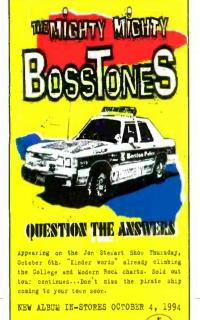
#### IN THIS ISSUE



**SEPTEMBER 24, 1994** 

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT



#### **Radio Awards Romp Reflects WPLJ's Ratings Turnaround**

■ BY PHYLLIS STARK

NEW YORK-After doubling its rat-

ings in recent years and turning observers from skeptics into supporters, top 40/adult WPLJ New York was rewarded for its efforts with four hon-

ors at the 1994 Billboard/Airplay Monitor Radio Awards.

In sweeping the awards, WPLJ became the only station picking up

trophies this year in all the cate gories for which it was nominated. The station took home the top

prize for majormarket adult station of the year; it also collected trophies for program/operations director of the year (Scott Shannon),

music director of the year (APD Mike Preston), and local air personality of the year (Shannon and morning co-(Continued on page 89)

#### **M People Validate U.K. Dance**

Act Edges Favorites For Mercury Prize

■ BY THOM DUFFY

LONDON-British dance music

gained a shot of prestige here Sept. 13 when M People's debut, "Elegant Slumming,' was awarded the third annual Mercury Music

Prize as the best album of the year

from the U.K. and Ireland. The album edged out early favorite Blur and a varied field of eight other

nominees

It is the second major U.K. award this year for M People, which named best British dance act at the Brit

(Continued on page 117)

## **Tower Pulls Barbra Vid Orders**

Sony/B'buster Exclusive Sparks Anger

■ BY EILEEN FITZPATRICK

LOS ANGELES-In a protest against an exclusive deal between Sony Music Distribution, Blockbuster Music, and Blockbuster Video, rival chain Tower Music & Video has canceled all video orders for "Barbra-The Concert," due in stores Sept. 27.

The decision followed news of Sony's exclusive agreement to supply Blockbuster, which has more than 2,000 stores, with a bonus Streisand concert clip not available to other dealers (Billboard, Sept. 17).

"We're the dealers who support music video all along," says Tower Records and Video president Russ Solomon. "This is the dumbest thing a company can do, and to throw it in our face is really bad news." The Sacramento, Calif.-based Tower has 109



SEE PAGE 43

stores in the U.S.

Sony Music Distribution president Danny Yarbrough says 2%-3% of preorder sales have been canceled since (Continued on page 105)

#### **Gram Enters Fitness Frav** In the past year, A\*Vision has ac-

■ BY SETH GOLDSTEIN

NEW YORK—The spa wars return.

PolyGram Video wants to create a fitness line, based on its long-term ties to Reebok, that will match the powerhouse created by A\*Vision Entertainment.

quired the "Buns Of Steel" series and the distribution rights to exercise gurus like Jane Fonda and Kathy Smith.

"Reebok is emerging as the next [video] brand," says PolyGram senior sales and marketing VP Bill Sondheim. PolyGram's first three Reebok titles were "The Original Step Reebok: The Video," "Step Reebok: The Power Workout Video," and "Slide Reebok: Basic Training Workout." The first debuted in late 1992 and was repriced and repackaged with the other two titles in April 1994.

Three additional Reebok fitness titles are due later this year: "Step Reebok: Circuit Challenge," set for release Sept. 27; "Winning Body Workout," due Nov. 22; and "Aerostep Workout," slated for January

The "Winning Body Workout" features three female sports figures: skater Nancy Kerrigan, volleyball (Continued on page 105)

#### **Inventive Clip Has 'Gotta Be' Big Break For 550's Des'ree** ages of Des'ree, which are composit-

■ BY DEBORAH RUSSELL

LOS ANGELES-The many faces

of 550 Music's Des'ree, captured in the singer's "You Gotta Be" video, range from the bold and had to the cool and contemplative, from the tough and strong to the calm and wise.

Those faces are revealed in vivid contrast in the sophisticated blackand-white production, directed by Propaganda Films' Paul Boyd. The clip features four simultaneous im-

ed into one frame to represent the different aspects of the artist's per-

sonality.
"The lyrics are my mantra," says Des'ree. "I have to be bold, bad, and wiser on stage. I have to be hard, tough, and stronger when I'm in the studio, and I have to be cool, calm, and together when everyone around me is panicking and hysterical.

The song, Des'ree notes, "applies to every-(Continued on page 102)

#### IN MUSIC NEWS

**Letters To Cleo Has** New 'Aurora' On Giant

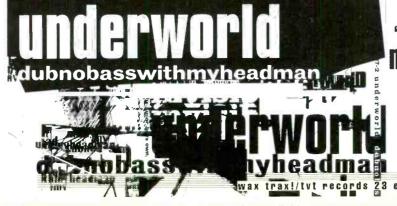
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#### HEATSEEKERS

