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SEE PAGE 10

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

NOVEMBER 12, 1994

ADVERTISEMENTS

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Melbourne Rises Up From Down Under New Music Mecca Boasts Frente! & Others

BY THOM DUFFY

MELBOURNE—The clang and rumble of a tram rolling down Swan Street mixes with the sound of rock'n'roll pouring out the door of the Central Club Hotel. Inside, Paul Kelly and his band are revving up the crowd. The fans swig "stubbies" of Victoria Bitter beer and cheer the songwriter through a thick haze of cigarette smoke.

It is a Sunday night, but the Central Club is packed. And this is but one of some 200 live gigs occurring in

and around Melbourne this week-end—almost all of them by home-grown Australian bands. Many play



CAMILLERI



in the old, street-corner, pub-like "hotels" that have launched such Melbourne acts as the Little River

Band in the '70s, Men At Work in the '80s, and Frente! in the '90s.

Frente!'s rise over the past two years—from the Punters Club Hotel on Brunswick Street to U.S. success on The Billboard 200—has signaled a wealth of new talent emerging from Australia, with Melbourne setting the pace. The city

has attracted journeymen such as Kelly, Steve Hoy, and Joe Camilleri of



KELLY

(Continued on page 24)

The WHITE Paper . . .

Lenny & Mo: How 2 Execs Taught Bugs Bunny To Rock

Maverick Builds On Early Success

BY CHRIS MORRIS

LOS ANGELES—In 1983, Ric Ocasek, then the prime mover of the



MAVERICK



DE MANN

Cars, went into the studio to produce an album, "Rock For Light," for the Washington, D.C., hardcore/reggae unit Bad Brains. That same year, a

(Continued on page 17)

BY TIMOTHY WHITE

An occasional feature column of analysis and opinion regarding music industry issues by Billboard's Editor In Chief.

Lenny Waronker was missing, along with the musical cohort who was his closest friend. It was the early 1950s, and the Waronker and Newman families were taking another of their frequent joint vacations together, this one to California's Lake Arrowhead, a sage-covered mountain retreat in the San Bernardino National Forest that has been famous since the 1860s for its revitalizing springs.

Lenny's father Simon (born in Los Angeles March 4, 1915) was a gifted

classical violinist—trained in Paris and Vienna—who, for two decades, had been the orchestra contractor for the 20th Century Fox film studio's Oscar-winning resident composer, Alfred Newman; he also was a crony of the other largely Hollywood-oriented Newmans (seven brothers and three sisters), who included other film scorers (Lionel, Emil), talent agents, studio executives, and prominent L.A. physician and sometime songwriter Irving Newman.

Irving Newman's 10-year-old pianist son Randy, himself an aspiring songsmith, was the lad who had wandered off with pal Lenny, 12, to explore the heavily wooded chaparral, leaving no hint of their whereabouts.

(Continued on page 107)

BILLBOARD SPOTLIGHTS

PROFESSIONAL SOUND

SEE PAGE 53

Goldberg Eases Warner Tension

BY CRAIG ROSEN

LOS ANGELES—The tumult that rocked Warner Music-U.S. and Warner Bros. Records in late October has subsided, as Danny Goldberg, who was named chairman/CEO of Warner Bros. Rec-



GOLDBERG

(Continued on page 117)

Dickins Sees WB Dream Collapse

This story was written by Jeff Clark-Meads, Thom Duffy, and Adam White.

LONDON—Warner Music U.K. chairman Rob Dickins is expected to continue in that job for the immediate future, despite the dramatic—and very public—way in which he was denied the CEO post at Warner Bros. Records.

Dickins, 44, has worked for the Warner group of companies here

(Continued on page 109)

Morgado Touts Video's Future

BY CRAIG ROSEN

LOS ANGELES—The emergence of new video networks, direct marketing, innovative music programming, and CD-ROM technology will help alleviate the "roadblock"



MORGADO

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BILLBOARD SPOTLIGHTS

AUSTRALIA

SEE PAGE 63

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GARY OLDMAN

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MTV Deal Marks Strategy Shift For Sony Future Of Video Performance Rights In Question

■ BY DOMINIC PRIDE
and MELINDA NEWMAN

LONDON—Sony Music's worldwide licensing deal with MTV Networks represents a U-turn in the record company's policy with regard to video performance rights in Europe.

Sony Music became the first major music company to license its videos to MTV Networks, which includes MTV and VH1, on a worldwide basis under a deal announced Nov. 1. In the past, MTV Networks has struck different arrangements in territories where it broadcasts; the new deal gives MTV the right to air Sony's videos on its channels around the world.

In the U.S., the deal raised more questions than it answered. MTV Networks declined to elaborate on the statement, and a spokeswoman would not comment on whether MTV Networks is pursuing licensing deals with other labels.

The biggest question raised by the agreement is how it affects the planned U.S. video channel involving Sony, Time Warner, EMI, PolyGram, BMG, and Ticketmaster. The venture has shown little movement since it was announced earlier this year.

While some sources speculate that Sony's deal could be taken as a sign that Sony is no longer interested in the labels' venture, others say that is not the case. "I'm not aware of any Sony plans to pull out of the channel," says a source. None of the involved companies could comment at press time.

Sony has been engaged in a long and complicated battle with MTV Europe for the last two years, along with the other major and independent producers who make up the membership of Video Performance Limited (VPL). In 1992, MTV complained to the competition authorities of the European Commission that the majors used VPL as a vehicle to keep the price of videos artificially high. MTV was seeking to bypass VPL and negotiate directly with the individual record companies.

MTV also filed a High Court writ last summer seeking (among other matters) damages for the period that VPL has licensed the channel. Sony was named as a defendant in that suit, along with BMG, EMI, PolyGram, Warner Music, and the IFPI.

Observers noted at the time that MTV was seeking to bring Europe more in line with practices in the U.S., where perfor-

mance revenues are much smaller or are waived entirely as labels compete to have their videos shown. While MTV Europe is known to be profitable, reducing the performance rights costs would greatly help the channel's bottom line in years to come, as adding incremental viewers becomes more costly. Raising subscription revenues from cable operators has already proved to be troublesome.

Another outcome of the MTV/Sony deal is that MTV Networks has effectively prevented any likelihood of a VPL equivalent forming in the U.S. While MTV has not had licensing agreements *per se* with U.S. labels, it has at one time or another paid record companies millions of dollars for exclusivity contracts that allowed them to pick a set number of clips a year that air exclusively on MTV for a certain period of time.

Another question the pact raises in the U.S. is whether other national video outlets, primarily the Box, BET, CMT, or

TNN, will have to ink similar deals with labels to ensure that they receive videos.

Lloyd Werner, executive VP of sales and marketing for Group W Communications, the sales and marketing arm of CMT and TNN, does not think this will be the case—at least not domestically.

"The record labels in Europe seem to have a different idea of what their role is than the labels here in the U.S.," he says. "They feel they should get paid for their product; here, the labels want to sell records. No label here has ever talked about charging us [to play their videos] . . . When we talk to record labels about worldwide deals, it doesn't include the U.S."

CMT had been negotiating with VPL, but its discussions were interrupted by the MTV suit. Once that situation is settled, CMT will resume its negotiations either with VPL or the individual labels, according to Werner. "MTV's ability to work around VPL is great," says Werner. "It's (Continued on page 117)

Stones, Pilots, Kelly To Perform On The Billboard Music Awards

■ BY BRETT ATWOOD

LOS ANGELES—The Rolling Stones, Stone Temple Pilots, R. Kelly, Warren G, Melissa Etheridge, and Tom Jones are among the acts slated to perform on the 1994 Billboard Music Awards, which will air Dec. 7 on Fox.

The announcement was made by "Melrose Place" star Heather Locklear and comedian Dennis Miller, who will host the two-hour live event at the Universal Amphitheatre here (Billboard, Oct. 29).

Additional performers and presenters are expected to be added to the lineup, which was announced Nov. 3 at the St. James Hotel here.

In addition, the duo revealed some of the chart leaders who will contend for top award honors in each music category at the event.

Albums which are leading the field in year-to-date chart performance are "The Sign," Ace Of Base (Arista); "Music Box," Mariah Carey (Columbia); "August &

Everything After," Counting Crows (DGC/Geffen); "Doggy Style," Snoop Doggy Dogg (Death Row/Interscope); and "The Lion King" soundtrack (Walt Disney).

Based on chart performance on The Billboard 200 album chart, female artist of the year chart leaders are Toni Braxton, Mariah Carey, Celine Dion, Janet Jackson, and Reba McEntire. Male artist of the year Billboard 200 chart leaders are Michael Bolton, Garth Brooks, Snoop Doggy Dogg, R. Kelly, and Meat Loaf.

In the modern rock artist of the year category, chart leaders are Counting Crows, Green Day, Offspring, Soundgarden, and Stone Temple Pilots.

R&B artist of the year chart leaders are Babyface, Jodeci, Toni Braxton, Tevin Campbell, and R. Kelly.

Winners will be determined by radio airplay and retail sales, based on information from Broadcast Data Systems and SoundScan published in Billboard's 1994 year-end issue (Dec. 24). The chart period covered is Dec. 4, 1993, through Nov. 26, 1994.

THIS WEEK IN BILLBOARD

EURO INDIES FORGE AHEAD

Faced with major-label expansions and the challenge of retaining their star artists, European independents are finding new ways to maintain their livelihood—and are calling for unity in the indie sector. Wolfgang Spahr and Mark Dezzanni report from Germany and Italy, respectively. **Page 40**

TRANS WORLD SEES RECOVERY

After struggling for two years with a new inventory-management system that depleted sales and profits, the chains in the Trans World Entertainment group look forward to renewed success in 1995. Don Jeffrey has the story. **Page 81**

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MCA Opens Hong Kong Base; Newest Major In Pacific Rim

■ BY ADAM WHITE and MIKE LEVIN

HONG KONG—And now there are six.

This week, MCA becomes the latest multinational label group to move into the Asia/Pacific theater, opening regional headquarters in Hong Kong and recruiting a 21-year music industry veteran to direct its operations there.

The company plans to debut wholly owned affiliates in Hong Kong and Australia in January, and open other subsidiaries—probably in South Korea, Taiwan, Singapore, and New Zealand—in 1995. “We intend to become a major player in the Pacific Rim,” says Al Teller, chairman/CEO of MCA Music Entertainment Group.

PolyGram, Warner, EMI, and Sony



ROGERS

have been active in Asia for years with international and local repertoire, augmenting their longer-established companies in Japan and Australasia.



LARSEN

BMG is a more recent entrant to the region.

In Hong Kong, Greg Rogers has been appointed senior VP, Asia/Pacific, for MCA Music Entertainment International, reporting to division president Jorgen Larsen. He joins the firm after three years with the Walt Disney Co. in Asia, where he was regional director, music and computer software.

Previously, Rogers held posts in Europe and the U.S. for RCA Records, CBS Records, and his own firm, Wildlife Entertainment. In recent months, sources say, he was also considered for the regional
(Continued on page 115)

Disney Bats Against MCA/Universal Will ‘Snow White’ Sales Beat ‘Jurassic’?

■ BY SETH GOLDSTEIN

NEW YORK—“Snow White And The Seven Dwarfs” has gotten off to a slower start than anticipated in Disney’s race to outsell MCA/Universal Home Video’s “Jurassic Park” at retail. Wholesalers and direct accounts gave Disney first place when they ordered 27 million copies of “Snow White,” and the momentum was supposed to have continued after the title reached stores Oct. 25.

Disney says it has. Early reports from several retailers indicate otherwise, however, and could throw the bragging rights for best-selling title of the year up for grabs. To some observers, Disney and MCA/Universal have spent almost as much time trashing each other’s marketing plans as they have advancing their own.

Retailers, of course, stand to benefit from the dust-up, which could result in heightened promotion for two titles likely to ring up more than \$1 billion in sales. Combined wholesale revenues, not counting returns, have already topped \$700 million. “Jurassic Park” arrived Oct. 4 and is

thought to have sold 8 million cassettes in the first week and a total of 12 million-13 million through the end of October. “Snow White,” available at more outlets, will need until Christmas to edge past MCA’s year-end total, according to retailers. One discount chain suggests it could take longer.

Minneapolis-based Best Buy believes Disney may need to revise its ad campaign and pump more dollars into the market to move product. “I don’t think it’s performing to Disney’s expectations,” says Jeff Abrams, VP of merchandising for entertainment software. “‘Snow White’ is a big disappointment. It’s not coming anywhere close to matching the performance of ‘Jurassic Park.’”

Abrams’ evaluation came seven days after street date, but “usually, the first week is a good indicator,” he says.

Best Buy, which expects “Snow White” to come around eventually, was the most pessimistic of all the chains contacted by Billboard. How-

ever, others generally agreed the title has gotten off to a slower-than-expected start.

“I would say it’s not quite doing what ‘Jurassic Park’ did in the first week out. It’s a surprise to me,” says Mike Haney, sell-through and multimedia purchasing director for New Jersey-based Palmer Video.

Tower Video VP John Thrasher says its 109 stores sold 6,700 copies of “Snow White” in the first week, trailing “Jurassic Park” by 4,000 units. “This title is going to be a lot like ‘Fantasia,’” he says. “It’s going to be [in inventory] for years.”

More positive is Gerry Geddis, president of Blockbuster Video. He expects “Snow White” to overtake MCA’s dinosaur spectacular after holiday sales are tallied.

Musicland and Kmart are voting for “Snow White,” based on early returns. Kmart spokesman Dennis Wigent, who claims sales of both titles
(Continued on page 116)

One-Stops Miss Out On Special Petty Package

■ BY ED CHRISTMAN

NEW YORK—Warner Bros. has shipped 500,000 units of the special CD package for Tom Petty’s new album “Wildflowers,” but at least one owner of an indie record store is hopping mad because the special version wasn’t made available to one-stops.

The first 500,000 units of the Petty CD feature special slipsleeve O-cards, as well as a decal. Petty autographed 250 copies of the special package.

Warner Bros. shipped a total of 677,000 CDs and 277,000 cassettes of the album, the first that Petty has recorded for the label. All of his previous albums were on MCA.

Bud Einstorss, owner of the Record Px in Fountain Valley, Calif., says, “Anytime there is a limited-edition package, we try our damndest to get whatever we can for our customers.” Since the Record Px doesn’t buy direct, he called three local one-stops, and found that none of them had received the special package.

“That sounded strange, so I called WEA and was told that the special package was only shipped to direct retail accounts, and one-stops didn’t get them,” he adds. “The one thing we hate doing is sending our customers down to Kmart for something we don’t have.”

Lou Dennis, Warner Bros.’ senior VP of sales, confirms that the special edition went only to direct retail accounts. But he insists that Warner Bros. wasn’t trying to “shortchange” independent retailers.

Other indies and one-stops contacted by Billboard were not aware of the special Petty package; none of the one-stops contacted knew which edition it had in stock.

Recently, Warner Bros. affiliate American Recordings had a problem
(Continued on page 108)



Honorary Gold. RIAA chairman/CEO Jay Berman and Sergio Ballesteros, head of the Hispanic Music Coalition, presented honorary gold records to the governor of Puerto Rico’s office and five Puerto Rico legislative representatives in recognition of their efforts to pass Puerto Rico’s first anti-piracy law for sound recordings. The awards were presented to Bernardo Vasquez, special assistant to the governor on legislative matters; Charlie Rodriguez Colon, majority leader of the Puerto Rico Senate; Kenneth McClintock, VP of the Senate Governmental Affairs Committee; Angel Cintron, speaker of the Puerto Rico House of Representatives; Sen. Velda Gonzales; and Rep. Alvaro Vega Borges. Shown, from left, are Berman, Vasquez, and Ballesteros.

U.K. Radio Targets New Advertisers

■ BY ADAM WHITE

DUBLIN—Buoyed by gains in advertising revenues and audience market share, Britain’s commercial radio industry is planning to spend \$4 million in 1995 on a generic advertising campaign. Its goal: to attract still more advertisers to the medium, including record companies.

This will be the first such drive by the commercial radio sector, which drew \$285 million in advertising sales last year—a 27% increase over 1992. Revenues for the first six months of this year were \$153 million.

The “Window” campaign, as it has been tagged, will be run by the Radio Advertising Bureau; funding will come from stations and station groups which represent about 90% of all U.K. commercial radio. Press advertising will form the core of the drive, augmented by extensive use of radio airtime.

RAB officials say they are looking

for a long-term return, predicting that an ongoing “Window” campaign will yield \$180 million in extra advertising sales over the next five years. “National radio revenues will more than double between now and 1999, substantially accelerated by the impact of the campaign,” says James Walker, associate director of research group the Henley Centre. “The alternative would be a much slower rate of growth, with the



BRANSON

only factors being new stations and organic growth in the economy.”

Walker presented the results of a radio sales study at the Commercial Radio Convention, held Oct. 27-30 in Dublin. He said the medium will achieve a 4% share of total U.K. display advertising revenue this year, in sharp contrast to the ‘80s, when com-

mercial radio was dismissed as “the 2% medium.”

“Record companies could certainly benefit from using radio much more than they do,” says RAB account planner Mick Byrne, adding that the music industry is among the campaign’s targets. The single largest label advertiser on radio in 1993 was BMG-distributed Telstar Records; it spent \$1.3 million to support its various artists-compilation albums, which are also heavily advertised on TV. Other record companies’ expenditures have been much less.

The U.K. radio industry’s current prosperity is typified by the success of two companies long associated with the music business: Virgin and Chrysalis. The former has been operating AOR-formatted Virgin 1215 (on the AM band) since last fall, and the station has increased its audience from 2.8 million listeners then, to 3.9 million in the most recent national au-
(Continued on page 116)

BDS-Based Hot Latin Tracks Chart Makes Debut This Week

Billboard debuts a new Hot Latin Tracks chart based on computer data compiled by Broadcast Data Systems in this week’s issue. The chart was previously based on playlists submitted by radio stations in the U.S. and Puerto Rico.

The new chart will contain a 40-title overall listing, along with three sub-charts in the pop, tropical/salsa, and regional Mexican categories. Hot Latin Tracks will be printed each week.

The list of reporting stations has nearly doubled to 116 stations, which are divided into pop, tropical/salsa, and regional Mexican genres. There are eight stations classified as dual reporters that report in two musical categories. Reporting radio stations no longer will be weighted per size of audience cume. (For a complete list of reporting stations, see page 37.)

The conversion of Hot Latin Tracks to BDS took nearly a year and comes

16 months after the Latino retail chart was switched to a listing based on point-of-sale information provided by SoundScan.

Billboard associate publisher Michael Ellis says the new Hot Latin Tracks provides unmatched coverage of the Latino radio stations in the U.S. and Puerto Rico. “The Hot Latin Tracks chart is the most accurate reflection of what is currently happening at Latino radio in the U.S. and Puerto Rico,” says Ellis. “And with the addition of the three subcharts, Latino record executives can better gauge their promotional and marketing efforts within a given format.”

The points accrued by songs on the new Hot Latin Tracks will not count toward the 1994 year-end chart standings. Those results will be compiled from songs that charted during the measuring period that ran from Dec. 4, 1993, to Nov. 5, 1994.

JOHN LANNERT

Half-Year Score: Unit Sales Up

■ BY DOMINIC PRIDE

LONDON—The trend towards midprice and budget album sales is becoming a worldwide phenomenon, according to the half-year sales figures published by IFPI.

It is the first time IFPI has collected and published the world’s sales figures for the January-June period, and the half-time score shows that unit sales are 7.8% ahead of last year’s figures at 666 million. No value figures have been collected for the half-year, although the organization expects the overall percentage of value increase to be slightly below the unit increase.

The London-based IFPI secretariat assembled the figures from local groups in 28 countries, and
(Continued on page 17)

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Commentary

In U.K., The 'A' And The 'R' Must Work Together

BY PETER REICHARDT

We are arguably seeing the renaissance of British music this year, as new acts find a better reception among the music-buying public. While this bodes well for the future, it's still true that in the last decade we have lost our standing as a consistent provider of talent for the world, a role which we played consistently since the late '50s.

Rather than apportioning blame, I believe we should identify some of the problems and seek solutions to them.

One of the more disturbing trends in recent years is the elevation of the artist within the process of putting together a recording. The artist is often directly involved in writing, performing, and producing an album, and often has input into such areas as cover art. Twenty years ago, such a degree of control was the exception rather than the rule. Artists would never come into the control room, apart from, perhaps, to listen to the final mix.

The last thing I would seek to do is to stifle creativity. Many of our top writers are excellent performers, too, and also have very clear ideas about how a record should be produced. At the same time, many acts on the way up do not have the same ability, and are sadly lacking in experience.

In such cases, artists need to be more

open to A&R influences. At the same time, A&R people need to be more forthright in their views and opinions; too often, they are unwilling to criticize an act's work for fear of offending the act.

A&R people are paid to have opinions, both positive and negative, and should express them as frankly as possible. If a song is too weak to be released, the act should be told before it gets to the stage of being



'It is the 'R' in A&R which is lacking.'

Peter Reichardt is managing director of EMI Music Publishing U.K.

put onto a CD and into the hands of the salesman.

All too often we see the situation whereby a promising act is signed on the basis of an excellent live performance, the right dose of attitude, and a handful of songs. They go into the studio to record their first album, and guess what? No singles. The band's strongest songs go out, the album is a disappointment, and pretty soon the act is dropped. A sad and unnecessary end to what could have been a successful career.

LETTERS

ARE THERE LIMITS ON IMAGERY IN AOS?

I was astonished by the advertisement on page 29 of Billboard's Oct. 22 issue. The lyrics of "Play Witcha Mama" by Willie D. and the violent, misogynistic imagery in the Wize Up Records/Ichiban ad have no place in your magazine. Would you have accepted an ad whose lyric threatened Jews or African-Americans and flaunted imagery of Auschwitz or the Klan? It is time for you to issue a policy statement outlining the limitations you place on threatening and violent imagery in advertising in your magazine.

Joe Boyd
Managing director
Rykodisc Europe
London

Billboard responds: The decisions to run controversial ads are made by the management on an individual basis. The only policy Billboard has regarding these advertisements is that we refuse to accept any in which pointed guns are featured. However, we will take such concerns as those expressed above into consideration in the future.

MONITORING THE MONITORS

Congratulations on the Billboard/Airplay Monitor Radio Awards and the first annual Radio Conference. Billboard should be quite proud to have received that level of support from both sides of the business for its first convention.

I must say, however, that I am quite disappointed with both Airplay Monitor and Billboard's coverage of Z100's Station Of The Year Award, and with the total over-includ-

gence of WPLJ's performance. Not to slight the successes being enjoyed by PLJ of late, but I thought you created the Top 40, Rock, and Country Monitors in order to superserve stations that play these genres of music. Not only was I forced to read Phyllis Stark's account of the awards ceremony in Billboard, but it also ran in all the editions of the Monitors. I don't see the relevance. I would much rather read about stations that share common strategies than continue to read about victories in the adult contemporary area, especially in the Top 40 Monitor.

We're doing some incredible things here at Z100. We have served an important role in developing some of the very features we all read about in Monitor as the direct result of those early conversations with the Monitor. I hope that you haven't lost the focus that has brought you such early success. I also hope you haven't forgotten what really makes this industry tick—current, intensive, exciting radio like Z100.

Steve Kingston
Director of operations and programming
Z100 Radio
New York

Billboard responds: The recognition given to WPLJ for winning four Radio Awards this year is identical to the coverage given to WRKS New York last year, KIIS Los Angeles in 1992, and, historically, to any station that has ever swept the Radio Awards. Acknowledging the accomplishments of another station in no way diminishes Billboard's recognition of Z100's achievements. In fact, the station's logo appeared on the front page of the Oct. 15 issue,

It is the "R" in A&R which is lacking. Artists do not always have the right repertoire, and while most songwriters perform their own songs, there is still a wealth of strong songs sitting in the catalogs of publishers.

By using other writers' songs, newer artists can learn their craft and, hopefully, pick up the skills that will spur them on to writing better material.

It's not easy to criticize the work of an artist, and an A&R person has to walk a tightrope to avoid falling on the side of discouraging the artist, or putting out a weak record.

A good A&R executive needs to have the courage to approach a publisher for a song, and to take it back to the band. Some of the most successful records throughout the world in recent years have come through great artists singing great songs that someone else wrote.

A good A&R person will also be able to see a hit song a mile off, and not concern himself or herself with the technical defects of the demo he has been sent.

Contrary to what you may have read, the U.K. has not stopped producing artists with great potential. It does appear, for the moment at least, to have stopped producing great artists with great songs. Only when we have the A and the R working in tandem will we start to produce world-class music again.

illustrating a story that discussed the station's success in the summer Arbitrons.

100th ANNIVERSARY ISSUE & A DREAM

You cannot imagine my delight as I read Irv Lichtman's beautiful, informative article in Billboard's 100th Anniversary issue, then saw my name, my song mentioned. My life is a dream. I keep pinching myself.

Julie Gold
Singer/songwriter
New York

THANKS FOR JIM CONKLING SUPPORT

I would like to personally thank Billboard magazine and Lee Zhitto for the article that was printed in your Sept. 10 issue concerning former record executive Jim Conkling and his fight with Alzheimer's disease. It was very kind of you, and our entire family is very grateful. Letters are beginning to come in, and it is very meaningful to him. He can be reached at Sutter Oaks Alzheimer's Hospital, 500 Jessie Ave., Sacramento, Calif. 95838.

Donna King Conkling
Roseville, Calif.

A REMASTERING KNOCKOUT

I appreciated and enjoyed Billboard's review of our new "The Complete Bud Powell On Verve" five-CD set (Billboard, Oct. 1), but need to set the record straight on one item. Suha Gur, our engineer at PolyGram studios, is the person responsible for "the knockout remastering" on this project.

Michael Lang
Director, catalog development
Verve
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.

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Labels Stepping Over Each Other In Race For Kamoze

■ BY BRETT ATWOOD

LOS ANGELES—Major labels are swarming in on dancehall reggae artist Ini Kamoze, who is climbing the Hot 100 thanks to a new surge of interest in the 3-year-old sleeper hit "Here Comes The Hotstepper."

The single is No. 4 on the Hot 100 and No. 2 on the Hot R&B Singles chart this week.

Among the labels in the chase for Kamoze are Giant, EastWest, Island, Atlantic, Mercury, and Columbia.

The bidding war surrounding Kamoze is similar to the surprise success of Lisa Loeb. That singer/songwriter's "Stay (I Missed You)," featured on RCA's "Reality Bites" soundtrack, vaulted up the Hot 100, while Loeb remained unsigned. She eventually signed with Geffen (Billboard, July 23).

Kamoze has yet to benefit from exposure on a soundtrack, but will soon receive that added boost. "Here Comes The Hotstepper" will be featured in the upcoming Robert Altman film "Prêt-A-Porter." The film's soundtrack is due Dec. 6 on Columbia (see The Beat, page 14).

Columbia, which issued the gold single, had a chance to sign Kamoze to a yearlong contract option that would have given the label a first shot at signing him to a long-term deal. However, that contract expired just as the song began to climb up the charts.

At press time, no label had inked a deal with Kamoze. However, a source close to the Kingston, Jamaica-based artist says Giant is at the head of the pack.

Sources say that Columbia initially balked at matching the rapidly escalating price tag to sign Kamoze, which has edged close to the \$1 million mark. The label is reportedly uncertain whether such a hefty investment would yield a long-term career artist or a one-hit wonder.

"Here Comes The Hotstepper" was originally recorded in early 1992, and was passed over by several major labels before landing on the Columbia reggae dancehall compilation "Stir It Up," released last March.

"We did the song well over two years ago," says Salaam Remi, who also produced the four-track demo cassette now circulating through several A&R offices. "It just kind of sat around collecting dust before that compilation."

Columbia licensed the rights to "Here Comes The Hotstepper" in the summer of 1993 with the specific intent of placing the bouncy street anthem on the "Stir It Up" compilation. However, the album wasn't released until nearly a year later.

The delayed release of "Stir It Up" allowed time to tick away on the licensing contract, which contained a stipulation giving Columbia the right to match any offer made to sign Kamoze.

Virgin's Immature Wisens For 2nd Set 'Playtyme' Is Not Over For Teen Rappers

■ BY CARRIE BORZILLO

LOS ANGELES—Immature may be something of a misnomer for the MCA Records R&B vocal trio. While its members are merely 13 years old, the group's sophomore release, "Playtyme Is Over," features more mature songs and a new toned-down, grown-up image.

The change in direction seems to be paying off. "Never Lie," the first single from "Playtyme Is Over," was certified gold by the RIAA in September and is No. 8 and No. 14 this week on the Hot 100 Singles and Hot R&B Singles charts, respectively.

The new look and sound are quite a departure from the band's debut, in which the group touted a more colorful "kiddie" look and songs geared toward a younger audience, says the band's manager and producer, Chris

Stokes of Hook Productions.

"Playtyme Is Over," released Aug. 2, reached No. 1 on Heatseekers Oct. 8. It's No. 100 on The Billboard 200 and No. 40 on the Top R&B Albums



IMMATURE

chart this week. Immature became a Heatseekers Impact Artist when "Playtyme Is Over" jumped from No. 111 to No. 95 on The Billboard 200 Nov. 5.

According to SoundScan, the album has sold more than 114,000 copies to date. The band's debut offering, 1992's "On Our Worst Behavior" on Virgin, sold only 26,000, according to SoundScan data.

Violet Brown, urban music buyer for the 350-store, Torrance, Calif.-based Warehouse Entertainment chain, agrees that part of the reason for this album's success is the group's "more mature approach with the songs."

"This album has much better material," she says. "It's almost as if the other album never existed. This is a real fresh start for them. 'Never Lie' has a different sound for a kid group because of the acoustic approach. It put them in the eyes of a lot of young people that may not have known them."

Rewriting the band's history was exactly what MCA set out to do. "We wanted to reintroduce them and erase the perceptions that existed last time around," says Ernie Singleton, president of MCA's black music division. "I didn't think the group connected. There were concerns that they were too flamboyant and out of touch with what kids could relate to and what people would embrace."

Immature thought it was time for a change, as well. Lead singer Mar-

ques "Batman" Houston says, "The album now is more laid back."

His partner Jerome "Romeo" Jones says, "The last album was for kids, but now we're for both kids and adults."

NEW DEAL, NEW IMAGE

The new imaging of the group was created during the act's negotiations with MCA, between December 1993 and the time the deal was inked in March. Despite the group's lackluster debut, sources say the act caused a bidding war between MCA, RCA, and Motown.

"At first, every label passed on them after the Virgin album," says Stokes, who also wrote many of the songs on the album. "Then we cut a new record, and the bidding war started. As for their look, we just wanted to make them look classier, like GQ models, so they could appeal to an older audience as well."

Singleton says sales of both the single and album were bolstered by a heavy, early media blitz and by the explosion of "Never Lie" at radio and video.

The press began early this year, when the trio racked up numerous

(Continued on page 17)



While many labels are expressing interest, there is no guarantee that Columbia will make the hit song available to competing labels for inclusion on a full-length album. If Co-

(Continued on page 109)



Rolling, Rolling, Rolling. The members of the Tractors mark their fast rise on Billboard's charts in style, sporting Billboard/Popular Uprisings T-shirts, won when the rocking Arista Nashville band's self-titled debut reached No. 1 on the Heatseekers chart. Celebrating, from left, are Tractormen Ron Getman, Casey Van Beek, Steve Ripley, Walt Richmond, and Jamie Oldaker.

Sparks Fly Over 'America' Album Art

■ BY ED CHRISTMAN

NEW YORK—The Black Crowes are alleging that some retail chains and print media are conspiring to censor the album artwork for their new album, "America," which was released Nov. 1.

The album cover focuses on a photo of a female crotch, covered by a bikini bottom that sports an American flag design. Some pubic hair peeks out over the bikini.

A press release issued by the band's public relations firm says that some publications have refused to run ads featuring the artwork, and that some chains have refused to stock the original album cover. The statement questions whether those actions represent some kind of "conspiracy" against the

album.

Among the chains carrying the original art are Tower Records & Video, National Record Mart, Strawberries, Blockbuster Music, Warehouse Entertainment, Spec's Music, and Camelot Music, according to the press release.

But according to Mitch Schneider of the Los Angeles-based public relations firm Levine Schneider, a number of chains, including Kmart, Wal-Mart, the Musieland Group, Trans World Entertainment, Best Buy, and Target, turned down the chance to stock the original artwork. Consequently, American came back with amended artwork, with the pubic hair airbrushed out of the photo, and those chains are stocking that version of the album.

Dave Garbarino, national director of sales for American, declined to reveal how many Black Crowes albums were shipped into the marketplace, but he says 60% of the CD units feature the original artwork, and 40% the alternate cover.

Dave Roy, director of purchasing at 400-unit, North Canton, Ohio-based Camelot Music, says his chain decided to carry the original artwork because "we didn't think it was as bad as some of the album covers out there today. Besides, 99% of the area is covered by the bikini."

However, Target, the 619-unit, Minneapolis-based discount department-store chain, opted not to carry the original album cover. Bob Pollack, the chain's divisional merchandiser man-

(Continued on page 117)

Lester Sill, Rock Era Publishing Great, Dies At 76

■ BY IRV LIGHTMAN

NEW YORK—As a music man who made his mark within the ranks of record company and music publishing operations, Lester Sill, who died Oct. 31, had one of the most productive careers in the rock'n'roll era. He was 76 years old.

Sill, who began his career in the 1950s, is considered a pioneer in establishing close working relationships with rock'n'roll writers and artists.

Because of lingering illness, Sill recently left his job as president/CEO of Berry Gordy's Jobete Music, ending a more than 40-year music-industry career. He joined Jobete in 1985, after serving for more than 15 years as president of Screen Gems-Colgems/EMI Music Publishing.

Sill joined Screen Gems-Colgems/EMI Music in 1964, running its West Coast operation with Lou Adler, another seminal figure in rock'n'roll's earlier days. Early in his career, Sill worked with the songwriting team of Jerry Leiber & Mike Stoller, Lionel Hampton, the Coasters, the Paris Sisters, and many others. He also was involved in a relationship with Duane

(Continued on page 28)





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 **UNITED AIRLINES**

Campbell Told To Pay \$1.6 Mil In Royalty Dispute With Rapper

■ BY DON JEFFREY

NEW YORK—Following his victory before the U.S. Supreme Court earlier this year, rap mogul Luther Campbell has lost a different case in a lower court. A county judge in Miami has ordered him to pay more than \$1.62 million in total damages to a rapper who accused Campbell of cheating him out of royalties.

Judge S. Peter Capua ruled that Campbell, owner of Luke Records, owes rapper M.C. Shy-D \$699,165 in back royalties on two albums, "Gotta Be Tough" and "Comin' Correct In '88," recorded in 1987 and 1988, respectively, on Campbell's Skywalker Records label.

M.C. Shy-D, whose real name is Peter Jones, charged Campbell with breaching an agreement made in 1987 and with misrepresenting sales on the rapper's two albums and six singles.

The judge said in his 16-page opinion that the sales information provided by Campbell's label was "grossly inadequate," and that business records and computerized summaries of sales were "missing." Judge Capua also said Campbell "knowingly" made "fraudulent and intentional misrepresentations."

Campbell's attorney, Nicolas Manzini of Manzini & Stevens, says that the decision has been appealed.

"Luther Campbell absolutely did not rip this guy off," Manzini says.

A former CBS Records executive called by M.C. Shy-D's lawyers as an "expert witness" concluded that the two albums each sold a minimum of 330,000 units. The singles sold a total of 110,247 units, according to Luke Records.

Using the songwriting and mechanical royalty rates set down in the 1987 agreement between Luke and M.C. Shy-D, the judge figured that the rapper was owed \$798,265 in total royalties. But he was paid only \$99,100 by Luke, according to the court document. Thus, the judge ordered Luke to pay \$699,165 in com-

pensatory damages, \$525,966 in interest charges, and \$399,000 in punitive damages, for a total of \$1.62 million (which does not include attorneys' fees, court costs, and additional interest charges if the damages are not paid promptly).

M.C. Shy-D's attorney, Steven Peretz of Kluger Peretz Kaplan & Berlin, says, "The punitive damages were exceptional because the judge wanted to punish the wrongdoer, and to send a message to the industry to deal fairly with the artists."

In his opinion, the judge said Campbell testified that he had paid the rapper less than the gross royalties because expenses the artist had incurred were subtracted from the total. Manzini said in an interview: "[Campbell] overpaid Mr. Jones by a

(Continued on page 28)

'Lion' Has Disney's Tongue Wagging Early Word Gets Out On Video's March Release

■ BY EILEEN FITZPATRICK

LOS ANGELES—The cat, or in this case the lion, is out of the bag, as details of Walt Disney Home Video's March 3 release of "The Lion King" have escaped from the normally tight-lipped supplier.

As previously reported, "The Lion King" video will arrive in stores Feb. 28, with a national advertised date of March 3 (Billboard, Nov. 5).

According to retail sources, the title will include a multimillion-dollar advertising tie-in with Burger King, which will offer a "Lion King" plush toy at its restaurants when the video arrives in stores.

Other elements include a \$5 rebate with the purchase of the title or any other Disney Classic or Family video, and \$10 worth of "The Lion King" Mattel merchandise.



Consumers who buy "The Lion King" or any Disney Classic video can also get \$5 back from Pillsbury with the purchase of a selected product.

"The Lion King" also will be advertised on the front and back of 10 million Chex cereal boxes.

Disney released the full "Lion King" plan to retailers about two weeks ago. Some stores, including Musieland and the Disney Store, have already begun pre-selling the title.

Buena Vista Home Video VP of publicity Tania Moloney will not comment on the marketing plan, but says stores are not prohibited from conducting promotions prior to the film's Nov. 18 theatrical re-release.

"There is such high consumer awareness about the video release, and the holiday re-release is such an event, that people will see it in the theater, wait a few months, and then get their copy for home," says Maloney.

Maloney downplays the significance of stores pre-selling "The Lion King," which could infringe of theatrical box-office receipts. "We definitely don't want to steal the thunder of the theatrical release, but we think consumers will enjoy both," she says.

Maloney also downplays the notion that information about the title has

(Continued on page 28)



Marking The Centennial. Celebrating E.B. Marks Music's 100th anniversary at a reception at New York's Tavern On The Green, from left, are Freddy Bienstock, chief of Freddy Bienstock Enterprises, which co-owns E.B. Marks Music with the Oscar Hammerstein II estate; Caroline Bienstock, COO of Freddy Bienstock Enterprises; and Johnny Bienstock, GM of E.B. Marks Music.

Joel, Springsteen Ascend To Historic Sales Heights

■ BY CHRIS MORRIS

LOS ANGELES—October sales certifications from the Recording Industry Assn. of America reflected history-making peaks for Columbia artists Billy Joel and Bruce Springsteen.

With the certification of Joel's "Songs In The Attic" (1981) and "The Nylon Curtain" (1982) for sales of 2 million units, the singer/songwriter moved into a tie with the Beatles as the act with the most multiplatinum albums.

Two of Joel's albums, "52nd Street" (1978) and "Glass Houses" (1980), were certified in October for sales of 7 million copies. He is the only artist to have four albums vault the septuple-platinum mark; the others are "The Stranger" (1977) and "An Innocent Man" (1983).

In total, Joel's albums have been certified for sales in excess of 51 million units.

Springsteen's 1984 opus "Born In The U.S.A." was certified for sales of 14 million; it has pulled into a tie with Fleetwood Mac's "Rumours" and the Eagles' "Greatest Hits 1971-1975" at No. 2 on the honor roll of all-time best-



JOEL

selling albums. Michael Jackson's "Thriller" remains No. 1 with sales of 24 million.

Certified for sales of 6 million, Ace Of Base's Arista debut "The Sign" pulled even with Disney's "The Lion King" soundtrack as the best-selling

(Continued on page 62)

EXECUTIVE TURNTABLE

BPI COMMUNICATIONS. Billboard promotes Geoff Mayfield to director of charts in Los Angeles and Dave Elliott to Hot 100 chart manager in New York. Mayfield was associate director of charts/retail. Elliott retains his position as director of charts for the Top 40 and Rock Monitors.

Heston Hosten is promoted to R&B format administrator/radio relations for the BDS Music Group in New York. He was music and sales coordinator and assistant to VP/GM Joe Wallace.

RECORD COMPANIES. Val Azzoli is promoted to president of Atlantic Records in New York. He was executive VP/GM.

Liz Heller is appointed senior VP of new media for Capitol Records in Los Angeles. She was an independent film and video producer.

Peter Napoliello is promoted to senior VP of promotion for EMI



MAYFIELD



AZZOLI



HELLER



WEYNER



HART



JAEGER



INSOGNA



THURSTON

Records in New York. He was VP of promotion.

David Weyner is named VP of marketing and product management for Sony Classical USA in New York. He was president of PolyGram Classics & Jazz.

Jeb Hart is appointed VP of marketing at Island Records in New York. He was senior director of product marketing at PLG.

Art Jaeger is named executive VP/GM of Priority Records in Los Angeles. He was executive VP at Capitol.

Marilyn Egol is named senior di-

rector of publicity for RCA Victor in New York. She was director of publicity for BMG Classics.

American Recordings appoints Melissa Dragich and Michelle Gutenstein as co-directors of national publicity, based in Los Angeles and New York, respectively. They were, respectively, national publicity manager at American and national publicity manager at EMI Records.

Gerrie McDowell is named national director of field promotion and Mid-South regional specialist for Curb Records in Nashville. She was

an independent promoter.

DISTRIBUTION. Brian Johnson is appointed national director of multimedia sales for WEA Corp. in Los Angeles. He was director of sales for Baker & Taylor Software.

PUBLISHING. EMI Music Publishing in New York promotes Jennifer Insogna to VP of general and copyright administration, and Barbara Adams senior director of music services licensing. They were, respectively, senior director of administrative music services

and director of synchronization.

BMI directors have elected Donald A. Thurston chairman of BMI's board. He is president of Berkshire Broadcasting Co. Inc. in North Adams, Mass. Thurston succeeds James G. Babb, who served as chairman of the board for the past two years. Frances W. Preston was re-elected president/CEO of BMI.

Lauren Iossa is promoted to East Coast regional executive director of membership for ASCAP in New York. She was assistant director of communications.

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Thanks for the Greatest Hits of our lives

love,

Michael Andrew

Michael, Andrew, Jon, Tim, Kirk, Garry and Chris

Jon Kirk Tim Garry Chris

A Magic Kingdom Of Music Specials Disney Channel Expanding Its Pop Programming

BY BRETT ATWOOD

LOS ANGELES—As the Disney Channel expands its prime-time schedule to include more music programming, more labels are turning to the family-oriented cable service to garner exposure for their top acts. Artists with new music projects on tap in the coming months include Billy Joel, Elton John, and Aretha Franklin.

"The Disney Channel is king when it comes to promotion," says manager Ken Kragen, who has helped negotiate Disney Channel specials for both Trisha Yearwood and Kenny Rogers. "They run sweepstakes, they cross-promote at retail—they really do a good job at marketing their programming to as wide an audience as possible."

Ten new specials are slated for 1995, according to Bruce Rider, Disney Channel senior VP of programming, who estimates that the Disney Channel has approximately 8 million subscribers. In the past, the pre-



RIDER

mium cable channel has averaged about seven new music programs a year.

Tom Petty, Tina Turner, Paul McCartney, Sting, and Fleetwood Mac are among the acts that have been featured on the cable channel over the past few years.

The increased amount of music



programming is part of an overall strategy at the Disney Channel to lure adult viewers to its nighttime programming. Adults comprise 88% of nighttime viewership, according to Rider.

Next up is "Billy Joel From The River Of Dreams," which debuts Dec. 4. The special features music from Joel's last album, as well as many of his classic hits.

Disney also plans to air "One Voice, Many Hands," a documentary that celebrates the 10th anniversary of USA For Africa's "We Are The World," in February 1995. Kragen, who coordinated the original event, says the special contains never-before-seen footage from the historical recording sessions.

Virgin's Mark Williams Retains Punk Spirit As An A&R Exec

This piece is the latest in an occasional series of profiles spotlighting those behind the scenes in the music industry.

BY CHRIS MORRIS

LOS ANGELES—Since the beginning of his career in music at the dawn of the '80s, Virgin Records VP of A&R Mark Williams has worked to the left of center—in the early days as a DJ spinning punk-rock records, and today as an executive signing such modern rock acts as Smashing Pumpkins and Cracker.

Williams suggests that the sounds have mutated less in the last decade and a half than the audience.

"When punk first started, it was very much ghettoized, and it was really looked down upon as something inferior," he says. "But the stuff that was being produced back then

musically was as good, if not better, than what you're hearing right now with Green Day or Offspring.

"So I don't think the music has changed, I just think the climate in the country has changed... Kids today are less likely to have things categorized for them, and are more accepting of it."

Even as a student at Georgia State University, Williams wanted to work in the music business. He got his start as a punk-rock jock at the university outlet WRAS, working his way up to music director. He also was a DJ at the noted Atlanta club 688.

In 1980, Williams landed a job do-

(Continued on page 16)



WILLIAMS

"We work very closely with the artist management and the producer in developing the content of the show," says Disney Channel VP of program acquisitions Doug Zwick, who adds that the Disney Channel buys the U.S. broadcast rights, but does not own the special.

Some of the music specials eventually are released on home video, in which Disney also does not have a stake. The video rights are usually retained by the producer of the show, says Zwick.

The Disney Channel has television rights to the music programming for a "significant period of time," according to Rider, who declined to give a specific time frame.

(Continued on next page)



That's The Ticket! Eric Clapton, third from left, receives the Gold Ticket Award from New York's Madison Square Garden for selling more than 100,000 tickets between 1974 and 1994. Shown, from left, are Madison Square Garden's VP of concerts, Wayne Sharp; promoter Ron Delsener, Delsener/Slater Enterprises; Clapton; Mitch Slater, Delsener/Slater Enterprises; Tom Ross, Creative Artists Agency; and Clapton's tour manager, Peter Jackson.

Handicapping The New Soundtracks: RCA, Columbia Bet Covers + Currents = Success

BETTING AT THE (SOUND)TRACK: Between "The Lion King," "Above The Rim," "Forrest Gump," and "Murder Was The Case" (we're still trying to figure out how an 18-minute movie can have a 73-minute soundtrack), this has been quite the year for soundtracks, so is it any wonder that both Columbia and RCA are psyched about their chances of winning big with the soundtracks to "Prêt-A-Porter" and "Dumb And Dumber," respectively?

Let's handicap them, shall we? The soundtrack to "Dumb And Dumber" will be the first out of the gate: It hits stores Nov. 22, before the movie reaches theaters Dec. 16. The film stars Jim Carrey, who, between "Ace Ventura: Pet Detective" and "The Mask," can do no wrong with the public. However, as we've learned from "Reality Bites," a movie's popularity (or lack thereof) has little bearing on the success of a soundtrack. Additionally, Carrey's name did nothing to help "The Mask" soundtrack, which stalled at No. 80 on The Billboard 200 this summer.

There are six new recordings on the 13-cut "Dumb And Dumber" soundtrack, including remakes of XTC's "The Ballad Of Peter Pumpkinhead" by Crash Test Dummies, Hot Chocolate's "You Sexy Thing" by Deee-Lite, and Rare Earth's "Get Ready" by the Proclaimers. Also included is "New Age Girl," already a top 40 hit for Deadeye Dick. The remaining cuts are provided by alternative acts like Pete Dinklage, Gigolo Aunts, the Butthole Surfers, and Echobelly.

The soundtrack to Robert Altman's latest, "Prêt-A-Porter," will be ready for the retail racks Dec. 6, with the movie opening Christmas week. Like "Dumb And Dumber," six of the 13 tracks are previously unreleased. Its big advantage is the inclusion of the hot hit "Here Comes The Hotstepper" by Ini Kamoze. As an album track, the song was previously available only on a Columbia Records dancehall compilation more than a year ago (see story, page 10). Also, to assuage possible video burnout, there will be a new clip that will include film footage. There's no such thing as a soundtrack without at least one cover song anymore, so this one includes a remake of Nancy Sinatra's "These Boots Are Made For Walking" by Sam Phillips. Among the other acts featured are Terence Trent D'Arby, CeCe Peniston, U2, and Robin S. Also on the plus side, because of the movie's tie-ins with the fashion industry, magazines that probably would never consider writing about a soundtrack will be salivating over this one. Trendoids and

movie fans will both want to show how cool they are by aligning themselves with this film.

We think they're both going to be big, but we pick "Dumb And Dumber" to win by a nose.

SIGNINGS: 20 Fingers, the production team that has scored a large dance and pop hit with the song "Short Dick Man," has signed a deal with Zoo Entertainment. Now dubbed Sandy Gillette Featuring 20 Fingers, the act is in the studio recording its full-length debut, which will come out Dec. 13. The release will bear the Zoo Entertainment and S.O.S. imprints. S.O.S. is 20 Fingers' own label... Zoo also has signed eclectic L.A.-based guitar band Nature... Gold Mountain management has signed new clients Wild Colonials, Velocity Girl, Guided By Voices, and John Waite over the last several weeks... International Creative Management has signed

Rickie Lee Jones for booking. Jones, who is no longer with Geffen Records, is expected to ink a deal with a new label within weeks... After 19 years together, drummer Stan Lynch has left Tom Petty and his Heartbreakers.

THIS AND THAT: Michelle Mena, senior director of communications for Sony Music Entertainment, has been named VP of publicity for Arista Records. She starts there Nov. 14... Bonnie Raitt's first ABC television special is tentatively slated to air Dec. 17. The late-night concert special will be shot Nov. 21 and 22 and will also feature Raitt's dad, John, and several special guests... Silvertone artist Chris Duarte, who had his beloved Stratocaster stolen while in New York earlier this year, has been posting on America Online a description of the guitar and the serial number he tattooed on it. He's hoping whoever stole it will bring it to his opening gig for Dick Dale at New York's Irving Plaza Nov. 5.

IN THE STUDIO: Bon Jovi will begin recording its new studio album this month in Bearsville, N.Y., with stops also planned at studios in Nashville and Los Angeles. Hugh MacDonald has replaced bassist Alec John Such, marking the first change in band personnel in the band's 12-year history. The record is being produced by Peter Collins, who co-produced the band's current smash, "Always," which is featured on the greatest hits set "Cross Road." Recording will be wrapped up by the spring, when Bon Jovi begins a European tour that includes a date opening for the Rolling Stones in Paris. For the rest of the Euro tour, the band will be joined by Van Halen.



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'THEY'RE PLAYING MY SONG'

Back in June 1976, disco was exploding on the nation's dance floors, and Vicki Sue

Robinson's "Turn The Beat Around," which was written by Peter Jackson and Gerald Jackson, was riding high at No. 10 on Billboard's Hot 100. For Gloria Estefan, the song, like every cut on her new "Hold Me, Thrill Me, Kiss Me" album, represents a milestone in a very musical life.

By Peter Cronin

TURN THE BEAT AROUND Published by Unichappell Music Inc. (BMI)

Putting together "Hold Me, Thrill Me, Kiss Me," her new album of cover songs, was a labor of love for Gloria Estefan. To find the right material, all the vocalist had to do was make selections from her own mental jukebox. "I can go through my life with songs, and this whole album is kind of like the soundtrack of my life," Estefan says. "When I first heard 'Turn The Beat Around,' I'd been in the [Miami Sound Machine] for about a year, I guess. They were called the Latin Boys back then, and we played lots of covers because we didn't have material of our own. I remember hearing 'Turn The Beat Around' and right away thinking it was something we could do. It's very much my style, and pretty close to the sound of the band. With the horns and the rhythm, it's like something we would do. We used to play 'I Will Survive,' 'Turn The Beat,' and a lot of those early disco songs. We didn't really record songs that sounded disco, but we certainly enjoyed playing it. Our music, especially our original stuff, was more like pop with a lot of very heavy Latin percussion. But elements of [disco]—the energy, the horn arrangements—always got into our dance music. I remember way back, we were going to participate in a 'Red Hot + Disco' or something like that, and the first song that came to my mind was 'Turn The Beat.' Even then I was thinking, if I get a chance to do a cover someday, that should be the one."



ESTEFAN

THE DISNEY CHANNEL'S MAGIC KINGDOM OF MUSIC PROGRAMMING

(Continued from page 14)

Each special airs about six times in its initial run, and is usually repeated several times over the next year.

Disney has had nighttime music programming on the air since 1989, when the channel began its long-running "Going Home" series. That docu-concert series mixes live performance footage with extended interview segments, and has won the cable industry's Ace award for best music special.

The exact amount of Disney's financial and creative input in each special varies project-to-project. While the channel does license pre-packaged music shows, it often has a creative hand in the programming it airs—especially in the "Going Home" series. Rider declined to detail exactly what Disney pays on average for broadcast rights to the specials, nor would he say how much a typical show costs.

For the most part, the artists who appear on the channel have not experienced a significant boost on the Billboard music charts immediately after their programs have aired. However, there are two notable exceptions.

Fleetwood Mac's "Greatest Hits" collection got a sudden sales boost in the two-week period following the airing of the "Fleetwood Mac: Going Home" special in August 1993, jumping 37-15 on Billboard's Top

Pop Catalog Albums chart. In April 1992, James Taylor's album "New Moon Shine" reversed its downward slide on The Billboard 200 and moved 171-131 in the week following the debut of the "James Taylor: Going Home" special.

Some of the shows are timed to coincide with the release dates of new albums. The added exposure has helped boost awareness, and probably sales, of new offerings by Yearwood, Petty, Celine Dion, and, most recently, Peter Gabriel.

"The Disney audience is certainly more conservative than MTV's," says Jeremy Hammond, Capitol's senior director of catalog marketing, who saw increased interest in McCartney's catalog following his "Get Back" special in 1992. "It's a broader demographic, and it is more family-oriented. I think that using Disney creates a unique opportunity because it fits in with the baby-boomer generation, many of whom may not want to watch MTV."

Though the Disney Channel clearly aims for as wide an audience as possible, Zwick admits that some specials draw a more specialized following.

"There isn't one specific special that stands out as the most successful," says Zwick. "We're content to go after a specific audience, if necessary. If we only get James Taylor fans to watch his special, then we

are still happy, because that part of our subscriber base will be satisfied."

At the same time, Rider says the channel clearly aims for mainstream appeal through the use of name talent.

"Some types of music fit better than others into the Disney format," says Rider, who adds that the channel isn't likely to program acts with controversial lyrics, such as some of the harder-edged rappers. However, mainstream rap acts like Kris Kross and Salt-N-Pepa have appeared on the channel.

At retail, the Disney Channel often cross-promotes its specials through contests and P-O-P materials. A recent Petty promotion linked with MusiLand and Sam Goody stores nationwide, while a similar campaign is now under way to support the "Peter Gabriel's Secret World" special at Tower Records & Video, Sears, and Electronics Boutique stores.

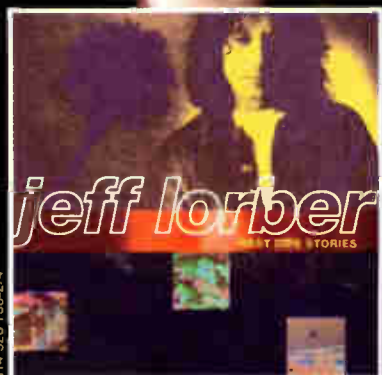
"I was impressed with the whole way that Disney marketed the Tom Petty special over an extended period of time," says Petty's manager, Tony Dimitriadis. "Disney kept promoting the special on the air, at retail, and in its programming guide, and I think that their commitment was ultimately reflected in his sales."



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VIRGIN'S WILLIAMS RETAINS PUNK SPIRIT AS A&R EXEC

(Continued from page 14)

ing regional college promotion and marketing for A&M Records. The label then distributed I.R.S. Records, which was top-heavy with cutting-edge acts. A valuable association led to Williams' first full-time industry job.

"To make a long story short, basically, I became friends with R.E.M. because they played at 688," he says. "They put their 7-inch out on Hibtone [the original 'Radio Free Europe'], which I used to play on my radio show, and I sent it to [I.R.S. president] Jay Boberg. After about a year of him not paying attention, he was in New Orleans on vacation, and went and saw them and flipped out over it, and he signed them.

"With a combination of the other work I was doing down there with bands like the Go-Go's and Wall Of Voodoo, people out in the L.A. office started thinking that this should be made more of a full-time [position], so they moved me out here in '83 to start up what they called the alternative marketing department for A&M Records."

In that department, Williams worked on the development of such acts as UB40, Simple Minds, Dream Syndicate, Suzanne Vega, and, of course, R.E.M. At the label, Williams developed a friendship with Jordan Harris, who then headed the A&R department.

"When he was offered the opportunity to start Virgin in America, he offered me the job to come over here and do A&R for him," Williams says.

Williams' early signings at Virgin were critically popular acts from the punk sector: Santa Cruz, Calif.-based Camper Van Beethoven (whose leader, David Lowery, went on to form Cracker after two Virgin albums) and former Hüsker Dü singer/guitarist Bob Mould.

Williams admits that he signed some acts that didn't work out, one of which ran slightly against the grain of his tastes.

"One of my biggest mistakes was signing this heavy metal band called Roxx Gang," he says. "I thought they were going to be sort of a New York Dolls kind of thing, and it was a disaster.

"At the time, when metal was happening, there was a feeling that Virgin ought to be getting in on that. We had a lot of dance and R&B things, and we wanted to try our hands at a rock band. I actually liked them; I thought that they had some really

good songs. I can't say I've ever signed anything... [just] because I thought it had commercial potential. I've also had to like it as well."

Williams' biggest coup to date was signing Chicago's Smashing Pumpkins. He launched the band with a controversial move: Its first album, "Gish," was released by the Virgin-owned indie Caroline.

He says, "I thought it would be a good way for the band to develop a base first, so that when the band came to Virgin, we weren't starting cold... It wasn't a totally original idea: Soundgarden had recently done the SST record while having signed with A&M as well.

"I know a lot of things have been said about it—it was done to give the band cred and all that stuff," he says. "That was far from the case. It was more so allowing them to develop on their own, without the kind of money being spent which major labels tend

to spend on developing bands. It's almost like the first record is a sacrificial record—you spend a half a million dollars, and maybe you'll sell 25,000 records, and then hopefully on your second one you'll break. That's what I wanted to avoid."

The tactic worked: "Gish" sold 350,000 units on Caroline, and the band toured for two years on \$100,000 in tour support from Virgin, developing its chops as a live act and building a formidable following along the way. The gambit helped pave the way for its triple-platinum Virgin debut in 1993, "Siamese Dream," and the Pumpkins' current success, "Pisces Iscariot."

Another Williams signing, Cracker, has been slower to develop, although the band's second album, "Kerosene Hat," released in 1993, has sold more than 600,000 units, according to SoundScan, and has gotten a lift

(Continued on page 34)

Rare Revivals Round Out Kern/Hammerstein Month

MELODIES IN THE AIR: As previously reported by Words & Music, October had unofficial status in New York as Jerome Kern/Oscar Hammerstein II month.

Unfortunately, only one of the presentations, the beautifully sung and mounted Broadway production of "Show Boat," endures beyond the month, and it is likely to be around for a long run. But brief (by design) concertized versions of two other Kern/Hammerstein shows playing a part in the celebration, 1932's "Music In The Air" and 1939's "Very Warm For May," were also noteworthy for their abundance of rich melody and expressive lyrics.

In the case of "Music In The Air," the

libretto is startling, even by today's standards, for its novel use of endearing and stalwart love songs such as "I've Told Every Little Star" and "The Song Is You" in a comic context. There are, in fact, no comic songs in the score, even though the show is Hammerstein's affectionate sendup of operetta, a form to which he earlier had made enormous contributions with such works as "The Desert Song" and "New Moon."

"Very Warm For May" was the last Broadway musical collaboration between Kern and Hammerstein, and Kern's last Broadway show. It did not fare well, but leave it to these masters to come up with a song that would land on anybody's top five list of great standards: "All The Things You Are." There are other joys, including Kern and Hammerstein's most urbane song, "All In Fun." How '30s New York can you get when the song's well-heeled protagonist, in unconvincingly dismissing an about-town love match, catalogs shared experiences with lines like these: "Some cocktails/Some orchids/A show or two/A line in a column/That links me with you"? If operetta is in for kidding in "Music In The Air," Hammerstein takes on "progressive" (i.e., avant-garde) playwrights in this work, another backstage musical.

"Music In The Air" was lovingly done, under (Oscar's son) James Hammerstein's direction, at the Lamb's Theatre for two performances last month. Dual pianists played the score, given lots of charming underscoring by Kern, with zest. "Very Warm For May" received six performances at the Weill Recital Hall at Carnegie Hall, with that archaeologist of musical theater treasures John McGlinn conducting a full orchestra.

Now for the bad news. While "Show Boat" is well represented on disc, including a recording on Quality Records of the Toronto version that spawned the current Broadway production, the economics of bringing "Music In The Air" and "Very Warm

For May" to disc even in their modest concertized versions is daunting, Words & Music is told. What a shame!

CANADA PUB BUY: Toronto-based Alliance Communications Corp. and A&F Music Ltd. of Vancouver have teamed to purchase Partisan Music Productions Inc. and its subsidiaries, including Toronto-based TMP-The Music Publisher. The deal involves Alliance's purchase of 75% of Partisan, while A&F has acquired 25%. Partisan's former owner, Frank

Davies, will continue to oversee the publishing operations.

"I have a long-term contract to run this division," says Davies. "After 25

years of handling some of the catalog, it felt like the right moment to sell. Long-term, there's plans for more staff and an American office."

Partisan was formed in 1979 by Davies. Its catalog includes such titles as "Oh What A Feeling," recorded by Crowbar; "Calling Occupants Of Interplanetary Craft" (Klaatu and the Carpenters); "Sinking Like A Sunset" (Tom Cochrane); and "Lifestyles Of The Not So Rich And Famous" (Tracy Byrd). TMP's catalog includes copyrights by such Canadian songwriters as Eddie Schwartz, Jane Siberry, Murray McLauchlan, and John Capek.

A&F Music is owned by booking agent Sam Feldman of S.L. Feldman & Associates and manager Bruce Allen, who handles Bryan Adams and American country singer Martina McBride. Alliance Communications Corp., one of Canada's leading film producers and distributors, has produced such TV shows as "Due South," "North Of 60," and "Reboot," and the feature films "The Black Robe," "Exotica," "Whale Music," and "Paris, France."

SPARROW PRESS has ordered a second printing of "My First Hymnal—75 Favorite Bible Songs And What They Mean," following its publication last August. The hardbound volume, with a retail price of \$12.95, has text by author Karyn Henley and illustrations by Dennis Davis; its creator and editor is Randall Dennis.

PRI NT ON P RI NT: The following are the best-selling folios from Music Sales:

1. Pink Floyd, The Division Bell
2. Stone Temple Pilots, Purple
3. The Piano: Music From The Film
4. Tori Amos, Under The Pink
5. Stone Temple Pilots, Core.

Assistance in preparing this column was provided by Larry LeBlanc in Toronto.



by Irv Lichtman

| amusement | | business | | BOXSCORE | |
|--------------------------------|--|-------------------|---|--------------------------|---------------------------------|
| | | | | TOP 10 CONCERT GROSSES | |
| ARTIST(S) | Venue | Date(s) | Gross Ticket Price(s) | Attendance Capacity | Promoter |
| ROLLING STONES SEAL | Oakland-Alameda County Stadium Oakland, Calif. | Oct 26, 28-29, 31 | \$8,431,700 Gross Record \$50/\$25 | 189,285 four sellouts | Concert Prods International USA |
| AEROSMITH COLLECTIVE SOUL | Glen Helen Blockbuster Pavilion Devore, Calif. | Oct 15 | \$896,868 \$30.75/\$23.75 | 27,670 sellout | PACE Concerts |
| ZZ TOP JACKYL | Reunion Arena Dallas | Oct 29 | \$617,005 \$29.50/\$24.50 | 24,221 sellout | Beaver Prods |
| FRANK SINATRA TOM DREESEN | Kiel Center St. Louis | Oct 21 | \$561,850 Gross Record \$75/\$50/\$25 | 12,487 sellout | Contemporary Prods |
| ERIC CLAPTON JIMMIE VAUGHAN | Kiel Center St. Louis | Oct 27 | \$440,964 \$37/\$29/\$22 | 15,646 sellout | Contemporary Prods |
| ERIC CLAPTON JIMMIE VAUGHAN | Kemper Arena, American Royal Center Kansas City, Mo. | Oct 28 | \$406,955 \$37.50 | 13,043 sellout | Contemporary Prods |
| ERIC CLAPTON JIMMIE VAUGHAN | The Pyramid Memphis | Oct 26 | \$375,285 \$35/\$25/\$20 | 13,748 14,871 | Mid-South Concerts |
| GEORGE STRAIT LARI WHITE | Arena, Myriad Convention Center Oklahoma City | Oct 28 | \$323,505 \$22.50 | 15,003 sellout | Varnell Enterprises |
| BONNIE RAITT BRUCE HORNISBY | Hardee's Walnut Creek Amphitheatre Raleigh, N. C. | Oct. 23 | \$298,357 \$34.75/\$24.75/ \$15.75 | 17,081 20,000 | PACE Concerts Cellar Door |
| GEORGE STRAIT LARI WHITE | Mid-South Coliseum Memphis | Oct. 29 | \$221,008 \$20.75 | 11,151 sellout | Varnell Enterprises |

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MAVERICK LABEL BUILDS ON EARLY SUCCESSES

(Continued from page 1)

young female vocalist made her bow with her first dance-pop singles.

In 1994, both Ocasek and Bad Brains are working for that singer: Madonna's Maverick Records has brought in Ocasek as a staff producer and A&R executive, and has signed Bad Brains, which has reunited with its original lead singer, H.R.

These developments exemplify the recent activity in Maverick's commercially impressive two-year history. The label, formed as a joint venture with Time Warner in April 1992, has scored a double-platinum, multiformat hit with the debut album by Seattle rock act Candlebox; won critical raves and strong sales for singer/songwriter Me'Shell NdegéOcello; and launched a potent R&B act, U.N.V.

This week, the self-titled debut of another Maverick act, the South Carolina-bred vocal group N-Phase, enters Billboard's Heatseekers chart at No. 27 and the Top R&B Albums chart at No. 58.

And, as icing on the label's cake, Madonna's new Maverick/Sire/Warner Bros. album "Bedtime Stories" enters The Billboard 200 this week at No. 3.

Freddy DeMann, who serves as both Madonna's manager and her co-CEO at Maverick, says of the label's development strategy, "We certainly want to grow slowly, and we want to nurture the records we put out and the artists we sign. As you can see, we've been very patient and very choosy on our artist signings—very, very select... You grow exponentially. I would like to stay small as long as we can."

Label A&R executive Guy Oseary says, "We've been really cautious about what we've been signing... In the next year, we might not sign anything, and we might sign five [acts]."

Defining DeMann's style of handling talent as "boutique management," Oseary says, "We've taken that on at Maverick—we're taking on a limited

bunch of artists, and not signing a bunch of shit."

The inking of Bad Brains brings to Maverick one of the seminal hardcore acts of the last decade; the group is acknowledged as one of the first, if not *the* first, to fuse punk energy and Jamaican riddims.

DeMann says that the signing came about via a chance meeting in a shopping center between H.R. and Oseary. The vocalist was in the process of making a rapprochement with his band, with which he had not recorded since the late '80s.

"Guy's been a Bad Brains devotee, and he brought H.R. into the office, and he and I hit it off very well," DeMann says. "We put a deal together. He was ready now to get back [with the band], and he was ready to record again. He's got some brilliant songs, and everything was ready to kind of fall into place. It was a very propitious moment. There was another company very, very interested in them, and chasing them big-time, and they chose to come here."

Coincidentally, DeMann brought in Bad Brains' former producer Ocasek at about the same time.

"It was, again, wonderful timing," DeMann says. "I've known and been very friendly with Ric Ocasek over the years, dating back to my days at Elektra/Asylum and his days with the Cars. We've maintained a friendship, and I've kind of chased him, and wanted him to come aboard at Maverick. I thought he could be amazingly helpful, and I think we could be amazingly helpful to him."

Ocasek's first production project for Maverick will bring him back together with the reunited Bad Brains.

The relationship between Maverick and Ocasek, who has recorded as a solo artist for Geffen and Warner Bros. in recent years, could develop beyond Ocasek's production/A&R post, DeMann suggests.

"He's free currently as an artist," De-

Mann says. "We've talked about [signing him]. We just haven't resolved it."

Another rock-oriented new signing, inked by Oseary, is the Sacramento, Calif.-based band the Deftones. The act's label debut will be produced by Terry Date, whose credits range from metal act Pantera to jazz/funk punks Fishbone.

"They're absolutely extraordinary," DeMann says of the Deftones. "I would say it's kind of an angst-rock band."

DeMann expects that albums by Bad Brains and the Deftones will be released within the first six months of 1995.

DeMann notes that Maverick has also expanded its efforts in the hip-hop arena. "We made a deal with a company called Lifestyle Records for the services of Battlecat as a producer. He has a double-platinum record with Domino, and he just recorded Dana Dane, and we have a single just hitting the streets right now and an album in January... He's working currently on his own album. He will be producing other artists for us."

Additionally, Maverick has bolstered its A&R team with the mid-October addition of Mary Gormley, who previously scouted talent for Sony and Geffen.

DeMann expects the company to benefit in 1995 from fresh releases by the label's established artists, including Candlebox, NdegéOcello, and U.N.V.

Candlebox's debut, released in 1993, stands at No. 24 on The Billboard 200 this week.

The band continues to flourish at both album rock and modern rock radio. This week, the track "Cover Me" climbs to No. 17 on Billboard's Album Rock Tracks chart, while the previous track, "Far Behind," rises to No. 16. The latter song also holds at No. 27 on the Modern Rock Tracks chart.

Jim Murphy, PD at album rock WQFM Milwaukee, says of "Cover Me," "It's a good track, and people are definitely eager for more Candlebox... To date, there's been nothing but enthusiasm."

Strong airplay on WQFM and crosstown modern rock WLUM helped sell out two Candlebox shows in Milwaukee in late October; the second concert had to be moved from the Riverside Theater to the larger Mecca to accommodate demand.

As Candlebox establishes itself as an album rock staple, the act is developing further at modern rock. John Lassman, PD at KEGE Minneapolis, says he has "Cover Me" in stress rotation.

"Some bands cross, some don't, and this is one that does," Lassman says.

NdegéOcello hasn't yet reached the rarefied commercial altitude that Candlebox has, but on the basis of much critical acclaim, the vocalist's 1993 debut "Plantation Lullabies" has sold more than 161,000 units, according to SoundScan. The singer also maintained a high radio and chart profile midyear with "Wild Night," her hit duet with John Mellencamp.

Bob Bell, new-release buyer at the 350-store Warehouse Entertainment chain based in Torrance, Calif., says of NdegéOcello, "They haven't taken [her] to the next level yet, but they've established a career artist we'll be hearing about for several albums to come."

DeMann is confident that NdegéOcello is a star of the future, and predicts that her next album will achieve gold or even platinum sales.

Detroit R&B unit U.N.V. hit paydirt

immediately with its first single, "Something's Goin' On," and its like-titled album: the single rose to No. 3 on the Hot R&B Singles chart, while the album sold more than 227,000 copies, according to SoundScan. Oseary says the group's second album will be issued early next year.

Maverick's other young R&B act is developing more slowly, but steadily: N-Phase's debut single, "Spend The Night," which was written and produced

by R. Kelly, peaked at No. 23. The group's second single is a cover of the Manhattans' "Kiss And Say Goodbye."

Regarding the label's overall orientation, DeMann says, "We're not striving to be one thing. What we're striving for is to sign cutting-edge artists who have something to say musically, creatively. We're going to be in the alternative rock business, we're going to be in the urban business, and that's probably it."

'95 Brit Awards Go After Bigger Audience & Profits

■ BY THOM DUFFY

LONDON—Boosting international television syndication and exposure of the 1995 Brit Awards is a key goal of next year's annual music industry celebration of British talent, says Rob Dickins, head of the Brit Awards committee and chairman of Warner Music U.K.

That goal was emphasized as plans for the Feb. 20 awards show were outlined here by Dickins, executive producer Lisa Anderson, and producer Andy Ward of Initial Film & TV. Although this year's Brit Awards show was syndicated to more than 20 countries by PolyGram Television International, it was not broadcast in the U.S.

However, producers predict that the improved quality of the Brit Awards show over the past two years—which featured such highlights as a reunion of Rod Stewart and

the Faces in 1993 and an extravagant production number by the Pet Shop Boys in 1994—will increase the marketability of the program worldwide. The 1994 show, hosted by Elton John and RuPaul, also featured performances by Bon Jovi, Dina Carroll, Meat Loaf, PJ Harvey, Bjork, the Stereo MCs, and Van Morrison.

"Once you get that consistency, that's when you get the sales rolling through," says Anderson, who serves as executive producer of the show for the British Phonographic Industry.

"America is important, but it's also important to get Japan, Australia, Germany, [and other territories worldwide]," said Dickins.

Nominations for the 1995 Brit Awards and its hosts will be announced Jan. 9. The show will be staged again at Alexandra Palace in London and broadcast in the U.K.

(Continued on page 100)

IMMATURE GROWS UP FOR SOPHOMORE ALBUM

(Continued from page 10)

cover stories in teen-oriented fanzines for its part in the movie "House Party 3," which came out in February. The group also performed on various television shows, such as "The Arsenio Hall Show," "Soul Train," and "Showtime At The Apollo."

From there, MCA embarked on a street campaign with flyers and postcards going out to clubs, retailers, and radio.

MCA also supported the album with a pricing and positioning campaign and with contests based on in-store airplay at mom-and-pop and major chain stores.

"It was a challenge because of the youthfulness of the group," says Singleton. "We met with a lot of resistance at first, which was just carry-over from the last album."

Singleton says that once R&B and top 40/rhythm stations put "Never Lie," which was serviced May 30, into test rotation, they usually ended up placing it into a regular rotation.

"It wasn't met with open arms initially, but once they played it, they got immediate phones and we saw immediate sales reaction," says Singleton.

Some of the breakout markets were Baltimore, Washington, D.C., Dallas, Detroit, Houston, and New Orleans.

Gerod Stevens, PD at WQUE (Q93) New Orleans, says he was a bit hesitant about the group until he saw its performance at the Impact Super Summit conference in April in Atlantic City, N.J.

"They were doing a great deal of shaking hands and kissing babies," says Stevens. "That was really good for them, and I was impressed with their performance. Vocally, they're very strong. We tested the song, and it ended up becoming one of our more popular songs."

The video also exploded at the Box and BET, peaking at both stations at No. 2 in September and October, respectively.

Now the label is working the second single, "Constantly," which was serviced the week of Oct. 31 to R&B and top 40/rhythm radio outlets.

Since the group is too young to play in clubs, Singleton says, it has found several alternatives. Immature has been performing at retail outlets, radio station-sponsored events, roller rinks, conventions such as Impact and the BRE Conference, and at Universal Studios in Florida and California.

All three members are enjoying their newfound success. "I used to sing around the house and my brothers and sisters used to hate my singing. All I said was, 'Watch, when I grow up and make money, you'll see.' But I never knew it would really happen," says Houston, who has a role on the NBC sitcom "Sister Sister."

All of the members want to write songs for their future albums and attend UCLA.

First, however, they must graduate the eighth grade.

UNIT SALES UP IN FIRST HALF OF YEAR

(Continued from page 6)

these territories represent an estimated 90% of the world's sales. In some instances, the figures represent the local group's net estimation of the total retail market. In others, they are member companies' shipments minus returns. IFPI is working towards a coordinated reporting standard for the future.

In countries where information was available on individual price categories, there appears to be a shift away from full-price album sales to midprice, with a 3% drop in full-price unit sales to 57% of total sales. At the same time, midprice albums were up

3% in unit sales, to make up 23% of the market.

Conversion to CD continues to be a worldwide phenomenon, with an 18% increase in the volume of CDs sold. In the U.S. alone, CD sales were 25% ahead of the first half of 1993.

The decline in cassette sales, which fell by 4.6% in unit terms, is a less steep decline than in previous years, due to a rise in Southeast Asian sales.

Singles sales have fallen slightly in the last six months, although CD singles sales are rising in almost all territories except Japan, where they registered a 16% fall.

TOP 10 WORLD MARKETS MIDYEAR UNIT SALES

| Country | Units Sold (million) (Includes singles) | % Change* Jan.-June '93-94 |
|-------------|--|-------------------------------|
| U.S. | 475.2 | +13.2 |
| Japan | 147.5 | -2.5 |
| Germany | 112.2 | +3.4 |
| U.K. | 93.6 | +6.2 |
| France | 61.9 | +2.4 |
| Canada | 29.4 | +9.0 |
| Netherlands | 23.2 | +2.2 |
| Mexico | 30.9 | +15.3 |
| Australia | 17.7 | -6.7 |
| Spain | 22.7 | +3.6 |

*IFPI comparison of album unit sales 1993-94. Countries are presented in the order of market value.

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 |
|-----------|-----------|---------------|--|---------------------------------|
| | | | COMPILED FOR WEEK ENDING NOV. 12, 1994 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan | |
| | | | ★ ★ ★ No. 1 ★ ★ ★ | |
| 1 | — | 1 | DEAD CAN DANCE 4AD 45769/WARNER BROS. (10.98/15.98) | TOWARD THE WITHIN |
| 2 | — | 1 | ARTIFACTS BIG BEAT 92397/AG (9.98/15.98) | BETWEEN A ROCK AND A HARD PLACE |
| 3 | 1 | 59 | MARTINA MCBRIDE ● RCA 66288 (9.98/15.98) | THE WAY THAT I AM |
| 4 | 3 | 5 | VERUCA SALT MINTY FRESH/DGC 24732/GEFFEN (10.98/15.98) | AMERICAN THIGHS |
| 5 | — | 1 | BUDDY GUY SILVERTONE 41542/JIVE (10.98/15.98) | SLIPPIN' IN |
| 6 | 2 | 4 | PARIS PRIORITY 53882* (10.98/16.98) | GUERRILLA FUNK |
| 7 | 4 | 4 | LUCAS BIG BEAT 92467/AG (10.98/15.98) | LUCACENTRIC |
| 8 | 6 | 9 | USHER LAFACE 26008/ARISTA (9.98/15.98) | USHER |
| 9 | 7 | 8 | RAPPIN' 4-TAY CHRYSALIS 30889/EMI (10.98/15.98) | DON'T FIGHT THE FEELIN' |
| 10 | 9 | 54 | ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) | THEY'RE ALL GONNA LAUGH AT YOU |
| 11 | 15 | 8 | DES'REE 550 MUSIC 64324/EPIC (9.98 EQ/15.98) | I AIN'T MOVIN' |
| 12 | 14 | 8 | KEN MELLONS EPIC 53746 (9.98 EQ/15.98) | KEN MELLONS |
| 13 | 8 | 12 | DEADEYE DICK ICHIBAN 6501 (11.98/16.98) | A DIFFERENT STORY |
| 14 | 10 | 35 | RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98) | RACHELLE FERRELL |
| 15 | 5 | 13 | ILL AL SKRATCH MERCURY 522661* (10.98 EQ/15.98) | CREEP WIT' ME |
| 16 | 16 | 15 | LARI WHITE RCA 66395 (9.98/15.98) | WISHES |
| 17 | 12 | 16 | TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98) | BLOODY KISSES |
| 18 | 17 | 24 | CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98) | STORYTELLER |
| 19 | — | 1 | EXTRA PROLIFIC JIVE 41532* (9.98/15.98) | LIKE IT SHOULD BE |
| 20 | 13 | 4 | COMMON SENSE RELATIVITY 1208* (9.98/16.98) | RESURRECTION |

| | | | | |
|----|----|----|--|-------------------------|
| 21 | 18 | 6 | WHITEHEAD BROS. MOTOWN 0346 (9.98/13.98) | SERIOUS |
| 22 | — | 1 | LORDS OF ACID WHITE LABELS/AMERICAN 45574*/WARNER BROS. (10.98/16.98) | VOODOO-U |
| 23 | 19 | 10 | LUSCIOUS JACKSON GRAND ROYAL 28356/CAPITOL (10.98/15.98) | NATURAL INGREDIENTS |
| 24 | 11 | 2 | O.C. WILD PITCH 30928*/EMI (10.98/15.98) | WORD...LIFE |
| 25 | 20 | 6 | DADA IRS 27986 (9.98/15.98) | AMERICAN HIGHWAY FLOWER |
| 26 | 40 | 2 | ACOUSTIC ALCHEMY GRP 9783 (10.98/16.98) | AGAINST THE GRAIN |
| 27 | — | 1 | N-PHASE MAVERICK/SIRE 45607/WARNER BROS. (9.98/15.98) | N-PHASE |
| 28 | 30 | 18 | KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW (9.98/13.98) | KIRK FRANKLIN |
| 29 | 33 | 18 | SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98) | AFRICA TO AMERICA... |
| 30 | — | 1 | LIL 1/2 DEAD PRIORITY 53937* (9.98/15.98) | THE DEAD HAS ARISEN |
| 31 | 22 | 4 | TONY TERRY VIRGIN 39861 (10.98/15.98) | HEART OF A MAN |
| 32 | 26 | 5 | CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98) | DELIVERANCE |
| 33 | 25 | 8 | WET WET WET LONDON 522285/ISLAND (10.98/15.98) | PART ONE |
| 34 | 29 | 6 | GRANT LEE BUFFALO SLASH 45714/REPRISE (9.98/15.98) | MIGHTY JOE MOON |
| 35 | — | 1 | LONDON SUEDE COLUMBIA 66769 (10.98 EQ/15.98) | DOG MAN STAR |
| 36 | 24 | 3 | DIS-N-DAT EPIC STREET 57625*/EPIC (9.98 EQ/15.98) | BUMPIN' |
| 37 | — | 2 | G. LOVE & SPECIAL SAUCE OKEH 57B51/EPIC (9.98 EQ/15.98) | G. LOVE & SPECIAL SAUCE |
| 38 | 28 | 8 | FREEDY JOHNSTON ELEKTRA 61655 (10.98/15.98) | THIS PERFECT WORLD |
| 39 | 21 | 4 | THE MIGHTY MIGHTY BOSSTONES MERCURY 522B45 (10.98 EQ/15.98) | QUESTION THE ANSWERS |
| 40 | 35 | 2 | MARCUS ROBERTS COLUMBIA 66437 (10.98 EQ/15.98) | GERSHWIN FOR LOVERS |

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.

POPULAR UPRIISINGS

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

MANLY PLAN: RAL/Def Jam is gearing up for two heavily anticipated rap albums: "Tical," the debut from Wu-Tang Clan member Method Man, and "Dare Iz A Dark Side" from Redman, due Nov. 15 and Nov. 22, respectively.

The label's "The Month Of The Man" promotion began in September and runs through November. It includes an eight-song sampler, with four

In addition, a 30-second spot for both acts aired on the Box and BET Sept. 28-Oct. 12. Method Man spots began Oct. 26 and run through Wednesday (9), when Redman's spots begin airing through Nov. 23.

"It's been overwhelming so far," says Def Jam product manager Jayson Jackson. "I'm getting calls from indie retailers asking for it every day."

Major chains are anxiously awaiting the releases as well. John Artale, purchasing manager of the 135-store, Carnegie, Pa.-based National Record Mart chain, anticipates that "Tical" will be a big seller based on the number of inquiries from consumers (Billboard, Nov. 5).

CRUISING super-highway: Cruz Records' Greg Ginn has joined the many artists traveling down the information superhighway—or, as he refers to it, the "information stupid-highway."

Various Ginn sound bites, graphics, biographies, discographies, merchandise order forms, and tour schedules are already on the online service Cyberden. In addition, Ginn's management company, Bass-ic Management, plans to introduce Ginn's latest side project, **Confront James**, by putting its single, "Just Do It," on Cyberden before it is available commercially or serviced to radio.

The song will be on Cyberden later this month. Confront



Love Fest. Sub Pop alumna and Seattle mainstay Love Battery made its major-label debut Oct. 18 with the Atlas/A&M EP "Nehru Jacket." The pop-oriented EP, which is being serviced to college and modern rock radio, is an appetizer for the band's full-length "Straight Freak Ticket," due Feb. 28.

"Dick"; and "Don't Tell Me."

Music from Ginn's instrumental band, **Gone on SST**, is also available on Cyberden.

Nathan Shimizu, Ginn's manager, says Cyberden was chosen because "there aren't a lot of major labels involved in it. It's mostly indie bands and indie labels, such as World Domination and Cleopatra, and underground magazines."

While he wouldn't disclose figures, Shimizu says the label has been selling a good amount of product via Cyberden.

Cyberden is accessible through the internet via FTP and Telnet at cyberden.com, or by dialing directly at 415-472-5527. E-mail messages can be sent to Ginn at bmc@cyberden.com.

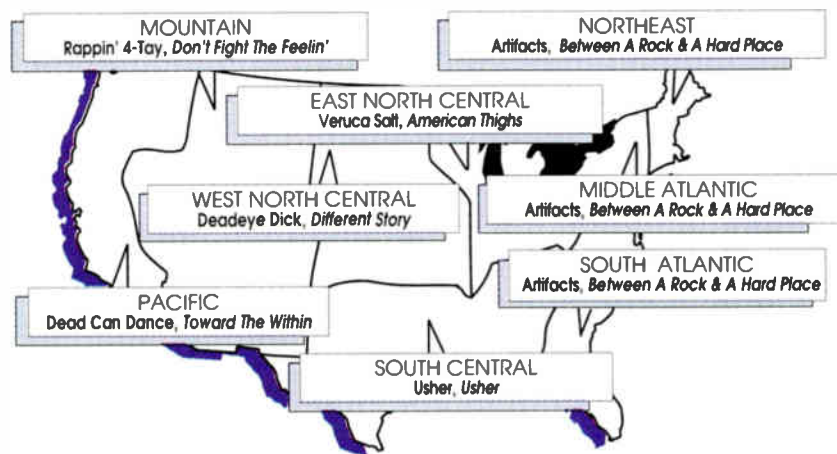
CHECK 'EM out: Interscope's **Compulsion** hits the road Monday (7) for a few solo

East Coast dates, including a stint on Fox Television's "The Jon Stewart Show," before heading out with Nothing/TVT/Atlantic's **Pop Will Eat Itself** and Capitol's **Dink** Nov. 17-Dec. 17... **Imago's Giant Sand** is on the road the entire month of November, including two nights at the Roxy in L.A. Nov. 18-19... Columbia's **Stabbing Westward** and Zoo's **Killing Joke** team up through Dec. 7... **Diamanda Galás** and **John Paul Jones**, who collaborated for the Mute Records release

"The Sporting Life," are hitting the road Thursday (10) through Dec. 12.

CHANGES: **Fun-Da-Mental's** debut, "Seize The Time," which originally was due Sept. 20 on Beggars Banquet/Atlantic (Billboard, Aug. 20), will now be released Feb. 14 on Mammoth/Beggars Banquet/Atlantic. The "Dog Tribe" 12-inch and CD-5 with remixes

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

| Rotating top-10 lists of best-selling titles by new & developing artists. | |
|---|--|
| EAST NORTH CENTRAL | SOUTH ATLANTIC |
| 1. Veruca Salt, <i>American Thigs</i> | 1. Artifacts, <i>Between A Rock & A Hard Place</i> |
| 2. Martina McBride, <i>The Way That I Am</i> | 2. Rachelle Ferrell, <i>Rachelle Ferrell</i> |
| 3. Buddy Guy, <i>Slippin' In</i> | 3. Usher, <i>Usher</i> |
| 4. Deadeye Dick, <i>Different Story</i> | 4. Kirk Franklin/Family, <i>Kirk Franklin/Family</i> |
| 5. Paris, <i>Guerrilla Funk</i> | 5. Ill Al Skratz, <i>Creep Wit' Me</i> |
| 6. Adam Sandler, <i>They're All Gonna Laugh...</i> | 6. Dis-N-Dat, <i>Bumpin'</i> |
| 7. Ken Mellons, <i>Ken Mellons</i> | 7. Dead Can Dance, <i>Toward The Within</i> |
| 8. The Dayton Family, <i>What's On Your Mind</i> | 8. Martina McBride, <i>The Way That I Am</i> |
| 9. Lucas, <i>Lucacentric</i> | 9. Lucas, <i>Lucacentric</i> |
| 10. Rachelle Ferrell, <i>Rachelle Ferrell</i> | 10. Veruca Salt, <i>American Thigs</i> |

James' debut is due on sister label SST Records in early 1995.

Users can now hear 15 different 10-to-15-second sound

bites, or download 10 2½-to-3-minute sound bites from songs off Ginn's "Let It Burn (Because I Don't Live There Any-more)"; "Getting Even";



Press Darling. Jack Logan continues to rack up major press for his Medium Cool/Twin Tone debut, "Bulk." Full-page features run in People and Penthouse in November, and in Detour in December. The Georgianative and his band will also perform on NPR's "All Things Considered" on Nov. 12 or 13. In response to the rave reviews, Restless is reservicing "Jack Logan 101" for in-store play and album alternative and college radio. The nine-song promo sampler is culled from his 42-track debut.

will be released Jan. 10.

Billboard TOP R&B ALBUMS

FOR WEEK ENDING NOV. 12, 1994

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



| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION |
|--------------------------------|-----------|-----------|--------------|--|---------------------------------|---------------|
| ★★★ No. 1 ★★★ | | | | | | |
| 1 | 1 | — | 2 | SOUNDTRACK DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98) 2 weeks at No. 1 | MURDER WAS THE CASE | 1 |
| 2 | 2 | — | 2 | SCARFACE RAP A-LOT 39946/NOO TRYBE (10.98/15.98) | THE DIARY | 2 |
| 3 | 3 | 3 | 4 | BARRY WHITE A&M 0115/PERSPECTIVE (9.98/13.98) | THE ICON IS LOVE | 3 |
| 4 | 5 | 4 | 9 | BOYZ II MEN ▲ MOTOWN 0323 (10.98/16.98) | II | 1 |
| 5 | 4 | 1 | 5 | SOUNDTRACK MERCURY 522915 (10.98 EQ/16.98) | JASON'S LYRIC | 1 |
| 6 | 6 | 2 | 7 | ANITA BAKER ▲ ELEKTRA 61555 (10.98/16.98) | RHYTHM OF LOVE | 1 |
| 7 | 9 | 8 | 6 | LUTHER VANDROSS LV 57775/EPIC (10.98 EQ/16.98) | SONGS | 2 |
| 8 | 7 | 5 | 19 | BONE THUGS N HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS | CREEPIN ON AH COME UP (EP) | 2 |
| 9 | 8 | 7 | 7 | THE NOTORIOUS B.I.G. BAD BOY 73000/ARISTA (9.98/15.98) | READY TO DIE | 3 |
| 10 | 11 | 10 | 5 | BRANDY ATLANTIC 82610/AG (9.98/15.98) | BRANDY | 10 |
| 11 | 12 | 9 | 8 | GERALD LEVERT ● EASTWEST 92416/AG (10.98/15.98) | GROOVE ON | 2 |
| 12 | 10 | 6 | 3 | THUG LIFE INTERSCOPE 92360/AG (9.98/15.98) | VOLUME 1 | 6 |
| 13 | 14 | 11 | 19 | BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98) | BLACKSTREET | 7 |
| 14 | 13 | — | 2 | DIGABLE PLANETS PENDULUM 30654*/EMI (10.98/15.98) | BLOWOUT COMB | 13 |
| 15 | 15 | 13 | 7 | GLADYS KNIGHT MCA 10946 (10.98/15.98) | JUST FOR YOU | 6 |
| 16 | 16 | 12 | 6 | CRAIG MACK BAD BOY 73001*/ARISTA (9.98/15.98) | PROJECT: FUNK DA WORLD | 6 |
| ★★★ Hot Shot Debut ★★★ | | | | | | |
| 17 | NEW | — | 1 | ARTIFACTS BIG BEAT 92397*/AG (9.98/15.98) HS | BETWEEN A ROCK AND A HARD PLACE | 17 |
| 18 | 18 | 14 | 23 | AALIYAH ▲ BLACKGROUND 41533*/JIVE (9.98/13.98) | AGE AIN'T NOTHING BUT A NUMBER | 3 |
| 19 | NEW | — | 1 | FU-SCHNICKENS JIVE 41519* (10.98/15.98) | NERVOUS BREAKDOWN | 19 |
| 20 | 20 | 17 | 18 | DA BRAT ● SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98) | FUNKDAFIED | 1 |
| 21 | 19 | 15 | 18 | BIG MIKE ● RAP-A-LOT 53967/PRIORITY (9.98/15.98) | SOMETHIN' SERIOUS | 4 |
| ★★★ Greatest Gainer ★★★ | | | | | | |
| 22 | 26 | 21 | 6 | BEBE & CECE WINANS CAPITOL 28216 (10.98/15.98) | RELATIONSHIPS | 19 |
| 23 | 24 | 18 | 10 | CHANGING FACES ● SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98) | CHANGING FACES | 1 |
| 24 | 22 | 19 | 5 | JADE GIANT 24558/WARNER BROS. (10.98/15.98) | MIND, BODY & SONG | 16 |
| 25 | 17 | — | 2 | MEN AT LARGE EASTWEST 92459/AG (10.98/15.98) | ONE SIZE FITS ALL | 17 |
| 26 | 23 | 22 | 18 | KEITH SWEAT ● ELEKTRA 61550 (10.98/16.98) | GET UP ON IT | 1 |
| 27 | 21 | 16 | 9 | U.G.K. JIVE 41524 (8.98/15.98) HS | SUPERTIGHT | 9 |
| 28 | 25 | 25 | 22 | 69 BOYZ RIP-IT 6901 (8.98/15.98) HS | NINETEEN NINETY QUAD | 13 |
| 29 | 35 | 23 | 4 | NAJEE EMI 30789 (10.98/15.98) | SHARE MY WORLD | 23 |
| 30 | 28 | 26 | 21 | WARREN G ▲ VIOLATOR/RAL 523335*/ISLAND (10.98/15.98) | REGULATE...G FUNK ERA | 1 |
| 31 | NEW | — | 1 | WILLIE D WRAP 8141*/WYBE (11.98/16.98) | PLAY WITCHA MAMA | 31 |
| 32 | 29 | 39 | 92 | RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98) HS | RACHELLE FERRELL | 25 |
| 33 | 32 | 31 | 9 | USHER LAFACE 26008/ARISTA (9.98/15.98) HS | USHER | 25 |
| 34 | 30 | 32 | 51 | R. KELLY ▲ JIVE 41527 (10.98/15.98) | 12 PLAY | 1 |
| 35 | 27 | 20 | 4 | PARIS PRIORITY 53882* (10.98/16.98) HS | GUERRILLA FUNK | 20 |
| 36 | 37 | 41 | 68 | TONI BRAXTON ▲ LAFACE 26007*/ARISTA (9.98/15.98) | TONI BRAXTON | 1 |
| 37 | 40 | 30 | 23 | HEAVY D & THE BOYZ ● UPTOWN 10998*/MCA (10.98/15.98) | NUTTIN' BUT LOVE | 1 |
| 38 | 39 | 36 | 21 | PATTI LABELLE MCA 10870 (10.98/15.98) | GEMS | 7 |
| 39 | NEW | — | 1 | LIL' 1/2 DEAD PRIORITY 53937* (9.98/15.98) HS | THE DEAD HAS ARISEN | 39 |
| 40 | 36 | 24 | 15 | MC EHT FEATURING CMW ● EPIC STREET 57696*/EPIC (10.98 EQ/15.98) | WE COME STRAPPED | 1 |
| 41 | 31 | 34 | 13 | IMMATURE MCA 11068 (9.98/15.98) HS | PLAYTYME IS OVER | 26 |
| 42 | 38 | 35 | 5 | KARYN WHITE WARNER BROS. 45400 (10.98/15.98) | MAKE HIM DO RIGHT | 22 |
| 43 | 43 | 27 | 4 | COMMON SENSE RELATIVITY 1208* (9.98/16.98) HS | RESURRECTION | 27 |
| 44 | 41 | 28 | 13 | ILL AL SKRATCH MERCURY 522661* (10.98 EQ/15.98) HS | CREEP WIT' ME | 22 |
| 45 | 44 | 42 | 10 | THE JERKY BOYS ● SELECT 92411*/AG (10.98/15.98) | THE JERKY BOYS 2 | 16 |
| 46 | NEW | — | 1 | EXTRA PROLIFIC JIVE 41532* (9.98/15.98) HS | LIKE IT SHOULD BE | 46 |
| 47 | 58 | 48 | 57 | AARON HALL ● SILAS 10810/MCA (9.98/15.98) | THE TRUTH | 7 |

| | | | | | | |
|---------------------------|----------|-----|-----|--|--|----|
| 48 | 34 | — | 2 | O.C. WILD PITCH 30928*/EMI (10.98/15.98) HS | WORD...LIFE | 34 |
| 49 | 45 | 46 | 27 | OUTKAST ● LAFACE 26010*/ARISTA (9.98/15.98) | SOUTHERNPLAYLISTICADILLACMUZIK | 3 |
| 50 | 42 | 60 | 3 | THE DAYTON FAMILY PO BROKE 5433 (9.98/15.98) | WHAT'S ON YOUR MIND | 42 |
| 51 | 33 | 29 | 6 | DR. DRE TRIPLE X 51170* (10.98/16.98) | CONCRETE ROOTS | 14 |
| 52 | 49 | 44 | 7 | JONATHAN BUTLER MERCURY 522682 (10.98 EQ/15.98) | HEAD TO HEAD | 32 |
| 53 | 47 | 38 | 16 | ABOVE THE LAW RUTHLESS 5524*/RELATIVITY (9.98/16.98) | UNCLE SAM'S CURSE | 15 |
| 54 | 50 | 45 | 10 | WHITEHEAD BROS. MOTOWN 0346 (9.98/13.98) HS | SERIOUS | 35 |
| 55 | 54 | 47 | 49 | SNOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98) | DOGGY STYLE | 1 |
| 56 | 59 | 50 | 63 | BABYFACE ▲ EPIC 53558* (10.98 EQ/16.98) | FOR THE COOL IN YOU | 2 |
| 57 | 46 | 43 | 12 | GRAVEDIGGAS GEE STREET 524016*/ISLAND (9.98 EQ/15.98) | 6 FEET DEEP | 6 |
| 58 | NEW | — | 1 | N-PHASE MAVERICK/SIRE 45607/WARNER BROS. (9.98/15.98) | N-PHASE | 58 |
| 59 | 61 | 62 | 76 | JANET JACKSON ▲ VIRGIN 87825 (10.98/16.98) | JANET | 1 |
| 60 | 52 | 51 | 4 | TONY TERRY VIRGIN 39861 (9.98/15.98) HS | HEART OF A MAN | 47 |
| ★★★ Pacesetter ★★★ | | | | | | |
| 61 | 77 | 72 | 24 | NORMAN BROWN MOJAZZ 0301/MOTOWN (9.98/13.98) | AFTER THE STORM | 21 |
| 62 | 56 | 54 | 15 | COOLIO ▲ TOMMY BOY 1083* (11.98/15.98) | IT TAKES A THIEF | 5 |
| 63 | 69 | 55 | 36 | ARETHA FRANKLIN ● ARISTA 18722 (10.98/16.98) | GREATEST HITS (1980-1994) | 23 |
| 64 | 48 | 33 | 5 | PMD PMD 66475*/RCA (9.98/15.98) | SHADE BUSINESS | 12 |
| 65 | 60 | 52 | 14 | RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98) HS | DON'T FIGHT THE FEELIN' | 52 |
| 66 | 51 | 37 | 10 | WEST COAST BAD BOYS NO LIMIT 7187/SMG (9.98/15.98) | ANOTHA LEVEL OF THE GAME | 29 |
| 67 | 72 | 68 | 102 | KENNY G ▲ ARISTA 18646 (10.98/15.98) | BREATHLESS | 2 |
| 68 | 80 | 100 | 12 | VARIOUS ARTISTS THE RIGHT STUFF 29139/CAPITOL (7.98/11.98) | SLOW JAMS THE TIMELESS COLLECTION VOLUME 1 | 52 |
| 69 | NEW | — | 1 | MARVIN SEASE JIVE 41549 (9.98/13.98) | DO YOU NEED A LICKER | 69 |
| 70 | 71 | 65 | 55 | SALT-N-PEPA ▲ NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98) | VERY NECESSARY | 6 |
| 71 | 57 | 49 | 11 | PRINCE ● WARNER BROS. 45700 (10.98/16.98) | COME | 2 |
| 72 | 78 | 81 | 61 | MARIAH CAREY ▲ COLUMBIA 53205* (10.98 EQ/16.98) | MUSIC BOX | 1 |
| 73 | 73 | 73 | 28 | SOUNDS OF BLACKNESS PERSPECTIVE 9006 (9.98/15.98) HS | AFRICA TO AMERICA: THE JOURNEY OF THE DRUM | 15 |
| 74 | 65 | 64 | 15 | JAMIE FOXX FOX 66436 (9.98/15.98) | PEEP THIS | 12 |
| 75 | 63 | 58 | 11 | TANYA BLOUNT ISLAND 521514 (9.98/13.98) | NATURAL THING | 58 |
| 76 | 67 | 56 | 22 | EIGHTBALL & MJG SUAVE 40002 (9.98/15.98) | ON THE OUTSIDE LOOKING IN | 11 |
| 77 | 64 | — | 2 | LO-KEY? PERSPECTIVE 9010 (9.98/15.98) | BACK 2 DA HOWSE | 64 |
| 78 | 68 | 66 | 22 | BESTIE BOYS CAPITOL 28599* (10.98/15.98) | ILL COMMUNICATION | 2 |
| 79 | 55 | 53 | 3 | DIS-N-DAT EPIC STREET 57625*/EPIC (9.98 EQ/15.98) HS | BUMPIN' | 53 |
| 80 | 84 | 61 | 19 | MELVIN RILEY MCA 11016 (9.98/15.98) HS | GHETTO LOVE | 23 |
| 81 | 66 | 57 | 5 | JOHNNY "GUITAR" WATSON WILMA 71007*/BELLMARK (9.98/15.98) | BOW WOW | 57 |
| 82 | 74 | 63 | 46 | PATRA EPIC 53763* (9.98 EQ/15.98) HS | QUEEN OF THE PACK | 15 |
| 83 | 70 | — | 2 | EDDIE F. AND THE UNTOUCHABLES MOTOWN 0313 (9.98/15.98) | LET'S GET IT ON | 70 |
| 84 | 85 | 77 | 101 | SOUNDTRACK ▲ ARISTA 18699* (10.98/15.98) | THE BODYGUARD | 1 |
| 85 | 53 | 40 | 7 | BLOODS & CRIPS DANGEROUS 6715/QUALITY (9.98/15.98) | BANGIN ON WAX 2...THE SAGA CONTINUES | 20 |
| 86 | 79 | 67 | 48 | ICE CUBE ▲ PRIORITY 53876* (10.98/15.98) | LETHAL INJECTION | 1 |
| 87 | 82 | 78 | 104 | SADE ▲ EPIC 53178 (10.98 EQ/16.98) | LOVE DELUXE | 2 |
| 88 | 76 | 92 | 5 | PHIL PERRY GRP 4026/MCA (9.98/15.98) | PURE PLEASURE | 76 |
| 89 | 81 | 59 | 32 | SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98) | ABOVE THE RIM | 1 |
| 90 | 88 | 89 | 16 | BARRY WHITE MERCURY 522459 (10.98/15.98) | ALL TIME GREATEST HITS | 82 |
| 91 | 92 | 74 | 38 | ZHANE ● ILLTOWN 6369/MOTOWN (9.98/15.98) | PRONOUNCED JAH-NAY | 8 |
| 92 | NEW | — | 1 | VARIOUS ARTISTS GRP 9794 (10.98/16.98) | STOLEN MOMENTS RED HOT + COOL | 92 |
| 93 | 83 | 70 | 10 | PUBLIC ENEMY ● DEF JAM/RAL 523362*/ISLAND (10.98/16.98) | MUSE SICK-N-HOUR MESS AGE | 4 |
| 94 | 62 | — | 2 | THE COUP WILD PITCH 29273*/EMI (10.98/15.98) HS | GENOCIDE & JUICE | 62 |
| 95 | 91 | 80 | 13 | GEORGE HOWARD GRP 9780 (9.98/15.98) HS | A HOME FAR AWAY | 28 |
| 96 | RE-ENTRY | — | 7 | VARIOUS ARTISTS THE RIGHT STUFF 29140/CAPITOL (7.98/11.98) | SLOW JAMS THE TIMELESS COLLECTION VOLUME 2 | 74 |
| 97 | 97 | 82 | 28 | NAS COLUMBIA 57684* (9.98 EQ/15.98) | ILLMATIC | 2 |
| 98 | 87 | 75 | 12 | C+C MUSIC FACTORY COLUMBIA 66160* (10.98 EQ/16.98) | ANYTHING GOES! | 39 |
| 99 | RE-ENTRY | — | 52 | TEVIN CAMPBELL ▲ QWEST 45388/WARNER BROS. (10.98/16.98) | I'M READY | 3 |
| 100 | 89 | 86 | 31 | INCOGNITO TALKIN LOUD 522036/VERVE (9.98/13.98) HS | POSITIVITY | 54 |

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

Journalists Should Not Be Blamed In Label Bootleg War

RECENTLY, A WRITER friend received an assignment from a national music magazine to review an upcoming rap album. However, the record company's publicity director wouldn't furnish the journalist with an advance tape because the label and artist were afraid it would be bootlegged. She suggested the scribe come into the office to hear the music. But before he could do that, someone who wasn't even in

the record business accommodated him with an unauthorized version of the tape.

While we understand piracy is a big problem in music, especially hip-hop, we don't think writers should be prime suspects. We suggest closer monitoring of recording and mastering studios, as well as the labels themselves. There is no evidence that any journalist has participated in this type of illegal activity.



by Havelock Nelson

And record companies should also know that to properly review an al-

bum, a writer has to live with it for some time. At some magazines, before a title even gets assigned to a writer, it goes to an editor and several other candidates. All this must be done, in some cases, before the title hits the streets. So in the end, withholding a title from journalists helps no one. The artist sometimes ends up getting less press—I, for one, will rarely, if ever, review an album in the office of a record com-

pany executive. And the artist's release may still manage to get bootlegged.

ET CETERA: Illegal's Jamal is following the lead of partner Mr. Malik and will begin work on a solo album early next year. He'll be recording under the name Mally G, while Malik keeps his name for his solo debut, which he's currently re-

(Continued on next page)



GRIDLOCK: "I Wanna Be Down" by Brandy (Atlantic) continues its reign at No. 1. Although it loses its bullet, it continues to grow at radio. It is anyone's guess who will be No. 1 next week. Both "Here Comes The Hotstepper" by Ini Kamoze (Columbia) and "Practice What You Preach" by Barry White (A&M) are well within reach of the No. 1 slot. They both make significant gains in both airplay and sales. White's single has the advantage of having the entire monitored panel (77 stations) playing it. Even Brandy's No. 1 single is missing seven adult-leaning stations.

EXTENDED WARRANTY: There are a few reasons why record companies commission remixes; one reason is to extend the life of a record. Sometimes a remix or new version will do the trick, but even then the increase in points is often small. However, this strategy paid off in a big way for "Flava In Ya Ear" by Craig Mack (Bad Boy). After slipping 8-9 last week, the single jumps back up to No. 4 this week with the largest increase in total points of any record on the chart. There is no doubt that the remix, which features cameos by the Notorious B.I.G., Rampage, L.L. Cool J, and Busta Rhymes, helped resuscitate this record. With a 128% increase in sales, "Flava" jumps into the No. 1 position on the Hot R&B Singles Sales chart.

NEW FLAVA: TLC is back on the scene with its new single, "Creep" (LaFace). It debuts on the Hot R&B Singles chart at No. 24, earning the Hot Shot Debut honor. The group has traded in its bubblegum image for a smoother, freewheeling, sexy, and fun attitude that should take it to a higher level. Based on hearing a few tracks, I think the act's sophomore album will tantalize and delight record buyers. In its first week, "Creep" is already No. 1 at WFXE Columbus, Ga., and is relieving top 10 action at WUSL Philadelphia, WQOK Raleigh, N.C., WJHM Orlando, Fla., KMJM St. Louis, and WBLN New York.

"I Can Go Deep" by Silk (Hollywood/Jive) is the first single to chart from the "Low Down Dirty Shame" soundtrack. In its second week, it earns the Greatest Gainer/Sales award. It is top 10 at WZAK Cleveland, WUSL, and KSJL San Antonio, Texas. "If You Love Me" by Brownstone (MJJ) makes an impressive leap (66-36), winning the Greatest Gainer/Airplay honors. "If You Love Me" is breaking fast in Chicago, Washington, D.C., Atlanta, and Chattanooga, Tenn.

LAISSEZ LES BON TEMPS ROULER! (Let The Good Times Roll): The 17th annual National Black Programmers Coalition Conference concludes Nov. 6 with the 12th annual Award Of Excellence Banquet at the Hyatt Regency in New Orleans. Under the direction of NBPC president Irene Johnson Ware and national VP Al Jai Wallace, this event has become one of the premier conferences to attend if you are in R&B radio.

ON THE RISE: Heston Hosten (yes, that's really his name) has been promoted to R&B format administrator/radio relations for the Broadcast Data Systems Music Group. In his new position, he will be the liaison between Billboard/Monitor and BDS, overseeing all BDS-related R&B data used in Billboard and the Airplay Monitors. He also will be responsible for maintaining and updating the R&B music library for BDS, and, along with myself, he will evaluate radio stations' requests to be monitored.

