This week also sees the LaserDisc release of Martha Coolidge's *Angie*, starring Geena Davis. This exclusive director's edition features a running audio commentary by Coolidge as well as deleted scenes and other supplemental goodies.

Say, have you seen *Like Water For Chocolate* on LaserDisc? Laser lets you hear it in English or Spanish at the touch of a button! Try that with your VCR.

In the weeks to come, keep an eye out for the 30th Anniversary Widescreen Restoration of *My Fair Lady*. This magnificent winner of 8 Academy Awards® is now, truly, "more lovely than ever"...

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LASER SCANS

(Continued from page 86)

Guinness, among other notables.

Also due in November: "City Slickers II: The Legend Of Curly's Gold" with **Billy Crystal** and **Jack Palance** (Dolby Surround Digital Stereo, \$34.95), "Brainscan" with **Edward Furlong** (\$34.95), "Little Big League" with **Jason Robards** (\$39.95), and "Cops & Robbers" with **Chevy Chase** and **Palance** (\$34.95). Just out: "My Girl II" (wide, \$34.95) with **Dan Aykroyd** and **Jamie Lee Curtis**, and "National Geographic: Last Voyager Of The Lusitania" (\$29.95), which explores the mysterious sinking of the famed luxury liner during World War I.

FIVE-STAR SALES: The Laser Disc Assn. (LDA) has recognized 18 laser titles that have achieved sales of more than 100,000 units to date, awarding them with "five-star" designations. The discs are FoxVideo's "Star Wars," "The Empire Strikes Back," and "Return Of The Jedi"; Image Entertainment's "Aladdin," "Beauty And The Beast," "Dances With Wolves," and "Fantasia"; MCA/Universal's "E.T. The Extra-Terrestrial"; MGM/UA's "Gone With The Wind" and "The Wizard Of Oz"; and Pioneer LDCA's "Basic Instinct," "Ghost," "The Hunt For Red October," "Indiana Jones & The Last Crusade," "Madonna: Blond Ambition," "Raiders Of The Last Ark," "Top Gun," and "Terminator 2: Judgment Day." The latter title has sold more than 300,000 cumulative units, adding together its various laser editions.

AWARD WINNERS: Pioneer's "Terminator 2: Judgment Day" THX special edition swept five categories in the 3rd annual Consumer Laser Disc Competition Awards, which are jointly sponsored by the LDA, LaserViews magazine, and Laser Video File catalog. Here are the winners: "Terminator 2" (Best Overall Disc, Best Sound, Best Special Edition, Hall Of Fame: Best Film-To-Disc Transfer, Hall Of Fame: Best Sound), FoxVideo's "Star Wars Trilogy" (Best Film-To-Disc Transfer), FoxVideo's "The Abyss" (Best Wide-screen Edition, Hall Of Fame: Best Overall Disc), Voyager's "The Killer" (Best Foreign Film), PolyGram Video's "Sting: Ten Summoner's Tales" (Best Popular Music), Pioneer Artists' "Windham Hill: Seasons" (Best Jazz), PolyGram Video's "Pavarotti & Friends" (Best Classical Music), and MGM/UA's "The Ultimate Oz" (Best Classical Film Restoration).

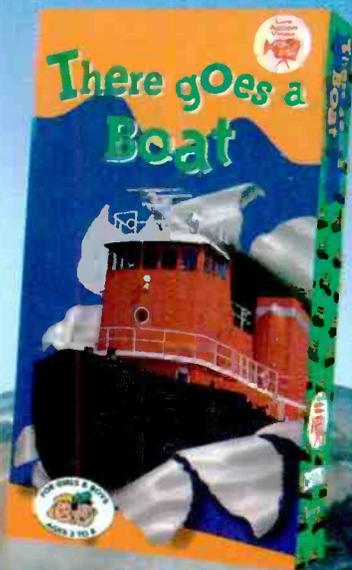
VOYAGER'S CRITERION Collection edition of "Silence Of The Lambs" (wide, THX, Dolby Surround Digital, CLV/CAV, extras, \$99.95) is another inspired and remarkably thorough presentation of an important contemporary film. It is also Voyager's first title to be mastered under the acclaimed THX laserdisc quality-control program. Included in the Criterion version is a commentary track featuring director **Jonathan Demme**, stars **Jodie Foster** and **Anthony Hopkins**, screenwriter **Ted Tally**, and FBI serial-killer tracker **John Douglas**, on whom **Scott Glenn's** Jack Crawford character was based. There are also six deleted scenes, storyboards, production stills, filmographies, an examination of FBI profiling techniques, dossiers on sexual homicide, and chilling excerpts from interviews with actual serial killers.

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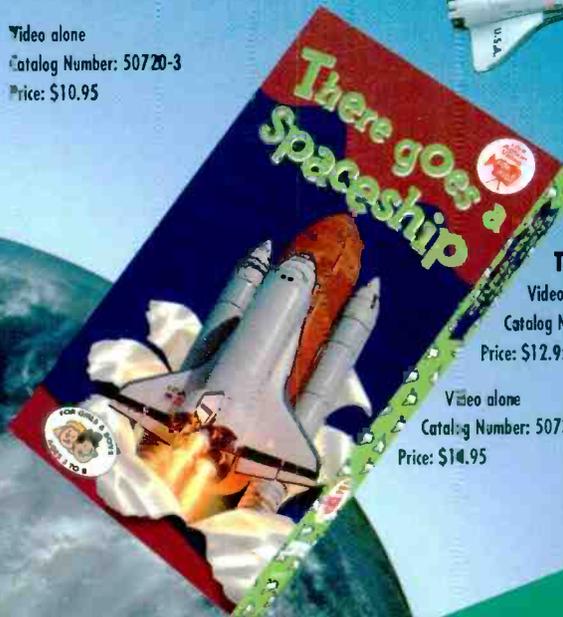
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Pro Audio

Sound Experts Get Jump On Operalia Tight Schedule Doesn't Faze Crew At Competition

BY MIKE LETHBY

MEXICO CITY—The quest to find the next generation of opera stars turned into a big event for the recording, broadcasting, post-production, and live sound sectors of the professional audio industry.

Industry leaders gathered here Sept. 17 at the San Angel Studios—home of Mexican broadcast giant Televisa—to capture Operalia, the first major global talent competition for opera singers. The event was conceived in June 1993 by superstar tenor Plácido Domingo and Televisa president Emilio Azcarraga.

Televisa brought in a big-league production team, many from the 1994 Brit Awards in London, to aid its own staff. Producer Andy Ward, director David Mallet, and a live sound crew from London's Dimension Audio (headed by Derrick Zeiba) were joined by audio producer/music mixer Toby Alington, along with Doug Bennet and Carden Taft. Working for the first time in television, artist David Hockney designed the stage sets.

Ward and Mallet had decided on a live format in agreement with the U.S.' Fox network, which carried the event. Said Ward at Operalia, "We decided to broadcast it live to keep the edge of excitement and drama."

Delays in building sets had cut short rehearsals, forcing the production team to make editing decisions on the fly as the two-hour show unfolded. Mallet said afterward, "That's live broadcasting for you—and the broadcasters loved it."

Televisa's sales arm, Protele, headed by Pedro Font, placed the live feed with 72 stations worldwide, including BSkyB. And with Fox sending the show to 52 U.S. affiliates, the live audience totaled 600 million, according to Televisa. Another 100 million are expected to watch an edited version scheduled to air in November.

The audio production was a complex job, with broadcast and live sound handled as an integrated project. A major factor was the team's decision early on to use Dolby Surround—the first live global classical broadcast to feature the Pro Logic-compatible technology.

Audio producer/music mixer Alington said it was "a great gig for Dolby Surround, both for broadcast audio and in the auditorium. The encoders and decoders are easy to incorporate—you just set them up and leave them."

A replica opera house interior had been built in Televisa's Studio 5, and FOH sound designer Zeiba was given the task of emulating the acoustics of a real opera auditorium for the live audience, which included the competition judges and performers.

"We didn't want to subject ei-

ther party to the rigors of having to perform in a dry, unpleasant, and uncooperative space," he said. "Instead of going for assisted-resonance systems or a computer-based system to provide an artificial acoustic—and having had previous experience with the Dolby Surround system—I decided that I knew it sufficiently well and could control it accurately enough to provide an identical acoustic environment both during the rehearsals in an empty auditorium, and in live

'In effect, this was a very successful dry run for next year and for subsequent years'

performance.

"To provide sufficient sources of sound, I distributed 32 JBL Control-1 speakers around the auditorium, delayed through 5 Klark-Teknik DN716 delay lines to give the impression of a larger space," Zeiba added. "Meyer UPM-1 wedge monitor speakers around the grid were fed artificial reverberation from a Lexicon 480L via the Dolby Surround decoder. A front source came from a left-center-right array of UPM-1s, reinforcing the individually miked orchestra and the singers." The system was controlled by two Yamaha PM4000s, DN360 equalizers, dbx 166 compression, and a Lexicon 480L, according to Zeiba.

In the audio control room, the microphones were mixed by Alington on a Euphonix CS2000 console, supplied by Steve Thompson at the Clubhouse in Los Angeles, along with two Sony 33245 multitracks, monitoring, and other accessories. The Clubhouse specializes in moving the components of a recording studio into a chosen venue (usually a client's home), and had the essential expertise and resources to make Operalia's brief but critical installation.

Said Alington, "The Euphonix won because of its snapshot capability, and being easily transportable. It has a very clean sound, and I'm happier working with analog—or, in this case, DCA—than digital for live broadcast, because of the reliability factor. And Steve Thompson, working alongside me, has been a great help to us throughout."

Said Alington of the broadcast aspects, "Derrick Zeiba and I were very concerned that viewers should not see the technical aspects of the sound—the microphones, etc., of a standard classical recording rig. I opted for close-miking on the whole orchestra and on the singers, with a mixture of radio and float microphones. You couldn't see any of those unless you looked very carefully. Close-miking also helped counter ambient noise from lighting motor drives, the camera track, and the film studio air conditioning." Post-production sweetening at London's Audio Edit cleaned up the edited version for TV and CD.

Taft's PM4000 mixed the Dolby Surround-encoded music with VT feeds and presenters' mikes to provide three stereo outputs to Televisa's Chapaultape satellite station, via a microwave link.

"It was frustrating having lost so much rehearsal time beforehand," Alington said, "but, in the end, the technical quality of the show was extremely high."

Producer Ward added, "In effect, this was a very successful dry run for next year and subsequent years. Televisa intends Operalia to become the world's major annual classical broadcast event." Next year's semifinals will be held in Seville in September, with the Mexico City finals in December, and the producers are considering offers from potential sponsors.

New York-based tenor Bruce Fowler—at 33 the oldest prize winner in a field of contenders as young as 21—summed up the finalists' view: "The quality in Operalia has been higher than in any competition I've ever done. Plácido's support makes it something every singer will naturally want to go for."

SONY ENTERS 8-TRACK DIGI WARS

In a development that is likely to strengthen Hi-8's stance against the rival Alesis ADAT format, Sony is set to license Tascam's DA-88 digital 8-track system, according to informed sources.

The move is significant in that it brings Sony into an area of the market in which it has not been active. Ironically, Sony's entry also undermines its own continued support of the costlier DASH format, and rep-

resents a rare instance of the company buying into outside technology.

Details on the Sony/Tascam product are scant, but it is understood that the machine will be even more oriented toward post-production than the Tascam DA-88, with the addition of new interface cards.

Sources at Sony and Tascam were unavailable to comment at press time.

ZENON SCHOEPE



Jazz At The Movies In The Studio. "One From The Heart: Sax At The Movies II"—the fourth album in Discovery Records' acclaimed Jazz At The Movies series—was tracked at NRG Recording Services in North Hollywood. Shown at the sessions, from left, are second engineer Wade Norton, engineer Bob Biles, producer Bones Howe, arranger/conductor Bob Alcivar, and executive producer Keith Holzman. The record is due in January 1995.

Everest Masters Restored From 35 mm Via SBM System

BY PAUL VERNA

NEW YORK—When the folks at the Omega Records Group/Vanguard Classics decided to re-release the company's vaunted Everest masters, they knew it would be no ordinary restoration project.

After all, most CD reissues require engineers to work from familiar, if obsolete, formats. But the Everest masters—a classics collection containing works by composers ranging from Bartok to Gershwin to Rachmaninoff, performed by the London Philharmonic, London Symphony, Pittsburgh Symphony, and others—were originally recorded in the late '50s on the rare 35 mm magnetic film audio format.

Those 35 mm masters were dumped onto a Sony PCM 9000 20-bit hard-disc recorder, and then reduced via Sony's Super Bit Mapping system to the 16-bit standard for playback on CD.

The masters were located in 1993 in a California vault by Seymour Solomon, president of Omega Records and founder of Vanguard Classics. He says most of them were in good shape, despite the less-than-ideal conditions under which they were stored.

The recordings were made on three-channel stereo by entrepreneur Harry Belock and engineer Bert Whyte, using Newmann U-47 microphones into a Western Electric recorder. They opted for the 35 mm medium because it represented the pinnacle of audio recording at the time, superior to the incipient quarter-inch, 15-i.p.s. stereo tape used to record most albums.

Although Belock and Whyte

were pioneers in the format, they were not the only ones who worked in it. Enoch Light made what are known as "command 35" recordings on 35 mm, and Bob Fine recorded sessions for Mercury on 35 mm that were re-released last year by PolyGram's Chronicles reissues label.

Sony Classical director of recording operations David Smith, who supervised the transfer of the Everest tapes to hard disc, says the quality of the original vinyl releases of these albums was no match for the pristine-sounding masters.

"No one ever hears the masters themselves," says Smith. "We have made it possible for consumers to hear the quality of the unique recordings Harry and Bert so painstakingly captured 30 years ago."

Smith says Super Bit Mapping ensured that every detail of the original was preserved, and that the overall tonal quality of the CD was smoother than that of a non-redithered disc.

The project also had profound personal significance for Smith, since he owned some of the quarter-inch and half-inch open-reel
(Continued on next page)

FOR THE RECORD

The mixing engineer for Boyz II Men's No. 1 single, "I'll Make Love To You," is Mick Guzauski. Incorrect information appeared in the Studio Action chart's Hot 100 and R&B columns.

STUDIO ACTION

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

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	I'LL MAKE LOVE TO YOU Boyz II Men/ Babyface (Motown)	I'LL MAKE LOVE TO YOU Boyz II Men/ Babyface (Motown)	THIRD ROCK FROM THE SUN Joe Diffie/ J. Slate J. Diffie (Epic)	BRING ME JOY Meechie/ M. Joshua (Vibe)	FLAVA IN YA EAR Craig Mack/ Easy Mo Dee (Bad Boy/Arista)
RECORDING STUDIO(S) Engineer(s)	LARRABEE (Los Angeles) Brad Gilderman	LARRABEE (Los Angeles) Brad Gilderman	SOUNDSHOP (Nashville) Mike Bradley John Dickson	STREETERVILLE (Chicago, IL) Joey 'The Don' Donatello	HIT FACTORY (New York) Bob Brockmann
RECORDING CONSOLE(S)	SSL 4000G	SSL 4000G	Trident Vector 432	Neve VR60	Neve VRP60 w/Flying Faders
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Sony 3348	Otari MTR90	Studer A800
STUDIO MONITOR(S)	Augspurger/TAD	Augspurger/TAD	Westlake BBSM 15 Yamaha NS10	Aurotone UREI 813 Yamaha NS10	Yamaha NS10 UREI 813C
MASTER TAPE	3M 996	3M 996	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	ENCORE (Los Angeles) Mick Guzauski	ENCORE (Los Angeles) Mick Guzauski	SOUNDSHOP (Nashville) Mike Bradley John Dickson	STREETERVILLE (Chicago, IL) Joey 'The Don' Donatello	HIT FACTORY (New York) Bob Brockmann
CONSOLE(S)	SSL 4000G	SSL 4000G	Trident Vector 432	Neve VR60	Neve VRP60 w/Flying Faders
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Studer A820	Otari MTR90	Studer A800
STUDIO MONITOR(S)	Augspurger/ Tannoy SGM10	Augspurger/ Tannoy SGM10	Westlake BBSM 15 Yamaha NS10	Aurotone Yamaha NS10 UREI 813	Yamaha NS10 UREI 813C
MASTER TAPE	3M 996	3M 996	Ampex 499	Ampex 499	Ampex 499
MASTERING (ALBUM) Engineer	FUTURE DISC Eddy Schreyer	FUTURE DISC Eddy Schreyer	GEORGETOWN MASTERS Denny Purcell	ABSOLUTE AUDIO Tom Brick	HIT FACTORY MASTERING Chris Gehringer
PRIMARY CD REPLICATOR (ALBUM)	PMBC	PMBC	Sony Manufacturing	Disctronics	BMG Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM	HTM	Sony Manufacturing	Sound Impressions	BMG Manufacturing

© 1994, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

EUROSOUNDS

A column by Zenon Schoepe on the European professional sound industry.

U.K.

3M 275LE DIGITAL MASTERING TAPE was used in bulk by Sound Recording Technology in Cambridge for the 20-bit recording and production of some 127 albums featuring the **Royal Philharmonic Orchestra**. The recording was at CTS Studios in London, with each album taking about two days to record, up to 48 mics, and almost 100 miles of tape.

"To get maximum benefit from the 20-bit technology's 120-dB dynamic range, the noise floor has to be very low indeed," says SRT's **Dave Richardson**. "This ruled out churches and other halls, and Studio 1 at CTS combines appropriate acoustics with excellent separation from the outside world."

BBC WORLD SERVICE at Bush House purchased a 20-channel Calrec Q Series console for its Studio S46, and BBC Midlands at Pebble Mill installed its second Q Series. BBC Wales ordered a 72-channel chassis Q Series for Studio C1 in Cardiff, and BBC World Service Television ordered a Q series for broadcasting World Service Arabic Television from TV Centre. 021 Television in Birmingham received delivery of a 40-mono/stereo-channel Compact Series console for its Unit 2 OB vehicle.

HARMAN COMPANY BSS AUDIO is to move to the Harman site in Potters Bar, Hertfordshire, U.K., later in the year, with the manufacture of its products being undertaken by Soundcraft.

The move is said to be part of a major expansion by the outboard equipment manufacturer, whose future growth is said to be blocked by the lack of manufacturing space at its present St. Albans premises. Soundcraft's automated manufacturing techniques and spare capacity have therefore been employed.

BSS R&D, marketing, and sales operations will be accommodated in a building across the road from the main Harman Cranborne House premises.

SOUNDCRAFT IS ADDRESSING the U.S. local radio sector with the RM100 on-air desk—a product that employs many of the principles incorporated in the Series 10S console over the European-oriented Series 10.

"We've employed a style, design, and layout that will appeal to the U.S.-influenced Pacific market," says Soundcraft Pro and Broadcast product manager **Mike Mann**. "The operational needs of the U.S. broadcaster are totally different from those in Europe." The desk is modular with a choice of mono, stereo, and Telco modules accommodated in 8-, 12-, or 18-strip frame sizes.

SIMON STABLE, industry personality, leading light of the '60s and '70s music scene, and owner of Simon Stable Promotions Cassette Duplication in Launton, Oxfordshire, died Aug. 27 from a lung illness. He is survived by his wife, Jude, a son, 17, and a daughter, 13.

Born **Simon de la Bedoyere**, a French count, Stable wrote influentially for NME, Top Pops, Music Now, Disc, and International Times and also ran a record shop in Portobello Road called Simon's Stable, from which he drew his name. The shop specialized in American imports at a time when they were rare and was frequented by bands of the period, such as Pink Floyd, Ten Years After, and Marc Bolan, among many others, whom he exposed to the music.

He was one of the first to spot King Crimson and attended the band's legendary rehearsals in Fulham Palace Road; he married Jude Dyble, who sang with Fairport Convention and early King Crimson.

"He'll be remembered for his enthusiasm and the way he helped people," says his wife. "If he saw a band he thought was good, he'd find the person for them to contact, and he did that throughout his life."

TWICKENHAM SOUND STATION has taken delivery of its fifth DAR Delta DAW, making it the biggest SoundStation user in Europe. The 16-track Delta Plus was immediately pressed into service on the film "Interview With The Vampire," starring Tom Cruise.

"Having a large complement of Deltas gives us the ability to work in different tasks in parallel, speeding up the total turnaround time for a project," says Twickenham Sound Station director **Dean Humphreys**.

GREECE

MIDAS SUPPLIED ALPHA SOUND with an XL348 FOH desk for a musical production at the Irodian Ancient Theatre at the Acropolis in Athens to mark 20 years of Turkish occupation in Cyprus. Alpha Sound also employed a 40-channel XL3 and a 15-year-old Midas desk for the production.

THE NETHERLANDS

THE INTERNATIONAL BROADCAST CONVENTION organizers have reported that the exhibition and conference held earlier this month in Amsterdam was a success. This was the last biannual convention prior to the show going annual next year and coming into direct competition with the ITS Convention in Montreux.

Attendance on the second-to-last day was quoted at 25,860, compared to the last event's circa 19,000 figure, with 96 countries represented among the attendees. Approximately 143 companies have already signed up for next year's show, according to the organizers.

In exhibitor terms, the show marked the arrival of computer companies, with IBM in particular having a strong presence.

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Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

OCTOBER

Oct. 1, "Internet: The Entertainment Playground," seminar presented by the Los Angeles Internet Group, Electronic Cafe International, Los Angeles. 310-358-6957.

Oct. 3, **ASCAP Awards Dinner**, Opryland, Nashville. Eve Vaupel, 615-742-5000.

Oct. 4, **BMI Awards Dinner**, Municipal Auditorium, Nashville. Ellen Wood, 615-291-6700.

Oct. 5, **28th Annual Country Music Assn. Awards**, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 6, **SESAC Awards Dinner**, Wild Horse Saloon, Nashville. Gary Voorhees, 615-320-0055.

Oct. 7-10, "How Can I Be Down?": **Second Annual Hip-Hop Summit Convention**, presented by Peter Thomas Entertainment with panels by the Rap Coalition, Ritz Plaza, South Beach, Miami. 212-229-5273.

Oct. 9-10, **VH-1 Fairway To Heaven Celebrity Golf Tournament**, Walt Disney World, Orlando, Fla. 212-258-7837.