**Jeff Foxworthy Takes** 'Redneck' To No. 1

PAGE 23





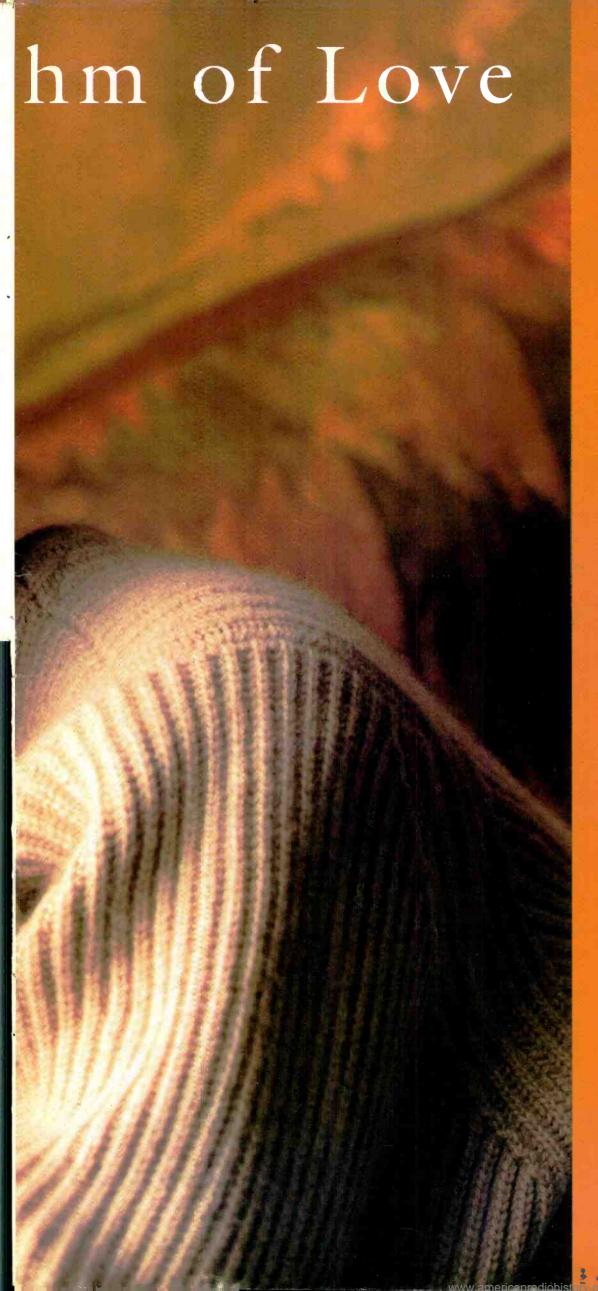
"There is no way you will hear a this year than underworld's

dubnobasswithmyheadman. No f\*\*\*ing way at all."

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# The timing,

The rhythm,

# exploding

On Rhythm of Love,

seven-time Grammy winner Anita Baker soars to new heights of passion and emotion.

Response to the first single "Body & Soul" has been nothing short of rapturous: already top 5, with BDS over 3000 and heavy video rotation.

> Rhythm Of Love is poised to be Anita's biggest album yet.

#### ANITA BAKER

Rhythm of Love

Her first album in four years. Featuring Body & Soul

Produced by Anita Baker for Female Trouble Inc.; Tommy LiPuma; Derard Smersh for G. Man Inc.; Barry J. Eastmond for East Bay Music Inc.;
Artf Mardin; George Duke for George Duke Enterprises

Executive Producer: Anita Baker

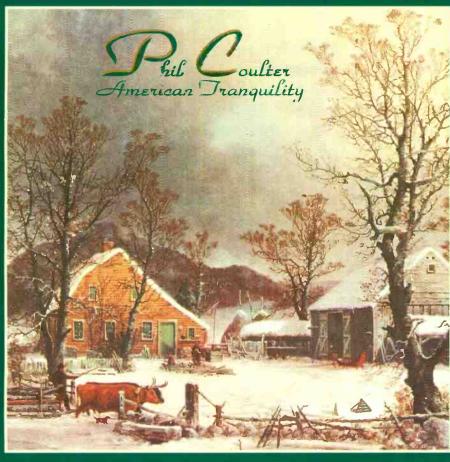
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is proud to announce the release of

# Shil Coulter's American Tranquility

SH 53012





PHIL COULTER, an international superstar with 23 platinum and 32 gold discs to his credit, has lovingly produced this beautiful new album especially for his American fans; this as a way of saying thanks for the wonderfully enthusiastic support he has received here in the U.S. at sold-out concerts from coast to coast, among them Carnegie Hall. Included on this CD are more than 20 all-time American favorites, newly arranged with Phil's magic touch. One of Phil's biggest fans, President Clinton, recently invited him to perform at the White House where Phil's unique brand of warm, moving music won many new converts, as it does everywhere it's heard. Besides enjoying continued success as a songwriter (with a string of hits, from The Bay City Rollers to Elvis Presley), arranger and performer, Phil is, of course, a renowned and respected producer, and has just finished work on new albums with Van Morrison and Sinead

O'Connor. For many years now, having enjoyed the status of being Ireland's number one best-selling artist, Phil's sales in America and abroad continue to skyrocket, as do the kudos and awards, including the Showcase Award for best film score, 3 ASCAP awards, 3 Ivor Novello awards and 2 Grand Prix d'Eurovision awards.

NORTH AMERICAN TOUR
March 1995
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Sea Of Tranquility (SH 53004)
Phil Coulter's Christmas (SH 53005)
Forgotten Dreams (SH 53006)
Peace and Tranquility (SH 53007)
Words & Music (SH 53008)
Scottish Tranquility (SH 53009)
A Touch of Tranquility (SH 53010)
Recollections (SH 53011)
VIDEO - A Touch of Tranquility (SH 205)