BUBBLING UNDER HOT R&B SINGLES

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (LABEL/DISTRIBUTING LABEL) |
|-----------|-----------|----------------|------------------------------|--|
| 1 | — | 1 | SPACE | PRINCE (WARNER BROS.) |
| 2 | 19 | 2 | BIOLOGICAL DIDN'T BOTHER | SHAQUILLE O'NEAL (JIVE) |
| 3 | — | 1 | THE SWEETEST DAYS | VANESSA WILLIAMS (WING/MERCURY) |
| 4 | — | 1 | CONSTANTLY | IMMATURE (MCA) |
| 5 | 4 | 3 | BLOWIN' UP | QUO (MJJ/EPIC) |
| 6 | — | 1 | ONE LOVE | NAS (COLUMBIA) |
| 7 | 5 | 3 | REAL | DONNA ALLEN (CRESCENT MOON/EPIC) |
| 8 | — | 1 | DREAM AWAY | BABYFACE & LISA STANSFIELD (FOX) |
| 9 | 3 | 7 | LUCAS WITH THE LID OFF | LUCAS (BIG BEAT/ATLANTIC) |
| 10 | — | 1 | RETURN OF THE HIP HOP FREAKS | NICE & SMOOTH (RAL/ISLAND) |
| 11 | 11 | 5 | RUNNING AWAY | NICOLE (AVENUE) |
| 12 | 8 | 5 | YOU FOR ME | EX-GIRLFRIEND (REPRISE) |
| 13 | 9 | 5 | MUCH LOVE | BOSSMAN AND THE BLAKJAK (SMOOTH SAILIN') |
| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (LABEL/DISTRIBUTING LABEL) |
| 14 | 16 | 2 | STAY THE NIGHT | GERALD ALSTON (STREET LIFE/SCOTTI BROS.) |
| 15 | — | 1 | HEAVEN & HELL | RAEKWON FEAT. GHOST FACE KILLER (LOUD) |
| 16 | — | 1 | THE HUMP IS ON | J. LITTLE (ATLANTIC) |
| 17 | 21 | 2 | ALL I NEED IS A CHANCE | TAKE 6 (REPRISE) |
| 18 | 10 | 4 | TELL ME | KLEO (SLV) |
| 19 | — | 1 | OVERJOYED | BOYS CHOIR OF HARLEM (EASTWEST) |
| 20 | — | 1 | VOCAB | FUGEES (TRANZLATOR CREW) (RUFFHOUSE) |
| 21 | — | 1 | SLYDE | CAMEO (WAY 2 FUNKY/RAGING BULL) |
| 22 | — | 1 | I MISS YOU | N II U (ARISTA) |
| 23 | — | 1 | HOLD ON | TANYA BLOUNT (ISLAND) |
| 24 | — | 1 | RICH GIRL | LOUCHIE LOU & MICHIE ONE (VP) |
| 25 | 13 | 2 | FRONT, BACK & SIDE TO SIDE | UNDERGROUND KINGZ (JIVE) |

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

R&B

THE RAP COLUMN

(Continued from preceding page)

... cording ... Actor Omar Epps, whose next role is the lead character in John Singleton's upcoming film "Higher Learning," is half of a rap act named Wolfpack with G-Sharp. The unsigned group is working on tracks with Easy Mo Bee and Ali Shaheed of A Tribe Called Quest ... Pudjee (formerly Pudjee Tha Phat Bastard on Giant Records) is running with Mecca Don Brothers Productions and Just 4 Fun management. He was signed by Colby Brown to Perspective Records' P-Street label. The artist will have tracks in record racks by early '95. Nick Wiz, S.I.D. Reynolds, and Trackmasterz are supervising cuts ... "Shadow of A G," the next Tuff Break/A&M single by Str8-G will feature swoon-master Barry White ... The eclectic Private Music label has signed "alternative" rap-blues artist Chris Thomas. His edgy, organ- and guitar-driven album, "21st Century Blues... From Da Hood," is set for an early-1995 release ... The 20th anniversary celebration of the Zulu Nation takes place Nov. 11-13 at the Puck Building and the 369th Armory in New York. Founded by Afrika Bambaataa, the organization will present several panel discussions and artist showcases in conjunction with the Rap Coalition. For further information, contact Double XXposure in Manhattan ... Despite taking on DJ duties for BET's "Teen Summit," DJ Cocoa Chanelle remains a member of Kings Of Swing, which is preparing its second album. Its first, on Bum Rush/Arista, spawned the hip-hop hit "Nod Your Head To This" in 1990 ... Tuff Break/A&M rapper Dred Scott recently remixed the current Beastie Boys single "Sure Shot" with KKBt Los Angeles DJ Mike Nardone ... W.C., who rhymed with Coolio in W.C. & the Madd Circle, has signed with Payday Records. Ice Cube, DJ Pooh, and DJ Premier from Gangstarr are producing the album, due next spring ... Premier is contributing music to the soundtrack of two upcoming films: Mario Van Peebles' "Panther" and Spike Lee's "Clockers."

THE RHYTHM & BLUES

(Continued from page 19)

Atlanta ... "I Do" is the first single for Patrice Rushen off "Anything But Ordinary," her debut album for Sin-Drome Records ... Veteran music exec Maurice Starr is recording his own gospel album. The project is titled "The Cherishing Album"; the first single, "The Cherishing Song," drops sometime during the first quarter of 1995 through Starr's own label, Maurice Starr Records.

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FOR WEEK ENDING NOVEMBER 12, 1994

Hot Rap Singles™

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE | ARTIST |
|-----------|-----------|-----------|--------------|--|--|
| 1 | 1 | 1 | 14 | *** NO. 1/GREATEST GAINER *** FLAVA IN YA EAR ● | ◆ CRAIG MACK (C) (D) (M) (T) BAD BOY 7-9001/ARISTA 9 weeks at No. 1 |
| 2 | 3 | 2 | 24 | TOOTSEE ROLL ▲ | ◆ 69 BOYZ (C) (M) (T) (X) RIP-IT 6911 |
| 3 | 4 | 4 | 4 | THE MOST BEAUTIFULLEST THING IN... | ◆ KEITH MURRAY (C) (M) (T) (X) JIVE 42249 |
| 4 | 2 | 3 | 13 | THUGGISH RUGGISH BONE | ◆ BONE THUGS N HARMONY (C) (T) RUTHLESS 5527/RELATIVITY |
| 5 | 6 | 6 | 5 | FA ALL Y'ALL | ◆ DA BRAT (C) (M) (T) (X) SO SO DEF/CHAOS 77594/COLUMBIA |
| 6 | NEW ► | 1 | 1 | BRING THE PAIN | ◆ METHOD MAN (C) (M) (T) DEF JAM/RAL 853 965/ISLAND |
| 7 | 5 | 5 | 12 | JUICY/UNBELIEVABLE | ◆ THE NOTORIOUS B.I.G. (C) (D) (M) (T) BAD BOY 7-9004/ARISTA |
| 8 | 8 | — | 2 | BLACK COFFEE | ◆ HEAVY D & THE BOYZ (C) (T) (X) UPTOWN 54931/MCA |
| 9 | 7 | 7 | 9 | I'LL TAKE HER | ◆ ILL AL SKRATCH FEAT. BRIAN MCKNIGHT (C) (T) (X) MERCURY 856 124 |
| 10 | 9 | 8 | 5 | BREAKDOWN | ◆ FU-SCHNICKENS (C) (T) (X) JIVE 42244 |
| 11 | 10 | 9 | 7 | 9TH WONDER (SLICKER THIS YEAR) | ◆ DIGABLE PLANETS (C) (T) (X) PENDULUM 58159/EMI |
| 12 | 11 | 12 | 9 | PLAYAZ CLUB | ◆ RAPPIN' 4-TAY (C) (T) (X) CHRYSALIS 58267/EMI |
| 13 | 12 | 10 | 19 | TAKE IT EASY | ◆ MAD LION (C) (M) (T) WEEDEE 20126/NERVOUS |
| 14 | 20 | 21 | 4 | GIT UP, GIT OUT | ◆ OUTKAST (C) (M) (T) (X) LAFACE 2-4085/ARISTA |
| 15 | 14 | 13 | 4 | STRAP ON THE SIDE | ◆ SPICE 1 (C) (T) JIVE 42232 |
| 16 | 19 | 17 | 4 | WITHOUT A DOUBT | ◆ BLACK SHEEP (C) (T) (X) MERCURY 856 170 |
| 17 | 17 | 20 | 3 | TIC TOC | ◆ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 58246/EMI |
| 18 | 13 | 14 | 17 | NONE OF YOUR BUSINESS | ◆ SALT-N-PEPA (C) (M) (T) (X) NEXT PLATEAU/LONDON 857776/ISLAND |
| 19 | 15 | 18 | 16 | ACTION | ◆ TERROR FABULOUS FEAT. NADINE SUTHERLAND (C) (D) (M) (T) EASTWEST 98260/AG |
| 20 | 16 | 15 | 16 | THIS D.J. ● | ◆ WARREN G (C) (M) (T) (X) VIOLATOR/RAL 853 236/ISLAND |
| 21 | 21 | 11 | 3 | WORD IS BOND | ◆ BRAND NUBIAN (M) (T) ELEKTRA 66191* |
| 22 | 18 | 16 | 16 | BOP GUN (ONE NATION) ◆ ICE CUBE FEAT. GEORGE CLINTON | ◆ ICE CUBE FEAT. GEORGE CLINTON (C) (M) (T) (X) PRIORITY 53155 |
| 23 | NEW ► | 1 | 1 | THINGS IN THA HOOD | ◆ DFC (C) (M) (T) ASSAULT/BIG BEAT 98231/ATLANTIC |
| 24 | NEW ► | 1 | 1 | ONE LOVE | ◆ NAS (M) (T) (X) COLUMBIA 77673* |
| 25 | 25 | 25 | 9 | PARTY | ◆ DIS-N-DAT (M) (T) EPIC/STREET 77400*/EPIC |
| 26 | 27 | 26 | 15 | BLACK SUPERMAN | ◆ ABOVE THE LAW (C) (T) RUTHLESS 5516/RELATIVITY |
| 27 | 28 | 34 | 7 | LUCAS WITH THE LID OFF | ◆ LUCAS (C) (T) (X) BIG BEAT 98219/ATLANTIC |
| 28 | 22 | 19 | 14 | AFRO PUFFS | ◆ THE LADY OF RAGE (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98233/AG |
| 29 | 31 | 32 | 4 | BLOWIN' UP (DON'T STOP THE MUSIC) | ◆ QUO (C) (M) (T) MJJ/EPIC/STREET 77571/EPIC |
| 30 | 23 | 22 | 11 | HIP HOP RIDE | ◆ DA YOUNGSTA'S (C) (T) (X) EASTWEST 98240 |
| 31 | NEW ► | 1 | 1 | BIOLOGICAL DIDN'T BOTHER | ◆ SHAQUILLE O'NEAL (C) JIVE 42267 |
| 32 | 26 | 28 | 8 | BUCK EM DOWN | ◆ BLACK MOON (C) (M) (T) (X) WRECK 20125/NERVOUS |
| 33 | 33 | 30 | 8 | I GOT A LOVE | ◆ PETE ROCK & C.L. SMOOTH (C) (M) (T) ELEKTRA 64513 |
| 34 | 36 | 37 | 5 | MUCH LOVE | BOSSMAN AND THE BLAKJAK (D) (M) SMOOTH SAILIN' 123* |
| 35 | 24 | 23 | 15 | ROMANTIC CALL | ◆ PATRA FEATURING YO-YO (C) (M) (T) EPIC 77624 |
| 36 | 44 | — | 2 | BACK UP OFF ME | ◆ DOCTOR DRE & ED LOVER (C) (T) RELATIVITY 1236 |
| 37 | 29 | 24 | 20 | NUTTIN' BUT LOVE | ◆ HEAVY D & THE BOYZ (C) (M) (T) UPTOWN 54865/MCA |
| 38 | NEW ► | 1 | 1 | HEAVEN & HELL | RAEKWON FEAT. GHOST FACE KILLER (C) (T) LOUD 64201/RCA |
| 39 | 30 | 27 | 22 | FUNKY Y-2-C | ◆ THE PUPPIES (C) (M) (T) (X) CHAOS 77461/COLUMBIA |
| 40 | 34 | 45 | 5 | GUERRILLA FUNK | ◆ PARIS (C) (T) PRIORITY 53169 |
| 41 | 42 | 47 | 5 | WE RUN THINGS (IT'S LIKE THAT) | ◆ DA BUSH BABIES (C) (D) (T) WARNER BROS. 18069 |
| 42 | 35 | 31 | 24 | FUNKDAFIED ▲ | ◆ DA BRAT (C) (M) (T) (X) SO SO DEF/CHAOS 77523/COLUMBIA |
| 43 | 37 | 29 | 28 | FANTASTIC VOYAGE ▲ | ◆ COOLIO (C) (M) (T) (X) TDMY BOY 7617 |
| 44 | NEW ► | 1 | 1 | RETURN OF THE HIP HOP FREAKS | ◆ NICE & SMOOTH (C) (M) (T) RAL 853 778/ISLAND |
| 45 | 32 | — | 2 | BASS N THE TRUCK | ◆ D.J. KOOL (M) (T) (X) CLR 5209* |
| 46 | 40 | 43 | 16 | NO GUNS, NO MURDER | ◆ RAYVON (C) (M) (T) (X) VP 7399 |
| 47 | 39 | 38 | 28 | BACK IN THE DAY ● | ◆ AHMAD (C) (M) (T) (X) GIANT/REPRISE 1B217/WARNER BROS. |
| 48 | NEW ► | 1 | 1 | I NEVER SEEN A MAN CRY | ◆ SCARFACE (C) RAP-A-LOT 38461/NOO TRYBE |
| 49 | 38 | 35 | 8 | I USED TO LOVE H.E.R. | ◆ COMMON SENSE (C) (T) RELATIVITY 1209 |
| 50 | NEW ► | 1 | 1 | VOCAB | ◆ FUGEES (TRANZLATOR CREW) (M) (T) (X) RUFFHOUSE 77633*/COLUMBIA |

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. 77 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL/DISTRIBUTING LABEL) |
|-----------|-----------|----------|----------------------------------|--|
| | | | ★ ★ NO. 1 ★ ★ | |
| 1 | 1 | 10 | I WANNA BE DOWN | BRANDY (ATLANTIC) 3 wks at No. 1 |
| 2 | 5 | 8 | PRACTICE WHAT YOU PREACH | BARRY WHITE (A&M/PERSPECTIVE) |
| 3 | 4 | 9 | HERE COMES THE HOTSTEPPER | INI KAMOZE (COLUMBIA) |
| 4 | 2 | 14 | I'LL MAKE LOVE TO YOU | BOYZ II MEN (MOTOWN) |
| 5 | 3 | 12 | BODY & SOUL | ANITA BAKER (ELEKTRA) |
| 6 | 6 | 8 | U WILL KNOW | B.M.U. (BLACK MEN UNITED) (MERCURY) |
| 7 | 8 | 9 | BEFORE I LET YOU GO | BLACKSTREET (INTERSCOPE) |
| 8 | 14 | 8 | ON BENDED KNEE | BOYZ II MEN (MOTOWN) |
| 9 | 12 | 5 | BE HAPPY | MARY J. BLIGE (UPTOWN/MCA) |
| 10 | 10 | 5 | IF YOU THINK YOU'RE LONELY NOW | K-CI HAILEY OF JODECI (MERCURY) |
| 11 | 7 | 20 | AT YOUR BEST (YOU ARE LOVE) | AALIYAH (BLACKGROUND/JIVE) |
| 12 | 18 | 3 | CREEP | TLC (LAFACE/ARISTA) |
| 13 | 9 | 16 | STROKE YOU UP | CHANGING FACES (SPOILED ROTTEN/BIG BEAT) |
| 14 | 13 | 39 | HOW MANY WAYS | TONI BRAXTON (LAFACE/ARISTA) |
| 15 | 11 | 10 | 5-4-3-2 (YO! TIME IS UP) | JADE (GIANT) |
| 16 | 21 | 10 | I'LL TAKE HER | ILL AL SKRATCH (MERCURY) |
| 17 | 17 | 14 | FLAVA IN YA EAR | CRAIG MACK (BAD BOY/ARISTA) |
| 18 | 20 | 6 | YOU WANT THIS | JANET JACKSON (VIRGIN) |
| 19 | 22 | 9 | GET UP ON IT | KEITH SWEAT (ELEKTRA) |
| 20 | 16 | 14 | BLACK COFFEE | HEAVY D & THE BOYZ (UPTOWN/MCA) |
| 21 | 28 | 7 | FA ALL Y'ALL | DA BRAT (SO SO DEF/CHAOS/COLUMBIA) |
| 22 | 24 | 12 | CAN U GET WIT IT | USHER (LAFACE/ARISTA) |
| 23 | 15 | 15 | YOUR LOVE IS A | WHITEHEAD BROS. (MOTOWN) |
| 24 | 29 | 7 | LET'S TALK ABOUT IT | MEN AT LARGE (EASTWEST) |
| 25 | 23 | 16 | I'D GIVE ANYTHING | GERALD LEVERT (EASTWEST) |
| 26 | 67 | 2 | SHAME | ZHANE (HOLLYWOOD) |
| 27 | 59 | 2 | IF YOU LOVE ME | BROWNSTONE (MJJ/EPIC) |
| 28 | 26 | 23 | WHEN CAN I SEE YOU | BAUBYFACE (EPIC) |
| 29 | 19 | 16 | NEVER LIE | IMMATURE (MCA) |
| 30 | 27 | 20 | WHERE IS MY LOVE? | EL DEBARGE (REPRISE) |
| 31 | 30 | 17 | DO YOU WANNA GET FUNKY | C+C MUSIC FACTORY (COLUMBIA) |
| 32 | 34 | 3 | I CAN GO DEEP | SILK (HOLLYWOOD/JIVE) |
| 33 | 25 | 11 | HUNGAH | KARYN WHITE (WARNER BROS.) |
| 34 | 40 | 2 | CAN'T HELP MYSELF | GERALD LEVERT (EASTWEST) |
| 35 | 46 | 6 | GOING IN CIRCLES | LUTHER VANDROSS (LV/EPIC) |
| 36 | 31 | 14 | THROUGH THE RAIN | TANYA BLOUNT (ISLAND) |
| 37 | 43 | 3 | FOOLIN' AROUND | CHANGING FACES (SPOILED ROTTEN/BIG BEAT) |
| 38 | 48 | 3 | OLD SCHOOL LOVIN' | CHANTE MOORE (SILAS/MCA) |
| 39 | 42 | 4 | TURN IT UP | RAJA-NEE (PERSPECTIVE) |
| 40 | 35 | 11 | JUICY | THE NOTORIOUS B.I.G. (BAD BOY/ARISTA) |
| 41 | 37 | 10 | WHEN YOU NEED ME | AARON HALL (SILAS/MCA) |
| 42 | 36 | 6 | TASTE YOUR LOVE | HORACE BROWN (UPTOWN/MCA) |
| 43 | 41 | 8 | WHEN A MAN CRIES | TONY PERRY (VIRGIN) |
| 44 | 57 | 4 | NEVER AGAIN | INTRO (ATLANTIC) |
| 45 | 33 | 9 | THUGGISH RUGGISH BONE | BONE THUGS N HARMONY (RUTHLESS) |
| 46 | 51 | 6 | CHOCOLATE | Y'N-VEE (PMP/RAL/ISLAND) |
| 47 | 66 | 2 | I APOLOGIZE | ANITA BAKER (ELEKTRA) |
| 48 | 53 | 4 | HIT BY LOVE | CE CE PENISTON (A&M/PERSPECTIVE) |
| 49 | 47 | 10 | I DON'T WANT TO KNOW | GLADYS KNIGHT (MCA) |
| 50 | 61 | 4 | WHY NOT TAKE ALL OF ME | CASSERINE FEATURING CATO (WB) |
| 51 | 54 | 11 | IF ANYTHING EVER HAPPENED TO YOU | BEBE & CECE WINANS (CAPITOL) |
| 52 | 55 | 5 | ALL THIS LOVE | PATTI LABELLE (MCA) |
| 53 | 74 | 2 | I NEVER SEEN A MAN CRY | SCARFACE (RAP-A-LOT/NOO TRYBE) |
| 54 | 50 | 15 | JOY | BLACKSTREET (INTERSCOPE) |
| 55 | 60 | 38 | IT SEEMS LIKE YOU'RE READY | R. KELLY (JIVE) |
| 56 | 44 | 15 | TURN DOWN THE LIGHTS | SHANICE (MOTOWN) |
| 57 | 38 | 10 | ENDLESS LOVE | L. VANDROSS & M. CAREY (COLUMBIA) |
| 58 | 63 | 9 | HONEY | ARETHA FRANKLIN (ARISTA) |
| 59 | 52 | 16 | TOOTSEE ROLL | 69 BOYZ (RIP-IT) |
| 60 | 56 | 17 | EVERYTHING IS GONNA BE ALRIGHT | SOUNDS OF BLACKNESS (PERSPECTIVE) |
| 61 | — | 1 | ALWAYS AND FOREVER | LUTHER VANDROSS (LV/EPIC) |
| 62 | 64 | 3 | WHERE DID WE GO WRONG | BLACKGIRL (KAPER/RCA) |
| 63 | 69 | 16 | TAKE IT EASY | MAD LION (WEEDED/NERVOUS) |
| 64 | 68 | 14 | ROMANTIC CALL | PATRA FEATURING YO-YO (EPIC) |
| 65 | 58 | 13 | LETITGO | PRINCE (WARNER BROS.) |
| 66 | — | 1 | THE MOST BEAUTIFULLEST . . . | KEITH MURRAY (JIVE) |
| 67 | 62 | 6 | MAKE IT RIGHT | LISA STANSFIELD (GIANT) |
| 68 | 72 | 20 | SPEND THE NIGHT | N-PHASE (MAVERICK/SIRE/REPRISE) |
| 69 | 71 | 7 | 9TH WONDER (SLICKER THIS YEAR) | DIGABLE PLANETS (PENDULUM/EMI) |
| 70 | 70 | 22 | SLOW WINE | TONY! TONI! TONE! (WING/MERCURY) |
| 71 | 65 | 13 | VIBE | ZHANE (MOTOWN) |
| 72 | 73 | 11 | I'VE HAD ENOUGH | CINDY MIZELLE (EASTWEST) |
| 73 | 75 | 2 | THIS LOVE IS FOREVER | HOWARD HEWETT (CALIBER) |
| 74 | — | 1 | WITH OPEN ARMS | RACHELLE FERRELL (MANHATTAN/CAPITOL) |
| 75 | — | 1 | FORGET I WAS A "G" | WHITEHEAD BROS. (MOTOWN) |

Records with the greatest gain. © 1994 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

| | | | | |
|----|----|----|-------------------------------|-------------------------------------|
| 1 | 2 | 2 | YOUR BODY'S CALLIN' | R. KELLY (JIVE) |
| 2 | — | 1 | THE RIGHT KINDA LOVER | PATTI LABELLE (MCA) |
| 3 | — | 1 | NUTTIN' BUT LOVE | HEAVY D & THE BOYZ (UPTOWN/MCA) |
| 4 | 1 | 2 | BACK & FORTH | AALIYAH (BLACKGROUND/JIVE) |
| 5 | 3 | 4 | SENDING MY LOVE | ZHANE (ILLTOWN/MOTOWN) |
| 6 | — | 1 | ALWAYS IN MY HEART | TEVIN CAMPBELL (QWEST/WARNER BROS.) |
| 7 | 4 | 8 | ANYTHING | SWV (RCA) |
| 8 | 6 | 5 | I'M NOT OVER YOU | CE CE PENISTON (A&M/PERSPECTIVE) |
| 9 | 7 | 6 | WILLING TO FORGIVE | ARETHA FRANKLIN (ARISTA) |
| 10 | 5 | 5 | I MISS YOU | AARON HALL (SILAS/MCA) |
| 11 | 8 | 4 | ANY TIME, ANY PLACE | JANET JACKSON (VIRGIN) |
| 12 | 10 | 9 | someone TO LOVE | MINT CONDITION (PERSPECTIVE) |
| 13 | 9 | 5 | WEEKEND LOVE | QUEEN LATIFAH (MOTOWN) |
| 14 | 17 | 14 | BELIEVE IN LOVE | TEDDY PENDERGRASS (ELEKTRA) |
| 15 | 20 | 15 | BUMP N' GRIND | R. KELLY (JIVE) |
| 16 | 12 | 4 | FUNKDAFIED | DA BRAT (SO SO DEF/CHAOS/COLUMBIA) |
| 17 | 13 | 12 | I'M READY | TEVIN CAMPBELL (QWEST/WARNER BROS.) |
| 18 | 16 | 37 | HEY MR. D.J. | ZHANE (FLAVOR UNIT/EPIC) |
| 19 | 11 | 3 | BOOTI CALL | BLACKSTREET (INTERSCOPE) |
| 20 | 21 | 9 | YOU MEAN THE WORLD TO ME | TONI BRAXTON (LAFACE/ARISTA) |
| 21 | — | 27 | CAN WE TALK | TEVIN CAMPBELL (QWEST/WARNER BROS.) |
| 22 | 22 | 14 | THE MOST BEAUTIFUL GIRL . . . | ↑ (NPG/BELLMARK) |
| 23 | 15 | 13 | I BELIEVE | SOUNDS OF BLACKNESS (PERSPECTIVE) |
| 24 | 24 | 7 | FANTASTIC VOYAGE | COOLIO (TOMMY BOY) |
| 25 | 19 | 16 | TREAT U RITE | ANGELA WINBUSH (ELEKTRA) |

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 Drg.) Sheet Music Dist. 5-4-3-2 (YO! TIME IS UP) (Second Generation Rooney Tunes, BMI/MCA, BMI/Creole Chee Chee, ASCAP/Sista Girl, ASCAP/Nikkian, ASCAP)
- 51 9 TH UNDER (SLICKER THIS YEAR) (Wide Grooves, BMI/Giro, BMI/EMI Blackwood, BMI)
- 60 ACTION (EMI Blackwood, BMI) HL
- 90 AFRO PUFFS (Suge, ASCAP)
- 43 ALL THIS LOVE (Jobete, ASCAP) WBM
- 9 AT YOUR BEST (YOU ARE LOVE) (Bovina, ASCAP/EMI April, ASCAP)
- 89 BACK SEAT (WIT NO SHEETS) (Bishstick, BMI/Pac Jam, BMI)
- 93 BACK UP OFF ME! (4 The Dough, ASCAP)
- 6 BEFORE I LET YOU GO (Donril, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tadej, ASCAP/Davey Poo, ASCAP/Chauncey Black, ASCAP) WBM
- 13 BE HAPPY (MCA, ASCAP/Mary J. Blige, ASCAP/Dooch, ASCAP/Justin Combs, ASCAP/Twelve And Under, ASCAP)
- 17 BLACK COFFEE (EMI April, ASCAP/Bee Mo Easy, ASCAP/E-Z-Duz-It, ASCAP)
- 84 BLACK SUPERMAN (Dollarz-N-Sense, BMI/Phront Street, BMI/Pimp Clinic, BMI/D.J. K-oss, BMI)
- 8 BODY & SOUL (EMI Virgin, BMI/Shipwreck, BMI/EMI Virgin, ASCAP/Future Furniture, ASCAP)
- 72 BOP GUN (ONE NATION) (Gangsta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WBM
- 52 BREAKDOWN (Zomba, BMI/CPMK, BMI/Saja, BMI/Troutman, BMI) WBM
- 94 BREATHLESS (Songcase, BMI) WBM
- 55 BRING THE PAIN (I)
- 44 CAN'T HELP MYSELF (Trycap, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI)
- 19 CAN U GET WIT IT (DeSwing, ASCAP/EMI April, ASCAP)
- 46 CHOCOLATE (Jobete, ASCAP) WBM
- 24 CREEP (D.A.R.P., ASCAP)
- 33 DO YOU WANNA GET FUNKY (Cole-Cliviles, ASCAP/Duranman, ASCAP/EMI Virgin, ASCAP) HL
- 39 ENDLESS LOVE (Pgg, ASCAP/Brockman, ASCAP/Intersong, ASCAP)
- 66 EVERYTHING IS GONNA BE ALRIGHT (Flyte Tyme, ASCAP/New Hidden Valley, ASCAP/Casa David, ASCAP) WBM
- 20 FA ALL Y'ALL (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP)
- 4 FLAVA IN YA EAR (For Ya Ear, ASCAP/Janice Combs, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
- 48 FOOLIN' AROUND (Zomba, BMI)
- 85 FORGET I WAS A G (Warner-Tamerlane, BMI)
- 12 GET UP ON IT (Keith Sweat, ASCAP/E.A. ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM
- 59 GIT UP, GIT OUT (Gnat Booty, ASCAP/Chrysalis, ASCAP/Goodie Mob, BMI/Organized Noize, BMI/Stiff Shirt, BMI)
- 86 GROOVE OF LOVE (Ensign, BMI/Lane Brane, BMI/Famous, ASCAP/Suga Wuga, BMI)
- 91 GUERRILLA FUNK (Scarface, ASCAP)
- 2 HERE COMES THE HOTSTEPPER (Saleam Remi, ASCAP/Pine, PRS/Longitude, BMI) WBM
- 88 HIP HOP RIDE (Marley Marl, ASCAP/EMI April, ASCAP/Top Jam, BMI/Supreme C, ASCAP)
- 47 HIT BY LOVE (EMI Virgin, ASCAP/Steven And Brendon, ASCAP/Casadia, ASCAP)
- 49 HONEY (Sony, BMI/Ecaf, BMI)
- 11 HOW MANY WAYS/I BELONG TO YOU (Three Boyz From Newark, ASCAP/Polygram, ASCAP/Lady Ashlee, BMI/Jay Bird Alley, BMI/Black Hand, ASCAP/Zomba, BMI/Raphic, BMI) WBM
- 34 HUNGAH (Warner-Tamerlane, ASCAP/Kings Kid, BMI/Flyte Tyme, ASCAP) WBM
- 29 I CAN GO DEEP (FROM A LOW DOWN DIRTY SHAME) (Today's Crucial, BMI/Me And My Boy, BMI/Warner-Tamerlane, BMI)
- 87 I CAN'T MAKE YOU LOVE ME (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP)
- 27 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
- 38 I DON'T WANT TO KNOW (Sony, BMI/Ecaf, BMI)
- 54 IF ANYTHING EVER HAPPENED TO YOU (PSO Ltd., ASCAP/Music By Candelight, ASCAP/Music Corp. Of America, BMI/MCA, BMI/Nelana, BMI) WBM
- 36 IF YOU LOVE ME (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Orisha, ASCAP/WB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP)
- 7 I'LL MAKE LOVE TO YOU (Sony Songs, BMI/Ecaf, BMI) HL
- 16 I'LL TAKE HER (Gabz, ASCAP/Brian-Paul, ASCAP/11 C, ASCAP/Deep Soul, ASCAP/III, ASCAP)
- 58 I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (N-The Water, ASCAP/EMI Blackwood, BMI)
- 92 I REMEMBER (T-Boy, ASCAP/Boo Daddy, ASCAP/Irving, BMI/AI Green, BMI/Warner-Tamerlane, BMI/Miac, BMI/EMI Blackwood, BMI) WBM
- 79 I'VE HAD ENOUGH (Ye! RAHC, BMI/Almo Irving, BMI) WBM
- 1 I WANNA BE DOWN (Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP) WBM
- 23 JUICY/UNBELIEVABLE (Tee Tee, ASCAP/Janice Combs, ASCAP)
- 78 KISS AND SAY GOODBYE (EMI Blackwood, BMI/Naitahnam, BMI)
- 57 LETITGO (Controversy, ASCAP/WB, ASCAP) WBM
- 25 LET'S TALK ABOUT IT (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
- 73 A LIL' SOMETHIN' (Gimme Some Hot Sauce, ASCAP/More Better Grooves, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Famous, ASCAP)
- 74 MAKE IT RIGHT (Rhett Rhyne, ASCAP/Quiet Of Mind, ASCAP/BMG, BMI/Girl Next Door, BMI)
- 26 THE MOST BEAUTIFULLEST THING IN THIS WORLD (Zomba, ASCAP/Illitic, ASCAP/Erick Sermon, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL
- 14 NEVER LIE (Hook, ASCAP/Zomba, ASCAP/Teaspoon, ASCAP) WBM
- 71 NONE OF YOUR BUSINESS (Sons Of K-oss, ASCAP/Out Of The Basement, ASCAP/Unart, BMI/Next Plateau, ASCAP) WBM
- 45 OLD SCHOOL LOVIN' (EMI Blackwood, BMI/Chante' 7, BMI/Lane Brane, BMI/Ensign, BMI/Suga Wuga, BMI/Tunes On The Verge Of Insanity, ASCAP/Famous, ASCAP/Too True, ASCAP)
- 96 ONE TOUCH (Heritage Hill, ASCAP/WB, ASCAP/Jo Skin, ASCAP/Zomba, ASCAP)
- 58 PARTY (Pottsburg, BMI/Harick, BMI/Longitude, BMI) WBM
- 66 PLAYAZ CLUB (Rag Top, BMI)
- 3 PRACTICE WHAT YOU PREACH (Seven, BMI/Super, BMI/Divided, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Ramal, BMI) WBM
- 63 ROMANTIC CALL (Howie Tee, BMI/Irving, BMI/Zomba,

Hot R&B Singles Sales

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



| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL/DISTRIBUTING LABEL) |
|-----------|-----------|----------|--------------------------------|---|
| | | | ★ ★ NO. 1 ★ ★ | |
| 1 | 5 | 14 | FLAVA IN YA EAR | CRAIG MACK (BAD BOY/ARISTA) 1 wk at No. 1 |
| 2 | 2 | 9 | HERE COMES THE HOTSTEPPER | INI KAMOZE (COLUMBIA) |
| 3 | 1 | 9 | I WANNA BE DOWN | BRANDY (ATLANTIC) |
| 4 | 3 | 8 | PRACTICE WHAT YOU PREACH | BARRY WHITE (A&M/PERSPECTIVE) |
| 5 | 9 | 6 | U WILL KNOW | B.M.U. (BLACK MEN UNITED) (MERCURY) |
| 6 | 8 | 24 | TOOTSEE ROLL | 69 BOYZ (RIP-IT) |
| 7 | 4 | 16 | NEVER LIE | IMMATURE (MCA) |
| 8 | 11 | 4 | THE MOST BEAUTIFULLEST . . . | KEITH MURRAY (JIVE) |
| 9 | 7 | 12 | THUGGISH RUGGISH BONE | BONE THUGS N HARMONY (RUTHLESS) |
| 10 | 12 | 6 | BEFORE I LET YOU GO | BLACKSTREET (INTERSCOPE) |
| 11 | 6 | 10 | AT YOUR BEST (YOU ARE LOVE) | AALIYAH (BLACKGROUND/JIVE) |
| 12 | 15 | 3 | YOU WANT THIS | JANET JACKSON (VIRGIN) |
| 13 | 10 | 13 | I'LL MAKE LOVE TO YOU | BOYZ II MEN (MOTOWN) |
| 14 | 17 | 5 | GET UP ON IT | KEITH SWEAT (ELEKTRA) |
| 15 | 13 | 15 | CAN U GET WIT IT | USHER (LAFACE/ARISTA) |
| 16 | 18 | 5 | FA ALL Y'ALL | DA BRAT (SO SO DEF/CHAOS/COLUMBIA) |
| 17 | — | 1 | BRING THE PAIN | METHOD MAN (DEF JAM/RAL/ISLAND) |
| 18 | 14 | 12 | JUICY/UNBELIEVABLE | THE NOTORIOUS B.I.G. (BAD BOY/ARISTA) |
| 19 | 20 | 2 | BLACK COFFEE | HEAVY D & THE BOYZ (UPTOWN/MCA) |
| 20 | 23 | 8 | HOW MANY WAYS | TONI BRAXTON (LAFACE/ARISTA) |
| 21 | — | 1 | BE HAPPY | MARY J. BLIGE (UPTOWN/MCA) |
| 22 | 19 | 9 | I'LL TAKE HER | ILL AL SKRATCH (MERCURY) |
| 23 | 16 | 16 | STROKE YOU UP | CHANGING FACES (SPOILED ROTTEN/BIG BEAT) |
| 24 | 22 | 11 | BODY & SOUL | ANITA BAKER (ELEKTRA) |
| 25 | 21 | 4 | BREAKDOWN | FU-SCHNICKENS (JIVE) |
| 26 | 25 | 7 | 9TH WONDER (SLICKER THIS YEAR) | DIGABLE PLANETS (PENDULUM/EMI) |
| 27 | 30 | 7 | 5-4-3-2 (YO! TIME IS UP) | JADE (GIANT) |
| 28 | 26 | 9 | PLAYAZ CLUB | RAPPIN' 4-TAY (CHRYSLIS/EMI) |
| 29 | 27 | 19 | TAKE IT EASY | MAD LION (WEEDED/NERVOUS) |
| 30 | 24 | 9 | ENDLESS LOVE | L. VANDROSS & M. CAREY (COLUMBIA) |
| 31 | 42 | 3 | GIT UP, GIT OUT | OUTKAST (LAFACE/ARISTA) |
| 32 | 28 | 16 | DO YOU WANNA GET FUNKY | C+C MUSIC FACTORY (COLUMBIA) |
| 33 | 29 | 14 | I'D GIVE ANYTHING | GERALD LEVERT (EASTWEST) |
| 34 | 34 | 10 | I DON'T WANT TO KNOW | GLADYS KNIGHT (MCA) |
| 35 | 35 | 4 | STRAP ON THE SIDE | SPICE 1 (TRIAD/JIVE) |
| 36 | 41 | 4 | WITHOUT A DOUBT | BLACK SHEEP (MERCURY) |
| 37 | 33 | 12 | YOUR LOVE IS A | WHITEHEAD BROS. (MOTOWN) |
| 38 | 32 | 11 | THROUGH THE RAIN | TANYA BLOUNT (ISLAND) |
| 39 | 39 | 3 | TIC TOC | LORDS OF THE UNDERGROUND (PENDULUM) |
| 40 | 31 | 13 | NONE OF YOUR BUSINESS | SALT-N-PEPA (NEXT PLATEAU/LONDON) |
| 41 | 44 | 7 | HONEY | ARETHA FRANKLIN (ARISTA) |
| 42 | 38 | 7 | HUNGAH | KARYN WHITE (WARNER BROS.) |
| 43 | 36 | 16 | ACTION | TERROR FABULOUS (EASTWEST) |
| 44 | 37 | 16 | THIS D.J. | WARREN G (VIOLATOR/RAL/ISLAND) |
| 45 | 54 | 5 | LET'S TALK ABOUT IT | MEN AT LARGE (EASTWEST) |
| 46 | 49 | 6 | WHEN YOU NEED ME | AARON HALL (SILAS/MCA) |
| 47 | 45 | 12 | LETITGO | PRINCE (WARNER BROS.) |
| 48 | 50 | 21 | BOOTI CALL | BLACKSTREET (INTERSCOPE) |
| 49 | 47 | 4 | WHEN A MAN CRIES | TONY PERRY (VIRGIN) |
| 50 | 46 | 3 | WORD IS BOND | BRAND NUBIAN (ELEKTRA) |
| 51 | 52 | 9 | CHOCOLATE | Y'N-VEE (PMP/RAL/ISLAND) |
| 52 | — | 1 | I CAN GO DEEP | SILK (HOLLYWOOD/JIVE) |
| 53 | 40 | 16 | BOP GUN (ONE NATION) | ICE CUBE (PRIORITY) |
| 54 | 43 | 12 | WHERE IS MY LOVE? | EL DEBARGE FEAT. BABYFACE (REPRISE) |
| 55 | — | 1 | THINGS IN THE HOOD | DFC (ASSAULT/BIG BEAT/ATLANTIC) |
| 56 | 48 | 27 | 100% PURE LOVE | CRYSTAL WATERS (MERCURY) |
| 57 | 56 | 3 | TASTE YOUR LOVE | HORACE BROWN (UPTOWN/MCA) |
| 58 | — | 1 | ONE LOVE | NAS (COLUMBIA) |
| | | | | |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-----------|-----------|-----------|---------------|--|--|
| 1 | 1 | 1 | 11 | *** No. 1 *** I WANNA BE DOWN K.CROUCH (K.CROUCH, K.JONES) | ◆ BRANDY (C) (T) (X) ATLANTIC 87225 |
| 2 | 2 | 2 | 9 | HERE COMES THE HOTSTEPPER ● S.REMI (I.KAMOZE, S.GIBBS, KENNER, DOMINO, A.KONLEY, K.NIX) | ◆ INI KAMOZE (C) (M) (T) COLUMBIA 77614 |
| 3 | 3 | 4 | 8 | PRACTICE WHAT YOU PREACH B.WHITE, G.LEVERT, T.NICHOLAS (B.WHITE, G.LEVERT, E.T.NICHOLAS) | ◆ BARRY WHITE (C) A&M 0778/PERSPECTIVE |
| 4 | 9 | 8 | 15 | FLAVA IN YA EAR ● EASY MO BEE (C.MACK, EASY MO BEE) | ◆ CRAIG MACK (C) (D) (M) (T) BAD BOY 7-9001/ARISTA |
| 5 | 5 | 7 | 7 | U WILL KNOW (FROM "JASON'S LYRIC") B.MCKNIGHT, D'ANGELO (D'ANGELO, L.ARCHER) | ◆ B.M.U. (BLACK MEN UNITED) (C) (D) (V) MERCURY 856 200 |
| 6 | 7 | 10 | 7 | BEFORE I LET YOU GO T.RILEY (T.RILEY, L.SYLVERS, M.RILEY, C.HANNIBAL, D.HOLLISTER) | ◆ BLACKSTREET (C) INTERSCOPE 98211 |
| 7 | 4 | 3 | 14 | I'LL MAKE LOVE TO YOU ▲ BABYFACE (BABYFACE) | ◆ BOYZ II MEN (C) (D) (V) MOTOWN 2257 |
| 8 | 8 | 6 | 12 | BODY & SOUL A.BAKER (E.SHIPLEY, R.NOWELS) | ◆ ANITA BAKER (C) ELEKTRA 64520 |
| 9 | 6 | 5 | 11 | AT YOUR BEST (YOU ARE LOVE) ● R.KELLY (E.ISLEY, M.ISLEY, O.ISLEY, R.ISLEY, C.JASPER) | ◆ AALIYAH (C) (T) (X) BLACKGROUND 42239/JIVE |
| 10 | 13 | 23 | 4 | YOU WANT THIS/70'S LOVE GROOVE J.JAM, T.LEWIS, J.JACKSON (J.JACKSON, J.HARRIS, T.LEWIS) | ◆ JANET JACKSON (C) (M) (T) (X) VIRGIN 38455 |
| 11 | 12 | 11 | 9 | HOW MANY WAYS/I BELONG TO YOU V.HERBERT (V.HERBERT, T.BRAXTON, N.GORING, K.MILLER, P.FIELD) | ◆ TONI BRAXTON (C) LAFACE 2-4081/ARISTA |
| 12 | 15 | 15 | 6 | GET UP ON IT K.SWEAT, F.SCOTT (K.SWEAT, F.SCOTT) | ◆ KEITH SWEAT (FEATURING KUT KLOSE) (C) (M) (T) ELEKTRA 64506 |
| 13 | 26 | — | 2 | BE HAPPY SEAN COMBS, POKE (M.BLIGE, A.DELVALLE, S.COMBS, J.C.OLIVIER) | MARY J. BLIGE (C) (T) UPTOWN 54927/MCA |
| 14 | 10 | 12 | 18 | NEVER LIE ● C.STOKES, C.CUENI (C.STOKES, C.CUENI) | ◆ IMMATURE (C) MCA 54850 |
| 15 | 14 | 13 | 9 | 5-4-3-2 (YO! TIME IS UP) M.C.ROONEY, M.MORALES (JADE, M.C.ROONEY, M.MORALES) | ◆ JADE (C) (D) (T) (X) GIANT 18066 |
| 16 | 20 | 21 | 10 | I'LL TAKE HER L.G.LORIDER (AL.ILL, L.G.TONY P.) | ◆ ILL AL SKRATCH FEATURING BRIAN MCKNIGHT (C) (T) (X) MERCURY 856 124 |
| 17 | 19 | 29 | 3 | BLACK COFFEE EASY MO BEE, P.ROCK (EASY MO BEE, P.ROCK, HEAVY D) | ◆ HEAVY D & THE BOYZ (C) (T) (X) UPTOWN 54931/MCA |
| 18 | 11 | 9 | 17 | STROKE YOU UP ● R.KELLY (R.KELLY) | ◆ CHANGING FACES (C) (T) (X) SPOILED ROTTEN/BIG BEAT 98279/ATLANTIC |
| 19 | 16 | 14 | 15 | CAN U GET WIT IT D.SWING (SWING) | ◆ USHER (C) (D) (M) (T) LAFACE 2-4075/ARISTA |
| 20 | 22 | 25 | 6 | FA ALL Y'ALL J.DUPRI (J.DUPRI, DA BRAT) | ◆ DA BRAT (C) (M) (T) (X) SO SO DEF/CHAOS 77594/COLUMBIA |
| 21 | 21 | 22 | 23 | TOOTSEE ROLL ▲ 95 SOUTH (DA' S.W.A.T. TEAM) | ◆ 69 BOYZ (C) (M) (T) (X) RIP-IT 6911 |
| 22 | 17 | 17 | 12 | THUGGISH RUGGISH BONE DJ UNEEK (DJ UNEEK, BONE) | ◆ BONE THUGS N HARMONY (C) (T) RUTHLESS 5527/RELATIVITY |
| 23 | 18 | 16 | 13 | JUICY/UNBELIEVABLE SEAN COMBS, POKE (THE NOTORIOUS B.I.G.) | ◆ THE NOTORIOUS B.I.G. (C) (D) (M) (T) BAD BOY 7-9004/ARISTA |
| | | | | *** HOT SHOT DEBUT *** | |
| 24 | NEW ▶ | 1 | 1 | CREEP D.AUSTIN (D.AUSTIN) | ◆ TLC (C) LAFACE 2-4082/ARISTA |
| 25 | 29 | 30 | 7 | LET'S TALK ABOUT IT G.LEVERT, E.NICHOLAS (G.LEVERT, E.NICHOLAS) | ◆ MEN AT LARGE (C) (D) EASTWEST 98221 |
| 26 | 28 | 31 | 4 | THE MOST BEAUTIFUL THING IN THIS WORLD E.SERMON (K.MURRAY, E.SERMON, C.JASPER, E.ISLEY, M.ISLEY, R.B.ISLEY, O.ISLEY, R.ISLEY) | ◆ KEITH MURRAY (C) (M) (T) (X) JIVE 42249 |
| 27 | 23 | 20 | 15 | I'D GIVE ANYTHING D.FOSTER (C.FARREN, J.STEELE, V.MILAMED) | ◆ GERALD LEVERT (C) (D) EASTWEST 98244 |
| 28 | 24 | 18 | 15 | YOUR LOVE IS A... K.WHITEHEAD (K.WHITEHEAD, E.JOHNSON, DR.DRE, SNOOP) | ◆ WHITEHEAD BROS. (C) MOTOWN 2253 |
| | | | | *** GREATEST GAINER/SALES *** | |
| 29 | 47 | — | 2 | I CAN GO DEEP (FROM "A LOW DOWN DIRTY SHAME") M.CHAPMAN, T.THOMAS (M.CHAPMAN, T.THOMAS, T.EVANS, K.YON) | ◆ SILK (C) (T) (X) HOLLYWOOD 42264/JIVE |
| 30 | 33 | 38 | 10 | WHEN YOU NEED ME V.BENFORD (A.HALL, V.BENFORD, R.SPEARMAN) | ◆ AARON HALL (C) SILAS 54902/MCA |
| 31 | 27 | 26 | 13 | WHERE IS MY LOVE? BABYFACE (EL DEBARGE, BABYFACE) | ◆ EL DEBARGE FEATURING BABYFACE (C) (D) (V) REPRIS 18140 |
| 32 | 34 | 35 | 6 | WHEN A MAN CRIES J.BARNES, K.BARNES (J.BARNES, K.BARNES) | ◆ TONY TERRY (C) (T) VIRGIN 38450 |
| 33 | 31 | 28 | 17 | DO YOU WANNA GET FUNKY R.CLVILLES, D.COLE (R.CLVILLES, D.COLE, D.RAMOS) | ◆ C+C MUSIC FACTORY (C) (M) (T) (X) COLUMBIA 77582 |
| 34 | 25 | 24 | 11 | HUNGAH J.JAM, T.LEWIS (K.WHITE, J.HARRIS, T.LEWIS) | ◆ KARYN WHITE (C) (D) (T) (V) (X) WARNER BROS. 18121 |
| 35 | 32 | 27 | 23 | WHEN CAN I SEE YOU ● BABYFACE, L.A.REID, D.SIMMONS (BABYFACE) | ◆ BABYFACE (C) (D) (M) (T) (V) (X) EPIC 77550 |
| | | | | *** GREATEST GAINER/AIRPLAY *** | |
| 36 | 66 | — | 2 | IF YOU LOVE ME D.HALL (G.CHAMBERS, N.GILBERT, D.HALL) | ◆ BROWNSTONE (C) MJ 77732/EPIC |
| 37 | 35 | 34 | 16 | THROUGH THE RAIN K.JACKSON, E.WHITE, P.LAURENCE (K.JACKSON, E.WHITE, B.WILLIAMS) | ◆ TANYA BLOUNT (C) ISLAND 853 314 |
| 38 | 36 | 36 | 12 | I DON'T WANT TO KNOW BABYFACE (BABYFACE) | ◆ GLADYS KNIGHT (C) MCA 54919 |
| 39 | 30 | 19 | 10 | ENDLESS LOVE ● W.AFANASIEFF (L.RICHIE) | LUTHER VANDROSS & MARIAH CAREY (C) (D) (M) (V) (X) COLUMBIA 77629 |
| 40 | 51 | 54 | 5 | WHY NOT TAKE ALL OF ME CATO (CATO) | ◆ CASSERINE FEATURING CATO (C) (T) (X) WARNER BROS. 18101 |
| 41 | 50 | 58 | 5 | TURN IT UP J.JAM, T.LEWIS (J.HARRIS, T.LEWIS, RAJA-NEE, R.ISLEY, M.ISLEY, O.ISLEY, E.ISLEY) | ◆ RAJA-NEE (C) (T) PERSPECTIVE 7472 |
| 42 | 38 | 50 | 7 | TASTE YOUR LOVE D.HALL (H.BROWN, BUTT NAKED TIM DAWG, D.HALL) | ◆ HORACE BROWN (C) (M) (T) UPTOWN 54672/MCA |
| 43 | 45 | 48 | 6 | ALL THIS LOVE T.RILEY (EL DEBARGE) | ◆ PATTI LABELLE (C) (T) MCA 54925 |
| 44 | NEW ▶ | 1 | 1 | CAN'T HELP MYSELF G.LEVERT, E.NICHOLAS (G.LEVERT, E.NICHOLAS) | ◆ GERALD LEVERT (C) EASTWEST 98208 |
| 45 | 55 | 77 | 3 | OLD SCHOOL LOVIN' L.STEWART, K.HARRELL (C.MOORE, P.L.STEWART, T.HARRELL, G.STEWART, M.STEWART) | ◆ CHANTE MOORE (C) SILAS 54929/MCA |
| 46 | 46 | 44 | 8 | CHOCOLATE D.RASHEED (N.WALKER, M.GAMMAGE, R.JAMES) | ◆ Y?N-VEE (C) (M) (T) PMP/RAL 853 502/ISLAND |
| 47 | 49 | 60 | 6 | HIT BY LOVE SOULSHOCK, KARLIN (S.NIKOLAS, B.SIBLEY, SOULSHOCK, KARLIN, CUTFATHER) | ◆ CE CE PENITON (C) (T) (X) A&M 0768/PERSPECTIVE |
| 48 | NEW ▶ | 1 | 1 | FOOLIN' AROUND R.KELLY (R.KELLY) | ◆ CHANGING FACES (C) SPOILED ROTTEN/BIG BEAT 98207/ATLANTIC |
| 49 | 40 | 32 | 10 | HONEY L.A.REID, BABYFACE, D.SIMMONS (BABYFACE) | ◆ ARETHA FRANKLIN (C) (D) ARISTA 1-2743 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-----------|-----------|-----------|---------------|--|---|
| 50 | 44 | 55 | 6 | WHERE DID WE GO WRONG D.SIMMONS (D.ALLEN) | ◆ BLACKGIRL (C) (X) KAPER 62964/RCA |
| 51 | 37 | 37 | 7 | 9TH WONDER (SLICKER THIS YEAR) DIGABLE PLANETS (DIGABLE PLANETS) | ◆ DIGABLE PLANETS (C) (T) (X) PENDULUM 58159/EMI |
| 52 | 41 | 41 | 4 | BREAKDOWN R.KIRKPATRICK (R.ROACHFORD, L.MATURINE, R.KIRKPATRICK, L.TROUTMAN, ROGER TROUTMAN) | ◆ FU-SCHNICKENS (C) (T) (X) JIVE 42244 |
| 53 | 43 | 45 | 19 | TAKE IT EASY KRS-ONE (MAD LION) | ◆ MAD LION (C) (M) (T) WEEDEE 20126/NERVOUS |
| 54 | 52 | 52 | 11 | IF ANYTHING EVER HAPPENED TO YOU A.MARDIN (J.FRIEDMAN, A.RICH) | ◆ BEBE & CECE WINANS (C) CAPITOL 58241 |
| 55 | NEW ▶ | 1 | 1 | BRING THE PAIN PRINCE RAKEEM (C.SMITH, R.DIGGS) | ◆ METHOD MAN (C) (M) (T) DEF JAM/RAL 853 965/ISLAND |
| 56 | 54 | 65 | 9 | PLAYAZ CLUB FRANKY J.C. ESTABAN (A.FORTE) | ◆ RAPPIN' 4-TAY (C) (T) (X) CHRYSALIS 58267/EMI |
| 57 | 48 | 39 | 13 | LETITGO PRINCE (PRINCE) | ◆ PRINCE (C) (D) (T) (V) (X) WARNER BROS. 18074 |
| 58 | 84 | — | 2 | I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) B.JORDAN, M.DEAN (B.JORDAN, J.JOHNSON, M.DEAN) | ◆ SCARFACE (C) RAP-A-LOT 38461/NOO TRYBE |
| 59 | 82 | 78 | 3 | GIT UP, GIT OUT ORGANIZED NOIZE (A.PATTON, A.BENJAMIN, T.BURTON, C.GIPP, ORGANIZED NOIZE(X)) | ◆ OUTKAST (C) (M) (T) LAFACE 2-4085/ARISTA |
| 60 | 39 | 40 | 16 | ACTION D.KELLY (D.KELLY) | ◆ TERROR FABULOUS FEATURING NADINE SUTHERLAND (C) (D) (M) (T) EASTWEST 98260 |
| 61 | 57 | 57 | 15 | TURN DOWN THE LIGHTS BO, MCARTHUR (B.WATSON, MCARTHUR) | ◆ SHANICE (C) MOTOWN 2255 |
| 62 | 75 | 82 | 3 | TASTY L.ALEXANDER (L.ALEXANDER, T.TOLBERT, J.WRIGHT) | ◆ LO-KEY? (C) PERSPECTIVE 7476 |
| 63 | 62 | 51 | 15 | ROMANTIC CALL HOWIE TEE (H.TEE, D.SMITH, Y.WHITAKER) | ◆ PATRA FEATURING YO-YO (C) (M) (T) EPIC 77624 |
| 64 | 58 | 49 | 17 | THIS D.J. ● WARREN G (W.GRIFFIN) | ◆ WARREN G (C) (M) (T) (X) VIOLATOR/RAL 853 236/ISLAND |
| 65 | 71 | 76 | 3 | TIC TOC M.MARL (D.KELLY, A.WARDRICK, MARLEY MARL) | ◆ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 58246/EMI |
| 66 | 65 | 63 | 17 | EVERYTHING IS GONNA BE ALRIGHT J.JAM, T.LEWIS (J.HARRIS, T.LEWIS, B.BACHARACH, H.DAVID) | ◆ SOUNDS OF BLACKNESS (C) (T) PERSPECTIVE 7462 |
| 67 | 72 | 72 | 4 | WITHOUT A DOUBT BLACK SHEEP (BLACK SHEEP, AXELROD, ISLEY, M.ISLEY, R.ISLEY, R.B.ISLEY, O.ISLEY, C.JASPER) | ◆ BLACK SHEEP (C) (T) (X) MERCURY 856 170 |
| 68 | 74 | 73 | 9 | PARTY DIAMOND MUSIC GROUP (J.MCGOWAN, N.ORANGE, V.BRYANT, H.W.CASEY, R.FINCH) | ◆ DIS-N-DAT (M) (T) EPIC STREET 77400/EPIC |
| 69 | 63 | 43 | 10 | VIBE NAUGHTY BY NATURE (R.NEUFVILLE, NAUGHTY BY NATURE, R.TEMPETON) | ◆ ZHANE (C) (T) (X) ILLTOWN 2261/MOTOWN |
| 70 | 77 | 88 | 3 | THIS LOVE IS FOREVER M.SEWARD, H.HEWETT (C.COWAN, N.KANIEL) | ◆ HOWARD HEWETT (C) CALIBER 2008 |
| 71 | 60 | 61 | 14 | NONE OF YOUR BUSINESS S.AZOR (H.AZOR, S.AZOR, M.OLIVER) | ◆ SALT-N-PEPA (C) (D) (M) (T) (X) NEXT PLATEAU/LONDON 857 578/ISLAND |
| 72 | 61 | 53 | 17 | BOP GUN (ONE NATION) Q.D.II, ICE CUBE (ICE CUBE, Q.D. III, G.CLINTON, JR., G.SHIDER, W.MORRISON) | ◆ ICE CUBE FEATURING GEORGE CLINTON (C) (M) (T) (X) PRIORITY 53155 |
| 73 | 89 | 87 | 3 | A LIL' SOMETHIN' S.STEWART, S.HALL (C.STEWART, S.HALL) | ◆ A FEW GOOD MEN (C) (D) (M) (T) LAFACE 2-4078/ARISTA |
| 74 | 64 | 66 | 8 | MAKE IT RIGHT R.LAWRENCE, I.DEVANEY, R.KELLY (R.LAWRENCE, C.BERNARD, S.BENSON) | ◆ LISA STANSFIELD (C) GIANT 18065 |
| 75 | 67 | 67 | 20 | SPEND THE NIGHT R.KELLY (R.KELLY) | ◆ N-PHASE (C) (D) MAVERICK/SIRE 18194/REPRIS |
| 76 | 69 | 64 | 3 | WORD IS BOND LORD JAMAR (DECHALUS, MURPHY, MCINTYRE, BALL, DUNCAN, STUART, FERRONE, GORRIE) | ◆ BRAND NUBIAN (M) (T) ELEKTRA 66191* |
| 77 | 79 | 84 | 4 | WHERE DID THE LOVE GO (SAY WHAT, SAY WHAT, SAY WHAT?) SALAH (SALAH, SABELLE) | ◆ SABELLE (M) (T) (X) TOMMY BOY 640* |
| 78 | NEW ▶ | 1 | 1 | KISS AND SAY GOODBYE J.JEFFERSON (W.LOVETT) | ◆ N-PHASE (C) (D) MAVERICK/SIRE 18041/REPRIS |
| 79 | 59 | 59 | 11 | I'VE HAD ENOUGH G.CHARLEY, J.WINSTON (G.CHARLEY) | ◆ CINDY MIZELLE (C) (D) EASTWEST 98257 |
| 80 | 80 | 74 | 4 | STRAP ON THE SIDE BLACKJACK (L.SIMMONS, C.WILSON, R.WILSON) | ◆ SPICE 1 (C) (T) JIVE 42232 |
| 81 | 70 | 75 | 7 | WITH OPEN ARMS G.DUKE (R.FERRELL, D.ROBINSON) | ◆ RACHELLE FERRELL (C) MANHATTAN 58258/CAPITOL |
| 82 | 86 | — | 2 | WHAT MAKES A MAN (WANNA CHEAT ON HIS WOMAN) M.RILEY (M.RILEY) | ◆ MELVIN RILEY (C) (T) MCA 54792 |
| 83 | 68 | 62 | 16 | SLOW WINE TONY! TONI! TONE! (D.WIGGINS, THE WHOLE NINE, B.ROSS) | ◆ TONY! TONI! TONE! (C) WING 853 476/MERCURY |
| 84 | 91 | 80 | 6 | BLACK SUPERMAN COLD 187UM (COLD 187 UM, KM, G.K-OSS, J.RUSSELL) | ◆ ABOVE THE LAW (C) (T) RUTHLESS 5516/RELATIVITY |
| 85 | 94 | — | 2 | FORGET I WAS A "G" K.WHITEHEAD (K.WHITEHEAD, E.JOHNSON) | ◆ WHITEHEAD BROS. (C) MOTOWN 2271 |
| 86 | 88 | — | 2 | GROOVE OF LOVE L.STEWART, K.HARRELL (P.L.STEWART, T.HARRELL) | ◆ EBONY VIBE EVERLASTING (E.V.E.) (C) (T) GASOLINE ALLEY 54912/MCA |
| 87 | 100 | — | 2 | I CAN'T MAKE YOU LOVE ME A.FISCHER (M.REID, A.SHAMBLIN) | ◆ NANCY WILSON (C) COLUMBIA 77710 |
| 88 | 76 | 69 | 13 | HIP HOP RIDE M.MARL (Q.GOODMAN, T.GOODMAN, T.DAWSON, C.HARTE, M.MARL) | ◆ DA YOUNGSTA'S (C) (T) (X) EASTWEST 98240 |
| 89 | NEW ▶ | 1 | 1 | BACK SEAT (WIT NO SHEETS) B.BURRELL (STICK, DINO, SHAZAM, GI) | ◆ H-TOWN (C) (M) (T) LUKE 814 |
| 90 | 73 | 70 | 15 | AFRO PUFFS DR.DRE, DAT NIGGA DAZ (THE LADY OF RAGE, DAT NIGGA DAZ) | ◆ THE LADY OF RAGE (C) (M) (T) (X) DEATH ROW 98233/INTERSCOPE |
| 91 | 90 | 97 | 4 | GUERRILLA FUNK PARIS (PARIS) | ◆ PARIS (C) (T) PRIORITY 53169 |
| 92 | 83 | 86 | 5 | I REMEMBER G.HERD (A.IVEY, A.GREEN, MITCHELL, K.GAMBLE, L.HUFF) | ◆ COOLIO (M) (T) (X) TOMMY BOY 635* |
| 93 | NEW ▶ | 1 | 1 | BACK UP OFF ME! DOCTOR DRE, ED LOVER, T.MONEY, DAVY D (ED LOVER, T.MONEY) | ◆ DOCTOR DRE & ED LOVER (C) (T) RELATIVITY 1236 |
| 94 | 81 | 71 | 8 | BREATHLESS G.ST.CLAIR, T.O'BRIEN (J.JONES, G.ST.CLAIR) | ◆ ALL-4-ONE (C) BLITZ 87202/ATLANTIC |
| 95 | 87 | 90 | 4 | ERROR OF OUR WAYS D.NELSON (O.WILLIAMS, M.FRANKLIN, D.NELSON) | ◆ THE TEMPTATIONS (C) MOTOWN 2269 |
| 96 | 96 | — | 2 | ONE TOUCH B.J.EASTMOND (J.SKINNER, B.J.EASTMOND) | ◆ PHIL PERRY (C) GRP/MCA 3054 |
| 97 | 97 | — | 2 | THINKING ABOUT YOU D.WHITTINGTON (F.ADAMS, D.WHITTINGTON) | ◆ FELICIA ADAMS (C) MOTOWN 2256 |
| 98 | NEW ▶ | 1 | 1 | THINGS IN THE HOOD WARREN G (B.THOMPSON, ALPHA BREED, WARREN G.S.BARNETT) | ◆ DFC (C) (M) (T) ASSAULT/BIG BEAT 98231/ATLANTIC |
| 99 | 92 | 85 | 8 | I GOT A LOVE P.ROCK (C.PENN, P.PHILLIPS) | ◆ PETE ROCK & C.L. SMOOTH (C) (M) (T) ELEKTRA 64513 |
| 100 | 78 | 68 | 11 | I'M ON MY KNEES G.E.BROWN, J.BUTLER (J.BUTLER) | ◆ JONATHAN BUTLER (C) MERCURY 858 968 |

Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. * Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications.

MELBOURNE'S ALTERNATIVE SCENE MOVES TO TOP FROM DOWN UNDER

(Continued from page 1)

Sony act the Black Sorrows. In addition, fellow local veterans Stephen Cummings and Dave Graney are gaining greater renown through new albums on Polydor and Phonogram, respectively. Kate Ceberano relocated from Melbourne to New York this year after signing a deal with Elektra Entertainment. And there are always newer acts waiting in the wings.

The Badloves and the Truth on Mushroom Records, Chocolate Starfish on EMI, Defryme on ARE/BMG, and Culture Shock on Sony are among the acts to break out of Melbourne onto the national Australian album chart in



CHRIS WILSON

an outdoor Greek cafe alongside the Yarra River are entertained by buskers Preto e Branco, playing Spanish flamenco music and selling homemade tapes.

Though Sydney is the headquarters of multinational major labels and boasts the legacy of INXS and Midnight Oil, Melbourne has its own cachet as home of the Mushroom Group, the independent Australian music company that has the clout of a major label, and of the Shock Music Group, with its own alternative-oriented roster and distribution of such labels as Hot, Fellaheen, Summershine, and Au-Go-Go.

"Melbourne, internationally, has been underexposed," says Michael Gudinski, chairman of the Mushroom Group, acknowledging a hometown bias. "Sydney is a very beautiful city, but Melbourne has more culture, more theater, and much more music," he says. "I started running shows and dances in high school here in the late '60s. We've always had a lot of great venues in Melbourne."

BEER HALL BOOT CAMP

Glenn Wheatley, the former manager of the Little River Band, who now represents John Farnham and works for the International Management Group in Melbourne, says the pubs and beer halls of Victoria "were good training ground for the rest of the world, no doubt about it."

The latest band to benefit from such a warm-up, Frente!, recently returned home to Melbourne to film a video for the track "Ordinary Angels." For live music, says guitarist Simon Austin, "Melbourne has a couple of really recognized scenes. There's the St. Kilda one, which is darker and harder, and the Brunswick Street one, which is poppier. A lot of the street press have tried to generate some kind of rivalry between them, but it hasn't worked."

From downtown Melbourne, St. Kilda Road runs southeast into a neighborhood of the same name, which developed as a seaside resort when the tram lines opened in the 1860s. On Fitzroy Street, the suitably shabby lobby of the Prince Of Wales Hotel is littered with handbills of Aussie bands: the Verys, Juice, Underground Lovers, the Working-Class Ringoes. Just around the corner is the bleached-white Esplanade Hotel, on the curving crescent of the Upper Esplanade overlooking Port Phillip Bay. In the bar downstairs, groups like Dianna Kiss play to loyal followings week after week. The Esplanade recently added recording facilities to its live bar.

At the other end of the Upper Esplanade, right beside the Luna Park's rollercoaster, is the 3,000-capacity Palais, which opened to audiences in 1927 as "Australia's Wonder Theater." Next door, the Palace Entertainment Complex offers hard-rock nights, while the National Theater, a few blocks

Melbourne Club Districts

St. Kilda District

- 1) Radio Station 3PBS-FM, Fitzroy Street
- 2) Prince of Wales Hotel, Fitzroy Street
- 3) Esplanade Hotel, Upper Esplanade
- 4) Palais Theater and Palace Entertainment Complex, Lower Esplanade
- 5) National Theater, Carlisle Street

Fitzroy-Brunswick Street District

- 1) Royal Derby, Brunswick Street
- 2) Poly Ester, indie record shop, Brunswick Street
- 3) Punters Club Hotel, Brunswick Street
- 4) The Evelyn Hotel, Brunswick Street
- 5) Fretted Instruments, Brunswick Street
- 6) Radio station Triple R-FM, Victoria Street
- 7) Tankerville Arms Hotel, Nicholson Street

away, provides another venue for touring acts. Hot spots in nearby neighborhoods include the Continental Cafe and Station Tavern in Prahran, the Town Hall in Collingwood, and the Central Club Hotel in Richmond.

Still, the most cohesive scene in Melbourne can be found on Brunswick Street, a short distance northeast of downtown. Here, a critical mass of pubs—the Royal Derby, the Punters Club, the Evelyn Hotel, and others—is supported by such businesses as the Poly Ester record and book

'[The pubs and beer halls of Victoria] were good training ground for the rest of the world, no doubt about it'

stores, the Fretted Instruments guitar shop, and a seemingly endless string of cafes. As an indie record outlet, Poly Ester is complemented by shops elsewhere in town such as Gaslight Music and Blue Moon Records. The Brunswick Street vibe recalls such American music districts as Sixth Street in Austin, Texas.

As acts build local followings, they find recording facilities readily available, from home setups to larger rooms such as Metropolis Audio in South Melbourne, Gotham Audio in Warranwood, or Platinum Studios in the South Yarra.

Melbourne also offers not one, but two public radio stations that support local and alternative music. 3PBS-FM is based on Fitzroy Street in St. Kilda, and Triple R

broadcasts from its station just off Brunswick Street. The latter earns particularly high marks among the local scenesters.

"Triple R has been instrumental in supporting local music," says Mushroom's Gudinski. "It's really been part of the magic of Melbourne."

Triple R's role as Melbourne's top purveyor of alternative sounds gained momentum when public station Triple J became a national network, says writer and broadcaster Brian Wise, who hosts a weekly program on Triple R. "Some of the most popular programs on Triple R focus on Australian music and local music," he says. "With the expansion of Triple J nationally, we can still play local musicians [and] get them into the studio, where they can play live and do interviews about their records."

MUSIC-ORIENTED CITY

"Melbourne has always been a music-oriented city," he says. "I remember coming back from London in the late 1970s thinking not much is happening in Melbourne, but I was totally wrong. There are a lot of people who have grown up in the music industry here, working in public radio or in record stores, who have gone on to start these small record labels." He cites such ventures as the jazzy Newmarket Music and the alternative-rock Torn & Frayed.

Dino Scatena, music editor of the Australian edition of Rolling Stone, which is based in Sydney, hails from Melbourne. He recently returned home to survey the local scene, heralding such indie acts as Even, the Powder Monkeys, Autohaze, the Earthmen, and the Dirty Three.

"A few people have put into motion this whole independent sensi-

bility and wider acceptance of an independent scene [in the years since Melbourne's recession]," says Scatena. "Shock and MDS [Mushroom Distribution Services] have given all these indie bands the chance to release records. Now it's all blossomed."

Even artists who experienced the international major-label ride are discovering the wisdom of Melbourne's home-grown indie approach. Hoy, a songwriter and guitarist who had a deal with A&M in the U.S. that lasted until 1990, released the exceptional "Self Defence" earlier this year through the Siren Records label, and, notably, retains ownership of his albums' masters. "People in my situation may sell only a few thousand copies, but sales come straight back to me, and I've made more money now than [with a major-label deal]—and I'm not in hock, either," says Hoy, referring to large major-label advances.

"People are aware of each other," he adds, noting that the close-knit, active nature of the local scene led to the involvement of the Black Sorrows' Camilleri on "Self Defence." Simon Austin of Frente! has produced solo demos for indie act Matt Mavis. And



HOLOCENE

Frente! singer Angie Hart recalls how Melbourne singer/songwriter Chris Wilson supported her band by turning up at her shows and by constantly plugging Frente! in his own interviews. Now, she can return the favor.

LEFT MY HEART IN MELBOURNE

To Australian acts that aspire for greatness, Melbourne is perhaps the first stop in attaining international acclaim. But the city also holds a special place in their creative hearts. That fondness was evident during Kelly's performance at the Central Club Hotel. The artist dropped local references, painting romantic images of Fitzroy Gardens and Punt Road as the crowd cheered on.

"Paul Kelly is really the only one who can name-check parts of Melbourne with impunity, though," says Austin. "He's earned the right to do it, because he's extremely respected as a songwriter. But I guess it's because this city is such a key to everybody's soul, that they don't let just anybody do that."

CONTINENTAL AIR

A rivalry between genteel Melbourne, in Australia's southernmost state of Victoria, and glamorous Sydney, some 500 miles to the north in New South Wales, has existed since the 1800s. Emi-

Steve Hoy Self Defence



gration in this century—particularly among Jews of Eastern and Central Europe after World War II and, more recently, among Greeks—has given Melbourne more of a continental air than can be found elsewhere in "Oz." On a weekend afternoon, customers in

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U.K.'s Spirit, West End, Ellis Stir Soulful Whirls

SINGLES OF THE WEEK: The latest signing by MCA U.K. wunderkind Steve Wolfe to find its way to these shores is "Don't Bring Me Down" by Spirit, a whirly disco throwdown masterminded by Serious Rope leader Damon Rochefort. You will be completely hooked by the end of the first chorus, which balances a restrained but soulful male vocal with some nifty female vamping. Rochefort's original mix sparkles with fluttering synths and a hand-clapping, quasi-gospel breakdown midway through the cut. Fire Island and Marshall Jefferson also contribute post-productions that inject appropriate house depth and trance intensity.

The latest indie to emerge on the Euro-club scene worthy of a watchful eye is 7 Records, which makes its maiden voyage onto dancefloors with "Club Lonely" (no, it is not a cover of the Li'l Louis hit) by Sam Ellis. Keen ears may recall this twirler from a limited run on white label promo earlier this year. This time, however, the Eric Kupper production benefits from a new remix from LuvDup, which is even getting radio play on Pete Tong's Radio 1 program in the U.K., and another by Stonebridge protégé

Vito Benito. It's ready for mass consumption.

WEST END AT LENGTH: Popular U.K.-rooted production duo West End will ring in 1995 with its first album as an act for BMG International. With a sterling string of remixes that includes Donna Summer's recent Mercury release, "Melody Of Love," partners Denis Ingoldsby and Eddie Gordon first tasted the fruits of mainstream success a year and a half ago, when their duet with Sybil on the Philly-soul chestnut "The Love I Lost" topped the British pop chart.

"One of the purposes of this album is to pay homage to the history of dance music, and play a part in bringing it back onto radio," says Ingoldsby, who also manages the careers of Eternal, Judy Cheeks, and Dina Carroll.

The as-yet-untitled project is due out in late-February or early-March, and likely will be picked up by one of BMG's labels in the U.S. West End will introduce a quartet of new female vocalists that Ingoldsby says is being cast in a highly visual mold that is a loose hybrid of En Vogue and C+C Music Factory. The duo is currently commuting be-



by Larry Flick

tween London and New York, and is putting the finishing touches on "Just A Little," the kickoff single that will be issued in January.

NUGGETS: We are sorry to report that David Henney, manager of dance music promotion at Elektra, was among the casualties of the recent downsizing at the label. He is now mulling over several career options, and will announce a new gig shortly. EastWest club honcho Peter Albertelli will now handle promotion of both Elektra and EastWest dance acts under the new Elektra Entertainment Group banner, which includes Moby, Erasure, and Kristine W. . . . Speaking of Albertelli, he has just pressed a limited 12-inch import shipment of "Spend Some Time" by Brand New Heavies. Not planned for domestic release, this package pops with lip-smacking post-productions by

Brothers In Rhythm, Richie Malone & Sam Mollison, and Marden Hill, which dress the funky acid-jazz tune with retro-disco, house, and a hybrid of freestyle/hip-hop rhythms. It's rare for each mix to merit instant and active attention. Support this gem at the mix-show level, and maybe the label will amend its decision for U.S. release. . . . Tommy Boy Records pays homage to the history of Latin-rooted dance music with "Freestyle's Greatest Beats," a seven-volume CD compilation series just released on the label's Timber! subsidiary. Essential for both die-hard collectors and interested novices, the albums combine well-known hits by Corina and TKA with hard-to-find chestnuts by C-Bank and Tina B. Kudos to the series' executive producer, Joey Gardiner, for a job well done. We are glad to report that he is contributing to the future of freestyle by signing the swarthy George LaMond to the label. Look for the single "It's Always You" to begin circulating shortly. . . . Chicago's Vibe Music offers a mouth-watering reminder of its genius singles output over the past year with "A Year In The Life." Standout cuts "Strawberry" by Georgie Porgie, "Bring Me Joy" by Meechie,

and "We Can Make It" by the UBQ Project have held up quite well over time—thanks largely to a label credo that places proper song structure as high on the priority list as slammin' grooves. Perhaps the most striking element of this package is the inclusion of label/artist manager Connie V. on the cover with the acts. No, we are not surprised, just pleased that her cohorts clearly recognize that she is as crucial to the overall image and success of Vibe as the music it releases. . . . Seemingly minutes after ending her alliance with Delicious Vinyl and its Brass Records subsidiary, acid-jazz dynamo the Angel has started her own label, Devilishly Good Toons. She calls it "a forum for underground music that the mainstream can't begin to categorize." She will soon launch the label with a new recording of her own, "What You About?," featuring Los Angeles-stationed rapper/ragga chatter Cokni O'Dire. The Angel is also putting the finishing touches on an album slated for spring '95 release. Other signings to Devilishly Good Toons will be announced before the year is over.

MO' BEATS: Columbia continues (Continued on page 28)

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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-------------------------------|-----------|-----------|--------------|---|--|
| 1 | 2 | 4 | 6 | *** No. 1 *** | |
| 1 | 2 | 4 | 6 | TURN THE BEAT AROUND (CRESCENT MOON 77631/EPIC SOUNDTRAX 1 week at No. 1) | GLORIA ESTEFAN |
| 2 | 3 | 7 | 6 | DREAMER MCA 54922 | LIVIN' JOY |
| 3 | 8 | 18 | 3 | SECRET MAVERICK/SIRE 41772/WARNER BROS. | MADONNA |
| 4 | 4 | 5 | 9 | TEMPTED KINETIC/SIRE 41612/WARNER BROS. | WATERLILLIES |
| 5 | 1 | 2 | 8 | WHAT I NEED MERCURY 858 927 | CRYSTAL WATERS |
| 6 | 6 | 8 | 7 | YOU BRING ME JOY STRICTLY RHYTHM 12275 | RHYTHM FACTOR |
| 7 | 9 | 9 | 10 | MOVE ON BABY FFRR 857 513 | CAPPELLA |
| 8 | 10 | 13 | 7 | ABSOLUTELY FABULOUS EMI PROMO | PET SHOP BOYS |
| 9 | 13 | 17 | 6 | REACH GRP 4019/MCA | PATTI AUSTIN |
| 10 | 11 | 12 | 7 | HUNGAM WARNER BROS. 41615 | KARYN WHITE |
| 11 | 17 | 23 | 5 | RUNNIN AWAY AVENUE 76027/RHINO | NICOLE |
| 12 | 7 | 6 | 10 | HIT BY LOVE A&M 0765 | CE CE PENISTON |
| 13 | 5 | 1 | 9 | DRUNK ON LOVE EPIC 77572 | BASIA |
| 14 | 15 | 20 | 6 | HAND IN HAND (LOOKING FOR SWEET INSPIRATION) EASTWEST 95843 | OPUS III |
| 15 | 26 | 44 | 3 | EXCITED EPIC 77720 | M PEOPLE |
| 16 | 25 | 39 | 3 | GIRLS + BOYS LOGIC 59001 | THE HED BOYS |
| 17 | 22 | 35 | 4 | CAN YOU FEEL IT? STRICTLY RHYTHM 12284 | REEL 2 REAL FEATURING THE MAD STUNTMAN |
| 18 | 19 | 25 | 5 | YOU MAKE ME FEEL (MIGHTY REAL) 550 MUSIC 77667/EPIC | SANDRA BERNHARD |
| 19 | 21 | 29 | 5 | COME TAKE CONTROL LOGIC 62971/RCA | SOUND FACTORY |
| 20 | 12 | 3 | 11 | SHORT DICK MAN DJ WORLD 1144D | 20 FINGERS |
| 21 | 14 | 15 | 7 | CRAZY MAN MCA 54913 | BLAST FEATURING V.D.C. |
| 22 | 20 | 22 | 6 | LUVSTUFF MAXI 2017 | SAGAT |
| *** Power Pick *** | | | | | |
| 23 | 31 | 41 | 4 | EVERYTHING IS GONNA BE ALRIGHT PERSPECTIVE 7475/A&M | SOUNDS OF BLACKNESS |
| 24 | 24 | 26 | 8 | SHARE MY LIFE COLUMBIA 77663 | INNER CITY |
| 25 | 28 | 36 | 4 | COWGIRL WAX TRAX 8718/TVT | UNDERWORLD |
| 26 | 34 | 45 | 3 | TELL ME SLV 1100 | KLEO |
| 27 | 23 | 14 | 10 | THE PLACE WHERE YOU BELONG MCA 54926 | SHAI |
| 28 | 18 | 11 | 9 | TRUE SPIRIT VIRGIN 38452 | CARLEEN ANDERSON |
| 29 | 29 | 42 | 4 | MEDLEY: AQUARIUS/LET THE SUN... EPIC SOUNDTRAX 77647/EPIC | THE FIFTH DIMENSION |
| 30 | 32 | 37 | 4 | HOLD ON KING STREET 1D16 | 95 NORTH FEAT. SABRYNAH POPE |
| 31 | 27 | 27 | 7 | WHY NOT TAKE ALL OF ME WARNER BROS. 41689 | CASSERINE FEATURING CATO |
| 32 | 36 | 46 | 3 | RELEASE ME NOTORIOUS 300 | INDUSTRY |
| 33 | 40 | — | 2 | GROOVE OF LOVE GASOLINE ALLEY 54930/MCA | EBONY VIBE EVERLASTING (E.V.E.) |
| 34 | 16 | 10 | 11 | DOOP MCA 54867 | DOOP |
| 35 | 46 | — | 26 | RAPTURE CHRYSALIS 58277/EMI | BLONDIE |
| 36 | 30 | 19 | 10 | GOD'S EYE 200 14152 | THE OVERLORDS |
| 37 | 43 | 49 | 3 | MOVE IT LIKE THIS TOMMY BOY 633 | K7 |
| 38 | 45 | — | 2 | THE REAL THING MAX 127 | TONY DI BART |
| 39 | 35 | 24 | 12 | HYMN ELEKTRA PROMO | MOBY |
| 40 | 39 | 28 | 9 | WHERE IS LOVE AND HAPPINESS? ORANGWERKS PROMO | ANYTHING BOX |
| *** Hot Shot Debut *** | | | | | |
| 41 | NEW | 1 | 1 | LIVING IN DANGER ARISTA 1-2774 | ACE OF BASE |
| 42 | 42 | 32 | 7 | AGE OF LONELINESS CHARISMA 38440/VIRGIN | ENIGMA |
| 43 | NEW | 1 | 1 | HERE COMES THE HOTSTEPPER COLUMBIA 77602 | INI KAMOZE |
| 44 | 33 | 16 | 14 | DO YOU WANNA GET FUNKY COLUMBIA 77581 | C+C MUSIC FACTORY |
| 45 | NEW | 1 | 1 | MELODY OF LOVE (WANNA BE LOVED) MERCURY 856 357 | DONNA SUMMER |
| 46 | NEW | 1 | 1 | THE BIG MAGIC MIND FOOD 003 | DRIFTWOOD |
| 47 | NEW | 1 | 1 | MISHALE METRO BLUE PROMO/CAPITOL | ANDRU DONALDS |
| 48 | NEW | 1 | 1 | I LIKE IT COLUMBIA 77685 | THE BLACKOUT ALLSTARS |
| 49 | NEW | 1 | 1 | CONFIDE IN ME IMAGO 28108 | KYLIE MINOGUE |
| 50 | 47 | 48 | 5 | PASS THE LOVIN' MJJ 77575/EPIC | BROWNSTONE |

MAXI-SINGLES SALES

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



| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|--------------------------------------|-----------|-----------|--------------|--|---|
| *** No. 1/Greatest Gainer *** | | | | | |
| 1 | 8 | 7 | 14 | FLAVA IN YA EAR (M) (T) BAD BOY 7-9002/ARISTA | CRAIG MACK |
| 2 | 37 | — | 2 | BRING THE PAIN (M) (T) DEF JAM/RAL 853 965/ISLAND | METHOD MAN |
| 3 | 1 | 2 | 9 | HERE COMES THE HOTSTEPPER (M) (T) COLUMBIA 77602 | INI KAMOZE |
| 4 | 4 | 8 | 8 | I WANNA BE DOWN (T) (X) ATLANTIC 85640/AG | BRANDY |
| 5 | 3 | 3 | 11 | SHORT DICK MAN (M) (T) (X) DJ WORLD 1144D | 20 FINGERS |
| *** Hot Shot Debut *** | | | | | |
| 6 | NEW | 1 | 1 | ONE LOVE (M) (T) (X) COLUMBIA 77673 | NAS |
| 7 | 2 | 1 | 3 | WORD IS BOND (M) (T) ELEKTRA 66191 | BRAND NUBIAN |
| 8 | 7 | 6 | 20 | TAKE IT EASY (M) (T) WEEDEE 20094/NERVOUS | MAD LION |
| 9 | 14 | 9 | 16 | ANOTHER NIGHT (M) (T) ARISTA 1-2725 | REAL MCCOY |
| 10 | 6 | — | 2 | BLACK COFFEE (T) (X) UPTOWN 54932/MCA | HEAVY D & THE BOYZ |
| 11 | 5 | 5 | 3 | THE MOST BEAUTIFUL THING IN THIS WORLD (M) (T) (X) JIVE 42248 | KEITH MURRAY |
| 12 | 13 | 4 | 5 | TURN THE BEAT AROUND (T) (X) CRESCENT MOON 77631/EPIC SOUNDTRAX | GLORIA ESTEFAN |
| 13 | 9 | 20 | 3 | YOU WANT THIS/70'S LOVE GROOVE (M) (T) (X) VIRGIN 38455 | JANET JACKSON |
| 14 | 12 | 10 | 4 | BREAKDOWN (T) (X) JIVE 42243 | FU-SCHNICKENS |
| 15 | 10 | 11 | 9 | BUCK EM DOWN (M) (T) (X) WRECK 20100/NERVOUS | BLACK MOON |
| 16 | 11 | 13 | 5 | FA ALL Y'ALL (M) (T) (X) SO SO DEF/CHAOS 77593/COLUMBIA | DA BRAT |
| 17 | 17 | 17 | 19 | TOOTSEE ROLL (M) (T) (X) RIP-IT 6902 | 69 BOYZ |
| 18 | 15 | 12 | 12 | JUICY/UNBELIEVABLE (M) (T) BAD BOY 7-9006/ARISTA | THE NOTORIOUS B.I.G. |
| 19 | 49 | — | 2 | YOU CAN'T STOP THE PROPHET (T) PAYDAY 120 046/FFRR | JERU THE DAMAJA |
| 20 | NEW | 1 | 1 | SECRET (T) (X) MAVERICK/SIRE 41772/WARNER BROS. | MADONNA |
| 21 | 25 | — | 2 | LIVING IN DANGER (M) (T) (X) ARISTA 1-2774 | ACE OF BASE |
| 22 | 24 | 15 | 5 | WHAT I NEED (T) MERCURY 858 927 | CRYSTAL WATERS |
| 23 | 22 | 22 | 8 | I'LL TAKE HER (T) (X) MERCURY 856 125 | ILL AL SKRATCH FEATURING BRIAN MCKNIGHT |
| 24 | NEW | 1 | 1 | VOCAB (M) (T) (X) RUFFHOUSE 77633/COLUMBIA | FUGEES (TRANSLATOR CREW) |
| 25 | 16 | 19 | 4 | TIC TOC (M) (T) PENDULUM 58246/EMI | LORDS OF THE UNDERGROUND |
| 26 | 20 | 16 | 5 | DREAMER (T) (X) MCA 54922 | LIVIN' JOY |
| 27 | 32 | — | 2 | GIRLS + BOYS (T) (X) LOGIC 59001 | THE HED BOYS |
| 28 | 18 | 14 | 4 | WITHOUT A DOUBT (T) (X) MERCURY 856 171 | BLACK SHEEP |
| 29 | 29 | 21 | 29 | 100% PURE LOVE (M) (T) (X) MERCURY 858 485 | CRYSTAL WATERS |
| 30 | NEW | 1 | 1 | RETURN OF THE HIP HOP FREAKS (M) (T) RAL 853 779/ISLAND | NICE & SMOOTH |
| 31 | 31 | — | 2 | PROMISE ME (M) (T) (X) METROPOLITAN 3001 | LIL SUZY |
| 32 | 19 | — | 2 | BASS N THE TRUCK (M) (T) (X) CLR 5209 | D.J. KOOL |
| 33 | 30 | 23 | 5 | 5-4-3-2 (YO! TIME IS UP) (T) (X) GIANT 41758/WARNER BROS. | JADE |
| 34 | 45 | 24 | 9 | NONE OF YOUR BUSINESS (M) (T) (X) NEXT PLATEAU/LONDON 857 715/ISLAND | SALT-N-PEPA |
| 35 | 26 | 25 | 5 | SUCKAS NEED BODYGUARDS (T) CHRYSALIS 58265/EMI | GANG STARR |
| 36 | 41 | 33 | 9 | HIT BY LOVE (T) (X) A&M 0765 | CE CE PENISTON |
| 37 | NEW | 1 | 1 | MELODY OF LOVE (WANNA BE LOVED) (M) (T) (X) MERCURY 856 357 | DONNA SUMMER |
| 38 | 48 | 50 | 3 | BOOTY CALL (M) (T) (X) STRICTLY HYPE 12D | FAST EDDIE AND DJ SNEAK |
| 39 | 23 | 18 | 7 | 9TH WONDER (SLICKER THIS YEAR) (T) (X) PENDULUM 58159/EMI | DIGABLE PLANETS |
| 40 | NEW | 1 | 1 | ROUND & ROUND (M) (T) (X) SUNSHINE 823 | MIRANDA |
| 41 | 38 | 27 | 8 | I GOT A LOVE (M) (T) ELEKTRA 66196 | PETE ROCK & C.L. SMOOTH |
| 42 | NEW | 1 | 1 | HEAVEN & HELL (T) LOUD 64200/RCA | RAEKWON FEATURING GHOST FACE KILLER |
| 43 | 36 | 37 | 6 | THUGGISH RUGGISH BONE (T) RUTHLESS 5527/RELATIVITY | BONE THUGS N HARMONY |
| 44 | 28 | 30 | 17 | BOP GUN (ONE NATION) (M) (T) (X) PRIORITY 53161 | ICE CUBE FEAT. GEORGE CLINTON |
| 45 | 40 | — | 2 | GIT UP, GIT OUT (M) (T) (X) LAFACE 2-4086/ARISTA | OUTKAST |
| 46 | 33 | — | 7 | PLAYAZ CLUB (T) (X) CHRYSALIS 58267/EMI | RAPPIN' 4-TAY |
| 47 | 35 | — | 2 | RAPTURE (T) CHRYSALIS 58277/EMI | BLONDIE |
| 48 | 47 | 48 | 7 | PARTY (M) (T) EPIC STREET 77400/EPIC | DIS-N-DAT |
| 49 | 27 | 34 | 8 | AFRO PUFFS (M) (T) (X) DEATH ROW/INTERSCOPE 95841/AG | THE LADY OF RAGE |
| 50 | RE-ENTRY | 12 | 12 | BOOTI CALL (M) (T) (X) INTERSCOPE 95863/AG | BLACKSTREET |

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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LESTER SILL, ROCK ERA PUBLISHING GREAT, DIES AT 76

(Continued from page 10)

Eddy that included a number of business investments.

Before entering the music business, Sill had been an unsuccessful nightclub owner in Hollywood, his first venture after being discharged from the Army after World War II.

In an interview two years ago, Sill recalled his first meeting with Leiber in the early '50s, which eventually led to the formation of Ato Records through Atlantic. "I was working for Modern Records, and I walked into Nardi's Records on Fairfax in Los Angeles, and out walked this fellow with two different colored eyes. One brown and one blue," he said. "We started talking, and Jerry said that he liked my suit. He told me he was a songwriter and had some songs, and asked me if I would listen to the songs, and sang a couple right on the spot. I made it a point to meet with Jerry and his partner, Mike Stoller. I took them to Modern Records the next week and recorded a song called 'Back In The Good Days.'"

At the time, Sill worked on such Modern acts as Charles Brown, Hattia Brooks, and B.B. King. In the same interview, Sill talked about those "good old days" and compared them to the current scene. "It's a lot different today in the business," he said. "It is very tough to take neophyte [writers] and develop [them] these days. Simply because the charts will show you that 90% of the songs on the charts are self-contained... About 12 years ago, I started to really concentrate on movies and television... I've had songs in movies and TV, even before they [were] recorded. This is what you have to do."

One of Sill's early triumphs was teaming with Phil Spector to form Phillies Records—the "les" in the name is short for Lester. There, Spector and Sill produced a still-

vaunted series of hit acts, including the Ronettes, Bobby Sox & the Blue Jeans, and the Crystals.

Sill, a board member of ASCAP and the National Music Publishers' Assn. for 15 years, before illness forced his retirement from both boards in 1993 and 1992, respectively, is best remembered for his work during his long tenure at Screen Gems-Colgems. Columbia Pictures sold the company to EMI in 1976.

Don Kirshner, himself a rock'n'roll legend and Sill's boss during those pre-EMI days, says Sill possessed "the flair of the old-line music men, ones that related very well to writers and artists."

Kirshner gave Sill day-to-day responsibilities handling some of the publishers' top writing talent. "Writers trusted him," he says. "He made relationships with them a personal thing."

Two years after Kirshner left Screen Gems-Colgems Music, Sill was named president. Irwin Robinson, who had worked with him there and is now president of Famous Music, echoes Kirshner's sentiments, praising Sill's industry acumen. "He was on the ground floor of rock'n'roll, from rockabilly to other trends," Robinson says. "His relationships went far beyond the creative aspects of his job. He lived with writers and artists day and night. He'd have them over to his house on weekends, seeing very little difference between his business and personal life. Yet his human side took precedence over his business side."

Sill's ease in dealing with Hollywood's film industry apparently rubbed off on three of his sons, Joel, Gregg, and Lonnie, all of whom work in the music departments of studios. Chuck Kaye, Sill's stepson, is a well-known music-publishing executive

who was an employee of Screen Gems-Colgems early in his career, working with Sill at the company's headquarters in Hollywood.

When Jay Morganstern, executive VP of Warner/Chappell Music, was chief of the company's music-print division, he had a print relationship with EMI Music when Sill worked there. Morganstern says, "Lester had

that father-figure image that no longer exists in the industry, to its detriment. He was one of the first of modern publishers to foster interrelationships with writers."

In addition to his sons, Sill is survived by his widow, Harriet. Funeral services were held Nov. 2 in Hollywood.

CAMPBELL TOLD TO PAY RAPPER \$1.6 MILLION

(Continued from page 12)

significant amount. Unfortunately, we discovered it too late to pull back the checks already given to him. We didn't deduct for expenses we were entitled to take under the controlling agreement."

But the judge ruled that these expenses (which included advertising and promotion, photography, studio time and engineering, travel, video production and promotion, and merchandising products) should be paid by the record company.

M.C. Shy-D instituted action against Campbell in 1990. Another of his attorneys, Richard Wolfe of Bedzow Korn & Kan, says, "He had a suspicion he wasn't getting everything he was owed. His royalty statements would show a negative balance while his records were on the Billboard chart."

The non-jury trial began in December 1992 and ended in April of this year. The opinion was handed down by Judge Capua (who has performed professionally as a drummer) in Dade County Circuit Court in Miami Oct. 28.

Manzini charges that Campbell was "deprived of a jury trial," and

that the bench trial took too long.

Campbell burst into national prominence in 1990 as a free-speech advocate after the album "As Nasty As They Wanna Be" by his group 2 Live Crew became the center of a firestorm over recordings with sexually explicit lyrics. The album was banned in some U.S. counties, and the controversy led retail chains to adopt 18-to-buy policies.

The attorneys representing M.C. Shy-D also filed suit against Campbell over royalty payments on behalf of the two other members of 2 Live Crew. That case was settled out of court in 1992.

Campbell was more recently in the news spotlight after the Nashville publishing company Acuff-Rose Music sued him for recording a parody of Roy Orbison's "Oh, Pretty Woman." Campbell took that case to the Supreme Court, which ruled March 7 that the parody was protected under the fair use provisions of copyright law.

M.C. Shy-D, a 28-year-old Atlanta resident, now has an album out on Wrap Records/Ichiban Records called "M.C. Shy-D The Comeback."

DANCE TRAX

(Continued from page 26)

its campaign behind C+C Music Factory's sophomore set, "Anything Goes!," with "Take A Toke," a downtempo urban/hip-hop chugger that displays the vocal chops of singer/rappers Trilogy and the sultry stylings of Zelma Davis (who is developing into a solid singer). Clubsters will have a fine time with the double-pack of remixes by Robert Clivilles, Gary Henry, Danny Vargas, and Victor Vargas that jiggle on a fun house tip and stomp down a raw hip-hop road... L.A.'s ever-fab Moonshine Records mines through the burgeoning jungle movement with "Law Of The Jungle," a compilation that sizzles with such wigglers as "Original Mutha" by U.K. Apachi & Shy FX, "Nuh Here" by Junior Dan, and "Vibes" by Potential Bad Boy N' Chatter B. Props to label head Stephen Levy, who has been nurturing this movement since before it had a solid name, and was part of the breakbeat trend... Levy's ex-partner, Ricardo Vinas, also continues to make serious noise at Planet Earth Recordings with a string of albums that goes beyond a realm even considered by majors. Best of the batch are "A Mission Into Drums," a trip into lush ambience; "None Of These Are Love Songs," which provides a spicy menu of rugged house an-

them; and "Almost In" by acid-jazz act Outside. Outside is a milestone for the label in that it is the first proper band added to its roster... Gee Street makes good on its plan to herald jungle at the major-label level by signing "Code Red" by Conquering Lion, a red-hot U.K. hit available on Mango Records there. Look for a domestic pressing to circulate in mid-January, with the album "X-Project" to follow soon after... The ever-experimental, U.K.-headquartered Infonet Records returns after a brief break with a pair of juicy treats. "Sons Of The Subway" is a four-cut EP with an ample dose of jungle dub sounds and clicking beats, while "Make Me Do Right" by Shyman & DJ-LJK connects lines of ambient, trance, and house to hypnotic effect. Strictly for the adventurous at heart... New York's Dig It International Records makes its bid for the approval of clubland tastemakers with a string of 12-inch singles that range in quality from fierce to flagging. Thelma Houston has re-recorded "Don't Leave Me This Way" with producer Joe T. Vannelli, coming up with a version that bubbles with appealing energy and ultimately serves as a reminder that this incomparable talent still does not have a major-label contract—criminal. "Love & Music"

'LION KING' VIDEO

(Continued from page 12)

been leaked. Many consumer and trade press outlets have discussed the video's availability in March. A trailer for "The Lion King" also appears on copies of "Snow White And The Seven Dwarfs," saying it will be available next spring, she says.

Consumers can reserve their copies of "The Lion King" at Musicland stores for \$17.99. Suggested retail on the title is \$26.99.

In addition, Musicland consumers receive a "Lion King" bonus certificate worth 50% off any "Lion King" figurine and a \$3 discount off any other video purchased at the chain.

Musicland VP and video buyer Peter Busch would not comment further on the chain's pre-sell promotion.

However, Suncoast Motion Picture Co. president Gary Ross says the chain frequently conducts early pre-sales. "Disney's announced the title, and we're authorized to do the pre-sell."

The Disney Store is pre-selling the title for \$21.99. Consumers who pre-order the title receive a free lithograph and a \$5 gift certificate.

Although Disney event titles are often announced to a limited number of retail accounts about six months prior to release, most don't begin pre-sales until the title has been announced to the consumer press. Maloney says the general press announcement is at least a month away.

"It's anyone's right to start pre-sales," says one retailer. "But I can't imagine why anyone would want to pre-sell now."

Most dealers contacted by Billboard say they are too consumed with the slew of fourth-quarter titles now arriving to conduct a promotion for a release that is six months away.

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Billboard. **Dance Breakouts**
FOR WEEK ENDING NOV. 12, 1994
CLUB PLAY

1. IF I ONLY KNEW TOM JONES INTERSCOPE
2. FEELING SO REAL MOBY ELEKTRA
3. UNDERGROUND HEAD RUSH EMOTIVE
4. THE RHYTHM OF THE NIGHT CORONA EASTWEST
5. NEWBORN FRIEND SEAL ZTT/SIRE

MAXI-SINGLES SALES

1. THE RHYTHM OF THE NIGHT CORONA EASTWEST
2. ROCKAFELLA REDMAN RAL
3. AWAY FROM HOME DR. ALBAN LOGIC
4. FEELING SO REAL MOBY ELEKTRA
5. EXCITED M PEOPLE EPIC

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

2nd annual Billboard

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ANA Hotel
San Francisco, CA
January 18 - 20
1995

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Radio Seminar Aims For 'Next Level' Focus Is How To Retain Format's Lead

BY EDWARD MORRIS

NASHVILLE—Next year's Country Radio Seminar, scheduled for March 1-4 at the Opryland Hotel, is being designed on the theme of "Taking It To The Next Level." Seminar planners say it will address country radio's stature as the largest single format, as well as its prospects for solidifying and extending its success.

In a break from tradition, the CRS will hold its attendee welcoming reception at the Wildhorse Saloon in downtown Nashville rather than at the Opryland Hotel. Gaylord Entertainment, which owns both the hotel and the Wildhorse, will sponsor the March 1 reception and offer registrants tours of the recently renovated Ryman Auditorium, another Gaylord property.

In yet another variation from the past, the concert previously known as the Super Faces Show will be billed simply as the opening entertainment on Thursday morning, March 2, at the hotel's Presidential Ballroom.

Formerly, Super Faces was an evening concert held at either the Roy Acuff Theater near the Grand Ole Opry House or at the Opry House itself. Planners have not yet released the name of the act that will be featured in

the opening spot.

A spokesman for the CRS says that the Super Faces Show, historically sponsored by the Academy Of Country Music, was deleted this year to enable registrants to focus on the evening talent showcases.

The CRS will again set aside time and space for the Artist Radio Taping Session and the Video Artist Taping Session. Admission to the sessions will require a separate pass. Details for securing the pass are outlined in the registration brochure.

The evenings of Thursday and Friday, March 2-3, will feature 14 slots for new and developing artist showcases, an extension over last year's 12 such spots. The series of seven half-hour showcases will extend from 6 p.m. to 10 p.m. each day and will include dinner.

On Saturday, March 4, the Canadian Country Music Assn. will sponsor a luncheon during which it will showcase Canadian performers.

The New Faces Show is set for the evening of March 4. Participating artists will be selected from those who have had a Top 50 single in one of the major trades during the past year. A CRS committee will make the final choices for New Faces on Nov. 17.

Talent manager Ken Kragen will de-

liver the opening address. "The Power To Win," Thursday morning. Kragen is the author of the self-help book "Life Is A Contact Sport" and manager of Kenny Rogers, Travis Tritt, and Trisha Yearwood.

Panel topics confirmed thus far are: "Protecting The Franchise: Focusing On The Future"; "Record Industry And Radio: Meet In The Middle"; "The Ratings Game: It's A Changing Game"; and "Against The Ropes—Ratings Vs. Revenues."

Also, "Fire Up Your Playlists" (a preview of upcoming releases); "President's Forum: Marketing In The Year
(Continued on page 32)



Haul Of Frames. Wrensong Publishing and Howe Sound Music honor their writers with gold records for recent cuts. Shown, from left, are Del Bryant, BMI; Burton Collins, co-writer of "How Can I Help You Say Goodbye"; Sandy Ramos, who had Faith Hill and Neal McCoy album cuts; Allison Smith, BMI; Rick Riccobono, BMI; Leeds Levy, Howe Sound Music; Will Rambeaux, co-writer of "Wild One"; and Ree Guyer Buchanan, Wrensong Music.

CMA Asks Canada To Keep U.S. Country Show On TV

NASHVILLE—The Country Music Assn. has filed an official request to the Canadian Radio-television And Telecommunications Commission (CRTC), asking that it permit CMT to remain available in Canada. According to a CRTC ruling issued in June, a domestic country music video service will replace CMT at the beginning of 1995.

CMT has appealed the decision and will have a hearing in the Canadian Federal Court Of Appeals Nov. 22.

An Oct. 28 letter addressed to the

CRTC, and signed by CMA executive director Ed Benson and international director Jeff Green, states: "We hope you will reconsider this decision during the appeal process because CMT offers Canadian recording artists, songwriters, publishers, producers, and video production companies considerable visibility through CMT in the United States and CMT Europe."

"CMT is broadening its penetration over the next several months beyond Europe to Australasia, the Pacific Rim, the Far East and all of Latin and South America—giving it the potential to reach 91% of the world."

The CMA further argues that "CMT is in a unique position to help significantly advance the careers of many Canadian artists and music industry professionals. With 1 million viewers and a completely different advertising structure, it should not be seen as a serious threat to a Canadian program supplier, but as a complementary service that can provide a valuable global window for Canadian country music talent that does not otherwise exist."

The letter also alludes to CMT's possible retaliation if it is driven out of the country: "Since CMT must program to its available viewers, CMT would have little incentive to offer Canadian music videos to the U.S. and international markets without having Canadians also receiving its programming."

The Canadian Country Music Assn. recently said it favors the new domestic service, but lauded CMT for its contributions (Billboard, Nov. 5).

EDWARD MORRIS



Country Cousins. Steve Wariner, left, and Little Richard take a breather following their performances on the Country Music Assn. Awards show. Wariner led an all-star jam of "Workin' Man Blues" from the "Mama's Hungry Eyes" tribute album to Merle Haggard. Little Richard joined Tanya Tucker in a rip-up version of "Somethin' Else" from the "Rhythm Country & Blues" collection.

If You Want To Be Frozen Out, Just Act Cool Also, A Telling Letter From A Blue Virginia Girl

TOO COOL: In country music, being cool is its own punishment. Cool equals emotional detachment, and that's poison in country circles. We want to see an occasional tear and hear a voice soar now and again in authentic ecstasy. And we want lyrics that embrace strong feelings, rather than fend them off as too sentimental. Country music is littered with debut albums by artists who wrote well and sang well, but who never tried to engage the fans' affections. It's easy to spot acts that are suicidally cool: They tend to present themselves as artistic missionaries whose duty is to bring "honesty" to a music that's sorely in need of it. If they have any detectable sense of humor at all, it tends to be ironic and exclusive. When they perform, they interact more with their band members than with their audiences. When circumstances do bring them face to face with fans, they act more annoyed or distracted than grateful. The cool pose says, "I'm here, and you're there." The country attitude proclaims (and with utter conviction), "For good or bad, we're all in this together."

MAKING THE ROUNDS: "How can I go about getting honest criticism of my singing and playing style?" the letter asks. "I am not interested in becoming a professional, but I do enjoy performing and would appreciate honest help or advice from someone who knows."

Every magazine involved with music gets hundreds of such letters each year. And quite often they're quickly tossed aside or made the butt of snide or world-weary remarks. That's too bad. Because "out there" beyond the phalanx of publicists is where all the regenerating talent lies—and it can be as fragile as it is enthusiastic. This particular letter didn't come our way directly. Rather, it was sent to the folk music magazine "Sing Out!" in 1965 by a young dreamer in Woodbridge, Va. Her name was Emmylou Harris. (Thanks to Billboard's Jeff Nisbet for alerting us to this item.)

Brooks & Dunn will start their 1995 tour Feb. 15 in Tucson, Ariz. The duo's opening acts for the first leg of the Miller Lite-sponsored swing are the Tractors and David Ball... George Strait's touring group, the Ace In The Hole Band, now has its own album, "Ace In The Hole," on Texas World Records, San Marcos, Texas. Although it's an instrumental showcase, the album features vocal numbers by guest artists Mel Tillis and Darrell McCall and by band members Benny McArthur and David Anthony... T.G. Sheppard will

open his T.G. Sheppard's Theater In The Smokies next May in Pigeon Forge, Tenn. During 1995, Sheppard plans to perform as many as 200 shows in the 1,500-seat facility.

Say again! The The, an act not heretofore known for its country leanings, is set to release "Hanky Pank," an entire album of Hank Williams songs. It's on the Epic label... The Grand Palace in Branson, Mo., will present a tribute to Patsy Cline throughout the 1995 season. Yet to be titled, the production will run twice daily from April through October... Haas & Wilkerson Insurance will open an office on Music Row in late November. The firm specializes in entertainment insurance... PolyGram Video has released a Statler Brothers compilation video called "What We Love To Do." The 40-minute program contains music videos, clips of the Statlers' performances in the '60s with



by Edward Morris

Johnny Cash, and additional archival footage. The package is priced at \$12.95... Jason Morris, formerly manager of creative services for Cimaroon Music, is the new director of creative services for Gary Morris Music, Nashville... Warner Music Group is sponsoring a Habitat For Humanity home in Nashville... The Theatrical Outfit

of Atlanta will stage "Appalachian Christmas" at the 14th Street Playhouse Nov. 22-Dec. 23. A soundtrack cassette of the bluegrass musical is also available.

BOOK BIN: Singer Don Edwards and poet Waddie Mitchell, both of whom wear the Warner Western brand, have new books out from Gibbs Smith Publishers in Layton, Utah. Edwards' is "Classic Cowboy Songs," a collection of 50 new and familiar tunes, plus a wealth of photos and other autobiographical material. "Waddie's Whole Load" is the title of Mitchell's tome. The package contains a book of Mitchell's wise and witty poems, plus a cassette sampler of his readings.

MARK YOUR CALENDAR: The Western Music Assn. will celebrate the 60th anniversary of the Sons Of The Pioneers Nov. 10-14 in Tucson, Ariz. Among the scheduled celebrants are Roy Rogers, Dale Evans, Sons Of The San Joaquin, Waddie Mitchell, Don Edwards, Dusty Rogers, and Riders In The Sky.