Oct. 9-12, **Conference on Interactive Mar-**

NEW BARD CHAIRMAN

(Continued from page 64)

eral industry matters," says Andy Gray of Andy's Records, a leading independent retailer in the U.K. and member of the BARD council, supporting McAuley's chairmanship.

For his part, McAuley says he plans to address such concerns during regional BARD "road show" visits this month.

While independent retailer Richard Wootton was elected deputy chairman of BARD for a second year, the choice of McAuley is seen as providing the balance of a corporate executive with major-chain clout at the top of the retail association.

Also newly elected as officers on the BARD council are Hamish Robertson of the John Menzies chain as secretary, and Alan Taylor of Total Home Entertainment as treasurer. All four of the officers will serve one-year terms.

FOR THE RECORD

Five acts were left off the list supplied by Warner Bros. Records/Nashville for the country roster story in the Sept. 24 issue. The artists are Schara Johnson, Russ Taff, Mark O'Connor, the Branson Brothers, and 4-Wheel Drive.

A story in the Oct. 1 issue may have given the wrong impression about TVT's relationship with the act Nine Inch Nails. TVT retains an interest in the group through a joint venture with Interscope.

Janet Gari and Jeffrey Geddes wrote the play "Such A Pretty Face," but do not perform in it. Incorrect information was given in Lifelines in the Oct. 1 issue.

keting/West, Marriott Camelback Inn Resort, Scottsdale, Ariz. 310-798-0433.

Oct. 10, **12th Annual Academy Of Country Music Celebrity Golf Classic**, De Bell Golf Course, Los Angeles. Proceeds will be divided between the Country Music Retirement Home and the T.J. Martell Foundation. 213-462-2351.

Oct. 11-13, **Seventh Annual Multimedia Expo**, presented by American Expositions Inc., Multimedia Development Group, and International Interactive Communications Society, Moscone Center, San Francisco. 212-226-4141.

Oct. 12-15, **National Assn. Of Broadcasters Radio Convention**, Los Angeles Convention Center, Los Angeles. 202-429-5300.

Oct. 21, **Sixth Annual Calypso And Steelband Music "Sunshine" Award Program**, Tribeca Performing Arts Center, New York. 201-836-0799.

Oct. 21-22, **Reggae Seminar**, presented by Tropical Beat, Reggae & World Beat TV, Flagship Resort Hotel, Atlantic City, N.J. 804-266-2634.

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

Oct. 24-26, **11th Annual Seminar on Negotiating Contracts in the Entertainment Industry**, New York Hilton, New York. 212-545-6111.

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

Oct. 27, **Third Annual Salute To Excellence Dinner**, honoring Terri Rossi, benefitting the American Cancer Society's Early Detection Breast Cancer Program, Sheraton New York Hotel & Towers, New York. Cynthia Badie Associates, 212-222-3438.

Oct. 27, **T.J. Martell Music And Wine Aficionados Dinner**, Burden Mansion, New York. Muriel Max, 212-245-1818.

NOVEMBER

Nov. 2-4, **Billboard Music Video Conference and Awards**, Loews Santa Monica, Santa Monica, Calif. 212-536-5018.

Nov. 3-4, **Sixth Annual Magnetic And Optical Media Seminar**, presented by ITA, Nikko Hotel, Atlanta, Ga. 212-643-0620.



Beautiful Signing. Jive executives celebrate the signing of rap artist Keith Murray to the label. Murray's debut album, "The Most Beautiful Thing In This World," will be released in November. Shown, from left, are Cheryl Brown, Jive product manager; Tom Carrabba, Jive VP of marketing and sales; Pete Jones, BMG president; Murray; Larry Khan, Jive VP of R&B promotion; Barry Weiss, Jive senior VP/GM; and Jeffrey Sledge, Jive A&R manager.

LIFELINES

BIRTHS

Boy, Robin Travis, to **Jeff van Gelder** and **Biggi Tallman**, Aug. 24 in Cologne, Germany. He is music director for German radio network Radio NRW. She is a promoter for BMG Ariola Records.

Twin girls, Madeline Lisa and Catherine Amanda, to **Matt and Perrie Halpern**, Aug. 25 in New York. He is director of production for BMG Classics.

Girl, Kiersten Michaela Allysa, to "Miami" **Mike and Elizabeth Knowles**, Sept. 1 in Miami. He is a freelance audio engineer.

MARRIAGES

David MacMillan to **Jan Crabtree**, Sept. 17 in Toronto. He is a marketing manager with EMI Music Canada.

Jess Auerbach to **Jill Friedman**, Sept. 25 in Sea Cliff, N.Y. He is VP of forecasting and inventory man-

agement for the EMI Records Group North America.

DEATHS

David Thoreau Rose, 48, of complications due to bacterial meningitis, July 25 in Lewisburg, Pa. Rose was electric violinist and vocalist for the 1970s band Fred, and later worked with the Brecker Brothers, David Spinoza, Stan Getz, and Yoko Ono. He toured worldwide with Serge Perathoner's France-based band Transit Express, and collaborated with Perathoner on the instrumental set "David Rose," and later on the Millennium/RCA albums "Worlds Apart" and "Behind The Line." The pair also recorded the album "Blue Rose" with guitarist Christian "Basile" Leroux, which was released on CBS Records in 1983 and featured the single "Don't You Know." In 1985, Rose returned to the U.S. and formed the David Rose Band with bassist Kim Reichley. He is survived by his wife, Annie; his daugh-

ter, Stephanie Juniper; his parents, Ralph and Sara Isabel; and his sister, Susan Smith.

Leonard Feather, 80, of complications from pneumonia, Sept. 22 in Encino, Calif. Feather is said by many to be the dean of jazz journalism, and is held by some to be the single most important critic the genre has known. He was born in London in 1914, and came to New York in 1935, where he began his career chronicling the jazz scene. A decade later he threw his weight behind bebop, the burgeoning new music of the post-World War II years. "Inside Bebop," the book he wrote in 1949, became one of the important works documenting that style. In 1955 Feather compiled the "Encyclopedia Of Jazz," a cornerstone book that saw numerous updates over the years. He contributed regularly to a host of publications, including Metro-nome, Downbeat, Esquire, Playboy, and JazzTimes. Aside from

criticism, Feather served jazz as a producer, composer, and discoverer of talent. Among his song credits are "Evil Gal Blues" and "Blowtop Blues," both recorded by Dinah Washington (whose first recordings he supervised), and "How Blue Can You Get," recorded by Louis Jordan and B.B. King. He also produced the first recordings of Sarah Vaughan. Since the late 1950s, he served as a critic for the Los Angeles Times. He is survived by his wife, Jane; a daughter, Lorraine Feather; and a sister, Gwen Cannon.

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

VOCALISTS IN JAPAN

(Continued from page 64)

ing up to introduce Brown to audiences in the Pacific rim.

Starting Oct. 10, the singer will do a five-week promo tour of the region, taking in Australia and South Africa.

BMG International's regional VP Stuart Rubin plays down the similarities to Whitney Houston. "It's a lovely comparison, but what we've seen in Japan is that the success has come from her music and her image. Certainly the key audience is very similar—it seems to be females between 18-30 who adopt her."

Radio is picking up on the singles "Heaven Come Down" and "My Everything," and Rubin says the Asian music TV channel V has "put on a good spread for Brown."

The success of Brown's album caught the Japanese company slightly by surprise, and while a local version was being assembled, demand was satisfied by imports from Europe.

"It just blew apart in Japan," says Rubin. "It's really an exception in terms of how this happened on import."

Assistance in preparing this story was provided by Dominic Pride in London.

GOOD WORKS

SONGFEST FOR HOMELESS: The First New York Singer-Songwriter Festival at Carnegie Hall Oct. 14 will benefit the National Coalition for the Homeless. Presented by Putumayo, the New York-based clothing, craft, and music wholesaler/retailer, it will feature more than 20 performers. They include **Fredy Johnston**, **Dougie MacLean**, **Rory Block**, **Chris Smither**, **Julie Gold**, **Mike Reid**, **Darden Smith**, **Pierce Pettis**, **Kristen Hall**, **Cliff Eberhardt**, **Lori Carson**, **Carrie Newcomer**, **Catie Curtis**, **Cosy Sheridan**, and **Ellis Paul**. **Leo Porter**, formerly a homeless musician, will sing a song from the "Voice Of The Homeless" album. Hosting the evening will be **Vin Scelsa** of WXRK New York and **Darren Devivo** and **Rita Houston** of WFUV New York. The performance will be recorded by

the World Cafe, and rebroadcast as a Thanksgiving special on more than 100 public and commercial radio stations. In late October, Putumayo will release a two-volume compilation called "Shelter: The Best Of Contemporary Singer-Songwriters," including many of the artists performing at Carnegie Hall, in addition to **Mary Chapin Carpenter**, **Nanci Griffith**, and **Shawn Colvin**. Two dollars from each CD and \$1 from each cassette will be donated to the National Coalition for the Homeless in Washington, D.C. and a shelter in Great Britain. For more info, contact **Daniele Wolfson Cardelia** at 212-995-9400 or **Andrew Seidenfeld** at 201-222-0020.

VOICES OF REASON: The Century Council, a national anti-alcohol abuse group funded by brewers, vint-

ners, distillers, and wholesalers, have launched a "You Lose It" music campaign to fight drunken driving by young men. The public service campaign, with its music video-type film, TV, radio, and poster, features **Eddie Money**, **Ricky Van Shelton**, and **L.A. Sno of Duice**. In each of the 30-second rap, rock, and country public service announcements, the artists perform background lyrics meant to attract fans and support the peer-delivered messages. The lyrics unify all the spots within the single theme of "If you drink and drive, you lose it."

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(Continued from page 1)

his way.

"It still seems pretty surreal," says the unassuming Logan. "It's like some kind of weird dream."

That blurry vision may come more into focus when Logan begins touring this fall in support of his eclectic "Bulk," which was released in the spring by Medium Cool Records. Meanwhile, some major retail chains and a handful of influential major-market radio stations are warming to Logan's two hour-plus musical document. In a classic word-of-mouth pattern, the word "Logan" is being mouthed more and more often.

"Bulk," labeled by one critic "easily the year's most compelling debut," came to be when Peter Jespersen, co-founder of Minneapolis' Twin Tone Records and current head of Medium Cool, met Logan two years ago in Athens, Ga. Jespersen, who a decade earlier had to catch his breath the first time he popped an unsolicited Replacements tape into his box at Twin Tone, had heard about Logan from members of Athens acts R.E.M. and Dashboard Saviors. Jespersen asked Logan, who works full time repairing swimming pool motors, for some tapes of his songs, which number in the hundreds. Logan passed. Again in town, Jespersen saw Logan at Athens' 40 Watt club playing with the local pickup band Liquor Cabinet, and again the record company man pleaded. Logan said he would think about it.

During the first week of April 1993, Jespersen received a package at work containing 90-odd songs recorded by Logan and longtime buddy Kelly Keneipp. "The first song was '15 Years in Indiana,' and I went, 'Oh, My God,'" says Jespersen, recalling his initial hearing of the acoustic tale of a hopeless Midwestern cocktail waitress.

Logan says he's not sure what spurred him to mail the package. "I guess I just had a bad day at work or something," he says. "I figured at least let the guy listen to it and see if he wanted to do anything with it. We couldn't imagine that he would."

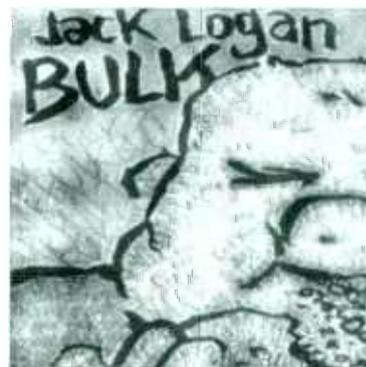
Jespersen couldn't imagine *not* doing something. He waded through Logan's decade-old library and, without enhancing the homemade sound of the rough-edged four- and eight-track recordings, pieced together a double record. Hence the name "Bulk."

Technically, Logan had recorded prior to "Bulk" with an '80s band called Lava Treatment, again with companion Keneipp. Logan recalls how the band's "Lake Eerie" release came into being: "At some point, I think Kelly just had a little too much extra money, and we thought [we'd record]. We had 300 [copies] pressed, and once we got them we were just too scared to take them out and sell them. So we just kinda gave them out to friends."

Early versions of some "Bulk" songs can be found on "Lake Eerie," whose back jacket features a plug ("Trouble with that pesky swimming pool pump?") for the Doraville Electric shop where the two men work.

Even before the springtime release of "Bulk," critics had praised the record (Music To My Ears, Billboard, May 28). And over the summer, virtually every major publication with a music writer on staff—USA Today, Entertainment Weekly, Penthouse, The Washington Post, People, Interview, The New York Times—has weighed in and trumpeted Logan's album as a singular work of distinction. Rolling Stone recently doled out a four-star rave.

Despite that approval, few artists (or label execs) are interested in amassing a press clip collection that outpaces record sales. But how to market an un-



Pictured above, left, is the album art for "Bulk." Above, right, is the album art for "Lake Eerie," Jack Logan's first recording, made with a local '80s band, Lava Treatment, in which he collaborated with longtime buddy Kelly Keneipp.

known artist whose voluminous debut touches on so many genres—rock, folk, blues, and garage punk?

Jespersen says a key is finally getting Logan in front of crowds. Now that the hectic summer season is over and owners have covered up their swimming pools, the singer and Keneipp are set to hit the road, along with three other players. They were to perform in Los Angeles Sept. 29 and have shows set in New York Oct. 18 and 20, Philadelphia Oct. 19, Providence, R.I., Oct. 21, and Washington, D.C., Oct. 22. In D.C., Logan will tape an interview with National Public Radio. Also on tap is an opening slot for Sugar's show at Atlanta's Roxy in November.

The Los Angeles performance coincided with an in-studio visit at KSCA (FM 101), the city's new album alternative station, which has embraced Logan's single "Shrunken Head." The single was prompted by a nine-track CD primer, "Jack Logan 101," sent out in late August to help educate PDs who didn't have time to wade through "Bulk."

Other stations playing the song include album alternatives KTCZ-FM Minneapolis and WXPN Philadelphia, and college powerhouses WRAS Atlanta and KCMU Seattle. "To me, that's amazing," says Logan. "I didn't think we'd have a chance."

At retail, independent outlets have led the way in stocking "Bulk," and some large chains are now nibbling. Medium Cool, owned by Restless Records, is distributed by ADA. One key has been pricing the double-length "Bulk"

for retailers at \$10. "That's very attractive for us," says Michael Toppe, senior buyer for the Minneapolis-based Best Buy chain, which has placed the Logan sampler into in-store rotation as well in some listening booths.

Watching the slow but growing sales activity for "Bulk," Toppe says that with the right combination of continued consumer awareness and press interest, the album could blossom into a 200,000-300,000 seller.

Jespersen declined to comment on the album's sales to date. According to SoundScan, "Bulk" has sold 3,700 units. Sales may be higher among the indie retailers not tracked by SoundScan. Toppe compares the potential of "Bulk" to that of last year's quiet giant, "Exile In Guyville" by Liz Phair.

"Major labels dream about having this type of record," says Toppe of "Bulk." "A buzz record."

The similarities between Logan and Phair are striking. Both appeared on the musical scene seemingly out of nowhere, with unorthodox double-length debuts. Both spent years writing volumes of songs that were shared only with friends. And both found believers at small, hip indie labels (Medium Cool and Matador, respectively) that insisted the songs be recorded and done without fanfare (i.e., a low-key production).

Jespersen and Logan already have a handshake deal calling for a traditional 40-minute, 12-song follow-up album as early as next year. The prolific Logan, who has penned two-dozen songs over a single weekend, figures, "We can do a nice, concise little record."

ROCK SOUNDTRACKS SPARK INDIE FILMS

(Continued from page 32)

only play in major markets, many music retailers will not benefit from the usual high-profile promotional tie-ins between a soundtrack and a film, such as local television and newspaper advertising.

"We tend to order conservatively on soundtracks," says Hugh Jones, marketing director of Cellophane Records, a four-store, Seattle-based retail chain. "However, whether a film is released widely or not has no bearing on our ordering patterns. The big question is, Who is on it? If it has Soul Asylum, we'll order it. If there is unreleased material, consumers will be more likely to snap it up."

Both radio and music video airplay are important factors in combating regional blackouts. A hit single is one obvious way to call attention to a small-film soundtrack, as labels scramble to uncover the next Lisa Loeb.

Immortal is aiming for national airplay at video outlets and college radio for "Love Hurts." The Everly Brothers song, which was a hit in 1976 for Nazareth, is performed in a duet by the Breeders' Kim Deal and Guided By

Voices' Bob Pollard.

Both "Love & A 45" and "Clerks" include audio samples of film dialogue sandwiched between songs. The same approach is also used in the high-profile soundtracks to "Natural Born Killers" and "Pulp Fiction."

"The dialogue drives the film," says Gordon. "These bits and pieces allow the filmgoer to re-experience the movie at home."

Many independent films have a healthy life on home video, where a wider audience often translates into wider interest in the soundtrack (Billboard, June 11).

"These films have a whole second life on video," says McHugh. "Look at 'Dazed And Confused'—it never was released wide, and [the soundtrack] went gold. People discovered it at the video store."

Jones says that his chain has done "moderately well" with the soundtracks to "Backbeat" and "Dazed And Confused," the latter of which will be available on video Oct. 11.



A Presidential Audience. While vacationing on Martha's Vineyard, President Bill Clinton and his wife Hillary were interviewed by local station WMVY Cape Cod, Mass. Pictured, from left, are WMVY ND Mitch Wertlieb; WMVY reporter Laura Alexander; President Clinton; Mrs. Clinton; and WMVY PD Barbara Dacey.

2 Aussie FM Nets Unite, Take Huge Audience Share

BY CHRISTIE ELIEZER

MELBOURNE—Australia's two biggest commercial FM radio networks, Austereo and Village Roadshow's Triple M, have agreed to merge, gaining almost half the nation's under-40 audience in the process.

The merged network is worth an estimated \$148 million and resolves Roadshow's \$90 million hostile bid for Austereo earlier this month. (All figures are given in U.S. dollars at the exchange rate of 74 cents to the Australian dollar).

Austereo, which has seven stations around the country, will purchase Triple M stations in Sydney, Melbourne, Brisbane, Adelaide, and possibly Perth by offering Village Roadshow \$52.5 million in Austereo shares. Austereo also will assume \$48.1 million in bank debt. This will lift the total value of the deal to more than \$100 million and will raise Austereo's debt to about \$85 million. However, the enlarged Austereo operation will now gain half of the country's \$222 million in metropolitan radio advertising revenues.

Village Roadshow will get a profit, part in cash and part in

stock, of about \$28 million on the \$65 million it paid Triple M's receivers last year. After offering to buy up to 20% of the holding of each Austereo shareholder at \$1.30 per share, Village Roadshow is expected to emerge with 50.1% of Austereo.

In a joint statement, the companies confirmed that "Austereo and Triple M will continue to operate separately and will compete vigorously from an on-air and marketing standpoint."

The deal is expected to receive the necessary approval of Austereo shareholders and the Trade Practices Commission.

With recent advertising figures showing a financial recovery by Australian radio, international media players are beginning to explore shares and acquisitions in the market. San Antonio, Texas-based Clear Channel Communications reportedly has looked at Austereo and Wesgo, another major Australian radio network. A local division of Ireland's Independent Newspapers Plc. has bid for up to 20% of Wesgo. And the U.K.'s Associated Newspaper Holdings had been holding talks with Austereo prior to the Village Roadshow merger.

Success Breeds New Country Labels More Records Means More Congestion At Radio

BY ERIC BOEHLERT

NEW YORK—Country music has gone through plenty of changes in recent years due to its explosive growth. One of the most visible is the growing number of labels catering to country radio, while the stations themselves continue to multiply. That means more labels are calling more stations on behalf of more artists, all vying for the same handful of open playlist slots.

Country label promoters and some radio programmers are bemoaning the increasingly crowded marketplace, each finding it more difficult to do business. Yet their colleagues over at top 40, who routinely deal with dozens more labels, can't figure out what all the country fuss is about.

For years the number of country labels remained constant. In 1989, nine major players called Nashville home and supplied the vast majority of radio's product. The same had been true in 1984. But as it became clear that major, mainstream stars could be created within the country format, more companies opted to join the lucrative game. Additionally, some established players have recently spun off new sister labels (e.g., MCA's Decca and Liberty's Patriot).

Today, 16 majors, along with a handful of upstart independents, are churning out singles and albums. While that number remains a fraction of its pop counterpart, by almost doubling, the labels have made their impact felt.

On the second Monday of September, Dene Hallam, PD at KKBQ Houston, estimated that 20 new singles were vying for a slot on his playlist that week. Traditionally, the week following the Labor Day weekend has always been a busy one, with labels looking to break out of the post-summer gate. But Hallam and others are hard pressed to recall a Monday as crowded with contenders.

For the most part, Hallam favors

more labels. "Competition is good. From our standpoint, it's like being a kid in the candy store," he says. And theoretically, Hallam doesn't see why the industry couldn't support 10 more labels.

Doug Baker, PD at WSIX Nashville, also welcomes more newcomers. "I think it's a very healthy thing," he said during a panel discussion at the recent Billboard/Airplay Monitor Radio Seminar.

CALLS POUR INTO STATIONS

Naturally, increased competition means it's more difficult for labels to land their acts on the radio, since playlists certainly haven't been adjusted or loosened in order to make room for the new companies.

One problem shared by promoters and programmers is that more labels and more singles means more phone calls from promoters pour into stations. "It's much tougher to get through to the stations," admits Jack Lameier, VP of Epic/Nashville national promotion.

Yet while country—long insulated from the mainstream record ranks, where new labels have been flooding the market for decades—struggles with its sea change, those at top 40 try to figure out how 16 labels could be too many.

According to Billboard chart data, from October 1993 through September 1994, 25 separate labels charted on the Hot Country Singles & Tracks chart. (A couple of those were anomalies, such as R&B singer Aaron Neville scoring a rare country hit with a cover of George Jones' "The Grand Tour" for A&M, which has no presence in Nashville.)