#### No. 1 IN BILLBOARD • THE BILLBOARD 200 • \* II . BOYZ II MEN . MOTOWI TOP CLASSICAL ★ THE 3 TENORS IN CONCERT 1994 CARRERAS, DOMINGO, PAVAROTTI • ATLANTIC 36 O TOP CLASSICAL CROSSOVER 36 \* THE PIANO . MICHAEL NYMAN . VIRGIN COUNTRY 33 \* NOT A MOMENT TOO SOON • TIM McGRAW • CURB B HEATSEEKERS ★ YOU MIGHT BE A REDNECK IF... JEFF FOXWORTHY • WARNER BROS 23 U M JAZZ 37 ★ MTV UNPLUGGED • TONY BENNETT • COLUMBIA JAZZ / CONTEMPORARY 37 \* BREATHLESS . KENNY G . ARISTA R&B 28 ★ II · BOYZ II MEN · MOTOWN • THE HOT 100 • \* I'LL MAKE LOVE TO YOU . BOYZ II MEN . MOTOWN **ADULT CONTEMPORARY** 94 JOHN MELLENCAMP / ME'SHELL NDEGEOCELLO • MERCURY ★ THIRD ROCK FROM THE SUN • JOE DIFFIE • EPIC DANCE / CLUB PLAY \* BRING ME JOY • MEECHIE • VIBE MUSIC 0 T DANCE / MAXI-SINGLES SALES 31 \* FLAVA IN YA EAR . CRAIG MACK . BAD BOY LATIN NGLES \* EL DIA QUE ME QUIERAS • LUIS MIGUEL • WEA LATINA 26 \* I'LL MAKE LOVE TO YOU . BOYZ II MEN . MOTOWN HOT R&B AIRPLAY 27 \* I'LL MAKE LOVE TO YOU . BOYZ II MEN . MOTOWN **HOT R&B SINGLES SALES** ★ I'LL MAKE LOVE TO YOU . BOYZ II MEN . MOTOWN RAP ★ FLAVA IN YA EAR • CRAIG MACK • BAD BOY 29 **ROCK / ALBUM ROCK TRACKS** ★ INTERSTATE LOVE SONG • STONE TEMPLE PILOTS • ATLANTIC **ROCK / MODERN ROCK TRACKS** 93 ★ WHAT'S THE FREQUENCY, KENNETH? • R.E.M. • WARNER BROS **TOP 40 AIRPLAY / MAINSTREAM** 102 \* I'LL MAKE LOVE TO YOU . BOYZ II MEN . MOTOWN TOP 40 AIRPLAY / RHYTHM-CROSSOVER 102 \* I'LL MAKE LOVE TO YOU . BOYZ II MEN . MOTON **HOT 100 AIRPLAY** 109 \* I'LL MAKE LOVE TO YOU . BOYZ II MEN . MOTOWN **HOT 100 SINGLES SALES** 109 \* I'LL MAKE LOVE TO YOU . BOYZ II MEN . MOTOWN TOP VIDEO SALES 76 ★ BEETHOVEN'S 2ND . MCA / UNIVERSAL HOME VIDEO 0 LASERDISCS 81 ★ PHILADELPHIA . COLUMBIA TRISTAR HOME VIDEO **MUSIC VIDEO** 82 \* THE 3 TENORS IN CONCERT 1994 • A\*VISION ENTERTAINMENT D E **RENTALS** 78 0 \* SCHINDLER'S LIST . MCA / UNIVERSAL HOME VIDEO

## **Acts Get Boost From McDonald's Promo**

#### EMI, Fast-Food Chain Pleased; Retail Still Unsure

■ BY MELINDA NEWMAN

NEW YORK—Less than halfway through EMI Records' music premium promotion with McDonald's, approximately 4.5 million CDs and cassettes have been sold, according to the fast-food chain and the

record company. Originally slated to end Sept. 22, the promotion has been extended to Sept. 28.

Garth Brooks, one of four artists participating in the program—and the spokesman for the promotion—has seen the biggest results, both in sales at McDonald's and retail sales



BROOKS

of his catalog. As of Sept. 13, more than 2 million copies of "The Garth Brooks Collection," featuring 10 of the singer's favorite non-single cuts from his five albums, have been sold through the restaurant. Additionally, all five of Brooks' albums (not including his Christmas album) climb Billboard's Top Country Albums chart this week, as do three of his albums on The Billboard 200. The promotion, which involves 9,500 McDonald's restaurants, started Sept. 2.

The other artists involved in the national promotion also are seeing strong numbers at McDonald's. According to the EMI Records Group, Tina Turner's greatest hits package has surpassed the 1 million-unit mark, Elton John's collection of hits and classic album cuts is bumping up against the million mark, and Roxette's 10-song sampler from its forthcoming "Crash! Boom! Bang!" album has sold more than 400,000 copies. The CDs sell for \$5.99, and cassettes for \$3.99, with the purchase of a meal at McDonald's (Billboard, July 23). One dollar from the sale of each album goes to Ronald McDonald Children's Charities.

"I'm real happy at selling about a million a week, but it's like everything else in my career: Don't confuse happiness with being satisfied," says Brooks. "We wanted to shoot for a million a week, but I'd be happier if it were 3 or 4 million a week."

Turner's manager, Roger Davies, says Turner is thrilled about her figures. "The main reason we did this project was for the charity. She's raised \$1 million in this first 10 days. And EMI is very confident that Tina will do over 2 million units."

According to EMI Records Group North America chairman/CEO Charles Koppleman, "The promotion has accomplished up to this point what I thought it would accomplish, and I'm sure we're going to sell a tremendous amount more. But more importantly than that, it isn't just how many units are we going to sell, but the awareness of the artists in the program. My purpose for using an artist such as Roxette in this promotion is that here in the U.S. they are not as well known as in the rest of the world. I felt that by the association with McDonald's and the other artists, that would change."

Although music retailers have been unhappy about the McDonald's promotion in general, many of them have been irate over the Roxette title, which is the only collection available at the restaurant that contains previously unreleased material. The Roxette album, with five additional tracks, goes to retail Oct. 4 at full price (Billboard, Sept. 10).

Robert Thorne, Roxette's attorney worldwide, agrees with Koppelman that the group has gotten an incredible amount of exposure from the promotion. Despite some vociferous objections from retailers, Thorne believes that retail ultimately will benefit from the campaign. "We feel that the McDonald's program will prove to be promotional, and not competitive [with retail]," he says. "An analogy would be direct telemarketing sales for any entertainment product. It has been demonstrated that in many instances, you didn't deplete the retail market, but you encouraged it by advertising the product."

