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IN MUSIC NEWS



Big Head Todd Achieves Impact With 'Strategem'
 SEE PAGE 10

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

OCTOBER 22, 1994

ADVERTISEMENTS

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VH1 Signs Off On Baby Boomers New Target Is 25- To 34-Year-Old Viewers

BY DEBORAH RUSSELL

LOS ANGELES—With its strategies mapped, VH1 enacts its first aerial strike Monday (17) as it campaigns to redefine itself as the music destination for active, adult consumers.

VH1's new logo, new set, new playlist, and new programs will alert the network's 50 million subscribers that "music comes first" at the service, says network president John Sykes, who came aboard April 4 (Billboard, March 12).

The network is narrowing its focus to the 25-to-40 demographic, homing in on the 25- to 34-year-old viewer. The ultimate target, Sykes says, is the mid-30s music fan who grew up on, but has now grown out of, MTV and is foundering in a quest to find a



SYKES

music video network to meet his or her contemporary music needs.

That network begins to show itself Oct. 17, when VH1 unveils an updated set designed to replicate a funky

A BILLBOARD EXCLUSIVE



and commercial actress Michelle Austin.

At the same time, viewers will begin to see a gradual shift from a video format that once consisted of 30% currents to one that will consist of 70% currents. Rising stars such as Hootie & the Blowfish, the Gin Blossoms, Sheryl Crow, Toni Braxton, and Counting Crows will begin to shape the new "core" of VH1 acts.

In addition, a slate of new long-form programs will begin a slow rollout this month. Up first is the Oct. 29 debut of the nontraditional documentary series "Naked Cafe" (see box for details).

Gone is the emphasis on the baby-

(Continued on page 110)

Westernhagen Rules German Chart For WEA

BY WOLFGANG SPAHR

HAMBURG—Each time Marius Müller-Westernhagen brings out a new album in Germany, as he does every two years, it breaks all kinds of statistical records for the media and the retail trade.

His latest, "Affentheater" (Monkey Theater), has been

WESTERNHAGEN

no exception.

(Continued on page 101)

New U.K. Stations Emphasize AC

BY DOMINIC PRIDE

LONDON—Hopes of giving new British alternative rock some much-needed exposure were dashed when the U.K.'s Radio Authority awarded two London franchises to adult-oriented broadcasters on Oct. 7.

In its test transmissions, pioneering station XFM offered listeners a

(Continued on page 111)



SEE PAGE 77

Alpert, Moss Link Label With Geffen

BY MELINDA NEWMAN

Less than two years after leaving A&M—the label they founded in 1962—Herb Alpert and Jerry Moss are in the record business again. The two have decided that Almo Sounds, the label they created in late 1993, will be distributed through Geffen Records.

The announcement is the second in recent weeks of Geffen's alliance with outside labels. Last month, Gef-



THE RAKE'S PROGRESS

(Continued on page 103)

Artists, Designers Bring Music & Fashion Together

BY SARI BOTTON

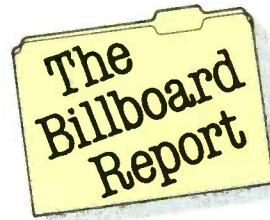
NEW YORK—Like supermodels and rock stars, fashion and popular music have always had a natural affinity for one another. From the Beatles to the Beastie Boys, from Madonna to Me'shell NdegéOcello, pop musicians have long affected not just what people listen to, but what they wear as well.

But never before have the two industries been as intermingled and as heavily marketed as they seem to be

now. In the past year, both camps have begun to capitalize on the revelation that their products appeal to many of the same consumers. And each industry is recognizing the growth potential that can come from marketing directly to the other's audience.

The "rag trade" has been invaded by more than a handful of musicians, record companies, music-video channels, and music retailers. They're all attempting to capture their share of the \$6.6 bil-

(Continued on page 22)



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“TRACES”

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“Music has always played a significant role in my life to the extent that specific events, sights and even smells are forever linked to the songs that I heard playing at that time. These particular classics have made an impact on my life and I hope in some way they do the same for you.”

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TOP ALBUMS

HOT SINGLES

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Flaco Jiménez's Tex-Mex Triumph

The tale of San Antonio, Texas, is a drama of shifting power, with nine different flags having flown over the so-called Alamo City since Spain seized the sunny river town from the Coahuilecan Indians in the 1690s. Its musical legacy is just as contentious, with German and Czech polkas and waltzes vying for primacy over topical Mexican *corrido* story-songs in a territory where Mexico's struggles (1810-1821) for independence from Spain soon overlapped with European settlers' Texas statehood-spawning revolt against the dictatorship of Mexico's General Santa Anna.

Although Davy Crockett, Jim Bowie, and 186-odd others perished defending the Alamo mission in 1836, the crossbred traditions fused in the aftermath of the bloody Tex-Mex siege still resound in local cantinas—and the current names behind them are no less legendary.

"My dad used to say that blood speaks for itself," says accordionist Leonardo "Flaco" Jiménez, whose heart-pounding new "Flaco Jiménez" (Arista Texas, due Oct. 25) is a pan-cultural transfusion of the first rockin' rank. While the San Antonio-bred musician is describing skills derived from his famed pedigree, he's also acknowledging the complex ancestry of the high-spirited *conjunto* sound that is his lineal endowment. "My grandfather Patricio used to go to the dances that the Germans had who settled around the San Antonio area. He went just to check it out, but he loved it and picked up the diatonic accordion—he always used the Hohner-brand instrument, made in Germany—and my dad learn to play from him."

Jiménez's father Santiago was the original "El Flaco" (the skinny one). He was also a pioneer—along with fellow accordionists Pedro Ayala and Narciso Martínez, and the band Los Alegres de Terán—in the late-1930s evolution of *conjunto* (ensemble) music from a polite string-laced parquetry of European dance idioms and northern Mexican *norteño* folk styles into a feisty honky-tonk party form.

Recording numerous 78s for the Decca, Globe, Imperial, Mercury, and RCA labels, Santiago scored regional hits with songs like "Viva Seguin" (in praise of that Texas hamlet) that wedded the rhythmic articulation of an alto sax, a small-combo-drum kit, and a *bajo sexto* (massive, bass-toned 12-string guitar) with the newly amplified staccato incursions of the diatonic squeeze box. This was a sound capable of filling a *plataformas* (open-air ballroom) or sizable saloon, and Santiago's group became the house attraction from the mid-40s to the mid-50s at the El Gaucho Garden on the corner of Navidad and El Paso streets, packing the place with frisky polka outbursts that earned a Latin America-wide reputation.

"Before my dad, this kind of music was mostly for dancing, and it was a lot of instrumentals," says Jiménez. "But when he started recording, he started adding lyrics to the songs." And in 1953, Santiago also began adding his young son to his El Gaucho sets, asking him to sit in on the *bajo sexto* for featured numbers.

"He let me play two or three polkas the first night, and then the guy on upright bass took an empty beer cup and walked through the crowd as they dropped in quarters, nickels, and dimes until they reached to the brim. Then he gave it to me. I said, 'Man oh man, I'm gonna keep on playing, 'cause I like this!'"

Roughly a year later, Leonardo cut his first single with his par-

ent, a 78 for Corona Records called "Alma De Texas." In 1955, he switched from *bajo sexto* to accordion and gathered a group of his own, Los Caporales, cutting sides for Rio, Falcon, and other small local labels.

"My father expanded the sound of *conjunto*," says the slender Jiménez, who was bequeathed the "Flaco" nickname when his papa retired. "But I wanted to expand the limits of my instrument. The diatonic accordion is very difficult because unlike the keyboard accordion, it's a different note when you push in and pull out, like a harmonica. In 1955 I began jazzing it up, putting in the dynamics and critical notes of blues, country, and more progressive things."

The turning point, in 1957, was the Tipico Records single "Hasta La Vista"/"Pobre Bohemio," an authoritative instrumental backed by the fable of a poor troubadour. The energy in the music amazed listeners and even earned some local airplay. Over the next two decades, Jiménez's determined virtuosity led to sessions with Doug Sahm and the Sir Douglas Quintet, Willie Nelson, and Ry Cooder (on the matchless Reprise albums "Chicken Skin Music," 1976, and "Showtime," 1977), catapulting contemporary Tex-Mex music far beyond its core Chicano following.

"I always give credit to Ry," says Flaco, "because he really was the one who opened the doors for me to record for a major label and expose my solo stuff." But it was Flaco's rippling, high-treble artistry, a fluctuant Tex-Mex permutation of Astor Piazzolla, Charlie Christian, Chet Atkins, and Freddie King, that transformed his fortunes and those of younger performers he influenced. It also typified the outlook of the Grammy-winning Texas Tornados tour band he formed in 1990 with Sahm, Freddy Fender, and Augie Meyers. What's more, the no-borders Latin/country/rock meld of rising acts like the Mavericks would have been unlikely without the prior explorations of Jiménez, so it's perfect that the college/album alternative format-steered radio single from "Flaco Jiménez"

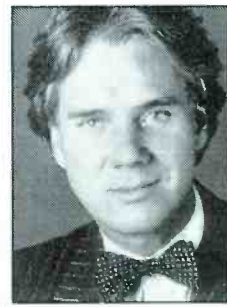
is "Seguro Que Hell Yes," a horns- and guitar-fired duet with Mavericks lead singer Raul Malo.

"The word 'seguro' means 'sure, why not,' with a lot of gusto," says Jiménez, chuckling. "So the song is the 'live it up' combination of country and *conjunto* that I've dreamed of since I was a boy."

Born March 11, 1939, to the senior Jiménez and the former Luisa Mena, Leonardo was one of seven children growing up on unpaved Pastores Street near Brackenridge Park in the limestone-rich terrain known locally as the "Rock Quarry." "It was just a railroad street, but lined with a lot of pecan trees," he recalls wistfully. "As kids, we made homemade kites with newspapers and sticks, gluing them together with flour paste. Then we would go to a nearby polo field to watch the matches. In the evening, my mother would cook vegetable stew with beef, and lemon pies—the best in the world."

One hopes the sweet genius of Jiménez's San Antonio-like truce between the trials of the past and the present will someday gain him a place in the Rock and Roll Hall of Fame. For now, the tender invention of "Flaco Jiménez" tracks like "Jealous Heart" (with Rodney Foster) and "Carolina" (with Oscar Tellez) are distinction enough. "The sound is modern," Flaco says, "but with the atmosphere of the old-time barrio."

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

POINTING FINGERS ON 'JURASSIC PARK'

In the aftermath of the chaos that reigned Oct. 1-2, when numerous mass merchants and video stores broke MCA/Universal's street date for "Jurassic Park," retailers have been quick to blame their competitors for the fiasco. Eileen Fitzpatrick reports in Shelf Talk. **Page 68**

SPARS BROADENS ITS SCOPE

Having long since jettisoned its early reputation for elitism, the Society of Professional Audio Recording Services is celebrating its 15th birthday with an effort to augment its membership. Paul Verna has the story. **Page 90**

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Commentary

No More Information Haves And Have-Nots

BY AL GORE

We've all run out of clichés to describe how exciting the communications industry is right now. There's never been a time like this. Communications technologies are transforming your workplace, your work force, your products, and your companies... offering a unique opportunity to pioneer minority ownership in the next generation of products and services that use the nation's airwaves.

Make no mistake, the obstacles are enormous, because the figures on minority ownership in broadcasting and telecommunications are a disgrace. No other word will do. We should understand that. There are 490 minority-owned telecommunications firms—out of about 98,000. That's one-half of 1%. There are approximately 31 minority-owned TV stations—out of 1,155. That's less than 3%, and only a few of those are high-powered facilities in major markets. And yes, there are about 292 minority-owned radio stations—out of more than 10,000. That's less than 3% also. Of the 7,500 cable operators in America, nine are minority-controlled. I had to get out my calculator on that one; it's about one-tenth of 1%.

We, as a country, have to do better. We will do better. Luckily, we are entering a communications revolution that presents new opportunities. We're entering the age of personal communications services, PCS, that many believe will replace the wireline telephone. It's a revolution that offers opportunities for minority businesses to get in on the ground floor of an array of new opportunities: cell-phones, portable faxes, paging devices as small as a wristwatch.

And so, while we will be working hard to open the doors further to traditional ownership within the broadcast industry, there was nothing that made me happier than to see the Federal Communications Commission take historic action this year to make

sure minorities can compete effectively within this industry. And I can tell you, they are determined to succeed in this. I've heard them talk about it. It has created a framework for African-American businesses to enter this emerging industry on the ground floor. How? By adopting provisions to ease the entry barriers for minority businesses for about 1,000 broad-band PCS licenses. That's as many licenses as there are com-



'The figures on minority ownership in broadcasting... are a disgrace.'

Al Gore is Vice President of the United States.

mercial television stations in the country today.

The revenue generated by these personal communications licenses could amount to 1½ times the gross revenues of all the African-American business on Black Enterprise magazine's Top 100 Black-Owned Businesses list. As it designed these new rules, the FCC got lots of input from the National Assn. of Black Owned Broadcasters. And I urge you to continue to work with the FCC as it fine-tunes the auction rules. And please, don't let your enthusiasm for the many new technologies on the information superhighway divert too much of your attention from broadcasting. Broadcasting is still the foundation of our nation's communications infrastructure. Work with the FCC in its efforts to enhance your participation in broadcasting.

You know, there are those who think the information highway is a long, straight, and wide road. The fact is, it's a winding road.

LETTERS

A PERMANENT BOOST

I can't tell you what a boost Peter Cronin's story on Maura O'Connell and Permanent Records (Billboard, Oct. 1) has been to all of us. Its placement on the front page of the magazine was an added delight, and can only help us as we enter into negotiations with distributors for Maura's new record.

It's great to see Maura getting the attention she so richly deserves in the recording industry. The record promises to be Maura's best effort to date, and we're looking forward to a successful release early next year.

Mac Bennett
Permanent Records
Nashville

THANKS FOR NOTICING

I just want to let you know how honored I was to accept the award for promotion/marketing director of the year (rock) at this year's Billboard/Airplay Monitor Radio Awards. I share this award with everyone in the KROQ promotions department. More importantly, I appreciate that your publication is the only industry trade to recognize marketing and promotion directors. We are used to working long, hard hours with little

recognition. I know that I speak for many in my position when I say thank you for noticing.

Stacie Seifrit
Marketing/Promotion Director
KROQ
Infinity Broadcasting Corp.
Burbank, Calif.

AN ACCURATE AND FAIR PORTRAYAL

Thank you for your kind treatment toward WPLJ in recent weeks. It has been appreciated by the entire staff here.

Phyllis Stark is to be congratulated. Having done many industry interviews over the past 20 years, none has been as accurately and fairly portrayed as the one you printed last month (Billboard, Sept. 17).

Tom Cuddy
VP/Programming
WPLJ
New York

WORTH A THOUSAND PICTURES?

They say a picture is worth a thousand words, but in the case of Brett Atwood's story on Dickie Robinson (Billboard, Oct. 1), the words are worth thousands. Thank you

At points it goes uphill steeply, at some points through patches of fog. There are on-ramps and off-ramps, and they're not always well marked. There are dangerous stretches. One businessperson told me last year in Los Angeles he didn't want to end up as roadkill on the information superhighway. And there are times when the road divides. Yogi Berra said one time, "When there's a fork in the road, take it." I wish it were that easy.

Right now we're at a fork in the road when it comes to the ways the information revolution will influence the education of our children. I've often said that when I look down the road to our future, I see a vision of my hometown in Carthage, Tenn., where a schoolchild can come home after class and, instead of playing Nintendo, plug into the Library Of Congress. We know how to do that. Technologies are available. We've just got to get the policies right.

They say in the computer business that the hardware comes first and the software lags behind. Well, the policy lags behind the software. We've got to get it right. We must make sure that all children have access. We have to make sure that the children of Anacostia have that access, not just Bethesda; Watts, not just Brentwood; Chicago's West Side, not just Evanston. That's not the case now. Twenty-two percent of white primary-school students have computers in their homes; less than 7% of African-American children do. We can't create a nation of information haves and have-nots. The on-ramps to the information superhighway must be accessible to all, and that will only happen if the telecommunications industry is accessible to all.

Excerpted by Billboard from Al Gore's speech at the National Assn. of Black Owned Broadcasters Convention in September.

for giving Robinson and the Connecticut School Of Broadcasting so much of your time, along with the wonderful exposure both in photos and words. The amount of homework Atwood did during the formulation of his article, plus the pertinent questions he posed during his interview with Robinson, were most impressive.

Joanie Lincoln
Connecticut School of Broadcasting Inc.
Farmington, Conn.

LABELS SHOULD NOT REDUCE ROYALTIES

Despite David Liebowitz's assertions in his letter (Billboard, Oct. 8), the statutory mechanical rate is the rate set by the now-disbanded Copyright Royalty Tribunal. The current rate of 6.625 cents (whether referred to as a "floor" or a "ceiling") is, in fact, the rate set by congressional mandate as the proper rate that should be paid by record companies to songwriters for the use of a songwriter's song on a record. It is not the place of the record labels to reduce this rate.

Wallace Collins
Attorney
New York

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.

did you doubt the sheep?

BLACK

SHEEP

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Recordable CD-ROM, Video CD At Japan Show

■ BY STEVE McCLURE

TOKYO—New video-CD and recordable CD-ROM products were among the highlights shown at the Japan Electronics Show, held here Oct. 4-8.

Sony displayed its new quadruple-density CD-ROM technology, which will allow playback of 135 minutes of digital motion pictures based on the MPEG-2 standard. Sony says the first consumer-use models will be available in 1996.

Matsushita displayed a prototype of its PD optical-disc system, a new technology designed for multimedia applications that features a

rewritable phase-change optical disc with a 650-megabyte capacity and CD-ROM, reading at four times the standard speed. Launch plans and pricing for that system were unavailable by press time.

Sony and JVC both exhibited video-CD hardware due on the market shortly. Sony unveiled the VCP-C1, which it says is the world's first consumer-use video-CD player with interactive functions. It will be marketed domestically beginning Friday (21) at a price of 69,000 yen (\$690).

JVC is launching five systems in Japan in late November and early

(Continued on page 17)

Burns Sues Pacific Arts For Back Royalties On Videos

■ BY EILEEN FITZPATRICK

LOS ANGELES—Pacific Arts Corporation's problems have gone from bad to worse as the result of a lawsuit filed by "Civil War" producer Ken Burns, whose production companies have slapped a million-dollar lawsuit on the dormant independent.

In the action, filed Oct. 7 in U.S. District Court in Los Angeles, Burns' companies, American Documentaries Inc. and Radio Pioneers Film Project Inc., claim they are owed back video royalties and unpaid advance guarantees on "The Civil War" and the 1992 documentary "The Empire Of The Air."

Pacific Arts Video, Pacific Arts

founder Michael Nesmith, and Ward Sylvester, president of Nesmith Media Group, also are named in the lawsuit.

James E. Daniels of the New York-based firm Hall Dickler Kent Friedman & Wood, which is representing Burns' companies, would not put a figure on how much is allegedly owed on "The Empire Of The Air." Pacific Arts distributed the series about the history of broadcasting from 1992 to October 1993.

The \$1 million unpaid balance for "The Civil War" is an estimate and may be higher once the lawyers look at the books, Daniels says.

"We won't know exactly how much is owed until we have the auditing reports," he adds.

Both titles, as well as all other PBS programs formally distributed by Pacific Arts, are now distributed by Turner Home Entertainment (Billboard, Feb. 15).

Pacific Arts distributed "The Civil War" on video from 1991 to October 1993. Approximately 1 million units have been sold since its release.

The video division was disbanded last April in the wake of financial diffi-

(Continued on page 103)

Katzenberg Joins Spielberg, Geffen To Form Studio

LOS ANGELES—Two months after leaving Walt Disney Studios, Jeffrey Katzenberg will attempt to build his own Hollywood dynasty with the help of David Geffen and Steven Spielberg.

Katzenberg says the trio of entertainment magnates will jointly finance an as-yet-unnamed studio to produce live-action and animated features, and network, syndicated, and cable-TV programming. The company also will set up a music and interactive division. The company should be in operation by early 1995, according to Katzenberg.

Two steady streams of product will come from Amblin Entertainment (Spielberg's production company) and Geffen Films, both of which will immediately be folded into the company.

Distribution arrangements for all forthcoming product from the new company have not been determined, according to a Katzenberg spokesman. "Obviously, everyone will want this product," says the

(Continued on page 111)

Blockbuster's Barbra Deal Draws Suit R.I. Retailer Seeks Injunction, Damages

■ BY SETH GOLDSTEIN

NEW YORK—Barbra Streisand's Blockbuster exclusive is sweet music for the chain. But the concert video has struck a sour note with Vidi-O, a 2-year-old, 2,500-square-foot retailer in Providence, R.I., which filed an antitrust lawsuit in Rhode Island Superior Court Oct. 3.

In a classic David-versus-Goliath action, Vidi-O's suit accuses Blockbuster, Streisand, and Sony Music Entertainment of conspiring to make "inferior" the edition of "Barbra—The Concert" sold to non-Blockbuster outlets. The tape available in Blockbuster stores contains a bonus song, "What Are You Doing the Rest Of Your Life," not found on videos stocked outside the chain (Billboard, Sept. 17).

"This highlights the plight of small business," says Vidi-O attorney Michael Feldhuhn. "The immediate issue is the legality of an exclusive promotion. What we want is a ruling of unlawful restraint of trade," based on what he calls a violation of state laws.

"People want to buy the best, espe-

cially if the prices are the same," Feldhuhn says. "Here, the inferior version goes to everyone else. It's disparaging to other stores."

Vidi-O seeks a preliminary injunction that would require Blockbuster to cease renting and selling the \$24.99 cassette throughout Rhode Island. The retailer also seeks compensatory and punitive damages, as well as court costs and attorney's fees.

Feldhuhn says Blockbuster's press release announcing the exclusive is "one of the most damaging pieces of evidence. It will come back to haunt them." He hopes to have a decision by year's end.

In the long term, Vidi-O owner Robert Jaffe wants to force the chain to change its tune on future exclusives. "My priority is to stop this before it spreads," he says.

Blockbuster and Sony declined comment.

The Video Software Dealers Assn. also prefers a level playing field to "exclusive arrangements," according to spokesman Bob Finlayson, who says VSDA president Jeffrey Eves wrote Sony Music to argue against

the Blockbuster deal. However, Jaffe, a member of the New England chapter, had not notified the association about the suit and elected not to ask other video stores to get involved.

"We can make our own point," Jaffe says. "I'm a private businessperson." Jaffe got a dose of local and national publicity, but says that "no one has called us" from VSDA's Encino, Calif., headquarters.

Observers believe Vidi-O is tilting at windmills, particularly since Jaffe acknowledges that he doesn't know if he has lost revenues and thus will have a hard time proving damages. "No one that I know of" has come into the store asking why it lacks the bonus track, he says. Vidi-O is renting two copies of the standard version, and "I know they've gone out" in the week he has had them in stock.

Moreover, the nearer of the two Blockbuster outlets in Providence is several miles away, although Jaffe claims that some of his 2,000 customers come from neighboring Massachusetts, which boasts 60 Blockbuster locations.

(Continued on page 103)



Thanks For The Memories. RIAA president Jason Berman, left, presents a plaque to outgoing Warner Bros. Records board chairman Mo Ostin. The plaque commemorates Ostin's 40 years at Reprise and Warner Bros., which included Frank Sinatra's landmark 1966 album "Strangers In The Night," Fleetwood Mac's 14 million-selling 1977 album "Rumours," Prince's 1984 breakthrough "Purple Rain," and Eric Clapton's 7 million-selling 1992 album "Unplugged."

U.K. Ad Campaign Aims To Reverse Vid Rental Slide

■ BY PETER DEAN

LONDON—The U.K. video industry is set to raise 9 million pounds (\$14.2 million) per year for a pan-industry advertising campaign intended to reverse a downward trend in rentals.

The campaign, expected to launch on national television in early 1995, is the second attempt at an industry-wide campaign in the U.K. market, and is one of the few ever undertaken in the industry. A similar campaign has been under way in Holland.

The previous U.K. attempt, in 1989, lasted only one month.

The U.S. video industry has been discussing a generic national ad campaign for the past several years, but has yet to launch one; however, the Video Software Dealers Assn.'s New England chapter announced a regional effort this fall (Billboard, Oct. 15).

The three objectives of the U.K. campaign are: to increase consumer awareness of new feature films available at video rental stores, to increase rental transactions by at least 10% during the first full year of TV advertising, and to simultaneously increase the copy depth of new releases, in line with rising rental activity.

The funds for the program will be raised through a compulsory marketing surcharge being applied to both distributors and retailers. The money raised will be placed in an independently audited campaign fund managed by an unincorporated association. The campaign will be overseen by a yet-to-be-named management committee with a full-time chairman.

The campaign was spearheaded in April by the Blockbuster U.K. Group Ltd., with input from independent industry consultant Norman Dinesen, former managing director of distributor First Independent. Blockbuster

(Continued on page 70)

Levin To Run Billboard Far East Bureau

LONDON—Reflecting the growth and importance of Asian music markets, Billboard is broadening the editorial responsibilities of its Hong Kong bureau chief, Mike Levin.

Effective immediately, Levin is appointed Far East bureau chief, overseeing the magazine's coverage of the region and working with correspondents in Taiwan, South Korea, Malaysia, Singapore, Thailand, Indonesia, and the Philippines. Levin will continue to be based in Hong Kong.

Levin will work closely with Billboard's Tokyo bureau chief, Steve McClure, reflecting the increased involvement of Japanese companies in Southeast Asia. He will also continue to cover the Hong Kong market.

"Since Mike began writing for Billboard 18 months ago, he has helped to sharpen and broaden our

all-important coverage of Asia," says international editor in chief Adam White. "In particular, Mike's special report on China last November was a milestone in our reporting."



LEVIN

"As the international music business has recognized Asia's creative and economic achievements, Mike has kept Billboard's readers focused on the key issues."

These include increased investment by the multinational record companies, regional and local artist development, the spread of music television, improved copyright protection, the arrival of Western music retailers, and the influence of

China.

"With Hong Kong as the epicenter of much of Asia's music industry, Mike is ideally situated to increase and enhance our coverage," says White. "He'll be working with our existing team of correspondents in the region, and looking to add new reporters in China and elsewhere."

Levin has been a journalist and editor in Asia since 1985, working in Tokyo as well as Hong Kong. He has written for such publications as The Wall Street Journal, Asia Inc., and Asian Business.

Billboard's network of Asian correspondents includes Glenn Smith (Taiwan), Gary van Zuylen (Thailand), Byung Hoo Suh (South Korea), Philip Cheah (Singapore), Alexandra Nuvich (Malaysia), and Marc Gorospe (Philippines). The appointment of a regular correspondent in Indonesia is pending.

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Roadrunner Puts Its Pedal Beyond Metal

■ BY CHRIS MORRIS

LOS ANGELES—Roadrunner Records is broadcasting its message loud and clear: The label isn't just about heavy metal music, and frankly, never was to begin with.

But even the top executives of the New York-based independent label realize that altering that perception won't be an easy task.

Since Roadrunner's American office opened in November 1986, five years after Cees Wessels founded the like-named parent company in Am-



TYPE O NEGATIVE

sterdam, the label has been widely pegged as a virtual sonic foundry, as a result of its success with death metal acts like Sepultura and Obituary and, early in its American existence, KISS-styled rocker King Diamond.

The company's metal-mongering reputation has prevailed, despite the fact that its roster has included such alternative acts as garage rockers the Fleshtones and top Boston modern rock unit the Neighborhoods in the past.

Roadrunner VP/GM Doug Keogh chafes at the "metal label" tag.

"That's a thing that we're really sensitive to these days," Keogh says. "We've been pigeonholed... But you can't pigeonhole us in that, because we have a lot of artist-development success stories that come in other areas of rock also, from [funk-metal unit] Biohazard, to [Seattle hard alternative act] Gruntruck, to Type O Negative."

Type O Negative, a New York Goth-pop unit fronted by Kevin

Steele (formerly a member of Roadrunner metal band Carnivore), is the label's current act on the rise. "Christian Woman," the lead track from its sophomore album "Bloody Kisses,"



has been winning growing album rock airplay in recent weeks.

The Roadrunner roster also includes such diverse acts as singer-songwriter Kevin Salem, former co-leader of Boston alternative group Dumptruck; New York-based rock'n'roll band Black Train Jack; New York's angry, rap-edged Life Of Agony; the ethereal Illinois combo the Moon Seven Times; tuneful Cincinnati punk band Lazy; and Front Line Assembly, the noted industrial group founded by Skinny Puppy's Bill Leeb.

Roadrunner's American signings account for 75% of the company's repertoire worldwide.

While the label takes in a wide range of music today, the roots of Roadrunner's American operation were in metal.

Early in its history, the European Roadrunner licensed its releases to such American companies as Combat, Important, Megaforce, and Greenworld. According to Keogh, the label decided to open its U.S. office after Greenworld, which licensed King Diamond and Carnivore, filed for Chapter 7 bankruptcy in 1986.

As Keogh recalls, "[The company said,] 'Well, OK, now what do we do with our records in the United States?'... So we started in '86 with two things in mind—marketing to the biggest market in the world, and looking to sign [U.S.] artists directly."

As Roadrunner grew, it developed several different in-house labels: Roadracer, a primarily metal-oriented imprint that was distributed by MCA from 1988-1991; RC, a forum for underground, left-field metal acts, which went through Impor-

(Continued on page 17)

Big Head Todd Earns Sweet Success Giant's 'Strategem' Takes Act To New Heights

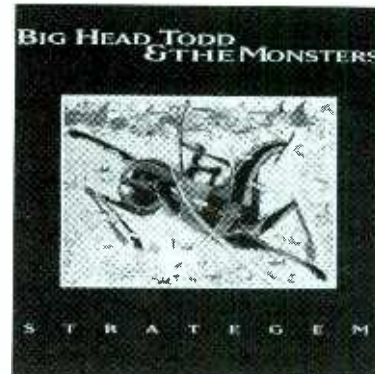
■ BY CARRIE BORZILLO

LOS ANGELES—After spending 83 weeks on the Heatseekers chart with "Sister Sweetly," Big Head Todd & the Monsters have finally reached the upper echelons of The Billboard 200 with their Giant follow-up "Strategem," which bowed at No. 30 in the Oct. 15 issue.

The gold-certified "Sister Sweetly," which holds the record for most weeks on the Heatseekers chart, only reached No. 117 on The Billboard 200. The album never fell below No. 18 on the 40-position Heatseekers chart of new and developing artists.

"Strategem," which was produced by the band and recorded at the acoustically resonant, 1,400-seat Boulder Theater in the band's Colorado hometown (Billboard, Aug. 20), drops to No. 56 on The Billboard 200 this week. According to SoundScan, the album has sold 35,000 units to date.

"Their last one has been selling all



along, so we knew this would do much better," says Doug Smith, senior buyer at the 139-store National Record Mart chain based in Carnegie, Pa. "It debuted in our top 50."

Giant GM Steve Backer says, "I can't recall a band developing like this, where you go out and sell well over 600,000 records truly organical-

ly, then have a follow-up that shipped over 300,000. The key here is that it's been done without the usual tools."

While album rock and album alternative radio, retail, and regional video have been very supportive of Big Head Todd & the Monsters, top 40 and modern rock radio, MTV, and VH-1 have given the band only minimal exposure.

"Album rock gets the rap that it doesn't sell records," Backer says. "It's not true. This has truly been a rock radio-, retail-, and tour-driven project. We've really had tremendous support from our indie account base in particular."

Giant's marketing efforts for "Strategem" have been focused on the retail sector. The label used what Backer calls "the basics"—point-of-purchase displays, stickers, and advance music at mom-and-pop retail

(Continued on page 101)



Warner Demands More Accurate Asia Sales Data

■ BY MIKE LEVIN

HONG KONG—Asia's "creative accounting" has long irked Western companies. Most have just learned to live with—and often to adopt—the habit of fudging figures, but Warner Music International has decided that enough is enough.

What Warner wants is an accurate record of the region's sales and market shares for all five music multinationals, reported to global label group IFPI's regional offices, first quarterly and then monthly. With the majors in line, domestic companies likely will follow the example.

Without this guarantee from PolyGram, EMI, BMG, and Sony, Paul Ewing, Warner's Hong Kong-based regional director for Southeast Asia, says the company will "pull out of regional IFPI associations" within six months.

Such a move would seriously hamper IFPI efforts to coordinate Asia's disparate music industries. New initiatives to control piracy, collect royalties, and bring independent companies under the IFPI umbrella could be delayed for years.

"It's embarrassing for me to go to my boss with my competitors' last quarter's figures and say, 'Well, these may not be totally accurate, but they're the best I can get,'"

(Continued on page 51)



EWING



Purple Platinum. Atlantic Records executives present Stone Temple Pilots with plaques commemorating double-platinum certification of the album "Purple," which debuted at No. 1 on The Billboard 200. The award was presented backstage at the MTV Video Music Awards at Radio City Music Hall in New York. Shown, from left, are Steve Stewart, the band's manager; Doug Morris, president/COO, Warner Music-U.S.; Stuart Hersch, president, A*Vision Entertainment; Robert DeLeo, Dean DeLeo, and Scott Weiland of Stone Temple Pilots; Danny Goldberg, president, Atlantic; Tom Carolan, A&R rep, Atlantic; Eric Kretz, Stone Temple Pilots; Mel Lewinter, executive VP, Warner Music-U.S.; Jason Flom, senior VP, Atlantic; Val Azzoli, executive VP/GM, Atlantic; and Linda Ferrando, VP of video promotion and media development, Atlantic.

Sony's New MiniDisc Decks To Launch In Spring

■ BY STEVE McCLURE

TOKYO—Sony Corp. has rolled out five new MiniDisc recordable digital decks aimed at the hi-fi and car-audio markets.

The three new MD home decks feature what Sony calls a "smart space" function. It eliminates the long, silent passages that can appear between tracks on home MD recordings created using a CD changer when the changer switches from one disc to another. When activated, the smart space function causes the MD deck to automatical-

ly restrict the gaps between tracks to three seconds.

The two car-audio models include an AM/FM tuner and an FM modulator, respectively.

A Sony spokesman says the five models probably will be launched in Europe and North America in spring 1995.

According to the company, the price of the units is significantly lower than previous corresponding models, due to the incorporation of new LSIs, overall improvements in circuitry, and a 30% reduction in the number of components.

The three new home decks are: the MDS-S30, which sells for 59,000 yen (\$590) and goes on sale Nov. 21; the MDS-S1, priced at 69,000 yen (\$690) and also on sale Nov. 21; and the MDS-302, priced at 65,000 yen (\$650), on sale Dec. 1.

The car-audio models are the AM/FM Car MiniDisc Player MDX-C150, priced at 59,800 yen (\$590), on sale Nov. 1; and the FM MiniDisc Changer System MDX-40RF, which goes for 85,000 yen (\$850) and also goes on sale Nov. 1.

Monthly production of the five models is set at 20,000, 2,000, 15,000,

1,500, and 1,000 units, respectively.

Sony says that from the format's launch in November 1992 until August 1994, about 650,000 MD hardware units had been shipped worldwide, with Japanese shipments accounting for about half that number. As of September, MD hardware licenses totaled 36, those for software and custom pressing accounted for 19, and there were 16 for recording media, according to the company, which claims that more than 1,500 music titles from 73 record companies are now available in the MD format.

TONY BENNETT.

A 60 Minutes Interview...
An MTV® nominee for Best Male Video...
A Good Housekeeping feature...
A story in Penthouse...
A Playboy Fashion pictorial (Huh?)...
A PBS Special...
Playing The Apollo...
Saluting The King on the
PPV Elvis Presley Tribute...
The Carol Burnett Special on CBS...
The Bob Hope Christmas Special on NBC...
Tony's Family Christmas TV show will
be syndicated in over 80 markets...
A Life Magazine feature story...
The Super Bowl Halftime Show...
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Christmas Album"
The classic holiday album
featuring a new bonus track.

Soundtracks Spawn Sequels Without Film Follow-Up

BY BRETT ATWOOD

LOS ANGELES—Major labels are doing a double take when it comes to re-releasing theatrical film soundtracks. Second volumes of music from four major films are on the way, despite the absence of a sequel in theaters.



LEBO M.

Coming soon to retail are soundtrack sequels to "The Lion King," "The Crow," "Dazed And Confused," and "Crooklyn."

"If there is a hot new group out, consumers look forward to the next album," says Disney Records VP Mark Jaffe. "They want more. Why should that be different for a soundtrack?"

However, some retailers are being cautious about ordering the follow-up soundtracks, which usually hit stores long after the films have left movie theaters.

"We're a smaller chain, so we'll look closely at the artists on the record before ordering it—especially if it's a soundtrack without a new film," says Crystal Walker, music buyer for the eight-store, Atlanta-based chain Third World Enterprises.

On the heels of its most successful film and soundtrack project to date, Disney is releasing a second volume of music from "The Lion King" in January 1995. The sextuple-platinum soundtrack to "The Lion King" is No. 7 on The Billboard 200 this week.

The new 12-song collection, titled "The Lion King: Rhythm Of The Pride Lands," features more music by South African artist Lebo M., who was featured on the first soundtrack.

Though the recordings on the new album are not taken directly from the film, the music draws from "specific melodic moments in the score," according to Disney's Jaffe.

"It is all completely re-recorded, though," he says. "We went back to South Africa and got many of the original singers to record the new material."

The second "Lion King" release is

Disney's first effort at establishing a mainstream follow-up to one of its film soundtracks. However, the label has had considerable spinoff success with its "Sing-A-Long" series, which draws on Disney's large library of animated films.

Jaffe says that the success of the platinum "The Lion King Sing-Along" EP, a cassette-only \$10.98 release aimed at children, is proof that continued consumer interest in a film can support multiple releases.

Though "The Lion King" has already had one theatrical run, the film is being re-released in November. Jaffe says that the renewed exposure, as well as possible Grammy and Academy Award recognition, could spark interest in the recordings.

A follow-up to the chart-topping Atlantic soundtrack for "The Crow" is planned for early 1995. The second album. (Continued on page 20)



"Pulp" Party. MCA Records executives hosted a preview screening of the film "Pulp Fiction" at the CMJ Convention in New York. The screening was followed by an audience question-and-answer session with the film's writer/director, Quentin Tarantino. MCA also threw a "Pulp Fiction" soundtrack release party at Irving Plaza. Shown, from left, are Darren Higman, soundtracks product manager, MCA Records; Kathy Nelson, senior VP/GM, MCA Soundtracks; Tarantino; and Toby Hood, national college promotion manager, MCA Records.

Interactive Unit Turns MTV On To Multimedia

BY MARILYN A. GILLEN

NEW YORK—MTV: Music Television is aiming to make a name for itself in the interactive marketplace with the formation of MTV Interactive.

The new unit, overseen by MTV executives Van Toffler and Matt Farber, will spearhead the music video network's expanding multimedia activities in the areas of interactive software, online services, and interactive TV, working in close conjunction with sister company Viacom Interactive Media and its software publishing division, Viacom New Media.

New MTV Interactive staff positions, reporting to both MTV and Viacom Interactive Media, have been created in each of the three focus areas. On board so far are Allie Eberhardt, a producer/director who has been named executive producer of MTV On-Line; and Gerri Bulion, who has been named executive producer, IMTV. A supervising producer of MTV Interactive Products is expected to be appointed shortly.

The moves "formally lay out what's been going on for quite some time here," says Toffler, MTV senior VP of program enterprises and new business development. "It sets up a structure inside the company to harness the creative resources and trademarks of MTV, and from which to focus our efforts to push the envelope in these interactive media in ways that are in sync with MTV's cutting-edge visual style."

"We want to do to these new media what MTV did to television," adds Farber, VP of programming/new business. "Which is to put our own nontraditional spin—the MTV spin—on them."

Efforts to date have included development of a video game spinoff of the channel's "Beavis And Butt-Head." (Continued on page 103)

New Round In Landmark Legal Battle 4 Labels Try Again To Force Bankruptcy On Distrib

BY ED CHRISTMAN

NEW YORK—Four labels have filed a second appeal in their ongoing attempt to force Landmark Distributors into involuntary bankruptcy.

In a separate development, Cory Robbins and Steve Plotnicki, the former partners in Landmark sister company Profile Records, have traded lawsuits over money due Robbins from the sale of his stake in the label to Plotnicki, now the sole owner of the label.

Landmark has won the last two legal rounds against the four labels—Tommy Boy, Select, Luke Records, and Max Entertainment, parent of Nervous Records—that filed an involuntary bankruptcy petition against the distributor in January. A U.S. District Court in New Jersey dismissed the petition in March, saying that a case for involuntary bankruptcy was not established.

Landmark later closed its doors,

with sources at the distributor saying the involuntary bankruptcy petition had damaged its business.

An initial appeal was filed by the four labels, and on Sept. 30 Judge Nicholas Politan affirmed the court's March decision. The second appeal was filed Oct. 5 in the 3rd U.S. Circuit Court of Appeals.

Meanwhile, in September, Robbins, who had sold his share in Landmark and sister company Profile Records to Plotnicki for \$3.4 million in January, filed a suit alleging that, after making a \$2 million initial payment, Profile never began making the \$50,000 monthly installment payments (for the additional \$1.4 million plus interest) that were supposed to commence Aug. 24. The Robbins complaint was filed in the N.Y. Supreme Court, county of New York.

Robbins sold his interest in the Profile companies to Plotnicki after the two couldn't agree on a deal po-

tentially worth between \$15 million and \$20 million, according to court documents filed by Plotnicki, for selling off the the label and publishing companies to Tommy Boy Records.

Plotnicki and some of the Profile companies filed a countersuit in response to the Robbins action—also naming Tommy Boy and its president Tom Silverman, Select and its president Fred Munao, and Nervous—alleging that they constructed an "unlawful plan" to "destroy" the Profile companies, thereby forcing Plotnicki to sell some or all of Profile's assets to Tommy Boy at a greatly reduced price. The Plotnicki suit also was filed in the N.Y. Supreme Court in New York county.

In the countersuit, Plotnicki alleges that Robbins unlawfully colluded with Tommy Boy, Silverman, Select, and Munao in an attempt to cause a disproportionately large (Continued on page 20)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Tom McIntyre is promoted to executive VP/CFO of BMG Entertainment in New York. He was senior VP/CFO of Bertelsmann Music Group.

Ratnam Bala is promoted to managing director of operations for BMG Records U.K. in London. He was finance director.

David Neidhart is promoted to VP of sales for PolyGram Classics & Jazz in New York. He was director of sales.

David Santaniello is promoted to senior director of special marketing for Columbia Records in New York. He was director of special marketing.

MCA Records names **James Broadway** national director of rap A&R, black music division in Los Angeles; **Liz Healy** regional promotion manager for Pittsburgh/Cincinnati; **Steve Goldstein** regional promotion manager for Philadelphia/Washington, D.C./Baltimore; and **Anthony Miles Anzaldo** regional promotion manager



MCINTYRE



NEIDHART



SANTANIELLO



BROADWAY



REGISFORD



HAGELSTON



SCHNIEDERS



HILLY

for San Francisco. They were, respectively, national director of rap A&R for Loud/RCA Records, national promotion coordinator for MCA, regional promotion manager for Pittsburgh/Cincinnati at MCA, and regional promotion manager for Philadelphia/Washington, D.C./Baltimore at MCA.

Perspective Records appoints **Jr. Regisford** as senior director of A&R in Los Angeles, and **Kobie Brown** as A&R manager in New York. They were, respectively, A&R manager/creative services manager for Third Stone Records/Third Stone Music

Publishing, and A&R director for Flava Unit Management & Records.

Mike Thorne is named director of new music media development for Warner Music International in London. He was an independent producer.

John Hagelston is promoted to senior manager of press and editorial for Rhino Records in Los Angeles. He was manager of press and editorial.

Christie Barter is appointed North American press representative for Nimbus Records in East Hampton, N.Y. He was classical mu-

sic columnist for Billboard.

Jed Corenthal is named associate director of jazz marketing at Columbia Records in New York. He was associate director of Columbia label sales for Sony Music Distribution.

Capricorn Records appoints **Michael Ehrenberg** Northwest regional promotion director in San Francisco, and **Bryan Thompson** artist development coordinator in the artist relations department in Nashville. They were, respectively, national promotion manager for Windham Hill/High Street and sales coordinator for Capricorn.

DISTRIBUTION. **Bob Schnieders** is promoted to executive VP of sales and marketing for Uni Distribution Corp. in Los Angeles. He was senior VP of branch distribution.

Jed Hilly is promoted to director of merchandising for Sony Music Distribution in New York. He was manager of point of purchase.

RELATED FIELDS. **Jeff Epstein** is named New York regional sales manager for Disc Makers. He was advertising director for Creem magazine.

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'Austin City Limits' Hits Milestone

After 20 Years, Format Remains The Same

BY JIM BESSMAN

NEW YORK—"Austin City Limits" is celebrating its 20th anniversary by sticking with the format that has kept it running longer than any national music show now on the air.

While a major commemoration is in the planning stages, the weekly PBS series, a production of station KLRU-TV in Austin, will basically continue showcasing an established headliner and an up-and-comer in each episode's concert, much as it has since its inception.

"There's a lot to be said for continuity and consistency," says producer Terry Lickona, who has been with "Austin City Limits" since its third season. "So we don't want to tinker with it, other than trying to get some of the biggest and best artists we can round up, some who've done the show over the years and some who haven't."

"It was VH-1 before there was VH-1," says Ray Benson, leader of the venerable Austin-based band Asleep At The Wheel, which headlined the series' premiere 20 years ago (which also starred the Texas Playboys). The pilot episode naturally starred Aus-



tin's No. 1 citizen, Willie Nelson.

"We were there when it started, and it's the one constant in our career—if this is a career!" says Benson. "It's also the only real media outlet we've had at times, and while we've been on others like TNN, it's the most-watched program for us, and the way we got to more people and places, because public TV gets everywhere. It's stuck around 20 years, and it's only gotten better."

Kicking off the season for year 20 is Vince Gill, who is being paired with Junior Brown. "He's done the show numerous times over the years, [starting] with Pure Prairie League, and is just

a nice guy who nobody [used to know] on his own," says Lickona. The show will air Jan. 14, 1995.

Other scheduled artists—the upcoming season is currently in production at its regular studio at the University of Texas—bring comparable personal histories. "We've done one with Nanci Griffith, who first did the show for our 10th anniversary," says Lickona. "[MCA/Nashville president] Tony Brown saw the show, and it had



LICKONA

From Drum Kit To A&R Job, Burnham Continues His Qwest

This piece is the first in an occasional series of profiles that will spotlight those behind the scenes in the music industry.

BY CHRIS MORRIS

LOS ANGELES—Hugo Burnham, the L.A.-based director of A&R for Qwest Records, is part of a burgeoning breed—the punk-era musician-turned-A&R exec.

Burnham—like such onetime and current A&R staffers as Hollywood Records' Bob Pfeifer (formerly with Human Switchboard), Almo Sounds' Bob Bortnick (ex-Dancing Hoods), Atlantic's Tim Sommer (ex-Hugo Largo), and Epic's Frankie La Rocka (formerly with the David Johansen Band)—moved over to the label side after putting in time on stage. Burnham spent 6½ years with Gang Of Four, the hugely influential, highly political punk band from Leeds, England; he drummed on three albums and two EPs before leaving the band in 1983.

"I basically decided to stop being a full-time musician in 1985," says Burnham. He segued into serving as a tour manager for Shriekback (which included his GOF colleague, bassist Dave Allen); started up a management firm, Huga & Jolly, with his brother Jolyon; opened a New York office for the U.K. management firm Outlaw;



BURNHAM

and, ultimately, served A&R terms at Island and Imago before joining Qwest two years ago.

His signings for the label so far include Michael Been, former lead singer of the Northern California band the Call; Lawrence, Kan., aberrant blues-rock unit Tenderloin; New York's psychedelically oriented Gods Child; and Ruffnax Sound System, a reggae/hip-hop group from Boston. All but Ruffnax have already released their Qwest debuts.

Regarding his move into the talent-scouting arena (in 1989, at the behest of Kevin Patrick, who then headed Island's A&R department), Burnham says, "I'd always thought that A&R was something that I'd enjoy doing . . . And, being practical, there aren't that many drummers who can make a long-lasting career in the business as drummers, Charlie Watts notwithstanding.

"What a musician can bring to [A&R]—it's not an automatic thing—is a connection, mentally and emotionally, that musicians can understand. 'He has been where I am' . . . If this A&R person has actually lived it and been through it themselves, perhaps they have a greater understanding of what it's about."

However, Burnham admits that he doesn't bring a wealth of deep studio wisdom with him to the job. "I've never produced any records. By the time the [Gang Of Four] rhythm section, Dave Allen and I, got into the control room, all the good seats were taken, and very jealously guarded. So in terms of pro-

(Continued on page 46)

a lot to do with signing her to the label." (Griffith is now on Elektra Entertainment).

Alan Jackson, on the other hand, was a fan of the show long before starring on it.

"He told me that when he was just a kid growing up in Georgia, the closest thing to seeing a live country music show was seeing 'Austin City Limits' at home, and it inspired him—hearing people like George Jones and Merle Haggard," says Lickona. "I hear that from lots of people, like

(Continued on page 18)



Blockheads. Members of several groups that played "The World's Biggest Block Party," put on by Chicago modern rock station WKQX, hung around following their sets. Shown, from left, are Dave Gibbs, Gigolo Aunts; Angie Hart, Frenet!; Tyson Meade, Chainsaw Kittens; Adam Duritz, Counting Crows; and Trent Bell, Chainsaw Kittens.

More Than A Concert, Clapton Show Gives Audience A Lesson In The Blues

DAMN RIGHT I GOT THE BLUES: Eric Clapton took on the difficult task of transforming New York's 20,000-seat Madison Square Garden into the Checkerboard Lounge, Chicago's 150-seat blues haven, this past weekend when he performed three sold-out shows of blues material.

Clapton presented what amounted to a blues sampler, proffering all the different shades of the idiom, from languid and shuffling to barrelhouse and boogie. In no small measure, he also assumed the role of teacher, turning the arena into a large classroom complete with slides (projected onto two large screens) of blues masters.

The show demanded a certain mutual respect between player and audience: If the crowd listened quietly and gave up any hopes of hearing classic Clapton tunes, he would eventually reward them with splintering, eloquent guitar solos.

But Clapton started off slowly, seated on a stool, caressing and coaxing notes out of an old, scratched-up acoustic guitar. His voice draped over the notes of Leroy Carr's shambling "How Long Blues" and the bump and grind of "The County Jail."

He eventually rose to his feet and shifted the concert into a higher gear with a growling, propulsive version of Howlin' Wolf's "44" and Muddy Waters' heartbreaking "Standin' Round Crying." However, it wasn't until nearly an hour into the show that he finally hinted at a guitar solo with a slow-boiling version of Eddie Boyd and Willie Dixon's "Third Degree."

It was on Boyd's "Five Long Years" that Clapton gave the crowd what it was thirsting for. He ripped into a solo with a virtuosity that left the audience breathless, each note picked clean and discarded before yielding to the next one.

Although his playing always sounded effortless, Clapton would often stand on tiptoes as he reached for a particular sweet spot, or would swivel his right heel as he picked his way through an especially treacherous passage—the sound seemingly coming up through his body before spilling out through his guitar. The endearing effect was to humanize someone whose feats seem, as it's been said many times before, downright Godlike.

MISSING IN ACTION: When Earth, Wind & Fire starts its U.S. theater tour Oct. 26, it will be the group's first outing ever without leader Maurice White. According to a spokesman, White is staying in Los Angeles to write material for the group's new album, as well as produce a number of artists, including a collection of GRP's top acts for an album called "Urban Nights" . . . Due to Glenn Frey's intestinal problems, for which he underwent surgery last week, the Eagles have postponed all remaining 1994 dates in the U.S., Australia, and Japan, and are rescheduling them for 1995. The only canceled U.S. date already back on the docket is the Rose Bowl concert, which was

slated for Oct. 8 in Pasadena, Calif., and has been moved to Jan. 21 . . . David Crosby is still undergoing evaluation as a candidate for a liver transplant, according to a CSN spokesman. The trio abruptly canceled its tour last week.

THIS & THAT: Paula Batson, senior VP of public relations for MCA Records, has left the label, citing "a philosophical difference between publicity and marketing" . . . Steve Karas, formerly of I.R.S. Records, is now national director of publicity, East Coast, for A&M Records.



by Melinda Newman

WHAT YEAR IS IT? We thought the calendar must have turned back to 1954 last week when we saw the New York Post headline "Mary Chapin's at top of her field—but can't find a man." Granted, a portion of the interview was devoted to Mary Chapin Carpenter's desire to marry and have children. However, the idea conveyed by the headline is that her career accomplishments are somehow diminished because she has been unable to snare a fellow. It's nice to know the double standard is alive and well.

TRY TO THINK ABOUT ELVIS: Even if they had never met him, many artists who played the Elvis Presley tribute in Memphis Oct. 8 had special thoughts about the King of Rock'n'Roll. As he toured Graceland, the Mavericks' bassist, Robert Reynolds, told Billboard, "When we got to the gold record room, there was this sense of satisfaction that came over me almost instantly as I looked at the first of those gold records [Elvis] received. I thought, 'We do have one. We have one gold record,' and to have just a fraction of that kind of success is extremely encouraging and rewarding" . . . Said Carl Perkins, "The Elvis I knew was a giving, loving, wonderful guy, and I knew him from 1954 until he died. Somehow I think he's got a big soft chair up there, and he's looking down tonight [on the concert]. I think every entertainer that walks on the stage tonight will sing that song for him. I know I will" . . . Marty Stuart had his own version of "Jailhouse Rock." Recalling a private tour of Graceland he took in the early '80s, he said that when his hosts brought the keys to Elvis' room, "I tell you what, it was incredible. They let us go through his bedroom and everything. I've never told this, but it scared me so bad and overwhelmed me so bad [that] when we got back to Nashville, I got drunk and went out to get a Krystal burger and got put in jail. When I got to jail, I was still dressed up in all my black clothes and everything, and this guy looked at me, and in the drunk tank I said, 'You ain't never gonna believe this, but I went to Elvis' bedroom today.' He said, 'Sure, and I went to the White House.' That's the truth."

Assistance in preparing this week's column was provided by Deborah Evans Price in Memphis.

&

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ROADRUNNER PUTS ITS PEDAL BEYOND METAL

(Continued from page 10)

tant; and alternative label Emergo.

The plethora of monikers was a necessity at first, says Keogh. "We had problems using [Roadrunner] as a trademark name when we started in the United States. When the name Roadrunner became available to us, it came at a time when we had also realized that by having these different labels, we were doing ourselves and the music an injustice by categorizing it."

(The company briefly flirted with another imprint, Third Mind, on which label debuts by Front Line Assembly and the Moon Seven Times were issued, but the bands' current releases bear solely the Roadrunner name.)

The success of past Roadrunner metal albums helped breed its image as a genre-dedicated label. According to a label source, "Arise," the 1991 album by Brazilian thrash unit Sepultura, is the U.S. label's biggest seller at 270,000 units. King Diamond's "Them" and "Abigail" sold 170,000 apiece, and "Urban Discipline," the 1992 album by Biohazard (now signed to Warner Bros.), sold 160,000.

But the label's A&R chief, Monte Conner, who Keogh says "basically signed the cream of the death metal bands" such as Sepultura, Obituary, and Annihilator, has diversified his signings with the acquisition of acts like Type O Negative and Gruntruck.

Keogh says, "In more recent years, we've added a couple of A&R guys who will have a big effect on our future, and

our present too. Howie Abrams has signed a number of acts like Black Train Jack and Dog Eat Dog that we think are a big part of our future. Then in comes Jeff Pachman and signs Lazy and Kevin Salem."

Conner says he is very much aware of Roadrunner's classification as a metal ghetto, and says that the label has "made a very conscious effort to get away from it. Part of it was to bring on Jeff and Howie to supplement my A&R abilities."

Conner adds, "We don't want to be a specialty label. Specialty labels are cool, but again, when a trend that a specialty label specializes in is out the door, then the label is pretty much bankrupt."

At the moment, Roadrunner's biggest shot at breaking down its perceived role as a marketer of metal is the Type O Negative track "Christian Woman." It shows signs of finally pushing the album "Bloody Kisses," which was released in August 1993, over the top commercially.

The song, which mates Gothic imagery and Steele's stentorian-to-lush harmonies, has captured significant airplay. Broadcast Data Systems has logged 20-plus weekly detections at such album rock stations as KDZR Dallas, WAAF Boston, KILQ Colorado Springs, Colo., and KTUX Shreveport, La. The track was No. 1 at WXTB Tampa, Fla., in the week ending Sept. 25, tallying 35 plays.

"We're getting this record on AOR

radio, which previously is something we've never really done," Conner says. "That's just going to pave the way for bands like Life Of Agony and Gruntruck and other acts on the label in the future."

Keogh says, "We've got another single ['Black No. 1 (Little Miss Scare-All)'] to follow this one, and it could go an awfully long way. They've got a great tour, Danzig's tour, starting in November."

While "Bloody Kisses" hasn't yet appeared on The Billboard 200, it has risen as high as No. 17 on the Heatseekers chart.

With bands like Type O Negative creeping up, the label plans changes in its marketing focus, according to marketing director Derek Simon, who joined the company in early September after working at Columbia Records.

"[The label's marketing] really needs to get much broader and... help our alternative-leaning artists grow," Simon says.

A 16-track new-release CD sampler was designed to alert the marketplace to Roadrunner's widening roster. "That's a recently created tool, which really, in one piece, embodies very much the diversity of what this label is," says Simon. "It's a retail-driven piece."

Roadrunner, which employs 25 people, is broadening its reach geographically as well as musically. Keogh says the label opened a one-person L.A. office 15 months ago, and this summer

opened satellite offices in Chicago and Atlanta.

Keogh says, "It got to a point where we needed to create a presence for our records on a more local level. We were having more and more bands going out and touring... To establish a band in the United States, it really happens market-by-market, and you have to know the markets, and there's no better way to know the markets than to be there."

As the U.S. arm of a foreign company, Roadrunner is also thinking globally.

RECORDABLE CD-ROM, VIDEO CD AT JAPAN SHOW

(Continued from page 8)

December. They are priced between 59,800 yen (\$598) for a basic unit and 400,000 yen (\$4,000) for a full-blown karaoke system. Marketing plans and pricing for these units outside Japan was not available at press time.

Sony also displayed two compact professional-use video CD players, the VE-100 and the VE-500, priced at 60,000 yen (\$600) and 100,000 yen (\$1,000), respectively. Sanyo and Matsushita showed off prototypes of portable video-CD players. On the recordable CD front, Marantz Japan displayed its CD-R 610MKII unit, priced at 690,000 yen (\$6,900).

Launch dates for these systems were unavailable at press time. (In related news, Sony Corp. has announced it will bow new MiniDisc recordable

"We've got offices in Brazil and Australia, as well as offices in Europe," Keogh says. "We can develop an artist worldwide and work really closely together like I don't think any other company can. Very often an artist takes off in Europe before their career takes off in the United States, and that allows us to stick with an artist and cross it back over the Atlantic. It really does color the way that we approach our artists. We look to sign bands that will be successful on a global level."

digital decks. Story on page 10.)

Matsushita and Sony attracted a great deal of attention with their game platforms. Matsushita's 3DO-Real has already been launched in the Japanese market, and Sony's PlayStation is set for release in the Japanese market by the end of the year and in other territories by the end of 1995.

Sanyo also exhibited working prototypes of a new compact 3D viewing system that does not require special glasses. The liquid-crystal displays come in 4-, 6-, and 10-inch sizes. However, viewers need to stand at just the right distance from the screen in order to enjoy the 3D effect, and analysts say the system still needs work.

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'AUSTIN CITY LIMITS' HITS MILESTONE

(Continued from page 14)

Mark Chesnutt and David Ball, who say they used to watch us when they were in high school, or with their parents after dinner. 'Austin City Limits' impacted future artists like that, much the same as the Grand Ole Opry."

Lickona says the show is among the few that Jackson has agreed to do this fall. Additional programs in the 13-episode anniversary season will pair Ralph Stanley and Ricky Skaggs, and Jimmie Vaughan and the Neville Brothers. A Tejano music showcase, hosted by Freddy Fender and featuring Arista/Texas acts Flaco Jimenez, La Diferenzia, Rick Orozco, and Joel Nava, will be an "Austin City Limits" first.

"We've always been more than just country music," Lickona says. "We never came up with a perfect label, but if anything describes us best, it's 'roots American music.'"

Lickona mentions Iris DeMent,

Robert Earl Keen, Tammy Wynette, and the Mavericks as other anniversary participants, with Shawn Colvin, Bill Miller, and Bob Dylan listed as possibilities. Also in the works is a songwriters special centering on Garth Brooks.

But the biggest endeavor is a potential live TV concert in March, also including retrospective and background material and artist interviews, to be taped and aired first as a major network special prior to its repeat on PBS. Lickona says that discussions with Sony Music also involve packaging past "Austin City Limits" programming into home video collections and CD compilations.

"We've got a gold mine of over 300 programs chronicling the last 20 years of American music—including all the original, unedited footage," says Lickona, singling out performances by now-deceased legends such as Marty Robbins, members of the

Texas Playboys, Lightnin' Hopkins, and Stevie Ray Vaughan. "Most of it has just been sitting on the shelf after airing on PBS, and is more priceless now than when it first aired."

According to Lickona, the basic PBS rights to the shows allow four airings of each program within three years. "We do have the right to renegotiate with the artists, but we haven't done much of that—though we'd like to for home video," he says.

The annual budget for "Austin City Limits" is \$700,000, less than the cost of a single episode of a typical Hollywood TV production, says Lickona. Performers receive the basic American Federation of Musicians scale, which amounts to "about \$500," he says.

Viewership varies within the 5 million to 10 million range in more than 300 markets nationwide, Lickona says. But PBS scheduling isn't universal: A show that airs in Austin on Saturday night may air in Pittsburgh the following Thursday, and Detroit three months later. Still, he says, the series ranks consistently among PBS' top 15 in terms of popularity.

The show tries to maintain a "three-year life cycle," in that featured artists don't reappear within that time frame.

Says Lickona, "One of the essential things about our philosophy is promoting new artists and music, which is why so many people on 'Austin City Limits' are way before their time. Like George Strait, who used to play the area frats and bars. The first time he was on—13 years ago—he was matched with Tompall & the Glaser Brothers. It was a toss-up as to who should headline—and he won. Bonnie Raitt's another example: She was on 12 years ago, when she lost her record deal and was having a hard time in her career."

Lickona recalls that Lyle Lovett, who has been on the show three times, frequently sat in the studio audience when he was playing the Austin club scene. And Leonard Cohen, who was long established when he performed four years ago, said it still brought him the biggest response of his entire career.

"Twenty years must make us [one of the] longest-running pop music series," says Lickona. "We started as a showcase for the music of Austin when Willie moved here from Nashville, and Jerry Jeff Walker, Michael Martin Murphey, and Asleep At The Wheel were all here. But there was just too much good music out there that deserved to be seen and heard that didn't get on elsewhere."

"Of course, the whole TV universe has changed so much in 20 years, with TNN and MTV and home video," Lickona adds. "Nobody expected us to last this long, but there's nothing else quite like it. There was a time when MTV became the rage, and we toyed with the idea of conceptual song treatments and background pieces along with live music, but fortunately, we didn't have the budget and stayed true to the original format—which is timeless. I don't think we've hit our peak yet, and as long as we keep up with music trends and continue to give viewers a good balance of what they like, we'll be here to celebrate our 25th anniversary in the year 2000."

Panel Examines Realities Of Indie Publisher Life

INDIE PUBS: THE WAY IT IS: Independent music publishers, ranging in size from those whose modest staffs know their catalog by heart to major operations that contain powerhouse songwriter rosters, look to the personal touch to get around the fact that the multinational big boys on the block have checkbook clout.

That was the general theme of a panel discussion on the "realities" of being indie publishers at an Oct. 3 meeting of the music and performing arts unit of B'nai B'rith in New York.

The panel—moderated by Helene Blue, general manager of MPL Communications, the indie publisher owned in part by Paul McCartney—featured Caroline Bienstock, COO of

Freddy Bienstock Enterprises; Stanley Mills, president of September Music/Galahad Music; and Maxyne Lang, president of Williamson Music, the music publishing operation established by Richard Rodgers and Oscar Hammerstein II more than 50 years ago.

To Bienstock, the essence of corporate publishing life without big advances is "to show a writer something that's bigger than a large advance [by] bringing individual attention that the majors can't [provide]."

Mills has adjusted to a singer/songwriter publishing era in which his skill at obtaining song covers has been sorely tested. One of his business techniques is to make deals with writers of older "top 10 songs that never stuck through" and seek, among other kinds of exposure, their usage in various printed folios. Since these are generally not acquisitions of copyright, but pre-arranged slices of the dollars brought in, he concedes that the "downside is that there is no equity." Mills also noted that as a veteran visitor to the MIDEM conference in Cannes, he has "never had a MIDEM when I didn't pick up something. For a small publisher who wants to be active, it's a boon."

Lang of Williamson, which has a treasure trove of show songs, said that her company obtained administration rights to the Elvis Presley catalog partly on the basis that its owners felt that "our catalog will be your premier rock'n'roll catalog." She also said that she gets around the problem in getting cover recordings by making creative licensing deals, including those for music box usage, for sheet music artwork owned by the company, and for costume art from musicals owned and published by the company.

The panel agreed that a more traditional songwriter market exists in Nashville, where publishers can still obtain 100% of publishing rights rather than split rights, as is the

artist/writer norm today. "In New York, you're dealing with writer/artists. It's expensive and risky in New York when you don't have 100% of publishing," said Bienstock.

Though the panelists said they operate in a difficult competitive climate against the conglomerate/multinational music publishers, all agreed that finding that special songwriter and that special song is still high on their business agendas.

ANOTHER 'WORST': "The Worst!," the musical, is here.



by Irv Lichtman

Unrelated to and apparently pre-dating Tim Burton's movie on the life of director Ed Wood, Josh Alan, an acoustic guitarist who

works out of Dallas, has written a musical based on Wood's life. He also has produced a CD on which he and others deliver the 13-song score, sometimes with full orchestral backing. The complete set of lyrics is printed in a 20-page booklet. As an accompanying blurb puts it, "'The Worst' takes a deeper, tragicomic plunge into the 1950s exploitation movie market and gives the only logical explanation of Ed Wood's bafflingly prolific career: He was forced into a lifetime of typing out trash by a 'Goddess of Crap,' who haunted his Underwood typewriter . . ."

Alan says he has been "working on this for years," and claims rights to do the musical from the Wood estate. "Actually, my brother Drew is the inspiration behind this project," he says. Drew Alan is a cartoonist who has been drawing cartoons about Wood for many years, and supplies the artwork on the CD booklet. Alan, who performs songs from his musical on tour dates, hopes to mount a Broadway version someday. "I'd like Mandy Patinkin to play Wood, and Jerry Orbach to play Bela Lugosi." The CD is available at stores throughout the Southwest, and by order nationally from any Blockbuster-affiliated store. It appears on the Dallas-based Black Cracker Music label, which is also the name of the BMI music publishing company owned by Alan.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications (this list now combines activity of Warner Bros. Publications and CPP-Belwin, which was recently acquired by Warner):

1. **Smashing Pumpkins**, "Siamese Dream"
2. **Bryan Adams**, "So Far So Good"
3. **Candlebox**
4. **Led Zeppelin Complete**
5. **Pantera**, "Far Beyond Driven."

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BOXSCORE TOP 10 CONCERT GROSSES					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES COLIN JAMES	Commonwealth Stadium Edmonton, Alberta	Oct. 4-5	\$4,327,764 Gross Record (\$5,823,007 Canadian) \$50/\$29.50	121,604 two sellouts	Concert Prods. International USA
WHITNEY HOUSTON	Radio City Music Hall New York	Sept. 16-17, 20-21, 27-28, 30	\$2,668,940 \$100/\$60/ \$50/\$40	39,607 seven sellouts	Radio City Music Hall Prods.
ROLLING STONES BLIND MELON	Three Rivers Stadium Pittsburgh	Sept. 29	\$2,311,297 Gross Record \$50/\$25	49,332 sellout	Concert Prods. International USA
ROLLING STONES BLIND MELON	Liberty Bowl Memphis	Sept. 27	\$1,955,284 Gross Record \$50/\$25	41,079 sellout	Concert Prods. International USA
GRATEFUL DEAD	CoreStates Spectrum Philadelphia	Oct. 5-7	\$1,526,790 \$30	51,963 three sellouts	Electric Factory Concerts
ROLLING STONES BRYAN ADAMS	DomeArena, Louisiana Superdome New Orleans	Oct. 10	\$1,464,250 \$50/\$25	32,687 38,000	Concert Prods. International USA
ROLLING STONES BLIND MELON	Cyclone Stadium, Iowa State University Ames, Iowa	Oct. 1	\$1,234,605 \$45/\$25	36,029 sellout	Concert Prods. International USA
RICARDO ARJONA	National Auditorium Mexico City	Sept. 30, Oct. 1-2	\$691,612 (2,081,752 Mexican pesos) \$41.18/\$14.71	27,564 three sellouts	R.A.C. Producciones
BONNIE RAITT BRUCE HORNSBY	Hollywood Bowl Los Angeles	Sept. 11	\$457,338 \$65/\$40/ \$20/\$8.50	14,333 16,374	Bill Silva Presents
AEROSMITH COLLECTIVE SOUL	The Summit Houston	Sept. 30	\$434,700 \$40/\$25	16,162 sellout	PACE Concerts

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FILMS SPAWN SOUNDTRACK SEQUELS

(Continued from page 12)

bum originally was scheduled for release this year.

Label executives declined to reveal the artists aboard for the project, dubbed "The Crow 2." However, it is unlikely that much of the film's music will appear on the sequel, since almost all the songs in the Miramax film were on the first volume.

"The Crow" soundtrack is No. 71 on The Billboard 200 this week.

A movie does not always have to be successful at the box office to inspire a second soundtrack. Last year's '70s retro comedy "Dazed And Confused" fizzled in theaters, but found a second life at video stores, and the record ultimately went gold (Billboard, June 11).

Medicine/Giant's "Dazed And Confused" soundtrack, which peaked at

No. 70, is No. 156 on The Billboard 200 this week. A follow-up, "Even More Dazed And Confused," is due Oct. 25.

"There was such an incredible market for the first one," says Giant product manager Connie Young. "Dazed And Confused" really hit stores at the perfect time. There is interest because of the '70s-retro movement out there."

A 30-second spot for the first soundtrack accompanies the film on home video rental copies of "Dazed And Confused." But the ad will not be included on sell-through copies of the video, due later this year.

Spike Lee's film "Crooklyn" also was a box office disappointment. But its soundtrack peaked at No. 59 on The Billboard 200, and 40 Acres And A Mule/MCA is releasing "Crooklyn Vol-

ume II" Oct. 25.

"The plan was always to do two volumes," says Kathy Nelson, MCA senior VP of soundtracks. "We had the artwork and mastering to both soundtracks done at the same time. We thought it would be better to wait until the film went to home video and cable before issuing the second volume."

The label is hoping that the home video release, due in stores Wednesday (19), will revive interest in the film and its '70s R&B-based soundtracks.

"It doesn't matter if the film was not seen in theaters," says Nelson. "Cable and video have tremendous viewership. If your family has three kids, you'll probably wait for the video. It's just too expensive for many families to go to the movies now. A lot of people will discover this music when the film comes out on video."

According to Nelson, MCA experienced soundtrack sales surges following the home video releases of sleeper film titles such as "Pump Up The Volume" and "Repo Man."

Nelson says the two "Crooklyn" soundtracks will be packaged together in early 1995. The limited-edition, deluxe package will include an as-yet undetermined Spike Lee premium. No price had been set at press time.

LANDMARK CASE

(Continued from page 12)

share of the \$15 million-\$20 million purchase price to be paid to Robbins at Plotnicki's expense.

The suit alleges that those named devised a scheme to file a fraudulent involuntary bankruptcy petition against Landmark, upon which Profile was dependent for its cash flow.

The Plotnicki complaint goes on to ask the court to declare the \$1.4 million promissory note null and void, and it asks for compensatory damages of \$20 million and punitive damages to be determined by the court.

Plotnicki declined to comment on the suit. Richard Swanson, partner in the New York firm of Reid & Priest, which is representing Robbins, says the Plotnicki complaint is "totally without merit and a figment of someone's over-active imagination."

Of the Robbins complaint, he adds, "This is a simple case of where a promissory note is in default, and we intend to get paid."

The other defendants in the Plotnicki suit were either unavailable or declined comment.

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UNSIGNING ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

MEMPHIS: When people think of Memphis as the crossroads of American music, images of blues, soul, and early rock'n'roll emerge. One of the River City's most popular bands since 1987 has been **Freeworld**, a quintet that blends Memphis attitude with jazz, funk, psychedelia, and Latin music. The band's free-wheeling musical range can be attributed to sax/flautist **Herman Green** (who has played with **John Coltrane**, **B.B. King**, and **Lionel Hampton**, among others), Puerto Rican percussionist "**Rico**" **Lopez**, and three self-described "home-grown Stax-worshipping hippies," bassist **Richard Cushing**, lead guitarist **Chuck Sullivan**, and **David Skypeck**. The band has successfully toured Europe and shared stages with **Los Lobos**, the late **Frank Zappa**, **Col. Bruce Hampton**, **Widespread Panic**, and many others. Freeworld has just released its self-titled debut CD, produced by **Dan Pfeifer**, on Hair Farmer records. It has been getting steady airplay on the various regional jazz (particularly the moody track "Kelli") and open-format community radio stations. Typically, local rock radio has been indifferent toward adding any track despite the band's strong following. Fans of extensive jazzy Allman-esque free-form instrumental jams should check out the impressive 10-minute live-in-the-studio "Dorian." At times, the music on "Freeworld" recalls early **Santana** and **Tower Of Power**. "Our House Is Burning" and "Cold Flippin'" are appealing '70s-style horn-driven funk rockers, while "Smoke The Prophets" is an enticing ska rave-up. "Even though no two songs are stylistically the same, they all sound like they are performed by the same band and written by the same songwriters," says Cushing. "The whole thing becomes part **Grateful Dead**, part straight jazz, part funk, ska, and pop." Freeworld can be contacted at 901-452-5489 or 901-278-7909.