Over the same time period on the pop side, no fewer than 124 labels charted on the Hot 100. Granted, that chart registers 25 more singles every week than the country chart does, so more labels are likely to hit the pop mark. Still, 124 vs. 25 seems

like an easy choice to make for a deluged programmer.

What would it be like for a top 40 promoter in a 16-label world? "I think life would be a lot easier," says Skip Bishop, VP of pop promotion at RCA.

Bishop notes that over the years, new pop labels seem to "come in gusts," with new batches routinely sprouting up. Some of those upstarts fall apart, and the marketplace gets quiet until the next front blows in. Despite expansion and contractions, the total number of pop labels in play almost never shrinks.

So why do country and, specifically, record promoters think the genre has it so tough these days? Two distinct Nashville characteristics add to the format's woes.

First, the number of stations. Bishop at RCA says that the key to radio is establishing good relationships with programmers in the top 100 markets, the ones "that break acts and sell records."

According to the M Street Journal, which tracks formats, that means that record companies need to befriend 136 programmers at top 40 stations in the top 100 markets, while their country counterparts need to persuade 349 radio outlets. So country promoters have twice as many music calls to make.

Secondly, although there are just 16 major country labels, many of their acts never take a break from releasing records. Lameier points out that a typical country artist may release three singles every calendar year. That's quite different from the pop world, where artists often take three years between albums. Again, that means more work and congestion for country promoters.

No doubt, that's another price of success.

Infinity, Interep Join Forces, Create Full-Service Rep Firm

NEW YORK—Infinity Broadcasting and the Interep Radio Store have joined forces to create a new, full-service rep firm, Infinity Radio Sales. The Interep-owned-and-operated company will exclusively represent Infinity stations across the country.

With estimated 1995 billings of \$100 million, Infinity Radio Sales will be ranked from the outset among the country's top five rep firms.

The new venture is expected to be launched by Jan. 1, 1995, and will be structured with a president (who has not been hired yet), 40-50 sales people divided into two

teams, plus sports specialists, and a sales development staff. The new company also will have access to all of Interep's support services, including research and its non-wired and format networks.

Infinity stations previously had been repped by Torbet, D&R Radio, Katz, Christal, Banner, and Eastman. (Torbet and D&R are part of Interep.)

Torbet will experience the biggest loss of client stations, but Interep claims that the division will still represent stations in more than 90 markets with about \$50 million in annual billings. Torbet staffers will be working to rebuild

the company's list in the coming months, and Interep promises no layoffs of existing staffers.

With the new venture, Interep pulls ahead of rival Katz Radio Group as the country's leading radio rep firm. With the Infinity deal as a model, Interep expects to open more dedicated rep firms with other large groups in the future.

Infinity Radio Sales will be headquartered in New York, with offices in eight other cities: Atlanta, Boston, Chicago, Dallas, Detroit, Los Angeles, Philadelphia, and San Francisco.

PHYLLIS STARK



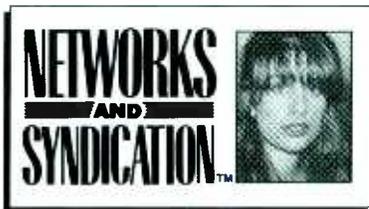
Shades Of Gray. Virgin artist David Gray hangs at L.A.'s Jabberjaw following a recent show. Pictured, from left, are Phil Fox, Cema; Dawn Hood, Virgin Records; Bob Frymire, Virgin; Melanie Levy, Cema; Gray; Liz Brooks, Vernon Yard Records; and Zeke, KROQ Los Angeles.

PRI's 'Echoes' Marks Its 5th Year

LOS ANGELES—After debuting on 65 stations in 1988, Public Radio International's "Echoes" is celebrating its fifth anniversary this week with an all-time high of 143 public radio affiliate stations.

The producers of the adult alternative show, which features such artists as **Brian Eno** and **Future Sounds Of London**, are delving into its vaults to create special new features to commemorate the occasion. Details were not available at press time.

Executive producer **Kimberly Haas** says of the show's successful run, "Five years ago, these artists were totally alien to a new listener. Now that these artists are more common, it gives a frame of reference for



by Carrie Borzillo

a new listener."

Given the world-fusion feel of the show, Haas is hoping to attract affiliates in markets outside the U.S. in the near future.

Also on the public radio front, National Public Radio has announced a few new shows set to debut this month. They are: "Weekly Edition: The Best Of NPR News," featuring the highlights of "Morning Edition," "All Things Considered," and "Weekend Edition," hosted by **Neal Conan**; "Seasonings," a holiday food and culture show hosted by **Vertamae Grosvenor**; and "The War Of The Worlds," an adaptation of the **H.G. Wells** classic featuring "Star Trek" and "Star Trek: The Next Generation" alumni **Leonard Nimoy**, **Jonathan Frakes**, **Gates McFadden**, and **Brent Spiner**.

In addition, NPR's "Car Talk" picks up new affiliate **KUSC** Los Angeles.

In other news, the children's radio market seems to be withstanding the flood of companies venturing into those waters. Both Children's Satel-

ite Network (Radio AAHS) and Fox Children's Network's "Fox Kids Countdown" have picked up key major-market affiliates.

Radio AAHS picked up stations in Philadelphia, Cleveland, Las Vegas, and Tulsa, Okla., and has entered a local marketing agreement with an outlet in Kansas City, Mo. The call letters of the new affiliates have not been disclosed yet.

"Fox Kids Countdown" adds **WBLI** Long Island, N.Y., **WPNT** Chicago, **WYXR** Philadelphia, and **WZEA** Portsmouth, N.H., to its affiliate roster. The two-hour weekly countdown is hosted by top 40 **KIIS** Los Angeles jock **Chris Leary**.

Meanwhile, Children's Media Network (KidStar) is planning to roll out its national format, based on **KDZ** Seattle, in spring 1995 (Billboard, May 15, 1993).

AROUND THE INDUSTRY

Post Modern Radio Network's newest show is "Inside The Vault," a bi-monthly, four- to six-minute show featuring rare cuts from modern rock artists. Former modern rock **KDGE** Dallas MD **Alex Luke** hosts.

Canadian Broadcasting Corp. bowed "RealTime," a five-hour weekly modern rock show, Sept. 10. The show features acts ranging from **Neil Young** to the **Offspring** to **Rheostatics** to **Luscious Jackson**.

In celebration of its 100th show, **Egil Aalvik Music Co.**'s "Groove Radio International" will offer the special "Groove Radio Top 30," featuring highlights from its first 99 shows.

CBS Radio Sports has added nine additional NFL games to its 1994 schedule. They are being broadcast during the baseball strike. The next games will be **Miami** at **Cincinnati** (Oct. 2), **Washington** at **Philadelphia** (Oct. 9), **Cleveland** at **Houston** (Oct. 13), **Green Bay** at **Minnesota** (Oct. 20), and **Pittsburgh** at **Arizona** (Oct. 30).

CBS also adds a new feature to its "House Of Blues Radio Hour" and "Blues Breaks," dubbed "Blues Breaker." The feature highlights host **Dan Aykroyd**'s favorite song of the week and will be aired during one daily "Blues Break" and the weekly

"House Of Blues Radio Hour."

Geoff Nathanson, who hosts "Sports Panel" for American Sports Radio Network, adds hosting duties for "Game Day," the net's Saturday college football package.

Cadena Radio Centro adds the first national Spanish-language weather report, "ClimaCentro," to its programming roster. Univision weather forecaster **John Morales** hosts.

James Earl Jones will host a three-hour **ABC Radio Networks** special, "Disney's Wonderful World Of Christmas."



The Lion King. Elton John gathers with WKQB St. Louis staffers before his show at Busch Stadium. Pictured, from left, are station MD **Kenny Knight**; Hollywood Records regional promotion manager **Ted Hoekstra**; John; WKQB PD **Cruze**; and MCA promotion manager **Tom Starr**.

Black Groups May Challenge Metroplex Sale Did Clear Channel's Purchase Violate FCC Limits?

BY BILL HOLLAND

WASHINGTON, D.C.—A veteran industry source says that the National Assn. of Black Owned Broadcasters and/or the National Black Media Coalition may try to break up the recently completed sale of Metroplex to Clear Channel Communications. The source claims that the deal took Clear Channel beyond the 18/18 station ownership limit then in effect.

A NABOB representative was unavailable, and a NBMC representative would only say that "something's in the works."

Whether the attempt to nix the sale would come through a lawsuit or an FCC appeal is unclear at this time.

FCC rules set limits on the number of stations one company may own. The cap increased to 20/20 but didn't kick in until Sept. 23.

Minority groups did not come forward to officially protest the commission's recent cap hike, and the

source says that minority groups may choose a case-by-case challenge until the FCC holds its upcoming inquiry into minority ownership upgrades.

INFORMATION HIGHWAY BILL DEAD

Eddie Fritts, the National Assn. of Broadcasters' president/CEO, announced Sept. 23 that the Senate's inability to pass a rewrite of the in-

formation superhighway communications bill, S. 1822, was "truly unfortunate."

WASHINGTON ROUNDUP

A broadcast ownership review and competition study died with the bill, as did amendments to hike indecency and broadcast obscenity fines.

WILLIAMS EXCITED ABOUT DAB

NAB Radio chairman **Doug Williams** predicts that news about U.S.A. Digital perfecting in-band, on-channel digital audio broadcasting "is going to sweep through the hallways like wildfire" at this year's **NAB Radio Show** Oct. 12-15 in Los Angeles.

Though it has not yet been adopted as the standard by **NAB**, **Williams** said he is personally excited about the new technology and that broadcasters will be as well.

"Up until last week, I would have said that if this year's convention is going to be different, it's because it's going to be so much larger and with larger exhibit space," **Williams** says. "But that was until I had the opportunity to hear the in-band, on-channel technology on both AM and FM that's been developed by U.S.A. Digital."

"This is a major development, and a lot of people don't know about it, and I think this information will probably explode through this year's convention."

Williams says that as a result of the successful system, "the way we do business is going to change—maybe not this year or next, but three years out, especially if this system is adopted. It's exactly what

the **NAB** board of directors mandated."

The U.S.A. Digital system is the only one that has AM in-band, on-channel. "I've heard it," says **Williams**. "And it sounds as good as FM analog. And the FM sounds like CD."

Williams says that in an urban setting with tall buildings, he "watched the analog disappear from the scope, just turn into trash, but the digital sound was fine."

The demonstration at **NAB** won't be an official **NAB** event, according to **Williams**. The transmitter will be at the **Harris** booth, and the receivers in the U.S.A. Digital booth. A station broadcast of the system, **Williams** adds, will take place next April.

He says the new system "exciter" is designed to be used by stations with their current equipment.

"The idea that we are going to be able to broadcast digital without asking for additional allocations seems to be revolutionary, and is one of the most astounding revelations I can remember as a broadcaster," says **Williams**.

The new **NAB** Radio Board head adds that license-renewal discussion seminars will also be well attended at the convention, "because we're in that cycle through 1998." "They're not real popular," he says. "But everybody will want to attend to make sure they know how to get ready for possible challenges."



Blocked Out. Deee-Lite's **Lady Kier** was part of **KRBE** Houston's lineup for its inaugural block party. Pictured with **Kier** are station jocks **John Leach**, left, and **Ryan Chase**.

FOR THE RECORD

Due to incorrect information given to **Billboard**, the figures in the story on the **RADAR 49** report (**Billboard**, Sept. 24) were incorrect.

As a result of the **Westwood One** and **Unistar** merger and subsequent reconfiguration of the networks, only nine of the 14 networks counted were trendable. The **Source** was the only **WW1** net trendable, while **CNN+**, **Variety**, **AC**, **Young Adult**, and **Country** were not.

The only network to show a percentage increase from **RADAR 48** among listeners 12-plus for all networks was **ABC Radio Network's Excel**, which posted a .2% hike.

CBS Radio Network's **Spectrum** dipped 6.9% among listeners 25-54. The network with the biggest decrease in this category was **American Urban Radio Networks** (-19.8%), while the only net to gain was **ABC Radio Network's Genesis** (+.5%).

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

GRANT LEE BUFFALO's quietly hypnotic single "Mockingbirds" (No. 15 on the Modern Rock Tracks chart) was one of the last songs to make it on to "Mighty Joe Moon," the Los Angeles act's Reprise album, according to lead singer Grant Lee Phillips.

"I thought the album was finished, and then this earthquake hit in Los Angeles ... which tore my place apart and rendered it unlivable. I went up to my parents' house. I went north for a couple of days because the freeways were destroyed, so the only direction I had was north. And I spent a couple of days in the bedroom there, in my old bedroom where I grew up. That's where I began to write that song.

"The word 'devastation' pops up frequently

in the song, and that's probably the greatest sense that guided me. And not so much my own [devastation], but I think just watching television a lot. I spent a lot of time in front of the television because—and it was the same during the riots as well—seeing the pain and despair that



"I think it's a way of dealing with something chaotic; to sing about it in a way that conveys complete control over it."
—Grant Lee Buffalo

other people were going through, that hit me pretty hard. And when things hit me pretty hard, I tend to write about them."

For some reason the old Inez and Charlie Foxx hit from 1963, "Mockingbird," emerged

from the rubble and stuck in Phillips' brain. "That just came into my head. It's one of those weird things that's a higher logic than I can rationalize at the moment. But I think the idea is, it's an old song, something we all depend on. Just as we depend on so many other things to be there in the morning. And suddenly, when they're torn out from underneath us, we're forced to reckon with that."

Musically, the song of devastation is surprisingly gentle. "It's very pristine," Phillips says. "I think maybe it's a way of dealing with something chaotic; to sing about it, or write about it, in a way that conveys complete control over it. It's definitely a conscious effort to talk about something destructive in a way that's very serene."

Billboard®

FOR WEEK ENDING OCTOBER 8, 1994

Album Rock Tracks

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	8	★★★ No. 1 ★★★ INTERSTATE LOVE SONG 4 wks at No. 1	◆ STONE TEMPLE PILOTS PURPLE ATLANTIC
2	3	15	3	WHAT'S THE FREQUENCY, KENNETH?	◆ R.E.M. MONSTER WARNER BROS.
3	2	3	12	YOU GOT ME ROCKING	◆ ROLLING STONES WOODOO LOUNGE VIRGIN
4	4	5	11	HOLD MY HAND CRACKED REAR VIEW	◆ HOOTIE & THE BLOWFISH ATLANTIC
5	5	6	5	TORE DOWN FROM THE CRADLE	ERIC CLAPTON DUCK/REPRISE
6	10	14	7	FELL ON BLACK DAYS	SOUNDGARDEN SUPERUNKNOWN A&M
7	11	11	7	HIGH HOPES THE DIVISION BELL	◆ PINK FLOYD COLUMBIA
8	9	7	25	FAR BEHIND	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
9	8	4	13	RAIN KING AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/GEFFEN
10	6	2	18	VASOLINE	◆ STONE TEMPLE PILOTS PURPLE ATLANTIC
11	7	8	9	MAMA'S FOOL BUST A NUT	TESLA GEPHEN
12	13	13	10	BREATHE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	◆ COLLECTIVE SOUL ATLANTIC
13	14	12	13	COME OUT AND PLAY	◆ OFFSPRING SMASH EPITAPH
14	12	10	11	PUSH COMES TO SHOVE PUSH COMES TO SHOVE	JACKYL GEPHEN
15	16	18	7	BASKET CASE	◆ GREEN DAY DOOKIE REPRISE
16	17	17	10	CURE ME... OR KILL ME...	◆ GILBY CLARKE PAWNSHOP GUITARS VIRGIN
17	15	9	22	BLACK HOLE SUN	◆ SOUNDGARDEN SUPERUNKNOWN A&M
18	20	24	7	EVERYBODYS 1 EVERYBODY	◆ GODS CHILD QWEST/WARNER BROS.
19	18	20	7	CHANGE YOUR MIND SLEEPS WITH ANGELS	NEIL YOUNG AND CRAZY HORSE REPRISE
20	19	16	19	FALL DOWN	◆ TOAD THE WET SPROCKET DULCINEA COLUMBIA
21	21	22	6	PLANET CARAVAN FAR BEYOND DRIVEN	◆ PANTERA EASTWEST
22	22	28	4	ALLISON ROAD NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
23	26	29	3	I ALONE THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
24	25	27	6	YELLOW LEDBETTER	PEARL JAM EPIC
25	29	30	4	BONECRUSHER GOOD TO BE GONE	SOULHAT EPIC
26	24	21	19	SELLING THE DRAMA THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
27	27	23	22	I STAY AWAY JAR OF FLIES	◆ ALICE IN CHAINS COLUMBIA
28	NEW ▶	1	1	COMING DOWN (DRUG TONGUE)	◆ THE CULT SIRE/REPRISE
29	23	19	14	LOVE IS STRONG	◆ ROLLING STONES WOODOO LOUNGE VIRGIN
30	33	—	2	SELF ESTEEM	◆ OFFSPRING SMASH EPITAPH
31	28	26	25	BIG EMPTY	STONE TEMPLE PILOTS PURPLE ATLANTIC
32	30	34	5	WAITING IN THE WINGS AROUND THE NEXT DREAM	BBM VIRGIN
33	40	—	2	RED RAIN (LIVE)	PETER GABRIEL GEFFEN
34	31	31	6	BACK WHERE IT ALL BEGINS	ALLMAN BROTHERS BAND EPIC
35	35	40	3	CLOSER THE DOWNWARD SPIRAL	◆ NINE INCH NAILS NOTHING/TVT/INTERSCOPE
36	39	—	2	UNDONE - THE SWEATER SONG	◆ WEEZER DGC/GEFFEN
37	37	—	2	STONE COLD HEARTED	BLOODLINE EMI
38	NEW ▶	1	1	ALL I WANNA DO TUESDAY NIGHT MUSIC CLUB	◆ SHERYL CROW A&M
39	NEW ▶	1	1	LIE AWAKE	DREAM THEATER EASTWEST
40	32	32	20	WILD NIGHT DANCE NAKED	◆ JOHN MELLENCAMP/ME'SHELL NDEGEOCELLO MERCURY

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 album rock stations and 38 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 400 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

Billboard®

FOR WEEK ENDING OCTOBER 8, 1994

Modern Rock Tracks

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	3	★★★ No. 1 ★★★ WHAT'S THE FREQUENCY, KENNETH? 3 weeks at No. 1	◆ R.E.M. MONSTER WARNER BROS.
2	2	3	8	INTERSTATE LOVE SONG	◆ STONE TEMPLE PILOTS PURPLE ATLANTIC
3	22	—	2	ZOMBIE NO NEED TO ARGUE	◆ THE CRANBERRIES ISLAND
4	5	6	10	SELF ESTEEM	◆ OFFSPRING SMASH EPITAPH
5	4	4	11	FADE INTO YOU SO TONIGHT THAT I MIGHT SEE	◆ MAZZY STAR CAPITOL
6	7	8	8	I ALONE THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
7	6	11	7	FEEL THE PAIN WITHOUT A SOUND	◆ DINOSAUR JR. SIRE/REPRISE
8	3	2	14	BASKET CASE DOOKIE	◆ GREEN DAY REPRISE
9	8	7	9	SOMETIMES ALWAYS STONED AND DETHRONED	◆ THE JESUS AND MARY CHAIN AMERICAN/WARNER BROS.
10	11	10	13	ALL I WANNA DO TUESDAY NIGHT MUSIC CLUB	◆ SHERYL CROW A&M
11	15	15	6	SOMETHING'S ALWAYS WRONG ◆ TOAD THE WET SPROCKET DULCINEA COLUMBIA	
12	10	5	13	EINSTEIN ON THE BEACH DGC RARITIES VOL. 1	COUNTING CROWS DGC/GEFFEN
13	17	20	4	SUPERNOVA WHIP-SMART	◆ LIZ PHAIR MATADOR/ATLANTIC
14	19	23	5	SEETHER AMERICAN THIGHS	VERUCA SALT MINTY FRESH
15	16	19	4	MOCKINGBIRDS MIGHTY JOE MOON	◆ GRANT LEE BUFFALO REPRISE
16	9	9	11	AM I WRONG LOVE SPIT LOVE	◆ LOVE SPIT LOVE IMAGO
17	13	13	13	FAR BEHIND	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
18	14	14	10	FELL ON BLACK DAYS	SOUNDGARDEN SUPERUNKNOWN A&M
19	18	16	6	YOUR FAVORITE THING FILE UNDER: EASY LISTENING	◆ SUGAR RYKODISC
20	12	12	13	UNDONE - THE SWEATER SONG	◆ WEEZER DGC/GEFFEN
21	21	21	6	SNAIL SHELL JOHN HENRY	◆ THEY MIGHT BE GIANTS ELEKTRA
22	20	18	24	CLOSER THE DOWNWARD SPIRAL	◆ NINE INCH NAILS NOTHING/TVT/INTERSCOPE
23	23	27	5	GOOD ENOUGH FUMBLING TOWARDS ECSTASY	◆ SARAH MCLACHLAN ARISTA
24	30	37	3	WELCOME TO PARADISE	GREEN DAY REPRISE
25	25	—	6	EURO-TRASH GIRL KEROSENE HAT	◆ CRACKER VIRGIN
26	28	32	4	SUPERSTAR IF I WERE A CARPENTER	◆ SONIC YOUTH A&M
27	33	—	2	SUPERSONIC DEFINITELY MAYBE	◆ OASIS EPIC
28	NEW ▶	1	1	SWEET JANE NATURAL BORN KILLERS	COWBOY JUNKIES TVT/NOTHING/INTERSCOPE
29	26	25	5	SLOWLY, SLOWLY HOT BOXING	◆ MAGNAPOP PRIORITY
30	24	17	17	VASOLINE	◆ STONE TEMPLE PILOTS PURPLE ATLANTIC
31	36	33	4	SALVATION LET'S GO	◆ RANCID EPITAPH
32	29	28	5	STRANGER THAN FICTION	◆ BAD RELIGION ATLANTIC
33	32	36	3	ALL I AM AMERICAN HIGHWAY FLOWER	◆ DADA IRS
34	35	35	3	BAD REPUTATION THIS PERFECT WORLD	◆ FREEDY JOHNSTON ELEKTRA
35	27	24	21	COME OUT AND PLAY	◆ OFFSPRING SMASH EPITAPH
36	NEW ▶	1	1	COMING DOWN (DRUG TONGUE)	◆ THE CULT SIRE/REPRISE
37	37	—	2	LUCAS WITH THE LID OFF	◆ LUCAS LUCCENTRIC BIG BEAT/ATLANTIC
38	RE-ENTRY	2	2	LUCKY YOU JOLLIFICATION	◆ THE LIGHTNING SEEDS TRAUMA
39	NEW ▶	1	1	ALLISON ROAD NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
40	NEW ▶	1	1	ONE TIME FOR ME LIQUOR IN THE FRONT	◆ REVEREND HORTON HEAT SUB POP/INTERSCOPE