SIGNINGS: Pirates Of The Mississippi to Giant
(Continued on page 32)

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION | |
|-----------|-----------|-----------|---------------|--|--|---------------|--|
| | | | | *** No. 1 *** | | | |
| 1 | 1 | 1 | 4 | MARY CHAPIN CARPENTER COLUMBIA 64327/SONY (10.98 EQ/16.98) 4 weeks at No. 1 | STONES IN THE ROAD | 1 | |
| 2 | 2 | 3 | 32 | TIM MCGRAW ▲ CURB 77659 (9.98/13.98) | NOT A MOMENT TOO SOON | 1 | |
| | | | | *** Greatest Gainer *** | | | |
| 3 | 4 | 5 | 11 | THE TRACTORS ● ARISTA 18728 (9.98/15.98) HS | THE TRACTORS | 3 | |
| 4 | 3 | 2 | 5 | BROOKS & DUNN ARISTA 18765 (10.98/15.98) | WAITIN' ON SUNDOWN | 1 | |
| 5 | 5 | 4 | 18 | ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98) | WHO I AM | 1 | |
| 6 | 6 | 6 | 21 | VINCE GILL ▲ MCA 11047 (10.98/15.98) | WHEN LOVE FINDS YOU | 2 | |
| 7 | 7 | 7 | 40 | JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98) | KICKIN' IT UP | 1 | |
| 8 | 10 | 9 | 6 | TRACY LAWRENCE ATLANTIC 82656/AG (10.98/15.98) | I SEE IT NOW | 3 | |
| 9 | 9 | 10 | 27 | REBA MCENTIRE ▲ MCA 10994 (10.98/15.98) | READ MY MIND | 2 | |
| 10 | 11 | 13 | 14 | JOE DIFFIE ● EPIC 64357/SONY (10.98 EQ/15.98) | THIRD ROCK FROM THE SUN | 6 | |
| 11 | 8 | 8 | 4 | CLINT BLACK RCA 66419 (10.98/16.98) | ONE EMOTION | 8 | |
| | | | | *** Hot Shot Debut *** | | | |
| 12 | NEW ▶ | | 1 | VARIOUS ARTISTS MCA 11097 (10.98/16.98) | SKYNYRD FRYNDS | 12 | |
| 13 | 12 | 14 | 42 | JEFF FOXWORTHY ● WARNER BROS. 45314 (9.98/15.98) HS | YOU MIGHT BE A REDNECK IF... | 9 | |
| 14 | 13 | 11 | 5 | TOBY KEITH POLYDOR 523407 (10.98/15.98) | BOOMTOWN | 8 | |
| 15 | 14 | 12 | 5 | LITTLE TEXAS WARNER BROS. 45739 (10.98/15.98) | KICK A LITTLE | 10 | |
| 16 | 17 | 18 | 5 | DOLLY PARTON COLUMBIA 66123/SONY (10.98 EQ/16.98) | HEARTSONGS | 16 | |
| 17 | 15 | 24 | 51 | FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) HS | TAKE ME AS I AM | 7 | |
| 18 | 24 | 23 | 20 | DAVID BALL ● WARNER BROS. 45562 (9.98/15.98) | THINKIN' PROBLEM | 6 | |
| 19 | 22 | 22 | 21 | TRACY BYRD MCA 10991 (10.98/15.98) | NO ORDINARY MAN | 12 | |
| 20 | 19 | 15 | 5 | CLAY WALKER GIANT 24582 (10.98/15.98) | IF I COULD MAKE A LIVING | 7 | |
| 21 | 21 | 21 | 19 | SAMMY KERSHAW MERCURY 522125 (10.98 EQ/15.98) | FEELIN' GOOD TRAIN | 9 | |
| 22 | 20 | 20 | 61 | GARTH BROOKS ▲ LIBERTY 80857 (10.98/16.98) | IN PIECES | 1 | |
| 23 | 18 | 19 | 5 | ALABAMA RCA 66410 (10.98/15.98) | GREATEST HITS VOL. 3 | 18 | |
| 24 | 23 | 25 | 39 | THE MAVERICKS ● MCA 10961 (9.98/15.98) HS | WHAT A CRYING SHAME | 6 | |
| 25 | 16 | 17 | 10 | PATTY LOVELESS EPIC 64188/SONY (9.98 EQ/15.98) | WHEN FALLEN ANGELS FLY | 8 | |
| 26 | 26 | 27 | 39 | BLACKHAWK ● ARISTA 18708 (9.98/15.98) | BLACKHAWK | 15 | |
| 27 | 25 | 16 | 55 | VARIOUS ARTISTS ▲ ¹ GIANT 24531 (10.98/15.98) | COMMON THREAD: THE SONGS OF THE EAGLES | 1 | |
| 28 | 28 | 26 | 59 | MARTINA MCBRIDE ● RCA 66288 (9.98/15.98) HS | THE WAY THAT I AM | 14 | |
| 29 | 27 | 28 | 122 | MARY CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (10.98 EQ/15.98) | COME ON COME ON | 6 | |
| 30 | 29 | 29 | 108 | ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98) | A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) | 1 | |
| 31 | 31 | 31 | 88 | BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98) | HARD WORKIN' MAN | 2 | |
| 32 | 32 | 30 | 57 | REBA MCENTIRE ▲ ² MCA 10906 (10.98/15.98) | GREATEST HITS VOLUME TWO | 1 | |
| 33 | 33 | 36 | 34 | JOHN BERRY ● LIBERTY 80472 (9.98/13.98) HS | JOHN BERRY | 13 | |
| 34 | 30 | 32 | 7 | MARK CHESNUTT DECCA 11094/MCA (10.98/15.98) | WHAT A WAY TO LIVE | 15 | |
| 35 | 36 | 37 | 216 | GARTH BROOKS ▲ ¹ LIBERTY 93866 (9.98/13.98) | NO FENCES | 1 | |
| 36 | 37 | 38 | 111 | GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98) | PURE COUNTRY (SOUNDTRACK) | 1 | |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION | |
|-----------|-----------|-----------|---------------|--|--|---------------|--|
| 37 | 35 | 35 | 25 | TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98) | TEN FEET TALL & BULLETPROOF | 3 | |
| 38 | 34 | 33 | 27 | PAM TILLIS ● ARISTA 18758 (9.98/15.98) | SWEETHEART'S DANCE | 6 | |
| 39 | 38 | 42 | 168 | BROOKS & DUNN ▲ ¹ ARISTA 18658 (9.98/15.98) | BRAND NEW MAN | 3 | |
| 40 | 42 | 40 | 77 | LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98) | BIG TIME | 6 | |
| 41 | 40 | 46 | 40 | COLLIN RAYE ● EPIC 53952/SONY (9.98 EQ/15.98) | EXTREMES | 12 | |
| 42 | 41 | 45 | 38 | NEAL MCCOY ● ATLANTIC 82568/AG (10.98/15.98) HS | NO DOUBT ABOUT IT | 13 | |
| 43 | 45 | 44 | 5 | VARIOUS ARTISTS BNA 66416 (10.98/15.98) | KEITH WHITLEY/A TRIBUTE ALBUM | 43 | |
| 44 | 46 | 43 | 84 | DWIGHT YOAKAM ▲ ² REPRISE 45241/WARNER BROS. (10.98/15.98) | THIS TIME | 4 | |
| 45 | 39 | 34 | 35 | VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98) | RHYTHM COUNTRY & BLUES | 1 | |
| 46 | 47 | 47 | 287 | GARTH BROOKS ▲ ³ LIBERTY 90897 (9.98/13.98) | GARTH BROOKS | 2 | |
| 47 | 44 | 39 | 57 | GEORGE STRAIT ▲ MCA 10907 (10.98/15.98) | EASY COME, EASY GO | 2 | |
| 48 | 48 | 53 | 10 | KEN MELLONS EPIC 53746/SONY (9.98 EQ/15.98) HS | KEN MELLONS | 48 | |
| 49 | 43 | 41 | 113 | VINCE GILL ▲ ³ MCA 10630 (10.98/15.98) | I STILL BELIEVE IN YOU | 3 | |
| 50 | 50 | 59 | 19 | LARI WHITE RCA 66395 (9.98/15.98) HS | WISHES | 50 | |
| 51 | 59 | 56 | 15 | DIAMOND RIO ARISTA 18745 (9.98/15.98) | LOVE A LITTLE STRONGER | 13 | |
| 52 | 49 | 60 | 17 | WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98) | SUPER HITS | 49 | |
| 53 | 57 | 57 | 164 | GARTH BROOKS ▲ ³ LIBERTY 96330 (10.98/15.98) | ROPIN' THE WIND | 1 | |
| 54 | 52 | 49 | 36 | RICK TREVINO COLUMBIA 53560/SONY (10.98 EQ/15.98) HS | RICK TREVINO | 23 | |
| 55 | 51 | 51 | 24 | KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98) | WALKING AWAY A WINNER | 12 | |
| 56 | 55 | 55 | 103 | JOHN MICHAEL MONTGOMERY ▲ ATLANTIC B2420/AG (9.98/15.98) HS | LIFE'S A DANCE | 4 | |
| 57 | 56 | 52 | 80 | TOBY KEITH ▲ MERCURY 514421 (9.98 EQ/13.98) HS | TOBY KEITH | 17 | |
| 58 | 62 | 67 | 13 | CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98) | SUPER HITS | 58 | |
| | | | | *** Pacesetter *** | | | |
| 59 | 66 | — | 2 | JOHN ANDERSON 8NA 66417 (9.98/15.98) | COUNTRY 'TIL I DIE | 59 | |
| 60 | 60 | 48 | 25 | LORRIE MORGAN ● BNA 66379 (9.98/15.98) | WAR PAINT | 7 | |
| 61 | 54 | 54 | 3 | VARIOUS ARTISTS ARISTA 18760 (9.98/15.98) | MAMA'S HUNGRY EYES: A TRIBUTE TO MERLE HAGGARD | 54 | |
| 62 | 61 | 61 | 65 | CLAY WALKER ▲ GIANT 24511 (9.98/15.98) HS | CLAY WALKER | 8 | |
| 63 | 53 | 50 | 32 | CONFEDERATE RAILROAD ● ATLANTIC B2505/AG (10.98/15.98) | NOTORIOUS | 6 | |
| 64 | 64 | 64 | 27 | RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98) | THIS IS ME | 10 | |
| 65 | 69 | 70 | 3 | GEORGE JONES MCA 11096 (10.98/15.98) | BRADLEY'S BARN SESSIONS | 65 | |
| 66 | 58 | — | 2 | SUZIE BOGGUSS & CHET ATKINS LIBERTY 29606 (10.98/15.98) | SIMPATICO | 58 | |
| 67 | 67 | 62 | 80 | PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98) | ONLY WHAT I FEEL | 9 | |
| 68 | 63 | 58 | 8 | CHRIS LEDOUX LIBERTY 28770 (10.98/15.98) | HAYWIRE | 17 | |
| 69 | 65 | 63 | 68 | CLINT BLACK ▲ RCA 66239 (10.98/15.98) | NO TIME TO KILL | 2 | |
| 70 | 72 | 69 | 181 | ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98) | DON'T ROCK THE JUKEBOX | 2 | |
| 71 | 71 | 66 | 131 | CONFEDERATE RAILROAD ▲ ATLANTIC B2335/AG (9.98/15.98) HS | CONFEDERATE RAILROAD | 7 | |
| 72 | 70 | 68 | 36 | SOUNDTRACK ● MCA 10927 (10.98/16.98) | 8 SECONDS | 3 | |
| 73 | 73 | 74 | 31 | HANK WILLIAMS, JR. CURB 77638 (6.98/9.98) | GREATEST HITS, VOL. 1 | 55 | |
| 74 | 75 | 72 | 51 | TANYA TUCKER ● LIBERTY 89048 (10.98/15.98) | SOON | 18 | |
| 75 | RE-ENTRY | | 126 | BILLY RAY CYRUS ▲ ² MERCURY 510635 (10.98 EQ/16.98) | SOME GAVE ALL | 1 | |

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING NOVEMBER 12, 1994

| THIS WEEK | LAST WEEK | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | WKS. ON CHART |
|-----------|-----------|--|-------------------------------|---------------|
| 1 | 1 | PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98) 160 weeks at No. 1 | GREATEST HITS | 182 |
| 2 | 2 | GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98) | SUPER HITS | 167 |
| 3 | 3 | THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98) | A DECADE OF HITS | 182 |
| 4 | 4 | REBA MCENTIRE ▲ MCA 4979* (7.98/12.98) | GREATEST HITS | 180 |
| 5 | 5 | GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98) | GREATEST HITS, VOL. 2 | 182 |
| 6 | 7 | MARY CHAPIN CARPENTER ● COLUMBIA 46077/SONY (8.98 EQ/13.98) | SHOOTING STRAIGHT IN THE DARK | 8 |
| 7 | 6 | GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98) | GEORGE STRAIT'S GREATEST HITS | 180 |
| 8 | 9 | KEITH WHITLEY ▲ RCA 2277 (9.98/13.98) | GREATEST HITS | 41 |
| 9 | 12 | KENNY ROGERS ▲ LIBERTY 5112*/CAPITOL (9.98/15.98) | TWENTY GREATEST HITS | 86 |
| 10 | 11 | PATSY CLINE MCA 4038 (7.98/12.98) | THE PATSY CLINE STORY | 21 |
| 11 | 15 | CLINT BLACK ▲ RCA 9668 (9.98/13.98) | KILLIN' TIME | 9 |
| 12 | 13 | VINCE GILL ▲ MCA 42321 (8.98/13.98) | WHEN I CALL YOUR NAME | 49 |
| 13 | 14 | GEORGE STRAIT ● MCA 10450 (9.98/15.98) | TEN STRAIT HITS | 29 |

| THIS WEEK | LAST WEEK | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | WKS. ON CHART |
|-----------|-----------|--|--------------------------------|---------------|
| 14 | 17 | MARY CHAPIN CARPENTER ● COLUMBIA 44228/SONY (7.98 EQ/11.98) | STATE OF THE HEART | 52 |
| 15 | 20 | ALABAMA ▲ ³ RCA 7170* (9.98/13.98) | GREATEST HITS | 181 |
| 16 | 19 | ALABAMA ▲ RCA 6825 (7.98/11.98) | ALABAMA LIVE | 58 |
| 17 | 10 | MERLE HAGGARD EPIC 53310/SONY (5.98/9.98) | SUPER HITS | 3 |
| 18 | 23 | WAYLON JENNINGS ▲ ⁴ RCA 3378* (8.98) | GREATEST HITS | 66 |
| 19 | 18 | VINCE GILL ● RCA 9814* (4.98/9.98) | BEST OF VINCE GILL | 174 |
| 20 | — | WILLIE NELSON ▲ ² COLUMBIA 237542/SONY (9.98 EQ/13.98) | GREATEST HITS | 43 |
| 21 | 24 | REBA MCENTIRE ● MCA 6294* (4.98/11.98) | SWEET SIXTEEN | 151 |
| 22 | 16 | SAMMY KERSHAW ▲ MERCURY 510161 (9.98 EQ/13.98) | DON'T GO NEAR THE WATER | 13 |
| 23 | — | GARTH BROOKS ▲ ² LIBERTY 98742 (9.98/15.98) | BEYOND THE SEASON | 14 |
| 24 | 21 | CONWAY TWITTY ▲ MCA 31238 (4.98/11.98) | THE VERY BEST OF CONWAY TWITTY | 71 |
| 25 | — | THE BELLAMY BROTHERS CURB 2146/MCA (4.98/11.98) | GREATEST HITS VOL. III | 14 |

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

TNN Sets Lineup Of Christmas Shows Mandrell, Daniels, Gill, Statlers To Spread Holiday Cheer

NASHVILLE—TNN is scheduled to roll out a variety of country music Christmas specials in December. Although some of them involve previously released Christmas albums, none of those announced are keyed to albums released this year.

"The Barbara Mandrell & The Mandrell Sisters Christmas Show," which originally aired on NBC-TV in the early '80s, is slotted for broadcast Dec. 7. The hourlong program features guest performances by Andrae Crouch and Bobby Vinton.

Charlie Daniels and Chris LeDoux will co-host "A Wrangler Cowboy Christmas" Dec. 12 and 20. Diamond Rio and Linda Davis are guest stars, as is cowboy poet Baxter Black. The hourlong special was taped at Daniels' Twin Pine Ranch near Nashville.

On Dec. 14 and 23, the network airs "Christmas With Vince Gill." Taped at the Tulsa (Okla.) Performing Arts

Center, the 90-minute show presents Gill accompanied by the 70-piece Tulsa Philharmonic Orchestra. He will sing selections from his gold-certified Christmas album "Let There Be Peace On Earth." Guests artists are Chet Atkins, Amy Grant, and Michael McDonald.

"The Statler Brothers Christmas" will be shown Dec. 17 and 24. In addition to several songs by the Statlers, the one-hour show features performances by the McGuire Sisters and actor David Huddleston, who recreates his starring role from "Santa Claus: The Movie."

Reba McEntire is the top guest on "A Riders In The Sky Christmas," scheduled for Dec. 19. The one-hour special involves characters and skits Riders In The Sky made famous on their "Riders Radio Theater" on National Public Radio. Joining the cast will be the Nashville Children's Choir.

Kathy Mattea and Aaron Neville headline the hourlong "American Music Shop Christmas Show" Dec. 23, during which they will perform both traditional and contemporary carols. Mattea will sing selections from her Grammy-winning Christmas album "Good News."

EDWARD MORRIS

NASHVILLE SCENE

(Continued from page 30)

Records . . . The Gary Ferguson Band to Webco Records, Orlando, Fla. . . Singer/songwriter Mindy McCready to Quantum Management, Nashville . . . Texas Winds and Shiloh Mountain Boys to Hay Holler Records, Blacksburg, Va. . . Craig Harris to a songwriting deal with BeKool Music Group, Nashville.

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

| TITLE (Publisher - Licensing Org.) Sheet Music Dist. | | | |
|--|---|--|--|
| 13 BABY LIKES TO ROCK IT (Warner-Tamerlane, BMI)/Rocking, BMI/Chinquapin, BMI) WBM | 8 JUKEBOX JUNKIE (Cupit, BMI/Cupit Memares, ASCAP) | 71 TEN FEET TALL AND BULLETPROOF (Post Oak, BMI) HL | |
| 11 THE BIG ONE (Housenotes, BMI) | 7 KICK A LITTLE (Square West, ASCAP/Howlin' Hits, ASCAP) WBM | 27 THAT'S WHAT I GET (FOR LOSIN' YOU) (This Big, ASCAP/Bash, ASCAP/Blue Water, ASCAP/Songs Of Portuguese, ASCAP/Foresadow, BMI) HL | |
| 30 CALLIN' BATON ROUGE (Combine, ASCAP/EMI Blackwood, BMI) HL | 52 LITTLE HOUSES (Alabama Band, ASCAP/Wildcountry, ASCAP/Acuff-Rose, BMI) | 28 THERE GOES MY HEART (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL | |
| 6 THE CITY PUT THE COUNTRY BACK IN ME (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL | 1 LIVIN' ON LOVE (Yee Haw, ASCAP) WBM | 2 THIRD RATE ROMANCE (Fourth Floor, ASCAP/WB, ASCAP) WBM | |
| 37 COUNTRY 'TIL I DIE (Almo, ASCAP/Holmes Creek, ASCAP/Tring, BMI/Baby Dimples, BMI) WBM | 55 LONG LEGGED NANNAN (FROM BUTTE, MONTANA) (Meat And Three, BMI/Ensign, BMI) HL | 34 THIRD ROCK FROM THE SUN (Major Bob, ASCAP/Rio Bravo, BMI/Stroudcater, BMI/Baby Mae, BMI) WBM | |
| 32 DOCTOR TIME (W.B.M., SESAC/Long Acre, SESAC/Zomba, ASCAP) WBM | 10 MAN OF MY WORD (Hayes Street, ASCAP/Almo, ASCAP/Allen Shamblin, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM | 25 THIS IS ME (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) | |
| 33 DOWN ON THE FARM (Texas Wedge, ASCAP/Noosa Heads, BMI) WBM | 59 MAYBE SHE'S HUMAN (Irving, BMI/Cotter Bay, BMI/Careers-BMG, BMI/Doo Layng, BMI) | 57 TILL I WAS LOVED BY YOU (Tan Ten, ASCAP/Mattie Ruth, ASCAP/Seventh Son, ASCAP) | |
| 63 ELVIS AND ANDY (Almo, ASCAP) WBM | 66 MEN WILL BE BOYS (EMI April, ASCAP/GSC, ASCAP/Ideas Of March, ASCAP) HL | 43 TILL YOU LOVE ME (Little Big Town, BMI/American Made, BMI/MCA, ASCAP/Gary Burr, ASCAP) | |
| 48 EUGENE YOU GENIUS (Zomba, ASCAP/Catch The Boat, ASCAP) WBM | 39 NIGHT IS FALLIN' IN MY HEART (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI) HL | 16 UNTANGLIN' MY MIND (Blackened, BMI/Irving, BMI/Sony Tree, BMI/Sierra Mountain, BMI) HL/WBM | |
| 72 THE GIRL FROM YESTERDAY (Red Cloud, ASCAP/Night River, ASCAP) | 51 NOBODY'S GONNA RAIN ON OUR PARADE (Longitude, BMI/Rio Zen, BMI/Reynsong, BMI/Howe Sound, BMI) HL/WBM | 22 WATERMELON CRAWL (Acuff-Rose, BMI/Coburn, BMI) WBM | |
| 69 GIRL THANG (WB, ASCAP/Warner-Tamerlane, BMI) WBM | 31 NOT A MOMENT TOO SOON (Zomba, ASCAP/Suzi Bob, ASCAP) | 15 WE CAN'T LOVE LIKE THIS ANYMORE (Alabama Band, ASCAP/Wildcountry, ASCAP/Warner-Tamerlane, BMI/New Works, BMI) WBM | |
| 35 GOIN' THROUGH THE BIG D (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/Songs Of Jasper, BMI/EMI Blackwood, BMI) | 23 NOW I KNOW (Sony Tree, BMI/Don Cook, BMI) HL | 40 WHAT THE COWGIRLS DO (Benefit, BMI/Englishtown, BMI) WBM | |
| 62 GONE COUNTRY (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL | 21 PICKUP MAN (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL | 46 WHAT THEY'RE TALKING ABOUT (Sony Cross Keys, ASCAP/Sony Tree, BMI/Terilee, BMI) HL | |
| 67 A GOOD YEAR FOR THE ROSES (Sony Tree, BMI) | 74 PMS BLUES (Velvet Apple, BMI) WBM | 75 WHEN I COME BACK (I WANNA BE MY DOG) (Almo, ASCAP/Mighty Nice, BMI/AI Andersongs, BMI/Blue Water, BMI) | |
| 42 HARD LOVIN' WOMAN (Music Corp. Of America, BMI/Mark Collie, BMI/Sony Tree, BMI/Don Cook, BMI/Zomba, ASCAP/Inspector Barlow, ASCAP) HL/WBM | 54 THE POWER OF LOVE (Sony Cross Keys, ASCAP) HL | 17 WHEN LOVE FINDS YOU (Benefit, BMI/Edward Grant, ASCAP/Middle C, ASCAP) WBM | |
| 44 HAS ANYBODY SEEN AMY (Reynsong, BMI/Howe Sound, BMI/Sony Cross Keys, ASCAP) HL | 64 THE RUNNING KIND (Sony Tree, BMI) | 20 WHEN THE THOUGHT OF YOU CATCHES UP WITH ME (EMI Blackwood, BMI) HL | |
| 53 HEART TROUBLE (Irving, BMI/Littlemarch, BMI) | 47 SHE DREAMS (Warner-Tamerlane, BMI/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Brass Ring, ASCAP) HL/WBM | 19 WHEN YOU WALK IN THE ROOM (EMI, BMI/Unart, BMI) WBM | |
| 68 HERE I AM (Morganactive, ASCAP/Pookie Bear, ASCAP) | 70 SHE SHOULD'VE BEEN MINE (Songs Of Grand Coalition, BMI/Songs Of Grand Alliance, ASCAP/Hoosier, ASCAP) | 61 WHERE THERE'S SMOKE (Tom Collins, BMI/BMG, ASCAP) WBM/HL | |
| 73 HIGH HOPES AND EMPTY POCKETS (WB, ASCAP)/E. Robinsons, ASCAP) | 14 SHE'S NOT THE CHEATIN' KIND (Sony Tree, BMI/Showbilly, BMI) HL | 50 WHEREVER SHE IS (Sony Tree, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) HL/WBM | |
| 5 IF I COULD MAKE A LIVING (Tom Collins, BMI/Murrah, BMI/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM | 56 SHE THINKS HIS NAME WAS JOHN (Bash, ASCAP/Blue Water, ASCAP/Mighty Nice, BMI/Blue Water, BMI) HL | 29 WHO'S THAT MAN (Songs Of PolyGram, BMI/Tokeco, BMI) HL | |
| 12 IF YOU'VE GOT LOVE (Love This Town, ASCAP/MCA, ASCAP) HL/WBM | 3 SHUT UP AND KISS ME (Why Walk, ASCAP) | 36 XXX'S AND OOO'S (AN AMERICAN GIRL) (Sony Cross Keys, ASCAP/Mother Dixie, ASCAP/August Wind, BMI/Great Broad, BMI/Longitude, BMI) HL/WBM | |
| 41 I GOT IT HONEST (Acuff-Rose, BMI/Big Bobcat, BMI/Bruce Burch, SESAC) WBM | 45 STORM IN THE HEARTLAND (Pier Five, BMI/Asham Ryle, BMI) | 49 YOU AND ONLY YOU (Great Cumberland, BMI/Diamond Struck, BMI/WB, ASCAP/Might Be, ASCAP) WBM | |
| 58 I'LL NEVER FORGIVE MY HEART (Sony Tree, BMI/Showbilly, BMI/Acuff-Rose, BMI) | 60 SUMMER IN DIXIE (Sony Cross Keys, ASCAP) | 24 YOU JUST WATCH ME (Dixie Stars, ASCAP) HL | |
| 4 I SEE IT NOW (Sony Tree, BMI/Sony Cross Keys, ASCAP/WB, ASCAP) HL/WBM | 18 TAKE ME AS I AM (Little Big Town, BMI/American Made, BMI/All Over Town, BMI/Sony Tree, BMI) HL/WBM | | |
| 9 I SURE CAN SMELL THE RAIN (Alabama Band, BMI/Rick Hall, ASCAP) WBM | 38 TEARDROPS (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Songs Of PolyGram, BMI/Songs Of McRide, BMI) | | |
| 26 I TRY TO THINK ABOUT ELVIS (MCA, ASCAP/Gary Burr, ASCAP) HL | | | |

Frito-Lay Sponsors Reba Thanksgiving TV Special

NASHVILLE—Frito-Lay will continue its affiliation with Reba McEntire, begun earlier this year, by sponsoring McEntire's Thanksgiving television special and by promoting it via the distribution of 3 million packages of the snack food, each bearing a color photo of the singer. It is the first time the company has used a celebrity's picture on its national packaging.

The one-hour special, called "Reba!," will air Nov. 25 on NBC-TV at 8 p.m. Eastern time. Sponsored specifically by Fritos Scoops, the show will feature footage from a live concert, plus background segments about the star's professional and personal lives.

This past spring, Frito-Lay participated in a cross-promotion on behalf of McEntire's new MCA album, "Read My Mind," and her Bantam

Books autobiography, "Reba: My Story" (Billboard, April 30). At that time, Frito-Lay also announced it would sponsor 40 of McEntire's 125 concert dates for 1994. That phase of the sponsorship will continue through the end of this year.

Between May 23 and June 30, Frito-Lay distributed approximately 10 million bags of snack foods that offered a rebate to buyers of the book.

Besides showing McEntire on its packages, Frito-Lay also will feature the tie-in on billboards and NBC-TV spots. Throughout November, stores selling Frito-Lay products will exhibit full-size stand-ups of McEntire.

According to an announcement from Frito-Lay, "Sponsorship of the [McEntire] concert series has spiked sales of the \$350 million [Fritos Scoops] brand by more than 40% in four cities."

COUNTRY RADIO SEMINAR AIMS FOR 'NEXT LEVEL'

(Continued from page 30)

2000"; "Power Voices"; "Identity-Based Marketing: The Next Great Competitive Advantage"; and "Maximizing The Relationships Among Radio, Artists, Record Companies, Management, and Promoters."

There will also be "Performance Royalties, Music Rights And Spectrum Fees"; "Shrinking Big: Big Ideas On A Small Budget"; "Winning Promotions"; "Managing Sales For Profit"; and "Marketing Workshops."

In addition to the panels, there will be a series of free-form discussions on such topics as new technologies, the "Country Cares For St. Jude Kids" promotion, commercials, and dealing with regulatory agencies.

Planners say that all panelists, speakers, and talent will be secured by Dec. 15.

Other deadlines are Jan. 6, "Early Bird" applications due at the Country Radio Broadcasters office in Nashville (CRB stages the CRS); Jan. 14, nominations due for the annual Humanitarian award; and Feb. 1, last day for reserving space for inserts in registration bags.

FOR THE RECORD

The article on CMT's efforts to stay on Canadian cable (Billboard, Nov. 5) mistakenly identified Derrick W. Ross as Michelle Wright's producer and business manager. He is neither.

REPRINTS

For reprints of advertisements or articles appearing in Billboard, (minimum of 100) call Cindee Weiss 212-536-5003

HOT COUNTRY RECURRENTS

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | | | | | | |
|----|----|----|----|---|---------------------------------------|----|----|----|----|---|---------------------------------------|----|----|----|----|---|---------------------------------------|----|----|----|----|---|---------------------------------------|----|----|----|----|---|---------------------------------------|--|
| 1 | 1 | 1 | 6 | BE MY BABY TONIGHT S.HENDRICKS (E.HILL, R.FAGAN) | ◆ JOHN MICHAEL MONTGOMERY ATLANTIC | 14 | 8 | — | 2 | SUMMERTIME BLUES K.STEGALL (E.COCHRAN, J.CAPEHART) | ◆ ALAN JACKSON ARISTA | 14 | 8 | — | 2 | SUMMERTIME BLUES K.STEGALL (E.COCHRAN, J.CAPEHART) | ◆ ALAN JACKSON ARISTA | 14 | 8 | — | 2 | SUMMERTIME BLUES K.STEGALL (E.COCHRAN, J.CAPEHART) | ◆ ALAN JACKSON ARISTA | 14 | 8 | — | 2 | SUMMERTIME BLUES K.STEGALL (E.COCHRAN, J.CAPEHART) | ◆ ALAN JACKSON ARISTA | |
| 2 | 3 | 4 | 5 | LOVE A LITTLE STRONGER M.POWELL, T.DUBOIS (C.JONES, B.CRITTENDEN, G.SWINT) | ◆ DIAMOND RIO ARISTA | 15 | 13 | 10 | 13 | THEY DON'T MAKE 'EM LIKE THAT ANYMORE C.FARREN (J.STEELE, C.FARREN) | BOY HOWDY CURB | 15 | 13 | 10 | 13 | THEY DON'T MAKE 'EM LIKE THAT ANYMORE C.FARREN (J.STEELE, C.FARREN) | BOY HOWDY CURB | 15 | 13 | 10 | 13 | THEY DON'T MAKE 'EM LIKE THAT ANYMORE C.FARREN (J.STEELE, C.FARREN) | BOY HOWDY CURB | 15 | 13 | 10 | 13 | THEY DON'T MAKE 'EM LIKE THAT ANYMORE C.FARREN (J.STEELE, C.FARREN) | BOY HOWDY CURB | |
| 3 | 2 | 2 | 3 | DREAMING WITH MY EYES OPEN J.STROUD (T.AARATA) | ◆ CLAY WALKER GIANT | 16 | 11 | 12 | 8 | INDEPENDENCE DAY P.WORLEY, E.SEAY, M.MCBRIDE (G.PETERS) | ◆ MARTINA MCBRIDE RCA | 16 | 11 | 12 | 8 | INDEPENDENCE DAY P.WORLEY, E.SEAY, M.MCBRIDE (G.PETERS) | ◆ MARTINA MCBRIDE RCA | 16 | 11 | 12 | 8 | INDEPENDENCE DAY P.WORLEY, E.SEAY, M.MCBRIDE (G.PETERS) | ◆ MARTINA MCBRIDE RCA | 16 | 11 | 12 | 8 | INDEPENDENCE DAY P.WORLEY, E.SEAY, M.MCBRIDE (G.PETERS) | ◆ MARTINA MCBRIDE RCA | |
| 4 | 5 | 6 | 10 | WINK B.BECKETT (B.DIPIERO, T.SHAPIRO) | ◆ NEAL MCCOY ATLANTIC | 17 | 15 | 13 | 14 | WALKING AWAY A WINNER J.LEO (T.SHAPIRO, B.DIPIERO) | ◆ KATHY MATTEA MERCURY | 17 | 15 | 13 | 14 | WALKING AWAY A WINNER J.LEO (T.SHAPIRO, B.DIPIERO) | ◆ KATHY MATTEA MERCURY | 17 | 15 | 13 | 14 | WALKING AWAY A WINNER J.LEO (T.SHAPIRO, B.DIPIERO) | ◆ KATHY MATTEA MERCURY | 17 | 15 | 13 | 14 | WALKING AWAY A WINNER J.LEO (T.SHAPIRO, B.DIPIERO) | ◆ KATHY MATTEA MERCURY | |
| 5 | 4 | 3 | 3 | WHISPER MY NAME K.LEHNING (T.BRUCE) | ◆ RANDY TRAVIS WARNER BROS. | 18 | 16 | 16 | 28 | I SWEAR S.HENDRICKS (F.J.MYERS, G.BAKER) | ◆ JOHN MICHAEL MONTGOMERY ATLANTIC | 18 | 16 | 16 | 28 | I SWEAR S.HENDRICKS (F.J.MYERS, G.BAKER) | ◆ JOHN MICHAEL MONTGOMERY ATLANTIC | 18 | 16 | 16 | 28 | I SWEAR S.HENDRICKS (F.J.MYERS, G.BAKER) | ◆ JOHN MICHAEL MONTGOMERY ATLANTIC | 18 | 16 | 16 | 28 | I SWEAR S.HENDRICKS (F.J.MYERS, G.BAKER) | ◆ JOHN MICHAEL MONTGOMERY ATLANTIC | |
| 6 | 10 | 9 | 6 | NATIONAL WORKING WOMAN'S HOLIDAY B.CANNON, N.WILSON (R.MURRAH, P.TERRY, J.D.HICKS) | ◆ SAMMY KERSHAW MERCURY | 19 | 14 | 11 | 13 | DON'T TAKE THE GIRL J.STROUD, B.GALLIMORE (C.MARTIN, L.W.JOHNSON) | ◆ TIM MCGRAW CURB | 19 | 14 | 11 | 13 | DON'T TAKE THE GIRL J.STROUD, B.GALLIMORE (C.MARTIN, L.W.JOHNSON) | ◆ TIM MCGRAW CURB | 19 | 14 | 11 | 13 | DON'T TAKE THE GIRL J.STROUD, B.GALLIMORE (C.MARTIN, L.W.JOHNSON) | ◆ TIM MCGRAW CURB | 19 | 14 | 11 | 13 | DON'T TAKE THE GIRL J.STROUD, B.GALLIMORE (C.MARTIN, L.W.JOHNSON) | ◆ TIM MCGRAW CURB | |
| 7 | — | — | 1 | WHAT'S IN IT FOR ME C.HOWARD (J.JARRARD, G.BURR) | JOHN BERRY LIBERTY | 20 | — | — | 1 | HARD TO SAY M.MILLER, M.MCANALLY (M.MILLER) | ◆ SAWYER BROWN CURB | 20 | — | — | 1 | HARD TO SAY M.MILLER, M.MCANALLY (M.MILLER) | ◆ SAWYER BROWN CURB | 20 | — | — | 1 | HARD TO SAY M.MILLER, M.MCANALLY (M.MILLER) | ◆ SAWYER BROWN CURB | 20 | — | — | 1 | HARD TO SAY M.MILLER, M.MCANALLY (M.MILLER) | ◆ SAWYER BROWN CURB | |
| 8 | 9 | 8 | 5 | HANGIN' IN J.CRUTCHFIELD (S.BOGARD, R.GILES) | ◆ TANYA TUCKER LIBERTY | 21 | 20 | 18 | 8 | THAT AIN'T NO WAY TO GO D.COOK, S.HENDRICKS (R.DUNN, K.BROOKS, D.COOK) | ◆ BROOKS & DUNN ARISTA | 21 | 20 | 18 | 8 | THAT AIN'T NO WAY TO GO D.COOK, S.HENDRICKS (R.DUNN, K.BROOKS, D.COOK) | ◆ BROOKS & DUNN ARISTA | 21 | 20 | 18 | 8 | THAT AIN'T NO WAY TO GO D.COOK, S.HENDRICKS (R.DUNN, K.BROOKS, D.COOK) | ◆ BROOKS & DUNN ARISTA | 21 | 20 | 18 | 8 | THAT AIN'T NO WAY TO GO D.COOK, S.HENDRICKS (R.DUNN, K.BROOKS, D.COOK) | ◆ BROOKS & DUNN ARISTA | |
| 9 | 21 | 15 | 11 | THINKIN' PROBLEM B.CHANCEY (D.BALL, A.SHAMBLIN, S.ZIFF) | ◆ DAVID BALL WARNER BROS. | 22 | 17 | — | 2 | MORE LOVE J.STROUD (D.STONE, G.BURR) | ◆ OUG STONE EPIC | 22 | 17 | — | 2 | MORE LOVE J.STROUD (D.STONE, G.BURR) | ◆ OUG STONE EPIC | 22 | 17 | — | 2 | MORE LOVE J.STROUD (D.STONE, G.BURR) | ◆ OUG STONE EPIC | 22 | 17 | — | 2 | MORE LOVE J.STROUD (D.STONE, G.BURR) | ◆ OUG STONE EPIC | |
| 10 | 6 | 7 | 11 | EVERY ONCE IN A WHILE M.BRIGHT, T.DUBOIS (H.PAUL, V.STEPHENSON, D.ROBBINS) | ◆ BLACKHAWK ARISTA | 23 | 19 | 19 | 10 | FOOLISH PRIDE G.BROWN (T.TRITT) | ◆ TRAVIS TRITT WARNER BROS. | 23 | 19 | 19 | 10 | FOOLISH PRIDE G.BROWN (T.TRITT) | ◆ TRAVIS TRITT WARNER BROS. | 23 | 19 | 19 | 10 | FOOLISH PRIDE G.BROWN (T.TRITT) | ◆ TRAVIS TRITT WARNER BROS. | 23 | 19 | 19 | 10 | FOOLISH PRIDE G.BROWN (T.TRITT) | ◆ TRAVIS TRITT WARNER BROS. | |
| 11 | 7 | 5 | 4 | SHE CAN'T SAY I DIDN'T CRY S.BUCKINGHAM (T.MARTIN, R.WILSON) | ◆ RICK TREVINO COLUMBIA | 24 | — | 24 | 14 | BEFORE YOU KILL US ALL K.LEHNING (K.FOLLESE, M.T.BARNES) | ◆ RANDY TRAVIS WARNER BROS. | 24 | — | 24 | 14 | BEFORE YOU KILL US ALL K.LEHNING (K.FOLLESE, M.T.BARNES) | ◆ RANDY TRAVIS WARNER BROS. | 24 | — | 24 | 14 | BEFORE YOU KILL US ALL K.LEHNING (K.FOLLESE, M.T.BARNES) | ◆ RANDY TRAVIS WARNER BROS. | 24 | — | 24 | 14 | BEFORE YOU KILL US ALL K.LEHNING (K.FOLLESE, M.T.BARNES) | ◆ RANDY TRAVIS WARNER BROS. | |
| 12 | 12 | 14 | 15 | WISH I DIDN'T KNOW NOW N.LARKIN, H.SHEDD (T.KEITH) | ◆ TOBY KEITH MERCURY | 25 | 18 | 20 | 20 | IF BUBBA CAN DANCE (I CAN TOO) D.COOK (M.RAYBON, M.MCGUIRE, B.MCDILL) | ◆ SHENANDOAH RCA | 25 | 18 | 20 | 20 | IF BUBBA CAN DANCE (I CAN TOO) D.COOK (M.RAYBON, M.MCGUIRE, B.MCDILL) | ◆ SHENANDOAH RCA | 25 | 18 | 20 | 20 | IF BUBBA CAN DANCE (I CAN TOO) D.COOK (M.RAYBON, M.MCGUIRE, B.MCDILL) | ◆ SHENANDOAH RCA | 25 | 18 | 20 | 20 | IF BUBBA CAN DANCE (I CAN TOO) D.COOK (M.RAYBON, M.MCGUIRE, B.MCDILL) | ◆ SHENANDOAH RCA | |
| 13 | — | — | 1 | THE MAN IN LOVE WITH YOU T.BROWN, G.STRAIT (S.DORFF, G.HARJU) | ◆ GEORGE STRAIT MCA | | | | | | | | | | | | | | | | | | | | | | | | | |

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

Billboard **HOT COUNTRY** SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 135 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-----------|-----------|-----------|---------------|--|---|
| 1 | 1 | 1 | 11 | *** NO. 1 *** LIVIN' ON LOVE K. STEGALL (A. JACKSON) | ALAN JACKSON (C) (V) ARISTA 1-2745 |
| 2 | 2 | 5 | 12 | THIRD RATE ROMANCE B. CANNON, N. WILSON (R. SMITH) | SAMMY KERSHAW (V) MERCURY 858 922 |
| 3 | 4 | 9 | 10 | SHUT UP AND KISS ME J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER) | MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77696 |
| 4 | 9 | 11 | 10 | I SEE IT NOW J. STROUD (P. NELSON, L. BOONE, W. LEE) | TRACY LAWRENCE (C) (V) ATLANTIC 87199 |
| 5 | 10 | 12 | 8 | IF I COULD MAKE A LIVING J. STROUD (K. STEGALL, R. MURRAH, A. JACKSON) | CLAY WALKER (C) (V) GIANT 18068 |
| 6 | 5 | 8 | 15 | THE CITY PUT THE COUNTRY BACK IN ME B. BECKETT (M. GEIGER, W. MULLIS, M. HUFFMAN) | NEAL MCCOY (C) (V) ATLANTIC 87213 |
| 7 | 11 | 13 | 12 | KICK A LITTLE C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, D. O'BRIEN, B. SEALS) | LITTLE TEXAS (C) (V) WARNER BROS. 18103 |
| 8 | 12 | 15 | 16 | JUKEBOX JUNKIE J. CUPIT (J. CUPIT, J. HONEYCUTT, K. MELLONS) | KEN MELLONS (C) (V) EPIC 77579 |
| 9 | 13 | 14 | 13 | I SURE CAN SMELL THE RAIN M. BRIGHT, T. DUBOIS (J. JARRARD, W. ALDRIDGE) | BLACKHAWK (V) ARISTA 1-2718 |
| 10 | 8 | 10 | 15 | MAN OF MY WORD J. HOBBS, E. SEAY, P. WORLEY (A. SHAMBLIN, G. BURR) | COLLIN RAYE (C) (V) EPIC 77632 |
| 11 | 14 | 18 | 6 | THE BIG ONE T. BROWN, G. STRAIT (G. HOUSE, D. O'DAY) | GEORGE STRAIT (C) (V) MCA 54938 |
| 12 | 15 | 17 | 8 | IF YOU'VE GOT LOVE S. HENDRICKS (S. SESKIN, M. D. SANDERS) | JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87198 |
| 13 | 16 | 19 | 12 | BABY LIKES TO ROCK IT S. RIPLEY, W. RICHMOND (S. RIPLEY, W. RICHMOND) | THE TRACTORS (V) ARISTA 1-2717 |
| 14 | 6 | 3 | 12 | SHE'S NOT THE CHEATIN' KIND D. COOK, S. HENDRICKS (R. DUNN) | BROOKS & DUNN (V) ARISTA 1-2740 |
| 15 | 20 | 23 | 10 | WE CAN'T LOVE LIKE THIS ANYMORE G. FUNDIS, ALABAMA (J. JARRARD, W. MOBLEY) | ALABAMA (C) (V) RCA 62897 |
| 16 | 17 | 21 | 8 | UNTANGLIN' MY MIND J. STROUD, C. BLACK (C. BLACK, M. HAGGARD) | CLINT BLACK (C) (V) RCA 62933 |
| 17 | 19 | 27 | 5 | WHEN LOVE FINDS YOU T. BROWN (V. GILL, M. O'MARTIAN) | VINCE GILL (C) (V) MCA 54937 |
| 18 | 23 | 26 | 8 | TAKE ME AS I AM S. HENDRICKS (B. DIPIERO, K. STALEY) | FAITH HILL WARNER BROS. ALBUM CUT |
| 19 | 3 | 2 | 15 | WHEN YOU WALK IN THE ROOM P. TILLIS, S. FISHELL (J. DESHANNON) | PAM TILLIS (C) (V) ARISTA 1-2726 |
| 20 | 21 | 20 | 10 | WHEN THE THOUGHT OF YOU CATCHES UP WITH ME B. CHANCEY (D. BALL) | DAVID BALL (C) (V) WARNER BROS. 18081 |
| 21 | 28 | 36 | 4 | *** AIRPOWER *** PICKUP MAN J. SLATE, J. DIFFIE (H. PERDEW, K. K. PHILLIPS) | JOE DIFFIE (C) (V) EPIC 77715 |
| 22 | 7 | 4 | 14 | WATERMELON CRAWL J. CRUTCHFIELD (B. BROCK, Z. TURNER) | TRACY BYRD (C) (V) MCA 54889 |
| 23 | 27 | 31 | 11 | *** AIRPOWER *** NOW I KNOW G. FUNDIS (C. RAINS, C. GREENE, D. COOK) | LARI WHITE (C) (V) RCA 62896 |
| 24 | 26 | 32 | 9 | YOU JUST WATCH ME J. CRUTCHFIELD (R. GILES, B. REGAN) | TANYA TUCKER (V) LIBERTY 79053 |
| 25 | 31 | 38 | 4 | THIS IS ME K. LEHNING (T. SHAPIRO, T. MCHUGH) | RANDY TRAVIS (C) (V) WARNER BROS. 18062 |
| 26 | 18 | 7 | 16 | I TRY TO THINK ABOUT ELVIS E. GORDY, JR. (G. BURR) | PATTY LOVELESS (C) (V) EPIC 77609 |
| 27 | 33 | 37 | 8 | THAT'S WHAT I GET (FOR LOSIN' YOU) A. REYNOLDS, J. ROONEY (A. ANDERSON, H. KETCHUM) | HAL KETCHUM CURB ALBUM CUT |
| 28 | 34 | 35 | 7 | THERE GOES MY HEART D. COOK (R. MALO, KOSTAS) | THE MAVERICKS (C) (V) MCA 54909 |
| 29 | 24 | 16 | 16 | WHO'S THAT MAN N. LARKIN, H. SHEDD (T. KEITH) | TOBY KEITH (C) (V) POLYDOR 853 358 |
| 30 | 22 | 6 | 19 | CALLIN' BATON ROUGE A. REYNOLDS (D. LINDE) | GARTH BROOKS LIBERTY ALBUM CUT |
| 31 | 39 | 61 | 3 | NOT A MOMENT TOO SOON J. STROUD, B. GALLIMORE (W. PERRY, J. BARNHILL) | TIM MCGRAW CURB ALBUM CUT |
| 32 | 38 | 47 | 6 | DOCTOR TIME S. BUCKINGHAM (S. LONGACRE, L. WILSON) | RICK TREVINO (C) (V) COLUMBIA 77708 |
| 33 | 29 | 24 | 18 | DOWN ON THE FARM J. STROUD, B. GALLIMORE (K. K. PHILLIPS, J. LASETER) | TIM MCGRAW CURB ALBUM CUT |
| 34 | 30 | 29 | 18 | THIRD ROCK FROM THE SUN J. SLATE, J. DIFFIE (I. GREENEBAUM, S. WHIPPLE, T. MARTIN) | JOE DIFFIE (C) (V) EPIC 77577 |
| 35 | 45 | 58 | 3 | GOIN' THROUGH THE BIG D M. WRIGHT (R. ROGERS, J. WRIGHT, M. WRIGHT) | MARK CHESNUTT (C) (V) DECCA 54941 |
| 36 | 32 | 30 | 19 | XXX'S AND OOO'S (AN AMERICAN GIRL) G. FUNDIS, H. STINSON (A. RANDALL, M. BERG) | TRISHA YEARWOOD (C) (V) MCA 54898 |
| 37 | 36 | 39 | 7 | COUNTRY 'TIL I DIE J. STROUD, J. ANDERSON (T. SEALS, E. SETSER, J. ANDERSON) | JOHN ANDERSON (C) (V) BNA 62935 |
| 38 | 40 | 40 | 10 | TEARDROPS R. BENNETT (G. DUCAS, T. MCBRIDE) | GEORGE DUCAS (V) LIBERTY 79045 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-----------|-----------|-----------|---------------|---|---|
| 39 | 43 | 54 | 4 | NIGHT IS FALLIN' IN MY HEART M. POWELL, T. DUBOIS (D. LINDE) | DIAMOND RIO (C) (V) ARISTA 1-2764 |
| 40 | 35 | 34 | 19 | WHAT THE COWGIRLS DO T. BROWN (V. GILL, R. NIELSEN) | VINCE GILL (C) (V) MCA 54879 |
| 41 | 44 | 49 | 6 | I GOT IT HONEST S. GIBSON (A. TIPPIN, B. BURCH, M. F. JOHNSON) | AARON TIPPIN (C) (V) RCA 62947 |
| 42 | 42 | 45 | 10 | HARD LOVIN' WOMAN D. COOK (M. COLLIE, D. COOK, J. B. JARVIS) | MARK COLLIE (C) (V) MCA 54907 |
| 43 | 59 | — | 2 | TILL YOU LOVE ME T. BROWN, R. MCENTIRE (B. DIPIERO, G. BURR) | REBA MCENTIRE (C) (V) MCA 54888 |
| 44 | 25 | 22 | 14 | HAS ANYBODY SEEN AMY J. SCAIFE, J. COTTON (J. VEZNER, D. HENRY) | JOHN & AUDREY WIGGINS (C) (V) MERCURY 858920 |
| 45 | 48 | 56 | 4 | STORM IN THE HEARTLAND J. SCAIFE, J. COTTON (B. HENDERSON, D. BURNS, C. RYLE) | BILLY RAY CYRUS (C) (V) MERCURY 858 260 |
| 46 | 50 | 52 | 7 | WHAT THEY'RE TALKING ABOUT M. WRIGHT (L. BOONE, P. NELSON, R. AKINS) | RHETT AKINS (C) (V) DECCA 54910 |
| 47 | 37 | 25 | 17 | SHE DREAMS M. WRIGHT (G. HARRISON, T. MENSY) | MARK CHESNUTT (C) (V) DECCA 54887 |
| 48 | 51 | 51 | 6 | EUGENE YOU GENIUS B. J. WALKER, JR., K. LEHNING (L. WILSON, B. LAWSON) | BRYAN WHITE (C) (V) ASYLUM 64510 |
| 49 | 54 | 57 | 5 | YOU AND ONLY YOU C. HOWARD (C. JONES, J. D. MARTIN) | JOHN BERRY (V) LIBERTY 79058 |
| 50 | 49 | 50 | 8 | WHEREVER SHE IS B. CHANCEY, P. WORLEY (J. HOUSE, J. JARRARD) | RICKY VAN SHELTON (C) (V) COLUMBIA 77653 |
| 51 | 41 | 28 | 17 | NOBODY'S GONNA RAIN ON OUR PARADE J. LEO (B. PARKER, W. RAMBEAUX) | KATHY MATTEA (C) (V) MERCURY 858 800 |
| 52 | 58 | 71 | 3 | LITTLE HOUSES J. STROUD, D. STONE (M. CATES, S. EWING) | DOUG STONE (V) EPIC 77716 |
| 53 | 57 | 59 | 4 | HEART TROUBLE P. WORLEY, E. SEAY, M. MCBRIDE (P. KENNERLEY) | MARTINA MCBRIDE (C) (V) RCA 62961 |
| 54 | 53 | 53 | 7 | THE POWER OF LOVE S. HENDRICKS (D. COOK, G. NICHOLSON) | LEE ROY PARNELL (C) (V) ARISTA 1-2747 |
| 55 | 61 | 65 | 4 | LONG LEGGED HANNAH (FROM BUTTE, MONTANA) B. BECKETT, B. TANKERSLEY (J. HUNTER) | JESSE HUNTER (V) BNA 62976 |
| 56 | 56 | 41 | 16 | SHE THINKS HIS NAME WAS JOHN T. BROWN, R. MCENTIRE (S. KNOX, S. ROSEN) | REBA MCENTIRE (C) (V) MCA 54899 |
| 57 | 62 | 69 | 4 | TILL I WAS LOVED BY YOU B. BECKETT, H. SHEDD (M. IRWIN, A. JACKSON) | CHELY WRIGHT (C) (V) POLYDOR 853 810 |
| 58 | NEW | 1 | 1 | *** HOT SHOT DEBUT *** I'LL NEVER FORGIVE MY HEART S. HENDRICKS, D. COOK (R. DUNN, J. DUNN, D. DILLON) | BROOKS & DUNN (V) ARISTA 1-2779 |
| 59 | NEW | 1 | 1 | MAYBE SHE'S HUMAN J. LEO (K. ROBBINS, L. MARTINE, JR.) | KATHY MATTEA (C) (V) MERCURY 856 262 |
| 60 | 63 | — | 2 | SUMMER IN DIXIE B. BECKETT (J. ROBBIN, G. LEVINE) | CONFEDERATE RAILROAD (V) ATLANTIC 82505 |
| 61 | 55 | 33 | 13 | WHERE THERE'S SMOKE R. SCRUGGS (B. P. BARKER, M. COLLIE) | ARCHER/PARK (C) (V) ATLANTIC 87211 |
| 62 | 65 | 68 | 12 | GONE COUNTRY K. STEGALL (B. MCDILL) | ALAN JACKSON ARISTA ALBUM CUT |
| 63 | 66 | 64 | 19 | ELVIS AND ANDY B. BECKETT (C. WISEMAN) | CONFEDERATE RAILROAD (C) (V) ATLANTIC 87229 |
| 64 | 68 | 67 | 3 | THE RUNNING KIND S. FISHELL, R. FOSTER (M. HAGGARD) | RADNEY FOSTER (V) ARISTA 1-2758 |
| 65 | 67 | 66 | 20 | POCKET OF A CLOWN P. ANDERSON (D. YOAKAM) | DWIGHT YOAKAM REPRISE ALBUM CUT/WARNER BROS. |
| 66 | 60 | 60 | 6 | MEN WILL BE BOYS J. BOWEN, B. DEAN (G. CLARK, V. THOMPSON) | BILLY DEAN (V) LIBERTY 79054 |
| 67 | NEW | 1 | 1 | A GOOD YEAR FOR THE ROSES B. AHERN (J. CHESNUT) | GEORGE JONES & ALAN JACKSON (C) (V) MCA 54969 |
| 68 | NEW | 1 | 1 | HERE I AM E. GORDY, JR. (T. ARATA) | PATTY LOVELESS (C) (V) EPIC 77734 |
| 69 | 70 | 70 | 6 | GIRL THANG B. BECKETT (K. HINTON, M. LAYBOURN, J. RODMAN) | TAMMY WYNETTE (DUET WITH WYNONNA) EPIC ALBUM CUT |
| 70 | 72 | 75 | 3 | SHE SHOULD'VE BEEN MINE R. PENNINGTON, WESTERN FLYER (K. BLAZY, R. CROSBY, J. DOWELL) | WESTERN FLYER (V) STEP ONE 485 |
| 71 | 64 | 55 | 15 | TEN FEET TALL AND BULLETPROOF G. BROWN (T. TRITT) | TRAVIS TRITT (C) (V) WARNER BROS. 18104 |
| 72 | NEW | 1 | 1 | THE GIRL FROM YESTERDAY EAGLES, E. SCHEINER, R. JACOBS (G. FREY, J. TEMPCHIN) | EAGLES Geffen ALBUM CUT |
| 73 | 74 | — | 2 | HIGH HOPES AND EMPTY POCKETS J. LEO (A. BYRD, J. ROBINSON) | TERRY MCBRIDE & THE RIDE (C) (V) MCA 54936 |
| 74 | 71 | 74 | 4 | PMS BLUES S. BUCKINGHAM, D. PARTON (D. PARTON) | DOLLY PARTON COLUMBIA ALBUM CUT |
| 75 | NEW | 1 | 1 | WHEN I COME BACK (I WANNA BE MY DOG) M. WRIGHT (C. WISEMAN, A. ANDERSON) | GREG HOLLAND (C) (V) WARNER BROS. 18033 |

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

★★ INDEPENDENT SHOWCASE ★★

The latest Single from the SOR album: "Western Flyer," SOR-0085 Video currently airing on CMT & TNN

World's Largest Country Independent

Top Contemporary Christian™

| THIS WEEK | 2 WKS. AGO | WKS. ON | Compiled from a national sample of retail store and one-stop sales reports. | |
|---------------|------------|---------|---|-----------------------------|
| | | | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
| ★ ★ NO. 1 ★ ★ | | | | |
| 1 | 1 | 15 | STEVEN CURTIS CHAPMAN SPARROW 1408 15 weeks at No. 1 | HEAVEN IN THE REAL WORLD |
| 2 | 2 | 9 | AMY GRANT MYRRH 6974/WORD | HOUSE OF LOVE |
| 3 | 3 | 7 | ASHTON/BECKER/DENTE SPARROW 1389 | ALONG THE ROAD |
| 4 | 6 | 3 | 4 HIM BENSON 4046 | THE RIDE |
| 5 | 4 | 101 | DC TALK ● FOREFRONT 3002/STARSONG | FREE AT LAST |
| 6 | 5 | 13 | NEWSBOYS STARSONG 8814 | GOING PUBLIC |
| 7 | 9 | 5 | BEBE & CECE WINANS SPARROW 1417 | RELATIONSHIPS |
| 8 | 7 | 55 | CARMAN ● SPARROW 1387 | THE STANDARD |
| 9 | 8 | 11 | BRYAN DUNCAN MYRRH 6973/WORD | SLOW REVIVAL |
| 10 | 18 | 3 | SIERRA STARSONG 1003 | SIERRA |
| 11 | 10 | 43 | TWILA PARIS STARSONG 8805 | BEYOND A DREAM |
| 12 | 11 | 55 | MICHAEL W. SMITH REUNION 0086/WORD | FIRST DECADE 1983-1993 |
| 13 | 13 | 39 | POINT OF GRACE WORD 26014 | POINT OF GRACE |
| 14 | 15 | 29 | AUDIO ADRENALINE FOREFRONT 3012/STARSONG | DON'T CENSOR ME |
| 15 | 14 | 5 | MARK LOWRY WORD 9441 | MOUTH IN MOTION |
| 16 | 19 | 17 | TAKE 6 WARNER ALLIANCE 4150/SPARROW | JOIN THE BAND |
| 17 | 16 | 95 | NEWSBOYS STARSONG 8251 | NOT ASHAMED |
| 18 | 34 | 35 | RAY BOLTZ WORD 57868/EPIC | ALLEGIANCE |
| 19 | 21 | 3 | CARMAN EVERLAND 9475/WORD | YO KIDS 2 |
| 20 | 23 | 31 | OUT OF THE GREY SPARROW 1405 | DIAMOND DAYS |
| 21 | NEW▶ | | MORTAL INTENT 9487 | WAKE |
| 22 | 17 | 35 | MICHAEL CARD SPARROW 1435 | JOY IN THE JOURNEY |
| 23 | 31 | 25 | CLAY CROSSE REUNION 9728/WORD | MY PLACE IS WITH YOU |
| 24 | NEW▶ | | GUARDIAN PAKADERM 83186/MYRRH | SWING SWANG SWUNG |
| 25 | 24 | 31 | PHILLIPS, CRAIG & DEAN STARSONG 8806 | LIFELINE |
| 26 | 25 | 33 | MICHAEL SWEET BENSON 2231 | MICHAEL SWEET |
| 27 | 22 | 35 | RON KENOLY INTEGRITY 055/SPARROW | GOD IS ABLE |
| 28 | 12 | 57 | VARIOUS ARTISTS REUNION 0083/WORD | SONGS FROM THE LOFT |
| 29 | 27 | 129 | RAY BOLTZ WORD 5473 | MOMENTS FOR THE HEART |
| 30 | 20 | 35 | STEVE GREEN SPARROW 1334 | WHERE MERCY BEGINS |
| 31 | 36 | 7 | CHERI KEAGGY SPARROW 1419 | CHILD OF THE FATHER |
| 32 | 29 | 25 | KIDS CLASSICS BENSON 2217 | ACTION BIBLE SONGS |
| 33 | RE-ENTRY | | GEOFF MOORE & THE DISTANCE FOREFRONT 3011/STARSONG | EVOLUTION |
| 34 | 30 | 21 | GARY CHAPMAN REUNION 0084/WORD | THE LIGHT INSIDE |
| 35 | 39 | 23 | KIDS CLASSICS BENSON 2218 | SUNDAY SCHOOL SONGS |
| 36 | NEW▶ | | HELEN BAYLOR WORD 66443 | THE LIVE EXPERIENCE |
| 37 | 32 | 3 | LISA BEVILL SPARROW 1402 | ALL BECAUSE OF YOU |
| 38 | 26 | 115 | RON KENOLY INTEGRITY-044/SPARROW | LIFT HIM UP WITH RON KENOLY |
| 39 | 28 | 11 | WHITE CROSS REX 41009 | UNVEILED |
| 40 | 40 | 51 | SUSAN ASHTON SPARROW 1388 | SUSAN ASHTON |

● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. © 1994, Billboard/BPI Communications.

WILLIAMS RETAINS PUNK SPIRIT AS A&R EXEC

(Continued from page 16)

lately from the track "Euro-Trash Girl."

Williams says of Lowery, "Sometimes he's a bit too straightforward for the alternative set, too serious. Sometimes he's too off-center for the typical rock or AOR audience. So I think if anything, it's about catching up with David and what he's about, and accepting him doing something fairly hybrid and original. I think we're almost there. We've stuck with this record a long time, and it's paying off."

His latest signing is the Geraldine Fibbers, a much-pursued L.A. band fronted by Carla Bozulich, the former front woman of industrial band Ethyl Meatplow.

The Fibbers' orientation is distinctly different from that of Bozulich's earlier band, Williams says. "They do a couple of traditional country covers like 'The Grand Tour' and 'Jolene' and 'He Stopped Loving Her Today.' Then they've got some originals that kind of sound like a country Velvet Underground."

Artists & Music



by Deborah Evans Price

'SAM'S PLACE' IS THE PLACE: Nashville's historic Ryman Auditorium returned to its hand-clapping, foot-stomping, spirit-filled roots when host Gary Chapman and guests Amy Grant, Marty Stuart, Jerry & Tammy Sullivan, Russ Taff, and Bill Monroe debuted "Sam's Place," a six-week concert series/radio show being aired over the Salem Network. The show was named after Sam Jones, the evangelist responsible for riverboat captain Thomas Ryman's conversion to Christianity in 1885. Ryman expressed his gratitude by building the famed auditorium for Jones to preach in.

The first installment of "Sam's Place" was quite simply one of the best concerts I've attended in a long, long time. There were many highlights throughout the evening. Taff brought the crowd to its feet with a passionate performance of "Ain't No Grave." Reminding everyone why we fell in love with her years ago, Grant performed "Father's Eyes," the Chapman-penned tune that first introduced her to her future husband when he pitched it to her for an early album. Stuart and his longtime pals the Sullivans performed a terrific set.

Seeing Monroe again on the stage that was home to the Grand Ole Opry from 1943-1974 was a special treat. His wonderful performance was not lost on the appreciative crowd, which rewarded his efforts with two standing ovations during his brief set.

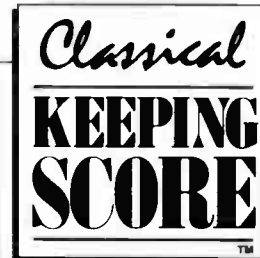
However, the best part of the evening was Chapman himself. "Sam's Place" looks to be a comfortable home for the Reunion recording artist, a place where he can

not only share his singing and songwriting talents but also his wonderful wit. Between musical numbers, he entertained the crowd by literally arm-wrestling Stuart for the jacket he was wearing and engaging in playful banter with Grant. (Amy, by the way, sat on the stage of the Ryman long after the show ended, chatting and signing autographs until everyone left the building, a gesture much appreciated by the fans.)

All in all, it was a wonderful evening of laughter and music. Shows continue through Nov. 27, and there's a strong possibility the series may continue beyond this initial run. I hope it does. "Sam's Place" revives a wonderful tradition in one of Nashville's most famed venues. If he's up there watching, I think Sam Jones is quite proud.

NEW PAPER: Look for the premier issue this month of "The Sand Paper," a bimonthly newsletter for the Christian video community. The publication will be compiled by Jeff Walker's Nashville-based Aristo-Media, a multiservice firm that offers publicity, promotions, and video marketing. Aristo's Jae Heme is heading up the project, which is slated to include artist spotlights, industry news, and a column for video programmers and promoters to air their opinions on industry concerns. The first issue will be shipped to more than 150 video programmers, Christian music industry executives, and media contacts. Walker feels the increasing number of Christian video outlets merits the creation of a newsletter to serve that growing community.

BLISSFUL MUSIC: Former Reunion Records artist Renee Garcia and her husband, musician/songwriter Lang Bliss, have formed a new duet act, Bliss Bliss. Their R.E.X. debut incorporates dance music grooves with different elements. "It's pop music [with] stylistic influences from European artists—kind of Euro-pop," Lang says. In addition to being busy with the release of the new record, the couple is expecting their first child in January.



by Heidi Waleson

MORE RUSSIANS COMING: In November, Sony Classical brings the sounds of the former Soviet Union to the West with the launch of a new line, St. Petersburg Classics. The line will feature recordings by performers who, for the most part, "worked within the Soviet system"—i.e., were not allowed to tour outside the country, but became important stars at home. The first four releases include the nine-year-old St. Petersburg String Quartet (formerly the Leningrad Quartet), playing the Tchaikovsky quartets, and the 30-voice Lege Artis Chamber Choir, made up of past and present students of the Rimsky-Korsakov Conservatory under the direction of Boris Abalyan, singing liturgical music by Mikhail Ippolitov-Ivanov. (Abalyan specializes in reconstructing Russian liturgical music, much of which was banned under the Soviet regime.) Sony also plans to record traditional repertory and music by little-known ex-Soviet composers. It also will seek out ensembles in remote locations, where, according to Sony VP Andreas Packhäuser, "there are fine orchestras with strong local traditions and a 'sound' that has often been left untouched by the Western trend toward homogenization."

BATTLE OF THE BARITONES: Are the low voices taking over? First there was mezzo Cecilia Bartoli. Now comes Bryn Terfel, the sensational 28-year-old bass-baritone from Wales whose New York debut in the Metropolitan Opera's "Marriage of Figaro" warranted page one coverage in The New York Times. Tickets for Terfel's Alice Tully Hall recital a few days later were

hard to come by, and the crowd got its money's worth with Schumann, Schubert, and seven encores. U.S. audiences had advance notice of Terfel's abilities through his recordings of Schubert songs and his intense Figaro, with John Eliot Gardiner conducting. Both of those releases are on Deutsche Grammophon, whose future plans include discs of Schumann, Welsh songs, and an aria record with the Met orchestra.

But Terfel wasn't the only notable low voice in town. Two days after Terfel's recital, baritone Thomas Hampson took over: Alice Tully with the Jay Unger Band for a program of songs by Stephen Foster and related composers, lending his glorious instrument to such gems as "Open Thy Lattice Love" and "The Minstrel Boy," with harmonica and banjo accompaniments. Other singers have used these pieces as novelties and encores; Hampson took them as seriously as he takes the songs of Schumann, Liszt, and Berlioz (all on recent EMI recordings), divining their style and scaling his delivery to fit. It's a treat to hear how beautifully some young American classical singers (Dawn Upshaw is another) fare in their own popular music. Hampson, Unger, and colleagues recorded the Foster songs for Angel a few years ago; the baritone was back in the studio last month working on the Schumann's "Dichterliebe" from the original manuscript, with none other than conductor Wolfgang Sawallisch at the piano.

NEW SOUNDS: The American Composers Orchestra and Dennis Russell Davies can be heard on an all-Robert Beaser disc (Argo) notable for two interesting recent pieces, "Chorale Variations" and a piano concerto that sounds in places like modernized Rachmaninoff. The multitalented John Adams conducts the London Sinfonietta in his frantic and funny "Chamber Symphony" (which he describes as "Schoenberg meets '50s cartoon music") and his classic "Grand Pianola Music" (Elektra/Nonesuch). Both are quite a switch from his heart-rending "The Wound Dresser," which he conducts with the Brooklyn Philharmonic this weekend with baritone soloist—you guessed it—Thomas Hampson.

Artists & Music

In the
SPiRiT



by Lisa Collins

ON TOP: When asked what it is about her that makes people want to buy her records, Helen Baylor surmises that it is her frankness. "I try," she says, "to be for real ... to expose everything about me and my past."

This almost disarming candor has more that paid off with her latest release, "The Live Experience," recorded at her home church—Crenshaw Christian Center (pastored by Dr. Fred Price). In just under two months, the album has unseated two of gospel's hottest acts (the Mississippi Mass Choir and Kirk Franklin) to take over the No. 1 slot on Billboard's Top Gospel Albums chart. With music as an effective channel for her own testimonies, Baylor's newest video—addressing past mistakes—is driving sales of her fourth effort on Word Records way up.

"I've just been your basic inner-city youth trying to make it," Baylor says. "I didn't have a lot of self-esteem. I was an unwed mother. I did the whole secular route. Then, when my husband and I first lived together, he was selling drugs and I was a complete addict. Now," she notes with the comfort of distance and maturity, "we're married with three children and in the church. I share not to say 'look how bad I was,' but 'look at the grace of God.'"

With "straight-out R&B roots," the 41-year-old former R&B session singer—who was ordained into the ministry in January—sees her style as a relevant word for this generation, set to music. "When they hear the music, they sense I'm different," she says. "Still, I'm saying the name

of Jesus, and I'm cut and dried about my stand. It's funky, it's contemporary, and it's relevant."

STELLAR STANDOUTS: Shirley Caesar and the Clark Sisters pocketed four nominations each to top the list of nominees for the 10th annual Stellar Awards. The show, honoring the year's top performances in 14 categories in traditional and contemporary gospel music, will be taped Nov. 19 at Chicago's Auditorium Theater for syndicated TV broadcast in January. Other multiple nominees include *Sounds Of Blackness* and Yolanda Adams.

IN THE NAME OF PROGRESS: Leading gospel manufacturers—including Malaco/Savoy, CGI, AIR, Blackberry, GospoCentric, Sparrow, Intersound, Sound Of Gospel, Aleho, and Tyscot—met Oct. 27 at Billboard's New York headquarters to discuss strategies for the implementation of SoundScan. Currently, SoundScan produces a gospel chart for subscribers only. Manufacturers agreed that Billboard will formally go online with SoundScan in generating its gospel chart on Feb. 1, 1995. In the meantime, the labels will pool their resources to equip gospel specialty outlets. An ad hoc committee of five—Larry Blackwell, Steve Devick, Milton Biggum, Suzanne Baptiste, and Alan Freedman—will decide who, how, and when. Additionally, Central South Gospel has reached an agreement with SoundScan to be the clearinghouse for gospel reports to Billboard.

OOPS: GCI's "A Soul & Gospel Christmas" does not feature Stevie Wonder, as reported earlier. Aside from talk of a gospel rendering of his own on the horizon, he is expected to take part in Motown's forthcoming "Coming Home To Gospel" release.

Top Gospel Albums

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

| THIS WEEK | 2 WKS. AGO | WKS. ON | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
|-----------|------------|---------|--|--------------------------------------|
| 1 | 1 | 9 | HELEN BAYLOR WORD 66443/EPIC 3 weeks at No. 1 | THE LIVE EXPERIENCE |
| 2 | 2 | 73 | MISSISSIPPI MASS CHOIR MALACO 6013 | IT REMAINS TO BE SEEN |
| 3 | 5 | 13 | THE WILLIAMS BROTHERS BLACKBERRY 1606/MALACO | IN THIS PLACE |
| 4 | 3 | 69 | KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW | KIRK FRANKLIN & FAMILY |
| 5 | 4 | 21 | HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4006/CGI | LIVE IN ATLANTA AT MOREHOUSE COLLEGE |
| 6 | 7 | 25 | GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC 3006/TYSCOT | IT'S OUR TIME |
| 7 | 9 | 15 | DOROTHY NORWOOD MALACO 4467 | "LIVE" WITH THE GEORGIA MASS CHOIR |
| 8 | 10 | 13 | WILMINGTON CHESTER MASS CHOIR ATLANTA INT'L 10199 | THE CHANGE WILL COME |
| 9 | 6 | 49 | RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 211 | LIVE AND IN PRAISE II |
| 10 | 11 | 9 | VICKI WINANS INTERSOUND 9127 | VICKI WINANS |
| 11 | 8 | 17 | L.A. MASS CHOIR CGI 10B3 | I SHALL NOT BE DEFEATED |
| 12 | 23 | 3 | WITNESS CGI 1101 | HE CAN DO THE IMPOSSIBLE |
| 13 | 20 | 5 | STEPHANIE MILLS GOSPO-CENTRIC 72123/SPARROW | PERSONAL INSPIRATIONS |
| 14 | 16 | 35 | CHICAGO COMM. CHOIR AMBASSADOR 47005/REDEMPTION | WE GIVE YOU PRAISE |
| 15 | 17 | 15 | WANDA NERO BUTLER SOUND OF GOSPEL 205 | CHIKE ANYABWILLE |
| 16 | 15 | 27 | CALVIN BERNARD RHONE CGI 1092 | LIVE... I'M A WINNER |
| 17 | 13 | 25 | SOUNDS OF BLACKNESS PERSPECTIVE 9006 AFRICA TO AMERICA: THE JOURNEY OF THE DRUM | |
| 18 | 19 | 25 | VARIOUS ARTISTS BLACKBERRY 1605/MALACO | SONGS MAMA USED TO SING |
| 19 | 21 | 19 | EDWIN HAWKINS FIXIT 9124/INTERSOUND | KINGS & KINGDOMS |
| 20 | 14 | 19 | TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR SAVOY 7113/MALACO | COME THOU ALMIGHTY KING |
| 21 | 22 | 51 | YOLANDA ADAMS TRIBUTE 3937 | SAVE THE WORLD |
| 22 | 12 | 51 | REV. JAMES MOORE MALACO 6015 | I WILL TRUST IN THE LORD |
| 23 | 24 | 77 | THE CANTON SPIRITUALS BLACKBERRY 160Q/MALACO | LIVE IN MEMPHIS |
| 24 | 29 | 5 | ORLANDO WRIGHT SOUND OF GOSPEL 203 | ORLANDO WRIGHT |
| 25 | NEW | | CHICAGO MASS CHOIR CGI 1122 | I'M SO GRATEFUL |
| 26 | 18 | 27 | JOHN P. KEE TYSCOT 43009/VERITY | COLORBLIND |
| 27 | 26 | 3 | DOTTIE PEOPLES ATLANTA INTERNATIONAL 10200 | ON TIME GOD |
| 28 | 40 | 3 | BEBE & CECE WINANS CAPITOL 2B216 | RELATIONSHIPS |
| 29 | NEW | | ALBERTINA WALKER ATLANTA INT'L 10187 | SONGS OF THE CHURCH-LIVE IN MEMPHIS |
| 30 | RE-ENTRY | | DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10187 | LIVE |
| 31 | 34 | 51 | LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10195 | NOTHING CAN BE BETTER |
| 32 | 25 | 17 | WILLIE NEAL JOHNSON AND THE NEW KEYNOTES MALACO 6017 | LORD...TAKE US THROUGH |
| 33 | 39 | 3 | THE SONGBIRDS FEAT. REV. ANDREW CHEAIRS BLACKBERRY 2000E&J | THE FAMILY |
| 34 | 30 | 33 | LAWRENCE MATTHEWS & FRIENDS GOSPO-CENTRIC 2118/SPARROW | LAWRENCE MATTHEWS & FRIENDS |
| 35 | 35 | 35 | COMMISSIONED BENSON 1078/CGI | MATTERS OF THE HEART |
| 36 | NEW | | JENNIFER HOLIDAY INTERSOUND 9113 | ON & ON |
| 37 | 27 | 11 | THE LOS ANGELES GOSPEL MESSENGERS SAVOY 1481B/MALACO | WE HAVEN'T FORGOTTEN YOU |
| 38 | NEW | | JAMES HALL & WORSHIP & PRAISE INTERSOUND 9131 | GOD IS IN CONTROL |
| 39 | 36 | 47 | LASHUN PACE SAVOY 14814/MALACO | SHEKINAH GLORY |
| 40 | 32 | 31 | THE CLARK SISTERS SPARROW 5136B | MIRACLES |

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In The AIR • November / December '94

GOSPEL

A1



DOTTIE & JAMES:
A Double Blessing!

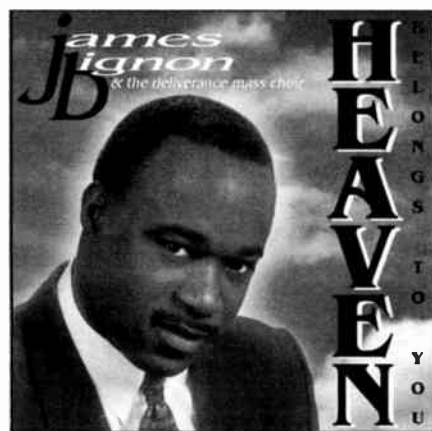
Juandolyn Stokes

The charts are already reflecting the excitement and demand surrounding Dottie Peoples' second release for AIR, "On Time God". I couldn't ask for more from this follow-up to her Top 10 release from last year, "Dottie Peoples - Live". She has once again delivered an album filled with her special brand of vocal fire power. While every song burns with conviction, pay special attention to "Lord You're Worthy", "Get Your House In Order", and "On Time God". This is a 5 star (★★★★) effort from all involved!

"Heaven Belongs To You" marks the return of James Bignon to territory where he has no equal, leading 200 plus voices in praising the Lord! With participation from over 40 churches he has assembled the Deliverance Mass Choir for an electrifying performance sure to fill your soul with the spirit of joy, peace and praise! The material on this album is exceptional! Highlights are numerous, but "King OF Glory", "Magnify Him", and "Heaven Belongs To You" deserve individual honors and recognition. James has delivered a stellar performance that can also be seen and enjoyed on the companion video. Rating: ★★★★★



AIR 10200



AIR 10201



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Latin Notas



by John Lannert

THE REAL RADIO CHART: Two years ago, when Billboard held its third annual International Latin Music Conference in Las Vegas, virtually every top executive in the U.S. Latino record industry was clamoring for retail and radio charts based on computer-compiled data, instead of lists submitted by retailers, wholesalers, and radio programmers.

One year later, the Billboard Latin 50 made its successful debut when the retail chart was converted to a listing based on information gathered by SoundScan.

This week, the Hot Latin Tracks radio chart follows suit, as Broadcast Data Systems (BDS) assumes the role of information dispenser for the chart (see article, page 7). BDS measures the number of times a song is being played on the radio via sound patterns that are digitally encoded—and recognized—by computer.

The new Hot Latin Tracks charts include a 40-title main chart complemented by three 15-title subcharts representing the pop, tropical/salsa, and regional Mexican categories.

One note: This week's chart contains song positions for this week, last week, and two weeks ago. The song positions from last week and two weeks ago are derived from BDS test charts, not from the Hot Latin Tracks charts published in Billboard the past two weeks. This was done to keep the chart results uniform.

Finally, many thanks to those record executives who

contributed suggestions and recommendations that have helped make Hot Latin Tracks the definitive information source for Latino radio in the U.S. and Puerto Rico.

WILFRIDO TO GO APE AT BASH: Wilfrido Vargas, the much-imitated Dominican *merengue* great, celebrates his 20th anniversary in the music biz with a star-drenched show Nov. 20 in Santo Domingo. Among the notables set to perform with Vargas are Eddie Santiago, Olga Tañón, Los Fugitivos, Rey Ruiz, Alvaro Torres, Guillermo Dávila, and Vargas protégés Las Chicas Del Can. The creator of "El Baile Del Perrito" (The Little Dog Dance) will be introducing a new terpsichorean move at the show called "El Baile Del Mono" (The Monkey Dance). It is probably safe to guess that the "Monkey Dance" will scarcely resemble its American counterpart from the '60s, the "monkey."

VIVES HITS ROAD: Carlos Vives, whose PolyGram Latino album "Clásicos De La Provincia" has been scorching the Billboard Latin 50 of late, is slated to commence a four-city mini-tour Nov. 20 at the Taj Mahal in Atlantic City. Other shows are booked for Chicago (Nov. 25), Washington, D.C. (Nov. 26), and Los Angeles (Nov. 27). Vives currently stars in the Telemundo telenovela "Escalona." In case you have not noticed, "Clásicos" has been steadily climbing the Heatseekers chart.

POLYGRAM BRASIL'S HOLIDAY GIFT IDEA: Continuing its policy of aggressively mining catalog material for release, PolyGram Brasil is releasing boxed sets under the title "Série Grandes Nomes." The first five artists to be spotlighted in the ongoing series are Caetano Veloso, Chico Buarque, Elis Regina, Gal Costa, and Raul Seixas. Each set contains the most popular songs by the artist, digitally remastered by Master Quality. The compilations are due out at the beginning of December.

THE Billboard Latin 50™

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

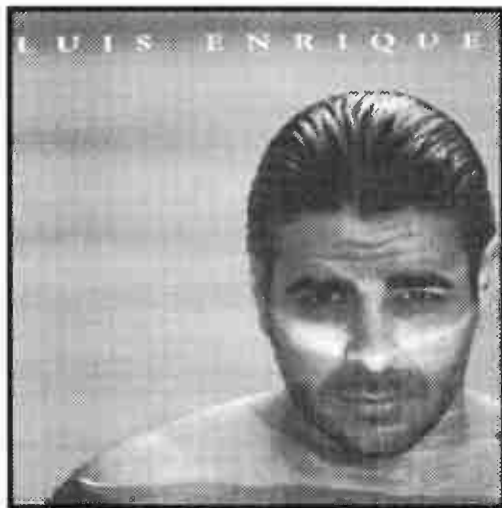
| THIS WEEK | LAST WEEK | WKS. ON | ARTIST | LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
|-------------------------|-----------|---------|---------------------------------|-----------------------------------|-------------------------------------|
| ★★★ No. 1 ★★★ | | | | | |
| 1 | 1 | 10 | LUIS MIGUEL | WEA LATINA 97234 | 9 weeks at No. 1 SEGUNDO ROMANCE |
| 2 | 3 | 71 | GLORIA ESTEFAN | ▲ EPIC 53807/SONY | MI TIERRA |
| 3 | 2 | 26 | CARLOS VIVES | POLYGRAM LATINO 518 884 | CLÁSICOS DE LA PROVINCIA |
| 4 | 4 | 32 | SELENA | EMI LATIN 28803 | AMOR PROHIBIDO |
| 5 | 5 | 20 | RAUL DI BLASIO | ARIOLA 20238/BMG | PIANO DE AMERICA 2 |
| 6 | 7 | 71 | MANA | WEA LATINA 98818 | DONDE JUGARAN LOS NIÑOS |
| ★★★ GREATEST GAINER ★★★ | | | | | |
| 7 | 47 | 2 | OLGA TANON | WEA LATINA 97881 | SIENTE EL AMOR |
| 8 | 9 | 51 | GIPSY KINGS | ELEKTRA MUSICIAN 61599/ELEKTRA | LOVE & LIBERTE |
| 9 | 10 | 8 | ANA GABRIEL | SONY 81401 | AYER Y HOY |
| 10 | 13 | 18 | JUAN GABRIEL | ARIOLA 21898/BMG | GRACIAS POR ESPERAR |
| 11 | 15 | 15 | JUAN LUIS GUERRA 440 | KAREN 21110/BMG | FOGARATE |
| 12 | 8 | 24 | LOS TIGRES DEL NORTE | FONOVIISA 6017 | LOS DOS PLEBES |
| 13 | 6 | 71 | LUIS MIGUEL | ● WEA LATINA 75805 | ROMANCE |
| 14 | 12 | 71 | GIPSY KINGS | ● ELEKTRA 60845 | GIPSY KINGS |
| 15 | 11 | 9 | CRISTIAN | MELODY 0503/FONOVIISA | CAMINO DEL ALMA |
| 16 | 18 | 7 | LADIFERENZIA | ARISTA TEXAS 18786/BMG | LADIFERENZIA |
| 17 | 14 | 15 | VICENTE FERNANDEZ | SONY 81321 | RECORDANDO A LOS PANCHOS |
| 18 | 16 | 71 | SOUNDTRACK | ELEKTRA 961240 | THE MAMBO KINGS |
| 19 | 22 | 7 | PLACIDO DOMINGO | ANGEL 55263/EMI LATIN | DE MI ALMA LATINA |
| 20 | 20 | 62 | M. A. SOLIS Y LOS BUKIS | ● FONOVIISA 8002 | INALCANZABLE |
| 21 | 23 | 71 | LINDA RONSTADT | ▲ ELEKTRA 60785 | CANCIONES DE MI PADRE |
| 22 | 25 | 5 | INDIA | SOHO LATINO 81373/SONY | DICEN QUE SOY |
| 23 | 28 | 3 | VARIOUS ARTISTS | MAX 81325/SONY | SALSA MIX |
| 24 | 29 | 7 | JAY PEREZ | SONY 81353 | STEEL RAIN |
| 25 | 32 | 71 | JULIO IGLESIAS | ▲ SONY 38640 | JULIO |
| 26 | 27 | 18 | JON SECADA | SBK 29683/EMI LATIN | SI TE VAS |
| 27 | 24 | 30 | LA MAFIA | SONY 81215 | VIDA |
| 28 | 21 | 38 | LOS TEMERARIOS | AFG SIGMA 3006 | TU ULTIMA CANCION |
| 29 | 31 | 71 | GIPSY KINGS | ELEKTRA 60892 | MOSAIQUE |
| 30 | 30 | 48 | BRONCO | FONOVIISA 6015 | PURA SANGRE |
| 31 | 41 | 4 | LOS TIRANOS DEL NORTE | FONOVIISA 9156 | PARA MI REINA |
| 32 | 19 | 20 | LUCERO | MELODY 9162/FONOVIISA | CARINO DE MIS CARINOS |
| 33 | 35 | 2 | JAIME Y LOS CHAMACOS | FREDDIE x | COMO TE LLAMAS PALOMA? |
| 34 | 39 | 3 | CHAYANNE | SONY 81366 | INFLUENCIAS |
| 35 | 44 | 12 | DAVID LEE GARZA Y LOS MUSICALES | EMI LATIN 29070 | YA ME CANSE |
| 36 | 42 | 71 | GIPSY KINGS | ELEKTRA 61390 | LIVE! |
| 37 | 33 | 40 | LIBERACION | FONOVIISA 6014 | LIBERACION |
| ★★★ HOT SHOT DEBUT ★★★ | | | | | |
| 38 | NEW | | SELENA | EMI LATIN 30907 | 12 SUPER EXITOS |
| 39 | 17 | 11 | BANDA Z | FONOVIISA 5296 | JACARANDOSA |
| 40 | 26 | 4 | JAVIER TORRES | FONOVIISA 6019 | CON BANDA |
| 41 | NEW | | VIKKI CARR | GLOBO 81393/SONY | RECUERDO A JAVIER SOLIS |
| 42 | 43 | 4 | CAIFANES | RCA 21411/BMG | EL NERVIOS DEL VOLCAN |
| 43 | 49 | 5 | JOSE JOSE | ARIOLA 22502/BMG | GRANDEZA MEXICANA |
| 44 | 36 | 24 | LOS FUGITIVOS | RODVEN 3051 | VANIDOSA |
| 45 | 37 | 30 | MANA | WEA LATINA 72173 | FALTA AMOR |
| 46 | 38 | 36 | BANDA MACHOS | FONOVIISA 6012 | LOS MACHOS TAMBIEN LLORAN |
| 47 | 40 | 32 | LA TROPA F | MANNY 13034/WEA LATINA | OTRO DIA |
| 48 | 34 | 71 | LUIS MIGUEL | WEA LATINA 92993 | ARIES |
| 49 | NEW | | GRUPO NICHE | GLOBO/SDI 81322/SONY | THE BEST |
| 50 | 48 | 55 | VICENTE FERNANDEZ | SONY 81070 | LASTIMA QUE SEAS AJENA |

| POP | TROPICAL/SALSA | REGIONAL MEXICAN |
|--|---|--|
| 1 LUIS MIGUEL WEA LATINA SEGUNDO ROMANCE | 1 GLORIA ESTEFAN EPIC/SONY MI TIERRA | 1 SELENA EMI LATIN AMOR PROHIBIDO |
| 2 CARLOS VIVES POLYGRAM CLÁSICOS DE LA PROVINCIA | 2 OLGA TANON WEA LATINA SIENTE EL AMOR | 2 ANA GABRIEL SONY AYER Y HOY |
| 3 RAUL DI BLASIO ARIOLA/BMG PIANO DE AMERICA 2 | 3 JUAN LUIS GUERRA 440 KAREN/BMG FOGARATE | 3 LOS TIGRES DEL NORTE FONOVIISA LOS DOS PLEBES |
| 4 MANA WEA LATINA DONDE JUGARAN LOS NIÑOS | 4 SOUNDTRACK ELEKTRA THE MAMBO KINGS | 4 LADIFERENZIA ARISTA TEXAS/BMG LADIFERENZIA |
| 5 GIPSY KINGS ELEKTRA MUSICIAN LOVE & LIBERTE | 5 INDIA SOHO LATINO/SONY DICEN QUE SOY | 5 VICENTE FERNANDEZ SONY RECORDANDO A LOS PANCHOS |
| 6 JUAN GABRIEL ARIOLA/BMG GRACIAS POR ESPERAR | 6 VARIOUS ARTISTS MAX/SONY SALSA MIX | 6 LINDA RONSTADT ELEKTRA CANCIONES DE MI PADRE |
| 7 LUIS MIGUEL WEA LATINA ROMANCE | 7 GRUPO NICHE SONY THE BEST | 7 JAY PEREZ SONY STEEL RAIN |
| 8 GIPSY KINGS ELEKTRA GIPSY KINGS | 8 EL GENERAL RCA/BMG ES MUNDIAL | 8 LOS TEMERARIOS AFG SIGMA TU ULTIMA CANCION |
| 9 CRISTIAN MELODY/FONOVIISA CAMINO DEL ALMA | 9 VARIOUS ARTISTS SONY SALSA MAGIC | 9 BRONCO FONOVIISA PURA SANGRE |
| 10 PLACIDO DOMINGO ANGEL/EMI LATIN DE MI ALMA LATINA | 10 CACHAO CRESCENT MOON/SONY MASTER SESSIONS VOL. 1 | 10 LOS TIRANOS DEL NORTE FONOVIISA PARA MI REINA |
| 11 M. A. SOLIS Y LOS BUKIS FONOVIISA INALCANZABLE | 11 JUAN LUIS GUERRA 440 KAREN/BMG BACHATA ROSA | 11 LUCERO MELODY/FONOVIISA CARINO DE MIS CARINOS |
| 12 JULIO IGLESIAS SONY JULIO | 12 LUIS ENRIQUE SONY LUIS ENRIQUE | 12 JAIME Y LOS CHAMACOS FREDDIE COMO TE LLAMAS PALOMA? |
| 13 JON SECADA SBK/EMI LATIN SI TE VAS | 13 JERRY RIVERA SONY CARA DE NIÑO | 13 DAVID LEE GARZA Y LOS MUSICALES EMI LATIN YA ME CANSE |
| 14 LA MAFIA SONY VIDA | 14 VARIOUS ARTISTS MANNY MERENGUE MIX | 14 LIBERACION FONOVIISA LIBERACION |
| 15 GIPSY KINGS ELEKTRA MOSAIQUE | 15 MARC ANTHONY RMM/SONY OTRA NOTA | 15 SELENA EMI LATIN 12 SUPER EXITOS |

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. © 1994, Billboard/BPI Communications and SoundScan, Inc.

LUIS ENRIQUE

LUIS ENRIQUE

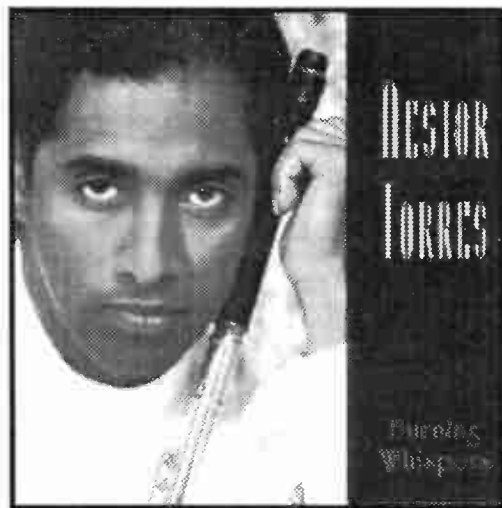


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| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL/DISTRIBUTING LABEL | TITLE |
|-------------------------|------------|------------|---------------|--|---|
| *** No. 1 *** | | | | | |
| 1 | 1 | 1 | 14 | SELENA EMI LATIN | ◆ BIDI BIDI BOM BOM 4 weeks at No. 1 |
| 2 | 2 | 2 | 12 | CRISTIAN MELODY/FONOVISA | MANANA |
| 3 | 3 | 6 | 3 | LOS REHENES FONOVISA | NI EL PRIMERO NI EL ULTIMO |
| 4 | 10 | — | 2 | LUIS MIGUEL WEA LATINA | LA MEDIA VUELTA |
| 5 | 6 | 16 | 3 | BANDA MACHOS FONOVISA | EL PUCHONCITO |
| 6 | 11 | 14 | 3 | SPARX FONOVISA | TE AMO, TE AMO, TE AMO |
| 7 | 4 | 3 | 7 | ANA GABRIEL SONY | TU LO DECIDISTE |
| 8 | 8 | 8 | 3 | LA MAFIA SONY | ME DUELE ESTAR SOLO |
| 9 | 5 | 5 | 14 | BANDA Z FONOVISA | LA NINA FRESA |
| 10 | 9 | 9 | 6 | JUAN LUIS GUERRA 440 KAREN/BMG | VIVIRE |
| 11 | 14 | — | 2 | EDNITA NAZARIO EMI LATIN | QUIERO QUE ME HAGAS EL AMOR |
| 12 | 13 | 13 | 3 | GRUPO MOJADO FONOVISA | PARA QUE |
| 13 | 7 | 7 | 6 | INDUSTRIA DEL AMOR UNICO/FONOVISA | A CAPA Y ESPADA |
| 14 | 16 | 12 | 3 | FANDANGO USA FREDDIE | TE AMARE UN MILLON DE VECES |
| 15 | 15 | 10 | 5 | INDIA SOHO LATINO/SONY | NUNCA VOY A OLVIDARTE |
| 16 | 20 | 18 | 6 | EDGAR JOEL RODVEN | EN LAS NUBES |
| 17 | 18 | 21 | 3 | LADIFERENZIA ARISTA-TEXAS/BMG | SI LO QUIERES |
| 18 | 12 | 11 | 3 | LOS YONICS FONOVISA | NO MAS BOLEROS |
| 19 | 17 | 19 | 3 | ANA BARBARA FONOVISA | NADA |
| *** AIRPOWER *** | | | | | |
| 20 | 22 | 27 | 3 | LOS CAMINANTES LUNA/FONOVISA | LAGRIMAS AL RECORDAR |
| 21 | NEW | 1 | 1 | LUIS ENRIQUE SONY | ASI ES LA VIDA |
| 22 | 34 | 36 | 5 | GIRO SDI/SONY | AMOR LUNATICO |
| 23 | 28 | 26 | 3 | JUAN GABRIEL ARISTA/BMG | LENTAMENTE |
| 24 | 27 | 20 | 19 | JUAN GABRIEL ARISTA/BMG | ◆ PERO QUE NECESIDAD |
| 25 | 19 | 15 | 5 | LAURA PAUSINI WEA LATINA | LA SOLEDAD |
| 26 | 25 | 30 | 3 | LOS FUGITIVOS RODVEN | YO TU DUENO |
| 27 | 30 | 29 | 3 | VICTOR MANUELLE SONY | APIADATE DE MI |
| 28 | 23 | 23 | 22 | LA MAFIA SONY | ◆ VIDA |
| 29 | 24 | 22 | 13 | LOS TIGRES DEL NORTE FONOVISA | LA MESA DEL RINCON |
| 30 | 26 | 38 | 4 | OLGA TANON WEA LATINA | RECETA DE AMOR |
| 31 | 36 | 34 | 11 | ROBERTO PULIDO/EMILIO NAVAIRA EMI LATIN | ◆ YA AHORA ES TARDE |
| 32 | NEW | 1 | 1 | BANDA EL MEXICANO MUSART/BALBOA | RAMITO DE VIOLETAS |
| 33 | 31 | — | 2 | CHAYANNE SONY | QUERIDA |
| 34 | 35 | 17 | 4 | LOS TEMERARIOS AFG SIGMA | ERES UN SUEÑO |
| 35 | 21 | 4 | 13 | LUIS MIGUEL WEA LATINA | ◆ EL DIA QUE ME QUIERAS |
| 36 | 32 | — | 2 | LOS TIRANOS DEL NORTE FONOVISA | TRAGOS AMARGOS |
| 37 | 33 | 28 | 3 | M. A. SOLIS Y LOS BUKIS FONOVISA | ENCADENADA A MI |
| 38 | NEW | 1 | 1 | JERRY RIVERA SONY | ME ESTOY ENLOQUECIENDO POR TI |
| 39 | 38 | 25 | 7 | RICARDO ARJONA SONY | SEÑORA DE LAS CUATRO DECADAS |
| 40 | NEW | 1 | 1 | SELENA EMI LATIN | NO ME QUEDA MAS |

| POP | | TROPICAL/SALSA | | REGIONAL MEXICAN | |
|-------------|--|----------------|---|------------------|---|
| 32 STATIONS | | 22 STATIONS | | 70 STATIONS | |
| 1 | EDNITA NAZARIO EMI LATIN QUIERO QUE ME... | 1 | EDGAR JOEL ROVDEN EN LAS NUBES | 1 | LOS REHENES FONOVISA NI EL PRIMERO NI EL ... |
| 2 | JUAN LUIS GUERRA 440 KAREN/BMG VIVIRE | 2 | INDIA SOHO LATINO/SONY NUNCA VOY A OLVIDARTE | 2 | BANDA MACHOS FONOVISA EL PUCHONCITO |
| 3 | LUIS MIGUEL WEA LATINA LA MEDIA VUELTA | 3 | LUIS ENRIQUE SONY ASI ES LA VIDA | 3 | SPARX FONOVISA TE AMO, TE AMO, TE AMO |
| 4 | CRISTIAN MELODY/FONOVISA MANANA | 4 | GIRO SDI/SONY AMOR LUNATICO | 4 | SELENA EMI LATIN BIDI BIDI BOM BOM |
| 5 | JUAN GABRIEL ARIOLA/BMG LENTAMENTE | 5 | VICTOR MANUELLE SONY APIADATE DE MI | 5 | LA MAFIA SONY ME DUELE ESTAR SOLO |
| 6 | LAURA PAUSINI WEA LATINA LA SOLEDAD | 6 | JERRY RIVERA SONY ME ESTOY... | 6 | BANDA Z FONOVISA LA NINA FRESA |
| 7 | RICARDO ARJONA SONY SEÑORA DE LAS... | 7 | TITO ROJAS M P HE CHOCADO CON LA VIDA | 7 | FANDANGO USA FREDDIE TE AMARE UN MILLON... |
| 8 | OLGA TANON WEA LATINA RECETA DE AMOR | 8 | EDNITA NAZARIO EMI LATIN QUIERO QUE ME... | 8 | GRUPO MOJADO FONOVISA PARA QUE |
| 9 | RICARDO MONTANER EMI LATIN NO TE PARECES A MI | 9 | OLGA TANON WEA LATINA RECETA DE AMOR | 9 | ANA GABRIEL SONY TU LO DECIDISTE |
| 10 | CHARLIE MASSO SONY TE ME VAS | 10 | ZONA ROJA MAX/SONY A PARTIR DE MANANA | 10 | INDUSTRIA DEL AMOR UNICO/FONOVISA A CAPA... |
| 11 | SELENA EMI LATIN BIDI BIDI BOM BOM | 11 | LAURA PAUSINI WEA LATINA LA SOLEDAD | 11 | LADIFERENZIA ARISTA- TEXAS/BMG SI LO QUIERES |
| 12 | CHAYANNE SONY QUERIDA | 12 | WICHY CAMACHO WEA LATI- NA YO SIN TI | 12 | LOS YONICS FONOVISA NO MAS BOLEROS |
| 13 | INDIA SOHO LATINO/SONY NUNCA VOY A OLVIDARTE | 13 | LUIS MIGUEL WEA LATINA LA MEDIA VUELTA | 13 | ANA BARBARA FONOVISA NADA |
| 14 | JON SECADA SBI/EMI LATIN SOLO TU IMAGEN | 14 | CRISTIAN MELODY/FONOVISA MANANA | 14 | LOS CAMINANTES LUNA/FONOVISA LAGRIMAS... |
| 15 | EDGAR JOEL ROVDEN EN LAS NUBES | 15 | HECTOR TRICOCHÉ ROD- VEN SILENCIO | 15 | LOS FUGITIVOS ROVDEN YO TU DUENO |

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 600 detections for the first time. 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 chart after 26 weeks. © 1994 Billboard/BPI Communications, Inc.

New List Of Latin Reporting Stations

REGIONAL MEXICAN
 Albuquerque, N.M.: KABQ-AM, KXKS-AM
 Atlanta: WXEM-AM
 Austin, Texas: KTXZ-AM
 Bakersfield, Calif.: KCHJ-AM, KIWI-FM, KSUV-FM, KWAC-FM
 Chicago: WIND-AM, WOJO-FM, WTAQ-AM, WOPA-AM
 Corpus Christi, Texas: KBSO-FM, KCCT-AM, KMIQ-FM
 Dallas: KICI-AM, KESS-AM, KRVA-AM
 Denver: KBNO-AM
 El Paso, Texas: KINT-AM, KSVE-FM, KAMA-AM, KBNA-AM
 Fresno, Calif.: KOQO-FM, KGST-AM, KTA-AM, KZFO-FM
 Houston: KXTJ-FM, KQKQ-FM, KEYH-AM, KLAT-AM, KLTN-FM
 Las Vegas: KDOL-AM
 Los Angeles: KKHJ-AM, KLAX-FM, KTNQ-AM, KWKW-AM
 McAllen/Brownsville, Texas: KIIWW-FM, KKPS-FM, KTJN-FM, KTXJ-FM, KGBT-AM, KBOR-AM
 Monterey/Salinas, Calif.: KCTY-AM, KLFA-AM, KTGE-AM
 Phoenix: KPHX-AM, KSUN-AM, KVVA-FM
 Sacramento, Calif.: KZSA-FM, KSTN-FM
 San Antonio, Texas: KEDA-AM, KRIO-FM, KXTN-FM, KCOR-AM, KSAH-AM
 San Bernardino, Calif.: KCAL-AM, KDIF-AM, KNSE-AM
 San Diego: KURS-AM
 San Francisco: KOFY-AM
 San Jose, Calif.: KAZA-AM, KLOK-AM
 Santa Barbara, Calif.: KELF-FM, KOXR-AM, KTRO-AM
 Tucson, Ariz.: KOHT-FM, KQTL-AM, KXEW-AM, KTZR-AM

POP
 Bakersfield, Calif.: KAFY-AM
 Chicago: WOPA-AM
 Corpus Christi, Texas: KUNO-AM
 Dallas: KRVA-FM
 El Paso, Texas: KBNA-AM
 Houston: KMPQ-AM
 Los Angeles: LVE-FM
 Mayaguez, P.R.: WKJB-AM, WKSA-FM, WOVE-FM, WRPC-FM, WAEL-FM, WIOB-FM
 McAllen/Brownsville, Texas: KQXX-FM
 Miami: WRTO-FM, WTPX-FM
 Monterey/Salinas, Calif.: KRAY-FM
 New Orleans: WADU-AM, KGLA-AM
 San Antonio, Texas: KROM-FM
 San Francisco: KIQI-AM
 San Juan, P.R.: WIAC-FM, WIOA-FM, WMDD-AM, WVOZ-FM, WBRQ-FM, WKAQ-FM
 San Jose, Calif.: KBRG-FM
 Tampa, Fla.: WRMD-AM, WQBN-AM
 Washington, D.C.: WMDO-AM, WILC-AM

TROPICAL STATIONS
 Hartford, Conn.: WRYM-AM
 Mayaguez, P.R.: WIVA-FM, WKSA-FM, WOVE-FM
 Miami: WQBA-FM, WRTO-FM, WCMQ-FM, WXDJ-FM
 New Orleans: KGLA-AM
 New York: WSKQ-FM
 Orlando, Fla.: WRMQ-AM, WONQ-AM
 Philadelphia: WTEL-AM
 Ponce, P.R.: WZAR-FM, WPRM-FM, WRIO-FM, WOQI-FM
 San Juan, P.R.: WKAQ-FM, WXYX-FM, WDOY-FM, WZNT-FM
 Washington, D.C.: WILC-AM

DUAL REPORTERS
 Chicago: WOPA-AM (Pop/Reg. Mex)
 El Paso, Texas: KBNA-AM (Pop/Reg. Mex)
 Mayaguez, P.R.: WKSA-FM (Pop/Tropical), WOVE-FM (Pop/Tropical)
 Miami: WRTO-FM (Pop/Tropical)
 New Orleans: KGLA-AM (Pop/Tropical)
 San Juan, P.R.: WKAQ-FM (Pop/Tropical)
 Washington, D.C.: WILC-AM (Pop/Tropical)

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Music Video

ARTISTS & MUSIC

La. Show Celebrates Home Cookin' State's Musical Legacy Plugged On Cable TV

BY JIM BESSMAN

NEW ORLEANS—What began as an impromptu concert in the Louisiana governor's office more than a year ago has developed into "LTV," the state's own live music show.

The weekly program, which debuted in August 1993 on Cox Cable's Metro 10 channel, showcases 60 minutes of music video, live performance, news, and call-ins, all dispensed by Bernie Cyrus, executive director of the Louisiana Music Commission.

"We're trying to preserve the legacy of our great local musicians—and get them on TV before they die," says Cyrus. The LMC's charter is to develop and promote Louisiana's popular commercial music and related industries, he notes.

One recent "LTV" show featured a Specialty Records tribute honoring Lil Millet, Ernie K-Doe, Cookie Gabriel, and Lloyd Washington of the Ink Spots, all of whom recorded for the legendary '50s R&B label.

"We present everything from Dixieland to zydeco," says Cyrus, an engaging TV host who has been pegged as "New Orleans' own Benny Hill." He has achieved a fair amount of local fame himself, due to Cox Cable's reach into some 257,000 homes in the Orleans, Jefferson, and St. Charles parishes.

The debut "LTV" show starred the Meters' George Porter Jr., Art Neville, Frankie Ford of "Sea Cruise" fame, and New Orleans rock/soul artist Lenny McDaniell, who records for the local Renegade Records label and Sky Ranch/Virgin in Paris.

"The energy on the show was infectious," says Cyrus. "We knew right away we had something."

Some 30 shows later, "LTV" seems stronger than ever. Besides the live performances and guests, the show promotes Louisiana artists through videos from various sources.

"LTV" recently featured clips by local rock band the Dingbats and country group Evangeline. Cyrus also has been known to screen "homemade" videos by such acts as Cajun band La Touche, rapper Tim Smooth, rock group God-

dess, and Dino Kruse, whose "Hot Night In New Orleans" video was reeled by Oliver Stone's "JFK" film crew as a payback for his appearance as a transvestite in the movie.

Other videos programmed on "LTV" include ex-Zebra front man Randy Jackson's "You're Only Lonely Tonight" and several clips that have become regular "bumper" snippets, such as Aaron Neville's "The Grand Tour," Zachary Richard's "Come On Sheila," and Dr. John's "Television."

Totally irreverent and often hysterical, Cyrus banters with his guests and a small studio audience each Thursday at 10:30 p.m. But off-camera, he is dead serious about the show he produces and hosts.

"Louisiana tourism is a byproduct of the music industry," says Cyrus, himself a "musician in remission" who appreciates the role tourism plays in the state's budget and revenues. When he joined the LMC in March 1992, Cyrus likened his post to that of the Maytag repairman: "The phone hardly rang!" he says.

But all that changed when Ellis Marsalis Jr., chairman of the LMC, staged an impromptu jazz recital during a meeting at the governor's mansion in Baton Rouge, says Cyrus. The concert proved an effective lobbying device,

and the LMC's annual budget tripled to \$150,000 this year. The additional funds have allowed Cyrus to hire assistant director Steve Picou, formerly of the influential Cajun-inflected rock group Bas Clas (French for "low class").

Prior to launching "LTV," Cyrus had a home at radio as co-host of the weekly, two-hour "Louisiana Homegrown Show" on classic rock WCKW Garyville, La. He also created the weekly, one-hour "La.'s Alternative" program on alternative WZRH, Picayune, Miss.

Cyrus says he was eager to transfer his sensibilities to the TV screen, but initially was hindered by a lack of funding. He approached the local cable network about producing a show similar to "Austin City Limits," and got the green light from Cox Metro 10, the network's private production channel geared to local programming.

"LTV" now has a staff of more than 20 volunteers, and enjoys regular cross-promotional support from such local retailers as Werlein's music store and Rock'N'Roll Music Inc.

Cyrus says he hopes to attract a sponsor to underwrite a satellite uplink to allow cable programmers throughout Louisiana to air "LTV" live.

PRODUCTION NOTES

LOS ANGELES

• Zeitgeist director Clark Eddy recently reeled Pete Droge's American video "If You Don't Love Me." Kim Christensen produced.

• Director Ricky Harris is the eye behind the Eastside Entertainment and Raven Knite Productions clip "Rock On" for Immortal/Epic's Funkdoobiest. Rae Haun and Brian Permann produced the shoot. Bill Dill directed photography.

• Motus Mfg. director/cameraman Mark Gerard recently wrapped Warren G's "Do You See" for RAL/Violator; Da Lench Mob's "Goin' Bananas" for Priority; and Portrait's "I Can Call

You" for Capitol.

NASHVILLE

• Picture Vision's Jon Small directed Collin Raye's Sony video "My Kind Of Girl" and Rhett Atkins' Decca clip "This Must Be What They're Talking About." Daniel Pearl directed photography on both shoots; Andi Varagona executive produced.

OTHER CITIES

• One World Productions director Tony Kunewald recently wrapped Terrorvision's EMI U.K. video "Alice, What's The Matter." The clip features footage of a man dropped from a building repeatedly and filmed at 400 frames per second. Tim Maurice Jones directed photography; Joseph Uliano produced. In addition, One World's Russell Young shot the Brand New Heavies' video "Spend Some Time" on location in Tokyo during the recent earthquake there. Ivan Bartos directed photography on the shaky shoot. Lian Lunson produced. Uliano executive produced.

• Athens, Ga., is the site of Victoria Williams' Mammoth/Atlantic video "Crazy Mary," reeled by Zeitgeist directors Nancy Bennett and Clark Eddy. Carolyn Chen directed photography; Allan Wachs produced.