RICK CLARK

OAKLAND, CALIF.: "We're minimalists at heart, but our sound includes a lot of clutter," says vocalist **Gavin Canaan**. **Pomegranate**'s style falls somewhere between **Dinosaur Jr**, **Neil Young**, **Grant Lee Buffalo**, and the **Soft Boys**.



POMEGRANATE

the band originated with Canaan playing acoustic shows, and evolved into the current three-piece with **David Wenger** on bass and **Nate Toutjian** on drums. Together for approximately a year and a half, Pomegranate has recently received a great deal of airplay on KCRW's "Morning Becomes Eclectic" program and has performed many on-air shows for West Coast college stations. The band produced its own demo, which took only six hours to complete. Contact Canaan at 510-654-1806.

JEFF BLUE

NEW YORK: New York City-based artist **Ani DiFranco** realizes that if you want something done right, you have to do it yourself. Under her own label, Righteous Babe Records, DiFranco has served as performer, producer, and promoter of her unique style of punk/folk music. After five years of work, DiFranco has managed to spread her music to every major market in the U.S., garnering extensive tour dates, significant airplay, and impressive album sales. DiFranco's aggressive style reflects her music, combining passionate and often fiery acoustic guitar with lyrics that are both brutally honest and bitterly sarcastic. "I just want to tell my stories," she says. "Many people won't tell their stories because they think things are too personal or too private. They choose not to say them, even though thousands of people can relate to their experiences." The pure and candid nature of DiFranco's music seems to have made it more accessible to a large audience. Her latest album, "Out Of Range," has already sold 20,000 copies since its release in May. Her last three albums have charted on CMJ's Top 100 Albums chart, with "Out Of Range" peaking at No. 47. In Canada, her popularity is even greater, where "Out Of Range," her sixth release, and "Puddle Dive," her fifth, reached No. 22 and No. 14, respectively, on the national charts. DiFranco has also found some success on radio, landing play on more than 200 college stations and many album alternative stations in the U.S. DiFranco communicates with many fans through her 9,000-name mailing list, while fans can keep



DIFRANCO

in touch with each other via an "Ani discussion group" on Internet. DiFranco's best publicity, however, stems from her intense live performances. From folk clubs and rock bars to theaters, DiFranco consistently fills 150- to 1,500-seat venues. She is planning a European tour and preparing a new album. Contact Scot Fisher at 800-664-3769.

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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
			*** No. 1 ***	
1	1	10	IMMATURE MCA 11068 (9.98/15.98)	PLAYTIME IS OVER
2	3	56	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
3	—	1	PARIS PRIORITY 53882* (10.98/16.98)	GUERRILLA FUNK
4	—	1	THE MIGHTY MIGHTY BOSSTONES MERCURY 522845 (10.98 EQ/15.98)	QUESTION THE ANSWERS
5	2	10	ILL AL SKRATCH MERCURY 522661* (10.98 EQ/15.98)	CREEP WIT' ME
6	4	6	USHER LAFACE 26008/ARISTA (9.98/15.98)	USHER
7	6	5	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
8	—	1	COMMON SENSE RELATIVITY 30789* (9.98/16.98)	RESURRECTION
9	—	1	LUCAS BIG BEAT 92467/AG (10.98/15.98)	LUCACENTRIC
10	7	51	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
11	12	32	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL
12	19	9	DEADEYE DICK ICHIBAN 6501 (11.98/16.98)	A DIFFERENT STORY
13	13	3	WHITEHEAD BROS. MOTOWN 530346 (9.98/13.98)	SERIOUS
14	8	21	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
15	24	2	VERUCA SALT MINTY FRESH/DGC 24732/GEFFEN (10.98/15.98)	AMERICAN THIGHS
16	9	7	LUSCIOUS JACKSON GRAND ROYAL 28356/CAPITOL (10.98/15.98)	NATURAL INGREDIENTS
17	14	3	DADA IRS 27986 (9.98/15.98)	AMERICAN HIGHWAY FLOWER
18	—	1	TONY TERRY VIRGIN 39861 (10.98/15.98)	HEART OF A MAN
19	5	2	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
20	15	5	DES'REE 550 MUSIC 64324/EPIC (9.98 EQ/15.98)	I AIN'T MOVIN'

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	18	13	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
22	22	12	LARI WHITE RCA 66395 (9.98/15.98)	WISHES
23	27	5	KEN MELLONS EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS
24	11	2	WALTER BECKER GIANT 24579/WARNER BROS. (10.98/15.98)	11 TRACKS OF WHACK
25	28	15	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW (9.98/13.98)	KIRK FRANKLIN
26	20	4	DOUG SUPERNAW BNA 66396 (10.98/15.98)	DEEP THOUGHTS FROM A SHALLOW MIND
27	17	3	GRANT LEE BUFFALO SLASH 45714/REPRISE (9.98/15.98)	MIGHTY JOE MOON
28	16	10	LOVE SPIT LOVE IMAGO 21030 (9.98/15.98)	LOVE SPIT LOVE
29	25	15	SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA...
30	30	8	C-BO AWOL 7196 (8.98/11.98)	AUTOPSY
31	34	4	JOSHUA REDMAN QUARTET WARNER BROS. 45643 (10.98/15.98)	MOOD SWING
32	—	11	EVERETTE HARP BLUE NOTE 89297/CAPITOL (9.98/15.98)	COMMON GROUND
33	10	2	WEEN ELEKTRA 61639 (10.98/15.98)	CHOCOLATE AND CHEESE
34	26	10	GEORGE HOWARD GRP 9780 (10.98/15.98)	A HOME FAR AWAY
35	29	9	BOOGIEMONSTERS PENDULUM 29607*/EMI (10.98/15.98)	RIDERS OF THE STORM...
36	32	5	WET WET WET LONDON 522285/ISLAND (10.98/15.98)	PART ONE
37	38	20	AHMAD GIANT 24548/REPRISE (10.98/16.98)	AHMAD
38	21	4	THE SAMPLES W.A.R. 7 60008 (8.98/14.98)	AUTOPILOT
39	23	12	BIG MOUNTAIN GIANT 24563/WARNER BROS. (10.98/15.98)	UNITY
40	31	13	L7 SLASH/REPRISE 45624*/WARNER BROS. (10.98/15.98)	HUNGRY FOR STINK

POPULAR UPRIISINGS

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

COLLEGE DAZE: Cerebral rapper Saafir is taking his show on the road to 15 black colleges from Jacksonville, Fla., to Washington, D.C., in October and November in support of his Qwest/Reprise debut, "Boxcar Sessions."

The album, released Sept. 27, debuted at No. 16 among Heatseeker titles in the Pacific region Oct. 15.

Saafir, the West Oakland,

and marketing at Qwest. "You have to think when he raps, and he raps off the beat instead of on the beat."

The label began its street campaign for Saafir last November by distributing cassettes of "Battle Drill" and "Rock The Show" on the streets and to clubs.

"Battle Drill," which wasn't originally slated for the album, ended up on the set and as the B-side to the first single, "Light Sleeper." The clip for the single is airing on the Box and BET.

"We knew the general marketplace wouldn't gravitate to this right away, so we worked the streets and rap radio first," Peck says. "And now we're looking for a second single to go to commercial radio with."

COMPULSIVE: Compulsion certainly doesn't go about things the normal way. After allowing Elektra to release a CD-5 in May, the London-based alternative band decided not to sign with the label. Instead, it opted for Interscope, but didn't sign a contract until two weeks after the company released its major-label debut, "Comforter," Sept. 20.

Compulsion's manager, Virginia Payne of Fabulon Management, says, "Elektra put out a CD-5 when they weren't officially signed, but that was the intention. Then



Pure Gold. On Oct. 11, Restless released "Pure," a follow-up to the Golden Palominos' 1993 "This Is How It Feels." The stunning set is loaded with hypnotic beats and seductive vocals, including the gems "Pure," "No Skin," and "Heaven," which Bill Laswell remixed for the first single.

San Francisco and KROQ Los Angeles.

"Because there was some confusion at college radio with the label situation, we are sending a new five-track CD to college and metal radio in the next few weeks," says Payne.

The band will tour the U.S. from Nov. 6 through Dec. 17, playing mostly modern rock radio station-sponsored shows. Compulsion also will perform on "The Jon Stewart Show" Nov. 8 and on MTV's "120 Minutes" Nov. 9. California dates are being planned for January.

In response to fans throwing teddy bears onstage at the band's London shows ("Comforter" features a teddy bear on its cover), Compulsion is playing a free Christmas show there Dec. 20, for which admission is a teddy bear or another toy, to be donated to homeless shelters.

parties, admission to which will be offered through station contests, are being planned in each market.

"We're trying to do some fun stuff to promote awareness," says Mindy Espy, director of marketing at MCA. "It seems people are more aware of reggae music now, and they're paying more attention to speciality shows on college and modern rock sta-



High Standards. Sparrow is gearing up for Christian artist Carman's Oct. 22 show at the 73,000-seat Texas Stadium with 20 billboards, 51 bus-boards, and a direct mailing in the Dallas area. His fifth gold album, "The Standard," is No. 21 among Heatseeker titles in the South Central region this week.

tions. Most of the sales come from college students."

MCA serviced clubs and college and modern rock reggae shows with "Bootstraps," which features Epic's Tony Rebel, and "Back To My Roots," which captures the feel of '70s reggae music.

The band will head out on its first headlining club tour in several years this November.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Rappin' 4-Tay, Don't Fight The Feelin'	1. Martina McBride, The Way That I Am
2. Immature, Playtime Is Over	2. Usher, Usher
3. Paris, Guerrilla Funk	3. Immature, Playtime Is Over
4. Martina McBride, The Way That I Am	4. Paris, Guerrilla Funk
5. C-BO, Autopsy	5. Selena, Amor Prohibido
6. Dru Down, Explicit Game	6. Whitehead Bros., Serious
7. Veruca Salt, American Thighs	7. Ron C, The 'C' Theory
8. Big Mountain, Unity	8. Doug Supernaw, Deep Thoughts From A ...
9. Lucas, Lucacentric	9. Lari White, Wishes
10. B-Tribe, Fiesta Fatal!	10. Tony Terry, Heart Of A Man

the band went to the U.S., and they didn't feel comfortable with the label. The band has a very indie attitude, and suddenly they ran smack into a

corporation."

"Delivery," the first single from "Comforter," is growing at modern rock radio on such stations as KITS (Live 105)



Full Of Jive. Hip-hop/rock act Big Chief's major-label debut, cleverly titled "Platinum Jive, Greatest Hits 1969-1999," is due Tuesday (18) on Capitol. First single "Lion's Mouth" is being serviced to modern rock radio Nov. 7. The band will tour the East Coast in November and December.

Calif., rapper who mixes intelligent lyrics with jazzy hip-hop grooves, is already known for his cameo appearance in "Menace II Society" and for his work on Casual's "Fear Itself" and Digital Underground's "Body Hat Syndrome."

"[Saafir's] not the kind of guy you get right away," says Gregory Peck, VP of promo-

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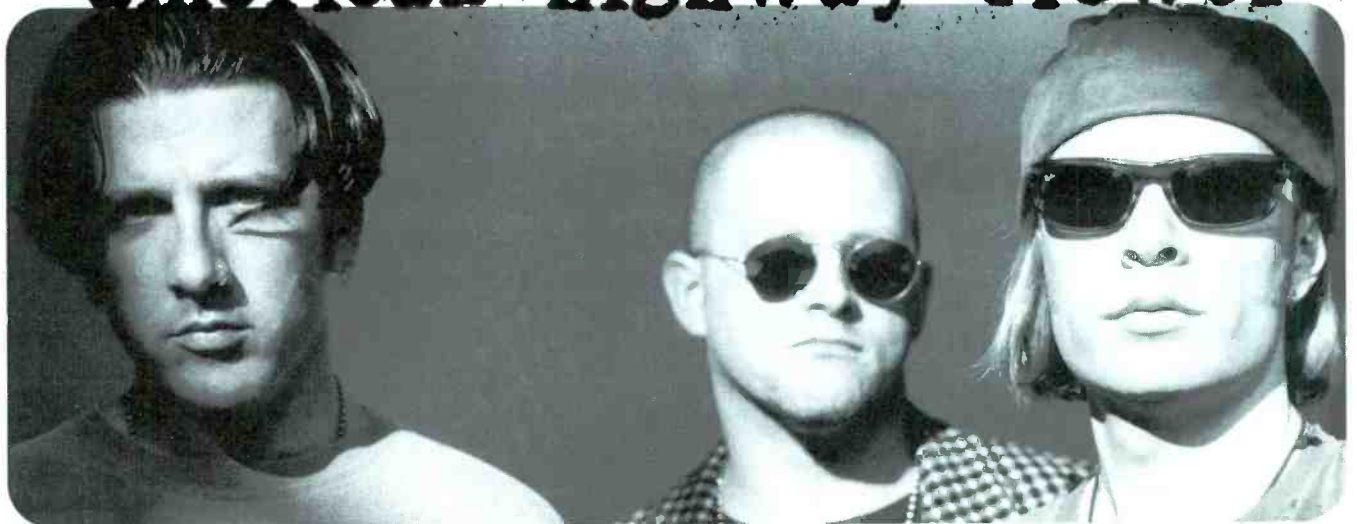
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 19/sat. newhaven, ct
 20/sun. boston, ma
 22/tue. baltimore, md
 23/wed. washington, dc
 24/thu. plymouth rock, ms
 25/fri. norfolk, va
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 27/sun. chapel hill, nc

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Not-So-Difficult Return For Blige Uptown Set Shows 'Real' Hip-Hop Soul Queen

BY J.R. REYNOLDS

LOS ANGELES—Uptown/MCA recording artist Mary J. Blige hopes to dispel all doubts about her alleged "bad attitude" by sharing her innermost thoughts on her sophomore album, "My Life."

Despite the perception of being a "difficult" artist, Blige endeared herself to the hip-hop nation in 1992 with the release of her double-platinum debut set "What's The 411?"

The album featured the No. 1 Hot R&B Singles hits "Real Love" and "You Remind Me." Their bouncy but mellow R&B-laced sensibility helped open the door for a wave of similarly styled female hip-hop artists. It also resulted in Blige's unofficial coronation as the "queen of hip-hop soul."

The artist credits "My Life" executive producer, Sean "Puffy" Combs, with helping mold the overall concept of both Blige sets. Combs found her, signed her, and served as A&R executive for "What's The 411?"

Blige says, "Puffy was really helpful in putting a vision in my mind of how the albums should be. He was an important part of my team."

The artist broadened her creative scope by writing the majority of the songs on "My Life" and crafting all of its vocal arrangements.

"I didn't really want to write at first, but it became fun after a while," she says. "My songs are about things that people can relate to. I looked around to see what people go through, happy or sad, and wrote about it. A lot of them are about what I've gone through, too."

Blige says the current single, "Be Happy," reflects a low point that came early in her recording career.

"At one point, I wasn't really happy with the way things were going," she says. "But over time, I decided to get a more positive attitude, even when things aren't going right. I learned to put problems I have no control over into the hands of the Lord."



BLIGE

Brett Wright, senior director of marketing for Uptown, says the industry expects a lot from new artists and, because success came quickly to Blige, she had to adjust to being famous under a magnifying glass.

"One or two things got blown out of proportion," he says. "A lot of it was hearsay. As this project develops, people will see the real Mary and see how serious she is about her music and career."

Wright says there are no formal plans to curb Blige's bad-girl image. "The press will do that for us," he says.

Wright expects the album to reach a broader audience than "What's The 411?" because of the artist's musical growth.

"We've captured a lot from the old album and, production-wise, the new album is a step above the last one," he says. "Mary will gain a lot more respect as an artist because of her writing."

The label marketing strategy is designed in two tiers: re-acquainting the public with Blige through "Be Happy," and generating awareness of the album, which hits stores in late November.

Wright is confident Blige will recapture the artist's root hip-hop au-

dience using print media and video. "We're seeking public awareness through Mary's fan club, underground and regular hip-hop magazines, and trade publications," says Wright. "We've also got two different street promotion teams out there spreading the word."

In the five days following its Oct. 1 release, "Be Happy" received airplay at 21 R&B stations and six top 40/rhythm frequencies, according to Broadcast Data Systems.

Promotion contests are being set up in conjunction with the Nov. 1 release of the single's video at the Box, BET, and MTV. Wright declined to discuss the promotions but described

(Continued on page 28)



Stone-Studded Encounter. Continuum recording artist Bobby Womack met backstage with members of the Rolling Stones after the band's recent concert at Soldier Field in Chicago. Pictured, from left, are Charlie Watts, Ron Wood, Womack, and Keith Richards. The three Stones are featured on Womack's current album, "Resurrection."

Eclectic Array Of Acts And Producers Set The Hit Film 'Jason's Lyric' To Music

LYRIC HITS CHORD: The Capitol Records studio recording session for "U Will Know," the anthem single that features an all-star cast of male vocalists, was the first hint that "Jason's Lyric" might be something special (Billboard, Aug. 6).

Word on the street regarding the soundtrack is that it deserves much love. Research seems to support the claim.

The Mercury Records soundtrack, which shipped to retail Sept. 27, has sold 46,000 units, according to SoundScan. The album debuted at No. 3 on the Top R&B Albums chart last week. This week, it checks in at No. 2, while "U Will Know," by Black Men United, is bulletted at No. 9 on the Hot R&B Singles chart.

The soundtrack's executive producers are **Doug McHenry** (who also directed the film), **George Jackson**, **Ed Eckstine**, **Sam Sapp**, and **Adam Kidron**.

The album offers a variety of sounds, from blues to rap. Artists include **L.L. Cool J**, **Mint Condition**, **Tony Toni Toné**, **Brian McKnight**, **Buddy Guy**, **Oleta Adams**, **Ahmad**, **Scarface**, and **Spice**.

"Jason's Lyric" seems to be a hit in any medium. The Gramercy Pictures film, in its third week in theaters, has grossed an impressive \$11.3 million. Over the Columbus Day weekend, the film grossed \$3.5 million on 790 screens.

Set in Houston, the movie spins an inner-city yarn surrounding Jason's (**Allen Payne**) desire to keep his family together, despite the antics of his bad-boy brother, who keeps the good son guilt-ridden by a closely guarded family secret... classic Cain and Abel stuff here.

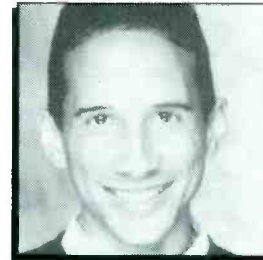
Enter Lyric, played by **Jada Pinkett**, who scores a bull's-eye with Jason's heart and urges her newfound love to seek greener pastures with her somewhere down the Southwest Freeway—hence, the conflict.

Credit director McHenry with creating a Hollywood-style film that still manages to depict the urban textures of Houston. His quasi-nostalgic lensing of the polarized metropolis and its breathtaking bayou countryside, combined with eclectic soundtrack riffs and animated supporting characters,

evoke the (don't laugh) "hip-hop blues" feel of the region.

The film gets a thumbs-up from female viewers because of Jason's romancing of Lyric with a shoestring budget; for the fellas, it's the homeboy clowning, action sequences, and, of course, Pinkett.

NEW A&R PERSPECTIVE: **Jr. Regisford** and **Kobie Brown** are the new team in the Perspective Records A&R department, holding the titles of senior A&R director and A&R director, respectively. This completes the label's expansion to full-service status.



Regisford previously was A&R manager/creative services manager for Third Stone Records/Third Stone Publishing; Brown was A&R director for Flava Unit Records.

DUST OFF The Mistletoe: Christmas product is flowin' down the R&B pipeline. Capitol Records is releasing "Christmas Moments" by the **Whispers**; Columbia offers the various-artists disc "Joyful Christmas"; Motown has the "MoJAZZ Christmas Album"; RCA issues the **Freddie Jackson** set "At Christmas"; Mercury sends **Donna Summer** with "Christmas Spirit"; Atlantic drops "A Very Reggae Christmas" by **Kofi**; **Natalie Cole** brings cheer with the Elektra set "Holly & Ivy"; Forefront releases "A Fireside Christmas (Christmas Classics On Sax)"; Scotti Bros. sends "Harmony—The Christmas Songs" by the **Nylons**; Chicago-based Cobbala Records has a Kwanza-celebration set titled "Seven Principles," by **Steve Cobb & Chavunduka**; and Uni is issuing the promotional compilation "Celebrating The Seasons."

WAR AND PEACE: Avenue Records issues the 32-track, double-CD set "War Anthology 1970-1994" on Tuesday (18). The collection features every top 20 War hit and comes on the heels of its May release, "Peace Sign."

While sales of "Peace Sign" have been modest (55,000 copies, according to SoundScan), the new album stimulated catalog sales. "The Best Of War ... (Continued on page 28)



Privileged Clients. The partners in the law firm Jackson, Brown & Powell were on hand to celebrate the release of the self-titled debut album from their client act Changing Faces at the Puck Building in New York. The act's current Spoiled Rotten/Big Beat single is the gold-certified "Stroke You Up." Pictured, from left, are Johan S. Powell, Cassandra Lucas of Changing Faces, Bruce Jackson, Charisse Rose of Changing Faces, and Clifford A. Brown.



by J. R. Reynolds



SUZANNE BAPTISTE'S
RHYTHM SECTION

SMOOTH SAILING: "I Wanna Be Down" by Brandy (Atlantic) takes hold of the No. 1 position, ending Boyz II Men's nine-week run with "I'll Make Love To You" (Motown). The question is, how long can it hold? Nipping at Brandy's heels is "Here Comes The Hotstepper" by Ini Kamozé (Columbia). "Hotstepper" is the biggest point gainer on the entire chart and is a likely contender for No. 1 within the next few weeks. It currently is No. 1 at six stations, including KMJQ Houston, WRKS New York, and WOWI Norfolk, Va. Another record moving swiftly up the chart is "Practice What You Preach" by Barry White (A&M). With major increases in both sales and airplay, it glides into the top 10, landing at No. 8. "Practice" is No. 1 at WBLN New York, WEDR Shreveport, La., KHYS Houston, and WXOK Baton Rouge, La., and is receiving top-five exposure at 15 others. White's album "The Icon Is Love" is the Hot Shot Debut on the Top R&B Albums chart, entering at No. 5.

HEATIN' UP: Fueled by an 80% increase in sales, "Before I Let You Go" by Blackstreet (Interscope) moves 26-18 on the overall chart. "Before" is No. 1 at seven stations, including WZAK Cleveland, KMJJ Shreveport, La., and KJMS Memphis. "Joy," an album cut from Blackstreet, is also enjoying major radio exposure, moving 50-40 on the Hot R&B Airplay chart. "I'll Take Her" by Ill Al Skratz (Mercury) increases in airplay by 33%, earning Greatest Gainer/Airplay honors. "I'll Take" is top 10 at KJLH Los Angeles and at WBLN. "Fa All Y'all" by Da Brat (So So Def) wins the Greatest Gainer/Sales award. With an increase of 107%, it moves 46-25 on the Hot R&B Sales chart and 36-27 on the main chart. It is really breaking out in Texas, with top five airplay at KKDA Dallas and KMJQ Houston.

LIFE IS A DANCE, or so it used to be. Do you remember the Cool Jerk, Funky Chicken, Bus Stop, or the Freak? How about the Wop, Smuff, Cabbage Patch, or maybe the Runnin' Man? As society has changed, so have our dances. We went from dancing *with* each other to dancing *at* each other. Is it a coincidence that as women's rights became more accepted and a way of life, that we no longer do dances where men take the lead? Or that during the days of one-night stands, dances were very sexual and were preludes to a kiss? With the exception of some regional dances (the Doo-Doo Brown and Tootsee Roll) and the ones created in the reggae scene (the Bogle, Butterfly, and Pepper Seed), there hasn't been a dance of national-craze proportions in a couple of years, in spite of "Soul Train" and nationally broadcast video shows. Now we just move to the groove and do our own thang. Is this making a statement about society today? What is on the minds of our young folk?

I asked a few of my younger friends what was on their minds and the minds of their peers, and got responses like "survival," "making money," or "macking." Hearing their responses helped put the whole thing in perspective. With the escalation of violence in schools and at social clubs and gatherings, it's no wonder. It's difficult to be creative when you're constantly looking over your shoulder. I've been to nightclubs where you feel violated after being frisked by security guards—they practically strip-search you in an effort to ensure your safety. It seems that our teens are growing up faster, and just as we gave up hobbies for responsibilities upon reaching adulthood, they seem to be doing the same—but at a much earlier age.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	TASTY	LO-KEY* (PERSPECTIVE)
2	9	2	MUCH LOVE	BOSSMAN AND THE BLAKJAK (SMOOTH SAILIN')
3	23	2	THIS LOVE IS FOREVER	HOWARD HEWETT (CALIBER)
4	7	4	LUCAS WITH THE LID OFF	LUCAS (BIG BEAT/ATLANTIC)
5	15	2	A LIL' SOMETHIN'	A FEW GOOD MEN (LAFACE/ARISTA)
6	12	2	WHAT MAKES A MAN . . .	MELVIN RILEY (MCA)
7	1	5	NOWHERE TO RUN . . .	GRAVEDIGGAZ (GEE STREET/ISLAND)
8	—	1	GIT UP, GIT OUT	OUTKAST (LAFACE/ARISTA)
9	—	1	GROOVE OF LOVE	WORD VIBE EVERLASTING (GASOLINE ALLEY)
10	—	1	WORD IS BOND	BRAND NUBIAN (ELEKTRA)
11	5	11	FOREVER LOVE	BOBBY WOMACK (CONTINUUM)
12	20	4	BREAK OF DAWN	ROB BASE (WARLOCK)
13	4	4	WE RUN THINGS (IT'S LIKE DAT)	DA BUSH BABEES (REPRISE)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	3	10	IN THE PJ'S	BIG DADDY KANE (MCA)
15	—	1	FORGET I WAS A "G"	WHITEHEAD BROS (MOTOWN)
16	8	7	I GOTCHA' BACK	GENIUS (LOUD/RCA)
17	10	5	GIRL I WANT YOU BACK	FORTE (AVENUE)
18	—	1	THINKING ABOUT YOU	FELICIA ADAMS (MOTOWN)
19	25	2	THINGS IN THA HOOD	DFC (ASSAULT/BIG BEAT/ATLANTIC)
20	22	3	YOU GOTTA BE . . .	AHMAD (GIANT)
21	—	1	SUCKAS NEED BODYGUARDS	GANG STARR (CHRYSALIS/EMI)
22	16	2	YOU FOR ME	EX-GIRLFRIEND (REPRISE)
23	—	1	TELL ME	KLEO (SLV)
24	18	3	EDGE OF MY BED	ON EDGE (MOTOWN)
25	—	1	DIP INTO MY RIDE	LIGHTER SHADE OF BROWN (MERCURY)

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

R&B

MARY J. BLIGE

(Continued from page 26)

bed them as "high profile."

The label is advertising in consumer and trade magazines, as well as on radio. "There will also be a nationally syndicated broadcast tied into the album's release party in New York," says Wright. The site of the party has not been announced yet.

Wright says a major retail push is under way, with in-store banners announcing Blige's return. "We've got lots of point-of-purchase materials—posters, displays, all very visual—designed to bring in impulse sales," he says.

On a market-by-market level, pricing and positioning campaigns will be adjusted according to research gathered.

Says Wright, "New York and Los Angeles are her biggest markets, then Chicago, Philadelphia, Washington, D.C., and the San Francisco Bay Area."

A small promotion tour is planned, with spot dates in target markets that need the in-person support. Wright says an official concert tour is planned for February or March.

RHYTHM & BLUES

(Continued from page 26)

And More," which was released in 1987, recently was certified gold.

JAZZ PYROTECHNICS: R&B and jazz fans are in for a pleasant series of musical dates. Associated Booking Corp. has put together Jazz Explosion, a four-week concert tour featuring Will Downing, Rachelle Farrell, Jonathan Butler, Gerald Albright, and Bobby Lyle. The tour begins Nov. 7 and includes stops in New York, Baltimore, Dallas, Houston, Atlanta, Chicago, and Detroit.

MO' JAZZ: If you're in L.A. and are a fan of fine food, live big-band music, and dancing, then try the Sunday Big Band brunch at Pangea, next to Hotel Nikko. Paul Turner's band performs a range of swing music from the Tommy Dorsey and Glenn Miller era, and popular blues standards.

MS. MANNERS: Have you read your copy of "The Personal Touch," by P.R. agency chief Terrie Williams? The easy-to-read book contains useful tidbits on basic business etiquette and courtesy that will especially benefit industry tenderfoots, not to mention battle-hardened veterans. It's published by Warner Books.

U.K. Blacks Advised To Assert Worth At IAAAM Meet . . . see page 50

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
1	1	2	11	FLAVA IN YA EAR	CRAIG MACK
2	2	1	21	TOOTSEE ROLL	69 BOYZ
3	3	4	10	THUGGISH RUGGISH BONE	BONE THUGS N HARMONY
4	4	3	9	JUICY/UNBELIEVABLE	THE NOTORIOUS B.I.G.
5	NEW	1	1	THE MOST BEAUTIFUL THING IN . . .	KEITH MURRAY
6	5	9	6	I'LL TAKE HER	ILL AL SKRATCH FEAT. BRIAN MCKNIGHT
7	50	—	2	BREAKDOWN	FU-SCHNICKENS
8	6	5	16	TAKE IT EASY	MAD LION
9	18	—	2	FA ALL Y'ALL	DA BRAT
10	8	13	4	9TH WONDER (BLACKITOLISM)	DIGABLE PLANETS
11	7	7	13	BOP GUN (ONE NATION)	ICE CUBE FEAT. GEORGE CLINTON
12	10	14	6	PLAYAZ CLUB	RAPPIN' 4-TAY
13	9	6	13	THIS D.J.	WARREN G
14	12	10	14	NONE OF YOUR BUSINESS	SALT-N-PEPA
15	NEW	1	1	WITHOUT A DOUBT	BLACK SHEEP
16	11	8	11	AFRO PUFFS	THE LADY OF RAGE
17	NEW	1	1	STRAP ON THE SIDE	SPICE 1
18	14	15	13	ACTION	TERROR FABULOUS FEAT. NADINE SUTHERLAND
19	15	17	12	ROMANTIC CALL	PATRA FEATURING YO-YO
20	13	12	17	NUTTIN' BUT LOVE	HEAVY D & THE BOYZ
21	25	24	6	PARTY	DIS-N-DAT
22	17	19	5	BUCK EM DOWN	BLACK MOON
23	16	11	21	FUNKDAFIED	DA BRAT
24	20	18	19	FUNKY Y-2-C	THE PUPPIES
25	24	26	12	BLACK SUPERMAN	ABOVE THE LAW
26	21	25	8	HIP HOP RIDE	DA YOUNGSTA'S
27	22	16	25	FANTASTIC VOYAGE	COOLIO
28	19	20	8	I SAW IT CUMMIN'	PMD
29	23	22	5	I GOT A LOVE	PETE ROCK & C.L. SMOOTH
30	26	23	25	BACK IN THE DAY	AHMAD
31	27	21	12	RECOGNIZED THRESHOLDS OF . . .	BOOGIEMONSTERS
32	38	35	8	IT'S REAL	MIC GERONIMO
33	36	—	2	MUCH LOVE	BOSSMAN AND THE BLAKJAK
34	30	34	9	DISTORTION TO STATIC	THE ROOTS
35	34	31	5	I USED TO LOVE HER	COMMON SENSE
36	32	39	4	LUCAS WITH THE LID OFF	LUCAS
37	45	—	2	GUERRILLA FUNK	PARIS
38	31	29	13	NO GUNS, NO MURDER	RAYVON
39	28	27	21	NAPPY HEADS	FUGEES (TRANZLATOR CREW)
40	35	37	7	I GOTCHA' BACK	GENIUS
41	29	28	16	SOUTHERNPLAYLISTICADILLACMUZIK	OUTKAST
42	33	32	15	BLACK HAND SIDE	QUEEN LATIFAH
43	37	36	5	NOWHERE TO RUN, NOWHERE TO HIDE	GRAVEDIGGAZ
44	NEW	1	1	SUCKAS NEED BODYGUARDS	GANG STARR
45	39	30	15	GIVE IT UP	PUBLIC ENEMY
46	NEW	1	1	GIT UP, GIT OUT	OUTKAST
47	42	42	13	WRONG SIDE OF DA TRACKS	ARTIFACTS
48	40	38	22	WHERE MY HOMIEZ?	ILL AL SKRATCH
49	43	—	2	WE RUN THINGS	DA BUSH BABIES
50	NEW	1	1	BLOWIN' UP (DON'T STOP THE MUSIC)	QUO

Records with the greatest sales gains this week. ♦ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 78 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains 78 entries for Hot R&B Airplay.

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). Contains 25 entries for Hot R&B Recurrent Airplay.

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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains 100 entries for R&B Singles A-Z.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains 100 entries for Hot R&B Singles Sales.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains 100 entries for Hot R&B Singles Sales (continued).

Crystal Waters' Single Goes 100% Pure Gold

PURE GOLD: There is a reason for citizens of clubland to rejoice this week. After a sterling run on dancefloors and top 40 airwaves, "100% Pure Love" by Crystal Waters has been certified gold by the Recording Industry Assn. Of America. To date, the wickedly infectious anthem has sold 256,000 units, according to SoundScan. Though gold records are a common occurrence in the pop and urban mainstream, it has been more than a hot second since a house-rooted release (as opposed to a remixed mainstream hit) earned such a high sales profile.

"It's good for the community," says **Bruce Carbone**, senior director of A&R at Mercury. "It shows that we have strength—and Crystal did not have to abandon her dance base to have another big hit."

Mercury will try to parlay the equally ardent club response to "What I Need," the second single from Waters' "Storyteller" set. The track is currently No. 4 on Billboard's Club Play Chart and No. 9 on the Maxi-Singles Sales Chart. The label will go to top 40 radio next month.

There are several important lessons to be found in the success of "100% Pure Love." First, the commercial, mainstream future of dance *must* be paved with great songs and tangible artists. But that is not enough.

Commitment from label promoters, beyond several obligatory weeks, is clearly not going to cut it. Mercury staffers deserve applause



by Larry Flick

for believing in the hit potential of the Waters single enough to ride the tough weeks, hanging with it for several months. Yes, there is limited room for dance music on radio. But there is also inarguable consumer interest in the genre. A little more promotional TLC and creativity in marketing would probably open a few more doors.

IN THE MIX: Maxi Records in New York rolls out "Change Your Mind," another juicy single by the ingenue **Daphne**. This time, she works a more sultry vocal vibe, countering her low-register delivery with seductive chatting. **Danny Tenaglia** and **Peter Daou** continue to be an electric production pair, etching the arrangement with a nice balance of insinuating rhythm and musical complexity. You are not merely getting a standard house beat and a two-note keyboard line; there is a whole lot more going on. Punters used to horizontal mixes may initially be jarred by the peaks and valleys of this jam, but it will eventually become a pleasure that may make you more discerning regarding slipshod tracks in the future.

If justice prevails, "Keep On Lu-

vin'" could be the single that transforms **Maydie Myles** into the top-shelf diva she has long deserved to be. She belts her well-worn alto with maximum authority and passion, holding strong next to producer **Kingsley O's** urgent instrumental musings. Each of the five potent mixes is a lively delight, reminding us that dance music does not always have to be dark and brooding to be hip and artful.

Now that members of New York's club elite have had ample opportunity to nosh exclusively on early white-label pressings of "Didn't I Know (Divas To The Dancefloor)" by **E.G. Fullalove**, the rest of the world can join the party. Hypnotic tribal beats throb out of control, while a haunting and sneaky synth line coats the bassline, allowing Fullalove's shrieking vocal to have a jarring and cathartic impact. Produced by Fullalove with tweaking by **Junior Vasquez**, this single from Emotive's "Future Sounds Of New York" multi-act album is essential for any runway girlie with 'tude.

After several years of building a loyal following of hi-NRG and Euro-pop fans, Italo-house act **Capella** appears prepped to take on the rest of the club world. In the more than capable hands of London Records' A&R wunderkind **George Maniatis**, "Move On Baby" kicks with a perfect blend of foamy froth and underground depth. A whirlwind of remixes dabble in house, NRG, and tribal, with **Armand Van Helden's** rendering the most likely to succeed. Do not be surprised when this cute and catchy song winds up on pop radio, opening consumer doors for Capella's first stateside album in February.

Les Negresses Vertes are back with the hearty and percussive "Mambo Show," a limited-edition double-pack EP on Virgin U.K. that benefits from the post-production hands of **Kenny "Dope" Gonzalez**, **Todd Terry**, and "Little" **Louie Vega**. The three collaborate in various capacities, creating jams that combine kinetic world-beat spices with readily accessible tribal/house notions. Not from the cookie cutter of current club hits, this EP is for the sophisticated and open-minded punter. No word on whether Virgin in the States will release this project.

As regular readers of this column are aware, we are relentless in our support of lovely and charismatic **Rozalla**. Her second album, "Look No Further," should get a nice boost from "You Never Love The Same Way Twice," a disco bauble that tingles with lush strings and a vocal that is commanding without flying out of control. **Love To Infinity** (which is among our absolute fave production teams right now) takes a cute tune and fleshes it out with a truckload of strings, skittish beats, and keyboard pads that combine for a

dancefloor experience that will leave you in a sweaty, smiling heap. **The Development Corp.**, **K-Klass**, and **SoulShock & Karlin** all contribute new versions of the song that vary from mighty to mediocre. We advice you to stick with LTI's mixes.

Be wise and pick up this gem on U.K. import, since there is no firm word on when (or if) the single will be released in the States. In fact, we have yet to hear of a street date for the album here—but it will be shipped overseas at the end of the month.

OK, OK, so we admit to having an eternal soft spot for **Tom Jones**. And we have always believed that the quivering, melodramatic vibrato of his voice would make for a fab union with dance music. We are proven right with "If I Only Knew," a fun li'l shoulder-shaker that marks his debut on Interscope Records. **Bobby D'Ambrosio** turns **Trevor Horn's** original funk production upside down, restructuring the arrangement with an organ-ground deep-house bottom and a thick bassline that is a good match for Jones' wonderfully over-the-top performance.

NUGGETS: With the empowering new single "Legendary Children (All Of Them Queer)," former **Frankie Goes To Hollywood** front man **Holly Johnson** ends a four-year break from recording. Just released on the U.K.'s edel/Music Of Life Records, the track is bolstered by a warmly familiar vocal appearance by ex-Culture Club siren **Helen Terry**. Johnson has been writing music with **Nick Bagnali** of the **Fatima Mansions**, eventually focusing his attention on a song that pays homage to public figures who have been out, loud,

and proud. We hear that the single is the first step toward a possible album... The ever-fierce **Vibe Music** in Chicago issues a solid second installment of its "Mixx Vibes Session" EP series. Credited to a posse of producers cheekily dubbed **Those Nuts**, the six-cut set slams with an invigorating array of house rhythms and mind-numbing hooks. "Just Can't Get Enough" and "Baila" stand out as likely hits, though the juvenile "Big Pussy Women (The Answer)," an icky response jam to the equally silly "Short Dick Man" by **20 Fingers**, is already a red-hot local item. We have faith that the real juice of this EP will eventually win the lion's share of props... Speaking of **Vibe Music**, its resident legend, **Maurice Joshua**, is currently hard at work reconstructing **Mary J. Blige's** future smash "Be Happy" (Uptown) for house audiences. We are still hoping that Mr. J will soon devote time to his long-rumored album. The time is right... **Kim Appleby** returns with "Free Spirit," a giddy hi-NRG jumper that banks heavily on her easy and appealing delivery. Issued by EMI's U.K. branch, the 12-inch pressing has mixes by **Tony King** and **Diesel & Ether** that are endlessly bright and peppy. A festive li'l ditty, but we are fiending to hear Appleby wrap her chords around more substantial fare... Sometime adult-film actor **David Burrill** makes strides toward much-desired musical credibility with "Who's Normal," an album of rave-splashed hi-NRG ditties recorded with new partner **Chad Spikes** under the moniker **DV8**. "Let The Walls Come Down" twirls with butt-shagging revelry, while "Walk Away From Love" is a solid stab at midtempo funk... Popular New York drag queen **Richie Rich** aims to steal some of **RuPaul's** thunder with "Everybody Is A Star" and "Love You A Million," a riotous double-A-side single produced by **Larry Tee**, who was one of the cooks on La Ru's now-classic "Supermodel." Out on the local **Unique Records**, the single kicks admirably and could translate its current regional action into a national breakthrough. Watch for it... Now that it has conquered the Hot 100, Arista act **Ace Of Base** is directing its attention toward dancefloors. Its latest single, "Living In Danger," sports interesting house versions by **David Morales** and **Jamie Principle**. Far from the cutting edge, it's a spinner for the mainstream-minded... In case the first pressing did not work you enough, the kids at 550 Music/Epic have issued a promo 12-inch of **Sandra Bernhard's** delish re-creation of **Sylvester's** "You Make Me Feel (Mighty Real)" with mixes by **Markus Schultz** and **C.L. McSpadden**, **Phillip Damien**, and **Gareth Jones** and **Andy Bell** of **Erasure**. All are cookin'.

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Billboard. Dance Breakouts
FOR WEEK ENDING OCT. 22, 1994

CLUB PLAY

1. GIRLS AND BOYS HED BOYS LOGIC
2. SECRET MADONNA MAVERICK/SIRE
3. I LIKE IT THE BLACKOUT ALLSTARS COLUMBIA
4. MISHALE ANDRU DONALDS METRO BLUE IMPORT
5. CLUBLIFE (IT'S THE MUSIC) URBAN MOTION PROJECT III DEEP CRAP

MAXI-SINGLES SALES

1. SWEET HONEY BORN JAMERICANS DELICIOUS VINYL
2. PRAYING FOR AN ANGEL ROCHELLE S.O.S.
3. U WILL KNOW B.M.U. (BLACK MEN UNITED) MERCURY
4. RIDE SIR MIX-A-LOT AMERICAN
5. CAN U GET WIT IT USHER LAFACE

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

HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	3	7	HIT BY LOVE A&M 0765	◆ CE CE PENISTON
2	4	7	6	DRUNK ON LOVE EPIC 77572	◆ BASIA
3	3	4	8	SHORT DICK MAN DJ WORLD 114/D	20 FINGERS
4	5	13	5	WHAT I NEED MERCURY 858 927	CRYSTAL WATERS
5	2	2	8	DOOP MCA 54867	◆ DOOP
6	9	17	6	TEMPTED KINETIC/SIRE 41612/WARNER BROS	◆ WATERLILLIES
7	16	29	3	TURN THE BEAT AROUND CRESCENT MOON 77631/EPIC SOUNDTRAX	◆ GLORIA ESTEFAN
8	7	15	7	THE PLACE WHERE YOU BELONG MCA 54926	◆ SHAI
9	19	32	3	DREAMER MCA 54922	LIVIN' JOY
10	17	22	7	MOVE ON BABY FFRR 857 513	◆ CAPPELLA
11	8	5	11	ANOTHER NIGHT ARISTA 1-2725	REAL MCCOY
12	6	1	11	DO YOU WANNA GET FUNKY COLUMBIA 77581	◆ C+C MUSIC FACTORY
13	18	25	6	TRUE SPIRIT VIRGIN 38452	CARLEEN ANDERSON
14	22	31	4	YOU BRING ME JOY STRICTLY RHYTHM 12275	RHYTHM FACTOR
15	25	35	4	HUNGHAH WARNER BROS. 41615	◆ KARYN WHITE
16	10	10	9	HYMN ELEKTRA PROMO	◆ MOBY
17	23	36	4	CRAZY MAN MCA 54913	BLAST FEATURING V.D.C.
18	26	37	4	ABSOLUTELY FABULOUS EMI IMPORT	◆ PET SHOP BOYS
19	20	26	7	GOD'S EYE ZOO 14152	◆ THE OVERLORDS
20	11	9	11	BRING ME JOY VIBE MUSIC 016	MEECHIE
21	13	8	9	WHISTLING IN PARADISE LOGIC 001	J. SOUNDTOOLS
22	15	6	10	TURN IT UP (SAY YEAH) FFRR 120 030	DJ DUKE
23	14	16	8	EVERYDAY THANG EPIC 77652	MELANIE WILLIAMS
				*** Power Pick ***	
24	36	46	3	REACH GRP 4019/MCA	PATTI AUSTIN
25	12	11	9	FOREVER AND A DAY EPIC 77619	◆ BROTHERS IN RHYTHM PRESENT CHARVONI
26	28	33	6	WHERE IS LOVE AND HAPPINESS? ORANGEWERKS PROMO	ANYTHING BOX
27	33	47	3	HAND IN HAND (LOOKING FOR SWEET INSPIRATION) EASTWEST 95843	◆ OPUS III
28	34	39	4	WHY NOT TAKE ALL OF ME WARNER BROS 41689	◆ CASSERINE FEATURING CATO
29	38	43	3	LUVSTUFF MAXI 2017	SAGAT
30	39	41	5	SHARE MY LIFE COLUMBIA 77663	INNER CITY
31	37	45	4	AGE OF LONELINESS CHARISMA 38440/VIRGIN	◆ ENIGMA
32	30	30	7	GOOD LUV MUSIC BOX 0003	XAVIERA GOLD
33	43	—	2	YOU MAKE ME FEEL (MIGHTY REAL) 550 MUSIC 77667/EPIC	SANDRA BERNHARD
34	27	19	8	TALK TO ME GREAT JONES 530 631/ISLAND	THIRD WORLD
35	48	—	2	RUNNIN AWAY AVENUE 76027/RHINO	NICOLE
36	47	—	2	COME TAKE CONTROL LOGIC 62971/RCA	◆ SOUND FACTORY
37	21	14	10	RUN TO THE SUN MUTE 66208/ELEKTRA	◆ ERASURE
38	31	24	10	FEET FFRR 120 036	◆ SANDALS
39	29	21	7	ROMANTIC CALL EPIC 77649	◆ PATRA FEATURING YO-YO
40	44	—	2	HUG MY SOUL WARNER BROS 41591	◆ SAINT ETIENNE
				*** Hot Shot Debut ***	
41	NEW ▶		1	HOLD ON KING STREET 1016	95 NORTH FEAT. SABRYNAAH POPE
42	45	—	2	PASS THE LOVIN' MJJ 77575/EPIC	◆ BROWNSTONE
43	NEW ▶		1	COWGIRL WAX TRAX 8718/TVT	◆ UNDERWORLD
44	40	28	9	MARCH SEXY 1002/MAXI	THE LOOK FEATURING FRANKLIN FUENTES
45	NEW ▶		1	MEDLEY: AQUARIUS/LET THE SUN... EPIC SOUNDTRAX 77647/EPIC	THE FIFTH DIMENSION
46	24	12	12	AIN'T NOBODY AVEX GROUP 15529/CRITIQUE	◆ JAKI GRAHAM
47	32	27	9	LOVE TO THE WORLD EASTWEST 95885	MICHAEL WATFORD
48	NEW ▶		1	CAN YOU FEEL IT? STRICTLY RHYTHM 12284	◆ REEL 2 REAL FEATURING THE MAD STUNTMAN
49	NEW ▶		1	EVERYTHING IS GONNA BE ALRIGHT PERSPECTIVE 7475/A&M	◆ SOUNDS OF BLACKNESS
50	46	49	3	BUTYRIC ACID LONDON 857 667/ISLAND	CONSOLIDATED

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	MAXI-SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	3	17	TAKE IT EASY (M) (T) WEEDED 20094/NERVOUS	◆ MAD LION
2	4	6	6	HERE COMES THE HOTSTEPPER (M) (T) COLUMBIA 77602	◆ INI KAMOZE
3	3	1	11	FLAVA IN YA EAR (M) (T) BAD BOY 7-9002/ARISTA	◆ CRAIG MACK
4	5	4	8	SHORT DICK MAN (M) (T) (X) DJ WORLD 114/D	20 FINGERS
5	2	2	6	BUCK EM DOWN (M) (T) (X) WRECK 20100/NERVOUS	◆ BLACK MOON
				*** Greatest Gainer ***	
6	14	18	5	I WANNA BE DOWN (T) (X) ATLANTIC B2564/AG	◆ BRANDY
7	7	5	9	JUICY/UNBELIEVABLE (M) (T) BAD BOY 7-9006/ARISTA	◆ THE NOTORIOUS B.I.G.
8	6	—	2	TURN THE BEAT AROUND (T) (X) CRESCENT MOON 77631/EPIC SOUNDTRAX	◆ GLORIA ESTEFAN
9	8	8	13	ANOTHER NIGHT (T) ARISTA 1-2725	REAL MCCOY
10	10	7	5	AFRO PUFFS (T) (X) DEATH ROW/INTERSCOPE 95841/AG	◆ THE LADY OF RAGE
				*** Hot Shot Debut ***	
11	NEW ▶		1	BREAKDOWN (T) (X) JIVE 42243	◆ FU-SCHNICKENS
12	20	11	16	TOOTSEE ROLL (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
13	NEW ▶		1	WITHOUT A DOUBT (T) (X) MERCURY 856 171	◆ BLACK SHEEP
14	9	—	2	WHAT I NEED (T) MERCURY 858 927	CRYSTAL WATERS
15	13	—	2	FA ALL Y'ALL (M) (T) (X) SO SO DEF/CHAOS 77593/COLUMBIA	◆ DA BRAT
16	11	15	5	I GOT A LOVE (M) (T) ELEKTRA 66196	◆ PETE ROCK & C.L. SMOOTH
17	15	13	5	I'LL TAKE HER (T) (X) MERCURY 856 125	◆ ILL AL SKRATCH FEATURING BRIAN MCKNIGHT
18	26	—	2	SUCKAS NEED BODYGUARDS (T) CHRYSALIS 58265/EMI	◆ GANG STARR
19	12	10	4	9TH WONDER (BLACKITOLISM) (T) (X) PENDULUM 58159/EMI	◆ DIGABLE PLANETS
20	NEW ▶		1	TIC TOC (T) (X) PENDULUM 58246/EMI	◆ LORDS OF THE UNDERGROUND
21	27	23	6	NONE OF YOUR BUSINESS (M) (T) (X) NEXT PLATEAU/LONDON 857 715/ISLAND	◆ SALT-N-PEPA
22	NEW ▶		1	LETITGO (T) (X) WARNER BROS 41745	◆ PRINCE
23	21	12	7	AT YOUR BEST (YOU ARE LOVE) (T) (X) BLACKGROUND 42236/JIVE	◆ AALIYAH
24	22	16	26	100% PURE LOVE (M) (T) (X) MERCURY 858 485	◆ CRYSTAL WATERS
25	19	9	13	DO YOU WANNA GET FUNKY (M) (T) (X) COLUMBIA 77581	◆ C+C MUSIC FACTORY
26	25	—	2	HUNGHAH (T) (X) WARNER BROS. 41615	◆ KARYN WHITE
27	18	—	2	DREAMER (T) (X) MCA 54922	LIVIN' JOY
28	28	17	6	HIT BY LOVE (T) A&M 0765	◆ CE CE PENISTON
29	24	49	4	PARTY (M) (T) EPIC STREET 77400/EPIC	◆ DIS-N-DAT
30	31	19	9	ROMANTIC CALL (M) (T) EPIC 77649	◆ PATRA FEATURING YO-YO
31	32	33	5	HIP HOP RIDE (T) (X) EASTWEST 95879/AG	◆ DA YOUNGSTA'S
32	16	14	14	BOP GUN (ONE NATION) (M) (T) (X) PRIORITY 53161	◆ ICE CUBE FEAT. GEORGE CLINTON
33	35	21	13	STROKE YOU UP (T) (X) SPOILED ROTTEN/BIG BEAT 10155/AG	◆ CHANGING FACES
34	49	27	13	NO GUNS, NO MURDER (M) (T) (X) VP 5399	◆ RAYVON
35	30	20	25	WHAT'S UP (T) (X) ZYX 6691	◆ DJ MIKO
36	23	29	8	NUTTIN' BUT LOVE (M) (T) UPTOWN 54866/MCA	◆ HEAVY D & THE BOYZ
37	47	44	3	THUGGISH RUGGISH BONE (T) RUTHLESS 5527/RELATIVITY	◆ BONE THUGS N HARMONY
38	33	—	2	GET UP ON IT (M) (T) ELEKTRA 66190	◆ KEITH SWEAT FEATURING KUT KLOSE
39	NEW ▶		1	RUNNIN AWAY (T) AVENUE 76027/RHINO	NICOLE
40	34	38	3	I USED TO LOVE HER (T) RELATIVITY 1209	◆ COMMON SENSE
41	RE-ENTRY		7	TIME'S UP (M) (T) (X) WILD PITCH 58194/EMI	◆ O.C.
42	RE-ENTRY		5	MOVE IT LIKE THIS (M) (T) (X) TOMMY BOY 633	◆ K7
43	38	28	3	MEDLEY: AQUARIUS/LET THE SUN... (T) (X) EPIC SOUNDTRAX 77647/EPIC	THE FIFTH DIMENSION
44	40	50	19	FUNKDAFIED (T) SO SO DEF/CHAOS 77422/COLUMBIA	◆ DA BRAT
45	17	—	2	5-4-3-2 (YO! TIME IS UP) (T) (X) GIANT 41758/WARNER BROS	◆ JADE
46	NEW ▶		1	LUCAS WITH THE LID OFF (T) (X) BIG BEAT 95842/AG	◆ LUCAS
47	RE-ENTRY		2	REACH (T) (X) GRP 4019/MCA	PATTI AUSTIN
48	RE-ENTRY		10	ONE NIGHT IN HEAVEN (T) (X) EPIC 77613	◆ M PEOPLE
49	RE-ENTRY		9	ACTION (M) (T) EASTWEST 95900/AG	◆ TERROR FABULOUS FEATURING NADINE SUTHERLAND
50	37	26	9	GUCCI DANCE LIVE (M) (T) SIREN 109	SAM THE BEAST

○ 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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Sweet Memories. TNN and CMT celebrated their 10 years in Canada during the recent Canadian Country Music Week. Shown having their cake, from left, are Sheila Hamilton, executive director of the CCMA; singer Jim Witter, winner of the CCMA video of the year award; Cindy Painter, CMT's director of planning and development; Patricia Conroy, CCMA's female vocalist of the year; and Paul Corbin, VP of music industry relations for the Gaylord Entertainment Co.

Artist Turnover Spurs SRO Talk Group Shows Proposed For Breaking Acts

■ BY EDWARD MORRIS

NASHVILLE—In spite of country music's present prosperity, it is still haunted by a variety of potentially disruptive problems. This was about the only conclusion a panel of industry leaders could agree on, as the Oct. 6-8 SRO '94 entertainment expo came to a close.

Responding to a suggestion that the country music is starting to sound the same, Lynn Shults, Billboard's director of operations for country music, said, "We have more [artistic] variety in country now than we have ever had." He cited the Mavericks and the Tractors as cases in point of the format's variety. He also noted that there are fewer acts competing for radio time

and fan attention than there were a few years ago.

And while Shults conceded that it costs more nowadays to launch an act, he pointed out that the profits are also greater.

Jimmy Bowen, president and CEO of Liberty and Patriot Records, said the volatility of the country scene reminded him of what rock'n'roll was like in the '50s, when there was a succession of "one-hit wonders." He noted that country radio is now hit-driven rather than artist-driven. "We read the charts and talk to each other, and we think these [artists] are household names," he said. "And they're not."

One of the hazards of putting new artists on the road, he said, is that they don't have enough of their own material for a real show. He suggested that country follow the path taken by rock in the '50s, in which "five or six acts are packaged with a killer band" and sent on tour.

Not everyone thought Bowen's suggested package was a good idea. Glenn Smith, president of Glenn Smith Presents, San Antonio, Texas, said that "everybody's got to get along" for the concept to work. Moreover, he pointed out, many labels and managers want their own artists to stand out in a way not permitted by a packaged bill.

Chuck Morris, president of Morris, Bliester, & Assocs., Denver, concurred. "I don't think the answer is to take four or five baby acts on the road," said the talent manager, whose acts include Suzy Bogguss, the Nitty Gritty Dirt Band, and Big Head Todd & the Monsters. Alluding to the perceived proliferation of labels and acts, Morris said, "There's just too much out there. . . . In the last few years, I've made a concentrated effort to turn to the rock world [for clients]."

Shults offered a compromise to Bowen's plan, suggesting that country acts might form their own festivals, just as rock has done with Lollapalooza and H.O.R.D.E.

Coyote Calhoun, PD of WAMZ Louisville, Ky., said that fans want to hear not just new acts, but older ones as well, adding that he worries about radio turning records over so quickly that listeners don't have time to get used to the new names.

Dene Hallam, PD of KKBQ Houston, said he plays an increasing number of country album cuts because he finds them better than some of the singles the labels release. He noted that Texas had no "appetite" for country music before the Randy Travis era.

Speaking as a promoter, Jack Boyle, chairman of Cellar Door Concerts, Ft. Lauderdale, Fla., said he researches an act's ticket-sales potential by consulting with radio stations in the markets involved and by monitoring Soundscan reports.

"If I hear [an act's] name popping up from several sources," Smith said, "I know it's the one. . . . When little grass-roots [radio] stations are buzzing, I really trust their pulse."

In response to the complaint that managers and talent bookers are "greedy" in setting fees for their acts, Boyle said that promoters are the only

ones who can stop the prices from escalating, simply by saying no to the demands.

An artist's attitude is also important to a promoter, Boyle emphasized. "If God ever sent down one artist to work with, it's Jeff Foxworthy," he said. "He works it like crazy." He also cited the Mavericks as being a pleasure to work with.

Smith, Shults, Bowen, and other panelists and members of the audience complained that some radio stations are so competitive in their markets that artists get caught in the cross-fire. They cited examples of songs and acts being pulled from a station's playlist because a competing station had been named official concert presenter or had been granted an artist interview first.

While Smith deplored having to deal with the scenario of stations that "hate each other," he admitted that the presenting station concept does sell concert tickets. He also recommended that promoters make greater use of local TV stations, not just by buying spots, but by taking the act to appear on local shows, giving the stations free promotional tickets to give away on their newscasts and weather reports, and by according stations presenter status.

Ken Schaefer, director of advertising and promotion for Justin Boots, Ft. Worth, Texas, and Brian Goldberg, VP of marketing communications for Wrangler, Greensboro, N. C., spoke of the mutual benefits of promotional ties with an artist.

By Wrangler's count, there are 11 million Americans who are direct participants in the western lifestyle, and another 50 million who are "emulators." Goldberg said that Wrangler offers a promotional kit—"Country Music's Favorite Label"—to retailers that enables them to work with sellers of country talent. And, he added, Wrangler pays for 70% of the cost of co-op ads the retailers place.

Wrangler placed six spots on this year's CMA awards show on CBS-TV and has produced a promotional cassette for consumers. "Wrangler's Cowboy Christmas," Goldberg said. The company will also sponsor a TNN special of the same title.

"Country music has done wonderful things for our business," Schaefer said, adding that Justin has 30% of the American boot market through 4,500 retail outlets.

Justin does its endorsement deals directly with artists, Schaefer said, noting, however, that corporate sponsors have a "great fear" of identifying with an artist who may quickly disappear from prominence.

Ron Harrold, head of artists relations for Minneapolis' Nice Man merchandising company, discussed the extra income acts can make from merchandising. But he lamented the tendency of some venues to demand up to 40% of those sales. "We don't have any leverage as a merchandise company [to change this practice]," he said. "Anything above 30% really kills us."

"Artists have to be the CEOs of their own corporations," if they want to control the various aspects of their career development, Shults concluded.

CMA's Got 'Rhythm,' Run C&W Got The Blues Burns Brothers Incensed Over Latest Awards Snub

AN AMERICAN TRAGEDY: People born in Eastern Kentucky and raised in Detroit do not require a third calamity to convince them that life is unfair. Yet in spite of suffering just such a cultural one-two punch, the four Burns brothers who make up Run C&W persist in their quest of a level playing field to plow.

As the foremost (and only) practitioners of rhythm & bluegrass music, the brothers were especially distraught this year when their own label, MCA Records, conspired to upstage the group's brilliant "Row Vs. Wade" album by issuing a competing collection called "Rhythm Country & Blues." Where's the bluegrass? they wondered. But since being beaten down is part of their heritage, they held their tongues. (Actually, they swallowed their tongues in disbelief, but the effect was much the same.)

Had "Rhythm Country & Blues" plummeted to oblivion, Run C&W might never have raised the issue. Instead, it promptly went platinum and the Country Music Assn. nominated it for album of the year. Little wonder, then, that these normally placid plodders finally leaped into action.

On the day following the recent CMA awards show, the testy troubadours marched onto the Plaza de Acuff in front of CMA headquarters to demand that rhythm & bluegrass henceforth be added to the association's honors categories. Each brother bore an angrily scrawled protest sign. Rug Burns' placard proclaimed simply but eloquently, "Unfair." Side Burns, who often confuses life's major and minor themes, waved a sign that inquired "Where's The Catering Truck?" G.W. "Wash" Burns and Crash N. Burns struck menacing poses and scowled ferociously.

Fearing that the brothers might commit some blasphemous political gesture, the CMA minions rushed out and tried to shoo the lads away. But the line held until the TV crews came and went. At last, the dissidents gave in, but not before Rug withered his tormentors with the charge that the CMA is "insensitive." As he drove away, he promised, "We'll be back in November." (This threat puzzled one and all, since the CMA reaches a state of complete dormancy that month. But Run C&W has been known to resort to the cryptic before.)

Some observers do not see the CMA as the demon in all this. Rather, they blame producers Vince Melamed, Russell Smith, Jim Photoglo, and Bernie Leadon for

failing to nudge the group's music in a more mainstream direction. Rug Burns doggedly insists that art will ultimately triumph. "Our daddy told us," he says, "that if we could just find a way to combine our native bluegrass with that sweet soul music, we would run C&W." Well, there's always next year.

MAKING THE ROUNDS: Tabitha Eads has succeeded Dale Franklin as executive director of Leadership Music. Franklin stepped down because of illness. . . . Lyn Richmond and Maureen Miller have opened Music City Casting Co. to cast for music and industrial videos, movies, commercials, and TV productions. The company is located at 1719 West End Ave. . . . Kirk Brandenberger has relocated his Prime Cuts Of Bluegrass radio programming service from Owensboro, Ky., to Keokuk, Iowa. He says he will continue doing his Sunday-morning bluegrass show for WBKR Owensboro, via tape. He has had the program for nine years. . . . Birch Lane Press has issued an updated edition of the Bob Allen 1984 book, "George Jones: The Life And Times Of A Honky Tonk Legend."



by Edward Morris

hearing Step One Records' Western Flyer at the recent WaxWorks convention and found the group's version of "Sixteen Tons" especially spellbinding. Who knew the song could be done as rap, bluegrass, heavy metal, and doo-wop? This is a rockin' band. . . . Brady Seals has announced his departure from Little Texas and his intention to seek a solo deal. . . . Ronnie McDowell has raised \$5,600 for the DARE program in his hometown of Portland, Tenn., through a concert at Meadowbrook Park.

MARK YOUR CALENDAR: Tish Hinojosa hosts the first San Antonio, Texas, Habitat For Humanity benefit concert Oct. 26 at the Majestic Theater. Also on the bill: Jimmie Dale Gilmore and Sara Hickman. . . . Winners of the first NAMMIES (Nashville Music Awards) will be announced Jan. 18 at the Ryman Auditorium in a program that will feature a series of live musical performances. Honors will be conferred in 30 categories. . . . The Nashville Entertainment Assn. will hold its annual Extravaganza showcases Feb. 14 at various clubs around town. In all, it expects to feature 20 unsigned acts from all categories of popular music. The deadline for applications is Dec. 1.



Meet The Songwriters, Studio Musicians and Producers Behind the Little Texas Sound



That's right. The members of Little Texas write the songs, play the music and co-produce the records. The results speak for themselves.

- Biggest selling country album by a group in 1994 (BIG TIME).
 - Platinum certification for BIG TIME.
 - Gold certification for FIRST TIME FOR EVERYTHING.
- Vocal Group of the Year, 1994 Academy of Country Music.
 - More 1994 CMA nominations than any other group.
- Of the 25 top-selling country singles of 1994, three belong to LITTLE TEXAS.
- Only group to reach #1 on Billboard and R&R 1994 Country Singles Charts.
 - First group ever chosen for CMT's Artist of the Month.

Sources: Soundscan, R&R, Billboard Monitor, RIAA



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MARTINA MCBRIDE

This young lady from
Kansas just had her
yellow brick road
turn **GOLD**...and picked up a
CMA Award on the way.

Congratulations
from your RCA Nashville Family.



THE WAY THAT I AM — GOLD



Management: Bruce Allen



Winner CMA Video of The Year
Award for "Independence Day"
CMA Horizon Award Nominee



by Lynn Shults

HOLDING NO. 1 FOR THE SECOND consecutive week on the Hot Country Singles & Tracks chart is the CMA's duo of the year, **Brooks & Dunn**, with "She's Not The Cheatin' Kind." They have now captured both the CMA award and the Academy of Country Music's top vocal duet award for three consecutive years. Prior to Brooks & Dunn, the duo category was dominated by the **Judds**. They wore the crown from 1988-91. Unless another duo surfaces quickly, odds are in favor of Brooks & Dunn capturing the award again in 1995, equaling the Judds' four-year run.

DEBUTING AT NO. 1 on the Top Country Albums chart, and at No. 10 on The Billboard 200, is "Stones In The Road" by **Mary Chapin Carpenter**. The album displaces "Waitin' On Sundown" (1-2) by Brooks & Dunn, which nevertheless wins this week's Greatest Gainer award. The album increased in retail sales by more than 14,400 units over the previous week. The Pacesetter award, for the album with the greatest percentage increase, goes to "Common Thread: The Songs Of The Eagles" (58-15). The album's sales increased a whopping 354% over the previous week, and it re-enters The Billboard 200 at No. 72.

SCORE ONE FOR THE GIRLS: Carpenter joins **Reba McEntire** and **Wynonna** as the only women to have albums debut at No. 1 on the Top Country Albums chart since the introduction of SoundScan in May 1991; Wynonna has done it twice. "Stones In The Road" contains 13 songs, all written by Carpenter. She also made herself available to help pre-sell the album. **Allen Butler**, executive VP/GM of Sony Nashville, says, "She gave us an entire block of time, 60 days, that we could plug her into media and accounts, or anything that we thought important to the support of her album. It's very seldom that an artist of her stature will do all the basics that you mostly put a new act through."

THE MOST ACTIVE title on the country singles chart is "When Love Finds You" (58-35) by **Vince Gill**, followed by "This Is Me" (debut-49) by **Randy Travis**; "Pickup Man" (debut-56) by **Joe Diffie**; "The Big One" (33-25) by **George Strait**; "If I Could Make A Living" (21-17) by **Clay Walker**; "When You Walk In The Room" (8-4) by **Pam Tillis**; "When The Thought Of You Catches Up With Me" (31-26) by **David Ball**; "Livin' On Love" (9-6) by **Alan Jackson**; "If You've Got Love" (25-20) by **John Michael Montgomery**; and "Baby Likes To Rock It" (28-22) by the **Tractors**.

THE POWER OF TELEVISION flexed its muscles again, as evidenced by the post-CMA awards retail action. Sales of country singles and albums were up 19% over the previous week, even though sales of singles and albums in all genres were down almost 4%. As expected, the big winners were albums that gained exposure on the awards show. Among the albums showing the strongest retail gains are "Rhythm Country & Blues" (48-29); "Heartsongs" (24-19) by **Dolly Parton**; "The Tractors" (12-6) by the **Tractors**; "Sweethearts Dance" (45-34) by **Pam Tillis**; and "Come On Come On" (27-26) by **Mary Chapin Carpenter**. "One Emotion" by **Clint Black** debuts at No. 13.

Bellamy Brothers Release 20-Year Set Singles, Videos To Promote Duo's 2-CD Collection

BY EDWARD MORRIS

NASHVILLE—Although the Bellamy Brothers' two-CD box set, "Let Your Love Flow: 20 Years Of Hits," is on the shelves for the Christmas buying season, there are plans to promote it via singles and videos throughout the coming year. The set is on the duo's own label, Bellamy Brothers Records, which is distributed by Intersound.

To get radio's attention, the label sent music directors offers for a free autographed copy of the 35-song set. In addition, reporting stations have been sent the Bellamys' "Dance Medley" single and music video, which features "Let Your Love Flow," "Redneck Girl," and "Get Into Reggae Cowboy."

CMT is currently airing "The Dance Medley" in light rotation, and CMT Europe is giving it medium rotation.

"We're going to run an enormous amount of ads for the record," says George Collier, GM of Branson/Intersound Entertainment. "Last week, we ran the Tower ad, which shows the set. It will be marketed big time through Handleman for Kmart, through Wal-Mart, Anderson Merchandisers, through Camelot and MusiCland—it's 100% marketing."

Collier says garnering attention to the album with the medley approach is "unique—something nobody has ever done before."

Furthermore, Collier says, "this is a long-term deal. This is the first single and video from the set, and there will be a second and a third single and video." These will be "Hemingway's Hideaway" and "She's Gone With The Wind."

Collier adds, "The Bellamys are working real hard to get 'She's Gone With The Wind' used in the ['Gone

With The Wind' movie sequel] 'Scarlett.'" All the set's spinoffs, Collier calculates, will keep it active for a year.

By next summer, the Bellamys plan to have out another studio album. It will be the fifth on their own label. The first three were "Best Of The Best" (1992), "The Latest And The Greatest" (1992), and "Rip Off The Knob" (1993). Prior to going independent, the brothers recorded for Warner/Curb, Elektra/Curb, and MCA/Curb. They were nominated for the Country Music Assn.'s 1994 duo of the year award, but lost to Brooks & Dunn (Billboard, Oct. 15).

On Oct. 29, the brothers will host their sixth annual "Snake, Rattle & Roll Jam" at the Florida State Fairgrounds in Tampa, Fla. Appearing with them will be Aaron Tippin, Mark Chesnutt, and the Mavericks.