HITS! IN TOKIO

Week of September 18, 1994

- 1 I'll Make Love To You / Boyz II Men
- 2 Letigo / 子
- 3 La La (Means I Love You) / Swing Out Sister
- 4 Shine / Aswad
- 5 Hey Now (Girls Just Want To Have Fun) / Cyndi Lauper
- 6 Biggest Part Of Me / Take 6
- 7 Lucky One / Amy Grant
- 8 Baby, I Love Your Way / Big Mountain
- 9 Zo Laret / Stone Age
- 10 Do You Wanna Get Funky / C & C Music Factory
- 11 Every Day The Same / China Crisis
- 12 Sweets For My Sweet / C.J. Lewis
- 13 At Your Best (You Are Love) / Aaliyah
- 14 If Not For You / Felix Cavaliere
- 15 Un Homme Et Une Femme / Clementine
- 16 Do It Again / Paul Hardcastle
- 17 Aishi Aisarete Ikirunosa / Kenji Ozawa
- 18 Fire On Babylon / Sinead O'Connor
- 19 I Say A Little Prayer / Workshy
- 20 Live Forever / Oasis
- 21 Miss You / Miki Imai
- 22 Mas Que Nada / XXL
- 23 Picnic In The Summerime / Deee-Lite
- 24 Games People Play / Inner Circle
- 25 Sweet Sensual Love / Big Mountain
- 26 Word Up / Gun
- 27 Girl U Want / Robert Palmer
- 28 Mickey Mouth / Dufer
- 29 You Don't Love Me (No, No, No) / Dawn Penn
- 30 Izt Everywhere Part 2 / Izt
- 31 Don't Call My Name / King Of Hearts
- 32 I Wanna Be Yours / Trelini
- 33 My Everything / Jennifer Brown
- 34 Motherless Child / Eric Clapton
- 35 Love Is Strong / The Rolling Stones
- 36 Stay (I Missed You) / Lisa Loeb & Nine Stories
- 37 Don't Want To Know / Bryan Ferry
- 38 It's Too Late / Workshy
- 39 Fantastic Voyage / Coolio
- 40 Just Missed The Train / Trine Rein
- 41 Utsukushii Hitoyo / Taeko Dnuki
- 42 In The Room / Kaori Kano
- 43 Yearning / Basia
- 44 Rollercoaster / Everything But The Girl
- 45 Hungah / Karyn White
- 46 SPY / Noriyuki Makihara
- 47 Gotta Work / Masters Of Funk
- 48 Can You Feel The Love Tonight / Elton John
- 49 Vem (Alem de toda a solidao) / Madredeus
- 50 Linda / Mariya Takeuchi

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



81.3 FM J-WAVE

PD Goes Over To The 'Enemy'—As Boss After Duopoly Purchase, He Oversees Competitor

AFTER WHAT HE refers to as a two-year "war" with crosstown top 40/rhythm WIOQ (Q102), Dave Allan, PD at R&B WUSL (Power 99) Philadelphia, got an opportunity most programmers only dream about—to walk into the competitor's station as the boss.

Thanks to Q102 parent EZ Communications' duopoly purchase of Power 99 last July, Allan was elevated to OM of both stations.

It was an unusual move. In most duopolies, the PD at the station already owned by the parent company holds the cards. In this case, however, Q102 PD Jefferson Ward was dismissed and Allan got the gig.

Surprisingly, Allan says walking into the competition's station for the first time as OM was not as difficult as it might have been under other circumstances. "I already had a lot of respect for WIOQ because of what they had done to us during the war," he says. "They made a serious attack on us and really exploited some of our weaknesses. That helped, because if we had a situation where they didn't respect me or I didn't respect them, it wouldn't have gone as smoothly."

"It was a great situation for me because I got to walk into the station that had been attacking me for the last two years and talk to the people who were doing it," Allan says. "The staffs have really been great. The Power staff is really the reason I'm OM now, because they stayed together so well and performed so well during the war."

Allan decided to structure the stations with one OM and two on-air PDs. He brought back former Q102 APD Glenn Kalina as PD of that station and hired WHUR Washington, D.C., afternoon jock Gary Young for Power 99. He decided to have on-air PDs because he was more interested in air talent skills than programming experience. For many PDs, he says, "their programming skills increase as their on-air skills decrease, because they're spending too much time programming, so I was looking for someone who was still interested in being an air [talent]."

As for how the programming duties are divided, Allan says he and his PDs are deciding that, and making up the rest of the rules as they go along. "I said to Glenn, 'I'm sure we're going to step on each other's toes, but we just have to talk to each other,'" he says.

With the stations located in separate facilities for now, Allan spends half his day at each.

He has made few changes in either station's musical direction, believing that as a combination they can "totally dominate 18-34 in Philadelphia. Power will remain and grow stronger as a 25-34 radio station, and Q102 will grow stronger as 18-24 and will [also] grow 25-34."

During a recent 3 p.m. hour, Q102 listeners heard Babyface, "When Can I See You"; Salt-N-Pepa, "None Of Your Business"; Jodeci, "What About Us"; Ce Ce Peniston, "Hit By Love"; Changing Faces, "Stroke You Up"; Warren G, "This D.J."; Tony Toni Toné, "Feels Good"; Terror Fabu-

lous Featuring Nadine Sutherland, "Action"; Anita Baker, "Body & Soul"; Coolio, "Fantastic Voyage"; SWV, "Weak"; and Lucas, "Lucas With The Lid Off."

In the same hour, Power 99 listeners heard two of the same songs. Here's that hour on WUSL: Changing Faces, "Stroke You Up"; Luther Vandross, "Always And Forever"; Ce Ce Peniston, "I'm Not Over You"; Jade, "5-4-3-2 (Yo! Time Is Up)"; Tevin Campbell, "Always In My Heart"; Patti LaBelle, "The Right Kinda Lover"; Teddy Pendergrass, "Believe In Love"; Terror Fabulous Featuring Nadine Sutherland, "Action"; Gerald Levert, "I'd Give Anything"; Aretha Franklin, "Willing To Forgive"; and Boyz II Men, "Motownphilly."

While Power 99 has been relatively steady in the Arbitron ratings (4.7-5.0-4.7-4.9 12-plus in the last four books), Q102 has been on a downhill slide, dipping in a year from a 6.0 share to a 4.3 12-plus.

Allan's first priority was to stop that slide, and he says that is now happening. "I think it's already reversed," he says. "The trends are looking good, and . . . as it gets away from Power 99 a little bit and builds itself on a new, stronger foundation, I think the numbers will really grow higher."

Both stations benefit from having only each other as real format rivals. The market's only other R&B station, WDAS-FM, targets an adult audience, and Philly's other top 40, WPLY, leans toward modern rock.

Now programming both stations, Allan also has the advantage of working with two consultants he respects, Jerry Clifton at Q102 and Don Kelly at

Power 99. Allan calls them "the best 18-34 consultants in the country."

Both Q102 and Power 99 also enjoy the benefits of being very involved in the community—Q102 with its ongoing "Peace On The Streets" campaign and Power 99 with scores of other activities.

Allan says the Power 99 staff has always understood how important community involvement is to stations targeting a black audience. "You have to sincerely believe in it. You can't just do it to get ratings or advertising dollars. You have to really want to make a change in your communities."

During the "war," Allan admits he questioned the sincerity of Q102's "Peace On The Streets" campaign, and was surprised to discover when he began working with that station just how earnest the staff really was about it. "We misread that during the war, that they were doing it just to get ratings, but I found that . . . there was never a lack of sincerity on their part."

Allan started his radio career in 1979 at WAMU Washington, D.C. His first full-time job was at WOXY Cincinnati, where he served as MD and afternoon driver. He then programmed AC WOCQ Ocean City, Md., which he flipped to top 40/rhythm in 1984. After two other short program-

(Continued on next page)



DAVE ALLAN
Operations Manager
WIOQ/WUSL Philadelphia

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 45 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** NO. 1 ***	
1	1	1	20	WILD NIGHT MERCURY 858 738	JOHN MELLENCAMP/ME'SHELL NDEGECELLO 6 weeks at No. 1
2	3	5	9	LUCKY ONE A&M 0724	AMY GRANT
3	2	2	23	IF YOU GO SBK 58166/EMI	JON SECADA
4	7	7	24	COME TO MY WINDOW ISLAND 858 028	MELISSA ETHERIDGE
5	8	10	7	CIRCLE OF LIFE HOLLYWOOD 64516	ELTON JOHN
6	6	6	16	STAY (I MISSED YOU) RCA 62870	LISA LOEB & NINE STORIES
7	4	4	20	CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	ELTON JOHN
8	5	3	15	THE WAY SHE LOVES ME CAPITOL 58167	RICHARD MARX
9	12	18	5	ALL I WANNA DO A&M 0702	SHERYL CROW
10	11	14	11	BUT IT'S ALRIGHT ELEKTRA 64524	HUEY LEWIS & THE NEWS
11	9	8	21	LOVE IS ALL AROUND LONDON 857 580/ISLAND	WET WET WET
12	16	16	4	ENDLESS LOVE COLUMBIA 77629	LUTHER VANDROSS & MARIAH CAREY
13	10	9	26	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	TONI BRAXTON
14	14	13	17	DON'T TURN AROUND ARISTA 1-2691	ACE OF BASE
15	13	12	20	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	MARIAH CAREY
16	15	11	28	BEAUTIFUL IN MY EYES SBK 58099/EMI	JOSHUA KADISON
17	17	15	28	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	MADONNA
				*** AIRPOWER ***	
18	22	25	6	I'LL MAKE LOVE TO YOU MOTOWN 2257	BOYZ II MEN
19	20	23	8	WHEN CAN I SEE YOU EPIC 77550	BABYFACE
20	21	20	11	PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS.	SEAL
21	18	19	22	I SWEAR BLITZ 87243/ATLANTIC	ALL-4-ONE
22	19	17	15	YOU CAPITOL 58195	BONNIE RAITT
23	23	24	6	WHISPER YOUR NAME COLUMBIA 77718	HARRY CONNICK, JR.
24	24	26	7	THE COLOR OF THE NIGHT MERCURY 858 616	LAUREN CHRISTY
25	32	—	2	TURN THE BEAT AROUND CRESCENT MOON 77630/EPIC SOUNDTRAX	GLORIA ESTEFAN
26	26	21	13	YOU BETTER WAIT COLUMBIA 77580	STEVE PERRY
27	25	22	7	GOOD TIMES GEPFEN 19273	EDIE BRICKELL
28	28	29	17	DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917	FOUR SEASONS
29	27	28	10	UNTIL I FALL AWAY A&M ALBUM CUT	GIN BLOSSOMS
30	34	34	3	I'M THE ONLY ONE ISLAND 854 068	MELISSA ETHERIDGE
31	33	30	5	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	PRETENDERS
32	31	33	5	BODY & SOUL ELEKTRA 64520	ANITA BAKER
33	30	31	24	MR. JONES DGC ALBUM CUT/GEFFEN	COUNTING CROWS
34	29	27	10	THINK TWICE 550 MUSIC 77545	CELINE DION
				*** HOT SHOT DEBUT ***	
35	NEW ▶	1	1	SECRET MAVERICK/SIRE 18035/WARNER BROS.	MADONNA
36	36	35	3	WHIPPED SBK 58237/EMI	JON SECADA
37	35	32	14	RETURN TO POOH CORNER COLUMBIA ALBUM CUT	KENNY LOGGINS
38	NEW ▶	1	1	OUT OF TEARS VIRGIN 38459	ROLLING STONES
39	37	36	24	SOME KIND OF WONDERFUL ELEKTRA 64542	HUEY LEWIS & THE NEWS
40	38	37	22	TELL ME WHERE IT HURTS REUNION 62813/RCA	KATHY TROCCOLI

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

HOT ADULT CONTEMPORARY RECURRENTS

1	2	1	3	THE SIGN ARISTA 1-2653	ACE OF BASE
2	1	2	3	EVERYDAY ATLANTIC 87300	PHIL COLLINS
3	4	5	23	THE RIVER OF DREAMS COLUMBIA 77086	BILLY JOEL
4	3	4	5	LOVE SNEAKIN' UP ON YOU CAPITOL 58125	BONNIE RAITT
5	7	3	12	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	LITTLE TEXAS
6	10	8	17	PLEASE FORGIVE ME A&M 0422	BRYAN ADAMS
7	5	6	7	NOW AND FOREVER CAPITOL 58005	RICHARD MARX
8	6	7	14	THE POWER OF LOVE 550 MUSIC 77230	CELINE DION
9	9	—	19	ALL ABOUT SOUL COLUMBIA 77254	BILLY JOEL
10	8	10	4	BABY I LOVE YOUR WAY RCA 62780	BIG MOUNTAIN

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

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Sentencing Suspended For Stern Saboteur; Fisher To Buy Sunbrook Pending FCC OK

A COMMON PLEAS COURT judge has suspended sentencing of former WMMS engineer William Alford, pending completion of an investigation of the June 10 sabotage of a live broadcast of the syndicated Howard Stern show in Cleveland. Alford previously pleaded guilty to charges of criminal trespassing and disruption of a public service for cutting the satellite feeder cable during the broadcast, which was being aired locally on WMMS rival WNCX (Billboard, Sept. 17).

Sentencing was set for Sept. 28, but Alford is now reportedly cooperating with prosecutors, who are looking into the possible role of other parties in the sabotage effort.

Northwest radio group Sunbrook Communications is being acquired by Seattle-based Fisher Broadcasting Inc. for an undisclosed price. The deal is pending FCC approval. The 12-station operation will be run as a subsidiary of Fisher, according to Larry Roberts, Sunbrook CEO/president, who adds that he will stay on board to run the new division after the transaction.

Sunbrook stations are KYSN/KXAA Wenatchee, Wash., KBLG/KRXX/KYYA Billings, Mont., KXGF/KAAR Great Falls, Mont., and KXTL/KAAR/KQUT Butte, Mont. Fisher owns KOMO/KVI/KPLZ Seattle.

PROGRAMMING: WCXR GOES JAZZ

Classic rock WCXR Washington, D.C., was set to flip to WJZW (Smooth Jazz 105.9) Sept. 30 under new consultants Broadcast Architecture. PD Steve Kosbau and the air staff remain.

Tribune Radio Networks has lined up an impressive list of more than 100 affiliates for former presidential candidate Ross Perot's new Sunday night talk show, which launches Oct. 9, and for his daily, 90-second commentaries, which begin the following day.

Among the affiliates are 50,000-watt clear-channel outlets WABC New York, WGN Chicago, KGO San Francisco, WJR Detroit, WSB-AM Atlanta, KDKA Pittsburgh, and KOA Denver. KOGO San Diego is also on board.

Look for a new format at album rock WCGY Boston shortly. The station, which is in the process of being sold to American Radio Systems, is now being operated by ARS under a new local marketing agreement. As previously announced, WBMX PD Greg Strassell adds those duties at WCGY.

Former classical WNCN New York PD Mario Mazza joins similarly formatted WCRB Boston in that capacity.

KPIX San Francisco PD Harry Valentine is out. Robert McCormick from KRLD Dallas joins as ND. Also, former crosstown KKHI PD Bill Lueth joins KPIX as music program director for the jazz format the N/T station runs from 8-10 p.m., 11 p.m.-5 a.m., and on weekends.

KCLX San Diego switched from classic rock to '70s oldies as "the Beach" Sept. 27. Syndicated morning men Mark Thompson and Brian Phelps remain, but crosstown KFMB-



by Phyllis Stark
with reporting by Eric Boehlert
and Brett Atwood

FM afternoon host Gene Kelly and midday jock Gene Knight join the station to co-host afternoons, as John Leslie exits.

WLOH Columbus, Ohio, flips from "CNN Headline News" to ABC's "StarStation" AC format.

Days after WKLR Indianapolis moved from oldies to '70s oldies and flipped calls to WNAP, crosstown country WGGR picked up WKLR's old format, calls, and jingle package (Billboard, Oct. 1). It turns out they had all been serviced marked by the old WKLR, according to station GM Christine Woodward-Duncan, who notes that under Indiana law there's an abandonment period of two years for service marked entities. After receiving a cease and desist letter, WGGR moved back to its former calls, created new jingles, and kept its newfound oldies format.

Following Radio Equity Partners' closing on its acquisition of the station, WNEU Greensboro, N.C., flipped from country to album rock Sept. 22, applied for new calls WXRA, and brought in a new staff. Randy Scovil, last at WZJX Dayton, Ohio, is the new PD/afternoon jock. Additionally, Steve Stone, also from WZJX, hosts mornings, followed by MD Marcia Gan in middays. Gan arrives from WRRK Pittsburgh. Former WNEU PD Angie Ward hosts nights. Sister WSJS/WTQR GM Howard Nemenz now oversees

WNEU as well.

Westwood One Entertainment will launch a syndicated talk show hosted by National Enquirer gossip editor Mike Walker Oct. 24. The show will air weekdays from 10 a.m.-noon (ET). Walker had already been hosting daily gossip reports for WW1's The Source Radio Network.

United Stations Radio Networks and cable outlet Comedy Central have teamed to produce and syndicate "The Comedy Central Minute," beginning Saturday (1). The daily comedy clips will be taken from Comedy Central shows such as "Politically Incorrect With Bill Maher," "The A-List," "Comic Justice," "Two Drink Minimum," "Comics Only," and "London Underground." The market-exclusive program is available on a barter basis.

Religious WPHY Philadelphia changes calls to WFIL.

R&B adult KYOT-AM Phoenix changes calls to KISO.

KSAC Sacramento, Calif., has applied for the new calls KSQR for its new Spanish format.

Market veteran Kelli Gates joins WBUZ Toledo, Ohio, as PD/afternoon host. She was last on the air at WRQN. Also, Matthew Willauer joins as MD and will host an undetermined air shift. He previously worked at National Record Mart.

WNRK Wilmington, Del., flips from adult standards to oldies.

WLPR Mobile, Ala., returns to the air at 650 AM with a Southern gospel format.

Mitch Mahan, former PD at WBTU Fort Wayne, Ind., joins WRKZ Harrisburg, Pa., in that capacity.

All-sports WVEI Worcester, Mass., which previously had been in an LMA with the former WEEI (now N/T WBNW) Boston, keeps the sports format but changes calls to WWTM. Syndicated programming includes Don Imus, the Fabulous Sport Babe, and programming from networks the Team and Sports Byline.

WAAF Worcester overnight jock Chuck Perks moves to the PD slot at sister AM WWTM. As expected, WAAF MD/night jock John Osterland moves to middays. Veteran WAAF weekender Fox fills Osterland's night slot. Also, Scorch from WPYX Albany, N.Y., takes over WAAF overnights. At WPYX, A.J. moves over from sister station WTRY, while WTRY P/T jock Jeff Schantz fills in A.J.'s slot.

KHTY (Y97) Santa Barbara, Calif., has shifted from top 40/rhythm to mainstream top 40, according to PD John Alden.

PEOPLE: KIIS SHUFFLES STAFF

KIIS Los Angeles midday host Whitney Allen exits the station. Allen's old slot is split into two shifts. Morning co-host Ellen K adds solo hosting duties for the new 10 a.m.-noon shift, and afternoon host Bruce Vidal shifts to the vacated midday slot. Chuck Nasty, who most recently worked in Guam radio, returns state-side to host afternoons. Late-nighter Chris Leary loses the first hour from his shift, which is picked up by night jock Domino.

WHUR Washington, D.C., MD Pam

newslines...

MARTIN LESSARD has been named executive VP/COO at Fuller-Jeffrey Broadcasting. He previously was regional VP of the company's stations in New England and the Midwest. He remains GM at WOKQ/WXBB Portsmouth, N.H.

JEANNETTE TULLY joins Alliance Broadcasting as executive VP/CFO. She previously was VP at Communications Equity Associates.

DONALD MARION has been named VP/GM of WBBM-FM (B96) Chicago, arriving from that position at co-owned KRQR San Francisco. Marion replaces Tom Matheson, now at KYCY San Francisco.

JULIE KAHN is elevated from director of sales to GM at KNEW/KSAN San Francisco. She succeeds Eddie Esserman, who retains those duties at duopoly sister KABL-AM-FM.

STATION SALES: WFIA Louisville, Ky., from Neon Communications to Regent Communications, owner of crosstown WDJX-AM-FM/WHKW, for an undisclosed price. Regent will continue its local marketing agreement with Neon's WQLL.

CHESTER SCHOFIELD has been named station manager at WUSL (Power 99) Philadelphia. He previously was GSM at sister WEZB (B97) New Orleans.

DAVID BOWLING has been named GM of KPPL/KFMF Chico, Calif. He most recently was director of operations at WMXB Richmond, Va.

Hall exits. PD Hector Hannibal handles those duties for now.

WUBE Cincinnati APD/evening host Gail Daniels exits and has been replaced by Jimmy Lehn, previously PD at KYKR Beaumont, Texas.

WKRQ (Q102) Cincinnati APD/MD Brian Douglas goes back on the air as afternoon host, replacing Mark Sebastian, who left radio. Also, night jock Race Taylor adds music coordinator duties.

KRQC Monterey, Calif., MD Al Scott is the new MD/APD at both KBBT and KUFO Portland, Ore., replacing Troy Daniels, now at KKDJ Fresno, Calif. Scott is also hosting Daniels' old midday shift on KUFO.

WGKX Memphis afternoon driver Mark Billingsley is upped to MD, replacing John Conlon, who exited.

WHYT Detroit night host Lisa Lisa exits and is looking for a new gig. Reach her at 810-552-9142.