And Thorne adopts the adage that there is no such thing as bad press. "Look at the \$25 million ad campaign, plus all the millions worth of free ink Roxette has gotten," he says. "It's better to be talked about than not, and it's better to be associated with

(Continued on page 102)

# L.A.-Based Firm To Bow Western Music Show On Chinese Radio

■ BY BRETT ATWOOD

LOS ANGELES—China USA Entertainment Corp. has inked an exclusive contract to be the first and only provider of Western music programming for the widereaching, state-run China National Radio, which reaches approximately 1.2 billion people, or about one-fifth of the world population.

The deal, which runs through the year 2000, involves both American and European music; it does not cover other genres of English-language programming, such as talk and news.

The agreement follows U.S. Commerce Secretary Ron Brown's trade mission to Beijing in August, which encouraged better trade relationships between the two countries.

The first four hours of weekly programming, scheduled to launch Jan. 1, 1995, will spotlight past and present hits in American rock and country music. The two shows, "History Of American Pop/Rock Music (1954-1994)" and "American Countryside," will target the perceived appetite for American music in mainland China.

"There is an amazing amount of Westernization taking place in China," says Don Altfeld, chairman and founder of Los Angeles-based China USA Entertainment Corp. "The Chinese love American culture, which is something that a lot of Americans may not realize."

Altfeld estimates that as many as 600 million radios regularly tune in to CNR.

The 2-month-old China USA Entertainment is not the first program supplier to penetrate the difficult-to-crack Chinese radio market.

Earlier this year, Radio Express launched "American Top 40" in Mandarin, which runs on several regional, city-run stations

ABC Radio Partners International, a joint venture between ABC Radio Networks and CAL Media, provides the daily "American Music Hour" to 10 local stations in the Middle Kingdom.

Several far-reaching shortwave radio broadcasts originate from Hong Kong, including news from the BBC and Voice Of America, and Western music from Metro Broadcast's Joy FM.

(Continued on page 106)

#### THIS WEEK IN BILLBOARD

#### **DISNEY BOX SALUTES SONGWRITERS**

Paying tribute to the songwriters who have played a major role in its parent company's resurgence as an animation power-house, Walt Disney Records has released a three-CD set of songs by Howard Ashman, Alan Menken, and Tim Rice from the films "The Little Mermaid," "Beauty And The Beast," and "Aladdin." Irv Lichtman reports in Words & Music. Page 19

#### SEMINAR ATTENDEES SOUND OFF

The Billboard/Airplay Monitor Radio Seminar, held in New York Sept. 8-10, covered a sweeping range of industry issues. For complete coverage of the seminar's panels, discussion groups, and other events, see page 88.

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**REAL ESTATE** 

5

## **Sigerson In, Top Execs Out In Shake-up At EMI**

■ BY IRV LICHTMAN

NEW YORK-In a rapid series of events, EMI Records—the umbrella for the EMI, SBK, and Chrysalis labels—has hired a new president/CEO and confirmed the departures of several key executives.

Davitt Sigerson, former president of PolyGram's Polydor label, has been named chief executive of the label group, replacing Daniel Glass, who resigned Sept. 9. Sigerson reports to Charles Koppelman, chairman/CEO of EMI Records Group North America.

Upon Sigerson's ascension, a number of the label's top executives have left the company, Billboard has learned. They include senior VP of marketing Ken Baumstein, VP of pop promotion Billy Brill, VP of A&R Mike Mena, VP of international Michael Leon, and international director of artist development Rock Dibble. Also, senior VP Fred Davis is said to be shifting from A&R activities to a post in which he will be

"working closely" with Sigerson, according to a label representative.

Despite some tinkering by Glass earlier this year in EMI's marketing and promotion departments (Billboard, March 24), several key second- and third-



quarter releases failed to meet high expectations. These included albums by Jon Secada and Arrested Development. Kev EMI releases by Sinead O'Connor

and Queensryche are imminent.

Sigerson, who reports directly to Koppelman, brings a creative bent to EMI Records, in contrast to the marketing and promotion-minded talents of Glass

Like numerous others on the EMI Records staff, Glass came to the company when EMI Music purchased the SBK label, which had (Continued on page 111)

## **Challenges Await Zelnick At BMG** Hiring New Head For RCA Label A Priority

■ BY DON JEFFREY

NEW YORK-When the long-rumored appointment of Strauss Zelnick as chief of BMG's music operations in North America takes effect in January 1995, the executive will face several thorny challenges, the first of which will be the selection of someone to head the lackluster RCA Records

Other tasks ahead for the 37-yearold manager, whose résumé contains film, video, television, and video game credits, include building a movie division for BMG, increasing the music group's market share, aggressively expanding music publishing worldwide, and developing a competitive interactive multimedia operation.

Zelnick, who will be president/CEO of the newly formed BMG Entertainment North America, has been president/CEO of a fast-growing video game company, Crystal Dynamics, which formed a five-year international distribution agreement with BMG in March. Zelnick also has been a consultant to BMG on interactive entertainment and movies.

BMG chairman Michael Dorne-

mann has been searching for months for someone to head the Germanybased company's entertainment properties in the U.S. BMG reorganized this summer, integrating film and TV operations in Europe with music and video worldwide and collecting them all within the rubric of

BMG Entertainment, a move that payed the way for the new appointment, Besides Zelnick. Tom Freston, the founder of MTV, was said to have been approached about the job.



ZELNICK

Zelnick's position will free Dornemann for wide-ranging strategic responsibilities. Dornemann told Billboard, "It makes my life, hopefully, much easier. I'll have more time to concentrate on global development of the business, and on integrating broadcasting in Europe with product development worldwide."