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

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

- | | | |
|---|---|---|
| 22 BABY LIKES TO ROCK IT (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chinquapin, BMI) WBM | 19 JUKEBOX JUNKIE (Cupit, BMI/Cupit Memories, ASCAP) | 40 THAT'S WHAT I GET (FOR LOSIN' YOU) (This Big, ASCAP/Bash, ASCAP/Blue Water, ASCAP/Songs Of Portugese, ASCAP/Foreshadow, BMI) |
| 25 THE BIG ONE (Housenotes, BMI) | 14 KICK A LITTLE (Square West, ASCAP/Howlin' Hits, ASCAP) WBM | 73 THAT'S WHAT LOVE'S ABOUT (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL |
| 2 CALLIN' BATON ROUGE (Combine, ASCAP/EMI Blackwood, BMI) HL | 67 LIVIN' ON LOVE (Yee Haw, ASCAP) WBM | 46 THERE GOES MY HEART (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL |
| 11 THE CITY PUT THE COUNTRY BACK IN ME (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL | 60 LONG LEGGED HANNAH (FROM BUTTE, MONTANA) (Meat And Three, BMI/Ensign, BMI) | 8 THIRD RATE ROMANCE (Fourth Floor, ASCAP/WB, ASCAP) WBM |
| 42 COUNTRY TIL I DIE (Almo, ASCAP/Holmes Creek, ASCAP/Irving, BMI/Baby Dumplin', BMI) WBM | 41 THE MAN IN LOVE WITH YOU (Boots And Spurs, BMI/Spurs And Boots, ASCAP) HL | 21 THIRD ROCK FROM THE SUN (Major Bob, ASCAP/Rio Bravo, BMI/Stroudacaster, BMI/Baby Mae, BMI) WBM |
| 51 DOCTOR TIME (W.B.M., SESAC/Long Acre, SESAC/Zomba, ASCAP) | 9 MAN OF MY WORD (Hayes Street, ASCAP/Almo, ASCAP/Allen Shamblin, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM | 49 THIS IS ME (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) |
| 16 DOWN ON THE FARM (Texas Wedge, ASCAP/Noosa Heads, BMI) WBM | 60 MEN WILL BE BOYS (EMI April, ASCAP/GSC, ASCAP/Ideas Of March, ASCAP) HL | 71 TILL I WAS LOVED BY YOU (Ten Ten, ASCAP/Mattie Ruth, ASCAP/Seventh Son, ASCAP) |
| 37 DREAMING WITH MY EYES OPEN (Famous, ASCAP/Pookie Bear, ASCAP/Bug, ASCAP) HL/WBM | 43 MORE LOVE (That's A Smash, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL | 24 UNTANGLIN' MY MIND (Blackened, BMI/Irving, BMI/Sony Tree, BMI/Sierra Mountain, BMI) HL/WBM |
| 62 ELVIS AND ANDY (Almo, ASCAP) WBM | 58 NIGHT IS FALLIN' IN MY HEART (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI) | 5 WATERMELON CRAWL (Acuff-Rose, BMI/Coburn, BMI) WBM |
| 50 EUGENE YOU GENIUS (Zomba, ASCAP/Catch The Boat, ASCAP) | 13 NOBODY'S GONNA RAIN ON OUR PARADE (Longitude, BMI/Rio Zen, BMI/Reynsong, BMI/Howe Sound, BMI) HL/WBM | 28 WE CAN'T LOVE LIKE THIS ANYMORE (Alabama Band, ASCAP/Wildcountry, ASCAP/Warner-Tamerlane, BMI/New Works, BMI) WBM |
| 69 GIRL THANG (WB, ASCAP/Warner-Tamerlane, BMI) | 33 NOW I KNOW (Sony Tree, BMI/Don Cook, BMI) HL | 38 WHAT'S IN IT FOR ME (WB, ASCAP/New Crew, ASCAP/New John, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM |
| 74 GIVE ME A RING SOMETIME (Blake Eyed Susan, BMI/Glitterish, BMI/Songs Of All Nations, BMI) HL | 56 PICKUP MAN (Songwriters Ink, BMI/Texas Wedge, ASCAP) | 31 WHAT THE COWGIRLS DO (Benefit, BMI/Englishtown, BMI) WBM |
| 66 GONE COUNTRY (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL | 64 POCKET OF A CLOWN (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM | 55 WHAT THEY'RE TALKING ABOUT (Sony Cross Keys, ASCAP/Sony Tree, BMI/Terilee, BMI) HL |
| 48 HARD LOVIN' WOMAN (Music Corp. Of America, BMI/Mark Collie, BMI/Sony Tree, BMI/Don Cook, BMI/Zomba, ASCAP/Inspector Barlow, ASCAP) HL/WBM | 53 THE POWER OF LOVE (Sony Cross Keys, ASCAP) HL | 35 WHEN LOVE FINDS YOU (Benefit, BMI/Edward Grant, ASCAP/Middle C, ASCAP) |
| 44 HARD TO SAY (Travelin' Zoo, ASCAP) HL | 72 REDNECK STOMP (Warnerbuit, BMI/Max Laffs, BMI/Shaboo, BMI) WBM | 26 WHEN THE THOUGHT OF YOU CATCHES UP WITH ME (EMI Blackwood, BMI) HL |
| 23 HAS ANYBODY SEEN AMY (Reynsong, BMI/Howe Sound, BMI/Sony Cross Keys, ASCAP) HL | 59 RED, WHITE AND BLUE COLLAR (Sony Tree, BMI/Joined At The Hip, BMI/Songs Sung Blue, BMI) HL | 4 WHEN YOU WALK IN THE ROOM (EMI, BMI/Unart, BMI) WBM |
| 68 HEART LIKE A HURRICANE (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP) WBM | 7 SHE DREAMS (Warner-Tamerlane, BMI/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Brass Ring, ASCAP) HL/WBM | 30 WHERE THERE'S SMOKE (Tom Collins, BMI/BMG, ASCAP) WBM/HL |
| 57 HEART OVER MIND (Royhaven, BMI/Starstruck Angel, BMI) | 1 SHE'S NOT THE CHEATIN' KINO (Sony Tree, BMI/Showbilly, BMI) HL | 54 WHEREVER SHE IS (Sony Tree, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) HL/WBM |
| 65 HEART TROUBLE (Irving, BMI/Littlemarch, BMI) | 27 SHE THINKS HIS NAME WAS JOHN (Bash, ASCAP/Blue Water, ASCAP/Mighty Nice, BMI/Blue Water, BMI) HL | 39 WHISPER MY NAME (WB, ASCAP/Big Tractor, ASCAP) WBM |
| 17 IF I COULD MAKE A LIVING (Tom Collins, BMI/Murray, BMI/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM | 12 SHUT UP AND KISS ME (Why Walk, ASCAP) | 10 WHO'S THAT MAN (Songs Of PolyGram, BMI/Tokeco, BMI) HL |
| 70 IF YOU COULD SAY WHAT I'M THINKING (BMG, ASCAP/2 Kids, ASCAP/David 'N Will, ASCAP) | 61 STORM IN THE HEARTLAND (Pier Five, BMI/Isham Ryle, BMI) | 29 XXX'S AND OOD'S (AN AMERICAN GIRL) (Sony Cross Keys, ASCAP/Mother Dixie, ASCAP/August Wind, BMI/Great Broad, BMI/Longitude, BMI) HL/WBM |
| 20 IF YOU'VE GOT LOVE (Love This Town, ASCAP/MCA, ASCAP) HL | 47 SUMMERTIME BLUES (Warner-Tamerlane, BMI) WBM | 63 YOU AND ONLY YOU (Great Cumberland, BMI/Diamond Struck, BMI/WB, ASCAP/Might Be, ASCAP) |
| 52 I GOT IT HONEST (Acuff-Rose, BMI/Bob Bigcat, BMI/Bruce Burch, SESAC) | 32 TAKE ME AS I AM (Little Big Town, BMI/American Made, BMI/All Over Town, BMI/Sony Tree, BMI) HL/WBM | 36 YOU JUST WATCH ME (Dixie Stars, ASCAP) HL |
| 15 I SEE IT NOW (Sony Tree, BMI/Sony Cross Keys, ASCAP/WB, ASCAP) HL/WBM | 75 TEACH YOUR CHILDREN (Nash Notes, ASCAP) | |
| 18 I SURE CAN SMELL THE RAIN (Alabama Band, BMI/Rick Hall, ASCAP) WBM | 45 TEARDROPS (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Songs Of PolyGram, BMI/Songs Of McRide, BMI) HL | |
| 3 I TRY TO THINK ABOUT ELVIS (MCA, ASCAP/Gary Burr, ASCAP) HL | 34 TEN FEET TALL AND BULLETPROOF (Post Oak, BMI) HL | |

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Liberty Records' John Berry, center, accepts congratulations for his performance at SRO '94. Shown with Berry, from left, are Thierry Pannetier, EMI Records' U.K. special marketing director; David Corlew, president of Corlew O'Grady Management; Tom O'Grady, executive VP at Corlew O'Grady; and Bill Kennedy, Liberty's director of sales.



Curb Records superstar Tim McGraw hosted an appreciation party for songwriters and publishers. Among those attending, from left, were producer Byron Gallimore; John Brown, VP of country promotion; McGraw; JoDee Messina; Phil Gernhard, senior VP/GM; and McGraw's manager, Tony Harley of Image Management.



Decca Records luminaries assemble for a party shot following the CMA awards show. Shown, from left, are Rhett Akins; Shelia Shipley, senior VP/GM; Mark Wright, senior VP and head of A&R; Mark Chesnut; and Dawn Sears.



Celebrants at SESAC's annual awards party for songwriters and publishers included, from left, Susan Longacre, SESAC's most-recorded songwriter of the year; Dianne Petty, SESAC's senior VP/creative; and songwriters of the year Karen Taylor-Good and Amanda Hunt-Taylor.

Nashville's Winning Week

NASHVILLE—Country Music Week '94, Oct. 1-8, was an endless flurry of awards shows, dinners, and backstage blowouts. Key events included the annual CMA awards and awards dinners hosted by BMI, ASCAP, and SESAC.



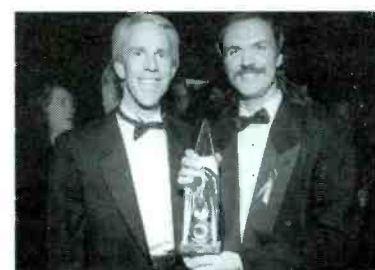
Label execs mingle with the stars at Sony Music's post-CMA awards party. Shown in the front row, from left, are Debi Fleischer, senior director/national Columbia promotion; Rick Trevino; Connie Baer, VP of marketing; Tammy Wynette; Mary Chapin Carpenter; Larry Stewart; and Doug Kahan and Mike Daly of the Gibson/Miller Band. In the second row, from left, are Mike Kraski, VP of sales; Paul Worley, executive VP; Scott Siman, senior VP; Mac Davis; Wade Hayes; Joe Diffie; Allen Butler, executive VP/GM; James House; Doug Johnson, VP of A&R for Epic; and Doug Stone.



BNA Entertainment rolled out the red carpet (and sundry buffet tables) at its post-awards soiree. Shown, from left, are Chuck Thagard, director of national promotion; Ric Pepin, VP/GM; actress Becky Dayhuff; Jesse Hunter; Joe Galante, president of RCA Records; Tommy Daniel, senior director of sales and marketing; Randy Goodman, senior VP of marketing for RCA Records; and Ron Howie, VP of sales for RCA/Nashville.



ASCAP winners and staffers pose for their '94 class picture. Shown in the front row, from left, are Merlin Littlefield, ASCAP; songwriter Kim Williams; Donna Hilly, Sony Music Publishing; Dan Gold, ASCAP; Celia Hill, EMI; Connie Bradley, ASCAP; and Sandy Brooks, who accepted awards for herself and her husband, Garth Brooks. Behind them, from left, are Walter Campbell, Sony; Don Cook, Sony; Richard Rowe, Sony; Tracy Gershon, Sony; Alan Jackson; Martin Bandier, EMI; Don Lanier, Sony; Bob Flax, EMI; Chris Latham; Jim McBride; Bob McDill; Pat Finch, BMI; Marty Gambli, Seventh Son; Jim Scherer, Sony; and Todd Brabec, ASCAP.



Warner/Reprise/Nashville president Jim Ed Norman, left, congratulates Mark O'Connor on his fourth consecutive CMA musician of the year award.



"Entertainment Tonight" guest reporter Tanya Tucker interviews Patriot Records' Bryan Austin and his date for the CMA awards show, pop star Debbie Gibson.



Arista Records' Diamond Rio accepts its third consecutive CMA vocal group of the year award. Shown, from left, are Gene Johnson, Dana Williams, Marty Roe, Jimmy Olander, Brian Prout, and Dan Truman.



The unstoppable Brooks & Dunn picked up their third consecutive duo of the year award from the CMA. Shown, from left, are Ronnie Dunn; Clive Davis, president of Arista Records; Kix Brooks; and Tim DuBois, president of Arista/Nashville.



MCA executives toast the label's CMA award winners, including the show's host, Vince Gill. Shown, from left, are Larry Fitzgerald, Gill's manager; Scott Borchetta, VP of national promotion; Tony Brown, president of MCA/Nashville; Bruce Hinton, chairman of MCA/Nashville; Al Teller, chairman, MCA Music Entertainment Group; Gill; and Zach Horowitz, CEO, MCA Music Entertainment Group.



Martina McBride parties with RCA label mates and executives following her CMA win for music video of the year. Shown in the front row, from left, are Jon Randall, McBride, and Lari White. In the second row, from left, are Clint Black, RCA Records president Joe Galante, and Ty England. In the third row, from left, are Randy Owen of Alabama; Thom Schuyler, VP/GM of RCA/Nashville; and Andy Childs.

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
No. 1					
1	2	2	11	SELENA EMI LATIN	◆ BIDI BIDI BOM BOM 1 week at No. 1
2	1	1	10	LUIS MIGUEL WEA LATINA	◆ EL DIA QUE ME QUIERAS
3	3	4	9	CRISTIAN MELODY/FONOVISIA	MANANA
4	7	10	4	ANA GABRIEL SONY	TU LO DECIDISTE
5	4	3	16	JUAN GABRIEL ARIOLA/BMG	◆ PERO QUE NECESIDAD
6	5	5	11	BANDA Z FONOVISIA	LA NINA FRESA
7	8	8	8	LUIS ENRIQUE SONY	QUIEN ERES TU
8	14	15	3	JUAN LUIS GUERRA 440 KAREN/BMG	VIVIRE
9	6	6	12	VICENTE FERNANDEZ SONY	MISERIA
10	12	12	3	INDUSTRIA DEL AMOR UNICO/FONOVISIA	A CAPA Y ESPADA
11	15	16	4	RICARDO ARJONA SONY	SEÑORA DE LAS CUATRO DECADAS
12	16	21	5	JOSE JOSE ARIOLA/BMG	◆ GRANDEZA MEXICANA
13	10	23	3	EDGAR JOEL RODVEN	EN LAS NUBES
14	9	7	10	EDNITA NAZARIO EMI LATIN	TE SIGO ESPERANDO
15	11	9	10	LOS TIGRES DEL NORTE FONOVISIA	LA MESA DEL RINCON
16	13	13	7	CARLOS VIVES POLYGRAM LATINO	◆ LA HAMACA GRANDE
POWER TRACK					
17	26	—	2	RICARDO MONTANER EMI LATIN	NO TE PARECES A MI
18	21	—	2	INDIA SOHO LATINO/SONY	NUNCA VOY A OLVIDARTE
19	19	19	6	THE BARRIO BOYZZ SBK/EMI LATIN	TE AMARE
20	24	27	6	MIJARES EMI LATIN	VIVE EN MI
21	27	—	2	GIRO SDI/SONY	AMOR LUNATICO
22	18	22	4	KAIRO SDI/SONY	HABLAME DE TI
23	28	38	9	MARTA SANCHEZ POLYGRAM LATINO	◆ DE MUJER A MUJER
24	32	33	3	TONY VEGA RMM/SONY	FUI LA CARNADA
25	17	20	8	ROBERTO PULIDO/EMILIO NAVAIRA EMI LATIN	◆ YA AHORA ES TARDE
26	25	18	12	LOS FANTASMAS DEL CARIBE RODVEN	◆ CELINA
27	29	—	2	LAURA PAUSINI WEA LATINA	LA SOLEDAD
28	31	34	3	EMMANUEL SONY	ESTA AVENTURA
29	33	31	5	VERONICA CASTRO POLYGRAM LATINO	EL QUEBRADITO
HOT SHOT DEBUT					
30	NEW ▶	1	1	JON SECADA SBK/EMI LATIN	SOLO TU IMAGEN
31	20	26	5	ALVARO TORRES EMI LATIN	CONTIGO SI
32	35	32	3	PANDORA EMI LATIN	MANANA TE ACORDARAS
33	NEW ▶	1	1	PEPE AGUILAR MUSART/BALBOA	QUE BUENO
34	34	17	14	PIMPINELA POLYGRAM LATINO	◆ HAY AMORES QUE MATAN
35	22	11	16	LOS FUGITIVOS RODVEN	◆ DIABLO
36	NEW ▶	1	1	LOS GUARDIANES DEL AMOR ARIOLA/BMG	LOS ANGELES LLORAN
37	NEW ▶	1	1	OLGA TANON WEA LATINA	RECETA DE AMOR
38	30	29	5	SONORA DINAMITA FUENTES/VEDISCO	◆ EL PARAGUAS
39	38	25	3	LOS TEMERARIOS AFG SIGMA	ERES UN SUEÑO
40	23	14	19	RICARDO MONTANER EMI LATIN	◆ QUISIERA

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

Artists & Music

Luis Miguel Needs To Update Live Act

INNOVATION, PLEASE: Just as Mexican pop superstar Luis Miguel continues to attract new fans, his stage act is beginning to get old. In fact, the handsome singing idol needs to overhaul his entire stage production.

Disappointingly, Luis Miguel's Oct. 6 set at the James L. Knight Center in Miami—the first of three sold-out concerts—was a virtual stylistic rerun of his solid 1992 and 1993 Miami shows, which featured an appealing melange of upbeat pop numbers and silky ballads.

That mix of material was presented once again during Luis Miguel's 90-minute set, which was warmly received by the mostly female throng. But this time, the pacing and flow of the concert jerked back and forth as Luis Miguel alternated upbeat songs from his 1993 R&B-flavored pop album "Aries" with well-known ballad evergreens culled from his 1991 blockbuster "Romance" and

Luis Miguel would sound like with an African-American backing band. It might be interesting to hear this ardent fan of R&B paired with Luther Vandross rather than Frank Sinatra, with whom Luis Miguel is recording a duet.

For the moment, however, Luis Miguel might want to consider doing a tour featuring material from the

pair of "Romance" albums, plus early ballad hits and a few midtempo numbers just to spice the mix. After all, the "Romance" albums are what put Luis Miguel's name on the lips of a multigenerational audience of millions in Latin America. The least he could do is repay their commercial support with a concert showcasing (Continued on next page)



MIGUEL



by John Lannert

its recently released follow-up, the smash "Segundo Romance."

In addition, Luis Miguel's overly true-to-studio renditions of his recorded songs gave his performance a perfunctory air. One of two exceptions was his steaming treatment of "Nosotros," when he finally unleashed his muscular light baritone with a flurry of note-bending improvisations.

The other was Luis Miguel's typically raucous, 20-minute take of "Será Que Me Amas," his Latino cover hit of the Jacksons' 1978 chestnut "Blame It On The Boogie."

But "Será Que Me Amas" also pointed to another flaw in his show: the predictable order in which he performs his repertoire. Luis Miguel invariably ends his shows with "Será Que Me Amas" and "Cuando Calienta El Sol." On first hearing, this song combo is riveting, as Luis Miguel turns up the timbre of the concert. The third time, however, is not charming.

The musical predictability of the concert even seemed to inject Luis Miguel and his 12-piece supporting band with an aloof ennui that led to innocuous stage patter, clichéd guitar solos, and stale sax improvisations. Compounding the uninspired musical production was an annoying visual backdrop consisting of pedestrian dance steps by the three DAT-enhanced background vocalists and corny stage antics from the four horn players.

After watching the horn quartet gyrate like James Brown with severe arthritis, one bicultural Latino fan in the audience pondered what

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LATIN NOTAS

(Continued from preceding page)

the material that made him a superstar in the first place.

Question is, how long can Luis Miguel carry on his Harry Connick Jr.-type stroll down memory lane? The 24-year-old crooner may want to mull over his future plans rather soon, because he has yet to establish a definitive musical personality of his own that will attract a loyal fan base. It is tellingly small comfort that "Segundo Romance" and "Romance" are perched at the top of the Billboard Latin 50, while "Aries" threatens to drop off the chart altogether.

So while the present burns brightly for Luis Miguel—and deservedly so—his future might become a bit dimmer if the only thing he has to offer his fans is an occasional dollop of nostalgic romance.

Finally, one last concert note: Luis Miguel exhibited gracious class when he introduced his vocal mentor, the incomparable Lucho Gatica, at the beginning of his set.

BILLBOARD VIDEO AWARDS Set: Gloria Estefan, Jon Secada, Luis Miguel, and Maná will be among the 14 nominees vying for trophies in the three Latin music categories at the Billboard Music Video Awards, set to take place Nov. 4 at the Loews Santa Monica Beach Hotel in Santa Monica, Calif. (See Billboard's Oct. 15 issue for a complete list of nominees.) The awards ceremony will cap off this year's Billboard Music Video Conference, slated to run Nov. 2-4 at the Loews Hotel. For further information, contact Melissa Subatch at (212) 536-5018.

CBS AMERICAS EXPANDS:

CBS Américas, CBS' Latino radio net, has added a pair of new programs to its schedule: "Boxeo HBO En Español" and "RadioDeportes CBS." "Boxeo HBO En Español" provides coverage of the monthly championship bouts aired on the Home Box Office (HBO) cable TV channel. The first radio broadcast aired Oct. 1, with future dates to be announced. Jaime Jarrín, Billy Berroa, and Fernando Páramo will call the action on upcoming matches.

Jarrín and Berroa also will host "RadioDeportes CBS," a weekly call-in show that airs at 10 p.m. on Sundays. Additional sports commentators scheduled to appear on the one-hour program include Jessi Losada, Gustavo López, and Armando Quintero. Both shows will be produced by Armando Talavera.

MARINA/MARISA VISIT U.S.: EMI-Odeon Brazil song stylists Marina Lima and Marisa Monte will visit the U.S. in support of albums recently released stateside. Lima is slated to do press and radio interviews Oct. 26-30 in New York in support of her English-language album "A Tug On The Line," released here by Blue Note Records. She is expected to embark on a U.S. mini-tour this winter. "O Chamado," the Portuguese-language counterpart to "A Tug," has sold 145,000 units in Brazil.

Monte is slated to launch her stateside concert swing Sunday (16) in Minneapolis. Her U.S. jaunt concludes a Euro-U.S. tour that began Oct. 7 in Hamburg. According to EMI, "Cor De Rosa E Carvão," Monte's Brazilian companion to her English-language album "Rose And Charcoal," will strike platinum

(250,000 units sold) in Brazil sometime in late October. "Rose And Charcoal" was released in the U.S. on Blue Note's new imprint, Metro Blue.

ROADWORK: New York nightspot S.O.B.'s sports a smart lineup of shows in October and November, including concerts by Luis Enrique on Monday (17), Ray Barretto/Adalberto Santiago (Oct. 24), Eddie Palmieri (Oct. 31), Descarga Boricua (Nov. 7), and Astrud Gilberto (Nov. 8-10) . . . As part of an effort to support his latest album, "Made In Rio" (Verve/Forecast), standout Brazilian saxman Leo Gandelman is set to kick off a seven-city North American tour Oct. 18 at Blues Alley in Washington, D.C. . . . Famed Brazilian rock trio Paralamas is due to play Oct. 23 at New York's Supper Club.

CHART NOTES: After a four-week wait, Selena's "Bidi Bidi Bom Bom" (EMI Latin) finally nabs the top rung on the Hot Latin Tracks chart. "Bidi Bidi" is Selena's third chart-topping single and her second No. 1 from the best-selling album "Amor Prohibido."

The single's 400-point lead over Cristian's No. 3 entry, "Mañana" (Melody/Fonovisa), assures its No. 1 chart position for at least two more weeks. Meanwhile, Ana Gabriel's "Tú Lo Decidiste" (Sony) shows signs of life, leaping 7-4. Also entering the top 10 this week are Juan Luis Guerra 440's "Viviré" (Karen/BMG)—catapulting 14-8—and Industria Del Amor's "A Capa Y Espada" (Fonovisa), which ascends 12-10 and becomes the pop grupo's first top 10 hit.



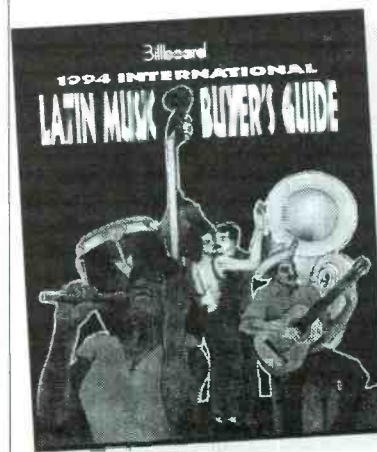
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TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			★★ NO. 1 ★★	
1	1	6	CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	THE 3 TENORS IN CONCERT 1994
2	2	31	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲	CHANT
3	3	213	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲	IN CONCERT
4	4	4	CECILIA BARTOLI	MOZART PORTRAITS
5	5	4	JAN GARBAREK/HILLIARD ENSEMBLE	OFFICIUM
6	6	7	ANONYMOUS 4	LOVE'S ILLUSION
7	7	128	UPSHAW/ZINMAN	GORECKI: SYMPHONY NO. 3
8	8	3	YO-YO MA	THE NEW YORK ALBUM
9	9	44	GERSHWIN/WODEHOUSE	GERSHWIN PLAYS GERSHWIN
10	RE-ENTRY		RUTH ANN SWENSON	POSITIVELY GOLDEN
11	11	96	CECILIA BARTOLI	IF YOU LOVE ME
12	15	2	VARIOUS ARTISTS	OPERA'S GREATEST DUETS
13	RE-ENTRY		JAMES GALWAY	THE LARK IN THE CLEAR AIR
14	10	13	VAN CLIBURN	IN MOSCOW
15	12	5	KRONOS QUARTET	NIGHT PRAYERS

TOP CLASSICAL CROSSOVER™

1	1	37	MICHAEL NYMAN ●	THE PIANO
2	5	4	JAMES GALWAY	WIND OF CHANGE
3	3	2	VARIOUS ARTISTS	BACH VARIATIONS
4	2	41	JOHN WILLIAMS/IZTHAK PERLMAN	SCHINDLER'S LIST
5	4	10	DAWN UPSHAW	I WISH IT SO
6	12	102	JAMES GALWAY	THE WIND BENEATH MY WINGS
7	6	20	LONDON SYMPHONY ORCHESTRA	SYMPHONIC ROLLING STONES
8	7	4	PLACIDO DOMINGO	DE MI ALMA LATINA
9	8	82	VARIOUS ARTISTS	PAVAROTTI & FRIENDS
10	RE-ENTRY		JAMES GALWAY	JAMES GALWAY'S GREATEST HITS
11	9	24	CINCINNATI POPS (KUNZEL)	GREAT FANTASY ADVENTURE ALBUM
12	NEW▶		ROYAL PHILHARMONIC (STRATTA)	SYMPHONIC BOSSA NOVA
13	10	46	LONDON SYMPHONY (WILLIAMS)	THE STAR WARS TRILOGY
14	14	53	LESLEY GARRETT	ANDREW LLOYD WEBBER: LOVE SONGS
15	13	131	YO-YO MA/BOBBY MCFERRIN	HUSH

TOP OFF-PRICE CLASSICAL™

1	1	13	THE CHOIR OF VIENNA	MYSTICAL CHANTS
2	5	2	VARIOUS ARTISTS	BEETHOVEN: PIANO SONATAS
3	2	18	VARIOUS ARTISTS	ROMANTIC CLASSICS
4	4	18	VARIOUS ARTISTS	20 CLASSICAL FAVORITES
5	7	18	SILOS MONKS	MYSTERY OF SANTO DOMINGO
6	6	18	CARRERAS-DOMINGO-PAVAROTTI	ALL-STAR TENORS
7	3	11	VARIOUS ARTISTS	50 CLASSICAL MASTERPIECES
8	9	7	VARIOUS ARTISTS	THE VERY BEST OF MOZART
9	8	18	WURTTENBERG ORCHESTRA	PACHELBEL CANON & OTHER WORKS
10	12	6	VARIOUS ARTISTS	MOZART MAKES YOU SMARTER
11	RE-ENTRY		VARIOUS ARTISTS	MOZART: GREATEST HITS
12	11	18	ROYAL PHILHARMONIC (CLARK)	HOOKED ON CLASSICS: VOL. 1
13	RE-ENTRY		VARIOUS ARTISTS	PACHELBEL CANON & OTHER BAROQUE HITS
14	14	7	VARIOUS ARTISTS	VIVALDI: THE FOUR SEASONS
15	RE-ENTRY		BUDAPEST PHILHARMONIC ORCH. (SANDOR)	GERSHWIN: RHAPSODY IN BLUE

○ 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.



by Jeff Levenson

INTRODUCING SPROCKETS, THE WONDER HORSE: The NARAS Foundation, in cooperation with the New York City Department Of Cultural Affairs and movie historian Mark Cantor, has scheduled a rare evening (on Oct. 11, just as we go to press) designed to help preserve and document significant performances of jazz on film.

Here's what they have planned. An audience of jazz musicians, writers, producers, record executives, and at least one ex-politician is being asked to view films from the '20s, '30s, and '40s in an attempt to identify and catalog key participants and related information. Since the circumstances surrounding the film production of many jazz numbers have often been lost to time, this preservation project has tremendous importance.

The symposium aims to bring together those who were on the scene during the decades in question. The experts playing name that tune? Ahmet Ertegun, Bruce Lundvall, Joel Dorn, Whitney Balliett, Frank Driggs, Larry Rosen, Eddie Bert, Luther Henderson, Benny Powell, and one David Dinkins, among others.

GOLDEN GATE SWING: From out around the Bay Area, where San Francisco is about to make good on its 12th annual jazz fest (Oct. 27-Nov. 13), comes news of a new label that promises releases running the gamut "from acoustic, mainstream, to Latin jazz, on to contemporary, [and] more electronic jazz." (Sounds pretty, er, complete, to me). The label is called Monarch, and it will sign artists

who left their hearts you know where. First out of the box: "Dream Walkin'" with pianist Mark Little; "Interplay," by the Tom Peron/Bud Spangler Quartet; "For All People," by Alex Murzyn; and "Piti Village," from Guam-born pianist Patrick Palomo.

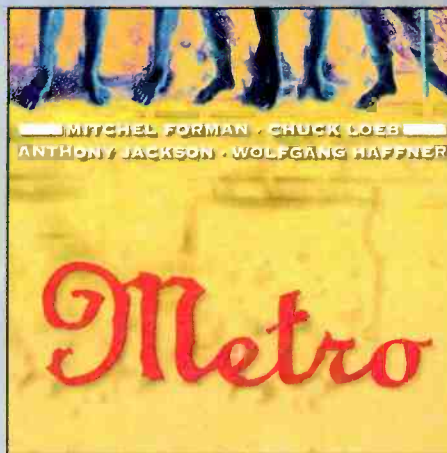
WEST COAST, CONT'D: KLON-FM Long Beach, Calif., presents a four-day symposium of concerts, discussions, and films, "Jazz West Coast," Oct. 27-30, aimed at celebrating the vibrant jazz scene that characterized the area during the late '40s and early '50s. Participants include quite a few players who lived it: Terry Mulligan, Dave Brubeck, Buddy Collette, Harold Land, Herb Geller, Conte Condoli, Bud Shank, Charlie Haden, Shorty Rogers, and Bill Holman.

PICKING, ROLLING, WALKING PERMITTED: Wayman Tisdale, power forward for the Phoenix Suns and formerly for the Sacramento Kings, is trading in his high tops (no, not permanently) for a chance to make a record. The basketball star, a bass player whose style, I'm told, owes much to Marcus Miller and Stanley Clarke, has been signed by MoJazz. Apparently, Tisdale has been working with a band for the last five years. He sent a demo to the label, the label loved it, and the rest is history.

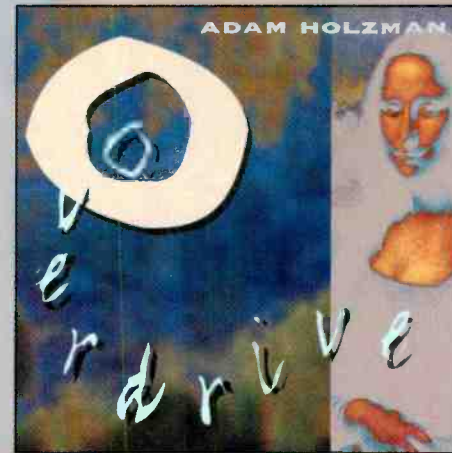
GOD, WIELDING HIS AX: Had a moment with God last night. Blues dude, plays a mean guitar. Sculpts solos by riding rhythm's rails. Knows tension, knows release. (Me too, tension.) Loves to climax. (Me, too.) Ultimate flash points go like this: Peaks out, takes it higher, peaks again, watches fans rearrange their jaws. God does what he wants. Plays a modified Bo Diddley on "Crossroads." Not bad. Audience looking fastball, throws 'em a curve. Sings "Tain't Nobody's Bizness If I Do." Dude, don't. Grows a lot. If only tonsils were fingers. Wears a Rolex, set for yesteryear. Sometimes uses the name Clapton.

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Top Jazz Albums™

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			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	15	TONY BENNETT COLUMBIA 66214	15 weeks at No. 1 MTV UNPLUGGED
2	3	4	JOSHUA REDMAN QUARTET WARNER BROS. 7072	MOOD SWING
3	2	13	GROVER WASHINGTON, JR. COLUMBIA 64319	ALL MY TOMORROWS
4	4	3	PERLMAN/PETERSON TELARC 83341	SIDE BY SIDE
5	5	3	MARCUS ROBERTS COLUMBIA 66437	GERSHWIN FOR LOVERS
6	6	4	SHIRLEY HORN VERVE 523486	I LOVE YOU PARIS
7	NEW		VARIOUS ARTISTS ATLANTIC 82699	BURNING FOR BUDDY- A TRIBUTE TO THE MUSIC OF BUDDY RICH
8	10	3	GINGER BAKER TRIO ATLANTIC 82652	GOING BACK HOME
9	12	47	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
10	9	69	HARRY CONNICK, JR.▲ COLUMBIA 53172	25
11	7	49	CASSANDRA WILSON BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN
12	11	22	DIANE SCHUUR/B.B. KING GRP 9767	HEART TO HEART
13	15	28	ETTA JAMES PRIVATE 82114	MYSTERY LADY
14	13	53	SOUNDTRACK HOLLYWOOD 61357/ISLAND	SWING KIDS
15	NEW		MARK WHITFIELD VERVE 523591	TRUE BLUE
16	14	21	ROY HARGROVE QUINTET VERVE 523 019	WITH THE TENORS OF OUR TIME
17	8	21	LENA HORNE BLUE NOTE 28974/CAPITOL	WE'LL BE TOGETHER AGAIN
18	17	47	ELLA FITZGERALD VERVE 519 084	THE BEST OF THE SONGBOOKS
19	NEW		BETTY CARTER VERVE 523600	FEED THE FIRE
20	18	3	MEL TORME CONCORD 4614	A TRIBUTE TO BING CROSBY
21	16	9	JOHN SCOFIELD BLUE NOTE 27327/CAPITOL	HAND JIVE
22	20	44	BILLIE HOLIDAY VERVE 513 943	BILLIE'S BEST
23	19	11	ELLA FITZGERALD VERVE 521 867	THE BEST OF THE SONG BOOKS: THE BALLADS
24	RE-ENTRY		BILLIE HOLIDAY VERVE 519 825	VERVE JAZZ MASTERS VOL. 12
25	23	18	VARIOUS ARTISTS VERVE 523 150	CARNEGIE HALL SALUTES THE JAZZ MASTERS

TOP CONTEMPORARY JAZZ ALBUMS™

★★★ NO. 1 ★★★				
1	1	97	KENNY G▲ ARISTA 18646	59 weeks at No. 1 BREATHLESS
2	NEW		NAJEE EMI 30789	SHARE MY WORLD
3	2	6	RUSS FREEMAN & RIPPINGTONS GRP 9781	SAHARA
4	5	2	HIROSHIMA QWEST 45601	L.A.
5	3	21	NORMAN BROWN MOJAZZ 0301/MOTOWN	AFTER THE STORM
6	8	13	EVERETTE HARP BLUE NOTE 89297/CAPITOL HS	COMMON GROUND
7	4	10	GEORGE HOWARD GRP 9780 HS	A HOME FAR AWAY
8	7	27	INCOGNITO VERVE FORECAST 522 036/VERVE HS	POSITIVITY
9	6	23	JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE
10	10	20	AL JARREAU REPRISE 45422/WARNER BROS.	TENDERNESS
11	12	6	JOE SAMPLE & SOUL COMMITTEE WARNER BROS. 45729	DID YOU FEEL THAT?
12	11	18	DAVID SANBORN ELEKTRA 61620	HEARSAY
13	9	9	ART PORTER VERVE FORECAST 523 356/VERVE HS	UNDERCOVER
14	15	2	DAVID BENOIT GRP 9787	SHAKEN NOT STIRRED
15	16	6	PETER WHITE SIN-DROME 1808	REFLECTIONS
16	14	20	BONEY JAMES WARNER BROS. 45611 HS	BACKBONE
17	21	2	PHIL PERRY GRP 4026	PURE PLEASURE
18	13	65	DAVE KOZ CAPITOL 98892	LUCKY MAN
19	19	15	EARL KLUGH WARNER BROS. 45596	MOVE
20	17	28	PAUL HARDCASTLE JVC 2033	HARDCASTLE
21	NEW		HIROSHIMA EPIC 57388	BEST OF HIROSHIMA
22	20	33	GERALD ALBRIGHT ATLANTIC 82552	SMOOTH
23	24	59	FOURPLAY● WARNER BROS. 45340	BETWEEN THE SHEETS
24	22	22	NANCY WILSON COLUMBIA 57425	LOVE, NANCY
25	18	22	PATTI AUSTIN GRP 4023	THAT SECRET PLACE

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FROM DRUM KIT TO A&R JOB, HUGO BURNHAM CONTINUES HIS MUSICAL QWEST

(Continued from page 14)

ducing credits, and knowing a lot about the knobs and which way to turn them, I haven't got a huge amount to offer."

Burnham views his job as that of "an enabler," and part of that enabling process, in his view, has been "midwifing" self-produced, cost-effective records for his charges at Qwest.

Burnham says, "After enough time spent with these [acts], I realized that they had the capacity and the potential to produce the record that was true and honest to them... They produced their own records, and then we took it away and gave it to a grown-up to mix with the artist."

The albums by Been, Tenderloin, and Gods Child were all relatively inexpensive, according to Burnham. The most radical project was Tenderloin's, which he says cost a total of \$4,300 to record at a 16-track studio in the

band's hometown.

"I don't know if it's kosher to talk about the size of deals, but [Tenderloin's] whole deal was \$30,000 for the first record, which was based upon making the record, giving them enough money to pay the lawyer who negotiated the deal with us, to buy a van, and to update equipment to where it works and had cases to protect it, and give 'em a few hundred bucks in their pockets. Which, to me, is the principle of how any young band should be signed."

After hearing Ruffnex Sound System's demos, "done in their bedroom closet with a sort of steam-driven sampling machine," Burnham worked the D.I.Y. ethic into the group's deal.

"Instead of putting them into a studio, where he'd have to adopt somebody else's thing, we basically bought them a studio—two A-DAT machines,

so he could do a digital, 16-track record. They got a basement in a place in Boston; their friends went down, built all the walls, put up all the padding, and built the control room and put the lights in. One of the guys' girlfriends came in and made the seat covers for the area outside the control room, and we set them up with all the equipment. And it was really fairly inexpensive."

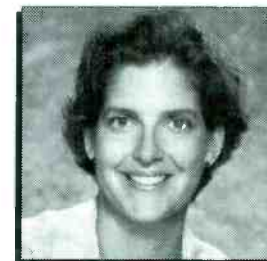
Burnham says his approach with his acts is a product of "my political stance about artists taking responsibility for things." It also stems from a concern about career longevity, and an awareness of the grim realities that face a band that takes a large sum on the front end of a deal.

"When a band, after one or two records, has sold 50,000 records or 60,000 records, everyone should be going, 'Fucking great! Move on!' But when

they sell that many and they're \$2 million unrecouped or \$1 million unrecouped or \$800,000 unrecouped, that's why probably the majority of acts don't get any further than the second record, because too much is expected too early.

"I'm not trying to be some sort of maverick or anything," he says. "We all say it, but we've created this situation where [we see] the band with the cute

little singer in a pretty floral dress and Doc Martens, and three spotty-looking kids looking at their shoes when they play, and they've got one or two good songs, and suddenly they're the second coming of Christ, and there's more money than God being talked about... Most of these acts over the last five, six years who've got huge deals, how many of them do you hear about again?"



by Heidi Waleson

THE LONG GOODBYE: In 1996, conductor Leonard Slatkin says *ciao* to his old flame, the **St. Louis Symphony**, and hello to Washington, D.C., and his new band, the **National Symphony**. In the meantime, he's having it both ways: He opened the National's season at the beginning of September, and he's carrying his full music-director load back home in St. Louis, a charge that recently included a Grand Piano Extravaganza (10 pianists, including Slatkin, on the program) and the American premiere of **Nicholas Maw's** 95-minute "Odyssey," which the orchestra brings to New York Nov. 18.

New on the street are the valedictory recordings of Slatkin's five-year, 40-disc deal with BMG. The splendidly nuanced and exuberant Slatkin/SLSO "Carmina Burana" hit stores Oct. 11, and the team is scheduled to record **Barber's** Cello Concerto with cellist **Steven Isserlis** (in December) and **Copland's** Symphony No. 2 (in February 1995).

Negotiations for a new contract with Slatkin are "in progress"; according to the label, it is likely to include recordings with both the old and the new orchestras, as well as European groups such as London's **Philharmonia Orchestra**, with which Slatkin has an ongoing **Haydn** series.

With a high-profile American conductor at its head, the SLSO has become a powerhouse for American music. So what does it do for an encore? A look at the guest conductors for this season indicates that St. Louis is going for something completely different. The only American in the lineup is **James Conlon**, whose commitments in Cologne make him a less likely candidate. The other guests suggest that St. Louis may get a German—or, at any rate, a Central European—accent, with **Ivan Fischer**, **Christof Perick** (lots of music business folks were checking him out at Mostly Mozart last summer), **Hans Vonk**, **Franz Welser-Möst**, or **Marek Janowski**. The American accent will doubtless go to Washington with Slatkin; perhaps he can give it an even more visible platform there.

FORTY YEARS YOUNG: Composers Recordings Inc. celebrated its 40th birthday with a concert and exhibit Oct. 7 at the New York Public Library for the Performing Arts. With 500 recordings of new American music under its belt, the nonprofit CRI is a living history of the struggles and triumphs of American composers. (One letter in the exhibit, detailing the recording ordeals of maverick composer **Harry Partch**, ends simply, "I've had it—permanently.") The event included salutes from the mayor of New York and from NARAS, the recording academy. CRI, now distributed by Koch International, is re-releasing its back catalog on CD (its "American Masters" series includes discs of music by **Lou Harrison**, **Ned Rorem**, and **Ruth Crawford**, among others) while seeking out new and funky creators to record on its "Emergency Music" and "eXchange: Music At The Crossroads" series. The new blood ranges from the navel-gazingly weird (**Phil Kline's** "Bachman's Warbler" for harmonica and 12 boomboxes) to the exotic and invigorating (**Tan Dun's** wild Chinese opera "Nine Songs Ritual Opera," the latter excerpted on CRI's new retrospective disc, "The Composer-Performer").

HERE COMES ANOTHER ONE: A new budget label is making its way to the U.S. this month. Discover International, founded by the Iranian conductor **Alexander Rahbari**, produces original recordings by the likes of **Lazar Berman** and **Aldo Ciccolini** and has been out in Europe for a year. Its first U.S. recording sessions—for a recital disc by **Juliette Kang**, the 19-year-old Canadian winner of this year's International Violin Competition of Indianapolis—are scheduled for November. The recording is to include the world-premiere recording of **Witold Lutoslawski's** "Subito," which was commissioned by the Indianapolis Competition and is one of the composer's last works.

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Music Video

ARTISTS & MUSIC

Channel V Tries Original Programs Localization Succeeds For Asian Network

BY MIKE LEVIN

HONG KONG—Is it possible to resurrect the Monkees? In Asia, executives at STAR TV's music network Channel V are so sure of the answer, they aren't even worried about finding someone as cute as a '90s Davy Jones.

Channel V's plan to develop a Taiwan series around a young Chinese group of singing idols is a brave move into programming that could change the way the Asian market perceives music television.

It also is the strongest indication yet that music in the region is being understood—and accepted—more as a simple form of entertainment than as the segmented and demographic-driven industry it has become in the West.

"Our whole grasp of localization has been to put aside our notion of sophisticated niches and to clue into what people want to watch," says Darren Childs, V programming director. "It's tough because, from a Western point of view, it can often be quite painful."

That could mean a series about four pixie-faced youths romping through the streets of Taipei concerned solely with how they look in the latest fan magazine. Or it could be two hours of mind-numbing soundtracks from 1950s Hindi movies.

The lesson is clear. "Whatever we feel inside, localized programming is doing incredibly well, and it is making our accountants very happy," says Childs.

Since splitting from MTV in the spring, V has spent most of its time reinventing programming to fit local tastes. Local production is on the rise, including four hours per day for its southern (English) signal in Bombay and two hours for the northern beam (Mandarin) in Taipei.

Childs claims success based on increased advertising revenues, which have provided the channel with development funds. In India and Taiwan, advertising income has been used to finance 14 pilot series since V split from MTV.

In India, V's BPL "O!" program is

one of the top five youth shows, and advertising is booked solid until May. Two other shows, "Mangta Hai" (literally "I Want") and "Flashback," are also sold out until next year while still in the pilot phase.

The network also plans to air a series of live Chinese-music concerts from Hard Rock Cafes in Taipei, Beijing, Hong Kong, and Singapore.

MTV, meanwhile, began supplying 2½ hours of programming to India's government-run Doordarshan TV station Oct. 7. MTV also plans to return to the Asian airwaves in late 1994 with English and Mandarin signals.

STAR's own research says that viewership in Taiwan has increased 108% since May, in a supercompetitive market that offers 36 (official and quasi-legal) television channels.

"V has been changing for a few years to a more local style, and I think you can say it's at a point where it's got enough things right to sell records for record companies," says Patrick Tan, a producer at Taipei's English-language ICRT radio station.

Maybe more to the point is that V has

been instrumental in convincing record companies of the promotional value of high-quality music programming, similar to other media advertising or even expenditures for hairdressing and clothes. (One Taiwan company claims that it spends \$15,000 each month on hair and clothes for its artists).

By concentrating on local production, Childs believes the channel has been better able to understand how music fits into Asia's growing desire for entertainment.

"We're becoming more personality-driven rather than image-driven, with shorter VJ segments and more local talent and color," he says. "Certainly some of it is going to crash and burn, but that is valuable experience for local producers."

Music television likely will remain a bit player in the satellite and cable TV revolution that will envelop Asia during the next 10 years. But V's long-awaited partnership with major record companies—along the lines of Germany's Viva! channel—will increase the funds available for development. And that could lead to local production in each of the network's markets.

The results will shape a future for the entire music industry, even if it means four teen-age idols lip-syncing to "Last Train To Kaoshiung."



PRODUCTION NOTES

LOS ANGELES

• DFC's Assault/Big Beat/Atlantic video "Things In Tha Hood" is a Power Films production directed by Okuwah. Jim Chressanthis directed photography on the shoot; "Skinny B." Lewis produced. Okuwah and Lewis also directed and produced Quo's MJJ/Epic video "Blowin' Up" and Jamiz' Grand Jury/RCA clip "Get Loot." Pat Darrin directed photography on the Quo shoot; Bernard Auroux DP'ed the Jamiz production.

• Planet Pictures director Gerry Wenner lensed Rick Trevino's Sony

Nashville video "Dr. Time."

• DNA's Kevin Bray directed Patti LaBelle's new MCA video "All This Love" with DP Peter Selesnick and producer Mitzie Rothzeit.

NEW YORK

• Director Diane Martel is the eye behind the Whitehead Brothers' debut Motown video, "Your Love Is A 1-8-7." Dave Daniel directed photography on the shoot; Jonathan Jardine produced.

NASHVILLE

• DNA director Jim Hershleder recently reeled "Mary Did You Know" and "Maybe She's Human," two new videos for Mercury Nashville's Kathy Mattea. Rhonda Hopkins produced the shoots; Patrick Darrin directed photography.

• Director Larry Jordan lensed BeBe & CeCe Winans' latest Capitol clip, "If Anything Ever Happened To You." Mike Listo produced.

• Tracy Lawrence's new Atlantic video "I See It Now" is a Scene Three Inc. production directed by Marc Ball. Anghel Decca directed photography; Anne Grace produced.

FOR THE RECORD

Last week's story on the nominees for this year's Billboard Music Video Awards should have included a photo of the DGC/Geffen act Counting Crows, rather than a different but similarly named act.

2 Top Directors Team Up; More Confab Panels Set

TWO OF MUSIC VIDEO's most prolific directors are joining forces to create a new bicoastal production company.

The newly formed Portfolio/Black Dog Films represents the combined efforts of Marcus Nispel of N.Y.'s Portfolio Artists Network, and Jake Scott of L.A.'s Black Dog Films.

Both directors received multiple nominations, including director of the year, for Billboard's 1994 Music Video Awards, which are set for Nov. 4 (Billboard, Oct. 15).

Nispel says he decided to link with Scott in order to free himself of the administrative duties that consumed much of his time as Portfolio's principal. Now, Black Dog's parent company, RSA USA, will oversee Nispel's business.

Nispel's New York office is now operating as Portfolio/Black Dog, as is Scott's L.A. operation. Nispel will continue to work with Portfolio's head of production, Shelly Bloch, and assistant Lorin Finkelstein. His longtime executive producer, Anouk F. Nora, has relocated to France, where she continues to work in production.

"I've never worked with another production company but my own," says Nispel, "and I really miss working around other directors."

He says it's unlikely that he and Scott will collaborate on video projects, but notes that it will be nice "to have someone to commiserate with."

Nispel, who is wrapping an AT&T ad, is represented for commercials by RSA USA. He says he hopes to explore film projects with RSA USA principal Ridley Scott as a result of the deal with Black Dog.

Jake Scott recently returned from Seattle, where he was shooting the new Soundgarden video, "Fell On Black Days." Other recent credits include the Rolling Stones' new clip "Out Of Tears."

The two directors are represented by Chris Wagoner in New York and by Annique DeCaestecker in L.A.

VIDEO CONFERENCE Attendees take note: Sessions for programmers and promoters are a key element in the agenda at the 1994 Billboard Music Video Conference. The hottest ticket could be a Nov. 4 appearance by Fernaldo Rivera, the pompadoured talk show personality whose tempestuous affair with Shannen Doherty is the stuff that tabloid headlines are made of—and whose alter ego promotes videos for Relativity Records.

Rivera's programming panel will address "Exploiting Women Or Exploding Women: A Slightly Irreverent Look At Standards And Practices In The Music Video Industry." Panelists include programming execs from MTV, BET, VH-1, the Box, and Playboy TV's "Playboy's Hot Rocks."

Rivera will be accompanied by his house band, the Native Shrubs.

Format forums follow, in which group participants will address the issues unique to country, rap/R&B, and alternative music video.

Breakfast roundtable discussions kick off the Nov. 4 agenda, with topics that include "Attaining Long-Term Success With Your Show," "How To Align Your Show With Retail And Radio," and "Up From Public Access: How To Take Your Show To Broadcast And Stay Financially Solvent."

The roundtables are followed by an umbrella discussion group titled "Balancing The Needs Of Programmers And Promoters."

THE EYE



by Deborah Russell

COURT DATE: Canada's Federal Court Of Appeal has granted CMT an expedited hearing on its appeal of the recent decision by the Canadian Radio-television and Telecommunications Commission to remove CMT from the cable airwaves. The hearing is set for Nov. 22 in Toronto. At that time, the Federal Court will determine whether the CRTC violated "principles of natural justice" when it refused to appear at the original hearings that resulted in the

network's deletion from the airwaves. If CMT prevails on the appeal, the Court could order the CRTC to give CMT a hearing to argue its case for reinstatement.

FLASHBACK: The Box is enjoying a renewed round of success with a slate of groundbreaking clips from the late '80s and early '90s in a fall promotion dubbed "Big Phat Ones." This series of 34 "oldies" includes clips by everyone from N.W.A. to Right Said Fred and is pulling some 30% of requests from Box affiliates.

The promotion wraps Oct. 26, and the Box now plans to launch "Big Phat Ones—Part Two" for the holidays. "Big Phat BoxTalks," a collection of the network's most popular interview shorts, also is planned.

THE MUSIC VIDEO Production Assn. will announce the winners of its 1994 MVPA Awards Dec. 3 in Los Angeles. The organization recognizes the best videos in the top 40, alternative, country, pop, rap, rock/heavy metal, urban/R&B, and jazz/New Age genres, as well as best video from a feature film.

Technical/craft awards are given for art direction, choreography, cinematography, directing, editing, special effects, and styling.

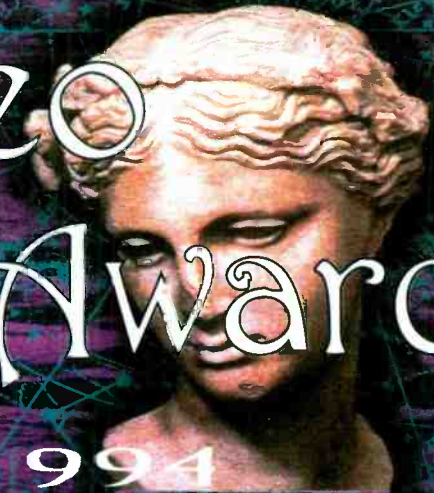
The MVPA also presents awards for best directorial debut, longform, and international videos. Eastman Kodak sponsors the Award Of Achievement, for an individual's outstanding contribution to the industry.



For The Birds. Grant Lee Buffalo's new Reprise video, "Mockingbirds," directed by Anton Corbijn, pays unique homage to the winged species. Pictured with some members of the video's feathered cast, from left, are Grant Lee Buffalo's Paul Kimble, Joey Peters, and Grant Lee Phillips.

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U.K. Blacks Advised To Assert Worth IAAAM Attendees Decry Absence From Labels

■ BY KWAKU and
DOMINIC PRIDE

LONDON—The green of the dollar bill is more important than the shade of the artist or executive's skin, concluded U.K. and U.S. delegates who attended the second meeting of the International Assn. of African American Musicians, held here Oct. 3-8.

At an open session in Regents College, London, the U.S. visitors encouraged their U.K. counterparts to be more aware of their worth to the industry, and to be more vocal in calling for increased representation within the ranks of label staffs.

IAAAM president Dyana Williams said it was vital to have more black entrepreneurs, "as the people who love the music can promote it better."

Williams' said after the week's events, "I feel we are a little further ahead in our industry at home. When I travel, I don't see many women and I don't see very many black men in key positions."

Trevor Faure, head of legal affairs for the U.K. rights society PPL, opened the session by reiterating Philadelphia International chief Kenny Gamble's call for investing the funds earned for record companies by black artists. "There needs to be some concerted effort toward converting some of that green into black."

Faure also insisted that the landscape and the industry are different in the U.K. "We don't want to be American. We don't need to be like them, but we need [to use] the head start that they have made."

France's Scorpio Launches Subsid

PARIS—The French dance indie Scorpio is launching a new imprint, Mascotte Music, to throw more rock and pop influences in the mix.

Mascotte will be distributed by EMI France, unlike Scorpio, which goes through PolyGram. Among the releases will be the U.K. singer Abigail's single "Smells Like Teen Spirit" and 20 Fingers' "Short Dick Man," as well as the Electric Light Orchestra's album "Moment Of Truth."

"We had too many products with the same distributor," says Henri Belolo, president of Scorpio, especially as Germany's edel has licensed the NPG album "1-800-NEW FUNK," which sold 70,000 copies in France, according to Belolo, at the same time that WEA France brought out "Come" by Prince.

Scorpio had sales of \$40 million in 1993, Belolo says. "Now we want to widen our niche and not just be a label for dance, but to position ourselves in other sectors."

PHILIPPE CROCCQ

"We have to stand for something, [even if] that is helping those who are just on the first rung of the ladder. If we don't stand for something, we'll fall for anything."

Matt Robinson, senior VP of A&R for Capitol in the U.S., reflected on the common issues facing the black music communities in both countries. "We've essentially got the same problems, but [in the U.S.] we're probably two years ahead."

U.S. music industry attorney Kendal Minter encouraged artists in the audience to be aware of the need to network, and to position themselves properly when trying to strike a deal. "I can't emphasize the importance of personal relationships enough. It costs at least 1 million pounds to break an artist. The record company is taking a huge risk, and they can only take on so many artists. What you need is to separate yourself from the 3,000 other peo-

ple by having some way into the record company."

Sony Music's U.K. director of legal and business affairs, Dej Mahoney, advised, "There are not many people around who are respected proponents of black and R&B music. If you want to get anywhere, you have to make your approach through someone who is respected."

One structural difference between the U.K. and U.S. markets is the size of the black audience here. As black consumers account for 3% of the population here, black artists need to be aware of the need to sell to the white population to achieve commercial success. Yet Kienda Hoji of the Black Music Industry Assn. denied that this means adulterating or tempering the music for a white audience. "Sometimes the rawer the product is, the more it's wanted by white people," he said.

(Continued on next page)

Spain's Bose Kicks Off 'Red Boots' Rock Opera

■ BY HOWELL LLEWELLYN

MADRID—Spain's first rock opera is ready to hit the stage and will be directed by international singer/actor Miguel Bose. Called "Las Botas Rojas" (The Red Boots), it has been written by Rafa Sanchez, singer of the pop-rock group La Union, and is based on Hans Christian Andersen's children's horror story "The Little Red Shoes" and on the Broadway version of the story.

"It has taken me four years to write, and it stems from the massive influence that seeing 'Jesus Christ Superstar' had on me when I was 13," says Sanchez, now 30. "For some time, I've fancied doing something outside the group, to sing with other people in other styles."

The soundtrack to the rock opera is being released this month. Sanchez says, "It is very risky to embark on something like this, so we thought it would be better for the public to familiarize itself with the songs before staging the show early next year."

The opera and its songs were presented here by Sanchez and Bose, the son of an Italian actress and a Spanish bullfighter. Bose appeared as both the transvestite and the investigating cop in the Pedro Almodovar film "High Heels," and his CD "Bajo el signo de Cain" (Under The Sign Of Cain) has sold well in Spain and Italy.

Sanchez says his opera is "much lighter than Andersen's original, brutal story, in which a girl has her feet cut off and has to drag herself like that to the church."

"In our version, the protagonist, who is played by me and is also called Rafa, meets a girl called Bimba and a Mister X on the same day. Mister X offers me a diabolical contract—my soul for the red boots of fame and success as a rock



star. Rafe is ambitious and he accepts, but I assure you the work is not autobiographical."

Sanchez, whose band La Union has had several hits over the years, says "The Red Boots" is similar to the rock operas of the 1970s. "In those, the hero is a talented young guy who ends up dying. In ours, the hero dies and goes to the heaven of the great myths of youth, and there he meets James Dean, Marilyn Monroe, Jim Morrison, Jimi Hendrix, and others."

The singer explains that the work is closer to a series of video clips than to a musical. "We realized that the medium we dominate is pop-rock, and I don't think I am yet very good at theater. But as everything in the work is sung, the numbers can be staged as small video clips that are telling you a story." Sanchez calls this "theater-pop."

"At the end of the day, this is a story of love and ambition, of success and loneliness, as old as time itself," Sanchez adds.

Kitaro Takes On The World With Tour, 'Mandala' Album

■ BY STEVE McCLURE

TOKYO—Kitaro, one of the few Japanese musicians to achieve consistent success in the American market, is now trying to reach a global audience with his trademark synthesizer-based sound.

Following his recent 19-date swing through Japan, Kitaro began an ambitious worldwide tour Sept. 20 that will take him to the U.S., Canada, Australia, South America, Southeast Asia, and, sometime next spring,



KITARO

Europe. The North American portion of the "Kitaro Mandala World Tour '94," which started in Atlanta, includes 35 dates.

"I've never done a tour this big before," Kitaro says during an interview at the Tokyo headquarters of record company Pony Canyon, to which he was signed from 1979-83 and which now licenses his product for Japan and Southeast Asia.

It's appropriate that Kitaro should be the first Japanese act to try to go global, as his music is based on cosmic, universal themes. His catalog, dating back to 1978, includes titles such as "The Light Of The Spirit," "Heaven And Earth," and his latest, "Mandala."

There's no denying, though, that Kitaro's image has helped him establish a solid niche in the American contemporary instrumental, aka New Age, market. His 1990 album "Kojiki" has sold 220,000 copies in the U.S., says Pony Canyon.

For the past four years, Kitaro has lived in Boulder, Colo., which he says he enjoys because of its relaxed, college-town atmosphere. Living in the United States, he says, has helped him concentrate more effectively on the American market.

"I live there—I'm not a visitor," he says. "I talk to many artists, producers, and directors who come from Japan to visit the U.S., but they still have the visitor's mentality. Their minds are not focusing on the United States."

Kitaro says that's why he decided to part company with the Japanese management firm Amuse last year. He now has a record/management deal with Domo Music Group, set up last year by former Amuse America president Eiichi Naito.

"We know the U.S. better than Amuse," says Kitaro. "So we decided to quit and do it on our own."

"Mandala," which Pony Canyon released in Japan July 21, came out in North America Sept. 6 on Domo Records, with distribution by Navarre Corp. Like "Heaven And Earth," the Golden Globe-winning soundtrack to Oliver Stone's 1993 film, "Mandala" features orchestral parts in addition to Kitaro's familiar synthesizer sty-

lings.

"I like to compose and perform with an orchestra, but sometimes it's too expensive and takes time," says Kitaro. "I spent 3½ months on 'Mandala,' from the beginning to the end of mastering. Basically, I compose the whole thing on synthesizer, and my orchestrator, Randy Miller, writes down the score. The sound is so nice, sitting in front of a 100-piece orchestra, totally perfect, 3-D stereo—real sound."

That's a quality today's digital synthesizers lack, Kitaro says. "The sound is horrible. I'm still using analog synthesizers (a 20-year-old Mini-Moog, a Korg 700, and a Korg 800), because I can control them better. They're much quicker and have more flexibility."

Musicians on whose talents Kitaro drew when recording "Mandala" included guitarists Angus Clark and John De Faria, shakuhachi player Seiho Miyazaki, and Tibetan flute player Rawang Khechong. Besides his characteristically sweeping, romantic synthesizer parts, "Mandala" features generous helpings of Kitaro's lead guitar work.

"When I started music, I played guitar, then switched to the bass, and then to the keyboard," Kitaro says, recalling his first days in the music business in the late '60s as a member of the Far East Family Band.

That act broke up in the early '70s after recording an album at Virgin Records' Manor studio in Oxfordshire, U.K., with German space-rock supreme Klaus Schulze in the producer's chair.



"I listened to British rock when I was a kid," Kitaro says. "Then Pink Floyd, King Crimson, Mike Oldfield—many kinds of progressive rock."

"Then I started creating my own sound. When I started doing my own thing, I almost stopped listening to other music."

The result has been a series of instrumental albums with strong Asian influences, such as Kitaro's two 1980 releases based on the theme of the ancient Silk Road trade route between Europe and the Far East, and 1990's "Kojiki," which is based on Japan's creation myths.

"Mandala" is in the same vein, with
(Continued on next page)

Houston To Star In S. Africa Concert

■ BY ARTHUR GOLDSTUCK

JOHANNESBURG—Whitney Houston will preside over the coming of age of South Africa's live music scene when she headlines an Oct. 22 stadium concert here that promises to be the biggest meeting yet of national and international artists.

Eight of this country's leading pop, rock, and township acts will share the stage here in "The Concert," and will join U.K. swing-beat foursome Eternal, Australia's Midnight Oil, and Tevin Campbell, who were the major names confirmed locally at press time.

It will be the first truly international pop music festival in South African history, and the first significant multi-act festival here since the swearing-in of President Nelson Mandela. Then, local groups participated in a festival dubbed "Many Cultures, One Nation," but no international acts performed on inauguration day.

"The Concert" is being jointly promoted by Big Concerts, one of the country's leading concert promoters, and Radio Five, the only nationwide FM pop station. The event marks Radio Five's 19th birthday and will be broadcast live on the station for its full 12-hour duration. The station has billed it "a celebration of the first summer in the new

South Africa . . . a celebration of South Africa taking its place with the rest of the world."

The local lineup is led by Johnny Clegg & Savuka, South Africa's most successful home-based export; Soul Brothers, who have sold more than 6 million albums in the townships; Bayete, who have just been signed by Chris Blackwell's Island Records; Lucky Dube, currently performing with Peter Gabriel on the WOMAD U.S. tour; and Johannes Kerkorrel, the country's first Afrikaans-language rock star to achieve international success, after tours and chart success in the Benelux territories.

Township songbirds Brenda Fassie and Rebecca are also included in the local lineup.

Midnight Oil topped sales charts here with its "Diesel & Dust" album, and its "Beds Are Burning" single was a hit in the white market during the last days of the apartheid era, partly due to it being a powerful comment on the local situation. A proportion of the proceeds from sales went to the African National Congress while it was still banned here.

Campbell, who is seeing steadily rising album sales here, and London's Eternal have also been confirmed. Details of at least another two acts and possibly a third are to be released sepa-

ately during the buildup to the event. Speculation is rife that one of the acts will be Sting, who recently opened with a dazzling performance at Sun City, a venue once boycotted by most of the international musical community.

"The Concert" will be staged in South Africa's highest-capacity stadium, Ellis Park in Johannesburg. The largest recorded audience in this stadium has been 120,000, and the organizers are using this number as a cutoff point for ticket sales.

Tickets are reasonably priced at 25 rand (\$7), putting them well in the reach of most music fans.

Despite the array of international talent, the promoters are adamant that the local acts will not play second fiddle.

"We want South African acts on the same stage as international acts," says Big Concerts head Roddy Quinn. "We are saying we have equally talented acts here, and it's not a case of getting South African acts out of the way and saying 'Now here is the real concert.' It will be more of a South African version of the WOMAD festivals."

The concert will also mark the beginning of a dramatic new era of concert promotion in South Africa, with Big Concerts scheduling major acts to arrive here every month through April next year.

WARNER DEMANDS ACCURATE ACCOUNTING IN ASIA

(Continued from page 10)

says Ewing, who reports to Stephen Shrimpton, the multinational's senior VP for Asia/Pacific, who is headquartered in Sydney.

According to Ewing, Singapore is the only market in Asia (excluding Japan) where the majors supply accurate sales and market-share figures. Although Singapore remains a well-known parallel importer and exporter of product, it does allow record executives to see exactly where they stand with competitors.

"It is an example of how to run a business professionally, and it's up to the multinationals to set a good example," says Ewing. "Right now, the reporting situation [in Asia] is a shambles."

While most executives admit that honest figures are the most efficient way to run any industry, many feel that the majors actually submit accurate reports. Summing up competitors' reactions to Warner's threat, one source says it is merely "more Warner blustering because it is having a bad year."

One top-level executive says, "Everyone knows that most of the local record companies in Asia cook their books because of tax or buyout reasons. Because indies are such a strong factor in the markets, whether the multinationals re-

veal figures or not is immaterial. Besides, Warner and PolyGram are the most secretive of all."

Another label official adds, "It is impossible to gauge true market figures unless you have every company reporting, and that is not possible. The IFPI is doing a good job, and should not be forced into this type of coercion."

The matter could become political quickly if Warner decides to throw its weight around. The question is not whether companies should open their books, but whether they can change an established accounting system.

"How would you react if one company out of hundreds insisted on changing accepted practices because it wasn't happy with them?" asks a leading record executive in Malaysia.

Music is not the only industry that suffers from creative accounting here. The biggest firms in Japan, Hong Kong, Taiwan, South Korea, and every other Asian country cook their books to some extent in an effort to protect profits or manipulate share prices.

Most Asian countries have no legal framework that demands accurate financial reporting. Many multinational companies have learned that to compete in this type of environment often means

withholding information.

"It is not an urgent priority, just one more step in the ladder," says a record executive in Hong Kong. "There is no framework to reveal figures. It is our choice about what we reveal or not."

The attitude of secrecy as a competitive advantage appears to be a widely accepted part of the music business. Without that advantage, many companies believe they would be squeezed out of their markets.

Whether or not Warner believes accurate reporting is the key to a level playing field, it, too, simply wants every advantage it can get.

IAAAM CONFAB

(Continued from preceding page)

Kerry Gordy, VP of A&R at Warner Bros., said the uniqueness of British black music must be preserved if it is to be successful in the U.S. "If U.K. acts are derivative, it doesn't have enough of the real flavor" to impress an industry that has more than enough acts to contend with.

EMI Records U.K. A&R executive DJ Elayne said U.K. black music has only recently been given a chance by larger labels. "The majors didn't understand, and didn't really know what to do with black music," she said, noting that black A&R execs had only recently been hired in the U.K.

The meet was hosted by the U.K.'s Black Entertainment Society Trust (BEST), and was part of the wider Black Entertainment Week being held in the capital. Earlier in the week, Rep. Walter Tucker, D-Calif., had met one of the U.K.'s few black MPs, Bernie Grant. The politicians discussed methods of encouraging more black representation throughout the industry here.

newsline...

DENNIS MUIRHEAD has been re-elected as chairman of the International Managers Forum, and Jeff Hanlon has been elected vice chairman, with Raymond Coffey deputy vice chairman. New council member John Glover was voted treasurer during elections Sept. 29.

AUSTRIAN SINGER Udo Juergens, signed to BMG-Ariola for the last 25 years, has been awarded the Order of the Federal Republic of Germany in Frankfurt. "As a citizen, he is a model of social responsibility," said the city's mayor, Andreas von Schoeler, referring to Juergens' work with the U.N. High Commission for Refugees, the SOS Children's Villages, the Aktion Sorgenkind charity, and the German Cancer Research Fund. Juergens has sold more than 60 million records in his career.

FINAL VINYL, the product of Arista U.K.'s label deal with First Avenue management team Denis Ingoldsby and Oliver Smallman, has its first release Oct. 24 with "Want To Make You Go Uuh" by the dance-pop duo Those 2 Girls. Ingoldsby and Smallman manage Dinah Carroll and Eternal, among other acts.

BMG RECORDS U.K. has appointed Ratnam Bala as managing director, operations. He'll be responsible for distribution, special projects, BMG Ireland, the Bhangra label Multitone, TV merchandising, and new business. Bala previously was BMG's finance director.

SUEDE, PULP, Neneh Cherry, Ride, St. Etienne, and Alison Moyet are among the acts taking part in "Live At The Lighthouse," a 90-minute televised, "Unplugged"-style concert benefiting the well-known center for AIDS and HIV sufferers. Hosted by Holly Johnson, the show will be recorded Oct. 31 and transmitted by U.K. national broadcaster Carlton in early January. Producer Initial TV has waived its production fees, and the venture is supported by the British Phonographic Industry and Musicians Union.

MIRAMAR RECORDINGS, a Seattle-based label, has pacted with German label In-Akustik for the GSA region. Titles to be released include Tangereine Dream's "Canyon Dreams," Michael Gettel's "San Juan Suite," and John Serrie's "Planetary Chronicles."

ASCAP continues to rebuild its London executive staff. David Safir came on board Oct. 10 as associate director, Europe. Safir was head of international relations at the U.K.'s Performing Right Society until May 1993 (Billboard, May 29). He joins U.K. and European director of operations Roger Greenaway and former Famous Music U.K. director Michael Stack, now the U.K. membership director.

MCA HOLLAND says its John Coltrane sampler, released on GRP in the Benelux, is due for international release. MCA product manager Chris Boog and strategic marketing manager Fred Schroeder compiled the 11-track CD as an exclusive for retailer Free Record Shop. "John Coltrane On Impulse" is priced at 9.95 guilders (\$5.70) and promotes the full-price Impulse back catalog. Another Impulse sampler, featuring Sonny Rollins, Quincy Jones, and Count Basie, is due for release in November.

TOWER RECORDS is sponsoring Japan's first alternative rock festival. Titled "Iguanarama," the three-date concert series features bands such as the Boredoms and Super Chunky Monkey, and U.S. acts such as House Of Pain, the Jesus Lizard, and Dog Eat Dog. The first show is set for Tokyo's Hibiya Ya-on amphitheater Saturday (15), while the other two dates are Sunday (16) at Osaka Ya-on and Tuesday (18) at Sapporo's Xanadu. Promoter is Tokyo-based Creative Man Productions.

U.K. RETAILERS federation BARD is embarking on its second roadshow in an attempt to win more members and air grievances at a local level. Six regional meetings in October will gather information for setting next year's agenda and will allow members to meet new chairman Charlie McAuley. BARD spokesman Tom Ferguson says last year's roadshow resulted in 40 new members joining.

POLYGRAM FILMED Entertainment has formed a joint venture with Spanish film distributor Sogepaq, which has links with media holding company PRISA. Sogepaq will distribute PolyGram movies in Spain and deal with TV distribution, while sales will be handled by PolyGram video España. The new venture will invest \$48 million in the next three years.

DIARY DATES: The European Dance Music Convention is set for the Jolly Carlton Hotel in Amsterdam Oct. 22-24. For details, call 31 20 622 2266, or fax 31 20 626 6183.

The Collective Administration of European Copyrights conference will be held at the Royal Tropical Institute in Amsterdam Nov. 18. It's organized by the Foundation for Copyright Promotion. For details, call 31 20 540 7405.

KITARO TAKES ON THE WORLD

(Continued from preceding page)

tracks titled "Chant From The Heart," "Crystal Tears," and "Planet." Kitaro says that while recording the album in the U.S. and Japan, he tried to imagine how each piece would be performed live, which helped make rehearsals go smoother.

"About 50-60% of my concerts are improvisation," Kitaro says, describing how each player is given free rein until

he gives the cue to move to the next section of the piece being played.

"People from all generations, kids to grandparents, come to my concerts," says Kitaro. "Older people especially love my music. My feeling is they like the energy coming from me. And people are dancing in front of the stage. Before, my concerts never had this sort of dancing—it wasn't like the Grateful Dead."