WBOS Boston afternoon host Dave O'Leary moves to mornings, replacing Bill Smith, who exits. Weekender Carolyn Morrel fills O'Leary's afternoon slot.

Seth Warner, interim morning host at WMZQ Washington, D.C., since May, gets the gig officially. Overnight host Katy Daly moves to mornings as co-producer. P/T jock Bernie Lucas is upped to overnights. Filling Warner's old afternoon slot is Gary Murphy, who previously hosted that shift at WVRT Baltimore.

L.A. Reid moves from WXXX Burlington, Vt., to nights at WBZZ (B94) Pittsburgh, replacing Mike Neil. Interim B94 night jock David Edgar moves back to production.

Classic rock WOFX Cincinnati has let go its morning man, Joe Zerhusen, along with its midday (Ken Snyder) and afternoon (Brian O'Donnell) jocks. Ernie "The Fat Man" Brown, a former jock at crosstown WEBN, is WOFX's new afternoon jock. GM Carolyn Merz is accepting T&R's for the other two on-air positions.

Comedian Dino Tripodis joins WSNY Columbus, Ohio, as morning

co-host. Also, Stacy McKay from crosstown WSSJ-TV joins the morning show to share news anchor duties with ND Clark Donley.

Erin Fraser joins KISN-FM Salt Lake City as morning co-host. She had been hosting mornings at WMXN Norfolk, Va.

WJXR Jacksonville, Fla., midday host Sheldon Scott is out and has been replaced by former fill-in jock Warren Peace. Overnight jock Jay Kidd is also out and has been replaced by radio newcomer Mel Thomas. PD Gary Williams, who also hosts the station's afternoon shopping show, adds morning host duties and brings in another radio newcomer, Katie Raye, as co-host. They replace former morning man Jim Forrest, now at crosstown WEJZ.

KJYO Oklahoma City night host Tod Tucker joins sister station KEBC for APD and afternoon duties. In his old slot at KJYO is former WNCI Columbus, Ohio, swing-shifter Dylan, previously known on-air as Chris Tyler.

Former KLSX Los Angeles air personality Dusty Street has joined KEDG Las Vegas for middays, replacing Holly Adams, now at KSJO San Jose, Calif.

Philadelphia radio veteran Randy Kotz joins WLEV Allentown, Pa., for afternoons. PD Tony Rogers moves from afternoons to the midday position vacated by Joe McLain.

KSKS Fresno, Calif., morning host Kevin "The Moose" Musso moves to the same duties at KNAX Fresno, replacing Greg Michaels, who exits. Late nights at KNAX are now filled by the Los Angeles-based syndicated show "After Midnight With Blair Garner."

Tom Bigbee is the new morning man at WKSJ Mobile, Ala. Bigbee replaces former GM/morning man Wayne Gardner, who went across town to WDWG (Billboard, Oct. 1), along with wake-up partner Bill Dotson. Bigbee arrives from WWZD Tupelo, Miss.

BROADCASTER OF THE WEEK

(Continued from preceding page)

ming stints, he was named PD at Power 99 in 1987. He guided that station to several No. 1 books and numerous top three finishes, even during three years of Chapter 11 bankruptcy status under previous owner Tak Communications.

After spending his career working for single-station or small-group operators, Allan says being employed by a company like EZ Communications is a dream, particularly working for com-

pany president Alan Box, who has duopolies in six of the seven markets where the group owns stations.

"It's easy to see why EZ is doing so well and doing so many duopolies," says Allan. "They take an even greater sensitivity and knowledge of the business and that's why Alan is so successful about this duopoly situation, because he understands that and takes all that into consideration."

PHYLLIS STARK

COLUMBIA, GEFFEN OFFER JOY FOR AEROSMITH FANS

(Continued from page 8)

"Box Of Fire" follows Columbia's 1993 overhaul of the band's catalog and its release of "Pandora's Box," a 1991 four-CD boxed set which has sold 337,000 copies to date, according to SoundScan.

The untitled bonus disc included with "Box Of Fire" will be housed in a cardboard sleeve rather than a jewel box. It contains a 1991 version of "Sweet Emotion," originally a hit in 1975, which was re-released as a single to promote "Pandora's Box"; "Subway" and "Circle Jerk," two instrumentals featured on the "Sweet Emotion" cassette single; the band's cover of Huey "Piano" Smith's "Rocking Pneumonia And The Boogie Woogie Flu," from the 1987 "Less Than Zero" soundtrack; and a live version of "Dream On," on which the band was backed by a symphony orchestra in a performance taped for MTV's 10th-anniversary special.

"Box Of Fire," which Columbia VP of marketing Jay Krugman says will be limited to a run of 25,000, is housed in a handmade box which includes a matchstick-shaped latchkey opener. One side of each jewel box features traditional spine information. The other side, however, reveals an Aerosmith logo "that appears to be levitating over an explosion of flames" when the CDs are placed in chronological order, says Krugman.

Elaborate, double-digit disc packages are usually reserved for artists such as Frank Sinatra, the Beatles, or jazz greats.

On the hard-rock front, Atlantic released "Led Zeppelin: The Complete Studio Recordings," a 10-CD box, in late 1993 (Billboard, Oct. 16, 1993). The release marked the first opportunity to purchase remastered Zeppelin CDs. The label began releasing the remastered Zeppelin discs individually earlier this year.

Since the individual remastered Aerosmith discs have been on the market for a year, the timing of "Box Of Fire" seems unorthodox.

While Krugman acknowledges that hardcore Aerosmith fans may already have purchased some of the remastered discs, he says, "I'm not sure that every core buyer bought every catalog disc."

Krugman adds that "Box Of Fire" is a "limited-edition, all-encompassing, very well-priced, year-end gift package that can't be beat." He stresses that the \$119.98 suggested list is a bargain. The individual titles, not including the rarities disc, would cost more than \$130 if purchased separately.

Some retailers question Columbia's decision to issue the individual remastered titles prior to "Box Of Fire," but are looking forward to the release nonetheless.

"For the fan that doesn't already have the remastered CDs, it's a great way to catch up at a good price," says Joel Oberstein, general manager of the 17-store, Simi Valley, Calif.-based Tempo Music & Video chain.

Bob Bell, new-release buyer for the 350-store, Torrance, Calif.-based Warehouse Entertainment, says, "The price point is a little scary, but there is a handful of bands that can pull off something like that, like Pink Floyd. Hopefully, Aerosmith is one of those bands."

Columbia will spread the word about "Box Of Fire" with various promotions, including a toll-free phone line set up in conjunction with the band's fan club, Aero Force. It will also post information about the re-

lease on the Internet and various on-line services.

At retail, the label will supply head cards, point-of-purchase signage, and window clings announcing the box's release.

In addition, the label plans radio and video promotions for early November.

While Columbia is repackaging its Aerosmith catalog, Geffen is compiling the best of the band's second phase.

"Big Ones," which will be released Nov. 1 with a suggested list price of \$17.98 on CD and \$12.98 on cassette, contains the band's biggest hits from the Geffen albums. A partial track list-

ing includes "Angel" and "Dude (Looks Like A Lady)" from "Permanent Vacation" (1987), "Janie's Got A Gun," and "Love In An Elevator" from "Pump" (1989), and "Crazy" and "Livin' On The Edge" from "Get A Grip" (1993).

Also included are two new tracks, "Blind Man" and "Walk On Water," as well as "Deuces Are Wild" from MTV's "Beavis & Butt-Head Experience" album.

No tracks are included from the band's first Geffen album, 1985's "Done With Mirrors," which preceded the band's commercial comeback.

"Big Ones You Can Look At," a

100-minute home video, will be released simultaneously. Although it does not contain clips for the two new songs, it does feature previously unreleased footage, as well as the hit videoclips for most of the songs on the album.

Geffen will support "Big Ones" by working both new tracks at radio and video outlets.

"Blind Man" goes to album rock and top 40 radio Oct. 18. Simultaneously, a videoclip of the track will be shipped to video outlets. "Walk On Water" likely will be worked at radio and video outlets in 1995.

Geffen head of marketing Robert

Smith says the label will promote the hits package with "a continuation of the same commitment we had to 'Get A Grip.'" That album has sold 3.8 million copies to date, according to SoundScan.

While longform music videos haven't been strong sellers, retailers say the new Aerosmith collection could be a hit. "There aren't a lot of artists moving big numbers on music video, but hard-rock bands tend to be an exception," says Warehouse's Bell. "As successful as Aerosmith is on MTV, and with the fact they just won a bunch of awards, this should do well."

RETROSPECTIVES MARK DECCA LABEL'S 60TH ANNIVERSARY

(Continued from page 8)

Decca as a promo man during the '50s, says, "I just don't think that there's been any focus on the label and its significance in the overall development of the music industry."

Katzel notes that as a feisty independent, Decca broke the prevailing price line in the mid-'30s by offering a 35-cent 78-rpm record, and was one of the few indies to make its mark in several genres—pop, country, R&B, and jazz—simultaneously.

Katzel says that in early 1994, representatives of MCA's various music divisions and Uni Distribution formed a marketing committee to bring the Decca anniversary campaign to fruition.

"This was the first time that this was a joint effort, that we were going to go to the accounts as one unified force through Uni Distribution to promote this," says Katzel, who ran the committee. "Each one of us had X number of releases that we were mapping out."

GRP was responsible for 10 of the 18 Decca packages. The jazz imprint has been reissuing the label's material under the Decca Jazz logo since MCA purchased the company in 1990; producer Orrin Keepnews has supervised the reissue program from the beginning.

Among the Decca Jazz anniversary sets already released are compilations devoted to bandleaders Fletcher Henderson and Jimmie Lunceford and vocalists Ella Fitzgerald and Mildred Bailey. Keepnews says they are "the kind of packages that would have come out if there wasn't a 60th [anniversary celebration]."

He notes that since GRP has "had some interesting success, both aesthetic and, they tell me, commercial, with some of the anthology packages," single-CD compilations devoted to New York jazz of the '30s, pianists, and big-band singers, plus a two-CD omnibus titled "Black Legends Of Jazz," were created for the anniversary reissues campaign.

A two-CD Louis Armstrong collection, "Highlights From His Decca Years," and a three-CD Duke Ellington set, "Early Ellington: The Complete Brunswick/Vocalion Recordings" (co-produced by Steven Lasker and Keepnews), are the special releases in the 60th-anniversary collection, according to Keepnews. The Ellington title is due Oct. 11; the Armstrong set was released last month.

"Armstrong, in addition to everything else, is the second artist that Decca signed; Bing Crosby was first. That was an inevitability," says Keepnews. "Also, I had been talking for some time about wanting to have a package that would have, in one unit,

everything that Ellington did for the Brunswick and Vocalion labels."

MCA VP of catalog development and special markets Andy McKaie oversaw the creation of two-CD compilations of Decca rock'n'roll masters (including the first rock'n'roll chart hit, Bill Haley & the Comets' "Rock Around The Clock") and recordings of pop standards; the four-CD Andres Segovia box "A Centenary Celebration" (assembled by Segovia's producer, former Billboard executive editor and classical columnist Is Horowitz); and two-CD anthologies by the Andrews Sisters and Peggy Lee. The latter two are due Oct. 11; the others were released in September.

"You start where you think you should start, which is basically what is not done," says McKaie. "There was no Peggy Lee, there was no really comprehensive package for the Andrews Sisters. The rock'n'roll segment of Decca has never been compiled before . . . [And longtime Decca A&R exec] Milt Gabler told me over and over again that one of his great goals, and Jack Kapp's, too, was to find a song and then create the definitive version that would also be a hit, and create a standard. That was what

their goals were, and I thought that kind of package had not been done, at least in the last 40 years.

"I went back to Is Horowitz for the Segovia, because the last boxed set was in '62 or something like that . . . He's actually one of the biggest-selling classical artists that ever was, one of the very few that crossed over and sold big numbers."

MCA Nashville assembled three boxed sets released last month devoted to Decca's country repertoire: "Honky Tonk Girl: The Loretta Lynn Collection," a three-CD set; "From The Vaults: Decca Country Classics 1934-1973," a 60-track anthology produced by the Country Music Foundation; and "The Conway Twitty Collection," a three-CD set featuring the late vocalist's work for Decca and other labels.

Twelve of the Decca anniversary titles have already been released.

In addition to the Ellington, Andrews Sisters, and Lee collections, the campaign continues Oct. 11 with the release of two jazz compilations, and concludes Oct. 25 with "Black Legends Of Jazz."

MCA has offered product discounts for the anniversary campaign, and

March 1995 dating for retailers who purchase three units of each title per release date.

To support the campaign, Katzel says, "We made a terrific 18-minute sales video presentation. I put that together, with the help of the guys from the different labels. . . . It was done internally through the GRP video department, and we've been giving that out to our accounts."

The company also has printed a 36-page solicitation booklet highlighting the new titles and dozens of Decca catalog releases already available from Uni; created a special poster; and serviced a 21-track in-store sampler featuring one track apiece from each Decca-related title released in '94.

Some retailers have been wooed head-on by MCA; for example, listening parties were held for Tower personnel in San Francisco, Sacramento, L.A., and Orange County, Calif.

Katzel says, "One of the reasons we did this was not only to celebrate Decca's 60th, but to raise the consciousness level of reissues. We thought that this would get the buyers in the stores, and get the consumers to understand the significance and importance of reissues."

ISLAND APPOINTS 4 EXECUTIVES FOR NEW STRUCTURE

(Continued from page 10)

active matters, and to PolyGram's chief executive Alain Levy on operational matters.

Island, in addition to working its own artists, handles some sales, marketing, promotional, and publicity functions for the Def Jam/RAL, London, and Gee Street labels. Island also will be performing those duties for a new label, as yet unnamed, that Elton John and his manager, John Reid, are expected to start. Also in the offing is a new imprint called Loose Cannon that will be headed by Lisa Cortes, the former VP of A&R at Mercury.

The four senior VPs had been working either at Island or at PLG, the umbrella group that took care of sales and other functions for Island, Polydor, and other labels until it was disbanded earlier this year (Billboard, May 7). Island, like Mercury, A&M, and Motown, is now a stand-alone record label under parent company PolyGram.

Majd had been VP/GM at Polydor Records, which has been shifted to A&M. In his new role, he will work with Barbis and Blackwell on overall strategies for the label and oversee day-to-day operations of the A&R department. Before joining Polydor in 1991, Majd worked in A&R for Island

in Los Angeles.

Daniels had been VP of promotion for PLG. He will oversee all areas of radio promotion except black music, whose chief, David Linton, will report directly to Barbis. Daniels is a former radio personality and program director.

Stringer, who keeps his former title, will be responsible for strategies involving album scheduling, marketing, and creating an image for artists. Before joining Island in 1989, he worked in the advertising field.

Kopecky, who was VP of sales at PLG, will oversee the label's retail efforts. A former San Francisco branch manager of PolyGram's distribution arm, he is a 20-year veteran of the company.

Barbis had been senior VP of promotion and sales for PLG before his May 1 appointment as president of Island. He says the appointments indicate Island's emergence as "a full-fledged label."

He adds that Island's A&R operations "will be slowly restructured," but insists that there will be no layoffs. An executive is likely to be hired to head the department and report to Majd.

New appointments under the level of senior VP are expected to be made

in the next few weeks.

Island was acquired by PolyGram in 1989 and operated as a stand-alone label until PLG was formed in 1991. Last year its sales topped \$100 million. This year, revenues should increase significantly because of the addition of Def Jam and London; sales of the latter previously had been through PLG.

Def Jam struck a distribution deal with PolyGram earlier this year. Under that pact, current releases will remain with the label's former distributor, Columbia Records, while all catalog and upcoming material will eventually go through Island.

John Vlautin, Island's VP of media relations, says Island's separation from PLG will make it easier to break new artists. "We'll be able to make the decision to stick with a band as long as it takes to develop it. With PLG, we didn't have the power to make that happen . . . In a nutshell, we're more in control of our destiny."

The label is starting to work the new release from the Cranberries, "No Need To Argue," which comes out Tuesday (4). And Island is preparing an Elvis Presley tribute album that Barbis hopes will be available by Christmas.

DON JEFFREY

INDIES' REGIONAL DISTRIBUTION SYSTEM REELING FOLLOWING CHAINS' MOVES

(Continued from page 1)

Calif.-based INDI and one or two other distributors likely will wind up with much more business than they previously had with Blockbuster, while most other regional distributors will lose a significant amount of business.

North Canton, Ohio-based Camelot is said to be making the same types of changes, with INDI picking up the lion's share of that chain's business. Hanover Park, Ill.-based M.S. Distributing; Ridgefield, Conn.-based AEC Music, and other vendors also will continue to do limited business with the chain.

Due to the Camelot and Blockbuster moves, some regional distributors are at risk of losing up to 50% of their business, sources say.

Independent national distributors that have exclusive distribution deals with labels, such as New York-based RED; Westbury, N.Y.-based Koch; and New Hope, Minn.-based Navarre, so far appear unaffected by the changes.

Both Blockbuster and Camelot appear to be following in the footsteps of Tower Records/Video, which last year moved to consolidate its vendors (Billboard, Sept. 4, 1993). Most in the indie sector say that the strategy will turn into a trend among large chains.

One retail executive eyeing the strategy says, "It really doesn't make any sense to scatter your business among half a dozen suppliers when not all of them are strong."

Beyond hurting some regional distributors and possibly forcing consolidation in that sector, the changes will have long-term ramifications on the artist development side of the indie sector, indie sources say.

Blockbuster Music president Gerry Weber says the 500-store chain made the changes for a couple of reasons. He says that until this summer, Blockbuster had two different buying offices (in Dallas and Atlanta), each purchasing the same product from different regional distributors. After the buying office was moved to company headquarters, it made sense to eliminate the regional vendors that were duplicating services, Weber says.

In general, Weber says Blockbuster is looking for ways to manage its business more efficiently. For example, he says the chain wants to work with distributors that have electronic-data in-

terchange capability.

Also, the growing company is looking for vendors that will be able to maintain strong service as Blockbuster expands. "We need to be able to focus on our growth without worrying if our suppliers can keep up," Weber says.

On the one-stop side, Valley Distributors in Woodland, Calif., will pick up the bulk of the Blockbuster business, Weber says. In addition, Alliance Entertainment, the parent of AEC Music, is said to be happy with the additional business it is picking up from Blockbuster. Sources say a couple of other distributors gained business, but Billboard was unable to determine which ones did so.

Camelot Music executives were unavailable for comment at press time.

INDI MAKES ITS MARK

INDI was already the largest independent distributor before Tower, Blockbuster, and Camelot turned to it as a primary vendor.

Some regional distributors on the short end of vendor realignments charge that INDI must be using price to lock up so much business. Billy Emerson, INDI's chairman/CEO, says, "The changes coming down are not a price issue. It's about who has the horsepower that can still supply the same level of service five years from now."

But Emerson declined to confirm that the company is picking up additional business from Blockbuster and Camelot.

Executives at the companies that were acquired in recent years by INDI—Dallas-based Big State Distributing; Secaucus, N.J.-based Malverne; the defunct Schwartz Bros.; and San Fernando, Calif.-based CRD—recognized that there would be a need for a national distributor, Emerson says. "You have a tremendous consolidation going on at retail, and anytime that happens, it forces a consolidation among suppliers," he adds. "We recognized that this would happen, and we positioned ourselves to take advantage of the opportunities that would emerge, and they have happened quicker than we thought they would."

CHANGING INDIE LANDSCAPE

The indie landscape has already undergone significant change in the past

three years, with many indie labels signing exclusive national distribution deals with indie distributors. But there is still a stronghold of independent labels that prefer to use regional distributors.

According to indie labels and distributors, the chains changing their buying strategies are disregarding the concept of regional distribution, once the main fabric holding the indie sector together. For example, regional distributors charge that some chains may have chosen to buy a particular label's product from INDI on a national basis, even though INDI's distribution agreement with that imprint may be only for the Northeast. In spite of any deals that labels may have made with distributors in the Southeast and Midwest, those companies will lose business.

"The tide is going against" regional distributors, says Johnny Philips, VP at Memphis-based Select-O-Hits. (Select-O-Hits, whose main strength is regional distribution, is part of M.S.' developing national network, and M.S. is negotiating to buy the company.)

"The independent labels that are supposed to be controlling their own fate are being dragged along by the nose," Philips adds.

Independent labels admit they are helpless when confronted with the buying decisions made by retailers. Says one head of sales at a large independent label, "I knew that they were going to consolidate vendors, so I started to look at my lineup to see who I wanted to choose to sell Blockbuster. But when I called up Blockbuster to ask their opinion, they told me, 'What are you bothering me for? We have already decided who we are going to buy your label from.'"

One of the main reasons labels use regional distribution is to spread their credit risk. Stewart Madison, a principle with the Jackson, Miss.-based Malaco label, says, "Personally, I don't like one person owing me a lot of money; I'd rather have 10 people."

Another label executive adds, "If one distributor is going to control three or four major chains, and if their check is late, you are going to be sweating your ass off."

While those label executives worry about credit risk, another executive with a large indie label takes the dilemma to the next level: "If the retail chains are forcing me to put all my eggs into one or two baskets, what benefits are left for me to stay with regional independent distribution? Why not go to the branch system" of the major record companies? If other labels start to think like that, it will further weaken the indie sector, the executive says.

Labels also fear that their titles might get lost in the shuffle as retailers bulk their purchases with one distributor. Jerry Salerno, president of East Newark, N.J.-based Metropolitan Recording Corp., says that if accounts are going to buy most of their indie product from one or two distributors, it is likely that those distributors "will have a menu that is too big. They won't effectively be able to get orders and placement" for all the priorities given to them by the labels.

In such a system, smaller labels are more likely to get lost in the shuffle, he says.

That is a serious concern for Nina Easton, executive VP with Atlanta-based Ichiban, who says the changes being forced on indies by retailers could have a drastic impact on the new music pipeline. "The retailers may not notice, but their moves could be killing the very thing that brings new music into the

marketplace," she says. "If vendor consolidation is pushing independents to totally change their principles and the way they do business, where are the new labels going to come from? How will they flourish?"

Easton says that "this is something we need to take very seriously and talk about" at the Oct. 20-23 National Assn. of Recording Merchandisers Wholesalers Conference in Phoenix.