That leaves Zelnick to make many of the major decisions involving the music labels in North America, which

Music, and a host of joint ventures. All label heads except Arista's Clive Davis will report to Zelnick. Davis is responsible to the Arista board and will continue to report directly to Dornemann. BMG Distribution head Pete Jones will report to Zelnick

According to SoundScan, BMG's U.S. market share this year (through Sept. 4) is 13.38%, which puts it in third place among the major distributors, behind Warner Music and Sony

BMG's biggest music challenge is RCA, whose market share among labels this year is just over 3%. Label president Joe Galante will return to . Nashville to head RCA Nashville again as soon as his replacement at RCA is found (Billboard, Sept. 10). Zelnick says that filling the top spot at RCA is "something that's very much a priority." Dornemann says, "It's one of the tasks Strauss Zelnick has to fulfill,' and adds with a laugh, "It's his job now, and I'm happy about that."

Zelnick acknowledges that "it's clear I have a lot of learning to do" about the music business. His (Continued on page 106)

#### **Public Hearings Begin On Digital C'right Concerns**

WASHINGTON, D.C.—The Clinton administration is seeking public reaction to its plan to make sure U.S. sound recordings, home videos, and other copyrighted material are protected on the information superhighway.

The administration's Working Group on Intellectual Property Rights is holding public hearings this month in three cities, discussing proposals to create new protections for digital transmissions and to create a performance right in copyright law. The hearings are being chaired by Patents and Trademarks commissioner Bruce Lehman, who heads the group that drafted the proposals.

The first hearings were held Sept. 14 at the University of Chicago and Sept. 16 at UCLA; two more are set for Thursday and Friday (22 and 23) at the Department of Commerce's Andrew Mellon Auditorium here.

One concerned group, the National Assn. of Broadcasters, has already made public its responses to the draft proposals, saying that the working group "does not even address" earlier broadcaster criticism of a performance right expressed during public hearings this spring.

The NAB also took aim at the group's plan to amend the fair use section of the copyright law, which currently allows the unauthorized use of portions of copyrighted works for research, criticism, or comment.

The working group proposes to rethink the fair-use exemption in the case of digital transmissions, since such transmissions might be used in the future for distribution of copyrighted works.

The NAB said in its comments that despite "potential tensions between copyright owners and users" along the superhighway, "there does not appear to be any need to tamper with elements of the [fair use] doctrine itself.'



Career Milestone. At a recent jazz festival, veteran jazz musicians congratulate GRP recording artist Dr. Billy Taylor on his 50th anniversary as a jazz artist. Taylor displays a plaque given to him by the label in honor of the occasion. Shown from left are tenor saxophonist Stanley Turrentine; Taylor; pianist Ramsey Lewis; and trumpet player Jon Faddis

#### FoxVideo 4th-Otr. Sell-Thru **Campaign Picking Up 'Speed'**

■ BY EILEEN FITZPATRICK

LOS ANGELES-It's a late entry into the fourth-quarter sell-through race, but FoxVideo is optimistic that "Speed" won't lose any ground to its competitors when the title hits stores Nov. 15 (Billboard, Sept. 3).

The \$116 million box-office hit starring Keanu Reeves will be priced at \$19.98. A \$5 rebate on the title is available when consumers purchase any Casio Illuminator watch, which start at \$44.98 suggested retail. Reeves sports a model from that line in the film.

FoxVideo president Bob DeLellis says the company's marketing plan will "attack retailers and consumers from all fronts in several different ways.

of state, Dr. Tucker was an early

critic of gangsta rap lyrics, and led

the first record store demonstra-

tions against the genre earlier this

year (Billboard, Jan. 15). Her ac-

tivism helped bring about gangsta

rap hearings on Capitol Hill last

In addition to the RIAA, those tes-

tifying in opposition to the bill in-

cluded author and professor Michael

Part of the attack involves crosspromotions on Fox Broadcasting Co. 'V shows, including "Martin" and NFL broadcasts.

On Nov. 13 and Nov. 20, stars from the film will visit Fox's pregame skybox and chat with football commentators. The video division also is negotiating a deal in which one or more 'Speed" stars will make a guest appearance on the sitcom "Martin."

"We're trying to make it a 'Speed'themed episode," says Fox senior VP of marketing Bruce Pfander. "The video will also be featured during the

On the advertising front, Fox has created "roadblock" ads that will announce the tape's arrival in stores. The spots are scheduled to air on all four major networks between 8 p.m. and 9 p.m. Nov. 14, the day before the street date.

Additional, post-street-date ads are scheduled to surround the Thanksgiving and Christmas holidays.

Retailers can also tout a free giant poster offer available with purchase of the tape. The back of the cassette package will serve as tear-off mail-in coupon. No additional purchases are required to receive the free poster.

Fox will place a \$12.75 minimumadvertised price on the title throughout the initial campaign. Seven different pre-pack displays ranging from 24 units to 1,300 units will be available to fit any store size.

Additional coupons, including \$3 rebates off "Point Break," "Last Of The Mohicans," and "My Cousin Vinny," will be packed inside "Speed"

Consumers also may order exclusive Fox merchandise from shows such as Twentieth Century Television's "NYPD Blue," Fox Broadcasting Co.'s "The Simpsons," and "NFL On Fox," through a second insert packaged in the video.

(Continued on page 117)

#### Pa. Labeling Bill Poses Challenge For RIAA Exec Unsure Of Legislation's Fate Following Hearing

■ BY BILL HOLLAND

WASHINGTON, D.C.—Officials at the Recording Industry Assn. of America admit that it will be no easy matter defeating a pending bill in Pennsylvania that would criminalize the sale of labeled sound recordings

The bill, H.B. 2982, sponsored by Rep. T.J. Rooney, a Democrat, would fine retailers \$25-\$100 for selling albums with parental advisory stickers to minors, and also would force youths convicted of purchasing such recordings to perform 100 hours of community service at either a domestic violence or rape-crisis center.