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 10/15/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	LOVE IS ALL AROUND WET WET WET PRECIOUS/POLYGRAM
2	2	7 SECONDS YOUSSOU N'DOUR & NENEH CHERRY COLUMBIA
3	4	SATURDAY NIGHT WHIGFIELD X-ENERGY
4	3	I SWEAR ALL-4-ONE X-ENERGY
5	8	ALWAYS BON JOVI JAMCO
6	5	EINS, ZWEI, POLIZEI MO-DO plaStika
7	6	THE RHYTHM OF THE NIGHT CORONA DWA
8	7	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY EPIC
9	10	REGULATE WARREN G & NATE DOGG DEATH ROW/INTERSCOPE
10	NEW	COTTON EYE JOE REDNEX JIVE
ALBUMS		
1	1	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC/WARNER
2	NEW	R.E.M. MONSTER WARNER
3	2	ERIC CLAPTON FROM THE CRADLE REPRISE/WARNER
4	3	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS/POLYGRAM
5	4	JOE COCKER HAVE A LITTLE FAITH CAPITOL
6	5	MARIAH CAREY MUSIC BOX COLUMBIA
7	6	PINK FLOYD THE DIVISION BELL EMI
8	8	CYNDI LAUPER TWELVE DEADLY CYN...AND THEN SOME EPIC
9	9	WESTERNHAGEN AFFENTHEATER WEA
10	7	PETER GABRIEL SECRET WORLD LIVE REAL WORLD/VIRGIN

BELGIUM (IFPI Belgium/SABAM) 10/4/94

THIS WEEK	LAST WEEK	SINGLES
1	1	EINS ZWEI POLIZEI MO-DO TOP SECRET RECORDS
2	2	HEMELSLAUW WILL TURA TOPKAPI
3	3	LOVE IS ALL AROUND WET WET WET PRECIOUS/POLYGRAM
4	5	7 SECONDS YOUSSOU N' DOUR & NENEH CHERRY COLUMBIA
5	NEW	NO ONE 2 UNLIMITED BYTE RECORDS
6	8	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY EPIC
7	4	I SWEAR ALL-4-ONE ATLANTIC
8	7	BLIJE NOG 1 NACHT WENDY VAN WANTEN JRP
9	NEW	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN
10	NEW	OH LA LA BENNY B CREATORS/BMG
ALBUMS		
1	1	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC/WARNER
2	2	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS/POLYGRAM
3	3	JOE COCKER HAVE A LITTLE FAITH CAPITOL
4	4	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
5	NEW	R.E.M. MONSTER WARNER
6	NEW	ROSH VOISINE COUP DE TETE RCA/BMG
7	6	PETER GABRIEL SECRET WORLD LIVE REAL WORLD/VIRGIN
8	5	MARIAH CAREY MUSIC BOX COLUMBIA
9	9	ERIC CLAPTON FROM THE CRADLE REPRISE
10	8	BORN DEAD BODY COUNT VIRGIN

SWEDEN (GLF) 10/7/94

THIS WEEK	LAST WEEK	SINGLES
1	1	COTTON EYE JOE REDNEX JIVE
2	3	OPPNA DIN DORR TOMMY NILSSON ALPHA
3	2	LOVE IS ALL AROUND WET WET WET FONTANA
4	4	REGULATE WARREN G & NATE DOGG ATLANTIC
5	6	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN ROCKET
6	8	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN
7	5	GODFATHER COOL JAMES & BLACK TEACHER STOCKHOLM
8	NEW	ALWAYS BON JOVI POLYGRAM
9	NEW	MO DO EINS, ZWEI, POLIZEI XN/WARNER
10	NEW	7 SECONDS YOUSSOU N'DOUR & NENEH CHERRY COLUMBIA
ALBUMS		
1	1	R.E.M. MONSTER WARNER
2	3	ERIC CLAPTON FROM THE CRADLE WARNER
3	5	WET WET WET END OF PART ONE (THEIR GREATEST HITS) FONTANA
4	2	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC/WARNER
5	NEW	UNO WIKSTROM SVENNINGSSON MISUNOSISSIPPI RECORD STATION
6	7	HEDNINGARNA TRA SILENCE
7	9	ATOMIC SWING BOSSANOVA SWAP MEET SONET
8	6	NORDMAN NORDMAN SONET
9	8	HANNE BOEL MISTY PARADISE EMI
10	NEW	BO BASPERS ORKESTER PA HOTEL CUPOL

PORTUGAL (Portugal/AFP) 10/4/94

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS 16 TOP WORLD CHARTS 94 VIDISCO
2	3	PEDRO ABRUNHOSA/BANDEMONI VIAGENS POLYDOR
3	9	R.E.M. MONSTER WARNER
4	7	BEAUTIFUL WORLD IN EXISTENCE WEA
5	NEW	GABRIEL O PENSADOR GABRIEL O PENSADOR COLUMBIA
6	8	ERIC CLAPTON FROM THE CRADLE WARNER
7	4	MADREDEUS O ESPIRITO DA PAZ EMI
8	2	VARIOUS DANCE POWER VIDISCO
9	NEW	HAVE A LITTLE FAITH JOE COCKER EMI
10	6	EROS RAMAZZOTTI TUTTE STORIE DDD

NEW ZEALAND (RIANZ) 10/6/94

THIS WEEK	LAST WEEK	SINGLES
1	NEW	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY COLUMBIA
2	1	I'LL MAKE LOVE TO YOU BOYZ II MEN POLYGRAM
3	3	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY SONY
4	3	LOVE IS ALL AROUND WET WET WET POLYGRAM
5	9	HEY NOW (GIRLS JUST WANNA HAVE FUN) CYNDI LAUPER SONY
6	4	REGULATE WARREN G & NATE DOGG WARNER
7	8	GAMES PEOPLE PLAY INNER CIRCLE WARNER
8	NEW	FANTASTIC VOYAGE. COOLIO FESTIVAL
9	5	WHAT'S THE FREQUENCY KENNETH? R.E.M. WARNER
10	NEW	I SWEAR ALL-4-ONE ATLANTIC
ALBUMS		
1	1	SOUNDTRACK THE LION KING SONY
2	2	ERIC CLAPTON FROM THE CRADLE WARNER
3	4	WET WET WET END OF PART ONE (THEIR GREATEST HITS) POLYGRAM
4	3	SMASHING PUMPKINS SIAMESE DREAM VIRGIN
5	5	SUPERGROOVE TRACTION BMG
6	7	CYNDI LAUPER TWELVE DEADLY CYN...AND THEN SOME SONY
7	6	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC/WARNER
8	8	STRAWPEOPLE BROADCAST SONY
9	9	DEEP FOREST WORLD MIX SONY
10	NEW	SUGAR FILE UNDER: EASY LISTENING FESTIVAL

SWITZERLAND (Media Control Switzerland) 10/15/94

THIS WEEK	LAST WEEK	SINGLES
1	1	I SWEAR ALL-4-ONE WARNER
2	3	LOVE IS ALL AROUND WET WET WET POLYGRAM
3	NEW	LET THE DREAM COME TRUE D.J. BOBO FRESH
4	2	7 SECONDS YOUSSOU N'DOUR & NENEH CHERRY COLUMBIA
5	6	SATURDAY NIGHT WHIGFIELD PHONOGRAM
6	NEW	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY COLUMBIA
7	NEW	PRINZI/ SCHANKE DIR ZURI WEST SOUND SERVICE
8	NEW	EINS, ZWEI, POLIZEI MO-DO PHONOGRAM
9	NEW	I'LL MAKE LOVE TO YOU BOYZ II MEN POLYGRAM
10	9	REGULATE WARREN G & NATE DOGG WARNER
ALBUMS		
1	3	ERIC CLAPTON FROM THE CRADLE REPRISE/WARNER
2	1	PATENT OCHSNER GMESS BMG ARIOLA
3	NEW	R.E.M. MONSTER WARNER
4	2	JOE COCKER HAVE A LITTLE FAITH EMI
5	4	ZURI WEST ZURI WEST SOUND SERVICE
6	5	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC/WARNER
7	7	WET WET WET END OF PART ONE (THEIR GREATEST HITS) POLYGRAM
8	6	ALL-4-ONE ALL-4-ONE WARNER
9	8	MARIAH CAREY MUSIC BOX SONY
10	10	BODY COUNT BORN DEAD EMI

FINLAND (Seura/IFPI Finland) 10/2/94

THIS WEEK	LAST WEEK	SINGLES
1	4	COTTON EYE JOE REDNEX JIVE
2	1	VOODOO PEOPLE THE PRODIGY XL
3	3	ROLLERCOASTER THE GRID deCONSTRUCTION
4	10	ALWAYS BON JOVI MERCURY
5	3	LET THE BEAT GO ON DR ALBAN CHEIRON
6	NEW	NO ONE 2 UNLIMITED BYTE
7	NEW	CAN YOU FEEL IT REEL 2 REAL POSITIVA
8	NEW	SHAMPOO TROUBLE EMI
9	5	LOVE IS ALL AROUND WET WET WET PRECIOUS/POLYGRAM
10	NEW	SECRET MADONNA SIRE
ALBUMS		
1	NEW	R.E.M. MONSTER WARNER
2	1	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS/POLYGRAM
3	2	ICE MC ICE'N'GREEN PITCH CONTROL/TEL
4	3	ERIC CLAPTON FROM THE CRADLE REPRISE/WARNER
5	5	CARRERAS/PAVAROTTI/DOMINGO THE 3 TENORS TELDEC/WARNER
6	4	THE PRODIGY MUSIC FOR THE JILTED GENERATION XU/POKO
7	10	BAD RELIGION STRANGER THAN FICTION DRAGNET/SONY
8	7	HELLOWEEN MASTER OF THE RINGS CASTLE/TEL
9	NEW	PATRICIA KASS JE TE DIS'VOUS COLUMBIA
10	6	NEIL YOUNG AND CRAZY HORSE SLEEPS WITH ANGELS REPRISE/WARNER

ARGENTINA (C.A.P.I.F.) 9/94

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	LUIS MIGUEL SEGUNDO ROMANCE WARNER
2	4	CRIS REJUGADISIMOS SONY
3	NEW	CHARLY GARCIA LA HIJA DE LA LAGRIMA SONY
4	NEW	CHRISTIAN EL CAMINO DEL ALMA LEADER
5	5	LUIS MIGUEL ARIES WARNER
6	NEW	AEROSMITH GET A GRIP BMG
7	NEW	SANCHEZ MUJER MARTA POLYGRAM
8	NEW	ROLLING STONES VOODOO LOUNGE EMI
9	NEW	LOS FABULOSOS CADDILACS VASOS VACIOS SONY
10	NEW	VARIOUS EL REY LEON EMI

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

BELGIUM: The unorthodox approach of Antwerp-based **dEUS** goes way beyond the group's strange use of typefaces. Its debut album, "Worst Case Scenario" (Island), is a chaotic jumble of influences—everything from the grunge guitar of **Smashing Pumpkins** to the viola sound of the **Velvet Underground**—and ultimately it's up to the listener to decide whether such music is melodic pop, dance music, or alternative rock. Released last February, the album has sold more than 15,000 copies here and is now set for worldwide release this month. In the U.K., where dEUS played earlier this year, there is a huge buzz about the album. The band's unusual sound kept record labels at bay even after it reached the finals of the HUMO Rock Rally contest in 1992. This achievement was followed by a spell of concerts in Spain, and after the band had released a self-financed maxi-single, "Zea," it was eventually signed by **Renaud Thierry** of **Bang! Records** to a subsidiary, Great American Nute Records. On stage, dEUS combines a strong visual appeal with an unusual sense of adventure; it uses no set list, and much of its show is pure improvisation. The international album release will be supported by tour dates in Europe and the U.S.

MARC MAES

SPAIN: Los Rebeldes may be a bunch of rebels, but they are also sentimental and love birthday parties. And that's just what the recording of the group's new album, "La Noche Es Larga," was—a party with media and friends invited to witness a live recording in a Madrid studio. "We've been together for 15 years and this is our 10th album, so it's a kind of birthday," said saxophonist **Dani Nello**. The concept of live studio performances, launched by MTV, worked well. The event was recorded by Canal+ television, and Los Rebeldes, led by the ebullient **Carlos Segarro**, were joined on some numbers by stars such as **Ketama** singer **Antonio Carmona**, **Jaleo** guitarist **Diego Cortes**, **Los Rodriguez** guitarist **Ariel Roth**, and blues guitarist **Javier Vargas**. Among the songs on the new record are **Procol Harum's** "A Whiter Shade Of Pale" and **Steve Miller's** "Rock'n Me." Los Rebeldes' previous nine albums each sold at least 50,000 copies.

HOWELL LEWELLYN

SOUTH AFRICA: Seven years ago, this country's leading percussionist, an acoustic guitarist, and a bass player from Mozambique formed a group and decided to try the impossible: crack the mainstream market with instrumental pop music that could be vaguely defined as mystical ethnic jazz, but that fitted no pigeonhole. So was born **Tananas**, township slang for "blind drunk," and the music that emerged was one part blues, one part township jive, one part world beat, and the rest utterly undefinable. **Steve Newman** (guitar), **Ian Herman** (drums), and **Gita Baloi** (bass) became the darlings of the campus and jazz circuits, and eventually on the worldwide cultural festival circuit. Last year, they decided to expand their horizons by recruiting **Deepak Ram**, a master of the Indian flutes and tabla, and **Terence Scarr**, a versatile violinist. The renamed **Tananas Orchestra Mundo** played a sensational sellout season at Cape Town's Dock Road Theatre and drew the highest attendance of any act at the Durban International Jazz Festival last year. Now, at last, their eclectic mix of African, Latin, Mozambique, Middle East, and Far East influences has been captured on a new album, simply called "Tananas Orchestra Mundo" (Gallo Music Products). Although it is the group's fourth album, it is the first to be deliberately styled as "world music." In contrast to the popular image of world music as rough and unpolished, the group has created a sophisticated musical blend, and its tour in support of the album's launch this month is not confined to clubs but also takes in theaters across the country.

ARTHUR GOLDSTUCK

JAPAN: Shame About The Name Department: Calling a heavy metal band **Gusty Bombs** may seem an ill-advised career decision. More than compensating for the silly name, however, is the tight, gut-mashing music blasted out by the band, which recently made its major-label debut on Sony Records with "Bang! What?" A year ago at a Tokyo gig, it was obvious the five Bombs would soon graduate from indie status, as they delivered a polished but powerful set that would put metal dinosaurs such as **Guns N' Roses** to shame. What makes **Gusty Bombs** stand out among the plethora of Japanese head-bangers is the funkiness of their music, which is refreshing compared to most heavy metal sludge—Japanese or otherwise. Also, most of their songs are in English, and who's to say whether lines such as "Your fucking honesty/Means your stupidity" are any more vapid than the lyrics of Western metal bands? Last point: The blow-your-speakers-off-the-wall production on "Bang! What?" makes a pleasant change from the wimpy soullessness that has ruined many Japanese rock albums.

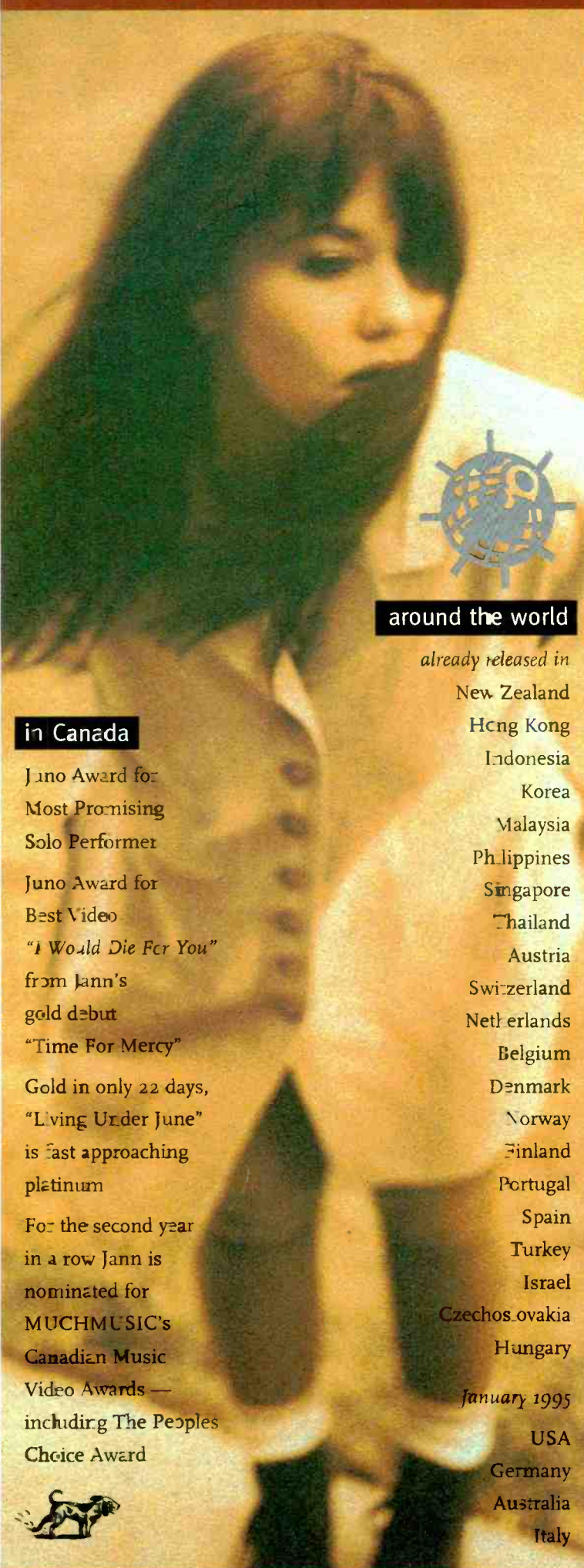
STEVE MCCLURE

U.K.: Moving on from the **Beatnigs** to **Disposable Heroes Of Hiphoprisy**, singer-rapper **Michael Franti** has finally found a more comfortable musical home with his new group, **Spearhead**. The six-piece "soul-based hip-hop" group, which includes vocalist/percussionist **Mary Harris** and backing vocalist/keyboard player **Liane Jamison**, recently concluded a six-date tour here with a show at London's Jazz Cafe. In front of an enthusiastic, sellout crowd, **Spearhead** gave a splendid, funk-driven performance of material from its debut album, "Home" (Capitol), and was joined on one of many encores by **Toofan** from London Records' Brit-Asian rap group **Kaliphz**. The style is somewhere between **Gil Scott-Heron** (check "Crime To Be Broke In America") and **Arrested Development** ("Hole In The Bucket") is thematically similar to AR's "Mr. Wendall", and the accent is more on the social than the political. "I used to write songs against the government, but the government wasn't listening to those songs," says Franti, which is why he now directs his songs much closer to home—to himself and the black community.

KWAKU

JANN ARDEN

living under june



around the world

already released in

- New Zealand
- Hong Kong
- Indonesia
- Korea
- Malaysia
- Philippines
- Singapore
- Thailand
- Austria
- Switzerland
- Netherlands
- Belgium
- Denmark
- Norway
- Finland
- Portugal
- Spain
- Turkey
- Israel
- Czechoslovakia
- Hungary
- January 1995
- USA
- Germany
- Australia
- Italy

in Canada

- Juno Award for Most Promising Solo Performer
- Juno Award for Best Video "I Would Die For You"
- from Jann's gold debut "Time For Mercy"
- Gold in only 22 days, "Living Under June" is fast approaching platinum
- For the second year in a row Jann is nominated for MUCHMUSIC's Canadian Music Video Awards — including The Peoples Choice Award



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Canada

Anne Murray's Best Compiled In 2 Packages EMI Canada Readies Single-Disc, Boxed Retrospectives

BY LARRY LeBLANC

TORONTO—With three new releases due this month in Canada, EMI Canada's Anne Murray is looking for an end to her recent chart hiatus.

A Murray hits package, "The Best... So Far," is being released here Oct. 18, followed by the Christmas collection "Best Of The Season" Oct. 25, and then by the 64-track, three-CD/three-cassette career retrospective "Now & Forever" Nov. 1.

Of the three, only "The Best... So Far" is scheduled for release in the United States, by SBK/EMI. The album, due out Nov. 29 in the U.S., features 19 Murray hits, including "Snowbird," "Danny's Song," "Love Song," "You Won't See Me," and "You Needed Me," as well as a previously unreleased track, "Over You."

Murray parted with Liberty Records Nashville in 1991, and currently is signed to EMI Music Canada, which, as Capitol Records Canada, had first signed her in 1969. Her music is distributed in the U.S. by SBK/EMI, and by EMI worldwide.

The 25-track "Best Of The Season" consists of Murray's two previous seasonal albums, "Christmas Wishes" (1981) and "Anne Murray Christmas" (1988). Additionally, there's the title track of her 1993 album "The Season Will Never Grow Old," previously only available from Hallmark by mail order.

Despite her recent lack of chart success, Murray remains a potent seller. According to Roger Bartel, marketing manager at EMI Music Canada, her 1993 album "Croonin'," which did chart in Canada, sold 180,000 units here. In the U.S., the album was released first by SBK Records, selling 101,000 units, according to SoundScan, and is now being sold on television by Heartland Music.

Leonard Rambeau, president of the singer's management firm, Balmur Ltd. here, says that Murray's 1992 Reader's Digest package, "Greatest Hits And Performances," has chalked up sales of 400,000 units to date in North America. Her Heartland Music TV-advertised package "The Very Best Of Anne Murray" has sold 750,000 units since its release in 1992, he says.

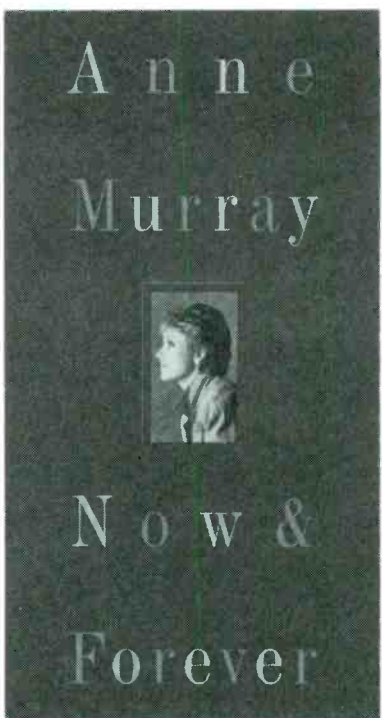
EMI Music Canada is centering its current Murray promotion on the "The Best... So Far" package, with the track "Over You" headed for AC radio. "We're going with some 30-second spots on TV through November and December, which will also include a tag line for the boxed set," says Bartel.

Between 1970, when her single "Snowbird" soared up Billboard's Hot 100, and the emergence of Bryan Adams in the mid-'80s, Murray reigned unrivaled over Canadian pop music. She has received four Grammy awards and 19 Juno awards. In 1993 she was inducted into the Canadian Juno Hall Of

Fame.

Murray's remarkable 29-year career is presented superbly in "Now & Forever." The boxed set includes material from Murray's 29 albums since 1969, as well as studio outtakes, unreleased tracks, and concert performances. Suggested Canadian list price is \$55.98 [Canadian] for CD, \$39.98 for cassette.

Work on the project began last May, when Murray took tapes of her albums with her on vacation in Florida and started jotting down titles. "These songs are my favorites," she says. "I could have put the whole 'Annie' album [from 1972] on. I love that album. The other album I love is 'New Kind of Feeling' [1979]."



Murray gives substantial credit for the scope and remarkable sound quality of "Now & Forever" to Fraser Hill, who compiled, produced, and researched the package. Hill began his career at Eastern Sound as an assistant engineer for Murray's 1978 album "Let's Keep It That Way."

Throughout last summer Hill scoured Capitol Records vaults in Los Angeles and Nashville, and EMI Music Canada vaults here, looking for rare Murray gems. He also roamed through Murray's extensive archives, which provided audio from such 1960s CBC-TV shows as "Singalong Jubilee" and "Sound '68," programs which Murray's husband, Bill Langstroth, produced and directed.

Among the fascinating gems Hill discovered and used were 1964 and 1968 performances of Murray singing the Jarmels' 1961 R&B classic "Little Bit Of Soap," and a 1964 rendition of the Four Lads' 1955 hit "Moments To Remember." " 'Moments To Remember' was a real find," says Murray, who recorded the song for her "Croonin'" album last year. "That song remains one of my favorites."

While many believe that Mur-

ray's career song, "Snowbird," was her first Capitol single, it was actually her third. The song, which reached No. 8 on the Hot 100, first appeared in the U.S. as the B side of another Gene MacLellan-written track, "Bidin' My Time." Capitol Records Canada's then-A&R head, Paul White, figuring Murray could be another Judy Collins, had chosen her folksy version of Eric Anderson's "Thirsty Boots" (which Murray rejected for the boxed set) to be her debut release. After it failed, it was followed in Canada by "Bidin' My Time," which peaked at No. 87 on the RPM Weekly trade chart.

The year "Snowbird" was issued, Canadian radio content regulations took effect, and for over a decade Canada's airwaves were saturated with songs by Murray. As a result, early Murray tunes on the boxed set such as "It Takes Time," "Talk It Over In The Morning," and "Robbie's Song For Jesus," which may be obscure to her fans outside the country, are familiar to all Canadians. "In the U.S., [the boxed set] is going to be a curiosity because, with the exception of 'Snowbird,' my early albums were never really heard there," she says.

Hill's biggest discovery in the vaults was "Over You," which was recorded for the David Foster-produced album "Something To Talk About" in 1986, but was dropped. Although EMI Canada executives sought to release it as a single to boost "The Best... So Far" (it is not included on the boxed set), Murray initially resisted, because it is 8 years old. However, after some overdubs and a mix by producer Steve Churchyard, Murray agreed to its release.

Murray says she can't recall why the song was dropped. "Sometimes things end up in the can, and you wonder later, 'Why wasn't that on there?' It's a decision you make at the time."

Murray, however, can recall why she never came to record the song that gave a title to the "Something To Talk About" album, a song written by her friend Shirley Eikhard. Bonnie Raitt's version reached No. 5 on the Hot 100 in 1991.

"David didn't hear it [as a hit]," she says. "Nor did [producers] Jack White, Keith Diamond, or Kyle Lehning. I had that song in my car for four years, and I'd play it all the time. However, if a producer doesn't hear it, there's no point in you ramming it down their throat."

Murray openly admits to passing over "True Colors," a No. 1 U.S. hit for Cyndi Lauper in 1986, and to turning down Olivia Newton-John's 1974 No. 1 hit, "I Honestly Love You."

"I had 'True Colors' for two years, and I can't blame anyone but myself for not doing it," she says. "I just didn't get around to recording it, and I kick myself. 'I Honestly Love You,' I wouldn't do that song today."

Anderson News To Western Confab: Embrace Change

■ BY ED CHRISTMAN

AMARILLO, Texas—By renaming Western Merchandisers as Anderson Merchandisers at the company's convention here, Anderson News, the new owner, was doing more than changing a name: It was sending a powerful message to the staff that it must embrace change to remain competitive.

In his opening address at the convention, held at the Amarillo Civic Center Sept. 26-Oct. 1, Charlie Anderson, president/CEO of Anderson News, told employees that strong companies have "to be able to move and change directions very quickly . . . This is our life blood."

But in telling staffers to embrace change, Anderson also was advising employees that doing so would help them adjust quicker to the new regime.

Anderson News bought Western Merchandisers in August from Wal-Mart, the giant discount chain. Western Merchandisers had been owned by Wal-Mart for four years, and during that time, it was run by the company's previous owners: the late Sam Marmaduke, who served as chairman, and his son John, who served as president while continuing to run the family's other business, the 95-unit Hastings Books, Music & Video chain. (Next week, Billboard will report on the Hastings convention, which ran concurrently with the Western Merchandisers convention.)

Until the recent acquisition, the two companies shared the same headquarters and much of the same infrastructure.

'SHOCK OF ACQUISITION'

Anderson told Billboard that he realizes that the company's associates had been through a lot in the last three months. "The first thing is the shock of the acquisition," he said. "Then the second shock [was that] we made some changes in management, bringing in three of our people, including Bill Lardie as president to run the company."

(Anderson News also installed Steve McClanahan as VP/finance and John Styron as director of purchasing.)

But he pointed out that the "acquisition doubled the size of our company." With that kind of stake at risk, "you have to have some of your management in there," he added. "Also, we want some of our culture instilled in the company."

Following those two changes, Merchandisers associates arrived at the convention and were confronted with yet another shock factor: the renaming of the company. In explaining the decision, Anderson said, "We always put our necks and reputations on the line. We knew that we would eventually change the name, so we wanted to do it when we could look our people in the eye. The convention was the place where we could do that." Also, the name change told staffers "to be flexible to new ideas and leadership."

On the other hand, Anderson News has made 35 acquisitions along the way to its current status. With that kind of experience, Anderson News' management is used to encountering associates that are loyal to the old regime.

"We find that if companies have loyal associates, it is difficult in the beginning

when Anderson News starts to take over the company," he said. "But we are glad when we have some difficulty," because that usually means that Anderson News is buying a company whose employees feel very strongly about their jobs. Those employees often become some of Anderson's best people.

Anderson News has experience in this area. Through acquisitions (including Western Merchandisers), it has grown from a single newsstand in Knoxville, Tenn., 77 years ago into a nationwide company with 3,200 employees. Although Anderson declined to reveal revenues, Billboard estimates that the company's annual sales volume, combined with Anderson Merchandisers, will top the \$1 billion mark on an annual basis. Prior to the acquisition, Anderson News was growing at 20%-25% rate, he said.

Besides Wal-Mart, Anderson News' primary customers are supermarkets, drug stores, and convenience stores. In those stores, the company supplies magazines, periodicals, and books.

In 1990, Harold Anderson, Charlie's brother, brought the company into the collectible-card and comic-book businesses. Today the company claims to be the largest distributor in both product lines.

"We took a basic item, baseball cards and other sports cards, and we grew the business," Anderson said. "We bought from the manufacturer and repackaged them to get rookie sets and whole teams' sets." That is now a very successful business for Anderson News.

Also, the company operates as a distributor and repackager of fireworks, with brother Terry Anderson overseeing that operation.

Along the way, Anderson News has divested some businesses. For instance, during his opening address Anderson spoke to employees of the trauma of separating Hastings Books, Music & Video from Western Merchandisers. "We understand what you are going through," he said. "One of our former businesses, Books-A-Million, is now the fourth-largest book chain in the country. At one time we were under the same roof, but it became obvious we needed to split." That company went its separate way under Clyde Anderson, Charlie's brother.

Although Anderson News has made some 35 acquisitions in piecing together its national presence in the magazine business, the Merchandisers acquisition is by far the largest.

"When you buy a company, you always look for surprises" that you didn't find in the due diligence stage of the deal, he said. "So I usually spend the first few months after an acquisition looking for negatives. With [Western Merchandisers], there are no negatives."

The day before he made that comment to Billboard, vendors had the opportunity to find out if the acquisition will result in any negatives for them. In an hourlong question-and-answer session with Anderson and Lardie, the vendors appeared to like what they were hearing about how the acquisition might affect them.

The first question asked by a vendor was whether Anderson News planned on relocating Anderson Merchandisers.

"We like this town," Anderson replied. "Anderson News has 18 distribution centers in 48 states. We cluster our associates in different states. We are comfortable with it."

On the possibility of merging the Anderson News sales force with that of Western Merchandisers, he pointed out that both companies were profitable, so there was no immediate pressure to consider that. But he added that "the most important aspect that Western has is the field force."

However, Anderson sees "certain applications that we want to merge together. We want to communicate to our customers as one company." Currently, that would mainly apply to Wal-Mart, which is serviced by both Anderson News and Anderson Merchandisers.

In the interview, he said there are

certain system applications that also can be merged. "Fortunately, we both use IBM hardware," he said.

Overall, Anderson told the vendors, "We like the way Western Merchandisers does things. We hope to add value at the point of sale."

Anderson, of course, acknowledged that Anderson Merchandisers' main concern would be to keep pace with the growth of its primary customer, Wal-Mart. "We have to run just as fast as they can," he said. "Anytime you hook into a rising star, you have to be able to keep up."

Anderson currently services 1,400 Wal-Marts, and the chain is growing at a rate of 200 stores a year. In addition to the new growth in the regions covered by Anderson Merchandisers, the company is taking over the racking of

about four stores a week from Handleman Co., the other rackjobber servicing Wal-Mart. But "Wal-Mart has assured us that our competitor will maintain a certain amount of stores to keep us on our toes," he said.

In the interview, Anderson told Billboard that Anderson News' existing relationship with Wal-Mart was crucial in its acquisition of Western Merchandisers. "We know what it takes to be a Wal-Mart supplier," he said. "We are a relationship business. If we felt we needed a contract for one year or 25 years, we would not have bought the company."

He also said that he hopes to exploit both businesses to get an even bigger presence in Wal-Mart stores. "We want it all with Wal-Mart," he said. "Now,

(Continued on page 60)

BIBLIOTECH

Audiobooks Get Their Own Niche Stores

Retailers Struggle, But Remain Committed To Format

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Long treated as a secondary product relegated to a back corner of a bookstore, audiobooks have begun to get a place of their own: audio-only bookstores, where audiobooks take center stage.

Exactly how many of these stores exist today is a topic of debate. The Audio Publishers Assn. has counted 135 stores, of which 90 have opened within the last two years. However, store owners say that list has not been adjusted for name changes and numerous store closings. Retailers disagree on the true number of audio-only stores currently



At Boston Audiobooks, a "human bookworm" entertains customers.



Houston's Booktronics uses billboards to attract commuters to the idea of audiobooks.

in operation, but most put the number somewhere between 75 and 100.

What *does* seem clear is that in the past five years, numerous audiobook-only stores have opened, and many have closed. Nine of the 12 audiobook retailers surveyed for this article were launched since 1992. And with the APA reporting annual audiobook revenues of \$1.2 billion-1.4 billion, more entrepreneurs are likely to get into the business in the future.

"There has been good growth in the industry, and I think there's a misconception in people's minds that it's a good, profitable business to get into quickly," says Dan Savage of Talking Tapes in Denver, which opened in the mid-'80s. "When I started, I had a plan of 15 stores in five years, but here I am with just the one store. It's been a long, hard struggle."

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The Skinny On Album Sales; Pearl Jam Poses 'Dilemma'

COUNTING ON SALES: Last week, Track reported that music manufacturers continue to release albums by the truckload, with about 4,600 coming out in the first half of this year, according to New York-based MUZE. Now here are some more interesting numbers for you.

Between the advent of SoundScan in 1991 and the end of 1993, the company tracked 90,347 albums that sold at least one copy apiece.

Of that total, only 554 albums sold more than 500,000 units each. A quick look tells you that comes out to less than 1%—0.6%, to be precise. Of those 554 albums, 230 have sold more than a million units, while 324 have sold between 500,000 units and 999,999 units.

The other 99.4% of albums tracked by SoundScan have sold fewer than 500,000 units. Of them, 37,715 albums, or 41.7%, sold between 1,000 and 500,000 units. And get this: A whopping 52,078 albums, or 57.7%, each sold fewer than 1,000 units.

When you get done mulling over those numbers, chew on this for a while: The 554 albums that sold more than 500,000 units accounted for 43% of all album purchases, according to SoundScan CEO Mike Fine.

The MUZE numbers and SoundScan data confirm what Track wrote about in the May 7 issue, and what chain buyers have been saying all along: Music manufacturers are releasing way too many albums, most of which haven't got a snowball's chance in hell of generating anything in the way of serious numbers. And since the labels seem unable to exercise any restraint, retailers are searching for ways to handle the dilemma on their own.

One head of purchasing at a major chain told Track recently, "I don't want to spend 45% of my time on product that will only account for 5% of my business." That chain has implemented steps that could cut down on the amount of product pitched to its buyers.

SPEAKING OF dilemmas, buyers are wondering how they should buy the Pearl Jam "Vitalogy" album now that it has been moved back to a Dec. 6 release date. While retail in general is happy to have what will likely be one of the strongest-selling albums of the holiday season, the new release date, pushed back from Nov. 22, turns the album into a "buyer's nightmare," according to the buyer at a midsized chain. Generally, buying a new album is difficult because the buyer wants to maximize the buy-in discount without going overboard and getting stuck with too many copies, resulting in returns penalties. But the Dec. 6 date adds a new dimension to the problem.

Low Garrett, VP of purchasing

and merchandising at the 400-unit Camelot Music in North Canton, Ohio, says, "You have to buy it right the first time, because you know you are not going to get it back in before Christmas." Adds the buyer at the midsized chain, "If you buy it light, you can be sitting through the heart of Christmas with it out of stock. If you pound it in there and it doesn't sell, in January my boss will be asking me why the hell I bought so many."

Danny Yarbrough, president of Sony Music Distribution, sympathizes with the retailers' plight. "Any time something comes up this late in the [holiday selling season], it is a dilemma on both sides," for the account base and the manufacturer.

He says that the release date has been pushed back because of packaging. The album will come in a special digipak, he says. Due to

the special packaging, Sony needs more lead time to manufacture it, so it pushed up the solicitation period to the week of Oct. 10, eight weeks in front of the release instead of the normal 4-5 week period, with a cut-off date for taking orders at the end of the month.

Yarbrough says that despite the uncertainty among buyers, Sony Music Distribution expects to go out the door with 2 million units on the Pearl Jam album. He says that the group's last album holds the SoundScan record for first-week sales, tallying more than 900,000 units.

Retailers say they are happy that someone over at Epic resisted the urge to set the CD at a \$17.98 list price, the current level for superstar releases. Keeping the CD at the \$16.98 level is consistent with the band's stance on concert ticket pricing.

EPIC MAY be fortunate to have the Pearl Jam album coming out this year, but the other big album the label wanted to have in stores for the holiday selling season, the Michael Jackson "History" album, has been shelved until the first quarter of 1995. According to Melani Rogers, VP of publicity at Epic, Jackson is still working on the album.

KEEP THE STORES ROLLING: HMV dropped Track a press release to report that the chain will open three more stores before the end of 1994. Those stores will be in Avon, Conn., Washington, D.C., and Atlanta. With the store the chain opened last month in Boston's Downtown Crossing area, HMV will finish the year with eight U.S. stores. In early 1995, HMV will open two more superstores in New York, on Fifth Avenue near 46th Street and in Herald Square.

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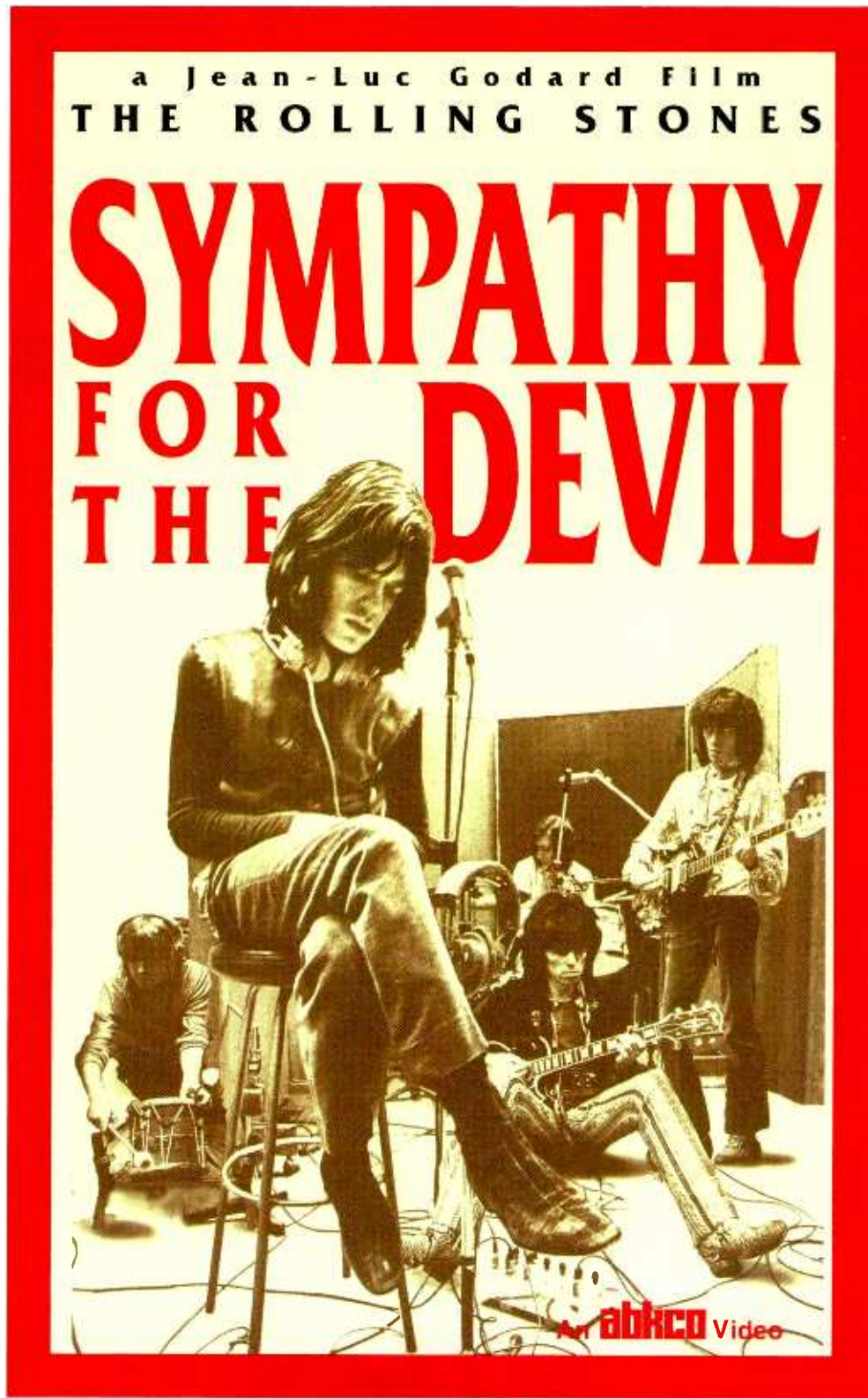
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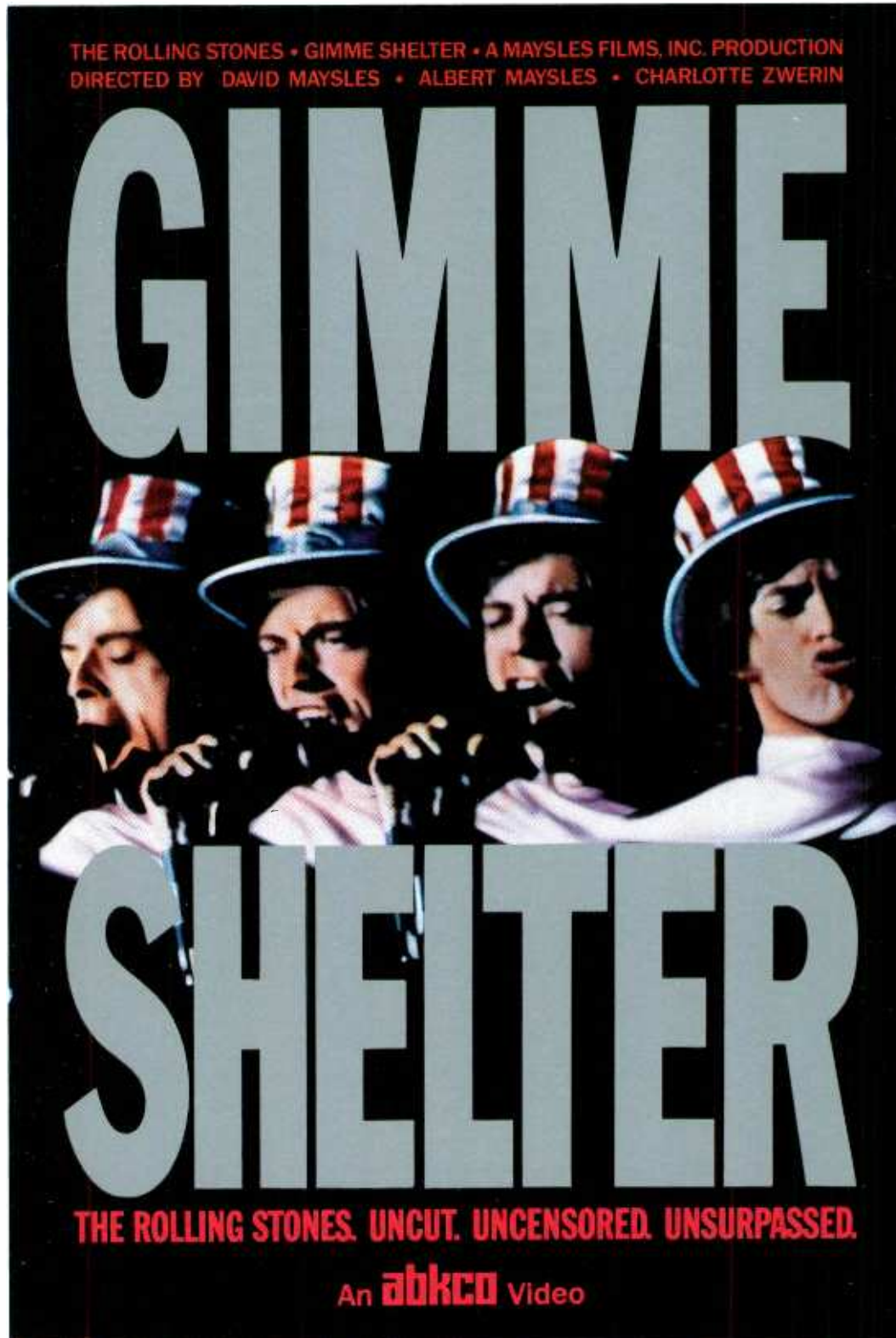
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SPECIALTY RETAILERS HEAR FUTURE IN AUDIOBOOKS

(Continued from page 55)

Urban stores are often freestanding and located in shopping districts or upscale business districts, which get a big lunchtime crowd. Heller's Audiobooks, a three-store New York chain, exemplifies the type of locations audio stores look for: the first store is in the Wall Street area and sees a lot of business types; a second store, in Long Island, targets morning commuters; and the newly opened third store is in Rocke-

feller Center, targeting tourists and entertainment seekers.

Convenience, accessibility, and parking are big factors (hence the advantage of strip centers). Visibility is also important, and many stores, such as Multimedia Books in Los Angeles, choose to locate near the intersection of major freeways. Ed Richards notes that his Best Seller Audiobooks store is on one of Scottsdale's most heavily traveled

roads: "To get anywhere in the city, you'd eventually have to pass by my store."

Competition is not a problem, because there are so few audio-only stores. Bookstores and libraries generally offer only 250-500 audio titles, compared to an audio-only store, which typically offers 4,000-8,000.

The biggest problem facing audiobook stores is lack of consumer awareness of the product. In fact, stores say that while they wouldn't want a competitor right next door, they would welcome more audiobook retailers in general. "The market really needs to grow," says Alan Livingston of Houston's Booktronics. "We need companies like Rezound putting audiobooks in video stores; we need Border's and Barnes & Noble promoting more audio—because then more people will get into it, and once they're into it, they'll be looking for a store like ours that specializes." Indeed, Paul Rush says that he intentionally seeks out strip centers with bookstores when choosing new locations for his Texas-based Earful Of Books chain.

The stores that have done well begin with a good location and diverse title selection, and maximize those advantages with lots of customer service and heavy self-promotion. Some advertise on talk radio or in local newspapers; others use direct mail, sending out monthly newsletters and coupons. Billboards and bench ads are popular: "It's a form of advertising that's up 24 hours a day, and that people pass by every day," says Charles Hemingway of Multimedia Books in Los Angeles.

Audio retailers also work hard to create a welcoming and distinctive atmosphere. At Boston Audiobooks, numerous in-store activities are the key. Each month the store offers a seminar, with audiobook authors speaking on topics ranging from stress relief and finding love to reincarnation. "Every time we have a seminar, it gets new people into the store," says owner Debbie Cool De Ramos. Poetry readings and children's storytelling hours are also frequent, and recently the store held a singles party at which attendees wore the J-card of their favorite audiobooks. "It's a great ice-breaker," says De Ramos. In the fall, customers are often greeted with hot apple cider, cinnamon sticks, and homemade cookies. Boston Audiobooks also has its own costumed character, a "human bookworm" who visits children's wards in hospitals and gives out balloons.

Likewise, customers at Albert's Audiobooks in Agoura Hills, Calif., always stop to pet Albert, the Rottweiler dog

ANDERSON NEWS

(Continued from page 55)

our magazines are in one area, our collectible cards are in another, and music and video is somewhere else. We hope to have it all together in one area inside Wal-Mart," to create a multimedia department similar to the trend at retail with Hastings Books, Music & Video, Media Play, and Tower Records & Video.

In the meantime, Lardie told vendors that Anderson Merchandisers wants to have a good partnership with them, so that both the company and the vendors can enjoy growth and profits.

of owner Amy Bell. "People love him. He's an attraction," says Bell. Albert's face is the store's logo, and in advertising the store, Bell uses whimsical pictures of Albert listening to audiobooks in different settings (in a car, on a treadmill, etc.). The store has hosted author signings, and recently celebrated its first anniversary with a party and an appearance by Barney.

Along with atmosphere, customer service is vital to a store's success. Store owners know their customers by name and remember their preferences, offering suggestions of other titles they might enjoy. At Bookears in Atlanta, owner Suzanne Simkin has a computer system that keeps track of what people rent. "That way, we can tell them that the next book in the series is out, or that an author they like has a new one coming out. It's a very user-friendly environment, from the customer's perspective," says Simkin.

"People really want service," says Bell. "You have to hand-sell. You can't just sit at the counter and ring people up."

"It's also important to be honest with people," says Jenny David of Audio Book Buffs in Columbus, Ohio. "I'll say, 'Well, you might like that author, but the reader sucks.' Customers trust my ability to recommend good audios."

Some stores, such as Houston's Booktronics and L.A.'s Multimedia Books, offer listening posts, but most audio retailers cannot afford such sophisticated equipment. Instead, they allow customers to preview audios on Walkmans. Earful Of Books has an entire "listening area" with big, comfortable couches, Walkmans, and a fish tank. Albert's Audiobooks has a boombox for previews. Some of the stores also play audiobooks over the in-store speaker system.

Roberts Audiobooks in Long Beach, Calif., plans to tap into the phone-sam-

pling service offered by David Knight of 24-Hour Talking Book Directory in Sherman Oaks, Calif. Via a phone number, consumers can browse through audiobook titles, listen to authors talking about their books, and hear samples of the audios. Publishers pay a monthly fee ranging from \$100-\$200 per title; generally there are about 200 titles in the system, says Knight. The service is advertised with flyers in bookstores, libraries, and malls, with weekly ads in Publisher's Weekly, and via radio stations. The company now offers a service whereby stores can have a phone set up in-store to tap directly into the system for customer previews.

Stores also differentiate themselves with product selection. Best Seller Audiobooks in Scottsdale is a 7,000-square-foot superstore offering a staggering 25,000 titles. The store has a dozen employees and sends out a direct-mail catalog to 35,000 customers each month. The store launched in 1988 and has set up a system whereby investors can open their own Best Seller Audiobooks franchise for a minimum investment of \$125,000. So far there are 12 franchises in St. Louis and Kansas City, Mo., and Best Seller has also acted as a consultant to independent stores in Texas and California.

Booktronics in Houston takes a futuristic approach by stocking CD-ROM and other interactive media, in addition to audiobooks. "We're not an audio bookstore or a CD-ROM store," says owner Alan Livingston. "We're a 'paperless bookstore'—it's the premise of products based on books, but not printed on paper. Six months from now, there may be a lot of other products or media carrying book-based information."

Booktronics is 5,600 square feet, carrying 8,000 audiobook titles and 1,200 CD-ROM titles. The store has three

(Continued on page 62)

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Indie Store Thrives In Chain-Wary Massachusetts Town

BY SARI BOTTON

GREENFIELD, Mass.—Wal-Mart may appear to be just about everywhere, but the otherwise pervasive retailer is clearly not welcome in Greenfield, Mass.

Last year, the people in this quiet, mainly blue-collar town voted down a zoning change that would have allowed the mass merchant to open its doors here. By doing so, they showed a surprising preference for independent stores in separate categories, and a resistance to cultural homogenization.

"This is a town that is very supportive of local businesses," says Anne Bidner, an owner of About Music, the town's only independent music merchant, a small store chock-full of musical variety and decorated with antique radios that are for sale. "They make a real effort to shop the local businesses, and the stores make an effort to serve them."

Of all the towns in the Pioneer Valley region of western Massachusetts, a rural area sprinkled with college and preparatory school campuses, Greenfield is one of the least

bustling. But Bidner and Jay Barnard, her partner in the 4-year-old, 1,000-square-foot store, don't seem to mind.

"The town is small, but it has been great to us," Bidner says. "Our business has grown by at least 25% each year. We could have opened up in Amherst or Northampton, but those towns each already had three or four record stores." She projects that sales will be more than \$500,000 by year's end, and notes that computerizing the inventory and expanding into the 1,000-square-foot space next door are strong possibilities.

Bidner and Barnard met at an Amherst music store called Al-Bums, where they both worked before they opened About Music. "I was finishing up a mechanical engineering degree at U-Mass and working as a DJ at a couple of radio stations, and I wanted to make some extra money," Bidner says. "I thought that because of my music background, a record store would be a good place for me. It had never occurred to me to get involved on the business side, but at Al-Bums, I started getting involved in the or-

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dering."

Barnard came to Al-Bums after many years in the apparel business, as the owner of a discount store. "I've always been an off-price retailer, whether I've been selling clothes or records," he says. "After a while, I realized I enjoyed music more, and so I went to work in a record store."

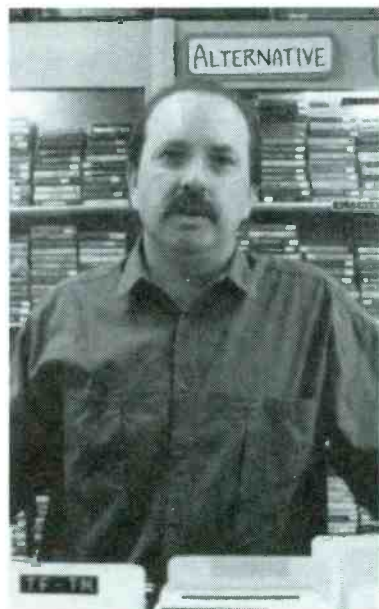
They chose Greenfield for their own store because it was just about a 20-minute drive from Bidner's South Deerfield home and 35 minutes from Barnard's Belchertown residence, and because the town had not been saturated by other merchants.

"There was just this one small chain store that wasn't filling the town's needs," Bidner says, noting that that store remains in business, just a few doors down Main Street. "We've more or less filled a gap that they weren't taking care of."

The gap she refers to includes presenting a wide variety of artists in a broad range of formats, fulfilling special orders quickly, and offering discounts.

It's the special attention to special ordering that really sets the store apart. "We try to respond very quickly to special orders, getting things in here in a day or two," Bidner says. "We have built a reputation for being very prompt and getting hold of much more product than we could ever fit here in the store. We order every day, we go to the little distributors for more obscure labels, and we use a variety of one-stops to make sure we find what our customers are looking for."

Customers never have to leave a deposit for their requests, which Bidner says is part of her store's effort to hold up against its real competition: record clubs.



Jay Barnard is co-owner of About Music, a record retailer in Greenfield, Mass. (Photo: Sari Botton)

"We try to make it as if people are doing mail-order with us," she says. "Our competition is never going to be a Tower Records a few miles away; it's mail-order businesses."

But even the clubs don't completely intimidate the small-town retailer. "People will never cut out shopping, because shopping is entertainment," Bidner says. "Half the

people who come into our store don't know what they're looking for, and many of them walk out with something new that they wouldn't have found through their record club."

Ironically, many of the used CDs that About Music carries come from record club purchases. "I personally have bought however-many CDs

(Continued on next page)

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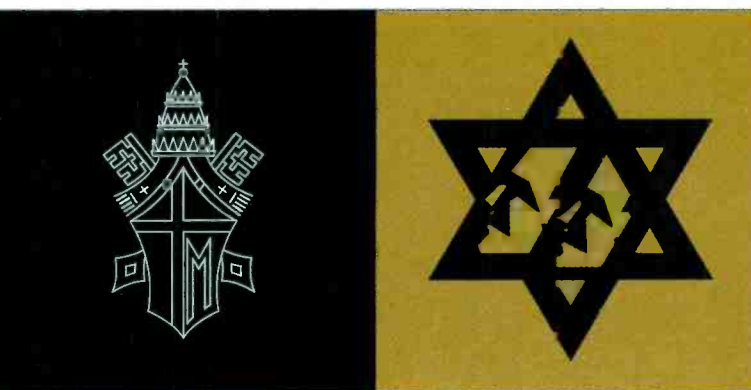
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DNA, Valley Move Ahead With Joint Venture Also, Good Timing Lands Black Watch At Zero Hour

DOUBLE HELIX: It's been about a year since Distribution North America in Cambridge, Mass., and Valley Record Distributors in Woodland, Calif., announced what they call their "unusual partnership," so DI thought it was time to check in with both parties for an update.

Just for starters, Valley proprietor **Barney Cohen** notes that the joint venture between Valley and DNA was officially filed the first week in September. "It's legally a partnership in the state of Delaware," Cohen says. The venture is owned 50-50 by Valley and Rounder principals **Marian Leighton Levy**, **Bill Nowlin**, and **Ken Irwin**, with profits split down the middle.

Operationally, things shape up the same way. "We split the work up entirely in half," Cohen says, with Valley in charge of physical operations and DNA focusing on sales, marketing, and developing new customers.

The first major move in centralizing physical operations in California will be the conversion of DNA's Cambridge warehouse facilities. DNA GM **Duncan Browne** says, "We're going to use one warehouse for the [Rounder] label, and the other warehouse we are going to basically convert to office space."

Cohen says that for the future, the emphasis will be on developing DNA—which sells 400 labels, 50 of which are exclusive to the company—as a deep-catalog supplier for retail outlets.

"With every customer, we're going to craft a program that makes sense," Cohen says. "I see tremendous potential for selling more product."

Covering more territory will be critical to building that business. Browne, noting that DNA currently employs 17 field sales personnel and four telephone salesmen, adds, "There's three or four more field sales positions we're going to fill, and one more telephone

sales person."

The company recently added sales staffers in the Philadelphia and Ohio Valley areas.

In one upcoming development, the DNA sales force will soon go into the field armed with laptop computers that will allow instantaneous order entry, inventory checking, and E-mail readouts. "It should tighten up communications and improve the salesmen's ability to tighten up the inventory," Browne says. Adds Cohen, "It'll be like having our terminal in a cus-



by Chris Morris

tomers' store."

DNA has also hired two new national marketing directors: **Connie Kirch**, previously with Antone's Records in Austin, Texas, and **Jessica Smyser**, former senior buyer/merchandising coordinator at Bose Express Music.

Among other immediate aims of the DNA/Valley alliance is adding some established indie labels to its list of distributed product.

"We hope to add quite a few labels," Cohen says. "We like to give our salesmen a big bag of labels to sell."

Cohen would not float any specific names. "You could come up with a short list . . . There's a list of five. I believe three of those five will be represented by DNA within the next six months, some of them exclusively."

Surprisingly, neither Cohen nor Browne says that DNA is set to rep Rounder yet, despite the fact that the distributor and the label are controlled by the same owners. A source had previously posited this move as a *fait accompli* (Billboard, Aug. 13).

"This is [Rounder's] decision to make," Cohen says. "It's a question mark; it's not a done deal."

Browne only says, "My short-term goal is to build a distribution company that could fulfill the needs of a label like Rounder."

Perhaps Rounder's ultimate destination will be more certain when the National Assn. of Recording Merchandisers' wholesalers conference convenes on Friday (21).

FLAG WAVING: If there's one thing the L.A. band **the Black Watch** knows something about, it's independent labels.

The group's album "Amphetamines," originally on Goleta, Calif.-based Gotta Go Records, has just been re-released by the new New York-based indie Zero Hour Records. Before that, the band released an album on the Southern California indie Dr. Dream, and issued an LP and EP on its own imprint, eskimo.

The band started making its own records in the late '80s as an alternative to the humbling process of trying to get signed to a major, says guitar-

ist/vocalist **John Fredrick**.

"I had some spare cash from teaching [English at the University of California in Santa Barbara], and I thought, 'God, I might as well [put out a self-made album], instead of going through the humiliation of sending out a million tapes and having people who've listened to the first song halfway through give you career guidance or whatnot. I thought that was the most D.I.Y. thing to do.'"

The band then put out one album on Dr. Dream, "flowering," which captured the Black Watch's adept writing and the brisk interplay of Fredrick's guitar and co-lead vocalist **J'Anna Jacoby's** violin and viola work. Then a new angel, Gotta Go, arrived; the company was started by former Chameleon Records staffer **Craig Costigan**.

"He started the label essentially in the hope that he could help us as much as he could," Fredrick says.

A friend of Fredrick's at Zero Hour brought a copy of "Amphetamines" to the attention of the label, and the album found itself with a new home.

With the band's stirring music now available to more listeners than ever before, Fredrick may soon abandon his job in a bookstore (he quit teaching last year, "when a kid bounced a Superball into my eye"), and Jacoby may depart her job with an L.A. consulting firm ("She's in effect been bankrolling the band," Fredrick says).

A new record is on the band's mind. "We just finished doing a sort of trashy cover of **Gordon Lightfoot's** 'If You Could Read My Mind,'" Fredrick says. "I hope he's not upset. I think Zero Hour is going to release it later in the year, as something in tandem with the tour."

The Black Watch, which has made the rounds of the music conventions this year, is set to begin a six-week national tour Nov. 1.



About Music is the only independent music retailer in the blue-collar Pioneer Valley town of Greenfield, Mass. (Photo: Sari Botton)

INDIE STORE THRIVES IN MASSACHUSETTS TOWN

(Continued from preceding page)

you had to buy for a penny, and then brought them in here to re-sell, and I know a lot of our customers do the same," Bidner says.

When the store first opened, it didn't have much of a used-merchandise business, because many of the people in the working-class area didn't have CD players. "We had to do a lot of work educating our customers, especially about used CDs," Bidner says. "But now that's a big part of our business." She says used CDs and vinyl make up about 30% of the inventory.

The clientele also has taught the store's owners and six employees a thing or two—for example, about country music, for which there is a great demand in the region.

The most popular category at About Music is album alternative, leaning heavily toward singer/songwriters such as **Shawn Colvin** and **Mary Chapin Carpenter**. "A local radio station, WRSI, influences our sales in that category," Bidner says. Pop and alternative rock account for about 35% of the store's approximately 30,000 titles.

The proximity of four preparatory schools accounts for a small demand for music from fan-friendly groups like the **Dave Matthews Band** and the **Samples**. "Deerfield Academy has a huge Samples following, and they even made a live recording of a show there," Bidner says. "It's sort of like having a college-town clientele. The kids all start the semester with lots of money to spend, and then it tapers off."

The owners' personal tastes are also reflected in the mix, although Bidner says listening to music all day in the store and on the radio show she had until a year ago has spoiled her taste for music. "Now, I just want to hear quiet," she says. Her favorite kind of music is alternative rock (bands like the **Tall Dwarfs**), a genre that accounts for about 10% of titles (and sales). **Barnard's** preferences, blues and R&B, make up about 15%.

The remainder is about evenly divided among genres such as world beat, jazz, country, and classical—the latter of which is preferred on cassette, since most of the people in the area use cassette players.

SPECIALTY DEALERS HEAR FUTURE IN AUDIOBOOKS

(Continued from page 60)

computers and constantly demonstrates CD-ROM titles.

Multimedia Books in Los Angeles and Jimmy B's in Hawthorne, Calif., also carry selections of CD-ROM titles.

All of the stores both rent and sell audiobooks, but most specialize in one or the other, modeling themselves after bookstores or video stores. Rental prices are generally \$1-\$1.50 a day, with discounts for weekly rentals. Sales prices depend on the length of the title; a typical three-hour abridgement lists for \$15.95. Many stores offer discounts along the lines of E.A.R. Books in Atlanta's "rent 5, get one free" policy, or Earful Of Books' 20% discount on the purchase of New York Times bestsellers.

Interestingly, retailers have found that budget-priced audio product does not sell well in audio-only stores. Unlike a mass-merchant shopper, who is looking for bargains and impulse buys, audiobook customers tend to be more concerned with perceived high quality than with price. Shoplifting is not a problem, because the customers are generally in the upper-income bracket.

The best-selling titles are, not sur-

prisingly, best-selling book titles, followed by self-help, business, mystery, and general fiction. Stores generally buy some titles direct from the publishers, others from distributors like Ingram and Baker & Taylor.

When it comes to abridged works versus unabridged, retailers find that customers fall firmly into two camps. "You have people who refuse to listen unless it's unabridged; they feel insulted by abridged, that they're not getting the full story. Then you have people who say, 'I don't want anything longer than four tapes; that's how long my commute is each week, and I want to read one book a week,'" says Booktronics' Livingston. "A lot of people don't have time for a 10-cassette book; it just can't hold their interest. It really depends on whether people are listening purely for the sake of listening, or if they're using it to pass the time while they're doing something else, like gardening or housework."

Asked what changes they would like to see from publishers, stores overwhelmingly asked for more in-store promotional material and widespread advertising. (However, some stores

commended Time Warner Audiobooks, Harper Audiobooks, Dove, BDD Audio, and Simon & Schuster, which they say have recently begun to provide more promotional items.) Publishers also should include a mention of the audiobook when they promote or advertise a new hardcover or paperback release. Some stores also complained of delays in shipping orders and difficulty in getting order mistakes fixed.

Ed Richards of Best Seller Audiobooks adds that "many publishers give us a hard time about rental. They're a little less hostile than they used to be, but even today a lot of them won't come around. To this day, Brilliance puts a notice on its tapes saying, 'This product is not to be rented.' It's like the way the studios acted in the early days of video."

Additionally, stores say the Audio Publishers Assn. should embark on a consumer-awareness campaign to promote audiobooks. And the audio retailers themselves should form a trade group to address their own issues, either as a division of the APA or as a separate association.

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THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		*** No. 1 ***		
1	2	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE 4 weeks at No. 1	57
2	1	BOB MARLEY AND THE WAILERS ▲ ⁵ TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	168
3	5	BEASTIE BOYS ▲ ⁵ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	111
4	6	EAGLES ▲ ¹⁴ ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	179
5	3	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	178
6	7	JOURNEY ▲ ⁷ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	179
7	12	PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	179
8	8	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	179
9	10	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	156
10	19	NIRVANA SUB POP 34* (8.98/14.98)	BLEACH	27
11	4	ELTON JOHN ▲ ¹⁰ POLYDOR 512532*/A&M (7.98/11.98)	GREATEST HITS	169
12	9	ERIC CLAPTON ▲ ³ POLYDOR 825382*/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	179
13	14	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	177
14	13	AEROSMITH ▲ ⁶ COLUMBIA 36865 (7.98 EQ/11.98)	GREATEST HITS	176
15	16	METALLICA ▲ ⁷ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	170
16	11	JAMES TAYLOR ▲ ⁷ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	179
17	20	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	133
18	24	EAGLES ▲ ¹⁰ ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	85
19	17	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1	88
20	23	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	173
21	15	THE DOORS ▲ ² ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	165
22	21	EAGLES ▲ ⁸ ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	177
23	25	GREEN DAY LOOKOUT 46* (7.98/10.98)	KERPLUNK	4
24	28	GREEN DAY LOOKOUT 22* (7.98/10.98)	39/SMOOTH	3
25	27	METALLICA ▲ ² MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	162
26	26	YANNI ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	35
27	29	METALLICA ▲ ³ ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	161
28	18	ROLLING STONES ▲ ⁶ ABKCO 6667 (15.98/31.98)	HOT ROCKS	14
29	22	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	179
30	31	FLEETWOOD MAC ▲ ³ WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	152
31	40	VARIOUS ARTISTS WALT DISNEY 60605 (6.98/11.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	3
32	38	ORIGINAL LONDON CAST ▲ ³ POLYDOR 83173/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA	54
33	39	BONNIE RAITT ▲ ⁵ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	34
34	36	MELISSA ETHERIDGE ▲ ISLAND 90875 (8.98/16.98)	MELISSA ETHERIDGE	9
35	32	YANNI ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	28
36	37	CHICAGO ▲ ² REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	165
37	34	MEAT LOAF ▲ ¹² CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL	179
38	33	U2 ▲ ⁵ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	143
39	41	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNRYD'S INNRYDS	62
40	30	GRATEFUL DEAD ▲ ² WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	87
41	—	WAR ● AVENUE 70072/RHINO (7.98/11.98)	THE BEST OF WAR & MORE	7
42	49	AEROSMITH ▲ ³ Geffen 40329 (7.98/12.98)	PERMANENT VACATION	32
43	42	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	57
44	35	ELTON JOHN ▲ MCA 10693 (7.98/12.98)	GREATEST HITS 1976-1986	56
45	50	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129/AG (10.98/15.98)	LED ZEPPELIN IV	153
46	43	AEROSMITH ▲ ⁴ Geffen 24254 (7.98/12.98)	PUMP	10
47	44	PINK FLOYD ▲ ⁴ COLUMBIA 33453 (10.98 EQ/16.98)	WISH YOU WERE HERE	29
48	—	NEIL YOUNG ▲ ⁴ WARNER BROS. 2277 (7.98/11.98)	HARVEST	15
49	—	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (9.98/15.98)	GREASE	2
50	—	GUNS N' ROSES ▲ ¹⁰ Geffen 24148 (10.98/15.98)	APPETITE FOR DESTRUCTION	160

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.

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10/30/94	ST. LOUIS, MO	MISSISSIPPI NIGHTS
11/01/94	MINNEAPOLIS, MN	FIRST AVENUE
11/02/94	MINNEAPOLIS, MN	FIRST AVENUE
11/03/94	MILWAUKEE, WI	RAVE AT EAGLES
11/04/94	CHICAGO, IL	ARAGON BALLROOM
11/05/94	DETROIT, MI	ST. ANDREWS HALL
11/07/94	CLEVELAND, OH	AGORA THEATER
11/08/94	TORONTO, ONT	THE PHOENIX
11/10/94	MONTREAL, QUE	METROPOLIS
11/11/94	BOSTON, MA	ORPHEUM
11/12/94	NEW YORK, NY	ROSELAND
11/14/94	PROVIDENCE, RI	STRAND THEATER
11/15/94	NEW HAVEN, CT	TOAD'S PLACE
11/16/94	PHILADELPHIA, PA	TROCADERO
11/17/94	BALTIMORE, MD	HAMMERJACKS
11/18/94	NORFOLK, VA	THE BOATHOUSE
11/19/94	RALEIGH, NC	CAT'S CRADLE
11/21/94	ATLANTA, GA	ROXY THEATER
12/01/94	AUSTIN, TX	LIBERTY LUNCH
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Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

VARIOUS ARTISTS

Nativity In Black: A Tribute To Black Sabbath
PRODUCERS: Various
Columbia 66335

The heaviest of the metal bands pay tribute to Sabbath by performing skull-crushing renditions of the English demigods' tunes. Biohazard, White Zombie, Sepultura, Megadeth, Faith No More, and Type O Negative are a few of the names. Of course, fans will salivate over Therapy?'s version of "Iron Man," with one Ozzy Osbourne on vox. Other nuggets: a version of "Supernaut" by 1,000 Homo DJ's, with Al Jourgensen of Ministry on vocals; and a take on "The Wizard" by a supergroup that includes Sabbath's Geezer Butler and Bill Ward, plus Rob Halford of Judas Priest fame.

THE GO-GO'S

Return To The Valley Of The Go-Go's
PRODUCERS: Various
I.R.S. 29694

This best-of/retrospective will delight true fans of the SoCal gals who made some of the '80s' brightest pop. This set features their five top 40 singles, including top 10 hits "We Got The Beat" and "Vacation." Bonuses include their first version of "Cool Jerk," plus B-sides like the Ventures-covered "Surfing And Spying." Contains lots of live recordings from their early, rowdy, go-go grrrll days, as well as later in their career. Most promisingly, the album's three newly recorded songs recapture the act's brilliant, empowered-pop spirit.

KENNY ROGERS

Timepiece
PRODUCER: David Foster
143/Atlantic 82698

Rogers takes a sentimental journey into standards time on an orchestral album plump with the hummable likes of "When I Fall In Love," "Love Is Here To Stay," "My Funny Valentine," and lead single "You Are So Beautiful." David Foster and the orchestra have laid down a plush musical bed of softly swaying strings and gentle brass, over which Rogers drops his equally warm vocal to lovely effect. On the jauntier side, Take 6 kicks in backing vocals on dashing "Love Is Just Around The Corner."

R & B

JADE

Mind, Body & Song
PRODUCERS: Various
Giant 24558

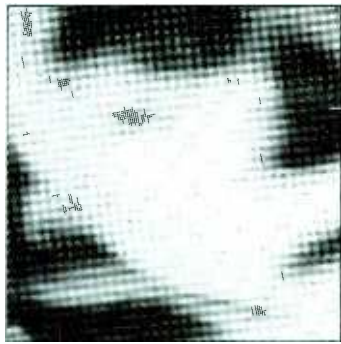
Group's sophomore set offers matured vocals over sturdy melodies. After the obligatory demonstration of harmonic sonics, act settles into tighter collective choruses on 14-track collection. Laced with hip-hop grooves and an eye on young-adult demos, album still manages to embrace traditional R&B. Set offers a broad range, from the patient "If The Lovin' Ain't Good" and retro/introspective "What's Goin' On" to the spunky "5-4-3-2 (Yo! Time Is Up)," "Every Day Of The Week," and the funky "Hangin'."

GERALD ALSTON

First Class Only
PRODUCERS: Various
Street Life/Scotti Bros. 72392

Artist plays to strong suit with classic R&B-styled collection. Conservatively produced tracks allow vocals to set easygoing musical tone—with added production sparks at dipping junctures. Acoustic instrumentation on select tracks like "Stay The Night" and "Devote All My Time" help create overall romantic environment. Other chord-strikers include "Best Is Yet To

SPOTLIGHT



SMASHING PUMPKINS
Pisces Iscariot
PRODUCERS: Various
Virgin 39834

In time for Pumpkin Day, Chicago alternative rock icons issue a hodge-podge of B-sides, outtakes, BBC sessions, and other material previously unavailable on their albums. Akin to Nirvana's "Incesticide," collection is too fragmented to possess a sonic stamp, but is indispensable to the group's ultra-loyal fan base—as seen by its impressive chart debut. Disc's curve ball is a surprisingly faithful cover of the Fleetwood Mac gem "Landslide" that has caught the ears of modern rock spinners, who are also likely to be receptive to some of the more caustic originals.

Come" and a creative cover of the classic "Kiss And Say Goodbye."

RAP

THUG LIFE

Volume 1
PRODUCERS: Various
Interscope 92360

With hit-bound titles like "How Long Will They Mourn Me?" (which features the B-boy crooning of Nate Dogg, who co-produced with Warren G), "Str8 Ballin'," "Cradle To The Grave," and "Pour A Little Liquor" (a jam from the platinum "Above The Rim" soundtrack), album is all about players in the street game. But group members Syke, Macadoshis, the Rated R, MoPreme, and 2Pac aren't outlaw G's with no apologies. Over hard-edged thump and middle-of-the-road g-funk, they rap about hustling, sexing, smoking, and drinking as well as being "trapped in the storm."

DA YOUNGSTAS

No Mercy
PRODUCERS: Marley Marl, Kevin "K-Def" Hansford, Dante "Destro" Barton, Q-Ball
EastWest 92370

Weaving hard-edged rhymes into a knotty, jazzy tapestry, group shows heightened maturity on its third set. From "Hip Hop Ride," its grabby first single, which lists MC luminaries, to the title track, which attempts to verbal-blitz the competition, Da Youngstas capture the rap experience beyond knocked boots, shot Glockes, and puffed blunts.

PMD

Shadé Business
PRODUCERS: Parrish Smith, DJ Scratch Spivey, Charlie Marotta
PMD 664851

Artist who was half of gold-selling duo EPMD makes his solo debut with rugged rhythms and against-the-grain rhyme rants that are aimed squarely at the center of the hip-hop underground. The set, which doesn't fall far from the EPMD tree, is bare-bones, conscious yet down, fun, and spotty. Best shots are the title track, which has funky-worm keyboards throughout and a Snoop Doggy Dogg sample in the chorus; the

SPOTLIGHT



MARISA MONTE
Rose And Charcoal
PRODUCER: Arto Lindsay
Metro Blue 30080

Brazilian songstress rides high on the force of her powerful, ringing vocals, with downtown-hip production from Arto Lindsay. In a diverse, engaging set, "Au Neu Redor" glows with Philip Glass' dreamy arrangement, and soulful samba "Danca Da Solidao" features Gilberto Gil. The jazzier tip of world music is explored in the soaring choruses of "Maria de Verdad," the skittering funk of "O Ceu," the balladic bossa nova of "Alta Nolte," and a spare, acoustic version of rock classic "Pale Blue Eyes." New Blue Note imprint is also releasing a jazz view of Prince by Bob Belden.

throw-ya-hand-in-the-air slider "Swing Your Own Thing"; and the slow, toffee-textured "In The Zone."

JAZZ

BETTY CARTER

Feed The Fire
PRODUCER: Richard Seidel
Verve 523 600

Perhaps the most innovative and influential jazz vocalist today reaffirms her legend on this live set, backed by a typically progressive crew of Geri Allen, Dave Holland, and Jack DeJohnette. Allen's frantically paced title track serves a scat overture, paving the way for such Carterizations as a surprising, offbeat "Sometimes I'm Happy," a long, expressionistic take on Ellington/Strayhorn's "Day Dream," and a funky, dirge-like "Lover Man." Three tracks are duets with each accompanist, topped by Carter/Holland's brisk treatment of "All Or Nothing At All."