Select-O-Hits' Philips agrees. "Block-

buster made a decision based on what is best for their company, which is what they should do. But there are records from small labels that are developed regionally, and you still have to have that."

In the past, a healthy regional distributor could take a title from a small label and run with it, not only getting a hit, but helping the label grow. "That's how new music and new labels develop," says Philips. "But the new system may not allow for that."

Top 40 Airplay



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 81 top 40/mainstream and 32 top 40/rhythm-crossover stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard/BPICommunications, Inc.

Top 40/Mainstream				Top 40/Rhythm-Crossover			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★				★ ★ NO. 1 ★ ★
1	2	8	ALL I WANNA DO SHERYL CROW (A&M) 1 wk at No. 1	1	1	9	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN) 7 wks at No. 1
2	1	9	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)	2	2	11	STROKE YOU UP CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
3	3	18	WILD NIGHT JOHN MELLENCAMP (MERCURY)	3	4	9	AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE)
4	5	19	SHINE COLLECTIVE SOUL (ATLANTIC)	4	3	17	WHEN CAN I SEE YOU BABYFACE (EPIC)
5	6	14	WHEN CAN I SEE YOU BABYFACE (EPIC)	5	5	5	ENDLESS LOVE L. VANDROSS & M. CAREY (COLUMBIA)
6	4	24	STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)	6	6	15	THIS D.J. WARREN G (VIOLATOR/RAL/ISLAND)
7	8	4	ENDLESS LOVE L. VANDROSS & M. CAREY (COLUMBIA)	7	9	11	NEVER LIE IMMATURE (MCA)
8	9	9	DECEMBER 1963 . . . FOUR SEASONS (CURB)	8	7	17	FANTASTIC VOYAGE COOLIO (TOMMY BOY)
9	11	5	ANOTHER NIGHT REAL MCCOY (ARISTA)	9	8	19	I MISS YOU AARON HALL (SILAS/MCA)
10	14	7	I'M THE ONLY ONE MELISSA ETHERIDGE (ISLAND)	10	13	18	100% PURE LOVE CRYSTAL WATERS (MERCURY)
11	13	9	100% PURE LOVE CRYSTAL WATERS (MERCURY)	11	11	8	BOP GUN (ONE NATION) ICE CUBE FEAT. GEORGE CLINTON (PRIORITY)
12	7	23	DON'T TURN AROUND DA BRAT (SO SO DEF/CHAOS)	12	10	17	FUNKAFIED DA BRAT (SO SO DEF/CHAOS)
13	15	7	I'LL STAND BY YOU PRETENDERS (SIRE/WARNER BROS.)	13	12	12	STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)
14	10	19	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN (HOLLYWOOD)	14	18	6	ANOTHER NIGHT REAL MCCOY (ARISTA)
15	12	11	BLACK HOLE SUN SOUNDGARDEN (A&M)	15	15	8	NUTTIN' BUT LOVE HEAVY D & THE BOYZ (UPTOWN/MCA)
16	19	8	LUCKY ONE AMY GRANT (A&M)	16	20	6	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
17	20	6	LETITGO PRINCE (WARNER BROS.)	17	17	13	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY (COLUMBIA)
18	16	30	COME TO MY WINDOW MELISSA ETHERIDGE (ISLAND)	18	16	23	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)
19	17	18	CRAZY AEROSMITH (Geffen)	19	22	10	ACTION TERROR FABULOUS (EASTWEST)
20	18	14	ROUND HERE COUNTING CROWS (DGC/Geffen)	20	14	7	LETITGO PRINCE (WARNER BROS.)
21	22	4	BASKET CASE GREEN DAY (REPRISE)	21	34	2	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA)
22	25	7	FAR BEHIND CANDLEBOX (MAVERICK/SIRE/WB)	22	19	17	ALWAYS IN MY HEART TEVIN CAMPBELL (QWEST/WARNER BROS.)
23	23	22	IF YOU GO JON SECADA (SBK/EMI)	23	23	3	5-4-3-2 (YO! TIME IS UP) JADE (GIANT)
24	26	5	RIGHT BESIDE YOU SOPHIE B. HAWKINS (COLUMBIA)	24	25	3	FLAVA IN YA EAR CRAIG MACK (BAD BOY/ARISTA)
25	21	18	UNTIL I FALL AWAY GIN BLOSSOMS (A&M)	25	27	3	PLAYAZ CLUB RAPPIN' 4-TAY (EMI)
26	NEW	▶	SECRET MADONNA (MAVERICK/SIRE/WB)	26	26	7	NONE OF YOUR BUSINESS SALT-N-PEPA (NEXT PLATEAU/LONDON)
27	32	3	NEW AGE GIRL DEADEYE DICK (ICHIBAN)	27	24	5	BODY & SOUL ANITA BAKER (ELEKTRA)
28	24	16	PRAYER FOR THE DYING SEAL (ZTT/SIRE/WARNER BROS.)	28	33	3	YOU DON'T KNOW NOTHIN' FOR REAL (A&M)
29	34	2	CIRCLE OF LIFE ELTON JOHN (HOLLYWOOD)	29	21	21	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)
30	NEW	▶	ALWAYS BON JOVI (MERCURY)	30	32	2	HUNGAH KARYN WHITE (WARNER BROS.)
31	27	25	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)	31	28	4	SHORT SHORT MAN 20 FINGERS (DJ WORLD/D)
32	28	19	ALWAYS ERASURE (MUTE/ELEKTRA)	32	29	21	DON'T TURN AROUND ACE OF BASE (ARISTA)
33	35	4	YOU GOTTA BE DES'REE (550 MUSIC)	33	NEW	▶	U WILL KNOW B.M.U. (BLACK MEN UNITED) (MERCURY)
34	29	20	ANYTIME YOU NEED A FRIEND MARIAH CAREY (COLUMBIA)	34	40	2	TURN THE BEAT AROUND GLORIA ESTEFAN (CRESCENT MOON/EPIC)
35	33	10	FANTASTIC VOYAGE COOLIO (TOMMY BOY)	35	30	26	REGULATE WARREN G & NATE DOGG (DEATH ROW)
36	40	2	INTERSTATE LOVE SONG STONE TEMPLE PILOTS (ATLANTIC)	36	NEW	▶	THUGGISH RUGGISH BONE BONE THUGS N HARMONY (RUTHLESS)
37	38	2	FADE INTO YOU MAZZY STAR (CAPITOL)	37	37	15	BOOTI CALL BLACKSTREET (INTERSCOPE)
38	37	3	WHIPPED JON SECADA (SBK/EMI)	38	31	9	I'D GIVE ANYTHING GERALD LEVERT (EASTWEST)
39	NEW	▶	TURN THE BEAT AROUND GLORIA ESTEFAN (CRESCENT MOON/EPIC)	39	NEW	▶	TOOTSEE ROLL 69 BOYZ (RIP-IT)
40	31	14	I'LL BE LOVING YOU COLLAGE (VIPER/METROPOLITAN)	40	36	25	I SWEAR ALL-4-ONE (BLITZ/ATLANTIC)

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.

MCA VIGILANT ON 'JURASSIC' STREET DATE

(Continued from page 6)

"Snow White And The Seven Dwarfs," due Oct. 28, underscore the dilemma of high-volume titles that faces studios, distributors, and retailers. Observers say MCA had no choice but to ship early to distributors and rackjobbers who, in turn, had to clear warehouse space as quickly as possible to minimize storage expenses and to make way for the next big release.

One wholesaler says that "Jurassic Park" required him to buy an extra \$500,000 of insurance. "I had to take additional space," says another. "It cost me a fortune."

The quickened pace of deliveries to retailers increases the chances of street-date violations, says Gary Ross, president of Minneapolis-based Suncoast Motion Pictures and chairman of the VSDA. Although he credits MCA for reacting quickly to violations, Ross says, "This is the worst I've seen so early," and worries Saturday and Sunday, Oct. 1-2, "could be wild." He hopes MCA has enough staff to handle complaints. Like Blockbuster's Weber, Ross suggests

that Suncoast will rethink its street-date policy if violations "keep going on and on."

There's no solution to satisfy everyone. Retailers and wholesalers maintain that the studios have always had the option of delaying shipments to violators of the next hit. "That's the only way you'll stop it," Weber claims. National Assn. of Video Distributors executive director Mark Engle acknowledges that holdbacks "are difficult to enforce, but they're worth doing." The Video Software Dealers Assn. also is seeking penalties "of some kind," says spokesman Bob Finlayson.

However, the studios have always maintained that retailers simply buy goods elsewhere when their prime wholesale source is cut off.

"I haven't heard one proposal that has dealt with the integrity of maintaining street date in an enforceable way. It's hard to punish the offender," says MCA Home Video president Louis Feola. "Instead, we've created a program which prevents the problem from occurring by responding swiftly."

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 196 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	33	18	CRAZY	AEROSMOOTH (Geffen)
1	1	9	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)	39	35	23	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)
2	2	9	ALL I WANNA DO	SHERYL CROW (A&M)	40	54	7	BUT IT'S ALRIGHT	HUEY LEWIS & THE NEWS (ELEKTRA)
3	3	24	STAY (I MISSED YOU)	LISA LOEB & NINE STORIES (RCA)	41	70	2	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)
4	4	20	WILD NIGHT	JOHN MELLENCAMP (MERCURY)	42	38	8	LETITGO	PRINCE (WARNER BROS.)
5	6	17	WHEN CAN I SEE YOU	BABYFACE (EPIC)	43	34	20	BLACK HOLE SUN	SOUNDGARDEN (A&M)
6	5	5	ENDLESS LOVE	L. VANDROSS & M. CAREY (COLUMBIA)	44	41	17	ROUND HERE	COUNTING CROWS (DGC/GEFFEN)
7	7	25	DON'T TURN AROUND	ACE OF BASE (ARISTA)	45	44	6	FADE INTO YOU	MAZZY STAR (CAPITOL)
8	12	7	ANOTHER NIGHT	REAL MCCOY (ARISTA)	46	50	12	ACTION	TERROR FABULOUS (EASTWEST)
9	8	21	CAN YOU FEEL THE LOVE TONIGHT	ELTON JOHN (HOLLYWOOD)	47	42	25	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC)
10	10	29	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND)	48	—	1	ALWAYS	BON JOVI (MERCURY)
11	9	22	SHINE	COLLECTIVE SOUL (ATLANTIC)	49	53	5	FLAVA IN YA EAR	CRAIG MACK (BAD BOY/ARISTA)
12	—	1	SECRET	MADONNA (MAVERICK/SIRE/WB)	50	48	10	EINSTEIN ON THE BEACH	COUNTING CROWS (DGC/GEFFEN)
13	14	18	100% PURE LOVE	CRYSTAL WATERS (MERCURY)	51	46	12	LOVE IS ALL AROUND	WET WET WET (LONDON/ISLAND)
14	11	23	IF YOU GO	JON SECADA (SBK/EMI)	52	45	18	FUNKDAFIED	DA BRAT (SO SO DEF/CHAOS)
15	13	11	STROKE YOU UP	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)	53	52	10	NUTTIN' BUT LOVE	HEAVY D & THE BOYZ (UPTOWN/MCA)
16	19	9	DECEMBER 1963	FOUR SEASONS (CURB)	54	39	21	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)
17	23	5	CIRCLE OF LIFE	ELTON JOHN (HOLLYWOOD)	55	62	18	ALWAYS IN MY HEART	TEVIN CAMPBELL (QWEST/WARNER BROS.)
18	15	17	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)	56	55	6	BODY & SOUL	ANITA BAKER (ELEKTRA)
19	21	9	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)	57	47	14	THE WAY SHE LOVES ME	RICHARD MARX (CAPITOL)
20	17	9	LUCKY ONE	AMY GRANT (A&M)	58	56	11	DO YOU WANNA GET FUNKY	C+C MUSIC FACTORY (COLUMBIA)
21	22	3	WHAT'S THE FREQUENCY, KENNETH?	R.E.M. (WARNER BROS.)	59	57	6	CLOSER	NINE INCH NAILS (TVT)
22	20	15	THIS D.J.	WARREN G (VIOLATOR/RAL/ISLAND)	60	63	2	SOMETHING'S ALWAYS WRONG	TOAD THE WET SPROCKET (COLUMBIA)
23	16	27	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)	61	51	10	I'D GIVE ANYTHING	GERALD LEVERT (EASTWEST)
24	30	6	I'M THE ONLY ONE	MELISSA ETHERIDGE (ISLAND)	62	59	5	RIGHT BESIDE YOU	SOPHIE B. HAWKINS (COLUMBIA)
25	18	18	PRAYER FOR THE DYING	SEAL (ZTT/SIRE/WARNER BROS.)	63	75	2	ZOMBIE	THE CRANBERRIES (ISLAND)
26	28	10	BASKET CASE	GREEN DAY (REPRISE)	64	66	4	SUKIYAKI	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
27	31	7	NEVER LIE	IMMATURE (MCA)	65	61	6	SELF ESTEEM	OFFSPRING (EPITAPH)
28	25	38	MR. JONES	COUNTING CROWS (DGC/GEFFEN)	66	67	8	TODAY	SMASHING PUMPKINS (VIRGIN)
29	26	42	THE SIGN	ACE OF BASE (ARISTA)	67	—	1	LUCAS WITH THE LID OFF	LUCAS (BIG BEAT/ATLANTIC)
30	27	21	ANYTIME YOU NEED A FRIEND	MARIAH CAREY (COLUMBIA)	68	73	4	NEW AGE GIRL	DEADEYE DICK (ICHIBAN)
31	36	5	INTERSTATE LOVE SONG	STONE TEMPLE PILOTS (ATLANTIC)	69	58	16	COME OUT AND PLAY	OFFSPRING (EPITAPH)
32	37	8	I'LL STAND BY YOU	PRETENDERS (SIRE/WARNER BROS.)	70	—	1	I WANNA BE DOWN	BRANDY (ATLANTIC)
33	24	13	FAR BEHIND	CANDLEBOX (MAVERICK/SIRE/WB)	71	65	2	SHORT SHORT MAN	20 FINGERS (DJ WORLD/ID)
34	32	19	I MISS YOU	AARON HALL (SILAS/MCA)	72	—	1	HIP HOP RIDE	DA YOUNGSTA'S (EASTWEST)
35	40	9	BOP GUN (ONE NATION)	ICE CUBE (PRIORITY)	73	—	3	YOU GOTTA BE	DES'REE (550 MUSIC)
36	49	2	TURN THE BEAT AROUND	GLORIA ESTEFAN (CRESCENT MOON)	74	60	18	BACKWATER	MEAT PUPPETS (LONDON/ISLAND)
37	29	22	UNTIL I FALL AWAY	GIN BLOSSOMS (A&M)	75	69	3	JUICY	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)

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

HOT 100 RECURRENT AIRPLAY

1	1	13	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)	14	16	28	SHOOP	SALT-N-PEPA (NEXT PLATEAU/LONDON)
2	2	5	BEAUTIFUL IN MY EYES	JOSHUA KADISON (SBK/EMI)	15	18	37	NO RAIN	BLIND MELON (CAPITOL)
3	4	5	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)	16	11	33	WHAT IS LOVE	HADDAWAY (ARISTA)
4	3	2	I'LL REMEMBER	MADONNA (MAVERICK/SIRE/WB)	17	14	6	RETURN TO INNOCENCE	ENIGMA (VIRGIN)
5	—	1	ALWAYS	ERASURE (MUTE/ELEKTRA)	18	20	48	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
6	6	2	YOUR BODY'S CALLIN'	R. KELLY (JIVE)	19	10	5	REGULATE	WARREN G & NATE DOGG (DEATH ROW)
7	5	60	TWO PRINCES	SPIN DOCTORS (EPIC)	20	21	36	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)
8	7	22	I'LL BE LOVING YOU	COLLAGE (VIPER/METROPOLITAN)	21	23	24	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)
9	8	9	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	22	19	7	ANYTHING	SWV (RCA)
10	9	20	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)	23	15	17	EVERYDAY	PHIL COLLINS (ATLANTIC)
11	17	42	HEY JEALOUSY	GIN BLOSSOMS (A&M)	24	—	11	PLEASE FORGIVE ME	BRYAN ADAMS (A&M)
12	12	44	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)	25	22	5	DREAMS	THE CRANBERRIES (ISLAND)
13	13	20	BECAUSE THE NIGHT	10, 000 MANIACS (ELEKTRA)					

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

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	35	8	AFRO PUFFS	THE LADY OF RAGE (DEATH ROW/INTERSCOPE)
1	1	8	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)	39	41	7	LOVE IS ALL AROUND	WET WET WET (LONDON/ISLAND)
2	3	4	ENDLESS LOVE	L. VANDROSS & M. CAREY (COLUMBIA)	40	53	2	PLAYAZ CLUB	RAPPIN' 4-TAY (CHRYSALIS/EMI)
3	6	10	NEVER LIE	IMMATURE (MCA)	41	32	21	DON'T TURN AROUND	ACE OF BASE (ARISTA)
4	2	11	STROKE YOU UP	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)	42	71	2	LUCAS WITH THE LID OFF	LUCAS (BIG BEAT/ATLANTIC)
5	4	15	TOOTSEE ROLL	69 BOYZ (RIP-IT)	43	40	7	THIRD ROCK FROM THE SUN	JOE DIFFIE (EPIC)
6	5	5	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)	44	37	13	BOOTI CALL	BLACKSTREET (INTERSCOPE)
7	11	6	ALL I WANNA DO	SHERYL CROW (A&M)	45	51	4	DECEMBER 1963	FOUR SEASONS (CURB)
8	7	11	THIS D.J.	WARREN G (VIOLATOR/RAL/ISLAND)	46	—	1	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M)
9	8	9	FLAVA IN YA EAR	CRAIG MACK (BAD BOY/ARISTA)	47	56	11	TAKE IT EASY	MAD LION (WEEDEED/NERVOUS)
10	9	15	WHEN CAN I SEE YOU	BABYFACE (EPIC)	48	47	8	ROMANTIC CALL	PATRA FEATURING YO-YO (EPIC)
11	12	22	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC)	49	38	10	THE WAY SHE LOVES ME	RICHARD MARX (CAPITOL)
12	13	11	BOP GUN (ONE NATION)	ICE CUBE (PRIORITY)	50	48	8	ACTION	TERROR FABULOUS (EASTWEST)
13	14	6	FAR BEHIND	CANDLEBOX (MAVERICK/SIRE/WB)	51	49	6	CIRCLE OF LIFE	ELTON JOHN (HOLLYWOOD)
14	24	5	THUGGISH RUGGISH BONE	BONE THUGS N HARMONY (RUTHLESS)	52	44	14	FUNKY Y-2-C	THE PUPPIES (CHAOS)
15	10	19	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)	53	46	13	NUTTIN' BUT LOVE	HEAVY D & THE BOYZ (UPTOWN/MCA)
16	17	20	100% PURE LOVE	CRYSTAL WATERS (MERCURY)	54	42	21	DON'T TAKE THE GIRL	TINI MCCRAW (CURB)
17	15	7	JUICY	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	55	54	3	I'LL STAND BY YOU	PRETENDERS (SIRE/WARNER BROS.)
18	36	3	I WANNA BE DOWN	BRANDY (ATLANTIC)	56	70	2	HOW MANY WAYS	TONI BRAXTON (LAFACE/ARISTA)
19	20	12	NONE OF YOUR BUSINESS	SALT-N-PEPA (NEXT PLATEAU/ISLAND)	57	60	3	I'LL TAKE HER	ILL AL SKRATCH (MERCURY)
20	19	8	I'D GIVE ANYTHING	GERALD LEVERT (EASTWEST)	58	59	4	YOUR LOVE IS A...	WHITEHEAD BROS. (MOTOWN)
21	29	5	ANOTHER NIGHT	REAL MCCOY (ARISTA)	59	—	1	U WILL KNOW	B.M.U. (BLACK MEN UNITED) (MERCURY)
22	22	6	BODY & SOUL	ANITA BAKER (ELEKTRA)	60	43	13	GIVE IT UP	PUBLIC ENEMY (DEF JAM/RAL/ISLAND)
23	25	10	DO YOU WANNA GET FUNKY	C+C MUSIC FACTORY (COLUMBIA)	61	50	5	WHO'S THAT MAN	TOBY KEITH (POLYDOR)
24	16	19	FUNKDAFIED	DA BRAT (SO SO DEF/CHAOS)	62	55	19	CRAZY	AEROSMOOTH (Geffen)
25	21	16	WILD NIGHT	JOHN MELLENCAMP (MERCURY)	63	58	13	NAPPY HEADS	FUGEES (TRN/LATOR CREW) (RUFFHOUSE)
26	27	18	CLOSER	NINE INCH NAILS (NOTHING/TVT/INTERSCOPE)	64	—	1	SHORT DICK MAN	20 FINGERS (DJ WORLD/ID)
27	23	8	THE LION SLEEPS TONIGHT	THE TOKENS (RCA)	65	—	1	9 TH WONDER (BLACKTOLISM)	DIGABLE PLANETS (PENDULUM/EMI)
28	18	19	STAY (I MISSED YOU)	LISA LOEB & NINE STORIES (RCA)	66	45	12	BE MY BABY TONIGHT	JOHN MICHAEL MONTGOMERY (ATLANTIC)
29	52	2	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)	67	74	2	NEW AGE GIRL	DEADEYE DICK (ICHIBAN)
30	33	6	CAN U GET WIT IT	USHER (LAFACE/ARISTA)	68	75	2	WHERE IS MY LOVE?	EL DEBARGE FEAT. BABYFACE (REPRISE)
31	31	2	WHAT'S THE FREQUENCY, KENNETH?	R.E.M. (WARNER BROS.)	69	65	7	SHE THINKS HIS NAME WAS JOHN	REBA MCENTIRE (MCA)
32	39	7	LETITGO	PRINCE (WARNER BROS.)	70	67	2	WATERMELON CRAWL	TRACY BYRD (MCA)
33	30	7	LUCKY ONE	AMY GRANT (A&M)	71	69	72	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
34	26	19	CAN YOU FEEL THE LOVE TONIGHT	ELTON JOHN (HOLLYWOOD)	72	63	2	LOVE IS STRONG	ROLLING STONES (VIRGIN)
35	28	20	BACK IN THE DAY	AHMAD (GIANT)	73	61	19	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)
36	—	1	ALWAYS	BON JOVI (JAMBCO/MERCURY)	74	—	1	TURN THE BEAT AROUND	GLORIA ESTEFAN (CRESCENT MOON)
37	34	20	SHINE	COLLECTIVE SOUL (ATLANTIC)	75	72	41	DUNKIE BUTT	12 GAUGE (STREET LIFE/SCOTTI BROS.)