• Selena Quintanilla's EMI Latin video "No Me Queda Mas" is a Summit Productions Inc. video directed by Sean Roberts. He reeled the clip on location in San Antonio, Texas. Jack Morgan of Morgan Film & Video directed photography. Diego Aguilar produced the shoot.

Want To Get Your Band On TV? Program Your Own Clips

DO IT YOURSELF: What better way to get video play for your unsigned, Boston-based band than to direct your own videos and program them on your own public-access video show?

"Misty's Kitchen," an alternative, independent rock video showcase that reaches about 400,000 households outside Boston, is directed by Jacques Lambert, who doubles as drummer for the three-piece Andover, Mass., outfit Beyond Id.

He's also the eye behind his own band's quirky video album, "We're Out Of Cornflakes, F.U." (a reference to Felix Unger of "The Odd Couple"), which features the clips "Struggly," "Spread," and "Other Break." Lambert's ambitious conceptual videos reveal an offbeat affection for miniature hockey figurines and sweet-faced domestic pets.

According to "Misty's Kitchen" producer and Beyond Id manager Sean Franklin, Lambert learned it was cheaper to tap his connections in the production community and reel a series of video-clips than it was to produce an independent CD. (Hey, it worked for Green Jelly, right?)

So now the "Misty's Kitchen" crew is servicing the three aforementioned clips to a slew of fellow programmers—including "Bohemia After Dark" in Portland, Ore., "Rage" in Boston, and "Noise Bazaar" in Kenosha, Wis.—in a quest to generate regional airplay and record label interest in Beyond Id.

When "Misty's Kitchen" isn't promoting its favorite homeboys, the alternative showcase features clips by Buffalo Tom, Sebadoh, and the Pixies (from whom Beyond Id draws much of its melodic inspiration), as well as Archers Of Loaf, Superchunk, and Pavement.

REEL NEWS: L.A.-based Propaganda Films recently signed directors Steve Hanft and Stephen Kirklys to its music video roster... The Underground has signed director Michael Geoghegan for U.S. representation. The L.A.-based production house also has inked Canadian director Floria Sigismundi for representation in the U.S. and the U.K. ... L.A.-based One World Productions is opening a London office... Director Thom Oliphant recently joined the directors roster at Nashville/Burbank-based High Five Productions.

NETWORK NEWS: VH1 unspools its "VH1 Recommends" in December. The direct-marketing music show is part of the MTV Networks' shopping series "The Goods," and will feature the network's picks for the best music re-

leases of 1994... Jerry Berkowitz recently was named director of marketing at the Box. Prior to joining the Miami-based music video network, Berkowitz was VP of sales and marketing for Parham Santana, a New York-based marketing and creative firm... Country music star Steve Gatlin has signed on to host the Inspirational Network's "positive country" program "Cheyenne Country." The show, which will feature videos by Charlie Daniels, Ricky Skaggs, Ricky Van Shelton, and Bruce Carroll, debuts in January. Singer/actress Dana Russell will co-host... INSP also will

debut the 30-minute Southern gospel music show "Signature" in December. Bob and Jeanne Johnson will co-host. The performance-based show will feature such acts as the Cathedrals, the Speers, Gold City Quartet, the Kingsmen, and the Statesmen.

QUICK CUTS: Chris Clark and Cheryl Russell, former VP and director of programming, respectively, at MOR Music TV in St. Petersburg, Fla., are now co-producing a music video program to air during the Tampa Bay Lightning's hockey games. The duo is pro-

gramming clips by such anti-MOR artists as Alice In Chains and Pink Floyd... For the second year in a row, aspiring video director Christopher J. Bell of Poughkeepsie, N.Y., won first prize in the music video category at the Visions Of U.S. home video competition. Bell won for his video "(U Turned Out To Be) Fly Cowgirl," featuring Sucker MCs and Bertman & the Bandit. The contest was sponsored by Sony Electronics Inc. and was administered by the American Film Institute.

EYE CANDY: Frontier Records' Heatmiser has released what could well be the first overtly gay-themed video in alternative music. "Why Did I Decide To Stay" is not a graphically sexual clip, but it's clear the tune chronicles the breakup of two male lovers... One for the girls: Eric Meza's Public Enemy video "What Kind Of Power We Got?" showcases a frocked Flavor Flav at his cross-dressing best... House Of Pain's new "Legend" video takes its inspiration from Kurt Cobain's suicide. F.M. Rocks' Ken Fox directed the clip... And though we haven't seen it yet, we are eagerly anticipating the Giant Sand video "Yer Ropes," reeled by one of our favorite directors, Norwood Cheek of Moxie Music. The last Giant Sand clip that crossed this desk—"Wonder," directed by Laura Levine—still ranks as one of our all-time faves. And we're confident young Norwood won't disappoint.

THE EYE



by Deborah Russell



You Never Write. Satellite Films director Mark Kohr is the eye behind Letters To Cleo's debut Giant/CherryDisc video, "Here & Now." Pictured on the set of the Massachusetts-based shoot, in the back row from left, are Kohr; Letters To Cleo's Mike Eisenstein and Scott Riebling; Giant's Joe Pizzella and Jeff Aldrich; and CherryDisc's John Horton. In the front row, from left, are Letters To Cleo's Stacy Jones, Kay Hanley, and Greg McKenna, and Creamer Management's Michael Creamer.

Billboard Video Monitor

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- 1 Craig Mack, Flava In Ya Ear
- 2 Janet Jackson, You Want This
- 3 Jade, 5-4-3-2
- 4 Brandy, I Wanna Be Down
- 5 Black Men United, U Will Know
- 6 Ce Ce Peniston, Hit By Love
- 7 Ini Kamoze, Here Comes The Hotstepper
- 8 Toni Braxton, How Many Ways
- 9 Salt-N-Pepa, None Of Your Business
- 10 Y'N-Vee, Chocolate
- 11 Da Brat, Fa All Y'all
- 12 Boyz II Men, On Bended Knee
- 13 Chante Moore, Old School Lovin'
- 14 Rachelle Ferrell, With Open Arms
- 15 Casserine, Why Not Take All Of Me
- 16 Barry White, Practice What You
- 17 Quo, Blowin' Up
- 18 Keith Murray, The Most Beautiful Thing...
- 19 Usher, Can U Get Wit It
- 20 Bebe & Cece Winans, If Anything Ever...
- 21 Queen Latifah, I Can't Understand
- 22 Babyface, Rock Bottom
- 23 Pete Rock & C.L. Smooth, I Got A Love
- 24 Scarface, I Never Seen A Man Cry
- 25 Aaron Hall, When You Need Me
- 26 Coolio, I Remember
- 27 Blackstreet, Before I Let You Go
- 28 Keith Sweat, Get Up On It
- 29 Karyn White, Hungah
- 30 Ill Al Skatrich, I'll Take Her

★ ★ NEW ADDS ★ ★

Luther Vandross, Always And Forever
 Snoop Doggy Dogg, Murder Was The Case
 K-Ci, If You Think You're Lonely Now
 Barrio Boyz, Try A Little Tenderness
 Subway, This Lil' Game We Play
 Industry, Release Me



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Alan Jackson, Livin' On Love
- 2 The Tractors, Baby Likes To Rock It
- 3 Neal McCoy, The City Put The Country...
- 4 Kathy Mattea, Maybe She's Human
- 5 Garth Brooks, Callin' Baton Rouge
- 6 Sammy Kershaw, Third Rate Romance
- 7 David Ball, When The Thought Of You...
- 8 Mary Chapin Carpenter, Shut Up And ...
- 9 Pam Tillis, When You Walk In The Room
- 10 Little Texas, Kick A Little

- 11 Tracy Lawrence, I See It Now
- 12 Clay Walker, If I Could Make A Living
- 13 Vince Gill, When Love Finds You
- 14 Blackhawk, I Sure Can Smell The Rain
- 15 Larry Stewart, Losing Your Love
- 16 Wade Hayes, Old Enough To Know Better
- 17 Tracy Byrd, Watermelon Crawl
- 18 Confederate Railroad, Summer In Dixie
- 19 Patty Loveless, Here I Am
- 20 Lisa Brokop, Take That
- 21 Joe Diffie, Pickup Man
- 22 Billy Ray Cyrus, Storm In The Heartland
- 23 Tim McGraw, Not A Moment Too Soon
- 24 Rodney Foster, The Running Kind
- 25 Randy Travis, This Is Me
- 26 Greg Holland, When I Come Back
- 27 Reba McEntire, Till You Love Me
- 28 Brooks & Dunn, She's Not The Cheatin' Kind
- 29 Faith Hill, Take Me As I Am
- 30 Ken Mellons, Jukebox Junkie
- 31 John Anderson, Country 'Til I Die
- 32 Billy Dean, Men Will Be Boys
- 33 Ricky Van Shelton, Wherever She Is
- 34 Tery McBride & The Ride, High Hopes And...
- 35 Marty Stuart, That's What Love's About
- 36 Cheryl Wright, Tilt I Was Loved By You
- 37 Bryan White, Eugene You Genius
- 38 Clint Black, Untanglin' My Mind
- 39 Doug Stone, Little Houses
- 40 John Berry, You And Only You
- 41 Ricky Lynn Gregg, After The Fire Is Gone
- 42 Mark Collie, Hard Lovin' Woman
- 43 George Ducas, Teardrops
- 44 Gibson/Miller Band, Red, White And Blue
- 45 The Mavericks, There Goes My Heart
- 46 Rick Trevino, Doctor Time
- 47 Aaron Tippin, I Got It Honest
- 48 Joy Lynn White, Bad Loser
- 49 Dan Seals, Love Thing
- 50 Jesse Hunter, Long Legged Hannah
- 51 Indicates Hot Shots

★ ★ NEW ADDS ★ ★

Garth Brooks, The Red Strokes
 Jamie O'Hara, 50,000 Names
 John & Audrey Wiggins, She's In The Bedroom...
 Toby Keith, Upstairs Downstairs
 Trisha Yearwood, It Wasn't His Child



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Offspring, Sell Esteem*
- 2 John Mellencamp, Dance Naked
- 3 Stone Temple Pilots, Interstate Love Song**
- 4 Salt-N-Pepa, None Of Your Business
- 5 Nirvana, About A Girl
- 6 Coolio, I Remember
- 7 Boyz II Men, On Bended Knee
- 8 Sheryl Crow, All I Wanna Do
- 9 Snoop Doggy Dogg, Murder Was The Case
- 10 R.E.M., What's The Frequency, Kenneth?
- 11 The Cranberries, Zombie*
- 12 Madonna, Secret

- 13 Bon Jovi, Always
- 14 Janet Jackson, You Want This
- 15 The Black Crowes, A Conspiracy
- 16 Rolling Stones, Out Of Tears
- 17 Immatute, Never Lie
- 18 Beastie Boys, Sure Shot
- 19 Lucas, Lucas With The Lid Off
- 20 Candlebox, Cover Me
- 21 Hole, Doll Parts
- 22 Veruca Salt, Seether
- 23 Jimmy Page & Robert Plant, Gallows Pole
- 24 Warren G, Do You See
- 25 Green Day, Basket Case
- 26 Boyz II Men, I'll Make Love To You
- 27 Da Brat, Fa All Y'all
- 28 Eagles, Get Over It
- 29 Sting, When We Dance
- 30 Real McCoy, Another Night
- 31 Live, I Alone
- 32 Liz Phair, Supernova
- 33 Queensryche, I Am I
- 34 Soundgarden, My Wave
- 35 Eric Clapton, Motherless Child
- 36 Soul Asylum, Can't Even Tell
- 37 Brandy, I Wanna Be Down
- 38 Urge Overkill, Girl, You'll Be A Woman Soon
- 39 Soundgarden, Black Hole Sun
- 40 Candlebox, Far Behind
- 41 Hootie & The Blowfish, Hold My Hand
- 42 Freedy Johnston, Bad Reputation
- 43 Corrosion Of Conformity, Albatross
- 44 Warren G & Nate Dogg, Regulate
- 45 Craig Mack, Flava In Ya Ear
- 46 Bad Religion, 21st Century (Digital Boy)
- 47 Megadeth, Train Of Consequences
- 48 Aaliyah, At Your Best
- 49 Luscious Jackson, Citysong
- 50 G. Love & Special Sauce, Cold Beverage

★ ★ NEW ADDS ★ ★

Aerosmith, Blind Man
 Ace Of Base, Living In Danger
 TLC, Creep
 Tom Jones, If I Only Knew



30 hours weekly
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Sammy Kershaw, Third Rate Romance
- 2 Pam Tillis, When You Walk In The Room
- 3 Tracy Byrd, Watermelon Crawl
- 4 Alan Jackson, Livin' On Love
- 5 Little Texas, Kick A Little
- 6 Mary Chapin Carpenter, Shut Up And ...
- 7 Clint Black, Untanglin' My Mind
- 8 Vince Gill, When Love Finds You
- 9 Garth Brooks, Callin' Baton Rouge
- 10 Neal McCoy, The City Put The Country...
- 11 John & Audrey Wiggins, Has Anybody ...
- 12 Blackhawk, I Sure Can Smell The Rain
- 13 Faith Hill, Take Me As I Am

- 14 Marty Stuart, That's What Love's About
- 15 Keith Whitley/Various Artists, A Voice...
- 16 Clay Walker, If I Could Make A Living
- 17 Rick Trevino, Doctor Time
- 18 Jesse Hunter, Long Legged Hannah
- 19 Patty Loveless, Here I Am
- 20 Tim McGraw, Not A Moment Too Soon
- 21 Mark Collie, Hard Lovin' Woman
- 22 George Ducas, Teardrops
- 23 David Ball, When The Thought Of You...
- 24 John Anderson, Country 'Til I Die
- 25 Tracy Lawrence, I See It Now
- 26 The Mavericks, There Goes My Heart
- 27 Aaron Tippin, I Got It Honest
- 28 Joe Diffie, Pickup Man
- 29 Willie Nelson, Once You're Past The Blue
- 30 Billy Ray Cyrus, Storm In The Heartland

★ ★ NEW ADDS ★ ★

Kathy Mattea, Maybe She's Human
 Confederate Railroad, Summer In Dixie
 Rodney Foster, The Running Kind
 Western Flyer, She Should've Been



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Sheryl Crow, All I Wanna Do
- 2 Madonna, Secret
- 3 Eric Clapton, Motherless Child
- 4 Melissa Etheridge, I'm The Only One
- 5 Sting, When We Dance
- 6 John Mellencamp, Dance Naked
- 7 Boyz II Men, I'll Make Love To You
- 8 Rolling Stones, Out Of Tears
- 9 Elton John, Circle Of Life
- 10 Gloria Estefan, Turn The Beat Around
- 11 Babyface, When Can I See You
- 12 Counting Crows, Round Here
- 13 Stone Temple Pilots, Big Empty
- 14 Pretenders, I'll Stand By You
- 15 Jon Secada, If You Go
- 16 Gin Blossoms, Found Out About You
- 17 Toni Braxton, You Mean The World To Me
- 18 Counting Crows, Mr. Jones
- 19 Elton John, Can You Feel The Love Tonight
- 20 Hootie & The Blowfish, Hold My Hand
- 21 Tom Jones, If I Only Knew
- 22 John Mellencamp, Wild Night
- 23 Toad The Wet Sprocket, Something's Always
- 24 Des'ree, You Gotta Be
- 25 Bonnie Raitt, Love Sneakin' Up On You
- 26 Anita Baker, Body & Soul
- 27 R.E.M., What's The Frequency, Kenneth?
- 28 Collective Soul, Shine
- 29 Ace Of Base, Don't Turn Around
- 30 Melissa Etheridge, Come To My Window

★ ★ NEW ADDS ★ ★

Eagles, Hotel California
 Doctor Dre & Ed Lover, Back Up Off Me
 Shaquille O'Neal, Biological Didn't Bother
 Oasis, Supersonic

Artists & Music



by Jeff Levenson

BLACK BINGMEISTER HAS THESE BLUES: Charles Brown, who usually gets a mention each time Ray Charles discusses his influences and early role models, has just signed with Verve's blues imprint, Gitanes Blues Productions. The first title is "These Blues," on which Brown mixes sleepy ballads (almost always rendered sly-dog style) with shuffling jumpers and a piano style that seems the light-touch blues equivalent of Nat Cole's swing-to-bop textures.

"These Blues" is a follow-up of sorts to the four albums Brown recorded for the Rounder subsidiary Bullseye Blues (the most recent issue being "Just A Lucky So-And-So," with "Charles Brown's Cool Christmas Blues" scheduled for release any minute now).

Of course, for those eager to hear Brown before his mid-'80s rebirth at the hands of folks like Ruth Brown (no relation), Elvis Costello, and Bonnie Raitt, there's always "The Complete Aladdin Recordings Of Charles Brown" from Mosaic. The box contains five discs covering his early work in the '40s with Johnny Moore's Three Blazers, then following his commercial windfall days in the early '50s (his hits "Drifting Blues" and "Trouble Blues" had industry trade publications referring to him as the "black Bing Crosby").

Brown's addition to Gitanes places him alongside Lucky Peterson, Joe Louis Walker, Big Daddy Kinsey, Johnny Copeland, and James Cotton.

FOLLOWING THE TRANE TRAIN: Taking a cue from the success of its "Beauty Is A Rare Thing: The Complete Atlantic Recordings Of Ornette Coleman," Rhino has decided to package the complete Atlantic recordings of John Coltrane—this following the label's two-disc Trane anthology issued last year, "The Last Giant." The comprehensive new box, scheduled for release sometime in 1995, will be patterned after the Ornette—six discs, with slipcase packaging. According to a label spokesman, the Ornette box, which retails for about \$78, sold far better than originally projected. SoundScan reports that about 3,000 packages have been peddled since November 1993.

BEYOND AIR: Henry Threadgill, who gets my vote for "Jazz Composer Most Often Ignored In Spite Of His Prodigious Talent," apparently has a new home at Columbia. The label has signed the altoist, in what has to be seen as a significant step in the mainstreaming of adventurous music. Threadgill, the mastermind behind the '70s group Air, and more recently the leader of a so-called sextet that proudly fields seven members (I never did quite understand that, although he now refers to the group as Very Very Circus), routinely makes records that are provocative and forward-thinking. His "Too Much Sugar For A Dime," on Axiom, found a spot on my top 10 list in 1993. Here's hoping that Threadgill's record for Columbia is a good one ("Carry The Day," scheduled for release in February), and that Columbia knows what to do with him. He deserves to get heard—at least as much as those young stud wanna-bes, from all labels, who receive obsequious company support and coddling because the '80s buzzword tradition still carries the weight of political correctness behind it. Think Threadgill's not tradition? Ask him about marching bands, Scott Joplin, and Jelly Roll Morton.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 12, 1994.



Continuous programming
 12000 Biscayne Blvd
 Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Bone Thugs N Harmony, Thuggish Ruggish...

BOX TOPS

- Boyz II Men, On Bended Knee
- Rappin' 4-Tay, Playaz Club
- Doctor Dre & Ed Lover, Back Up Off Me
- Snoop Doggy Dogg, Murder Was The Case
- 69 Boyz, Tootsee Roll
- Luke, It's Your Birthday
- Craig Mack, Flava In Ya Ear
- Usher, Can U Get Wit It
- Janet Jackson, You Want This
- Toni Braxton, How Many Ways
- South Central Cartel, It's An SCC Thang
- Method Man, Bring The Pain
- Boyz II Men, I'll Make Love To You
- Black Sheep, Without A Doubt
- Blackstreet, Before I Let You Go
- Digable Planets, 9th Wonder
- Dis-N-Dat, Party
- Quo, Blowin' Up
- Thuglife, Pour Out A Little Liquor
- Brandy, I Wanna Be Down
- Dru Down, Mack Of The Year
- Barry White, Practice What You Preach
- Black Men United, U Will Know
- Common Sense, I Used To Love Her
- Immatute, Never Lie

ADDS

- Black Crowes, A Conspiracy
- Black Moon, Buck 'Em Down
- Cadillac Tramps, Alright
- Candlebox, Cover Me
- Da Lench Mob, Goin' Bananas
- H.W.A., Ain't No Lady
- Mazzy Star, Halah
- Megadeth, Train Of Consequences
- TLC, Creep

Tone, Hoop Dreams
 "Weird" Al Yankovic, Al In The Box
 Zhane, Shame



Continuous programming
 11500 9th St N
 St Petersburg, FL 33716

- Adrian Legg, The Crockett Waltz
- Raul DiBlasio, Delicado/Tico Tico
- The Red Hots, Teach Your Children
- Thomas Dolby, NuVogue
- Basia, Third Time Lucky
- Page/Plant, Gallows Pole
- Sting, When We Dance
- Mary Chapin-Carpenter, Shut Up...
- The Tractors, Baby Likes To Rock It
- Faith Hill, Take Me As I Am
- Rolling Stones, Out Of Tears
- Chaka Demus & Pliers, She Don't Let Nobody
- Sarah McLachlan, Good Enough
- Stevie Nicks, Blue Denim
- Santana, Luz Amor Y Vida
- Eric Clapton, Motherless Child
- Dave Koz, Faces Of The Heart
- Gloria Estefan, Turn The Beat Around
- Vince Gill, When Love Finds You
- Barbra Streisand, Evergreen



Continuous programming
 P O BOX 398
 Branson, MO 65616

- David Gates, Love Is Always Seventeen
- Junior Brown, Sugarfoot Rag
- Amy Grant, Lucky One
- Tracy Lawrence, I See It Now
- Rachelle Ferrell, With Open Arms
- Tim McGraw, Not A Moment...
- Bonnie Raitt, Storm Warning
- Patty Loveless, Here I Am
- Parachute Express, Walk' In My Neighborhood
- Randy Travis, This Is Me
- Gary Chapman, You're The One
- Phil Perry, One Touch
- The Chandlers, I Just Saw Jesus

Dave Alvin, King Of California
 Harry Connick Jr., (I Could Only) Whisper...
 Lisa Bevil, Hold On
 The Red Hots, Teach Your Children
 The Crossing, Ecstasy
 Nanci Griffith, This Heart
 Geoff Moore, Heart To God, Hand To Man



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Charly Garcia, Chipi Chipi
- Big Mountain, Un Sensual Amor
- Inner Circle, Games People Play
- Yousouf N'Dour/N. Cherry, 7 Seconds
- Jovanotti, Serenata Rap
- Collective Soul, Shine
- The Offspring, Come Out And Play
- Bonnie Raitt, Storm Warning
- Wet Wet Wet, Love Is All Around
- UB40, Reggae Music
- Lisa Loeb, Stay
- Gilby Clarke, Cure Me...
- Moist, Push
- Caifanes, Afluera
- Green Day, Basket Case
- Paralamas, Coche Viejo
- R.E.M., What's The Frequency, Kenneth?
- Jon Secada, Whipped
- Nine Inch Nails, Closer
- Lucas, Lucas With The Lid Off



Five 1/2-hour shows weekly
 Signal Hill Dr
 Wall, PA 15148

- Greg & Rebecca Sparks, This Love Is
- Greg & Rebecca Sparks, Field Of Your Soul
- Rich Mullins, The Color Green
- Dakota Motor Co., Stand Up
- Take 6, Biggest Part Of Me
- Soul Mission, Some Sweet Day
- BeBe & CeCe Winans, If Anything...
- Sounds Of Blackness, Everything...
- Out Of The Grey, All We Need

Steven C. Chapman, Heaven In The...
 Amy Grant, Lucky One
 Lisa Bevil, Hold On
 DC Talk, Luv Is A Verb
 Brian Barrett, I Know
 Gary Chapman, Sweet Glow Of Mercy



Five hours weekly
 223-225 Washington St
 Newark, NJ 07102

- Gloria Estefan, Turn The Beat Around
- Digable Planets, 9th Wonder
- Bryan Ferry, Mamouna
- Casserine, Why Not Take All Of Me
- Hole, Doll Parts
- Slayer, Dittthead
- Liz Phair, Supernova
- Soup Dragons, One Way Street
- Bonnie Raitt, Storm Warning
- The Cult, Coming Down
- Dada, All I Am
- Sponge, Neenah Menasha
- Kate Bush, The Red Shoes
- Soundgarden, My Way
- Boyz II Men, On Bended Knee
- They Might Be Giants, Snail Shell
- Peter Case, Walking Burn
- Urge Overkill, Girl, You'll Be A Woman Soon
- Ace Of Base, Living In Danger
- Blackgirl, Where Did We Go Wrong



15 hours weekly
 10227 E 14th St
 Oakland, CA 94603

- Brandy, I Wanna Be Down
- Rappin' 4-Tay, Playaz Club
- Mac Mall, Ghetto Theme
- Aaliyah, At Your Best
- Janet Jackson, You Want This
- Immatute, Never Lie
- Boyz II Men, On Bended Knee
- Bone Thugs N Harmony, Thuggish Ruggish...
- Warren G, Do You See
- Shanice, Turn Down The Lights



"Berry Gordy: To Be Loved"
 By Berry Gordy
 Warner Books (\$22.95)

More has been written about Motown than any other label, with its scores of events and stars passing into the realm of myth. Now Berry Gordy, the man behind the myth, recounts his memories of the label that came to symbolize an American dream.

Five years in the making, Gordy's memoir is one of the most readable Motown books. It can be enjoyed by all, from the pop music buff to the Motown historian. But Gordy paints his tale in such broad strokes that the true aficionado won't be able to find enough of the nitty-gritty here.

While his general approach works well on those topics upon which

Gordy opts to expound, it leaves more knowledgeable readers to nit-pick when he chooses to brush aside or completely ignore elements of the story.

Many subjects—such as Gordy's up-and-down relationship with Diana Ross—are given too much ink. Was it necessary to devote 33 out of the book's 409 pages to Gordy's making of the films "Lady Sings The Blues" and "Mahogany"? How many readers are that interested in Gordy's movie career? Meanwhile, only three pages are devoted to the dismissals of David Ruffin and Florence Ballard from the Temptations and the Supremes, respectively.

Despite its unevenness, Gordy's book displays a charm and, at times, humility that belie his vast accomplishments. ED CHRISTMAN

Indies Find Their Place In A New Europe

Unity Urged After BMG Moves On DDD

■ BY MARK DEZZANI

MILAN—BMG International continues to expand in Italy. Following the majority buyout of Italy's largest independent music group, G. Ricordi, in August, BMG has taken up the option to purchase the remaining 50% of the Italian DDD label, a deal that becomes effective Jan. 1, 1995 (The Billboard Bulletin, Nov. 5).

In the wake of the international deals, there is an increased call here for Italy's independents to band together to fend off the encroachment of



multinational companies.

BMG acquired half of DDD in 1989, and the label's president and managing director, Roberto Galanti, is reported to have agreed to accept a contractual option to sell the remainder of the shares following DDD's failure to keep international star Eros Ramazzotti with the label.

Unconfirmed reports say that Ramazzotti has signed a five-year, five-album contract with Sony Music Italy for 50 billion lire (\$32 million) after his last album is released by DDD/BMG early next year.

Announcing his withdrawal from the music business at the end of this year, a disillusioned Galanti recently told the Italian press that the music industry had mutated. "Today, the idea of a record company working closely with its artists as friend, fan, and father doesn't exist anymore. Today, an artist presents the finished product and sends a lawyer to negotiate on a take-it-or-leave-it basis. Being a record company

today means being an accountant, administrator, or banker. Selling music like tinned meat doesn't interest me."

DDD's Milan offices will close in January, with BMG taking over the label's existing contracts.

Formed in 1979, DDD stands for "Drogueria del Drogolo"; the latter is the name of the small village where the label's founder resided, and the Spanish word "Drogueria," meaning pharmacy, represents the idea of a musical laboratory and craftsmanship, says Galanti.

DDD entered the market by signing established artists and reviving their careers. DDD's new discoveries have included Rondo Veneziano, Matia Bazar, and, in 1982, Ramazzotti. After winning in the newcomers' section of the annual San Remo Song Festival in 1984, Ramazzotti won the event outright in 1986 with the hit "Adesso Tu" (Now You), which led to international success and sales of more than a million albums outside Italy thus far.

While the Italian industry ponders events at DDD, repercussions are still being felt from BMG's buyout of Italy's largest independent music group, G. Ricordi. Announcements regarding a restructuring plan to streamline BMG and Ricordi's duplicated activities are expected shortly.

While Italy's two trade associations—AFI, representing the independent sector, and FIMI, representing Italy's majors—are negotiating to unify following their split two years ago, there have been calls to consolidate Italian-owned domestic production against the encroachment of the multinationals.

At last weekend's singer/songwriter festival Club Tenco in San Remo, Mario De Luigi, editor of Italy's trade monthly Musica e Dischi, proposed the

(Continued on page 44)

Intercord Lives On Under EMI Ownership

■ BY WOLFGANG SPAHR

HAMBURG—Germany will continue to have a major-league independent distributor, Intercord, under its new owner, EMI Music, according to Alexis Rotelli, EMI's continental European president.

Rotelli has also reiterated his personal commitment to keep Intercord's creative freedom.

EMI's parent company, Thorn-EMI, announced in March it intended to buy the Stuttgart-based independent label, previously owned by the German Holtzbrinck media group (Billboard, March 19). In July the deal was completed (Billboard, July 16), and Intercord was sold for 132 million German marks (\$83.5 million). The deal gave EMI a third German repertoire source after EMI Electrola and Virgin, and it added Intercord's 5% market share to its own.

Rotelli is keen on calming industry concerns that Intercord will lose its freedom to act, which made it successful. "We have a clear strategy as far as that's concerned," he says. "You may have noticed that we didn't even touch Virgin when we acquired it. Virgin retained its independence."

Rotelli does not foresee changes in Intercord's location. It will stay in Stuttgart and there is no prospect that the EMI-owned companies will be consolidated. Intercord's managing director, Herbert Kollisch, currently reports to Rotelli, as does EMI's GSA president, Helmut Fest.

Intercord will also keep its own distribution. Until its acquisition, it was the largest independent distributor

and had many deals with U.K. and U.S. indie labels. Virgin, by contrast, has tended to rely on renewable third-party licensing and distribution deals in Germany and other European territories.

Rotelli wants to keep the EMI and Intercord organizations separate, as he believes that a record company can



ROTELLI



act like a bottleneck, placing limits on the time that staff can devote to artists or ideas.

"As soon as you have, say, 10 or 15 artists, there's a danger that the rest could get lost, because you simply don't have the time," he says. "It's not just a matter of time; it's also the love,



the attention, the devotion, the belief that are necessary for the artists' success."

Rotelli says he wants to save the atmosphere, the people, and the credibility of Intercord, which has found a niche dealing in German-language artists such as Pe Werner and Reinhard Mey, as well as dance and indie rock.

"Everybody has a different kind of credibility and seeks to attract different people. These are some of the reasons why Intercord will remain independent," he says.

When Warner Music bought German label Teldec in December 1987 and renamed it EastWest, its strategy was to have two German companies of (Continued on page 42)

Heroic Start For Spanish Imprint

■ BY HOWELL LLEWELLYN

MADRID—Nascent signs of renewed interest in the independent-label scene in Spain, linked to a growing irritation with the majors' lack of initiative, received a boost when the singer of one of the country's most successful international bands launched an indie label.

"Today alternative rock is born," said Enrique Bunbury at Madrid's Sala Moroco, as he announced in mid-October the formation of A La Inversa Records. Bunbury, one of Spain's top rock vocalists, fronts Heroes del Silencio, a mystic hard-rock outfit that has had success in Germany, Switzerland, and Italy, as well as Spain. The band also played in Latin America this year.

"We are going to create an alternative-rock circuit once and for all, which won't be for the same groups as always, like El Ultimo de la Fila, Mecano, or Heroes del Silencio," said Bunbury. His band is signed to EMI Spain, which also distributes El Ultimo de la Fila.

"We want to attract bands from all over Spain and outside Spain that have no space in the multinationals because of their attitude or their music," Bunbury said. "I believe only in rock, and there are good and bad groups in any city that go unrecognized by the majors."

A La Inversa Records' first signing is Las Novias, a guitar band from the same city as Heroes del Silencio: Zaragoza in northern Spain.

In the last few months, there has been a growing number of national talent competitions for new groups that function outside the club circuits that are likely to interest the majors, as well as greater success by independent labels, especially in Barcelona.



United They Stand. Top-level representatives of Germany's authors, composers, record companies, and publishers met recently in Munich to outline their common strategy for dealing with their property in the digital age. All agreed that laws were urgently needed to allow protection to catch up with technological reality. Shown in the front row, from left, are Christian Brun of the German association of lyricists; Thomas M. Stein, BMG GSA regional president and BPW president; and peer music Europe president Michael Karnstedt. In the back row, from left, are German Music Publishers Assn. president Hans-Henning Wittgen; Virgin Germany managing director Udo Lange; MCA Germany managing director Heinz Canibol; IFPI Germany's Norbert Thurow; Jurgen Becker of authors' rights society GEMA; lyricist Egon Frauenberger; and Peter Zombik, managing director of German record industry federation BPW.

Amsterdam Dances To The Euro Beat Convention Boasts 40 Acts, 50 DJs At 20 Locations

■ BY WILLEM HOOS

AMSTERDAM—Organizers say some 30,000 people visited the fourth annual European Dance Music Convention, held Oct. 21-24 at 20 separate locations in Amsterdam. About 40 dance acts and another 50 DJs performed at the event.

The performances were staged under the banner "Amsterdam Party City," and gigs were sponsored by Pepsi. The convention was organized by the Dutch company Dance Connection and the Conamus Foundation, which promotes Dutch light music inside and outside the Netherlands.

The concerts took place at Amsterdam's 19 most prominent dance clubs, including Arena, Escape, Roxy, Mazzo, Fun Factory, Cash, Paradise, Milky Way, Richter,

Soul Kitchen, and Marcanti Plaza. "It's the first time that the complete Amsterdam nightlife scene has supported the convention," says Dance Connection managing director Alex van Oestrom.

A total 32 Dutch and international dance acts are featured on a special CD which was launched at the convention. The disc, "Amsterdam Party City," features acts like Kristine W., Tin Man, and the Outhere Brothers (all from the U.S.), the British dance act Mr. V, and Dutch dance acts such as Warp 9, Dimitri & Jaimy, MKM, and 2 Macks. The CD, mixed by Dutch disc jockeys DJ Ardy B and DJ Marque, has been released on the new Dutch dance label Earmark, an initiative of Amsterdam dance music expert Eric van Eerdenburg. Phonogram will handle the distribution of Ear-

mark repertoire in the Benelux.

The Carlton Hotel hosted an international music fair featuring dance music exhibitors from 17 countries, including most European countries and the U.S., Russia, Japan, and Brazil. The program also included panels which debated various aspects of dance music.

To coincide with the convention, PolyGram held an international meeting attended by dance-label managers and other key executives of various PolyGram divisions.

At an accompanying ceremony, the Dutch Dance Music Awards, honors were presented to the German duo Culture Beat and to Frank Fenslau, brother of the act's producer Torsten Fenslau, who died at the end of 1993. Last year Culture Beat's album "Serenity" was pro-

(Continued on page 45)



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Two Chinese Networks To Challenge STAR TV

HONG KONG—Soon STAR TV will no longer have Asia's satellite airwaves to itself. Two new Chinese-language networks are targeting the region after receiving approvals from the Hong Kong and Taiwanese governments for initial broadcasts. For both, music programming will comprise a major part of the networks' entertainment channels.

The Chinese Television Network



Crazy Guys. Miami-based Spanish singer Julio Iglesias is in the center of a three-way handshake affirming the success of his "Crazy" album, which has sold 2 million units worldwide, according to Sony Music. Shown here with him on a recent visit to Madrid are, from left, Luis Merino, musical director of radio network operator Grupo Priso, and Sony Music Spain managing director Claudio Conde.

(CTN)—the world's first Mandarin network—will debut by the beginning of December in Taiwan with separate 24-hour news and entertainment channels before going nationwide.

CTN's entertainment programming on the "Dadi" channel will originate in Hong Kong and reach Taiwan via the PanAm satellite. It will include domestic and international entertainment news as well as features and several hours of music videos.

Executives are hoping for a 70% penetration of Taiwanese households through existing cable operators.

Hong Kong's TVB Enterprises plans to launch a Cantonese/Mandarin network next year via the Apstar 1 satellite. Much of the entertainment programming will be taken from its Hong Kong terrestrial TV channel, which is Asia's most popular media outlet because of a near monopoly on appearances by top Chinese artists.

The company already has a network, TVBS, operating in Taiwan off the Palapa P2B satellite. Its Chinese programming includes a 12-hour entertainment channel and 24-hour drama channel. TVBS also distributes English-language HBO, Asian Business News, and a baseball channel.

MIKE LEVIN

PolyGram Acts Find Favor In The East Shatunov Makes A Comeback

■ BY ERKIN TOUZMUHAMMAD

MOSCOW—PolyGram Russia, a joint venture between PolyGram and Russian promoter and entrepreneur Boris Zosimov, has come up with its first release here: a pop album by Jura Shatunov titled "Do You Remember . . ."

Shatunov used to be front man in the most controversial pop band from the Soviet era, Laskovy Mai (Tender May), the biggest local act between 1986 and 1990. Like Milli Vanilli, Laskovy Mai lip-synced, but did not suffer for it like its disgraced Western counterpart.

The band—whose members were 12- and 13-year-old kids from an orphanage when they came together under manager Andrei Razin, a senior from the same orphanage—was known to perform simultaneously in up to 12 different towns a thousand miles apart, according to the biggest Russian daily, Komsomolskaya Pravda.

Such a feat was possible at the outset of the band's career because the band never appeared on TV and no one knew what its members looked like. Different lineups swarmed across the country, lip-syncing to the same tape.

Now, after five years, PolyGram Russia has decided to drag Shatunov out of oblivion. To ward off pirates, the company released cassettes first, to be followed by CDs and LPs later. Zosimov says PolyGram sold 50,000 cassettes in the first week, out of an initial pressing of 300,000.

The somewhat inflated figure of \$426,000 was quoted as the budget for the project in the Russian media, and seems doubtful to outside experts. PolyGram Russia would not confirm or deny this figure.

According to some estimates, the cost of the first videoclip from "Do You Remember . . ." which was in heavy rotation on Moscow's commercial TV channel a week before the cassette release, was about \$10,000; the recording itself—simply produced sequencer music—is unlikely to have cost more than \$5,000-\$10,000.

During the heyday of Laskovy Mai, newspapers reported that Shatunov has a hearing defect, and some observers say that this may have hampered his vocal performance on "Do You Remember . . ."

The album seems to have been recorded using the same low-budget keyboards Laskovy Mai used on its first songs in 1986, overlaid with strong guitar work by Dmitri Chetvergov, one of the top Russian guitarists.

Lyrically, the album offers a simple and brutal sincerity, portraying a difficult childhood with heavy-drinking parents, leaving home, and a life of wandering.

While PolyGram Russia's first release was arguably one of the most commercial in recent Russian pop, the next release, planned for Dec. 1, might turn out to be a 1994 highlight in Russian rock. It will be the first album by Nikolai, a band led by Nikolai Noskov, former vocalist and main-spring of the famous Russian band Gorky Park.

PolyGram Russia was formed in March this year. PolyGram bought out the record and publishing arm of Zosimov's company, Biz Enterprises, which has concert promotion and magazine publishing interests.

PolyGram also has an option to buy Biz's established mail-order business.

Izabelin Makes Hey With MTV

■ BY RICK RICHARDSON

KATOWICE, Poland—One of this country's top rock groups, Hey, had the performance of its lifetime in this industrial town in Silesia.

Signed to PolyGram local affiliate Izabelin Records, the band had its first taste of international recognition when MTV Europe rolled into town for the Oct. 9 gig.

Some 8,000 attended the concert at the Spodek Arena and moshed throughout the performance, giving ample evidence that Hey has a wide range of adoring fans. The band's brand of Polish punk mixed with a twist of grunge has made its first two records, "Fire" and "Ho!," big hits, selling more than 300,000 units each, according to Izabelin.

Hey's lead singer, 23-year-old Kasia Nosowska, has emerged in the last year as Poland's leading rock influence. Nosowska's wailing vocals on the band's single, "It's Strange," sung in English, recalls early Sinéad O'Connor. To prove their allegiance, teenage fans roared the lyrics to each song with the enthusiasm of English football fanatics.

MTV Europe's morning VJ, Maria, was on hand to warm up the crowd with a pre-concert interview that was shown on stage video screens.

PolyGram's commercial director for continental Europe, Thomas Hedstrom, was more than pleased with Hey's performance. PolyGram acquired Izabelin Records in August (Billboard, Aug. 6), and label head Andrzej Puczynski retained ownership of Izabelin's studio (the largest one in Poland) and concert business, and was also named president of PolyGram Poland. "We've got several of the top young acts in the country," Hedstrom says. "And Hey looks even more popular here than we thought."

Puczynski, a former rock star, says he wants to promote Hey in Europe, and the Katowice concert was the first major step in that direction. The group played a number of dates in France last year.

MTV Europe made no commitment to put Hey on television prior to the concert. But by the end of the show, Marc Conneely, deputy director of syndication and special markets at MTV Europe, was visibly impressed. "I had no idea how good this band was," he said. "If I had known, we'd have considered arrangements to get some of this on TV."

The 2½-hour concert was sponsored by Gordon's Gin and MTV Europe, which marked the first time the station and the liquor company have teamed for an event. Gordon's says it is committed to sponsoring more post-concert parties and bringing MTV Europe to concerts across the continent.

At the post-concert party, held on the flying-saucer shaped stadium's basketball arena, the emerald-eyed Nosowska had only this to say about her performance: "I remembered almost all the lyrics."

At a later interview, she said, "I'm very surprised by it all," referring to her new-found success. While acknowledging her undisputed popularity, she said Kora, lead singer of Polish band Maanam, is the best singer in the country.

Nevertheless, Nosowska's personal songs about sex without love and love without sex have touched a generation of young Poles. And her singing, which consists of running up and down the scales in the broken-voices blues style of Janis Joplin, is an extension of her philosophy. The most important element in her music is self-respect. "If you respect yourself, then other people will too," she says.

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INTERCORD LIVES ON UNDER EMI OWNERSHIP

(Continued from page 40)

roughly equal size, and repertoire was transferred from WEA to the new entity.

Rotelli does not have the same plans for EMI's new acquisition, pointing out that repertoire and artists' contracts can not be transferred in such a manner.

Yet, it might be possible that a non-German EMI act could go to either company. "Intercord may get very excited about one act which EMI has under contract, and [if] Intercord was more excited about that than, say, EMI Electrola, then we'd consider giving the act to Intercord," he says.

"The record business, at that level, is about relationships, people getting on, people knowing each other, having mutual trust, and you can't just switch things from here to there. That wouldn't make sense.

"We may give options on acts, because obviously if someone doesn't get looked after in one company, we will ensure they get looked after in the other.

"Why should I, in a way, punish EMI Electrola and take away capital and put it somewhere else? It doesn't make sense. And also, we want Intercord to grow, but we don't want to put

too much strain on them."

Rotelli says the guiding philosophy in looking after the record companies is "don't handle more than you can." He recalls an old Italian saying that applies to the situation: Don't make your steps longer than your legs.

Germany is expecting EMI to buy more German repertoire sources, but Rotelli says the companies are just as important as the repertoire. "There is a culture within a company that you actually can acquire when you buy a company. That is why the Virgin thing was so good, because the culture was right."

Ted Hawkins Busks His Way Up Australia's Album Chart

THE WATERFRONT esplanade of Circular Quay in Sydney, Australia, is framed dramatically by the Sydney Opera House to the east and Sydney Harbour Bridge to the west. It is a place to watch the flow of ferry-bound commuters, culture-seeking opera fans, and street musicians performing for the passing parade.

On a late-winter day in September (Down Under, the seasons are reversed), a visitor was drawn to the sound of an elderly bluesman playing guitar on a milk crate by the harborside. His voice was an unforgettable rasp, rising with a high, delicate power. He might have been just another busker but for his undeniable talent—and the television cameras surrounding his milk crate.

For years, 57-year-old Ted Hawkins had been a fixture in another waterfront setting, playing for loose change along the beach in Venice, Calif. This year, Hawkins released his major-label debut, "The Next Hundred Years," on Geffen Records' DGC label. But it is the MCA/Geffen team in Australia that has brought Hawkins his first national chart success.

In the wake of a tour in early September that included a string of sold-out club shows and national television appearances, "The Next Hundred Years" debuted on the ARIA chart at No. 54 and climbed into the top 20 in Australia, with virtually no radio airplay.

"To hear Ted Hawkins is to be swept back to the very roots of American soul music," wrote Bruce Elder in the Sydney Morning Herald, reviewing the singer's concert.

In the U.S., Rounder Records has reissued two albums Hawkins cut in the '80s, "Watch Your Step" and "Happy Hour." In Australia, Hawkins' new-found fans eagerly await his return for another tour, set for next March.

ON THE LINE: The international reach of young Australian acts, described in this week's Billboard Spotlight, continues to grow. Columbia Records U.K. plans to release albums by Sony Australia artists Tina Arena and Silverchair. From the Red Eye/Polydor Australia roster, which brought the Cruel Sea to A&M Records in the U.S., watch for Clouds to roll in on Europe via one of the larger U.K. indie labels. Dance act Edrenalin, signed to BMG Music Publishing in Australia, has been picked up by BMG Records there as well, and will be featured on a dance compilation from BMG in the U.S., distributed in Europe by Ariola Import Services. Sony Music Publishing artist Lisa Maxwell has been signed to Australia's Larrikin Entertain-

ment, which has licensing deals worldwide. "We've found the music scene in Sydney to be quite vibrant and innovative," reports Boris Menart of Terra Nova Records in the U.S., which recently released the American debut of Australian blues/funk band the **Mighty Reapers**. Also on Terra Nova's roster are the **Catholics**, led by an outstanding and imaginative Australian jazz bassist and composer, **Lloyd Swanton**.

HOME & ABROAD



by Thom Duffy

BORDER Crossings: The Spin Doctors sold 5 million copies of their Epic Records debut album "Pocket Full of Kryptonite," including more than 2 million outside the U.S. With the release of their new disc, "Turn It Upside Down," the Doctors were in residence at the Hammer-smith Apollo in London in mid-October. "It's great to be back in merry ole England," lead singer Chris Bar-

ron shouted to the London crowd, helpfully informing the audience that the group's current single, "Mary Jane," is not about a woman. The band's European tour opened Oct. 8 before 6,500 fans in Zaragosa, Spain, and rolls through mid-November... On her current European tour, Canadian singer/songwriter Sarah McLachlan stopped into the Munich offices of Ariola Records and played an acoustic set (on guitar and grand piano) of a half-dozen songs from her Arista album "Fumbling Towards Ecstasy." McLachlan has been playing solo dates in the U.K. before opening for Crash Test Dummies in Germany... Epitaph Records threw a bash to mark the opening of its European office in Amsterdam to coincide with an Oct. 16 show by Bad Religion and SNFU at the Paradiso. Epitaph acts NOFX, enjoying success on the German album chart, and Pennywise were on the guest list... New York artist Bobby Sichran, whose self-produced Columbia debut album "From A Sympathetical Hurricane" has earned praise for its fusion of hip-hop and singer/songwriter styles, is on his first promotional tour of Europe, crossing France, Germany, Switzerland, Austria, Brussels, and Holland through Nov. 18.

Assistance in preparing this column was provided by Ellie Weinert in Munich.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E-7AH or faxed to 071-323-2314.

Germany Revises Singles Chart Methodology

Sales Resurgence Spurs Move To De-emphasize Airplay

BY WOLFGANG SPAHR

HAMBURG—With a revival in the singles market in Germany, the industry is increasing its reliance on sales data for its official singles charts and reducing the quotient of airplay factored in.

Since 1989, the method for compiling the German top 100 singles chart has included sales reported by the retail trade and an element of radio airplay.

This applies to all positions from 51 downward. The proportion of airplay factored in at No. 51 is currently 25%, while sales make up 75%. This share increases by one percentage point for each position, and the sales share decreases by the same ratio. At the No. 100 position, airplay accounts for 75%

and sales for 25%.

This system was devised to ensure that the singles charts were based on meaningful data; positions at the lower end of the chart have often been determined by several thousand—and occasionally just hundreds—of unit sales. However, dance and rock labels have complained that they were being forced off the charts by more mainstream repertoire.

At the annual general meeting of the German industry association BPW in October, the practice was changed.

Airplay will still start to be accounted for at No. 51, but will start with 1% as opposed to 25%. The proportion of airplay then increases by one percentage point for each position, cul-

minating at No. 100 with 50%. As a result, the proportion of sales taken into consideration at No. 100 will in the future also be 50%.

"Participation of individual broadcasting stations on the panel for the purpose of compiling the charts will continue to be based on daily broadcast ratings," says Thomas M. Stein, chairman of BPW. "However, in future these daily ratings will only account for listeners who are consumers in the music retail market."

This decision became feasible following a significant improvement in sales of singles, Stein says.

The first top 100 singles chart compiled according to this new formula will be published Nov. 21.

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Tokyo's Avex Label Reaches For International Dance Apex

■ BY STEVE McCCLURE

TOKYO—Dance music specialist Avex is looking to become an international record company, beefing up its international staff and setting up bases in the U.S. and U.K.

The Tokyo-based indie recently headhunted Harry Kaneko, Pony Canyon's general manager for corporate development.

Kaneko is well-known overseas for handling Pony Canyon parent company Fujisankei Communications Group's dealings with Virgin Music, in which it had a minority stake. Kaneko joined Avex Nov. 1 as assistant GM of its international division.

Another Pony Canyon staffer, Yasuo Kunieda, joined the company on that date as assistant to managing director Max Matsuura, who is in charge of in-

ternational A&R.

In addition, Avex has lured away Haji Taniguchi, formerly business affairs manager at Sony Music Publishing, who came on board Oct. 1 as assistant to chairman Tom Yoda and manager of international business affairs. Taniguchi will report to Kaneko.

Overseas, Avex recently hired Phil France, formerly head of A&R at Pete Waterman's PWL label, as marketing

manager of its London office, Avex U.K. Ltd.

His responsibilities will include setting up a record label and a marketing/promotion company to be called Rhythm Republic. Avex product will be distributed in Britain by Sony/3MV.

"I'll be doing some production work—for example, the Eurogroove project, in which we'll do 'Euro' remixes of tracks by trf. Avex's top-sell-

ing act," France says. Eurogroove also will involve European dance artists working with trf producer Tetsuya Komuro. France says that many of his colleagues in the British music industry were surprised by his decision to throw in his lot with a Japanese company. However, he says he feels comfortable with the move because he is joining a company that's 100% Japanese, not a hybrid resulting from the purchase of an overseas firm by a Japanese concern.

Avex also will appoint an international business affairs manager for its London office Jan. 1, 1995.

The company's British operation also includes music publisher Prime Direction International Ltd., which set up shop in the British capital in June. PDI, which handles copyright administration and acquisition, is now holding negotiations in the U.K. regarding a worldwide sub-publishing deal.

Avex has signed British pop group 10cc for the world, following its completion of a licensing deal with Bananarama for the Far East earlier this year. British singer Jaki Graham, who is signed to Avex worldwide, recently scored a No. 1 hit on Billboard's dance chart with her remake of Chaka Khan's "Ain't Nobody," while her label debut, "Real Life," made it to the top 20 on the Japanese album chart.

In the U.S., Avex will set up a dance-oriented label as a joint venture with Critique Records of Woburn, Mass., effective Jan. 1. The label's top domestic act, trf, has sold 7.5 million units (singles and albums) since its February 1993 debut, according to Yoda.

"While we're pushing our overseas expansion plans, I want our overseas licensors to know that we're also serious about increasing our licensing business in Japan," says Yoda, noting that Avex has licensed 800 tracks from overseas sources this year.

Meanwhile, he says that plans to open Velfarre, Avex's foray into the disco/live-club business, are on track. Artists set to perform at the club following its mid-December opening include trf, Bananarama, Donna Summer, and Cheryl Lynn (another artist signed to the label worldwide). Avex's concert promotion company, API, has had a higher profile in recent months, working with overseas acts such as Sting and Yes, as well as domestic acts such as trf, which just completed a 17-date nationwide tour.

"We'll work closely with Velfarre," says API president Sony Kimura. API also organized the second annual Avex Rave, a free event held in the Tokyo Dome Aug. 29. Acts including trf and Bananarama played for some 49,000 people at the venue, while 6,000 viewers in four regional cities watched the event through special monitors linked to Tokyo by satellite.

ITALIAN LABELS

(Continued from page 40)

formation of a new indie group.

De Luigi said, "We are not proposing an alternative to API, but a support group for the independent sector outside of FIMI, into which API is likely to be absorbed shortly. We hope to create a structure of contacts to defend the indie sector from the growing domination of the majors."

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BMI/PRS Show Faith In Sting With Pair Of Awards

BY THOM DUFFY

LONDON—Sting received top honors at the BMI/PRS awards dinner Oct. 26, where "If I Ever Lose My Faith In You" was recognized as the most-performed BMI/PRS song of 1993 and the most-performed college radio song of the past year from the BMI/PRS repertoire, while the Police hit "Every Breathe You Take" was cited for more than 3 million U.S. radio and television performances since its release in 1983.

"I was in a garden," Sting says of writing "If I Ever Lose My Faith In You." The title phrase, he says, "just came to me as I was walking in a field. A song is a bit like a child," he adds. "I'm proud of it. It has a life of its own now."

Frances W. Preston, president/CEO of BMI, and Phil Graham, BMI VP of European writer/publisher relations, co-presented the awards to the songwriter members of the Performing Right Society in the U.K. who are represented by BMI in the U.S. "We certainly enjoy our relationship with you," Preston told the songwriters, publishers, and PRS executives assembled at the Dorchester Hotel.

Steve Winwood and Van Morrison were among the other top talents in attendance who received BMI honors.

In a bittersweet moment, "Gimme Some Lovin'," the debut 1967 hit by the Spencer Davis Group written by Davis, Winwood, and his brother Muff Winwood and published by FS Ltd. and Island Music Ltd., was recognized for 1 million broadcast performances. Muff Winwood, accepting the award, noted the death Oct. 22 of producer Jimmy Miller (Billboard, Nov. 5). "When he came to London as a young man, the very first record he produced was this record," he said. Steve Winwood added, "I'd like to dedicate this award to Jimmy."

Steve Winwood also accepted awards for more than 2 million performances of "The Finer Things," "Higher Love," and "While You See

A Chance," each co-written with Will Jennings and published by FS Ltd.

Van Morrison's "Have I Told You Lately" from PolyGram Music Publishing Ltd., and Sting's "Fields of Gold" from Magnetic Publishing Ltd. were among 13 compositions cited as among the most-performed BMI/PRS pop songs of 1993.

Bill Livsey and Don Schlitz's "Almost Goodbye," published by Rondor Music Ltd., was named the most-performed country song, while "Ella Me Vacila" was named most-performed Latin song from a BMI/PRS writer.

In the category of songs used in film or television, awards went to Hans Zimmer for music in "Cool Runnings"; Paul McCartney and the late John Lennon for songs used in "Grace Under Fire"; and George Fenton for music in "Groundhog Day."

Multimillion-performance awards were presented to the BMI/PRS composers and publishers of 38 songs in all. In addition to those already noted, they included the following:

For 5 million performances: "Something," George Harrison (Harrisonsong Ltd.).

For 4 million performances: "Your Song," Elton John and Bernie Taupin (PolyGram Music).

For 3 million performances: "Here Comes The Sun," Harrison (Harrisonsong Ltd.).

For 2 million performances: "Candle In The Wind," John and Taupin (PolyGram Music); "Don't Sleep In The Subway," Tony Hatch and Jackie Trent (Welbeck Music Ltd.); "Everybody Wants To Rule The World," Roland Orzabel, Ian Stanley, and Christopher Hughes (EMI 10 Music Ltd. and EMI Virgin Music Ltd.); "In Too Deep," Tony Banks, Phil Collins, and Mike Rutherford (Hit & Run Music Ltd.); "Layla," Eric Clapton and Jim Gordon (Warner Chappell Music International Ltd.); "The Living Years," B.A. Robertson and Rutherford (Hit & Run Music and BA Music Ltd.); "Looks Like We Made It," Jennings and Richard Kerr (Rondor Music Ltd.); "Ticket To Ride," Lennon and McCartney (Northern Songs Ltd.); "Time Of The Season," Rod Argent (Verulam Music Ltd.); and "What's Love Got To Do With It," Graham Lyle and Terry Britten (Goodsingle Ltd. and Rondor Music Ltd.).

AMSTERDAM DANCES TO EURO BEAT

(Continued from page 40)

claimed best dance album of the year, and Torsten Fenslau was named best dance producer by the DJs and readers of Dance Connection's publication, Dance Update.

At the closing event of the convention, which was held at the Mareanti Plaza, Ludek Stavinoha, councilor of the embassy of the Czech Republic in The Hague, presented a Czech gold and platinum CD to rapper/vocalist Stay-C and vocalist Nanu of the internationally well-known Dutch dance duo Twenty 4 Seven.

Twenty 4 Seven is the first international act to score a gold or platinum album in the Czech Republic since it was founded in 1989. The act's album "Slave To The Music" has been released in the Czech Republic on the EMG/Teeco label. It

sold more than 50,000 copies there. In the Czech Republic, an album is certified gold for sales of 25,000 units, and platinum for sales of 50,000.

In Czech dance circles, Twenty 4 Seven has reached a kind of superstar status. The same weekend that the European Dance Music Convention was held in Amsterdam, the Dutch duo performed at a mega dance event at the Spartak Hall in Prague. The event, which also featured Dutch acts 2 Unlimited and 2 Brothers On The 4th Floor, as well as the Swiss act DJ Bobo, attracted some 20,000 dance fans.

In Holland, "Slave To The Music" has reached gold status (50,000 copies).

Major Rappers Rebound On Canadian Labels

Unique Hip-Hop Scene Blends Multicultural Influences

BY LARRY LeBLANC

TORONTO—Long-overdue sophomore albums by Canada's top hip-hopppers, the Dream Warriors (EMI/Beat Factory) and Kish (Isba), underline the resiliency of Canada's rap community.

Signed by A&M Records Canada in 1990, Kish was the first domestic hip-hop artist to be signed by a major Canadian-based label. His debut album, "Order From Chaos," featuring the club hit "I Rhyme The World In Eighty Days" and the top 40 radio hit "She's A Flirt," sold 44,000 units, according to Maurice Velenosi, president of the Montreal-based independent label Isba, which signed him after he was dropped by A&M.

Produced by K-Cut, DJ L.T.D., and the Wunda Twins, "A Nation Of Hoods," released only in Canada Oct. 18, is a raw-edged snapshot of Canadian urban life. In the title, Kish says, "hoods" represent anarchy, while "nation" represents



KISH

organization. "The record is about me," he adds. "The greatest compliment would be for someone to say to me, 'I see what you're saying. I can understand. I feel it, and I like it.'"

With their 1991 debut "And Now The Legacy Begins" on U.S. label 4th & Bway, the Dream Warriors were quickly jettisoned into the international hip-hop spotlight. According to their manager/producer, Ivan Berry of Beat Factory Productions, the album, a potent hybrid of rap, hip-hop, jazz, and reggae, sold more than 500,000 units worldwide.

In Canada, the track "My Definition Of A Boombastic Jazz Style," anchored by the Quincy Jones-penned "Definition" theme, was picked up by top 40, reaching No. 12 on The Record's singles chart and boosting Canadian sales to 85,000 copies, according to Berry. However, 4th & Bway, unimpressed with an early version of the follow-up album, cut the group loose last year.

"Subliminal Simulation," released in Canada Sept. 20, features the Warriors' original duo, Lu and partner Q, with two new collaborators, Spek and Luv (formerly with Michie Mee). With drop-ins by Digable Planets' Butterfly, Gangstarr's DJ Premier, dub poet Black Katt, and the South African-styled jive group Siyakha, the album is an invigorating blend of pop and hip-hop. The album is now slated for January release outside North

America by EMI, and by Pendulum Records in the United States.

Canadian hip-hopppers like the Dream Warriors, Kish, Maestro Fresh Wes, Graphidi Logik, Devon, Saskia, Michie Mee, and 2 Versatile pointedly steer clear of portraying American-style rap images of gangstas, rage, and violence. Nor do they tend to address social issues in shades of black and white. While housing projects, teenage runaways, panhandlers, massage parlors, and sex cinemas are part of such Canadian cities as Vancouver, Winnipeg, Toronto, and Montreal, murders, muggings, and drive-by shootings are uncommon.

"We do have ghettos, and drive-by shootings happen now and then, but you can't compare life here to the States," says Berry. "Culturally and socially, we're different [from Americans]."

Another reason why Canadian hip-hop doesn't mirror American styles is the country's diverse and changing ethnic mix. Canada's immigration changed dramatically in the 1980s when the federal government ended restrictive regulations that had effectively shut out many minorities. According to statistics Canada, 90% of the immigrants to Canada in 1961 were from Europe. Today, following the influx of Chinese, Filipinos, South Asians, and South Americans, the European total has dropped to less than 25%.

The Dream Warriors' lineup underlines Canada's varied ethnic mix. Spek's heritage is Sri Lankan, Q's roots are in Trinidad, and Lu and Luv's are in Jamaica.

"Canada is a true multicultural country," says their manager Berry, born in St. Kitts in the West Indies. "From the Caribbean alone, there are a lot of people here from the Lesser and Greater Antilles. So there's calypso, cadanza, soca, ragga, and reggae influences in the hip-hop here."

"Canadian rap is a hybrid of dance and rap," adds producer Anthony Bond, head of Mirgin/U.K.A. Records here. "Our biggest successes, Maestro Fresh Wes and Kish, have been a cross of that."

Such American hip-hop acts as Public Enemy, Snoop Doggy Dogg, Salt-N-Pepa, and Heavy D & the Boyz have sold well in Canada; however, with the exceptions of Snow, the Dream Warriors, Maestro Fresh Wes, and Kish, sales of home-grown hip-hop have been unimpressive.

Industry figures here lament the lack of exposure for hip-hop. Clubs DJs, dance record pools in Montreal, Toronto, and Vancouver, MuchMusic, and college radio are the sole supporters. Commercial radio exposure for the genre is limited to two stations, the top 40 AM outlet CHOG in Toronto and dance FM station CING, in nearby Burlington, Ontario.

"International rap usually has a story before it enters our market," says Peter Deimer, VP of national promotion of EMI Music Canada. "The foreign rap selling in Canada



DREAM WARRIORS

is the biggest," says Al Mair, president of Attic Music Group. "However, there are a lot records on Billboard's [Hot Rap Singles] chart that sell squat in Canada, if they even get released."

Mair, despite citing strong MuchMusic support of Graphidi Logik's video "Can I Get A Yo" and Attic's extensive marketing of the group's debut album, "On A Mission," says, "We're only at 5,000 albums." However, Attic has just released a follow-up single, "Dead Dad," and has secured release for the album in Australia, Germany, Austria, Switzerland, Belgium, Scandinavia, Spain, and Italy.

Artist manager Steve Propas claims sales of 20,000 units for last year's "Too Bad To Be True" by his young teen rap act, TB/TB, on Isba Records here (released by Warner Bros. outside Canada). "We get great support from MuchMusic, but radio support was mostly limited to Vancouver, Toronto, and Montreal."

While MuchMusic has been the most powerful national backer of hip-hop, industry figures warn that the national video network is pulling back support. Rap videos, they say, are now being dumped into such specialty programs as "Rap City" and "X-Tendamix."

Berry acknowledges that MuchMusic has been very supportive of the Dream Warriors in the past and is playing the leadoff video "Day In Day Out" in high rotation. "With all my other rap acts, I couldn't get the video played there once, never mind get a rotation," he says.

Breaking domestic hip-hop out of Canada, particularly into the United States, remains the hot subject among community figures here. "Americans like something that sounds American," says producer/remixer Derek Brin of Lone Starr Productions. "From here, it seems if you don't have that sound, you ain't it."

Berry warns against following American-based examples too closely. "If you're talking about American social aspects that don't happen in Canada, [American] media and artists know you'll be fakin' the funk," he says. "They are not going to give you the time or the respect."

Daniel Cauderon, president of the Black Music Assn. and the Cheer DJ Pool, agrees. "How can you re-create the real energy and impact of an Ice Cube or a Snoop when you don't have the circumstances?"

HITS OF THE WORLD



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| JAPAN | | (Dempa Publications, Inc.) 11/7/94 | |
|-----------|-----------|---------------------------------------|----------------------------------|
| THIS WEEK | LAST WEEK | | |
| 1 | NEW | SINGLES | |
| 2 | 1 | BARU YO, KOI YUMI MATSUTOUYA | TOSHIBA/EMI |
| 3 | 2 | AI NO TAMENI TAMIO OKUDA | SONY |
| 4 | 4 | EIEN NO YUMENI MUKATTE M. OOGURO | B-GLAM |
| 5 | 7 | ITOSHISATO SETSUNASATO KOKOROZUYOSATO | RYOKO SHINOHARA & T. KOMURO EPIC |
| 6 | 3 | TENCA WO TOROU! UCHIDA NO YABOU YUUKI | UCHIDA KING |
| 7 | 8 | SCANDALOUS BLUE ACCESS | FUN HOUSE |
| 8 | 6 | MARIA T-BOLAN ZAIN | |
| 9 | 9 | SUTEKINA TANJOUBI CHISATO MORITAKA | ONE UP MUSIC |
| 10 | NEW | HAPPY WAKE UP! ARISA MIZUKI | NIPPON/COLUMBIA |
| 1 | NEW | KOIBITOTACHI NO CHRISTMAS M. CAREY | SONY |
| 2 | NEW | ALBUMS | |
| 3 | NEW | NORIYUKI MAKIHARA PHARMACY | WEA |
| 4 | NEW | LUNA SEA MOTHER | MCA VICTOR |
| 5 | NEW | MARIAH CAREY MERRY CHRISTMAS | SONY |
| 6 | NEW | VARIOUS MEGA HITS | BMG VICTOR |
| 7 | NEW | MIYUKI NAKAJIMA LOVE OR NOTHING | PONY CANYON |
| 8 | NEW | MASAYUKI SUZUKI SHE-SEE-SEA | EPIC |
| 9 | NEW | BON JOVI CROSS ROAD | NIPPON/PHONOGRAM |
| 10 | NEW | MANISH INDIVIDUAL ZAIN | |
| 11 | NEW | KUMIKO YANASHITA LOVE AND HATE | TOSHIBA/EMI |
| 12 | NEW | MR. CHILDREN ATOMIC HEART | TOYS FACTORY |

| NETHERLANDS | | (Stichting Mega Top 50) 10/29/94 | |
|-------------|-----------|----------------------------------|------------------------------|
| THIS WEEK | LAST WEEK | | |
| 1 | 1 | SINGLES | |
| 2 | 2 | DROMEN ZIJN BEDROG | MARCO BORSATO POLYDOR |
| 3 | 4 | VOORBIJ PAUL DE LEEUW | BROMMERPECH/SONY |
| 4 | 3 | ALWAYS BON JOVI | MERCURY/PHONOGRAM |
| 5 | 8 | NO MORE 2 UNLIMITED | BYTES/SONY |
| 6 | 6 | DON'T STOP OUTHERE BROTHERS | STEALTHY HOUNDS |
| 7 | 7 | ALS ZE ER NIET IS DE DIJK | MERCURY/PHONOGRAM |
| 8 | 5 | THE SECOND WALTZ | ANDRE RIEU MERCURY/PHONOGRAM |
| 9 | 9 | DIKKE LUL DIKKE LUL BAND | NSDCNR MUSIC |
| 10 | 10 | MOVE IT UP | CAPPELLA AXIS/RED BULLET |
| 1 | 1 | WELCOME TO TOMORROW | SNAP! LOGIC/BMG ARIOLA |
| 2 | 9 | ALBUMS | |
| 3 | 2 | PAUL DE LEEUW PARACDMOL | BROMMERPECH/SONY |
| 4 | 3 | BON JOVI CROSS ROAD | MERCURY/PHONOGRAM |
| 5 | 5 | WET WET WET END OF PART ONE | LONDON/PHONOGRAM |
| 6 | 7 | DE DIJK DE BLAUWE SCHUIT | MERCURY/PHONOGRAM |
| 7 | 8 | MARCO BORSATO MARCO | POLYDOR |
| 8 | 6 | ANDRE RIEU STRAUSS & CO | MERCURY/PHONOGRAM |
| 9 | 4 | ANDRE HAZES AL 15 JAAR GEWOON | ANDRE EMI |
| 10 | 10 | B.Z.N. SERENADE | MERCURY/PHONOGRAM |
| 11 | NEW | R.E.M. MONSTER | WARNER |
| 12 | NEW | JOE COCKER HAVE A LITTLE FAITH | CAPITOL |

| AUSTRALIA | | (Australian Record Industry Assn.) 11/5/94 | |
|-----------|-----------|---|----------------------|
| THIS WEEK | LAST WEEK | | |
| 1 | 1 | SINGLES | |
| 2 | 2 | TOMORROW SILVERCHAIR | SONY |
| 3 | 3 | ALWAYS BON JOVI | MERCURY/PHONOGRAM |
| 4 | NEW | I'LL MAKE LOVE TO YOU BOYZ II MEN | POLYDOR |
| 5 | 6 | ABOUT A GIRL NIRVANA | GEFFEN |
| 6 | 4 | SECRET MADONNA | WARNER |
| 7 | 5 | CLOSER NINE INCH NAILS | WARNER |
| 8 | 8 | CHAINS TINA ARENA | COLUMBIA |
| 9 | 7 | ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY | EPIC |
| 10 | 12 | CONFIDE IN ME KYLIE MINOGUE | MUSHROOM/FESTIVAL |
| 11 | 12 | COME OUT AND PLAY OFFSPRING | SHOCK |
| 12 | 15 | ALL I WANNA DO SHERYL CROW | POLYDOR |
| 13 | 9 | I LOVE THE NIGHTLIFE ALICIA BRIDGES | POLYDOR |
| 14 | 11 | SWAMP THING THE GRID | BMG |
| 15 | 10 | I SWEAR ALL-4-ONE ATLANTIC | |
| 16 | NEW | 7 SECONDS YOUSOU N'DOUR & NENEH CHERRY | COLUMBIA |
| 17 | 17 | NOTHING BUT YOU | COLD CHISEL FESTIVAL |
| 18 | 19 | AIN'T NOBODY JAKI GRAHAM | FESTIVAL |
| 19 | 13 | STEAM EAST 17 | POLYDOR |
| 20 | 18 | LOVE IS ALL AROUND WET WET WET | PHONOGRAM |
| 1 | NEW | ROCKIN' FOR MYSELF MOTIV 8 | WARNER |
| 2 | NEW | ALBUMS | |
| 3 | 1 | MADONNA BEDTIME STORIES | WARNER |
| 4 | 3 | SOUNDTRACK PRISCILLA, QUEEN OF THE DESERT | POLYDOR |
| 5 | 4 | BON JOVI CROSS ROAD | MERCURY/PHONOGRAM |
| 6 | 7 | HARRY CONNICK JR SHE | COLUMBIA |
| 7 | 5 | MARIAH CAREY MUSIC BOX | COLUMBIA |
| 8 | NEW | BOYZ II MEN II | PHONOGRAM |
| 9 | NEW | OFFSPRING SMASH | SHOCK |
| 10 | NEW | CRANBERRIES NO NEED TO ARGUE | ISLAND |
| 11 | NEW | SOUNDTRACK THE LION KING | SONY |
| 12 | NEW | R.E.M. MONSTER | WARNER |
| 13 | NEW | KYLIE MINOGUE KYLIE MINOGUE | MUSHROOM/FESTIVAL |
| 14 | NEW | AEROSMITH BIG ONES | GEFFEN |
| 15 | NEW | WET WET WET END OF PART ONE | PHONOGRAM |
| 16 | NEW | NINE INCH NAILS THE DOWNWARD SPIRAL | WARNER |
| 17 | NEW | MASSIVE ATTACK PROTECTION | VIRGIN |
| 18 | NEW | ERIC CLAPTON FROM THE CRADLE | WARNER |
| 19 | NEW | SOUNDTRACK NATURAL BORN KILLERS | WARNER |
| 20 | NEW | DEEP FOREST WORLD MIX | COLUMBIA |
| 1 | NEW | SOUNDTRACK MURIEL'S WEDDING | POLYGRAM |
| 2 | NEW | THE EAGLES THE VERY BEST OF THE EAGLES | WARNER |

| CANADA | | (The Record) 10/24/94 | |
|-----------|-----------|---------------------------------------|---------------------------------|
| THIS WEEK | LAST WEEK | | |
| 1 | NEW | SINGLES | |
| 2 | 1 | SECRET MADONNA | MAVERICK/WEA |
| 3 | 2 | I'LL MAKE LOVE TO YOU BOYZ II MEN | MOTOWN/PGD |
| 4 | 4 | CAN YOU FEEL THE... E. JOHN | HOLLYWOOD/WEA |
| 5 | 3 | DO YOU WANNA GET FUNKY | C+C MUSIC FACTORY COLUMBIA/SONY |
| 6 | 7 | FUNKDAFIED DA BRAT | EPIC/SONY |
| 7 | 5 | RIGHT BESIDE YOU SOPHIE B. HAWKINS | COLUMBIA/SONY |
| 8 | 6 | WILD NIGHT JOHN MELLENCAMP | MERCURY/PGD |
| 9 | 8 | GO ON MOVE REEL 2 REAL | QUALITY/PGD |
| 10 | 10 | IF YOU GO JON SECADA | SBK/CEMA |
| 11 | 9 | WHAT'S THE FREQUENCY, KENNETH? R.E.M. | WARNER BROS./WEA |
| 12 | 11 | ANY TIME, ANY PLACE J. JACKSON | VIRGIN/CEMA |
| 13 | 12 | ALWAYS BON JOVI | MERCURY/PGD |
| 14 | 13 | LOVE IS ALL AROUND WET WET WET | LONDON/PGD |
| 15 | 14 | 100% PURE LOVE CRYSTAL WATERS | MERCURY/PGD |
| 16 | 15 | LUCKY ONE AMY GRANT | A&M/PGD |
| 17 | 16 | THINK TWICE CELINE DION | COLUMBIA/SONY |
| 18 | 17 | DIARY OF A MADMAN GRAVEDIGGAS | ISLAND/PGD |
| 19 | 18 | THE REAL THING 2 UNLIMITED | QUALITY/PGD |
| 20 | 20 | TAKE IT BACK PINK FLOYD | COLUMBIA/SONY |
| 1 | 2 | BETCHA BY GOLLY WOW | AARON NEVILLE A&M/PGD |
| 2 | 1 | ALBUMS | |
| 3 | 1 | R.E.M. MONSTER | WARNER BROS./WEA |
| 4 | 2 | TRAGICALLY HIP DAY FOR NIGHT | MCA/UNI |
| 5 | 3 | ERIC CLAPTON FROM THE CRADLE | REPRISE/WEA |
| 6 | 4 | VARIOUS DANCE MIX '94 | QUALITY |
| 7 | 5 | S. CROW TUESDAY NIGHT MUSIC CLUB | A&M/PGD |
| 8 | 6 | SOUNDTRACK FORREST GUMP | EPIC/SONY |
| 9 | 7 | BOYZ II MEN II | MOTOWN/PGD |
| 10 | 8 | GREEN DAY DOOKIE | REPRISE/WEA |
| 11 | NEW | BON JOVI CROSS ROAD | MERCURY/PGD |
| 12 | 9 | CRANBERRIES NO NEED TO ARGUE | ISLAND/PGD |
| 13 | 10 | SMASHING PUMPKINS PISCES ISCARIOT | VIRGIN/CEMA |
| 14 | 11 | STONE TEMPLE PILOTS PURPLE | ATLANTIC/WEA |
| 15 | 12 | CULT THE CULT BEGGARS BANQUET/BMG | |
| 16 | 13 | COUNTING CROWS AUGUST AND EVERYTHING | AFTER DGC/UNI |
| 17 | 14 | BOB SEGER GREATEST HITS | CAPITOL/CEMA |
| 18 | 15 | ROBBIE ROBERTSON MUSIC FOR THE NATIVE | AMERICAN CAPITOL/CEMA |
| 19 | 16 | OFFSPRING SMASH | EPITAPH |
| 20 | 17 | CARRERAS, DOMINGO, PAVAROTTI THE 3 | TENORS TELDEC |
| 1 | NEW | QUEENSRYCHE PROMISED LAND | EMUCEMA |
| 2 | NEW | SOUNDTRACK THE LION KING | HOLLYWOOD/WEA |

HITS OF THE U.K.

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| THIS WEEK | LAST WEEK | | |
|-----------|-----------|--|--|
| 1 | 1 | SINGLES | |
| 2 | 2 | BABY COME BACK PATO BANTON | VIRGIN |
| 3 | 3 | ALWAYS BON JOVI | MERCURY/POLYGRAM |
| 4 | 4 | SATURDAY NIGHT WHIGFIELD | SYSTEMATIC |
| 5 | 5 | SWEETNESS MICHELLE GAYLE | 1ST AVENUE/RCA |
| 6 | 6 | SHE'S GOT THAT VIBE R. KELLY | JIVE |
| 7 | NEW | WELCOME TO TOMORROW | SNAP! FEATURING SUMMER ARISTA |
| 8 | 7 | OH BABY I... ETERNAL | EMI |
| 9 | 17 | HEY NOW (GIRLS JUST WANT TO HAVE FUN) | CYNDI LAUPER EPIC |
| 10 | 10 | SOME GIRLS ULTIMATE KAOS | WILD CARO |
| 11 | 4 | STAY (I MISSED YOU) LISA LOEB & NINE STORIES | RCA |
| 12 | NEW | SURE TAKE THAT | RCA |
| 13 | 13 | ALL I WANNA DO SHERYL CROW | A&M |
| 14 | 9 | CIRCLE OF LIFE ELTON JOHN | ROCKET |
| 15 | 18 | WHEN WE DANCE STING | A&M |
| 16 | 11 | SECRET MADONNA | MAVERICK/SIRE |
| 17 | NEW | SEVENTEEN LET LOOSE | MERCURY |
| 18 | 16 | ANOTHER NIGHT (MC SAR &) THE REAL MCCOY | LOGIC/ARISTA |
| 19 | 19 | YOU NEVER LOVE THE SAME WAY TWICE | ROZALLA EPIC |
| 20 | NEW | STARS CHINA BLACK | WILD CARD |
| 21 | 14 | OUT OF THE SINKING PAUL WELLER | GO! DISCS |
| 22 | NEW | THE RHYTHM OF THE NIGHT | CORONA WEA |
| 23 | NEW | IF ONLY I KNEW TOM JONES | ZTT/WEA |
| 24 | 27 | CRAZY/BLIND MAN AEROSMITH | GEFFEN |
| 25 | 28 | ALICE, WHAT'S THE MATTER? TERRORVISION | TOTAL VEGAS |
| 26 | 23 | IF I GIVE YOU MY NUMBER | PJ AND DUNCAN XSRHYTHM/TELSTAR |
| 27 | 26 | STEAM EAST 17 | LONDON |
| 28 | NEW | TAKE THIS TIME SEAN MAGUIRE | PARLOPHONE |
| 29 | NEW | THE STRANGEST PARTY (THESE ARE THE TIMES) | INXS MERCURY |
| 30 | 24 | SPEND SOME TIME BRAND NEW HEAVIES | THR |
| 31 | 22 | SLY MASSIVE ATTACK | VIRGIN |
| 32 | 21 | MOVE IT UP | CAPPELLA INTERNAL DANCE |
| 33 | 20 | YOU CAN GET IT | MAXX PULSE-B |
| 34 | 12 | WELCOME TO PARADISE | GREEN DAY REPRISE |
| 35 | NEW | CIGARETTES & ALCOHOL OASIS | CREATION |
| 36 | 25 | LIQUID COOL APOLLO 440 | STEALTH SONIC |
| 37 | NEW | TURN THE BEAT AROUND | GLORIA ESTEFAN EPIC |
| 38 | NEW | (KEEP ON) SHINING | LOVELAND FEATURING RACHEL MCFARLANE EASTERN BLOC |
| 39 | 26 | IN THE MIDDLE OF THE NIGHT | MAGIC AFFAIR EMI |
| 40 | 33 | HIGH HOPES/KEEP TALKING | PINK FLOYD EMI |
| | | I'LL MAKE LOVE TO YOU | BOYZ II MEN MOTOWN/POLYGRAM |

| GERMANY | | compiled by Media Control 10/31/94 | |
|-----------|-----------|--------------------------------------|--|
| THIS WEEK | LAST WEEK | | |
| 1 | 2 | SINGLES | |
| 2 | 1 | COTTON EYE JOE | REDNEX POLYGRAM |
| 3 | 3 | SATURDAY NIGHT WHIGFIELD | Zyx |
| 4 | 6 | HYPER, HYPER SCOOTER | EDEL |
| 5 | 8 | LET THE DREAM COME TRUE | DJ BOBO FRESH/VEAMS |
| 6 | 5 | ALWAYS BON JOVI | MERCURY/PHONOGRAM |
| 7 | 7 | DER BERG RUFT K2 KOCH | |
| 8 | 4 | WELCOME TO TOMORROW | SNAP! ARIOLA |
| 9 | 9 | EINS, ZWEI, POLIZEI | MO-DO Zyx |
| 10 | 11 | SWEET DREAMS LA BOUCHE | ARIOLA |
| 11 | 10 | LOVE IS ALL AROUND WET WET WET | PHONOGRAM |
| 12 | 16 | LOVE SONG | MARK OH MOTOR MUSIC |
| 13 | NEW | DA CAPO PERPLEXER | MOTOR MUSIC |
| 14 | 18 | AN ANGEL KELLY FAMILY | EDEL |
| 15 | 12 | UP 'N AWAY MR PRESIDENT | WEA |
| 16 | 15 | 7 SECONDS YOUSOU N'DOUR & NENEH | CHERRY COLUMBIA |
| 17 | 14 | IT'S A RAINY DAY ICE MC | POLYDOR |
| 18 | 13 | ENDLESS LOVE | LUTHER VANDROSS & MARIAH CAREY COLUMBIA |
| 19 | 20 | LIFE IN THE STREETS | PRINCE ITAL JOE FEATURING MARKY MARK EAST WEST |
| 20 | 19 | NO ONE 2 UNLIMITED | Zyx |
| 1 | 7 | REGULATE | WARREN G & NATE DOGG WARNER |
| 2 | 1 | ALBUMS | |
| 3 | 2 | BON JOVI CROSS ROAD | MERCURY/PHONOGRAM |
| 4 | 3 | WESTERNHAGEN AFFENTHEATER | WEA |
| 5 | 4 | R.E.M. MONSTER | WARNER |
| 6 | 5 | WET WET WET END OF PART ONE | PHONOGRAM |
| 7 | 6 | JOE COCKER HAVE A LITTLE FAITH | EMI |
| 8 | 8 | KELLY FAMILY OVER THE HUMP | EDEL |
| 9 | 6 | CARRERAS, DOMINGO, PAVAROTTI THE 3 | TENORS TELDEC/WARNER |
| 10 | 20 | ERIC CLAPTON FROM THE CRADLE | WEA |
| 11 | 10 | ARZTE DAS BESTE VON KURZ NACH FRUHER | COLUMBIA |
| 12 | 11 | QUEENSRYCHE PROMISED LAND | EMI |
| 13 | NEW | SNAP! WELCOME TO TOMORROW | ARIOLA |
| 14 | 17 | STILTSKIN THE MIND'S EYE | VIRGIN |
| 15 | 13 | MEGADETH YOUTHANASIA | EMI |
| 16 | 12 | PINK FLOYD THE DIVISION BELL | EMI |
| 17 | 14 | IM NAMEN DER LIEBE | BRUNNER & BRUNNER KOCH |
| 18 | 15 | BODY COUNT BORN DEAD | VIRGIN |
| 19 | 19 | MARIAH CAREY MUSIC BOX | COLUMBIA |
| 20 | 15 | SLAYER DIVINE INTERVENTION | RCA |
| 1 | NEW | CRASH TEST DUMMIES | GOD SHUFFLED HIS FEET ARISTA |
| 2 | NEW | DREAM THEATER AWAKE | EAST WEST |

| THIS WEEK | LAST WEEK | | |
|-----------|-----------|--|----------------------|
| 1 | 1 | ALBUMS | |
| 2 | NEW | BON JOVI CROSS ROAD | MERCURY/POLYGRAM |
| 3 | NEW | MADONNA BEDTIME STORIES | MAVERICK/SIRE |
| 4 | 3 | CHRIS REA THE BEST OF | EAST WEST |
| 5 | 7 | R.E.M. MONSTER | WARNER |
| 6 | NEW | CYNDI LAUPER TWELVE DEADLY CYNS | EPIC |
| 7 | 2 | MEGADETH YOUTHANASIA | CAPITOL |
| 8 | 5 | JAMIROQUAI THE RETURN OF THE SPACE | COWBOY SONY |
| 9 | 4 | GLORIA ESTEFAN HOLD ME, THRILL ME, KISS ME | EPIC |
| 10 | 6 | EAST 17 STEAM | LONDON |
| 11 | 15 | CRANBERRIES NO NEED TO ARGUE | ISLAND |
| 12 | 8 | PINK FLOYD THE DIVISION BELL | EMI |
| 13 | 10 | CLIFF RICHARD THE HIT LIST | EMI |
| 14 | 9 | OASIS DEFINITELY MAYBE | CREATION |
| 15 | 16 | CARRERAS, DOMINGO, PAVAROTTI THE 3 | TENORS TELDEC/WARNER |
| 16 | 11 | BLUR PARKLIFE | FOOD |
| 17 | 13 | LUTHER VANDROSS SONGS | EPIC |
| 18 | 12 | MARIAH CAREY MUSIC BOX | COLUMBIA |
| 19 | 22 | SUEDE DOG MAN STAR NUDE | |
| 20 | 23 | HANK MARVIN & THE SHADOWS THE BEST OF | POLYGRAM |
| 21 | 14 | ARETHA FRANKLIN QUEEN OF SOUL - THE VERY BEST OF | ATLANTIC |
| 22 | 20 | REEL 2 REAL MOVE IT! | POSITIVA |
| 23 | 35 | BRENDA LEE THE VERY BEST OF...WITH LOVE | TELSTAR |
| 24 | 24 | ETERNAL ALWAYS & FOREVER | EMI |
| 25 | 21 | WET WET WET END OF PART ONE | PRECIOUS/POLYGRAM |
| 26 | 19 | SOUNDTRACK THE COMMITMENTS | MCA |
| 27 | 18 | ELVIS PRESLEY THE ESSENTIAL COLLECTION | RCA |
| 28 | 27 | DANIEL O'DONNELL ESPECIALLY FOR YOU | RITZ |
| 29 | 25 | THE PRODIGY MUSIC FOR THE JILTED GENERATION | XL RECORDINGS |
| 30 | 17 | ERIC CLAPTON FROM THE CRADLE | DUCK/WARNER |
| 31 | 31 | STILTSKIN THE MIND'S EYE | WHITE WATER |
| 32 | 28 | DIANA ROSS ONE WOMAN - THE ULTIMATE COLLECTION | EMI |
| 33 | 29 | JULIO IGLESIAS CRAZY | COLUMBIA |
| 34 | NEW | UB40 THE BEST OF UB40 VOL 1 | VIRGIN |
| 35 | 30 | BR | |

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 11/5/94 MUSIC & MEDIA

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | 1 | SATURDAY NIGHT WHIGFIELD X ENERGI |
| 2 | 3 | ALWAYS BON JOVI MERCURY/POLYGRAM |
| 3 | 2 | LOVE IS ALL AROUND WET WET WET PRECIOUS/POLYGRAM |
| 4 | 7 | COTTON EYE JOE REDNEX JIVE |
| 5 | 4 | 7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA |
| 6 | 5 | SURE TAKE THAT RCA |
| 7 | 6 | I SWEAR ALL-4-ONE BLITZ/ATLANTIC |
| 8 | NEW | BABY COME BACK PATO BANTON VIRGIN |
| 9 | 9 | WELCOME TO TOMORROW SNAP! ARIOLA |
| 10 | 8 | EINS, ZWEI, POLIZEI MO-DO PLASTIK |
| | | ALBUMS |
| 1 | 1 | R.E.M. MONSTER WARNER |
| 2 | 3 | BON JOVI CROSS ROAD MERCURY/POLYGRAM |
| 3 | 2 | CARRERAS, DOMINGO, PAVAROTTI THE 3 TENORS TELDEC/WARNER |
| 4 | 5 | WET WET WET END OF PART ONE PRECIOUS/POLYGRAM |
| 5 | 4 | ERIC CLAPTON FROM THE CRADLE REPRIS/WARNER |
| 6 | 6 | MARIAH CAREY MUSIC BOX COLUMBIA |
| 7 | 7 | JOE COCKER HAVE A LITTLE FAITH CAPITOL |
| 8 | NEW | JAMIROQUAI THE RETURN OF THE SPACE COWBOY SONY |
| 9 | 8 | WESTERNHAGEN AFFENTHEATER WEA |
| 10 | 9 | PINK FLOYD THE DIVISION BELL EMI |

BELGIUM (IFPI Belgium/SABAM) 10/21/94

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | NEW | KING OF YOUR HEART GOOD SHAPE DINO |
| 2 | 1 | NO ONE 2 UNLIMITED BYTES/SONY |
| 3 | 3 | COTTON EYE JOE REDNEX JIVE |
| 4 | 2 | EINS, ZWEI, POLIZEI MO-DO TOP SECRET RECORDS |
| 5 | 5 | ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY EPIC |
| 6 | 6 | IT'S A RAINY DAY ICE MC BYTES/SONY |
| 7 | 7 | BLIJFE NOG 1 NACHT WENDY VAN WANTEN JRP |
| 8 | 9 | WELCOME TO TOMORROW SNAP! ARIOLA |
| 9 | 4 | HEMELSBLAUW WILL TURA TOPKAPI |
| 10 | NEW | SURE TAKE THAT RCA |
| | | ALBUMS |
| 1 | 1 | CARRERAS, DOMINGO, PAVAROTTI THE 3 TENORS TELDEC/WARNER |
| 2 | 4 | R.E.M. MONSTER WARNER |
| 3 | 2 | WET WET WET END OF PART ONE PRECIOUS/POLYGRAM |
| 4 | 5 | ROCH VOISINE COUP DE TETE RCA/BMG |
| 5 | 3 | JOE COCKER HAVE A LITTLE FAITH CAPITOL |
| 6 | 7 | BART KAEHL HET BESTE VAN RCA |
| 7 | NEW | BON JOVI CROSS ROAD MERCURY/POLYGRAM |
| 8 | 6 | ERIC CLAPTON FROM THE CRADLE REPRIS/WARNER |
| 9 | 8 | FRANCIS CABREL SAMEDI SOIR SUR LA TERRE SONY |
| 10 | 9 | SINEAD O'CONNOR UNIVERSAL MOTHER EMI |

DENMARK (IFPI/Nielsen Marketing Research) 10/25/94

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | 1 | COTTON EYE JOE REDNEX BMG/ARIOLA |
| 2 | 2 | SATURDAY NIGHT WHIGFIELD SCANDINAVIAN |
| 3 | NEW | ANOTHER DAY WHIGFIELD SCANDINAVIAN |
| 4 | 4 | ALWAYS BON JOVI MERCURY/POLYGRAM |
| 5 | 6 | I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN/POLYGRAM |
| 6 | 8 | EINS, ZWEI, POLIZEI MO-DO WARNER |
| 7 | NEW | GOODNIGHT GIRL '94 WET WET WET POLYGRAM |
| 8 | 9 | SWAMP THING THE GRID BMG |
| 9 | 3 | LOVE IS ALL AROUND WET WET WET POLYGRAM |
| 10 | 3 | SURE TAKE THAT BMG/ARIOLA |
| | | ALBUMS |
| 1 | 3 | THOMAS HELMIG STUPID MAN BMG/ARIOLA |
| 2 | NEW | BON JOVI CROSS ROAD MERCURY/POLYGRAM |
| 3 | 5 | R.E.M. MONSTER WARNER |
| 4 | 6 | WET WET WET END OF PART ONE POLYGRAM |
| 5 | 7 | SMOKIE CELEBRATION ELAP |
| 6 | 8 | DIZZY MIZZ LIZZY DIZZY MIZZ LIZZY EMI |
| 7 | 9 | EVA MADSEN MORMORS KOLONIHAVEHUS KAVAN |
| 8 | NEW | HANNE BOEL MISTY PARADISE EMI |
| 9 | NEW | ERIC CLAPTON FROM THE CRADLE WARNER |
| 10 | 10 | CARRERAS, DOMINGO, PAVAROTTI THE 3 TENORS TELDEC/WARNER |

PORTUGAL (Portugal/AFIP) 10/25/94

| THIS WEEK | LAST WEEK | ALBUMS |
|-----------|-----------|--|
| 1 | 1 | BON JOVI CROSS ROAD MERCURY/POLYGRAM |
| 2 | 2 | VARIOUS 16 TOP WORLD CHARTS '94 VIDISCO |
| 3 | 7 | GABRIEL O PENSADOR GABRIEL O PENSADOR COLUMBIA |
| 4 | 3 | PEDRO ABRUNHOSA/BANDEMONI VIAGENS POLYDOR |
| 5 | 8 | THE CULT THE CULT BEGGARS BANQUET/EMI |
| 6 | 4 | BEAUTIFUL WORLD IN EXISTENCE WEA |
| 7 | 9 | VARIOUS ROCK BALLADS WARNER |
| 8 | NEW | VARIOUS DANCE POWER VIDISCO |
| 9 | 5 | MADREDEUS O ESPIRITO DA PAZ EMI |
| 10 | NEW | MADONNA BEDTIME STORIES WARNER |

IRELAND (IFPI Ireland) 10/27/94

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 1 | 2 | SATURDAY NIGHT WHIGFIELD SYSTEMATIC |
| 2 | 1 | LOVE ME FOR A REASON BOYZONE POLYDOR |
| 3 | 6 | BABY COME BACK PATO BANTON VIRGIN |
| 4 | 3 | ZOMBIE CRANBERRIES ISLAND |
| 5 | 4 | ALWAYS BON JOVI JAMBICO/MERCURY |
| 6 | 8 | GUAGLIONE PEREZ 'PREZ' PRADO RCA |
| 7 | 9 | RIVERDANCE BILL WHELAN SON |
| 8 | 5 | SURE TAKE THAT RCA |
| 9 | 7 | STEAM EAST 17 LONDON |
| 10 | NEW | HEY NOW (GIRLS JUST WANT TO HAVE FUN) CYNDI LAUPER EPIC |
| | | ALBUMS |
| 1 | 1 | CHRISTY MOORE LIVE AT THE POINT COLUMBIA |
| 2 | 2 | BON JOVI CROSS ROAD JAMBICO/MERCURY |
| 3 | 3 | CRANBERRIES NO NEED TO ARGUE ISLAND |
| 4 | 4 | R.E.M. MONSTER WARNER |
| 5 | 5 | VARIOUS NOW THAT'S WHAT I CALL MUSIC 1994 EMI/VIRGIN/POLYGRAM |
| 6 | 6 | VARIOUS A WOMAN'S HEART 2 DARA |
| 7 | 8 | ASLAN GOODBYE CHARLIE MOONHEAD RCA |
| 8 | 7 | CYNDI LAUPER TWELVE DEADLY CYNS EPIC |
| 9 | NEW | MADONNA BEDTIME STORIES MAVE/RICK-SIRE |
| 10 | 9 | CARRERAS, DOMINGO, PAVAROTTI THE 3 TENORS IN CONCERT TELDEC/WARNER |

AUSTRIA (Austrian IFPI/Austrian Top 30) 10/29/94

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | 3 | HEY SUSSER LUCIELECTRIC BMG |
| 2 | 2 | LOVE IS ALL AROUND WET WET WET POLYGRAM |
| 3 | 8 | SWEET DREAMS LA BOUCHE BMG |
| 4 | 4 | SATURDAY NIGHT WHIGFIELD ECHO |
| 5 | 1 | I SWEAR ALL-4-ONE ATLANTIC |
| 6 | 7 | 7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA |
| 7 | 9 | VENI, VIDI, VICI IMPERIO ECHO |
| 8 | 9 | DER BERG RUFT K2 KOCH |
| 9 | 6 | ALWAYS BON JOVI MERCURY/PHONOGRAM |
| 10 | NEW | EVERYBODY CONF-GON TWO COWBOYS ECHO |
| | | ALBUMS |
| 1 | 6 | BON JOVI CROSS ROAD MERCURY/PHONOGRAM |
| 2 | 2 | JOE COCKER HAVE A LITTLE FAITH EMI |
| 3 | 3 | CARRERAS, DOMINGO, PAVAROTTI THE 3 TENORS WARNER/TELDEC |
| 4 | 1 | R.E.M. MONSTER WARNER |
| 5 | 4 | BRUNNER & BRUNNER IM NAMEN DER LIEBE KOCH |
| 6 | 5 | ERIC CLAPTON FROM THE CRADLE WARNER |
| 7 | 7 | WET WET WET END OF PART ONE POLYGRAM |
| 8 | 9 | NOCKALM QUINTETT UND OBER RHODOS KOS ICH DICH KOCH |
| 9 | NEW | ZILLERTALER SCHURZENJAGER GLORY HALLELUJAH TYROLIS |
| 10 | NEW | BODY COUNT BORN DEAD VIRGIN |

NORWAY (Verdens Gang Norway) 10/25/94

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | 1 | COTTON EYE JOE REDNEX BMG |
| 2 | 2 | SATURDAY NIGHT WHIGFIELD SCANDINAVIAN |
| 3 | 6 | ALWAYS BON JOVI MERCURY/POLYGRAM |
| 4 | 3 | LOVE IS ALL AROUND WET WET WET POLYGRAM |
| 5 | 4 | I SWEAR ALL-4-ONE ATLANTIC |
| 6 | 9 | CRIS LIKE A BABY SEPTEMBER WHEN WARNER |
| 7 | NEW | I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN/POLYGRAM |
| 8 | 8 | REGULATE WARREN G. & NATE DOGG WARNER |
| 9 | 5 | SWAMP THING THE GRID BMG |
| 10 | 7 | TENDER HEART TRANCYLVANIA NA |
| | | ALBUMS |
| 1 | 1 | SEPTEMBER WHEN HUGGER MUGGER WARNER |
| 2 | NEW | OYSTEIN SUNDE DU MA'KKE KOMME HER SONENT |
| 3 | 3 | R.E.M. MONSTER WARNER |
| 4 | 2 | VARIOUS ABSOLUTE MUSIC 11 EVA |
| 5 | 8 | BON JOVI CROSS ROAD MERCURY/POLYGRAM |
| 6 | 6 | WENSTEENSTE WESLUND & STEEN NA |
| 7 | 5 | HANNE BOEL MISTY PARADISE EMI |
| 8 | 4 | LYNNI TREEKREM TYSENFYRD SONY |
| 9 | NEW | SOUNDTRACK FORREST GUMP SONY |
| 10 | 7 | LISA EKDAHL LISA EKDAHL EMI |

HONG KONG (IFPI Hong Kong Group) 10/23/94

| THIS WEEK | LAST WEEK | ALBUMS |
|-----------|-----------|--|
| 1 | NEW | EMIL CHOW MEET WITH MUSIC ROCK |
| 2 | NEW | SAMMI LAM TIME, PLACE, PERSON CAPITAL |
| 3 | 3 | SANDY LAM ABOUT HER LOVE STORIES CAPITAL ARTISTS |
| 4 | NEW | JOYCE LEE TOUCHING YOU FITTO |
| 5 | NEW | GRASSHOPPER MUSIC INSECT POLYGRAM |
| 6 | NEW | ERIC SUEN LOVE STORY (FIRST PART) STAR |
| 7 | 5 | DANNY CHAN PURPLE MEMORIES WARNER |
| 8 | 2 | AARON KWOK IRON CURTAIN TEMPTATION WARNER |
| 9 | 10 | WILLIAM SO MINI SO CINEPOLY |
| 10 | 1 | VIVIAN LAI GREATEST HITS '94 POLYGRAM |

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

JAPAN: Leaving home and traveling on a Greyhound bus is a quintessential American experience. But Americans don't have the copyright on such scenarios, as proved by the song "El Paso No Uta," one of the standout tracks on the self-titled debut album by the duo Homeless Heart. The



song, like others on the act's Epic/Sony album, makes effective use of English, in this case to express the emotions that singer Yayoi Yamashita felt as she traveled by bus through the American West. In the middle of her Japanese-language vocals there suddenly comes the plaintive refrain "I was losing my mind," which may not sound that impressive in print, but proves extraordinarily powerful when heard in context. Homeless Heart, whose name is taken from the Carole King song, consists of Yamashita and guitarist Hiroshi Iwata, who first met at a Tokyo "live house" when Yamashita sat in with the band that was playing there. Along with Gusty Bombs, whose album "Bang! What?"

(Sony) was featured in this column a few weeks back, "Homeless Heart" is one of the strongest debuts by a Japanese act in a long time. The songs are passionate and powerful without being overwhelming.

STEVE MCCLURE

SENEGAL: The search is on to find the successors to such internationally celebrated artists as Yousou N'Dour, Baaba Maal, and Ismail Lo. In an effort to break down the barriers facing young acts, Sacrepop, a festival of popular arts in the capital city of Dakar, has inaugurated a competition called Podium Doomu Africa. "It is specifically a forum for traditional and modern acts not yet established in the music world," says Pape Abdoulaye Tall, cultural consultant for Afrique International Culture. "In December, groups come to participate from every corner of the country, and we produce a cassette each year featuring the best eight bands in the competition. I'm not aware of anything similar elsewhere in West Africa."

SIMON BROUGHTON

TAIWAN: BMG has become the first of the six major record companies to record and package the rock'n'roll emerging from Beijing's rapidly evolving underground scene. BMG Music Taiwan recently released two compilations, "Rock In Beijing I & II," with a total of 19 tracks by such bands as Compass, Again, Breathing, Cobra, War Axe, Faces, and Skinny People. The first compilation shows the influence of Western heavy metal, blues, and rock'n'roll, but the acts on the second release make greater use of Eastern instrumental arrangements and Chinese ideas in the lyrics, making it faintly reminiscent of the psychedelic rock of San Francisco in the 1960s. The first compilation was previously released in the People's Republic of China, where it has sold 300,000 copies since October 1993, according to BMG. Two more albums are planned in the series, with volumes III and IV featuring bands from China's remote Yunnan, Hsinchiang, and Tibet regions.

GLENN SMITH

BELGIUM: "The Fire Requiem" (Sony Classical) by Flamma Flamma is one of the most remarkable classical music projects in recent times. A piece of modern classical music written by New York-based Herman Portocarero and Nicholas Lens, the album comprises 13 tracks sung in Latin by six international soloists and three singers from the celebrated Bulgarian vocal group Le Mystere des Voix Bulgares. It was produced by Jo Bogaert, best known for his work on Techno-tronic's worldwide hit "Pump Up The Jam." "The Fire Requiem" was released here in May after a unique live performance featuring the complete lineup of artists who made the recording. Although it's a fine piece of music, with the potential to appeal to a broad popular audience, the album faced initial resistance from rock stations that judged it "too classical" for their playlists. But in Germany, where Klassik Radio ignited interest in the album, sales have been extremely promising—not enough to compete with major hit records, but sufficient to make Flamma Flamma, in the words of Sony Music Classical manager Patrick Suttels, "an absolute phenomenon." Now, with the release of a special promo-single of the album's title track, Sony is confident that the market for Flamma Flamma will widen even more. "The fact that the project is facing a really undefined target audience makes it a challenge," Suttels says, adding, "The excellent results in Germany will inspire other countries to follow soon."

MARC MAES

SOUTH AFRICA: Lesley Rae Dowling, popular in the early 1980s for her "light" romantic songs, has re-emerged with an album of surprising substance and relevance. She recorded "Unbounded Waters" (Tusk) in a hay-filled barn on the farm where she lives near Cape Town, a locale which she says provided her with the privacy to explore her vocal range as never before. The result is a performance comparable to powerful female singers such as Tori Amos, Betsy Cook, and k.d. lang, and a collection of songs that tell of love and heartache but also explore the South African psyche and the dilemmas and opportunities brought about by rapid social change. "I've matured," Dowling says. "I felt a little insubstantial after my last album. I had done too much too soon in such a little place." But the dramatic transition of the entire society has given her new music a topicality she avoided in the past. "The most important song on the album is called 'Home,'" she says. "It deals with the massive problem of rehabilitation. People from all over the world are coming back from an apparent position of strength, and people are expecting so much of them, yet they're scarred and wounded inside." Recognizing the fear of change that many people still feel, she decided to include "Turn! Turn! Turn!," the Pete Seeger/Byrds standard based on verses from the Book of Ecclesiastes. "For me, that song is now," she says. "That is what this whole thing is about. If I can inspire people to look at the positive angle of change and feed from that, I've achieved something."



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(Continued on page 50)

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Sony To Debut Digital 8-Track Unit Low-Cost PCM-800 Uses DTRS Format

BY PAUL VERNA

NEW YORK—In a move that promises to put Sony in the lucrative modular digital 8-track recording market, the company will launch a product that uses the DTRS Hi-8 format popularized by Tascam's DA-88 unit.

Scheduled to be unveiled Nov. 10-14 at the Audio Engineering Society convention in San Francisco, Sony's new device, the PCM-800, will be a low-cost, digital 8-track machine geared toward the professional post-production arena as well as the home recording enthusiast, according to Courtney Spencer, VP of professional audio for Sony Electronics Inc.'s business and professional products group.

Spencer says the PCM-800 complements Sony's existing digital recording formats, which include the high-end DASH multitrack system, the industry-standard PCM-1630 CD master recorder, and its potential successor, the PCM-9000 hard-disk unit.

Noting a "sizable requirement for machines that are more affordable" than the state-of-the-art units that Sony has pioneered, Spencer says, "The PCM-800 is our effort to address

that market. At the same time, we are positioning it a step above the typical modular digital multitrack in that it has certain added features that make it a little more applicable and easily usable in a fully professional system."

Although Sony is new to the modular digital 8-track audio market, other companies have found a gold mine in it. These include Tascam, which developed the DTRS system Sony is using on the PCM-800, and Alesis, which created the popular S-VHS ADAT system.

Commenting on Sony's decision to adopt the DTRS platform rather than develop its own or the ADAT system, Spencer says, "There are already two formats in the market which are incompatible with each other, but which have both sold in substantial numbers. So we ultimately concluded that we would serve ourselves and the market best by not introducing yet another format."

He adds that DTRS "made more sense in terms of the more demanding professional user. Also, the DTRS format uses many elements of Hi-8 video recording—including Hi-8 tape and certain components that are used in the Hi-8 video recording system. Sony

invented that format and has, not surprisingly, quite a lot of belief in its robustness and basic strength, so that was an attraction for us as well."

While Spencer declines to reveal details of the PCM-800 until its formal introduction at the AES convention, he does note that the unit's advanced interface arrangements distinguish it from recorders tailored to the "entry-level user."

He also says the price of the PCM-800 will be "comparable with that of other modular digital multitracks, but a little bit more expensive in light of the added functionality."

The unit is scheduled to ship in February 1995, according to Spencer.



Highwayman In The Studio. Kris Kristofferson worked on his upcoming album for Karambolage/MCA at L.A.'s Brooklyn Recording Studio with producer Don Was and mixer Ed Cherney. Cherney is pictured in front; behind him, from left, are Kristofferson and Was. (Photo: David Goggin)

AUDIO TRACK

NEW YORK

AT MASTERDISK, ENGINEER Scott Hull has been working on the "Carl Stalling Project No. 2" for Warner Bros. The vintage cartoon soundtrack music required extensive editing and no-noise treatment. Producers Hal Willner and Greg Ford attended the sessions... At Bass Hit Studios, Reprise recording act Groove Collective has been in mixing an upcoming project with producer Louie Vega. Engineering the sessions behind the SSL 4000 E Series console was Dave Darlington... Dave Van Ronk has been at the Magic Shop preparing a project for Gazell Productions. Sam Charters produced the album with Steve Rosenthal engineering and Bogdan Hernik assisting. Warner Bros. recording artist Al B. Sure! was at Unique Recording Studios co-producing his next album with producer Kyle West. Mixer Roey Shamir engineered the 48-track digital project,

and Steve Eigner assisted... Producers Paul Kolderie and Sean Slade were at Sear Sound working with Juliana Hatfield on an upcoming project for Atlantic Records. Kolderie engineered the sessions with the assistance of Bil Emmons... Pendulum/EMI recording artists Digable Planets were at Bass Hit Studios working on a track for the "Blankman" soundtrack. Ishmael Butler produced the sessions and Dave Darlington engineered behind the SSL 4000 E-series console. Assisting was Dexter Simmons.

LOS ANGELES

DRUMMER/PRODUCER Jim Keltner has been at Conway and Angora studios working with singer/songwriter A.J. Croce on an upcoming project for Private Music. Joel Moss is engineering the sessions... Virgin recording artist Lelah Hathaway was at Studio 56 working on her new project with producer Keith Crouch, who worked behind the Neve VR60 with Flying Faders automation and recall... At Skip Saylor Recording, MCA recording artist Gat was in mixing the single "Feelin' Blue." Crazy Toons produced the sessions and Chris Puram engineered. Assisting was Daemion Garro... Etta James was at Conway Recording Studios working with producer John Snyder on her upcoming project for Private Music.

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.

For Streisand, Houston & Cole, Grammy Winner Reitzas Seeks 'Original' Sound

BY BEN CROMER

David Reitzas believes the success of Whitney Houston's "I Will Always Love You" can be attributed to the directness and simplicity of her vocal.

"In the mix, the vocal was very loud," says the 29-year-old Grammy Award-winning engineer. Moreover, Reitzas' rough mix of the song, designed only for Houston and Arista Records' head Clive Davis, became the final version.

"That was key to why the rough mix made it in. If I had gone in there and dialed up the toms to make them sound powerful, then it may have detracted from the innocence of the song."

In addition to Houston's "The Bodyguard" soundtrack, Reitzas was behind the desk for Natalie Cole's "Unforgettable" for Elektra; All-4-One's "All-4-One" on Atlantic; Michael Bolton's "Timeless (The Classics)" for Columbia; and Barbra Streisand's "The Concert," also for Columbia.

As the mixing engineer on the Streisand album, Reitzas had to create a seamless merger of recordings from the Las Vegas and New York dates. "The trick was getting it to sound like it was one performance," Reitzas says. "We tried to keep it as original as possible."