THE BRECKER BROTHERS

Out Of The Loop
PRODUCERS: Various
GRP 9784

Michael and Randy Brecker, on tenor

SPOTLIGHT



LUCAS
Lucacentric
PRODUCER: Lucas
Big Beat/Atlantic 92467

Eccentric, Scandinavian-born artiste plays Twister with every known urban style, and miraculously avoids getting tangled up in knots. In fact, he excels at a game that others have botched: whipping up a hip-hop, acid jazz, reggae, pop, R&B, dance, and beatnik brew that is as irresistible to the ear as it is suitable for any number of radio formats. First single "Lucas With The Lid Off" is already a hit in Europe and America; others are equally worthy, from the world-conscious "Spin The Globe" to the urbanized "cityZen" to the catchy "Wau Wau Wau."

sax and trumpet respectively, follow the contemporary jazz success of "The Return Of The Brecker Brothers" with this new live-in-the-studio recording. Highlights of a strong, professional set include the graceful, lilting groove of "Evocations," the tense, electronic funk of "Scrunch," the world-music inflections of "African Skies," the funky horn figures of "And Then She Wept," and the sharp dance beats of "When It Was."

LATIN

JOHNNY BOY

S.P.I.C.
PRODUCERS: James de la Raza, Michael Dupre
OnTop 9019

Acronymic title stands for Spanish People In Control, and this bilingual, 23-year-old verse-spinner from Miami certainly exudes mucho bravado as he layers unusual, rapid-tongue delivery over reggae, rave, and Latin hip-hop cadences. Hard-hitting title track is sure to scare off most Latino programmers, but plenty of other potential singles are available from this likable debut, including "Bon Bon," "Pica Pica," and "Mi Sueño." Contact: 305-635-5588.

VITAL REISSUES™

LOUIS ARMSTRONG

Portrait Of The Artist As A Young Man 1923-34
COMPILATION PRODUCERS: Bruce Talbot & Nedra Olds-Neals
Columbia/Legacy 57176

The importance of Louis Armstrong and his recorded output continues to be a towering factor in American music, which he changed both instrumentally and vocally. Satchmo's seminal work on Columbia and Okeh, most of it never out of print over a 50-year span, now is offered to new (or updating) listeners in this 81-track, four-CD box with obscure and alternate performances, rare photos from Armstrong's own collection, and top-notch Legacy remastering, which corrects the label's oft-criticized first-generation Satch CD. Te! Santa this Pops is tops.

SAM COOKE

The SAR Records Story, 1959-1965
COMPILATION PRODUCERS: Jody H. Klein, Gregg Geller & Lenne Allik
Abkco 2231

Two-disc retrospective examines the late gospel and soul legend's dynamic label, which released his work with and without the Soul Stirrers, plus early material by the Simms Twins, Mel Carter, Johnnie Morissette, Johnnie Taylor, Billy Preston, R.H. Harris & His Gospel Paradisers, the Womack Brothers, and others. Divided into gospel and R&B discs, set's highlights include Cooke's demo of his smash "You Send Me," Mel Carter's confection "When A Boy Falls In Love," and studio chatter that illuminates Cooke's musical methods. A loving portrait of one of the industry's giants.

LA 5A AVENIDA
PRODUCERS: Jus
Sony 81314

With melodic pop/rock sounds finding a rapidly growing audience in the Latino arena, Mexican quintet hits that market with a 10-song set of embraceable, romantic odes, and energetic love songs that are, at times, bruised and battered by Hugo Elizalde's wrung-out vocal assaults. Nonetheless, adolescent music fans likely will latch onto dramatic rock-rooted entries "Una Vez Más," "Otra Despedida," "Quédate Conmigo," and "Amor De Pasada."

COUNTRY

GEORGE JONES

The Bradley Barn Sessions
PRODUCER: Brian Ahern
MCA 11096

In his brief liner notes, producer Brian Ahern explains that he put "superstars" like Alan Jackson, Vince Gill, Keith Richards, and Mark Knopfler together with George Jones to "motivate this great artist." Well, that's exactly what happened. Each of these duet performances puts a fresh and refreshingly traditional spin on Jones classics like "One Woman Man" (Marty Stuart), "A Good Year For The Roses" (Alan Jackson), and "Why Baby Why" (Ricky Skaggs). But Jones is the star, and he hasn't sung with such conviction in a possum's age.

CONTEMPORARY CHRISTIAN

MARK LOWRY

Mouth In Motion
PRODUCERS: Tom Wanca, Bubba Smith
Word 7019441505

Mark Lowry is one of Christian music's most versatile artists, capable of reaching great heights as a vocalist and a comedian. To wit, his new album—a poke at Amy Grant's "Heart In Motion"—contains the beautiful ballad "This Too Shall Pass," along with hilarious monologs and parodies, including "The Date Adventure," a crazy take on Steven Curtis Chapman's "The Great Adventure," and "Face In This World," based on Michael W. Smith's hit "Place In This World."

CLASSICAL

DANZI: CONCERTO NO. 2 FOR FLUTE, CONCERTANTE FOR FLUTE AND CLARINET, OTHER WORKS

James Galway, Sabine Meyer, Württemberg Chamber Orchestra, Jörg Fäerber
PRODUCER: Teije van Geest
BMG 61976

Danzi's music is pleasant, virtuosic, and mostly not quite Mozart, but this disc offers two spectacular wind soloists, Galway and Meyer (both Berlin Philharmonic alumni), showing us how flute and clarinet ought to be played, and how exquisitely the two instruments go together when masters are playing them. The orchestra sounds distant and muddy in the tuttis, but fine in its accompaniments.

PALESTRINA: MISSA PRO DEFUNCTIS, OTHER WORKS

Chanticleer
PRODUCER: Steve Barnett
Teldec 94561

Working with a commercial label seems to be having a good effect on this popular, San Francisco-based, all-male, a cappella group. The ensemble is tighter than before, and its sound more radiant, making this a graceful performance of Palestrina settings of a mass for the dead and, of all things, the Song of Songs.

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.

The Enter*Active File

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

Games With Movie Tie-Ins Coming Sooner

BY MARILYN A. GILLEN

NEW YORK—Once "coming soon" applied only to films; games were stuck with "coming later," often much later, when the big buzz surrounding the movie had dissipated.

No more. With film studios increasingly keeping game rights in-house, it soon will be harder to tell the spinoffs from the spun-froms as the studios knit film, home video, and video game properties more closely together in terms of marketing, distribution, and release.

Fox Interactive leads the charge on the latter front with the launch in November of one of its two debut titles, "The Pagemaster." The 20th Century Fox film of the same name, a combination live-action/animated adventure starring Macaulay Culkin, premieres in theaters Nov. 23. The three Fox Interactive cartridge game versions of the title—on Game Boy, Super NES, and Sega Genesis—all will be in stores within one week of the premiere.

(The CD-ROM version of the game is being released by Turner Interactive.)

Fox Interactive plans similar joint film-game releases "whenever possible," says Ted Hoff, senior VP/GM. "It is built into the structure of the company, from the top on down," he says. "Whenever we look at motion picture scripts that are under consideration for 20th Century now, we will also be looking for possible game projects."

On the horizon from Fox Interactive, for example, are dual film-game releases of "Return Of The Apes," due in 1996, and games keyed to the 1995 sequel to this year's runaway hit "Speed" (the game, says Hoff, will combine elements of the original and the sequel) and to the latest installment in the "Die Hard" series, "Die Hard 3."

The "Die Hard 3" game, keyed to the summer 1995 film, will launch with the video game release of that film in the fall of '95, a concession to the longer time required to turn around a game, Hoff says.

"But that will probably be our last not to have some theatrical tie-in," Hoff says. "We are building up the lead time to be able to launch simultaneously."

The reasoning is easy to see from a marketing perspective. "You get to piggyback on the theatrical awareness of the film," says Mike Gunn, VP of marketing for Fox Video, which handles Fox Interactive titles.

"20th Century Fox will put many, many millions in advertising against 'The Pagemaster' film," he adds. "Those are numbers you don't see even in blockbuster game campaigns, because the unit volume just isn't what it is in the video market. Where with 'Mrs. Doubtfire,' say, you do 12 million units, in the world of video games you do anywhere from 3 million units down to 50,000 units. And the marketing dollars become scarce once you get under a million units."

The "piggybacking" approach is one Virgin Interactive Entertain-

ment also will take with the release of the cartridge game version of "The Lion King" this fall, though its "simultaneous release" has a twist.

Disney has pulled the hit animated film from theaters, but will re-release it theatrically over the Thanksgiving weekend. VIE will launch its game in conjunction with the film's re-release.

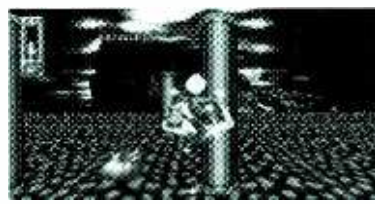
"There is a natural marriage," says Russell Kelban, VP of marketing for VIE. "Besides capitalizing on a film phenomenon, which is a definite plus, we are both going after the same market, so the tie-ins and cross-promotions make perfect demographic sense and can benefit both sides. They'll say, 'Play it at home.' We'll say, 'See it again.'"

Both "The Pagemaster" and "The Lion King" games will get mentions on in-lobby standees and print ads for the films, the studios say, and the game companies will reciprocate with mentions in their point-of-purchase and advertising materials.

VIE may go as far as to sell copies of its game in theaters, Kelban says; details are being hammered out.

Sony Imagesoft confirms the emerging trend with the simultaneous release of its "Mary Shelley's Frankenstein" CD-ROM with the Columbia film of the same name in November. Both companies fall under the same corporate umbrella.

MGM/UA, too, has a simultaneous



A scene from Fox Interactive's "The Pagemaster."

release slated—the spring 1995 film and game versions of "Tank Girl." Both properties, based on a popular comic book series, were put into development simultaneously.

"The Pagemaster" and "The Lion King" also will be re-promoted with the home video releases of their respective films, a timing strategy MGM/UA and others have already exploited for interactive titles (Billboard, Oct. 15) and one that looks to ramp up more quickly than the joint film strategy.

"Ideally, you take advantage of both," says VIE's Kelban. "Film brings you that huge marketing visibility right off the bat, and video brings you more energy and a new life to your game. So we would hope to promote the day-and-date release with the film, and come back with the home video and re-promote it."

("The Lion King" has also gotten a prerelease mention via an insert in the

'GUMBOvision' Adds New Twist To CD-ROM I.R.S. Titles Let Listeners 'Paint' With Music Videos

NEW YORK—I.R.S. Records is counting on music consumers developing an appetite for "GUMBOvision," a new breed of interactive technology that it has cooked up along with multimedia company Troon Ltd.

This newest twist on the CD-ROM allows users to "paint" with music videos while listening to CD-quality music. They also can import their own QuickTime video clips into the picture from outside sources such as TV signals in order to design their own creations.

The CD-ROM technology debuts this month with the release of two I.R.S. GUMBOvision titles, the anniversary compilation "On The Charts: I.R.S. 1979-1994"—a companion to an audio CD of the same name that features music and videos from artists such as the Go-Go's, Fine Young Cannibals, Concrete Blonde, and R.E.M.—and William Orbit's "Strange Cargo III."

A third title now in development, "Tribal," will be keyed to I.R.S.' dance label of the same name, and will be "more of a lifestyle piece involving the culture and lifestyle surrounding the techno and house scenes," says I.R.S. president Jay Boberg.

Cema will distribute the discs to its traditional music retail base, and a specialist distributor will handle the computer software marketplace, an arena Boberg anticipates accounting for 50%-75% of sales in the early

going.

Each hybrid disc, playable on both Macintosh and Windows platforms, will retail for less than \$30.

That "consumer friendly" price point was one of the targets Boberg was shooting for, he says, when he began exploring I.R.S.' possible entry into the interactive realm earlier this year.

"Before I committed to anything, I first set out to educate myself about the software market and examine everything that was out there already," he says. His frank conclusion was that "it was all relatively limited—most of it was pretty boring."

Thus Boberg began discussions with dozens of software companies for a platform that would meet his criteria for interactive music products. "The first demand is that it has to be primarily an entertainment product, not just a database of information," he says. "And the second critical element is that it has to be repeatably entertaining—not just something interesting the first or second time you look at it."

Boberg finally hooked up with the folks at Troon, who had something then called "video paint" in develop-

ment of "Tim Burton's The Nightmare Before Christmas," which is just hitting stores.)

Home video promotional links are more amenable to the continued vagaries of game development (in which street dates, the joke goes, are often precisely pegged as "when it's done"), and also are popular with retailers, Gunn says. "It makes good sense with our sales strategy, too," Gunn says. "Seventy-five percent of games are bought following rental, so our strength is obviously in the rental market. And the rental market means the home video channel."

None of the film companies, of course, is depending solely on co-tails, either from film or video, to carry merchandise off the shelves.

Fox Interactive's extensive campaign for "The Pagemaster," for instance, also features a tie-in with Pizza Hut (a \$5 rebate coupon will be distributed in the restaurants, as will activity booklets); a 60 million-household free-standing insert due to hit homes Nov. 13 via a Fox sister company; a 100-market TV campaign with Fox Kids Network affiliates; and extensive print advertising.

"And don't forget the game," Hoff adds, laughing. "Seriously, though, at the end of the day everyone in this business knows the game has to be able to stand alone. It will be enhanced if the film is a success, but it shouldn't live or die on the film."

"It was a perfect fit," says Troon president James Yaffe. "It is our hope and intent that we can challenge consumers to do something more than just point and click, and I.R.S. has that same attitude of pushing the envelope with its music and artists."

Yaffe says GUMBOvision emphasizes not just the "gee whiz" technology that allows for things like the real-time manipulation of video images, but also the basic building blocks of high-quality audio and video. "We are committed to going back to the original masters—the DATs or the D2 tapes—before digitizing them," Yaffe says.

The debut GUMBOvision discs will not be Red Book-compatible, meaning they will not be playable on standard audio CD players. Yaffe says Troon is at work on a separate GUMBOvision technology that would have audio CD applications, such as adding the GUMBOvision system and a music video onto a traditional audio CD as a value-added feature.

I.R.S. has a six-title, non-exclusive agreement with Troon for GUMBOvision, Boberg says, "and a partnership interest in promoting the development of GUMBOvision" as the interactive CD-ROM of choice for any interested label.

"For the established artist who is maybe 30, the computer was an acquired taste," Boberg says. "But for a young artist coming up who is 19, it's just part of their life. CD-ROM is a given."

MARILYN A. GILLEN

Curry Returns Via Interplay CD-ROM

WALKING THIS WAY: Actor Tim Curry, the eminent Dr. Frank N. Furter of "Rocky Horror" fame, will star as another doctor in a CD-ROM release due next spring via Interplay Productions.

Curry plays Dr. Frankenstein in "The Eye Of Frankenstein's Monster," a retelling of the classic story in which the player looks at the action through the eyes of the monster.

The title is being produced by Amazing Media, and will be available in both Macintosh and DOS formats.

SPEAKING OF INTERPLAY, the company received 10 nominations in the first annual interactive honors ceremony—the Cybermania Awards—sponsored by the Academy of Interactive Arts and Sciences. Winners will be revealed Nov. 5 in Los Angeles during a show TBS will broadcast live.

'SCHWARZENEGGER, VAN DAMME—the usual wish list," says Id Software's Jay Wilbur about his picks for the lead in the film version of the hot shareware/CD-ROM game "Doom." Wilbur, speaking at the New York launch party for "Doom II," distributed by GT Interactive, said in addition to the Universal Studios film, just going into production, "Doom" will also be spelled out in print via a four-book deal that has been inked with Pocket Books. The first title in the book series is titled "Knee Deep In The Dead."

SANYO Electric Co. says it has developed a special algorithm and digital signal processing to produce real-time, three-dimensional images from two-dimensional signals. The new system, which can process signals in applications such as standard TV, VCRs, and other types of home entertainment including cable TV, will be marketed for business use in mid-'95, with consumer-oriented hardware set to go on sale in 1997.

STEVE McCLURE

HIGHWAY SIGNPOSTS: Executives from Time Warner Cable's Full Service Network say they have reached a "significant milestone" on the road to launching their interactive system in Orlando, Fla. The milestone is the successful operation of the "fundamental hardware and software" of the system in test homes occupied by Time Warner Cable and Silicon Graphics employees. Those homes are now using the system to call up digitized games and movies from a server, according to Time Warner.

"It proves that the basic technology works when deployed in the field," says Full Service Network president Thomas C. Feige, who adds that a consumer launch is planned for later this year.

GHOST IN THE MACHINE: The Enter*Active File misfiled John Hawkins in the Oct. 8 News Briefs section. Hawkins is president/GM of Philips Media Distribution and director/GM of Philips Media; Scott Marden is president of Philips Media.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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Video Previews: Remembering Patsy Cline.. 72
Laser Scans: Hot Titles From Warner 74

PICTURE THIS

By Seth Goldstein



TOM TERRIFIC: Columbia TriStar Home Video thinks it can strike sell-through gold again with **Tom Hanks** and an older buying public. The studio wants to duplicate the 2 million-unit success it has had with a repriced "Sleepless In Seattle," starring Hanks and **Meg Ryan**.

Next in line, according to president **Ben Feingold**, could be "Philadelphia," for which Hanks won an Academy Award. R-rated, "Philadelphia" is about an AIDS-stricken lawyer and is a tougher sell, but Feingold claims to be "very bullish" on titles that "aren't for 13-year-olds."

If "Philadelphia" gets the nod, it will be the recipient of a sales campaign that Columbia first put into play for the budget "Sleepless." Columbia backed a direct-to-sell-through release of "Philadelphia" in Spain and moved 200,000 units. "On the surface, it didn't make sense," Feingold says, but sales were better than anticipated.

The studio, meanwhile, is ramping up more family entertainment, leading to an under-\$20 children's label—except that Feingold would use cardboard sleeves, not the ubiquitous vinyl clamshells.

OUT, NOT UP: **Emmet Murphy**, who led Technicolor Video Services to the top of the duplication heap in the U.S., has taken early retirement. His replacement as TVS president is expected to be a newcomer to cassette dubbing and CD replication, **Orlando Raimondo**, currently CEO of North American operations for **Pirelli Cable**.

Murphy had been set to move, but the direction was supposed to be up, not out. A year ago, TVS parent Technicolor Inc. announced a top management restructuring that would have made him an executive VP in the Burbank, Calif., office. In the process, however, the corporate culture changed, and Murphy, a 25-year vet, apparently decided it was time to leave, sources say.

TVS, which has filled Murphy's slot, still has an opening for a sales and marketing VP, replacing **Jeff Peitryzk**, who left to become Warner Home Video sell-through VP. At the Video Software Dealers Assn. convention in Las Vegas this summer, TVS said it would pursue nontheatrical clients interested in using its Delta shell and other dubbing advances.

Vid Biz Protests Obscenity Initiatives Measures Would Broaden Laws In Colo., Ore.

BY EILEEN FITZPATRICK

LOS ANGELES—Retailers in Colorado and Oregon are fighting two ballot initiatives that could rewrite those states' obscenity laws if passed on Election Day. Proponents have especially targeted home video for local control.

Amendment 16 in Colorado and Measure 19 in Oregon would change each state's constitution to grant communities the right to determine their own obscenity standards. Under present state laws, obscenity is determined under the guidelines laid down by the U.S. Supreme Court. The court has defined obscene materials as those which appeal to a prurient interest, are patently offensive, and lack serious literary, artistic, political, or scientific value.

Proponents say the amendments are needed to establish tougher child pornography laws, but retailers are crying censorship.

"They say the amendment will define obscenity and child pornography," says **Tom Hull**, founder of the Oregon Coalition For Free Expression and a Portland video retailer. "But we believe this is a threat to mainstream material."

In Oregon there are 276 cities and counties, which potentially could adopt 276 different obscenity laws if the amendment passes. In Colorado there are 267 cities and 63 counties, which could mean 330 different standards.

"The measures seem innocuous on the surface," says Colorado Citizens Against Censorship campaign manager **Fofi Mendez**. "But if you have 330 different laws, it could be a nightmare for a national distributor."

Laws already on the books in Colorado give school boards the right to determine which materials can be used in classroom and stocked in libraries.

Mendez says seven other states have similar amendments: Minnesota, New Hampshire, Nevada, South Carolina, Tennessee, Utah, and Virginia. "They have a workable system in those states," she says, because they have fewer municipalities. New Hampshire, for example, has only 23 counties. In larger states, "this would be patchwork," Mendez says.

Phillip Ramsdell, state political director for the Oregon Citizens Alliance, which supports Measure 19, says the amendment is not intended to censor mainstream material. He says that, if passed, it could cause short-term confusion, but the long-term effects would protect children.

At present there are more than 20 felony statutes regarding child pornography in Oregon. However, Ramsdell says the laws aren't tough enough.

"This measure would be consistent with tough anti-child pornography laws in other states," says Ramsdell. "We believe in free speech, but this material does direct harm to children and rates right up there with domestic violence as to its harm on society."

The Colorado proposal is sponsored by the Coalition Helping Insure Laws for Dignity, or **CHILD**, which could not be reached for comment.

If the amendments pass, both states will still have to prove that material violates the law. However, opposition groups say even the hint of prosecution would pull some material off shelves.

Upstart Supplier Purr-fects Art Of Pet-Related Vid

BY TRUDI MILLER ROSENBLUM

NEW YORK—In this era of niche marketing, video companies are targeting titles to ever more specific demographic groups: senior citizens, affluent professionals, working mothers, and... cats?

Yes, cats. Supplier and distributor **Pet Avison** was launched in 1989 with "Video Catnip"—for cats, not about them. It features birds and squirrels hopping about, chirping, tweeting, and doing whatever else excites a cat with time on its paws.

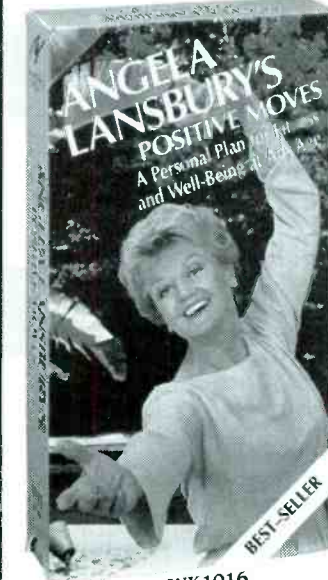
Founder **Steve Malarkey** says, "I used to be a computer type and was sick of it. I wanted to get into something fun. We'd had cats all our lives, and at a cat show we noticed that people were spending money like crazy. So we had the idea of creating a product for cats."

Malarkey and his wife lived in
(Continued on page 76)



Ace In The Hole. Ingram Entertainment senior VP **Vern Fross** picks the grand-prize winner in the distributor's "Ace Ventura: Pet Detective" consumer sweepstakes. **Shari Zorris** of **Kearny, N.J.**, received a trip for two to Super Bowl XXIX in Miami; so did her retailer, **Brian Miller** of **Super Video**. Sharing the good news, from left, are **Sharon Collazo**, Ingram; **Jeff Pietryzk**, Warner Home Video; **Gail Pawlak**, Warner Home Video; and **Marty Jorgensen**, Ingram.

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Target Stayed On The Mark With 'Jurassic' Street Date

RULES ARE RULES: With thousands of stores breaking street date on "Jurassic Park," why was Target one of the few chains to resist the temptation?

"Rules are rules, and we stick to them," says Target Stores' divisional merchandise manager, **Bob Pollack**.

He says it has taken a long time to get Target's 600-plus store managers to adhere to video street dates, and allowing them to put out the title would have set a bad precedent. "After all we've accomplished, you just can't turn around and tell them to put it out," he says.

Irate dealers pointed to non-video accounts such as drug, grocery, and electronics stores as the major culprits. Dealers also

complained that these accounts received product too far in advance, escalating the temptation to put product out early.

"These guys are not part of the video business, and there is no reason on the planet why they should get it early," says Tower Video VP **John Thrasher**. "They just don't care about street dates. They're just greedy people, and it's deplorable."

Tower's problems began surfacing in the Chicago, Phoenix, and New York City markets when competitors Best Buy, Walgreen, Sam Goody, Nobody Beats The Wiz, and Woolworth all broke early.

Thrasher says he instructed store managers to put the title out when others had it out, but held back where possible. As an example, he says the chain's Greenwich Village store in New York started selling early, but the Lincoln Center store 60 blocks away held off until street date because other dealers in the area did, too.

Most dealers, however, caved in out of anger and the all-too-familiar "Well, so-and-so did it first."

Even Target allowed a few of its managers to put out the product early to meet competitors in markets with the most widespread violations. But less than five Target stores did so, and Pollack says no Target stores stocked the title on the weekend of Oct. 1.

The violations also wreaked havoc on advertising campaigns.

A Warehouse Entertainment spokeswoman says the chain was "disappointed" that other dealers broke date, disrupting its series of pre-street ads that spoofed the National Inquirer. Warehouse stores in the Phoenix area put the title out early to meet Best Buy, their biggest competitor, lessening the impact of the campaign, she says.

While retailers point to the competition as the source of the problem, distributors that shipped the product a week to 10 days early aren't taking the blame either.

"With so much product, we

couldn't release it all at once," says Ingram Entertainment president **David Ingram**. "In this case, we're dependent on people following the rules, and we're taking action with those accounts that broke street date." He wasn't specific on what those actions would be.

But other distributors disagree that early shipping is necessary for megatitles.

"Everyone is overreacting to the operational issue," says Sight & Sound Distributors president **Larry DeVuono**. "The problem is, no one

enforced the rules." DeVuono says that due to the massive violations, Sight & Sound is on the verge of losing a \$10 million account, which got the product the day before street date.

"There's really no reason for this to happen," he says. "The music industry handles this type of situation every week with no problems."

Like other dealers, Pollack is worried that MCA's no-penalty policy will trigger a repeat performance when "The Flintstones" arrives Nov. 8. "They have got to do something," he says.

MCA senior VP of marketing **Andrew Kairey** says the supplier is "re-evaluating the concept of street dates," but isn't ready to announce any new policies.

LUCKY BREAK: Following in the footsteps of romance novel hunk **Fabio**, the actor/model from a series of Diet Coke television ads has inked a video deal.

The actor, **Lucky Vanous**, will star in the CBS/Fox Video exercise tape "The Ultimate Fat-Burning Workout," scheduled to hit stores Jan. 4.

The \$14.98 video also features fitness expert **Kacy Duke** plus a behind-the-scenes, up-close, and personal look at Vanous' life since his carbonated rise to fame. The segment, called "Lucky on Lucky," promises to show viewers "what he's really like," and pitches the video to the non-workout crowd.

Vanous will also have his own 1995 calendar on the market, which CBS/Fox plans to cross-promote with the video. A coupon for a poster will be packed inside each cassette as well. CBS/Fox, meanwhile, is trying to involve Diet Coke.

Radio promotions are planned for the top 20 radio markets, and Vanous has committed to in-store appearances.

In conjunction with the Vanous tape, CBS/Fox will reduce the price of six exercise tapes to the \$9.98-\$14.98 price range. Titles include both "CherFitness" tapes, "Jaelyn Smith: Workout For Beauty And Balance," and the "Weight Watchers Easy Shape-Up Series."



Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ ★ NO. 1 ★ ★ ★			
1	2	3	THE CROW	Miramax Films Buena Vista Home Video 3034	Brandon Lee	1994	R
2	1	6	FOUR WEDDINGS AND A FUNERAL	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R
3	3	7	SCHINDLER'S LIST ◊	Amblin Entertainment MCA/Universal Home Video 82153	Liam Neeson Ben Kingsley	1993	R
4	9	2	NAKED GUN 33 1/3: THE FINAL INSULT	Paramount Pictures Paramount Home Video 32785	Leslie Nielsen Priscilla Presley	1994	PG-13
5	4	8	THE REF	Touchstone Pictures Touchstone Home Video 2748	Denis Leary Judy Davis	1994	R
6	NEW ▶		THE NIGHTMARE BEFORE CHRISTMAS	Touchstone Pictures Touchstone Home Video 3603	Animated	1993	PG
7	8	3	THREESOME	Columbia TriStar Home Video 76153	Lara Flynn Boyle Stephen Baldwin	1994	R
8	NEW ▶		BAD GIRLS	FoxVideo 8627	Madeleine Stowe Mary Stuart Masterson	1994	R
9	5	5	SERIAL MOM	Savoy Pictures HBO Home Video 90980	Kathleen Turner Sam Waterston	1994	R
10	11	6	LIKE WATER FOR CHOCOLATE	Miramax Films Touchstone Home Video 2111	Lumi Cavazos Marco Leonardi	1993	R
11	7	14	PHILADELPHIA	Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington	1993	PG-13
12	17	3	MOTHER'S BOYS	Miramax Films Touchstone Home Video 2541	Jamie Lee Curtis Peter Gallagher	1994	R
13	6	8	INTERSECTION	Paramount Pictures Paramount Home Video 32242	Richard Gere Sharon Stone	1994	R
14	10	11	ON DEADLY GROUND	Warner Bros. Inc. Warner Home Video 13227	Steven Seagal Michael Caine	1994	R
15	12	13	GRUMPY OLD MEN	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13
16	NEW ▶		SURVIVING THE GAME	New Line Home Video Columbia TriStar Home Video 76173	Ice-T Rutger Hauer	1994	R
17	14	10	WHAT'S EATING GILBERT GRAPE	Paramount Pictures Paramount Home Video 32955	Johnny Depp Juliette Lewis	1993	PG-13
18	13	5	GREEDY ◊	Universal City Studios MCA/Universal Home Video 82004	Michael J. Fox Kirk Douglas	1994	PG-13
19	18	16	THE PELICAN BRIEF	Warner Bros. Inc. Warner Home Video 12989	Julia Roberts Denzel Washington	1993	PG-13
20	15	6	D2: THE MIGHTY DUCKS	Walt Disney Pictures Walt Disney Home Video 2553	Emilio Estevez	1994	PG
21	23	2	FAREWELL MY CONCUBINE	Miramax Films Touchstone Home Video 2522	Leslie Cheung Zhang Fengyi	1993	R
22	19	15	TOMBSTONE	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R
23	16	6	BLUE CHIPS	Paramount Pictures Paramount Home Video 32741	Nick Nolte Shaquille O'Neal	1994	PG-13
24	NEW ▶		CHINA MOON	Orion Pictures Orion Home Video 8785	Ed Harris Madeleine Stowe	1994	R
25	20	12	BLINK	New Line Home Video Columbia TriStar Home Video 2605	Madeleine Stowe Aidan Quinn	1994	R
26	NEW ▶		JURASSIC PARK ◊	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern	1993	PG-13
27	34	2	THE SNAPPER	Miramax Films Buena Vista Home Video 2523	Colm Meaney Tina Kellegher	1993	R
28	21	12	REALITY BITES◆	Universal City Studios MCA/Universal Home Video 81929	Winona Ryder Ethan Hawke	1994	PG-13
29	26	9	THE CHASE	FoxVideo 8603	Charlie Sheen Kristy Swanson	1994	PG-13
30	NEW ▶		THE WEDDING BANQUET	Samuel Goldwyn Co. FoxVideo 8170	Winston Chao May Chin	1993	R
31	35	8	BEETHOVEN'S 2ND ◊	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG
32	24	5	8 SECONDS	New Line Home Video Columbia TriStar Home Video 2606	Luke Perry Stephen Baldwin	1994	PG-13
33	25	17	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13
34	22	7	THE HOUSE OF THE SPIRITS	Live Home Video 69986	Meryl Streep Jeremy Irons	1994	R
35	NEW ▶		BITTER MOON	New Line Home Video Columbia TriStar Home Video 27163	Hugh Grant Peter Coyote	1992	R
36	NEW ▶		BEING HUMAN	Warner Bros. Inc. Warner Home Video 12982	Robin Williams	1994	PG-13
37	33	10	BLANK CHECK	Walt Disney Pictures Walt Disney Home Video 2902	Brian Bonsall Karen Duffy	1993	PG
38	30	14	IN THE NAME OF THE FATHER◆	Universal City Studios MCA/Universal Home Video 81800	Daniel Day-Lewis Emma Thompson	1993	R
39	36	2	3 NINJAS KICK BACK	Columbia TriStar Home Video 79673	Sean Fox Max Elliott Slade	1994	PG
40	NEW ▶		BEYOND THE LAW	Live Home Video 69891	Charlie Sheen Michael Madsen	1994	R

◆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.

Littlefoot And His Friends Are Back

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

THE LAND BEFORE TIME II

The Great Valley Adventure

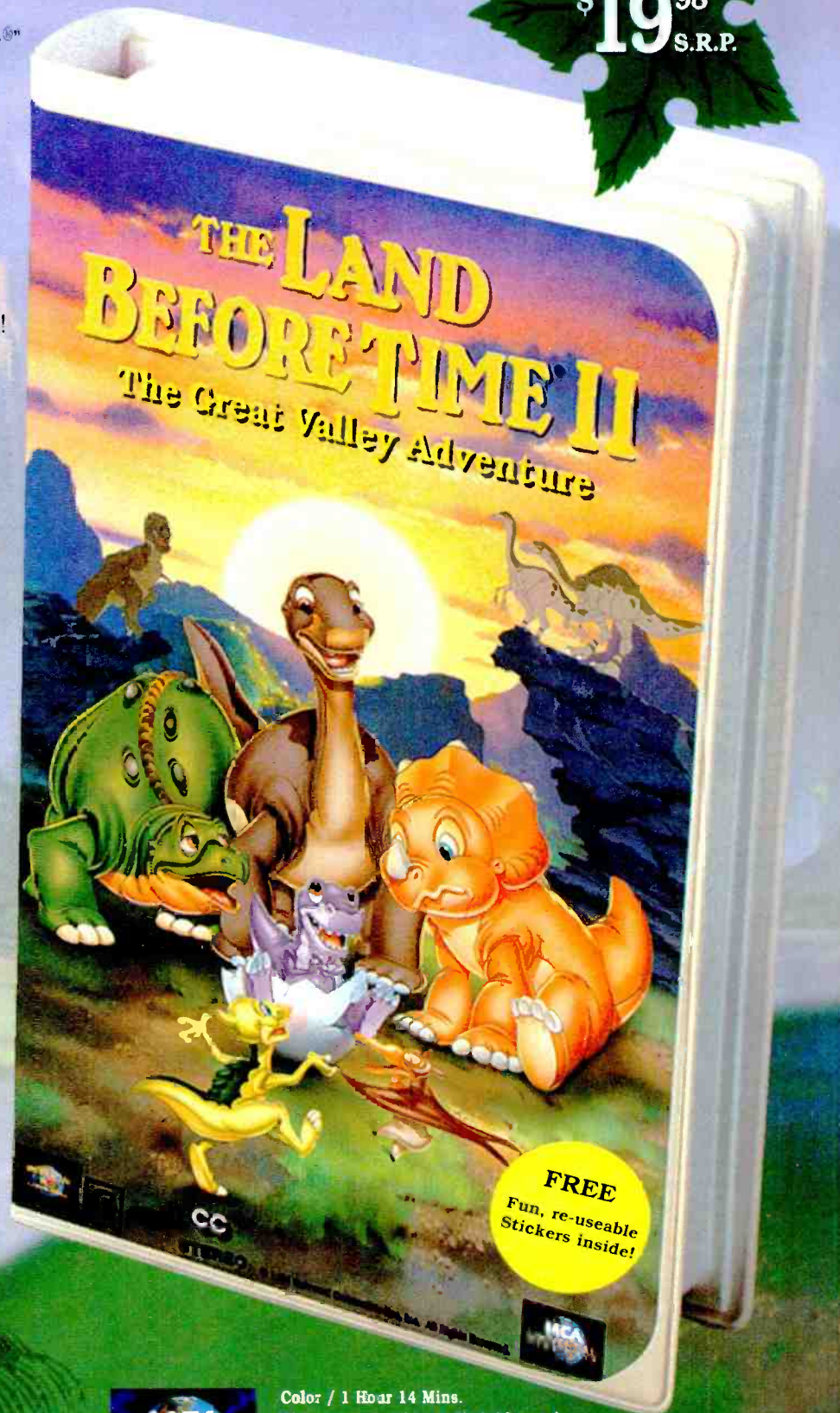
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\$19⁹⁸
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- ★ **Following in the footsteps of a winner!** The original "Land Before Time"® opened up #1 at the box office, grossed over \$46 million, and has amassed over \$78 Million* in rental revenue, in addition to its sell-through success.
- ★ **The Land Before Time® II: The Great Valley Adventure** builds on the success of the original classic which boasts a staggering return on investment per unit of 1,271%.*
- ★ **Timed for success!** December 26 street date capitalizes on **staggeringly high store traffic**. It's a golden opportunity to have fresh product in your store the day after Christmas and into January—a sensational retail month!
- ★ A delightful new family classic featuring **kid-pleasing original songs** by The Roches.
- ★ **Consumer-friendly, eye-catching CLAMSHELL package!**
- ★ **Value-added consumer incentive!** Every videocassette contains a free "Gift" for children: FULL COLOR, REUSEABLE STICKERS.
- ★ **Animation sensation!** Brilliantly animated by the same team that brought The Land Before Time® characters vibrantly to life.
- ★ **Dino-Sized media support!** National campaign (top 50 markets) includes Spot TV, Cable and Print. A massive ad blitz starts December 25. Powerful advertising support will generate **over 610 Million Consumer Impressions:**



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



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STEREO



Alexander & Associates. Advertising and promotional details subject to change without notice.

STREET DATE: DECEMBER 26, 1994

VIDEO PEOPLE

Advancements at Warner Home Video: **John Quinn** to senior VP of sales, **Ron Sanders** to VP of sales for rental product, and **Jeffrey Pietrzyk**, formerly of Technicolor Video Services, to VP of sales for sell-through product.

Laura Sullivan has been named marketing director of sports and fitness product, CBS/Fox Video.



QUINN



CLOTT

Timothy Clott, formerly executive VP of Paramount Pictures' video division, joins Lyrick Studios in Dallas as CEO, a new position. He will oversee all production, distribution, marketing, and merchandising of programs produced by Lyrick units, The Lyons Group, Big Feats Entertainment, and Edumondo Productions.

Beth Bornhurst has resigned as sales VP of sell-through and new technology, LIVE Home Video.

Susan Rosenberg, formerly of Sony Wonder, has been named acquisitions VP at BMG Video. **William Gaden** becomes operations and international VP of BMG Video's Kidz unit. Both report to **Joe Shults**, recently appointed BMG Video GM.

Jed Grossman, formerly of Ingram Entertainment, joins LIVE Home Video as East Coast sales director.

U.K. VIDEO INDUSTRY PLANS AD CAMPAIGN

(Continued from page 8)

has been a catalyst in moving the proposal forward with retailers and distributors.

With 3 million rental cassettes hitting the market annually, the campaign is expected to raise a substantial fighting fund of 9 million pounds to help "an industry in crisis," according to an executive report that was given to distributors by Blockbuster.

According to the executive report, the U.K.'s 80% VCR penetration is underutilized, with only 20% of VCR owners being active video renters. The industry is also overspent, the report says, with distributor revenue declining and dealer revenue at best static. Competing media such as BSkyB and a number of other new pay TV channels have already eaten into the core video rental market. Consumer awareness that movies are available on video prior to satellite and cable TV is still woefully small in the U.K.

Apart from the nature of the marketing surcharge, what makes this campaign unique is that all distributors

and retailers have so far given approval, although a small number of distributors are awaiting final approval from their U.S. parents before the campaign can officially commence. A number of retailers also are checking the legality of the scheme.

One potential hurdle to the campaign could be the independent-retailer base. Although Blockbuster and the major retailers have expressed approval, and solicitors working for the Hollywood majors say that it is legally watertight, industry sources express concern that if the surcharge is imposed without unanimous dealer support, then problems could arise such as non-payment from previously loyal customers.

"Both sides of the industry will need to 'buy in' to the scheme," says one source. "With funds being contributed equally by distributors and retailers, all parties must feel co-ownership of the campaign. All indications, however, are very positive."

PREVIOUS TRACK RECORD

In Holland, a similar scheme with retailers and distributors co-funding a marketing campaign has proved very successful. That scheme involved the creation of a television show and a generic advertising and point-of-sale campaign.

The blueprint for the new U.K. campaign shows all the hallmarks of an industry having learned from the experience of 1989. A 10 million-pound (\$15.8 million) generic campaign implemented that year lasted only one month, through one TV ad treatment. Distributor infighting over the campaign's direction derailed the effort.

It is expected that the surcharge will be applied beginning in November, with the TV advertising campaign starting in early 1995. There is a three-month period between invoicing and the campaign's start date.

The marketing surcharge of 3 pounds (\$4.74) will be raised on each rental cassette shipped to the trade, with the revenue split 50/50. One and a half pounds (\$2.37) will be added to retailers' invoices at the point of distribution.

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	28	2	THE NIGHTMARE BEFORE CHRISTMAS	Touchstone Pictures Touchstone Home Video 3603	Animated	1993	PG	19.99
2	1	5	THE 3 TENORS IN CONCERT 1994	A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	29.98
3	2	4	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG	19.95
4	3	6	D2: THE MIGHTY DUCKS	Walt Disney Pictures Walt Disney Home Video 2553	Emilio Estevez	1994	PG	19.99
5	4	8	BEETHOVEN'S 2ND ◊	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG	24.98
6	7	5	KISS: KISS MY A**	PolyGram Video 8006323093	Kiss	1994	NR	19.95
7	9	2	HONDO	MPI Home Video 7021	John Wayne Geraldine Page	1953	NR	19.98
8	5	8	PLAYBOY CELEBRITY CENTERFOLD: LATOYA JACKSON	Playboy Home Video Uni Dist. Corp. PBV0756	LaToya Jackson	1994	NR	19.95
9	6	30	YANNI: LIVE AT THE ACROPOLIS ▲ ³	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
10	10	2	BEASTIE BOYS: SABOTAGE	Capitol Video 77787	Beastie Boys	1994	NR	16.98
11	11	8	PLAYBOY: WET & WILD-THE LOCKER ROOM	Playboy Home Video Uni Dist. Corp. PBV0757	Various Artists	1994	NR	19.95
12	8	10	THUMBELINA	Warner Bros. Inc. Warner Home Video 24000	Animated	1994	G	24.96
13	13	9	PENTHOUSE: 25TH ANNIVERSARY PET OF THE YEAR SPECTACULAR	Penthouse Video A*Vision Entertainment 50777-3	Various Artists	1994	NR	19.95
14	12	26	AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	9.98
15	14	7	3 CHAINS O' GOLD	Warner Reprise Video 3-38399	♀	1994	NR	19.98
16	19	17	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96
17	NEW ►		JURASSIC PARK ◊	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern	1993	PG-13	24.98
18	16	21	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR	22.99
19	21	13	LITTLE RASCALS COLL.: VOL. 1	RHI Entertainment Inc. Cabin Fever Entertainment 974	The Little Rascals	1994	NR	14.95
20	22	2	BASEBALL: A FILM BY KEN BURNS	Turner Home Entertainment B5318	Various Artists	1994	NR	179.98
21	20	14	PENTHOUSE: SEXIEST AMATEUR VIDEOS	Penthouse Video A*Vision Entertainment 50776-3	Various Artists	1994	NR	19.95
22	30	3	BOYZ II MEN THEN II NOW	PolyGram Video 8006326553	Boyz II Men	1994	NR	14.95
23	15	6	THE PRINCESS AND THE GOBLIN	Hemdale Home Video 7113	Animated	1994	G	24.95
24	18	54	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
25	31	2	THE CASE OF THE LOGICAL I RANCH	Dualstar Video BMG Kidz 30051-3	Mary-Kate & Ashley Olsen	1994	NR	12.98
26	17	14	PENTHOUSE: DREAM GIRLS	Penthouse Video A*Vision Entertainment 50775-3	Various Artists	1994	NR	19.95
27	35	98	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
28	26	16	GINGER LYNN ALLEN'S LINGERIE GALLERY	Peach Home Video Uni Dist. Corp. 7001	Ginger Lynn Allen	1994	NR	9.95
29	23	287	THE SOUND OF MUSIC ◆	FoxVideo 9610	Julie Andrews Christopher Plummer	1965	G	24.98
30	24	22	PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
31	NEW ►		GYPSY	Cabin Fever Entertainment 9893	Bette Midler	1993	NR	14.95
32	29	5	THE BEST OF BROADWAY MUSICALS	Walt Disney Home Video 2235	Various Artists	1994	NR	19.99
33	NEW ►		BARBRA STREISAND: BARBRA-IN CONCERT	Columbia Music Video 24V50115	Barbra Streisand	1994	NR	24.98
34	32	2	THE CASE OF THORN MANSION	Dualstar Video BMG Kidz 30050-3	Mary-Kate & Ashley Olsen	1994	NR	12.98
35	NEW ►		CLIFFHANGER	Columbia TriStar Home Video 52233	Sylvester Stallone John Lithgow	1993	R	19.95
36	39	7	PLAYBOY: LOVE, SEX & INTIMACY	Playboy Home Video Uni Dist. Corp. PBV0762	Various Artists	1994	NR	29.95
37	NEW ►		PETER GABRIEL: SECRET WORLD LIVE	Geffen Home Video 39547	Peter Gabriel	1994	NR	24.95
38	NEW ►		MIGHTY MORPHIN: THE WANNA-BE RANGER	Saban Entertainment A*Vision Entertainment 42011-3	Various Artists	1994	NR	12.95
39	36	13	LITTLE RASCALS COLL.: VOL. 2	RHI Entertainment Inc. Cabin Fever Entertainment 975	The Little Rascals	1994	NR	14.95
40	38	2	MIGHTY MORPHIN: PUTTY ON THE BRAIN	Saban Entertainment A*Vision Entertainment 42012-3	Various Artists	1994	NR	12.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

Is Incomplete Research Speeding By So You Only See A Portion Of The Truth? Slow Down And Look At All Of The Facts:

THE FLINTSTONES vs. SPEED

Independent Research Study: Dates of Testing -
August 24 - 29

Purchase Intent at \$19.98 SRP

Awareness of Titles Among VCR Households (75.8 million VCR HH)

The Flintstones 93.0% 70,494,000 VCR HH's

Speed 58.3% 44,191,400 VCR HH's

The Flintstones has greater awareness than *Speed* by more than 26,302,600 households.

(Source: Alexander & Associates)

	THE FLINTSTONES				SPEED			
	PURCHASE INTENT	93.0% AWARENESS	WEIGHTED PURCHASE (*)	PROJECTED VOLUME	PURCHASE INTENT	58.3% AWARENESS	WEIGHTED PURCHASE (*)	PROJECTED VOLUME
DEFINITELY PURCHASE	5.1%	70,494,000	@ 90%	3,235,670	6.8%	44,191,400	@ 90%	2,704,510
PROBABLY PURCHASE	21.7%	70,494,000	@ 50%	7,648,600	22.9%	44,191,400	@ 50%	5,059,920
PROJECTED VOLUME (NET SALES TO CONSUMER)				** 10,884,270	** 7,764,430			

(Source: Independent Research Firm)

*Top two boxes discounted to reflect consumers' actual actions.

**The projected volume does not take into consideration marketing and promotion.

	THE FLINTSTONES		Profile Of Active Buyers (1993 Holiday Season)
	Those Who Would Definitely/Probably Purchase	SPEED	
MALE	44.5%	56.3%	43.8%
FEMALE	55.5%	43.7%	56.2%
SINGLE	27.9%	43.8%	29.7%
MARRIED	55.6%	44.3%	63.8%
MEAN AGE	39.1	32.7	39.4
AVG HH INCOME (000)	\$33	\$36	\$39
CHILDREN LIVING IN HH AGES			
<6	23.8%	22.0%	31.5%
6-11	31.7%	22.6%	29.3%
12-17	28.5%	28.4%	23.9%
<11	55.5%	44.6%	60.8%

(Source: Independent Research Firm)



When comparing titles, look at the demographics. On a title like *Mrs. Doubtfire*, ask yourself: Did consumers purchase this title for family viewing?

**The Facts Speak For Themselves: This Holiday Season,
The Flintstones Is The Perfect Family Video Title!**

STREET DATE: NOVEMBER 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	2	BARBRA-THE CONCERT Columbia Music Video 24V50115	Barbra Streisand	LF	24.98
2	2	6	THE 3 TENORS IN CONCERT 1994 A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
3	3	31	LIVE AT THE ACROPOLIS ▲ ³ Private Music BMG Home Video 82163	Yanni	LF	19.98
4	NEW ▶		VIEUPHORIA Virgin Music Video 77788	Smashing Pumpkins	LF	19.98
5	4	3	SABOTAGE Capitol Video 77787	Beastie Boys	LF	16.98
6	6	53	OUR FIRST VIDEO ▲ ³ Dualstar Video BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
7	5	6	KISS MY A** PolyGram Video 8006323093	Kiss	LF	19.95
8	7	25	LIVE Curb Video 177706	Ray Stevens	LF	16.98
9	NEW ▶		SECRET WORLD LIVE Geffen Home Video 39547	Peter Gabriel	LF	24.95
10	8	4	BOYZ II MEN THEN II NOW PolyGram Video 8006326553	Boyz II Men	LF	14.95
11	9	77	COMEDY VIDEO CLASSICS ▲ ³ Curb Video 177703	Ray Stevens	LF	16.98
12	10	20	THE SIGN ● Arista Records Inc. BMG Video 15728	Ace Of Base	SF	9.98
13	11	50	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX ▲ Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
14	12	45	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89.98
15	19	23	INDIAN OUTLAW ● Curb Video 177708	Tim McGraw	LF	16.98
16	24	2	KICK A LITTLE Warner Reprise Video 3-38404	Little Texas	LF	14.98
17	16	52	GREATEST HITS ● MCA Music Video 10932	Reba McEntire	LF	19.98
18	14	45	MARIAH CAREY Columbia Music Video 19V49179	Mariah Carey	LF	19.98
19	17	26	KICKIN' IT UP ● A*Vision Entertainment 50656-3	John Michael Montgomery	SF	12.98
20	13	21	ZOO TV: LIVE FROM SYDNEY PolyGram Video 8006313733	U2	LF	19.95
21	18	110	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.98
22	15	121	THIS IS GARTH BROOKS ▲ ⁸ Liberty Home Video 40038	Garth Brooks	LF	24.98
23	23	20	THE HOME VIDEO ● Arista/LaFace Records BMG Video 25727	Toni Braxton	LF	12.98
24	20	10	TEN FEET TALL AND BULLETPROOF Warner Reprise Video 3-38387	Travis Tritt	LF	14.98
25	26	4	PIECES OF TIME Warner Reprise Video 3-38351	Dwight Yoakam	LF	16.98
26	27	87	I STILL BELIEVE IN YOU ▲ MCA Music Video 10679	Vince Gill	SF	9.98
27	21	46	DANGEROUS: THE SHORT FILMS Epic Music Video 19V49164	Michael Jackson	LF	19.98
28	22	189	IN CONCERT ▲ ⁹ PolyGram Video 0712233	Carreras-Domingo-Pavarotti	LF	29.95
29	25	8	3 CHAINS O' GOLD Warner Reprise Video 3-38399	♣	LF	19.98
30	31	101	BEYOND THE MIND'S EYE ▲ ³ Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
31	29	84	DELICATE SOUND OF THUNDER ▲ ⁴ Columbia Music Video 24V-49019	Pink Floyd	LF	24.98
32	32	36	ALAPALOOZA: THE VIDEOS Scotti Bros. Video BMG Home Video 754923	"Weird Al" Yankovic	SF	9.98
33	28	24	THE GIRLIE SHOW-LIVE DOWN UNDER Warner Reprise Video 3-38393	Madonna	LF	29.98
34	38	2	NOTORIOUS-THE VIDEO A*Vision Entertainment 50658-3	Confederate Railroad	LF	12.98
35	36	10	30 YEARS OF MAXIMUM R&B LIVE MCA Music Video 11066	The Who	LF	19.98
36	34	47	VULGAR VIDEO A*Vision Entertainment 50345-3	Pantera	LF	16.98
37	30	6	THE BEST OF BROADWAY MUSICALS Walt Disney Home Video 2235	Various Artists	LF	19.99
38	35	32	THE SKILLS TO PAY THE BILLS ● Capitol Video 40037	Beastie Boys	LF	14.98
39	33	10	VISIONS OF GREGORIAN CHANTS Quality Video, Inc. 61006	Benedictine Monks	LF	10.95
40	RE-ENTRY		LITTLE EARTHQUAKE A*Vision Entertainment 50335-3	Tori Amos	LF	16.98

○ 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.

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Patsy Cline, "Remembering Patsy," ABC Video, 60 minutes, \$19.95.

Country music darling Cline, who died in a plane crash in 1963 at the tender age of 30, achieved more fame and fortune in her short time on earth than many recording artists ever know. This video retrospective features footage of Cline performing 17 of her most memorable songs ("I Fall To Pieces," "Faded Love," "Loved And Lost Again," etc.), 10 television appearances, home movies, and tributes by some of her peers and family members. Willie Nelson, Loretta Lynn, Roy Clark, and George Jones are among those lined up to pay homage to the one-of-a-kind star. "Remembering Patsy" is the fruit of ABC Video's new agreement with Hallway Entertainment to release video tributes for country legends, including Jones, Lynn, Nelson, and Waylon Jennings, as well as the classic pop group the Mamas & the Papas.

CHILDREN'S

"PJ's Unfunnybunny Christmas," ABC Video, approximately 25 minutes, \$9.95.

Animated, song-filled tale is one of the winners in this year's sack of original holiday fare. After waking from a dream in which Santa tells him he doesn't understand the true meaning of Christmas, therefore denying him any toys, young PJ Funnybunny sets out to discover what the holiday is really all about before Dec. 25 rolls around. The truth—that Christmas is



about joys, not toys—turns out to be easier to decipher than the rabbit expected, once he befriends a companion who has no one to share the holidays with. ABC Video also is releasing Charles Dickens' "A Christmas Carol" and "The Little Crooked Christmas

Tree," which is based on the best-selling holiday book.

"Puppy Love," ABC Video, 35 minutes, \$9.95.

Puppies, puppies, puppies—who can resist? This live-action video stars Katie the Collie, Rufus the Rottweiler, Bernie the St. Bernard, Dotty the Dalmatian—you get the gist. In scenes that could melt the heart of even Cruella DeVil, the playful canines are shown romping with each other, with stuffed animals and other toys, with cardboard boxes, and anything else they can get their paws on.



Although it claims to teach children about different kinds of dog breeds, "Puppy Love"—which follows the narrationless lead of Stage Fright Productions' popular videos—relies on parents watching along to supply a factual narrative. Packaging for the program, which is part of ABC's new children's series, contains ABC Video's brand-new icon.

"X-Men: Till Death Do Us Part: Part I & Part 2," PolyGram Video, 25 minutes each, \$9.95 each.

Adventures No. 15 and 16 in PolyGram's popular X-Men series focus on the double-trouble marriage of Jean Grey and Cyclops and the ensuing chaos that Morph attempts to wreak on the newlyweds. Morph, working in concert with the mutant-hating, unfortunately named "Friends Of Humanity," plots to get the students away from Professor X and, in part two, kidnaps Jean Grey and Cyclops and uses their DNA to create his own mutant army. As if that weren't enough, the X-Men must now also deal with the FOH, who succeed in capturing Jubilee. These are some of the most harrowing X-Men adventures yet—and they're sure to be as successful as their precursors.

DOCUMENTARY

"Full Cycle: A World Odyssey," New & Unique Video (800-365-8433), 30 minutes.

This documentary/travelog is the result of the production crew meeting up with the featured husband-and-wife cycling team as they traversed the globe "MTV Sports"-style in search of the best mountain bike ride on earth. The duo made a go at it in nine countries in all, including Australia, Costa Rica, Tahiti, Greece, and Switzerland. Video producers eventually aim to create a 30-minute video on each featured country, but for now this sweeping overview provides some terrific footage of a variety of landscapes, as well as plenty of action for cycling enthusiasts. Also New & Unique is "Steppin' Out," a hearty aerobic workout featuring veteran instructor Carrie Weiland.

SPORTS

"John Elway's Greatest Comebacks," NFL Films/Fox Sports/PolyGram Video, 50 minutes, \$19.95.

The 75th anniversary of NFL football means more



than just getting the opportunity to watch the guys trotting around the field in their vintage uniforms. PolyGram Video et al are toasting the occasion by releasing eight new action-packed videos, including "Best Of 25 Years Of ABC's Monday Night Football," "75 Seasons," "NFL's 100 Greatest Follies," and this profile of Denver Bronco John Elway. A standout quarterback for 11 years after becoming the NFL's No. 1 draft pick in '83, Elway has become synonymous with some of the league's most dramatic game comebacks. Video features nail-biting footage of some of the most memorable games, framed by commentary from some of Elway's teammates,

coaches, competitors, and from the man himself.

ANIMATION

"The Gate To The Mind's Eye," Miramar/BMG Video, 50 minutes, \$19.98.

Miramar/BMG continue to push the envelope on computer animation in this latest addition to their multiplatinum "Mind's Eye" series. Directed by Michael Boydston, the eye behind "Beyond The Mind's Eye," "Gate" features a kaleidoscope of unique images. Among the new and different creations are an assortment of black-and-white images, treatments of various reflections in bodies of water, and a particularly disturbing scene of a cave etching that comes to life in full 3-D and scampers off the wall after it is pierced by a stray spear. Futuristic artist Thomas Dolby, who recently created the virtual reality/technology company Headspace, provides the dramatic musical score, expressly written for "Mind's Eye" ears.

TRAVEL

"Natural Splendors: Florida," V.I.E.W. Video (800-843-9843), 35 minutes, \$14.98.

Follow-up to "The National Forests Of Utah" is a picturesque look at the array of flora and fauna that make their home in the tourist hot spot of Florida. Emmy Award-winning act Emerald Web provides the instrumental soundtrack that sets the scene for this wilderness adventure, which includes glimpses at cougars in the wild, a rainbow of exotic tropical birds and flowers, magnificent coral reefs and sea life, glorious ocean sunrises and sunsets, and more. "Natural Splendors" won't help viewers plan a vacation, but it certainly



will help get them excited if they already are Florida-bound. Also new from V.I.E.W.: "The Rivers" and "Champions Of Wildlife," two episodes in the PBS-produced "Conserving America" series.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

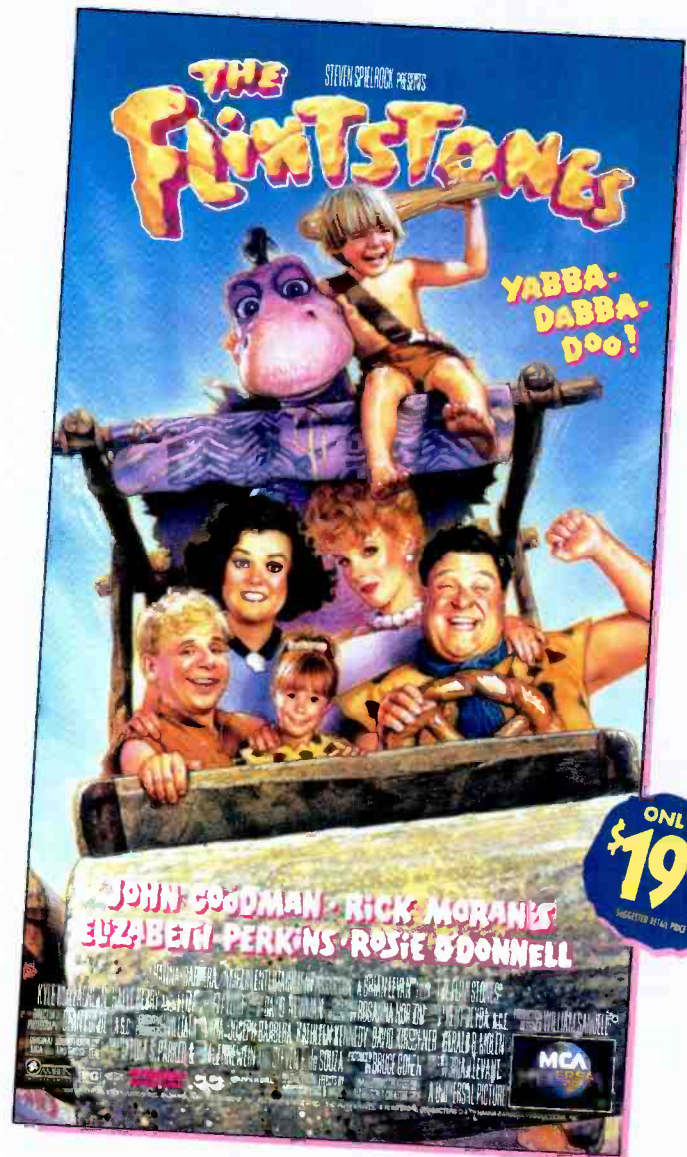
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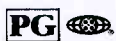
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\$3.50 CONSUMER MAIL-IN REBATE OFFER

Consumers get a \$3.50 mail-in rebate offer with the purchase of *The Flintstones* and one of the following MCA/Universal Home Video titles: *Uncle Buck*, *Harvey*, *Problem Child*, *Harry and the Hendersons*, *Jetsons: The Movie*. Valid from 11/8/94 – 4/30/95.



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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	21	3	SCHINDLER'S LIST ◊	Amblin Entertainment MCA/Universal Home Video 41927	Liam Neeson Ben Kingsley	1993	R	44.98
2	19	3	ALADDIN	Walt Disney Pictures Image Entertainment 1662	Animated	1992	G	49.99
3	1	3	THE CROW	Miramax Films Image Entertainment 3034	Brandon Lee	1994	R	39.99
4	2	5	FOUR WEDDINGS AND A FUNERAL	Gramercy Pictures Image Entertainment 8006317693	Andie MacDowell Hugh Grant	1994	R	34.95
5	5	3	THE 3 TENORS IN CONCERT 1994	A*Vision Entertainment 50822-6	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	39.98
6	3	5	LIKE WATER FOR CHOCOLATE	Miramax Films Image Entertainment 2111	Marco Leonardi Lumi Cavazos	1993	R	39.99
7	4	13	TOMBSTONE	Hollywood Pictures Image Entertainment 2544	Kurt Russell Val Kilmer	1993	R	49.99
8	7	35	THE SILENCE OF THE LAMBS	Orion Pictures The Voyager Company 1344	Jodie Foster Anthony Hopkins	1991	R	99.95
9	6	9	PHILADELPHIA	Columbia TriStar Home Video 52616	Tom Hanks Denzel Washington	1993	PG-13	39.95
10	NEW ▶		NAKED GUN 33 1/3: THE FINAL INSULT	Paramount Pictures Pioneer LDCA, Inc. 32785	Leslie Nielsen Priscilla Presley	1994	PG-13	39.95
11	10	3	THE REF	Touchstone Pictures Image Entertainment 2748	Denis Leary Judy Davis	1994	R	39.99
12	NEW ▶		SERIAL MOM	Savoy Pictures Pioneer LDCA, Inc. 90980	Kathleen Turner Sam Waterston	1994	R	39.95
13	16	3	GREEDY ◊	Universal City Studios MCA/Universal Home Video 42063	Michael J. Fox Kirk Douglas	1994	PG-13	34.98
14	9	5	THE CHASE	FoxVideo Image Entertainment 8603-85	Charlie Sheen Kristy Swanson	1994	PG-13	39.98
15	11	13	GRUMPY OLD MEN	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13	34.98
16	NEW ▶		FAREWELL MY CONCUBINE	Miramax Films Image Entertainment 2522	Leslie Cheung Zhang Fengyi	1993	R	39.99
17	13	7	THE STAND	Republic Pictures Home Video Image Entertainment 29684	Gary Sinise Rob Lowe	1994	NR	69.98
18	24	13	ESCAPE FROM NEW YORK	New Line Home Video Image Entertainment 2330	Kurt Russell Lee Van Cleef	1981	R	49.99
19	12	13	IN THE NAME OF THE FATHER ◊	Universal City Studios MCA/Universal Home Video 42023	Daniel Day-Lewis Emma Thompson	1993	R	39.98
20	8	7	BEETHOVEN'S 2ND ◊	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG	24.98
21	17	15	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	34.98
22	15	5	ALL THE PRESIDENT'S MEN	Warner Bros. Inc. Warner Home Video 1018	Robert Redford Dustin Hoffman	1976	PG	39.98
23	20	3	SUGAR HILL	FoxVideo Image Entertainment 1624-85	Wesley Snipes Michael Wright	1993	R	49.98
24	23	9	BLINK	New Line Home Video Image Entertainment 2605	Madeleine Stowe Aidan Quinn	1994	R	39.99
25	22	13	THE PELICAN BRIEF	Warner Bros. Inc. Warner Home Video 12989	Julia Roberts Denzel Washington	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.

Home Video

Warner's Hat Trick Of Hits; Panasonic Bows New Player

LASER SCANS™

by Chris McGowan

EARP, MAVERICK, & The Client: Warner Home Video has a strong trio of titles set for release on laserdisc. Lawrence Kasdan's "Wyatt Earp" with Kevin Costner (widescreen, Dolby Surround Digital Stereo, \$44.98) bows on Nov. 16. Richard Donner's "Maverick" with Mel Gibson, Jodie Foster, and James Garner (wide, \$39.98) is due Dec. 7. John Grisham's "The Client" with Tommy Lee Jones and Susan Sarandon (wide, \$39.98) launches Dec. 21. In addition, Caroline Thompson's "Black Beauty" (wide, \$34.98) is set for Nov. 1.

PANASONIC'S \$450 PLAYER: Panasonic has just introduced its lowest price combi-player yet, the LX-H170 Multi Laser Disc Player. The unit plays both laserdiscs and audio CDs, and has features such as an advanced digital time-base corrector, a digital servo system, a shuttle knob, and four digital-to-analog converters. Since the unit lists for \$450, it will undoubtedly sell on the street for \$350-\$400, far less expensive than Panasonic's other three laser players, which have retail tags of \$600-\$1,100. "Laserdisc has become a very real option for a vast majority of video enthusiasts. Sales of players are growing steadily every year, and an increasing number of outlets are both selling and renting discs," says Brian Hoffman, national marketing manager, Special A/V Products, for Matsushita Consumer Electronics Co.

IMAGE has just launched the limited collector's edition boxed set of "Dances With Wolves" (1990, wide, extras, \$124.99), which presents the four-hour edition of the Kevin Costner movie. Included in the outstanding laserdisc package are such extras as "The Making Of Dances With Wolves" documentary, a CD of the John Barry score, "The Illustrated Story Of The Epic Film" book, color photographs, and lobby cards. It's definitely one of the key Christmas purchases of 1994.

Image's special laser edition of Martha Coolidge's delightful "Angie" with Geena Davis (wide, extras, \$49.99) includes director Coolidge's audio commentary track, deleted scenes, and behind-the-scenes footage of the film production.

Also out is Roman Polanski's audacious "Bitter Moon" (wide, \$49.99), a dark tale of obsession, betrayal, revenge, and the outer limits of love. Peter Coyote, Hugh Grant, and Emmanuelle Seigner lead the cast. Juliette Binoche stars in Image's "Blue" (wide, \$39.99), a fascinating thriller in which a young widow uncovers the provocative truth about her late

(Continued on next page)

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HIS WEEK...

Dinosaurs move over, the Dwarfs are coming home! When Walt Disney's masterpiece, *Snow White and the Seven Dwarfs*, arrives on home video next week, the deluxe CAV laserdisc edition is sure to be the talk of the town! This package, a total bargain at \$99.98, is certainly one of the most elaborately produced special editions ever to be released on laser. This edition, for starters, features three different audio tracks: a restored "stereo" track, the original monaural track and a music and effects-only track...and that's just on the feature. Additional supplementary audio bonuses include radio promotions from various years, the December 21, 1937 live broadcast of the film's premiere and early test demos for a number of sequences.

In addition to the exquisite documentary, which is also contained in the deluxe videocassette edition, the deluxe laser includes another 32 chapters of supplemental materials: publicity materials, a Walt Disney biographical timeline, more deleted sequences and sections, press articles, political cartoons and much, much more!

An illustrated, hardcover book, released for the first time in North America—Walt Disney's *Snow White and the Seven Dwarfs & The Making of the Classic Film*—and 10 exclusive, limited edition lithographs of original theatrical posters top off one of the most magnificent packages in the history of home video.

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LASER SCANS*(Continued from preceding page)*

husband's secret life.

Image's "The Crow" (wide, THX, \$39.99) with the late Brandon Lee is a supernatural tale of vengeance from beyond the grave; it is caricaturish like a comic book, but possesses a driving, raw narrative power. "Sugar Hill" (wide, \$49.98) with Wesley Snipes is a tale of two brothers and a brutal power struggle over control of the mean streets. Pier Paolo Pasolini's "Porcile" (\$49.99) is another intellectually and morally challenging shocker from the late Italian director. "Like Water For Chocolate" (wide, \$39.99) is a different sort of movie—melancholy, beautiful, and sensual. Based on the Laura Esquivel book about forbidden love and delectable cooking, the Alfonso Arau feature stars Marco Leonardi and Lumi Cavazos. The disc boasts both a Spanish soundtrack (with yellow English subtitles) and a dubbed English soundtrack.

WELLES IN BRAZIL: Paramount's "Its All True" (\$34.95) is a fascinating documentary about the great director Orson Welles' chaotic attempt to shoot a movie in Brazil in 1942, while also finishing up two films in the U.S. In one of the cinema's great tragedies, he lost control of the final cut of "The Magnificent Ambersons" (which might otherwise have been his greatest work) at the same time as RKO was cutting off money and support for his South American endeavor. It's all here, and side two of the disc contains the unfinished feature he was making in Brazil, footage of which had been lost for decades until recently.

Pioneer distributes the above, as well as Paramount's "Intersection" (wide or pan-scan, \$39.95), a love triangle that includes Richard Gere and Sharon Stone. Also out are "Blue Chips" and "Gallipoli."

William Friedkin's "Blue Chips" with Nick Nolte, Mary McDonnell, and Shaquille O'Neal (wide or pan-scan, \$39.95) is an interesting take on college-basketball corruption and competition from the director of "The Exorcist" and "The French Connection." Peter Weir's superb "Gallipoli" (wide, \$39.95) with Mel Gibson is a haunting commentary on war, friendship, and destiny set amidst a legendary 1915 battle between British and Commonwealth forces and the Turks.

MCA/UNIVERSAL was set to bow "The Iceman" with Timothy Hutton (1984, wide, \$34.98) and "The War Lord" with Charlton Heston (wide, \$39.98) Oct. 19. Just out is "Jimi Hendrix: Woodstock" (THX, \$24.98), a remarkable showcase of Hendrix's famed 1969 performance at you-know-where.

COLUMBIA TRISTAR will release Claude Berri's "Germinal" with Gerard Depardieu and Miou-Miou (wide, \$39.95). The title is adapted from Emile Zola's novel about a miners' strike in 19th-century France.

Just out from Columbia TriStar is a remarkable set of sci-fi releases, all of which are widescreen and have Dolby Surround Digital Stereo: "Close Encounters Of The Third Kind: Special Edition," "Krull" (\$39.95 each), "First Men In The Moon," "Real Genius," "Starman," and "Runaway" (\$34.95 apiece). Also available: "I'll Do Anything" (wide, \$34.95).



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Jane Fonda's Step Aerobic
and Abdominal Workout (1.6
million videos sold)

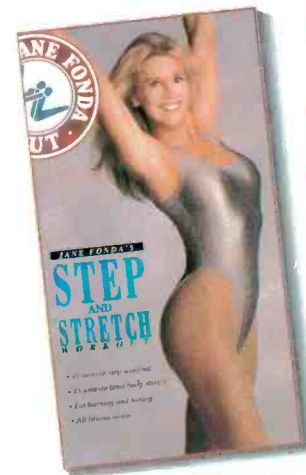
Jane Fonda's Yoga Exercise Workout
(32 weeks on Billboard's
Health & Fitness Chart)

...the next step is easy

Jane Fonda's Step and Stretch Workout—
Jane's most-requested sequel ever!

be
CONFIDENT
about her

NEXT
STEP.



At home, in the gym, after work:
Americans have discovered step, and
over 11 million people choose it as
their preferred aerobic exercise. **Step
and Stretch** gives them what they're
hungry for: innovative, invigorating
step routines and a stretching
program that uses the bench step.

*More fitness consumers discover step every
day,* because it's a simple, effective, low-impact alternative to
traditional aerobics. All steppers know Jane Fonda is the name to
trust in fitness—and **Step and Stretch** works for all fitness levels.

Features:

- 45-minute step aerobic workout with all new music
- 15-minute full body stretch program
- A total fitness approach that combines fat burning, toning and shaping, and flexibility

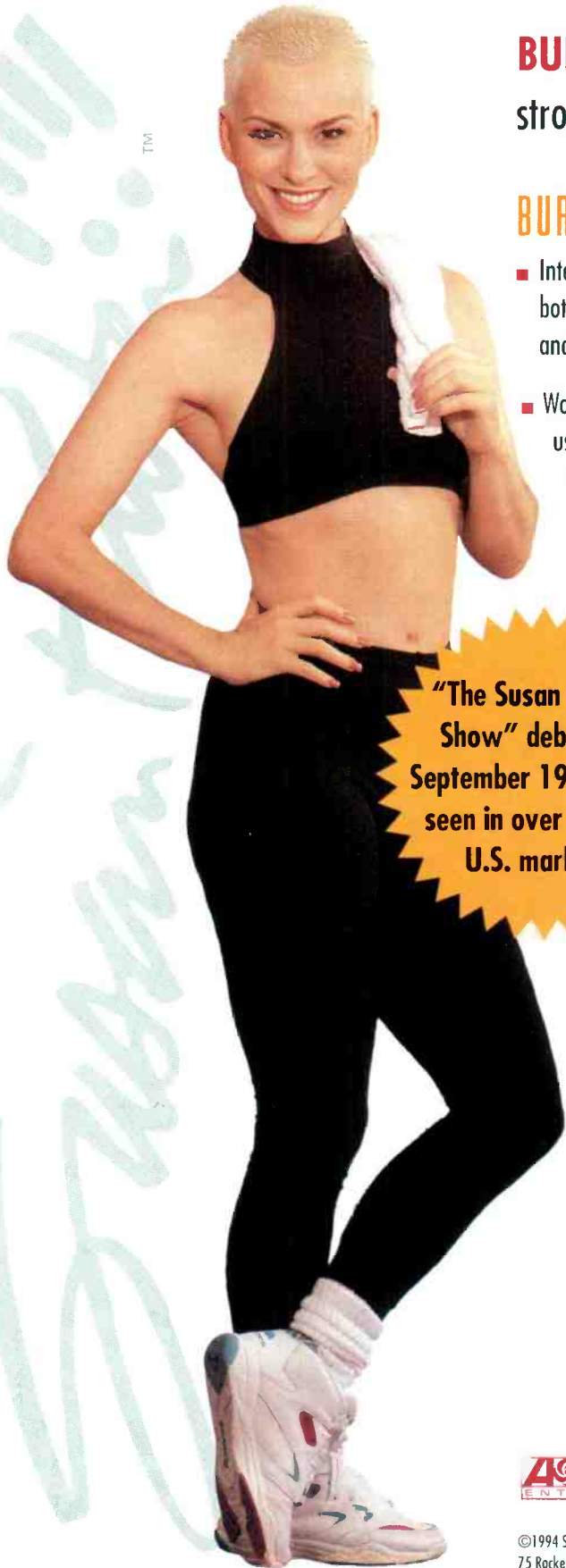
Catalog Number: 55030-3/VHS, Price: \$19.98,
Pre-Order Date: 11/1/94, Street Date: 11/22/94

You can't afford to
mis-STEP and STRETCH!