Singles with the greatest sale. © 1994, Billboard/BPI Communications and SoundScan, Inc.

One-hit wonder, my ass.

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
OCTOBER 8, 1994



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	2	1	4	★★★ No. 1 ★★★		1
2	1	—	2	ERIC CLAPTON	DUCK 45735/REPRISE (10.98/16.98)	FROM THE CRADLE 1
3	3	—	2	ANITA BAKER	ELEKTRA 61555 (10.98/16.98)	RHYTHM OF LOVE 3
4	4	2	17	SOUNDTRACK	WALT DISNEY 60858 (10.98/17.98)	THE LION KING 1
5	NEW	—	1	★★★ HOT SHOT DEBUT ★★★		5
6	5	4	33	GREEN DAY	REPRISE 45529/WARNER BROS. (9.98/15.98)	DOOKIE 4
7	7	6	19	OFFSPRING	EPITAPH 86432* (8.98/14.98)	SMASH 6
8	8	11	30	SHERYL CROW	A&M 0126 (9.98/15.98)	TUESDAY NIGHT MUSIC CLUB 8
9	6	3	12	SOUNDTRACK	EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP 2
10	9	5	16	STONE TEMPLE PILOTS	ATLANTIC 82607*AG (10.98/16.98)	PURPLE 1
11	10	8	46	CANDLEBOX	MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98)	CANDLEBOX 7
12	16	16	11	★★★ GREATEST GAINER ★★★		12
13	13	9	41	BONE THUGS N HARMONY	RUTHLESS 5526*/RELATIVITY (7.98/12.98)	CREEPIN ON AH COME UP (EP) 12
14	11	10	44	ACE OF BASE	ARISTA 18740 (9.98/15.98)	THE SIGN 1
15	12	7	4	CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	ATLANTIC 82614/AG (14.98/19.98)	3 TENORS IN CONCERT 1994 4
16	14	14	11	ROLLING STONES	VIRGIN 39782 (10.98/16.98)	VOODOO LOUNGE 2
17	17	12	16	WARREN G	VIOLATOR/RAL 52335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA 2
18	19	13	29	SOUNDGARDEN	A&M 0198* (10.98/16.98)	SUPERUNKNOWN 1
19	15	—	2	THE NOTORIOUS B.I.G.	BAD BOY 73002/ARISTA (9.98/15.98)	READY TO DIE 15
20	22	20	53	MELISSA ETHERIDGE	ISLAND 848660 (10.98/15.98)	YES I AM 16
21	NEW	—	1	CRAIG MACK	BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD 21
22	18	17	27	TIM MCGRAW	CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON 1
23	21	19	5	SOUNDTRACK	NOTHING/INTERSCOPE 92460/AG (10.98/16.98)	NATURAL BORN KILLERS 19
24	20	18	3	GERALD LEVERT	EASTWEST 92416/AG (10.98/16.98)	GROOVE ON 18
25	24	15	6	THE JERKY BOYS	SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2 12
26	25	21	29	NINE INCH NAILS	NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL 2
27	NEW	—	1	★★★ HEATSEEKER IMPACT ★★★		27
28	26	22	5	AMY GRANT	A&M 540230 (10.98/16.98)	HOUSE OF LOVE 13
29	27	29	13	ALAN JACKSON	ARISTA 18759 (10.98/15.98)	WHO I AM 5
30	28	25	24	ALL-4-ONE	BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE 7
31	31	28	18	AALIYAH	BLACKGROUND 41533*/JIVE (9.98/15.98)	AGE AIN'T NOTHING BUT A NUMBER 18
32	29	27	5	CHANGING FACES	SPOILED ROTTEN/BIG BEAT 92369/AG (9.98/15.98)	CHANGING FACES 25
33	30	24	30	YANNI	PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS 5
34	23	—	2	PETER GABRIEL	GEFFEN 24722 (12.98/19.98)	SECRET WORLD LIVE 23
35	32	33	17	BEASTIE BOYS	CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION 1
36	38	39	12	MAZZY STAR	CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE 36
37	34	26	33	SOUNDTRACK	RCA 66364 (10.98/16.98)	REALITY BITES 13
38	33	31	75	AEROSMITH	GEFFEN 24455 (10.98/16.98)	GET A GRIP 1
39	37	32	11	HARRY CONNICK, JR.	COLUMBIA 64376 (10.98 EQ/16.98)	SHE 16
40	NEW	—	1	TRACY LAWRENCE	ATLANTIC 82656/AG (12.98/19.98)	I SEE IT NOW 40
41	35	23	6	NEIL YOUNG AND CRAZY HORSE	REPRISE 45749*/WARNER BROS. (10.98/17.98)	SLEEPS WITH ANGELS 9
42	39	30	10	COOLIO	TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF 8
43	NEW	—	1	DR. DRE	TRIPLE X 51170* (10.98/16.98)	CONCRETE ROOTS 43
44	43	38	24	COLLECTIVE SOUL	ATLANTIC 82596/AG (10.98/15.98)	HINTS, ALLEGATIONS & THINGS LEFT UNSAID 15
45	40	35	61	SMASHING PUMPKINS	VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM 10
46	45	41	28	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS	ANGEL 55138 (10.98/15.98)	CHANT 3
47	36	—	2	SINEAD O'CONNOR	ENSIGN/CHRYSALIS 30549/EMI (10.98/16.98)	UNIVERSAL MOTHER 36
48	49	47	25	PINK FLOYD	COLUMBIA 64200* (10.98 EQ/16.98)	THE DIVISION BELL 1
49	44	45	22	REBA MCENTIRE	MCA 10994 (10.98/15.98)	READ MY MIND 2
50	46	49	16	VINCE GILL	MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU 6
51	51	36	13	DA BRAT	SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED 11
52	42	46	35	JOHN MICHAEL MONTGOMERY	ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP 1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
53	52	44	63	TONI BRAXTON	LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON 1
54	50	43	17	SEAL	ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL 20
55	86	69	26	SOUNDTRACK	INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98)	THE CROW 1
56	69	82	7	WEEZER	DGC 24629/GEFFEN (10.98/15.98)	WEEZER 56
57	47	37	4	LUIS MIGUEL	WEA LATINA 97234 (9.98/15.98)	SEGUNDO ROMANCE 29
58	58	55	46	CELINE DION	550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE 4
59	62	57	50	SALT-N-PEPA	NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY 4
60	56	56	9	JOE DIFFIE	EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN 53
61	60	53	56	MARIAH CAREY	COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX 1
62	55	51	14	JOHN MELLENCAMP	MERCURY 522428 (10.98 EQ/16.98)	DANCE NAKED 13
63	53	—	2	GLADYS KNIGHT	MCA 10946 (10.98/15.98)	JUST FOR YOU 53
64	84	79	11	HOOTIE & THE BLOWFISH	ATLANTIC 82613/AG (10.98/15.98)	CRACKED REAR VIEW 64
65	57	48	13	KEITH SWEAT	ELEKTRA 61550 (10.98/16.98)	GET UP ON IT 8
66	54	—	2	BLUES TRAVELER	A&M 540265 (9.98/15.98)	FOUR 54
67	76	90	56	GARTH BROOKS	LIBERTY 80857 (10.98/16.98)	IN PIECES 1
68	48	—	2	NANCI GRIFFITH	ELEKTRA 61681 (10.98/16.98)	FLYER 48
69	75	63	13	69 BOYZ	RIP-IT 6901 (9.98/15.98)	NINETEEN NINETY QUAD 63
70	81	65	76	GIN BLOSSOMS	A&M 54039 (9.98/13.98)	NEW MISERABLE EXPERIENCE 30
71	64	52	5	TESLA	GEFFEN 24713 (10.98/15.98)	BUST A NUT 20
72	70	—	2	VARIOUS ARTISTS	A&M 540258 (9.98/15.98)	IF I WERE A CARPENTER 70
73	63	40	10	MC EHT FEATURING CMW	EPIC STREET 57696*/EPIC (10.98 EQ/15.98)	WE COME STRAPPED 5
74	74	59	58	BABYFACE	EPIC 53558 (10.98 EQ/16.98)	FOR THE COOL IN YOU 16
75	NEW	—	1	PET SHOP BOYS	EMI 28105* (10.98/16.98)	DISCO 2 75
76	82	72	32	SARAH MCLACHLAN	NETTWERK 18725/ARISTA (9.98/15.98)	FUMBLING TOWARDS ECSTASY 50
77	77	103	7	JEFF FOXWORTHY	WARNER BROS. 45314 (10.98/15.98)	YOU MIGHT BE A REDNECK IF... 77
78	91	71	22	LIVE	RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER 38
79	65	60	29	THE MAVERICKS	MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME 54
80	66	73	4	BARNEY	BARNEY MUSIC 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2 66
81	67	34	6	PRINCE	WARNER BROS. 45700 (10.98/16.98)	COME 15
82	72	76	15	DAVID BALL	WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM 53
83	83	61	46	R. KELLY	JIVE 41527 (10.98/15.98)	12 PLAY 2
84	80	66	13	BIG MIKE	RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS 40
85	85	70	14	BLACKSTREET	INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET 67
86	73	67	5	PATTY LOVELESS	EPIC 64188 (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY 60
87	78	68	53	NIRVANA	DGC 24607*/GEFFEN (10.98/16.98)	IN UTERO 1
88	59	42	5	PUBLIC ENEMY	DEF JAM/RAL 523362*/ISLAND (10.98/16.98)	MUSE SICK-N-HOUR MESS AGE 14
89	87	83	27	BONNIE RAITT	CAPITOL 81427 (10.98/16.98)	LONGING IN THEIR HEARTS 1
90	95	94	97	KENNY G	ARISTA 18646 (10.98/15.98)	BREATHLESS 2
91	88	62	18	HEAVY D & THE BOYZ	UPTOWN 10998*/MCA (9.98/15.98)	NUTTIN' BUT LOVE 11
92	79	99	14	SAMMY KERSHAW	MERCURY 522125 (10.98/15.98)	FEELIN' GOOD TRAIN 73
93	119	157	4	★★★ HEATSEEKER IMPACT ★★★		93
94	NEW	—	1	THE TRACTORS	ARISTA 18728 (9.98/15.98)	THE TRACTORS 93
95	94	84	163	BRYAN FERRY	VIRGIN 39838 (10.98/15.98)	MAMOUNA 94
96	68	50	3	METALLICA	ELEKTRA 61113* (10.98/15.98)	METALLICA 1
97	98	93	145	SUGAR	RYKODISC 10300* (9.98/13.98)	FILE UNDER: EASY LISTENING 50
98	98	93	145	PEARL JAM	EPIC 47857 (10.98 EQ/16.98)	TEN 2
99	112	—	2	MARK CHESNUTT	DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE 98
100	93	106	16	TRACY BYRD	MCA 10991 (10.98/15.98)	NO ORDINARY MAN 93
101	71	58	4	DINOSAUR JR.	SIRE 45719/REPRISE (9.98/15.98)	WITHOUT A SOUND 44
102	96	81	33	ENIGMA	CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES 9
103	89	88	45	TOM PETTY & THE HEARTBREAKERS	MCA 10813 (10.98/17.98)	GREATEST HITS 5
104	117	109	97	SOUNDTRACK	ARISTA 18699* (10.98/15.98)	THE BODYGUARD 1
105	90	75	44	AARON HALL	SILAS 10810/MCA (9.98/15.98)	THE TRUTH 47
106	100	97	18	JON SECADA	SBK 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE 21
107	61	—	2	THEY MIGHT BE GIANTS	ELEKTRA 61654 (10.98/15.98)	JOHN HENRY 61
108	101	102	151	NIRVANA	DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND 1

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

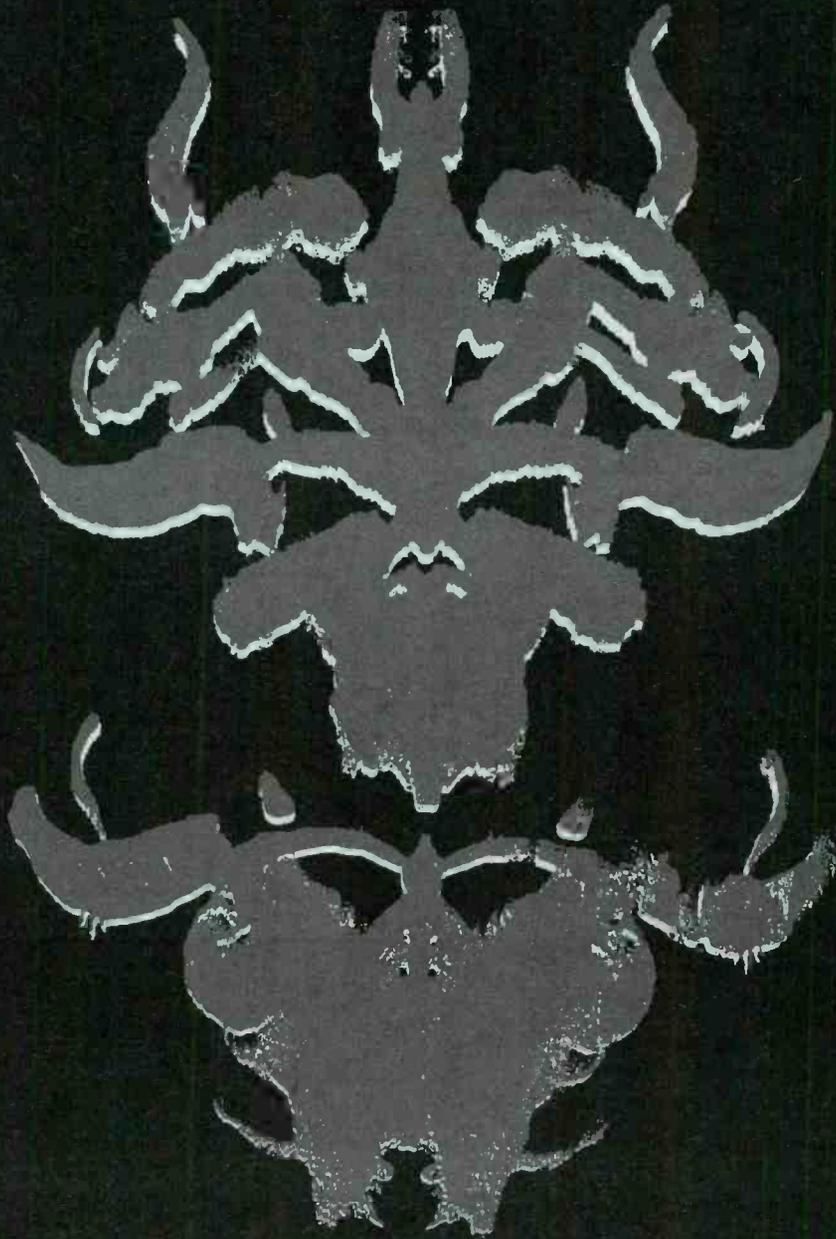
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BETWEEN THE BULLETS



by Geoff Mayfield

BOYZ ARE BACK: Sales on the new *Boyz II Men* decline again, but an even greater erosion experienced by Eric Clapton, last week's No. 1 act, returns the Men's "II" to the top of The Billboard 200. With a decline of almost 19%, the one-week sum on "II" falls to 175,000 units, the first time in the album's four chart weeks that it hasn't sold more than 200,000. Clapton, meanwhile, experiences the usual second-week drop for albums that debut in the No. 1 slot (139,000 units). But his week-two slide, 36%, is not as large as others we have seen this year.

TOMORROW: Neither Clapton nor the Boyz will top next week's list, as that chart will greet the new albums by **R.E.M.** and **Barbra Streisand**. The battle for No. 1 will be interesting to watch, as the Streisand/R.E.M. matchup represents a tug-of-war of pop versus rock, of older demographics facing off with younger demographics. The effortless sale of Streisand's \$300 concert tickets during the concert tour that is chronicled on the new album proved the loyalty of her fans, and the debut at No. 1 by her "Back To Broadway" in the summer of 1993 showed she can stand tall against rock and rap contenders. But her duel with R.E.M. also represents a confrontation of the more expensive versus the less expensive, as her album is a double set. Keep in mind that in the three-plus years that Billboard has used SoundScan data, only one two-fer, the "Forrest Gump" soundtrack, has charted as high as No. 2. The highest that a two-fer has debuted during the SoundScan era was a No. 5 bow by the live **Van Halen** album.

ANOTHER TIDBIT TO DIGEST as you size up the R.E.M./Streisand match is a comparison of the numbers each posted the last time around. In a soft week, Streisand's "Back To Broadway" entered at No. 1 with just 121,000 units in the July 17, 1993 issue. Although R.E.M.'s "Automatic For The People" debuted at No. 2 in the Billboard dated Oct. 23, 1992, its first-week sum stood quite a bit higher, at 218,000. Had it not been for a hot **Garth Brooks**, whose "The Chase" exceeded 300,000 units in its third chart week, "Automatic" would have topped the list. The simultaneous release of Streisand's concert video also seems to favor R.E.M.'s chances, as some of the fans who opt to buy her video equivalent might feel less urgency to own the CD or cassette version.

CROWDED HOUSE: Aside from R.E.M. and Streisand, next week's edition of The Billboard 200 figures to sport plenty of new entries. Key ones to watch will include the new titles from **Lyle Lovett, Brooks & Dunn, Dolly Parton**, and **EPMD** spinoff **PMD**, along with sophomore sets by **Jade, Green Jelly**, and **Big Head Todd & the Monsters**. **Big Head Todd** is one of just two acts to reach gold certification while still appearing on Billboard's Heatseekers list; a new book by Parton prompted her to make release-week appearances on "The Late Show With David Letterman" and "Live With Regis And Kathie Lee."

MISTAKEN IDENTITIES: The ghost in SoundScan's machine caused numerous changes on last week's music sales charts (see story, page 8), but only affected one of the No. 1s on last week's published charts. The actual No. 1 Heatseeker was Arista Nashville's **The Tractors**, who roll on to Impact status this week with a 119-93 hike on The Billboard 200... The gold certification on The Billboard 200 last week for the soundtrack to "The Adventures Of Priscilla" actually belonged to the new **Steve Perry** album (No. 114 this week).

BITS AND PIECES: Each of the top five albums on The Billboard 200 exceeded 100,000 units... For **Luther Vandross**, who debuts at No. 5, 111,000 units marks his biggest single-week total in the SoundScan era. His "Power Of Love" hit about 74,000 units in the May 25, 1991 issue, the first to use SoundScan data... "Grease," one of the biggest-selling soundtracks of all time, enters Top Pop Catalog for the first time (No. 47). A dozen other soundtracks have made that list, with "Top Gun" logging 60 weeks, followed by "Footloose" at 18 weeks. Curiously, another monster soundtrack, the 11-times-platinum "Saturday Night Fever," has never appeared on the catalog chart.

MARKET WATCH A WEEKLY NATIONAL MUSIC SALES REPORT				
OVERALL UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
11,456,000	12,385,000	DOWN 7.5%	11,074,000	UP 3.4%
YEAR-TO-DATE UNIT SALES				
YTD (1994)	YTD (1993)	CHANGE		
461,653,000	441,983,000	UP 4.4%		
FOCUS ON SINGLES SALES:				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
1,749,000	1,815,000	DOWN 3.6%	1,926,000	DOWN 9.2%
YEAR-TO-DATE SINGLES SALES				
YTD (1994)	YTD (1993)	CHANGE		
71,135,000	77,707,000	DOWN 8.4%		
ROUNDED FIGURES				
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY				

PORTISHEAD FINDS PLACE ON U.K. MAP

(Continued from page 8)

with other dance-flavored Bristol-area acts, such as Circa/Virgin's Massive Attack and 4th & Bway/Island's Tricky.

Two singles, "Numb" and "Sour Times," have already been released from the album in Britain, with a third, "Glory Box," due Nov. 7.

Portishead is known not only for its unusual use of film as a promotional medium, but for the duo's growing reputation as remixers, namely for singles by Gabrielle, Depeche Mode, Primal Scream, Paul Weller, and fellow Bristol band Federation. However, Barrow and Gibbons plan to temporarily pull in their remix shingle as they concentrate on their own recording career, with plans for a follow-up album and selected live work.

Early reaction to "Dummy," says band manager Caroline Killoury, "has been incredible." She cites Holland, Belgium, and Sweden as early European supporters. "Everyone's come on board so quickly. Press have been calling us on it, and I think it's because it's so fresh, but I don't think any of us expected it to happen so quickly."

Prior to the album's release, Portishead completed a 10-minute monochrome film, "To Kill A Dead Man," that was premiered by Go!Beat during a promotional night in June at the Prince Charles cinema in London's Leicester Square (on a bill with the specially selected 1971 British thriller "Get Carter," starring Michael Caine). The film was then released locally with mainstream releases such as "Body Of Evidence" and "Reservoir Dogs," and was featured at several domestic and European film festivals. Go!Disks press officer Tony Crean says plans are afoot for the film to be used in a similar way at colleges in the U.S.

"A lot of interviews I've been doing ask about us being very visually based," says Barrow. "But I never thought of it like a multimedia thing. We just thought we'd make a film instead of the normal pop video, then we could take stills from it and use them as artwork for the album, but it meant we could also write a soundtrack for 10 minutes, which we wouldn't otherwise have got a chance to do. I don't like the way so much money is spent on video when there's so many struggling film makers around."

Barrow plays down the cinematic references in his music, but the album holds a particular affinity with the soundtrack work of John Barry. "I like films from the late '60s into the '70s, and the way that [film music writers], if they wanted to create suspense, they didn't have synthesizers—they had an orchestra or band, and would experiment with sound through old equipment. I'm kind of anti-technology. We use a lot of old, mechanical instruments. It's not just soundtracks [that influence me], but all kinds of music from the year dot. The only modern music I can get into is hip-hop. That's a major influence."