"We're not sure where things stand at this point," said RIAA representative Tim Sites after testifying against the bill at a Sept. 12 hearing before the state's House Judiciary Committee in Harrisburg

"There were more than a dozen witnesses, and there were no time restrictions, so by the time opponents got a chance to testify, the media was gone and even some legislators had left. It's not going to be an easy matter.

Paul Russinoff, RIAA assistant general counsel and director of state relations, testified that the bill is unconstitutional and would destroy the voluntary parental advisory program in place since 1985

Russinoff said if the bill becomes law, retailers may not take the chance of selling stickered albums, effectively eliminating that kind of music in Pennsylvania.

One of the most persuasive witnesses who testified in favor of the legislation was Dr. C. Delores Tucker, chairwoman of the National Political Congress of Black Women.

A former Pennsylvania secretary

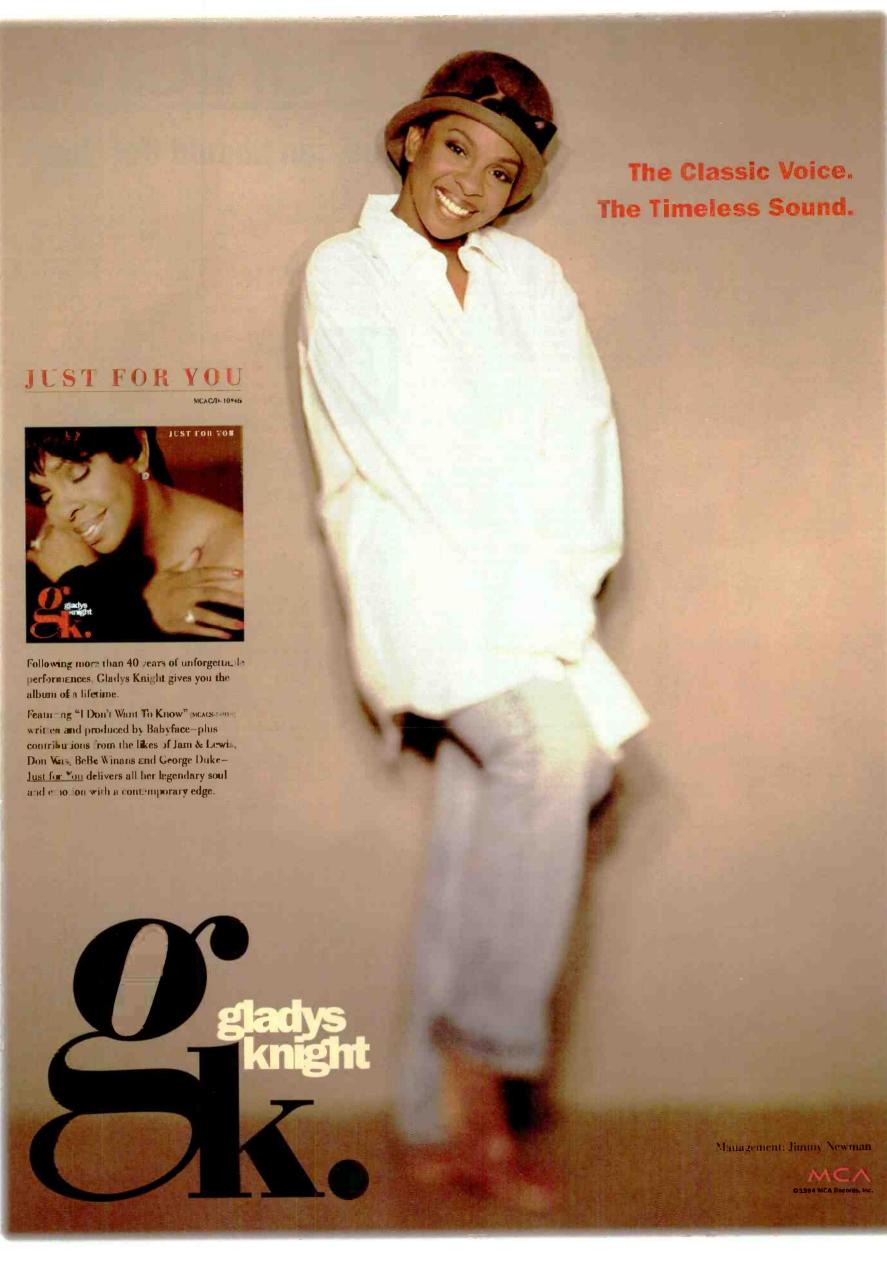
Eric Dyson and representatives of Rock Out Censorship and the American Civil Liberties Union. Two retailers scheduled to appear in opposition did not testify.

Democratic House Judiciary Committee chairman Rep. Thomas Caltagirone plans to schedule a vote on the

bill at the end of September. An RIAA representative said Russinoff will continue to travel to Harrisburg and discusss the issue with committee members.

BILLBOARD SEPTEMBER 24, 1994

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■ CHARTS & RESEARCH

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# <u>Commentary</u>

### **Controlled Composition Should Get Court Test**

#### ■ BY WALLACE COLLINS

The controlled composition clause is one of the most insidious of a plethora of royalty-reducing provisions in any record contract. It is an almost universal practice in the music industry to insert the clause in the contracts of new recording artists, and it reduces their minimum mechanical royalty rate.

Under U.S. copyright law, Congress established a minimum statutory mechanical rovalty rate for songwriters and their publishers. Based on an upward-sliding scale tied to a cost-of-living index, the minimum mechanical royalty rate traditionally had been set by the now-disbanded Copyright Royalty Tribunal on a per-song, per-record basis.