Contact your local Warner Home Video representative. Distributed by **VISION**
75 Rockefeller Plaza, New York, NY 10019. A Time Warner Company. All rights reserved. Printed in U.S.A.

RE-SHAPE YOUR SALES WITH SUSAN POWTER!

THE NATION'S HIGHEST PROFILE FITNESS LEADER!

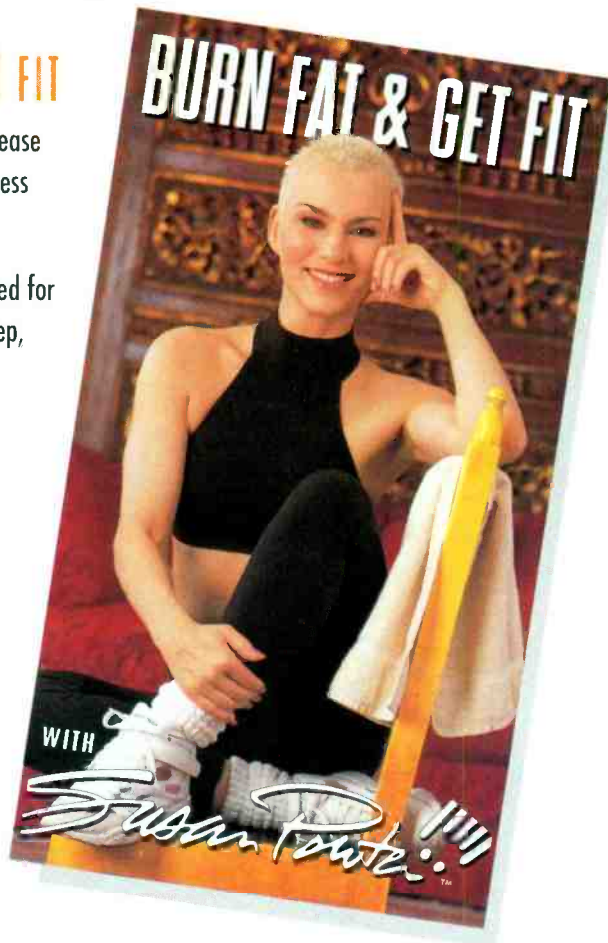


BURN FAT & GET FIT is all about getting your body strong and healthy, regardless of your fitness level!

BURN FAT & GET FIT

- Interval training to increase both cardiovascular fitness and muscle tone.
- Workout can be modified for use with or without step, weights or chair.

"The Susan Powter Show" debuted in September 1994 and is seen in over 95% of U.S. markets!



"You gotta eat, you gotta move, you gotta breathe and you gotta stock my new video,

BURN FAT & GET FIT!"

Contact your local **wea** representative for more information.
 Street Date: November 23, 1994
 Pre-Order Date: November 1, 1994
 Catalog #: 50607-3
 Price: \$19.95
 Running Time: Approx. 60 minutes



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PET AVISION

(Continued from page 67)

Washington, D.C., at the time (they are now based in Morgantown, W.Va.), and on Sundays a TV station ran a show about local events. The producers wanted to end the show with beautiful nature scenes, "like Charles Kuralt did, but they didn't have the money, so they just strew some birdseed out back behind the studio and filmed the birds," he says.

"Then they started getting calls from people saying their cats liked it. I happened to turn it on one morning, and they were saying, 'Get your cats ready, we're about to show the birds again!' I said, 'Yeah, right,' and kept drinking my coffee. Then the birds started chirping on the TV, and my cat ran in like a shot and started pawing at the screen."

So Malarkey took out his camcorder, taped some birds in his yard, and showed the tape to the cat, "who went bonkers for it." He then went to a production company and did a professional version.

Malarkey advertised in cat magazines through mail order, offered the video wholesale to pet stores, and ran commercials on a local TV station during afternoon reruns of "Little House On The Prairie." His big break came when a Washington Post reporter did a story on the video (at the suggestion of his cat-loving girlfriend) in the paper's Sunday magazine section. "Then the Associated Press did a national article, and all hell broke loose."

"Video Catnip" has sold 120,000 copies, Malarkey says, and has gotten publicity and orders from England, Spain, Italy, Australia, and even the Imperial Palace in Japan. (For the record, Dennis and Felicia, this reporter's cats, loved it. They watched the birds' movements intently, their heads moving back and forth like spectators' at a tennis match. No malarkey.)

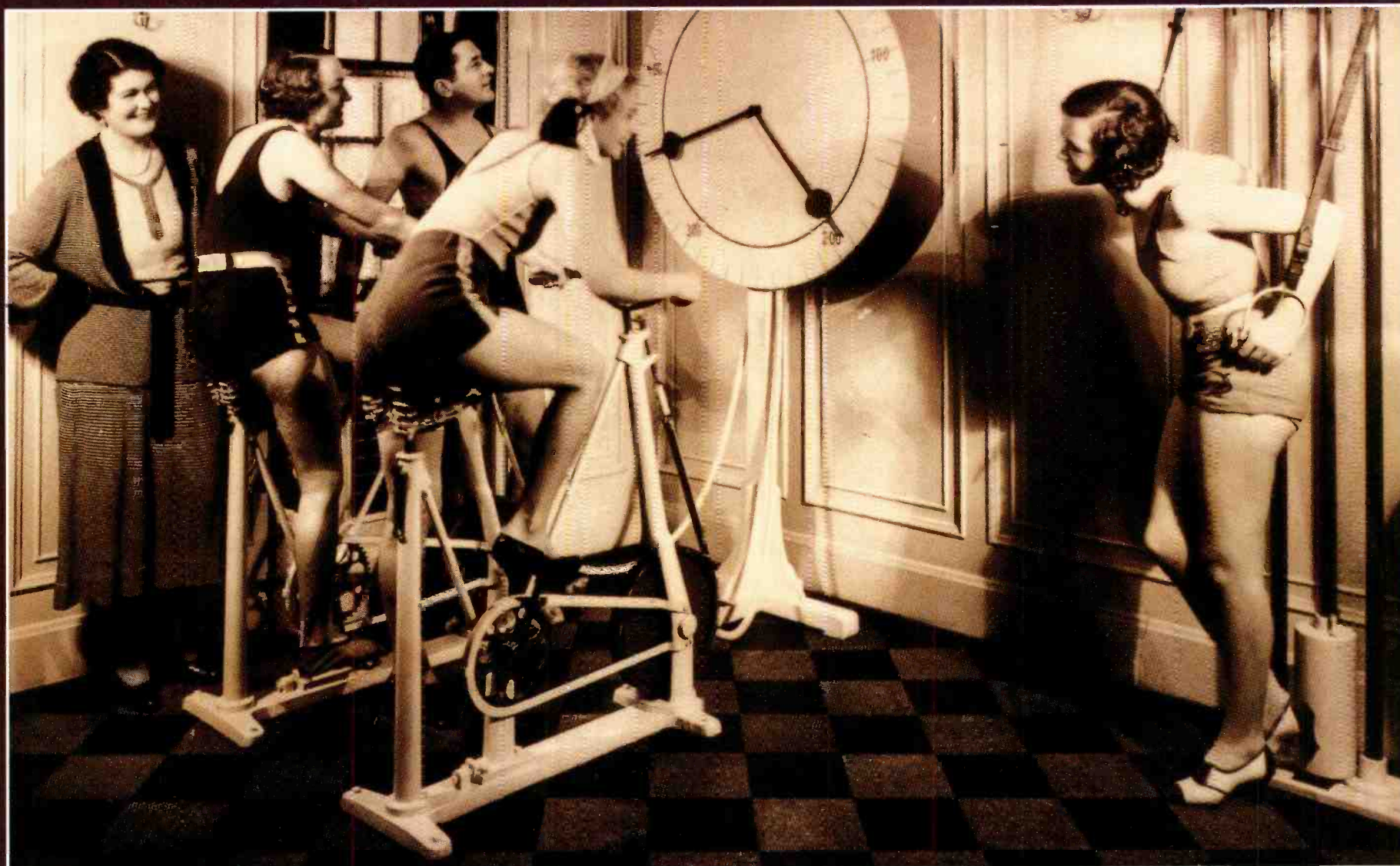
Pet Avison followed up with "Non-Stop Kittens," a high-budget tape of kittens playing, aimed at humans. That video didn't do as well, "although later we found that little kids ages 2-5 went nuts for it." Malarkey now hopes to market "Kittens" through toy stores instead of pet stores.

With "Video Catnip" established in 2,000 pet stores, Malarkey decided to expand into distributing other people's titles. In November 1993, Pet Avison put out its first catalog. The second came out in May and features 50 releases, including the popular "Frisbee Dogs" (about training dogs to catch frisbees); more videos for cats and dogs to watch; and helpful titles for pet owners, ranging from general training and health care of dogs and cats to specialized titles like "Breeding Gouramis," "Cockatiels: Beyond The Basics," and "An Inside Look At Land Hermit Crabs."

"Until now, if a pet store owner wanted a video, he had to track down the individual producer," says Malarkey. "We're providing a service as a one-stop source for pet videos." He adds that some pet stores use them to train employees, so they can provide knowledgeable answers to customers' questions about pet care.

The majority of Pet Avison's sales are through pet stores, but the titles also are sold via various catalogs and mail order through the company's toll-free number.

HEALTH & FITNESS & SPECIAL INTEREST VIDEO



BULGE-BATTLING FOR FUN & PROFIT

BY EILEEN FITZPATRICK

Top Trainers Handicap The Fitness Trends

Although American video consumers are fickle about their movie tastes, in the video business there are at least two constants: There's a new market for kids-video born every day, and consumers will buy a lot of videos to lose fat, tighten their buns or flatten their beer bellies.

America's constant battle of the bulge means that consumers will spend approximately \$290 million on exercise videos this year, \$25 million more than they spent two years ago, according to the video-research firm Cambridge Associates. And as consumers slim down, supplier coffers will bulk up from \$150 million in 1992 to \$170 million this year, Cambridge estimates.

While the steady growth of the fit-

ness market has been spurred by names like Jane Fonda, Cher and Cindy Crawford, the men and women who train them are now taking center stage.

"Consumers as well as distributors are looking for the real professional," says "Funs Of Steel" creator and trainer Tamilee Webb. "Consumers are requesting them because trainers

have knowledge."

Most fitness professionals agree consumers are more educated about exercise than ever before and are

turning toward trainer tapes to bring one-on-one training into their living rooms. The star-ape might jump-start an individual into exercising, but it's the trainer who keeps them buying and motivated.

Trainer Karen Voight—whose star client list includes Tina Turner and who will soon team up with Buena Vista Home Video for a new video with Elle McPherson—agrees that stars have helped the exercise market. Voight's line of six videos is distributed by ABC Video.

"People can relate because they see a celebrity has the work as hard on their body as I do," Voight says. "It inspires them, and from that point of view the tapes are productive."

But other trainers say consumers should be careful when considering a celebrity exercise tape. When

SPECIAL INTEREST '94

A \$925 Million Market For Sports, Sex And Travel

BY DON JEFFREY

The special-interest video market is booming, industry sources say, because consumers have now become aware that there is a market.

With video retailers concentrating primarily on rental titles and the major

video producers putting their marketing muscle into movies, consumers didn't know that they could buy cassettes that would tell them how to fix a faucet or find out about a foreign country or learn a little more about a favorite

sports star.

"Over the years, when people had a particular interest, they'd go to a bookstore," says Jon Feisinger, president of Capital Cities/ABC Video. "We're

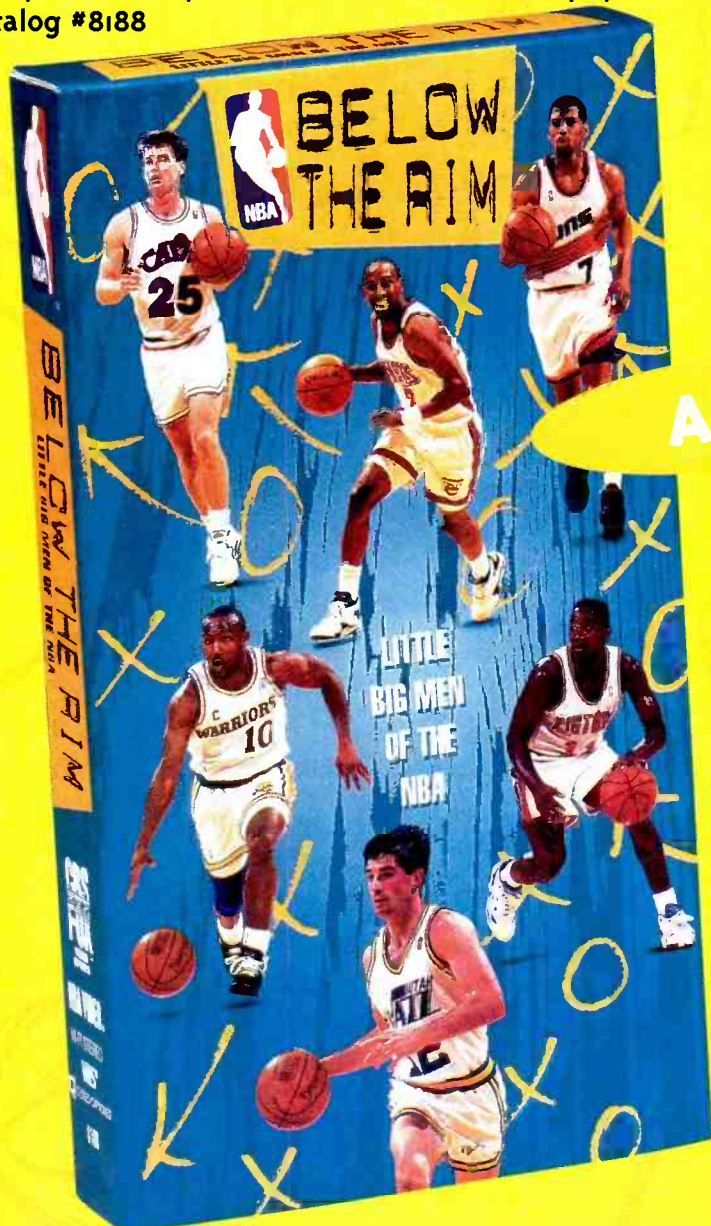
Continued on page 79

Continued on page 79

GET A JUMP ON THE NEW YEAR WITH THESE 2 NEW EXCITING NBA VIDEOS!

SOME OF THE NBA'S MOST DYNAMIC ATHLETES PLAY "BELOW THE RIM"

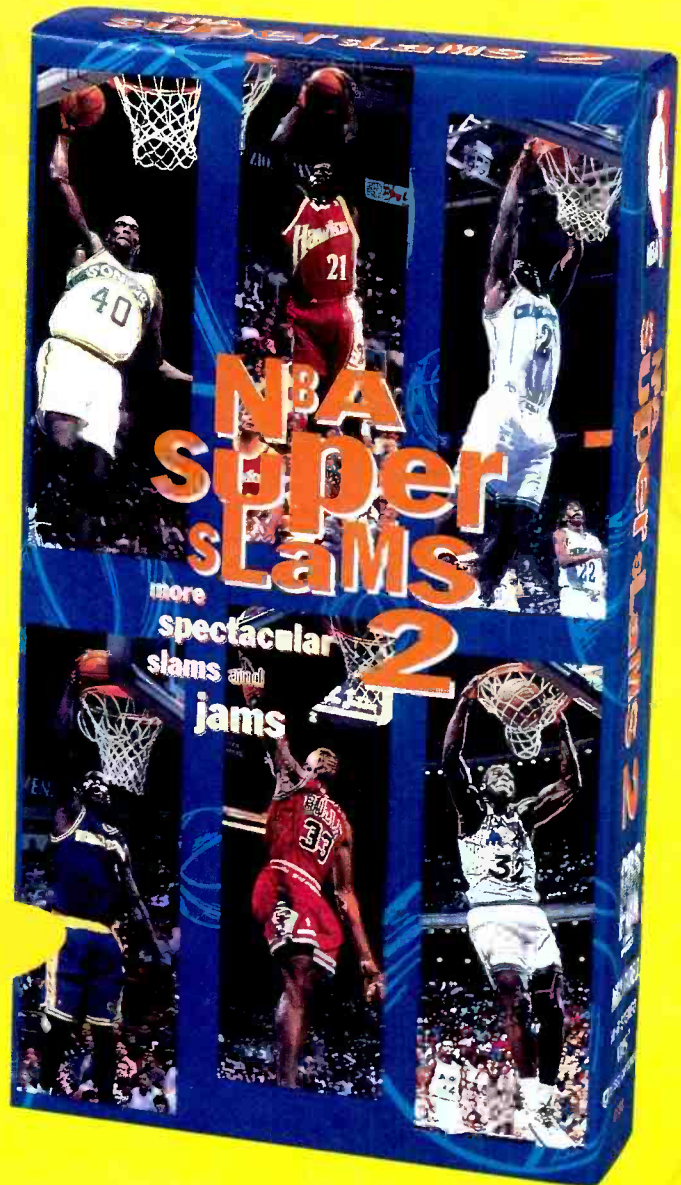
Men among giants, the NBA's little big men are the unsung heroes of the court. Defying the odds, these players rise to levels above and beyond even their own expectations. Now here are action-filled profiles of such NBA superstars as 5-foot 3-inch defensive menace, Mugsy Bogues, and back-court all-stars Kevin Johnson and Kenny Anderson. You'll thrill to the sight of Spud Webb's incredible dunks...Tim Hardaway's killer cross-over...Mark Price's dazzling long-range shooting. There's even a tribute to all-time greats Bob Cousy, Nate "Tiny" Archibald and Calvin Murphy. Catalog #8188



Street Date: 1/18/95
Dealer Order Date: 12/29/94

\$14.98
suggested retail
price EACH

AND



SLAMMIN', JAMMIN' SEQUEL!

The hits just keep on dunking! This sequel to the unstoppable "Super Slams of the NBA" is filled with more spectacular dunks by the biggest names in the history of the game, including Shaquille O'Neal, Dominique Wilkins, Chris Webber, Shawn Kemp and Spud Webb. And no tape of Super Slams would be complete without the high-flying acrobatics of Michael Jordan and the amazing grace of Julius "Dr. J" Erving. Catalog #8198

BIG MARKETING SUPPORT

- NBC TV special based on "Below The Rim" to air nationally on December 25th
- TV advertising during NBA programming
- Radio promotions in Top 20 markets
- In-store merchandising materials
- Full-scale publicity campaign

Assorted 12-Pack Counter Display With New NBA Video Header Card. Catalog #0795. UPC Code: 8616-20795-3. Includes 6 units of each title.

Assorted 36-Pack Floor Display With New NBA Header Card. Catalog #0796. UPC Code: 8616-20796-3. Includes 18 units of each title.

Health Fitness

& Special Interest Video

'94

BULGE-BATTLING

Continued from page 77

Crawford jumped into the exercise market two years ago, her debut tape was criticized by many fitness experts, including *Shape* magazine, which gave the tape an F+ rating.

"I'm skeptical of celebrity tapes because I wonder what do they know that I don't," says PPI Entertainment/Parade Video's resident fitness star Denise Austin. "If Arnold Schwarzenegger did a tape on weight training, I'd buy it, but if Danny DeVito did one, I probably won't."

Says BodyVision and Step Reebok star Gin Miller. "Consumers learned a lesson from Cindy Crawford in that just because you're beautiful doesn't mean you have a great routine. Most people just couldn't do the movements in the Crawford tape."

CELEBRITIES VS. TRAINERS

But not all celebrity tapes get a bad review; those featuring trainers teaching the celebrity are often popular. "CherFitness" with Keli Roberts is an example, but consumers seem more interested in the trainer than the celebrity.

"Now people are leaning toward the experts because they talk about techniques and tricks that let you do 10 abdominal movements that have the same effect as 100," says Miller. As part of the BodyVision team, Miller is a member of one of the most successful fitness franchises—one which also boasts Kathy Smith, Webb, Kari Anderson, Candice Copeland-Brooks, Douglas Brooks and six-time Ms. Olympia Cory Everson. Distributed by A*Vision Entertainment, the BodyVision line-up also includes Jane Fonda and Susan Powter, whose in-your-face style has motivated millions to healthy eating habits. In total, the BodyVision label represents approximately 70% to 75% of the exercise-video market.

As trainers begin to reclaim the ground they broke back in the mid- to late '80s, they have changed their routines to reflect consumer needs.

"In the '80s, people were into 12-hour workdays and wanted an intense high-aerobic workout," says Miller. "In the '90s, people are tired of killing themselves and are into reduced intensity and increased duration."

Fellow BodyVision trainer Candice Copeland agrees. "In the '80s, people were thinking thinner and harder is better, but we've aged and we can't do that to our bodies all the time," she says.

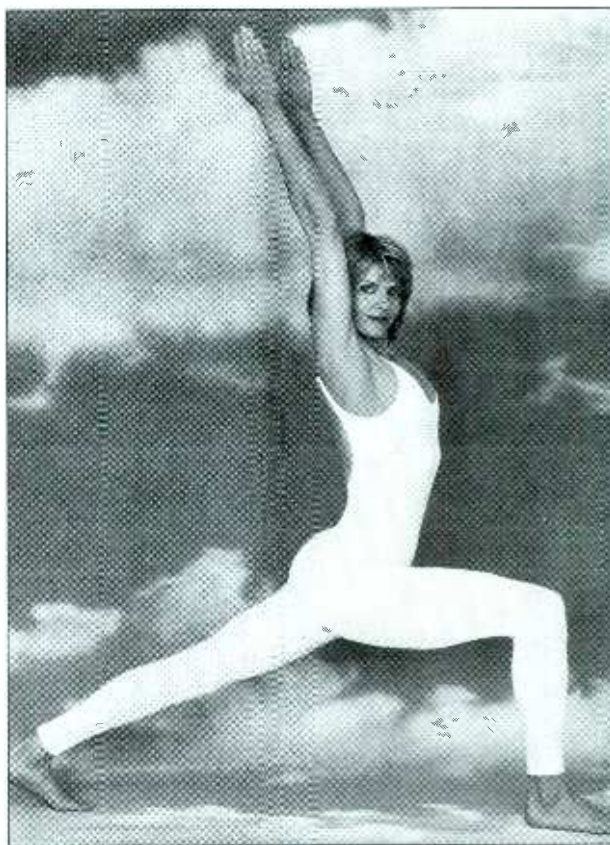
TONING, BUILDING, SCULPTING

Whether it's yoga, muscle toning, strengthen training, resistance training, circuit training or body sculpting, video trainers are preaching total body workouts combining low-impact aerobics and muscle-building techniques.

"One of the biggest changes is that women are involved in weight training," says Everson. "For years, women were



Selling men: Tony Little



High-tech fat-burning: Kathy Smith



Successful franchise: Cory Everson

involved in all types of aerobics, but that doesn't change your body shape, and that's when trainers started turning to weights."

Everson says the real turning point came when the women who buy fitness tapes finally began believing muscle

building didn't mean looking like a female body builder.

"We've known for years that muscle build-up increases the body's metabolic rate and burns fats," says Everson. "But now that consumers have heard it on TV, they believe it."

Despite the emphasis on total body conditioning, so-called "body parts" videos are among the best-selling titles.

"Abs, buns, thighs, they're all hot buttons that sell tapes," says Miller. "There's nothing wrong with body-parts tapes when they're used as a supplement.

Today, the word is balance."

SEDENTARY CONSUMERS

Most trainers say many fads come but few seem to go—as evidenced by the continued sales of step aerobics tapes, which

Continued on page 82

SPECIAL INTEREST

Continued from page 77

clearly seeing video on that track now."

The health and fitness field opened the gates for special interest, and now a rush of product has crashed through.

Kevin Conroy, VP of marketing for CBS/Fox Video, says, "Retailers realize that diversity is the key to capturing the consumers' attention. A narrow product offering is not enough to stimulate interest among consumers."

But specialty-video consultant Leslie McClure adds, "Retailers' budgets are still geared to major movies. It's hard for the retailer to stock the breadth of special interest out there."

MAKING PRICES RIGHT

This newfound demand has put downward pressure on prices, as consumers and retailers balk at the once-high price tag on sell-through video. The mass market wants special-interest titles at \$10 to \$20, but people are willing to pay \$30 to \$40 for a high-quality specialized video.

Tom Szwak, VP of purchasing for the 3,755-store Blockbuster Video chain, says, "Unless it's a gift set or multi-cassette, the price point has to be reasonable. It has to be below \$24 and \$19."

"Added value" is the catchphrase suppliers use to justify the higher price. CBS/Fox, for instance, is putting out a \$29.98 tape in November that combines two best-selling videos featuring Michael Jordan ("Come Fly With Me" and "Air Time") and includes a 44-page retrospective of the athlete's career.

"Most in the industry say it has to be under \$19.95," says McClure. "But I don't

see any resistance to \$29.95 and \$39.95. The resistance is at the retail buying level."

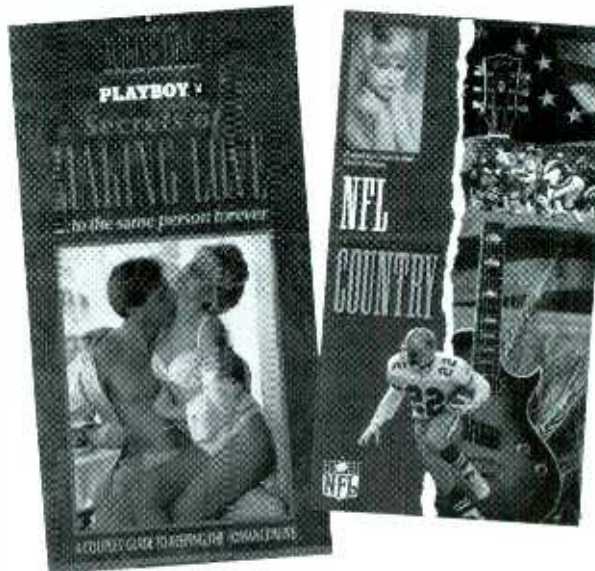
Retailers are becoming overwhelmed by all the product that video sales staffs are pitching. The video flood has forced them to rethink the way they merchandise the product. Blockbuster's Szwak says, "We carry over 800 sell-through titles in our stores. Are power aisles and sales towers and end caps the best way? We may try new

football, hockey."

PROMOTING CHEVIES AND NEW ZEALAND

Meanwhile, merchants are looking to the producers to come up with creative cross-promotions and other incentives to give strong reasons for stocking the product.

Capital Cities/ABC Video has mounted a sweepstakes promotion this fall for its



ways in '95." Dean Wilson, senior video buyer for 700-store Trans World Music, says it is important to "categorize the product correctly as opposed to putting it in a bin for special interest. Sports is no longer just sports: now it's basketball, baseball,

Trailside outdoor adventure videos with Chevy trucks, Hi Tech shoes and the New Zealand Tourist Board. "It's one way of drawing some focused attention to a series that might otherwise struggle for shelf space among traditional retailers," says

Peisinger. The company is also taking advantage of its parent company's clout in promoting the ABC TV soap-opera videos, two of which, "Luke And Laura" and "All About Erica," are due Nov. 30. "We work with the network advertising staff to structure cross-promotions that serve both parties," Peisinger says.

PolyGram Video has point-of-sale tie-ins between its NFL videos and *Sports Illustrated*. A consumer can mail in a card with the purchase of a tape and receive a free special issue of the magazine.

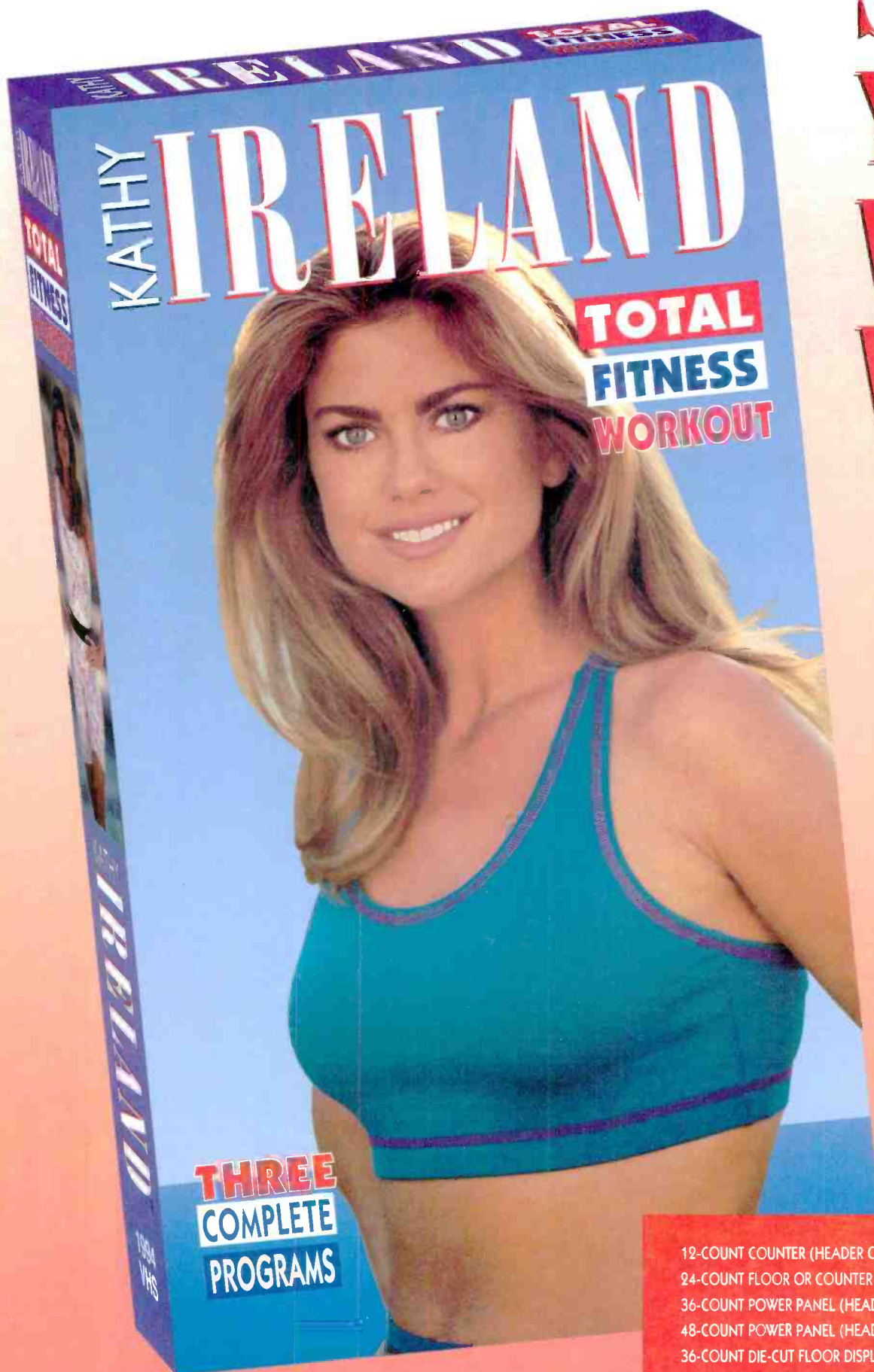
Bill Fowler, sale video product manager for the 345-store Wherehouse Entertainment chain, says he's "starting to see more cross-promotions between music and video."

CBS/Fox has found music to be a powerful marketing tool for its sports videos. One of its NBA Superstars tapes is packaged with an audiocassette that contains a sampling of MCA artists whose music is heard on the video. The video supplier is also cross-promoting its NBA videos with such apparel manufacturers as Salem Sportswear and such trading-card companies as Sky Box. Next year, CBS/Fox is putting out its first video featuring NBA star Shaquille O'Neal.

Unlike the marketers of movies and other short-shelf-life videos, the special-interest people need to come up with creative ways to keep their titles in front of the consumers for years rather than months.

Trans World's Wilson says, "The most important thing is putting time and effort and expense into the packaging. When you look at an A&E box, it doesn't look like a special-interest box of five or six years ago. It's very high quality." (In next year's first

Continued on page 87



Shape Up Your Fitness Video Sales With UAV!

UAV will add more sell-thru muscle in 1995 with exciting new celebrity fitness releases! Details will be announced soon!

- Includes three complete workout programs!
- Exciting and challenging workouts for people at all fitness levels!
- Running time: 90 minutes!
- **ORDER TODAY!**

MSRP
\$19.99



- 12-COUNT COUNTER (HEADER CARD INCLUDED) #K11294
- 24-COUNT FLOOR OR COUNTER (HEADER CARD INCLUDED) #K12494
- 36-COUNT POWER PANEL (HEADER CARD INCLUDED) #K13694PP
- 48-COUNT POWER PANEL (HEADER CARD INCLUDED) #K14894PP
- 36-COUNT DIE-CUT FLOOR DISPLAY #K13694
- 48-COUNT DIE-CUT FLOOR DISPLAY #K14894 (PICTURED)



P.O. BOX 7647 CHARLOTTE, NC 28241 803-548-7300 FAX 803-548-3335

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Health Fitness

& Special Interest Video

'94

BULGE-BATTLING

Continued from page 79

first appeared on shelves about four years ago. Whatever the routine, consumers want a variety of simple, well-explained workouts that can be completed in the shortest amount of time.

"Women with children don't have enough time to work out, and sometimes a person will go on a bike because they're afraid of the movements in a particular workout," says BodyVision's Anderson. "My first tape was more advanced, and now I want to reach more people who don't think they can do a workout tape."

Keli Roberts, who took Cher through her paces in the star's tapes, says her debut video also proved too difficult for most consumers. "I'm used to working with a fit population, but it's important to move

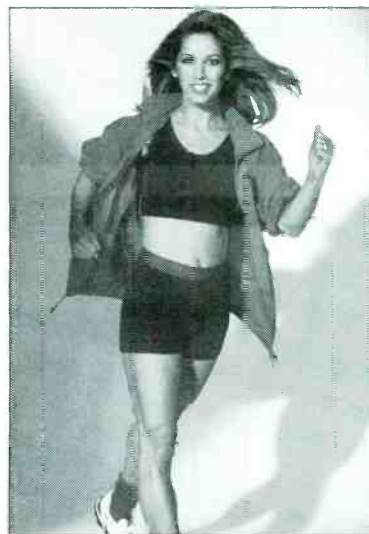
consumers who are more sedentary," says Roberts. "My goal is to find a way to get them going and keep them going."

As workouts become shorter and more effective, the list of new tapes on the market becomes longer, because consumers easily become bored doing the same routine. Trainers must also keep a steady flow of product going to satisfy their fans.

THE MEN TREND

Although most trainers with tapes feel it's a woman's market, Tony Little has cracked the men's market. "No one believed a male trainer could sell exercise tapes, especially something that was non-aerobic," says Little. "But my concept has always been directed toward a larger demographic."

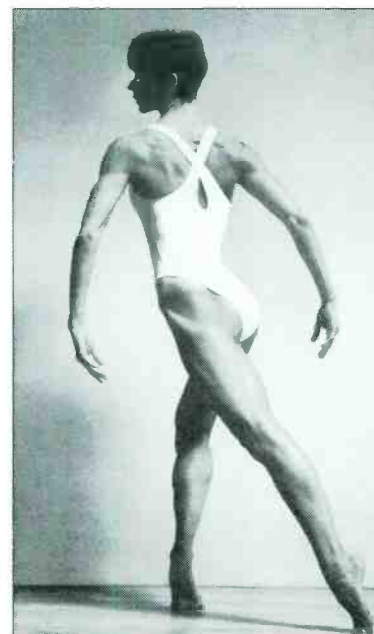
Using a personal-trainer technique for the man or woman, Little has sold more



Celeb-skeptical: Denise Austin

than 10 million videos as well as weight-training equipment through home-shopping channels and infomercials, as well as retail. In one recent home-shopping appearance, Little says he sold \$200,000 worth of videos and equipment in 28 minutes.

In Webb's new "For Women Only" series, three male trainers lead the workout. "It's very trendy to use men to sell things. Look at those Diet Coke ads," says Webb.



Tina Trainer: Karen Voight

The Best Moves In Fitness ARE RIGHT OFF YOUR SHELVES!

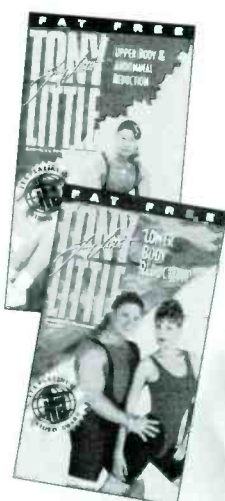
PARADE VIDEO
HEALTH & FITNESS

- Parade Video has credible fitness personalities with high visibility.
- Our fitness stars are seen regularly on TV shows & infomercials.

Denise Austin



Tony Little

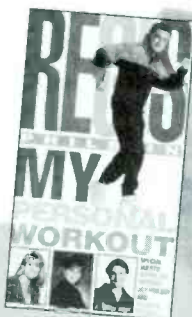


- Our products are priced to sell - turning fast at \$19.98 or under.
- Parade is the nation's innovator in fitness programming & packaging.

David Gray



Regis Philbin



Nobody Knows Fitness Like Parade!

PARADE VIDEO
HEALTH & FITNESS



"Buns" creator: Tamilee Webb

HIGH-TECH MENU PLANNING

New technology is beginning to creep into the exercise market with CD-ROM and CD-I products.

A personal interest in high-tech products led Kathy Smith to release her "Fat Burning" system on CD-ROM about six months ago. Smith is also prepping a CD-I program with Copeland, which should be in stores by December. "Right now, there's not a lot of money in new technology product and it's so costly," says Smith. Her project with Copeland will cost \$1 million to produce. Smith says producing her CD-ROM fat-burning system took two years to produce; the average video takes about three months from the time shooting starts to the time it reaches the shelves.

Little is also working on a CD-ROM program, but he doesn't feel the format will ever replace video. Smith agrees. "My CD-ROM was never designed as a follow-along program, because the quality isn't what people expect," says Smith. "Also, computers aren't set up in a room people exercise in, but CD-ROM works well for setting up progress diaries, menu-planning and goal setting." ■



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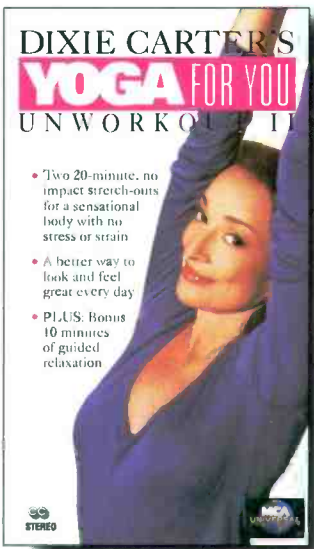
Member of NAIRD

DIXIE CARTER'S YOGA FOR YOU UNWORKOUT II

Rejuvenate mind, body...and sales! Go one-on-one with the popular star of the smash hit "Designing Women" and discover an instant energy boost that will relax the entire body while re-charging the mind.

Dixie Carter uses the proven body-sculpting, stress-relieving techniques of yoga to deliver results

your customers will see and feel. Featuring two 20-minute, highly effective, no-impact routines for morning and evening — plus, a 10-minute relaxation break — it's the perfect "de-frazzling" antidote for today's hectic lifestyle.



\$19.98

Suggested Retail Price

Sel.# 82096 Color 1 Hour 2 Minutes / Not Rated / STEREO



• Targeted National Cable and Print Advertising Campaign Will Generate Over 77.3 Million Impressions

AMERICAN HEALTH
FITNESS OF BODY AND MIND

Good Housekeeping

LIFETIME TELEVISION

LONGEVITY MAGAZINE

AMERICA'S LEADING HEALTH MAGAZINE
PREVENTION

Woman's Day

YogaJournal
For Health and Conscious Living

McCall's

STREET DATE: NOVEMBER 16, 1994

ALSO AVAILABLE! *DIXIE CARTER'S UNWORKOUT*,
A SANE WAY TO A SENSATIONAL BODY!

Dixie Carter's UNWORKOUT is a unique, up-close-and-friendly exercise routine custom-made for anyone searching for a way to safely tone their entire body and reduce daily stress — all while being encouraged and entertained by one of their favorite stars!

\$19.98

Suggested Retail Price

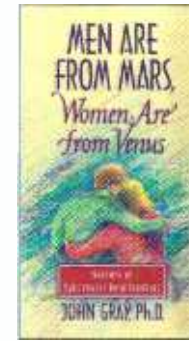
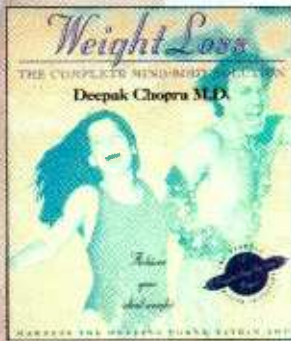
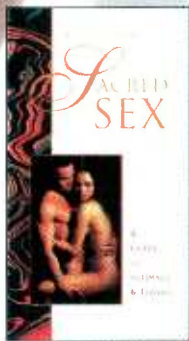
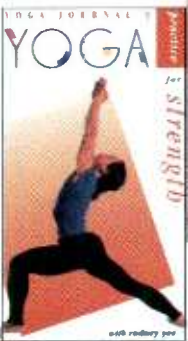
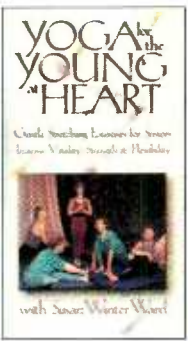
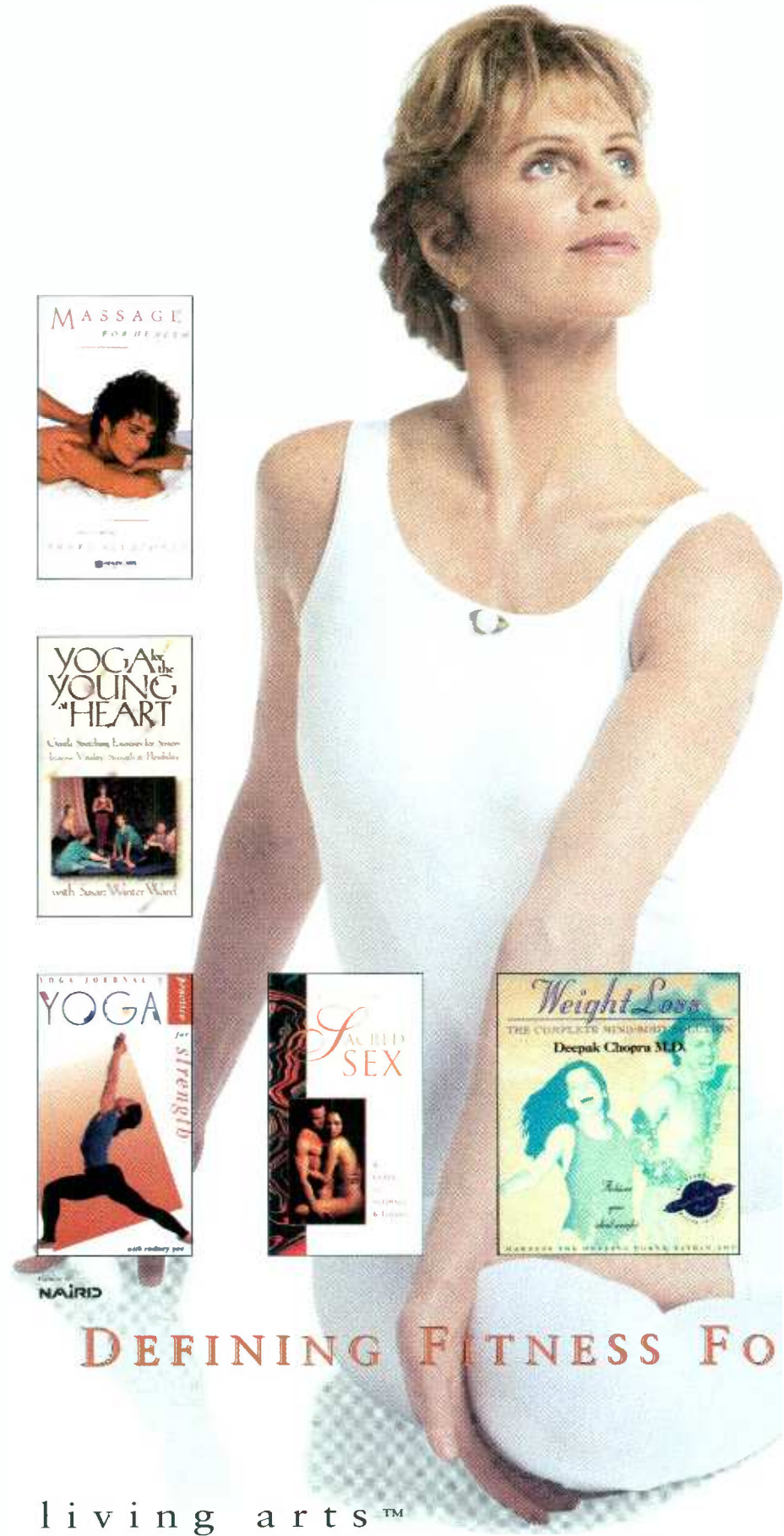


CLOSED CAPTIONED digitallly recorded Sel.# 81416 Color 1 Hour 10 Minutes / Not Rated / STEREO

AVAILABLE NOW. PLACE YOUR ORDER TODAY!



HEALING ARTS CELEBRATES LIVING



AGING

Continued from page 80

Video Treasures just debuted the therapeutic "Foundations Of Yoga," featuring seasoned instructor Suzanne Deason. Additionally, MCA/Universal Home Video in November will release "Dixie Carter's Yoga For You: Unworkout II," the second kinder, gentler exercise video featuring the "Designing Women" star, which concludes with a 10-minute session of guided relaxation.

Although they are not necessarily yoga-specific, several so-called "gentle" workouts—with the focus on stretching and strengthening and away from cardiovascular training—also are beginning to surface. Catherine MacRae's new two-video "Gentle Fitness" features exercises seniors can complete from either the seated or standing position, as well as a primer on self-massage.

RESISTANCE TRAINING

Not all fitness enthusiasts are proponents of a kinder, gentler workout for the mature crowd, however. Ed Perizone, who created WellSpring/IVN's "You Can Do Much More For Your Body," says it's time to take off the kid gloves when dealing with the well-being of seniors.

"Everyone treats seniors like wimps," the 60-something Perizone says. "All the talk about what we can and cannot do is baloney. It's just a matter of approaching the situation in the right way."

Perizone single-handedly created his resistance-training workout after he was burned in a tractor accident and found no doctor or video that could provide an exercise program to help him get back on his feet. The most important factor in addressing maturing citizens is to give them a program they can enter at their own pace, according to Perizone. "We're not going to start with step aerobics," he jokes.

Routine creators also must consider the bodies of the people who will be doing the exercises. "Most seniors are embarrassed because they want to do things they can't do," Perizone says. "They will be able to do them, but it is going to take time, and the body is not going to be thrilled at first. And once they begin, they will start to see that their life is tomorrow, not yesterday."

Touting the catchphrase "If you rest too long, you rust," 79-year-old health-and-fitness instructor Terry Robinson—who was named Mr. New York City in 1948—has three new "Senior Stretch" workout videos on Los Angeles-based Joel Cohen Productions. Robinson, who used to work out Louis Mayer at the MGM Studios gym and trained Clark Gable, now works with such notables as Ricardo Montalban and Mario Lanza, as well as Pat Boone and David Soul, who each narrate one of the "Senior Stretch" programs. Robinson still gets to the gym by 4:30 a.m. and firmly believes that everyone has some control over their aging process. The "Senior Stretch" videos—

Continued on page 86

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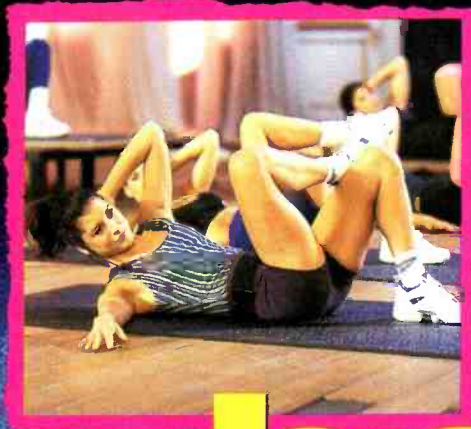
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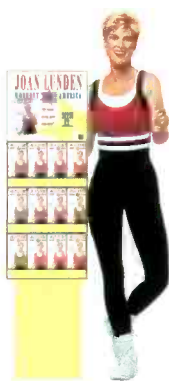
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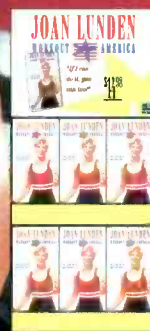
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AGING

Continued from page 84

designed for men, women and couples respectively—are focused on increasing flexibility and coordination as well as benefiting muscles, ligaments and tendons.

Best Film & Video goes to retail this quarter with its two-part "Rejuvenetics" series, which features Longevity magazine founder Kathy Keeton leading half-hour workouts that combine aspects of ballet, yoga, tai chi and calisthenics. Keeton founded her program after engaging in research that showed regular exercise can reverse age-related problems and can actually counteract the effects of aging.

BRIDGING THE GAP

While the fitness options for the mature crowd continue to multiply, videos that bridge the gap between super-powered step aerobics and slow-paced programs also are flourishing.

Talk-show stalwart Regis Philbin became a mouthpiece for middle-aged fitness in his recently released PPI Entertainment video "My Personal Workout." Philbin, who experienced a health scare a few years back, spends the first half of his video explaining the importance of building up a strong body before launching into his home routine.

Philbin's partner in morning-time, Kathie Lee Gifford, prances into the fitness arena this quarter with her new "Feel Fit And Fabulous Workout" from Video Treasures. Focusing on working moms, the admittedly over-40 Gifford and her personal trainer conduct a workout that melds low-impact aerobics and target training.

Another exercise program for the middle-aged comes courtesy of actress Maty Tyler Moore, whose new GoodTimes video, "Everywoman's Workout," is designed expressly for women aged 35 through 65—an audience that Moore says during her introduction has been "largely ignored."

News anchor Joan Lunden has gotten into the fitness routine as well. Republic Pictures is releasing her "Workout America" video in December. Beginning with a pastiche of clips featuring a trim and fit Lunden, the program includes aerobic and toning segments suitable for every fitness level, as well as Lunden's testimony about how the workout has changed her adult life. And Lightyear Home Video this fall raises the curtain on a fitness video starring another mid-aged celeb, Stefanie Powers, whose "Broadway Workout" is a low-impact aerobics routine set to songs from such classic musicals as "Oliver," "Annie" and "Cats."

Other exercise enthusiasts who encourage participation by people of all ages and fitness levels include Richard Simmons, whose new aerobics video, "Sweat & Shout," on GoodTimes is the retitled, first-time-at-retail "Sweatin' To The Oldies IV"; and the indefatigable Susan Powter, whose new A*Vision video "Shopping With Susan" is aimed at moms and features tips on how to shop, cook and eat healthily. ■

Sweet Success

SPECIAL INTEREST

Continued from page 79

quarter, A&E Home Video will release the documentary video "The American Revolution" and 14 episodes of "Upstairs Downstairs," among other titles.)

Barry Leshtz, VP/GM of Playboy Home Video, says publicity is the key to keeping older titles on the shelves. "We make sure we keep our name in front of the public," he says. Spiking that effort is the company's flagship *Playboy* magazine, with its 4 million subscribers a month.

Repricing is, of course, the tried-and-true means of moving older titles. Bill Sondhein, senior VP of marketing of PolyGram Video, says product is generally repriced from \$19.95 to \$14.95 after two years and from \$14.95 to \$9.95 after five years. "Essentially, we've established mid-price and budget lines," he says.

CBS Fox's Conroy says, "We actively



market titles for two to three years. We're budgeted for an extended window of time. The dollars continue to be available."

All agree that the consumer is the driving force behind a market that existed in the shadows of theatrical video for years. The research firm Cambridge Associates projects that consumers will spend \$925 million on special interest videos this year, an 8.9% increase over the previous year's \$849 million in sales. The estimated rate of growth, however, is down from 13.9% the year before.

DIRECT-RESPONSE DRIVING HABITS

Another finding from Cambridge Associates is the decreasing share of the market that comes from direct-response. Catalogs, TV, magazines and other non-retail means of selling accounted for 39% of the specialty market in 1992; this year they are projected at 33%. The growth is in retail—especially outside the traditional

Continued on page 89



*Source: Video Scan

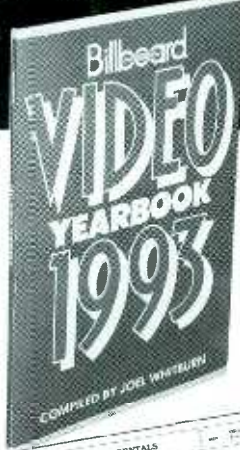
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Health & Fitness

& Special Interest Video

'94

SPORTS SCORE

Golf, tennis and fishing how-to's are all over the field, but not every title lobbed across the counter hooks an audience.

BY J.R. REYNOLDS

Business may be good for the how-to sports video business—but consumers are looking for low prices and light entertainment over sterile instruction-productions when selecting titles.

According to Cambridge Associates, consumers spent \$240 million for sports titles in 1994. That figure is up from \$210 million in 1992 and \$235 million in 1993.

Says Paul Caravatt, president/executive director of the Special Interest Video Association, "How-to sporting videos are a lot bigger business than people realize. It's second only to aerobics titles." Caravatt says that, despite declining retail pricing and increased production costs, business is improving.

Tom Szwak, VP of purchasing for Ft. Lauderdale-headquartered, 3,755-store Blockbuster Entertainment, says the best-selling sports how-to videos "are the ones where the celebrities come from more of an entertaining vein," he says. Szwak says Blockbuster gets more sales than rentals with how-to sports tapes, but pricing is critical.

STAR-DRIVEN VEHICLES

"Prices have fallen to a level that consumers see instructional videos as a value," notes George Morris, chairman/VP of finance for Morris Video, based in Torrance, Calif. With the exception of star-driven titles, says Morris, volume selling is how most companies survive. "Most mass merchants are telling you \$9.95 for a title," he explains. "Other retailers are pushing for two-packs at \$9.95 and are selling better because the titles are priced for impulse buying."

Morris says that for most companies to remain competitive, they employ sell-through marketing strategies that include packaging two-tape "value" packs. However, the market is flooded with product of varying quality, production-wise. "Pricing is important, and I've seen some three- and four-packs on the market that are junk," says Morris.

Gregory Johnson, president of Quality Video, based in Minneapolis, Minn., agrees there is an abundance of "shoddy" titles on the market, and says it is disguised by slick packaging, a key element in marketing video titles.

"What you get a lot is a great box, but poor production," says Johnson.

Quality's most popular sports how-to titles are in the area of camping and hiking. Johnson says that featuring celebrities on those titles are less important than with other video titles.

"In camping and backpacking, there are no clear recognized names, like in golf with, say Jack Nicklaus, so we teamed with Johnson Camping, [a manufacturer] that puts out popular camping gear," he says. "We let their staff of experts be the instructors for video titles in those areas."

Steve Merrill, director of marketing for ABC Video in Stamford, Conn., says his company offers numerous sports how-to titles, including its ESPN line, many of which feature celebrity sports professionals as instructors—such as Tracy Austin for tennis and Ozzie Smith for baseball.

"Celebrities appearing on the box and in the video add credibility to the title, not to mention salability," adds Merrill.

QUICK CUTS & COSTLY MUSIC

The production styling of how-to sports titles, especially those marketed towards younger consumers, have become more "MTV-like." Says ABC's Merrill, "Music has become more important, and there's a much faster pace with the quick-cut scenes being used more. And that means productions are more costly."

Michael Bybee, director of operations for Majestic Productions, based in Sunset, Utah, which specializes in hunting and fishing how-to titles, says viewers are looking for better quality and more action in those particular genres, noting that "Our consumers want to see the actual hunt."

Bybee says the packaging of his titles does not include a series format. "Our consumers want to see a difference in the titles. We have a formula for putting our productions together," he explains, "but we don't use a series-type format."

Other companies say the continuity that a series brings can aid in marketing. "When we produced the first video," comments Quality's Johnson, "we knew what the five were. We began with broad-based titles, like camping or canoeing, then became more specialized—like 'Camping With Kids,' 'Canoeing Over The Ocean' or 'Camping In The Snow.'"



"ANYTHING TO GAIN VISIBILITY?"

Glenn Ross, senior VP of marketing at Los Angeles-based Republic Pictures, says his company uses a variety of marketing tactics for its current library of seven how-to sports titles. "We advertise our titles in specialty magazines," he says. "sponsor sporting-related events, conduct promotions in sporting stores—anything to gain visibility."

SIVA's Caravatt says that in addition to offering product at conventional video stores and mass-merchant outlets, sporting-goods stores—and especially direct-response—have contributed to the sports-specialty industry's bottom line. He cites "specialty catalogs, television shows and magazines" as offering particularly strong opportunities for business. ■

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— Frederique

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— New York Magazine

"Peak 10...whips you into the best shape genetics and willpower allow."
— Allure Magazine

SPECIAL INTEREST

Continued from page 87

video store. Retail's share has grown from 61% in 1992 to a projected 67% this year.

The various avenues for selling videos may not be antagonistic. PolyGram's Sondheim says, "The exposure of direct-response vehicles clearly drives sales." *Sports Illustrated's* big fourth-quarter subscription-renewal drive on TV, which includes sports videos like "NFL Rocks" as a premium, "drives retail sales three to four times their normal sales curve," notes Sondheim. (New titles coming from PolyGram include "Greatest Goals Of World Cup USA 94" in November and a new Super Bowl tape next year.)

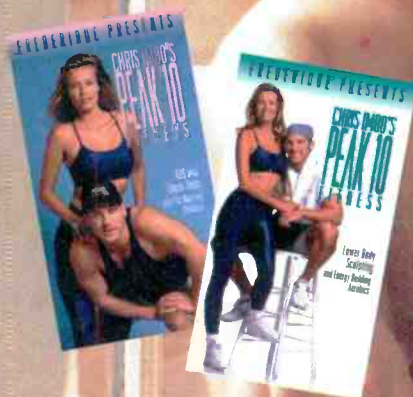
Cap Cities/ABC's Peisinger says, "We're seeing consumer interest expanding as the result of seeing more distribution channels opening." But he adds, "One frustration we're confronted with is that traditional video-specialty shops are slow to respond to the special-interest market. The day-in day-out business is still focused on movies."

For alternatives, the consumer is shopping at other retail outlets, like a tackle shop for a fishing video or a seed store for a gardening cassette.

Unlike the marketers of movies and other short-shelf-life videos, the special-interest people need to come up with creative ways to keep their titles in front of the consumers for years rather than months.

Some video producers have had long-standing relationships with non-video retailers—Playboy Home Video, for instance, with its "For Couples Only" videos. Leshtz describes them as "educational and entertaining tapes geared toward helping monogamous relationships prosper in the '90s." These cassettes have been made available on a six-month exclusive basis to the upscale Sharper Image stores before going to other retailers. Now, Leshtz says, Time Life Video plans to sell the couples-videos through TV commercials. (Some other new products from Playboy coming next year are "The Fabulous Forties," which features women over 40; "The Playboy Video Centerfold Starring Patti Davis"; and another new line through Sharper Image, "The Making Love Series," with Dr. Ruth.)

What's helping to drive awareness of the business? The media, of course. Paul Caravatt, president of the Special Interest Video Association, says, "People are beginning to realize reviews are important. An increasing number of magazines are writing video reviews. Producers are learning the names of reviewers and doing a better job of sending out higher-quality materials [with the review copy]." ■



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SPARS Emphasizes Diversity As 15th Birthday Nears

■ BY PAUL VERNA

NEW YORK—To say that the Society of Professional Audio Recording Services has a checkered past is probably an understatement. After all, its own founders admit that SPARS began life as an openly elitist, boys' drinking club that spent money recklessly even as it flirted with such illicit activities as price fixing.

But things have changed considerably since then. SPARS—which celebrates its 15th anniversary in November—has gradually come to represent a broad spectrum of the recording industry, from its core membership of large studios to manufacturers, dealers, educators, producers, engineers, small-studio operators, and the trade press. Also, it has long since abandoned the shady practice of leveraging studio rates.

"The society is changing from its original inception, which was a very elitist group, to being now a much more general voice of the industry," says Steve Lawson, co-owner of Bad Animals of Seattle and first VP of the society. SPARS' goal in augmenting its membership, says Lawson, is to "make it *all of us* instead of *us and them*."

The SPARS membership is now divided into the following categories:

- The regular voting members. Considered the core of SPARS, these members—some 250 large-studio owners—pay annual dues of \$365.
- Advisory members. This is a group of some 12 manufacturers who pay dues of \$2,500 and do not have voting

Slovenian Studio Rises From Ashes Global Kindness Allows Rebuilding

NEW YORK—In a heart-warming story of people from different areas of the industry based in various countries pulling together to help a colleague in need, Studio Tivoli, in the former Yugoslav republic of Slovenia, is set to reopen following a devastat-



Studio Tivoli owner Aco Razbornik, left, confers with World Studio Group chairman Chris Stone at the recent APRS expo in London.

ing fire last year.

The studio's owner—local producer/engineer Aco Razbornik—went to the APRS exhibit in London in June to ask for help rebuilding his facility. He met Robin Hilton, proprietor of rental specialist Hilton Sound and a member of the World Studio Group, a global

rights.

• Associate members. This group, also non-voting, comprises educators, dealers, producers, engineers, and the trade press. The membership fee for associate members—who number approximately 250—is \$250 a year.

Additionally, the 14-member SPARS board is considering forming a new member category for producers, traditionally hostile to SPARS.

Pete Caldwell, past president of the society and president of Doppler Studios in Atlanta, says, "We are always interested in membership and promoting our own cause, but we're not solicitous. It's a soft sell. The benefit can be derived if you participate. It's a two-way street."

SPARS encourages member participation by holding three or four meetings a year, including a digital audio workstation conference and a board meeting at the Audio Engineering Society convention. SPARS members are also invited to take part in manufacturers' "interfaces," described by Caldwell as "an open forum of ideas between a manufacturer and a body that represents the user base."

The society—whose day-to-day management is overseen by executive director Shirley Kaye, herself a studio veteran—publishes a quarterly newsletter called DataTrack, runs an internship program, and operates a scholarship fund.

SPARS plans to celebrate its 15th birthday by taking guests on a tour of Alcatraz at the 97th AES convention, Nov. 10-13 in San Francisco.

consortium of high-end recording facilities and remote services. Hilton contacted WSG chairman Chris Stone, who in turn solicited the services of famed acoustic designer Tom Hidley.

"Before we knew it, we were in the pro-bono studio-building business," says Stone, noting that he, Hilton, Hidley, and Hildley's architect in Switzerland, Thomas Rast, contributed ample time and equipment to the project.

Other professionals pitched in as well. For instance, EMI Music Studios U.K. managing director Martin Bengé sold Razbornik an SSL console from the group's Townhouse studio at a reduced price. That board is now the first SSL desk in Slovenia, according to Stone.

In addition, Japanese speaker maker Kinoshita—who works with Hidley—gave Razbornik a discount on brackets and crossovers for the speaker cabinets. Stone himself had some monitor boxes left over from his days as owner of the Record Plant, which he donated.

Pioneer agreed to sell speaker components wholesale, and Swissair cut Razbornik a special deal on the air freight to ship all the equipment to

(Continued on next page)

The maritime theme is appropriate, considering that SPARS was founded on a boat back in 1979. Jeep Harned, then owner of console manufacturing giant MCI, invited the leaders of the studio industry to Florida to design a "super console."

"Suddenly you had big studio owners from both coasts talking with their hair down a little bit, and they were ranting and raving about console design and what digital was going to do when it came," says Caldwell, who has written an extensive history of SPARS.

Later, some of Harned's guests—industry leaders like Joe Tarsia of Sigma Sound, Chris Stone of the Record Plant, Kent Duncan of Kendun,

(Continued on next page)



The board of directors of SPARS comprises, from left, Tom Kobayashi of EDnet, John Fry of Ardent Recording, Lee Murphy of Brigg's Bakery, president Howard Schwartz of Howard Schwartz Recording, secretary Paul Christensen of Omega Productions, Steve Davis of Crawford Audio Services, executive director Shirley Kaye, Ian Terry of Studio Tempo, Northeast coordinator David Teig, Gary Ladinsky of Design FX, Steve Lawson of Bad Animals, and Rick Stevens of Record Plant. Not pictured are chairman Dwight Book of Sound Works and Stewart Sloke of Waves.

Guess Who Made The Transition From L.A. Pop To Nashville Country?

■ BY RICK CLARK

NASHVILLE—Look on the credits of any number of hit country albums, and chances are you will find the name John Guess listed as engineer, mixer, or producer. Among those artists are Vince Gill, Marty Stuart, Suzy Bogguss, George Strait, Reba McEntire, Tanya Tucker, Rodney Crowell, Sammy Kershaw, John Michael Montgomery, George Jones, Wynonna, and Aaron Tippin.

Guess' affinity for country music is something that comes naturally. Raised in Northern California, the son of Oklahoman Dust Bowl-era transplants, Guess began performing in country dance halls professionally at the age of 9. By the time he was a teen-ager, Guess had already worked with venerable artists like Ray Price, Lefty Frizzell, the Maddox Brothers, and others. In 1954, his childhood country career (as Little Johnny Guess) culminated with his hosting the live "Hoffman Hayride" television show on KPIX-TV San Francisco.

Shortly thereafter, Guess became disenchanted with the way his life was going and dropped out of music for a number of years, serving in the Army and later starting a family and going into construction.

In 1965, he decided that music was his calling and set out to Los Angeles, landing a gig working at Hollywood Sound Recorders. He eventually released two singles on the Kapp label (as Guess & Abner) and one (as John Guess) on Capitol. Along the way, Guess began to focus more on engineering and production.

In time, Guess was engineering for legendary producer Jimmy Bowen, who became a major figure in Guess' career. When Bowen became West Coast head of Polydor, he brought Guess on board to handle A&R functions. After Bowen left, Guess took over the A&R department.

A label housecleaning in 1975 cost Guess his job, forcing him to go independent. He began working as an engineer on projects with session player/producer Michael Omartian. Over the next few years, the two worked on successful projects for Donna Summer, Rod Stewart, Christopher Cross, Peter Cetera, Jermaine Jackson, and other hit-makers.

While in Los Angeles, Guess' credits also included Michael Jackson, Whitney Houston, Luther Vandross, Stevie Wonder, Kim Carnes, Jeff Beck, John Fogerty, Quincy Jones, Captain Beefheart, and the Crusaders.

"I remember doing a Dean Martin session, and then that night I did a Funkadelic session," Guess recalls, laughing. "I don't think you can get any more extreme than that."

Meanwhile, Bowen—who was enjoying huge success in Nashville—would occasionally invite Guess to check out that city's recording opportunities.

An initial trip to Nashville during the mid-'70s left Guess unimpressed with the quality of facilities. Nevertheless, as Los Angeles pop productions became less organic during the drum computer-heavy '80s, Guess decided to take up another one of Bowen's ongoing invitations. What he saw was enough to ultimately

compel him to relocate to Nashville.

"Bowen would call me about once a year to see if I was ready to come down," recalls Guess. "As the music scene in L.A. began to change, it wasn't fun like it was at one time. It became like a computer and a drum machine in somebody's home studio."

"Around 1987, Bowen asked me to come down and mix some projects with him. When I came down, I couldn't believe the big difference [in studio selection and quality] from just 10 years before. "The first thing I mixed in town was a George Strait album," Guess says. "They said, 'What are you doing next month?' I said, of course, 'Nothing,' because you never knew what you were doing at the end of the week in L.A. So I came down and did another one. I ended up commuting and was eventually spending more time in Nashville than I was at home. I moved here in August of 1988, and I haven't looked back. It has been great."

Since then, Guess has worked with a who's who of country talent. Most recently, his production credits have included Linda Davis' hit Arista debut album, "Shoot For The Moon," as well as Michelle Wright's latest (and not yet titled) album, and the Suzy Bogguss-Chet Atkins collaboration "Simpatico."

Guess' country roots have served him well, but his pop experience in Los Angeles has informed his musical sensibilities enough for him to grow with country's many changes. It has been especially helpful in song selection and arranging.

"Almost everything I have done tends to lean more towards a country feel, even if it is pop, just from the standpoint of the song," Guess says. "Being a singer, I always go to the song and see what the song dictates."

"I don't get real elaborate, but I do like pre-production. I like to go in

(Continued on next page)

SPARS CELEBRATES DIVERSITY

(Continued from preceding page)

Murray Allen of Universal, and Mack Emerman of Criteria—realized they could all benefit from an open, non-competitive forum of studio owners.

Stone, now chairman of the World Studio Group consortium, says, "Every time we had a problem with our own business, we could take that problem to the board and there would be somebody there who'd already had the same problem and could tell us how he fixed it—which could save the problem literally hundreds of thousands of dollars."

Lawson, who joined SPARS a few years after its inception, adds that studio owners found out they were "having the same good and bad times in New York that they were having in Seattle, and things in L.A. weren't that much different than they were in Des Moines, Iowa."

The SPARS board instantly developed a high-rolling lifestyle that almost bankrupted the organization

years later. Stone says, "In the early days, everybody paid \$2,000 to be a member, and the board not only paid their own expenses—as they still do—but in addition to that, when there was a board meeting in your city, you had to take the board out to dinner. And we're talking *out to dinner*. We went to Le Cirque in New York, and the bill was \$3,800!"

That kinship among studio owners, along with the high membership fee and a minimum equipment requirement of two 24-track machines, prompted accusations of favoritism from the rest of the industry. SPARS responded by eventually eliminating the 24-track specification and lowering dues to \$365.

Those measures made SPARS more hospitable to midlevel and small facilities, which now coexist with the industry's largest studios—as well as other sectors of the industry—on an increasingly diverse and professional board.

SLOVENIAN STUDIO RISES FROM ASHES

(Continued from preceding page)

Slovenia, according to Stone.

In addition, Razbornik received help from the local industry, which put on a benefit concert for him, and from the Slovenian government, which has been spared the war that is ravaging its neighboring republics.

The project had special significance for Stone, whose Record Plant studio on 3rd Street in New York suffered a costly fire in 1977.

"We had an amp rack up on the second floor above our big studio C, and it burned about three-quarters of the facility and did \$1 million worth of damage," he says.

Stone says the generosity of members of the industry back then helped him weather the crisis, and inspired him to lend a hand to Razbornik when he heard about the producer's plight.

"That made it even more poignant for me, because seeing the pictures of this place with the melted tape machines was just awful," he says, adding that Razbornik was one day away

from completing an album when the fire broke out, destroying not only most of the equipment at Tivoli but also the tapes of that project.

When Tivoli reopens in late October or early November, it will feature the SSL board, Tascam and Sony digital multitrack machines, eight tracks of ADAT, Sony and Studer analog 24-track recorders, and a full complement of microphones, outboard gear, and accessories.

Stone says, "None of us could have done it alone, but by banding together, we were able to get this studio back on its feet, and now able to enter the international market of first-class facilities. It called on our business acumen, but more importantly the humanitarian side of our organization."

Stone notes proudly that Tivoli—situated across from a 100-acre park in the Slovenian capital of Ljubljana—has become the 46th member of WSG.

PAUL VERNA

GUESS WHO MADE THE TRANSITION?

(Continued from preceding page)

with the artists with just an acoustic player, or a piano player, and run through all the songs and find out keys and hear the artist sing it and tape it roughly. Then I let them live with it," he says. "You don't have to spend a lot of money on it. From that, you can start working on the arrangement and the construction of the song."

When Guess is the sole producer, he counts on longtime assistant Marty Williams for engineering. Guess will then handle overdubs and mixing.

Guess' favorite studio in Nashville is Masterfonics, where he has had the opportunity to be in on the ground floor with producer/engineers working with and developing the new AT&T Disq Digital Mixer Core system.

"I'm a huge fan of this AT&T system," Guess says enthusiastically. "All of the patching is done in software. The noise floor is about two-

thirds less than a conventional analog setup. Acoustic guitars come alive for me. If you put a bass guitar through this and switch between analog, going through the console, and then switch it over to hearing it digitally, right off the digital tape machine, to me it is like night and day. You can actually hear the wire of the bass. All of a sudden the [analog version] sounds masked."

Like Guess, other former West Coast musicians and producers reside in Nashville. "All of the players that I knew in L.A. live here now," Guess says. "There are unbelievable players here in this town. Your choice is unlimited. Everybody is quite busy, but it isn't life-threatening if you can't get someone you are used to, because there are plenty of comparable players around."