The "To Kill A Dead Man" film has given Go!Beat an extra option at the retail level. The HMV store in Barrow's home base of Bristol mounted a window display featuring a dummy sitting on a red cinema seat, watching the film on a continual loop—a visual which captured customers' imagination, says the store's assistant manager, Robert

Campkin.

"There was a lot of interest in the display. A lot of customers stopped to look, because it was something out of the ordinary. It proved to be a very successful piece of promotion, and sales of the album increased as a result."

The "Dummy" title also inspired an audacious promotional campaign by Go! on the day of the album's U.K. release when, Crean says, he and the band bought a "team" of mannequins, painted them blue, and planted them in a series of highly visible locations, such as the Eros statue in Piccadilly Circus and Camden Lock in the north of the city.

The gambit was inspired by an episode of the classic British TV sci-fi series "Dr. Who," in which dummies came to life and terrorized London. But Crean says the real-life experiment had unexpected results. "Some of them were taken away by the police because there was a bomb scare that day in Oxford Street. But we had someone taking photographs of them—quite a lot of them got seen—and it ran as a story in the New Musical Express and the Observer. I know at least one person who's got half of one of the dummies in his office."

Radio reaction to "Dummy" has largely been outside daytime rotations, but this is no surprise, says Killoury. "It's very mellow and late-night, not the sort of thing that's going to be playlisted during the day."

Supporters have included veteran broadcaster Bob Harris, who has been featuring the track "Strangers" from the album on his evening shows on Greater London Radio, the BBC's local London station.

"The reaction has been fantastic, and I love it," says Harris. "It's such an innovative album. The description 'present day urban blues' fits it very well. Soul comes in so many forms—you don't have to be Otis Redding to have soul—and the album's part of an amazing surge of really good music coming out of the U.K. right now, at last." Harris cites the current albums by Massive Attack and Ride as other examples.



WORLDWIDE DANCE
ISSUE DATE: OCTOBER 15
CLOSED

**HEALTH & FITNESS/
SPECIAL INTEREST VIDEO**
ISSUE DATE: OCTOBER 22
CLOSED

UK SPOTLIGHT
ISSUE DATE: OCTOBER 29
AD CLOSE: OCTOBER 4

BERRY GORDY
ISSUE DATE: NOVEMBER 5
AD CLOSE: OCTOBER 11

PROFESSIONAL SOUND
ISSUE DATE: NOVEMBER 12
AD CLOSE: OCTOBER 18

AUSTRALIA
ISSUE DATE: NOVEMBER 12
AD CLOSE: OCTOBER 18

**GERMANY, SWITZERLAND,
AUSTRIA**
ISSUE DATE: NOVEMBER 19
AD CLOSE: OCTOBER 25

VIVA MEXICO
ISSUE DATE: NOVEMBER 26
AD CLOSE: NOVEMBER 1

RAP
ISSUE DATE: NOVEMBER 26
AD CLOSE: NOVEMBER 1

ABC'S OF SOUTH AMERICA
ISSUE DATE: DECEMBER 3
AD CLOSE: NOVEMBER 8

SWEDEN
ISSUE DATE: DECEMBER 17
AD CLOSE: NOVEMBER 22

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

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

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

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A&M PULLS OUT ALL THE STOPS FOR 'WOODSTOCK' ALBUM

(Continued from page 1)

terminated—will be released Nov. 8 at a suggested list price of \$33.98 on CD and \$19.98 on cassette, according to A&M president/CEO Al Cafaro.

A&M will release "Woodstock '94" in a four-disc vinyl, boxed set later in the quarter, while A&M affiliate PolyGram Diversified Entertainment will issue the program on video sometime after the audio release.

"When it comes to Woodstock, you can pretty much throw out the book of traditional record marketing," says Celia Hirschman, A&M's executive director of marketing. "Woodstock was such a multimedia event, and so widely covered worldwide, that you're addressing a familiarity issue that you don't have with any other artists. Therefore, we feel the most effective campaign is one that goes directly to the consumer."

Accordingly, A&M is about to unleash a media blitz that is likely to be every bit as broad-based and organized as the event that spawned the album.

The campaign will kick off in mid-October with coming-soon banners and teaser cards promoting the album to retail. Later, just before the street date,

some 3,000 record stores will receive dump bins featuring images of "mud people" and the Woodstock stage, plus a tray that holds the CD, cassette, home video, T-shirt, baseball cap, and pictorial book, according to Hirschman.

The print media campaign will target the album's core demographic of 15-25-year-old males—as well as its secondary demo of 15-25-year-old women and 25-40-year-old men and women—via ads in such publications as Rolling Stone, Spin, Entertainment Weekly, and People, as well as in comic books and skateboarding magazines. These ads, which will be done in cooperation with local retail outlets, will feature the album, video, and book.

A&M also will hit 30 college papers and 25 military installation publications, according to Hirschman.

On television, "Woodstock '94" will be promoted prominently on MTV, VH-1, E!, and on such network programs as "Seinfeld," "Saturday Night Live," "The X-Files," and "The Late Show With David Letterman," says Hirschman. These ads also will tie in with retail.



The TV campaign is scheduled to air in four waves: around the time of release, over the Thanksgiving holiday, during the week of Dec. 12-19, and after Christmas.

The album will receive additional TV exposure via 90-minute Woodstock "re-caps" on MTV and VH-1, according to Hirschman. Each one is expected to air

at least three times, she adds.

Furthermore, Media America, the radio syndicator that carried the Woodstock broadcast, will run a four-hour special on the event sometime in November, expected to be picked up by some 200 stations, Hirschman says.

"Woodstock '94" also will be featured in 30-second theatrical trailers that will run in 20 markets—a total audience estimated at 11 million people. In 10 of these markets, A&M will distribute \$1-off coupons for retail to an estimated 6.5 million moviegoers, according to Hirschman.

Cafaro estimates an initial shipment of 700,000-750,000 units of "Woodstock '94." He admits that "going into the marketplace at Christmas with a double CD of a live event for which there is no solid sales history... is a bit scary." He adds that "cynical reporting" in advance of the festival "cast a pall over the event and hurt ticket sales."

Nevertheless, he believes that people were pleasantly surprised at how good the performances were, and that now "the spin is good on Woodstock."

If the upcoming live album is successful, A&M may release further Woodstock compilations, according to Cafaro. However, the label is not deliberately holding back any material for future releases. "What we endeavored to do was make this one as good as it could possibly be," says Cafaro. "We made no concessions at all."

In keeping with its agreements with the performers, A&M will not release any singles from the "Woodstock '94" album. However, some tracks may go out as focus tracks or live videos, providing the artists and their labels agree to it.

For now, the most difficult part of the process is making the final cuts for the album, according to Cafaro.

"We're trying to craft a record that, to the best of our ability, is going to represent the event and entertain the consumer," he says. "Which means we've tried to not be political, not be arbitrary, and not play to our individual likes and dislikes. And it's been difficult. But it's the only way we could do it and have an end result that we felt we could stand behind and aggressively defend should questions arise."

OMNIBOX TO OFFER PAY-PER ALBUMS & VIDEOS

(Continued from page 6)

set-top unit also will allow subscribers to receive digital radio or other digital services already available from their local cable operator. As a replacement for the current cable box, it will deliver all regular cable channels and services.

Ed Murphy, president/CEO of Harry Fox and its corporate parent, the National Music Publishers Assn., says the firm "welcomes the opportunity to facilitate the issuance of compulsory license agreements on behalf of all our publisher-principals to companies, such as OmniBox, on the cutting edge of both new technology and cooperative business practice. We've been very impressed by the company's cooperative attitude since OmniBox first approached us a few years ago."

Bush says, "We recognized a mutual commitment to protecting creator and copyright-owner rights as interactive services proliferate, to the benefit of the consumer."

One of the two patents on which the system is based allows for a copy-protection method similar to the Serial Copy Management System used in consumer MD, DCC, and DAT units.

Its patented compression technology means that each OmniBox service will only require one channel from a cable operator.

The music service, which OmniBox is calling its Satellite JukeBox, will be programmed to simultaneously broadcast a minimum of 20 different complete albums per day for downloading/recording. Twenty corresponding preview subchannels—one subchannel per album—will contain audio, still-frame video, and graphics provided by participating labels. Bush says customers will have the options of recording an album from the system or ordering the title for delivery by mail, and that the price for home recording will differ from the mail-order price. The latter price likely will be competitive with retail or direct mail, Bush says.

Catalog releases will be previewed by artist/title menus on another channel for mail-order delivery only.

Other OmniBox services will include instant access to ticketing for concerts, theater, and sports events,

and a digital radio service that will access existing commercial-free digital radio and offer newly created programming.

In addition, the service will enable subscribers to preview computer games for purchase, and may incorporate programming now found on online information services.

Bush says the field tests are being conducted with a major cable operator and are aimed at proving the system's function. The next phase of in-home testing will occur over the next six months with consumer focus groups

at several cable firms.

The company has yet to reach an agreement with a manufacturer to mass-produce the set-top boxes, which Bush says can be made for about \$200, including a remote control. The company plans either to begin mass-producing the OmniBox itself or license a chip set to other manufacturers who could then build the unit by early next year.

OmniBox was incorporated in 1987. Over the next six months, Bush says he and his team will solidify financing of \$7 million from private investors.

THOMAS DOLBY ADDS HIS VISION TO MIRAMAR'S 'MIND'S EYE' VIDEO SERIES

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campaign is not a new concept, but the outside partnership is. The first two titles in the video series, "The Mind's Eye" and "Beyond The Mind's Eye," each were spun off into companion audio discs by Miramar's sister record label. The second soundtrack, by new age instrumentalist Jan Hammer, has sold in the range of 75,000-80,000 copies and continues to sell, according to Miramar sales and marketing manager Brendan Rorem.

Despite the success of the "Mind's Eye" projects to date, Rorem believes the Giant connection—and Dolby's presence—will kick it into high gear.

"Giant brings to us a level of visibility we never had before on the audio side, and brings the WEA distribution muscle to us on the record front," Rorem says. "And Thomas Dolby appeals to a younger audience than anyone we've had before, so that opens other doors."

Those doors may include radio and music video shows, areas Miramar has tapped into before in limited ways.

"There are three tracks on the album that would be considered more traditional 'songs' with vocals, and we definitely want to get those out to music video stations," Pizzella says. "I don't imagine it being necessarily a huge priority at MTV, but there will be a lot of interest at independent outlets."

Giant may take the lush, piano-driven pop ballad "Valley Of The Mind's Eye" to radio, Pizzella says, but will wait until early next year for the push. Two other very different tracks, featuring the vo-

icals of Dr. Fiorella Terenzi—the trippy, rap-flecked "N.E.O." and the loopy dance track "Quantum Mechanic"—could be ripe for club remixes, he adds.

Other options abound on an album that ranges from the trance beats of opening track "Armageddon," through the lushly orchestrated "Valley," to ambient or new age instrumental pieces such as "The Ascent Of Man," numbers Dolby prefers to refer to as "sort of crystalline."

CHINA DROPS MUSIC QUOTAS

(Continued from page 6)

past 18 months the government has passed enough anti-piracy regulations to make it, on paper, one of the best-controlled markets in the world.

In September, two more laws were enacted. One gives Chinese customs the power to control the import and export of all IFPI products, thereby monitoring all non-IFPI-sanctioned music.

Any complaint by the IFPI will have to be acted on by customs, although the cost must be borne by the complainant. "We are, after all, a poor country" is the party line.

The government also issued a detailed set of regulations regarding CD manufacturing, setting up a record company, and retailing. So far, only domestic companies are allowed to conduct these businesses, but "now the laws are in print and will eventually dictate the actions of foreign companies

According to Bush, a major bank corporation has linked with OmniBox to develop and operate a network that will have the ability to handle several thousand transactions per second, similar to the ATM system. The proposed network will cover order entry and processing, credit authorization and billing, handling and shipping, as well as collections and payments to all licensors.

Most record company executives were reluctant to comment on the viability of a system like OmniBox and its ability to deliver music into the home.

"It is very much a soundtrack album, where the music shifts to fit the video," Dolby says. "And thus, you have this curious, enormous range. But that's what I've always enjoyed in soundtrack albums—the fact that they are unpredictable."

Besides composing the music, Dolby worked closely with the director, Michael Boydston, on the overall vision for the video, which takes a slightly different tack from its predecessors.

when they are allowed in," says J.C. Giouw, regional director of the IFPI.

Included in the laws is the compulsory adoption of a source identification (SID) code for all CD products (Billboard, Feb. 12).

Although enactment of any law in China is open to interpretation, Giouw feels vindicated by his statement earlier this year that China would have control of its piracy problem by the end of 1994.

"It won't be eradicated, but there is now a layer of control that is as strong as anywhere else in the world," he says.

Improvements in the Chinese market will lay the groundwork for offices in the mainland. Sony already has an office in Beijing, and PolyGram, Warner, and BMG are expected to follow suit before the IFPI's next Asian general meeting in Beijing in April.

One label executive, who requested anonymity, says, "A record company's greatest assets are its properties, and our most important task is protection of these properties. We'd have to be comfortable that all 'rights' are protected, and we're in the process of looking at various systems and talking to those companies that offer this protection. At the same time, we're very mindful that retail is very important and will continue to be a major factor in sales. But you can't halt the flow of progress or stop the future."

"The first two had been done like a series of music videos—there were four- or five-minute music pieces, and the animations were cut together MTV-style," he says. "I thought it would be interesting to take a more cinematic approach, give the animations room to breathe. I also thought that by the judicious use of sound effects and bits of dialog and an underscoring style, rather than groove-groove-groove, that we could tell a story in an abstract way."

That story starts at the end—with an apocalyptic vision of the collapse of mankind—and then moves ahead through rebirth and into the future. The shift in subject also brought in new types of animation—prettier watercolor styles to supplement the futuristic robots and sci-fi cityscapes of the earlier videos.

"I liked the idea of starting with the dark stuff and ending with a clean slate," Dolby says.

COLUMBIA/TRISTAR DEAL

(Continued from page 6)

tion, runaway inflation, and a poor economy.

"Everyone was on the take, and the currency is highly volatile," says DeVuono. As an example, when Sight & Sound opened its store, \$1 equaled 23 rubles. Today the exchange rate is about 1,000 rubles per \$1.

Sight & Sound has since pulled up stakes in Russia and moved its business to the Czech Republic.

The Billboard Bulletin...

EDITED BY IRV LICHMAN

IF YOU CAN MAKE IT HERE...

New York bootleggers were busy pushing their edition of "Jurassic Park" before the MCA/Universal title's Oct. 4 street date. "These are excellent copies," says the Motion Picture Assn. of America. "We don't know the source." The dubs, selling for as little as \$10, have been spotted at flea markets, street vendors, and stores. For more on the title, see page 6.

ASCAP, BMI ATTACK N.J. BILL

ASCAP and BMI are fighting legislation in the New Jersey Senate that would make it tougher to license restaurants or to bring infringement lawsuits. The bill, S. 1282, would require the group representatives to identify themselves before entering an establishment. The performance rights groups say the announcement would give reluctant owners the opportunity to shut off prerecorded music and dodge licensing. Proponents say they are victims of arbitrary and capricious enforcement and collection practices. The measure, which sidesteps federal copyright issues, has already sailed through the New Jersey House.

BMG/MELODIYA SUIT 'FRIVOLOUS'

A federal copyright infringement suit by BMG Music and Russia's Firma Melodiya label against the U.S. affiliate of Germany-based ZYX has been termed "frivolous and made in bad faith" by attorney Robert Meloni, representing ZYX (Billboard, Oct. 1). The action, in which BMG/Firma Melodiya challenges ZYX's rights to Me-

lodiya masters for release in the U.S., stems from a global deal announced last June in which BMG said it obtained rights to the catalog. ZYX claims it had "legitimately acquired rights to 200 Melodiya masters [from an Australian company] long before BMG's agreement." Meloni says, "It's a classic case of someone at BMG having egg on their face, and the result being an unjustified attack on an innocent third-party, ZYX, in order to save face."

O.J. FITNESS VIDEO DUE

After placing its entry into the fitness market on hold, Playboy Home Video says it will release "O.J. Simpson: Minimum Maintenance Fitness For Men" Oct. 19 at \$14.95 list. Completed last May, plans for the 68-minute tape were delayed when the former football star was charged with the murders last June of his ex-wife, Nicole Brown Simpson, and her friend Ron Goldman.

BMG HOLLAND PUB REGROUPS

Following the departures of Peter Schoonhoven and Pieter van Bondegraven as heads of BMG Music Publishing in Holland, the company has brought in a new management structure in the persons of Bram Keizer as GM/director; Frank Bruens as GM; and Joop Plagge as administrative manager. Schoonhoven and van Bondegraven exit after a five-year management agreement ending Saturday (1), which incorporated their Two P(i)eters music companies. BMG Music started with a majority interest

in the operation, and now owns all of it. Both execs plan to announce a new venture soon. Keizer was MD of BMG's Universal Songs; Bruens was with Warner Basart; and Plagge, a 16-year BMG veteran, will continue to oversee copyright and royalty matters. According to Schoonhoven, the Dutch BMG publishing operations have grown from 4% market share to 21% under their aegis.

LOCAL VSDA UNIT SHOWS THE WAY

The Video Software Dealers Assn.'s New England chapter is going where the national has not tread. Next month, New England launches a five-state awareness campaign promoting sell-through in 300-400 outlets; studios are providing financial and promotional support. VSDA has long talked about a U.S. effort but, except for a three-city mailer last Christmas, has never been able to get Hollywood backing.

ROEDY NAMED MTV INT'L PRESIDENT

MTV Europe Networks president Bill Roedy has been named international president, overseeing all of MTV networks outside the U.S. Roedy tells Bulletin that the VH-1 channel will be rolled out in all territories as soon as possible. VH-1 bows in the U.K. Sept. 30 (Billboard, Aug. 13). Presenters are Sunday Times rock critic Robert Sandall; DJs Richard Allinson and Nicky Horne; media company EMAP's David Hepworth, who oversaw the launches of Q and Mojo magazine; and former recording artist Paul King.

Madonna's Success Is No Secret

LISTEN. DO YOU WANT TO know a "Secret"? Well, if you promise not to tell, Madonna has the third-highest debut of her career with the first single from her forthcoming "Bedtime Stories." Only two Madonna singles have debuted higher than the No. 30 posting of "Secret." "Erotica" came on the chart at a lucky No. 13, and "Rescue Me" was No. 15 in its first week.

Following "Erotica," "Rescue Me," and "Secret," the rest of Madonna's top 10 highest debuts are: (tie) "I'll Remember" and "This Used To Be My Playground" (No. 35); "Dress You Up" (No. 36); "Cherish" (No. 37); (tie) "Like A Prayer" and "Deeper And Deeper" (No. 38); and "Vogue" (No. 39). Two other Madonna titles debuted in the top 40: "True Blue" and "Hanky Panky" both entered at No. 40.

If "Secret" can go all the way, it will be Madonna's 11th chart-topper. Right now she is tied with Whitney Houston for having the most No. 1 hits of any solo female artist in the rock era, but "Secret" could put her out in front.

BOYZ II MEN: "I'll Make Love To You" is No. 1 for the seventh week, tying it with Marvin Gaye's "I Heard It Through The Grapevine" as the third-longest-running No. 1 Motown hit of the rock era. In second place is "Endless Love" by Diana Ross & Marvin Gaye (nine weeks), and way out in front is that other Boyz II Men single, "End Of The Road" (13 weeks).

THE MAN IS BACK: It's been almost 16 years since Barry White has had a solo single on the Hot 100. He breaks that dry spell with his latest A&M single, "Practice What You Preach." It enters at No. 85. White had a No. 31 hit in 1990 when he joined Al B. Sure!, James Ingram, and El DeBarge on Quincy Jones' "The Se-

cret Garden (Sweet Seduction Suite)." White's chart span on the Hot 100 as an artist is 21 years and five months, from the debut of "I'm Gonna Love You Just A Little More Baby" to "Practice." But White's chart span as a songwriter and producer is even longer: 27 years and eight months, dating back to "It May Be Winter Outside (But In My Heart It's Spring)" by Felice Taylor.

Thanks to William Simpson of Los Angeles for pointing out that White actually appears twice on the Hot 100. His signature voice can be heard on Edie Brickell's "Good Times," down to No. 97.

TWO WYS: Tammy Wynette is back on Hot Country Singles & Tracks with her 71st chart entry in a career that spans 27 years and nine months, going back to her very first Epic single, "Apartment #9." Wynette is teamed with Wynonna on "Girl Thang," new at No. 75. It's the first release from Tammy's forthcoming album "Without Walls."

POWER OF LUTHER: Another longtime Epic artist, Luther Vandross, has the Hot Shot Debut on The Billboard 200. "Songs" is new at No. 5, and it's Luther's highest-charting album ever. It beats "Power Of Love," No. 7 in 1991.

TRACKS OF THEIR TEARS: The Rolling Stones collect the third Hot Adult Contemporary single of their career as "Out Of Tears" enters at No. 38. "As Tears Go By" and "Angie" were the band's previous AC titles. Mick Jagger also is represented for the 18th week on the Top Classical Crossover chart as he guests on the London Symphony Orchestra's "Symphonic Rolling Stones."



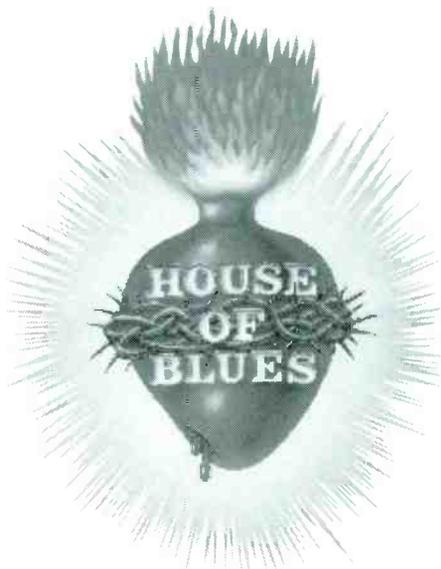
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