The controlled composition clause reduces the mechanical rate for a songwriter or recording artist and his or her publisher on songs written or otherwise "controlled" by the artist. Most such clauses not only reduce the payment per song, but may also put a limit on the total number of songs on which such payment will be made, and may fix the point in time at which such calculation will be made (thereby circumventing the cost of liv-

For example, in a typical clause the songwriter/artist receives three-fourths of the minimum statutory mechanical rate-at the minimum rate of 6 cents per song-on a maximum of 10 songs per album. The mechanical royalty on the artist's entire album has a "cap" of 45 cents (three-fourths of  $\$.06 \times 10$ songs), so that even if the songwriter/artist writes 12 songs for his or her own album, the artist's publishing, which should be worth 72 cents per album (\$.06 x 12 songs), is only allocated 45 cents.

Outside publishers are not subject to the artist's three-fourths rate. So if an artist's 12-song album has only six songs written by him or her and six songs from an outside publisher, the six outside songs get the full rate of 6 cents per song, earning a total of 36 cents. Since the mechanical royalty on the entire album has a "cap" of 45 cents, the recording artist's publisher is limited to applying the remaining 9 cents to the artist's six songs, so that the artist's publishing is worth about 2 cents per song.

To take it one step further, imagine a case in which eight of the 12 songs on the album were from outside publishers. The outside publishers would be entitled to 48 cents in mechanical royalties (\$.06 x eight songs). Since the artist's contractual cap is 45 cents. then for each album sold the songwriter/rec-



'Is devaluing an artist's publishing a fair way of doing business?

Wallace Collins is a New York attorney specializing in entertainment and intellectual property

ord artist would actually owe its record company three cents, which would be deducted out of its recording royalties. In addition, the artist's own four songs receive no mechanical royalties at all.

Some controlled composition clauses also contain language that further reduces the mechanical rate on midpriced and budget sales. In addition, record contracts often contain several subparagraphs that eliminate royalty payments for free goods and records sold below wholesale price, etc. Several of these categories ordinarily would be subject to mechanical royalties, absent the controlled composition clause. Moreover, although this provision reduces mechanical royalties on the artist's publishing, it does not reduce payments to outside publishers, since they are not subject to the recording contract.

The most treacherous dilemma for the songwriter/artist is that, even if the record company does not seek to acquire the artist's publishing in its contract, the value of the artist's publishing may be so greatly reduced by the controlled composition clause that the

artist may find it difficult to get a publishing deal elsewhere. This is especially true if the mechanical royalties are cross-collateralized against the artist's advance, since, until the artist's advance is recouped, no mechanical royalties will be payable to the songwriter/ recording artist or his or her publisher.

These scenarios raise numerous legal concerns, including issues of antitrust, interference with prospective financial advantage, and restraint of trade. Another issue raised is whether, under partnership law (wherein one partner can bind the partnership), a cowriter who is not actually a signatory to the record contract is subject to the threefourths rate by virtue of being a "partner" in the song's creation.

Although certain aspects of a controlled composition clause can be made less onerous by some persistent negotiation, record companies are generally inflexible in their insistence on this provision, and their position can only be tempered by their desire to sign a particular artist or by an artist's importance and stature

Certainly, with the exorbitant cost and high risk of the record business, record companies need to cut costs where they can to try to make a profit on the few artists who do succeed. However, the question is whether devaluing the artist's publishing income is a fair way of doing it. Record companies contend that, since they are financing the production and marketing of the artist's recordings, the artist should give them a break on the publishing royalties they would otherwise have to pay.

By way of analogy, imagine that a particular record company, in order to cut costs, decided that regardless of the federally mandated minimum wage, any employee who wanted to work for that label would have to accept three-quarters of the minimum wage. It is unlikely such a preposterous policy would hold up in court. Whether the contractual reduction by a record company of a Congressionally legislated minimum royalty rate would hold up in a court of law has yet to be

#### LETTERS

#### **NEWMAN NAMED 'HONORARY TEXAN'**

A word of thanks for the terrific job Melinda Newman did in the Billboard Report on Texas music ("Alternative Texas," Billboard, Aug. 27). It was a great piece, and she obviously spent a great deal of time on it. Bravo! She is now an "honorary Texan" and can wear cowboy boots on any occasion.

David Dennard Dragon Street Records

#### MORE THANKS ON THE TEXAS BEAT

Thanks, thanks, and thanks again to Melinda Newman for including Last Beat Records in her Texas article. It was a thrill to see the names of some of our bands in Billboard. Tami Thomson

Last Beat Records

#### DIFFERENT VIEW OF LIVE ENTERTAINMENT

Our agency has a different perspective on the topic of "Will Live Entertainment Survive" than does commentary writer C.K.

Lendt (Billboard, Sept. 3). We represent primarily contemporary singer/songwriters, and have done so since the late '70s, when singer/ songwriters were considered the bottom of the barrel by the music industry. At the time, there were few outlets for live performances in the genre, let alone press, radio, and recording opportunities. Our belief was that what these songwriters offered was exactly what many people wanted: substance, quality, entertainment on a human level by artists who put their art first and money and fame

We feel that this is more true now than ever. It is apparent by the moves that the industry has made in the last few years that others see the potential here as well. One need only to look at the remarkable growth of the album alternative radio format, and the success of artists such as Mary Chapin Carpenter, Shawn Colvin, John Gorka, and many others. In addition, record labels are investing in artists, doing albums for reasonable budgets that help the acts develop fan bases and maturity, and, hopefully, long careers.

There will always be an audience for spectacle, and there will be money to be made there. But we see explosive growth on a level that real people can relate to: a level of substance over smoke and mirrors.