Although he refrains from using a multitude of special effects, Reitzas did employ the Pro Spatializer for the Streisand album, a processor that "does something that other boxes just don't do. With the Spatializer, I can pull things out of

the speaker; it just widens my canvas."

Reitzas also points to the Streisand project as an example of the overlap between engineering and producing, explaining that producer Jay Landers' role was to act as the middle man between Streisand and the technical crew.

"To keep a project of this magnitude together and to make her [Streisand] happy was the biggest challenge," he says.

Reitzas obviously loves challenges. In fact, this Massachusetts native was working as a studio drummer between classes at the University of Rhode Island, when he took up audio engineering.

"I was in the control room, and I heard the producer say to the engineer, 'maybe we should put a little



REITZAS

10k on my snare drum,' and I'm thinking to myself, what the hell is a 10k, and where do I buy it?" Reitzas says laughing. "At that point, I decided to learn how to engineer."

Reitzas originally planned to attend the Institute of Audio-Video Engineering in Los Angeles so he could communicate better with engineers. However, he soon discovered "my new instrument," as he put it.

At that point, Reitzas temporarily put down his drumsticks and took low-level jobs at L.A.'s Cherokee, Rumbo, and Sound City studios. Then fate stepped in. Producer David Foster, scouting for a young, hungry engineer, was given Reitzas' name.

Reitzas began his apprenticeship with Foster by assisting engineers Al Schmitt and Bill Schnee on Foster-produced recordings by Peter

Cetera and Neil Diamond. Reitzas' first lead engineering effort was "Voices That Care," the Gulf War-related project that Foster directed, with Reitzas acting as the primary engineer. That led to Houston's "The Bodyguard" and Reitzas' Grammy-winning work on Cole's "Unforgettable."

Reitzas looks at Foster as a mentor, marveling at Foster's musical knowledge and ability to communicate to artists and technicians.

"Anyone can learn how to push the buttons," Reitzas says. "It's the way that he uses motivation and the way that he practices his priorities to get the job done. Psychology is the key."

"He's able to make decisions and live with the decisions he makes," says Reitzas. "He doesn't like to waste time on options. Other producers leave a lot of options open for them because they may want to change their minds, and then you have to deal with too many things."

Recently, Reitzas recorded the basic tracks for Celine Dion's version of "You Make Me Feel Like A Natural Woman," a song slated for Atlantic's remake of Carole King's "Tapestry" album.

Reitzas says he wants to broaden his studio work with a straight-ahead rock'n'roll project, eventually parlaying that experience into record production.

"I'm not in so much of a rush to go out on my own now: I'm still learning from Foster. I'm banking my experience until I'm ready to make that big purchase."

Indeed, even with a Grammy on his resume, Reitzas still plays the role of the young, hungry engineer still looking for his first success.

"I used to try and make records for my peers, but about six years ago I learned that it's not my peers I'm making records for, it's my audience."

FOR THE RECORD

Features listed under the Yamaha MM1402 Compact Mixing Console in last week's AES product preview are actually those of the company's PM3500 Professional Audio Mixing Console. The MM1402, a 14-input board targeted toward the semi-professional, will also be unveiled at the Nov. 10-14 AES show.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOVEMBER 5, 1994)

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|---|---|---|---|--|--|
| TITLE Artist/ Producer (Label) | I'LL MAKE LOVE TO YOU Boyz II Men/ Babyface (Motown) | I WANNA BE DOWN Brandy/ K. Crouch (Atlantic) | LIVIN' ON LOVE Alan Jackson/ K. Stegall (Arista) | WHAT I NEED Crystal Waters/ The Basement Boys (Mercury) | INTERSTATE LOVE SONG Stone Temple Pilots/ B. O'Brien (Atlantic) |
| RECORDING STUDIO(S) Engineer(s) | LARRABEE (Los Angeles) Brad Gilderman | STUDIO 56 (Los Angeles) Booker T. Jones III | THE CASTLE (Nashville) John Kelton | BASEMENT BOYS (Baltimore, MD) Teddy Douglas | SOUTHERN TRACKS (Atlanta, GA) Nick DiDia |
| RECORDING CONSOLE(S) | SSL 4000G | Trident 80B | SSL 4040G | Neve 8078 | SSL 4064G with Ultimotion |
| MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction) | Studer A827 | ADAT | Studer A820 | Sony 3324 | Studer A827 |
| STUDIO MONITOR(S) | Augspurger/TAD | JBL | UREI 813 Yamaha NS10 | Tannoy 215 | Yamaha NS10 |
| MASTER TAPE | 3M 996 | Ampex 489 | Ampex 456 | Sony Digital | Ampex 499 |
| MIX DOWN STUDIO(S) Engineer(s) | ENCORE (Los Angeles) Mick Guzauski | STUDIO 56 (Los Angeles) Booker T. Jones III | THE CASTLE (Nashville) John Kelton | BASEMENT BOYS (Baltimore, MD) Jim Caruso | SOUTHERN TRACKS (Atlanta, GA) Nick DiDia |
| CONSOLE(S) | SSL 4000G | Neve VR60 | SSL 4056G | SSL 4064G with Ultimotion | SSL 4040G |
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PROFESSIONAL SOUND

THE BILLBOARD SPOTLIGHT

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Bringing It Back Alive

Billboard polls leaders in the sound-reinforcement field on "the best year for concert touring ever."

BY PAUL VERNA

As sound-reinforcement professionals convene in San Francisco for the 97th Audio Engineering Society convention, they are basking in the glory of a banner year on the concert circuit.

Such superstars as Pink Floyd, the Rolling Stones, Billy Joel, Elton John and the Eagles made headlines and dollars with their stadium shows. Others, like Barbra Streisand, undertook equally high-profile arena tours. And then there were the festivals—Woodstock, Lollapalooza, H.O.R.D.E.—and the ever-lucrative outdoor shed season.

These packages combined with a healthy economy and greater efficiency on the part of touring companies to produce "the best year for concert touring ever," according to Ronnie Smith, executive VP of Maryland Sound Industries Inc. in



Streisand: unlimited production budget

Baltimore.

"The whole market is up; a great deal, and the promoters, agents and other vendors who are in good competitive positions are having their best

year in 1994," adds Robin Magruder, senior VP of sales and marketing at Dallas-based Showco Inc., which this year provided sound for tours by the Stones, Phil Collins, ZZ Top, Moody Blues, Reba McEntire, Clint Black, Vince Gill, Willie Nelson, Stone Temple Pilots, Soundgarden, Janet Jackson and others.

Executives say the increasingly global orientation of the touring business also has played a part in the industry's fortunes this year.

"Our mentality has always been to base internationally," says Smith, who notes that MSI has an outpost in Japan and a relationship with British sound company Britannia Row. "It makes it easier for artists to travel and have consistent audio in different countries."

MSI recently worked on the three Whitney Houston shows in South

Continued on page 56

Taking The Work Home:

Second-generation digital gear has everyone from garage-rockers to classicists cutting and mixing in their rooms.

BY BRADLEY BAMBARGER

From the bedroom to the mastering room, digital audio equipment has entered its second generation, with many studio professionals feeling that the promise of digital technology—vastly superior sound quality and exponen-

tially greater facility of use—is finally being fulfilled.

Covering the spectrum from recording to mixing to mastering, a new wave of digital audio products has made it possible for artists to produce recordings of unprecedented quality in their home studios and has enabled engineering professionals to fully exploit the compact disc's dynamic sonic potential. Portable digital multitrack recorders and mixers, hard-disk systems for editing, and advanced signal processors and converters are the tools of choice. They not only enhance and expedite the recording process but have revolutionized the business of creating recorded music.

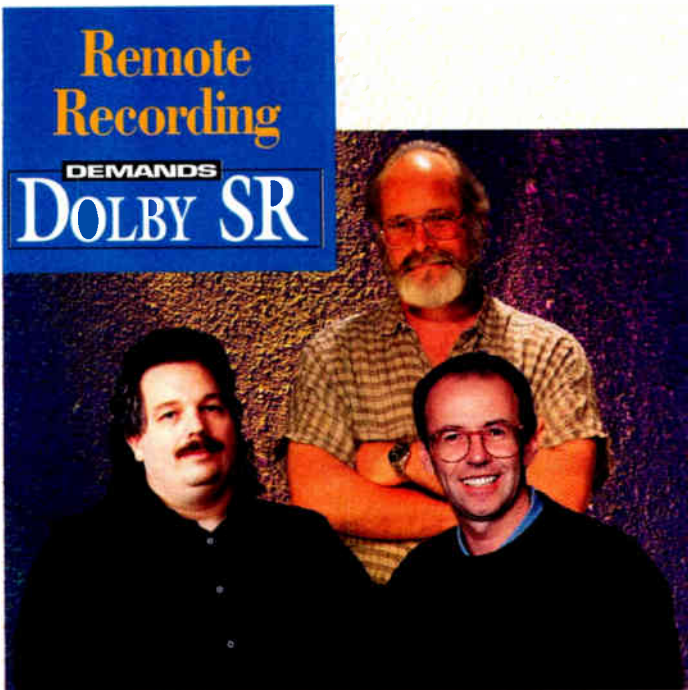
THE ADAT REVOLUTION

In the past two years, the Alesis ADAT digital multitrack recorder alone has made home and project studios a more viable professional alternative to traditional big-budget studio

Continued on page 56



Apogee's Bruce Jackson



Clockwise from top: David Hewitt, Guy Charbonneau, Kooster McAllister

“With Dolby SR at 15 ips we get silkier highs and a fuller, smoother bottom end.”

“The infrastructure is an important part of Remote Recording Services—we’ve built a recording system that offers the latest sonic technology and absolute reliability. Certain things just sound better recorded on our Studer A820s using Dolby SR—I particularly like it for small jazz ensembles, string sections and rock drum kits.”

David Hewitt, *Remote Recording Services*

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Guy Charbonneau, *Le Mobile*

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Kooster McAllister, *Record Plant Remote*

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PROFESSIONAL
SOUND

AES-Bound Europeans Set To Rock And Roll-Out In Frisco

BY ZENON SCHOEPE



Amek chairman Nick Franks, who describes the U.S. market represented by the AES Convention as a third of his company’s business, jokes that San Francisco feels appreciably “safer” for Europeans than the venues of Los Angeles or New York.

European manufacturers—whose strengths in the professional sound market range from digital audio workstations to mixing consoles—will be out in full force at the 97th Audio Engineering Society Convention in San Francisco, Nov. 10 to 14.

The U.S. is a big market for everyone, and the reason European companies continue to attend the American AES in such high numbers, according to Solid State Logic marketing director Colin Pringle, is that it’s “the world’s premier audio show,” attracting broadcasters and the post-produc-



Producer George Martin is the Keynote speaker at the AES Convention, Thursday, Nov. 11.

tion community in addition to the traditional recording sector.

Jim James, marketing manager at AMS/Neve, concurs with Pringle, saying the U.S. leg of the AES circuit has a particularly important niche to fill for his company’s hard-disk products and analog and digital desks.

Pringle adds that San Francisco tends to draw an impressive number of attendees, despite the fact that the nerve center of the professional audio community on the West Coast is clearly in Los Angeles. “It’s extraordinary if you consider that Los Angeles is one of the world’s top recording centers, is the center of the film business and has a lot of post-production, yet the attendance in San Francisco is still very good,” says Pringle.

Amek chairman Nick Franks, who describes the U.S. market represented by the AES Convention as a third of his company’s business, jokes that San Francisco feels appreciably “safer” for Europeans than the venues of Los Angeles or New York.

JOYSTICKS & POCKET ROCKETS

In terms of product roll-outs, the Europeans will be busy at AES. AMS-Neve will reveal five-way surround panning on the Logic 2 digital desk,

plus a similar facility and dual-joystick control on the pocket-rocket Logic 3. It will also demonstrate data interchange between an Avid MediaComposer and Lightworks to its Audiofile.

“The presence of the two most popular nonlinear picture-editing systems on our stand proves we are the only company responding with practical solutions to the real-world needs of our users,” says AMS-Neve product specialist Huw Gwilym.

DAR has gone Gold with the SoundStation DAW, offering an assignable, dynamically automated mix controller with motor faders and a dedicated control console in 8 or 16 channels on hard- and optical-disk plus DSP and segment-based processing. It will be shown working with Videola, described by the company’s John Wase as “the smoothest, tightest, all-speed audio-to-video sync available,” which is likely to appeal to those who are used to the high-quality scrub audio of film.

The networking concepts introduced by SSL in SoundNet are now able to extend beyond the walls of a post production facility and take in the world via WorldNet Audio (for ISDN dial-up links) and WorldNet Project for Scenaria/OmniMix/ScreenSound audio and project-automation data interchange between facilities.

EUROPE VIA JAPAN

While made in Japan, Akai’s DD1500 magneto optical recorder/editor and DL1500 remote is decidedly European in outlook, having been designed and developed entirely in the U.K. Generic editing software will permit transfer of data between Akai

samplers and DAWs, but will also take in AIFF files for interchange to other brand products. Akai technical sales manager Guy Gampell says the product is not dependent on “modal pages” for such things as recording and editing. “Every function has a dedicated button, and it multi-tasks in a way that computer platform-based systems cannot,” he explains.

High bit-rate digital recording has moved to the fore, particularly for classical recording, and—as expected—the Swiss are in the thick of the action. Nagra’s Nagra-D portable open-reel was designed initially for



Solid State’s Pringle

location recording, but its rugged mechanics and 20-bit option ability have found favor for on-site orchestral sessions.

BIT-ADDICTS’ DELIGHT

However, true bit-addicts will be able to paw Studer’s new 24-bit option for the modular D827 48-track DASH machine. The first 24 tracks of a 48-track tape contain the first 16 bits of data, thereby maintaining compatibility with other DASH machines, while the second 24 tracks contain the extra higher-resolution bit data. The machine is a natural accompaniment to the higher internal bit rates of digital desks.

Theater-console specialist Cadac will launch its long-awaited Concert live console, aimed at large arena productions, concert venues, fixed-theater installations and large tours, with such advanced features as instant switch reset, manual-knob recall and a central computer that affords extensive MIDI control.

For the project-studio sector, the San Francisco show will be an excellent opportunity for those on the lookout for a desk purchase—and those with a need to compare American and Japanese product with such major European contenders as D&R, Allen & Heath and particularly the moving-fader Soundcraft DC2000 and Soundtracs Solitaire. ■



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PROFESSIONAL SOUND

Bringing It Back

Continued from page 53

Africa, including a performance in Johannesburg that served as the basis for an HBO special.

Magruder says globalization will continue as long as "the ticket-buying market overseas supports it." He cites Latin America, Europe, Australia and the Far East as emerging markets.

IN-EAR MONITORING

Technologically, the biggest trends in the sound-reinforcement universe are console automation and in-ear monitoring. Magruder says artists

"either love or hate" the hearing aid-style devices.

Those who love the monitors say they provide "more of a studio feel," re-creating the sense an artist has wearing headphones, according to Magruder.

Because ear-monitors often replace down-stage and side-fill monitors, they compromise coverage of the first few rows of seats, according to Magruder. Engineers compensate for this by using small wedges at the front of the stage.

Another sign of the times, technologically, is console automation—long a staple of studio mixing but, until recently, almost nonexistent on the road.

"[Automation] is finally beginning to come to the live field," says Magruder. "On the Phil Collins tour right now, there's a fader automation package that's working very well. It gives the mixer the facility to get his console reset for almost any scene, and that can be during or between songs. Obviously, this has tremendous advantages. The mixer isn't trying to frantically cover all those fader moves with 10 busy fingers."

Smith adds that MSI is "experimenting with a medium-matrix computerized system that takes all the house effects electronics and reproduces them into a new component. We're going in the direction of automated live sound. Technology itself will go in that direction."

DOWNSIZING EQUIPMENT

Along with automation has come a downsizing of tour equipment. "Quicker, smaller, lighter, faster are bywords of the '90s in any area, and that's something that we try to pay very close attention to," says Magruder.

The result of this streamlining has been reduced shipping costs, according to Magruder and Smith.

Not all packages adopted the less-is-more approach, however. The Barbra Streisand tour, for instance, set records for ticket prices, attendance and production costs, according to Bruce Jackson, president of Apogee



Woodstock: console fireworks averted



Collins: an "automated" tour

Electronics of Santa Monica. A sound-reinforcement veteran, Jackson was coaxed out of road-retirement to oversee the mixing of the tour.

Jackson says the virtually unlimited production budget allowed him to do anything. "They said, 'Look, she hasn't done this for a long time, and she's uneasy about doing it. And we'll consider whatever you suggest.' That's when I made suggestions like, 'Let's carpet all the venues.' And they said, 'Yeah, let's do it.' I also said I'd like to hang a bunch of drapes, and they said, 'You do whatever you want to do.'"

While the carpeting of venues smacked of extravagance, it did yield noteworthy acoustical results. It proved, for instance, that carpeting can make an acoustically hostile environment like Wembley Arena sound so good that other superstars in atten-

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Digital

Continued from page 53

complexes. More than 30,000 ADAT systems have been purchased since 1992, according to Alesis. Costing less than \$4,000, ADAT systems have become wildly popular not only for their affordability but for their portability and expansion capabilities. As many as 16 eight-track ADAT machines can be linked for a total of 128 tracks of 16-bit digital recording.

Perhaps the ultimate testimony to the ADAT system comes from Juan Patino, producer of Lisa Loeb's No. 1 single, "Stay (I Missed You)," which was originally recorded on 16 tracks via two linked ADAT machines (though remixed prior to release on the "Reality Bites" soundtrack on RCA Records). "The fact that this single happened at all is a tribute to the ADAT," Patino says. "What began as a dismissible demo—a 'Hey, let's get the band together' thing—ended up in a major-label bidding war. It's really a fairy tale made possible through technology—an affordable, easy-to-use digital system that is expandable."

According to the Angel, a producer/artist who has remixed singles by the Brand New Heavies, The Pharcyde and Spearhead using the ADAT system, it behooves artists to invest part of their recording budgets in their own equipment rather than face the expense and pressure of a major studio environment right off. "Home is a good place to start, and it's not just playing around like in the old days of [analog] four-track," she says. "And there's no more 'Oh, man. You should've heard the demos.' You just keep building on what you started. [The ADAT] is the beginning of your master."

LEVELING THE FIELD

Even in the realm of classical music, such digital technology has empowered a new breed of recording entrepreneur, says David Smith, director of recording operations at Sony Classical. "The playing field has been leveled in many ways," he says. "With a few very good microphones and pre-amps, good A/D converters and a DAT machine—along with an understanding of where you're going—you can make a gorgeous 16-bit recording for \$10,000 to \$15,000, which was unheard of not too long ago."

The product of this do-it-yourself aesthetic is likely to be "a little more grungy," says Smith, adding that the role of traditional studios will be to sweeten this initial homework during the mixing stage.

According to Jed Leiber, a producer and the owner of the Studio, located in the Sunset Marquis Hotel & Villas in West Hollywood, the interface between portable digital multitracks and more sophisticated studio equipment is relatively smooth, although "it would be nice if there was a consistent tape format." The ADAT uses S-VHS videocassettes, while another popular digital multitrack recorder—the Tascam DA-88—takes

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Greg Calbi, mastering engineer at Masterdisk in New York, says that what has proved a blessing for home recording can seem a bane at the mastering stage. "Truthfully, [the proliferation of ADAT] makes a lot more work for us. Now a guy can afford to store 48 tracks at home and make it resemble a finished product for one-fifth of what it used to cost. But that doesn't mean it's really going to sound good. No matter what you use for data storage, it still takes a mastering engineer with good ears and a passion for sonic quality to put out the great stuff. It's just easier now for people to fudge things a bit."

LIVING UP TO ANALOG

Even though digital audio was heralded as an immediate sonic boon, there were problems with what it



Alesis ADAT recorder

really sounded like. Most studio pros decried digital's brittle high end and lack of depth, complaining that CDs sounded artificial and lifeless next to well-mastered analog vinyl LPs. Gradually, the sound quality of digital has improved.

"Digital is finally living up to the warm, natural sound of analog that we know and love," says Bruce Jackson, president and chief engineer at Apogee Electronics of Santa Monica, Calif. "Though it definitely wasn't in the beginning, the quality that the consumer gets on CD now is quite amazing. The sound of digital has become very satisfying; really only the top 1% or 2% of tweakoids question it."

NOISE SHAPING

Through enhanced digital-to-analog and analog-to-digital converters and advanced signal-processing techniques such as bit-reduction—in which superior 20-bit master recordings are converted to the 16-bit standard for compact disc—the sonic resolution of new and reissued recordings has taken giant steps. The Sony Super Bit Mapping process, with its K1203 SBM processor, is one prevalent method of bit-reduction, known as noise shaping. Even hotter is the Apogee UV-22 Super CD Encoding system, which operates on a different acoustic principle than Sony's SBM, one that claims to more faithfully represent an original 20-bit source. Nearly 70 of Apogee's UV-22s are in place worldwide, according to Jackson. One of the most notable homes of the UV-22 is Gateway Mastering in Portland, Maine, where Bob Ludwig remastered the Rolling Stones' '70s and '80s catalog for its recent reissue on Virgin Records.

Continued on page 58

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The new Studer D827 24/48-track DASH recorder (right) sets new standards in digital audio recording — just as its



partner, the A827 (left), offers new levels of quality for analog recording. The Studer D827 digital multitrack offers full field upgradability from 24 to 48-track. With 18-bit converter technology and advanced noise-shaping techniques for the very highest audio quality — in the Studer tradition. There's a unique 24-bit Studer-format recording option — while retaining full compatibility with existing DASH machines. Both analog and digital 827-series machines are always on cue when you need them, thanks to a fast, responsive transport and built-in locator. Enhanced servo control and dynamic tape-handling ensure your masters get the respect they deserve.

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Bringing It Back

Continued from page 56

dance at the Streisand show, like Elton John, remarked that her sound was much better than theirs had been.

WETNESS AT WOODSTOCK

Another live production that presented unforeseen challenges was the Woodstock '94 festival in Saugerties, N.Y., according to Audio Analysts VP Randy Wade, who oversaw sound on the main stage. Wade says rain



Showco's Magruder

spillage coming in through the mixer during the Henry Rollins performance threatened to turn a Yamaha PM-4000 console into "a great fireworks show." Having averted that catastrophe, the crew still had to contend with having to turn the left side of the mixer into an EMS unit.

"The only way we could get through the crowd was waving our laminates

like Wayne and Garth and shining our flashlights, yelling, 'Emergency!'" quips Wade.

Noting that Audio Analysts also worked on the Stevie Nicks, John Mellencamp and Kenny Loggins tours, Wade says the predominance of superstar acts this season forced "agents and promoters to take a look at tertiary markets and follow the

realm of Nashville, which is to cultivate your outside markets and not put so much emphasis on the major ones."

In terms of dollars spent on concert tickets, Wade estimates that 1994 will turn out to be a record year, with parents flocking to see baby-boomer acts like the Eagles and the Stones and their kids gravitating toward younger-skewed shows like Lollapalooza. ■

Digital

Continued from page 57

Those still faithful to the analog past have more and more options for entering the digital age gradually. Leiber uses the Euphonix CS-2, a digitally controlled analog system, along with DigiDesign's Pro Tools hard-disk editor. "It's the best of both worlds," he says. "I can have analog audio, which many clients still prefer, plus the automation of digital."

A unit designed for engineers who want the speed and clarity of digital without giving up the familiarity of an analog console is the AT&T Disq Digital Mixer Core, which endows an SSL or Neve analog desk with digital mixing capabilities at the touch of a button. According to Peter Kehoe, Eastern regional manager for AT&T Digital Studio Systems, the key to the Disq system's acceptance is that it doesn't change the engineer's work environment. "The idea is to provide a sonic improvement without sending people back to school," he says.

BEYOND THE CUTTING EDGE

The polar opposite of those engineers more comfortable with the vestiges of analog are those who strive for pure digital. Henninger Digital Audio in Arlington, Va., which specializes in film and TV soundtracks, recently purchased two AMS Neve Logic 2 digital mixing desks for use alongside its AudioFile Spectra editors. According to managing director Michael David, the only analog in the Henninger set-up stems from the monitors and the analog two-track machine—and he says Henninger encourages clients to bring in DAT mixes to eliminate even that analog step.

But it's the flexibility of digital that David praises even over sonic purity, pointing out that the new production tools keep the process from interfering with imagination. "Our sessions run about the same length now, but we can try 50% more options in that time," he says. "So we put out a better product. Our mixers are becoming less technical and more creative."

NO MORE RAZOR BLADES

Steve Hall, chief technical supervisor/engineer at Future Disc Systems in Los Angeles, says a key benefit of digital technology is hard-disk data storage and its elimination of generational sound loss when making copies. "Everything," he notes, "can be a first-generation master, no matter how many production masters you put

out." Future Disc works in 20-bit all the way on a hard-disk-based system, using a Harmonia Mundi console equipped with digital EQ, compression and limiting. The studio also



Producer Angel: ADAT-believer

relies on three Sonic Solutions systems, Apogee D/A and Apogee and Manley A/D converters, and an Apogee UV-22.

The advent of hard-disk sound stor-

age also has effectively ended cutting-edge editing—that is, no more razor blades. "With hard-disk editing like with Sonic Solutions, there's much more flexibility and creativity," says Masterdisk's Calbi. "It's like the difference between writing on a typewriter and writing on a computer. You can explore so many more options faster and cleaner, especially when sequencing an album. I've done more crossfades in the past two years than I did in the previous 15."

To Calbi, the aspect of the audio pro's daily life that has changed the most with digital goes beyond the studio into the home. "In the early '70s, people took acetates home from the studio and would play them on their turntables to judge mixes. Then people began taking things home on cassette, and that's when a lot of scratchy, tinny records came out," he says. "Since people have been bringing DATs home, there has been a more accurate representation of what things sound like in a home environment. And the bridge between the studio and the home is what recording is all about." ■

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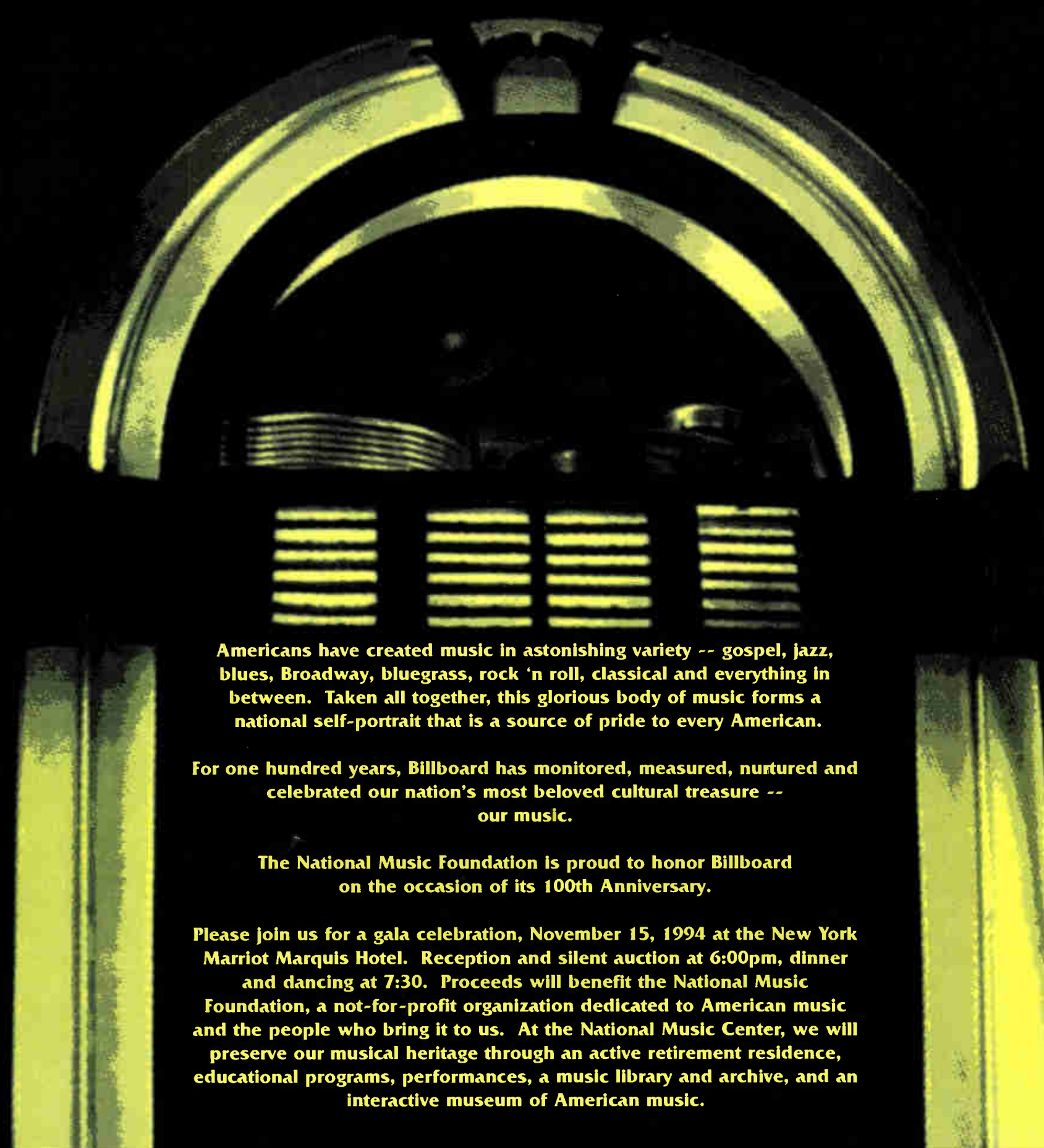
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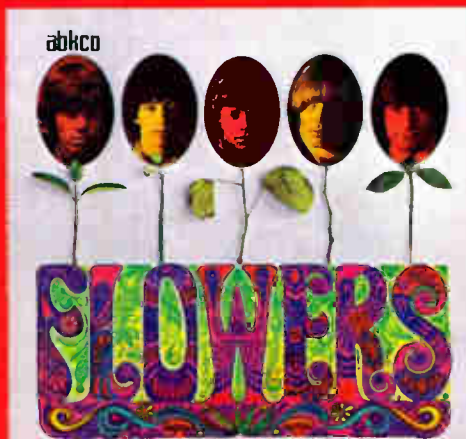


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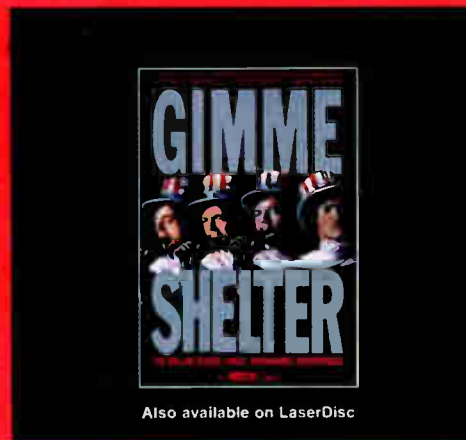
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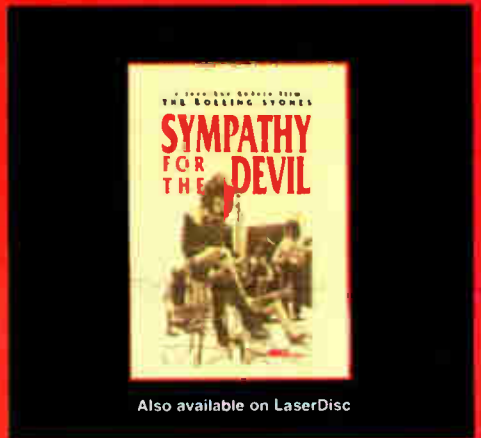


Gloria Pennington
President & CEO
National Music Foundation



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abkco

SPRINGSTEEN'S 'BORN IN THE U.S.A.' CERTIFIED AT 14 MILLION

(Continued from page 12)

1994 release.

Julio Iglesias' Spanish-language album "Julio" (Columbia, 1983) became the first foreign-language album to hit double-platinum.

Garnering platinum albums for the first time were R&B unit Surface (Columbia), Southern California rapper Coolio (Tommy Boy), and country singers Toby Keith (Polydor) and Mark Chesnutt (MCA).

Kiss hit a new high-water mark with its 20th gold album certification, for "Kiss Alive III" (Mercury). The veteran hard rock act pulled into third place among gold album acts, behind the Rolling Stones (who hold 34 gold awards) and the Beatles (with 26).

A host of acts collected their first gold albums in October: trumpeter Wynton Marsalis (Columbia), somber modern rockers Mazzy Star (Capitol), Arizona alternative band the Meat Puppets (London), R&B group Changing Faces (Atlantic), country comic Jeff Foxworthy

(Warner Bros.), rappers Da Brat (Columbia) and Big Mike (Rap-A-Lot), rocking country act the Tractors (Arista), country vocalist John Berry (Liberty), and—for an album released in 1975—British Invasion vets the Hollies (Epic).

Another older release, Survivor's 1982 Epic single "Eye Of The Tiger," the hit theme to "Rocky III," was certified double-platinum last month.

R&B group the Three Degrees (Epic) and rappers 69 Boyz (Rip-It) collected their first platinum singles, while rapper Craig Mack (Arista), hip-hopper Ini Kamoze (Columbia), and singer/songwriter Bertie Higgins (Epic) notched their first gold singles—the latter for the 1981 release "Key Largo."

A complete list of October RIAA certifications follows.

MULTIPLATINUM ALBUMS

Bruce Springsteen, "Born In The U.S.A.," Columbia, 14 million.
Aerosmith, "Greatest Hits," Columbia, 8 mil-

lion.
Billy Joel, "An Innocent Man," Columbia, 7 million.
 Soundtrack, "Top Gun," Columbia, 7 million.
Billy Joel, "52nd Street," Columbia, 7 million.
Billy Joel, "Glass Houses," Columbia, 7 million.
Nirvana, "Nevermind," Geffen, 6 million.
Wham!, "Make It Big," Columbia, 6 million.
Ace Of Base, "The Sign," Arista, 6 million.
Billy Joel, "Greatest Hits, Volume I & II," Columbia, 6 million.
Men At Work, "Business As Usual," Columbia, 6 million.
Aerosmith, "Toys In The Attic," Columbia, 6 million.
Journey, "Frontiers," Columbia, 5 million.
Barbra Streisand, "Greatest Hits, Volume II," Columbia, 5 million.
Beastie Boys, "Licensed To Ill," Columbia, 5 million.
Earth, Wind & Fire, "Best Of Earth, Wind & Fire," Columbia, 4 million.
Willie Nelson, "Always On My Mnd," Columbia, 4 million.
Julio Iglesias, "1100 Bel Air Place," Columbia, 4 million.
Billy Joel, "Storm Front," Columbia, 4 million.
Guns 'N Roses, "Use Your Illusion I," Geffen,

4 million.
Counting Crows, "August & Everything After," Geffen, 4 million.
Loverboy, "Get Lucky," Columbia, 4 million.
Neil Diamond, "12 Greatest Hits, Volume II," Columbia, 3 million.
Ozzy Osbourne, "Diary Of A Madman," Epic, 3 million.
Ozzy Osbourne, "No More Tears," Epic, 3 million.
Soundgarden, "Superunknown," A&M, 3 million.
Bruce Springsteen, "The River," Columbia, 3 million.
Queensryche, "Empire," EMI, 3 million.
Heart, "Little Queen," Epic, 3 million.
Bangles, "A Different Light," Columbia, 3 million.
Tom Petty & the Heartbreakers, "Greatest Hits," MCA, 3 million.
Journey, "Departure," Columbia, 3 million.
Salt-N-Pepa, "Very Necessary," Next Plateau, 3 million.
Stone Temple Pilots, "Purple," Atlantic, 3 million.
Loverboy, "Lovin' Every Minute Of It," Columbia, 2 million.
Hooters, "Nervous Night," Columbia, 2 million.
Eddie Murphy, "Comedian," Columbia, 2 million.
Journey, "Captured," Columbia, 2 million.
Neil Diamond, "Love At The Greek," Columbia, 2 million.
Bon Jovi, "Keep The Faith," Mercury, 2 million.
Julio Iglesias, "Julio," Columbia, 2 million.
Billy Joel, "Songs In The Attic," Columbia, 2 million.
Billy Joel, "The Nylon Curtain," Columbia, 2 million.
Ozzy Osbourne, "Ultimate Sin," Epic, 2 million.
 Soundtrack, "Forrest Gump," Epic Soundtrax, 2 million.
Jimmy Buffett, "Boats, Beaches, Bars & Bal-lads" (four-CD boxed set), MCA, 2 million.
Melissa Etheridge, "Yes I Am," Island, 2 million.

PLATINUM ALBUMS

James Taylor, "Never Die Young," Columbia, his sixth.
Surface, "2nd Wave," Columbia, its first.
Coolio, "It Takes A Thief," Tommy Boy, his first.
 Soundtrack, "Menace II Society," Jive.
Willie Nelson, "City Of New Orleans," Columbia, his 10th.
James Taylor, "That's Why I'm Here," Columbia, his seventh.
Herbie Hancock, "Future Shock," Columbia, his second.
Carreras, Domingo, Pavarotti With Mehta, "Three Tenors In Concert 1994," Atlantic, their second.
Vince Gill, "Let There Be Peace On Earth," MCA, his fifth.
Nine Inch Nails, "The Downward Spiral,"TVT/Interscope, its second.
Toby Keith, "Toby Keith," Polydor, his first.
 Soundtrack, "Forrest Gump," Epic Soundtrax.
Mark Chesnutt, "Almost Goodbye," MCA, his first.
James Taylor, "Flag," Columbia, his eighth.
Aerosmith, "Night In The Ruts," Columbia, its 11th.
Anita Baker, "Rhythm Of Love," Elektra, her fourth.
WYNTON MARSALIS, "Standard Time," Columbia, his first.
Rosanne Cash, "King's Record Shop," Columbia, her second.

Public Enemy, "Yo! Bum Rush The Show," Columbia, its fifth.
Toto, "Fahrenheit," Columbia, its fifth.
George Jones, "Walls Can Fall," MCA, his fifth.
Mazzy Star, "So Tonight That I Might See," Capitol, its first.
Meat Puppets, "Too High To Die," London, their first.
Wynton Marsalis, "Hot House Flowers," Columbia, his second.
Psychedelic Furs, "Mirror Moves," Columbia, their second.
Carreras, Domingo, Pavarotti With Mehta, "Three Tenors In Concert 1994," Atlantic, their second.
Changing Faces, "Changing Faces," Atlantic, their first.
Jerky Boys, "Jerky Boys 2," Select, their second.
Neil Young & Crazy Horse, "Sleeps With Angels," Reprise, his 14th.
Prince, "Come," Warner Bros., his 17th.
Jeff Foxworthy, "You Might Be A Redneck If ...," Warner Bros., his first.
Styx, "Styx Classics," A&M, its 10th.
Patsy Cline, "Heartaches," MCA, her fourth.
Johnny Mathis, "Best Of Johnny Mathis 1975-1980," Columbia, his 14th.
Da Brat, "Funkdafied," Columbia, her first.
Public Enemy, "Muse Sick-N-Hour Mess Age," Def Jam, its sixth.
Aretha Franklin, "Greatest Hits 1980-1994," Arista, her 11th.
Barney, "Barney's Favorites Volume II," EMI, his second.
The Tractors, "The Tractors," Arista, their first.
 Soundtrack, "Forrest Gump," Epic.
Joe Diffie, "Third Rock From The Sun," Epic, his second.
The Hollies, "The Hollies," Epic, their first.
John Berry, "John Berry," Liberty, his first.
Kiss, "Alive III," Mercury, its 20th.
Joe Satriani, "Time Machine" (two-CD boxed set), Relativity, his fifth.
Sawyer Brown, "Outskirts Of Town," Curb, its second.
Big Mike, "Somethin' Serious," Rap-A-Lot, his first.
Aerosmith, "Classics Live II," Columbia, its 16th.
Santana, "Marathon," Columbia, its 15th.
Gerald Levert, "Groove On," Eastwest, his second.
Anita Baker, "Rhythm Of Love," Elektra, her fourth.

MULTIPLATINUM SINGLES

Survivor, "Eye Of The Tiger," Epic, 2 million.

PLATINUM SINGLES

Boyz II Men, "I'll Make Love To You," Motown, their fourth.
Three Degrees, "When Will I See You Again," Epic, their first.
69 Boyz, "Tootsee Roll," Rip-It, their first.

GOLD SINGLES

Craig Mack, "Flava In Ya Ear," Arista, his first.
Boyz II Men, "I'll Make Love To You," Motown, their fifth.
Crystal Waters, "100% Pure Love," Mercury, her second.
Aaliyah, "At Your Best," Jive, her second.
Bertie Higgins, "Key Largo," Epic, his first.
Ini Kamoze, "Here Comes The Hotstepper," Columbia, her first.
Mariah Carey & Luther Vandross, "Endless Love," Columbia, her eighth and his second.

Assistance in preparing this story was provided by Brett Atwood.

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PHOTOS FROM LEFT: THE CRUEL SEA, THE POOR, FRENTE!, DEFRYME, KULCHA

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MAX SHARAM

produced by Daniel Denholm
Described as a "21st Century Diva". If you thought of a mix from Kate Bush to Rickie Lee Jones and Tari Amos you'd be close. Debut EP "Coma" just out. Debut album ready to roll in '95.



THE SHARP

produced by Peter Forman & Rick Wills
Power pop trio, benzedrine energy, killer 3 minute tunes. Second album Sonic Tripod Debuted at #13, the first album is almost gold and was released in parts of Europe to critical acclaim.



MARCIA HINES

produced by Robin Smith
Marcia Hines has sold over 800,000 units in Australia alone, throughout her career. Her new album sits perfectly in adult contemporary format. Written, arranged and produced largely by English producer Robin Smith, this album is destined for major domestic success.



KULCHA

produced by Mathew D' Connor
A four piece vocal harmony group with a Polynesian heritage. Three Hit singles already, and a debut album about to go gold. With releases set for England and parts of South East Asia these boys have rewritten the rules.



CONNIE MITCHELL

First single "Forever and Ever" just been released.
- Seventeen years old, beautiful girl, and a voice from HELL !!
- Jamaican mother, English father, Australian girl.
- Connie will walk the world's stages!



INSURGE

produced by Chris Dubrow
Their first EP has just been released in Australia. This is a band with a message, and the message ain't love. Serious political overtones and none of it very pretty. Major aural assault!!



JAN HELLREIGAL

produced by Daniel Denholm
Originally from New Zealand, Jan is currently recording her second album in Melbourne and due for release early 1995. The style?..... barefoot and primal!! This girl waits!

LOOK FOR US ON THE WORLD MAP IN 1995



Australia

Business Is Boomeranging

Australia's Musical Momentum Defies Definition, Develops Diversity

BY THOM DUFFY

With a vitality and creativity second to none, young Oz acts are redefining Australian music and looking to turn the world's perceptions of Down Under music upside down.

Familiar phrases like "pub rock" once embraced the Australian musical lineage, which gave the world AC/DC, The Little River Band, INXS, Midnight Oil—and a lasting image of music from the Land Down Under.

No easy tag can do justice today to the range of artists who are redefining old stereotypes of Aussie music. The smart, frothy pop of Frente!, who broke through in America this year, gave just a hint of the changes brewing on the Australian scene.

Back home, the weekly charts of the Australian Record Industry Assn. (ARIA) track the growing commercial impact of other new sounds: the rangy rock of The Cruel Sea, the Australasian hip-hop of Kulcha, the funk 'n' roll of Defyme, the outback acid-jazz of Directions In Groove and much more. These may not be the first artists to explore such styles in Australia, but the fact that numerous newcomers are breaking through on the ARIA chart signals a fresh era in Oz music.

"In the last three to four years, there has been a much broader diversity of styles and music coming out of the Australian scene than in the '80s," says Michael Smellie, managing director of BMG Australia and a former ARIA chairman. "That's what excites me about it."

While many of Australia's superstars of the '70s and '80s are still going strong worldwide, "you can see a whole new wave coming through to take over," says Emmanuel Candi, executive director of ARIA.

While certainly influenced by sounds from America and elsewhere, this generation of Australian acts is making music first and foremost for its own country and culture. And with domestic repertoire accounting for up to 30% of the music industry's 1993 wholesale income of \$319.6 million (\$AUS 431.4 million), Australian fans clearly rank their home-grown talent with the best the world has to offer.

"I think the era of the cultural cringe has come to an end," says Damian Trotter, general manager of Sony Music Publishing. "There was a time when Australians thought that something could only be great if it was successful overseas or it came from overseas. That no longer seems to be an issue."

This creative surge has come—as it often does—out of hard times. Australia just now is struggling out of the recession that followed the boom years of the '80s. Following a 20-month lull, ARIA reports a 5% growth in the wholesale value of music sales between 1992 and 1993. Budget and mid-line albums had been a growing market segment until their sales were undermined by cut-price, unauthorized live CDs that came on the market in late 1993, taking advantage of a loophole in Australian copyright law.

And on the retail front, major and independent distributors were shaken this year by the financial restructuring of Australia's largest and oldest chain, Brash's. "As an industry, we've all taken a bath on Brash's," says Bill Eeg, managing director of Festival Records.

The Australian music business also experienced hard times for the simple reason that the world's pop attention had turned elsewhere, particularly to the rise of modern-rock and hip-hop in America. However, you could well argue that a lot of Oz music was alternative before alternative was cool—or quite so bankable.

"Australia really did go off the boil, without a doubt. But I think that now, with a lot of its alternative music, Australia is coming back strong," says Michael Gudinski, chairman of the Mushroom Group of companies. "That's where you see bands like Frente! and The Cruel Sea and the Badloves starting a whole new buzz."

The torch of cutting-edge Australian music has certainly been kept burning in America in recent years through the continued export of such artists as the Hoodoo Gurus, signed to Zoo/Praxis Records in the U.S., Ed Kuepper on Restless, Boom Crash Opera on Giant Records and others.

Australian executives concede that the recession hampered invest-



Boom Crash Opera



The Cruel Sea

ment in new acts, while past sales achievements set unrealistic expectations for emerging artists. The heavy debt load carried by Australia's commercial radio stations assured that conservative, classic rock would rule the airwaves.

However, after regrouping in recent years, Australia's record and publishing companies express a renewed determination to sign, develop and export Oz talent to the world.

"It's great to have success with international artists," says Denis Handlin, managing director and CEO of Sony Music Australia, which, for example, has sold more than 560,000 copies of Mariah Carey's "Music Box" in Australia. "However, the greatest potential of a company is to have terrific success with its domestic artists and then take them international."

Music publishers often are at the forefront of talent discovery. "I'm here to source product that will travel," says John Anderson, managing director of EMI Music Publishing.

Increasingly, Australian publishers are exposing writers through their own CD imprints. Examples include Edrenalin on Horny Records through BMG Music Publishing (who recently has signed with BMG Records), Lisa Maxwell on Sump Records through Sony Music Publishing, the Flums on the Temptation label through Mushroom Music, the rooArt Youngblood compilations of MMA Music signings and Eternity Recordings through PolyGram Music Publishing.

"They're new, fresh, different," says Roger Grierson, managing director of PolyGram Music Publishing of his Eternity acts, such as Rebecca's Empire and Charlotte Grace.

For the leading Australian record companies, meanwhile, the need to nurture new talent increasingly has led—as in the U.S. and U.K.—to alliances with independent labels and entrepreneurs or to setting up in-house imprints that mirror the indie style.

"The people in power have suddenly realized they can connect with these people," says Grierson of the new major-indie alliances. "And nobody [in the indie scene] is afraid of doing business with big companies now."

One model of the indie-major alliance was the deal struck in the '80s by INXS manager Chris Murphy with PolyGram to market his rooArt label, launching acts such as Ratcat, Wendy Matthews and the Screaming Jets. Three years ago, rooArt switched its worldwide deal to Warner Music and has enjoyed chart action with the Electric Hippies.



Hoodoo Gurus



Frente!

It's also developing You Am I through Restless Records in the U.S., where the band has toured with Soundgarden.

BMG tapped veteran independent publisher, producer and label owner Chris Gilbey this year as its executive VP of A&R, bringing Gilbey's Australian Record Equities label under its umbrella. EMI found one of its breakthrough acts of the year, Chocolate Starfish, through its association with the independent Image Music Group. Sony has set up Murmur Records as an indie-style imprint, operating apart from its corporate offices.

Mushroom Records guaranteed it would remain independent of the multinational music companies through its 1993 partnership deal with Rupert Murdoch's News Limited and boasts an enviable share of the most notable Australian

artists. Shock Records has emerged as an up-and-coming channel for nascent independent bands and labels as well as key international indies, such as 4AD, Beggar's Banquet and Epitaph.

And PolyGram's two labels, under company president Tim Read, also have sought an indie A&R approach to building a domestic talent roster. An alliance forged in 1993 between Polydor managing director Paul Dickson and John Foy of independent Red Eye Records led to the breakthrough of The Cruel Sea, who signed to A&M in America. Clouds are the next Red Eye/Polydor priority, while Polydor has signed direct deals with acts including Underground Lovers, set for U.S. and U.K. release in 1995.

At Phonogram Records, managing director Tim Delaney set up the indie-styled Id Records imprint, whose acts include Directions In Groove, signed to Verve for much of the world; Tiddas, set for release through Island in the U.S.; and Dave Graney & The Coral Snakes, due for U.K. release early next year.

"I firmly believe that local A&R becomes the engine room of the company," says Delaney. "It drives the creativity, marketing effort and general vibe of the company. It becomes a key part of the company's culture."

And local A&R development by the multinational companies promises to give Australian pop music in the '90s a fresh new shot at a world market.

"The Australian scene is really healthy," says Kim Frankiewicz, managing director at rooArt. "I can feel it all turning around. I feel the excitement of the '80s coming back into the business." ■

Australia

Aussie Talent Shows Wide Range, From Alternative To Country, Hip-Hop To Jazz

The Badloves Make Good

RECORD COMPANY: Mushroom Records
MANAGEMENT: Norman Parkhill/MGM
PUBLISHER: Mushroom Publishing
BOOKING AGENCY: Premier Artists

Taut guitar lines, Hammond organ licks and the sound of a freight train set the Southern-tinged tone for the Badloves' debut album, "Get On Board," from Mushroom Records. It doesn't matter that the Southern city this band hails from is Melbourne. The Badloves' Australian brand of rock 'n' soul sent "Get On Board" to No. 5 on the ARIA album chart in May after a year-long climb.

"It was a real slow build," says Mushroom Group chairman Michael Gudinski, recalling how the label began nurturing the act three years ago. "For the first year, we just watched them at gigs before deciding to do something."

The Badloves' first single, "Lost," released in March 1993, received widespread radio support from mainstream commercial outlets as well as from the government-owned alternative network Triple J. But it became a classic turntable hit, reaching only No. 51 on the ARIA chart. "I was convinced that the song was a Top 10 smash," says Gudinski. "The fact that it wasn't actually worked in the band's favor, because it gave them more time to develop."

Two more singles last year, "I Remember" and "Green Limousine," edged up to No. 48 and 35, respectively. But it was a cover version of "The Weight," recorded with Oz guitar hero Jimmy Barnes, that gave the Badloves their first Top 10 hit early in 1994. "That was when the floodgates opened," says Gudinski.

"Get On Board" has surpassed platinum sales of 70,000 units and is closing in on double platinum, according to Mushroom.

With a confident live show, the Badloves were booked by Premier Artists on shows promoted by Mushroom's Frontier Touring arm, including Australian dates opening for Lenny Kravitz. This summer, the band toured Europe as the opening act for Jimmy Barnes.

"They might have an alternative appeal, but they don't sound like an alternative band," offers Gudinski, who says an American deal for the Badloves is currently under negotiation. "I think it feels right." —TD



Chocolate Starfish Appeals To All Tastes

RECORD COMPANY: EMI Australia
MANAGEMENT: Glenn Haffenden Management
PUBLISHER: Bright Sparks Music
BOOKING AGENCY: Premier Artists

With a theatrical lead singer and a penchant for weird hairstyles, Chocolate Starfish is one of the more visually offbeat Australian success stories of the past year. The band has tallied five Top 40 hits from its eponymous debut album, which reached well past platinum with sales of 100,000 units.

Formed in 1992 by singer Adam Thompson and guitarist Zoran Romich, Chocolate Starfish (the name is a double-entendre from Australian satirist Barry Humphries) combines attention-grabbing looks with melodic songs, an energetic live act and five strong and disparate personalities. With an image that attracts both alternative and mainstream fans, the band quickly established a following around Melbourne before casting their net wider with five national tours in 18

Continued on page 74

Concert Action Is Up Down Under

Global Tours Discover The Wonderful World Of Oz

BY KATHERINE TULICH

With the continuing success of the Big Day Out concerts and plans to bring the Lollapalooza festival to the country, Australia is no longer just a world tour stop for arena acts but increasingly is a mecca for up-and-coming talent.

The Big Day Out, which will mark its fourth year in 1995, is now well-entrenched on the international touring calendar. The festival started as a one-day concert in Sydney in 1991 with an attendance of 10,000. Last January, it was presented in five Australian cities and New Zealand, featured 120 domestic and international acts on its multiple stages and reached a total audience of more than 100,000.

"With the Big Day Out, we have established a unique event where there is no headline mentality," says promoter Ken West. "It's the spirit of the event that counts, so audiences are open to seeing all bands on the bill. This has provided a vital forum for smaller international bands wanting to build their audience in Australia."

Such was the success of the 1994 festival that five acts on the bill—Soundgarden, Björk, The Cruel Sea, Smashing Pumpkins and Urge Overkill—all had albums in the Top 10 two weeks after the event. "Before Soundgarden, Björk and Smashing Pumpkins appeared, their record sales were minimal," says West. "By the end of the month, they had platinum [70,000 units] albums."

The Big Day Out 1995 will open Jan. 20 in Auckland, New Zealand, with The Cult, Ministry, Oasis, Fundamental and Primal Scream scheduled to appear. At least 20 domestic acts are expected to play each date, with Clouds, You Am I and Allegiance among the early confirmations.

"It was always our intention to create an institution similar to a Reading or Glastonbury [Festival in the U.K.], and the response we're getting from bands all over the world is proving that [we're succeeding]," says West.

Australia's top promoters are embracing the market for alternative acts. Frontier Touring Company, a division of the Mushroom Group, is planning to bring the Lollapalooza festival concept to Australia next April. For Frontier, it represents an ongoing commitment not only to promote arena acts but to support new talent as well.

In the past year, Frontier has promoted tours by 32 acts, ranging from Madonna and Billy Joel to Supersuckers and Killdozer, and it will present the first dates of R.E.M.'s world tour in January, with Grant Lee Buffalo and Australia's Paul Kelly on the bill.

"We are unique as promoters because we have always toured big acts as well as small acts," says Michael Chugg, general manager of Frontier. "We are always keen to support new acts because they're our future. We are committed to keeping the touring circuit alive. By bringing in the newer and alternative acts, we keep the younger audiences interested in live music."

Frontier also is aiming to lure young concertgoers back to the live music scene with a series of concerts under the banner Teenage Rampage. Tours so far have included the U.K. pop band East 17, rappers Cypress Hill and Euro-dance acts Culture Beat, Cut N' Move and Melodie MC. Joining them on the bill were Australia's Peter Andre, Kulcha and Culture Shock.

"We wanted to capitalize on the dance-music explosion of the past few years," says Michael Gudinski, chairman of Mushroom and managing director of Frontier Touring. "Teenage Rampage will continue to tour acts which are considered the hottest Top 40 acts at the time."

The long-awaited government approval of pay television in Australia will bring other opportunities for the concert industry, predicts industry veteran Glenn Wheatley, who earlier this year joined forces with the International Management Group, a worldwide supplier of sports and entertainment TV programming.

"We will be acting as a major tour promoter, and there's no doubt that we're going to become much more competitive with existing tour operators," says Wheatley. "We will have the facilities to package television events."

Within that context, Wheatley says IMG will be looking for opportunities to work with up-and-coming talent and superstars alike. "The future of music and entertainment is unearthing new talent," he says.

Frontier, meanwhile, has continued to enjoy notable success with superstars. When Madonna ended a long absence from Australia, with a November 1993 Oz tour, it proved to be Frontier's most successful tour to date, grossing \$18.5 million (\$AUS 25 million) in eight shows.



Culture Shock

With the Eagles playing six shows in indoor and outdoor venues this month, Gudinski feels the market for big acts is buoyant.

"We've set a new precedent with ticket prices on the Eagles, with over a third of the tickets selling at \$96 [\$AUS 130]," says Gudinski. "It shows that Australians are

willing to pay premium prices for big acts. I think it will open the door to more tours of that level coming to Australia."

Perhaps the only hindrance to major stadium tours Down Under is the ongoing problem with booking an outdoor venue in Sydney, a situation that caused headaches when promoter Michael Coppell brought U2 to the Sydney Cricket Ground last November. Objections of residents living near the Sydney Cricket Ground and the adjacent Sydney Football Stadium have kept most major outdoor shows out of inner Sydney for nearly 20 years. The government of the state of New South Wales stepped in to grant approval for the U2 concerts, but outdoor shows in Sydney are still subject to strict regulations.

Fortunately, plans for the 2000 Olympics in Australia include construction of an 80,000-capacity stadium in Sydney, which should resolve the outdoor venue issue.

"I think we will really see the market develop and grow as the venue situation improves in Sydney over the next few years," says Frontier's Chugg.

The Australian concert business also seems certain to benefit from the worldwide music industry's growing interest in the Asian region, says promoter Kevin Jacobsen. "As Asia expands as a market, Australia will become even more important because no single Asian market besides Japan can sustain a tour itself,"



Clouds

he says. "I think Australia will become the anchor country for Asian tours with Australian promoters, bringing the acts here and then entering a co-promoter situation with Asian markets."

Coppell feels that Australians are among the keenest concertgoers anywhere. "You can draw crowds of 110,000 in cities with a population of only 3 million. Per capita, that makes us one of the strongest concert markets in the world," he says, noting that Australian audiences are also very open-minded. "When we toured Garth Brooks this year, we sold over 90,000 tickets [for nine shows], which is quite phenomenal when you consider that, three months prior, hardly anyone knew who he was."

Promoter Adrian Bohm agrees. "I've had bands that have sold only 1,000 albums yet can play to audiences of 10,000 people," he says. "Word spreads fast in Australia, and audiences are always looking for new music."

Bohm believes that, with the growing circulation of the music street press and increasing ratings of the government-owned alternative-music radio network Triple J, concert audiences in Australia are seeking a wider variety of music than ever. "There is a great tradition of live music in Australia," he says, "and if an act can deliver, you can easily build the audience." ■

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Looking Up To Asia

Aussie Music Marketers Aim To Please
Their Northern Neighbors, Who Are
No Easy Target

BY GLENN A. BAKER

It was inevitable that the surge of over-confidence among Australian music executives looking toward Asia in recent years would be tempered, as the realities of selling music in the region set in.

Oz acts may have the advantage of geographic proximity over their American and European counterparts, but most Asian markets remain firmly dominated by domestic repertoire. Interest in international acts—whether from Los Angeles, London or Sydney—comes secondary. And the diversity of musical tastes within the region makes broad-brush marketing strategies impossible. Like Europe and North America, Asia has to be wooed with deft promotion, constant presence and always the right acts.

"It's going to take time and commitment to build a base there," says Denis Handlin, managing director and CEO of Sony Music Australia.

The bullish attitude of the Australian industry toward Asia in 1993 was understandable in the wake of Sony's success with Rick Price, whose debut album, "Heaven Knows," sold more than a quarter-million copies in the region. The title track hit No. 1 in markets including Singapore, Malaysia and the Philippines—each notably countries where interna-



Powderfinger

tional repertoire claims more than 50% of the market.

This year also has brought its own Asian achievements by fresh Australian talent, most notably the White Records/Mushroom act Frente!, who is distributed in Asia by BMG. The band has gone gold in the Philippines, selling 20,000 copies of "Marvin The Album." Frente! topped the airplay chart of 107Hitz FM in Thailand, played for a crowd of 1,000 at the Tsuen Wan Town Hall in Hong Kong, drew 9,000 to a shopping-mall performance in Manila, and sold out three nights at the Ebisu Guilty club in Tokyo in September.

BMG is making confident strides in Asia, as evidenced by the constant profile of Girlfriend—now known as GF4—over the past two years.

But the next company to watch may be PolyGram Australia, which has targeted the region in recent meetings with its sister companies. The Cruel Sea, on Polydor/Red Eye Records, has release support from affiliates throughout the region. Japan is going with labelmates Clouds and Juice and Id/Phonogram's acid jazz quintet Directions In Groove (DIG). Indonesian affiliates will release those three acts plus Polydor's Underground Lovers and Powderfinger, while Thailand picks up Underground Lovers and Caligula.

"Now that the release commitments are coming through, we have to meet the challenge of marketing and sales," says Tim Prescott, who oversees international marketing for PolyGram's labels. "We're now being accepted by Asian PolyGram companies as part of the region rather than outsiders, which is a very important step forward. There is now a sense that these territories are beginning to look to us for new repertoire that is exciting and adventurous."

Yet all Australian labels, artists and managers still face the challenge of matching the sales of Asian artists, who logically remain the top priority of the Asian companies.

"When I first started going there, everybody was saying, 'Ballads, ballads.' But now that they've got [Star TV's music video outlet] Channel V up there, the kids also want hipper stuff," says Kim Frankiewicz, managing director of Sydney-based rooArt, which is part of the MMA Music Group founded by INXS manager C.M. Murphy.

While breaking an Australian act is one way to make money in the region, getting Australian copyrights recorded is another. MMA opened a publishing office in Hong Kong three years ago, and some of the most active Australian music companies in Asia are publishers.

Damian Trotter, general manager of Sony Music Publishing, notes that Rick Price's songs have been recorded in Mandarin and Cantonese, while Sony's publishing company in Japan is discussing collaborations between its writers and those of the Australian company.

Peter Hebbes has been moving toward Asia since he took up the reins

Continued on page 70



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Aboriginal Originals

Australia And The World Dig The Indigenous Music Of The Continent's Roots

BY CHRISTIE ELIEZER

When the Australian government, in the late 1980s, adopted a policy of reconciliation between the indigenous people of the continent and the descendants of its European settlers, the changing attitude also set the stage for a new acceptance for Aboriginal music.

In the years since, what had been a culturally isolated musical genre has come into its own. The music of the First Australians (the phrase embraces both hundreds of Aboriginal tribes and the distinct culture of the Torres Strait Island) has been enjoyed by fans in Australia and around the world.

Yothu Yindi, on Mushroom Records, combines traditional instruments, dance rhythms and folklore with modern production techniques and is widely recognized as the front-runner in drawing pop audiences to the genre. However, it was white rock acts—most notably Midnight Oil—who helped change the attitudes of their fans by performing and recording with Aboriginal musicians.

The pop recognition that Yothu Yindi achieved through international tours has yet to be matched by other Aboriginal acts, but observers say it is only a matter of time.

"The potential for Aboriginal music to become a force in world markets is huge—more than even the bands are aware," says Denise Brewster, manager of The Sunrize Band, who records for ABC Music/EMI.

Richard Micallef, music manager at the Central Australian Aboriginal Media Association (CAAMA) in Alice Springs, says, "Yothu Yindi set a benchmark, and people know the standard of production they need to attain. Every Aborigine musician can see that success on the world stage is an attainable reality."

An overview of the music industry of Australia's Aborigines and Torres Strait Islanders was recently commissioned by Arts Training Northern Territory and is available through the Australian Contemporary Music Development Co. in Melbourne. It reflects both problems and promise.

There has been a rush around the country to form bands, create associations and get music business training, and the Aboriginal & Torres Strait Islander Arts arm of the Australian Council has compiled a booklet of specific advice for black musicians.

However, old problems still linger. Major labels struggle with the astonishing diversity of Aboriginal music, which ranges from country to blues to reggae to combinations of traditional didgeridoo and clapsticks with techno dance production.

Mainstream radio airplay is virtually nonexistent, even for such better-known artists as Archie Roach or Ruby Hunter (both on Aurora/Mushroom), Kev Carmody (Festival), Mixed Relations (Red Eye/Polydor) or Tiddas (Id/Phonogram), who have been signed to Loose Cannon/Island in the U.S.

Practices by some booking agents and venues still smack of racism. And the 2,000-mile distance from the interior of Australia, where most of the hundreds of Aboriginal tribes are concentrated, keeps many musicians out of sight of power brokers in Sydney and Melbourne.

The support of established producer/artists such as Paul Kelly, Tony Cohen and David Bridie has helped bridge the gap to the majors. The Aborigines' close cultural ties to family and tribe, however, discourage the long tours needed to create a national awareness. They've also developed an unfair reputation for unreliability, because tribal responsibility takes priority over promotional schedules.

Additionally, decades of being treated as second-class citizens has created a shyness and, in some circles, suspicion of white businesspeople. "We're still carrying the emotional baggage of a race not given the vote

until 1967 and memories of our fathers having to wear dog tags," explains Rhonda Grosvenor, one-half of the duo Ochre and a manager of Melbourne's Aboriginal & Torres Strait Islander Artist Network. "There's still a feeling among my people that we shouldn't be pushy."

Warren Fahey, managing director of Larrikin Records, notes that his 20-year-old label has the world's largest catalog of the genre, with some 72 titles, and has been quietly exporting it for well over a decade. "The rise in sales is due to the fact that we're marketing more effectively," he says. "Larrikin has been licensing records by Aboriginal artists throughout Europe, particularly Germany, and now Asia for a long time. Tjapukai's 'Proud To Be An Aborigine' has sold over 30,000 copies—an impressive achievement. Alistair Black's albums have also been strong sellers."

Meanwhile, a New York independent label, Australian Music International, has found an audience for several albums of atmospheric Aboriginal music, most recently "Nomad" by a Euro-Australian didgeridoo player named Adam Plack.

The growth of Aboriginal music is happening in all the far-flung regions of Australia, in cities and rural communities alike. There is a common bond among such fast-rising acts as The Sunrize Band, Brenda Webb (Republic Records), Christine Anu (White/Mushroom Records), Blekbalu Mujik (CAAMA) and Mixed Relations, as well as Scrap Metal, Footprints, The Munnunjali Magic Band, Culture Link, Letterstick, Broken English, Blackfire and Dead Heart. All are career-minded and increasingly media savvy.

CAAMA is aggressively helping to market the music both here and internationally. Begun 10 years ago as a local radio station in the heart of the outback, the association began by manufacturing cassettes for local acts. Currently directing the effort are recent arrivals Owen Cole, an Aborigine with a strong financial background, and English-born Micallef, a former production manager for London's Capital Radio. CAAMA is

signing artists nationally, negotiating distribution with a major Australian label, working on a national TV show on Australian black culture and negotiating international licensing deals for acts. It soon will open a recording and video studio in Alice Springs.

When it comes to exporting the music, the strongest thrust is toward neighboring Asia. "Aboriginal acts, by the very nature of their exotic looks, probably have greater access into the Asian market than non-Aboriginal acts," suggests Dobe Newton, of the Victorian Rock Foundation, who calls on the Australian government to play a more

coordinated and supportive role in exporting this culture. Adds manager Denise Brewster, "The kids in the Asian region are well-educated about American music, and they're looking for something that is not a second-rate copy of it. Asia's a good alternative to touring Australia, where Aborigine acts can still run into occasional prejudices." ■

ASIA

Continued from page 68

of MCA Music Australia a year ago. He hails the recent IFPI breakthrough, which sees the multinational label affiliates and their publishing companies in the Philippines, Indonesia, Korea, Thailand and Taiwan agreeing to pay a mechanical rate of 2.5% for two years, increasing to 5% in 1996 (Billboard, June 4). He views it as a turning point for publishing-driven A&R ventures in the region.

"It used to be only Japan, Singapore, Hong Kong and Malaysia which were worth our while as areas to operate. But all that has changed, and we can draft long-term plans," says Hebbes.

According to Hebbes, MCA Music Publishing also has plans to bring songwriters from Australia and Asia together for collaborations and to support the touring of acts like Tommy Emmanuel and Peter Dinklage. "The next 12 months will be very important as we put in place ideas and artists that, in a slow building process, will eventually result in sustained and significant success," he says.

Every repertoire producer in Australia has an eye fixed on Asia, and there are a number of contenders for breakthrough status there. One is Tina Arena, a sultry, big-voiced singer on Sony who shares management with Rick Price. Arena hit No. 1 in Australia in 1990 with "I Need Your Body" and returned to the Top 20 in September with "Chains." Her sturdy love ballads strike much the same chord as Price's, and manager Ralph Carr is likely to take her to Asia in similar fashion. Meanwhile, Price himself is midway through recording a pivotal second album, which will allow him to pick up where he left off with "Heaven Knows."

Each Australian act that achieves some measure of success in the region—be it Rick Price, Girlfriend, Frente!, Wendy Matthews or others—adds to the overall recognition of music from Down Under. It is not uncommon for Australians visiting Asia to tune in to Channel V and, to their surprise, catch old clips by Mental As Anything or Midnight Oil. The Asian audience apparently has a growing appreciation and interest in the rollicking rock from the big island at the bottom of the world. ■



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Australia

All Aussie Music All The Time

For 24 Hours, The Country Focuses On Music-Oriented Shows And Events

BY THOM DUFFY

Australian Music Day, set for Nov. 26, marks the fifth annual nationwide celebration of the country's music scene. More than 280 radio stations plan to play 24 hours of Australian music on that date. National video shows, including "The Rage," "Video Hits" and "Video Smash Hits," will program 100% Oz videos, and major newspapers and magazines will boost their coverage of sounds from Down Under.

A retail campaign Nov. 21 to 27, funded by record companies, retail chains and radio stations, will boost awareness of emerging Australian acts. Among those to be highlighted in the campaign will be Defryme, Boots and Richard Pleasance from BMG Records; Ana Christensen, Fiona Lee Maynard and Penny Flanagan from Festival; Marcia Hines, The Sharp and Kulcha from Warner; Tiddas, Stephen Cummings and Overnight Jones from PolyGram; Silverchair, Skunkhour and Culture Shock from Sony; and others to be announced.

More than 1,200 events are planned that week, including two concerts by Diesel in Melbourne; YAKfest in Canberra, headlined by Caligula; a concert to benefit the Ronald McDonald House in Melbourne with Kulcha, CDB, The Truth and Chocolate Starfish; and Groundswell '94, an outdoor concert in Albany, Western Australia, fea-



Tiddas



Caligula

turing Dave Hole, The Sharp, Def FX and Clouds.

Australian Music Day has been coordinated once more by the Australian Contemporary Music Development Co., known as Ausmusic, which focuses year-round on boosting business education opportunities in all areas of the music industry.

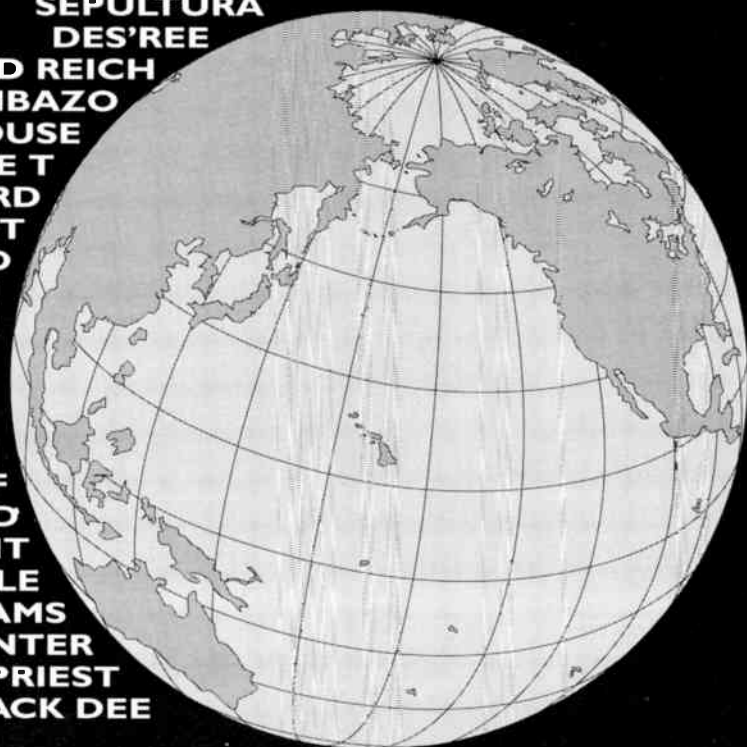
Pete Steedman, executive director of Ausmusic, says he wants to "make the odds a bit better" for young people entering the music business. "Let's give them proper training and skills, so that when they negotiate with record companies, they don't get ripped off. Let them go in there on equal footing. It's about time we put [Australian musicians] on a business basis, so we can get a bigger chunk of the world market." ■

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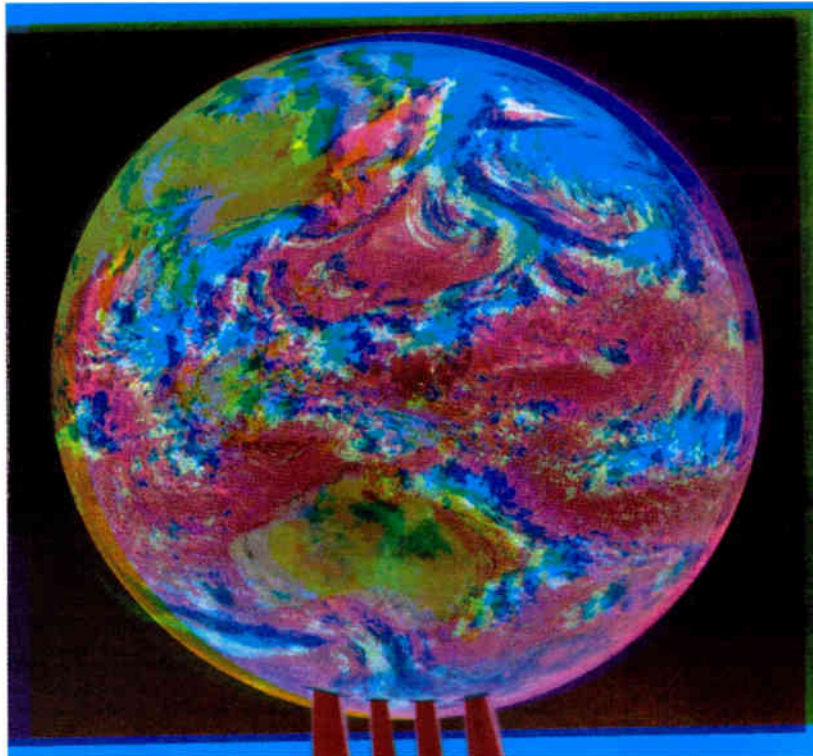
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TALENT

Continued from page 66

months.

An independent single released through the Image Music Group on the Fable label reached No. 23 on the regional chart in Melbourne, but it was a cover of Carly Simon's early '70s classic "You're So Vain" that launched Chocolate Starfish onto the national singles chart in September 1993.

"We hadn't been doing a cover in our set at all," says Thompson. "But not many people knew us [outside Melbourne], so we thought we'd throw a cover into our set. Our drummer was walking past a record store and saw 'The Best Of Carly Simon' in the window and we got the song up at rehearsals one day."



EMI execs in the audience the night the band debuted

the song noticed the crowd reaction, realized it was one way to crack mainstream radio's 'classic rock' format and insisted it be a single. "You're So Vain" went Top 10 nationally. Chocolate Starfish followed it up with two more Top 10 hits, "Mountain" and "Chocolate Starfish" and two more singles in the Top 40. Sales of the album have been boosted by an intensive television advertising campaign. The album continues to show strong sales and is beginning to bubble under in New Zealand, where "You're So Vain" has debuted on the singles chart.

The album has been released by EMI affiliates in Europe, while an American release is expected in 1995, in the wake of New York and Los Angeles showcases for the band.

"I see Chocolate Starfish as one of our best opportunities outside Australia," says EMI managing director Paul Martinovich. "I think they're very transportable." —CE

Prime Time For Defryme

RECORD COMPANY: ARE/BMG
MANAGEMENT: Mark McGahan, Go Off Entertainment (Australia); Mark O'Donnell, Invisible Management (U.S.)
PUBLISHER: Chris Gilbey/BMG Music
BOOKING AGENCY: Premier Artists

Defryme was formed in 1989 in the Melbourne coastal suburb of Frankston, the members having bonded in high school over an obsession with surfing and days spent hanging out at music stores listening to the latest imports. Early Australian proponents of funk-metal, Defryme's members proved an Oz act could thrive in the style when their debut album, "Pure Killer" on ARE/BMG Records, entered the ARIA chart at No. 4 in May.

In the early days, the band's following of clubbers and head-bangers grew as word got around of singer/songwriter Quinn Gardner-Kane's madcap antics in concert, including crowd-surfing and leaping 20 feet from balconies.

"Our gigs are hot and sweaty and very, very gnarly—in your face," says Gardner-Kane. "You'll go home either liking it or hating it. That's the best thing about what we do. From the start we said, 'We don't care what people think—as long as they think something.' I'd rather someone really hated our stuff than tell their friends, 'Aah, they were okay.'"

Among Defryme's fans are Barry Chapman and Arnold Frowlows, general manager and music director, respectively, of the government-owned alternative radio network Triple J, who gave the band enormous support.

As a result, a single called "Therapy" from the EP "Stylo Curiae" (released on the band's own R. Dog label through MIDS) got national

Continued on page 76



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Australia

TALENT

Continued from page 74

exposure and brought the act to the attention of Chris Gilbey, executive VP of A&R at BMG Australia. Gilbey signed the band to his Australian Record Equities (ARE) label.

ARE released the track "God Inside A Man" and, of the country's TV shows that had actively championed the band's previous videos, only the late-night "Rage" program aired this one. It features the band, personifying a devil, ravaging a young girl, representing an angel. Nevertheless, the song became a heavily requested track at Triple J and reached No. 51 on the ARIA singles chart—while its lyrics brought accusations of blasphemy and misogyny against the band.

Follow-up singles "Pure Killer" (about a serial killer that roamed Frankston last year) and a cover version of LL Cool J's "Mama Said" were also Top 40 hits, boosting sales of the album past the 25,000 mark.

The band followed a performance on a bill with Frente! in Austin, Texas, early this year with a showcase at Club Lingerie in Los Angeles. As negotiations continue for signing to a BMG label in the U.S., the band plans to return for additional American tour dates in early 1995.

—CE

The Poor Poured Energy Into Paying Their Dues

RECORD COMPANY: Sony Music Australia, Epic Records U.S.
MANAGEMENT: Brent Eccles Management and Gary Rabin Management
PUBLISHER: EMI Music Australia
BOOKING AGENCY: Harbour Agency (Australia); William Morris Agency (U.S.)

When the major-label debut album "Who Cares?" by The Poor entered the ARIA album chart at No. 3 in June, it was a breakthrough for the Sony band whose hard-rock hooks have attracted not only fans but industry supporters, from their native

Darwin to New York.

The band found one of its key boosters back in 1991, when the Angels, one of Australia's best-known rock acts, were playing the Darwin Amphitheater and promoter Trevor Burslin handed a tape of the Poor Boys, as they were known then, to Angels drummer Brent Eccles.

Eccles, who had previously discovered and managed Perth's Johnny Diesel & The Injectors, was soon blasting the tape out of the Angels' tour van and humming along. He immediately contacted the band and, with Gary Rabin, began managing the group.



"What struck me was the strength of their melodies and song structures," recalls Eccles. "But they were obviously not the kind of band that would get a shot on [mainstream radio]. Like every major heavy-rock band in Australia, they had to build themselves up by word of mouth."

Eccles urged the band to move to Sydney. "From there, we just played every gig we could," he says. "Everything was done on a shoe-string. If they weren't touring with bands like the Angels and Screaming Jets, then they were driving around the country doing over-nighters, building up a loyal following. We went through three vans; that's how hard they worked."

The band's first EP, "Rude Crude And Tattooed," was cut on a budget of just under \$7,400 (\$AUS 10,000) with the accompanying video shot during the sessions.

A bidding war among three labels ended with a signing in early 1992 by Peter Karpin, A&R general manager at Sony Australia. Simultaneously, the band was co-signed by Epic Records in the U.S. in a joint deal with Sony Australia, after Epic president Richard Griffith

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and A&R VP Michael Caplin saw a video of the act and Caplin flew to Melbourne to see them perform.

With Griffiths taking a direct interest in the project, The Poor recorded "Who Cares?" in Sydney and Montreal with producer Paul Northfield.

The Top 10 success of lead-off single "More Wine Waiter Please" helped push the LP to sales of 30,000 units. "Hats off to Denis Handlin [managing director of Sony Australia] for pushing that track as a single," says Eccles. "We weren't sure of it at first, but he wanted a reactive track."

In the U.S., where the track was released six weeks before the home market and promoted to album-rock radio, The Poor toured the Midwest and New York with the Scorpions, following it up with club dates in the same territories and Texas. Through November, The Poor is touring Europe—where "Who Cares?" has just been released—before returning to play more U.S. dates.

"The great thing about these kids is that they're workaholics," says Handlin at Sony. "They'll do whatever's necessary." —CE

Directions In Groove Makes Its Move

RECORD COMPANY: *Id/Phonogram Australia*
MANAGEMENT: *Matt Dickson*
PUBLISHER: *PolyGram Music Publishing*
BOOKING AGENT: *Spiral Scratch*

It's jazz invention with a '90s groove, and you can tell the impact it's made by the fact that every other record company in Australia is currently trying to sign up a band like them." So says manager Matt Dickson about Australia's leading exponents of acid jazz, Directions In Groove (DIG).

Though playing in a style far from the traditional Oz mainstream, DIG has surged ahead in the manner of a hot rock act over the past three years, relentlessly playing live, signing with the Id imprint of Phonogram Australia and securing international release of its debut album, "Deeper," through Verve in the U.S. and U.K., Quattro in Japan, Motor Music in Germany, Teal Truetone in South Africa and PolyGram Jazz in Canada, Hong Kong and across Europe. It has supported those international deals with a 20-date world tour.

Formed by musicians who had trained at Sydney's Conservatorium of Music and had played with such bands as the Eurogliders, Reels, Yothu Yindi and Bellydance, DIG forged a gestalt of jazz, funk, rap, dance and soul that has earned glowing reviews since the release of an EP in 1992. "Deeper" debuted at No. 7 on the Australian album chart in March, giving the band the sort of profile associated with more conventional pop acts. The album hit gold, with 35,000 units sold, without a hit single and has since surpassed 50,000 units. The October release of the single "Two Way Dreamtime" built on the album's success.

Vocalist and keyboardist Scott Saunders says, "The thing that really comes through with the band is the genuine love of the music and what we do. I think that because the music's really honest you can use it however you want. And being mostly instrumental, it allows room for people's own imaginations to play with the music."

While Saunders' rapping gives him the role of the group's frontman, "it's a very even focus and everyone gets to solo," he says. "I don't treat it as full-on rap. My inspiration is more like poetry, almost like beat poetry. I'm not afraid to get touchy-feely. I think we're going to want to keep exploring, pushing and redefining ourselves." —GAB

Lee Kernaghan Is Pure Country

RECORD COMPANY: *ABC Music*
MANAGEMENT: *Jeff Chandler*
PUBLISHER: *Warner/Chappell Music*
BOOKING AGENCY: *Premier Entertainment*

There are unmistakable parallels between the rise of Lee Kernaghan in Australia and that of Garth Brooks in the United States, despite the differences in the size of their home markets and the scale of their achievements. Both filled a musical hunger in their markets, capturing a mainstream, urban audience with an appealing tone of humanity.

Since early 1993, Kernaghan has received 17 major awards, including the ARIA awards for best country album of 1992 for "The Outback Club" and of 1993 for "Three Chain Road." The young country-music hero headlined before 60,000 at the Gympie Muster country-music festival, dueted on record with Australian country-music legend Slim Dusty and appeared in one of the most successful TV radio ad campaigns ever undertaken in Australia by McDonald's.

The flagship act for ABC Music, which is distributed by EMI,

Continued on page 79

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Radio Days

Industry Support And Government Funding Ensure That "Big Backyard" Sticks To Giving Aussie Talent Worldwide Exposure

BY CARRIE BORZILLO

Since 1988, the syndicated radio show "The Big Backyard" has been a worldwide showcase for cutting-edge Australian talent, reaching 750 radio stations in 100 countries, including some 300 college outlets in the U.S.

So when the show lost its funding from the overseas information branch of Australia's Department of Foreign Affairs and Trade in April, the Australian industry and fans flocked to its side. Artists such as Midnight Oil frontman Peter Garrett lobbied to reverse the government's decision.

In September, following the outpouring of support, the weekly, half-hour show hosted by Mark Dodshon returned to the air in more than 100 countries. It is now supported by an annual grant of \$22,000 (SAUS 30,000) from the state government of New South Wales for the next three years, as well as by renewed funding from the Department of Foreign Affairs and Trade, through its international cultural-relations branch.

"We're on much firmer footing now," says "Backyard" managing director Steven Hinds. "We think the program will be self-supporting in the next few years. The problem with getting sponsors has been that non-Australian companies don't want to align themselves with an Australian program in foreign territories, and there are few Australian

companies in a position to market this overseas."

What's more, a host of Australian artists committed themselves to play The Big Backyard Concert in Sydney Nov. 5, with the support of a host of Australian music companies. Conceived by Roger Grierson, managing director of PolyGram Music Publishing, promoted by the Frontier Touring Company and sponsored by Coca-Cola, the concert is expected to raise \$7,400 to \$14,800 (SAUS 10,000-20,000) for "The Big Backyard," according to Laurence Boswell, producer of the radio show.



Ed Kuepper

Among the acts on the bill of the The Big Backyard Concert were Midnight Oil, Ed Kuepper, The Cruel Sea, Def FX, Died Pretty, Caligula Horsehead, Dave Graney & The Coral Snakes, Oliver, the Plums, Smudge and Tiddas.



Midnight Oil

A 60-minute television special will be culled from the six-hour event. It will be aired in Australia in early 1995 by the Australian Broadcast Company and also will be offered overseas. Boswell and Hinds are hoping "The Big Backyard" TV special will spark interest in a weekly program that they are working on. ■

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TALENT

Continued from page 77

Kernaghan has redefined the sales possibilities for contemporary country music. Down Under. Produced and co-written by Garth Porter (a member of '70s pop hit act Sherbet/Sherbs), "The Outback Club" and "Three Chain Road" have achieved combined sales of 120,000, which is extraordinary by country standards. "Three Chain Road" spent 28 weeks at No. 1 on ARIA's national country album chart, and both albums have remained in that chart's Top 10.



A high-profile, charismatic live performer—like

Brooks—Kernaghan tours constantly, opening up new areas for himself and country music with his infectious energy (and that of his sister, Tania Maree, who is often on his bill). In fact, during a songwriting visit to the U.S. with manager Jeff Chandler last year, Kernaghan was taken under the wing of Brooks' production team at a Virginia concert and equipped with career advice and a customized microphone headset. The association with his American country counterparts was extended in September, when Lee recorded a duet with Insha Yearwood, who was in Australia on a promotional tour. The track, "Save The Land," will be used to raise funds for Australian drought-relief efforts.

Raised in regional Australia, Kernaghan has a deep commitment to people of the land, and many of his songs capture perfectly and poignantly the resonance of rural life. His albums have become a yardstick by which country music is now measured in Australia. —GAB

Kulcha Attracts Multicultural Generation X

RECORD COMPANY: EastWest Records
 MANAGEMENT: Russell Hilton-Smith, Artistic Activities Management
 PUBLISHER: Mo Brown Publishing
 BOOKING AGENCY: Harbour Agency

This is for Generation X from Generation X. That marketing tag has described the breakthrough of Kulcha, the Sydney quartet who has brought a homegrown twist on hip-hop and vocal soul to the Australian pop chart.

With the success of the act's first two singles, "Shaka Jam" and "Don't Be Shy," both of which have been Top 10 hits this summer, Kulcha has become a teen-scream phenomenon while maintaining a core male following. The third single, "Fly Girl," from the group's Top 20 eponymous debut album on EastWest Records, helped the group stretch past its initial 9-to-19-year-old following to find fans in their mid-20s and beyond.



"Their success is a watershed in the local scene," says manager Russell Hilton-Smith. "It reflects how the industry clearly realigned itself and understood that the teen public is not satisfied with the hand-me-downs. It's demanding acts whose music and life-style it can get deeply involved with. This age group has tended to support overseas acts because

there was nothing in Australia it could identify with until Kulcha came along."

In an increasingly multicultural Australia, the members of Kulcha have emphasized their Samoan and Maori ancestry in their stage visuals, videos and clothing. They've tapped into a racially diverse audience and have gained chart success in New Zealand as well.

The group also has cultivated its rebellious image, in appearances such as a guest spot on the teen sitcom "Heartbreak High" and tour dates with similar "bad attitude" acts East 17 and Salt-N-Pepa.

The foursome met at a gospel singing competition in Brisbane and were discovered at dance parties by Matthew O'Connor, former member of the band Colour Blue, who set up a studio production house called Mo Brown. Kulcha members do their own writing and choreography and are their own co-producers. The result is an act so polished and street-brash that when manager Hilton-Smith first saw them, he was convinced they were a touring act from New York.

It was this confidence and sense of ambition that attracted Mark Pope, head of A&R for Warner Music Australia, which signed the act to EastWest Records.

"There's not only a generational change going on in this country, there's a cultural change," says Pope. "And Kulcha is part of that."

—CE



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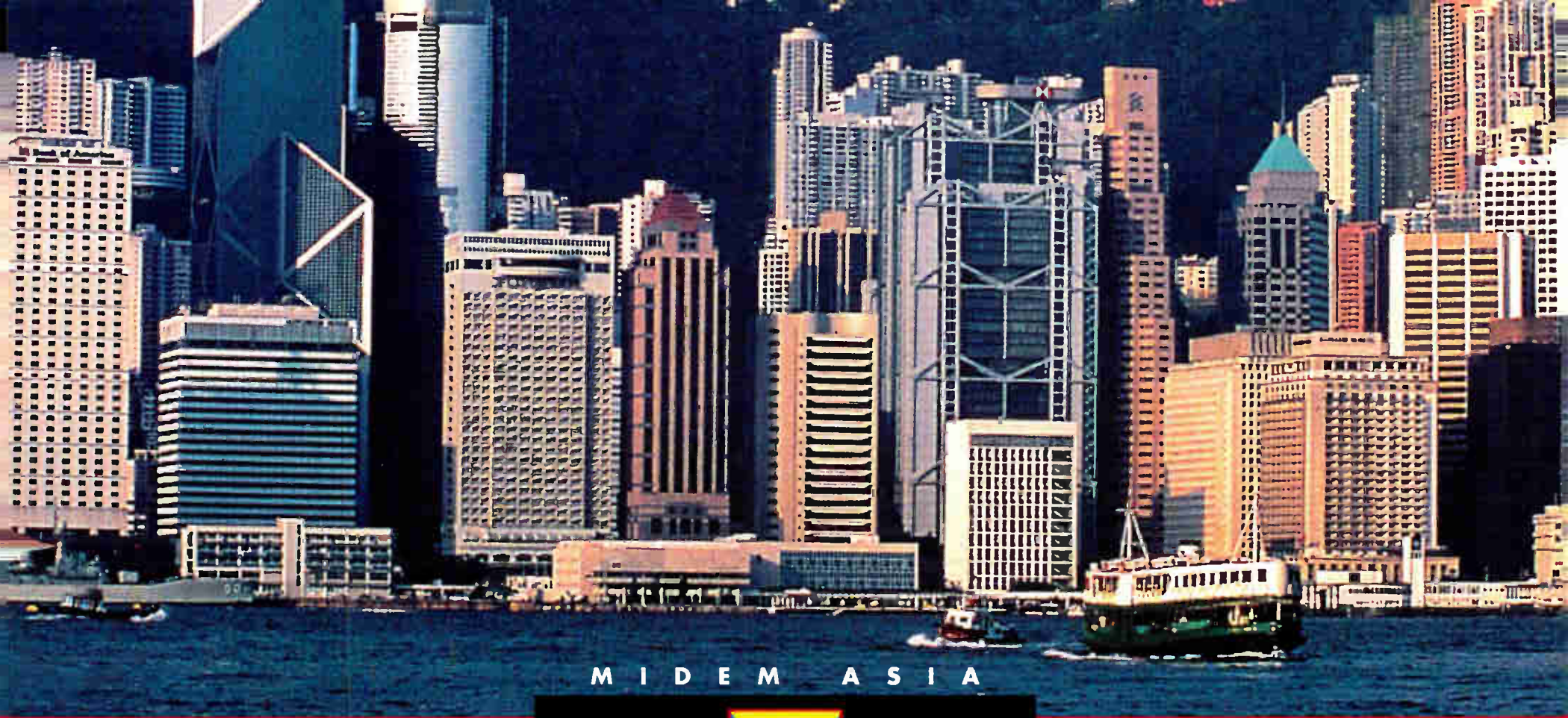
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Birth Of The Cruel. Virgin Records artist Ben Harper appeared at New York's Rebel Rebel Records, playing songs from his album "Welcome To The Cruel World." Pictured, from left, are Dave Shebire, owner, Rebel Rebel Records; June Kosloff, East Coast alternative retail coordinator, Virgin Records; Harper; and Oliver Charles, Harper's drummer.

Trans World Eyes Recovery In '95 Inventory Problems Behind, Execs Chart Growth

■ BY DON JEFFREY

SARATOGA SPRINGS, New York—Robert Higgins, chairman of Trans World Entertainment Corp., says the company's goal is to return to the level of profitability it enjoyed in the mid-to-late 1980s, when it posted some of the best returns among U.S. retailers.

That objective has been unattainable in the past two years because problems with a new, computerized inventory-management system meant that product often did not reach the right store at the right time. And that resulted in lost sales and lower profits.

But Higgins and other Trans World

executives delivered a strong message at their recent management conference held Oct. 1-6 at the Sheraton Saratoga Springs: The crisis is over, and the company intends to forge ahead with renewed emphasis on merchandising and growth.



HIGGINS

"The system is under control," Higgins told Billboard. "The focus of the convention is the changes taking place."

The most visible change is the addi-

tion of several new executives, most of them in the areas of merchandising and product buying. Higgins declared that Trans World will become a "merchandise-driven" company.

"We will give the buyers the information they need to manage the business," he said.

To that end, Trans World has hired a new senior VP of merchandising, a former Sears Roebuck & Co. executive, John Whitehead. It also has created a new department, merchandising communications, which is charged with providing buyers with up-to-date information about what is happening in various markets so they can make better decisions about buying.

Just as the problems with computerized inventory prevented progress in merchandising the past two years, they also put the brakes on the company's traditionally strong growth. Trans World now operates about 700 stores and leased departments in 41 states. The biggest concepts are Record Town (208 stores), Coconuts (146), and Tape World (90).

But now Higgins and his team are ready to renew the chain's expansion. The emphasis is on building bigger stores. "The consumer definitely wants larger stores," he said.

According to Higgins, the company's strategy is to dominate the markets in which it is already the leading music retailer, mostly with big stores. Small outlets will be used only to fill in existing markets. "We're not going to open small stores in new markets," he said.

So far, Trans World has only one full-media superstore, a concept called For Your Entertainment. Higgins said he is "pleased" with the 27,160-square-foot store in Trumbull, Conn., but intends to make "adjustments." "We're not in a position to discuss what we're doing with that just yet. But we do have plans to grow it in '95."

Higgins said he could envision full-media entertainment stores as possible anchors in malls.

Acquisitions are a possible element in the chain's expansion strategy, but Higgins pointed out that there are not many attractive smaller chains for sale now. In the past two years, he conceded, the internal systems prob-

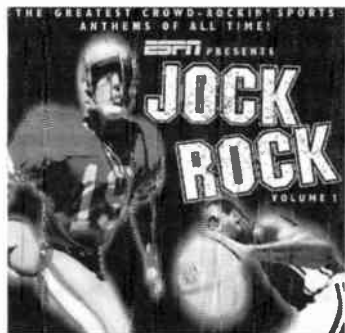
(Continued on page 85)

Tommy Boy, ESPN Team Up For 'Jock Rock'

■ BY TERRI HORAK

NEW YORK—Continuing to expand beyond its hip-hop roots, Tommy Boy Records has teamed with ESPN Enterprises, a division of the cable sports network, to release "Jock Rock."

Featuring music by artists ranging from Queen to Junior



Tommy Boy Records and ESPN are marketing "Jock Rock," a compilation of pop recordings often heard at professional sporting events.

Walker & the All Stars. "Jock Rock" is a compilation of high-energy songs typically played at major league sporting events; it includes brief tracks of crowd noise, chants, and organ music. "The idea was to simulate the live feeling of being at a game," says Monica Lynch, Tommy Boy's president.

The ESPN project follows on the heels of the multiplatinum-selling "MTV Party To Go" series, which featured remixes of popular dance tunes. "Our MTV project was extremely successful; we're up to Volume 6 now," says Dan Hoffman, VP of business affairs at Tommy Boy. "This is a similar strategy: to reach outside the com-

(Continued on page 83)

BIBLIOTECH™

3 Audiobooks Get Ad Push In Atlanta

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Random House Audio Publishing is pulling out all the stops with a media blitz scheduled to run in Atlanta from Nov. 7-25.

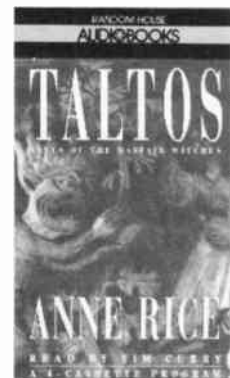
The promotion will focus on three audiobook titles: "Debt Of Honor" by Tom Clancy, "Taltos" by Anne Rice, and "It Wasn't Always Easy But I Sure Had Fun" by Lewis Grizzard.

Participating stores were able to choose a print media plan for \$100, a radio plan for \$200, or both for \$300, all from co-op advertising funds. The print advertising consists of four ads for the titles, with store listings, to run in The Atlanta Journal-Constitution. Radio advertising consists of a total of 42 spots to run on WSB-AM and WGST-AM-FM, with stores guaranteed a mention on 12 of the spots.

Additionally, two dioramas featuring all three titles will be placed at Hartsfield Airport; 160 commuter cards will run on mass transportation; Random House will give stores customized signage and point-of-purchase displays; and the company is lining up author interviews in regional magazines and newspapers.

"The audiobook business took a big jump last year, and our customers have told us that this is the time to spend unique money on audio advertising," says Random House publisher Patricia Johnson. "We began to really look at what we can do to grow the marketplace and take control of our advertising. Rather than spread large amounts of money across the country in small doses, we decided to focus on one marketplace and do the whole picture—print, radio, mass transit ads, publicity—and see what results we get."

She adds, "Atlanta is great because it has a high number of audiobook listeners and a lot of diverse accounts selling audiobooks, from Tower to Media Play to Barnes & Noble. It's a good range



Random House Audio Publishing is running a promotion this month that focuses on the three titles pictured above.

of accounts for us to get feedback from."

To be involved in the promotion, stores agreed to stock up on the three titles and feature them prominently at the front of the store, and to track sales on all audiobooks for two weeks prior to the campaign, the three weeks of the campaign, and two weeks following the campaign.

The goal is to see what effect the concentrated advertising campaign has on audiobook sales in general, as well as on the featured titles, says Johnson. "That's the most important part. The money

we're spending won't be justified by the sales, but it will tell us what strategies were effective and what we should do in other cities," says Johnson.

Thirteen accounts are participating in the campaign, representing approximately 26 locations. The participating accounts are Tower Books & Video, Musieland, Chapter Eleven, W.H. Smith airport stores, Bookears, Oxford Books, Borders Bookshop, Waldenbooks, Barnes & Noble, Books-a-Million, B. Dalton, Southeastern Tape's TR outlets, and Cowley's at Petro Shopping Center.

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On Top Spines, Zip Strings, And Other NARM Matters

ON THE ROAD: Track has spent almost the last two weeks on the road, mostly in Phoenix at the National Assn. of Recording Merchandisers Fall Conference, which ran from Oct. 21-26. Now back in the office, Track thinks it's a good time to clear out the ol' notebook.

During a panel discussion at mini-NARM, the heads of the major distribution companies reported on where they stood in implementing top spines on CDs, which allow customers to browse through CDs while looking down at the racks, instead of flipping through the album facings. The majors also have begun to include zip strings on CD shrink-wraps so that they are easier to remove, and they explained where they stood on that change as well.

Now, this might sound like uninteresting column fodder to some readers, but the addition of a top spine to the CD is bound to improve the shopping experience. Already, a good number of albums being released by the majors have them. But rather than getting into a tedious, blow-by-blow account of where each major stands on the issue, Track will summarize by saying that for five of the six majors, it sounds like the top spine will become the rule for all new albums and newly manufactured catalog albums by the end of the first quarter of 1995.

Cema president Russ Bach admitted his company is a little bit behind the others, but he expects to start rolling out top spines in April 1995, with all newly manufactured albums having them by June.

Production on the zip string lags slightly behind the top spine. Already, PGD, WEA, and Sony Music Distribution have zip strings on all albums coming out.

But WEA president Dave Mount and Sony Music Distribution chairman Paul Smith said they were having one slight problem with the zip string. Since it is clear and blends into the cellophane shrink-wrap, Mount said, "we can't find it." Smith added, "We can't find it, either."

PGD president Jim Caparro reported that his company is using a red zip string. Bach later told Track that the problem with the invisible zip string is "something I was unaware of. I learned a lesson about that" at NARM.

During the panel discussion, Independent National Distributors Inc. chairman Billy Emerson said his company has been attempting to get its labels to add top spines. Moderator and NARM president Scott Young detected that some labels might be resisting, so he suggested that retailers send a message to the independent label community, urging them to incorporate the top spines.

WASTING AN ISSUE: Track notes that Rykodisc was among the first of the independent labels to include top

spines on its CDs. But unlike the majors, which are making them out of a plastic film and are including them, in some cases, as part of the shrink-wrap, Rykodisc is using cardboard spines that are slipped over the CDs and held in place by the shrink-wrap. One advantage of the cardboard spine is that it allows for a description of the album to be included on the 1-inch overlay that covers both the front and the back of the CD.

But Track was surprised to see that Rykodisc, which had denounced the longbox as ecologically unsound and led the charge to eliminate it, would choose to use a cardboard top spine. Once the shrink-wrap is opened, that spine is nothing but excess packaging that will be thrown away. Rykodisc executives were unavailable to comment.



THOSE OF you who read last week's column remember that NARM's annual convention was a

topic of discussion at mini-NARM. Here are some things that I didn't have room to report.

Pam Horovitz, NARM's executive VP, said that San Diego, which will host the February 1995 annual convention, provides the perfect forum to entertain the whole family, with attractions like the San Diego Zoo, Balboa Park, and Sea World. Therefore, NARM will offer a family package similar to the one it offered when the convention was held in Orlando, Fla.

Later, she noted that NARM will no longer give a theme to each convention. Instead, it will now use a logo: "NARM, where business is always sound."

The organization will try to design collectible artwork around the logo, which undoubtedly will be made available to members on T-shirts, caps, etc.

WHILE the panelists were battling back and forth about the benefits of various marketing schemes and distribution channels (e.g., Blockbuster's Barbara Streisand exclusive and the McDonald's promotion), George Daniels, owner of George's Music Room in Chicago, reminded them and the audience that the main thing is the music, and if it's not in the grooves, "you can P-O-P it [put point-of-purchase promotional materials] all over the universe; it won't help it." He then added what would become the slogan of this year's mini-NARM: "You can't shine shit."

MAKING TRACKS: Track hears that Elise Kolesky has joined RCA as VP of field marketing. Kolesky previously was director of jazz sales at Sony Music Distribution. She replaces David Fitch, who becomes head of sales for the label.

HAIL: Stan Silverman, NARM's director of meetings, is celebrating his 20th anniversary with the trade organization.

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'JOCK ROCK'*(Continued from page 81)*

pany and find strategic partners who can help in marketing the project."

To that end, ESPN has begun airing 500 commercial spots for the title, which hit stores Oct. 25. The only merchandising planned by the label for the fourth quarter is placement buys in chains such as the Musicland Group, Camelot, and National Record Mart.

A promotional tie-in with Nobody Beats The Wiz in November involves the giveaway of 12,000 cassette single samplers at Madison Square Garden during the NBA all-star balloting. The sampler includes a \$1-off coupon for the "Jock Rock" title at Nobody Beats The Wiz locations.

A two-disc set will be offered via a direct-marketing campaign through Warner Music Enterprises, beginning in mid-November. The CD set is priced at \$24.95 and includes nine additional songs. "They're promotions that will reinforce each other by more impressions," says Lynch, who executive-produced the project along with Hoffman.

With the original run of television advertising, "it's most important to create an identity for this . . . in the retail and direct-response market-places so that 'Jock Rock' establishes itself as a successful item," says Hoffman.

Tommy Boy plans additional in-store merchandising for the first quarter of 1995, with posters and dump bins.

The suggested retail price for the single-disc set is \$15.98 for the CD and \$10.98 for the cassette.

Partners Tommy Boy and ESPN also have launched an extensive publicity campaign targeting the sports media. A hotline has been set up for sampling the title, and the phone number is included on all the marketing and publicity materials.

Tommy Boy hopes the first quarter of 1995 will bring corporate tie-ins as well as distribution through sporting goods stores. Other marketing possibilities that Tommy Boy is considering include home shopping channels and promotions centered on sporting events such as the Super Bowl or all-star games.

With most of the marketing efforts concentrated on generating sales between now and the end of the first quarter of '95, the label hopes to sell at least 250,000 units during that time period, "to make it worth our while," says Lynch.

ESPN Enterprises was formed two years ago to develop ancillary businesses for the channel. There are videos, CD-ROMs, video games, on-line services, pay-per-view—even plans for an amusement park in partnership with Disney in Orlando, Fla., tentatively called "ESPN World." Director of ESPN enterprises Sharyn Taymor says, "It's a natural extension of our brand name, and it fits right in with our other enterprises."

Tentative plans are in the works for future volumes of "Jock Rock" and a "Jock Jams" compilation, which will feature rap acts. The songs on the first "Jock Rock" volume are all licensed from other labels and include titles such as Queen's "We Will Rock You," James Brown's "I Feel Good," and Steppenwolf's "Born To Be Wild."

The Truth.

It's no lie that the audio/video market is growing by leaps and bounds. **1993 saw camcorder sales pass 3 million units (for the first time in any year). Sales of home theater-ready audio and video products are growing 30% annually. Projection TV sales currently top \$1 billion and will grow an average of 10% over the next 4 years.** But there's still a question as to whether or not you'll turn up your sales volume. You will after you see what the world's coming to this winter at CES®. Fax the coupon below. Like the truth, it's right there in front of you.

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NAIRD LOOKS TO '95: The board of the National Assn. of Independent Record Distributors & Manufacturers convened during the National Assn. of Recording Merchandisers Wholesalers Conference Oct. 23 in Phoenix to plot NAIRD's strategy for the coming year.

"The main thrust for the '95 convention is to get the retailers involved," says executive director Pat Martin, who emphasized that objective when she took over the position in late 1993.

At present, there are roughly 50 retail members of NAIRD, most of them drawn from the independent sector. "Since NAIRD represents the independent segment, our focus initially will be the independent retailers," she says, adding that major chains will also be solicited to participate.

There is no NAIRD membership fee for retailers, Martin says.

The panel lineup at the '95 convention, scheduled for May 10-14 at

the Hyatt Regency at the Embarcadero Center in San Francisco, will include sessions devoted to retail marketing, she says. Board members, who are drawn from the indie label and distribution community, will be soliciting their retail contacts about the '95 confab.

Prior to the next NAIRD meet, some member companies will be represented at the organization's "super stand" at next year's MIDEEM music fair, set for Jan. 30-



by Chris Morris

Feb. 3 in Cannes. Martin says she hopes 14 companies will participate. She emphasizes that the fee for the super stand "is much less than if they exhibit separately."

At the NAIRD meeting in Phoenix, some changes were apparent on the group's board: Virginia Callaway of High Windy Audio in Fletcher, N.C., now occupies the seat vacated by Martin when she assumed the directorship, and Gary Himmelfarb of RAS Records in Washington, D.C., has replaced George Hocutt of California Record Distributors/Independent National Distributors Inc., who has retired and declined to seek reelection.

QUICK ONE: Noted modern rock producer Matt Wallace has started his own Los Angeles-based indie label, Fish Of Death Records, in partnership with journalist-producer Dave Konjoyan. Wallace is known for his work with Faith No More, Paul Westerberg, and the Replacements, and Konjoyan recently oversaw A&M's Carpenters tribute, "If I Were A Carpenter." Fish Of Death—which will be joined by another imprint, Garageland—is beginning life with a series of 7-inch singles; the 45 "Stop You're Killing Me" by the L.A. band Tiny Buddy kicks things off.

FLAG WAVING: All of a sudden, in the midst of the neo-surf revival, there are a lot of albums in the racks by the Challengers, one of the most prolific instrumental surf bands in the history of the genre. And we mean a lot.

Last month, Sundazed Records in Cossackie, N.Y., reissued four classic Challengers albums originally issued in 1963-64 on Vault. GNP Crescendo in L.A. also recently released a best-of compilation of the band's work for the label. But, best of all, the group has just put out an all-new album, the aptly titled "New Wave," on drummer Richard Delvy's Atmospheres label.

Delvy, who started up the Challengers after co-founding the Belairs, the seminal band from Southern California's South Bay, has been busying himself in recent

years with his company Miraleste Music, which has produced music for TV shows and commercials. (He also worked as what he calls a "baby sitter-conductor" for Tony Orlando and David Cassidy.) He says the group played its last live gig 17 years ago.

But a host of surf fans have never forgotten the sleek, slick sound that made the Challengers—whose various lineups featured both regional musicians and seasoned Hollywood studio pros—a fixture on the SoCal scene.

"We actually had some offers from a couple of small labels, but we thought we'd take a shot at it ourselves," Delvy says about the making of the new album, which he co-produced with associate Steve Zuckerman, who arranged the set's 12 tracks.

Guitarist Art Fisher from the '60s edition of the band appears on one number, a remake of the Belairs' timeless "Mr. Moto." On the

rest of the album, original lead guitarist Ed Fournier's chair is filled by Paul Johnson, who formed the Belairs with Delvy when the musicians were in their early teens.

"Ed was in the middle of another project, and I called Paul, and he was more available than some of the other guys," Delvy says. "He sort of rip-roared through it."