With Bowen, Guess is currently co-producing Deana Carter's debut album on Liberty offshoot Patriot Records.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCTOBER 15, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE SALES
TITLE Artist/ Producer (Label)	I'LL MAKE LOVE TO YOU Boyz II Men/ Babyface (Motown)	I'LL MAKE LOVE TO YOU Boyz II Men/ Babyface (Motown)	SHE'S NOT THE CHEATIN' KIND Brooks & Dunn/ D. Cook S. Hendricks (Arista)	WHAT'S THE FREQUENCY, KENNETH? R.E.M./ S. Litt R.E.M. (Warner Bros.)	TAKE IT EASY Mad Lion/ KRS-1 (Weeded)
RECORDING STUDIO(S) Engineer(s)	LARRABEE (Los Angeles) Brad Gilderman	LARRABEE (Los Angeles) Brad Gilderman	SOUNDSHOP (Nashville) Mike Bradley	CRITERIA (Miami, FL) Pat McCarthy	BATTERY (New York) Chris Trevett
RECORDING CONSOLE(S)	SSL 4000G	SSL 4000G	Trident Vector 432	Neve 8078	SSL 4064G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Sony 3348	Studer 827/ Sony 3348	Otari MTR100
STUDIO MONITOR(S)	Augspurger/TAD	Augspurger/TAD	Westlake BBSM15 Yamaha NS10	Yamaha NS10	Yamaha NS10
MASTER TAPE	3M 996	3M 996	Ampex 467	Ampex 499	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	ENCORE (Los Angeles) Mick Guzauski	ENCORE (Los Angeles) Mick Guzauski	THE CASTLE (Nashville) Scott Hendricks	OCEANWAY (Los Angeles) Pat McCarthy	BATTERY (New York) Chris Trevett
CONSOLE(S)	SSL 4000G	SSL 4000G	SSL 4056G	Neve 8038	SSL 4064G
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Sony 3348	ATR 124	Otari MTR100
STUDIO MONITOR(S)	Augspurger/ Tannoy SGM10	Augspurger/ Tannoy SGM10	UREI 813 B&W	Custom Oceanway	Yamaha NS10
MASTER TAPE	3M 996	3M 996	Ampex 467	3M 996	Ampex 456
MASTERING (ALBUM) Engineer	FUTURE DISC Eddy Schreyer	FUTURE DISC Eddy Schreyer	MASTERMIX Hank Williams	PRECISION Stephen Marcussen	EUROPADISK Jim Shelton
PRIMARY CD REPLICATOR (ALBUM)	PMBC	PMBC	BMG Manufacturing	WEA Manufacturing	Nimbus
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM	HTM	BMG Manufacturing	WEA Manufacturing	HMG

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Update

GOOD WORKS

THE CLASSICAL WAY: NARAS, the recording academy, plans to distribute classical CDs and cassettes for educational use. To that end, its foundation is teaming with the Classical Music Coalition, which played a key role in having a "Classical Music Month" declared by a joint resolution passed by Congress and signed by President Clinton. The NARAS foundation will distribute \$56,000 worth of Deutsche Grammophon classical recordings in 11 U.S. cities.

GOOD WORKS GUY: Quincy Jones is one of 32 private citizens to serve on President Clinton's Committee on the Arts and Humanities. At the committee's first meeting with the President and his wife Sept. 21 at the White House, Jones and other members were delegated to support cultural programs that reach at-risk youth, expand private philanthropic assistance for the humanities and the arts, encourage international cultural exchanges, and develop new private sector resources to aid cultural organizations.

TOM CHAPIN will play host and featured act at the United Nation's International Day For the Eradication of Poverty Oct. 17 at the UN's Visitor's Plaza in New York. The annual event will draw 300 delegates representing 45 countries from the International Fourth World Family Congress who are in the U.S. on the occasion of the International Year of the Family.

Chapin continues to be active on the board for World Hunger Year, which his late brother, Harry Chapin, founded in 1975. Contact Alan Winnikoff at 212-833-6000.

ALL TO THE GOOD: The entire admission charge of \$1.92 for the Long Island Music Expo Oct. 30 at the Nassau Community College Field House in Garden City, N.Y., is being donated to Harry Chapin-founded World Hunger Year. The expo, featuring music and other memorabilia, is being conducted by Greater Promotions in Rocky Hills, Conn., and is sponsored by 92.3 FM K-ROCK. For more info, call Greater Promotions at 203-721-7523.



High Hopes. Ticketmaster Corp. president/CEO Fred Rosen was honored with the City Of Hope National Medical Center's "Spirit Of Life" Award at the Music and Entertainment Industry Chapter Dinner, held at Universal's CityWalk in Los Angeles. The evening was hosted by industry veteran Joe Smith, with entertainment by Gary Shandling. The 1994 Fred Rosen Tribute Campaign raised more than \$3 million for the City Of Hope. Shown, from left, are Warner Music Group's Robert Morgado; Smith; MCA Music Entertainment Group's Al Teller; Dr. Sanford Shapero, president/CEO, City Of Hope; musician B.B. King; Rosen; Richard Ziman, chairman, City Of Hope; MCA's Bruce Resnikoff, president of the Music and Entertainment Industry Chapter; MCA's Zach Horowitz, chairman of the Music and Entertainment Industry Chapter; and Giant's Irving Azoff.

LIFELINES

BIRTHS

Boy, Michael J. IV, to **Michael J. Clouse III** and **Terri B. Clouse**, Aug. 31 in Dallas. He is a writer for Hamstein Publishing Co. in Austin, Texas, and co-founder of GinStar Entertainment Group.

Girl, Venice Maria-Marquait Gell, to **Ron Gell** and **Cynthia Marquait**, Sept. 26 in Mineola/Garden City, N.Y. They are producers and principals of After Midnight Productions Inc.

Boy, David Nicholas, to **Uli** and **Jana Peretz**, Oct. 1 in Carmel, Calif. He is tour manager for Melissa Etheridge

and has also worked with Huey Lewis, Bob Dylan, and Rod Stewart.

MARRIAGES

Takashi Sawado to **Tomoko Tagawa**, Oct. 1 in Tokyo. He is a buyer at Tower Records Ikebukuro. She is in sales and promotion at Tower Records Shibuya.

Paul Northrop to **Sheryl Ingber**, Oct. 2 in Westlake Village, Calif. She is head of publicity for Scotti Bros. Records.

Joey Key to **Rita Duke**, Oct. 8 in Carrollton, Ga. She is singles specialist at WEA Atlanta.

DEATHS

Frankie Kennedy, 38, of complications from cancer, Sept. 19 in Belfast. Kennedy was a flute and tin whistle virtuoso and founding member of Irish traditional music group Altan. He and his wife, singer/fiddler Mairead Ni Mhaon-aigh, released their first album, "Ceol Aduaidh" ("Music Of The North") in 1983. In 1987, the duo released "Altan," its label debut for Green Linnet Records, and soon formed a group with that name. Known for its lively mazurkas, highlands, jigs, reels, and strathspeys, Altan released six albums on Green Linnet Records, three of which were named best Celtic album of the year by NAIRD. The band's 1993 album, "Island Angel," ranked on Billboard's World Music chart for eight months. This year, the band performed with Dolly Parton at her Dollywood park in Tennessee; an album of music from those performances is slated for release on the Sony-distributed Blue I label. The group also performed at the White House on St. Patrick's Day. Donations in Kennedy's memory may be made to cancer research organizations. For information, contact Green Linnet Records at 43 Beaver Brook Road, Danbury, Conn. 06810.

Don Ayers, 71, of natural causes, Sept. 20 in Honolulu, Hawaii. Ayers began his career in the 1940s as a sales and distribution executive for Capitol Records in the Sacramento/Bay area. He went on to posts at Record Supply and Nor-Cal, before moving to Hawaii in the late 1960s, where he ran a rackjobbing company. In 1980, he co-founded Surfside Distributors and Record Service Inc. He is survived by his wife, Lorraine, and four children.

Shirish Contractor, 57, after a recent lung illness, Oct. 5 in West Hills, Calif. Contractor was director of royalties for Motown Records, where he worked with artists, writers, and producers for 13 years. He is survived by his wife, Nalini, son Enoch, daughter Debbie, son-in-law Ron, and grandson Dylan.

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

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. 17-18, **Hollywood 2000 Conference**, focusing on video, multimedia, and interactive com-

munications, presented by Avastar Associates, Sheraton Universal Hotel, Los Angeles, 408-659-3070.

Oct. 20-22, **Nineteenth Annual Friends Of Old Time Radio Convention**, Holiday Inn-North, Newark, N.J., Jay Hickerson, 203-248-2887.

Oct. 21, **Sixth Annual Calypso And Steelband Music "Sunshine" Award Program**, Tribeca Performing Arts Center, New York, 201-836-0799.

Oct. 21-22, **Reggae Seminar**, presented by Tropical Beat, Reggae & World Beat TV, Flagship Resort Hotel, Atlantic City, N.J., 804-266-2634.

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

Oct. 24-26, **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, benefiting the American Cancer Society's Early Detection Breast Cancer Program, Sheraton New York Hotel & Towers, New York. Cynthia Badie Associates, 212-222-3438.

Oct. 27, **T.J. Martell Music And Wine Aficionados Dinner**, Burden Mansion, New York. Muriel Max, 212-245-1818.

Oct. 29, **"How To Start And Grow Your Own Record Label Or Music Production Company,"** presented by Music Business File, Howard Johnson Hotel, Boston. Peter Spellman, 617-639-1971.

Oct. 29, **"The Internet Entertainment Play-**

ground," workshop presented by the Los Angeles Internet Group, Communicate Multimedia Center, Los Angeles, 310-358-6957.

NOVEMBER

Nov. 2, **T.J.'s Friends China Club Networking Evening**, starring singer Cindy Stevens, benefiting T.J. Martell Foundation, China Club, New York, 212-245-1818.

Nov. 2-4, **Billboard Music Video Conference And Awards**, Loews Santa Monica, Santa Monica, Calif., 212-536-5018.

Nov. 6-8, **Sixth Annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Los Angeles. Riva Bennett, 718-469-9330.

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

Nov. 10, **National Conference Of Christians And Jews Humanitarian Award Dinner**, honoring Blockbuster chairman/CEO H. Wayne Huizenga, Beverly Hilton Hotel, Los Angeles, 213-250-8787.

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

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

FOR THE RECORD

In the Sept. 24 issue, an item in the Billboard Bulletin incorrectly described the new role of Gilles Paire at PolyGram. Paire is joining the company in London as executive VP of PolyGram Direct Marketing and will report to division president John Nelligan, who also is a senior VP of PolyGram.

A*Vision Entertainment says it has sold more than 300,000 videocassettes of "The 3 Tenors In Concert 1994" in North America, not the 37,000 copies reported in the Oct. 1 and Oct. 15 editions of Billboard.



Pulling Strings. London act the Meat Puppets has fans in high places, as evidenced by a recent on-air visit with morning man Howard Stern at WXRK (K-Rock) New York. Pictured, from left, are Meat Puppets Chris Kirkwood, Curt Kirkwood, and Derrick Bostrom; Stern; Troy Meiss of the Meat Puppets; and Steve Leeds, VP of alternative and video promotion at Island Records.

Is The End Near For Ownership Caps? Broadcasters Hope FCC Loosens Restrictions

■ BY ERIC BOEHLERT

NEW YORK—As the '80s came to an end, few broadcasters were optimistic enough to imagine that the FCC would soon allow them to own more than one FM in a market, let alone raise the total per-owner station cap to 20 FMs and 20 AMs. Now, just as duopolies take hold and the 20/20 rule has taken effect, those same broadcasters are boldly hoping that the commission will go a step further and OK three FMs per market, and perhaps jack up—if not altogether eliminate—the cap.

"I think there should be no limit"

on ownership, says Randall Mays, VP of Clear Communications, which now counts 20 FMs and 15 AMs on its roster. Mays is not alone. But what's different today is that many leading broadcasters think they stand a real chance at doing away with the cap, or at least modifying it drastically.

The idea—that, as businessmen, radio owners should be able to buy as many properties as they can support—is not new. Broadcasters have cursed the limit for generations, seeing it as an artificial barrier denying them the chance to create real critical mass in a marketplace and to compete fairly with newspaper, television, and magazines.

But the FCC, committed to not allowing a single broadcaster to amass too much control of the media, has limited the number of total stations owned, as well as the number of FMs and AMs controlled per market. In 1953, the cap stood at 7/7, then was boosted to 12/12 in 1984. In August 1992, the commission OK'd the move to 18/18 and acknowledged that 20/20 would follow two years later, a change that was implemented recently.

Broadcasters' current call to arms centers on the fact that so many new media voices (particularly in cable television) have hit the marketplace that the commission's original intent of protecting the public interest against an overpowering media giant is no longer relevant. "Clearly, that idea is outmoded," says Steve Goldstein, executive VP of Saga Communications, viewing today's crowded media landscape.

Infinity president/CEO Mel Karmazin calls the 20/20 rule "terribly unfair" and "archaic." He wonders why broadcasters can only run 40 stations when "Gannett can own a newspaper in every market in the country."

That sort of high-profile criticism has helped boost industry support for expanding the ownership cap.

But EZ Communications president Alan Box, for one, is not interested in simply having the limit upped to, say, 30/30. Calling that a "token step," he says a meaningful move would be 50/

50, or even no limit at all, although he admits the latter is probably "unlikely."

Related to the station cap is the possibility of the commission OKing triopolies. It has been just two years since duopolies were blessed, and with little downside connected to the ownership experiment, some think the next logical step is to allow three FMs under one roof. The duopoly arrangement, which allows owners to consolidate costs and offer advertisers multiple station choices, has only heightened the interest in expanding one step further to triopolies.

In fact, some broadcasters argue that a handful of their colleagues have already made that move—de facto triopolies—without the FCC's blessing. They point to situations in which one person (or company) owns two FMs in a marketplace, and LMAs a third. Such an owner may insist that he has no say over programming over the third (which the FCC currently forbids), even though it happens to be located in the same building or is owned by his son (Billboard, March 5).

"The horse is out of the barn," says Box. "They need to allow triopolies," rather than allowing a "gray area" of interpretation to exist.

Box says such a move, along with loosening ownership restrictions, can be achieved within the next few years if broadcasters can get the commission to focus on radio. Currently, along with radio, the FCC is busy dealing with new cable regulations and the possibility of TV duopolies on the horizon.

Box says he expects to hear plenty about the topic at the NAB's Radio Show, scheduled for Oct. 12-15 in Los Angeles. (The campaign may be starting, but one group head notes off the record that a cohesive, industry-wide push for the rule expansion has yet to emerge, the way it did three years ago behind duopolies.)

If the FCC does eventually loosen its rules, there would be no shortage of anxious takers. "We'd take advantage of it," says Clear Channel's Mays.

Music Choice Goes Into Orbit With DBS

■ BY BRETT ATWOOD

LOS ANGELES—Music Choice, a pioneer in cable-delivered digital-audio programming, is taking a leap of faith into the new and unproven Direct Broadcast Satellite market.

In September, Music Choice became the first DBS audio-only service available in the continental U.S. However, the new wave of compact satellite dishes required to receive the home music programming is expensive and scarce.

Nevertheless, with the addition of home satellite availability, the service is expected to double its audience this year, according to Tim Kregor, Music Choice's senior VP of marketing. Prior to its DBS launch, Kregor estimates that Music Choice reached 150,000 subscribers on approximately 200 cable systems.

Formerly known as Digital Cable Radio, the Horsham, Pa.-based program supplier changed its name to Music Choice in May to reflect the developing diversity of home entertainment media.

The service offers 28 channels of 24-hour, commercial-free music. Like competing cable-audio services, Music Choice does not have air personalities on 26 of its 28 channels of programming. Each channel programs a different genre of music, including top 40, progressive country, modern rock, hip-hop, jazz, blues, and classical.

Music Choice's expansion into the emerging DBS market is a result of its deal with DirecTV, a cable-like subscription television service which is beamed to subscribers who buy their own home-satellite mini-dishes.

Previously, the premium service was only available to cable subscribers who paid an extra fee of approximately \$8-\$10 a month. DirecTV subscribers receive the service as part of its standard \$29.95 (monthly) programming package. The 28-channel DirecTV Music Choice roster is almost identical to the 30-channel cable version.

"We actually have over 50 satellite music stations for each regional cable station to choose from," says Kregor. "By customizing the DirecTV selection to 28 channels, we are targeting what

we think the DirecTV consumer would most want to hear."

In addition to the audio-only service, DirecTV consumers will gain access to up to 175 channels of television programming fed from two direct broadcast satellites.

Music Choice, which made its DBS debut Sept. 12, is expected to gain wider exposure amidst a multimillion-dollar DirecTV campaign that begins as the broadcast-receiving hardware hits stores this month.

RCA/Thomson Consumer Electronics manufactures the DBS hardware under the brand name Digital Satellite System.

Unlike the larger home-satellite dish systems, the fixed-position DSS dish measures only about 18 inches in width and may be mounted on a windowsill or on the side of any house.

The DSS hardware retails for \$699, and is available at many mass merchants and consumer electronic retail chains.

Music Choice is backed by a bevy of corporate investors, including three of the six major labels—Sony, Warner Music Group, and EMI Music.

"In our programming, we're not focusing on these resources," says Kregor, who adds that the service has no immediate plans to capitalize on its music industry connections. "We have our eye on the entire industry. I don't necessarily envision a Virgin- or EMI-only music show. Rather, I see a show about a particular subgenre of music. I think that's what our listeners would rather hear."

However, when it comes to concerns about consumer home taping of Music Choice's digital sound, the major labels are heard, according to Kregor.

"There are no consecutive songs by the same artist," Kregor says. "We never play an entire album. There is not a pre-announcement for upcoming songs. This won't necessarily prevent someone from taping the digital transmissions, but it will help deter it."

Two Music Choice selections follow traditional radio broadcasts, and offer host-driven specialty formats. Both Jazz Plus and Rock Plus feature original programming and concert broadcasts. Regular hosts include ex-Doors keyboardist Ray Manzarek and Grammy-winning guitarist Larry Carlton.

In August, Rock Plus ran an eight-part tribute to the 25th anniversary of Woodstock, hosted by Peter Starr. The series featured rare music and interviews.

The Music Choice library is 400,000 songs deep, according to Kregor. "Most of our formats have thousands of selections per channel. Compare that to the typical radio station, which only has a few hundred songs in its library at any given time."

The digital broadcast music can be played through a television or stereo hookup, though there is no visual accompaniment to the music. However, for the first five seconds after a station is selected, the viewer will see a banner which identifies the music format. The screen will then blacken unless another channel is selected.

"We are planning to eventually display the song title and other music information on the screen," says Kregor.

Cable competitor Digital Music Express (DMX) already displays such information on a small digital display that is built into its remote control.

Though Music Choice is the only audio-only service on DirecTV, the agreement is not an exclusive one. However, no competing music programmers are expected to join the service in the immediate future, according to DirecTV public relations manager Linda Brill.

Future hi-tech transmission competition could come from other direct broadcast systems, like PrimeStar and other emerging wireless media.

Cable radio competitor DMX has not announced any direct home broadcast plans, but a corporate DBS version of its commercial-free music service has been available to businesses since May.

Kregor says that Music Choice's availability may expand to any of the emerging new media avenues, and is not limited solely to cable and direct-broadcast satellite transmission.



Main Squeeze. Columbia/So So Def artist Da Brat, left, doles out a hug for KMJQ (102 Jamz) Houston's the Miggidy Madhatter during a recent listener party.

SW Networks To Offer New Formats, Programs In Early '95

LOS ANGELES—After seven fast-paced months of planning, researching, and developing programming ideas, SW Networks: The Radio Picture Co., the joint venture between Sony Software and Warner Music Group, has announced its lineup of niche programs and 24-hour formats.

The programs and formats will be offered on three formats: MiniDisc, CD, and a newly developed integrated digital satellite receiver and storage system.

Beginning in early 1995, SW, headed by president/CEO Susan Solomon, will bow three 24-hour formats and five weekly, two-hour music programs.

The formats are "Classic FM U.S.," a classical music program created in collaboration with the U.K.'s successful "Classic FM" format; "SuccessRadio," featuring motivational speakers' audiotapes and original programs; and an adult alternative format.

The weekly programs are "Pure Concrete," an album rock and hard rock show developed with Concrete Marketing; "statie," an adventurous modern rock show; "Street Heat," a hip-hop show developed with Def Jam Records head Russell Simmons; a country music show, "Country's Most Wanted"; and an adult alternative show hosted by saxophonist Dave Koz.

Hosts for the other shows and the air talent and PDs of the formats have not been chosen yet.

"What is being unveiled here is really just the tip of the iceberg," says Solomon. "We spent a lot of time this summer in extensive affiliate and consumer research and really key program director research.

"I'm really lucky, because our team is so experienced and we have some really wonderful people working on this," she adds. "I don't have an extensive radio background, so I draw on consumer marketing like . . . what film and TV has done, and the one thing I feel that is very important is to understand ultimately who the end user is and what they want, and I think we've done that."

Though Solomon's background isn't in radio, her career spans many aspects of the entertainment field. Among other jobs, she has served as executive VP at the Andrews Group Inc., which handled Marvel Entertainment Group and New World Communications; VP of business affairs at CBS Productions and CBS Broadcast International; and general counsel and VP of business affairs for the joint venture between United Satellite Communications, General Instruments, and Prudential Venture Capitol, which launched the direct broadcast satellite business in the U.S.

Solomon also was the director of legal and business affairs at Warner-Amex Satellite Entertainment, the division that started MTV, Nickelodeon, and the Movie Channel.

One of the more innovative aspects of SW is its delivery methods. SW's new satellite delivery system is part of the agreement SW signed with Arrakis Systems and Wegener Communications to be the first net to use its new DISC system, which launched Sept. 20.

Ron Schiller, director of engineering and technical operations at SW, says this system "sounds more seamless. Stations usually have to cut away [local weather, news, etc.] and store forward while the network is on the air, then, by command, re-insert it in real time."

Premiere Radio Network's "Gerry House And The House Foundation" uses similar technology (Billboard, Oct. 30, 1993).

Because the audio and text transmissions are all digital, SW will be a paperless network. It also will correspond with its affiliates through its own online system. In addition, SW will use existing consumer online services to promote its shows and to offer partial sound bites or entire programs online.

Solomon says SW will provide select leading stations with the new Sony MDS-B3 MiniDisc player and recorder and a quantity of PRMD-74 recordable discs, in exchange for a program commitment.

Schiller, who is the former director of engineering and technical operations at ABC Radio Networks, says the net's research showed that 100 radio stations already have MiniDisc players.

"We're just taking advantage of the direction the industry is moving in anyway," says Solomon.

The net also has come up with some creative aspects on the programming front. For instance, listeners to "Street Heat" will be able to submit demo tapes to Simmons' Def Jam Records for review or for prizes. With "Pure Concrete," SW will have promotional tie-ins with 45 regional music magazines nationwide and 325 hard-rock retailers. Details of those associations are forthcoming.

One planned feature for "statie" is "In The Beginning," on which an act will play the demo tape that landed it a record deal.

Solomon also hopes to bring the U.K. success of "Classic FM" stateside with "Classic FM U.S."

"They've been able to capture a broad, younger, upscale demo, and I think we'll be able to do that, too," she says.

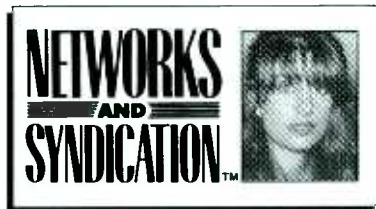
"SuccessRadio," geared toward the 35-54 demo, will be a 24-hour network devoted to motivational speakers. The net will use four- to six-minute sound bites from the best-selling motivational audiotapes, as well as develop programs of its own.

AROUND THE INDUSTRY

Interstate Radio Network is talking with Tribune Broadcasting's Tribune Radio Networks about a possible merger. Interstate works out of WGN Chicago, which is owned by Tribune Broadcasting, and has had a working relationship with the net for years.

Radio coverage of cable network Court TV moves from CBS Radio Networks to ABC Radio Networks. ABC's Court TV plans include a weekly show produced by Court TV correspondent Fred Graham, a daily audio newscast alerting affiliates about Court TV material, and a daily Court TV update. In addition, Court TV's correspondents will be made available to ABC Radio for commentary and interviews.

Morningstar Radio Network is bowing a 24-hour Christian country format



by Carrie Borzillo

called "High Country" Dec. 1.

KIIS Los Angeles air personality Ellen K. is hosting "Screen Test," a daily movie trivia show offered by CD Media and Radio Today. The show awards listeners with videos, soundtracks, and movie memorabilia. Stations can air it hosted or unhosted.

Dale Spear, VP of radio programming at public station WMFE Orlando, Fla., joins Public Radio International as

director of broadcast and affiliate services.

National Public Radio's "E-Town" picks up new affiliate KPCC Los Angeles. The station will air the show from 10-11 p.m. on Thursdays.

Egil Aalvik Music Co.'s "Groove Radio," which brings together elements of EAMC's syndicated shows "Groove Radio International," "The House Groove," and "Planet Reggae," will now be broadcast on adult alternative KACD/KBCD Los Angeles Fridays and Saturdays from midnight-6 a.m.

Westwood One will simulcast MTV's "The Eagles: Hell Freezes Over" concert Oct. 26.

X Communications' syndicated college radio program, "Music View," is marking its 200th week with a retrospective look at its best interviews, including chats with Nirvana, Frank

Black, the Ramones, the Butthole Surfers, and the Violent Femmes. Columbia House produces the show, which is hosted by former WNYU New York PD Colleen Murphy.

CBS Americas has added two new sports shows, "Boxeo HBO en Espanol," which will offer coverage of one World Championship Boxing match per month, and "RadioDeportes CBS," which is a call-in celebrity sports show.

Here comes Santa Claus: Kris Stevens Enterprises Inc. is offering three holiday specials this season. They are an updated version of "The Magic Of Christmas"; "Christmas In The Air," for AC stations; and "Christmas In The Country," for country outlets.

Capital Cities/ABC has chosen AP NewsCenter software, which debuted in December 1993, for installation at ABC News bureaus worldwide.

SUMMER '94 ARBITRONS

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

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Table with columns: Call, Format, '93, '93, '94, '94, '94. Section: KYGO-FM, KOA, KRFX, KOSI, KBPI, KWMX-AM-FM, KXKL-AM-FM, KBCC-AM-FM, KQKS, KALC, KMJI

(Continued on next page)

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	22	WILD NIGHT ◆ JOHN MELLENCAMP/ME/SHELL NDEGEOCELLO MERCURY 858 738	8 weeks at No. 1
2	2	9	7	ALL I WANNA DO A&M 0702	◆ SHERYL CROW
3	3	2	11	LUCKY ONE A&M 0724	◆ AMY GRANT
4	4	5	9	CIRCLE OF LIFE HOLLYWOOD 64516	◆ ELTON JOHN
5	5	3	25	IF YOU GO SBK 58166/EMI	◆ JON SECADA
6	7	10	13	BUT IT'S ALRIGHT ELEKTRA 64524	◆ HUEY LEWIS & THE NEWS
7	6	4	26	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
8	10	11	23	LOVE IS ALL AROUND LONDON 857 580/ISLAND	◆ WET WET WET
9	8	7	22	CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	◆ ELTON JOHN
10	14	18	8	I'LL MAKE LOVE TO YOU MOTOWN 2257	◆ BOYZ II MEN
11	11	12	6	ENDLESS LOVE ◆ LUTHER VANDROSS & MARIAH CAREY COLUMBIA 77629	
12	9	6	18	STAY (I MISSED YOU) ◆ LISA LOEB & NINE STORIES RCA 62870	
13	15	19	10	WHEN CAN I SEE YOU EPIC 77550	◆ BABYFACE
14	13	14	19	DON'T TURN AROUND ARISTA 1-2691	◆ ACE OF BASE
15	19	35	3	SECRET MAVERICK/SIRE 18035/WARNER BROS.	◆ MADONNA
16	17	13	28	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	◆ TONI BRAXTON
17	12	8	17	THE WAY SHE LOVES ME CAPITOL 58167	◆ RICHARD MARX
18	18	15	22	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	◆ MARIAH CAREY
19	16	16	30	BEAUTIFUL IN MY EYES SBK 58099/EMI	◆ JOSHUA KADISON
20	21	23	8	WHISPER YOUR NAME COLUMBIA 77718	◆ HARRY CONNICK, JR.
21	22	25	4	TURN THE BEAT AROUND CRESCENT MOON 77630/EPIC SOUNDTRAX	◆ GLORIA ESTEFAN
22	20	20	13	PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS.	◆ SEAL
23	27	30	5	I'M THE ONLY ONE ISLAND 854 068	◆ MELISSA ETHERIDGE
24	23	21	24	I SWEAR BLITZ 87243/ATLANTIC	◆ ALL-4-ONE
25	25	29	12	UNTIL I FALL AWAY A&M ALBUM CUT	◆ GIN BLOSSOMS
26	24	28	8	DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917	◆ FOUR SEASONS
27	28	24	9	THE COLOR OF THE NIGHT MERCURY 858 616	◆ LAUREN CHRISTY
28	30	32	7	BODY & SOUL ELEKTRA 64520	◆ ANITA BAKER
29	26	22	17	YOU CAPITOL 58195	◆ BONNIE RAITT
30	29	31	7	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	◆ PRETENDERS
31	34	38	3	OUT OF TEARS VIRGIN 38459	◆ ROLLING STONES
32	38	—	2	IF I'M NOT IN LOVE REUNION 64216/RCA	KATHY TROCCOLI
33	32	26	15	YOU BETTER WAIT COLUMBIA 77580	STEVE PERRY
34	36	36	5	WHIPPED SBK 58237/EMI	◆ JON SECADA
35	31	27	9	GOOD TIMES GEFFEN 19273	◆ EDIE BRICKELL
36	33	33	26	MR. JONES DGC ALBUM CUT/GEFFEN	◆ COUNTING CROWS
37	37	—	2	ALWAYS MERCURY 856 227	◆ BON JOVI
38	39	—	2	THE SIMPLE THINGS 550 MUSIC 77660	◆ JOE COCKER
39	35	34	12	THINK TWICE 550 MUSIC 77545	◆ CELINE DION
40	NEW ►	1	—	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ PICTURE POSTCARDS FROM L.A. ◆ JOSHUA KADISON SBK ALBUM CUT/EMI	

Traces 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	3	4	5	6	7	8	9	10
1	1	—	2	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	◆ MADONNA				
2	2	1	5	THE SIGN ARISTA 1-2653	◆ ACE OF BASE				
3	3	2	5	EVERYDAY ATLANTIC 87300	◆ PHIL COLLINS				
4	5	3	25	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL				
5	4	4	7	LOVE SNEAKIN' UP ON YOU CAPITOL 58125	◆ BONNIE RAITT				
6	7	5	14	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	◆ LITTLE TEXAS				
7	6	6	19	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS				
8	—	7	8	NOW AND FOREVER CAPITOL 58005	◆ RICHARD MARX				
9	9	8	16	THE POWER OF LOVE 550 MUSIC 77230	◆ CELINE DION				
10	10	—	15	I CAN SEE CLEARLY NOW CHAOS 77207	◆ JIMMY CLIFF				

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

Bonaduce Does Same Role, Different Show

He May Not Know Why, But WLUP Spot Works

SPEND A HALF-HOUR chatting with Danny Bonaduce and it becomes obvious why his radio show is successful. Only Bonaduce seems not to understand the basis of his own appeal.

His midday show at WLUP (the Loop) Chicago ricochets from humorous monologs on everyday subjects like Lucky Charms cereal, to unnerving glimpses into the depths of Bonaduce's raging insecurity, to comedy bits aimed at getting his producer to throw up on the air. He may know he's entertaining, but Bonaduce is hard pressed to explain why or how his show works.

"I have no clue," says Bonaduce. "Not only is that my answer to why it is so popular, it's almost a double-entendre. I think I may be so popular because I have no clue."

Bonaduce boasts that his only show preparation is asking his producers who his guests are that day. He takes listeners' calls as they come in, with no screening, and there are no regular bits on his show.

Pressed to explain his show's popularity in spite of all that, he comes up with two answers. First, he's as genuinely interested in his guests as his audience, despite being "a little bit of an ass-kisser." He also believes he has something else in common with his listeners: "We all think I'm funny."

The former "Partridge Family" star is busy these days. In addition to hosting a five-hour weekday talk show on WLUP, he can be seen in an infomercial hawking a memory improvement kit, and he also hosts a daily shortform show, "The Hollywood Report," syndicated by a company Bonaduce ironically can't remember the name of.

(United Stations Radio Networks has cleared the show in about 50 markets.) In addition, he and his wife, Gretchen, are expecting their first child next month.

In less than two years at the Loop, Bonaduce has been promoted twice, first from overnights to nights, then to middays last month. In his two previous radio gigs, he was part of the morning shows at the former WEGX (Eagle 106) Philadelphia and KKFR Phoenix.

The show he's doing now, Bonaduce says, is quite different from his experiences with "Morning Zoo" radio at the two top 40 stations. In fact, Bonaduce says his top 40 shows are "not only not representative of what I do," they are "the antithesis of what I do." He then takes a moment to

compliment himself on the correct use of a four-syllable word.

Bonaduce seems to have found his niche in radio, and especially in midday radio. "I never got used to working nights," he says. "I don't know how third-shifters do it. I never got used to mornings. Every day I threatened to quit, and my wife would remind me that we still owe lawyers and mortgages... Middays I got used to the second day."

It's been several years since Bonaduce has had any run-ins with the law, but his checkered past includes arrests for drug possession and, in 1991, for assaulting a transvestite hooker. The latter offense earned him a place in the honor role of "child stars behind bars," as well as three years probation and 750 hours of community service. It also cost him \$4,500 in restitution owed to his cross-dressing victim.

Despite his recent success in radio, Bonaduce's insecurity is so consuming that observers may almost be fooled into thinking it's part of his act, until they realize the source of that insecurity—11 lost years (1977-1988) when, Bonaduce says, "I didn't do one thing except get high."

A brief conversation is peppered with evidence of that insecurity. For example, Bonaduce points out that not knowing what makes his show so successful also means "I don't know what will make it not work, so that makes me nervous."

Later, Bonaduce admits, "I'm a bit paranoid. I often turn on the commercials [during the show] and call my wife and say, 'How badly am I sucking?'"

Despite his earlier reputation as a troublemaker and a problem drug user, Bonaduce kept getting hired in radio after his first gig at WEGX, something that not only astonished the industry, but Bonaduce as well. Despite being drug-free for several years, Bonaduce says, "It surprises me even now that I work."

Bonaduce compares himself during his lost years to former child star Butch Patrick, who hasn't had much of a career since his TV series, "The Munsters," ended. "I was Eddie Munster for a million years, doing KMart openings," Bonaduce says. "Radio stations would hire me to sit in a tree on Christmas day and sing 'Partridge In A Pear' (Continued on page 100)



'94 SUMMER ARBITRONS

(Continued from preceding page)

Call	Format	'93	'93	'94	'94	'94
KHII	adult alt	2.8	2.6	3.7	4.1	2.9
KEZW	adult std	2.0	2.4	2.7	3.1	2.8
KYOD	classical	2.8	2.5	3.0	2.8	2.5
KYGO-AM	country	2.1	1.9	2.8	1.9	2.5
KYOW-AM	N/T	6.1	1.4	1.9	1.6	2.2
KZDG	country	3.0	2.7	2.4	2.5	1.9
KTLK	N/T	1.5	1.6	1.3	1.6	1.7
KTCL	modern	1.4	3.0	3.1	2.1	1.6
KYBG-AM	sports	1.5	2.0	1.6	1.7	1.1
KSJO	album	4.9	5.7	5.6	5.4	5.2
KNBR	N/T	6.4	4.3	4.3	5.2	5.1
KCBS	N/T	4.6	4.8	4.4	2.7	4.6
KLOK	Spanish	3.5	4.3	3.7	4.9	4.2
KHQT	top 40/rhythm	4.1	5.5	5.3	4.1	3.9
KYLZ/KYLD	top 40/rhythm	4.0	4.5	4.2	4.2	3.7
KARA	oldies	3.6	2.3	2.0	2.6	3.0
KRRY	country	3.9	3.9	3.5	3.9	3.0
KEZR	AC	3.9	3.2	3.3	3.3	2.8
KFRG-FM	oldies	1.7	1.5	2.4	2.1	2.8
KKSF	adult alt	2.5	2.4	2.0	2.3	2.8
KIOI	AC	2.4	2.4	2.3	2.6	2.3
KOIT-AM-FM	AC	1.7	1.9	3.4	3.1	2.3
KUFJ	cls rock	2.2	2.7	2.8	2.4	2.3
KITS	modern	2.2	2.3	3.0	2.3	2.2
KDFC-AM-FM	classical	1.4	2.3	1.8	1.9	1.7
KSAN	country	2.6	1.7	1.3	1.6	1.7
KAZA	Spanish	5	9	12	6	1.5
KMEL	top 40/rhythm	2.5	1.9	1.8	1.5	1.5
KKSJ	adult std	—	—	—	—	1.4
KBRG	Spanish	1.9	1.0	1.5	1.4	1.3
KYCY	country	2.3	2.4	1.8	1.2	1.2
KABL-AM	AC	5	8	1.3	1.2	1.1
KBLX	adult alt	2.0	1.5	1.4	1.8	1.0
KFRG-AM	adult std	1.3	2	5	10	1.0
WHJY	album	8.0	8.6	8.0	8.8	10.6
WPRO-FM	top 40	7.9	8.7	9.7	7.4	8.2
WWLI	AC	8.0	7.6	7.2	8.5	8.0
WSNE	AC	4.9	5.4	4.3	5.3	6.1
WLKW	adult std	2.9	3.0	2.1	4.4	5.4
WPRO	N/T	5.7	4.4	4.7	4.3	5.3
WWBB	oldies	4.9	6.0	6.0	4.8	5.1
WHJJ	N/T	5.6	4.8	5.2	4.3	4.8
WWRX-FM	album	4.5	4.8	4.7	4.7	4.5
WBRU	modern	3.7	4.0	3.3	3.5	3.7
WWXK	top 40/rhythm	3.5	4.6	4.1	4.7	3.7
WCTK	country	3.3	4.0	3.9	5.1	3.5
WAAP	album	1.2	1.2	1.2	1.3	1.5
WFHN	top 40	1.6	1.8	2.0	1.3	1.5
WBZ	N/T	1.8	1.9	1.7	1.3	1.4
WJMN	top 40/rhythm	1.3	1.0	1.6	1.6	1.4
WCRB	classical	1.4	1.2	1.5	1.3	1.3
WBMX	AC	6	6	1.2	8	1.2
WOTB	adult alt	9	1.2	1.2	1.6	1.2
WBCN	album	9	1.0	1.1	1.2	1.1
WBSM	N/T	1.0	1.0	1.1	1.2	1.0
COLUMBUS, OHIO—(34)						
WTVN	AC	8.3	8.6	9.2	8.0	9.5
WCOL-FM	country	2.9	4.0	4.9	6.2	8.6
WSNY	AC	7.9	8.7	8.7	7.8	7.9
WNCI	top 40	7.6	5.8	7.4	8.5	7.3
WBZ	album	5.2	5.7	5.8	7.8	7.1
WLVO	album	6.8	6.7	7.6	6.1	5.9
WHOK	country	5.9	7.0	4.8	5.2	5.2
WBNS-FM	oldies	3.4	2.3	3.0	4.2	4.8
WCX	R&B	3.5	2.8	5.7	4.7	3.9
WKYO	R&B adult	2.5	3.2	3.9	3.0	3.6
WRVF	country	5.1	7.0	4.3	3.3	3.1
WCLT-FM	country	5.1	4.1	2.5	2.7	2.5
WWCD	album	2.7	2.2	2.6	2.9	2.5
WAKS	oldies	1.8	2.5	2.4	1.1	2.3
WCEZ	easy	1.2	1.3	1.7	2.0	2.2
WBNS-AM	sports	3.2	3.8	2.4	1.8	2.3
WCOL-AM	N/T	3.2	3.1	1.6	1.7	1.6
WMNI	country	1.9	1.9	1.9	1.1	4.3
WAHC	top 40	7	1.7	5	1.8	1.1
WLW	AC	1.3	1.0	1.5	1.5	1.1

Call	Format	'93	'93	'94	'94
KGO </					

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HIDDEN DEEP IN THE BOWELS of Cracker's Virgin album "Kerosene," found long after song No. 13 has ended, rests track No. 69, "Euro-Trash Girl." A live concert favorite for years, "Euro-Trash" has emerged as the band's latest single. The song comes in at No. 38 on the Modern Rock Tracks chart.

Cracker lead singer David Lowery recalls its origin. Two years back the band was on tour in New York and hanging out in a hotel room one night. "Joey Peters, who was playing drums for us—he's in Grant Lee Buffalo now—he was watching something on TV and the phrase came up. He said, 'Look at that Euro-Trash girl.' That got a big laugh, so we just started writing the

song." A tongue-in-cheek, eight minute-long diary of a man searching the distant continent ("Got a tattoo in Berlin") for his trashy mate, the song is seen by Lowery as "Cracker's family values rock opera. A



"It's Cracker's family values rock opera. A twisted version of twisted values." —Cracker

twisted version of twisted values." Apparently Euro-Trash girls aren't foreign to these shores. "There are plenty of Euro-Trash

girls in New York. Even down here in Richmond [Va.] How to identify them? "They wear lots of black clothing; sort of high-end Lollapalooza. Real '80s. You can identify them through their musical tastes, too. They like hip dance music. They also love New York and hate Los Angeles."

Lowery, pointing out he's probably stranger than any trash girl on the street, remains neutral on the topic and refuses to pass judgment on them. He does, though, admit to being "sick of all of this grunge, Lollapalooza stuff. I'm completely over it."

As for the narrator's eight-verse search for the elusive Euro-Trash girl ("Sold my plasma in Amsterdam"), does he ever find her? "Of course not," says Lowery, laughing. "It's gotta be like 'Moby Dick.'"

Billboard® FOR WEEK ENDING OCTOBER 22, 1994

Album Rock Tracks™

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

Billboard® FOR WEEK ENDING OCTOBER 22, 1994

Modern Rock Tracks™

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



HITS!
IN
TOKIO
Week of October 2, 1994

- ① I'll Make Love to You / Boyz II Men
- ② Lettigo / ♪
- ③ Motherless Child / Eric Clapton
- ④ At Your Best (You Are Love) / Aaliyah
- ⑤ Un Homme Et Une Femme / Clementine
- ⑥ Endless Love / Luther Vandross & Mariah Carey
- ⑦ Mickey Mouth / Dufter
- ⑧ Live Forever / Oasis
- ⑨ Lucky One / Amy Grant
- ⑩ Hey Now (Girls Just Want To Have Fun) / Cyndi Lauper
- ⑪ La La (Means I Love You) / Swing Out Sister
- ⑫ Hungah / Karyn White
- ⑬ When We're Makin' Love / Opaz Featuring Ray Hayden
- ⑭ Biggest Part Of Me / Take 6
- ⑮ Shine / Aswad
- ⑯ Good Times / Edie Brickell
- ⑰ Wonderful World / Gone Tomorrow
- ⑱ Love Is All Around / Wet Wet Wet
- ⑲ Sweets For My Sweet / C.J. Lewis
- ⑳ Zo Laret / Stone Age
- ㉑ Word Up / Gun
- ㉒ All I Wanna Do / Sheryl Crow
- ㉓ Girl U Want / Robert Palmer
- ㉔ Do You Wanna Get Funky / C & C Music Factory
- ㉕ Yearning / Basia
- ㉖ Baby, I Love Your Way / Big Mountain
- ㉗ Every Day The Same / China Crisis
- ㉘ Stroke You Up / Changing Faces
- ㉙ Gotta Work / Masters Of Funk
- ㉚ Don't Call My Name / King Of Hearts
- ㉛ Utsukushii Hitoyo / Taeko Onuki
- ㉜ Stay (I Missed You) / Lisa Loeb & Nine Stories
- ㉝ Kiss From A Rose / Seal
- ㉞ Fire On Babylon / Sinead O'Connor
- ㉟ Izit Everywhere Part 2 / Izit
- ㊱ If Not For You / Felix Cavaliere
- ㊲ Bird Of Paradise / Izit
- ㊳ Do It Again / Paul Hardcastle
- ㊴ Nathalie / Valensia
- ㊵ Miss You / Miki Imai
- ㊶ Don't Want To Know / Bryan Ferry
- ㊷ Picnic In The Summertime / Deee-Lite
- ㊸ I Wanna Be Yours / Trelini
- ㊹ Presence Of The Load / Pink Cloud
- ㊺ Mas Que Nada / XXL
- ㊻ In The Room / Kaori Kano
- ㊼ I Say A Little Prayer / Workshy
- ㊽ If I Ever Lose This Heaven / Workshy
- ㊾ When Love Begins / Magnum Coltrane Prince
- ㊿ Just Missed The Train / Danielle Brisebois

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

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

Alleged (Or Confirmed) Cheating Means Trouble For Two Arbitron Ratings Books

THE ISSUE OF listener affiliation has created something of a ratings controversy in Columbus, Ohio.

In a letter to Arbitron, Mark Hanson, VP/GM of WHOK/WRVF Columbus, demanded that the company recall the market's summer book because, he says, some diary keepers failed to acknowledge an indirect affiliation with stations in town.

In his letter, Hanson insists that "employees of a local company, which also owns subscribing stations, have filled out diaries and returned them to Arbitron representing extraordinary and unrealistic listening preferences dedicated to their employer's station or stations." Although Hanson did not name names, it is widely assumed that he is referring to employees at Columbus' Nationwide Insurance, which owns local WCOL/WNCI. WCOL jumped 6.2-8.6 in the just-released summer book.

Hanson says Arbitron has refused to re-interview diary keepers, claiming that the scenario he describes—employees working for a station's parent company and filling out diaries—does not qualify as an affiliation that must be acknowledged.

Jay Guyther, VP of sales and marketing at Arbitron, says that as long as the employees in question don't work directly for the stations and aren't pressured at work to fill out diaries a certain way, they are "perfectly free" to participate. He notes that the topic may be one worth discussing in the future. Hanson says that if Arbitron does not re-contact the summer diary keepers, he will head to court and seek an injunction against the summer book.

WCOL GM Dave Van Stone says Hanson is "barking up the wrong

tree," and agrees with Arbitron that Columbus Nationwide Insurance employees (who number about 6,000) are not affiliated with the radio stations.

In related diary news, Arbitron reissued the spring ratings book and Arbitrends for Indianapolis after it discovered evidence of cheating.

Five diaries from surrounding Boone County have been disqualified because they were filled out by residents of a two-person household in which one or both occupants worked at



by Phyllis Stark
with reporting by Eric Boehlert
and Brett Atwood

an area radio station. Arbitron would not reveal the identities of the diary keepers or the station where they work, even though the company believes the station was not involved. That station was not penalized in the reissued book.

Arbitron learned of the cheating when it was tipped off by an employee of another local station.

Thom Mocarsky, Arbitron's VP of communications, says the diary keepers lied about their media affiliation in the screening survey and also claimed to be a five-person household to secure extra diaries.

The Indianapolis summer book was released on schedule the following day.

In other news, the FCC has granted the renewal application of WRRK Pittsburgh, subject to reporting conditions, but has fined parent company WHYW Associates \$6,000 for violations of the commission's EEO rule.

The commission found that the station's recruitment efforts were deficient because it "recruited for only 11 of 53 positions, contacted minority-specific sources for only four vacancies, and failed to maintain adequate documentation for meaningful self-assessment."

The FCC dismissed the NAACP's petition to deny the license renewal, following a joint request by the NAACP and the licensee for approval of a settlement agreement.

The Park Lane Group has secured a \$4 million equity-investment commitment from an affiliate of BancBoston Capital, an investment arm of the Bank of Boston. Park Lane also has received a \$4 million senior-lending commitment from Michigan National Bank.

The Menlo Park, Calif.-based company plans to use the money primarily to make acquisitions in or adjacent to its current markets. Park Lane currently owns 11 radio stations in six markets in Arizona and California.

A U.S. District Court judge has ruled that WKRZ-FM Scranton/Wilkes-Barre, Pa., may continue its escalating jackpot contest—with \$100 added to the pot every hour—but cannot use the phrases "Ultimate Job" or "Payroll Payoff." Those phrases, he ruled, belong to Creative Media Management, which had claimed that WKRZ used the phrases and contests without paying for them.

BROADCASTER OF THE WEEK

(Continued from page 97)

Tree.' That was the one day of the year I could count on work."

Bonaduce claims he doesn't get paid much now, but is quick to put that in perspective. "I spent a decade being stone-cold broke, so the amount of money I do get paid is more than I was used to."

Having been a guest on more than 100 radio shows before landing one of his own taught Bonaduce what he didn't want to become as a personality. It also made him critical of his fellow broadcasters.

"In radio, you can dress any way you want. Most DJs interpret that to mean they can spill gravy on themselves," he says. But his admonishment is not limited to their appearance. Bonaduce also is critical of the so-called "humor" of other jocks who are rude to guests and callers on the air for the sake of a laugh. "Radio is possibly one of the meanest businesses," he says. "I don't get the joke. It makes me squirm."

Although he has an aversion to typical radio stunts, Bonaduce is rather proud of one bit he pulled off when his show was still on at night. "I sent [producer] Haji out to Division Street—where there are 38 bars in one block—with a pocketful of money and told him to do shots of different color drinks,

three at every bar, until he threw up. I took bets from listeners about when he'd throw up. It sounds like the lowest kind of fart joke, which I hate, but it was so funny I laughed all night."

As for how Haji fared, Bonaduce says, "Bless his hard-working heart, the show ended at midnight and he puked at exactly 11:55."

Asked which was harder to overcome in his radio career, the child star stigma or his reputation as a felon, Bonaduce doesn't hesitate. "Child star by far, by leaps and bounds," he says, although he adds, "It's harder to get the job when you're a drug addict."

"I have this bad habit of going to prison at the end of my [radio] deals," adds Bonaduce.

With the ink dry on a new, three-year deal at WLUP, Bonaduce says, almost sadly, "I'm afraid I have no habits [now] that will get me in prison."

Now clean, and with a growing family to support, Bonaduce says his priorities have changed. He previously never worried about money, because he believed he wasn't going to be around long enough to spend it. "I always thought I'd die somewhere in a hail of bullets," he says. Now, "I constantly worry about it being over."

In the next breath, Bonaduce's confi-

dent side negates his previous statement. "There was a time when I was completely unemployable. Not to sound arrogant, but the way things are for me today, if I got fired I wouldn't be out of work the whole day."

Bonaduce is anxious to get his show syndicated, something WLUP parent company Evergreen Media is working on. "Several major syndicators have made me offers, [but I've turned them down] because WLUP wants to do it," says Bonaduce. "But the time is winding down. I may accept the next offer."

As for rekindling his acting career, Bonaduce claims a major TV network, which he declines to identify, is working on a movie about his life for the winter ratings sweeps. Despite his previous acting roles, Bonaduce says he probably will not play himself, because "I saw the Joan and Melissa Rivers story and all I could think was, What took Edgar [Joan Rivers' husband, who committed suicide] so long?"

Looking ahead a few dozen years to his retirement, Bonaduce says he'd like to buy a small radio station and host a midday talk show with his wife. "We disagree on everything. She's a devout Southern Baptist and is pretty confident I'll burn in hell."

PHYLLIS STARK

newslines...

KURT MISCHÉ, VP/GM of Regent Communications' KSNE Las Vegas, adds those duties at new sister station KFMS-AM-FM now that Regent has closed on its purchase of the latter properties. Mische, who replaces former GM Doug Stone, also oversees administration of sales marketing agreement partner KEYV.

ED KRAMPF has been named senior VP/Operations of the Park Lane Group. Krampf will oversee the company's Arizona and California properties.

REED BUNZEL joins the Radio Advertising Bureau in an unspecified executive capacity. Previously, he was executive editor of trade magazine Radio Ink.

STATION SALES: KZDG Denver from Premiere Radio Networks to Shamrock Broadcasting, owner of crosstown KXKL-AM-FM, for an undisclosed price (Shamrock begins operating the station immediately under a local marketing agreement); WPXY-FM Rochester, N.Y., from Pyramid Broadcasting to the Lincoln Group, owner of crosstown WHAM/WHTK/WVOR, for \$5.5 million.

CLOSINGS: WUSL Philadelphia, from Tak Communications to EZ Communications, owners of crosstown WIOQ; Metroplex Communications' five stations—WHYI Miami, WMTX-AM-FM Tampa, Fla., WNCX/WERE Cleveland—merge with Clear Channel Communications.

ABC Radio International and Radio Express have expanded their partnership with a new agreement to develop programming for international radio markets. The first product to be launched under the new agreement is "The World Chart Show," a four-hour global music countdown show scheduled to debut in early 1995. The show will be produced in several languages.

PROGRAMMING: GARDNER UPPED

Andre Gardner is upped from APD/MD to PD at WXRK (K-Rock) New York. He assumes duties previously held by Tim Sabeen, who continues to program sister WYSP Philadelphia.

KGO San Francisco OM Ken Beck exits.

Following the purchase of WMXD Detroit by crosstown WJLB, WJLB PD Steve Hegwood is upped to OM of both stations. Kris McClendon remains PD at WMXD.

WQKB (K-Bear) Pittsburgh flips from country to '70s-based oldies as "the Point 100.7," and has applied for the new calls WZPT. Jay Silvers, midday host at sister WBZZ (B94), joins the Point as APD, replacing Ron Antill, who exits along with morning news anchor Bob Wilson. Buddy Scott remains OM of both stations. No midday replacement has been named at B94.

Former KDMX Dallas PD Pat McMahon joins WDAE/WUSA Tampa, Fla., in that capacity, where he replaces Joe Montione.

Brian Krysz takes over as PD at WXRK Charlotte, N.C.

WZMX Hartford flips from AC to '70s oldies, but keeps its "Mix" tag. Meanwhile, Kenny Walker, a WPLJ New York vet, takes over as WZMX's new morning man.

WAVZ New Haven, Conn., drops ABC/Satellite Music Network's "Z-Rock" format in favor of syndicated talk programming. Paul Pacelli, who hosts a local talk show on sister WELI, adds PD duties at WAVZ. He previously programmed the station under its old adult standards format from 1990-1992.

PEOPLE: WMVP RE-SIGNS DAHL

WMVP Chicago has finally completed the lengthy renegotiation of morn-

ing man Steve Dahl's contract. Station president/GM Larry Wert says, "We've extended Steve Dahl's contract for another year, but given performance growth, there are opportunities for the contract to extend itself for multiple years." Wert declined to comment on a Chicago Sun-Times report that Dahl took a substantial pay cut in the new contract.

KMEL San Francisco midday jock Michael Erickson is upped to interim APD in the wake of Mike Marino's departure last week.

As expected, KZMJ Dallas morning man Russ Parr will move to afternoons when the station picks up syndicated morning man Tom Joyner on Monday (17). Current afternoon jock Keith Solis moves to middays. Other shifts will be shortened to make room.

Bill Worthington is upped from part-time to midday host at WASH Washington, D.C. He replaces John Steele, who exits.

Following its sale to Shamrock Broadcasting (see Newsline), KZDG Denver plans to replace syndicated morning man Gerry House with a local show. PD Bob Young is looking for T&Rs.

KFMB San Diego part-timer Kim Morrison is upped to middays, replacing Gene Knight, who exits. Crosstown KKLQ evening host Dave Smiley joins KFMB for afternoons, replacing Gene Kelly, who exits.

KSFI Salt Lake City midday host Jeff Bordner exits and has not been replaced. Send T&Rs to new PD Dain Craig.

WQHT (Hot 97) New York morning hosts Doctor Dre and Ed Lover are actively looking to take the show national, according to Dre. Look for the duo to land a syndication deal for 1995 soon.

Julie Brown joins WMXN Norfolk, Va., as ND/morning co-host. She replaces Erin Frazier, now at KISN Salt Lake City... Dee Shannon, last at Metro Traffic, joins WOWI Norfolk for middays. She replaces Kandi Eastman, who exits for KMJQ Houston.

Former WLUM Milwaukee morning hosts Jerry Hart and Carolyn Coffey are looking for a new opportunity. Hart can be reached at 414-354-3949. Reach Coffey at 414-357-9498.

WESTERNHAGEN RULES GERMAN CHART FOR WEA

(Continued from page 1)

On street date, Aug. 30, many German retailers witnessed a rather unfamiliar scene in these recessionary times: Customers were standing in line to buy the album. Dealers started placing the CD next to the cash registers to speed things up.

WEA Germany, which has had the 45-year-old artist under contract for the past 20 years, initially shipped 700,000 CDs of his new album, a record for a national artist signed to the company. Since Aug. 30, WEA

marketing director Bernd Dopp says the album has sold 800,000 units, earning platinum status (500,000 units) in Germany. It is in its fifth week at No. 1 on the album chart.

Ruth Laycock of Germany's biggest record store, the Cologne-based Saturn, says, "We're still only at the start of the boom, because Christmas is coming, and then next year, we've got the tour." The artist is set to embark on a tour next sum-

mer.

Much of Germany's mainstream media is preoccupied with the campaign for the federal elections on Sunday (16). Despite this competition, Westernhagen has been given whole pages of interviews in some of the most politically oriented magazines.

Mass-circulation news magazine Stern reported, "No rock musician in Germany is as successful as he is." In the political magazine Der Spiegel, Westernhagen said, "I change my personality when I go on stage. Herr Westernhagen sits backstage, and then he goes out front and plays the wild man. [Just like] Dr. Jekyll and Mr. Hyde."

"Affentheater" is rock'n'roll with juicy German lyrics that recognize no taboos and often verge on the sexual.

However, his single "Es geht mir gut" (I'm Feeling Good) could be the election slogan for the conservative Christian Democratic government and its leader, Chancellor Helmut Kohl. The music is easy on the ear, while the lyrics convey an ironic version of what everyone is thinking as Germany comes out of its recession: "Don't worry, it'll be fine/We'll borrow and look young again/It's too late for a couple more kids anyway/And stop asking how this film is going to end/I'm feeling good."

Westernhagen worked on the songs for a whole year in his basement studio in Hamburg. The CD was recorded in the Townhouse Studios in London by British producer Pete Wingfield, whose credits include the Proclaimers, the Pasadenas, Paul Young, and Alison Moyet. Wingfield was a session musician on Westernhagen's albums "Hallelujah" and "JaJa," and also toured with him.

Says Wingfield, "Marius is a great Anglophile. He loves coming here, and he relishes the anonymity. He can't walk down the street in Germany."

Westernhagen worked with first-rate English musicians on the album, including Jay Stapley, Julian Crampton, Andy Newmark, Neil

Hubbard, Martin Ditcham, Roddy Lorimer, Simon Clarke, Tim Sanders, Mel Collins, and Geraint Watkins. Westernhagen's wife Romney, a New York model, helped with backing vocals. Mixing for the album took place in London's Olympic Studio 2.

SAME LEAGUE AS PHIL COLLINS

Industry experts say Westernhagen is in the same league as Phil Collins in terms of the promotional clout WEA is putting behind the album. Says Dopp, "There's never been anything like this before, the way we'll be going through the campaign in various phases up to the end of next year."

A group of 60 journalists was invited to Venice for the release premiere. Five cities had preview listening parties for Westernhagen fans in cooperation with radio and press, with attendance of 1,000 at each event. For a gag, fans left the listening sessions wearing T-shirts emblazoned with the logo, "I survived the Westernhagen album."

WEA started a countdown for the album weeks before its release, making sure that radio stations and television kept reporting on its imminent launch.

In addition, the label purchased special Westernhagen campaign space in retail stores. Saturn's Laycock says the store has already sold several thousand copies of the album. "We might well sell another 3,000-4,000 CDs over Christmas and during next year's tour," she says. "Our expectations have been completely fulfilled."

For Michael Bernd at the Virgin Megastore in Frankfurt, things are looking equally good. "There is sure to be another run on the CD during the tour next year," he says. Tom Dreyer, purchasing director for World Of Music in Kiel, calls the album "a real megaseller."

TOUR A LIKELY SELLOUT

German tour promoter Marek Lieberberg is preparing a Westernhagen tour of nine German stadiums between June 8 and July 4, 1995, and

expects total attendance of more than 800,000.

According to Lieberberg, advance sales have already begun, and the concerts should be sold out in a very short time. New dates likely will have to be set.

WEA managing director Gerd Gebhardt says, "Germany is in a Westernhagen fever, and Westernhagen is a perfect example of the fact that it's possible to sell millions of records with German lyrics. Westernhagen sings what people on the street are thinking. He communicates everyday feelings."

The gigs are a key part of the story, Gebhardt adds. "A sensational stage presence has helped make Westernhagen the most successful star in Germany today. He exerts a spellbinding fascination right to the back row of the biggest football stadiums."

STRONG RADIO RESPONSE

The single "Es geht mir gut" is in heavy rotation at music channels MTV Europe and Germany's VIVA. Within a week, the song notched more than 400 rotations on German radio stations.

Stephan Hampe, head of music at Radio Schleswig Holstein in Kiel, says, "Westernhagen's new single is enjoying an exceptional response." It is being played at least twice a day at the station, but Hampe says listeners are asking for other songs from the new CD.

Hampe says he isn't surprised at the success of this disc, because it's a "super-catchy pop number." Matthias Damm, music chief at Radio Hamburg, says the single is "one of the most popular there is at the moment. It's played two or three times a day on average, because that's what the audience wants to hear. Westernhagen is riding a wave of enthusiasm. We're dealing with a first-rate musician and first-rate songs here. Everything fits."

Assistance in preparing this story was provided by Dominic Pride in London.

Top 40 Airplay



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 81 top 40/mainstream and 32 top 40/rhythm-crossover stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard/BPICommunications, Inc.

Top 40/Mainstream				Top 40/Rhythm-Crossover			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★				★ ★ NO. 1 ★ ★
1	1	10	ALL I WANNA DO SHERYL CROW (A&M) 3 wks at No. 1	1	1	11	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN) 9 wks at No. 1
2	2	11	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)	2	3	11	AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE)
3	3	20	WILD NIGHT JOHN MELLENCAMP (MERCURY)	3	4	13	NEVER LIE IMMATURE (MCA)
4	11	3	SECRET MADONNA (MAVERICK/SIRE/WB)	4	2	13	STROKE YOU UP CHANGING FACES (SPOILED ROTTEN)
5	9	9	I'M THE ONLY ONE MELISSA ETHERIDGE (ISLAND)	5	6	19	WHEN CAN I SEE YOU BABYFACE (EPIC)
6	8	7	ANOTHER NIGHT REAL MCCOY (ARISTA)	6	5	7	ENDLESS LOVE L. VANDROSS & M. CAREY (COLUMBIA)
7	4	16	WHEN CAN I SEE YOU BABYFACE (EPIC)	7	12	4	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA)
8	7	11	DECEMBER 1963 FOUR SEASONS (CURB)	8	8	19	FANTASTIC VOYAGE COOLIO (TOMMY BOY)
9	5	21	SHINE COLLECTIVE SOUL (ATLANTIC)	9	7	17	THIS D.J. WARREN G (VIOLATOR/RAL/ISLAND)
10	10	6	ENDLESS LOVE L. VANDROSS & M. CAREY (COLUMBIA)	10	28	2	I WANNA BE DOWN BRANDY (ATLANTIC)
11	6	26	STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)	11	9	10	BOP GUN (ONE NATION) ICE CUBE FEAT. GEORGE CLINTON (PRIORITY)
12	12	11	100% PURE LOVE CRYSTAL WATERS (MERCURY)	12	29	2	ON BENDED KNEE BOYZ II MEN (MOTOWN)
13	13	9	I'LL STAND BY YOU PRETENDERS (SIRE/WARNER BROS.)	13	14	8	ANOTHER NIGHT REAL MCCOY (ARISTA)
14	15	3	ALWAYS BON JOVI (MERCURY)	14	11	21	I MISS YOU AARON HALL (SILAS/MCA)
15	14	25	DON'T TURN AROUND ACE OF BASE (ARISTA)	15	22	2	SECRET MADONNA (MAVERICK/SIRE/WB)
16	18	6	BASKET CASE GREEN DAY (REPRISE)	16	10	20	100% PURE LOVE CRYSTAL WATERS (MERCURY)
17	23	5	NEW AGE GIRL DEADEYE DICK (ICHIBAN)	17	13	10	NUTTIN' BUT LOVE HEAVY D & THE BOYZ (UPTOWN/MCA)
18	16	10	LUCKY ONE AMY GRANT (A&M)	18	18	8	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
19	22	9	FAR BEHIND CANDLEBOX (MAVERICK/SIRE/WB)	19	24	5	PLAYAZ CLUB RAPPIN' 4-TAY (CHRYSLIS/EMI)
20	17	32	COME TO MY WINDOW MELISSA ETHERIDGE (ISLAND)	20	NEW	▶	YOU WANT THIS JANET JACKSON (VIRGIN)
21	33	4	FADE INTO YOU MAZZY STAR (CAPITOL)	21	16	19	FUNKDAFIED DA BRAT (SO SO DEF/CHAOS)
22	31	4	INTERSTATE LOVE SONG STONE TEMPLE PILOTS (ATLANTIC)	22	15	14	STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)
23	32	3	TURN THE BEAT AROUND GLORIA ESTEFAN (CRESCENT MOON)	23	17	12	ACTION TERROR FABULOUS (EASTWEST)
24	35	2	WHAT'S THE FREQUENCY, KENNETH? R.E.M. (WARNER BROS.)	24	32	3	THUGGISH RUGGISH BONE BONE THUGS N HARMONY (RUTHLESS)
25	19	13	BLACK HOLE SUN SOUNDGARDEN (A&M)	25	37	2	HOW MANY WAYS TONI BRAXTON (LAFACE/ARISTA)
26	28	4	CIRCLE OF LIFE ELTON JOHN (HOLLYWOOD)	26	19	19	ALWAYS IN MY HEART TEVIN CAMPBELL (QWEST/WARNER BROS.)
27	29	20	UNTIL I FALL AWAY GIN BLOSSOMS (A&M)	27	23	15	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY (COLUMBIA)
28	36	2	SOMETHING'S ALWAYS WRONG TOAD THE WET SPROCKET (COLUMBIA)	28	20	25	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)
29	30	6	YOU GOTTA BE DES'REE (550 MUSIC)	29	25	5	FLAVA IN YA EAR CRAIG MACK (BAD BOY/ARISTA)
30	26	7	RIGHT BESIDE YOU SOPHIE B. HAWKINS (COLUMBIA)	30	26	9	NONE OF YOUR BUSINESS SALT-N-PEPA (NEXT PLATEAU/LONDON)
31	21	8	LETITGO PRINCE (WARNER BROS.)	31	40	2	FA ALL Y'ALL DA BRAT (SO SO DEF/CHAOS)
32	25	20	CRAZY AREOSMITH (Geffen)	32	30	7	BODY & SOUL ANITA BAKER (ELEKTRA)
33	24	16	ROUND HERE COUNTING CROWS (DGC/Geffen)	33	31	6	SHORT SHORT MAN 20 FINGERS (DJ WORLD/D)
34	27	24	IF YOU GO JON SECADA (SBK/EMI)	34	27	5	YOU DON'T KNOW NOthin' FOR REAL (A&M)
35	NEW	▶	ALLISON ROAD GIN BLOSSOMS (A&M)	35	21	9	LETITGO PRINCE (WARNER BROS.)
36	20	21	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN (HOLLYWOOD)	36	39	3	U WILL KNOW B.M.U. (BLACK MEN UNITED) (MERCURY)
37	NEW	▶	LIVING IN DANGER ACE OF BASE (ARISTA)	37	38	3	TOOTSEE ROLL 69 BOYZ (RIP-IT)
38	37	22	ANYTIME YOU NEED A FRIEND MARIAH CAREY (COLUMBIA)	38	36	4	TURN THE BEAT AROUND GLORIA ESTEFAN (CRESCENT MOON)
39	39	16	I'LL BE LOVING YOU COLLAGE (VIPER/METROPOLITAN)	39	33	23	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)
40	RE-ENTRY		PRAYER FOR THE DYING SEAL (ZTT/SIRE/WARNER BROS.)	40	35	5	5-4-3-2 (YO! TIME IS UP) JADE (GIANT)

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.

BIG HEAD TODD EARNS SWEET SUCCESS

(Continued from page 10)

outlets and major chains—to set up the album a few weeks before its Sept. 27 street date.

However, Giant plans to get more aggressive at retail in January, when the band heads out on a four- or five-month U.S. tour. Before the tour, though, the band is headlining small clubs through Nov. 10, and will tour Europe from Nov. 14 to Dec. 1.

RETAIL COMMITMENT

Backer says the label has commitments from various chains for endcap placement of six different Big Head Todd & the Monsters titles in January. They are "Strategem," "Sister Sweetly," 1993's "Big Head Todd & The Monsters Live," "Another Mayberry," and "Midnight Radio"—the last two were released by the band's indie label Big Records in 1989 and 1991 respectively, to be reissued on Big/Giant Oct. 25—as well as an undisclosed sixth title.

Says Backer, "We just want to continue to put money at retail come next year, when they'll be on the road. It will be a retail commitment like you've never seen for this band."

Backer says the pricing on the six items in January will be "consumer-friendly."

RADIO 'IN THE MORNING'

On the radio front, the first single, "In The Morning," was originally made available to select album rock and album alternative stations in July via the "Blown Away" soundtrack on Epic Soundtrax. Giant issued it as a commercial single Sept. 23.

"They really appeal across the board here with both men and women," says Pam Brooks, MD at album rock WHCN Hartford, Conn. "We went four cuts deep on the last album, and this one will be just as deep and probably has even more potential."

Bill Pugh, PD at album rock WSHE Miami, agrees. "We got a good response from 'In The Morning,' and we're going with the second track, 'Kensington Line,' in a few weeks."

Giant is working a video for "In The Morning," but no clip will be made for "Kensington Line," which will be serviced to album rock and album alternative radio in early November.

Listening to "Strategem" is like tak-

ing a trip back to English composition class.

The album's title was inspired by a tale recounted in Cervantes' "Don Quixote." According to singer/guitarist/pianist Todd Park Mohr, many of the verses on the album are attempts at koans—a type of riddle, designed to empty the mind, that serves as a catalyst for meditation in the Buddhist religion.

THEME OF HOPE

"It took great pains to write this," says Mohr, explaining that the theme of hope runs through the album. "Part of the reason I went through so much trouble is because I wanted to write it all as one piece."

"I always thought the idea [of a koan] was interesting because it's designed to make you forget about things, and the pastoral theme is a really important form of writing because it's timeless," he says. "That's something I always liked about great music, like Led Zeppelin material."

Mohr says the band used poetic license in its deliberate misspelling of the word strategem.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 194 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'I'll Make Love to You' by Boyz II Men and 'All I Wanna Do' by Sheryl Crow.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

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

HOT 100 A-Z

- 12 100% PURE LOVE (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) HL
73 5-4-3-2 (YO! TIME IS UP) (Second Generation Rooney Tunes, BMI/MCA, BMI/Creole Chee Chee, ASCAP/Sista Girl, ASCAP/Nikkian, ASCAP) HL
100 7 SECONDS (EMI Virgin, BMI/Fiction, ASCAP) HL
83 9 TH WONDER (BLACKTOLISM) (Wide Grooves, BMI/Gitro, BMI/EMI Blackwood, BMI) HL
57 ACTION (EMI Blackwood, BMI) HL
98 AFRO PUFFS (Suge, ASCAP)
2 ALL I WANNA DO (WB, ASCAP/Warner-Tamerlane, ASCAP/Old Crow, BMI/Ignorant, ASCAP/Zen Of Iniquity, ASCAP/Almo, ASCAP/Canvas Mattress, ASCAP) WBM
70 ALWAYS IN MY HEART (Sony, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
13 ALWAYS (Polygram Int'l, ASCAP/Bon Jovi, ASCAP) HL
92 AM I WRONG (Wedding Song, BMI/Irving, BMI/Faisafe, ASCAP) WBM
7 ANOTHER NIGHT (Copyright Control)
6 AT YOUR BEST (YOU ARE LOVE) (Bovina, ASCAP/EMI April, ASCAP) HL
90 BACKWATER (Polygram Int'l, BMI/Meat Puppets, BMI) HL
94 BEFORE I LET YOU GO (Donril, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tadej, ASCAP/Davey Poo, ASCAP/Chauncey Black, ASCAP)
37 BODY & SOUL (EMI Virgin, BMI/Shipwreck, BMI/EMI Virgin, ASCAP/Future Furniture, ASCAP) HL
82 BOOTI CALL (Donril, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/MCA, ASCAP/Tadej, ASCAP/Color It Funky, ASCAP/Saja, BMI/Troutman, BMI) HL/WBM
31 BOP GUN (ONE NATION) (Gansta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WBM
79 BREAKDOWN (Zomba, BMI/CPMK, BMI/Saja, BMI/Troutman, BMI)
56 BUT IT'S ALRIGHT (Famous, ASCAP) HL
66 CAN U GET WIT IT (DeSwing, ASCAP/EMI, ASCAP) HL
34 CAN YOU FEEL THE LOVE TONIGHT (FROM THE LION KING) (Walt Disney, ASCAP) HL
20 CIRCLE OF LIFE (FROM THE LION KING) (Wonderland, BMI) HL
42 CLOSER (Leaving Home, ASCAP/TVT, ASCAP)
36 COME TO MY WINDOW (MLE, ASCAP/Almo, ASCAP) WBM
50 CRAZY (Swag Song, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL
16 DECEMBER 1963 (OH, WHAT A NIGHT) (Seasons, BMI/Jobete, ASCAP) WBM
22 DON'T TURN AROUND (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP/Edition Sunset, ASCAP/BMG, ASCAP) HL/WBM
44 DO YOU WANNA GET FUNKY (Cole-Clivilles, ASCAP/Duranman, ASCAP/EMI Virgin, ASCAP) HL
3 ENDLESS LOVE (Pgp, ASCAP/Brockman, ASCAP/Intersong U.S.A., ASCAP) HL
63 FA ALL Y'ALL (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
55 FADE INTO YOU (Salley Gardens, BMI)
32 FANTASTIC VOYAGE (T-Boy, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP) HL
24 FAR BEHIND (Skinny White Butt, ASCAP/WB, ASCAP/Mavenick, ASCAP) WBM
19 FLAVA IN YA EAR (For Ya Ear, ASCAP/Janice Combs, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
96 FUNKY Y-2-C (No Hassle, ASCAP)
97 GET UP ON IT (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) HL/WBM
85 GOOD ENOUGH (Sony, BMI/Tyde, BMI) HL
17 HERE COMES THE HOTSTEPPER (Salaam Remi, ASCAP/Pine, PRS/Longitude, BMI) WBM
68 HIP HOP RIDE (Marley Marl, ASCAP/EMI April, ASCAP/Top Jam, BMI/Supreme C, ASCAP) HL
77 HOLD MY HAND (EMI April, ASCAP/Monica's Reluctance, ASCAP) HL
46 HOW MANY WAYS (Three Boyz From Newark, ASCAP/Polygram, ASCAP/Lady Ashlee, BMI/Jay Bird Alley, BMI/Black Hand, ASCAP/Zomba, BMI/Raphic, BMI) HL/WBM
80 HUNGAM (Warner-Tamerlane, ASCAP/Kings Kid, BMI/Flyte Tyme, ASCAP) WBM
84 I COULD ONLY WHISPER YOUR NAME (Papa's-June, BMI/Clean-Con, BMI)
47 I'D GIVE ANYTHING (Full Keel, ASCAP/Farrenuff, ASCAP/Farren Curtis, BMI/Longitude, BMI/August Wind, BMI/Albert Paw, BMI/Curbsongs, ASCAP/Mike Curb, BMI) WBM
33 IF YOU GO (Foreign Imported, BMI) WBM
1 I'LL MAKE LOVE TO YOU (Sony, BMI/Ecaf, BMI) HL
29 I'LL STAND BY YOU (Hynde House of Hits, ASCAP/Olive Banks, ASCAP/Jerk Awake, ASCAP/Tom Kelly, ASCAP)
67 I'LL TAKE HER (Gabz, ASCAP/Brian-Paul, ASCAP/11 C, ASCAP/Deep Soul, ASCAP/III, ASCAP)
18 I'M THE ONLY ONE (MLE, ASCAP/Almo, ASCAP) WBM
35 I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM
11 I WANNA BE DOWN (Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP)
30 JUICY/UNBELIEVABLE (Tee Tee, ASCAP/Janice Combs, ASCAP)
41 LETITGO (Controversy, ASCAP/WB, ASCAP) WBM
81 THE LION SLEEPS TONIGHT (WIMOWEH) (Folkway, BMI) WBM
53 LIVING IN DANGER (Megasongs, BMI/Careers-BMG, BMI)
51 LOVE IS ALL AROUND (Songs Of PolyGram, BMI) HL
38 LUCAS WITH THE LID OFF (Copyright Control)
26 LUCKY ONE (Age To Age, ASCAP/Reunion, ASCAP/Sony, ASCAP/Yellow Elephant, ASCAP) HL
93 THE MOST BEAUTIFUL THING IN THE WORLD (Zomba, ASCAP/Illiotic, ASCAP/Erick Sermon, ASCAP/EMI April, ASCAP)
8 NEVER LIE (Hook, ASCAP/Zomba, ASCAP/Teaspoon, ASCAP) WBM
49 NEW AGE GIRL (NAG, BMI/Songs Of PolyGram, BMI) HL
39 NONE OF YOUR BUSINESS (Sons Of K-oss, ASCAP/Out Of The Basement, ASCAP/Unart, BMI/Next Plateau, ASCAP) WBM
61 NUTTIN' BUT LOVE (Kid Capri, ASCAP/EMI April, ASCAP/Eazy-Duzit, ASCAP) HL
75 OUT OF TEARS (Promopub B.V., ASCAP)
48 PLAYAZ CLUB (Rag Top, BMI)
52 PRACTICE WHAT YOU PREACH (Seven, BMI/Super, BMI/Divided, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Ramal, BMI) WBM
45 PRAYER FOR THE DYING (EMI Virgin,

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.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'I'll Make Love to You' by Boyz II Men and 'How Many Ways' by Toni Braxton.