Fournier is present in spirit, though: He contributed the album-closing composition "19th Street."

Distributed so far by California Record Distributors, "New Wave"—the CD of which comes emblazoned with a vintage Rick Griffin cartoon of Murphy the Surfer—neatly recaptures and updates the crisply rocking Challengers sound of yesteryear.

At the moment, live performances by the band remain an iffy proposition, according to Delvy. "Some days, Ed says, 'If you do it, I'll do it.' Other days it's, 'I don't know...'"



Fruit Of The Tune recording artist Kinky Friedman signed copies of his new book, "Armadillos And Old Lace" (Simon & Schuster), at the Barnes & Noble store in New York recently. Shown, from left, are Larry Sloman, co-author of Howard Stern's "Private Parts"; David Boden, store manager, Barnes & Noble; Friedman; and Nick Chavin, VP, Fruit Of The Tune.

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TRANS WORLD*(Continued from page 81)*

lems kept his mind off buying other companies.

Another avenue of growth is the formation of joint ventures and the operation of leased departments in other retail chains. Trans World now runs 52 music departments in Montgomery Ward, Kmart, and Abraham & Strauss stores, and has a joint venture with Tandy Corp.'s The Incredible Universe to sell music in eight superstores. As for the leased operations, Higgins said, "We feel it's a viable business when we can do it with the right company. But we don't look at it as a real expansion vehicle for the future." Of the Incredible Universe venture, he said, "That has been very good for us."

Financing for all the expansion will come from internal cash flow and bank borrowings, Higgins said. This year's capital expenditures were budgeted at \$24 million. Higgins said he does not expect to go to Wall Street to seek additional capital.

Like that of other retailers, Trans World's publicly traded stock has been hobbled in recent months—another casualty of the inventory-management problems of the past two years. At press time it was trading at \$12.625 a share on the Nasdaq system. Its 52-week high is \$16.25. Higgins said another company goal is to "get the stock price back up to its true value."

In the last quarter for which figures were available—the second fiscal period, which ended July 30—Trans World reported a net loss of \$2.8 million on revenues of \$107 million, compared with a loss of \$2.05 million on sales of \$96.6 million a year earlier. Comp sales were up only 1%. The company attributed the weak results to "more competitive pricing in many markets."

But Higgins said he believed that the third fiscal quarter results will show that the company is on the right path to financial health.

The competitive pricing that depressed comp sales and gross margins is still a concern for Trans World and other music retailers, as big electronics chains and entertainment superstores continue to sell CDs at low prices. Higgins said he supports the efforts of distributors like PGD to enforce minimum pricing policies on their product. And he criticized the distributor Cema for selling its products to McDonald's for the burger chain's low-priced music promotion. Higgins said such deals are "definitely bad, because sometimes people do not understand the value of our product; this will confuse the customer's mind even more."

Nevertheless, Trans World does not plan to start selling used product. Used CDs, Higgins said, are a business that is "not easy to manage."

The company recently changed its name from Trans World Music to Trans World Entertainment, and a principal reason for that is the growing emphasis on such non-music product as home video, video games, accessories, and boutique items.

Although sell-through home video is a fast growing business—through the music stores and the 70-unit sell-through-only chain Saturday Matinee—video rental is not a priority. There are still 26 Movies Plus rental outlets and 15-20 music/video combo stores that rent video, but those numbers are not likely to increase much.

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Denver Store A Haven For Local Acts Retailer Focuses On Community, Eyes Home Shopping

BY PETER M. JONES

DENVER—John Carter thinks of his Locals Music store as a community center for local musicians. At the very least, it's a hangout. When regional artists aren't performing live in the store, they're volunteering their time behind the counter. Many believe they owe a debt to Lo-

cal Music, which is almost entirely dedicated to the recordings of independent regional artists.

Carter sees his unique store as less a financial enterprise than a personal statement. "I created this business by having a very supportive attitude. It's all about community," he says.

Local musicians have been so ap-

preciative that the retailer has been able to staff his operation with all volunteers—and the store receives advertising, computer consultation, and printing work free of charge. Regional labels have even been known to give Locals free product. "I don't ask anybody for anything," says the store owner. "The musicians want this to happen."

Carter admits his business plan has been based on trial and error. The former actor and puppeteer had virtually no retail experience when he opened Locals in February. But last year, after being diagnosed with cancer, he made a hospital-bed resolution to dedicate his life to assisting struggling musi-

cians.

"I decided I'm not going to sit on the couch and wait to die. I'm going to do whatever it takes to help independent artists make a living, without always feeling like corporate America is controlling their lives." Carter's cancer is now in remission.

Although Locals is a fulfillment of its owner's vision, the store hasn't always been a dream come true. A few weeks into operation, the retailer was forced to start from scratch after an employee stole his entire inventory. Carter also has had to contend with public indifference to local music. For a while, he sublet half of his 700-square-foot space to a clothing retailer.

Locals now sells approximately \$100 in music product a day and, after months of doing business only on consignment, Carter is now able to purchase 20% of his product. But he still refuses to buy from wholesale distributors. "I'm here for the people who are pounding the pavement, working their butts off," he says. Carter even lets local musicians price their own products. Most charge about \$10; the most expensive CD is \$14.

Ninety-six percent of Carter's inventory is local music proper; the

(Continued on next page)

TOP NEW AGE ALBUMS (CONTINUED)

TITLE/ARTIST/LABEL

16. TO RUSSIA WITH LOVE MANNHEIM STEAMROLLER (MUSICIAN/GRANAPHONE)
17. ANOTHER STAR IN THE SKY DAVID ARKENSTONE (NARADA)
18. WATERMARK ENYA (REPRISE/COLUMBIA)
19. HOURS BETWEEN NIGHT + DAY OTTMAR LIEBERT + LUNA NEGRA (EPIC)
20. NOUVEAU FLAMENCO OTTMAR LIEBERT (HEARTS OF SPACE)
21. HONORABLE SKY PETER KATER & R. CARLOS NAKAL (HEARTS OF SPACE)
22. CLASSICA NOUVEAU TOM BARABAS (HEARTS OF SPACE)
23. TURN OF THE TIDE TANGERINE DREAM (VIRVAPAC)
24. IN MY TIME YANNI (PRIVATE MUSIC)
25. ONE THOUSAND & ONE NIGHTS SHAHIN & SEPEHR (HIGHER OCTAVE)



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CD REVIEW ****



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Josef Woodard -
The Independent



"Future Primitive"
EKO (HOM 7035)

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TOP REGGAE ALBUMS™

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|---------------|--|----------------------------|
| | | | ★★ NO. 1 ★★ | |
| 1 | 1 | 41 | QUEEN OF THE PACK EPIC 53763* | PATRA 29 weeks at No. 1 |
| 2 | 2 | 19 | YAGA YAGA EASTWEST 92327/AG | TERROR FABULOUS |
| 3 | 4 | 41 | BAD BOYS BIG BEAT 25282/AG | INNER CIRCLE |
| 4 | 5 | 9 | REGGAE DANCER BIG BEAT 92408/AG | INNER CIRCLE |
| 5 | 6 | 41 | PROMISES & LIES VIRGIN 88229 | UB40 |
| 6 | 3 | 21 | KIDS FROM FOREIGN DELICIOUS VINYL/EASTWEST 92349/AG | BORN JAMERICANS |
| 7 | 7 | 41 | COOL RUNNINGS CHAOS 57553*/COLUMBIA | SOUNDTRACK |
| 8 | 8 | 5 | VEX MCA 11114 | STEEL PULSE |
| 9 | 9 | 12 | REGGAE GOLD 94 VP 1369 | VARIOUS ARTISTS |
| 10 | 10 | 3 | STIR IT UP COLUMBIA 57511 | VARIOUS ARTISTS |
| 11 | 13 | 41 | SONGS OF FREEDOM ▲ TUFF GONG 12280*/ISLAND | BOB MARLEY |
| 12 | 12 | 40 | ALL SHE WROTE MANGO 9930*/ISLAND | CHAKA DEMUS & PLIERS |
| 13 | 11 | 10 | BEST OF DANCEHALL REGGAE PRIORITY 53758 | VARIOUS ARTISTS |
| 14 | RE-ENTRY | | IN CONTROL ELEKTRA 61656 | BERES HAMMOND |
| 15 | RE-ENTRY | | VOICE OF JAMAICA MERCURY 518013* | BUJU BANTON |

TOP WORLD MUSIC ALBUMS™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|------------|---------------|---|---|
| | | | ★★ NO. 1 ★★ | |
| 1 | 1 | 29 | TALKING TIMBUKTU HANNIBAL 1381 | ALI FARKA TOURE WITH RY COODER 29 weeks at No. 1 |
| 2 | 4 | 11 | TRANCE PLANET WORLDLY MUSIC 7206/TRILOKA | VARIOUS ARTISTS |
| 3 | 2 | 17 | THE GUIDE (WOMMAT) CHAOS 53828/COLUMBIA | YOUSSOU N'DOUR |
| 4 | 3 | 17 | WAKAFRIKA GIANT 24566/WARNER BROS. | MANU DIBANGO |
| 5 | 7 | 11 | FANDANGO NIGHTS MESA 79079/RHINO | WILLIE & LOBO |
| 6 | 5 | 31 | AYE MANGO 539 934/ISLAND | ANGELIQUE KIDJO |
| 7 | 8 | 49 | LOVE & LIBERTE ELEKTRA MUSICIAN 61599/ELEKTRA | GIPSY KINGS |
| 8 | 9 | 5 | ISO MANGO 539941/ISLAND | ISMAEL LO |
| 9 | 6 | 21 | SABSYLMA LUAKA BOP 45537/WARNER BROS. | ZAP MAMA |
| 10 | 10 | 21 | ZEN KISS REAL WORLD 2342/CAROLINE | SHEILA CHANDRA |
| 11 | 15 | 3 | ASHIKO GREEN LINNET 4018 | I.K. DAIRO |
| 12 | NEW▶ | | THE BEST OF SHAKTI MOMENT 24958/COLUMBIA | SHAKTI WITH JOHN MCLAUGHLIN |
| 13 | 11 | 29 | THE MANSA OF MALI - A RETROSPECTIVE MANGO 539 937/ISLAND | SALIF KEITA |
| 14 | NEW▶ | | MUZINA ROUNDER 5059 | TABU LEY ROCHEREAU |
| 15 | 12 | 5 | DUENDE ELLIPSIS ARTS 3350 | VARIOUS ARTISTS |

TOP NEW AGE ALBUMS™

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|---------------|---|-----------------------------------|
| | | | ★★ NO. 1 ★★ | |
| 1 | 2 | 3 | ACOUSTIC PLANET HIGHER OCTAVE 7070 | CRAIG CHAQUICO 1 week at No. 1 |
| 2 | 1 | 33 | LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116 | YANNI |
| 3 | 3 | 5 | MANDALA DOMO 71001 | KITARO |
| 4 | NEW▶ | | FOREST WINDHAM HILL 11157 | GEORGE WINSTON |
| 5 | 4 | 27 | CELTIC TWILIGHT HEARTS OF SPACE 11104 | VARIOUS ARTISTS |
| 6 | 10 | 3 | PASSION MUSIC FOR GUITAR NARADA 61044 | VARIOUS ARTISTS |
| 7 | 6 | 11 | WINDHAM HILL PIANO SAMPLER II WINDHAM HILL 11149 | VARIOUS ARTISTS |
| 8 | 8 | 11 | APURIMAC II HIGHER OCTAVE 7067 | CUSCO |
| 9 | 9 | 29 | GUITAR PASSION UNIVERSAL WAVE 1214 | CHARO |
| 10 | 7 | 25 | NARADA LOTUS ACOUSTIC SAMPLER 5 NARADA 61041 | VARIOUS ARTISTS |
| 11 | 13 | 33 | WINDHAM HILL SAMPLER '94 WINDHAM HILL 11138 | VARIOUS ARTISTS |
| 12 | 5 | 153 | SHEPHERD MOONS ▲ REPRISE 26775/WARNER BROS. | ENYA |
| 13 | 24 | 3 | ROMANCE MUSIC FOR PIANO NARADA 61045 | VARIOUS ARTISTS |
| 14 | 11 | 7 | IN SEARCH OF ANGELS WINDHAM HILL 11153 | VARIOUS ARTISTS |
| 15 | NEW▶ | | UNIVERSE 3 FATHOM 11202/HEARTS OF SPACE | VARIOUS ARTISTS |

● 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. Reggae albums: © 1994, Billboard/BPI Communications and SoundScan, Inc.

DENVER STORE A HAVEN FOR LOCAL ACTS

(Continued from preceding page)

rest comes from touring independents who have visited the store. The outlet's biggest sellers are Denver funk/rock band the Jonez, as well as Lord Of Word and Hippie Werewolves. But the store also carries an assortment of rock, country, folk, R&B, jazz, and poetry recordings. To inspire regional artists, Locals even stocks early independent CDs by Big Head Todd & the Monsters and the Samples, Colorado bands that have since been signed to major labels.

All told, Locals carries about 600 titles, 60% of which are on CD. Less than 1% is used product. Rounding out Locals' inventory is an assortment of live videotapes and promo shirts for Colorado bands.

Although Carter's open-door policy has attracted a wide range of would-be (and won't-be) musicians, the owner is proud to say he has only turned down one recording—and that was for legal reasons. The performer had neglected to pay royalties for his self-recorded tape of cover versions.

Because Locals carries what is certainly Denver's widest selection of regionally produced CDs, the store has become something of a clearing house for the local music



John Carter is the owner of Locals Music, a record store in Denver. (Photo: Peter M. Jones)

scene. Even radio announcers and club owners have been known to use the store as a way to find local talent. Carter says, "It's as much a musician's resource center as it is a retail outlet. I spend as much time on musician networking [as selling



Locals Music is "almost entirely dedicated to the recordings of independent regional artists." Owner John Carter is pictured here. (Photo: Peter M. Jones)

product]."

Even the competition is supportive of the store. Customers are sent daily to Locals by other record retailers, including Wax Trax, which has a store six blocks away. "Instead of having a local performer being hidden behind thousands of others, I'm pushing the locals," Carter says. "Who am I threatening?"

But the optimistic retailer is hoping to change that perception. Carter predicts that Locals eventually will take on competitors through a computerized home-shopping service. The Locals catalog recently became available for online browsing via Internet, and Carter says he'll soon add digitized pictures and music clips to the so-called "Jukenet" system.

The store owner says he hopes to build the service into an international, computerized network of independent music retailers.

According to Carter, the Independent Music Outlet (or I.M.O.) would be both a way for artists to avoid major labels—and for retailers to bypass large distributors.

"I'm going to create the anti-chain chain," he says. "I'm going to

be getting independents from around the world. We're going to be able to drop the bottom out of the market on the major labels, and market all our CDs well under \$10." Carter is convinced that his dream of a grass-roots union of music retailers eventually will signal the end of concentrated power in the music industry.

Other, less grandiose plans include a possible name change for Locals. While the name has been effective in getting Carter's message across, he says some musicians find the term condescending (as in "local yokels"). Carter further believes the name may eventually become obsolete for a store he hopes will become the international flagship for I.M.O. Carter says the term "local" really means "independent," but there's already a chain of Colorado music retailers using that moniker.

Regardless of whether Carter's global vision comes to fruition, he is assured of a steady stream of local support in Denver. Regional music boosters have even offered to stage a fundraiser for the business, a prospect Carter rejects. "If I do a benefit, it's going to be for disabled kids," he says.

But even if the retailer never becomes wealthy through his enterprise, he is contented with his labor of love. "I'm committed to this project to completion," he says. "This is my life."



True to its name, local bands often perform at the Denver store. Pictured here is the act Alcoholic. (Photo: Peter M. Jones)

Top Pop Catalog Albums™

| THIS WEEK | LAST WEEK | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan | | WKS. ON CHART |
|-----------|-----------|---|---|---------------|
| | | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE) | TITLE | |
| | | ★ ★ ★ NO. 1 ★ ★ ★ | | |
| 1 | 1 | NINE INCH NAILS ● TVT 2610* (9.98/15.98) | PRETTY HATE MACHINE 7 weeks at No. 1 | 60 |
| 2 | 8 | EAGLES ▲ ¹⁴ ELEKTRA 105* (7.98/11.98) | GREATEST HITS 1971-1975 | 182 |
| 3 | 2 | BEASTIE BOYS ▲ ⁵ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98) | LICENSED TO ILL | 114 |
| 4 | 3 | BOB MARLEY AND THE WAILERS ▲ ⁵ POLYDOR 846210*/ISLAND (10.98/16.98) | LEGEND | 171 |
| 5 | 4 | JOURNEY ▲ ⁷ COLUMBIA 44493 (9.98 EQ/15.98) | JOURNEY'S GREATEST HITS | 182 |
| 6 | 6 | NIRVANA SUB POP 34* (8.98/14.98) | BLEACH | 30 |
| 7 | 5 | PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98) | DARK SIDE OF THE MOON | 182 |
| 8 | 10 | ERIC CLAPTON ▲ ³ POLYDOR 825382*/A&M (7.98 EQ/11.98) | TIME PIECES - THE BEST OF ERIC CLAPTON | 182 |
| 9 | 7 | PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98) | THE WALL | 182 |
| 10 | 21 | EAGLES ▲ ¹⁰ ELEKTRA 103 (7.98/11.98) | HOTEL CALIFORNIA | 88 |
| 11 | 11 | JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98) | SONGS YOU KNOW BY HEART | 181 |
| 12 | 9 | ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98) | WATERMARK | 159 |
| 13 | 25 | EAGLES ▲ ³ ELEKTRA 60205 (7.98/11.98) | GREATEST HITS VOL. 2 | 180 |
| 14 | 13 | STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98) | GREATEST HITS | 180 |
| 15 | 12 | AEROSMITH ▲ ⁸ COLUMBIA 36865 (7.98 EQ/11.98) | GREATEST HITS | 179 |
| 16 | 14 | JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98) | GREATEST HITS | 136 |
| 17 | 16 | JAMES TAYLOR ▲ ⁷ WARNER BROS. 3113* (7.98/11.98) | GREATEST HITS | 182 |
| 18 | 15 | ELTON JOHN ▲ ¹⁰ POLYDOR 512532*/A&M (7.98/11.98) | GREATEST HITS | 172 |
| 19 | 17 | METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98) | ...AND JUSTICE FOR ALL | 173 |
| 20 | 18 | CREDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98) | CHRONICLE VOL. 1 | 91 |
| 21 | 32 | FLEETWOOD MAC ▲ ³ WARNER BROS. 25801 (9.98/15.98) | GREATEST HITS | 155 |
| 22 | 22 | PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98) | GREATEST HITS | 176 |
| 23 | 19 | THE DOORS ▲ ² ELEKTRA 60345 (12.98/19.98) | BEST OF THE DOORS | 168 |
| 24 | 24 | ROLLING STONES ▲ ⁶ ABKCO 6667 (15.98/31.98) | HOT ROCKS | 17 |
| 25 | 28 | BILLY JOEL ▲ ⁶ COLUMBIA 40121 (15.98 EQ/28.98) | GREATEST HITS VOL. I & II | 182 |
| 26 | 30 | METALLICA ▲ ² MEGAFORCE 60396/ELEKTRA (9.98/13.98) | RIDE THE LIGHTNING | 165 |
| 27 | 31 | YANNI ▲ PRIVATE MUSIC 2067 (9.98/15.98) | REFLECTIONS OF PASSION | 38 |
| 28 | 20 | GREEN DAY LOOKOUT 46* (7.98/10.98) | KERPLUNK | 7 |
| 29 | 34 | MELISSA ETHERIDGE ▲ ISLAND 90875 (8.98/16.98) | MELISSA ETHERIDGE | 12 |
| 30 | 38 | BONNIE RAITT ▲ ⁵ CAPITOL 96111 (10.98/15.98) | LUCK OF THE DRAW | 37 |
| 31 | 23 | QUEENSRYCHE ▲ ³ EMI 92806 (10.98/15.98) | EMPIRE | 14 |
| 32 | 36 | ORIGINAL LONDON CAST ▲ ³ POLYDOR 83173/A&M (10.98 EQ/16.98) | PHANTOM OF THE OPERA | 57 |
| 33 | 26 | SEAL ▲ SIRE 26627/WARNER BROS. (9.98/15.98) | SEAL | 17 |
| 34 | 37 | VARIOUS ARTISTS WALT DISNEY 60605 (6.98/11.98) | DISNEY CHILDREN'S FAVORITES VOLUME 1 | 6 |
| 35 | 33 | METALLICA ▲ ³ ELEKTRA 60439 (9.98/15.98) | MASTER OF PUPPETS | 164 |
| 36 | 35 | MEAT LOAF ▲ CLEVELAND INT. 3491*/EPIC (10.98 EQ/15.98) | BAT OUT OF HELL | 182 |
| 37 | 44 | LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98) | BEST-SKYNYRD'S INNYRDS | 65 |
| 38 | 46 | CAROLE KING ▲ ² COLUMBIA 34946 (7.98 EQ/11.98) | TAPESTRY | 32 |
| 39 | 41 | CHICAGO ▲ ² REPRISE 26080/WARNER BROS. (9.98/15.98) | GREATEST HITS 1982-1989 | 168 |
| 40 | 27 | GREEN DAY LOOKOUT 22* (7.98/10.98) | 39/SMOOTH | 6 |
| 41 | 43 | SOUNDTRACK ▲ POLYDOR 825036/A&M (9.98/15.98) | GREASE | 5 |
| 42 | 29 | LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129/AG (10.98/15.98) | LED ZEPPELIN IV | 156 |
| 43 | 39 | YANNI ▲ PRIVATE MUSIC 82096 (10.98/15.98) | DARE TO DREAM | 31 |
| 44 | — | EAGLES ▲ ² ELEKTRA 705 (13.98/19.98) | LIVE | 14 |
| 45 | — | GRATEFUL DEAD ▲ ² WARNER BROS. 2764 (7.98/11.98) | THE BEST OF SKELETONS FROM THE CLOSET | 89 |
| 46 | — | SADE ▲ ³ EPIC 39581 (7.98 EQ/11.98) | DIAMOND LIFE | 40 |
| 47 | — | THE BEATLES ▲ ⁵ CAPITOL 97036 (15.98/31.98) | 1962-1966 | 29 |
| 48 | — | SADE ▲ ² EPIC 44210 (5.98 EQ/9.98) | STRONGER THAN PRIDE | 19 |
| 49 | 45 | SANTANA ▲ ² COLUMBIA 33050 (7.98 EQ/11.98) | GREATEST HITS | 20 |
| 50 | 49 | PINK FLOYD ▲ ⁴ COLUMBIA 33453 (10.98 EQ/16.98) | WISH YOU WERE HERE | 32 |

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. ■ indicates past Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.

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LARGEST DISTRIBUTOR

Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

► TOM PETTY

Wildflowers
PRODUCER: Rick Rubin
Warner Bros. 45759

Because Petty has never seemed to take himself too seriously—the ever-wry Mad Hatter—it's easy to underestimate him. His second "solo" album (credits reveal "breakers on board") is a wake-up call to the fact that he has, somewhere along the way, grown into a forceful performer and songwriter. Oh, there's still a deliciously sly slant (the randy blues burner "Honey Bee" and the knockout lead single "You Don't Know How It Feels," with its irresistible undertow of a backbeat) and more than a daub of cynicism (the tender killer "It's Good To Be King"). But here it's fleshed out with new flashes of vulnerability (the stripped-down ballad "Wake Up Time," the brooding "Hard On Me," the lovely "Wildflowers") that add depth and resonance. Counterpointing beautifully is a more muscular, musically aggressive production approach from Rubin.

► TONY BENNETT

Snowfall
PRODUCER: Jack Gold
Columbia 66459

Bennett is so hot this year that snow doesn't stand a chance around him. "Snowfall," however, shows every sign of becoming an enduring holiday-hits package. Composed primarily of previously released takes on Christmas classics and other evergreens ("My Favorite Things"), the songs are performed with a jazzy, big-band bent and that jolly Bennett 'tude that could melt even Scrooge. Sole new addition is rendition of "I'll Be Home For Christmas," as performed on a TV chat show.

► NEIL DIAMOND

The Christmas Album, Volume II
PRODUCER: Peter Asher
Columbia 66465

Always leave 'em wanting more, and Diamond did with his excellent 1992 edition of holiday classics. The follow-up offers 15 newly recorded standards presented in a charmingly produced package that includes top-notch choirs (among them the Soul Children Of Chicago on "Joy To The World") and exciting instrumental flourishes (Waddy Wachtel's guitar solo on "Winter Wonderland," some wonderful B3 organ on "Rudolph"). Merry, indeed.

► JAMES

Wah Wah
PRODUCER: Brian Eno
Mercury 522827

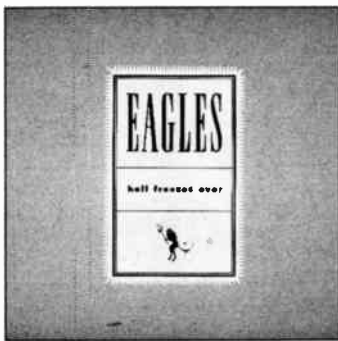
The "unstructured" companion to a more traditional "song" set, the 23 tracks here were recorded "late at night and in very dim light" by producer Eno and James during sessions for the band's 1993 album "Laid." Designed to be improvisatory, the music is born in the listening. Some numbers (stunners "Building A Fire" and "Pressure's On") seem to spring to life full-grown, while others (ambient "Maria") crystallize for only brief, beautiful moments amid sonic meanderings. As a snapshot of music in flight, "Wah Wah" wows.

SOUNDTRACK

That's Entertainment III
PRODUCERS: Joel Moss, Marc Shaiman
Angel 55215

The third in a glorious recap of movie musicals, "That's Entertainment" offers a ripe collection of 21 soundtrack performances, including a number of offerings that didn't make the final prints of many of the films. Lena Horne's rendition of Harold Arlen & E.Y. Harburg's "Ain't That The Truth" is among the standouts; meant for 1943's "Cabin In The Sky," it was deemed too much for audiences of the day to see a black woman singing while taking a bubble bath. Another highlight is an Ava Gardner rendition of "Can't Help Lovin' Dat

SPOTLIGHT



THE EAGLES
Hell Freezes Over
PRODUCERS: The Eagles with Elliot Scheiner and Rob Jacobs
Geffen 31365

An amalgam of four new studio cuts and 11 live oldies, the Eagles' first album in 14 years proves that the band still has a few new tricks up its sleeve (wing?), while remaining capable of delivering its classics with aplomb. Of the new tracks, the best are the current album rocker "Get Over It," a hard-driving, no-whiners-allowed hit written by Don Henley and Glenn Frey, and a gracious, searching ballad by Henley and Stan Lynch, "Learn To Be Still," that is more reflective of Henley's solo work than of the Eagles. The remaining songs, gleaned from the band's much-touted MTV "Unplugged" reunion taped this spring, are delivered faithfully, though there are some nice, unexpected flourishes, such as a flamenco-guitar intro to "Hotel California" and the stirring strings on "Wasted Time." Despite a little sonic jolt when the album goes from the studio to live, the project works fine. Like an ice-cooled hell, this album is more toasty than truly hot, but it's never tepid.

Man Of Mine" (in the 1951 version of "Show Boat," the actress was overdubbed). Along with the familiar tracks, the outtakes make this an audio delight.

R & B

★ EDDIE F. AND THE UNTOUCHABLES

Let's Get It On—The Album
PRODUCERS: Various
Motown 314 530 313

On compilation album, executive producer Eddie F. is the star, and spare R&B harmonies, slick, funkified rap, and rugged-raw soul meet and prosper. Tracks by seasoned pros Pete Rock & C.L. Smooth, Heavy D., Changing Faces, and Intro operate alongside contributions by talented newcomers Felicia Adams, Porché, Andre Wilson, and Mad Drama. The centerpiece is the hard-edged chorus-line jam "Let's Get It On," featuring the Notorious B.I.G., 2Pac, Grand Puba, Spunk Bigga, and Heavy D.

RAP

► O.C.

Word . . . Life
PRODUCERS: Buckwild, Organized Konfusion, D.G., Prestige
Wild Pitch 30928

Brooklyn rapper is another performer with the power to refocus the rap spotlight back East. His first single, the bare, bass-driven "Times Up," was all about shattering false fronts, and some of the songs on his debut album redefine what being real is. On one track, he admits to feeling heartache over losing his girl to a woman. Another reveals his ambition: to make a lot of money in the rap game, then invest it in black businesses. He has a velvet flow, and his spare, jazzy beats are the stuff booming systems beg for.

SPOTLIGHT



JIMMY PAGE & ROBERT PLANT
No Quarter
PRODUCERS: Jimmy Page & Robert Plant
Atlantic 82703

Setting a bold example for other rock veterans of how to approach a reunion, Messrs. Page and Plant recast Led Zeppelin in new light, having rediscovered the soul of the band in such diverse locales as London, Marrakech, and Snowdonia, Wales. Classics like "Gallows Pole" (the first single from this collection), "Four Sticks," and "Kashmir" are revived with help from the London Symphony, an Egyptian string ensemble, and a core band of brilliant instrumentalists, all under the creative wand of the Zep masters. The experience produced three new songs, including the Moroccan-flavored "Yallah" and "City Don't Cry," which testify to the Zep masters' enduring creative genius and to the vitality of this reunion project. A milestone.

WILLIE D

Play Witcha Mama
PRODUCERS: Derek (Grizz) Edwards, Crazy C, Willie D.
Wize Up/Wrap 8141 (distributed by Ichiban)

Album's beats are melodic and taut, while rapper's flow is swaggering and on-point. But listening to many of his themes is like looking at the same ol' g-rap snapshot. The mournful "Niggas Are Dyin'" and the Southern-fried title track, which features Ice Cube, are possible contenders for airplay.

DANCE

★ UNCANNY ALLIANCE

The Groove Won't Bite
PRODUCERS: Orville Brinsley Evans, Eric Kupper
A&M 0197

New York duo takes a full-length bow with a set awash in bouncy dance rhythms and lyrics that teeter between street-spiced humor and self-empowerment. E.V.

SPOTLIGHT



MARIAH CAREY
Merry Christmas
PRODUCERS: Walter Afanasieff & Mariah Carey, others
Columbia 64222

Heralding the arrival of the Christmas shopping season is one of the hottest of a sackful of new holiday-themed albums, with guaranteed list-topping appeal. Carey, whose voice is a malleable marvel of emotion and range, warms here to material both sweetly naughty and nice. Slightly saucy passes at uptempo numbers like jaunty "Christmas (Baby Please Come Home)" and Carey-Afanasieff original "All I Want For Christmas Is You," with a similarly Spectorish bent, are nestled alongside appealingly arranged ballads such as "Silent Night" and a knockout, B3-fueled "Oh Holy Night." Other originals include heart-tugger "Miss You Most (At Christmastime)" and soulful "Jesus Born On This Day," with a children's choir that soars heavenward.

Mystique has a festive, girl-talk rap delivery, while musical mastermind Orville Brinsley Evans proves his talent for delicious hooks that are equally accessible to dancefloors and radio airwaves. Besides previous hit "I Got My Education," set benefits from the recently issued "Happy Day," an anthem rife with jiggly guitar riffs and a catchy, sing-along refrain.

WORLD MUSIC

► HENRY KAISER & DAVID LINDLEY

The Sweet Sunny North
PRODUCERS: Birger Gesthuisen & Henry Kaiser
Shanachie 64057

Henry Kaiser and David Lindley, the Stanley & Livingston of world music, trek to Norway to bag the country's finest

VITAL REISSUES™

DUKE ELLINGTON

Early Ellington: The Complete Brunswick And Vocalion Recordings Of Duke Ellington, 1926-1931
REISSUE PRODUCER: Steven Lasker
GRP/Decca 640

Duke Ellington's status as a jazz genius was solidified by these 1926-31 recordings, which include standards-to-be "East St. Louis Toodle-o," "Black And Tan Fantasy," "Black Beauty," "Mood Indigo," and "Rockin' In Rhythm." Featuring master and alternate takes, this three-disc, 67-track set spotlights—with minimal amounts of hiss—brilliant Ellingtonians Bubber Miley, Otto Hardwick, Johnny Hodges, Harry Carney, Cootie Williams, and Barney Bigard. Also includes unexpected Duca versions of pop hits "When You're Smiling," "The Peanut Vendor," "Twelfth Street Rag," and "Ain't Misbehavin'."

VARIOUS ARTISTS

Eternal Chant: An Anthology Of Classic Gregorian Chants; The Vocal Music Of The French Monks
COMPILED PRODUCER: Yves Beauvais
Atlantic 82703

Three-disc boxed set consists of on-site recordings of Gregorian chants licensed from French label Studio SM, which has an extensive catalog of material spanning four decades. Grouped by category—overview, Advent and Christmas, and "A Monk's Day In Chants"—the discs provide a primer into the little-understood but enduring music form. An accompanying essay documents the history of the genre, from the dawn of Christianity to the present day. The execution of the chants—performed by various groups in churches and monasteries throughout France—is superb, as is the recording quality. A timely package, given the chant revival currently in progress.

musicians and bring 'em back alive on their digital recorder/mixer. These 28 tracks contain world music gems from such fine Norwegian artists as jazz-influenced Annbjorg Lien and the Brazz Brothers, a cappella trio Tiritunga, offbeat ensemble Chateau Neuf Spelemanslag, Nordic/Pakistani vocalist Deepika, eclectic fretman Knut Reiersrud, and master fiddlers Halvard T. Bjorgum and Hans Brimi. This acoustic delight will leave fans hoping Kaiser & Lindley keep their passports handy.

REGGAE

► TERRY GANZE

Heavy Like Lead
PRODUCER: Donovan Germain
Profile 1453

The increasingly thoughtful (but no less danceable) mid-course adjustment predicted in the world of dancehall is fast accelerating, and the oscillating fury of Ganze's topical reggae discourse is a case in point. Ganze is so gifted in his crisp, ultra-rapid-fire testifying on the title track, "Whosoever Will May Come," and "Hardware And Lumber," that he often sounds like two singers tussling over the mike. Ganze doesn't need to go the guest DJ route to color his sparsely arranged sound, because he drops in on his own vocals with a virtuosic glee that'll make your skull spin. Mek way fe a new star.

LATIN

► ROSCO MARTINEZ

Aqui Estoy
PRODUCER: Peter Wolf
Zoo/BMG 72445-11099-2

Severely overlooked English-language debut by gifted South Florida singer/songwriter/guitarist fortunately gets a second life as a splendid Spanish-language album, once again making the listener wonder why this record did not hit in Anglo market. U.S. Latino radio will look askance to fine upbeat cuts such as title track and "Tú Llevas Mi Amor," but should warm to slower-paced entries, particularly leadoff single "Marie Ana," as well as classic "Preferi Perderte" and seductive "Una Noche."

COUNTRY

► WILLIE NELSON

Healing Hands Of Time
PRODUCER: Jimmy Bowen
Liberty 7243-8-30420-2-9

The legendary songwriter debuts on a new label with this collection of standards—his own ("Crazy," "Funny How Time Slips Away," and the title song) and others' ("All The Things You Are," "I'll Be Seeing You"). All sound as fresh as the day they were written, thanks to Nelson's trademark ultra-relaxed delivery. Drawing upon his pre-Nashville experience producing Sinatra and Dean Martin, Jimmy Bowen wraps some of Nelson's best-ever vocal performances in lush, string-driven arrangements. The end product is a record reminiscent of another, more romantic era.

CLASSICAL

THE TALLIS SCHOLARS

Live In Rome
PRODUCERS: Steve C. Smith, Peter Phillips
Gimell Records 994

The renowned vocal group gives glorious voice to sacred works by Palestrina in a breathtaking live set culled from a concert marking the quadricentennial of the High Renaissance composer's death. Despite the occasion, and the beauty of Palestrina's music, the highlight of the disc is a peerless version of Allegri's majestic, moving Miserere. A companion video and laserdisc are also available via Gimell, the Tallis Scholars' own label, distributed by Harmonia Mundi.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (◻): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

► **VANESSA WILLIAMS** *The Sweetest Days* (3:45)
PRODUCER: Keith Thomas
WRITERS: W. Waldman, J. Lind, P. Galdston
PUBLISHERS: Spirit Line/Longitude/Big Mystique/EMI-Virgin, BMI; Kazzoom/Famous, ASCAP
Wing/Mercury 851110 (c/o PolyGram) (cassette single)

Williams previews her new album of the same name with glorious pop ballad that has a slight resemblance to her Grammy-nominated hit "Save The Best For Last." The song has a lilting and thoroughly engaging melody and a lovely, if somewhat melancholy, lyric that glistens with universal appeal. Williams is in excellent vocal form, offering a well-shaded performance amid a plush arrangement of warm strings and horns. The countdown to top 40 saturation begins now.

► **TLC** *Creep* (4:27)
PRODUCER: Dallas Austin
WRITER: D. Austin
PUBLISHERS: EMI-April/Darp, ASCAP
LaFace 4082 (c/o BMG) (cassette single)

This peek into charming trio's long-awaited sophomore set, "Crazy Sexy Cool," slinks with the kind of playful sensuality and street aggression that generated several multiformat hits last time around. This cut's groove is positively irresistible, and it adds depth to a chorus that is subversively poppy. The vocals are tightly woven and rife with raspy grit—a nice contrast to wafting horn sample and quietly jiggling funk guitars. A gem that seems destined for instant approval.

► **BABYFACE & LISA STANSFIELD** *Dream Away* (4:35)
PRODUCER: David Foster
WRITER: D. Warren
PUBLISHERS: Realsongs/TCF, ASCAP
REMIXER: Dave Way
Fox 0020 (c/o BMG) (cassette single)

Is it possible to conceive a more inspired duet? Babyface and Stansfield's creamy voices are a perfect match, lending dimension to an otherwise familiar slice of pop romance from the soundtrack to "The Pagemaster." Track's ballad setting is coated with slick strings and sugary synths that build to a fine climax. Programmers, however, may want to spend time with the Acoustic remix, which has an earthier tone.

★ **MISSJONES** *Where I Wanna Be Boy* (3:44)
PRODUCER: Ron G.
WRITERS: T. Jones, R. Bowster
PUBLISHERS: Potential/missjones/Ron G., BMI
StepSun 0144 (cassette single)

Street ingenue earns her diva stripes and then some with this midtempo R&B/hip-hop shuffler. She serves the same assertive quality that made her previous hit, "Don't Front," sizzle, while also revealing softer vocal colors—making for a more well-rounded single. Producer Ron G. kicks a fly groove without losing sight of the melody and hook. Justice prevailing, this is the jam that establishes missjones as the star she deserves to be.

N I U *I Miss You* (4:00)
PRODUCERS: Vincent Herbert, Chuckie Howard
WRITERS: V. Herbert, C. Howard
PUBLISHERS: 3 Boyz From Newark/PolyGram International, ASCAP, Sure Light, BMI
Arista 2768 (c/o BMG) (cassette single)

Male quartet gets all deep and sincere on this stirring, piano-anchored love song. Producer Vincent Herbert smartly places primary focus on the act's fluttering harmonies and a soulful lead vocal that is heartfelt without flying over the top. This is the kind of single that demands active airplay at all possible formats. Act's second single has the juice to send its career soaring.

RICHARD MARX *Nothing Left Behind Us* (3:59)
PRODUCER: Richard Marx
WRITERS: R. Marx, F. Waybill
PUBLISHER: not listed
Capitol 79492 (c/o Cema) (cassette single)

Third helping from "Paid Vacation" is

an easy-paced pop strummer that banks on Marx's friendly vocal style and his knack for creating an immediately memorable chorus. A bright future on AC and pop radio outlets seems likely. Programmers should note the two highly accessible remixes, ranging from fleshy to acoustic.

LORI GOLD *I Likes It* (4:26)
PRODUCER: Norman Jean Wright
WRITERS: N.J. Wright, R. Jones, R. Hall, E. Cody
PUBLISHER: not listed
Cutting 320 (cassette single)

Newcomer Gold slinks through this steamy new-jill/hip-hop track with prowess and pride, as she pierces through loud backing beats with a confident, heart-wrenching vocal. A racing rap by Jac of Dapact interrupts the action midway, adding an antsy element to an otherwise controlled performance. The Nice version, remixed by Greg Nice and Big Rog, has a bigger bass, a quicker pace, and a different rap by Fat Doug.

CODE BLUE *Don't Squeeze The Juice* (4:23)
PRODUCERS: R. Atkins, S. York, R. Wilson
WRITER: not listed
PUBLISHERS: Music Resources, ASCAP
F.A.M.E. 2001 (12" vinyl maxi-single)

It was bound to happen. In the face of the media overload of O.J. Simpson, this rap track takes a strong stand in favor of the accused murderer, defiantly declaring "O.J. was a victim, too." The backbeat is by the book, and the simple-minded lyrics are not exactly groundbreaking. Still, the catchy hook will likely be embraced by those who side with Simpson.

R & B

LADAE *Bye Bye* (4:04)
PRODUCER: HitMakers
WRITERS: D. Benbow, T. Wilson, K. McDaniel
PUBLISHERS: PolyGram/Maynes/Group Home Sounds, ASCAP
Island 6865 (CD single)

With Tone Wilson on lead vocal, this stormy ballad aims straight for the heart. Sure to drive the ladies wild, this photogenic foursome sweetly, smoothly strips down to a minimal vocal with maximum soul. The Drumappella Mix is even more spare in production, with a bare drum beat and a captivating a cappella performance. This noteworthy debut may face a challenge at radio amidst an already crowded crop of new male R&B artists.

NEW & NOTEWORTHY

ECHOBELLY *I Can't Imagine The World Without Me* (3:02)
PRODUCER: Simon Vinestock
WRITERS: S. Madan, G. Johansson
PUBLISHER: Fauve, PRS
Rhythm King 6582 (CD single)

Scant seconds into this single will take listeners back to the salad days of Blondie. Melodic and wickedly contagious track rips a barrage of crunchy rhythm guitar chords and a pogo-pop beat that is delightfully retro. Brace for a momentary shift in tempo and musical direction midway through the track that re-creates the horn-rimmed grandeur of the Beatles' "Sgt. Pepper's Lonely Hearts Club Band." In all, a crafty and imaginative introduction to a band that seems destined to rise above assured alternative radio success and land right onto top 40 playlists. Do not miss the band's "Everyone's Got One" full-length debut.

VINCENT GREEN & SEVENTH AVENUE *I Choose You* (4:53)
PRODUCER: Edward "Get Down" Crosby
WRITERS: C. Davis, P. Holley, O. Leavill
PUBLISHER: Kiwi & Gaetana, BMI
Chelle 7935 (CD single)

Urban AC programmers are advised to dive into this plush excursion into jazz/R&B territory. The track glides on a toe-tapping pace, coated with a rich bassline and a fluttering lead sax line, courtesy of Green. Could also be of interest to folks at AC radio.

COUNTRY

► **PATTY LOVELESS** *Here I Am* (3:04)
PRODUCER: Emory Gordy, Jr.
WRITER: T. Arata
PUBLISHERS: Morganactive Songs/Pookie Bear, ASCAP
Epic 77734 (c/o Sony) (7-inch single)

With this searing ballad, composed by the writer of the Garth Brooks hit "The Dance," Loveless continues to combine one of the best voices in country music with an uncanny knack for finding just the right song.

► **BROOKS & DUNN** *I'll Never Forgive My Heart* (3:20)
PRODUCERS: Scott Hendricks, Don Cook
WRITERS: R. Dunn, J. Dunn, D. Dillon
PUBLISHERS: Sony Tree/Showbilly/Acuff-Rose, BMI
Arista 27 (c/o BMG) (cassette single)

The Country Music Assn.'s vocal duo of the year continues to crank out the hits. Dunn turns in one of his most effective honky-tonk vocals on this sawdust-floor slow number about an uninvited heartache.

► **MAC McANALLY** *Down The Road* (2:42)
PRODUCERS: Tony Brown, Mac McAnally
WRITER: M. McAnally
PUBLISHER: Beginner, ASCAP
MCA 54818 (c/o Uni) (7-inch single)

Taking a break from writing hit singles for other country artists, front-porch philosopher McAnally has taken the time to compose this slice-of-small-town-love ballad. Nobody does it better.

► **THE EAGLES** *The Girl From Yesterday* (3:24)
PRODUCERS: The Eagles, Elliot Scheiner, Rob Jacobs
WRITERS: G. Frey, J. Tempchin
PUBLISHERS: Red Cloud/Night River, ASCAP
Geffen 4702 (c/o Uni) (CD promo)

The band from yesterday goes after a little country radio airplay with this lukewarm ballad. Written by the same team that composed "Peaceful Easy Feelin'," this one borrows that song's mood and feel, but lacks its freshness.

WADE HAYES *Old Enough To Know Better* (3:20)
PRODUCER: Don Cook
WRITERS: C. Rains, W. Hayes
PUBLISHER: Sony Tree, BMI
Columbia/DKC 77739 (c/o Sony) (7-inch single)

At first, newcomer Hayes sounds like any number of hat acts, but repeated listens reveal a welcome edge and an authenticity that is lacking in some of the new country voices. An appealing debut that promises more.

CLINTON GREGORY *The Gulf & The Shell* (2:53)
PRODUCERS: Harold Shedd, Ed Seay
WRITERS: C. Sweet, D. Blackwell
PUBLISHERS: Co-Hear/Old Rhythim'
Polydor 1358 (CD promo)

Previously indie-rooted Gregory has waited a long time for his major-label shot, and he takes full advantage of the opportunity with this single. A sweet little story, pure-country production, and Gregory's understated vocal make for a winning combination.

WESTERN FLYER *She Should Have Been Mine* (3:38)
PRODUCERS: Ray Pennington, Western Flyer
WRITERS: K. Blazy, R. Crosby, J. Dowell
PUBLISHERS: Songs of Grand Coalition, BMI; Songs of Grand Alliance/Hoosier, ASCAP

Western Flyer was not part of the "Common Thread" collection that paid tribute to the Eagles, but would have fit right in. The '70s-era band's influence may be a little too obvious here, but with this harmony-heavy ballad, Western

Flyer proves it has learned its lessons well.

DANCE

► **DONNA SUMMER** *Melody Of Love (Wanna Be Loved)* (8:03)
PRODUCERS: Welcome, Donna Summer
WRITERS: D. Summer, D. Cole, R. Clivilles, J. Carrano
PUBLISHERS: Sweet Night/Touch Me I/EMI-Virgin/Red Instructional/Robi-Rob, ASCAP
REMIXERS: David Morales, West End, Richard "Humpty" Vision, Tony Bl
Mercury 856367 (c/o PolyGram) (12-inch single)

A new composition featured on the legendary diva's "Endless Summer" greatest hits collection proves that her voice is stronger now than ever. She soars with spine-tingling power over a pop-house arrangement that nicks an idea or two from several of her vintage disco hits, while injecting a modern house sensibility that ensures active club exposure. A nice variety of remixes also holds promise for much-deserved crossover onto pop radio airwaves.

► **ENCHANTED** *Enchanted* (5:14)
PRODUCERS: MoJoe Nicosia, Steve Rimland, Dana Nicosia
WRITERS: M. Nicosia, S. Rimland, D. Nicosia
PUBLISHERS: MadRymNix, ASCAP
REMIXERS: MoJoe Nicosia, Steve Rimland
RCA 64219 (c/o BMG) (12-inch single)

Well-structured single combines the soothing nature of Gregorian chants with the arousing energy of dance beats. Singer Dana Nicosia has a caressing, ethereal presence that complements the overall concept of the track, but she also has the grit to avoid being swallowed by its expansive and prominent rhythms. Uptempo mixes are ready to invade clubs, while simmering hip-hop versions are ripe for crossover radio picking.

AC

► **CARLY SIMON** *Like A River* (4:40)
PRODUCERS: Frank Filippetti, Carly Simon
WRITER: C. Simon
PUBLISHER: C'est, ASCAP
Arista 2763 (c/o BMG) (cassette single)

Simon christens her lovely new "Letters Never Sent" album with an intelligent and melodically complex tune that swirls with a haunting and philosophical tale of death and change. Simon has not offered a song as moving as this in years, giving her words further weight with music full of seemingly countless shifts that keep the ear alert. It is, by turns, orchestral and poppy, and will bring a smart, emotional vibe to any AC radio station it graces.

► **STEVE PERRY** *Missing You* (3:48)
PRODUCERS: Steve Perry, Tim Miner
WRITERS: S. Perry, T. Miner
PUBLISHERS: Street Talk, ASCAP; Love Jones, BMI
Columbia 6592 (c/o Sony) (CD promo)

Second single from "For The Love Of Strange Medicine" is the kind of piano-driven ballad that Perry's Journey-era fans have been hankering for. Wisely kept to a spare arrangement of harmonies, strings, and keyboards, the song appears designed to let Perry acquaint us with his distinctive voice and style of phrasing. An AC smash that could eventually go the top 40 distance.

ROCK TRACKS

► **BOB DYLAN** *Dignity* (4:38)
PRODUCER: Brendan O'Brien
WRITER: B. Dylan
PUBLISHER: Special Rider, ASCAP
Columbia 6595 (c/o Sony) (CD promo)

After all these years, Bob Dylan is still king of his craft. With lyrics that read as pure poetry, this song seamlessly blends a striking series of vignettes into an intelligent melody. Dylan sings with a staggered delivery to ensure that all will hear the meaning behind the words.

From "Bob Dylan's Greatest Hits Volume 3."

★ **NICK CAVE & THE BAD SEEDS** *Red Right Hand* (no timing listed)
PRODUCERS: Tony Cohen, the Bad Seeds
WRITERS: Cave, Harvey, Savage, Wylder
PUBLISHER: Mute Songs
Mute 172 (CD single)

Cave creates a twisted cocktail music concoction that most people wouldn't dare play at a party. Subdued guitar strokes and a spooky organ merely provide the canvas for Cave's colorful and melodramatic vocal performance. The lyrics, which reportedly were improvised on the spot during its recording, are mysterious and intriguing. From the album "Let Love In."

SINISTER DANE *Where's My Parade* (3:20)
PRODUCER: David Bianco
WRITER: D. Williams
PUBLISHER: No Gold Teeth, ASCAP
Columbia 6493 (c/o Sony) (CD promo)

Here's proof that melodic metal is not an oxymoron. Revved-up guitars race through a thunderous vocal roar, while aggressive drum beats roll with a fast and furious patter. A screechy vocal etches its way into your brain with a harmonious hook that is surprisingly hummable. Music to gouge to.

CRANES *Shining Road* (no timing listed)
PRODUCER: Cranes
WRITERS: A. Shaw, J. Shaw
PUBLISHER: not listed
Crane/Dedicated 008 (7-inch single)

Taking a cue from Lush, this track crashes innocent vocals into a loud wall of sonic distraction. The angelic voice is far from lost, as it lifts high above an atmosphere of noisy guitars and defiant drums. This should fit right in at modern rock radio.

RAP

► **SLICK RICK** *Behind Bars* (3:21)
PRODUCER: Paul Huston
WRITERS: R. Walters, P. Huston, L. McCann
PUBLISHER: not listed
Def Jam 6887 (CD single)

Opposing forces are clearly at work in this sleepy tale of life in jail. Dreamy keyboards and a laid-back rap form a breezy groove, but don't mistake this for new age. The hardcore lyrics paint a graphic picture of the realities of incarceration. Rap-friendly top 40 radio will want to lock on to the Dum Ditty Dum mix, which features ultra-hot Warren G on guest rap.

LIL 1/2 DEAD *Had To Be A Hustler* (4:24)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Priority 50816 (12-inch single)

From Long Beach, Calif., comes a gangsta-funk debut with a surprisingly melodic hook. Absent of anger, this rhythmic rap celebrates street being with '70s guitar riffs and synthesized stabs in an almost elated criminal mind set. The lyrics are matter-of-fact in their intent, detailing the difference between a drug-dealing hustler and a buster. Music for mind-altered citizens, law breakers, and generally dysfunctional groove hunters.

VICIOUS *Nika* (4:18)
PRODUCER: Super DJ Clark Kent
WRITERS: Q. Riley, Isley Brothers, C. Jasper
PUBLISHERS: Don Vicious/Bovina Music/EMI April, ASCAP
Epic Street 6560 (c/o Sony) (CD single)

Young ragga-rapper Vicious tears through a looped sample of the Isley Brothers' 1983 R&B hit "Between The Sheets" with a slick, wicked rap style. While the funk-flavored backbeat pounds on, Vicious raps a rugged toast to an elusive lady-friend. The dancehall mix distorts the vocal and adds a scratchy, psychedelic keyboard sound. From the debut album "Destination Brooklyn."

PICKS (►): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

The Enter*Active File

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

Ties With WEA Spur Growing Hyperbole

BY MARILYN A. GILLEN

NEW YORK—Hyperbole Studios is having an eventful year, and that's no exaggeration.

In October, the Seattle-based multimedia company forged a joint-venture partnership with the Warner Music Group, which itself came on the heels of an earlier pact that saw the WEA family of companies take on exclusive packaging, manufacturing, and distribution duties for the firm's products.

Its "Quantum Gate," an innovative "interactive cinema" title, has drawn critical praise and sales exceeding 50,000 copies, according to marketing VP John Locher, which built on the appeal generated by the earlier release of an interactive novel, "The Madness Of Roland."

And this Thanksgiving, Hyperbole will release its most ambitious CD-ROM title yet, to be preceded by the release of a separate soundtrack album composed by D'Cuckoo co-founder Candice Pacheco.

"We are in the middle of a pretty serious phase of growth, and that's the opportunity that our joint venture with the Warner Music Group is providing," says Greg Roach, Hyperbole's founder and artistic director. "We've got six titles in the works for next year and high hopes for this year."

The hopes are pinned to "The Vortex," the three-CD-ROM sequel to the sci-fi thriller "Quantum Gate"; how high they actually rise is tied, in turn, to retailers and consumers' reactions to this newest twist on interactive flicks.

It's not an easy sell, just yet.

"The reality of the market is that an interactive movie will be sold right alongside a game," says Locher. "Walk into most stores, and we will be in a section called 'CD-ROM Games.' So immediately you are confusing the consumer—this is not a game. But in any new genre, you are going to face that initially. We look at it as a marketing challenge, but one helped immensely by WEA's distribution strength in areas such as audio outlets and video stores, which are more familiar with what we are doing."



Pictured, from left, the Vortex Title Image and the Vortex Virtual Cinema Interface.

Which is, by the way, "creating a new kind of movie experience," says Roach. "If a traditional film is a river, the viewer of that film sits on the bank and watches the water flow by. We want to take that viewer and turn them into a fish and put them down into that river."

However, unlike other interactive experiences such as games, an interactive movie lets viewers "swim up or down or left or right, but at the same time there are banks and a bottom to that river that we have defined," adds Roach. "The world we allow them to explore—however fully—is contained by the rules of dramatic storytelling."

Using its "VirtualCinema" engine, Hyperbole puts the user directly into the picture. In "Vortex," for instance, the viewer becomes the lead character, Drew Griffin, a young soldier fighting for his life in a distant world. The user views the action through his eyes, never actually seeing the character he has assumed.

The "rules of dramatic storytelling" have been altered somewhat between "Quantum Gate" and its follow-up, in part a concession to the demands created by the gaming world, "which expects a certain amount of bang for its big bucks," Roach says.

"With 'Quantum Gate I,' one of the complaints was that there was only one ending, and once you'd done it, you'd done it," says Roach. "But because we are making movies rather than games, throwing all kinds of obstacles in the users' way—puzzles and the things normally associated with games—in order to artificially lengthen the experience was not something we were interested in doing. Still, we had to address that repeatability issue."

What Hyperbole did was create multiple story lines to explore—designed in such a way that a user could sit down and create one version in an evening, then come back a second, third, and fourth time to create different versions.

"There are dozens of different endings," Roach adds, "that are dependent on the paths you choose. But there is also only one true ending to the movie, and something we call the sweet path—the preferred path—through the film. And so part of the goal, part of the mystery that drives the viewer, is getting to the real ending. And all the choices affect their final destination."

Affected are everything from the palette of colors in the background to the tone of the music.

"The program keeps track of the viewer's emotional path through the film, so that every choice he makes

is weighted in one of six emotional categories, and then, based upon the running total of these variables, the movie alters in response," Roach says.

A viewer making so-called "angry choices" will hear darker and darker music, for instance.

"It presents its own unique set of demands," says Pacheco, who composed the original soundtrack for the title. "Because there are all these different levels possible, the 'interactive' music had to be able to reflect different moods, but it still had to work together as a piece."

The music merges elements of techno, world music, hip-hop, and pop—sounds reflecting Pacheco's band, D'Cuckoo, which includes "interactive performances" on its resume.

The soundtrack was released last month on RGB Records, which is distributed by Navarre.

Future soundtrack ties within the Warner Music family "are something we would definitely like to explore," Locher says.

Up next from Hyperbole, in the second quarter of 1995, are "The Madness Of Roland, Book II" and "Portals," a collection of 10 short, original interactive films.

Farther down the road, Roach envisions expanding into other genres besides the sci-fi epics that have so far driven this emerging form of entertainment. "Who says you can't do comedy or classic drama?"



MTV'S BEAVIS & BUTT-HEAD
Viacom NewMedia
Sega Genesis (also available for Sega Game Gear, Super Nintendo)
No suggested price

Bottom line: Doesn't suck. Is there, like, any higher praise than that?

Not in the universe inhabited by these animated characters, who rocketed to cult status on the basis of their decidedly offbeat MTV series.

Offbeat is again the word for the sharp game spinoff, which stretches, or rather distends, the classic video game form to delightful new depths. (Paradoxically enough, it's rated MA-13 for "Mature" audiences.)

Start with the premise, a fairly standard one: Assemble the pieces of a lost item to claim a reward. Here, however, the items in question are tickets to a GWAR concert, which have been eaten (and, er, returned) by a dog, and then scattered in pieces to the wind. The gamer must reassemble the tickets to gain access to the concert.

Players assume the characters of Beavis and Butt-head (lone players can choose one, or alternate between the two), and then choose among various settings (accessed via remote control as different channels) in

which to search. The Turbo Mall, the burger joint, and school are among the vivid backdrops, where Beavis & Butt-head interact with other characters (and the occasional rat), while gathering errant ticket pieces and attempting to maintain their energy levels.

Foes are dispatched with an arsenal of weapons that includes a belch and, of course, a fart. Sometimes fleet feet work best for these anti-heroes, though, and when all else fails there is the "Sucks" option, which whisks the character out of a sticky situation.

The standard gaming elements aren't really the point, though, or at least not the high point. It is the vivid renderings of characters and scenes (achieved through close collaboration with the creators of the TV show) and the odd little touches—like the dance Beavis & Butt-head break into spontaneously when left unattended, or the "rap" option that plays back the "heh-hehs" and other sound effects in a musical jingle—that make this game, like, rule!

The two other versions—for Game Gear and SNES—are billed as "different games" by Viacom, with slightly different story lines.

MARILYN A. GILLEN

Nintendo Goes Ape Over 'Donkey Kong'

KING OF THE HILL: Nintendo is not kidding about taking an aggressive marketing approach to expected holiday star "Donkey Kong Country," due Nov. 21 at a suggested \$69.95 retail price.

Seems it's going directly to a lot of consumers' homes—or at least as far as their mailboxes—with its sales pitch.

As part of its \$15 million marketing campaign, Nintendo is mailing out 2 million videocassettes—a million subscribers of Nintendo Power magazine and another million, drawn from a random selection of Super NES owners, will get a sneak peek at the game.

The 13-minute video is a behind-the-scenes look at the 3D game's making, with snippets of game-play footage.

Marketing VP Peter Main calls the promotion a feature-like "sneak preview." "Once our consumers get a glimpse of the astounding graphics and listen to the originally scored soundtrack, we're sure they'll be sold."

Nintendo is so sure, it has set its most aggressive sales goal yet: 2 million cartridges sold by the end of the year.

TAKE NOTE: Expect more music titles soon from Interplay Productions.

The Irvine, Calif.-based company already journeyed into the emerging music-based CD-ROM world with the pioneering "Explora 1: Peter Gabriel's Secret World," which presented an in-depth look at the Grammy winner's music and creative process.

They've hired a guide to lead future treks. Brian Christian will head a newly formed music division, which will be the focal point for its development of music-based titles, says president and founder Brian Fargo. Christian, a veteran producer and engineer, has worked with such recording artists as Michael Bolton, Kiss, and Alice Cooper.

TOP OF MIND: The Software Toolworks, long a familiar presence in the edutainment software industry, will no longer be a familiar name.

The Novato, Calif.-based publisher has taken a new corporate identity—Mindscape Inc.—"to more accurately reflect the type of products the company produces and the market it serves," the company states. The old name was considered "restrictive" by software dealers and retailers.

Mindscape stands for an entertainment software company—The Software Toolworks—acquired in 1990; it has continued distributing titles, mostly video-game cartridges, under the name.



"Mindscape products will educate and entertain, broadening users' minds while allowing them to 'escape' at the same time," says chairman/CEO Bob Lloyd. "The name is a perfect fit."



Turning The Page(master). Turner Interactive is readying release of its CD-ROM adventure game "The Pagemaster," which is based on the forthcoming feature film of the same name. Pictured with some of the cast, from left, are Daniel Lewis Paul, VP of New Media for Turner Home Entertainment, which will distribute the game; David Kirschner, executive producer of the film; and Bob Ogdon, president of Mammoth Micro Productions, developer of the game. A separate game based on the film, for the cartridge format, is due from Fox Interactive.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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PICTURE THIS

By Seth Goldstein



THE OTHER SHOE: It had to happen, and it has. Columbia TriStar Home Video is suing Marty Gold for a tad over \$6 million—in fact, \$6,070,330.77. In a suit filed Oct. 20 in Los Angeles Superior Court, Columbia said it was holding Gold personally responsible for paying a debt accumulated by his now-defunct wholesaler, Artec Distributing.

"On or about Sept. 7, 1993," said Columbia attorney Michael Pappas, Gold had asserted in writing that he was good for the money. Artec certainly wasn't. As noted previously, the distributor went down for the count a year ago (Billboard, Nov. 27, 1993), owing suppliers an estimated \$13 million-\$14 million. Columbia and WEA, due about \$6 million apiece, dominated the creditors list.

Gold's keep-the-wolves-at-bay strategy was to offer creditors the bulk of revenues generated by his supply-side company, Academy Entertainment, which was in danger of being pulled under by Artec. Columbia and WEA reportedly accepted the offer to keep Academy alive as the lesser of two evils—neither will comment—but it turned out they were merely postponing the inevitable.

Academy filed for Chapter 11 bankruptcy protection last month (Billboard, Oct. 15) and pink-slipped the work force except for a caretaking staff. Figuring Academy would cover Artec's debts, WEA is a creditor to the tune of \$4.8 million. Academy disagrees, according to the bankruptcy filing.

Columbia has elected to go after Gold. Court papers indicate that Artec, which owed the studio slightly more than \$8 million as of Sept. 7, 1993, would continue to receive product COD, provided it paid up by Oct. 31 of this year. Gold's personal guarantee cemented the terms, but when Artec failed to meet the deadline, Columbia liquidated collateral and credited returns worth \$1,966,655.13.

The studio has demanded the rest from Gold—thus far to no avail.

HOME-GROWN: Are big retailers putting their names on product that might not get into stores otherwise? A few, perhaps. Rhino Home Video VP Army Schorr says
(Continued on page 94)

Rezound Teams With East Texas Move To Improve Distrib. Of Audiobooks

BY TRUDI MILLER ROSENBLUM

NEW YORK—Hearing is believing, especially when it comes to audiobooks. The uphill battle audiobook manufacturers often face trying to convince video stores to stock their product may be ending now that Rezound International has signed on to sell to specialists through Houston-based East Texas Distributing.

The deal brings together Rezound, one of the leading audiobook wholesalers to the rental market, and ETD, the No. 2 home-video distributor, which also caters to supermarket customers. ETD, a close second behind top-ranked Ingram Entertainment, now may have found a means of further shrinking that gap.

Rezound will sell its audiobooks to ETD on an exclusive basis at a wholesale price. ETD will then represent Rezound's products and programs to its customers along with video releases. But Rezound continues to deal directly with retailers who are not ETD accounts.

For Minneapolis-based Rezound, the alliance means taking advantage of ETD's 21 branches and large sales force, and being able to expand into a nationwide network of video and grocery outlets. "The audiobook business is starting to expand very rapidly at this time," says Rezound president Russ Nel-

son. He quoted a recent poll indicating that 74% of grocery video departments said they plan to add audiobooks within the year.

"As this market starts exploding, Rezound doesn't have the ability to cover the entire market to the extent that's necessary," Nelson says. "It's a strategic alliance: We're taking our audiobook experience and expertise and combining it with their broad-based distribution."

For ETD, the deal means "one more product category to offer to our account base," says Jack Talley, director of sales for exclusive product. "Our customer base has been coming to us and asking us for audiobooks. We pride ourselves on being able to offer a wide range of products. We carry a full line of laserdiscs, CD-ROM, video games, videos, accessories, and now audiobooks.

"Anything a video location can be profitable carrying, we want to be in there giving them. Rezound has the expertise to provide us with the workings of a great audiobook program, and we've got the sales and distribution capability nationwide. It's really a nice fit."

Rezound has made believers of some frustrated retailers. "We test-marketed and found there was some interest, but then we had to figure out how to get the thing done. We were struggling," says Minneapolis-based Video Buyers

Group president Ted Engen. "That's when Rezound came in. They devised what we felt was the best program around."

Engen estimates revenues at 5%-7% of video, "very high for the space the display unit uses." About 50% of 1,200 stores serviced by VBG stock Rezound product. Hollywood Video VP Joe Jenniges, who has placed audiobooks in 85 of the chain's 100 outlets, says: "They give you an awful lot of help. I wouldn't have gone into it to this extent without them."

Rezound, founded three years ago, decided to go strictly with rental because research showed that although consumers liked the audiobook concept, they had poor value perception of it, Nelson says. "It reminded us of the early video industry. As a result, we felt that if consumers were given the opportunity to enjoy audiobooks economically through rental, they would respond."

Audiobooks offer a number of benefits to video stores, he says.
(Continued on page 93)

Bridgestone Halts Zane Grey Piracy For Now

BY SETH GOLDSTEIN

NEW YORK—Bridgestone Multimedia Group thinks it has driven the bad guys out of town. But the eviction may be only temporary.

Conrad Homishak, senior VP of the Carlsbad, Calif.-based company, says strict adherence to copyright law is squeezing unauthorized cassettes of westerns based on the books of dentist-turned-novelist Zane Grey from the market—enabling Bridgestone's authorized versions to walk tall at retail for now. Bridgestone in effect was the gun hired to apply copyright muscle.

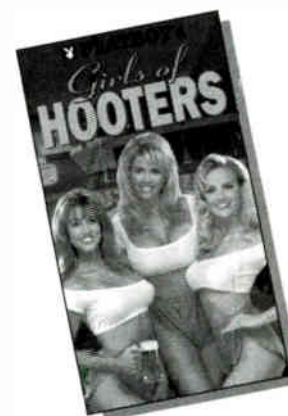
The Zane Grey movies were made in the 1930s and '40s, and video pirates assumed anything that old was in the public domain. The images may have been, Ho-

(Continued on page 94)



Scalped. Cabin Fever Entertainment marketing director Dave Savoca, center, probably couldn't have welched on this bet if he had wanted to—and, anyway, it always grows back. Savoca promised he would get a Mohawk if his sales force moved 1 million units of "The Little Rascals." The goal was reached and passed, with volume at 2.3 million cassettes, Cabin Fever says. Regional sales manager David Anderson, left, and senior VP Robert Bantle ponder Savoca's next wager.

BLUE PLATE SPECIAL.



It's service with a smile – and a whole lot more – from the best dishes on the menu. Playboy's *Girls of Hooters*. Better order up second helpings of this sizzling special sure to drive your customers into a feeding frenzy!

 **PLAYBOY HOME VIDEO**

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Video Previews

EDITED BY CATHERINE APPELFELD

MUSIC

Billy Ray Cyrus, "One On One," Mercury Nashville/PolyGram Video, approximately 30 minutes, \$9.95.

"One On One" is a fitting title for this video, strictly for die-hard fans, which contains only snippets of Cyrus performing but reserves plenty of time for the low-key artist to explain his relationship with his music and fans, as well as defend his butt shaking. There also are plenty of scenes of fans groveling, crying, and defending their hero from "what the media says about him." Among the music clips, filmed at Fan Fair, on music video locations, and in the studio, are "These Boots Are Made For Walkin'," "Some Gave All," "Achy Breaky Heart," "It Won't Be The Last," "In The Heart Of A Woman," "It Ain't Your Dog No More," and "Wher'm I Gonna Live?"

The Kentucky Headhunters, "Best Pickins," PolyGram Video, 30 minutes, \$9.95. A longform with a sense of humor, this collection of concert footage and vidclips interspersed with interview snippets and clever lead-ins is a retrospective of the Grammy-winning Southern rock/country band's early roots through to the present. Songs captured in performance during the past three years include "Only Daddy That'll Walk The Line," "Dixie Fried," "It's Chitlin' Time," "Spirit In The Sky," "The Ballad Of Davy Crockett," "Walk Softly On This Heart Of Mine," and more. Video's release date falls just around the corner from the debut of the Headhunters' new best-of album, "Still Pickin'."

CHILDREN'S

"How Do You Do Your How Do You Do's?," SwensonGreen Productions (714-786-1938), approximately 30 minutes, \$14.95.



Kid-hosted live-action video is part of SwensonGreen's Amazing Advantage For Kids series, and covers the potentially messy business of introductions. The two precocious narrators run

through several old-fashioned rules of thumb—always state a woman's name before a man's, say an older person's name before a younger person's name, important people should always be introduced first, etc.—and then they act out various situations with their friends. Second part of the video deals with how children can show consideration for others, including offering older people their seat on the bus or train, standing up to show respect when someone approaches them, helping others on with coats, and the like. "What Do You Tell A Phone?" and "Slurps, Burps And Spills" round out the series.

"Stepping Out With Hap Palmer," Educational Activities Inc. (800-645-3739), approximately 30 minutes, \$19.95.



First video to star veteran children's entertainer Hap Palmer performing his own songs is a low-budget but thoroughly satisfying affair that encourages young viewers to get up and move. It also teaches them about identifying different types of animals, counting numbers, discerning various shapes, and more. Palmer sings and plays acoustic guitar on nine original songs, which are brought to life in mini music videos featuring children of a variety of age groups and dispositions. Included in the mix are "Stepping Out," which gives viewers a chance to jump, hop, run, tiptoe, etc., as well as count to 12; country-tinged "Flick A Fly"; the self-explanatory "Wiggy, Wiggy, Wiggles"; the peppy "All The Ways Of Jumping Up And Down"; and new take on "Rubber Band Man." Good fun.

HEALTH/FITNESS

"Joan Lunden: Workout America," Republic Pictures, 60 minutes, \$14.98.

Talk show host Lunden's first fitness video features the personalized workout she claims has changed her life. And after viewers sit through the opening

sequence—a montage of Stallone-style clips of Lunden scaling mountains, climbing on ice, scuba diving, hang gliding, bungee jumping, and more—they are likely to agree. A combination of aerobics and toning segments, Lunden's routine is the creation of fitness expert Barbara Brandt, who leads Lunden and three friends through each of the sessions. As are most celeb-cises, Lunden's workout is appropriate for all fitness levels, though it is best suited to mid-level exercisers.

"Gay Gasper: Buns & Thighs," "Fat Burner," Simitar Entertainment, 30 minutes each, \$9.98. Nationally certified aerobics instructor Gasper's two-tape set is one in her 12-part Intelligent Choice Fitness series, which puts firming up before glamour. "Buns & Thighs" is a lower-body regimen that incorporates a low-impact warmup, more robust toning exercises, and a stretching cool-down segment. "Fat Burner," a low-impact aerobic routine that can be adapted to several fitness levels, is a nice complement, providing a hearty cardiovascular workout.

DOCUMENTARY

"Vietnam Veterans Memorial," All American Video Productions Inc. (800-783-5564), 40 minutes, \$19.95.



Video begins on a melodramatic note, but soon solidifies into the remarkable story of the creation of the Vietnam Veterans Memorial and the people who made sure it became a reality. Led by the vision of Veterans Memorial Fund chairman Jan C. Scruggs, a corporal who was injured during the war but became inspired after seeing the 1978 film "The Deer Hunter," the memorial makes its home near the Lincoln Memorial in Washington, D.C. Program includes interviews with Scruggs, who attests that the fund—which went on to cultivate more than \$8 million in

private donations—had raised only about \$145 after three months; Sen. John Warner, R-Va., a principal Capitol supporter; and Gen. George Price, a retired army general who describes the dissent and racial tensions that rose after the final design for the memorial was selected from 1,421 submissions.

INSTRUCTIONAL

"Beer And Ale: A Video Guide," Paragon Home Video (206-441-4500), 55 minutes, \$24.95.



One for the serious beer connoisseur, this video guide covers the gamut, from the history of beer and its role in history (the pilgrims decided to land at Plymouth Rock partly because they ran out of brew on board, George Washington had his own brewery, etc.) to key ingredients, varieties of beer, the role of the microbrewery, and more. After a brief appearance by beer guru Michael Jackson, program gets into the specifics of various lagers, ales, porters, stouts, bocks, and bitters, as well as some lesser-known drinks such as steam beer—the only survivor of which is Northern California's Anchor Brewery—and wheat beer. If this video is any indication, today's drinking man—and woman—is also a thinking man. A great way to get into the spirit.

"The Ten Commandments Of Networking," TomKat Productions/Victory Audio Video Services (310-337-1022), 45 minutes, \$39.95. Geared specifically to the entrepreneur, this video exists to show those eager to broaden their horizons how best to expand and cultivate their personal and business relationships. One part seminar, one part live-action demonstrations of various networking situations, "Ten Commandments" tries awfully hard to be humorous, but generally has its finest moments when it sticks to the business of disseminating solid, usable information. Also new from TomKat: "Selling A Business" and "Marketing Where Your Competition Is Not."

Billboard

FOR WEEK ENDING NOVEMBER 12, 1994

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE (Rating) | Copyright Owner Manufacturer, Catalog Number | Principal Performers |
|---------------|-----------|---------------|--|--|--|
| 1 | 1 | 4 | JURASSIC PARK ◊ (PG-13) | Amblin Entertainment MCA/Universal Home Video 82061 | Sam Neill Laura Dern |
| ★★★ No. 1 ★★★ | | | | | |
| 2 | 2 | 6 | THE CROW (R) | Miramax Films Buena Vista Home Video 3034 | Brandon Lee |
| 3 | 3 | 4 | THE NIGHTMARE BEFORE CHRISTMAS (PG) | Touchstone Pictures Touchstone Home Video 3603 | Animated |
| 4 | 4 | 9 | FOUR WEDDINGS AND A FUNERAL (R) | Gramercy Pictures PolyGram Video 8006317693 | Andie MacDowell Hugh Grant |
| 5 | 8 | 2 | THE PAPER (R) | Universal City Studios MCA/Universal Home Video 82005 | Michael Keaton Glenn Close |
| 6 | 5 | 5 | NAKED GUN 33 1/3: THE FINAL INSULT (PG-13) | Paramount Pictures Paramount Home Video 32785 | Leslie Nielsen Priscilla Presley |
| 7 | 6 | 4 | BAD GIRLS (R) | FoxVideo 8627 | Madeleine Stowe Mary Stuart Masterson |
| 8 | 7 | 4 | SURVIVING THE GAME (R) | New Line Home Video Columbia TriStar Home Video 76173 | Ice-T Rutger Hauer |
| 9 | 9 | 11 | THE REF (R) | Touchstone Pictures Touchstone Home Video 2748 | Denis Leary Judy Davis |
| 10 | NEW | | NO ESCAPE (R) | Savoy Pictures HBO Home Video 90982 | Ray Liotta Lance Henriksen |
| 11 | 10 | 10 | SCHINDLER'S LIST ◊ (R) | Amblin Entertainment MCA/Universal Home Video 82153 | Liam Neeson Ben Kingsley |
| 12 | 11 | 6 | THREESOME (R) | Columbia TriStar Home Video 76153 | Lara Flynn Boyle Stephen Baldwin |
| 13 | 13 | 3 | ABOVE THE RIM (R) | New Line Home Video Columbia TriStar Home Video 76673 | Leon Tupac Shakur |
| 14 | 25 | 2 | BACKBEAT (R) | PolyGram Video 8006317713 | Sheryl Lee Stephen Dorff |
| 15 | NEW | | SIRENS (R) | Miramax Films Miramax Home Entertainment 2557 | Hugh Grant Tara Fitzgerald |
| 16 | 12 | 6 | MOTHER'S BOYS (R) | Miramax Films Touchstone Home Video 2541 | Jamie Lee Curtis Peter Gallagher |
| 17 | 17 | 4 | CHINA MOON (R) | Orion Pictures Orion Home Video 8785 | Ed Harris Madeleine Stowe |
| 18 | 20 | 4 | BITTER MOON (R) | New Line Home Video Columbia TriStar Home Video 27163 | Hugh Grant Peter Coyote |
| 19 | 15 | 9 | LIKE WATER FOR CHOCOLATE (R) | Miramax Films Touchstone Home Video 2111 | Lumi Cavazos Marco Leonardi |
| 20 | 14 | 8 | SERIAL MOM (R) | Savoy Pictures HBO Home Video 90980 | Kathleen Turner Sam Waterston |
| 21 | 18 | 11 | INTERSECTION (R) | Paramount Pictures Paramount Home Video 32242 | Richard Gere Sharon Stone |
| 22 | 24 | 4 | THE WEDDING BANQUET (R) | Samuel Goldwyn Co. FoxVideo 8170 | Winston Chao May Chin |
| 23 | NEW | | CROOKLYN (PG-13) | Universal City Studios MCA/Universal Home Video 82069 | Alfre Woodard Delroy Lindo |
| 24 | 19 | 5 | FAREWELL MY CONCUBINE (R) | Miramax Films Touchstone Home Video 2522 | Leslie Cheung Zhang Fengyi |
| 25 | 16 | 13 | WHAT'S EATING GILBERT GRAPE (PG-13) | Paramount Pictures Paramount Home Video 32955 | Johnny Depp Juliette Lewis |
| 26 | NEW | | CLEAN SLATE (PG-13) | MGM/UA Home Video 904972 | Dana Carvey Valeria Golino |
| 27 | 21 | 16 | GRUMPY OLD MEN (PG-13) | Warner Bros. Inc. Warner Home Video 13050 | Jack Lemmon Walter Matthau |
| 28 | 30 | 2 | SAVAGE LAND (PG) | Hemdale Home Video 7230 | Corbin Bernsen Vivian Schilling |
| 29 | 22 | 17 | PHILADELPHIA (PG-13) | Columbia TriStar Home Video 52613 | Tom Hanks Denzel Washington |
| 30 | 37 | 2 | THE INKWELL (R) | Touchstone Pictures Touchstone Home Video 2749 | Larenz Tate Joe Morton |
| 31 | 27 | 5 | THE SNAPPER (R) | Miramax Films Buena Vista Home Video 2523 | Colm Meaney Tina Kellegher |
| 32 | NEW | | MONKEY TROUBLE (PG) | New Line Home Video Columbia TriStar Home Video 58553 | Harvey Keitel Mimi Rogers |
| 33 | 23 | 14 | ON DEADLY GROUND (R) | Warner Bros. Inc. Warner Home Video 13227 | Steven Seagal Michael Caine |
| 34 | 26 | 8 | GREEDY ◊ (PG-13) | Universal City Studios MCA/Universal Home Video 82004 | Michael J. Fox Kirk Douglas |
| 35 | 29 | 4 | BEING HUMAN (PG-13) | Warner Bros. Inc. Warner Home Video 12982 | Robin Williams |
| 36 | 33 | 9 | BLUE CHIPS (PG-13) | Paramount Pictures Paramount Home Video 32741 | Nick Nolte Shaquille O'Neal |
| 37 | 28 | 9 | D2: THE MIGHTY DUCKS (PG) | Walt Disney Pictures Walt Disney Home Video 2553 | Emilio Estevez |
| 38 | 36 | 5 | 3 NINJAS KICK BACK (PG) | Columbia TriStar Home Video 79673 | Sean Fox Max Elliott Slade |
| 39 | 32 | 18 | TOMBSTONE (R) | Hollywood Pictures Hollywood Home Video 2544 | Kurt Russell Val Kilmer |
| 40 | 35 | 15 | REALITY BITES ◊ (PG-13) | Universal City Studios MCA/Universal Home Video 81929 | Winona Ryder Ethan Hawke |

◆ 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.

MCA/Universal Tests Rental Market With A 1st Duvall Feature

SOME OF SHELLEY'S VIEWS: MCA/Universal Home Video is trying something new with its upcoming release of "Shelley Duvall Presents Mrs. Piggle-Wiggle," which hits stores Dec. 26. Most home-video versions of children's TV programs ("Mrs. Piggle-Wiggle" airs on Showtime) are released to sell-through, and this one's no exception: three cassettes, containing two episodes each, are being made available at \$12.98 per tape. However, MCA/Universal is simultaneously releasing a feature-length (2 1/2 hours), five-episode, rental version, at a low suggested list price of \$29.98.

"Because [the children's market] is almost two businesses now—sell-through and rental—we wanted to test some product for the rental market," says Craig Relyea, VP of marketing for MCA/Universal Home Video. "We hope it will fill the need that rental stores have for feature-length family product. Frequently, the short running time on kids' sell-through product doesn't make it as attractive to family renters as full-length rental titles."

"Shelley Duvall Presents Mrs. Piggle-Wiggle," based on the storybooks by Betty MacDonald and starring Jean Stapleton in the title role, is Duvall's fifth series for Showtime. Not only is the rental title providing a low price-point item for retailers, it also offers greater exposure for the series among families who do not receive Showtime, a pay cable service.

The three sell-through titles are "The Not-Truthful Cure"/"The Radish Cure," "The Pet Forgetter's Cure"/"The Never-Want-To-Go-To-Bedder's Cure," and "The Answer-Backer Cure"/"The Chores Cure." All but the last episode are on the rental version.

The live-action series revolves around the title character, who lives in an upside-down house and who "cures" unruly children of rudeness, irresponsibility, etc. According to creator Duvall—whose classic series "Faerie Tale Theatre" and her recent Showtime series "Shelley Duvall's Bedtime Stories" are among the best the children's video genre has to offer—some updating was in order for the 50-year-old stories. "Plus," she says, "we added some characters. For instance, we invented a nemesis in Norbert Wainwright."

Duvall, who also appears as the title character's daughter Patsy Piggle-Wiggle, says the series' remote filming location didn't prevent it from attracting some notable guest stars, including Joan Cusack, Christopher Lloyd, Meshach Taylor, Ed Begley Jr., and James Whitmore. "We caught people as we could—'Hey, wanna go to *New Zealand*? It won't take too long,'" Duvall says with a laugh. Leading lady Stapleton, she adds, "has terrific legs; we put her in a minidress, striped tights, and platform tennis shoes."

Duvall is now considered a children's entertainment mogul, but she says she "sort of backed into" the business, by virtue of "my friends who have kids saying, 'There's nothing to watch'—that is, nothing they could watch with their kids." Her groundbreaking "Faerie Tale Theatre" series—which she points out was "the first original hourlong dramatic series to air on cable"—attracted a dazzling array of stars (Robin Williams, Mick Jagger, Susan Sarandon), directors (Francis Ford Coppola, Tim Burton,

Roger Vadim), and composers (Carmine Coppola, Van Dyke Parks, James Horner). It prefigured the still-cresting current wave of celebrity children's projects. "Shelley Duvall's Bedtime Stories" also employs stellar names (Bette Midler, James Earl Jones, Billy Crystal, Bonnie Raitt) to voice its animated versions of acclaimed children's books. The 12 sell-through titles will likely be compiled in multi-episode rental form, beginning in January, according to Relyea.

Currently, Duvall's keeping busy plotting another Showtime series, as well as an hourlong network prime-



by Moira McCormick

time special scheduled for first-quarter 1995. Plus, she's just released her second CD-ROM, "Shelley Duvall Presents Digby's Adventures: Tales Of A 1-Lb. Dog" (Sanctuary Woods Multimedia), based on the exploits of her pets.

While the current climate for children's entertainment is probably sunnier than it's ever been, Duvall is concerned about the violent, mean-spirited, "gross-out" content of much of that entertainment. "It's easier to get money together for kids programming now, because it's finally been recognized as viable product," she says. "But it's very difficult to sell softer programming. It would be just as hard today to sell 'Faerie Tale Theatre,' as it was then. I can't tell you how many people said, 'Fairy tales? Uh, thanks a lot—we'll get back to you.' I just hope kids now aren't learning that in order to be funny, they have to be mean."

REZOUND TEAMS WITH EAST TEXAS

(Continued from page 91)

Unlike video, audiobook listening is a daytime and weekday activity, so carrying this product can pick up business on off-hours.

"The opportunity to make a profit is much stronger than with video, because audio titles stay hot for a long period of time—between 18 and 24 months if it's a good book," Nelson says. For example, "The Client" was No. 1 on Rezound's rental list for a lengthy 11 months, and is still high on the chart a year and a half after its release. After buying a title for \$14, the dealer can rent it a hundred times or more at an average of \$3 a rental, he says.

Most of the stores have a three-day rental for \$2.50; some offer 99 cents for the first day and 50 cents for each additional day. Nelson prefers the latter, more flexible program, because people use audios in different ways. Some take them on business trips, others listen on their daily commutes.

Rezound's audio program is a turnkey operation customized to the retailer. Initially, Rezound's salespeople try to determine the traffic patterns and demographic

ON THE ROAD, PART TWO: In the last installment of Child's Play, we covered the audio portion of our East Coast sojourn last month. On to the video bit—a chat with "Full House"'s Mary-Kate and Ashley Olsen and a visit to New York's Museum of Television & Radio.

Child's Play had a private audience with the Olsen twins in their suite at New York's Four Seasons Hotel, just before they appeared as guests of honor at a reception in the lobby. The blond pair of eight-year-olds—who were friendly, sweet, and normal, not at all the spoiled Hollywood terrors one might expect—had judged a children's talent contest on WPLJ's airwaves two days earlier, and were getting ready to don trenchcoats and fedoras to pose with the winners.

The detective gear was in keeping with the mystery theme of new Dualstar/BMG Kidz music-video series "The Adventures of Mary-Kate and Ashley." The first titles, "The Case of the Logical i Ranch" and "The Case of Thorn Mansion" are sitting at No. 6 and No. 7, respectively, on Billboard's Top Kid Video chart.

The Olsens, who claim that shooting a video was no more taxing than filming "Full House," drew a record 12,000 fans at an FAO Schwartz in-store appearance later that day, according to store marketing VP Brooke Adkins. Then it was back to L.A., where they'll shortly begin shooting their next pair of "Adventures" videos—aboard a Carnival Cruise ship in the Caribbean. The Olsens' new network special airs Nov. 19, called "How The West Was Fun," which happens to be the name of the bonus track on the videos' companion CD, "The Adventures of Mary-Kate and Ashley: Give Us A Mystery."

Over at the Museum of Television & Radio, a successful children's series called "Storybook Playhouse" offered

screenings and film versions of acclaimed children's books, occasionally augmented by live storytellers. Rabbit Ears and Children's Circle/Weston Woods, two companies that specialize in filmed versions of children's literature, were well-represented in the program, as were Shelley Duvall's "Faerie Tale Theatre" and PBS's "Reading Rainbow." The series was an effective outlet for exposure of these worthy video productions—especially for Weston Woods, in Weston, Conn., whose superb non-celebrity titles rarely, if ever, are publicly screened outside of schools.

Children's Circle videos, which have been receiving wider retail exposure since being picked up for distribution by

Wood Knapp, are compilations of stories produced by sister company Weston Woods. Many are not animated, but are iconographic—the camera itself simulates movement. "We try to stay as faithful to the books as possible," says children's Circle promotions coordinator Robin Smith, "which often means doing them iconographically." Acknowledging that animation is more popular, Smith nevertheless points out that children do react very positively to iconographic productions. She lauds the MT&R for its "Storybook Playhouse" series, saying, "People don't realize that iconographic filming allows us to stay very close to the book, until they see it—and kids get very excited."

Billboard®

FOR WEEK ENDING NOVEMBER 12, 1994

| Top Kid Video™ | | | | |
|--|-----------------|---------------|--|---|
| COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS. | | | | |
| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE Copyright Owner, Manufacturer, Catalog Number | Year of Release Suggested List Price |
| *** No. 1 *** | | | | |
| 1 | 2 | 23 | THE RETURN OF JAFAR Walt Disney Home Video 2237 | 1994 22.99 |
| 2 | 1 | 13 | THUMBELINA Warner Bros. Inc./Warner Home Video 24000 | 1994 24.96 |
| 3 | 4 | 57 | ALADDIN Walt Disney Home Video 1662 | 1992 24.99 |
| 4 | 7 | 3 | IT'S THE GREAT PUMPKIN, CHARLIE BROWN Paramount Home Video 83718 | 1994 12.95 |
| 5 | 3 | 9 | THE PRINCESS AND THE GOBLIN Hemdale Home Video 7113 | 1994 24.95 |
| 6 | 8 | 5 | MARY-KATE & ASHLEY OLSEN: LOGICAL I RANCH Dualstar Video/BMG Kidz 30051-3 | 1994 12.98 |
| 7 | 11 | 5 | MARY-KATE & ASHLEY OLSEN: THORN MANSION Dualstar Video/BMG Kidz 30050-3 | 1994 12.98 |
| 8 | 5 | 13 | MY NEIGHBOR TOTORO Tokuma Publishing/FoxVideo 4276 | 1988 19.98 |
| 9 | 9 | 105 | BEAUTY AND THE BEAST Walt Disney Home Video 1325 | 1991 24.99 |
| 10 | 16 | 3 | MIGHTY MORPHIN: BLOOM OF DOOM Saban Entertainment/A*Vision Entertainment 42013-3 | 1994 12.95 |
| 11 | 12 | 256 | PINOCCHIO Walt Disney Home Video 239 | 1940 24.99 |
| 12 | 10 | 3 | BARNEY'S IMAGINATION ISLAND The Lyons Group 2003 | 1994 14.95 |
| 13 | 6 | 11 | BARNEY: LIVE IN NEW YORK CITY The Lyons Group 2002 | 1994 19.99 |
| 14 | 17 | 165 | THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864 | 1988 19.95 |
| 15 | 13 | 33 | THE FOX AND THE HOUND Walt Disney Home Video 2141 | 1981 24.99 |
| 16 | 15 | 127 | 101 DALMATIANS Walt Disney Home Video 1263 | 1961 24.99 |
| 17 | 19 | 3 | MIGHTY MORPHIN: THE WANNA-BE RANGER Saban Entertainment/A*Vision Entertainment 42011-3 | 1994 12.95 |
| 18 | NEW | | MIGHTY MORPHIN: ALPHA'S MAGICAL CHRISTMAS Saban Entertainment/A*Vision Entertainment 42014-3 | 1994 12.95 |
| 19 | NEW | | SNOW WHITE AND THE SEVEN DWARFS Walt Disney Home Video 1514 | 1937 26.99 |
| 20 | 18 | 33 | THERE GOES A BULLDOZER! Kidvision/A*Vision Entertainment 50701 | 1994 12.95 |
| 21 | RE-ENTRY | | THERE GOES A POLICE CAR! Kidvision/A*Vision Entertainment 50719-3 | 1994 10.95 |
| 22 | 14 | 13 | THERE GOES A TRAIN! Kidvision/A*Vision Entertainment 50710-3 | 1994 10.95 |
| 23 | 20 | 3 | MIGHTY MORPHIN: PUTTY ON THE BRAIN Saban Entertainment/A*Vision Entertainment 42012-3 | 1994 12.95 |
| 24 | 23 | 15 | THE JUNGLE KING Golden Films/Sony Wonder 49604 | 1994 14.98 |
| 25 | NEW | | THE STORY OF CHRISTMAS Hemdale Home Video 7096 | 1994 14.95 |

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

Video CD Takes Spotlight At Japan Fair

BY STEVE McCLURE

TOKYO—The 43rd Japan Audio Fair didn't feature any especially startling new products, although many companies aggressively promoted the video CD format, also a highlight of the recent Japan Electronics Show.

Video CD systems exhibited at the Fair, held in Tokyo Oct. 13-17, included prototypes from Denon and Alpine; Aiwa's XG-1000V mini-component system, priced at 115,000 yen (\$1,115); and entries from Matsushita, JVC, Sanyo, and Sony. Sony earlier showed off its video CD hardware at the JES.

Matsushita also announced plans to develop a portable video CD player. There was no word on when such a product might be released, or on its cost.

Hitachi exhibited a 23-inch TV, the C24-CDV45, which features a CD tray built into its body. It can be used for playing CD graphics software—a popular application in karaoke-mad Japan—as well as audio, photo, and video CDs. Set for a Nov. 21 launch, the C24-CDV45 is priced at 250,000 yen (\$2,500).

As for the anticipated next generation of video CD, which likely will be based on the MPEG-2 standard, one industry insider attending the annual audio products exhibition said, "The White Book stuff [MPEG-2] is still some time away."

Although the trend toward video CD

would seem to represent a threat to Pioneer's support for the laserdisc format, a Pioneer spokesman says the company thinks video CD will continue to be used mainly for karaoke, while movie fans will still opt for LD. Many analysts here, however, believe that moves toward higher-quality video CD have got Pioneer worried.

As expected, more MiniDisc hardware was on display than that of rival format digital compact cassette. Denon, for example, exhibited three MD decks with both playback and record functions, all priced at 99,800 yen (\$99.80), as well as a prototype MD processor, the DMD-X, and a pro-use MD recorder, the DN 990R.

Matsushita devoted considerable space to its new, very compact RQ-DR9 portable DCC recorder, which went on sale this month for 49,800 yen (\$498). The company also announced its second DCC/CD component system, the RX-DD2, available here Nov. 10 for 64,500 yen (\$645).

Sony announced the impending release of a new High-Vision laserdisc deck, the HIL-C2eX, at 298,000 yen (\$2,980). The unit likely will appeal only to the upper end of the market.

Onkyo displayed an unusual stereo amplifier prototype, the Acoustic Formula 1, looking like something out of Jules Verne with its art deco-style green-and-gold color scheme.

Aiwa displayed two multimedia personal computers, based on the DOS/V

platform and equipped with a Japanese-language version of the popular Windows operating software. The PC-MT466 (435,000 yen; 345 MB; 66MHz) features a CD-ROM player and CD graphics capability, and can be used to monitor standard VHF TV broadcasts.

Immediately following the Audio Fair, Sony announced the technical specifications, including image size, resolution, and compression method, for Picture MD, which is based on the MD Data format announced in July 1993 (The Billboard Bulletin, Oct. 29). Sony says Picture MD will allow storage of color still images on 64 mm MiniDisc software using the JPEG still picture compression method.

An individual disc will be able to store 365 images in a 4-by-3 format, with 480 lines of picture resolution. It also can hold 45 minutes of audio.

A Sony spokesman says the first consumer-use Picture MD hardware could be available in Japan as soon as the second half of 1995.

VIDEO PEOPLE

Michael Karaffa has been promoted to executive VP of New Line Home Video.

Michael Dougherty departs as president of RKO Warner Video, the 11-store New York chain that has been operating under Chapter 11 bankruptcy protection since 1992. He continues as a part-time consultant. Dougherty's duties will be assumed by chairman Michael Landes and other members of the newly appointed office of the president, including CFO Ronald Rosen, senior buyer Neal Machanic, and operations director Brian Fuller.



KARAFFA



NAMIOT

Harriette Schwartz has been appointed director of marketing and acquisitions for Celebrity Home Entertainment's Just For Kids label.

Jill Namiot has been named marketing director of the NBA product line for CBS/Fox Video.

Gregory Vail joins the Video Software Dealers Assn. as director of VSDA Canada.

Appointments at Turner Home Entertainment: Craig Van Gorp to VP of sales, sell-through, and Robert Prudhomme to national director of sales, distribution.

BRIDGESTONE HALTS ZANE GREY PIRACY

(Continued from page 91)

michak notes, but the underlying stories were still the property of the Grey estate, which licensed the titles to Bridgestone and let it deal with the situation. Loren Grey, son of the author and president of Zane Grey Inc., "got tired of the movies being schlockered out there," he adds.

Bridgestone drew encouragement from the clean sweep effected by Republic Pictures Home Video, which used the underlying rights strategy to force myriad black-and-white PD versions of "It's A Won-

derful Life" from retail shelves; without competition, Republic sells 30,000-40,000 copies annually of the Christmas classic.

Homichak says the two \$14.95 multifeature cassettes of Grey movies have averaged 30,000-35,000 units. Single-title tapes, such as "Fighting Caravans" and "Light Of The Western Stars," due in February, are \$9.95 suggested list. "Westerns do very well for us," says Homichak. They account for the bulk of video revenues, which are 75% of Bridgestone's sales, approaching \$10 million.

Bridgestone also copied Republic's enforcement procedure. Beginning in June, Bridgestone sent letters to various suppliers advising them that they were infringing and asking them to either cease selling the movies or apply for a sublicense. Most complied. However, says Homichak, "a couple of companies continued even after several notifications," and one may be sued.

"They're leaving this to us," he says of the estate's role. Unfortunately for the Grey family, Bridgestone's best efforts eventually could come to naught. "Some of the stories are nearing the end of their copyright term," Homichak says.

Eight-year-old Bridgestone, meanwhile, has been preparing for the future with a line of multimedia releases. Its "Bible Builder," acquired through the purchase of Epyx earlier this year, won the 1993 Christian Computing Magazine Reader's Choice Award for best computer game.

PICTURE THIS

(Continued from page 91)

he has created a custom label "for certain segments of the market."

Schorr would not identify the chains or the titles, except to describe the releases as "deep catalog product" outside the recipients' normal buying patterns. "It can be very difficult to place product."

However, mass merchants have their hands full selecting from as many as 30,000 sell-through releases, although "it's something we would look at if offered an exclusive," says Best Buy's Jeff Abrams.

FOCUSED: Harold Weitzberg, sales and marketing VP for Wood Knapp until the two parted company (Billboard, Nov. 5), is focusing on video sell-through and multimedia, "where my skills lie." He can be reached at 714-662-0567. Weitzberg was executive VP of Karl Lorimar Home Video and had his own children's educational materials venture.

Billboard

FOR WEEK ENDING NOVEMBER 12, 1994

Top Special Interest Video Sales™

| Compiled from a national sample of retail stores sales reports. | | | | Compiled from a national sample of retail stores sales reports. | | | | | |
|---|------------|---------------|---|---|----------------------------|------------|---------------|---|----------------------|
| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE Program Supplier, Catalog Number | Suggested List Price | THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE Program Supplier, Catalog Number | Suggested List Price |
| RECREATIONAL SPORTS™ | | | | | HEALTH AND FITNESS™ | | | | |
| ★★ NO. 1 ★★ | | | | | ★★ NO. 1 ★★ | | | | |
| 1 | 9 | 3 | 75 SEASONS: 75 TH ANNIVERSARY OF THE NFL PolyGram Video 8006319053 | 19.95 | 1 | 1 | 47 | ABS OF STEEL 2000 WITH TAMILEE WEBB A*Vision Entertainment 227 | 14.95 |
| 2 | 6 | 3 | BASEBALL: A FILM BY KEN BURNS Turner Home Entertainment B5318 | 179.98 | 2 | 2 | 53 | CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100 | 19.99 |
| 3 | 1 | 7 | THE STORY OF WORLD CUP USA '94 PolyGram Video 8006315633 | 14.95 | 3 | 5 | 7 | SUSAN POWTER: SHOPPING WITH SUSAN A*Vision Entertainment 50600 | 12.95 |
| 4 | 4 | 47 | BAD GOLF MADE EASIER ABC Video 45003 | 19.98 | 4 | 6 | 27 | STEP REEBOK: THE POWER WORKOUT PolyGram Video 4400877673 | 19.95 |
| 5 | 5 | 49 | SHAQ ATTACK: IN YOUR FACE Parade Video 530 | 19.98 | 5 | 10 | 37 | JANE FONDA'S YOGA EXERCISE WORKOUT A*Vision Entertainment 55021-3 | 19.98 |
| 6 | 3 | 15 | 1994 STANLEY CUP CHAMPIONS: N.Y. RANGERS ABC Video 44039 | 19.95 | 6 | 4 | 133 | ABS OF STEEL WITH TAMILEE WEBB A*Vision Entertainment 132 | 9.95 |
| 7 | NEW | | NBA REWIND: THE FUNNIEST & FINEST PLAYS FoxVideo (CBS/Fox) 8158 | 14.98 | 7 | 8 | 93 | CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032 | 19.99 |
| 8 | 7 | 19 | THE TOP 50 WORLD CUP GOALS PolyGram Video 8006315333 | 14.95 | 8 | 11 | 15 | DENISE AUSTIN: TRIMWALK Parade Video 1483 | 19.98 |
| 9 | 8 | 124 | SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244 | 14.98 | 9 | 14 | 5 | KATHY SMITH'S NEW YOGA A*Vision Entertainment 50570-3 | 19.95 |
| 10 | 12 | 27 | SIR CHARLES FoxVideo (CBS/Fox) 5992 | 19.98 | 10 | 13 | 49 | BOXOUT WITH SUGAR RAY LEONARD PolyGram Video 4400877493 | 19.95 |
| 11 | 2 | 23 | NBA GUTS & GLORY FoxVideo (CBS/Fox) 5981 | 14.98 | 11 | 7 | 29 | YOGA PRACTICE FOR BEGINNERS Healing Arts 1088 | 19.98 |
| 12 | RE-ENTRY | | MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770 | 19.98 | 12 | 3 | 234 | JANE FONDA'S COMPLETE WORKOUT A*Vision Entertainment 55006-3 | 19.98 |
| 13 | NEW | | BEST OF ABC'S MONDAY NIGHT FOOTBALL PolyGram Video 8006319073 | 19.95 | 13 | 9 | 15 | T'AI CHI: FUNDAMENTALS Video Treasures 9652 | 14.98 |
| 14 | 11 | 27 | BEST OF HOCKEY'S HARDEST HITTERS Quality Video, Inc. 3130 | 9.99 | 14 | 17 | 41 | JANE FONDA'S STEP AEROBIC WORKOUT A*Vision Entertainment 3-50333 | 24.98 |
| 15 | 16 | 41 | NFL ROCKS-EXTREME FOOTBALL PolyGram Video 4400876853 | 19.95 | 15 | 18 | 3 | STEP REEBOK: CIRCUIT CHALLENGE PolyGram Video 8006319013 | 19.95 |
| 16 | 13 | 256 | MICHAEL JORDAN: COME FLY WITH ME FoxVideo (CBS/Fox) 2173 | 19.98 | 16 | RE-ENTRY | | SLIDE REEBOK: BASIC TRAINING WORKOUT PolyGram Video 4400834873 | 19.95 |
| 17 | 18 | 15 | WORLD CUP USA: OFFICIAL PREVIEW PolyGram Video 8006315733 | 14.95 | 17 | RE-ENTRY | | STEP REEBOK: THE VIDEO PolyGram Video 0847853 | 29.95 |
| 18 | 17 | 67 | NBA SUPERSTARS 2 FoxVideo (CBS/Fox) 5558 | 16.98 | 18 | 15 | 7 | KATHIE LEE'S FEEL FIT & FABULOUS WORKOUT Video Treasures 9759 | 19.98 |
| 19 | 14 | 19 | NBA SUPERSTARS 3 FoxVideo (CBS/Fox) 5996 | 14.98 | 19 | NEW | | STEFANIE POWERS' BROADWAY WORKOUT BMG Home Video 75052-3 | 19.98 |
| 20 | 15 | 181 | MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858 | 19.98 | 20 | 12 | 3 | RICHARD SIMMONS: SWEAT & SHOUT GoodTimes Home Video | 19.95 |

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1994, Billboard/BPI Communications.

REZOUND, EAST TEXAS*(Continued from page 93)*

new releases a month, at a cost of \$150-\$200. Rezound staff works with the store, discussing which upcoming titles are hot and what genres have worked there so far. The distributor also publishes a monthly newsletter, *In Audio*, featuring rental charts, reviews, and interviews with authors, readers, and publishers.

At the time Rezound was launched, some video stores had already tried audio rental programs and failed. Nelson attributes this to a lack of awareness on the part of consumers and a lack of retail effort to educate them; after all, he points out, only 35% of Americans have used an audiobook, although the percentage is growing.

Because of this, Rezound's program includes in-store displays and merchandising and marketing materials. "That's key," says Nelson. The audiobooks are presented face out, and display the original cover



art to create a connection between the book and audiobook. "Through posters, signage, and the language on the displays, we attract the attention of walk-by traffic and communicate to the consumer how to use audiobooks."

Nelson also encourages stores to cross-promote video and audio—for example, putting the audio of "Forrest Gump" next to its video counterpart (not due until 1995).

Rezound's audiobook "tower" is designed to display a large number of audiobooks in a minimum of space. The company also has developed standardized 5-inch by 7-inch cases that work in a video environment and that can accommodate audiobooks with varying numbers of cassettes.

Nelson currently distributes to 3,000 accounts in the U.S. and Canada, plus a few in Europe. Forty-five percent of the accounts are video outlets, 45% are groceries, and the rest is a mix of convenience stores and other operations. Rezound's biggest competitor is Ingram, which distributes books and videos as well as audiobooks.

Rezound declines to give annual revenues, but notes that it distributes approximately 1 million audiobooks per year.

THE FITNESS VIDEO THAT DEFINES 1995!**Your Personal Best****W O R K O U T***with Elle Macpherson*

International supermodel and avid athlete **Elle Macpherson** (*Sirens*, *Sports Illustrated Swimsuit Specials*) plus world-renowned fitness authority **Karen Voight** have teamed up for a unique program that combines low-impact aerobics with target toning.

- Consumer demand includes over 27 million households that purchase exercise videos.* It's an audience eager for new product and the latest fitness advances! Research shows this is the video they want!*
- Marketing and hot P.O.P. support that only Buena Vista Home Video can deliver!

ORDER THESE "PROFIT BUILDER" PREPACKS!**48-PIECE FLOOR UNIT**

Stock #4151

24-PIECE FLOOR UNIT

Stock #4153

12-PIECE PEDESTAL/COUNTER UNIT

Stock #4154

6-PIECE CLIP STRIP

Stock #4155

PREBOOK DATE: **NOVEMBER 29, 1994**WILL CALL: **JANUARY 10, 1995**NAAD: **JANUARY 13, 1995****NEW! JUST****\$19⁹⁹****Clamshell Package**

Cassette Stock #3851 / Running Time: Approx. 45 Minutes / Not Rated / Digitally Mastered / Hi-Fi / Color / 18/24/94 Consumer Tracking Study
*Focus Group Research 8/94. Distributed by Buena Vista Home Video, Burbank, California 91521. Printed in U.S.A. © Buena Vista Home Video, Inc.



Littlefoot And His Friends

In An All-New, Feature-Length Adventure

THE LAND BEFORE TIME II

The Great Valley Adventure

THE DIRECT-TO-VIDEO SEQUEL!

- ★ **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!
- ★ **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.
- ★ A delightful new family classic featuring **kid-pleasing original songs by The Roches.**
- ★ **Consumer-friendly, eye-catching CLAMSHELL** package!
- ★ **Value-added consumer incentive!** Every videocassette contains a **FREE "Gift" for children: FULL COLOR, RE-USEABLE STICKERS.**
- ★ **Animation sensation!** Brilliantly animated by the same team that brought *The Land Before Time®* characters vibrantly to life.
- ★ **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



24-UNIT COUNTER MERCHANDISER
 22 1/2" X 24 1/2" X 10 1/2"
 WEIGHT WITH VIDEOS: 25 LBS.
 WEIGHT WITHOUT: 1 LB.

24/48-UNIT FLOOR/COUNTER MERCHANDISER
 INCLUDES TWO HEADER CARDS!
 30 1/2" W X 60" H 16 1/2" D
 SHIPPER: 10 3/4" X 25 1/2" X 12 3/4"
 48-UNIT WEIGHT WITH VIDEOS: 54 LBS.
 WITHOUT: 6 LBS.
 24-UNIT WEIGHT WITH VIDEOS: 29 1/2 LBS.
 WITHOUT: 5 1/2 LBS.
 24 SEL. #82221 • 48 SEL. #82225



All dimensions are approximate and subject to change without notice.

Friends Are Back -Length Animated Hit!

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.

| | DECEMBER | | | | JANUARY | | | |
|--|----------|------|------|------|---------|------|------|------|
| | Wk 1 | Wk 2 | Wk 3 | Wk 4 | Wk 1 | Wk 2 | Wk 3 | Wk 4 |
| NATIONAL CABLE Family Channel, Lifetime, TBS, TNT, USA, CNN/Headline News | | | | | | | | |
| KIDS CABLE Nickelodeon, Cartoon Channel, USA (Cartoon Express), TBS | | | | | | | | |
| SPOT TV Top 50 Markets | | | | | | | | |
| KIDS SPOT TV Top 50 Markets | | | | | | | | |
| RADIO PROMOTIONS KidStar & Radio AAHS | | | | | | | | |
| CONSUMER PRINT Parade, USA Weekend | | | | | | | | |

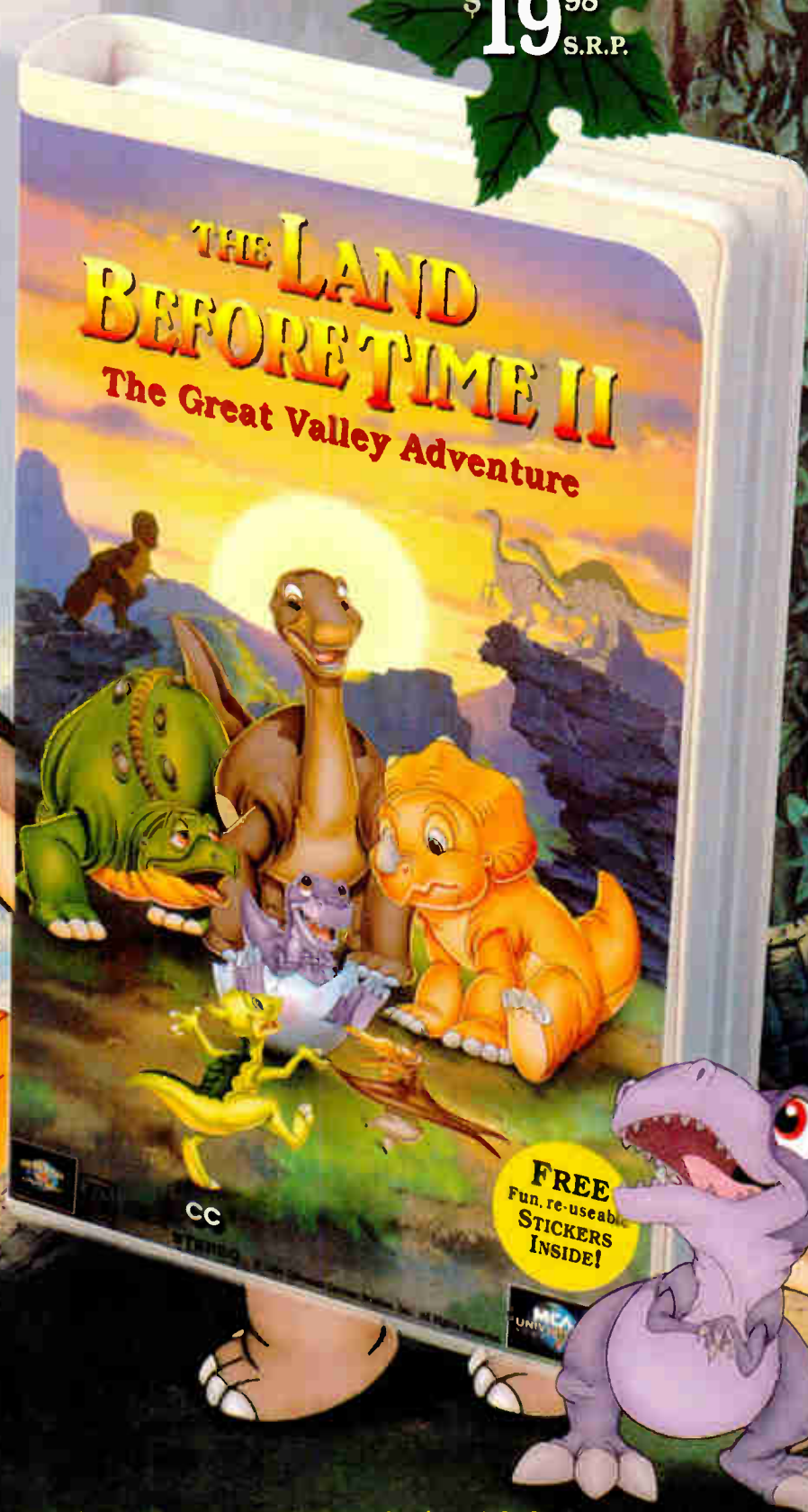
- ★ Co-op Advertising available.

**Call Your
Sales Representative
and Order Today!**

Color / 1 Hour 14 Mins.
Videocassette #82142 (\$19.98 s.r.p.)
Spanish-dubbed Videocassette #82237 (\$19.98 s.r.p.)
Laserdisc #42142 (\$24.98 s.r.p.)



\$19⁹⁸
S.R.P.



THE ADVENTURE ARRIVES DECEMBER 26, 1994

BILLBOARD'S YEAR IN VIDEO

The most impactful
video issue of the year,
it provides a complete wrap-up of the 1994
video charts, plus a recap of the year's
news & predictions for future trends.

Gain maximum exposure
in Billboard's Year In Video
and reach buyers at video
chain headquarters, combo stores,
mass merchandisers, supermarket
chains, drug store chains and
independent video retailers!

ISSUE DATE: JANUARY 7
AD CLOSE: DECEMBER 13

LA: JODIE LEVITUS (213) 525-2304

NY: NORM BERKOWITZ (212) 536-5016

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

UK: ROBIN FRIEDMAN 44-71-323-6686

EUROPE: CHRISTINE CHINETTI 44-71-323-6686

The Place to be seen...



Street Date Shenanigans Not Likely To Go Away

DATED PROBLEMS: Remember when "Dances With Wolves" was dubbed "Dances With Defectives" and retailers returned thousands of copies of the tape that had snapped in their customers' machines? Dealers still scream about defectives, and it's an issue that never seems to go away—like street date violations, which have become the latest old complaint to become new again.

"The industry has talked about street date problems for last 14 years," says one distributor, "and they'll be talking about it for the next 14 years."

For the next three months, at least, policing street date breakers is priority No. 1 at the studio level, with Buena Vista, FoxVideo, New Line, and others revving up their publicity machines to shout out new and improved policies to control the problem.

Street date violations and defectives have another thing in common. Everyone blames the other guy as the cause, and just about everyone has a solution.

On the studio side, MCA/Universal has devised a Friday retail availability date and a Tuesday national advertising date for "The Flintstones" and "The Land Before Time II: The Great Valley Adventure." Distributors are forbidden to ship product prior the Monday before the retail availability date. Will it work?

"It will definitely hold product in the warehouse, and I think that's the most effective part of the plan," says Tom Foltz, VP of movie management at West Coast Entertainment. "MCA's policy is clearly defining when product can leave the warehouse, and that's the only way to control the problem."

This holdback strategy worked for Buena Vista and "Snow White And The Seven Dwarfs," despite some grumblings from distribution. Buena Vista reports that only about 50 stores broke early on the title.

Most distributors, however, would like to avoid such down-to-the-wire delivery pressures on future titles. "We were biting our nails all week to make sure our accounts had 'Snow' on time," says one distributor.

Turning away from the warehouse shipment solution, Foltz adds that suppliers may want to rethink advertising campaigns and eliminate pre-street date spots. "When consumers see an add on TV, they think it's in stores," he says. "Consumers don't always read the fine print, and it might create less tension if the ads didn't run until the retail availability date."

Another distributor says switching the street dates around will only confuse customers.

"It's important that the industry has a common street date," says the distributor. "And retailers have told

us they want it to be Tuesday, and here's a company moving it to Friday. Whatever day it is, some retailers are going to have it out early."

Everyone is in agreement on that, ensuring that the issue will live on long after the dust settles on "Jurassic Park."

ONE-STOP JANE: Consumers will be able to buy Jane Fonda exercise clothes, videotapes, workout equipment, and skin care products from the fitness star's new merchandise kiosks, called "The Jane Fonda Health & Fitness Center."

The kiosks hold more than 30 items and are scheduled to roll out in Target stores this month. The merchandiser is

a joint venture between Fonda and ProForm Fitness Products, which manufactures and distributes the various home exercise items bearing Fonda's name.

Among the products featured in the kiosks are eight videos, including "Jane Fonda's Step And Stretch," due in stores Nov. 22. The new video will be packaged with the 5Step Bench manufactured by ProForm. The price of the package is \$59.99, and the cassette is also available separately for \$19.98.

Four audiotapes, as well as weights, clothing accessories, and skin care products, are the other Fonda products in the kiosks.

A video monitor will also be included in the kiosk, and consumers will be able to preview each of the products before making a purchase.

Fonda and ProForm will roll out the kiosks in Montgomery Ward, Fred Meyers, Sports Authority, and Oshman's outlets; they expect that more than 2,500 kiosks will be in stores by the end of 1994. More than 10,000 locations are projected in the next two years.

BORDER CROSSING: Borders Books And Music, a division of Kmart, opened its first Los Angeles outlet Oct. 28.

The 46,000-square-foot, two-level store carries 170,000 books, 60,000 music items, 8,000 videos, and 1,000 CD-ROM selections. It has about 15,000 square feet more selling space than the average Borders store, with five areas that can be used for in-store appearances, as well as (*de rigueur* these days) an espresso coffee bar. The store will feature live music every weekend, as well as poetry and book readings.

Borders has two other stores in the Golden State, one in Mission Viejo and the other in San Rafael. A third is scheduled to open in Torrance by mid-November, says community relations manager Denise Casad. Future California sites set to open in 1994 include one in Santa Monica and another in San Francisco.

SHELF TALK

by Eileen Fitzpatrick



Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Copyright Owner Manufacturer, Catalog Number | Principal Performers | Year of Release | Rating | Suggested List Price |
|-----------|-----------|---------------|--|--|---|-----------------|--------|----------------------|
| | | | | *** No. 1 *** | | | | |
| 1 | 1 | 4 | JURASSIC PARK ◊ | Amblin Entertainment MCA/Universal Home Video 82061 | Sam Neill Laura Dern | 1993 | PG-13 | 24.98 |
| 2 | 2 | 5 | THE NIGHTMARE BEFORE CHRISTMAS | Touchstone Pictures Touchstone Home Video 3603 | Animated | 1993 | PG | 19.99 |
| 3 | 3 | 8 | THE 3 TENORS IN CONCERT 1994 | A*Vision Entertainment 50822-3 | Carreras, Domingo, Pavarotti (Mehta) | 1994 | NR | 29.98 |
| 4 | 4 | 7 | SLEEPLESS IN SEATTLE | Columbia TriStar Home Video 52413 | Tom Hanks Meg Ryan | 1993 | PG | 19.95 |
| 5 | 5 | 5 | BEASTIE BOYS: SABOTAGE | Capitol Video 77787 | Beastie Boys | 1994 | NR | 16.98 |
| 6 | 11 | 9 | D2: THE MIGHTY DUCKS | Walt Disney Pictures Walt Disney Home Video 2553 | Emilio Estevez | 1994 | PG | 19.99 |
| 7 | 6 | 11 | BEETHOVEN'S 2ND ◊ | Universal City Studios MCA/Universal Home Video 42029 | Charles Grodin Bonnie Hunt | 1993 | PG | 24.98 |
| 8 | 8 | 29 | AN AFFAIR TO REMEMBER | FoxVideo 1240 | Cary Grant Deborah Kerr | 1957 | NR | 9.98 |
| 9 | 7 | 11 | PLAYBOY CELEBRITY CENTERFOLD: LATOYA JACKSON | Playboy Home Video Uni Dist. Corp. PBV0756 | LaToya Jackson | 1994 | NR | 19.95 |
| 10 | 10 | 4 | PETER GABRIEL: SECRET WORLD LIVE | Geffen Home Video 39547 | Peter Gabriel | 1994 | NR | 24.95 |
| 11 | NEW ▶ | | PENTHOUSE: PARTY WITH THE PETS | Penthouse Video A*Vision Entertainment 50568-3 | Various Artists | 1994 | NR | 19.95 |
| 12 | NEW ▶ | | PENTHOUSE: PET OF THE YEAR PLAYOFF '94 | Penthouse Video A*Vision Entertainment 50778-3 | Various Artists | 1994 | NR | 19.95 |
| 13 | 9 | 5 | HONDO | MPI Home Video 7021 | John Wayne Geraldine Page | 1953 | NR | 19.98 |
| 14 | 16 | 11 | PLAYBOY: WET & WILO-THE LOCKER ROOM | Playboy Home Video Uni Dist. Corp. PBV0757 | Various Artists | 1994 | NR | 19.95 |
| 15 | 12 | 3 | SMASHING PUMPKINS: VIEUPHORIA | Virgin Music Video 77788 | Smashing Pumpkins | 1994 | NR | 19.98 |
| 16 | 21 | 2 | IT'S THE GREAT PUMPKIN, CHARLIE BROWN | Paramount Home Video 83718 | Animated | 1994 | NR | 12.95 |
| 17 | 13 | 33 | YANNI: LIVE AT THE ACROPOLIS ▲ | Private Music BMG Home Video 82163 | Yanni | 1994 | NR | 19.98 |
| 18 | 15 | 8 | KISS: KISS MY A** | PolyGram Video 8006323093 | Kiss | 1994 | NR | 19.95 |
| 19 | NEW ▶ | | SNOW WHITE AND THE SEVEN DWARFS | Walt Disney Home Video 1524 | Animated | 1937 | G | 26.99 |
| 20 | 14 | 4 | BARBRA STREISAND: BARBRA-IN CONCERT | Columbia Music Video 24V50115 | Barbra Streisand | 1994 | NR | 24.98 |
| 21 | RE-ENTRY | | PLAN 9 FROM OUTER SPACE | Rhino Video 2173 | Bela Lugosi Tor Johnson | 1959 | NR | 9.95 |
| 22 | 18 | 5 | BASEBALL: A FILM BY KEN BURNS | Turner Home Entertainment B5318 | Various Artists | 1994 | NR | 179.98 |
| 23 | 17 | 13 | THUMBELINA | Warner Bros. Inc. Warner Home Video 24000 | Animated | 1994 | G | 24.96 |
| 24 | RE-ENTRY | | MY FAIR LADY: 30TH ANNIVERSARY ▲ | FoxVideo 8166-30 | Rex Harrison Audrey Hepburn | 1964 | G | 24.98 |
| 25 | 28 | 101 | BEAUTY AND THE BEAST | Walt Disney Home Video 1325 | Animated | 1991 | G | 24.99 |
| 26 | NEW ▶ | | THE FIRM | Paramount Pictures Paramount Home Video 32523 | Tom Cruise | 1993 | R | 19.95 |
| 27 | NEW ▶ | | PATRIOT GAMES | Paramount Pictures Paramount Home Video 32530 | Harrison Ford Anne Archer | 1992 | R | 14.95 |
| 28 | 24 | 20 | ACE VENTURA: PET DETECTIVE | Morgan Creek Productions Inc. Warner Home Video 23000 | Jim Carrey | 1993 | PG-13 | 24.96 |
| 29 | 19 | 24 | THE RETURN OF JAFAR | Walt Disney Home Video 2237 | Animated | 1994 | NR | 22.99 |
| 30 | 20 | 57 | ALADDIN | Walt Disney Home Video 1662 | Animated | 1992 | G | 24.99 |
| 31 | 31 | 9 | RESEVOIR DOGS | Live Home Video 68993 | Harvey Keitel Tim Roth | 1992 | R | 14.98 |
| 32 | NEW ▶ | | BON JOVI: CROSS ROAD | PolyGram Video 8006327773 | Bon Jovi | 1994 | NR | 19.95 |
| 33 | 30 | 10 | PLAYBOY: LOVE, SEX & INTIMACY | Playboy Home Video Uni Dist. Corp. PBV0762 | Various Artists | 1994 | NR | 29.95 |
| 34 | 27 | 5 | THE CASE OF THORN MANSION | Dualstar Video BMG Kidz 30050-3 | Mary-Kate & Ashley Olsen | 1994 | NR | 12.98 |
| 35 | 29 | 12 | PENTHOUSE: 25TH ANNIVERSARY PET OF THE YEAR SPECTACULAR | Penthouse Video A*Vision Entertainment 50777-3 | Various Artists | 1994 | NR | 19.95 |
| 36 | 34 | 16 | LITTLE RASCALS COLL.: VOL. 1 | RHI Entertainment Inc. Cabin Fever Entertainment 974 | The Little Rascals | 1994 | NR | 14.95 |
| 37 | 33 | 2 | TRUE ROMANCE | Morgan Creek Productions Inc. Warner Home Video 13158 | Christian Slater Patricia Arquette | 1993 | NR | 19.98 |
| 38 | 32 | 17 | PENTHOUSE: DREAM GIRLS | Penthouse Video A*Vision Entertainment 50775-3 | Various Artists | 1994 | NR | 19.95 |
| 39 | 23 | 3 | FOREVER AMBER | FoxVideo 8540 | Linda Darnell Cornel Wilde | 1947 | NR | 19.98 |
| 40 | 40 | 17 | PENTHOUSE: SEXIEST AMATEUR VIDEOS | Penthouse Video A*Vision Entertainment 50776-3 | Various Artists | 1994 | NR | 19.95 |

● 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.

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.

NOVEMBER

Nov. 7-8, **Multimedia 1994: Positioning For Profit In An Interactive World**, presented by International Business Forum, Hotel Nikko, San Francisco. 212-279-2525.

Nov. 7, **Ninth Annual Wammies**, presented by the Washington Area Music Assn., Washington Hilton, Washington, D.C. 202-338-1134.

Nov. 9, **Inauguration of the Hard Rock Cafe Permanent WAMA Hall Of Fame**, Hard Rock Cafe, Washington, D.C. 202-338-1134.

Nov. 9-11, **Special Interest Video Assn. Conference**, Universal City Hilton, Los Angeles. Steve Lupien, 203-831-2891.

Nov. 9-13, **Black Music Expo**, Inforum, Atlanta. 201-253-0660.

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 Hui-zenga, Beverly Hilton Hotel, Los Angeles. 213-250-8787.

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

Nov. 11-13, **Universal Zulu Nation 20th Anniversary Celebration**, with panel discussions and a hip-hop tribute sponsored by the Rap Coalition, various locations, New York. Wendy Day, 212-533-8538.

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.

Nov. 12, **"How To Start And Run Your Own**

Record Label," presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

Nov. 12, **"Legal And Business Aspects Of The Music Industry**," presented by Texas Accountants and Lawyers For The Arts and the Houston Bar Assn. Law And The Arts Committee, The Pig Live, Houston, Texas. 713-526-4876.

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

Nov. 15-17, **Direct Response TV East Expo & Conference**, including separate sections on music and licensed merchandising, presented by Advanstar Expositions, New York Hilton & Towers, New York. Gabrielle Bergin, 714-513-8400.

Nov. 15-18, **18th Annual Verband Deutscher Tonmeister International Convention On Sound Design**, Municipal Hall, Karlsruhe, Germany. 011-49-2204-23-595.

Nov. 16-19, **10th Annual JazzTimes Convention**, Loews New York Hotel, New York. 301-588-5531.

Nov. 18-20, **Women In Music Business Assn. Global Conference**, Vanderbilt Plaza Hotel, Nashville. 615-251-3101.

Nov. 19, **10th Annual Stellar Awards**, Audi-

torium Theater, Chicago. 312-664-5900.

Nov. 19, **"Sunset Blvd." Benefit Performance To Benefit United Jewish Appeal-Federation Of Jewish Philanthropies Of New York**, Minskoff Theater, New York. 212-980-1000.

Nov. 19, **11th Annual Music Industry Tennis Party For The T.J. Martell Foundation**, National Tennis Center, Flushing, New York. Muriel Max, 212-245-1818.

Nov. 22, **ITA Annual Update Seminar: "Current Status And Future Trends In The Magnetic And Optical Recording Media Industries"**, Plaza Hotel, New York. 212-643-0602.

DECEMBER

Dec. 5, **Fifteenth Songwriter Showcase**, presented by the Songwriters' Hall Of Fame and the National Academy Of Popular Music, Tramps, New York. Bob Leone, 212-319-1444.

Dec. 7, **Billboard Music Awards**, location to be announced, Los Angeles. Darren Gold, 310-451-7111.

JANUARY

Jan. 5-7, **Fourth Annual Showbiz Expo East**, New York Hilton & Towers, New York. 714-513-8400.

Jan. 6-9, **Consumer Electronics Show**, Las Vegas Convention Center, Las Vegas. 202-457-8700.



Generous Donation. Blues artist Buddy Guy accepts contributions totaling \$470,000 on behalf of the United Negro College Fund, the Berklee College of Music, the Juilliard School, and the Harlem Dance Troupe. The contribution represented a portion of the proceeds from the 1993 Reprise release "Stone Free: A Tribute To Jimi Hendrix," which featured Guy, Eric Clapton, Seal, Belly, the Pretenders, and other artists interpreting Hendrix songs. The donation was presented at Warner/Reprise Records' Burbank, Calif., headquarters. Shown, from left, are Warner Bros. president Lenny Waronker; Reprise senior VP Rich Fitzgerald; Warner Bros. senior VP and executive producer Jeff Gold; associate producer Felix Carcano; Guy; Warner Bros. VP Fred Brown; producer Eddie Kramer; Warner Bros. senior VP and executive producer Michael Ostin; and executive producer John McDermott.

LIFELINES

BIRTHS

Boy, Dylan Christiaan, to Dale Everingham and Caroline Mar-ringa, Sept. 26 in Oakland, Calif. He is an independent producer for such artists as Mazzy Star, Spice 1, C-Bo, Tony! Toni! Toné!, and En Vogue.

Girl, Eva Bess, to Ivan and Becky Lipton, Oct. 9 in Boston. He is the president and CEO of Strawber-ries Inc., the 146-unit chain based in Milford, Mass.

Girl, Melissa Heather, to David and Susan Zedeck, Oct. 15 in New York. He is VP of Famous Artists Agency.

Girl, Gabriela Rosa, to Jimmy Haslip and Nancy Lyons-Haslip, Oct. 25 in Los Angeles. He is the bass player in the Yellowjackets. She is project coordinator for Sony Music creative development.

MARRIAGES

David Swift to Nichol Higgins, Oct. 16 in San Diego. He is the San Diego area manager for Avalon Attractions.

George D'Errico to Evelyn Calderon, Oct. 16 in New York. He is a sales rep for Twinbrook Music, handling accounts in the New York and Philadelphia area.

DEATHS

Wilbert Harrison, 65, of a stroke, Oct. 26 in Spencer, N.C. Harrison was an R&B singer whose version of the song "Kansas City" hit No. 1 on the Hot 100 in 1959. In 1969, he had a top 40 hit with "Let's Work Together," and he opened for Creedence Clearwater Revival on a tour that year. He continued to record and perform into the 1980s.

Lester Sill (See story, page 10.)

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

BRIT AWARDS

(Continued from page 17)

on commercial Carlton Television on Britain's ITV network.

The Brit Awards recognize the best albums by BPI member record companies released in the preceding year, as chosen by an industry ballot. To include albums released closer to the end of the year, the eligibility period this year has been extended from the 12 months ending Oct. 31 through to Nov. 15, 1994.

For the second year, revised voting rules are expected to give an edge to younger British artists. Voting has been expanded from the 125-member companies of BPI to 500 voters, divided among BPI members, retailers from the British Association of Record Dealers, members of the media, and a mixed category of publishers, producers, concert promoters, and representatives of the black music industry. The voting is independently monitored by the Electoral Reform Society.

One other minor change under discussion would allow any band composed of at least half British members to be nominated in the category of best British group. Previous rules had disqualified U.K. acts with American members, such as the Brand New Heavies, Massive Attack, or the Pretenders, despite the fact that American lead singer Chrissie Hynde has been a U.K. resident for more than 15 years.

Proceeds from the 1994 Brit Awards, totaling 80,000 pounds (\$128,000 at \$1.60 to the pound), were presented by Dickins to John Deacon, chairman of the Brit Trust. Charities benefiting from the Brit Trust include Nordoff Robbins Music Therapy, the Brit Performing Arts & Technology School, and the Terrence Higgins Trust, an AIDS charity.

FOR THE RECORD

The correct name of Cafe Wha? Records' owner is Noam Dworman. An incorrect last name was listed in a story last week.

Cinderella's 1990 album "Heart-break Station" has been certified platinum. The Mercury rock act's new release, "Still Climbing," was omitted in a Nov. 5 new release listing of artists who reached platinum and gold with their last release.

ECM, which was featured in an article in the Nov. 5 issue, is distributed by BMG in North and South America. The label uses various other distributors throughout the rest of the world.

Who's Listening? International was co-founded by Regina McCoy. Her name was left out of the Nov. 5 New Companies listing.

The contact for the T.J. Martell Foundation Tennis Party, to be held Nov. 19 at the National Tennis Center in Flushing, N.Y., is Herb Linsky at 201-894-8700, ext. 534.

GOOD WORKS

SPEAKING POSITIVELY: The Clark Sisters will be featured as spokeswomen for the National Assn. for the Advancement of Colored People in a campaign to increase membership and combat problems facing today's urban society. Named after their song "Work To Do," from their album "Miracle" on the Sparrow label, the campaign promotes making positive changes in one's own community and underscores the value of the NAACP's assistance within those communities. The Clark Sisters will be featured in a three-month ad campaign that will include radio spots on 216 stations comprising the American Urban Radio Network (AURN), as well as ads in 200 black newspapers nationwide. For more info, contact Brian Smith or Leigh Ann Hardie at 615-371-6800 or fax 615-371-6997.

CLASS ACT: The Hard Rock

Café, in conjunction with recording academy NARAS, is establishing the New York Hard Rock Café Grammy Education Outreach Program, designed to provide 1,000 New York public school students with the opportunity to obtain a "comprehensive overview of potential music careers, while enabling them to ask those questions that only a working professional can answer," a club statement says. For nine months during the school year, 125 students will be bused to the New York Hard Rock to participate in hourlong, monthly sessions by music industry professionals. The program, part of the Hard Rock's 10th anniversary celebration, was launched Nov. 2 at the club. For more info, call Sid McCain or Samantha Kleier at Susan Blond Inc. at 212-333-7728 or Norena Barbella or Deborah Alexander at the Hard Rock Café at 212-489-6565.

HOT-LINE SUCCESS: In its first month, a toll-free national sex abuse hot line has received almost 5,000 calls, exceeding the expectations of the Rape, Abuse & Incest National Network (RAINN). The first of its kind, the RAINN hot line, 1-800-656-HOPE, is a 24-hour service that automatically routes callers from all over the country to the closest rape crisis counseling center in their area, where a trained counselor provides free, on-the-spot counseling and referrals. RAINN hopes to have all of the nation's 800 rape crisis centers on board by the end of the year. The hot line is funded by The Atlantic Group and Warner Music Group, with ad and promotion services donated by On The Scene Productions. Atlantic act Tori Amos, a founding member of RAINN, chairs its advisory board. For more info, call Atlantic Records at 212-275-2000.



Caddy Up. WXXL Orlando, Fla., night jock Just Plain Mark, left, hangs out with R.E.M.'s Mike Mills at a local celebrity golf tournament.

Morningstar Says Time Is Right For 'High Country'

■ BY DEBORAH EVANS PRICE

NASHVILLE—Executives at Morningstar Radio Network are hoping their new "High Country" format, which debuts in December (Billboard, Oct. 22), will help boost the whole Christian country music genre.

"High Country" will target the 18-49-year-old demographic with Christian country and positive country music by artists such as Charlie Daniels, Andy Landis, Paul Overstreet, Bruce Haynes, Susie Luchsinger, and Ricky Skaggs. This will be the second format offered by the 2-year-old network, which recently relocated from Houston to Nashville.

After carving a niche in the market with its AC Christian music format, Morningstar founder/president Burt Perrault says the company was ready to offer a new format. He felt the time was right for Christian country music. The boom in secular country over the last few years and the increasing popularity of Christian music led to his belief that many fans are interested in a genre that merges the two—music that is stylistically country, but espouses a positive message.

"High Country" will be a 24-hour, live, digital satellite network. Affiliates will retain complete local identity and can use the network either full time or for selected dayparts.

Stations are still signing up for the new format, but at press time, Morningstar was expecting to debut next month with between 25 and 30 stations. Perrault projects there will be more than 150 stations on the "High Country" format by the end of 1995.

Among the markets that are confirmed for the December debut are Cheyenne, Wyo.; Orlando, Fla.; Knoxville, Tenn.; Omaha, Neb.; Fort Smith, Ark.; and Nashville. Morningstar declined to cite call letters, as some of the stations haven't yet announced the change in format.

A few years ago, former SESAC VP

Jim Black tried to launch a similar format, but it failed. Perrault and Tiner say the flaw in that enterprise was that it encompassed a variety of styles.

"We're not just doing a hybrid of existing formats," Perrault says. "This isn't a mix of country gospel and Southern gospel or any other kind of gospel, and we're not throwing in any of the contemporary Christian format. I think in coming up with a format that has its own identity, it takes time to find the talent and develop it and find the material. The more legitimate it is as a unique format, the harder it is to get it growing from scratch."

Perrault says finding enough product was the first obstacle. "There was not enough music product to do a full-time format even 90 days ago," Perrault says. "It's almost that close. Three to six months ago, we couldn't have done it. It is just now reaching the point where all the labels, Christian and secular, are looking at this. All the Christian labels are exploring product and signing artists. There are already labels like Cheyenne that do nothing else... I think the product [available] out there will increase 50% in the next six months."

Rich Tiner, Morningstar's broadcast operations manager, agrees that availability of product was a problem in the past, but sees radio as the missing link. "It's sort of a Catch-22. Radio needed more product. [but] record companies couldn't just produce product without having radio to generate the sales through retail," Tiner says. "So it's slowly evolved to where there is now enough product to get the format started, and the record companies are anticipating that radio is going to hold up its share of the responsibility to cover the risk of the investment they've made in developing new artists. There are plenty of artists out there—both new and seasoned artists—and I feel like radio is the last piece to make the genre fly."

Format Trends Confirm Top 40's Slide AC, Easy Listening Also Down; N/T, Rock Surge

■ BY PHYLLIS STARK

NEW YORK—Newly released format trends from the M Street Journal confirm the well-documented troubles of the top 40, AC, and easy listening formats over the last five years, as well as the phenomenal growth of both the N/T format and the various permutations of rock radio.

An advance look at commercial radio figures from the soon-to-be-published 1995 edition of the M Street radio directory reveals that top 40 has lost 593 outlets since 1989, including 83 in the last year alone. It is now the ninth most-programmed format, with 358 outlets.

AC came in second on the losing side with a loss of 274 commercial outlets in five years, including 111 in the last year. That format is now the second most-programmed with 1,784 outlets. It trails country, which tops the list with 2,642 stations, up 194 from 1989.

Easy listening followed top 40 and AC with a loss of 222 stations in five years. That format is down

to the 11th most-programmed, with 106 commercial outlets.

On the growth side, the N/T format, which also includes all-sports and business radio, has added an incredible 720 stations since 1989, including 187 new outlets since last year. That format, the third most-programmed, now boasts 1,028 stations.

The combined tally for rock radio, which includes album, classic, and modern rock outlets as well as album alternative stations, is 721 stations, making it the fifth most-programmed format. The rock format has added 356 outlets since 1989, including 78 in the last year—thanks in part to the rapid growth of album alternative.

Religious radio also fared particularly well over the last few years. That format has added 230 new stations since 1989, and now claims 926 outlets, making it the fourth most-programmed format.

The oldies format has picked up 169 new outlets in the last five years, and now counts 714 stations.

The combined total for Spanish

and ethnic commercial stations is now 470, up 157 from five years ago. Those formats have added 49 stations since 1993.

Adult standards has picked up 103 new stations, for a 1994 total of 435.

The R&B format, which includes mainstream R&B and R&B/adult, is up 44 stations from 1989 and now totals 328 stations.

The classical format is off five outlets from 1989 and now counts 44 commercial stations. Classical is much more common on the non-commercial side, where it boasts 239 stations, but even there it has lost a surprising 67 outlets since 1989.

Adult alternative is off 21 commercial stations from 1989, and now totals 43 outlets.

Finally, in the fledgling children's radio format, all 19 stations programming the format have picked it up since 1989, including six in the last year.

M Street now counts a total of 10,057 licensed commercial stations, an increase of 803 outlets over the 1989 figure.

On the non-commercial side, the religious format is the most programmed, with 473 outlets, followed by variety (381), rock (289), N/T (245), and classical.

According to M Street tallies, there are now 1,917 non-commercial stations, an increase of 351 since 1989.

Call-Outs Enter Computer Age Com Quest Calls System More Efficient

■ BY ERIC BOEHLERT

NEW YORK—Call-out research—the quarter-century-old radio practice of telephoning people at random, playing 30-40 songs hooks. Interview subjects are asked to respond, via the phone, whether they like the song a lot, like it some, dislike it some, dislike it a lot, are tired of it, or are just unfamiliar with it. The computer—basically a modified voice mail system—can handle up for four respondents at the same time.

Mitchell says Com Quest also allows stations to ask up to nine perceptual questions (e.g., what do you think of the morning show?). Listeners' answers can be recorded verbatim and downloaded onto cassettes.

Call-out research was born in the late '60s and has grown into a research mainstay at most major-market stations today. The idea is to monitor the tastes of passive radio listeners—those who don't buy lots of records or call in requests—by phoning them at home and recording their opinions about singles.

Mitchell's hurdle now is rounding up customers. He says he hopes to have a dozen stations online by Jan. 1, 1995. (The system recently was tested at KFMB-FM San Diego.) First, he must convince station managers to either scrap their current in-house research or cancel contracts with well-established, outside research firms.

Mitchell remains confident, and touts his system's cost-cutting possibilities. "I think the timing is just right for this. It's an efficiency thing. Necessity is the mother of invention, I guess," he says. "We just saw the need for something like this."

Under the Com Quest system, a live station staffer actually makes the phone calls. Once the interviewer de-

termines that the person on the other end falls within the desired demo, the interviewee is sent over to the computer, which walks him or her through 30-40 songs hooks. Interview subjects are asked to respond, via the phone, whether they like the song a lot, like it some, dislike it some, dislike it a lot, are tired of it, or are just unfamiliar with it. The computer—basically a modified voice mail system—can handle up for four respondents at the same time.

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FCC Indecency Guideline Report On Schedule

■ BY BILL HOLLAND

WASHINGTON, D.C.—Expect the FCC's indecency rules guideline report to make it to the commissioners' offices by the deadline date of Nov. 22, a commission spokesman says.

WASHINGTON ROUNDUP™

The report is an outgrowth of the settlement last February between the FCC and Evergreen Broadcasting and will offer broadcasters (and their lawyers) case-law guidelines on what the commission has chosen to consider as allegedly indecent programming in recent years.

The report is unofficially seen by insiders here as a "common threads" study that will help broadcasters avoid obvious pitfalls.

The report will take a legal back seat once the U.S. Court of Appeals here is-
(Continued on page 104)

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 |
|------------------------|-------|-------|---------|--|-------------------------------------|
| 1 | 1 | 1 | 10 | *** NO. 1 *** ALL I WANNA DO A&M 0702 | SHERYL CROW 3 weeks at No. 1 |
| 2 | 2 | 2 | 12 | CIRCLE OF LIFE HOLLYWOOD 64516 | ELTON JOHN |
| 3 | 8 | 10 | 6 | SECRET MAVERICK/SIRE 1.8035/WARNER BROS. | MADONNA |
| 4 | 4 | 3 | 25 | WILD NIGHT MERCURY 858 738 | JOHN MELLENCAMP/ME'SHELL NDEGECELLO |
| 5 | 5 | 8 | 11 | I'LL MAKE LOVE TO YOU MOTOWN 2257 | BOYZ II MEN |
| 6 | 3 | 4 | 14 | LUCKY ONE A&M 0724 | AMY GRANT |
| 7 | 7 | 6 | 28 | IF YOU GO SBK 58166/EMI | JON SECADA |
| 8 | 6 | 5 | 16 | BUT IT'S ALRIGHT ELEKTRA 64524 | HUEY LEWIS & THE NEWS |
| 9 | 9 | 7 | 29 | COME TO MY WINDOW ISLAND 858 028 | MELISSA ETHERIDGE |
| 10 | 11 | 12 | 13 | WHEN CAN I SEE YOU EPIC 77550 | BABYFACE |
| 11 | 13 | 15 | 7 | TURN THE BEAT AROUND CRESCENT MOON 77630/EPIC SOUNDTRAX | GLORIA ESTEFAN |
| 12 | 10 | 9 | 26 | LOVE IS ALL AROUND LONDON 857 580/ISLAND | WET WET WET |
| 13 | 12 | 11 | 25 | CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543 | ELTON JOHN |
| 14 | 16 | 20 | 8 | I'M THE ONLY ONE ISLAND 854 068 | MELISSA ETHERIDGE |
| 15 | 15 | 16 | 31 | YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA | TONI BRAXTON |
| 16 | 18 | 22 | 16 | PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS. | SEAL |
| 17 | 14 | 13 | 9 | ENDLESS LOVE COLUMBIA 77629 | LUTHER VANDROSS & MARIAH CAREY |
| 18 | 21 | 21 | 25 | ANYTIME YOU NEED A FRIEND COLUMBIA 77499 | MARIAH CAREY |
| 19 | 17 | 14 | 22 | DON'T TURN AROUND ARISTA 1-2691 | ACE OF BASE |
| 20 | 19 | 19 | 11 | WHISPER YOUR NAME COLUMBIA 77718 | HARRY CONNICK, JR. |
| *** AIRPOWER *** | | | | | |
| 21 | 24 | 29 | 3 | GET OVER IT GEPFEN 19376 | EAGLES |
| 22 | 29 | 34 | 3 | ONCE IN A LIFETIME COLUMBIA ALBUM CUT | MICHAEL BOLTON |
| 23 | 23 | 24 | 15 | UNTIL I FALL AWAY A&M ALBUM CUT | GIN BLOSSOMS |
| 24 | 22 | 25 | 11 | DECEMBER 1963 (OH, WHAT A NIGHT) CURB 75917 | FOUR SEASONS |
| 25 | 32 | 39 | 3 | WHEN WE DANCE A&M 0846 | STING |
| 26 | 25 | 26 | 10 | BODY & SOUL ELEKTRA 64520 | ANITA BAKER |
| 27 | 20 | 17 | 21 | STAY (I MISSED YOU) RCA 62870 | LISA LOEB & NINE STORIES |
| 28 | 28 | 31 | 5 | IF I'M NOT IN LOVE REUNION 64216/RCA | KATHY TROCCOLI |
| 29 | 30 | 30 | 10 | I'LL STAND BY YOU SIRE 18160/WARNER BROS. | PRETENDERS |
| 30 | 33 | 36 | 5 | ALWAYS MERCURY 856 227 | BON JOVI |
| 31 | 36 | 37 | 4 | PICTURE POSTCARDS FROM L.A. SBK 58238/EMI | JOSHUA KADISON |
| 32 | 27 | 23 | 20 | THE WAY SHE LOVES ME CAPITOL 58167 | RICHARD MARX |
| 33 | 34 | 33 | 6 | OUT OF TEARS VIRGIN 38459 | ROLLING STONES |
| 34 | 35 | 38 | 5 | THE SIMPLE THINGS 550 MUSIC 77650 | JOE COCKER |
| 35 | 31 | 27 | 12 | THE COLOR OF THE NIGHT MERCURY 858 616 | LAUREN CHRISTY |
| 36 | 38 | — | 2 | YOU GOTTA BE 550 MUSIC 77951 | DES'REE |
| 37 | 37 | 32 | 20 | YOU CAPITOL 58195 | BONNIE RAITT |
| *** HOT SHOT DEBUT *** | | | | | |
| 38 | NEW ▶ | 1 | 1 | ONLY ONE ROAD 550 MUSIC 77661 | CELINE DION |
| 39 | NEW ▶ | 1 | 1 | DANCE NAKED MERCURY 856 343 | JOHN MELLENCAMP |
| 40 | NEW ▶ | 1 | 1 | ANOTHER NIGHT ARISTA 1-2724 | REAL MCCOY |

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

HOT ADULT CONTEMPORARY RECURRENTS

| | | | | | |
|----|----|----|----|--|----------------|
| 1 | 1 | — | 2 | BEAUTIFUL IN MY EYES SBK 58099/EMI | JOSHUA KADISON |
| 2 | 2 | 1 | 5 | I'LL REMEMBER MAVERICK/SIRE 1.8247/WARNER BROS. | MADONNA |
| 3 | 5 | — | 3 | FOUND OUT ABOUT YOU A&M 0418 | GIN BLOSSOMS |
| 4 | 4 | 2 | 28 | THE RIVER OF DREAMS COLUMBIA 77085 | BILLY JOEL |
| 5 | — | — | 1 | I SWEAR BLITZ 87243/ATLANTIC | ALL-4-ONE |
| 6 | 3 | 3 | 8 | THE SIGN ARISTA 1-2653 | ACE OF BASE |
| 7 | 7 | 6 | 8 | EVERYDAY ATLANTIC 87300 | PHIL COLLINS |
| 8 | 10 | 5 | 11 | NOW AND FOREVER CAPITOL 58005 | RICHARD MARX |
| 9 | — | 10 | 7 | BABY I LOVE YOUR WAY RCA 62780 | BIG MOUNTAIN |
| 10 | 6 | 4 | 17 | WHAT MIGHT HAVE BEEN WARNER BROS. 18385 | LITTLE TEXAS |

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

Syndicated Show Scores 'After MidNite' Blair Garner Plays Country For 'The Lonely Hours'

BY IDENTIFYING a niche, then targeting it with a slick, high-quality product, After MidNite Entertainment guaranteed itself one of the most successful launches of a syndicated program in recent memory.

Launched just a year ago, the six-hour overnight country show, "After MidNite With Blair Garner," is on the air at 160 stations, with verbal commitments from 10 more. Among the stations that recently added the program are WYNY New York, WCLB Boston, KEYE Minneapolis, and KNCI Sacramento, Calif. They join an already impressive affiliate list that includes stations like WMIL Milwaukee and KNIX Phoenix.

Although host Garner says the success of his show has made him feel like "the luckiest man on the planet," he also can identify exactly why it has worked: customer service. "I, as well as the entire staff, work very hard every single day to make certain that every station that believed in us and chose to pick us up as an affiliate never regrets that decision," says Garner, who adds that he will cut as many customized liners and promos as his affiliates ask for. "They can load me up, and I'll stay here until my throat's bleeding."

The genesis of the show came from identifying a need at radio. "Overnights is a problematic daypart for programmers, largely because it's a difficult shift to staff," says Garner. "Often you'll find younger talent who, as they progress, desire better air shifts, so you end up with a revolving door of talent, and often the PDs would rather focus in on other, more integral dayparts. What we wanted to do was provide a headache-free way for them to take care of that and give them a well-produced show."

Affiliates say that's just what they're getting. "I try to design a radio station that is pretty high-profile all day long, and in the overnight hours it's hard to find an entertainer like that, because most stations can't justify the salary," says KNCI OM Larry Pareigis. "I think this is a great show, and it provides a very viable service to me and my listenership by maintaining that momentum all day long."

Each hour of the six-hour program is self-contained so that West Coast stations can pick up the last three hours live, then replay the first three later in the night. The show also is designed so that all of its elements, including music news, sports reports, and the Jeanne Wolf-hosted entertainment reports, can be rerun in other dayparts. "Those are all vehicles that can be sponsored during the day, and command even more money for the station," says Garner.

Station sales managers "have come to love" the show, Garner says, "because for the first time their overnight inventory is selling out, and at greatly [inflated] rates. It's actually making the daypart cost-efficient and is making money."

Although expansion into other programming is in the works, Garner says AME will not launch any new shows until staffers are convinced the existing show is in top form. "Our first priority is to make sure we maximize the potential of 'After MidNite,'" he says. "We see opportunities to make it better."

"One thing about AME is that we will not halfheartedly commit to anything," Garner adds. "Whenever this company launches a project, you can be sure it's been considered from all angles and with the affiliates in mind."

Garner also stresses that he is personally committed to the show for the long haul. "One of the questions that's often asked about the show is, 'How long is Blair going to stick around? How long is he going to do six hours a night?'" he says. "That is not a valid concern because, unlike a salaried disc jockey, I do have an ownership role in the company."

Prior to launching "After MidNite," Garner was best

known as a top 40 jock. He previously hosted afternoons at WPLJ New York as Skye Walker and the same shift at KIIS Los Angeles as Blair Michaels, but he says a move into country was "very much like coming home. I was born and raised in a town of about 4,000 people in the panhandle of Texas, and the people I deal with now on a daily basis are much the same as those with whom I grew up."

Despite his top 40 background, Garner says the notoriously closed Nashville music industry has been very supportive. "The Nashville community has been so welcoming and inviting of our efforts, and at every turn of the road we try to be deserving of their kind gestures."

He has also been pleasantly surprised at how quickly country radio listeners have taken to him. "The country community is a very dedicated one. They are loyal to a fault. The third-shifters, the people that are awake during those hours, their dedication is amplified even more," he says. "The overnight hours are the lonely hours... Those [listeners] are basically there alone, so they become our friends and family and we've become theirs."

Garner's proudest moment of the last year also turned out to be his saddest. With his parents living close to Amarillo, Texas, Garner and his staff worked hard to land an affiliate there so his mother, whom Garner calls "his biggest cheerleader and fan," could hear the show. They finally landed KMML Amarillo, but kept the news a secret from his mother so he could surprise her when he signed on there.

Sadly, his mother passed away July 26, just days before his Aug. 1 launch at KMML.

Garner told that story on the air because he says he and his listeners "share in each other's joys and sorrows... You can never take for granted the role you play in these people's lives. They are so kind for letting us in their lives, and we in turn have to let them into ours."

On the air, Garner makes no secret of the fact that his show originates from Los Angeles, and he says that not being local does not concern his listeners any more than they are bothered by TV talk shows and national news programs originating from somewhere other than their hometowns.

In fact, being in Los Angeles gives the show the advantage of frequent visits from high-profile country stars. Visitors in the last year have included everyone from Randy Travis to Alan Jackson, and they have had an opportunity to chat with Garner and play live on the air.

Even the show's late hour hasn't stopped the stars from coming by. "When they find out they can do one-stop shopping with 160 stations, they don't mind," Garner says. "They grab a cup of coffee and sit up in front of the mike."

The show guarantees no fewer than 11 songs an hour, and Garner says the average is more like 12-15. "We are deeply committed to playing the music," he says. "A lot of people are concerned that it's going to be a lot of non-stop rambling, but the music is the Big Mac, and what we do is the french fries."

As for the song selection, Garner says that musically the show "prefers to err on the side of caution. While we're committed to introducing new artists and providing an arena where they can come by and be introduced, we really work hard to ensure that the only music you hear is hits." The music logs are compiled by consultant Craig Scott.

"After MidNite" airs live five nights a week, and affiliates are provided with a "best of" offering for the sixth night. It is market-exclusive and available on a barter basis.

PHYLLIS STARK



SOMETIMES PEOPLE IN NEED of change are the ones most resistant to it, says Aimee Mann. Her new single, "That's Just What You Are," from "Melrose Place: The Music" (Giant) is No. 36 on the Modern Rock Tracks chart.

Co-written with friend Jon Brion, the song came about when the two teamed up and compared notes. "We were talking about our lives, and about people who act like jerks but insist that they can't change because that would somehow erode the integrity of their personality," says Mann. "Like that excuse, 'That's just how I am, man. If I changed, I wouldn't be myself.' Which is this annoying, '60s bullshit way of basically saying 'I have no intention of doing any work.' We both had

friends that were annoying us in that same exact way."

Being teamed in a relationship with that sort of person is a dead end, says Mann. "Oh, forget



"You're going to have to do a little better than that one; 'That's just how I am.'" —Aimee Mann

it. It's not worth it. I've certainly been in that situation, to the point where that's somebody's excuse. I mean, you're going to have to do a little better than that one; 'That's just how I am.' It's like, right, a jerk. End of story."

The song itself, with background vocals provided by Chris Difford and Glenn Tilbrook of Squeeze, was originally set to be a single-only U.K. release. The timing for that did not work out. "But then somebody called me and said, 'Do you want to put a song on "Melrose Place?"' And I said, 'Well, I just finished this song, and I might as well.'"

What does Mann make of Amanda, Jake, and the rest of the "Melrose" crew? "Well, I've never seen the show. So if it's incredibly embarrassing, I'm not really that aware of its embarrassment factor. I'm assuming it's pretty much your basic rich-kid soap opera kind of thing. But I'm a religious watcher of 'All My Children,' so I'm not here to point fingers at soap operas."

Billboard

FOR WEEK ENDING NOVEMBER 12, 1994

Album Rock Tracks™

| T. WK. | L. WK. | 2 WKS | WKS ON | TRACK TITLE | ARTIST |
|--------|----------|-------|--------|-------------------------------------|---------------------------|
| | | | | ALBUM TITLE (IF ANY) | LABEL/DISTRIBUTING LABEL |
| 1 | 1 | 1 | 13 | ***No. 1*** INTERSTATE LOVE SONG | STONE TEMPLE PILOTS |
| 2 | 2 | 2 | 4 | GALLOWS POLE | JIMMY PAGE & ROBERT PLANT |
| 3 | 3 | 3 | 8 | WHAT'S THE FREQUENCY, KENNETH? | R.E.M. |
| 4 | 4 | 4 | 4 | GET OVER IT | EAGLES |
| 5 | 10 | — | 2 | YOU DON'T KNOW HOW IT FEELS | TOM PETTY |
| 6 | 5 | 12 | 3 | A CONSPIRACY | THE BLACK CROWES |
| 7 | 12 | — | 2 | BLIND MAN | AEROSMITH |
| 8 | 7 | 6 | 5 | ABOUT A GIRL | NIRVANA |
| 9 | 6 | 5 | 12 | FELL ON BLACK DAYS | SOUNDGARDEN |
| 10 | 8 | 8 | 4 | I AM I | QUEENSRYCHE |
| 11 | 11 | 16 | 8 | I ALONE | LIVE |
| 12 | 16 | 19 | 7 | SELF ESTEEM | OFFSPRING |
| 13 | 15 | 15 | 6 | COMING DOWN (DRUG TONGUE) | THE CULT |
| 14 | 9 | 7 | 10 | TORE DOWN | ERIC CLAPTON |
| 15 | 13 | 11 | 12 | BASKET CASE | GREEN DAY |
| 16 | 18 | 13 | 30 | FAR BEHIND | CANDLEBOX |
| 17 | 25 | — | 2 | COVER ME | CANDLEBOX |
| 18 | 14 | 9 | 16 | HOLD MY HAND | HOOTIE & THE BLOWFISH |
| 19 | 19 | 18 | 23 | VASOLINE | STONE TEMPLE PILOTS |
| 20 | 28 | 38 | 3 | OUT OF TEARS | ROLLING STONES |
| 21 | 21 | 17 | 18 | COME OUT AND PLAY | OFFSPRING |
| 22 | 26 | 25 | 4 | SOMETHING'S ALWAYS WRONG | TOAD THE WET SPROCKET |
| 23 | 24 | 24 | 5 | DANCE NAKED | JOHN MELLENCAMP |
| 24 | 22 | 20 | 9 | ALLISON ROAD | GIN BLOSSOMS |
| 25 | 23 | 21 | 11 | YELLOW LEBETTER | PEARL JAM |
| 26 | 17 | 10 | 17 | YOU GOT ME ROCKING | ROLLING STONES |
| 27 | 20 | 14 | 12 | HIGH HOPES | PINK FLOYD |
| 28 | 36 | — | 2 | MY WAVE | SOUNDGARDEN |
| 29 | 30 | 39 | 3 | DON'T FOLLOW | ALICE IN CHAINS |
| 30 | 31 | — | 2 | CEILING | ROYAL JELLY |
| 31 | 29 | 29 | 11 | PLANET CARAVAN | PANTERA |
| 32 | NEW | 1 | 1 | CAN'T EVEN TELL | SOUL ASYLUM |
| 33 | 34 | 30 | 7 | UNDONE - THE SWEATER SONG | WEEZER |
| 34 | 33 | 34 | 24 | SELLING THE DRAMA | LIVE |
| 35 | RE-ENTRY | 17 | 17 | LOVE IS STRONG | ROLLING STONES |
| 36 | RE-ENTRY | 17 | 17 | LONGVIEW | GREEN DAY |
| 37 | 32 | 32 | 7 | STONE COLD HEARTED | BLOODLINE |
| 38 | NEW | 1 | 1 | HEADED FOR DESTRUCTION | JACKYL |
| 39 | RE-ENTRY | 13 | 13 | MAMA'S FOOL | TESLA |
| 40 | 39 | 35 | 6 | ALL I WANNA DO | SHERYL CROW |

Billboard

FOR WEEK ENDING NOVEMBER 12, 1994

Modern Rock Tracks™

| T. WK. | L. WK. | 2 WKS | WKS ON | TRACK TITLE | ARTIST |
|--------|--------|-------|--------|--------------------------------|--------------------------|
| | | | | ALBUM TITLE (IF ANY) | LABEL/DISTRIBUTING LABEL |
| 1 | 1 | 1 | 7 | ***No. 1*** ZOMBIE | THE CRANBERRIES |
| 2 | 3 | 3 | 5 | ABOUT A GIRL | NIRVANA |
| 3 | 2 | 2 | 8 | WHAT'S THE FREQUENCY, KENNETH? | R.E.M. |
| 4 | 7 | 8 | 5 | LANDSLIDE | SMASHING PUMPKINS |
| 5 | 4 | 4 | 13 | INTERSTATE LOVE SONG | STONE TEMPLE PILOTS |
| 6 | 6 | 6 | 12 | FEEL THE PAIN | DINOSAUR JR. |
| 7 | 5 | 5 | 15 | SELF ESTEEM | OFFSPRING |
| 8 | 8 | 7 | 9 | SUPERNOVA | LIZ PHAIR |
| 9 | 11 | 15 | 5 | DOLL PARTS | HOLE |
| 10 | 10 | 10 | 10 | SEETHER | VERUCA SALT |
| 11 | 9 | 9 | 8 | WELCOME TO PARADISE | GREEN DAY |
| 12 | 14 | 13 | 6 | SWEET JANE | COWBOY JUNKIES |
| 13 | 12 | 12 | 11 | SOMETHING'S ALWAYS WRONG | TOAD THE WET SPROCKET |
| 14 | 13 | 11 | 13 | I ALONE | LIVE |
| 15 | 15 | 18 | 7 | SUPERSONIC | OASIS |
| 16 | 17 | 16 | 10 | GOOD ENOUGH | SARAH MCLACHLAN |
| 17 | 21 | 26 | 3 | CAN'T EVEN TELL | SOUL ASYLUM |
| 18 | 33 | — | 2 | ***AIRPOWER*** BUDDY HOLLY | WEEZER |
| 19 | 19 | 25 | 4 | MY WAVE | SOUNDGARDEN |
| 20 | 22 | 20 | 19 | BASKET CASE | GREEN DAY |
| 21 | 20 | 17 | 16 | FADE INTO YOU | MAZZY STAR |
| 22 | 18 | 19 | 14 | SOMETIMES ALWAYS | THE JESUS AND MARY CHAIN |
| 23 | 16 | 14 | 9 | MOCKINGBIRDS | GRANT LEE BUFFALO |
| 24 | 25 | 31 | 15 | FELL ON BLACK DAYS | SOUNDGARDEN |
| 25 | 23 | 21 | 18 | ALL I WANNA DO | SHERYL CROW |
| 26 | 26 | 28 | 6 | COMING DOWN (DRUG TONGUE) | THE CULT |
| 27 | 27 | 29 | 18 | FAR BEHIND | CANDLEBOX |
| 28 | 30 | 33 | 8 | BAD REPUTATION | FREEDY JOHNSTON |
| 29 | 24 | 23 | 18 | UNDONE - THE SWEATER SONG | WEEZER |
| 30 | 38 | — | 2 | THE WHOLE WORLD LOST ITS HEAD | GO-GO'S |
| 31 | 32 | 30 | 18 | EINSTEIN ON THE BEACH | COUNTING CROWS |
| 32 | 31 | 27 | 8 | ALL I AM | DADA |
| 33 | 28 | 22 | 7 | LUCAS WITH THE LID OFF | LUCAS |
| 34 | 29 | 24 | 11 | YOUR FAVORITE THING | SUGAR |
| 35 | NEW | 1 | 1 | GIRL, YOU'LL BE A WOMAN SOON | URGE OVERKILL |
| 36 | 37 | — | 2 | THAT'S JUST WHAT YOU ARE | AIMEE MANN |
| 37 | 34 | 32 | 22 | VASOLINE | STONE TEMPLE PILOTS |
| 38 | 36 | 34 | 26 | COME OUT AND PLAY | OFFSPRING |
| 39 | NEW | 1 | 1 | A CONSPIRACY | THE BLACK CROWES |
| 40 | 40 | 37 | 3 | MAMOUNA | BRYAN FERRY |



HITS! IN TOKIO

Week of October 23, 1994

- ① Secret / Madonna
- ② I'll Make Love To You / Boyz II Men
- ③ Always / Bon Jovi
- ④ Hungah / Karyn White
- ⑤ Endless Love / Luther Vandross & Mariah Carey
- ⑥ Un Homme Et Une Femme / Clementine
- ⑦ Motherless Child / Eric Clapton
- ⑧ Love Is All Around / Wet Wet Wet
- ⑨ All I Wanna Do / Sheryl Crow
- ⑩ Body And Soul / Anita Baker
- ⑪ When We're Makin Love / Opaz Featuring Ray Hayden
- ⑫ Good Times / Edie Brickell
- ⑬ Na Estrada / Marisa Monte
- ⑭ La La (Means I Love You) / Swing Out Sister
- ⑮ Breaking Away / Jaki Graham
- ⑯ Hey Now (Girls Just Want To Have Fun) / Cyndi Lauper
- ⑰ At Your Best (You Are Love) / Aaliyah
- ⑱ Wonderful World / Gone Tomorrow
- ⑲ The Rhythm Is Magic / Marie Claire D'Ubaldo
- ⑳ Bird Of Paradise / Izit
- ㉑ Get Over It / Eagles
- ㉒ Space Cowboy / Jamiroquai
- ㉓ Stroke You Up / Changing Faces
- ㉔ Mickey Mouth / Duffer
- ㉕ Vem Vet / Lisa Ekdahl
- ㉖ Letigo / ♪
- ㉗ What's The Frequency, Kenneth? / R.E.M.
- ㉘ Best Of My Love / C. J. Lewis
- ㉙ Biggest Part Of Me / Take 6
- ㉚ Shine / Aswad
- ㉛ Trouble / Shampoo
- ㉜ Lucky One / Amy Grant
- ㉝ I Want To Live / Naomi Campbell
- ㉞ Alive / Jan Johnston
- ㉟ Sweets For My Sweet / C.J. Lewis
- ㊱ Da. Yo. Ne / East End X Yuri
- ㊲ Work Your Body / Charnett Moffett
- ㊳ I'll Be Around / Russ Freeman & The Rippingtons
- ㊴ Luv Connection / Tei Towa
- ㊵ When Can I See You / Babyface
- ㊶ Do It Again / Paul Hardcastle
- ㊷ Vivire / Juan Luis Guerra And 440
- ㊸ Gotta Work / Masters Of Funk
- ㊹ Love Sign / Nona Gaye & Love Symbol
- ㊺ Live Forever / Oasis
- ㊻ Turn Down The Lights / Shanice
- ㊼ Don't Make Me Wait / Peabo Bryson
- ㊽ Hit By Love / Ce Ce Peniston
- ㊾ Down In The Bottom / Walter Becket
- ㊿ Whipped / Jon Secada

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



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 album rock stations and 38 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 400 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

Stay at The Mark. Stay real.



There are two types of places you can stay when you're doing business in New York. A posh uptown hotel with attitude. Or a posh uptown hotel with no attitude. Hey, you're going to get plenty of attitude in New York anyway. So why not stay in a place where you can relax, get loose, be yourself. The Mark's got everything you need to make your business life easy – a prime location, a great restaurant, computer and fax capabilities. And because after business we want you to be as comfortable as possible, we'd like you to wear what makes you happy. A T-shirt, perhaps. In fact, we like T-shirts so much we have one with our name on it. **The Mark, Madison Ave. at E. 77th St., N.Y. Reservations, call 212-744-4300 or 1-800-843-6275.**

SMALL LUXURY HOTELS OF THE WORLD

one of *The Leading Hotels of the World*®

WASHINGTON

(Continued from page 101)

sues its ruling on its *en banc* hearing of the FCC's indecency rules later this year or in early 1995.

That hearing is a full-court rehearing of a challenge brought last year alleging that the congressionally mandated FCC rule prohibiting indecent programming between 10 p.m. and 6 a.m. is unconstitutional.

RADIO ONE TO BUY WKYS

The biggest radio news in town is the announced purchase by Radio One, owner of N/T AM WOL and R&B adult FM WMMJ, of Albimar Communications' crosstown R&B WKYS for a reported \$34 million.

According to a Radio One announcement, the deal is believed to be the largest radio transaction between two minority-owned companies. It had been expected for some time (Billboard, Nov. 5).

Radio One's principal partners are D.C. radio veteran Cathy Hughes and her son, Alfred Liggins. The two bought WMMJ from Outlet in 1988 for \$7.5 million. It has since become one of D.C.'s most popular stations (as is WKYS).

The combined audience for the three stations is estimated at about 97% of the area's black listeners, according to Radio One.

Eight years ago, Hughes and Liggins unsuccessfully attempted to buy WKYS when NBC put it on the market.

Radio One also owns two Baltimore combos with an estimated combined listening audience of 500,000.

Albimar's principal partners include chairman Bertram Lee; Jim Kelly, husband of D.C. mayor Sharon Pratt Kelly; Commerce Secretary Ron Brown; and WKYS VP/GM Skip Finley.

Although the announcement says the stations' formats will not change initially, there is speculation here that the new owners might eventually flip the formats of the two FMs.

The FCC could authorize the transfer as early as February 1995.

DUOPOLIES: NOT MUCH CHANGE

One of the more remarkable figures in the FCC's new duopoly study, still not officially released, shows that in the 34 markets that the commission studied where duopolies and local marketing agreements have occurred, "audience and revenue share has not appreciably changed, on the average," according to FCC mass media economist Scott Roberts.

The report, which contains data up to September, shows that one in five stations is in an LMA or duopoly deal. That translates to 2,048 of 10,057 stations.

Roberts says that most of the deals grew throughout 1993 and 1994, following initial caution in the last three months of 1992 after the ownership rules were revised.

HUNDT HOUNDS LOOSE-TALKERS

FCC chairman Reed Hundt once again used his public forum to let broadcasters know he is not pleased about the state of talk radio, characterizing some programs as "long on opinion and short of facts."

In a speech before the Connecticut Broadcasters Assn. Oct. 27, Hundt (Continued on page 106)

Where The Hummer Meets The Road

LOS ANGELES—Driving down Los Angeles' Ventura Highway in the seven-foot-wide, 72-inch, 5,700-pound military Hum-Vee (aka "hummer"), radio station employees turn almost as many heads as O.J. Simpson's infamous white Ford Bronco did during its trek down the 405 freeway here a few months ago.

The hummer, many promotion and marketing directors say, is the station vehicle of the '90s.

Paige Nienaber, VP of fun and games for New World Communications, put it best when he dismissed vans as station vehicles by saying, "That started in the '70s because they were cool vehicles then. You don't hear many kids asking their parents for vans these days, do you?" (Billboard, Oct. 1).

Station vehicles of the '90s are becoming more market- and format-specific. Modern rock WKQX (Q101) Chicago uses an Isuzu Rodeo 4-by-4, and KCBS-FM (Arrow) Los Angeles uses an "Arrow Camaro," for instance.

Meanwhile, at least four stations have opted for the hummer, which was popularized during the Persian Gulf War. The vehicle runs on diesel fuel and guzzles gas like crazy. It can also tow up to 9,000 pounds and climb a two-foot-wall.

Album rock KSHE St. Louis, top 40 KIIS Los Angeles, top 40/rhythm WPGC-FM Washington, D.C., and top 40 WHTZ (Z100) New York are some of the stations hitting the streets in hummers.

From personal experience (KIIS personality Chester The Arrester took this columnist out for a spin), the vehicle rides smoothly even at 75 mph and stops on a dime. Keeping the wide vehicle between the white lines is the driver's only real concern.

Abigail Pollay, director of marketing and promotion at KSHE, says the station's 22-foot inflatable pig mascot doesn't attract the attention the hummer does.

"It's a testosterone magnet," she says. "No man can resist this. We do so many remotes, and we were looking for something like this to create attention."

"We're always looking for the next level," says KIIS VP of marketing Karen Tobin. "This is really the van of



by Carrie Borzillo

the '90s. Everyone has a station van, and they can paint them any way, but it's still a van. We felt the hummer fit the KIIS image."

KIIS first tested the vehicle over the summer, on a one-month loan, after Arnold Schwarzenegger raved about it on Rick Dees' morning show. For the summer, the station dubbed the vehicle



Head Turner. KIIS Los Angeles is one of several stations that have traded traditional station vans for newer vehicles designed to attract attention on the streets, like this 5,700-pound military Hum-Vee. The name is an acronym for "high mobility multipurpose wheeled vehicle."

the "Summer Hummer." It's now called the "Urban Assault Hummer."

Believe it or not, there are at least two Hum-Vee dealerships in Southern California, in Thousand Oaks and Orange County. In September, KIIS leased the vehicle for two years at a price Tobin says was much cheaper than buying it outright.

In St. Louis, hummers go for \$68,000, according to Pollay. KSHE traded the vehicle for air time in a one-year deal and kept the dealership's logo on the hummer.

KIIS has enlisted the entire staff to make use of the vehicle. Every day, a staff member takes it out for half a day to give away merchandise or spot bumper stickers.

"It's the most head-turning vehicle we've ever seen," says Tobin. "In L.A., where people can be very jaded, people are just stopping and staring."

While the hummer has only four seats, its trunk space is enormous. It comes with two or four doors, in either hardtop or convertible.

MAKING AN IMPACT

Since Boston-based Impact Target Marketing launched its first "Get On The Phone" campaign for WSTR (Star 94) Atlanta in July 1993 (Billboard, July 17, 1993), the company has conducted similar campaigns in 15 other markets and has expanded the campaign to include small markets as well.

The company also landed its first international client, which it couldn't disclose at press time.

Stations such as KIIS Los Angeles, KHKS Dallas, and WSNX Muskegon, Mich., have had success with the inter-

active campaign.

KHKS, in fact, saw a significant increase in cume after the promotion.

The campaigns are customized for each station. WSNX, for example, tied in with Coke's "Red Hot Summer" promotion. The TV spot had Coke's logo and gave viewers the chance to win a red Ford convertible Mustang.

In other successful promotion news, WNNX (99X) Atlanta has seen a tremendous response from its "99X Free-loaders" card club. The station has signed up 28,000 members since June.

Listeners pick up applications at more than 100 locations or call an interactive phone line to sign up. They receive the bar-coded card; an order form for 99X merchandise, on which Free-loaders save 20%; a coupon for a free 99X Free-loaders music sampler; and various other offers.

Some of the offers include two-for-one theater tickets, two-for-one lunches, and dinner offers, as well as discounts on CDs at select music stores, such as \$9.97 for R.E.M.'s "Monster."

IDEA MILL: EXILED ON MAIN ST.

KLBJ-FM Austin, Texas, Virgin Records, and Pace concerts gave a Rolling Stones package to the person who could brave Austin weather and be "Exiled On Main Street" the longest. The prize included concert tickets, airfare, hotel, and \$100 spending money for the Stones' pay-per-view concert in Miami. To compete, 50 listeners had to stand in one spot without kneeling, leaning, squatting, or lifting or supporting a leg, with only a five-minute break every four hours.

Syndicated KLOS Los Angeles morning men Mark Thompson and Brian Phelps gave away Rolling Stones tickets and backstage passes by playing "Celebrity Sellout," which invited listeners to give out a celebrity's home phone number and call it on the show.

Upon learning that Gladstone's restaurant in Malibu, Calif., had a 65-year-old, 12½-pound Maine lobster named Spike in its possession and didn't know what to do with it, KYSR Los Angeles morning team Jim and Melissa Sharpe started a "Help Save Spike Fund." The restaurant decided to spare the lobster's life and build a special tank for it. Naturally, the Sharpes hosted a homewarming party at the restaurant for their new friend.

KIIS' Rick Dees originated his morning show from Disneyland's Haunted Mansion on Halloween. The park was open for free to KIIS listeners in costumes from 6-8:30 a.m.

PRO-MOTIONS

Q101 Chicago director of marketing Sam Gennaway exits. Gennaway, a former promotion manager at Mercury Records, is looking to return to the record industry and can be reached at 312-362-1987.

99X Atlanta has reconfigured its promotion and marketing department. Director of marketing and promotion Amy Henry is now director of direct services and marketing manager. Assistant director of marketing and promotion Joan Marshall is upped to promotion director. Promotion assistant Tim Sheppard is upped to assistant promotion director. Sales assistant Lea Deason becomes direct services and marketing assistant.

What's the alternative?

When Southern California's Album Alternative, KSCA - fm 101.9 signed on the air, Los Angeles listeners had a chance to hear music that was not often heard over commercial airwaves.



Artists, managers and record label personnel knew a good thing when they heard it, and the support was overwhelming from day one.

In just two months, fm 101.9 has presented spontaneous live performances in the "Music Hall" from some of the most talented and diverse recording artists in the world.

Recently, Alesis was contacted by the station's chief engineer, Pat Dorn, about being able to capture these classic performances on ADAT.



Knowing that Pat, a man of impeccable taste and character, could think of no more reliable and economically feasible way of discrete digital multitrack recording, we were thrilled to have the opportunity to help out. Now KSCA records all their musical guests on ADAT.



LA's album alternative really had no alternative but to choose the best...and most commonly used modular digital multitrack tape recorder...ADAT!

Alesis is proud to help capture these sensational performances and look forward to the day when all radio stations have ADATs in their studios. That day is coming soon. There's just no other alternative.

ALESIS

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FOR THE RECORD

Due to an editing error, a story in the Nov. 5 issue incorrectly stated that the BBC lost more than one-third of its market share in the last 12 months. It should have said that the BBC's Radio 1 lost that share.

Also, information provided by a Warner Bros. staffer for a Nov. 5 article on AC promotion was inaccurate. The article should have stated that Warner Bros. Records has three full-time AC radio promotion staffers, while its sister label Reprise has one full-time AC staffer.

The Arbitron listings in the Nov. 5 issue incorrectly put country KFMS-AM-FM ahead of rival KWNR. The correct summer '94 audience share for KFMS is 5.8, not 6.8.

More Stations Flip To Modern Rock Format; Amtrak Cancels Ads On Bob Grant NYC Show

FURTHER EVIDENCE of the exploding popularity of modern rock comes this week in the form of several new converts to the format.

On the heels of last week's conversion of longtime album rocker WMMS Cleveland to modern rock (Billboard, Nov. 5), KZFX Houston flips from classic rock as "Rocket 107.5" and has applied for the new calls KRQT. At the same time, WYSR Hartford, Conn., flips from AC and is now known as "the new 104.1 FM."

Out at KZFX are PD Dan Michaels, morning man Mark Kessler, ND Jackie Robbins, morning show producer David Webb, and promotions coordinator Charlie Chow. No replacements have been named, and GM Mary Bennett wants T&Rs for all available positions.

The station will begin simulcasting the evening "Love Phones" program from sister station WHITZ (Z100) New York Monday (7), but Bennett says there is no truth to speculation that the station will also simulcast Z100 morning man John Lander.

WYSR is being consulted by former WMMO Orlando, Fla., PD Cary Pall, who is searching to fill WYSR's PD slot, which has been vacant since Steve Weirsmann's departure. The entire air staff is out and Pall says the station will run jockless at least until the end of the year, when he can hire a new staff.

Meanwhile in Memphis, WDRE Radio Network affiliate WNWZ, an AM station, has entered into a local marketing agreement with crosstown FM outlet KFTH, and is now simulcasting its modern rock format on the FM, which had been R&B adult. The simulcast will last for a few weeks before the AM flips to ABC/Satellite Music Networks' adult standards "Stardust" format, according to PD Steve Kelly.

Also, WDRE Radio Network affiliate KZQA Little Rock, Ark., changes calls to KDRE.

AROUND THE DIAL

Like it or not, conservative WABC New York afternoon talk host Bob Grant continues to make the nightly local news (Billboard, Nov. 5). Amtrak announced it was canceling close to \$100,000 in advertising from Grant's show. That came in response to a call for an ad boycott of Grant's program from black ministers and activists who

label the show hateful.

The combative host continues to be a factor in the New Jersey Senate race as well. Democratic incumbent Frank Lautenberg just unveiled a new TV attack ad—featuring photos of Grant—scolding Republican challenger Chuck Haytaian for not distancing himself from the host or his show.

"Love And War" co-star and former KPWR (Power 106) morning host Jay Thomas has settled his suit with the Emmis Broadcasting station. Terms of



by Phyllis Stark
with reporting by Eric Boehlert
and Brett Atwood

the settlement were not disclosed and GM Doyle Rose was not available to comment at press time. Thomas had filed a \$900,000 breach-of-contract suit against the station last year, after he was fired (Billboard, June 12, 1993).

CBS Radio's Charles Osgood will host the Radio Hall of Fame broadcast Sunday (6) from the Museum of Broadcast Communications in Chicago. Osgood was inducted in 1990 and, this year, will be joined by five new inductees: broadcasting legends Garrison Keillor, Red Skelton, and Gary Owens, along with "the Burns and Allen Show," and radio formatting pioneer Gordon McLendon.

Combined local and national radio revenues were up 10% in September compared to the same month last year, according to new Radio Advertising Bureau calculations. That figure is based on a 9% gain in local revenue and a 12% national revenue jump.

In year to date figures through September, combined local and national revenues were up 11% over the same period last year thanks to an 11% local revenue increase and a 12% national revenue gain.

PROGRAMMING: KVIL'S 'MEMORIES'

KVIL-AM Dallas splits off its simulcast of AC sister KVIL-FM and picks up the syndicated adult standards format "AM Only." The station, now known as "Memories 1150," has applied for the new calls KDMM.

WJPC Chicago MD Jay Alan becomes acting PD in the wake of Jay Michaels' departure.

Longtime rhythm-crossover outlet WIOQ (Q102) Philadelphia flips to mainstream top 40.

Ralph Cipolla, PD at WCSX Detroit, becomes OM of WCSX and sister station WRIF. Doug Podell takes over as PD at WRIF. They replace former OM/PD Greg Ausham, who exited recently. Podell arrives from WNCX Cleveland, where he was PD.

KEYI Austin, Texas, flipped from AC to oldies Nov. 2. OM/PD Dave LaBrozzi remains.

WSSII-AM Boston flips from N/T to Spanish for now, although the station's new owners are reportedly talking to the two children's radio networks.

Spanish WTPX Miami changes calls to WRMA.

KQKS Denver MD Mary Chavez has been upped to PD, replacing Craig Jackson, who exited.

KYGO-AM Denver flips calls to KKFN for its new, all-sports format.

Tom Land is upped from PD to director of programming for KMXV and KUDL Kansas City, Mo. He will continue to program KUDL and is looking for a new PD for KMXV.

WZNF Champaign, Ill., PD Roger Formanek joins KLZR Lawrence, Kan./Kansas City, for the same duties. KLZR PD Tim Barrett retains his midday slot.

KHTX-FM Riverside Calif., has applied for the new calls KSZZ.

WKSI Greensboro, N.C., exits top 40 to become "Kiss Country." PD Chuck Finley remains.

WWWB-FM Greensboro changes calls to WFXF.

Clarke Ingram will exit the APD/afternoon slots at WBZZ (B94) Pittsburgh to become PD at WPXY Rochester, N.Y., Nov. 21. He replaces John Ivey, now at WYHY (Y107) Nashville.

WSWN (Sugar 900) West Palm Beach, Fla., flips from its gospel and R&B format to ABC/Satellite Music Networks' "Urban Gold" format as "Gold 900." It keeps the locally programmed gospel format in mornings.

Jim Randall, former morning man at WHJX Jacksonville, Fla., is the new PD at crosstown WAIA. He replaces Mark Bradley, now at WKOC Norfolk, Va.

Charlie Harrigan takes over PD duties at KXXY/KTST Oklahoma City. At KXXY, Harrigan, last PD at KFRG Riverside, Calif., replaces Jay Phillips. At KTST, Harrigan takes over for Josh Holmstead, now at KIKK-FM Houston. Paul Orr who had been handling PD duties temporarily at KTST, returns to his MD duties.

WDJX-AM Louisville, Ky., changes calls to WRES.

Former KYLD/KYLZ (Wild 107) San Francisco night jock Alan Oda has been named PD at KIKI-FM (194) and sister station KKLH Honolulu. He replaces Jeff Hunter, who remains at KKLH as night host.

WYYR Greenville, S.C., changes calls to WMMZ.

WKAP Allentown, Pa., changes calls to WTKZ.

WGXC Mobile, Ala., MD Charlie Ocean adds the PD title in the wake of Andy Holt's move to WTRG Raleigh, N.C.

WKRD Mobile changes calls to WMXC.

Steve Kowch has been named OM at Standard Radio's CFRB Toronto. He previously was GM of sister company Standard Broadcast News.

NETWORK NEWS: "AT40" R.I.P.

After 24 years on the air "American Top 40" will cease production in January 1995, when current host Shadoe Stevens' contract expires. The program ended its domestic run July 1 when syndicator ABC Radio Networks

newslines...

RAYMOND CAL is the new GM at WEMP/WMYX/WEZW Milwaukee, replacing Craig Hodgson. Cal arrives from WFBC Greenville, S.C., where he was GM.

STEVE LEGERSKI has been named GM at WENZ Cleveland, replacing Bill Scull, who exits. Legerski previously was marketing and promotion director at crosstown WNCX. WENZ PD Rick Michaels also exits and has not been replaced. Legerski wants T&Rs.

KAREN TRAVIS has been named VP/GM of Virginia Network Inc.'s five Roanoke/Lynchburg, Va., stations: WRDJ/WLDJ, WJJS/WJJK, and WVLR. She replaces Jack Alix, now at WXTR Washington, D.C. Travis continues to own half of the three Travis Broadcasting Corp. stations in southwest Virginia.

STATION SALES: WKYS Washington, D.C., from Albimar Communications to Radio One, owner of crosstown WOL/WMMJ, for \$34 million (see Washington Roundup, page 101).

picked up rival program "Rick Dees' Weekly Top 40" (Billboard, June 18), but "AT40" was still heard on 600 international affiliates in 70 countries via a distribution deal with Radio Express.

Gene Burns, afternoon talk host on WOR New York and the WOR Radio Network, exits. Political strategist Jay Severin will handle afternoons until a replacement is named.

New "Westwood One '70s" format PD Bill Michaels (Billboard, Nov. 5) also assumes programming duties at the network's AC format, replacing Don Bishop, who remains as an air talent. Also, Ric Santos returns to WW1 to replace Michaels as PD/air talent at "The Oldies Channel." He most recently was APD at KHYL Sacramento, Calif. Steve Penny comes off the air at WW1's country format and adds programming duties there in addition to retaining his programming duties at the net's "Hot Country" format. Former country PD Allen Spears remains as an air talent.

After 15 years as host of WW1's "Off The Record," Mary Turner has announced plans to leave the show at the end of the year to devote more time to her work as a drug and alcohol counselor and her role on the board of directors for the Musician's Assistance Program. No replacement has been named.

United Stations Radio Networks adds a new service, "Headline Songs," to its programming lineup. The new comedy service for N/T stations offers song parodies based on top news stories.

PEOPLE: HOT 97 BOOSTS MARTINEZ

Angie Martinez is upped from overnights to the 1-4 p.m. shift at WQHT (Hot 97) New York. She replaces Buggy, who moves to the 10 a.m.-1 p.m. slot vacated by Deborah Rath, who is now in overnights.

KMPC Los Angeles morning host Charlie Tuna moves to KIKF/KMGX Anaheim/Los Angeles, Calif., for the same duties, replacing "Billy The Kid," who remains for weekends.

WUSN (US99) Chicago late night jock Ramblin' Ray Stevens moves to morning co-host duties, replacing the late John Katzbeck. PD Dean McNeil is looking for a new late-nighter and wants T&Rs.

At KMJQ Houston, midday host Porsche Fox exits in the wake of Kandi Eastman's arrival from mid-days at WOWI Norfolk, Va. (Billboard,

Oct. 22). Also, KMJQ overnight host Al B. Love shifts to afternoons, replacing Johnny O., who exits. Morning show producer Jimmy Jam is upped to overnights.

KKSN-FM Portland, Ore., morning man Bob Dearborn is out just a few weeks after moving his family to Portland and signing on the air there. PD Phil West replaces him.

WWKA Orlando, Fla., midday jock Shadow Stevens (aka Rod Grant) is handling MD duties since Scott St. John jumped to Patriot Records.

WQMG-FM Greensboro, N.C., overnight jock Tammi McCall is upped to morning co-host replacing Rashanda, who moves to middays. Former midday host Tony Green exits, and P/T jock Africa Perry is promoted to overnights.

WPXY Rochester, N.Y., night jock J.J. Rice is upped from assistant MD to MD, replacing Cat Collins, now at WJMN Boston.

KWFM Tucson, Ariz., morning host Woody Johnson joins WOW Omaha, Neb., for mornings, replacing Don Glaze.

Former WXRK (K-Rock) New York late night host Meg Griffin joins WRGX (X107) West Chester, N.Y., for mornings. She replaces Max Banko, who remains production director.

Joe Ianello, 45

Like many in the industry, I was saddened to hear of the Oct. 26 death of Atlantic Records VP/national pop promotion Joe Ianello, who was struck down in the prime of his life by a neurological disorder too bafflingly rare to believe it could have claimed one of our own.

Over the years, I had the pleasure of seeing Joe at scores of conventions and industry functions. In remembering him, no particular quip or amusing anecdote springs to mind to explain the kind of person he was, only a series of conversations, all of them friendly, warm, and funny, much like the man himself.

My heart goes out to Danny, Andrea, and everyone at Atlantic, who, along with the entire industry, have suffered a tremendous loss.

WASHINGTON

(Continued from page 104)

noted that most print publishers adhere to "truth and accuracy" practices, and asked that "since the reality is that broadcasters deliver the news to more Americans than print publishers do, why isn't it time for broadcasters to adopt similar practices?"

The chairman also hinted again that if the public is not satisfied with the broadcasters' traditional "social contract" to provide fair news and points of view on important issues, it might be "asking more and more what it is that broadcasters are giving back to the public that justifies the fact that they are getting their licenses for free."

LENNY WARONKER & MO OSTIN: HOW 2 WARNER BROS. EXECs TAUGHT BUGS BUNNY TO ROCK

(Continued from page 1)

"The two of us went out for a hike and got lost, and scared the *shit* out of everybody," Waronker recalled decades later with a laugh. "Our families were a group of strange characters; it's hard to explain the lifestyles of people working in the movie studios in the '40s and early '50s, but they were different from your average families. I remember going up to Arrowhead and watching a crap game with my dad and one of Randy's uncles and one of their kids—that kind of thing, as opposed to going skiing and other normal stuff."

Simon Waronker's penchant for the abnormal moved him in 1955 to found Liberty Records (a name inspired by Manhattan's Liberty Music shop), setting in motion a sequence of events that forever altered the landscape of the modern record industry and its Southern California axis. He simultaneously fostered a familial spirit for the craft of record making that would resound through the careers of his son and the boy's best friend, as well as that of a man named Mo Ostin, who would come to endorse the careers of Lenny and Randy. But's that's getting ahead of the saga.

Sy Waronker borrowed \$2,000 from a Los Angeles bank, using the furniture in his Pacific Palisades house as collateral, and paid out half of that loan to Capitol Records' pressing plant in a modest subcontracting arrangement to manufacture his initial releases. The Liberty label's first two singles—boasting arrangements by chums Billy May and Nelson Riddle—consisted of four Alfred or Lionel Newman compositions. The A-side of one record was Alfred's instrumental "Theme From 'Captain From Castile'" (then a popular fight song at USC football games), while the featured track on the other single was a ballad Lionel cut under the pseudonym Bud Harvey, titled "As If I Didn't Have A Thing On My Mind."

A total of 5,000 copies of the two discs were manufactured and shipped via Capitol, selling at a list price of 45 cents. "In the end, I paid all my bills and had money left over," says the senior Waronker, who toiled at 20th Century-Fox from 9 a.m. to 6 p.m. and then rode crosstown to a rented desk in a Beverly Hills office until 5:30 a.m. to run Liberty. Galvanized by the quaint glory of his teeny label turning its first tiny profit, Waronker resigned from Fox and made the record game his full-time profession.

Sy Waronker had an ear for one-of-a-kind pop talent, signing sultry chanteuse Julie London out of the 881 Club on La Cienega Boulevard and scoring a gold single with her "Cry Me A River" before Liberty Records' first anniversary.

After Waronker discovered singer

Ross Bagdasarian (a cousin of writer William Saroyan) and renamed him David Seville, Seville created the Chipmunks, christening one of the cartoon rodents Simon in homage to the label boss. Liberty soon had a hit-making stable that included Eddie Cochran, Bobby Vee, Billy Ward & His Dominoes, Johnny Burnette, the Rivingtons, Timi Yuro, Patience & Prudence, Gene McDaniels, Dick & Deedee, and surf-pop progenitors Jan & Dean.

Lenny Waronker and Randy Newman (who both had been home struggling with their piano lessons) began to frequent the Liberty Records offices, spectating at recording dates and hovering around the studio crews. They marveled at the overnight success of Papa Waronker's new enterprise—a spunky pop laboratory worlds away from the ponderous perplexity of Fox's mammoth soundstages, yet somehow equally impressive—and they wanted in.

Lenny's musical interests had led him in the direction of jazz, and he organized various groups with schoolmates at University High School, while Randy was more drawn to the solitude-seeking classical training of his celebrated uncles. "But somehow," says the younger Waronker (born October 3, 1941, in L.A.), "there was a pop thing coming around that we were both interested in. I remember going over to Randy's house—they were neighbors in Pacific Palisades—and saying, 'Why don't we figure out this arrangement for some standard?' And it was just amazing: He'd take any old standard song, and he'd sit down and mess with it for a while and come up with a pop arrangement!"

"We got into listening to rock'n'roll. We learned about the business, we learned what happened with songwriters, guys who'd write songs and get published, and the publishers would get it to whoever they could get it to to get a record."

After graduation from University High, the two teenage co-conspirators entered college (Lenny studied business and music at USC, Randy briefly attended UCLA), and each sought an after-class gig at Liberty. Lenny served as gofer for staff producer Snuff Garrett, and the normally reticent Randy pitched his compositions—at Lenny's tireless urging—to the Liberty roster. Waronker recalls that Newman's first such attempt was "Don't Tell On Me," a pop tune Randy pounded out on his bantam-sized bedroom Steinway and then submitted to Bobby Vee.

Vee passed, but Lenny was thrilled with his best friend's audacity, saying, "This is great, you're on your way!" When Randy placed his song "Somebody's Waiting" on the B-side of Gene McDaniel's "Spanish Lace" in 1962, he was signed to Liberty's publishing subsidiary, Metric Music.

Once a songwriter was signed, it was customary for publishers to fund studio demos of all promising material in order to shop the songs effectively to artists and other labels. As Randy's chief champion at Liberty, Lenny fell naturally into the role of Randy's prime sounding board and unofficial producer. As a matter of

habit, virtually every song Newman wrote over the next few decades would be heard first by Waronker, with Randy usually phoning him at 7 or 8 a.m. to perform it over the phone.

Lenny dialed Randy with equal frequency (albeit at a more civilized hour) to suggest subjects for songs. One such call ("It's football season," said Waronker, "I've got an idea!") prompted Newman's first solo release, "Golden Gridiron Boy," a Pat Boone-produced single issued in October 1962 by Dot Records.

Playing and singing on Newman's various Metric demos were Sharon Sheeley (Eddie Cochran's girlfriend), James Marcus Smith (then calling himself Jet Powers, but later known as P.J. Proby), Sharon Lee Myers (signed as Jackie Dee, but subsequently recast as Jackie DeShannon), and Oklahoma-bred musician/arrangers David Gates and Leon Russell. Waronker typically was on hand for these sessions, and sometimes lured these support personnel into the Liberty studio, when his father was out of town to do additional recording on the sly.

A mutual friend of Waronker and Newman's, who also hung around the Hollywood headquarters of Metric Music, was Russ Titelman, part of Phil Spector's short-lived Spector's Three pop trio and a member of the house band for the "Shindig" TV program.

'HE LOOKED LIKE A REPORTER'

"Back then," Titelman says, "Lenny was this enthusiastic young song publisher/promo guy who always dressed in slacks, white shirts with the sleeves rolled up and the collar open, and a loosened necktie. He looked like a newspaper reporter! And he always sat on the backs of chairs with his feet on the seat, leaning forward like he was gonna jump off in excitement. I remember Lenny playing me this Liberty master of a new Jackie DeShannon record, 'What The World Needs Now Is Love' [March 17, 1965], and when I heard her vocal I went, 'Whoa, this is the real thing, a big record that's about to happen.'" Released on Liberty's Imperial subsidiary (acquired from Lew Chudd in 1963), the single soared to No. 7 on the Hot 100 in spring 1965.

Meanwhile, Mo Ostin, GM of Reprise Records, was overseeing the grooming of a woman destined to be one of DeShannon's chief mid-'60s rivals on the pop charts: Nancy Sinatra, whom Ostin had just paired with veteran producer Lee Hazelwood. The collaboration resulted in "These Boots Are Made For Walkin'," the rock-tinged tune that climbed to No. 1 in Billboard's Feb. 26, 1966, issue to become the fastest-selling single (averaging 35,000 copies a day, and reaching a total of over 1.5 million) in Reprise's then-short history. It was only fitting that Ostin notched a hit with Frank Sinatra's daughter, since her celebrated dad was the man who brought Mo to the label.

Morris "Mo" Ostin, born in New York March 27, 1927, was a Los Angeles-bred record executive who grew up next door to Irving Granz, brother of Verve Records founder Norman Granz. A jazz fan with a 1950 honors degree in economics from UCLA, Ostin was hired by Norman in 1954 to be Verve's controller at \$100 a week. Married with one child and a few years of law school under his belt, Mo showed the savvy to be firm with

distributors and facile with the crusty Granz, while making a host of important policy decisions in sales, marketing, finance, and A&R over the course of six years with Verve.

On Dec. 15, 1960, disgruntled Capitol artist Frank Sinatra started his own record company, dubbing it Reprise (i.e., the return to an original theme). Norman Granz had been trying to induce Sinatra to buy Verve, but while the Chairman of the Board had passed on that prospect, he did pluck Ostin from the core of Granz's organization, appointing him administrative VP of Reprise with an assigned budget of \$300,000. Temporary offices were at the William Morris Agency's outpost in Beverly Hills, and on Dec. 19 the new record company's only artist entered the studio to cut his first album as a free spirit. The "Ring-A-Ding-Ding" LP and its fine first single, "The Second Time Around," took only three days to complete—then waited a year to be released, pending the expiration of Sinatra's Capitol contract—and they summed up Sinatra's unfettered attitude as he started fresh. When the album jumped to No. 4 on the Billboard album chart, Reprise had lived up to its name, and Frank and Mo were rolling.



JACK WARNER

But not rocking: Sinatra was disinclined to allow artists of the shake-and-rattle persuasion onto his roster. Thus, Sammy Davis Jr. was Reprise's second signing, as it moved to new facilities at 8330 Melrose Ave. in West Hollywood, and later to quarters on Cahuenga. Frank was in the Billboard top 40 with "Pocketful Of Miracles" in 1961, and Sammy was in the top 20 the next year with "What Kind of Fool Am I," but the big beat then ruling the record industry was absent from the faltering Reprise, and other signings, such as Dean Martin, Debbie Reynolds, Dinah Shore, and the Four Lads, were unlikely to provide it—even if they had been permitted to try. When Beatlemania exploded in America in February 1964, Capitol was ground zero and Reprise was just another bystander for the blast.

But help was on the way in the form of Warner Bros. Records, instituted by Jack L. Warner Sr. in March 1958 as an offshoot to the company's motion-picture studio. Warners' record wing had eased into rock'n'roll by way of the Everly Brothers, whose 1960 smash with "Cathy's Clown" was the high-water mark in the label's own checkered early-rock history. (Comedy was Warner Bros. Records' mainstay, with Bob Newhart, Allan Sherman, and Bill Cosby paying the salaries.) Negotiations between Reprise and Warners started quietly in December 1962, and on Sept. 3, 1963, Warners acquired Reprise. Ironically, Reprise got hot that same month with a Trini Lopez cover of a song ("If I Had A Hammer") made famous by one of Warners' top groups, Peter, Paul & Mary.

Soon Ostin was running Reprise, and former Warners national promotion manager Joe Smith was piloting Warner Records, each as a vice president under the umbrella presidency of Mike Maitland. Ostin remained staunchly loyal to Sinatra as an artist (shepherding his 1965-66 "September Of My Years," "A Man And His Mu-

sic," and "Strangers In The Night" albums to stunning success), but he was now able to forge an A&R role outside the parameters of Frank's personal tastes—like licensing the Kinks from Pye Records in '64.

Lenny Waronker had regularly been to Burbank to pitch songs to Ostin and Reprise A&R chief Jimmy Bowen, who both liked him. Randy Newman had just placed a song with Billy Storm ("Baby Don't Look Down") on Warners' Bob Krasnow-run Loma Records R&B subsidiary. The extended family was being further proliferated.

On April 22, 1966, Lenny Waronker was hired as a junior A&R executive at Reprise. Shortly afterward, Ostin and Joe Smith asked him to help develop and produce the motley roster of artists (Bobby Freeman, the Beau Brummels, the Mojo Men, the Vegetables, and the Bermuda-Clad Tikis) acquired through the April 1 purchase of the defunct Autumn Records, formerly owned by San Francisco DJs Tom Donahue and Bobby Mitchell. Waronker, in turn, brought in Randy Newman and songwriter/arranger Van Dyke Parks to assist in providing material to Warner-Reprise's first genuine infusion of long-haired rock prospects. When Lenny managed hits for the Mojo Men with Stephen Stills and Richie Furay's "Sit Down, I Think I Love You," and for the Tikis (renamed Harper's Bizarre) with versions of Paul Simon's "The 59th Street Bridge Song (Feel'n' Groovy)" and Parks' "Come To The Sunshine," he became a new kind of hero within the previously MOR-saddled Warner-Reprise.

'FREAKY NEW FEELING'

Ostin, who signed the Jimi Hendrix Experience on April 22, 1967, and swiftly released the act's "Hey Joe" single, decided he liked the freaky new feeling percolating through the corridors of Reprise. He also was fond of Lenny's quirky A&R output, including Harper's Bizarre's FM radio hit with Newman's "Simon Smith And The Amazing Dancing Bear."

"What about signing Randy?" Mo asked Lenny. "He's my best friend," Lenny replied, "what am I supposed to say?" Mo said, "I think we should get him." And so they did; two months after the nubile Hendrix electrified the world at the Monterey Pop Festival, the nerdy-sardonic Newman signed his Aug. 15, 1967 deal. Ostin started to accelerate the transformation of Reprise, signing Joni Mitchell on the recommendation of A&R man Andy Wickham; bringing Arlo Guthrie into the fold; inking the Fugs, Van Dyke Parks, Ry Cooder, Little

(Continued on next page)

**Joni Mitchell
Finally Comes Across**

Reprise Trade Ad, 1969.

**Once you get used to it,
his voice is really something.**

Reprise Trade Ad, 1969.

LENNY WARONKER & MO OSTIN: HOW 2 WARNER BROS. EXECS TAUGHT BUGS BUNNY TO ROCK

(Continued from preceding page)

Richard, Gordon Lightfoot, and (via Ian Ralfini) Fleetwood Mac; securing Neil Young on July 1, 1968; making a pact in 1969 with Frank Zappa and partner Herb Cohen to distribute their Bizarre and Straight Records menageries (the Mothers Of Invention, Captain Beefheart, Tim Buckley, Alice Cooper, Wild Man Fisher, the GTOs), and finally luring the Beach Boys on board Nov. 18, 1969.

Between June 1967 and June 1969, the Warner-Reprise and Atlantic la-

bels were purchased in separate deals by the Seven Arts Associated Corp., with Steve Ross' Kinney National Services ultimately engineering a takeover of Seven Arts. Kinney also bought Jac Holzman's Elektra Records in 1970, precipitating WEA in '71. Mike Maitland exited Warners. Mo Ostin was appointed president of Warner-Reprise, then became chairman/CEO in May 1972. Joe Smith, who had brought the Grateful Dead, Black Sabbath, Van Morrison, Deep

Purple, and James Taylor to Warners, assumed the presidency. He later became chairman of Elektra/Asylum.

Another behind-the-scenes figure who made his presence felt amidst all this power brokering was Stan Cornyn, Warners' director of creative services and the person responsible for the smart-alecky and self-deprecating ad campaigns that would be the company's vastly influential identity element for the next quarter century. Cornyn also adopted Warner Bros. Pictures' wise-cracking animated rabbit, Bugs Bunny, as the label's resident mascot—a shameless stroke that reached its promotional apex during 1975—i.e., the Chinese year of the rabbit. The creative services/editorial/art staff of Hal Halverstadt, Ed Thrasher, Pete Johnson (alias Solomon Penthaus), Judith Sims, Charlie Haas, Alison Wickwire (alias Ruby Monday), Jo Bergman, Gene Sculatti, Joe Robinson, Bob Merlis, and Barry Hansen (alias Dr. Demento) labored to create sleeve visuals, merchandising, elaborate parodies (the infamous 1969 Masked Marauders "supergroup" hoax album), the Loss Leaders track samplers, The Book Of The Road tour manual, and in-house magazines (Circular, Waxpaper) whose zany hubris often eclipsed the provocative counterculture consumer publications of the period.

Corporation maneuvers notwithstanding, Warner-Reprise was equal parts clubhouse, greenhouse, and madhouse—i.e. it was a family. If Randy Newman didn't sell many records, if Neil Young vacillated on his album concepts and cover art, if Joni Mitchell disdained her trade ads (a 1969 headline: "Joni Mitchell Finally Comes Across") enough to leave the label in 1971, she still remained part of the household (thus, her objections to a periodically proposed greatest-hits collection were always respected).

Ostin appointed Lenny Waronker head of A&R in June 1971, and his remarkable team included VP Rob Regehr and in-house producers Ted Templeman (formerly of Harper's Bizarre), Russ Titelman, Tommy LiPuma, John Cale, and artist/producer Jack Nitzsche. As if to further underscore the familial values in Burbank, when construction began in 1974 on the record company's new redwood home base at 3300 Warner Boulevard beside the Burbank film and television lot, the work crew found its task inhibited by shooting for TV's "The Waltons." Bulldozing and hammering was ordered to halt each time the folksy show's cast did a "take."

Among the astute, lucrative signings in the early 1970s were Little Feat, Maria Muldaur (whose landmark first album was produced by Lenny), the Doobie Brothers, America, Rod Stewart, Jethro Tull (via Chrysalis for the U.S.), Seals & Crofts, the Allman Brothers (via a joint venture with Phil Walden's Capricorn Records), George Harrison, Bonnie Raitt, Jimmy Cliff, Emmylou Harris, Curtis Mayfield, Tower Of Power, George Benson, Funkadelic, Richard Pryor, Debbie Boone, Steve Martin, Jesse Winchester and Todd Rundgren (by way of a deal with Paul Fishkin's Bearsville Records), the Four Seasons (via Curb Records), Al Jarreau, Chaka Khan, Prince (via sales V.P. Russ Thyret) the Sex Pistols,

and Van Halen. Lenny and Russ Titelman co-produced two of James Taylor's most-admired and successful albums, "Gorilla" (1975) and "In The Pocket" (1976). The same production team watched Randy Newman go gold with his "Little Criminals" album, which featured the Eagles-backed international hit "Short People."

In November 1976, Seymour Stein's Sire Records joined the Warners brood by means of a distribution agreement for the U.S. and Canada. In one fell swoop, the company embraced the cream of the

Brian Wilson album.

In 1989, as Waronker assumed the presidency of Warner Bros., he signed Elvis Costello on the advice of A&R man Steven Baker and saw Costello's "Spike" become his most popular album since 1977's "My Aim Is True." Ostin sought out the Red Hot Chili Peppers in 1990 ("I'm going after them!" he told A&R exec Karin Berg), and the group reportedly rejected higher offers to join the Burbank clan. Warner Nashville grew under Jim Ed Norman, from the determined rise of Dwight Yoakam to the youthful dazzle of Faith Hill. Lenny and Mo continued to court their personal favorites in the 1990s, encouraging Berg to sign New Order, and they brought Iris DeMent, the just-now-debuted Eddi Reader, and the impending Blue Nile album into the fold. In keeping with its abnormal heritage, the company added a Giant, a Maverick, and a Luaka Bop, and all the talent that goes with them.

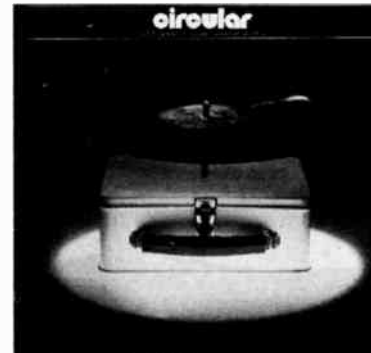
And Joni Mitchell has just returned. "She never lost touch with Mo," says Berg, now Warners' VP and director of East Coast A&R. "And over the years, they've talked all the time. That's the tone Mo has always set, and Lenny is the same way. Openness and friendship come first."

And now Mo Ostin and Lenny Waronker are making plans to leave the house that Jack (and Frank) and they have built. Mo is due to step down as CEO Jan. 1, 1995. Lenny's current contract as president expires Dec. 31, 1995. Wistful as she contemplates the departure of the two men who taught Bugs Bunny to rock, Berg tells a story to cement a shared perspective.

"I went into Lenny's office one day and said I wanted to sign a certain act, telling him I thought they were great, with very good songs and the potential to make money. He said, 'And do you like them?' I said, 'Well, no, not exactly.' Lenny said, 'If your instincts don't respond to them on that level, you should go after somebody else that you love.'

"Lenny's point," Berg adds, "was that if you pursue what will sell you may be right, but if you respond to what you feel and lead with your heart, that's the music you'll help make a hit. It may not be true of other industries, but it's true about the record industry—and it's true of Mo and Lenny. As they've shown while working with Randy Newman or Rickie Lee or R.E.M., the heart is what this business is really about."

Billboard Editor In Chief Timothy White's latest book is "The Nearest Faraway Place: Brian Wilson, The Beach Boys, And The Southern California Experience" (Henry Holt & Co.).



Circular magazine, Sept. 15, 1975.

punk/new wave eruption, namely the Ramones and Talking Heads. In June 1978, sales for Fleetwood Mac's "Rumours" album exceeded 9 million units. On Sept. 9, 1978, Jack L. Warner Sr. died at Cedars Sinai Hospital in Los Angeles after a long illness.

The '70s ended with Waronker signing Rickie Lee Jones despite numerous nay-sayers; her debut record, co-produced by Waronker and Titelman, sold more than a million copies on the tide of her top five "Chuck E.'s In Love," and she became one of the most influential singer/songwriters of the next 20 years, paving the way for Liz Phair and Sheryl Crow.

In 1980, Ostin signed Paul Simon, with "Graceland" as the mammoth reward in 1986. Madonna arrived circa 1982 through Sire, with support from Warner-Reprise. Mo took a detour from a trip to Italy in 1982 to sign Eric Clapton in London. Waronker signed John Fogerty in 1984, against the advice of many, and watched "Centerfield" go triple-platinum. He also did the Slash Records deal that brought Los Lobos, the Blasters (and, 10 years later, Grant Lee Buffalo) to the company.

Ostin and Waronker signed R.E.M. in 1988, with "Green" promptly selling over a million units for the band's biggest record to that point. The year before, k.d. lang debuted on Stein's Sire label, with Waronker lending strong support. And Waronker co-produced the solo

PETTY PACKAGE

(Continued from page 6)

with the "Danzig4" album, which came in special packaging. Many-independent retailers use keepers for security reasons, Dennis notes, and the special packaging for the Danzig album didn't fit into the keepers.

In order to avoid repeating that situation, Dennis says one-stops were shipped the jewel-box version of the Petty album.

Gus Joannides, owner of Sound City in Astoria, N.Y., says he had a problem with the Danzig album, and

prefers album packaging that fits into the keeper.

However, Joannides says he was able to buy the special version of the Petty album from one of his one-stop suppliers. He also says that with a little hassle, the special package fit into the keeper.

But he says he is mystified by the hoopla surrounding the special Petty package. The slipsleeve is plain brown cardboard with a little "doodle design," which he assumes most customers will probably throw out.

Top 40 Airplay™



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. B1 top 40/mainstream and 31 top 40/rhythm-crossover stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard/BPI Communications, Inc.

| Top 40/Mainstream | | | Top 40/Rhythm-Crossover | | |
|--|-----------|----------|--|-----------|----------|
| THIS WEEK | LAST WEEK | WEEKS ON | THIS WEEK | LAST WEEK | WEEKS ON |
| ★ ★ NO. 1 ★ ★ | | | ★ ★ NO. 1 ★ ★ | | |
| 1 | 1 | 13 | 1 | 1 | 14 |
| ALL I WANNA DO SHERYL CROW (A&M) 5 wks at No. 1 | | | I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN) 12 wks at No. 1 | | |
| 2 | 2 | 14 | 2 | 2 | 7 |
| I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN) | | | HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA) | | |
| 3 | 3 | 10 | 3 | 6 | 5 |
| ANOTHER NIGHT REAL MCCOY (ARISTA) | | | ON BENDED KNEE BOYZ II MEN (MOTOWN) | | |
| 4 | 4 | 6 | 4 | 5 | 5 |
| SECRET MADONNA (MAVERICK/SIRE/WB) | | | I WANNA BE DOWN BRANDY (ATLANTIC) | | |
| 5 | 5 | 12 | 5 | 4 | 16 |
| I'M THE ONLY ONE MELISSA ETHERIDGE (ISLAND) | | | NEVER LIE IMMATURE (MCA) | | |
| 6 | 8 | 6 | 6 | 3 | 14 |
| ALWAYS BON JOVI (MERCURY) | | | AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE) | | |
| 7 | 6 | 14 | 7 | 8 | 4 |
| DECEMBER 1963... FOUR SEASONS (CURB) | | | YOU WANT THIS JANET JACKSON (VIRGIN) | | |
| 8 | 7 | 14 | 8 | 9 | 11 |
| 100% PURE LOVE CRYSTAL WATERS (MERCURY) | | | ANOTHER NIGHT REAL MCCOY (ARISTA) | | |
| 9 | 9 | 19 | 9 | 10 | 5 |
| WHEN CAN I SEE YOU BABYFACE (EPIC) | | | SECRET MADONNA (MAVERICK/SIRE/WB) | | |
| 10 | 13 | 4 | 10 | 7 | 16 |
| LIVING IN DANGER ACE OF BASE (ARISTA) | | | STROKE YOU UP CHANGING FACES (SPOILED ROTTEN/BIG BEAT) | | |
| 11 | 10 | 23 | 11 | 15 | 23 |
| WILD NIGHT JOHN MELLENCAMP (MERCURY) | | | 100% PURE LOVE CRYSTAL WATERS (MERCURY) | | |
| 12 | 11 | 12 | 12 | 16 | 8 |
| I'LL STAND BY YOU PRETENDERS (SIRE/WARNER BROS.) | | | PLAYAZ CLUB RAPPIN' 4-TAY (CHRYSLIS/EMI) | | |
| 13 | 17 | 5 | 13 | 11 | 10 |
| WHAT'S THE FREQUENCY, KENNETH? R.E.M. (WARNER BROS.) | | | ENDLESS LOVE L. VANDROSS & M. CAREY (COLUMBIA) | | |
| 14 | 12 | 24 | 14 | 13 | 22 |
| SHINE COLLECTIVE SOUL (ATLANTIC) | | | FANTASTIC VOYAGE COOLIO (TOMMY BOY) | | |
| 15 | 16 | 8 | 15 | 14 | 13 |
| NEW AGE GIRL DEADEYE DICK (ICHHIBAN) | | | BOP GUN (ONE NATION) ICE CUBE FEAT. GEORGE CLINTON (PRIORITY) | | |
| 16 | 18 | 5 | 16 | 12 | 22 |
| SOMETHING'S ALWAYS WRONG TOAD THE WET SPROCKET (COLUMBIA) | | | WHEN CAN I SEE YOU BABYFACE (EPIC) | | |
| 17 | 14 | 29 | 17 | 18 | 11 |
| STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA) | | | SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND) | | |
| 18 | 21 | 4 | 18 | 19 | 6 |
| ALLISON ROAD GIN BLOSSOMS (A&M) | | | THUGGISH RUGGISH BONE BONE THUGS N HARMONY (RUTHLESS) | | |
| 19 | 19 | 7 | 19 | 21 | 5 |
| FADE INTO YOU MAZZY STAR (CAPITOL) | | | FA ALL Y'ALL DA BRAT (SO SO DEF/CHAOS) | | |
| 20 | 24 | 6 | 20 | 20 | 5 |
| TURN THE BEAT AROUND GLORIA ESTEFAN (CRESCENT MOON) | | | HOW MANY WAYS TONI BRAXTON (LAFACE/ARISTA) | | |
| 21 | 22 | 9 | 21 | 24 | 2 |
| YOU GOTTA BE DES'REE (550 MUSIC) | | | EVERY DAY OF THE WEEK JADE (GIANT) | | |
| 22 | 15 | 9 | 22 | 28 | 12 |
| ENDLESS LOVE L. VANDROSS & M. CAREY (COLUMBIA) | | | NONE OF YOUR BUSINESS SALT-N-PEPA (NEXT PLATEAU/LONDON) | | |
| 23 | 26 | 3 | 23 | 27 | 6 |
| YOU WANT THIS JANET JACKSON (VIRGIN) | | | TOOTSEE ROLL 69 BOYZ (RIP-IT) | | |
| 24 | 20 | 9 | 24 | 40 | 2 |
| BASKET CASE GREEN DAY (REPRISE) | | | CREEP TLC (LAFACE/ARISTA) | | |
| 25 | 25 | 7 | 25 | 29 | 6 |
| INTERSTATE LOVE SONG STONE TEMPLE PILOTS (ATLANTIC) | | | U WILL KNOW B.M.U. (BLACK MEN UNITED) (MERCURY) | | |
| 26 | 27 | 3 | 26 | 25 | 18 |
| GET OVER IT EAGLES (GEPFFEN) | | | DO YOU WANNA GET FUNKY C+C MUSIC FACTORY (COLUMBIA) | | |
| 27 | 29 | 3 | 27 | 17 | 20 |
| HOLD MY HAND HOOTIE & THE BLOWFISH (ATLANTIC) | | | THIS D.J. WARREN G (VIOLATOR/RAL/ISLAND) | | |
| 28 | 23 | 12 | 28 | 23 | 15 |
| FAR BEHIND CANDLEBOX (MAVERICK/SIRE/WB) | | | ACTION TERROR FABULOUS (EASTWEST) | | |
| 29 | 28 | 7 | 29 | 35 | 3 |
| CIRCLE OF LIFE ELTON JOHN (HOLLYWOOD) | | | LIVING IN DANGER ACE OF BASE (ARISTA) | | |
| 30 | 34 | 2 | 30 | 22 | 13 |
| LUCAS WITH THE LID OFF LUCAS (BIG BEAT/ATLANTIC) | | | NUTTIN' BUT LOVE HEAVY D & THE BOYZ (UPTOWN/MCA) | | |
| 31 | 35 | 3 | 31 | 32 | 7 |
| ABOUT A GIRL NIRVANA (DGC/GEPFFEN) | | | TURN THE BEAT AROUND GLORIA ESTEFAN (CRESCENT MOON) | | |
| 32 | NEW ▶ | | 32 | NEW ▶ | |
| DANCE NAKED JOHN MELLENCAMP (MERCURY) | | | BE HAPPY MARY J. BLIGE (UPTOWN/MCA) | | |
| 33 | NEW ▶ | | 33 | 26 | 24 |
| SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND) | | | I MISS YOU AARON HALL (SILAS/MCA) | | |
| 34 | 33 | 23 | 34 | 30 | 8 |
| UNTIL I FALL AWAY GIN BLOSSOMS (A&M) | | | FLAVA IN YA EAR CRAIG MACK (BAD BOY/ARISTA) | | |
| 35 | 36 | 19 | 35 | NEW ▶ | |
| I'LL BE LOVING YOU COLLAGE (VIPER/METROPOLITAN) | | | PRACTICE WHAT YOU PREACH BARRY WHITE (A&M) | | |
| 36 | NEW ▶ | | 36 | 38 | 2 |
| ON BENDED KNEE BOYZ II MEN (MOTOWN) | | | JUICY THE NOTORIOUS B.I.G. (BAD BOY/ARISTA) | | |
| 37 | 31 | 23 | 37 | 33 | 10 |
| CRAZY AEROSMITH (GEPFFEN) | | | BODY & SOUL ANITA BAKER (ELEKTRA) | | |
| 38 | 30 | 13 | 38 | 31 | 22 |
| LUCKY ONE AMY GRANT (A&M) | | | ALWAYS IN MY HEART TEVIN CAMPBELL (QWEST/WARNER BROS.) | | |
| 39 | 39 | 19 | 39 | RE-ENTRY | |
| ROUND HERE COUNTING CROWS (DGC/GEPFFEN) | | | SHORT SHORT MAN 20 FINGERS (ZOO) | | |
| 40 | NEW ▶ | | 40 | 36 | 22 |
| HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA) | | | FUNKAFIED DA BRAT (SO SO DEF/CHAOS) | | |

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.