Singles with the greatest sale. © 1994, Billboard/BPI Communications and SoundScan, Inc.

- 65 RIGHT BESIDE YOU (Night Rainbow, ASCAP/Broken Plate, ASCAP/Polygram Int'l, ASCAP/Shmoolie, BMI) HL
72 ROMANTIC CALL (Howie Tee, BMI/Irving, ASCAP/Zomba, ASCAP/Aunt Hilda, ASCAP/Street Knowledge, ASCAP) WBM
4 SECRET (WB, ASCAP/Webo Girl, ASCAP/EMI April, ASCAP/D.A.R.P., ASCAP) HL/WBM
28 SHINE (Roland Lentz, ASCAP/WB, ASCAP)
64 SHORT DICK MAN (Tango Rose, ASCAP)
54 SOMETHING'S ALWAYS WRONG (WB, ASCAP/Wet Sprocket, ASCAP) HL
99 SOMETIMES ALWAYS (BMG, ASCAP/Honey, ASCAP) HL
14 STAY (I MISSED YOU) (FROM REALITY BITES) (Furious Rose, BMI) WBM
9 STROKE YOU UP (Zomba, BMI) WBM
59 SUKIYAKI (Toshiba, BMI/EMI, BMI/Beechwood, BMI) HL
97 SUPERNOVA (Sony, ASCAP) HL
76 TAKE IT EASY (Misam, ASCAP)
86 THIRD ROCK FROM THE SUN (Major Bob, ASCAP/Rio Bravo, BMI/Stroudacaster, BMI/Baby Mae, BMI) WBM
25 THIS D.J. (Warren G, ASCAP)
95 THROUGH THE RAIN (K-Jack Top 10, ASCAP/Neroses, ASCAP)
23 THUGGISH RUGGISH BONE (Ruthless Attack, ASCAP/Dollarz-N-Sense, BMI/Keenu, BMI)
15 TOOTSEE ROLL (Downlow Quad, BMI)
21 TURN THE BEAT AROUND (FROM THE SPECIALIST) (Unichappell, BMI) HL
62 UNDONE - THE SWEATER SONG (E.O. Smith, BMI)
43 U WILL KNOW (FROM JASON'S LYRIC) (Polygram Int'l, ASCAP/Ah-choo, ASCAP/12 AM, ASCAP/Melodies Nside, ASCAP) HL
87 WATERMELON CRAWL (Acuff-Rose, BMI/Coburn, BMI)
71 THE WAY SHE LOVES ME (Chi-Boy, ASCAP) WBM
27 WHAT'S THE FREQUENCY, KENNETH? (Night Garden, BMI/Warner-Tamerlane, BMI) HL
74 WHAT'S UP (Stuck In The Throat, ASCAP/Famous, ASCAP) HL/WBM
5 WHEN CAN I SEE YOU (Sony, BMI/Ecaf, BMI/Epic, BMI/Solar, BMI) HL
69 WHIPPED (Foreign Imported, BMI) WBM
10 WILD NIGHT (WB, ASCAP/Caledonia Soul, ASCAP) WBM
89 YOU BETTER WAIT (Street Talk, ASCAP/Lincoln Brewster, BMI/Paul Taylor, BMI/Jortunes, ASCAP/Boh-A-Lew, ASCAP/Ragged Music, ASCAP) WBM
91 YOU DON'T KNOW NOTHING! (2/29, BMI)
58 YOU GOTTA BE (Sony, BMI) HL
40 YOU MEAN THE WORLD TO ME (Stiff Shirt, BMI/Warner-Tamerlane, BMI/Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI) HL/WBM
88 YOUR LOVE IS A... (K&J, BMI/Sony, ASCAP) HL
60 YOU WANT THIS (Black Ice, ASCAP/Stone Agate, BMI/Flyte Tyme, ASCAP/Jobete, ASCAP)

Thank You



Mavis Staple
George Clinton
N.P.G.
The Steeles
Mayte
Margie Cox
Madhouse
Nona Gaye

Thank You



for making



a tremendous success

**OVER 500,000 UNITS
SOLD INTERNATIONALLY!**

Stay Tuned For The Next Single from 1-800-New-Funk
"Standing at The Altar" By Margie Cox



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 22, 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	1	—	2	R.E.M. WARNER BROS. 45740* (10.98/16.98) 2 weeks at No. 1	MONSTER	1
2	2	1	6	BOYZ II MEN MOTOWN 530323 (10.98/16.98)	II	1
3	3	2	4	ERIC CLAPTON DUCK 45735/REPRISE (10.98/16.98)	FROM THE CRADLE	1
4	NEW	1	1	SMASHING PUMPKINS VIRGIN 39834 (9.98/13.98)	PISCES ISCARIOT	4
5	7	7	21	OFFSPRING ▲ EPITAPH 86432* (8.98/14.98) HS	SMASH	5
6	4	3	4	ANITA BAKER ELEKTRA 61555 (10.98/16.98)	RHYTHM OF LOVE	3
7	6	4	19	SOUNDTRACK ▲ ⁶ WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
8	9	6	35	GREEN DAY ▲ ⁷ REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	4
9	5	5	3	LUTHER VANDROSS LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	5
10	NEW	1	1	MARY CHAPIN CARPENTER COLUMBIA 64327 (10.98 EQ/29.98)	STONES IN THE ROAD	10
11	11	8	32	SHERYL CROW ▲ A&M 0126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	8
12	NEW	1	1	THE CRANBERRIES ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	12
13	10	—	2	BARBRA STREISAND COLUMBIA 66109 (22.98 EQ/29.98)	THE CONCERT	10
14	12	12	13	BONE THUGS N HARMONY ▲ RUTHLESS 5525*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
15	18	—	2	BROOKS & DUNN ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
16	15	10	18	STONE TEMPLE PILOTS ▲ ² ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
17	19	—	2	SOUNDTRACK MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	17
18	14	11	48	CANDLEBOX ▲ ² MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7
19	13	9	14	SOUNDTRACK EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
20	22	20	55	MELISSA ETHERIDGE ▲ ISLAND 848660 (10.98/15.98)	YES I AM	16
21	17	13	43	COUNTING CROWS ▲ ² DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
22	16	14	46	ACE OF BASE ▲ ⁶ ARISTA 18740 (9.98/15.98)	THE SIGN	1
23	24	22	29	TIM MCGRAW ▲ ³ CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
24	20	17	18	WARREN G ▲ ² VIOLATOR/RAL 52335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
25	8	—	2	SLAYER AMERICAN 45522*/WARNER BROS. (9.98/15.98)	DIVINE INTERVENTION	8
26	25	18	31	SOUNDGARDEN ▲ ² A&M 0198* (10.98/16.98)	SUPERUNKNOWN	1
27	27	19	4	THE NOTORIOUS B.I.G. BAD BOY 73002/ARISTA (9.98/15.98)	READY TO DIE	15
28	21	15	6	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ATLANTIC 82614/AG (14.98/19.98)	3 TENORS IN CONCERT 1994	4
29	NEW	1	1	DANZIG AMERICAN 45647*/WARNER BROS. (10.98/16.98)	DANZIG 4	29
30	23	16	13	ROLLING STONES ▲ VIRGIN 39782 (10.98/16.98)	VOODOO LOUNGE	2
31	NEW	1	1	BARRY WHITE A&M 540115 (10.98/16.98)	THE ICON IS LOVE	31
32	NEW	1	1	DREAM THEATER EASTWEST 90126/AG (10.98/15.98)	AWAKE	32
33	29	29	15	ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	5
34	32	26	31	NINE INCH NAILS ● NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
35	35	24	5	GERALD LEVERT EASTWEST 92416/AG (10.98/16.98)	GROOVE ON	18
36	26	—	2	LYLE LOVETT CURB 10808/MCA (10.98/16.98)	I LOVE EVERYBODY	26
37	33	23	7	SOUNDTRACK NOTHING/INTERSCOPE 92460/AG (10.98/16.98)	NATURAL BORN KILLERS	19
38	31	21	3	CRAIG MACK BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	21
39	36	25	8	THE JERKY BOYS SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2	12
40	28	40	3	TRACY LAWRENCE ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
41	39	31	20	AALIYAH ▲ BLACKGROUND 41533*/JIVE (9.98/15.98)	AGE AIN'T NOTHING BUT A NUMBER	18
42	70	93	6	THE TRACTORS ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	42
43	38	30	26	ALL-4-ONE ▲ ² BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
44	49	50	18	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
45	37	28	7	AMY GRANT A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13
46	60	—	2	TOBY KEITH POLYDOR 523407/A&M (10.98/15.98)	BOOMTOWN	46
47	51	52	37	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
48	41	32	7	CHANGING FACES SPOILED ROTTEN/BIG BEAT 92369/AG (9.98/15.98)	CHANGING FACES	25
49	40	33	32	YANNI ▲ ² PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
50	NEW	1	1	VARIOUS ARTISTS NATIVITY IN BLACK: A TRIBUTE TO BLACK SABBATH CONCRETE 66335/COLUMBIA (10.98 EQ/16.98)		50
51	69	—	2	LITTLE TEXAS WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	51
52	54	64	13	HOOTIE & THE BLOWFISH ATLANTIC 82613/AG (10.98/15.98) HS	CRACKED REAR VIEW	52
53	46	49	24	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	42	36	14	MAZZY STAR ● CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE	36
55	43	35	19	BEASTIE BOYS ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
56	30	—	2	BIG HEAD TODD & THE MONSTERS GIANT 24580*/WARNER BROS. (10.98/15.98)	STRATEGEM	30
57	50	—	2	CLAY WALKER GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	50
58	44	34	4	PETER GABRIEL GEFFEN 24722 (12.98/19.98)	SECRET WORLD LIVE	23
59	45	38	77	AEROSMITH ▲ ⁵ GEFFEN 24455 (10.98/16.98)	GET A GRIP	1
60	NEW	1	1	CLINT BLACK RCA 66419 (10.98/16.98)	ONE EMOTION	60
61	63	56	9	WEEZER DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	56
62	58	42	12	COOLIO ▲ TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	8
63	62	43	3	DR. DRE TRIPLE X 51170* (10.98/16.98)	CONCRETE ROOTS	43
64	55	51	15	DA BRAT SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	11
65	53	46	30	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ² ANGEL 55138 (10.98/15.98)	CHANT	3
66	48	37	35	SOUNDTRACK ▲ ² RCA 66364 (10.98/16.98)	REALITY BITES	13
67	64	53	65	TONI BRAXTON ▲ ⁴ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
68	61	45	63	SMASHING PUMPKINS ▲ ¹ VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
69	52	48	27	PINK FLOYD ▲ ² COLUMBIA 64200* (10.98 EQ/16.98)	THE DIVISION BELL	1
70	66	59	52	SALT-N-PEPA ▲ ² NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
71	57	55	28	SOUNDTRACK ▲ INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98)	THE CROW	1
72	RE-ENTRY	44	44	VARIOUS ARTISTS ▲ GIANT 24531/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3
73	67	60	11	JOE DIFFIE EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
74	94	—	2	BRANDY ATLANTIC 82610/AG (9.98/15.98)	BRANDY	74
75	47	27	3	LIZ PHAIR MATADOR/ATLANTIC 92429/AG (10.98/15.98)	WHIP-SMART	27
76	68	63	4	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	53
77	56	39	13	HARRY CONNICK, JR. ● COLUMBIA 64376 (10.98 EQ/16.98)	SHE	16
78	59	44	26	COLLECTIVE SOUL ▲ ATLANTIC 82596/AG (10.98/15.98) HS	HINTS, ALLEGATIONS & THINGS LEFT UNSAID	15
79	92	86	7	PATTY LOVELESS EPIC 64188 (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	60
80	88	78	24	LIVE ● RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	38
81	78	65	15	KEITH SWEAT ● ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	8
82	87	85	16	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	67
83	76	69	15	69 BOYZ RIP-IT 6901 (9.98/15.98) HS	NINETEEN NINETY QUAD	63
84	71	61	58	MARIAH CAREY ▲ ² COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
85	81	67	58	GARTH BROOKS ▲ ⁴ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
86	80	—	2	JADE GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	80
87	75	77	9	JEFF FOXWORTHY WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	75
88	72	54	19	SEAL ● ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
89	74	58	48	CELINE DION ▲ ² 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
90	34	—	2	DAVE MATTHEWS BAND RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	34
91	152	—	2	DOLLY PARTON COLUMBIA 66123 (10.98 EQ/16.98)	HEARTSONGS	91
92	86	72	4	VARIOUS ARTISTS A&M 540258 (9.98/15.98)	IF I WERE A CARPENTER	70
93	95	83	48	R. KELLY ▲ ³ JIVE 41527 (10.98/15.98)	12 PLAY	2
94	77	68	4	NANCI GRIFFITH ELEKTRA 61681 (10.98/16.98)	FLYER	48
95	83	76	34	SARAH MCLACHLAN ● NETWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
96	79	57	6	LUIS MIGUEL WEA LATINA 97234 (9.98/15.98)	SEGUNDO ROMANCE	29
97	100	84	15	BIG MIKE RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	40
98	84	70	78	GIN BLOSSOMS ▲ ² A&M 54039 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	30
99	73	41	8	NEIL YOUNG AND CRAZY HORSE REPRISE 45749*/WARNER BROS. (10.98/16.98)	SLEEPS WITH ANGELS	9
100	90	82	17	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
101	82	62	16	JOHN MELLENCAMP MERCURY 522428 (10.98 EQ/16.98)	DANCE NAKED	13
102	103	95	165	METALLICA ▲ ² ELEKTRA 61113* (10.98/15.98)	METALLICA	1
103	91	74	60	BABYFACE ▲ EPIC 53558 (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
104	98	99	18	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	93
105	102	73	12	MC EHT FEATURING CMW ● EPIC STREET 57696*/EPIC (10.98 EQ/15.98)	WE COME STRAPPED	5
106	85	47	4	SINEAD O'CONNOR ENSIGN/CHRYSALIS 30549/EMI (10.98/16.98)	UNIVERSAL MOTHER	36
107	65	—	2	PMD PMD 66475*/RCA (9.98/15.98)	SHADE BUSINESS	65

○ 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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Billboard's

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	104	87	55	NIRVANA ▲ ³ DGC 24607*/Geffen (10.98/16.98)	IN UTERO	1
109	93	79	31	THE MAVERICKS ● MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	54
110	108	108	20	TOAD THE WET SPROCKET ● COLUMBIA 57744 (10.98 EQ/15.98)	DULCINEA	34
111	127	120	9	IMMATURE MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	111
112	89	80	6	BARNEY BARNEY MUSIC 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2	66
113	143	—	2	ALABAMA RCA 66410 (10.98/15.98)	GREATEST HITS III	113
114	96	66	4	BLUES TRAVELER A&M 540265 (9.98/15.98)	FOUR	54
115	105	90	99	KENNY G ▲ ⁶ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
116	97	92	16	SAMMY KERSHAW MERCURY 522125 (10.98/15.98)	FEELIN' GOOD TRAIN	73
117	107	97	147	PEARL JAM ▲ ⁹ EPIC 47857 (10.98 EQ/16.98) HS	TEN	2
118	159	146	17	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM	106
119	123	119	73	JANET JACKSON ▲ ⁶ VIRGIN 87825 (10.98/16.98)	JANET.	1
120	106	102	47	TOM PETTY & THE HEARTBREAKERS ▲ ³ MCA 10813 (10.98/17.98)	GREATEST HITS	5
121	113	91	20	HEAVY D & THE BOYZ ● UPTOWN 10998*/MCA (9.98/15.98)	NUTTIN' BUT LOVE	11
122	NEW	—	1	TESTAMENT ATLANTIC 82645/AG (10.98/15.98)	LOW	122
123	101	71	7	TESLA GEFEN 24713 (10.98/15.98)	BUST A NUT	20
124	118	107	153	NIRVANA ▲ ³ DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
125	136	135	6	U.G.K. JIVE 41524 (9.98/15.98)	SUPERTIGHT	95
126	109	113	6	SOUNDTRACK THE ADVENTURES OF PRISCILLA: QUEEN OF THE DESERT MOTHER 516937/ISLAND (10.98/16.98)		106
127	157	147	119	MARY CHAPIN CARPENTER ▲ ² COLUMBIA 48881 (10.98 EQ/15.98)	COME ON COME ON	31
128	NEW	—	1	PARIS PRIORITY 53882* (10.98/16.98) HS	GUERRILLA FUNK	128
129	128	112	46	SNOOP DOGGY DOGG ▲ ² DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
130	99	—	2	KARYN WHITE WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	99
131	111	103	99	SOUNDTRACK ▲ ¹¹ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
132	112	89	29	BONNIE RAITT ▲ CAPITOL 81427 (10.98/16.98)	LONGING IN THEIR HEARTS	1
133	110	101	35	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9
134	115	105	20	JON SECADA ● SBK 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE	21
135	114	98	4	MARK CHESNUTT DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	98
136	119	124	36	BLACKHAWK ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
137	117	111	3	BEBE & CECE WINANS CAPITOL 28216 (10.98/15.98)	RELATIONSHIPS	111
138	NEW	—	1	THE MIGHTY MIGHTY BOSSTONES MERCURY 522845 (10.98 EQ/15.98) HS	QUESTION THE ANSWERS	138
139	121	104	46	AARON HALL ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	47
140	134	130	44	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	5
141	131	126	51	PEARL JAM ▲ ⁹ EPIC 53136* (10.98 EQ/16.98)	VS.	1
142	125	118	37	ALICE IN CHAINS ▲ ² COLUMBIA 57628* (7.98 EQ/11.98)	JAR OF FLIES (EP)	1
143	145	134	242	ORIGINAL LONDON CAST ▲ ² POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
144	RE-ENTRY	—	29	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	18
145	122	81	8	PRINCE WARNER BROS. 45700 (10.98/16.98)	COME	15
146	129	121	22	KENNY LOGGINS SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER	65
147	142	131	191	ENIGMA ▲ ² CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
148	140	128	94	STONE TEMPLE PILOTS ▲ ³ ATLANTIC 82418/AG (9.98/15.98) HS	CORE	3
149	155	141	85	BROOKS & DUNN ▲ ² ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
150	164	149	105	ALAN JACKSON ▲ ⁴ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
151	137	123	9	GRAVEDIGGAZ GEE STREET 524016*/ISLAND (9.98/15.98)	6 FEET DEEP	36
152	120	100	6	DINOSAUR JR. SIRE 45719/REPRISE (9.98/15.98)	WITHOUT A SOUND	44
153	156	139	3	BLOODS & CRIPS DANGEROUS 6715/QUALITY (9.98/15.98)	BANGIN ON WAX 2...THE SAGA CONTINUES	139
154	151	142	79	THE JERKY BOYS ● SELECT 61495*/AG (10.98/15.98) HS	THE JERKY BOYS	80

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
155	126	88	7	PUBLIC ENEMY DEF JAM/RAL 523362*/ISLAND (10.98/16.98)	MUSE SICK-N-HOUR MESS AGE	14
156	146	122	28	SOUNDTRACK ● MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
157	132	109	7	SHAWN COLVIN COLUMBIA 57875 (10.98 EQ/16.98)	COVER GIRL	48
158	130	117	22	INDIGO GIRLS ● EPIC 57621* (10.98 EQ/16.98)	SWAMP OPHELIA	9
159	148	163	10	ILL AL SKRATCH MERCURY 522661* (10.98 EQ/15.98) HS	CREEP WIT' ME	137
160	188	180	54	REBA MCENTIRE ▲ ² MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
161	116	110	17	SOUNDTRACK CAST ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40
162	NEW	—	1	ROBBIE ROBERTSON & THE RED ROAD ENSEMBLE CAPITOL 28295 (10.98/16.98)	MUSIC FOR THE NATIVE AMERICANS	162
163	NEW	—	1	NAJEE EMI 30789 (10.98/15.98)	SHARE MY WORLD	163
164	193	—	15	HOLE DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	55
165	124	96	5	SUGAR RYKODISC 10300* (9.98/13.98)	FILE UNDER: EASY LISTENING	50
166	166	144	108	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
167	195	—	34	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	59
168	158	140	29	SOUNDTRACK ▲ ² DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	2
169	138	125	39	CRASH TEST DUMMIES ▲ ARISTA 16531 (9.98/15.98) HS	GOD SHUFFLED HIS FEET	9
170	149	116	68	SOUNDTRACK ▲ ³ EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
171	181	191	6	USHER LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	171
172	RE-ENTRY	—	16	PAM TILLIS ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	51
173	144	129	10	JACKYL GEFEN 24710* (10.98/15.98)	PUSH COMES TO SHOVE	46
174	135	133	22	TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
175	160	138	24	OUTKAST ● LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	20
176	165	137	18	PATTI LABELLE MCA 10870 (10.98/15.98)	GEMS	48
177	154	136	214	GARTH BROOKS ▲ ¹¹ LIBERTY 93866 (9.98/13.98)	NO FENCES	3
178	153	132	19	VARIOUS ARTISTS ● TOMMY BOY 1097 (11.98/15.98)	MTV PARTY TO GO, VOLUME 5	36
179	167	150	151	ENYA ▲ ³ REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
180	174	164	67	THE CRANBERRIES ▲ ² ISLAND 514156 (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
181	150	115	8	EDIE BRICKELL GEFEN 24715 (10.98/15.98)	PICTURE PERFECT MORNING	68
182	139	106	4	THEY MIGHT BE GIANTS ELEKTRA 61654 (10.98/15.98)	JOHN HENRY	61
183	183	174	4	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'	174
184	173	159	108	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
185	171	168	111	ERIC CLAPTON ▲ ⁷ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
186	162	143	45	CRACKER ● VIRGIN 39012 (9.98/13.98) HS	KEROSENE HAT	59
187	147	114	12	STEVE PERRY ● COLUMBIA 44287 (10.98 EQ/16.98)	FOR THE LOVE OF STRANGE MEDICINE	15
188	RE-ENTRY	—	52	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
189	141	94	3	BRYAN FERRY VIRGIN 39838 (10.98/15.98)	MAMOUNA	94
190	NEW	—	1	COMMON SENSE RELATIVITY 1208* (9.98/16.98) HS	RESURRECTION	190
191	170	155	48	BRYAN ADAMS ▲ ³ A&M 0157 (10.98/16.98)	SO FAR SO GOOD	6
192	NEW	—	1	LUCAS BIG BEAT 92467*/AG (10.98/15.98) HS	LUCACENTRIC	192
193	184	166	13	ABOVE THE LAW RUTHLESS 5524*/RELATIVITY (9.98/16.98)	UNCLE SAM'S CURSE	113
194	161	127	15	HOUSE OF PAIN ● TOMMY BOY 1089* (11.98/15.98)	SAME AS IT EVER WAS	12
195	169	145	9	C+C MUSIC FACTORY COLUMBIA 66160* (10.98 EQ/16.98)	ANYTHING GOES!	106
196	163	156	230	VAN MORRISON ▲ POLYDOR 841970*/A&M (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
197	133	75	3	PET SHOP BOYS EMI 28105* (10.98/16.98)	DISCO 2	75
198	178	151	29	PANTERA ● EASTWEST 92302*/AG (10.98/15.98)	FAR BEYOND DRIVEN	1
199	179	167	81	DWIGHT YOAKAM ▲ ² REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	25
200	177	154	8	VARIOUS ARTISTS RADICAL/QUALITY 6712/WARLOCK (12.98/18.98)	DANCE MIX U.S.A., VOL. 2	127

TOP ALBUMS A-Z (LISTED BY ARTISTS)

69 Boyz 83	Toni Braxton 67	Dave Matthews Band 90	House Of Pain 194	The Mavericks 109	Dolly Parton 91	Above The Rim 168	Travis Tritt 174
Aaliyah 41	Edie Brickell 181	Joe Diffie 73	Ice Cube 140	Mazy Star 54	Pearl Jam 117, 141	The Adventures Of Priscilla: Queen Of The Desert 126	U.G.K. 125
Above The Law 193	Garth Brooks 85, 177	Dinosaur Jr. 152	Ill Al Skratch 159	Martina McBride 118	Steve Perry 187	The Bodyguard 131	Usher 171
Ace Of Base 22	Brooks & Dunn 15, 149	Celine Dion 89	Immature 111	MC Eht Featuring CMW 105	Pet Shop Boys 197	The Crow 71	Luther Vandross 9
Bryan Adams 191	Tracy Byrd 104	Dr. Dre 63	Indigo Girls 158	Reba McEntire 53, 160	Tom Petty & The Heartbreakers 120	Dazed And Confused 156	VARIOUS ARTISTS
Aerosmith 59	C+C Music Factory 195	Dream Theater 32	Alan Jackson 33, 150	Tim McGraw 23	Liz Phair 75	Forrest Gump 19	Common Thread: The Songs Of The Eagles 72
Alabama 113	Candlebox 18	Enigma 133, 147	Janet Jackson 119	Sarah McLachlan 95	Pink Floyd 69	Jason's Lyric 17	Dance Mix U.S.A., Vol. 2 200
Alice In Chains 142	Mariah Carey 84	Enya 179	Jackyl 173	John Mellencamp 101	PMD 107	The Lion King 7	If I Were A Carpenter 92
All-4-One 43	Mary Chapin Carpenter 10, 127	Melissa Etheridge 20	The Jerky Boys 39, 154	Metallica 102	Prince 145	Natural Born Killers 37	MTV Party To Go, Volume 5 178
Babyface 103	Carreras, Domingo, Pavarotti (Mehta) 28	Bryan Ferry 189	Toby Keith 46	The Mighty Mighty Bosstones 138	Public Enemy 155	Reality Bites 66	Nativity In Black: A Tribute To Black Sabbath 50
Anita Baker 6	Changing Faces 48	Jeff Foxworthy 87	R. Kelly 93	Luis Miguel 96	Queen 166	Sleepless In Seattle 170	Rhythm Country & Blues 144
David Ball 100	Mark Chesnut 135	Kenny G 115	Sammy Kershaw 116	John Michael Montgomery 47	R.E.M. 1	SOUNDTRACK CAST	Clay Walker 57
Barney 112	Eric Clapton 3, 185	Warren G 24	Gladys Knight 76	Van Morrison 196	Bonnie Raitt 132	The Lion King Sing-Along (EP) 161	Weezer 61
Beastie Boys 55	Collective Soul 78	Peter Gabriel 58	Tracy Lawrence 40	Nirvana 108, 124	Rappin' 4-Tay 183	Stone Temple Pilots 16, 148	Barry White 31
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Big Mike 97	Harry Connick, Jr. 77	Army Grant 45	Live 80	Offspring 5	Salt-N-Pepa 70	Sugar 165	Keith Sweat 81
Black 60	Coolio 62	Gravediggaz 151	Kenny Loggins 146	ORIGINAL LONDON CAST	Seal 88	Yanni 49	Yanni 49
Blackhawk 136	Counting Crows 21	Green Day 8	Patty Loveless 79	Phantom Of The Opera Highlights 143	Jon Secada 134	Tesla 123	Dwight Yoakam 199
Blackstreet 82	Cracker 186	Nanci Griffith 94	Lyle Lovett 36	Phantom Of The Opera Highlights 143	Slayer 25	Testament 122	Neil Young And Crazy Horse 99
Bloods & Crisps 153	The Cranberries 12, 180	Aaron Hall 139	Lucas 192	Outkast 175	Smashing Pumpkins 4, 68	They Might Be Giants 182	
Blues Traveler 114	Crash Test Dummies 169	Heavy D & The Boyz 121	Craig Mack 38	Pantera 198	Snoop Doggy Dogg 129	Pam Tillis 172	
Bone Thugs N Harmony 14	Sheryl Crow 11	Faith Hill 167		Paris 128	Soundgarden 26	Toad The Wet Sprocket 110	
Boyz II Men 2	Da Brat 64	Hole 164			SOUNDTRACK	The Tractors 42	
Brandy 74	Danzig 29	Hootie & The Blowfish 52					



2:00 a.m. The band just found the sound they've been looking for. Everyone's rockin'. Except you. You're figuring out how to tell them the HIGH OUTPUT MASTER you were using just "crapped out."

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VH1 SIGNS OFF ON BABY BOOMERS

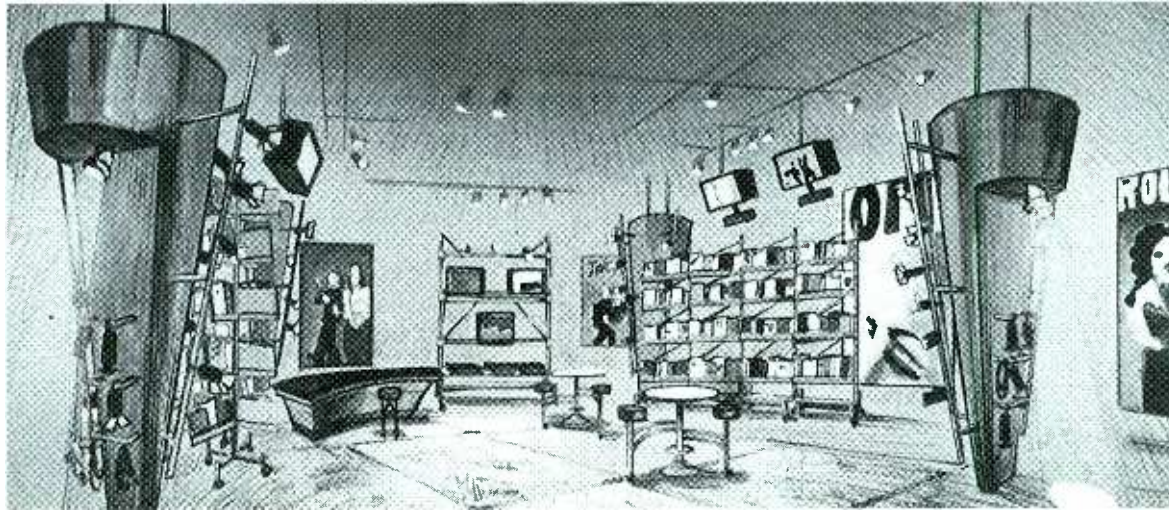
(Continued from page 1)

boom generation, to which VH1 has geared its programming since its debut in January 1985. That audience never quite embraced music television with the fervor of its younger-skewing counterparts.

"MTV has done an incredible job of keeping people close to music on television well into their 20s," says Sykes. "Now we can take the baton. MTV Networks couldn't have made this move a decade ago, because MTV hadn't developed a generation of people raised on video music yet. This is not just another change at VH1."

Sykes, a member of the development team that launched MTV more than a decade ago, turned to the radio industry to staff a team that he hopes will lend a contemporary edge to VH1's music mix. Lee Chesnut, VP of programming, and Darcy Sanders Fulmer, director of programming, joined the network Aug. 29. They came from WSTR (Star 94) Atlanta and alternative rocker KROQ Los Angeles, respectively. Chesnut and Fulmer report to fellow radio veteran Andy Schuon, senior VP of music and music programming for MTV and VH1. He was formerly PD at KROQ.

"I figured that since most of the changes were in the music, we had to



Pictured above is a sketch of the new VH1 "funky newsroom" studio set, which will feature artwork by such musicians as John Mellencamp, Miles Davis, and Ron Wood.

Custom is assigned to videos that appear in specialty programs.

Rotations before the revamp included greatest hits, which allowed for 13-20 plays per week; five-star video, which equaled 10-15 plays per week; and artist of the month, which also equaled 10-15 plays per week. Heavy rotation allowed for five to 12 plays per week, and the "what's new" category accounted for up to four plays per week.

Videos by Eric Clapton, Sheryl Crow, Sting, Madonna, and Etheridge were to appear in the first Extra Large rollout during the week of Oct. 17. Clips by Mellencamp, Braxton, Estefan, the Rolling Stones, Elton John, and Hootie & the Blowfish were to appear in Large rotation. Mazzy Star, Freedy Johnston, and the Gin Blossoms fell into the Medium category.

Atlantic Records president Danny Goldberg says he already has seen the effects of VH1's new credo on a debut artist. He says the network was a "very, very big factor" in the burgeoning success of Hootie & the Blowfish.

"VH1 has been the glue to image this act," Goldberg says. "The band is selling nationwide, even in markets where they are getting no radio play.

Who's New At The Net

Here are the key newcomers to VH1's executive team:

John Sykes, president; formerly executive VP of talent acquisition and marketing at EMI Music Publishing Worldwide.

Lee Chesnut, VP of music programming; formerly PD at WSTR Atlanta.

Darcy Sanders Fulmer, director of music programming; formerly MD at KROQ Los Angeles.

Wayne Isaak, senior VP of music and talent relations; formerly executive VP/publicity and East Coast operations, A&M Records.

Beau Phillips, VP of marketing; formerly VP/GM at WRZX/WCKN Indianapolis.

Karin Silverstein, VP of talent and creative development; formerly executive in charge of talent at "The Late Show With David Letterman."

Lauren Zalaznick, VP of on-air promotion; formerly executive producer for Boomer Pictures.

VH1 clearly was the propulsion critical to Hootie & the Blowfish breaking through."

A&M president/CEO Al Cafaro echoes Goldberg's sentiments, crediting the network with helping to launch Crow's debut album, "Tuesday Night Music Club."

Sykes says he is taking his cue from morning-TV news programs in designing a daytime format that will maximize the effect of individual music video spins.

Clips will be packaged into 20-minute segments, which feature a



MOON ZAPPA

current hit video, a new artist video, and "an old favorite," he says.

The on-air hosts will proffer news, reviews, and other trivia bits to "contextualize" the clips for viewers, says Sykes. The talent will be pictured inside a funky electronic newsstand peppered with artwork by such musicians as Mellencamp, Miles Davis, and Ron Wood, as well as oversized covers of popular rock'n'roll music magazines and trades.

"It will be like the camera is in your favorite magazine stand," says Sykes. "It's a place that young people have always gone for information."

The set provides a stand-alone look for VH1, Sykes says. In addition, new on-air graphics designed by Lauren Zalaznick, VP of on-air promotion, will help viewers to more closely identify with the network, he says. For instance, an animated icon of a crumpled name tag reading "Hello, My Name Is..." will be used to introduce clips by new artists.

The network's new logo, featuring the letters VH covered by the numeral one, further illustrates the network's new tagline: "Music First," Sykes says.

Sykes was unable to break out an exact percentage of music videoclip programming versus non-clip programming, but he did note that videos will dominate the playlist from early morning to early evening.

Longform programming will ap-

pear in the evening hours and weekend slots, when adult viewers have a larger chunk of time to spend in front of the television, Sykes says. Existing comedy shows will be pared to a minimum, and reruns of situation comedies are a thing of the past.

Tentative titles of new music-based series in development include "Eight-Track Flashback," "The Big 80s," "Critics Roundtable," "The Index," "The No. 1's," "The VH1 Boxed Set," and an unnamed concert series. Norm Schoenfeld is VP of original music programs, and Sal LoCurto is VP of programming and program planning.

In addition, a number of forthcoming specialty programs focusing on the careers of such artists as Clapton, the Eagles, and Led Zeppelin could take the form of a weeklong series, similar to the Rolling Stones' "Stones TV" promotion in August, or weekend stunts, such as the Who "30th anniversary" weekend that ran Oct. 1-2.

The Stones event ranks as one of the network's most successful promotions to date, says Sykes. The stunt generated more than 100,000 sweepstakes calls, and in the weeks following the promotion, the band's Virgin album "Voodoo Lounge" posted its first increase on The Billboard 200 since its debut. The title moved from No. 8 to No. 7 with a bullet (Billboard, Aug. 20). In addition, four Stones albums posted sales increases and moved up on Billboard's Top Pop Catalog chart.

Now the network is planning an event to promote a Rolling Stones pay-per-view concert, set to air on Showtime Nov. 25.

Labels are responding with enthusiasm to the shift in programming. "The big events they are doing draw people in to watching the channel," says Robin Sloane, VP of creative services at Geffen Records. "It's a really smart way for them to reposition themselves as a channel that's exciting. But it could take up to a year for it to be completely revamped."

That change may not bode well for some of VH1's current advertisers, says David Lerner, VP/broadcast supervisor at New York-based advertising agency Ogilvy & Mather. His clients include advertisers seeking to reach women and parents of young children. "When it was Mariah Carey and Jon Secada, that was fine," he says. "But if they move toward Smashing Pumpkins, [my clients] may not belong there."

Lerner questions the soundness of VH1's latest strategic move. "It's shortsighted to give up all the baby boomers who are 35-plus but who still

like music," he says. "It's a foolish move, and it won't work. I bet they reconfigure again in a few months."

Jon Mandel, senior VP/director of national broadcast at Grey Advertising in New York, takes a more temperate view. VH1's "nondescript" past affords network executives the luxury to revise its programming periodically to fit the changing needs of its desired audience, he says.

"They haven't really attracted an audience up to this point," says Mandel. "Anything they do will help. If they can really capture the 25- to 35-year-old viewer, it could work for advertisers."

For his part, Sykes is more concerned with the viewers he hopes VH1 will attract, rather than the segment of the audience that may turn away. "We are getting back to the rudiments of cable," he says. "Rather than make VH1 a generic entertainment/lifestyle channel, we decided to choose an audience and super-serve it demographically and psychographically."

VH1's Coming Attractions

Here is VH1's slate of planned new music-based series (titles subject to change):

Eight Track Flashback: An updated version of "My Generation," featuring interviews and videos by hit artists of the '70s and '80s. Says Sykes of the concept: "Our viewers grew up with 'The Brady Bunch' and 'Six-Million Dollar Man,' not the British invasion."

The Big '80s: A clip-based show featuring such older videos as Peter Dinklage's "Sledgehammer," Bruce Springsteen's "Born In The USA," and Steve Winwood's "Higher Love."

Naked Cafe: An unconventional documentary series which will follow such artists as Melissa Etheridge, Eric Clapton, the Rolling Stones, and Grant Lee Buffalo as they make pancakes, shoot videos, and shop, among other things. The show is set to debut Oct. 29.

The No. 1's: A video-driven show which programs the current domestic and international No. 1 songs—as reported by Billboard—in musical genres ranging from R&B to country.

Critics Roundtable: VH1's musical "MacNeil/Lehrer Report" in which the nation's top music critics discuss and debate the merits of contemporary music. The show will tentatively debut Nov. 25.

The Essentials: A recap of the 30- and 60-second news, reviews, and trivia shorts that appear sporadically throughout the day. "The Index" packages them into one cohesive mix. The tentative start date for the show is Nov. 25.

The VH1 Boxed Set: A specialty program to air periodically. The format will showcase a single artist's career, while promoting a boxed-set release. Bob Dylan is among the first artists to be featured.

Naked Cafe

make the biggest adjustments in that area," Sykes says.

The most dramatic among those changes is a move away from clips by acts who appeal to viewers over 40, which will rarely appear in the future and may "fade away" altogether, Sykes says.

"But it's hard to make a value judgment on any one artist without hearing a record," he says, when pressed about the future airplay prospects of such previous VH1 staples as Michael Bolton and Anita Baker. "What you won't see are as many oldies from those artists. We're moving away from a passive format into a more active one."

In fact, even as the changes started to unfurl in early October, new videos by Bonnie Raitt and Gloria Estefan were prominent in the VH1 mix. Other "career" artists who continue to fit the VH1 core include John Mellencamp, Tom Petty, Elton John, Bruce Springsteen, Don Henley, Melissa Etheridge, and R.E.M., says Sykes.

He projects a potential 10%-15% overlap between the playlists of VH1 and MTV, with the possibility of one or two shared clips in the services' top 10 videos. But Schuon's charter is to program two distinctly separate services to two distinctly separate audiences, Sykes says.

VH1 clip rotations now come in "four easy-to-remember sizes," says Schuon. Extra Large rotation equals 30 plays per week, and Large connotes 20 plays. Medium rotation is 10 plays per week, and the designation



by Geoff Mayfield

BUGS BOPS: Sometime during the Oct. 3-7 work week, staffers at Warner Bros. could be seen wearing buttons that read, "Q. What's the frequency? A. 1, 3, 8, 9," a reference to the chart-topping debut by R.E.M.'s "Monster" and the positions of the top 10 albums the label held on last week's Billboard 200. Even though **Slayer** (No. 25) and R.E.M. each experience the typical second-week decline that rock records encounter after a...uh...monstrous first week out, **Mo Ostin's** crew still holds three titles in the top 10, with **Eric Clapton** at No. 3 (123,000 units) and **Green Day** at No. 8 (88,000 units). Even with a 48% drop, R.E.M.'s 178,000-plus units keep the band at the top of the heap, which means that Warner Bros., with Clapton in its house, has commanded the No. 1 slot for three of the last four weeks. R.E.M. leads a still-strong **Boyz II Men** (144,000 units) by a 24% margin.

SMASHED: Whether used as a noun or a verb, the word "smash" applies to Nos. 4 and 5. The new **Smashing Pumpkins** set of B-sides enters at No. 4 with first-week sales of 116,000 units, while the independently distributed "Smash," by **Offspring**, bullets at No. 5, a new peak for the album, which this week moves 102,000 units. **Anita Baker**, in her fourth chart week, is hanging tough with almost 97,000 units at No. 6, followed by the omnipresent soundtrack to "The Lion King" with 90,000 units... The Irish invasion continues as the **Cranberries'** sophomore album posts an eye-opening debut at No. 12 (80,000 units).

COUNTRY RULES: As expected, the Oct. 3 telecast of the Country Music Assn. awards provides a boost for Nashville fare (see Country Corner, page 40), the most dramatic example being the all-star "Common Thread: The Songs Of The Eagles," which now posts a gaudy 354% sales increase, good for a 58-15 hike on Top Country Albums and a re-entry at No. 72 on The Billboard 200 (16,577 units). The CMAs also set the table for career-high chart entries by the now-hyphenless **Mary Chapin Carpenter**, who grabs the top of the country list while entering the big chart at No. 10 (85,000 units). With the build Carpenter has made from album to album, this title would have started big anyway, but the CMAs (and a stop on "The Late Show With David Letterman") certainly raised the stakes. The awards show also accounts for The Billboard 200's Greatest Gainer, won by **Brooks & Dunn** at No. 15 (61,000 units, with a gain exceeding 14,000), and **Dolly Parton's** Pacesetter nod (152-91 on a 63% gain).

NAILING IT: In terms of both media attention and sales impact, there is little doubt that **Trent Reznor's** **Nine Inch Nails** were among the bigger beneficiaries of Woodstock '94. Evidence can be seen on Top Pop Catalog Albums, where the act's first album, on TVT, returns to No. 1 (10,000 units), its fourth week there in the last five. This is the longest stretch that an independently distributed alternative album has held No. 1 on this chart, exceeding the two-week run that **Nirvana's** Sub Pop title "Bleach" had after **Kurt Cobain's** suicide. But the record for weeks at No. 1 on the catalog list belongs to Omaha, Neb.-based American Gramophone. The label's **Mannheim Steamroller** has logged 13 weeks at No. 1 with its 1984 seasonal offering "A Fresh Aire Christmas" and an additional two weeks with its earlier "Christmas." The Top Pop Catalog chart bowed in May 1991.

INDEPENDENTS' DAY: Along with the aforementioned **Offspring** and **Nine Inch Nails** sets, rap rookie act **Bone Thugs N Harmony** is making hay for the indie camp. Although high debuts push its Ruthless EP down to No. 14, the title actually sees a gain of more than 2,000 units. It has shown sales gains during 11 of its 12 chart weeks, including the last 10 in a row. It has twice won Pacesetter honors for percentage increases, and was the Greatest Gainer two weeks ago.

FIT TO BE TIED: Although you don't see ties on The Billboard 200, they sometimes occur in the raw sales data. A month might pass without one, and some weeks there will be one or two, but this week's chart had a whopping five. We break ties on sales charts in favor of the title that shows the greater improvement, or the smaller decline, from the previous week's tallies.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

WEEKLY UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
12,323,000	12,431,000	DOWN 0.9%	11,187,000	UP 10.2%

YEAR-TO-DATE UNIT SALES		
YTD (1994)	YTD (1993)	CHANGE
486,407,000	464,536,000	UP 4.7%

FOCUS ON SALES BY:

GEOGRAPHIC REGION		STORE LOCALE	
Northeast: 702,000 (5.7%)	South Atlantic: 2,259,000 (17.6%)	City: 3,153,000 (25.6%)	
Mid-Atlantic: 1,795,000 (15%)	South Central: 1,842,000 (14.9%)	Suburb: 5,283,000 (42.9%)	
E. North Central: 2,000,000 (16.2%)	Mountain: 782,000 (6.3%)	Rural: 3,888,000 (31.5%)	
W. North Central: 793,000 (6.4%)	Pacific: 2,149,000 (17.4%)		

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

NEW U.K. STATIONS EMPHASIZE AC

(Continued from page 1)

college-type alternative format. But the station was beaten to the franchises by Virgin FM, owned by Richard Branson's Virgin Group, and Crystal FM, which has a majority stake from Chris Wright's Chrysalis Group. The FM frequencies are expected to take effect in late summer or early autumn '95.

XFM's failure to win a franchise is seen by many as a lost opportunity to break new alternative rock acts. At the same time, it has brought into stark reality the lack of outlets for new music in general, and the British Phonographic Industry is expected to bring up the matter at its next council meeting later this month.

Sources say that the idea of record companies funding a station is beginning to gain credence in some quarters. Ownership regulations were relaxed last year, allowing music companies to invest in broadcasters.

Martin Mills, managing director of Beggars Banquet, which owns the 4AD label, is one of many disappointed label chiefs. "XFM would have been manna from heaven for us and our acts," he says. "It's a shame the Radio Authority can't distinguish between the likes of Belly, the Breeders, and Aerosmith. They all seem to have been lumped together as one."

XFM's chief executive, Chris Parry, also the Cure's manager and owner of the band's label, Fiction, says the lack of a radio outlet is the "missing piece in the jigsaw" in terms of breaking new alternative acts in the U.K.

"The 15-28 audience likes alterna-

tive and indie music. It continues to be strong in this age group, but there's no actual station serving their needs in our capital. It's ridiculous, because advertisers are desperate to reach this audience," says Parry. "We need a network of breeder stations to give new music a chance, and to revitalize the radio industry itself, so that it prompts other stations to play new music, too."

Parry points to dance station Kiss FM, broadcasting in London and Manchester, which has helped establish new dance acts in the capital and goad dance music towards the mainstream.

XFM, in its two test transmission periods to North London, claimed it was attracting close to 1 million listeners a week. Its second test culminated last summer in an open-air concert featuring Blur's Damon Albarn, Belly, and the Cure.

Major shareholders in XFM are Parry, Cure front man Robert Smith, promoter Harvey Goldsmith, and a company owned by Steve Mason, chairman of Pinnacle, the U.K.'s largest indie distributor.

Virgin and Crystal, the winners of the FM franchises, are effectively going after the same listeners. Crystal, chaired by legendary producer George Martin, will have an adult contemporary format, featuring the likes of Phil Collins, Elton John, Fleetwood Mac, and the Eagles.

Says Richard Huntingford, CEO of Chrysalis Radio: "We're catering for the large number of listeners whose music and programming preferences are not being specifically served by current London stations."

Virgin, which had been broadcasting its rock station Virgin 1215 on a national AM frequency, had been seeking an FM franchise since last spring. Virgin Group president Branson proposed swapping national talk-radio station BBC Radio 4's FM frequency with Virgin 1215's AM frequency. The proposed swap did not take place, and Virgin will maintain its AM frequency nationwide in addition to its new London FM frequency.

Assistance in preparing this story provided by Julia Sullivan in Amsterdam.

TRIO FORMS STUDIO

(Continued from page 8)

spokesman. "Each of them has relationships in many areas, and everything is open to discussion."

One scenario has the new company choosing MCA's Universal arm as its distribution outlet for film, television, cable, and home video. Spielberg and Geffen have close ties to MCA.

Further, according to printed reports, the new company could seek to join MCA chairman Lew R. Wasserman and president Sidney J. Sheinberg in an attempt to buy control of MCA back from parent Matsushita Electric Industrial Co. An MCA spokesperson was not available for comment.

If the new company does not develop a significant tie to MCA, the loss to MCA's film and video divisions could be significant. The units have experienced their best fiscal year to date, riding on the Spielberg successes "Jurassic Park," "The Flintstones," and 1993's multi-Academy Award-winning "Schindler's List."

First-week video sales on "Jurassic Park" have been reported at more than 8.4 million units, and "Schindler's List" shipped approximately 400,000 units to the rental market. "The Flintstones" arrives in video stores in November, and MCA/Universal home video executives say the title has the potential to sell 12 million units (Billboard, Sept. 3).

MCA also appears to be losing the services of David Geffen as chairman of the MCA-owned record label that bears his name. Geffen's contract with Matsushita reportedly expires in April 1995. The date could not be confirmed by press time.

Meanwhile, Warner is losing a prize production source in Geffen Films; past Geffen hits for Warner include "Beetlejuice" and "Risky Business."

EILEEN FITZPATRICK



MUZAK 60TH ANNIVERSARY

ISSUE DATE: OCTOBER 29
 CLOSED

BERRY GORDY

ISSUE DATE: NOVEMBER 5
 CLOSED

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 LATIN AMERICA

ISSUE DATE: DECEMBER 10
 AD CLOSE: NOVEMBER 15

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

DANCE SUMMIT

ISSUE DATE: JANUARY 21
 AD CLOSE: DECEMBER 27

MIDEM

ISSUE DATE: FEBRUARY 4
 AD CLOSE: JANUARY 10

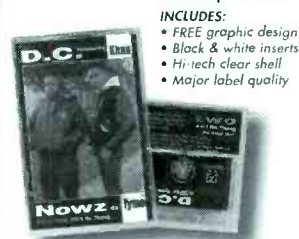
CANADA

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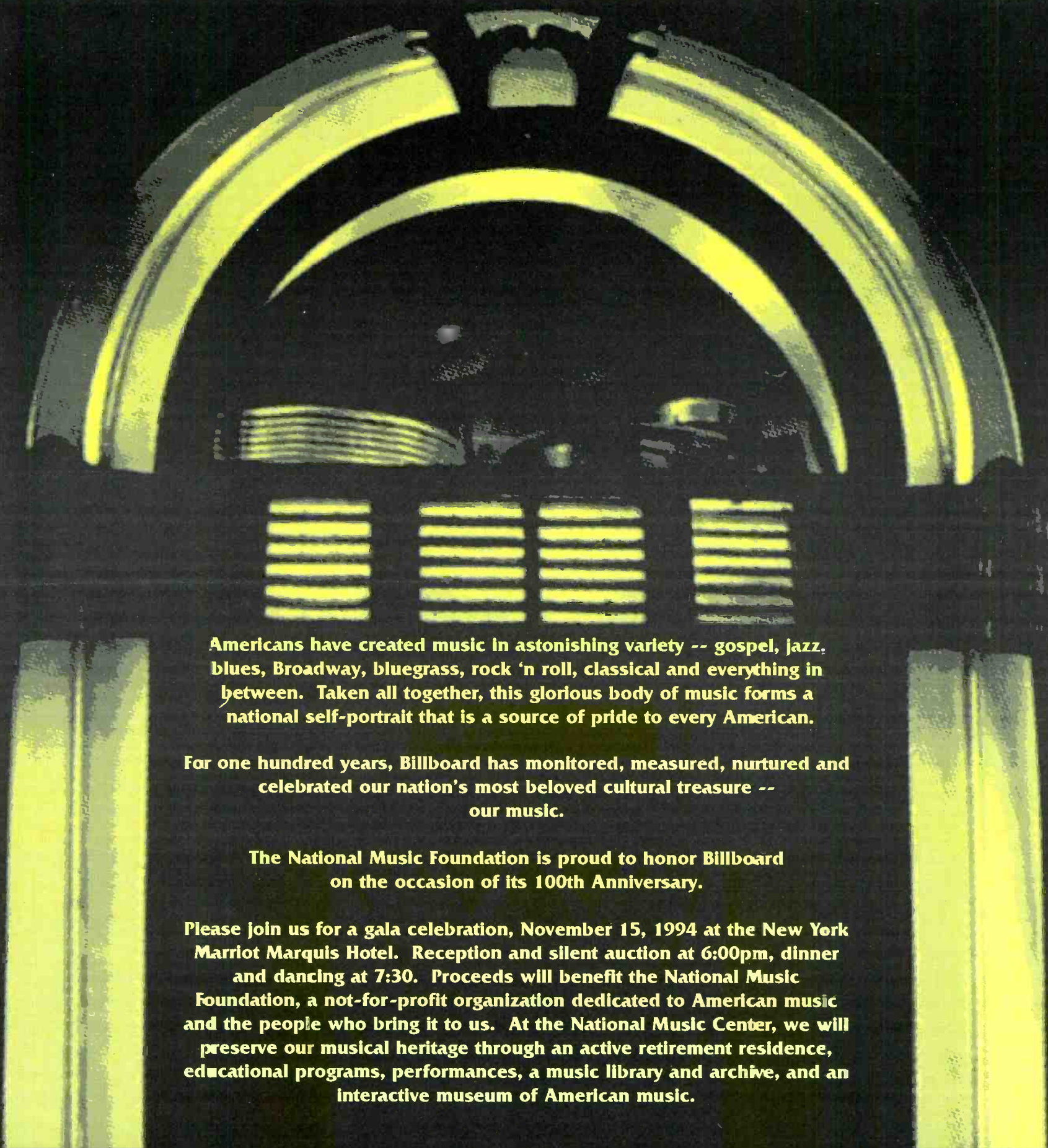
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The Billboard Bulletin...

EDITED BY IRV LICHTMAN

MIDEM HONOR FOR CLIVE DAVIS

Arista Records president Clive Davis will be honored as MIDEM's man of the year at the annual music industry market next February in Cannes. The accolade will be presented Feb. 2 during a special dinner. Davis is MIDEM's fifth such honoree, following the late **Nesuhi Ertegun**, after whom the award is named, **Quincy Jones**, **Jan Timmer** of Philips, and **Jean-Loup Tournier** of France's rights group, SACEM.

A LABEL FROM VIACOM?

Viacom chairman **Sumner Redstone** says there is nothing stopping the company from entering the record business, especially in view of major-label attempts to provide their own music video programming in competition with MTV Networks. Speaking at the MIPCOM TV fair in Cannes, Redstone said it was no longer a "hidden agenda for us." Viacom is attempting to sell its Famous Music publishing catalog, which it acquired when it bought Paramount Communications earlier this year, although a prospectus has yet to be issued.

THE ESCAPE OF 'SNOW WHITE'?

Disney believes otherwise, but there is increasing concern that retailers will inflict on "Snow White" the same massive street-date violations that affected "Jurassic Park" (Billboard, Oct. 15). "Our integrity is disintegrating," says one wholesaler who believes that the Oct. 25 street date for "Snow White" is "absolutely" at risk. "Policies have to change," he adds.

ANGEL 'VISION' INTERACTIVE

Readying what it considers the follow-up to its mammoth "Chant" album, Angel Records has developed an Interactive Press Kit (IPK) for "Vision: The Music Of Hildegard Von Bingen." The IPK will be up on a website on the Internet, American Online, and CompuServe by Nov. 1, and will be available to the media Oct. 17 in the Mac and Windows formats. Developed by Cyberchics, the IPK features integration of text, graphics, still images, sounds, music, animation, and an interactive game titled "Through The Maze."

NEW EXEC LINEUP AT BNA

With **Ric Pepin** planning to step down as VP/GM of RCA's BNA label in November, **Tommy Daniels** has been named interim label manager. Daniels will oversee marketing and promo, while sales will be handled by **Ron Howie**, formerly VP of sales at RCA and recently named VP of sales at RCA Records Group-Nashville. Daniels and A&R chief **Byron Hill** report directly to **Joe Galante**, chairman of the Nashville group.

WEXLER EXITS GRP IN EXEC SHIFTS

In the wake of the move bringing **Tommy LiPuma** to the helm at GRP Records, 10-year label veteran **Mark Wexler** has left his post as senior VP of marketing and promotion. Bulletin also hears that industry veteran **Jim Cawley** will step in as VP of marketing and sales around Nov. 1, the day LiPuma officially joins the label. Also, another GRP vet, **Bud Katzel**,

is said to be moving from day-to-day sales responsibilities to supervision of the label's reissue program, using its parent MCA's vintage jazz catalog. Wexler can be reached at 201-646-1541.

MCA SETS 'VOICE OF HOMELESS'

San Diego independent label MAG Records—which last year released "Voice Of The Homeless," a compilation featuring homeless and formerly homeless singers—has signed an agreement with MCA Records, according to MAG chief **Rex Neilson**. Under the deal, MCA will re-release the first "VOH" album Nov. 22 and will hold auditions for a future project. Additionally, one of the singers on "VOH," **Leo Porter**, is set to perform Oct. 14 at Carnegie Hall in a benefit for the National Coalition for the Homeless, put on by the Putumayo chain (Billboard, April 16).



PORTER

CAROLCO, LIVE MERGER OFF

The financially beleaguered Carolco Pictures Inc. and Live Entertainment have called off their merger plans, ending discussions on a possible relationship. The announcement was made jointly at press time by Carolco Pictures chairman/CEO **Mario Kassar** and Live president/CEO **Roger Burlage**.

Boy Oh Boyz: They're Still No. 1

BOYZ II MEN reign over the Hot 100 for the ninth consecutive week with "I'll Make Love To You," which is shaping up to be one of the biggest singles of the rock era. If you don't believe me, just ask **Sheryl Crow** or **Luther Vandross & Mariah Carey**, who have not been able to unseat the current chart champ.

"I'll Make Love To You" is now the fourth-longest-running No. 1 single of the '90s. The only titles to have longer runs are "I Will Always Love You" by **Whitney Houston** (14 weeks), Boyz II Men's own "End Of The Road" (13 weeks), and "I Swear" by **All-4-One** (11 weeks). Further proof of the strength of this first single from the "II" album: It is one of only 13 singles in the rock era to be No. 1 for nine weeks or longer.

If it holds on for one more week, it will be one of only seven singles to stay No. 1 for 10 weeks or more. And the air will get rarer yet if "I'll Make Love" can hold off Madonna's "Secret," which is No. 4 in only its third week on the Hot 100. That single is Madonna's 26th top 10 hit; the only artists in the rock era with more top 10 hits are **Elvis Presley** (38), the **Beatles** (33), and **Stevie Wonder** (28).

TEMPTED: Fifteen-year-old **Brandy** is No. 1 on Hot R&B Singles her first time out with the Atlantic single "I Wanna Be Down," but she'll have to still be charting in March 2027 to equal the chart span of the group that debuts at No. 98. "Error Of Our Ways" is the 79th R&B chart single for the temptin' **Temptations**. The original quintet made its first R&B appearance the week of May 12, 1962, with the Gordy single "Dream Come True." "Error" is one of the new tracks included

on the Temps' five-CD boxed set, "Emperors Of Soul."

The group's most successful R&B single is "Ain't Too Proud To Beg," which topped the chart for eight weeks. That is just one of four Temptations singles included in the top 100 R&B singles of all time, but you'll have to wait for Billboard's 100th anniversary issue to find out what the other titles are and how high they rank.

While the 32-year, five-month chart span of the Temptations is impressive, there are two artists with current entries on the R&B singles chart with even longer histories. **Gladys Knight**, represented this week by "I Don't Want To Know," made her first appearance the week of May 29, 1961, with "Every Beat Of My Heart," and **Aretha Franklin**, whose hit of the moment is "Honey," debuted Oct. 24, 1960, with "Today I Sing The Blues."

So Brandy, if you're reading this, that means you'll have to still be charting in October 2028 to match Lady Soul's impressive chart span. Of course, you'll only be 49, so it's within the realm of possibility.

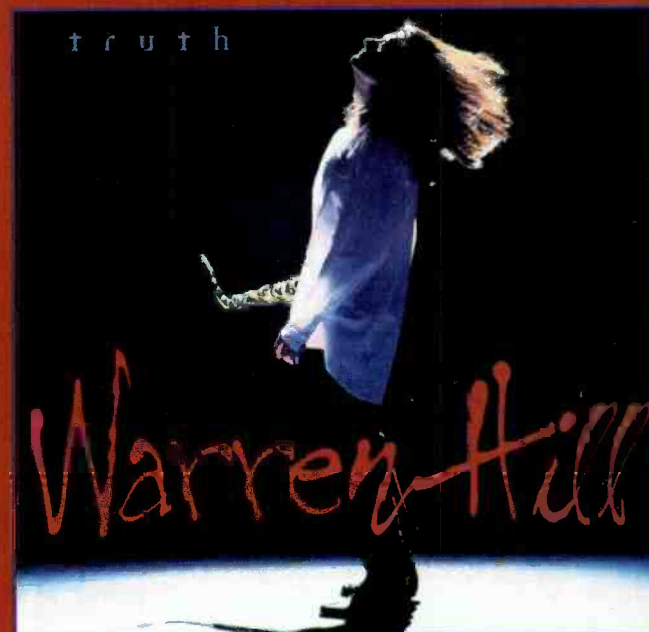
ACES HIGH: **Ace Of Base** has its highest debut yet with its fourth single, "Living In Danger." It is the Hot Shot Debut on the Hot 100 at No. 53. "All That She Wants" entered at No. 92, "The Sign" was posted at No. 68, and "Don't Turn Around" debuted at No. 61.

The second-highest debut is **Janet Jackson's** "You Want This" at No. 60. On the one hand, it's the lowest new entry from "janet."; on the other hand, not many artists can go six singles deep into an album. The first single from Jackson's Virgin debut, "That's The Way Love Goes," entered at No. 14 some 17 months ago.



by Fred Bronson

WARREN HILL



truth

The Whole Truth

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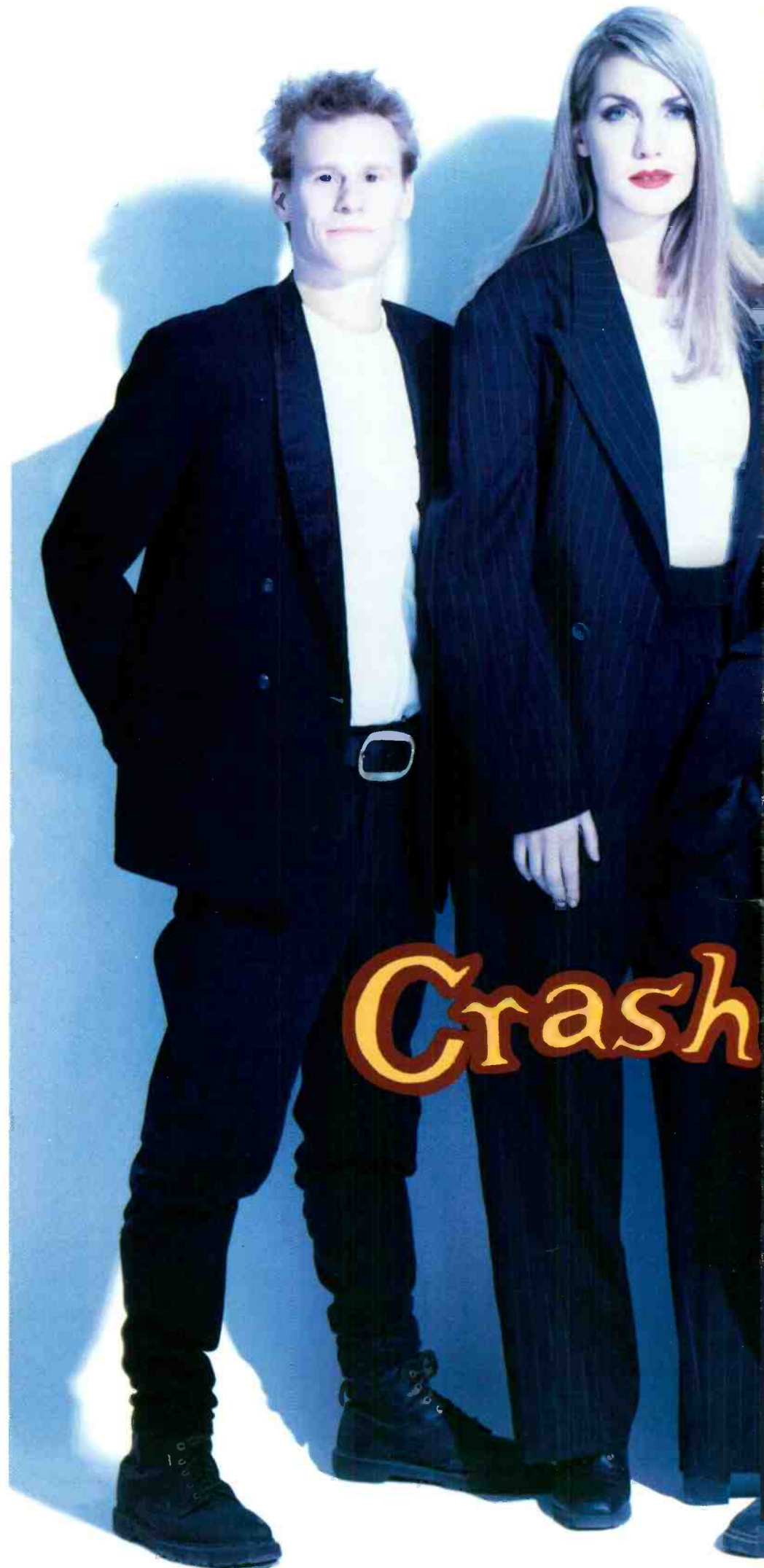
FROM THEIR CHART-TOPPING TO THEIR UNCOMMON STYLE

*With their new single
“God Shuffled His Feet”
picking up where
“Mmm Mmm Mmm Mmm”
left off, and a major tour running now
through December, there’s nothing
quirky or unusual anymore about the
genuine worldwide success of
Crash Test Dummies.*

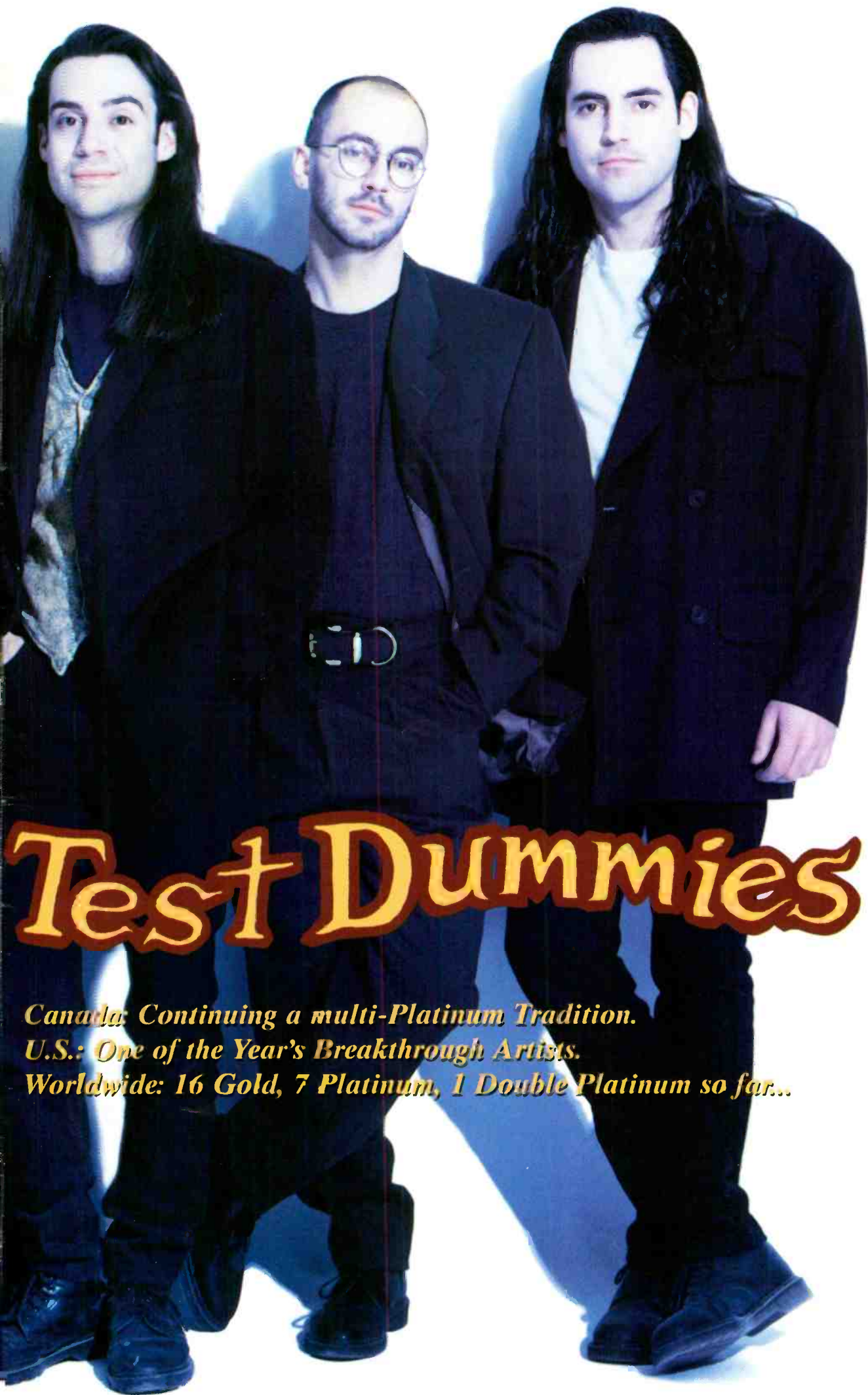
god shuffled his feet

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IRELAND: *PLATINUM* #1
NORWAY: *PLATINUM* #1
NEW ZEALAND: *PLATINUM* #1
AUSTRIA: *GOLD* #1
AUSTRALIA: *GOLD* #1
FINLAND: *GOLD* #1 FOR 11 WEEKS
SOUTH AFRICA: *GOLD* #1
DENMARK: *GOLD* #1
HOLLAND: *GOLD* #2
SWITZERLAND: *GOLD* #2
U.K.: *GOLD* #2
PORTUGAL: *SILVER* #3



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6	San Diego CA	15	Antwerp BEL
7	San Francisco CA	17	Hamburg GER
8	Ashland OR	18	Berlin GER
19	Aberdeen SCO	19	Leipzig GER
20	Belfast IRE	21	Kassel GER
21	Dublin IRE	22	Bielefeld GER
23	Nottingham ENG	23	Köln GER
24	Newcastle ENG	24	Mannheim GER
26	London ENG	26	Frankfurt GER
28	Brighton ENG	27	Stuttgart GER
29	Cardiff WAL	28	Erlangen GER
30	Bristol ENG	30	Barcelona SPA
Nov. 1	Glasgow SCO	Dec. 1	Madrid SPA
2	Manchester ENG	2	Manresa SPA
3	York ENG	4	Milano ITA
4	Wolverham. ENG	5	Firenze ITA
6	Copenhagen DEN	6	Cesena ITA
7	Lund SWE	7	S.Albisqueti SWI
8	Oslo NOR	8	Paris FRA
9	Helsinki FIN		

ON TOUR IN SOUTHEAST ASIA AND SOUTH AMERICA JANUARY THRU APRIL '95

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and Crash Test Dummies

Management: Jeff Rogers / Swell Management



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