HOT 100 SINGLES SPOTLIGHT™

by Dave Elliott

THIS WEEK, SHERYL CROW'S "All I Wanna Do" (A&M) narrows the gap again between itself and the still-No. 1 "I'll Make Love To You" by Boyz II Men (Motown), but the chasm is still too wide to cross. Although "I'll Make Love" will most likely spend another week at No. 1, it appears that a new No. 1 will emerge in two weeks. Madonna's "Secret" (Maverick/Sire/Reprise) gains points this week, but is pushed back two places to No. 5 by Ini Kamoze's "Here Comes The Hotstepper" (Columbia), the second-biggest overall gainer on the chart, and Real McCoy's "Another Night" (Arista), the third-biggest overall gainer. "Hotstepper" is already No. 1 in sales, dethroning "I'll Make Love" after 11 weeks.

BECAUSE OF A NEW REMIX, Craig Mack's "Flava In Ya Ear" (Bad Boy/Arista) explodes in sales this week, up from about 26,000 last week to almost 49,000 this week. This dramatic surge produces a 14-place jump to No. 9 on the big chart, and makes "Flava" not only the biggest sales gainer, but the biggest overall gainer on the entire chart. Mary J. Blige's "Be Happy" (Uptown/MCA) is the fourth-biggest overall gainer and the biggest sales gainer outside the top 20. "Happy" wins the Greatest Gainer/Sales award. Airplay is still developing, with WQHT New York, WJMN Boston, and WHJX Jacksonville, Fla., spinning it (more than 35 plays each).

ALSO SHOWING A SALES SURGE is "Short Dick Man" by 20 Fingers (Zoo). It's the fifth-biggest overall gainer on the chart, with two-thirds of its surge coming from sales. Zoo, which has just bought the record from DJ World, has put out a cassette single. On the airplay side, it is top 10 at KPWR Los Angeles and top 20 at WPXY Rochester, N.Y., WKSE Buffalo, N.Y., KHS Los Angeles, and WWKX Providence, R.I. "Living In Danger" by Ace Of Base (Arista) is the sixth-biggest gainer on the chart, and receives the Greatest Gainer/Airplay award this week. It's No. 1 at KKFR Phoenix, WHOT Youngstown, Ohio, and WNTQ (93Q) Syracuse, N.Y.

QUICK CUTS: The highest debut this week is TLC's "Creep" (LaFace/Arista), the first release from the long-awaited follow-up to the act's debut album. "Creep" is already top 10 at KBXX Houston, WJMN Boston, KLUC Las Vegas, and WQHT New York... Welcome Corona to the Hot 100 for the first time with her hit "Rhythm Of The Night" (East-West). Already a massive hit in Europe, "Rhythm" is already top 10 at WXKS Boston, KRBE Houston, WPOW Miami, and WKSS Hartford, Conn. Making his first appearance on the Hot 100 as a solo artist is Method Man (of Wu-Tang Clan) with "Bring The Pain" (Def Jam/RAL/Island). Early monitored airplay on "Pain" includes WQHT New York... Boyz II Men's next single, "On Bended Knee" (Motown), hits the streets next week; based on current airplay alone, the song is positioned to debut inside the top 20. "On Bended Knee" is already No. 1 at WJMN Boston, KGGI San Bernardino/Riverside, Calif., and KBOS Fresno, Calif., and top five at both KYLD & KMEL in San Francisco, KTFM San Antonio, Texas, KBXX Houston, WPGC Washington, D.C., and WERQ Baltimore.

DICKINS SEES WARNER BROS. DREAM COLLAPSE

(Continued from page 1)

since 1971, when he joined its music publishing unit. He has headed the label operations since 1983, when he became the youngest managing director of a major U.K. label.

Yet heading Warner Bros. in the U.S. was an ambition Dickins has held for 20 years, according to one of his closest associates. "It was a dream that almost came true," this executive says, "a dream of running a great record company in the style in which it was created. Rob isn't a power-hungry man. He's a record man, a music man."

Dickins himself declined to comment on events of the past week, which were the talk of the British music industry as soon as the first published reports of the Warner Music Group's strife were faxed across the Atlantic. He was present at a London press conference Nov. 1 for the Brit Awards—he is chairman of the British Phonographic Industry's awards committee—but refused to elaborate then on his personal situation.

That situation, by most accounts, saw Dickins fly to New York last on Oct. 24 to accept the Warner Bros. post offered by Warner Music Group chairman Bob Morgado, and to be in the U.S. for the official announce-

ment. Instead, sources say, he was obliged to wait for hours in a Manhattan hotel while Morgado and Warner Music U.S. chairman/CEO Doug Morris clashed over the appointment. Eventually, Dickins was told that he would not be getting the Burbank, Calif.-based post, and he jetted back to London.

A number of U.K. music executives say that in the days before he left for New York, Dickins was telling friends and colleagues—including fellow BPI board members—about the planned move to the U.S. Within Warner Music U.K., there was even speculation about Dickins' successor; Max Hole, managing director of EastWest Records, was considered the most likely candidate.

Since last week's debacle, says one of his close associates, Dickins has received supportive messages from various quarters. "Rob's been very comforted by all the calls he's had from artists and managers this week. They've all been devastated by what's happened. This just isn't the kind of thing that happens at Warner."

Ed Bicknell of Damage Management in London, who represents Dire Straits, agrees with the latter view. He says he received only the

official statement from Warner Bros. after requesting it from a colleague at the label.

"I must say that, in terms of corporate guff, this particular situation has produced more than I can ever remember. It's quite evident that the people in senior management don't know what they're doing, and they don't care about their artists."

"We've had a very warm and very long, positive relationship with Mo [Ostin] and Lenny [Waronker]," says Bicknell, who in the past has drawn a contrast between the executive stability of Warner Bros., where Dire Straits is signed for North America, and executive shifts at PolyGram, which handles the band elsewhere in the world.

"They're now going the way of PolyGram. One of the biggest problems in corporate record companies is the quite extraordinary level of turnover of senior management. It's reached a point in most companies that is quite absurd. It destabilizes and unsettles the artists."

Among the flurry of rumors surrounding the week's events was one suggesting that a major U.K. artist had threatened to leave Warner Bros. if Dickins was given the U.S. post. Others predict that Dickins, in the long term, will leave Warner, quite possibly for a post at the new record company to be launched by the new David Geffen/Steven Spielberg/Jeffrey Katzenberg venture.

Several years ago, Dickins was said to have been courted heavily by Geffen for a U.S. post. It is not known, however, whether his turn-down of the offer left him on good terms with Geffen.

Ironically, any such post for Dickins with Geffen's new label might reunite him with Ostin and Waronker, who are rumored to be joining that enterprise.

A Dickins associate says, "The culture of Warner was a very special and unique thing. Mo and Lenny were typical of all that was best in it. Rob is close to the artists and loves the company, and there was no one better than him for the CEO job."

At present, however, that source says Dickins is not moving. "I can tell you now that Rob isn't going anywhere. He's very firmly staying put. This isn't the end of the Rob Dickins story."

In his Warner U.K. post, Dickins reports to London-based Manfred Zumbeller, senior VP/Europe of Warner Music International. Insiders say Dickins renewed his Warner contract last year, noting that the negotiations were done directly with Morgado.

Jeff Clark-Meads is U.K. bureau chief for Music & Media.

LABELS RACE TO SIGN KAMOZE

(Continued from page 10)

Columbia does make the song available, it would likely charge a large fee to a competitor seeking its use.

Columbia A&R manager Maxine Stowe refused to speculate on whether or not the label would be open to licensing the song to a rival label.

Kamoze, who already has four albums out internationally, is fairly well known by followers of reggae and dancehall music.

Kamoze's first three records were released on Mango/Island in the U.S. between 1982-1986. He was one of the reggae artists dropped from the label, which significantly reduced its reggae roster in the mid '80s.

In 1988, Kamoze's last U.S. album, "Shocking Out," was released on indie Ras/Rounder. It is his only album still in print in the U.S.

The artist, whose name means "mountain of the true God," is also a writer and playwright. Kamoze penned a book about the history of Port Royale, Jamaica, as well as the Jamaican play "Runnings."

When "Stir It Up" was originally issued, it was not initially supported by a single release.

In early summer, Columbia decided to remix the track "Here Comes The Hotstepper" and issue it as the first single. The new version, mixed by Remi, added a sample from Taana Gardner's 1981 R&B hit "Heartbeat." The resulting single has sold 142,000 units, according to SoundScan.

"I wanted to put in something familiar, so I added that sample," says Remi. "It just fit right into the existing groove, and made the whole song more marketable."

In early August, Columbia issued the remix as a vinyl-only promo to college and commercial urban stations, as well as clubs, according to Jerry McKenna, Columbia's director of crossover promotion.

In October, Columbia added the radio remix of "Here Comes The Hotstepper" to new pressings of the

"Stir It Up" album.

The song first broke with mix-show play in the New York market at WQHT (Hot 97), WBLS, and WRKS, and at KBXX Houston, before spreading to mainstream playlists nationwide.

'It seems to work with all three of our demos—white, black, and Hispanic.'

"It seems to work with all three of our demos—white, black, and Hispanic," says Tracy Cloherty, MD at Hot 97, which was one of the first stations to add the record. "It crosses all lines. Reggae is just getting to be huge in this market."

The "Stir It Up" album is No. 10 on this week's Top Reggae Albums chart and has sold 6,000 copies, according to SoundScan.

"I wish the best for Ini—wherever he ends up," says Stowe. "I hope he continues with this success story. Whatever happens, the acceptance of reggae as something that is marketable can only be seen as positive, in my book."

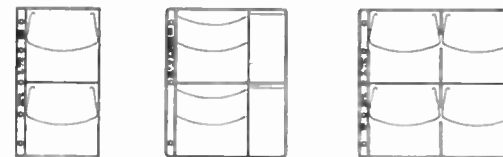
BUBBLING UNDER HOT 100 SINGLES

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL/DISTRIBUTING LABEL) |
|-----------|-----------|----------|------------------------------|-------------------------------------|
| 1 | 12 | 8 | CHOCOLATE | Y'N-VEE (PMP/RAL/ISLAND) |
| 2 | 3 | 5 | LIVIN' ON LOVE | ALAN JACKSON (ARISTA) |
| 3 | 15 | 2 | BACK UP OFF ME | DOCTOR DRE & ED LOVER (RELATIVITY) |
| 4 | 1 | 7 | AIN'T NOBODY | JAKI GRAHAM (AVEX GROUP/CRITIQUE) |
| 5 | 6 | 5 | THIRD RATE ROMANCE | SAMMY KERSHAW (MERCURY) |
| 6 | 13 | 4 | WITHOUT A DOUBT | BLACK SHEEP (MERCURY) |
| 7 | 11 | 5 | TASTE YOUR LOVE | HORACE BROWN (UPTOWN/MCA) |
| 8 | 17 | 6 | KICK A LITTLE | LITTLE TEXAS (WARNER BROS.) |
| 9 | 4 | 3 | HEADLINE NEWS | "WEIRD AL" YANKOVIC (SCOTTI BROS.) |
| 10 | 10 | 7 | REDNECK STOMP | JEFF FOXWORTHY (WARNER BROS.) |
| 11 | 5 | 4 | WHOOPI! (THERE IT WENT) | TAG TEAM/MICKEY/MINNIE/GOOPY (LIFE) |
| 12 | 8 | 13 | SHE THINKS HIS NAME WAS JOHN | REBA MCENTIRE (MCA) |
| 13 | — | 1 | GIRL, YOU'LL BE A WOMAN SOON | URGE OVERKILL (MCA) |

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

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL/DISTRIBUTING LABEL) |
|-----------|-----------|----------|-------------------|-----------------------------------|
| 14 | 20 | 4 | MOTHERLESS CHILD | ERIC CLAPTON (DUCK/REPRISE) |
| 15 | 18 | 2 | SPIN THE BOTTLE | THE JULIANA HATFIELD THREE (RCA) |
| 16 | 7 | 4 | I REMEMBER | COOLIO (TOMMY BOY) |
| 17 | — | 1 | GIT UP, GIT OUT | OUTKAST (LAFACE/ARISTA) |
| 18 | 9 | 11 | WHO'S THAT MAN | TOBY KEITH (POLYDOR) |
| 19 | 19 | 2 | GUERRILLA FUNK | PARIS (PRIORITY) |
| 20 | 21 | 4 | STRAP ON THE SIDE | SPICE 1 (JIVE) |
| 21 | — | 1 | ROUND & ROUND | MIRANDA (SUNSHINE) |
| 22 | — | 1 | IF I ONLY KNEW | TOM JONES (INTERSCOPE) |
| 23 | — | 1 | NEWBORN FRIEND | SEAL (ZTT/SIRE/WARNER BROS.) |
| 24 | — | 1 | PROMISE ME | LIL SUZY (METROPOLITAN) |
| 25 | — | 1 | DREAM AWAY | BABYFACE & LISA STANSFIELD (FOX) |

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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 194 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL/DISTRIBUTING LABEL) |
|-----------|-----------|----------|--------------------------------|--------------------------------------|
| | | | ★ ★ NO. 1 ★ ★ | |
| 1 | 1 | 14 | I'LL MAKE LOVE TO YOU | BOYZ II MEN (MOTOWN) 10 wks at No. 1 |
| 2 | 2 | 14 | ALL I WANNA DO | SHERYL CROW (A&M) |
| 3 | 3 | 6 | SECRET | MADONNA (MAVERICK/SIRE/WB) |
| 4 | 4 | 12 | ANOTHER NIGHT | REAL MCCOY (ARISTA) |
| 5 | 8 | 7 | HERE COMES THE HOTSTEPPER | INI KAMOZE (COLUMBIA) |
| 6 | 5 | 22 | WHEN CAN I SEE YOU | BRANDY (ATLANTIC) |
| 7 | 13 | 5 | BOY BENDED KNEE | BOYZ II MEN (MOTOWN) |
| 8 | 7 | 11 | I'M THE ONLY ONE | MELISSA ETHERIDGE (ISLAND) |
| 9 | 6 | 25 | WILD NIGHT | JOHN MELLENCAMP (MERCURY) |
| 10 | 9 | 23 | 100% PURE LOVE | CRYSTAL WATERS (MERCURY) |
| 11 | 22 | 6 | ALWAYS | BON JOVI (MERCURY) |
| 12 | 16 | 13 | I'LL STAND BY YOU | PRETENDERS (SIRE/WARNER BROS.) |
| 13 | 17 | 7 | TURN THE BEAT AROUND | GLORIA ESTEFAN (CRESCENT MOON) |
| 14 | 10 | 14 | DECEMBER 1963 | FOUR SEASONS (CURB) |
| 15 | 14 | 8 | WHAT'S THE FREQUENCY, KENNETH? | R.E.M. (WARNER BROS.) |
| 16 | 25 | 4 | LIVING IN DANGER | ACE OF BASE (ARISTA) |
| 17 | 15 | 6 | I WANNA BE DOWN | BRANDY (ATLANTIC) |
| 18 | 26 | 5 | YOU WANT THIS | JANET JACKSON (VIRGIN) |
| 19 | 18 | 10 | ENDLESS LOVE | L. VANDROSS & M. CAREY (COLUMBIA) |
| 20 | 11 | 14 | AT YOUR BEST (YOU ARE LOVE) | AALIYAH (BLACKGROUND/JIVE) |
| 21 | 19 | 12 | NEVER LIE | IMMATURE (MCA) |
| 22 | 23 | 34 | COME TO MY WINDOW | MELISSA ETHERIDGE (ISLAND) |
| 23 | 28 | 10 | INTERSTATE LOVE SONG | STONE TEMPLE PILOTS (ATLANTIC) |
| 24 | 21 | 28 | IF YOU GO | JON SECADIA (SBK/EMI) |
| 25 | 12 | 29 | STAY (I MISSED YOU) | LISA LOEB & NINE STORIES (RCA) |
| 26 | 20 | 10 | CIRCLE OF LIFE | ELTON JOHN (HOLLYWOOD) |
| 27 | 24 | 30 | DON'T TURN AROUND | ACE OF BASE (ARISTA) |
| 28 | 31 | 5 | ABOUT A GIRL | NIRVANA (DGC/GEFFEN) |
| 29 | 36 | 7 | ZOMBIE | THE CRANBERRIES (ISLAND) |
| 30 | 30 | 22 | FANTASTIC VOYAGE | COOLIO (TOMMY BOY) |
| 31 | 37 | 9 | SUKIYAKI | 4 P.M. (NEXT PLATEAU/LONDON/ISLAND) |
| 32 | 32 | 15 | BASKET CASE | GREEN DAY (REPRISE) |
| 33 | 29 | 27 | SHINE | COLLECTIVE SOUL (ATLANTIC) |
| 34 | 44 | 8 | YOU GOTTA BE | DES'REE (550 MUSIC) |
| 35 | 35 | 18 | FAR BEHIND | CANDLEBOX (MAVERICK/SIRE/WB) |
| 36 | 39 | 7 | SOMETHING'S ALWAYS WRONG | TODD THE WET SPROCKET (COLUMBIA) |
| 37 | 33 | 26 | CAN YOU FEEL THE LOVE TONIGHT | ELTON JOHN (HOLLYWOOD) |

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL/DISTRIBUTING LABEL) |
|-----------|-----------|----------|----------------------------------|--|
| 38 | 27 | 16 | STROKE YOU UP | CHANGING FACES (SPOILED ROTTEN/BIG BEAT) |
| 39 | 41 | 43 | MR. JONES | COUNTING CROWS (DGC/GEFFEN) |
| 40 | 38 | 11 | FADE INTO YOU | MAZZY STAR (CAPITOL) |
| 41 | 64 | 2 | EVERY DAY OF THE WEEK | JADE (GIANT) |
| 42 | 40 | 3 | GET OVER IT | EAGLES (GEFFEN) |
| 43 | 34 | 14 | LUCKY ONE | AMY GRANT (A&M) |
| 44 | 42 | 12 | BUT IT'S ALRIGHT | HUEY LEWIS & THE NEWS (ELEKTRA) |
| 45 | 43 | 27 | UNTIL I FALL AWAY | GIN BLOSSOMS (A&M) |
| 46 | 49 | 5 | LANDSLIDE | SMASHING PUMPKINS (VIRGIN) |
| 47 | 53 | 4 | ALLISON ROAD | GIN BLOSSOMS (A&M) |
| 48 | 61 | 2 | CREEP | TLC (LAFACE/ARISTA) |
| 49 | 46 | 11 | SELF ESTEEM | OFFSPRING (EPITAPH) |
| 50 | 45 | 14 | BOY GUN (ONE NATION) | ICE CUBE (PRIORITY) |
| 51 | 51 | 3 | PLAYAZ CLUB | RAPPIN' 4-TAY (CHRYSALIS/EMI) |
| 52 | 48 | 9 | NEW AGE GIRL | DEADEYE DICK (ICHIBAN) |
| 53 | 47 | 6 | LUCAS WITH THE LID OFF | LUCAS (BIG BEAT/ATLANTIC) |
| 54 | 69 | 2 | DOLL PARTS | HOLE (DGC/GEFFEN) |
| 55 | 57 | 2 | WHEN WE DANCE | STING (A&M) |
| 56 | 56 | 22 | ROUND HERE | COUNTING CROWS (DGC/GEFFEN) |
| 57 | 60 | 5 | THUGGISH RUGGISH BONE | BONE THUGS N HARMONY (RUTHLESS) |
| 58 | 54 | 4 | HOW MANY WAYS | TONI BRAXTON (LAFACE/ARISTA) |
| 59 | 66 | 16 | DO YOU WANNA GET FUNKY | C+C MUSIC FACTORY (COLUMBIA) |
| 60 | 62 | 11 | BODY & SOUL | ANITA BAKER (ELEKTRA) |
| 61 | 52 | 10 | FLAVA IN YA EAR | CRAIG MACK (BAD BOY/ARISTA) |
| 62 | 67 | 4 | FEEL THE PAIN | DINOSAUR JR. (REPRISE) |
| 63 | 65 | 2 | WELCOME TO PARADISE | GREEN DAY (REPRISE) |
| 64 | — | 2 | SWEET JANE | COBBY JUNKIES (NOTHING/INTERSCOPE) |
| 65 | 74 | 2 | BE HAPPY | MARY J. BLIGE (UPTOWN/MCA) |
| 66 | 68 | 13 | TODAY | SMASHING PUMPKINS (VIRGIN) |
| 67 | 50 | 7 | JUICY | THE NOTORIOUS B.I.G. (BAD BOY/ARISTA) |
| 68 | 71 | 3 | I ALONE | LIVE (RADIOACTIVE/MCA) |
| 69 | 70 | 17 | ACTION | TERROR FABULOUS (EASTWEST) |
| 70 | 58 | 17 | LOVE IS ALL AROUND | WET WET WET (LONDON/ISLAND) |
| 71 | 72 | 3 | (I COULD ONLY) WHISPER YOUR NAME | HARRY CONNICK, JR. (COLUMBIA) |
| 72 | — | 5 | SHORT SHORT MAN | 20 FINGERS (DJ WORLD/D) |
| 73 | 63 | 15 | EINSTEIN ON THE BEACH | COUNTING CROWS (DGC/GEFFEN) |
| 74 | — | 1 | NONE OF YOUR BUSINESS | SALT-N-PEPA (NEXT PLATEAU/LONDON) |
| 75 | 59 | 30 | I SWEAR | ALL-4-ONE (BLITZZ/ATLANTIC) |

Records with the greatest gain. © 1994 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

| | | | | |
|----|----|----|---------------------------|-----------------------------------|
| 1 | 2 | 3 | PRAYER FOR THE DYING | SEAL (ZTT/SIRE/WARNER BROS.) |
| 2 | 1 | 18 | FOUND OUT ABOUT YOU | GIN BLOSSOMS (A&M) |
| 3 | 3 | 2 | YOU MEAN THE WORLD TO ME | TONI BRAXTON (LAFACE/ARISTA) |
| 4 | 5 | 10 | BEAUTIFUL IN MY EYES | JOSHUA KADISON (SBK/EMI) |
| 5 | 4 | 5 | THE SIGN | ACE OF BASE (ARISTA) |
| 6 | 8 | 10 | BABY I LOVE YOUR WAY | BIG MOUNTAIN (RCA) |
| 7 | 6 | 4 | ANYTIME YOU NEED A FRIEND | MARIAH CAREY (COLUMBIA) |
| 8 | 10 | 5 | BACK & FORTH | AALIYAH (BLACKGROUND/JIVE) |
| 9 | 9 | 65 | TWO PRINCES | SPIN DOCTORS (EPIC) |
| 10 | 12 | 6 | ALWAYS | ERASURE (MUTE/ELEKTRA) |
| 11 | — | 1 | CLOSER | NINE INCH NAILS (NOTHING/TVT) |
| 12 | 14 | 27 | I'LL BE LOVING YOU | COLLAGE (VIPER/METROPOLITAN) |
| 13 | 15 | 33 | SHOOP | SALT-N-PEPA (NEXT PLATEAU/LONDON) |

| | | | | |
|----|----|----|----------------------|-------------------------------------|
| 14 | 13 | 14 | WHATTA MAN | SALT-N-PEPA/EN VOGUE (NEXT PLATEAU) |
| 15 | 23 | 53 | SHOW ME LOVE | ROBIN S. (BIG BEAT/ATLANTIC) |
| 16 | 20 | 25 | BECAUSE OF THE NIGHT | 10,000 MANIACS (ELEKTRA) |
| 17 | 19 | 25 | ALL THAT SHE WANTS | ACE OF BASE (ARISTA) |
| 18 | 16 | 7 | I'LL REMEMBER | MADONNA (MAVERICK/SIRE/WB) |
| 19 | 21 | 46 | HEY JEALOUSY | GIN BLOSSOMS (A&M) |
| 20 | 7 | 3 | CRAZY | AEROSMITH (GEFFEN) |
| 21 | 22 | 3 | BACKWATER | MEAT PUPPETS (LONDON/ISLAND) |
| 22 | 11 | 7 | YOUR BODY'S CALLIN' | R. KELLY (JIVE) |
| 23 | — | 46 | RUNAWAY TRAIN | SOUL ASYLUM (COLUMBIA) |
| 24 | — | 1 | WHAT'S UP | DJ MIKO (ZYX) |
| 25 | 25 | 41 | NO RAIN | BLIND MELON (CAPITOL) |

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

- 13 TITLE (Publisher - Licensing Org.) Sheet Music Dist. 100% PURE LOVE (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) HL
- 75 5-4-3-2 (YO! TIME IS UP) (Second Generation Rooney Tunes, BMI/MCA, BMI/Creole Chee Chee, ASCAP/Sista Girl, ASCAP/Nikhian, ASCAP) HL
- 85 9 TH WONDER (SLICKER THIS YEAR) (Wide Grooves, BMI/Giro, BMI/EMI Blackwood, BMI) HL
- 60 ACTION (EMI Blackwood, BMI) HL
- 2 ALL I WANNA DO (WB, ASCAP/Warner-Tamerlane, ASCAP/Old Crow, BMI/Ignorant, ASCAP/Zen Of Iniquity, ASCAP/Almo, ASCAP/Canvas Mattress, ASCAP) WBM
- 6 ALWAYS (Polygram Int'l, ASCAP/Bon Jovi, ASCAP) HL
- 99 AM I WRONG (Wedding Song, BMI/Irving, BMI/Failsafe, ASCAP) WBM
- 3 ANOTHER NIGHT (Copyright Control)
- 14 AT YOUR BEST (YOU ARE LOVE) (Bovina, ASCAP/EMI April, ASCAP) HL
- 58 BEFORE I LET YOU GO (Donril, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tadej, ASCAP/Davey Pooh, ASCAP/Chauncey Black, ASCAP) HL/WBM
- 55 BE HAPPY (MCA, ASCAP/Mary J. Blige, ASCAP/Dooch, ASCAP/Justin Combs, ASCAP/Twelve And Under, ASCAP) HL
- 67 BLACK COFFEE (EMI April, ASCAP/Bee Mo Easy, ASCAP/E-Z-Duz-It, ASCAP) HL
- 78 BLIND MAN (Swag Song, ASCAP/EMI April, ASCAP/MCA, ASCAP/T.Rhodes, ASCAP)
- 51 BODY & SOUL (EMI Virgin, BMI/Shipwreck, BMI/EMI Virgin, ASCAP/Future Furniture, ASCAP) HL
- 49 BOY GUN (ONE NATION) (Gansta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WBM
- 73 BREAKDOWN (Zomba, BMI/CPMK, BMI/Saja, BMI/Troutman, BMI) WBM
- 76 BRING THE PAIN (Careers-BMG, BMI/Razor Sharp, BMI)
- 61 BUT IT'S ALRIGHT (Famous, ASCAP) HL
- 66 CAN U GET WIT IT (DeSung, ASCAP/EMI, ASCAP) HL
- 48 CAN YOU FEEL THE LOVE TONIGHT (FROM THE LION KING) (Walt Disney, ASCAP) HL
- 27 CIRCLE OF LIFE (FROM THE LION KING) (Wonderland, BMI) HL
- 43 COME TO MY WINDOW (MLE, ASCAP/Almo, ASCAP) WBM
- 71 CREEP (EMI April, ASCAP/D.A.R.P., ASCAP)
- 63 DANCE NAKED (Full Keel, ASCAP) WBM
- 18 DECEMBER 1963 (OH, WHAT A NIGHT) (Seasons, BMI/Jobete, ASCAP) WBM
- 33 DON'T TURN AROUND (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP/Edition Sunset, ASCAP/BMG, ASCAP) HL/WBM
- 57 DO YOU WANNA GET FUNKY (Cole Civillies, ASCAP/Duranman, ASCAP/EMI Virgin, ASCAP) HL
- 10 ENDLESS LOVE (Pgg, ASCAP/Brockman, ASCAP/Intersong U.S.A., ASCAP) HL
- 44 FA ALL Y'ALL (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
- 52 FADE INTO YOU (Salley Gardens, BMI)
- 38 FANTASTIC VOYAGE (T-Boy, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP) HL
- 26 FAR BEHIND (Skinny White Butt, ASCAP/WB, ASCAP/Maverick, ASCAP) WBM
- 9 FLAVA IN YA EAR (For Ya Ear, ASCAP/Janice Combs, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
- 31 GET OVER IT (Black Cypress, ASCAP/Red Cloud, ASCAP/WB, ASCAP) WBM
- 80 GET READY FOR THIS (Any Kind Of Music, ASCAP/MCA, ASCAP) HL
- 69 GET UP ON IT (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) HL/WBM
- 79 GOOD ENOUGH (Sony, BMI/Tyde, BMI) HL
- 4 HERE COMES THE HOTSTEPPER (Salaam Remi, ASCAP/Pine, PRS/Longitude, BMI) WBM
- 82 HIP HOP RIDE (Marley Marl, ASCAP/EMI April, ASCAP/Top Jam, BMI/Supreme C, ASCAP) HL
- 90 HIT BY LOVE (EMI Virgin, ASCAP/Steven And Brendon, ASCAP/Casadida, ASCAP) HL
- 64 HOLD MY HAND (EMI April, ASCAP/Monica's Reluctance To Lob, ASCAP) HL
- 37 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
- 96 I CAN GO DEEP (FROM A LOW DOWN DIRTY SHAME) (Today's Crucial, BMI/Me And My Boy, BMI/Warner-Tamerlane, BMI)
- 74 (I COULD ONLY) WHISPER YOUR NAME (Papa's-June, BMI/Clean-Con, BMI)
- 70 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
- 40 IF YOU GO (Foreign Imported, BMI) WBM
- 1 I'LL MAKE LOVE TO YOU (Sony, BMI/Ecaf, BMI) HL
- 19 I'LL STAND BY YOU (Hynde House of Hits, ASCAP/Clive Banks, ASCAP/Jerk Awake, ASCAP/Tom Kelly, ASCAP)
- 62 I'LL TAKE HER (Gabz, ASCAP/Brian-Paul, ASCAP/11 C, ASCAP/Deep Soul, ASCAP/III, ASCAP)
- 15 I'M THE ONLY ONE (MLE, ASCAP/Almo, ASCAP) WBM
- 89 I SEE IT NOW (Sony Tree, BMI/Sony Cross Keys, ASCAP/WB, ASCAP) WBM/HL
- 50 I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM
- 7 I WANNA BE DOWN (Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP)
- 30 JUICY/UNBELIEVABLE (Tee Tee, ASCAP/Janice Combs, ASCAP)
- 77 LET IT GO (Controversy, ASCAP/WB, ASCAP) WBM
- 97 THE LION SLEEPS TONIGHT (WINDWEH) (Folkway, BMI) WBM
- 22 LIVING IN DANGER (Megasongs, BMI/Careers-BMG, BMI) HL
- 59 LOVE IS ALL AROUND (Songs Of PolyGram, BMI) HL
- 29 LUCAS WITH THE LID OFF (Copyright Control)
- 41 LUCKY ONE (Age To Age, ASCAP/Reunion, ASCAP/Sony, ASCAP/Yellow Elephant, ASCAP) HL
- 56 THE MOST BEAUTIFUL THING IN THIS WORLD (Zomba, ASCAP/Illiotic, ASCAP/Erick Sermon, ASCAP/EMI April, ASCAP/Bovina, ASCAP) HL/WBM
- 8 NEVER LIE (Hook, ASCAP/Zomba, ASCAP/Teaspoon, ASCAP) WBM
- 42 NEW AGE GIRL (NAG, BMI/Songs Of PolyGram, BMI) HL
- 32 NONE OF YOUR BUSINESS (Sons Of K-oss, ASCAP/Out Of The Basement, ASCAP/Unart, BMI/Next Plateau, ASCAP) WBM
- 72 NUTTIN' BUT LOVE (Kid Capri, ASCAP/EMI April, ASCAP/Eazy-Duzit, ASCAP) HL
- 65 OUT OF TEARS (Promopub B.V., ASCAP)
- 92 PICTURE POSTCARDS FROM LA (Various Artists)

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL/DISTRIBUTING LABEL) |
|-----------|-----------|----------|-----------------------------|--|
| | | | ★ ★ NO. 1 ★ ★ | |
| 1 | 5 | 7 | HERE COMES THE HOTSTEPPER | INI KAMOZE (COLUMBIA) 1 wks at No. 1 |
| 2 | 1 | 13 | I'LL MAKE LOVE TO YOU | BOYZ II MEN (MOTOWN) |
| 3 | 13 | 14 | FLAVA IN YA EAR | CRAIG MACK (BAD BOY/ARISTA) |
| 4 | 3 | 6 | ALWAYS | BON JOVI (MERCURY) |
| 5 | 4 | 8 | I WANNA BE DOWN | BRANDY (ATLANTIC) |
| 6 | 6 | 20 | TOOTSEE ROLL | 69 BOYZ (RIP-IT) |
| 7 | 2 | 15 | NEVER LIE | IMMATURE (MCA) |
| 8 | 11 | 10 | ANOTHER NIGHT | REAL MCCOY (ARISTA) |
| 9 | 15 | 6 | PRACTICE WHAT YOU PREACH | BRANDY WHITE (A&M) |
| 10 | 9 | 11 | ALL I WANNA DO | SHERYL CROW (A&M) |
| 11 | 8 | 10 | AT YOUR BEST (YOU ARE LOVE) | AALIYAH (BLACKGROUND/JIVE) |
| 12 | 7 | 9 | ENDLESS LOVE | L. VANDROSS & M. CAREY (COLUMBIA) |
| 13 | 16 | 6 | U WILL KNOW | B.M.U. (BLACK MEN UNITED) (MERCURY) |
| 14 | 14 | 5 | SECRET | MADONNA (MAVERICK/SIRE/WB) |
| 15 | 10 | 10 | THUGGISH RUGGISH BONE | BONE THUGS N HARMONY (RUTHLESS) |
| 16 | 17 | 3 | YOU WANT THIS | JANET JACKSON (VIRGIN) |
| 17 | 12 | 16 | STROKE YOU UP | CHANGING FACES (SPOILED ROTTEN/BIG BEAT) |
| 18 | 18 | 25 | 100% PURE LOVE | CRYSTAL WATERS (MERCURY) |
| 19 | 23 | 6 | TURN THE BEAT AROUND | GLORIA ESTEFAN (CRESCENT MOON) |
| 20 | 19 | 17 | NONE OF YOUR BUSINESS | SALT-N-PEPA (NEXT PLATEAU/ISLAND) |
| 21 | 57 | 6 | SHORT DICK MAN | 20 FINGERS (DJ WORLD/D) |
| 22 | 24 | 7 | LUCAS WITH THE LID OFF | LUCAS (BIG BEAT/ATLANTIC) |
| 23 | 22 | 4 | FA ALL Y'ALL | DA BRAT (SO SO DEF/CHAOS) |
| 24 | 20 | 12 | JUICY | THE NOTORIOUS B.I.G. (BAD BOY/ARISTA) |
| 25 | 31 | 4 | BEFORE I LET YOU GO | BLACKSTREET (INTERSCOPE) |
| 26 | 21 | 11 | FAR BEHIND | CANDLEBOX (MAVERICK/SIRE/WB) |
| 27 | 25 | 11 | CAN U GET WIT IT | ACE OF BASE (ARISTA) |
| 28 | 30 | 4 | THE MOST BEAUTIFUL | KEITH MURRAY (JIVE) |
| 29 | 27 | 7 | PLAYAZ CLUB | RAPPIN' 4-TAY (CHRYSALIS/EMI) |
| 30 | 32 | 9 | DECEMBER 1963 | FOUR SEASONS (CURB) |
| 31 | 26 | 16 | THIS D.J. | WARREN G (VIOLATOR/RAL/ISLAND) |
| 32 | 37 | 7 | HOW MANY WAYS | TONI BRAXTON (LAFACE/ARISTA) |
| 33 | 35 | 5 | GET UP ON IT | KEITH SWEAT (ELEKTRA) |
| 34 | 36 | 11 | BODY & SOUL | ANITA BAKER (ELEKTRA) |
| 35 | 33 | 27 | I SWEAR | ALL-4-ONE (BLITZZ/ATLANTIC) |
| 36 | 28 | 20 | WHEN CAN I SEE YOU | BRANDY (ATLANTIC) |
| 37 | 34 | 23 | CLOSER | NINE INCH NAILS (NOTHING/TVT/INTERSCOPE) |

Records with the greatest gain. © 1994, Billboard/BPI Communications and SoundScan, Inc.

- 98 THROUGH THE RAIN (K-Jack Top 10, ASCAP/Nerose, ASCAP)
- 24 THUGGISH RUGGISH BONE (Ruthless Attack, ASCAP/Dollarz-N-Sense, BMI/Keenu, BMI)
- 93 TIC TOC (LOTUG, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP)
- 17 TOOTSEE ROLL (Downlow Quad, BMI)
- 16 TURN THE BEAT AROUND (FROM THE SPECIALIST) (Unichappell, BMI) HL
- 68 UNDONE - THE SWEATER SONG (E.O. Smith, B' Int'l, ASCAP/Ah-choo, ASCAP/12 AM, ASCAP) Nside, ASCAP) HL
- 28 U WILL KNOW (FROM JASON'S LYRIC) (Polygram, BMI/EMI Blackwood, BMI) HL
- 88 WATERMELON CRAWL (Acuff-Rose, BMI/EMI Blackwood, BMI) HL
- 87 THE WAY SHE LOVES ME (Chi Bo, BMI)
- 21 WHAT'S THE FREQUENCY (EMI April, ASCAP)
- 11 WHEN WE DANCE (Foreign Imported, BMI) WBM
- WILD NIGHT (WB, ASCAP/Caledonia Soul, ASCAP) WBM
- 46 YOU GOTTA BE (Sony, BMI) HL
- 12 YOU WANT THIS/70'S LOVE GROOVE (Black Ice, ASCAP/Stone Agate, BMI/Flyte Tyme, ASCAP/Jobete, ASCAP) WBM

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

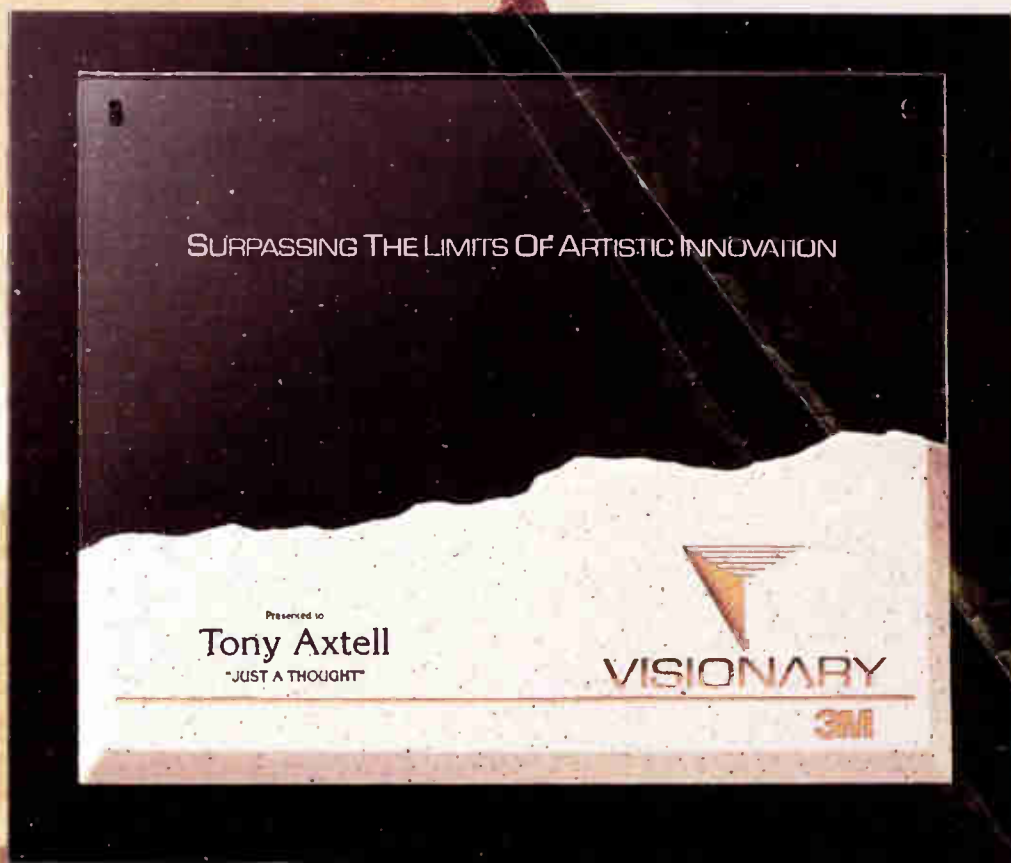
FOR WEEK ENDING
NOVEMBER 12, 1994



| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST <small>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)</small> | TITLE | PEAK POSITION |
|-----------------------|-----------|-----------|---------------|---|------------------------------|---------------|
| 1 | 1 | | 2 | SOUNDTRACK <small>DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98) 2 weeks at No. 1</small> | MURDER WAS THE CASE | 1 |
| 2 | 4 | 1 | 9 | BOYZ II MEN ▲ <small>MOTOWN 0323 (10.98/16.98)</small> | II | 1 |
| ***HOT SHOT DEBUT*** | | | | | | |
| 3 | NEW ▶ | | 1 | MADONNA MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98) | BEDTIME STORIES | 3 |
| 4 | 5 | 4 | 24 | OFFSPRING ▲ <small>EPITAPH 86433* (10.98/14.98) HS</small> | SMASH | 4 |
| 5 | 6 | 2 | 5 | R.E.M. WARNER BROS. 45740* (10.98/16.98) | MONSTER | 1 |
| 6 | 7 | 3 | 7 | ERIC CLAPTON DUCK/REPRISE 45735/WARNER BROS. (10.98/16.98) | FROM THE CRADLE | 1 |
| 7 | 2 | | 2 | SCARFACE RAP A LOT 39946* NOO TRYBE (10.98/15.98) | THE DIARY | 2 |
| 8 | NEW ▶ | | 1 | BOB SEGER & THE SILVER BULLET BAND <small>CAPITOL 32794 (11.98/15.98)</small> | GREATEST HITS | 8 |
| 9 | 11 | | 2 | GLORIA ESTEFAN <small>EPIC 66729 (11.98/16.98)</small> | HOLD ME, THRILL ME, KISS ME | 9 |
| 10 | 9 | 5 | 38 | GREEN DAY ▲ <small>REPRISE 45529* WARNER BROS. (9.98/15.98) HS</small> | DOOKIE | 4 |
| 11 | 10 | 8 | 35 | SHERYL CROW ▲ <small>A&M 0126 (9.98/15.98) HS</small> | TUESDAY NIGHT MUSIC CLUB | 8 |
| 12 | 12 | 6 | 22 | SOUNDTRACK ▲ <small>WALT DISNEY 60858 (10.98/17.98)</small> | THE LION KING | 1 |
| 13 | 8 | | 2 | BON JOVI MERCURY 526013 (10.98/16.98) | CROSSROAD | 8 |
| 14 | 13 | 9 | 4 | THE CRANBERRIES ISLAND 524050 (10.98/16.98) | NO NEED TO ARGUE | 9 |
| 15 | 3 | | 2 | QUEENSRYCHE EMI 30711* (10.98/16.98) | PROMISED LAND | 3 |
| 16 | 14 | 7 | 7 | ANITA BAKER ▲ <small>EI EXTRA 61555 (10.98/16.98)</small> | RHYTHM OF LOVE | 3 |
| 17 | 16 | 12 | 6 | LUTHER VANDROSS LV 57775* EPIC (10.98/16.98) | SONGS | 5 |
| 18 | 17 | 13 | 21 | STONE TEMPLE PILOTS ▲ <small>ATLANTIC 82607* AG (10.98/16.98)</small> | PURPLE | 1 |
| 19 | 15 | 11 | 4 | MARY CHAPIN CARPENTER COLUMBIA 64327 (10.98/16.98) | STONES IN THE ROAD | 10 |
| 20 | 21 | 20 | 58 | MELISSA ETHERIDGE ▲ <small>ISLAND 848660 (10.98/15.98)</small> | YES I AM | 16 |
| ***GREATEST GAINER*** | | | | | | |
| 21 | 31 | 122 | 3 | SOUNDTRACK MCA 11103* (10.98/16.98) | PULP FICTION | 21 |
| 22 | 20 | 17 | 5 | SOUNDTRACK MERCURY 522915 (10.98/16.98) | JASON'S LYRIC | 17 |
| 23 | 24 | 18 | 17 | SOUNDTRACK ▲ <small>EPIC SOUNDTRAX 66329/EPIC (15.98/24.98)</small> | FORREST GUMP | 2 |
| 24 | 22 | 16 | 51 | CANDLEBOX ▲ <small>MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS</small> | CANDLEBOX | 7 |
| 25 | 18 | 10 | 4 | SMASHING PUMPKINS VIRGIN 39834* (9.98/13.98) | PISCES ISCARIOT | 4 |
| 26 | 26 | 19 | 5 | BARBRA STREISAND COLUMBIA 66109/122 98 (10.98/16.98) | THE CONCERT | 10 |
| 27 | 19 | 14 | 16 | BONE THUGS N HARMONY ▲ <small>RUTHLESS 5001* RELATIVITY (7.98/12.98) HS</small> | CREEPIN ON AH COME UP (EP) | 12 |
| 28 | 27 | 27 | 4 | BARRY WHITE A&M 0115 (10.98/16.98) | THE ICON IS LOVE | 27 |
| 29 | 23 | 21 | 32 | TIM MCGRAW ▲ <small>CURB 77659 (9.98/13.98)</small> | NOT A MOMENT TOO SOON | 1 |
| 30 | 25 | 22 | 49 | ACE OF BASE ▲ <small>ARISTA 18740 (9.98/15.98)</small> | THE SIGN | 1 |
| 31 | 30 | 30 | 9 | THE TRACTORS ● <small>ARISTA 18728 (9.98/15.98) HS</small> | THE TRACTORS | 30 |
| 32 | 29 | 23 | 46 | COUNTING CROWS ▲ <small>DGC 24629/GEFFEN (10.98/15.98) HS</small> | AUGUST & EVERYTHING AFTER | 4 |
| 33 | 34 | 26 | 16 | ROLLING STONES ▲ <small>VIRGIN 39782 (10.98/16.98)</small> | VOODOO LOUNGE | 2 |
| 34 | 28 | 15 | 5 | BROOKS & DUNN ARISTA 18765 (10.98/15.98) | WAITIN' ON SUNDOWN | 15 |
| 35 | 33 | 24 | 18 | ALAN JACKSON ▲ <small>ARISTA 18759 (10.98/15.98)</small> | WHO I AM | 5 |
| 36 | 36 | 28 | 34 | SOUNDGARDEN ▲ <small>A&M 0198* (10.98/16.98)</small> | SUPERUNKNOWN | 1 |
| 37 | 37 | 32 | 34 | NINE INCH NAILS ▲ <small>NOTHING/INT. INTERSCOPE 92346/AG (10.98/16.98)</small> | THE DOWNWARD SPIRAL | 2 |
| 38 | 35 | 29 | 9 | CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ <small>ATLANTIC 82613/AG (10.98/16.98)</small> | THE 3 TENORS IN CONCERT 1994 | 4 |
| 39 | 38 | 25 | 21 | WARREN G ▲ <small>VIOLATOR/RAL 523335* ISLAND (10.98/15.98)</small> | REGULATE...G FUNK ERA | 2 |
| 40 | 40 | 31 | 21 | VINCE GILL ▲ <small>MCA 11047 (10.98/15.98)</small> | WHEN LOVE FINDS YOU | 6 |
| 41 | 44 | 50 | 16 | HOOTIE & THE BLOWFISH ATLANTIC 82613/AG (10.98/15.98) HS | CRACKED REAR VIEW | 41 |
| 42 | 39 | 33 | 7 | THE NOTORIOUS B.I.G. BAD BOY 73000/ARISTA (9.98/15.98) | READY TO DIE | 15 |
| 43 | 45 | 59 | 5 | BRANDY ATLANTIC 82610/AG (9.98/15.98) | BRANDY | 43 |
| 44 | 32 | | 2 | DIGABLE PLANETS PENDULUM 30654* EMI (10.98/15.98) | BLOWOUT COMB | 32 |
| 45 | 43 | 34 | 8 | GERALD LEVERT ● <small>EASTWEST 92416/AG (10.98/16.98)</small> | GROOVE ON | 18 |
| 46 | 42 | 35 | 40 | JOHN MICHAEL MONTGOMERY ▲ <small>ATLANTIC 82559/AG (10.98/15.98)</small> | KICKIN' IT UP | 1 |
| 47 | NEW ▶ | | 1 | JONI MITCHELL REPRISE 45786/WARNER BROS. (10.98/15.98) | TURBULENT INDIGO | 47 |
| 48 | NEW ▶ | | 1 | LIVE ● <small>RADIOACTIVE 0997* MCA (10.98/15.98)</small> | THROWING COPPER | 38 |
| 49 | 46 | 40 | 29 | ROY LAWRENCE ATLANTIC 82656/AG (10.98/15.98) | I SEE IT NOW | 28 |
| 50 | 52 | 43 | 10 | AMY GRANT ● <small>SELECT 92411* AG (10.98/15.98)</small> | THE JERKY BOYS 2 | 12 |
| 51 | 51 | 47 | 35 | YANNI ▲ <small>PRIVATE MUSIC 82116 (10.98/15.98)</small> | ALL-4-ONE | 7 |
| | | | | | HOUSE OF LOVE | 13 |
| | | | | | LIVE AT THE ACROPOLIS | 5 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST <small>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)</small> | TITLE | PEAK POSITION |
|-----------|-----------|-----------|---------------|---|--------------------------------|---------------|
| 54 | 50 | 44 | 27 | REBA MCENTIRE ▲ <small>MCA 10994 (10.98/15.98)</small> | READ MY MIND | 2 |
| 55 | 61 | 65 | 19 | BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98) | BLACKSTREET | 55 |
| 56 | 62 | 61 | 14 | JOE DIFFIE ● <small>EPIC 64357 (10.98/15.98)</small> | THIRD ROCK FROM THE SUN | 53 |
| 57 | 48 | 37 | 4 | CLINT BLACK RCA 66419 (10.98/16.98) | ONE EMOTION | 37 |
| 58 | 64 | 60 | 33 | BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ <small>ANGEL 55128 (11.98/15.98)</small> | CHANT | 3 |
| 59 | 58 | 56 | 17 | MAZZY STAR ● <small>CAPITOL 98253 (10.98/15.98)</small> | SO TONIGHT THAT I MIGHT SEE | 36 |
| 60 | NEW ▶ | | 1 | VARIOUS ARTISTS MCA 11097 (10.98/16.98) | SKYNYRD FRYNDS | 60 |
| 61 | 59 | 46 | 23 | AALIYAH ▲ <small>BLACKGROUND 41533* JIVE (9.98/15.98)</small> | AGE AIN'T NOTHING BUT A NUMBER | 18 |
| 62 | 65 | 75 | 31 | SOUNDTRACK ▲ <small>INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98)</small> | THE CROW | 1 |
| 63 | 68 | 89 | 3 | BARRY MANILOW ARISTA 18771 (10.98/16.98) | SINGIN' WITH THE BIG BANDS | 63 |
| 64 | 60 | 55 | 22 | BEASTIE BOYS ▲ <small>CAPITOL 28599* (10.98/15.98)</small> | ILL COMMUNICATION | 1 |
| 65 | 66 | 74 | 12 | JEFF FOXWORTHY ● <small>WARNER BROS. 45314 (10.98/15.98) HS</small> | YOU MIGHT BE A REDNECK IF... | 65 |
| 66 | 63 | 54 | 80 | AEROSMITH ▲ <small>GEFFEN 24455 (10.98/16.98)</small> | GET A GRIP | 1 |
| 67 | 57 | 45 | 10 | SOUNDTRACK NOTHING INTERSCOPE 92460/AG (10.98/16.98) | NATURAL BORN KILLERS | 19 |
| 68 | 49 | 39 | 5 | LYLE LOVETT CURB 10808/MCA (10.98/16.98) | I LOVE EVERYBODY | 26 |
| 69 | 72 | 68 | 55 | SALT-N-PEPA ▲ <small>NEXT PLATEAU/LONDON 828392* ISLAND (10.98/16.98)</small> | VERY NECESSARY | 4 |
| 70 | 71 | 58 | 15 | COOLIO ▲ <small>TOMMY BOY 1083* (11.98/15.98)</small> | IT TAKES A THIEF | 8 |
| 71 | 56 | 84 | 22 | SEAL ● <small>ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)</small> | SEAL | 20 |
| 72 | 55 | 42 | 3 | THUG LIFE INTERSCOPE 92360/AG (9.98/15.98) | VOLUME I | 42 |
| 73 | 82 | 79 | 16 | HARRY CONNICK, JR. ● <small>COLUMBIA 64376 (10.98/16.98)</small> | SHE | 16 |
| 74 | 73 | 99 | 3 | GEORGE WINSTON DANCING CAT 11157/WINDHAM HILL (10.98/16.98) | FOREST | 73 |
| 75 | 74 | 67 | 18 | DA BRAT ● <small>SO SO DEFICHAOS 66164*/COLUMBIA (9.98/15.98)</small> | FUNKDAFIED | 11 |
| 76 | 76 | 52 | 10 | CHANGING FACES ● <small>SPOILED ROTTEN/BIG BEAT 92369/AG (9.98/15.98)</small> | CHANGING FACES | 25 |
| 77 | 81 | 72 | 38 | SOUNDTRACK ▲ <small>RCA 66364 (10.98/16.98)</small> | REALITY BITES | 13 |
| 78 | 54 | 38 | 5 | SLAYER AMERICAN 45522* WARNER BROS. (9.98/15.98) | DIVINE INTERVENTION | 8 |
| 79 | 70 | 70 | 7 | GLADYS KNIGHT MCA 10946 (10.98/15.98) | JUST FOR YOU | 53 |
| 80 | 79 | 71 | 68 | TONI BRAXTON ▲ <small>LAFACE 26007/ARISTA (9.98/15.98)</small> | TONI BRAXTON | 1 |
| 81 | NEW ▶ | | 1 | FU-SCHNICKENS JIVE 41519* (10.98/15.98) | NERVOUS BREAKDOWN | 81 |
| 82 | 80 | 78 | 66 | SMASHING PUMPKINS ▲ <small>VIRGIN 88267 (9.98/15.98)</small> | SIAMESE DREAM | 10 |
| 83 | 78 | 66 | 30 | PINK FLOYD ▲ <small>COLUMBIA 64200* (10.98/16.98)</small> | THE DIVISION BELL | 1 |
| 84 | 77 | 63 | 12 | WEEZER DGC 24629/GEFFEN (10.98/15.98) HS | WEEZER | 56 |
| 85 | 69 | 48 | 5 | TOBY KEITH POLYDOR 523407/A&M (10.98/15.98) | BOOMTOWN | 46 |
| 86 | 87 | 83 | 61 | MARIAH CAREY ▲ <small>COLUMBIA 63205* (10.98/16.98)</small> | MUSIC BOX | 1 |
| 87 | 89 | 88 | 18 | 69 BOYZ RIP IT 6901 (9.98/15.98) HS | NINETEEN NINETY QUAD | 63 |
| 88 | 90 | 91 | 37 | SARAH MCLACHLAN ● <small>NETTWERK 18725/ARISTA (9.98/15.98) HS</small> | FUMBLING TOWARDS ECSTASY | 50 |
| 89 | 75 | 57 | 5 | LITTLE TEXAS WARNER BROS. 45739 (10.98/15.98) | KICK A LITTLE | 51 |
| 90 | 67 | 49 | 6 | CRAIG MACK BAD BOY 73001* ARISTA (9.98/15.98) | PROJECT: FUNK DA WORLD | 21 |
| 91 | 83 | 85 | 6 | LIZ PHAIR MATADOR/ATLANTIC 92429/AG (10.98/16.98) | WHIP-SMART | 27 |
| 92 | 100 | 106 | 19 | JOHN MELLENCAMP MERCURY 522428 (10.98/16.98) | DANCE NAKED | 13 |
| 93 | 97 | 92 | 51 | CELINE DION ▲ <small>550 MUSIC 57555/EPIC (10.98/16.98)</small> | THE COLOUR OF MY LOVE | 4 |
| 94 | 94 | 87 | 5 | DOLLY PARTON COLUMBIA 66123 (10.98/16.98) | HEARTSONGS | 87 |
| 95 | 84 | 104 | 37 | FAITH HILL ● <small>WARNER BROS. 45389 (9.98/15.98) HS</small> | TAKE ME AS I AM | 59 |
| 96 | 99 | 98 | 168 | METALLICA ▲ <small>ELEKTRA 61113* (10.98/15.98)</small> | METALLICA | 1 |
| 97 | 120 | 129 | 18 | HOLE DGC 24631/GEFFEN (10.98/15.98) | LIVE THROUGH THIS | 55 |
| 98 | 115 | 97 | 20 | DAVID BALL ● <small>WARNER BROS. 45562 (9.98/15.98)</small> | THINKIN' PROBLEM | 53 |
| 99 | 105 | 96 | 21 | TRACY BYRD MCA 10991 (10.98/15.98) | NO ORDINARY MAN | 93 |
| 100 | 95 | 111 | 12 | IMMATURE MCA 11068 (9.98/15.98) HS | PLAYTYME IS OVER | 95 |
| 101 | 114 | 113 | 23 | TOAD THE WET SPROCKET ● <small>COLUMBIA 61744 (10.98/15.98)</small> | DULCINEA | 34 |
| 102 | 86 | 77 | 7 | PETER GABRIEL GEFFEN 24722 (12.98/19.98) | SECRET WORLD LIVE | 23 |
| 103 | 106 | 103 | 81 | GIN BLOSSOMS ▲ <small>A&M 5403 (9.98/13.98) HS</small> | NEW MISERABLE EXPERIENCE | 30 |
| 104 | 98 | 80 | 5 | CLAY WALKER GIANT 24582/WARNER BROS. (10.98/15.98) | IF I COULD MAKE A LIVING | 50 |
| 105 | 103 | 94 | 19 | SAMMY KERSHAW MERCURY 522125 (10.98/15.98) | FEELIN' GOOD TRAIN | 73 |
| 106 | 102 | 93 | 61 | GARTH BROOKS ▲ <small>LIBERTY 80857 (10.98/16.98)</small> | IN PIECES | 1 |
| 107 | 96 | 90 | 5 | ALABAMA RCA 66410 (10.98/15.98) | GREATEST HITS III | 90 |
| 108 | 113 | 105 | 34 | THE MAVERICKS ● <small>MCA 10961 (9.98/15.98) HS</small> | WHAT A CRYING SHAME | 54 |
| 109 | 108 | 107 | 102 | KENNY G ▲ <small>ARISTA 18646 (10.98/15.98)</small> | BREATHLESS | 2 |
| 110 | 111 | 115 | 76 | JANET JACKSON ▲ <small>VIRGIN 87825 (10.98/16.98)</small> | JANET. | 1 |

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. †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 and BMG labels are Heatseeker Impact. HS indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.



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| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION |
|-----------|--------------|-----------|---------------|---|--|---------------|
| 111 | 107 | 101 | 5 | JADE GIANT 24558/WARNER BROS. (10.98/15.98) | MIND, BODY & SONG | 80 |
| 112 | 91 | 82 | 10 | PATTY LOVELESS EPIC 64188 (9.98 EQ/15.98) | WHEN FALLEN ANGELS FLY | 60 |
| 113 | 116 | 108 | 58 | NIRVANA ▲ DGC 24607/GEFFEN (10.98/16.98) | IN UTERO | 1 |
| 114 | 85 | 64 | 4 | DREAM THEATER EASTWEST 90126/AG (10.98/15.98) | AWAKE | 32 |
| 115 | 109 | 100 | 18 | KEITH SWEAT ● ELEKTRA 61550 (10.98/16.98) | GET UP ON IT | 8 |
| 116 | 127 | 125 | 39 | BLACKHAWK ● ARISTA 18708 (9.98/15.98) | BLACKHAWK | 98 |
| 117 | 121 | 116 | 102 | SOUNDTRACK ▲ ARISTA 18699* (10.98/15.98) | THE BODYGUARD | 1 |
| 118 | 104 | 86 | 29 | COLLECTIVE SOUL ▲ ATLANTIC 82596/AG (10.98/16.98) <small>MS</small> | HINTS, ALLEGATIONS & THINGS LEFT UNSAID | 15 |
| 119 | 92 | 62 | 4 | VARIOUS ARTISTS NATIVITY IN BLACK: A TRIBUTE TO BLACK SABBATH CONCRETE 66335/COLUMBIA (10.98 EQ/16.98) | | 50 |
| 120 | 118 | 112 | 150 | PEARL JAM ▲ EPIC 47857 (10.98 EQ/16.98) <small>MS</small> | TEN | 2 |
| 121 | 126 | 123 | 50 | TOM PETTY & THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98) | GREATEST HITS | 5 |
| 122 | 133 | 144 | 245 | ORIGINAL LONDON CAST ▲ POLYDOR 83116/A&M (10.98 EQ/16.98) | PHANTOM OF THE OPERA HIGHLIGHTS | 46 |
| 123 | 128 | 114 | 9 | BARNEY ● BARNEY MUSIC 28338/EMI (9.98/16.98) | BARNEY'S FAVORITES VOL. 2 | 66 |
| 124 | 88 | 76 | 6 | DR. DRE TRIPLE X 51170* (10.98/16.98) | CONCRETE ROOTS | 43 |
| 125 | NEW ▶ | | 1 | VARIOUS ARTISTS RHINO 71778 (4.98/7.98) | ELVIRA PRESENTS MONSTER HITS | 125 |
| 126 | 112 | 102 | 51 | R. KELLY ▲ JIVE 41527 (10.98/15.98) | 12 PLAY | 2 |
| 127 | 93 | 73 | 5 | BIG HEAD TODD & THE MONSTERS GIANT 24580* WARNER BROS. (10.98/15.98) | STRATEGEM | 30 |
| 128 | 110 | 95 | 7 | VARIOUS ARTISTS A&M 6758 (9.98/15.98) | IF I WERE A CARPENTER | 70 |
| 129 | 119 | 127 | 9 | SOUNDTRACK THE ADVENTURES OF PRISCILLA: QUEEN OF THE DESERT MOTHER 516937/ISLAND (10.98/16.98) | | 106 |
| 130 | 125 | 121 | 156 | NIRVANA ▲ DGC 24425/GEFFEN (10.98/15.98) | NEVERMIND | 1 |
| 131 | NEW ▶ | | 1 | DEAD CAN DANCE 4AD 45769/WARNER BROS. (10.98/15.98) <small>MS</small> | TOWARD THE WITHIN | 131 |
| 132 | 135 | 132 | 6 | BEBE & CECE WINANS CAPITOL 28216 (10.98/15.98) | RELATIONSHIPS | 111 |
| 133 | 124 | 117 | 63 | BABYFACE ▲ EPIC 53558* (10.98 EQ/16.98) | FOR THE COOL IN YOU | 16 |
| 134 | 136 | 133 | 32 | BONNIE RAITT ▲ CAPITOL 81427 (10.98/16.98) | LONGING IN THEIR HEARTS | 1 |
| 135 | 122 | 81 | 47 | VARIOUS ARTISTS GIANT 24531/WARNER BROS. (10.98/16.98) | COMMON THREAD: THE SONGS OF THE EAGLES | 3 |
| 136 | 148 | 150 | 25 | KENNY LOGGINS SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98) | RETURN TO POOH CORNER | 65 |
| 137 | NEW ▶ | | 1 | ARTIFACTS BIG BEAT 92397*/AG (9.98/15.98) <small>MS</small> | BETWEEN A ROCK AND A HARD PLACE | 137 |
| 138 | 155 | 158 | 31 | SOUNDTRACK ● MEDLINE GIANT 24533/WARNER BROS. (9.98/15.98) | DAZED AND CONFUSED | 70 |
| 139 | 117 | 109 | 9 | LUIS MIGUEL WEA LATINA 97234 (9.98/15.98) | SEGUNDO ROMANCE | 29 |
| 140 | 131 | 130 | 38 | ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98) | THE CROSS OF CHANGES | 9 |
| 141 | 134 | 128 | 49 | SNOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98) | DOGGY STYLE | 1 |
| 142 | 101 | 51 | 4 | DANZIG AMERICAN 45647/WARNER BROS. (10.98/16.98) | DANZIG 4 | 29 |
| 143 | 139 | 153 | 194 | ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98) | MCMXC A.D. | 6 |
| 144 | 141 | 118 | 20 | MARTINA MCBRIDE ● RCA 66288 (9.98/15.98) | THE WAY THAT I AM | 106 |
| 145 | 137 | 126 | 122 | MARY CHAPIN CARPENTER ▲ COLUMBIA 48881 (10.98 EQ/15.98) | COME ON COME ON | 31 |
| 146 | 145 | 135 | 108 | ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98) | A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) | 13 |
| 147 | 171 | — | 2 | VERUCA SALT MINTY FIRE SH/DGC 24732/GEFFEN (10.98/15.98) <small>MS</small> | AMERICAN THIGHS | 147 |
| 148 | 179 | 172 | 71 | SOUNDTRACK ▲ EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98) | THE LION KING SING-ALONG (EP) | 40 |
| 149 | 154 | 157 | 10 | SHAWN COLVIN COLUMBIA 57875 (10.98 EQ/16.98) | COVER GIRL | 48 |
| 150 | 143 | 146 | 40 | ALICE IN CHAINS ▲ COLUMBIA 57628* (7.98 EQ/11.98) | JAR OF FLIES (EP) | 1 |
| 151 | 138 | 131 | 7 | BLUES TRAVELER A&M 11264 (9.98/15.98) | FOUR | 54 |
| 152 | 149 | 148 | 97 | STONE TEMPLE PILOTS ▲ ATLANTIC 82418/AG (9.98/15.98) <small>MS</small> | CORE | 3 |
| 153 | 129 | 110 | 18 | BIG MIKE ● RAP A-LOT 53907/PRIORITY (9.98/15.98) | SOMETHIN' SERIOUS | 40 |
| 154 | 130 | 124 | 7 | NANCI GRIFFITH ELEKTRA 61681 (10.98/16.98) | FLYER | 48 |

| 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 | 146 | 142 | 23 | JON SECADA ● SBK 29272/EMI (10.98/16.98) | HEART, SOUL & A VOICE | 21 |
| 156 | 152 | 143 | 88 | BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98) | HARD WORKIN' MAN | 9 |
| 157 | RE-ENTRY | | 10 | EDIE BRICKELL GEFFEN 24715 (10.98/15.98) | PICTURE PERFECT MORNING | 68 |
| 158 | 147 | 145 | 54 | PEARL JAM ▲ EPIC 53136* (10.98 EQ/16.98) | VS. | 1 |
| 159 | 144 | 120 | 5 | DAVE MATTHEWS BAND RCA 66449 (9.98/15.98) | UNDER THE TABLE AND DREAMING | 34 |
| 160 | RE-ENTRY | | 26 | SOUNDTRACK ● MCA 10859 (10.98/16.98) | JURASSIC PARK | 36 |
| 161 | 159 | 151 | 32 | SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98) | ABOVE THE RIM | 2 |
| 162 | 156 | 139 | 57 | REBA MCENTIRE ▲ MCA 10906 (10.98/15.98) | GREATEST HITS VOLUME TWO | 5 |
| 163 | 132 | 119 | 11 | NEIL YOUNG AND CRAZY HORSE ● REPRISE 45749* WARNER BROS. (10.98/16.98) | SLEEPS WITH ANGELS | 9 |
| 164 | 163 | 165 | 24 | JOHN BERRY ● LIBERTY 80472 (9.98/13.98) <small>MS</small> | JOHN BERRY | 85 |
| 165 | 150 | 147 | 7 | MARK CHESNUTT DECCA 11094/MCA (10.98/15.98) | WHAT A WAY TO LIVE | 98 |
| 166 | 140 | 154 | 82 | THE JERKY BOYS ● SELECT 61495*/AG (10.98/15.98) <small>MS</small> | THE JERKY BOYS | 80 |
| 167 | 123 | 69 | 3 | THE CULT SIRE/REPRISE 45673 WARNER BROS. (10.98/15.98) | THE CULT | 69 |
| 168 | 173 | 184 | 36 | JOSHUA KADISON ● SBK 80920/EMI (10.98/16.98) <small>MS</small> | PAINTED DESERT SERENADE | 69 |
| 169 | 168 | 156 | 49 | AARON HALL ● SILAS 10810/MCA (9.98/15.98) | THE TRUTH | 47 |
| 170 | 157 | 138 | 23 | HEAVY D & THE BOYZ ● UPTOWN 10998*/MCA (9.98/15.98) | NUTTIN' BUT LOVE | 11 |
| 171 | 142 | 140 | 10 | TESLA GEFFEN 24713 (10.98/15.98) | BUST A NUT | 20 |
| 172 | 160 | 163 | 111 | QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98) | GREATEST HITS | 11 |
| 173 | 165 | 178 | 154 | ENYA ▲ REPRISE 26775/WARNER BROS. (10.98/15.98) | SHEPHERD MOONS | 17 |
| 174 | 181 | 183 | 51 | BRYAN ADAMS ▲ A&M 0157 (10.98/16.98) | SO FAR SO GOOD | 6 |
| 175 | 166 | 161 | 5 | KARYN WHITE WARNER BROS. 45400 (10.98/15.98) | MAKE HIM DO RIGHT | 99 |
| 176 | 174 | 180 | 70 | THE CRANBERRIES ▲ ISLAND 514156 (10.98 EQ/16.98) <small>MS</small> | EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? | 18 |
| 177 | 169 | 174 | 114 | ERIC CLAPTON ▲ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98) | UNPLUGGED | 1 |
| 178 | 153 | 136 | 7 | SINEAD O'CONNOR ENSIGN/CHRYSALIS 30549/EMI (10.98/16.98) | UNIVERSAL MOTHER | 36 |
| 179 | 178 | 168 | 22 | VARIOUS ARTISTS ● TOMMY BOY 1097 (11.98/15.98) | MTV PARTY TO GO, VOLUME 5 | 36 |
| 180 | NEW ▶ | | 1 | BUDDY GUY SILVERTONE 41542/JIVE (10.98/15.98) <small>MS</small> | SLIPPIN' IN | 180 |
| 181 | 158 | 149 | 4 | ROBBIE ROBERTSON & THE RED ROAD ENSEMBLE CAPITOL 28295 (10.98/16.98) | MUSIC FOR THE NATIVE AMERICANS | 149 |
| 182 | 177 | 169 | 217 | GARTH BROOKS ▲ LIBERTY 93866 (9.98/13.98) | NO FENCES | 3 |
| 183 | 180 | 198 | 11 | VARIOUS ARTISTS RADICAL/QUALITY 6712/WARLOCK (12.98/18.98) | DANCE MIX U.S.A., VOL. 2 | 127 |
| 184 | NEW ▶ | | 1 | VARIOUS ARTISTS TOMMY BOY 1100 (10.98/15.98) | JOCK ROCK VOLUME 1 | 184 |
| 185 | 161 | 152 | 47 | ICE CUBE ▲ PRIORITY 53876* (10.98/15.98) | LETHAL INJECTION | 5 |
| 186 | 182 | 175 | 111 | GEORGE STRAIT ▲ MCA 10651 (10.98/15.98) | PURE COUNTRY (SOUNDTRACK) | 6 |
| 187 | 172 | 166 | 25 | INDIGO GIRLS ● EPIC 57621* (10.98 EQ/16.98) | SWAMP OPHELIA | 9 |
| 188 | 176 | 164 | 25 | TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98) | TEN FEET TALL & BULLETPROOF | 20 |
| 189 | 164 | 155 | 19 | PAM TILLIS ● ARISTA 18758 (9.98/15.98) | SWEETHEART'S DANCE | 51 |
| 190 | 185 | 197 | 233 | VAN MORRISON ▲ POLYDOR 841970*/A&M (9.98 EQ/16.98) | THE BEST OF VAN MORRISON | 41 |
| 191 | 170 | 134 | 4 | PARIS PRIORITY 53882* (10.98/16.98) <small>MS</small> | GUERRILLA FUNK | 128 |
| 192 | 162 | 141 | 9 | U.G.K. JIVE 41524 (9.98/15.98) | SUPERTIGHT | 95 |
| 193 | 194 | 186 | 20 | SOUNDTRACK CAST ▲ WALT DISNEY 60857 (10.98 Cassette) | THE LION KING SING-ALONG (EP) | 40 |
| 194 | 183 | 196 | 4 | LUCAS BIG BEAT 92467/AG (10.98/15.98) <small>MS</small> | LUCACENTRIC | 183 |
| 195 | NEW ▶ | | 1 | Laurie Anderson WARNER BROS. 45534 (10.98/15.98) | BRIGHT RED | 195 |
| 196 | 195 | 167 | 9 | USHER LAFACE 26008/ARISTA (9.98/15.98) <small>MS</small> | USHER | 167 |
| 197 | 189 | — | 102 | SADE ▲ EPIC 53178 (10.98 EQ/16.98) | LOVE DELUXE | 3 |
| 198 | 190 | — | 149 | BROOKS & DUNN ▲ ARISTA 18658 (9.98/15.98) | BRAND NEW MAN | 10 |
| 199 | 175 | 173 | 42 | CRASH TEST DUMMIES ▲ ARISTA 16531 (9.98/15.98) <small>MS</small> | GOD SHUFFLED HIS FEET | 9 |
| 200 | 187 | 181 | 21 | PATTI LABELLE MCA 10870 (10.98/15.98) | GEMS | 48 |

TOP ALBUMS A-Z (LISTED BY ARTISTS)

| | | | | | | | |
|------------------------------------|---|------------------------|---------------------------------|----------------------------|-----------------------------------|-------------------------------|---------------------------------------|
| 69 Boyz 87 | Boyz II Men 2 | Dave Matthews Band 159 | Hole 97 | Craig Mack 90 | Tom Petty & The Heartbreakers 121 | The Bodyguard 117 | Usher 196 |
| Aaliyah 61 | Brandy 43 | Dead Can Dance 131 | Hootie & The Blowfish 41 | Madonna 3 | Liz Phair 91 | The Crow 62 | Luther Vandross 17 |
| Ace Of Base 30 | Toni Braxton 80 | Joe Dillie 56 | Ice Cube 185 | Barry Manilow 63 | Pink Floyd 83 | Dazed And Confused 138 | VARIOUS ARTISTS |
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MCA IN ASIA

(Continued from page 6)

post at Sony Music International, which went to EMI Music's Martin Davis in September.

In Australia, Paul Krige has been recruited as managing director of the new MCA Music Entertainment affiliate there; he will report to Rogers. Krige is promoted from marketing manager at MCA within BMG Australia, where he has worked since 1991.

MCA's worldwide operation was previously structured as licensed units within BMG International companies. Earlier this year, MCA renewed its international licensing and distribution pact with BMG International through 1999 (Billboard, Sept. 11, 1993). The deal allows MCA to "convert" from those licensed units to separate affiliates handling their own marketing, promotion, and A&R functions. Under this arrangement, BMG continues to handle sales, distribution, and manufacturing for the new MCA companies (Billboard, Dec. 18, 1993).

The Asia/Pacific development marks the second phase of the MCA label group's worldwide expansion, following the opening of 10 European subsidiaries—under Larsen's direction—earlier this year.

"We looked at 1994 as the year to get Europe up and running," says Teller. "Those companies are all functioning successfully, and I'm extremely pleased. Now we're moving on to phase two, with the opening of the Hong Kong headquarters. Everything is really on time, and moving along very well."

Rogers' initial duties will be to direct the launch of the Australian and Hong Kong companies. Larsen says the former will have a staff of 18 people, comparable in size to MCA's French and Italian affiliates. Krige is recruiting at present.

By the end of this month, Rogers will name the managing director of the domestic Hong Kong company, who is expected to come from the entertainment business.

MCA's existing regional staff within BMG—including marketing manager Levin Lo and promotion manager Desmond Doo—will transfer to the new offices at 100 Canton Road in Kowloon. "The Hong Kong office will have about 13 people," says Larsen. "Of those, six will be with the domestic Hong Kong record company, and seven will be on Greg's staff."

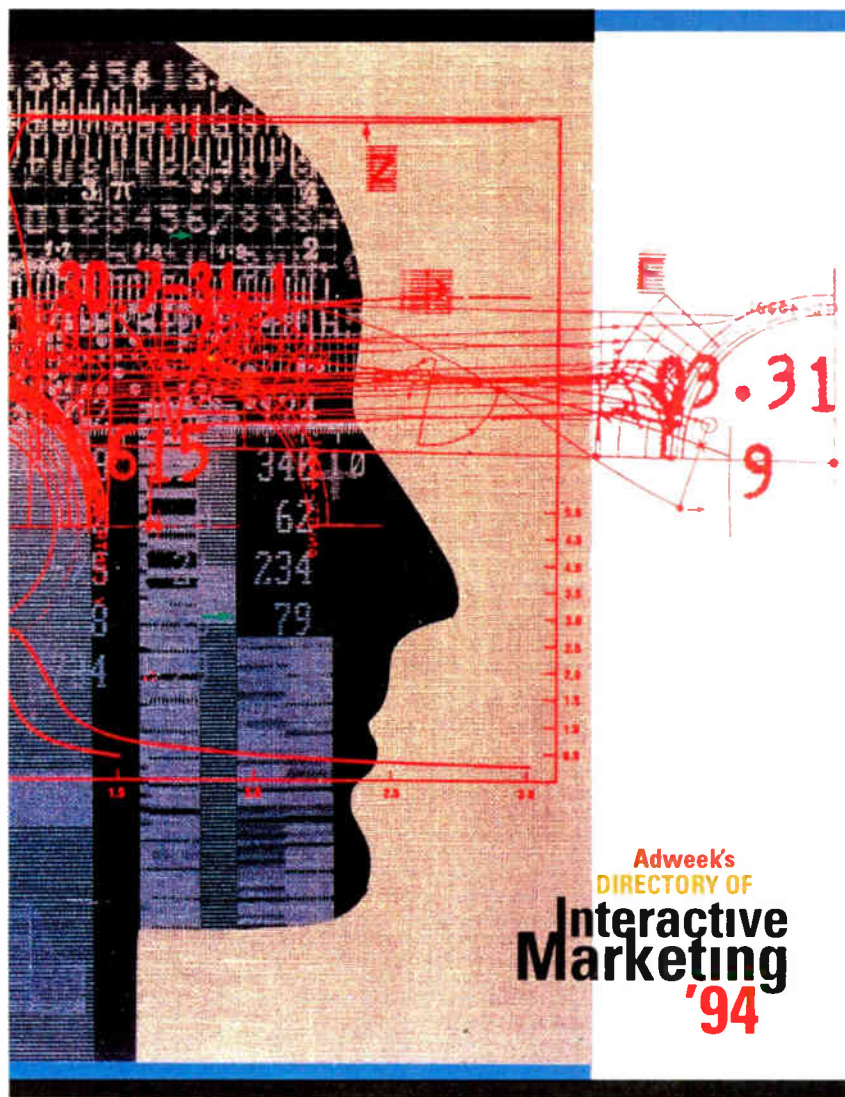
Larsen projects that the MCA group's Asia/Pacific sales should be in the region of \$80 million to \$100 million "in three to four years." That, he says, would be roughly double its current sales in the region.

At present, Larsen declines to identify where MCA will open other Asia/Pacific companies in 1995. (Its Japanese affiliate has been in place since 1990). He does say that plans will be influenced by the scale of international repertoire sales in such territories, rather than the overall size of the markets, since MCA will not initially enter the local A&R stakes.

"As in Europe, the local repertoire plans are phase three of each company's perspective," Teller says. "How quickly phase three is implemented really depends on each individual market."

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MORGADO TOUTS VIDEO'S FUTURE AT BILLBOARD CONFAB

(Continued from page 1)

in the industry's drive to expose more music to interested audiences.

That was the message that Warner Music Group chairman/CEO Bob Morgado drove home in his keynote speech at Billboard's 16th annual Music Video Conference, held Nov. 2-4 at the Loews Santa Monica Beach Hotel.

Morgado's speech touched upon the turmoil at the Warner Music Group (see story, page 1).

As Warner Music Group and others attempt to pave the road to the future, there are still several obstacles, Morgado said.

The proposed new U.S. video network, a joint venture between Warner Music Group, Sony, PolyGram, EMI Music, BMG, and Ticketmaster, has run into hurdles both expected and unexpected (see story, page 5). The challenge of limited cable capacity was predictable, Morgado said, but government intrusion into the cable industry was not.

He decried the fact that government

re-regulation of cable has removed economic incentives for cable operators to add new channels, while noting that the Justice Department is investigating the proposed channel for possible violations of antitrust laws. "So, ironically, we have one branch of the government stifling competition, and another worrying about the future possibility of unfair competition," Morgado said.

While the fate of the new channel may appear bleak, Morgado was optimistic about the future of music video. "But even if this channel isn't allowed to get off the ground, we will encourage new music-driven television-programming efforts," he said.

Those efforts range from Viva, a German music video channel launched by the Warner Music Group, EMI, PolyGram, Sony, and a local German media company last December, to new and innovative programs, such as Palomar Pictures' "The Naked Cafe" and "Francis Ford Coppola Presents . . ." Morgado said.

Morgado says Viva has juiced creativity in Germany. When the channel signed on last December, only about 25% of the clips it aired were German-made. "It would have shown more, but the clips didn't exist," he said.

Today, the number of home-grown clips is up to 30%-40% in Germany, Morgado said.

The launch of Viva II will likely further the growth of the music video industry in Germany, Morgado said. "Clearly, the Viva story will serve as a model for other broad-based, major-market music services, which will offer a full complement of regional repertoire, international artists, and English-based performances."

In the U.S., by some estimates, three quarters of the music videos made today are never seen by the public, Morgado said. The answer is not to cut back on the production of music videos, but to "extend our exposure opportunities to better accommodate the creative output from our growing industries. In this effort, we must work together to widen the pipeline, to create new vehicles and new avenues that will carry our music and our images into the homes of consumers."

As an example, Morgado pointed to Rock Video Monthly, a direct-marketing endeavor Warner Music Enterprises created a few years ago. The company recently launched a country service called New Country Music. (Billboard, March 12).

"Although music videos as a sell-through item have failed to become a mass-market format, we refuse to give up on the videocassette as a medium for the delivery of music," he said.

Morgado also pointed to the growing importance of CD-ROM, which he called "a natural for the Warner Music Group." The company's primary music customers are among the early CD-ROM owners, and CD-ROM fits the company's current manufacturing and packaging operations, he said.

The emergence of digitally compressed video on 5-inch discs may also be a boon for the music industry, Morgado said.

"Understandably, most of the press attention has focused on the significance to the film industry," he said. "But as large numbers of movie fans start connecting these new video CD players to their large-screen TV sets and their stereo systems, the resulting home theater will create significant new opportunities for the music industry as well."

'SNOW WHITE' GOES UP AGAINST 'JURASSIC'

(Continued from page 6)

are on target, says "Snow White" will prevail in the "long run." It has "a lot more life than 'Jurassic Park,'" he says. Musicland VP Peter Busch rates early "Snow White" sales ahead of "Aladdin," which did 24 million units, and "Jurassic Park."

No one doubts Disney's ability to help retailers move the goods. "Eventually, they make their numbers," says a begrudging home video competitor. Right now, though, the chains that have experienced a slow start are wondering why "Snow White" sales didn't catch fire like "Jurassic Park" did.

One reason, ironically, may have been the problem that plagued MCA/Universal—street-date violations. Retailers who jumped the gun and began selling "Jurassic" 4-5 days before Oct. 4 "created a fever out there that translated to a lot more sales. The public felt they had to get it," says Palmer Video's Haney. "That extra weekend made a difference." Disney hasn't yet convinced consumers that "they better buy it now, because it may be gone tomorrow," he maintains.

A large retailer lays the blame on Disney's minimum-advertised-price (MAP) policy, which has discouraged retailers from aggressively promoting "Snow White" for less than \$16.99. He says Disney is enforcing the MAP more strictly than ever before and threatens transgressors with the loss

of co-op funds for other titles due this quarter. As a result, some chains are advertising the title without a price and, perhaps, turning off buyers. Others say Disney removed a sense of urgency by delivering too many copies to too many locations.

Disney responds that "Snow White" is selling "extremely well," and, by Christmas, expects the title to be several million units ahead of the levels achieved by "Aladdin" and "Beauty And The Beast." Sources close to the studio claim "Snow White" topped 10 million units in the first week.

Meanwhile, MCA/Universal is coping with a predictable falloff in "Jurassic" sales after the fever subsided. Haney expects that a significant decline in Palmer volume will turn around by mid-November. Gary Ross, president of the Minneapolis-based Suncoast Motion Picture chain, says volume dropped 60% in the second week, but "that's very normal."

MCA counts on a major shot in the arm when McDonald's begins a month-long, \$30 million cross-promotion Nov. 18. The studio reportedly is getting a steady flow of reorders. "I can tell you that there is no inventory out there," a source says.

Assistance in preparing this story was provided by Eileen Fitzpatrick in Los Angeles.

U.K. RADIO BIZ TARGETS ADVERTISERS

(Continued from page 6)

diency survey. Last month, Virgin Radio also won a license to operate an FM station in London; it is expected to go on the air early in the new year.

Virgin Group founder Richard Branson noted at the Dublin conclave that the FM outlet will simulcast the programming heard nationally on AM, with a "London opt-out" for local news and information. He also offered the prospect that Virgin Radio will become more supportive of new music and new artists in the future. "Once you reach a level of audience and advertising, you can become more adventurous [in programming]," he told Billboard.

Earlier, Branson explained to convention delegates that a lack of opportunity for new artists on other U.K. commercial stations was one reason for his move into radio. He also said that

Virgin "could have given [BBC] Radio 1 an incredible run for its money" if it had been granted a national FM license.

Chris Wright's Chrysalis Group, meanwhile, is enjoying an immediate impact with its regional "superstation" Heart FM, which debuted Sept. 6 in England's West Midlands. The programming format is adult contemporary.

In Dublin, Chrysalis Group director of corporate development Richard Huntingford said that advertising sales for Heart FM achieved 160% and 185% of budget, respectively, in September and October, with a total of 75 advertisers. "Forty percent of our revenue is new money in the [radio] medium," he noted.

Moreover, Heart's first "dipstick" listening survey showed an 11% reach of the region's total audience of 3 mil-

lion adults, according to Huntingford, and a 17% reach in its 25-44 target demographic. "It's a very encouraging start. We've given listeners what they want, with heavily researched programming and music."

Heart is one of four new U.K. regional outlets, dubbed "superstations." Radio Authority head of development David Vick used the Dublin meeting to announce plans for four more FM regional licenses; the largest will cover an adult population of 3 million in Yorkshire, in the north of England. These are expected to come on air in 1996.

The Chrysalis Group has also won a license to operate a new station, Crystal-FM in London. Like Heart, it will feature an AC format, for which research studies say there is considerable demand in the capital.



by Geoff Mayfield

STILL THE CASE: Despite the inevitable second-week sales decline that hits big-selling rap albums, the "Murder Was The Case" soundtrack, featuring Snoop Doggy Dogg, Dr. Dre, Ice Cube, Jodeci, and others, racks up a second week at No. 1 on The Billboard 200 with an impressive tally exceeding 197,000 units. The title's sum is down 40% from its opening-week splash, but that's enough to keep the album ahead of the resurgent Boyz II Men (4-2, with 159,000 units) and the unsurprisingly strong bow by Madonna's "Bedtime Stories" (No. 3, 145,000 units). It practically goes without saying that "Murder" also retains the top slot on Top R&B Albums. Status quo, at least on the big chart, is certain to be disrupted next week, which will reflect the treasure trove of big sellers released on the first of two consecutive "Super Tuesdays."

THICK CROPS: Figure that Nirvana's "Unplugged In New York" will lead a crowded field of new superstar releases on next week's chart. That Nov. 1 slate includes Megadeth, Aerosmith, Tom Petty, and the Black Crowes, and Christmas albums from Mariah Carey and Kenny G; all are expected to make respectable chart debuts. Also released Nov. 1 were new Ricky Van Shelton and Carly Simon titles; best-of sets from the Red Hot Chili Peppers, Blondie, and Pat Benatar; and a Christmas offering from those rascally Benedictine Monks of Santo Domingo de Silos, whose multiplatinum "Chant" spent 20 weeks in the top 20 on The Billboard 200, including eight weeks in the top 10. The issue after next will feature chart bows by the Nov. 8 crop, which includes Jimmy Page & Robert Plant, the Eagles, Cinderella, and George Strait.

IMBALANCE: As ace Musicland purchasing executive Dick Odette pointed out in a story in last week's Billboard, this fourth quarter is not much more congested with high-profile titles than those of other years. But there are two good reasons why it feels more crowded. First of all, several of the season's biggest expected sellers were held back until the last two months of the year, with many of them packed into three Tuesdays (along with the Nov. 1 and Nov. 8 traffic jams, the Dec. 6 batch features Pearl Jam and the Beatles). Secondly, the fourth-quarter rush seems so steep this year because, with the exception of Pink Floyd, the first eight months of 1994 were light on big-event titles. The good news for retailers is that some of the monster albums planned for the holiday selling season are falling back into the first quarter of next year, including ones by Michael Jackson, the Red Hot Chili Peppers, Stevie Wonder, and L.L. Cool J. Atlantic had planned all along to hold Phil Collins' next one until January, a month which starves for star product in most years.

WHERE'S THAT GIRL: What's the status of Madonna's recording career? Although recent months saw the mercurial girl transform herself from naughty to nice—witness her televised kiss-and-make-up act with David Letterman—first-week sales on her new one are down 15% from the opening-week sum she rang up with 1992's "Erotica" (167,000 units). Some folks thought her much-ballyhooed and controversial "Sex" book either cannibalized—or otherwise deterred—sales of her last album, and there's no such distraction this time. But it ain't over 'til it's over, because this album is more radio-friendly than "Erotica." Besides, has there ever been a figure in popular culture who has been able to successfully reinvent herself in the media's eye more times than Madonna? Meanwhile, Warner Bros. can find solace in the fact that it has four of the top 10 albums for the second time in five weeks (Nos. 3, 5, 6, and 10).

BITS AND PIECES: Bob Seger's other SoundScan-era album, 1991's "The Fire Inside," debuted one position higher, at No. 7, but this week's "Greatest Hits" (No. 8) sold more in its first week (77,000 units, compared to 62,500) . . . "Saturday Night Live" brings Edie Brickell a 39% sales gain (re-entry at No. 157); Urge Overkill's "Late Show" stop helps the "Pulp Fiction" soundtrack win its second straight Greatest Gainer award (31-21); and a "Tonight Show" rerun appears to be the catalyst for a Harry Connick Jr. comeback (82-73).

| MARKET WATCH | | | | | |
|---|-------------------|----------------|-------------------|---------|-----------------|
| A WEEKLY NATIONAL MUSIC SALES REPORT | | | | | |
| WEEKLY UNIT SALES | | | | | |
| THIS WEEK | LAST WEEK | CHANGE | THIS WEEK (1993) | CHANGE | |
| 12,324,000 | 12,423,000 | DOWN 0.8% | 12,185,000 | UP 1.1% | |
| YEAR-TO-DATE UNIT SALES | | | | | |
| YTD (1994) | YTD (1993) | CHANGE | | | |
| 523,355,000 | 501,450,000 | UP 4.4% | | | |
| FOCUS ON SALES BY: | | | | | |
| GEOGRAPHIC REGION | | | STORE LOCALE | | |
| Northeast | 699,000 (5.6%) | South Atlantic | 2,189,000 (17.8%) | City | 3,078,000 (25%) |
| Mid-Atlantic | 1,920,000 (15.6%) | South Central | 1,728,000 (14%) | Suburb | 5,306,000 (43%) |
| E. North Central | 2,159,000 (17.5%) | Mountain | 742,000 (6%) | Rural | 3,940,000 (32%) |
| W. North Central | 814,000 (6.6%) | Pacific | 2,073,000 (16.8%) | | |
| ROUNDED FIGURES | | | | | |
| COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY | | | | | |

NEW CHAIRMAN/CEO DANNY GOLDBERG EASES TENSIONS AT WARNER BROS.

(Continued from page 1)

ords Oct. 31, flew into Los Angeles Nov. 1 to calm the fears of shaken employees and artist managers.

With Goldberg's move to the Warner Bros. fold, Val Azzoli, senior executive VP/GM of Atlantic, has been upped to president of Atlantic. Goldberg will officially pick up the reins in January following the departure of current Warner Bros. chairman/CEO Mo Ostin. It is unclear if Warner Bros. president Lenny Waronker will remain at the company, though last week he said he would stay at the label until his contract expires Dec. 31, 1995 (Billboard, Nov. 5).

In addition, Warner Music-U.S. executive VP Mel Lewinter has been upped to president of Warner Music-U.S.

In his keynote speech at the Billboard Music Video Conference here, Warner Music Group chairman/CEO Robert Morgado made light of the situation, saying it was a synergy-driven stunt to increase the circulation of Time magazine.

Indeed, the latest moves suggest that Warner Music-U.S. is returning to business as usual after a highly charged week of activity:

- On Oct. 24, Warner Bros. president Lenny Waronker announced that he would not accept the CEO position at Warner Bros. Records and would stay with the company until his contract expires at the end of 1995.

- Later that same week, Morgado and his hand-picked president/COO of Warner Music-U.S., Doug Morris, set off a storm of press coverage as

they attempted to define their respective roles and resolve the situation at Warner Bros. Records. At one point, according to sources, Morris, Goldberg, and Elektra Entertainment Group chairman Sylvia Rhone threatened to resign. In an interview with Billboard, Morgado denied this.

- Morris emerged with the new title of chairman/CEO of Warner Music-U.S., which Morgado says "was an attempt to clarify and empower the position."

- Also that week, Warner Music U.K. chairman Rob Dickins had expected to take the CEO slot at Warner Bros. (see story, page 1).

- On Oct. 26, Elektra Records and EastWest officially merged under the Elektra Entertainment Group umbrella (Billboard, Nov. 5). As a result of the consolidation, approximately 40 people were laid off.

The storm appears to be over. Says Morris, "What I really want to do is try and soothe these waters."

Morris maintains that he still reports to Morgado, contrary to published reports. "I report to the Warner Music Group, and he is the chairman of it," Morris says.

Any tensions between Morris and Morgado have eased "100%," Morris says. "It was overblown... You have to remember, we have worked together for a long time very successfully. It was all really a question of just defining overlapping responsibilities."

Morgado says reports that his job

has been reduced in any way are "1,000% inaccurate." He also expressed support for the Oct. 31 appointment of Time Warner president Richard D. Parsons, whom he described as "a friend for 22 years." Morgado says reports that he is going to leave the company in the wake of Parsons' appointment are "absurd beyond belief."

Looking ahead, Morris and Morgado confirm that Warner Music-U.S. is working on purchasing the remaining portion of Interscope Records. "That's one of my first priorities," Morris says.

STEIN MOVE LIKELY

Morris also says it is likely that Seymour Stein will move from Sire to Elektra. (Stein is reportedly the candidate for the presidency of Elektra.)

However, Goldberg says that "the artists well-known for having been on Sire are part of the Warner Bros. family, and are going to remain here."

Helping to calm fears at Warner Bros. was Morris' decision to name Goldberg, who is well-liked by artists and executives, according to one source.

"I think he will be well-received there," says Morris. "I have a lot of belief in him. I think they will be glad to meet Danny, and pleased when they get to know him and find out what he is about... People recognize quality, and he is a quality guy."

Goldberg held meetings with several Warner Bros. executives, including Waronker, Nov. 1-3, and sources say he accomplished the first phase of his mission. "He's making the rounds and keeping the level of paranoia down," a source says. "He seems sympathetic to our plight and understands how we feel."

Another factor likely easing Warner Bros. employees' fears is Goldberg's background as a former artist manager, which seems to be a good fit with the label's vaunted "artist-friendly" tradition.

"I'm a product of that—I'm an artist-oriented person," says Goldberg. "I've spent three years at Atlantic. Before that, I spent 15 years working for artists as a manager."

According to a source, Goldberg contacted several key artist man-

agers by phone, including Jefferson Holt (R.E.M.), Tony Dimitriades (Tom Petty), Freddy DeMann (Madonna), Gary Smith (Belly), Ray Daniels (Van Halen), Elliot Cahn (Green Day), Arnold Stiefel (Rod Stewart and Morrissey), and Lindy Goetz (Red Hot Chili Peppers).

The appointment of Goldberg was applauded by DeMann, who serves as both Madonna's manager and the co-CEO of Warner Bros. affiliate Maverick (see story, page 1).

DeMann says, "He's a very artist-oriented guy. He's a very hands-on kind of guy who's going to get the job done. I'm very excited by his arrival, and I can only view it as something positive for Maverick and positive for Madonna."

Sources say that Goldberg is considering naming Virgin Records president Phil Quartararo as president of Warner Bros. "There's serious talks with Phil," says one source. "The only problem is his existing contract."

Quartararo could not be reached for comment.

Goldberg would not comment directly on Quartararo, but says, "I want to meet with the senior people here, particularly [senior VP of marketing and promotion] Russ Thyret, and get their ideas about the right structure for the company... I'm going to rely heavily on the senior people here in terms of any decisions I make."

According to Morris, Goldberg had been slated to become CEO of Atlantic, with Azzoli moving up to president. Morris' plans changed when Waronker declined the CEO post at Warner Bros.

Azzoli says that although he has been involved in running the "day-to-day operations" of Atlantic for the last few years, the title of president gives him a new sense of commitment.

Noting that his move into the presidential suite at Atlantic comes while the label is experiencing its best year, Azzoli says he has no immediate plans for change. "Some people feel that when they are in a position like this, they have to make changes," he says. "But if it ain't broke, don't fix it."

Assistance in preparing this story was provided by Chris Morris.

MTV DEAL MARKS STRATEGY SHIFT FOR SONY

(Continued from page 5)

been our belief that VPL has been wrong."

In a related development, Sony, through its Sony Pictures arm, has also taken a 19% stake in Germany's Viva Music TV channel, which went on air last December, and Viva is starting to make inroads into MTV's audience. MTV has also referred Viva to the European Commission, charging that Viva enjoys preferential rates for the use of videos, which MTV claims amounts to unfair competition.

The Sony/MTV deal is likely to disappoint VPL, which has been relying on solidarity among the record companies and video producers in its battle to prevent revenues from being forced down. Sources say that at least one other major record company is about to unveil a similar deal with MTV.

One observer says, "Rights are the future of the business. I'm rather con-

cerned that Sony may be trading its future income for the short-term interests in gaining U.S. market share."

IFPI's legal adviser, David Sweeney, says only that the deal "proves what we said at the time when MTV made the complaint: that the VPL agreement did not stop them from dealing with the record companies individually."

In the Nov. 1 statement, MTV said the deal covers all its networks, including MTV and VH1 in the U.S., MTV Europe, MTV Japan, MTV Brasil, and MTV Latino.

European sources believe the deal will take effect Aug. 1, 1995, when MTV Europe's existing licensing deal with VPL expires. A five-year term is suggested as the most likely length for the deal, which is also understood to provide Sony with similar revenues to those it derived from its European agreement with VPL.

SPARKS FLY OVER 'AMERICA' ALBUM ART

(Continued from page 10)

er for music, movies, and books, says, "We are a family-oriented store, and when an album comes out with a cover that doesn't fit our demographics, we won't carry it, just like we don't carry Playboy and Penthouse."

But when American came back with the alternate album cover, Target ordered 10,000 copies.

One buyer at an account that chose to stock the alternate album cover was surprised that the Black Crowes would put out a press release trying to stigmatize chains that would not carry the original photo.

"They gave us a choice, and we choose to stock the alternate cover," says the buyer. "What, the Black Crowes can't take yes for an answer?"

Gary Arnold, merchandise manager at the 175-unit, Minneapolis-based Best Buy, says, "We are family-oriented, and since we had a choice, we stocked" the alternate cover.

In fact, Arnold applauds American for making the alternate album cover available on the release date. Usually,

when racks and retail accounts pass on carrying an album cover featuring questionable artwork, it takes labels a couple of weeks to come back with an alternate cover.

Depending on its reaction to a cover, a chain may sometimes decide not to carry an album; in other instances, a retailer might carry it, but give it reduced visibility in the stores.

Thanks to American's decision to make an alternate cover available, Arnold says that Best Buy has aggressively supported the Black Crowes album. "We have it on the front cover of our insert, which is in [more than] 15.5 million homes in America," he says. "Also, the album is stocked at the front of all Best Buy stores."

The issue of the American label's use of controversial album art was raised recently by the cover of the Lords Of Acid album "Voodoo-U," which shows graphic depictions of several naked women in various sexual positions (Billboard, Nov. 5). In this instance, American has not offered alternate art.



VIVA MEXICO

ISSUE DATE: NOVEMBER 26
CLOSED

RAP

ISSUE DATE: NOVEMBER 26
CLOSED

GERMANY, SWITZERLAND, AUSTRIA

ISSUE DATE: DECEMBER 3
AD CLOSE: NOVEMBER 8

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
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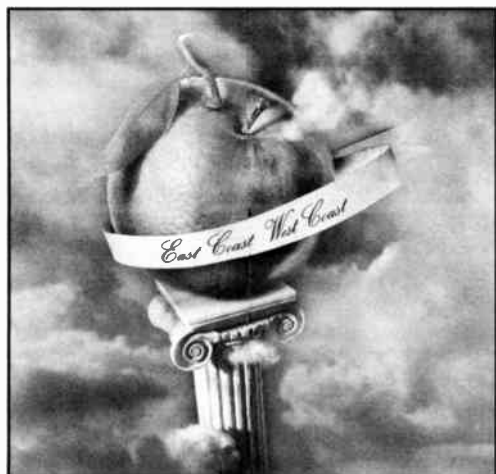
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The Billboard Bulletin...

EDITED BY IRV LICHMAN

ALBERTINI TO SONY FRANCE?

Bulletin hears that PolyGram Disques president Paul-René Albertini has accepted Sony's offer to become president of Sony Music France, replacing Henri de Bodinat, who has joined vacation company Club Méditerranée (Billboard, Oct. 29). PolyGram sources suggest that Island/Barelay president Pascal Negre will replace Albertini.

GOSPEL DIST. DEAL FOR BENSON

Benson Music Group has become the distributor of Atlanta-based Inter-sound Entertainment's gospel lineup to the Christian bookstore market. The agreement also provides for distribution of a portion of the label's contemporary Christian product. Gospel acts under the deal include Edwin Hawkins, Vickie Winans, and Jennifer Holliday, among others, along with completed new contemporary Christian music projects by Mala, Amada, One Way, and Craig Duncan, and catalog releases by Ji Jim, 20/20, and Paul Smith.

UPWARD SWING IN ITALIAN MART

Italy's music market is showing signs of picking up, with the nine-month figures from major-label trade federation FIMI showing unit shipments up 3.7%, to 23.16 million, and value up 2.09%, to \$180.9 million. September sales were up 19.1% in shipments and 11.6% in value. FIMI president Gerolamo Caccia Dominioni expects the year to end with a rally, as big releases have been put back until year's end.

KALODNER ERA ENDS AT GEFFEN

John David Kalodner, who was the first A&R person hired at Geffen Records when it was founded in 1980, and was instrumental in the careers of such artists as Aerosmith and Cher, has resigned. Although his name has been linked with possible posts at several labels, he has not announced his next move. Geffen, which has added four A&R execs in the past 16 months, has no immediate plans to replace him.

EARLY TO RISE FITNESS PROMO

Handleman is launching its first-quarter home video fitness promotion earlier than usual, in an effort to make cassette sales a year-round business. The 400-piece display—also bigger than usual—goes into stores next month, rather than in January, when consumers generally start shedding holiday excesses. "We want to take advantage of last-minute Christmas traffic," says Handleman VP Dave Stevens. A*Vision Entertainment, the dominant fitness supplier, will have a "substantial piece" of units going into stores.

ROBINSON UPPED AT BBC RADIO 1

Paul Robinson, a key exec at Britain's all-important national music station, BBC Radio 1, is advancing to a major planning post within the BBC. Trevor Dann will assume Robinson's duties directing Radio 1's music policy. Meanwhile, U.K. album rock outlet Virgin 1215 has

a new program director: Chicago-born Suzy Mayzel, who most recently was VP of programming at KOIT-AM/FM San Francisco.

NEW POLYGRAM JAPAN CHIEF

PolyGram has recruited Keiichi Ishizaka as the new president of its Japanese label operations, overseeing Polydor K.K., Nippon Phonogram, and Kitty Records. He was GM at Toshiba-EMI, and replaces Terumi Mizuta.

SONY 'ENHANCED-CD' TITLES

Sony Music Entertainment, which recently formed a new multimedia division under Fred Ehrlich, is readying its first "enhanced-CD" titles for release, probably early next year. Due first: Alice In Chains and Bob Dylan. Mariah Carey's new Christmas album also may see release if the enhanced-CD version of the album is ready before the holidays. Initial titles may be packaged with a separate CD driver, allowing existing multimedia computers to access the multimedia track, which reportedly will use the new PC-based Windows 95 operating system.

VIDEO PRODUCTS DIST. ACQUIRED

Sacramento, Calif.-based Video Products Distributors has been acquired from venture capitalist Vista Group by president Tim Shanahan and other top executives. VPD expects sales to top \$200 million this year, up \$30 million.

Some Good Ole' Southern Hospytalyty

HEY, AIN'T IT GOOD TO KNOW you've got a frynd? The latest tribute album, "Skynyrd Frynds," enters The Billboard 200 at No. 60. In a year that has seen various-artists salutes to the Carpenters ("If I Were A Carpenter"), the Bee Gees ("Melody Fair"), Curtis Mayfield ("All Men Are Brothers"), Tom Petty ("You Got Lucky"), and others, MCA has issued a fitting tribute to Lynyrd Skynyrd, with great pairings like Alabama matched up with "Sweet Home Alabama." Makes you wonder why Boston didn't record "(The Lights Went Out In) Massachusetts" on the Bee Gees tribute disc.

Three albums enter higher than "Frynds." Taking Hot Shot Debut honors is "Bedtime Stories" from Madonna. It's new at No. 3. If it peaks at No. 2, it will match the highest position of her last three discs, "I'm Breathless," "The Immaculate Collection," and "Erotica." If "Bedtime Stories," Madonna's second release on her own Maverick imprint, reaches the top, it will be her first album to go to No. 1 since "Like A Prayer" in 1989.

By debuting at No. 8, Bob Seger & the Silver Bullet Band's "Greatest Hits" becomes the group's eighth consecutive top 10 album, stretching back to "Night Moves" in 1976, which peaked at No. 8. Seger's first Capitol album, "Ramblin' Gamblin' Man," is now 25 years old.

And coming in at No. 47 is "Turbulent Indigo," Joni Mitchell's return to Reprise. It has been just over 3½ years since Mitchell's last release, "Night Ride Home," peaked at No. 41. Mitchell's most successful album is "Court And Spark," which spent four weeks at No. 2.

BAKER'S DOZEN: Another competitor falls by the wayside as Madonna's "Secret" falls to No. 5 and Boyz II Men keep right on plugging at No. 1. It's the 12th

consecutive week for "I'll Make Love To You." If it stops here, it will be the only song in the rock era to have a 12-week run at the top. If it is still No. 1 next week, which is very likely, the Boyz will tie their own 13-week run with "End Of The Road." And if it stays on top for two more weeks—well, Whitney Houston doesn't even want to think about that. She may not have to, if Ini Kamozé or Real McCoy has anything to say about it.



by Fred Bronson

EQUAL SEQUEL: Pato Banton remains atop the U.K. singles chart for a second week with a remake of American one-hit wonders the Equals' chart-topper from 1968, "Baby Come Back." It's the 18th song in British chart history to reach No. 1 in versions by two different artists. Banton's update features guest stars Robin and Ali Camp-

bell of UB40.

TWO MUCH: Mike Dvorchak of Manhattan follows up last week's report of Mary Chapin Carpenter's three No. 2 singles with news of a fourth: Carpenter sang backup vocals on Pam Tillis' remake of Jackie DeShannon's "When You Walk In The Room," which recently peaked at No. 2. Meanwhile, "Shut Up And Kiss Me" moves up to No. 3 on Hot Country Singles & Tracks. With every single from No. 2 to No. 9 receiving a bullet, it will be interesting to see if Mary Chapin will collect another No. 2 hit or finally reach the summit.

Elsewhere on the country chart, George Jones takes another run for the roses. He has teamed with Alan Jackson on a remake of "A Good Year For The Roses," a No. 2 hit for Jones in 1971. It's from his "Bradley Barn Sessions" disc, which teams him with different artists on remakes of his own hits.

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