David Tamulevich

Fleming, Tamulevich and Associates Ann Arbor, Mich

#### **NEW LATIN LISTINGS APPLAUDED**

In the Latin meeting during the Billboard/ Airplay Monitor Radio Seminar & Awards (Sept. 8-10), John Lannert announced the addition of the writer and publisher A-Z list for the Hot Latin Tracks chart. I applaud Billboard's initiative and show of continued support for the Latin music industry. This type of information is not only helpful, but will give the writers and publishers of Latin works the recognition they deserve.

Ivan F Alvarez Membership manager ASCAP 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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DOUBLE PLATINUM ALBUM
PLATINUM SINGLE
GOLD HOME VIDEO

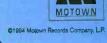
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#1 SINGLE, \*"I'LL MAKE LOVE TO YOU"
ON POP AND R&B CHARTS

THE NEW ALBUM FEATURING: "THANK YOU",
"ON BENDED KNEE", "ALL AROUND THE WORLD"
AND THE BEATLES CLASSIC "YESTERDAY"



ALSO AVAILABLE "THEN II NOW" HOME VIDED AND LASERDISC



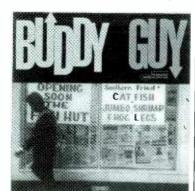
# Artists & Music

#### **Buddy Guy's Silvertone Set Gets Back To Basic Blues**

BY CHRIS MORRIS

LOS ANGELES-Buddy Guy's last two albums, the Grammy winners "Damn Right, I've Got The Blues" and "Feels Like Rain, found the blues singer/guitarist surrounded by such glittering names as Eric Clapton, Mark Knopfler, Bonnie Raitt, and Travis Tritt performing a diversity of material by writers ranging from John Hiatt to John Fogerty.

But for his third Silvertone album "Slippin' In," due Oct. 25, Guy has eschewed the star power and the pop songcraft of the last two releases for a hot-wired round of selfpenned blues and classics made famous by such peers as Bobby "Blue" Bland, Charles Brown, Lowell Fulsom, Jimmy Reed, and Freddy King.



"I'm just tryin' to do my best, man, and tryin' to keep somethin' alive that looked like it's tryin' to slip away," Guy says. "After we lost Muddy [Waters], Albert King, the Howlin' Wolf, Little Walter, and all these people, who we got left, you

(Continued on page 108)

## **Giant Re-Addresses Letters To Cleo** Unique Agreement Supports Act's Debut

BOSTON-Letters To Cleo will be supported by a unique major/indie deal when its album "Aurora Gory Alice" is re-released Oct. 11.

The album originally was released on the Boston-based independent label CherryDisc in October 1993. On Aug. 28, Giant Records signed the act to a six-album deal that will keep CherryDisc involved in marketing the band's product. The remastered "Aurora Gory Alice" will bear only the CherryDisc logo.

Sony-owned Relativity Entertainment Distribution, which distributes CherryDisc product, will continue to handle the re-release. However, a Letters To Cleo album slated for April 1995 release will bear the CherryDisc and Giant logos and will be distributed by WEA.

According to SoundScan, "Aurora Gory Alice" has sold 5,000 units since



LETTERS TO CLEO

its 1993 release.

The re-release will include rerecorded versions of two songs, 'Here & Now" and "Rim Shak." The band will be bolstered by its appearance on Giant's "Melrose Place"

soundtrack, due Oct. 18, which will feature the new version of "Here & Now." A video for that song will be aired following at least one "Melrose Place" episode this fall.

At press time, there were no plans for Giant to pick up other CherryDisc acts, such as Smackmelon, Chevy Heston, and Tree.

"We're going to lend financial support and marketing expertise to the band, and give them the chance to grow," says Giant GM Steve Bakker. This is a unique deal, but Cleo is a unique band.'

CherryDisc president John Horton adds, "If everybody cooperates, I think we're going to get a gold record. Usually the majors just buy the record and say, 'See ya.' This plan is more comprehensive. This is a joint venture situation that has not been achieved before."

Jeff Aldrich, head of A&R for Giant, (Continued on page 108)

promoted in a variety of ways, from a

shared retail and marketing cam-

We think we can facilitate one-

paign to some shared rap music.

#### **WEA's Luis Miguel Romances Retail** With Hit Album

**BY JOHN LANNERT** 

Luis Miguel's "Segundo Romance" (Second Romance) has gone where few other Spanish-language records have gone before: the upper reaches of The Billboard 200.

'Segundo Romance" made chart history last week by debuting at No. 29, the highest debut for a Spanish-



language record on the chart since SoundScan data was first employed in 1990. Although the album slips to No. 37 this week, it remains one of the highest-charting Spanish-language releases on The

Billboard 200.

Gloria Estefan's 1993 album "Mi Tierra" previously held the highest Spanish-language debut at No. 40, and peaked at No. 27. Linda Ronstadt peaked at No. 42 on The Billboard 200 with her 1987 Elektra release "Canciones De Mi Padre."

Luis Miguel's album is also the highest showing on The Billboard 200 for a Spanish-language release from a noncrossover artist. Both Ronstadt and Estefan are established Anglo pop stars.

Released by WEA Latina early this month, "Segundo Romance" and its leadoff single, "El Día Que Me Quieras," are dominating Billboard's Latino charts as well. This week, "Segundo Romance" tops the Billboard Latin 50 retail chart for the second consecutive week. Likewise, "El Día" remains No. 1 on the Hot Latin Tracks singles chart for two weeks in (Continued on page 104)



Changing Into Gold. The members of Spoiled Rotten/Big Beat/Atlantic Records act Changing Faces accept a gold award for their current single "Stroke You Up." Shown, from left, are Richard Nash, senior VP, Atlantic Records; Danny Goldberg, president, Atlantic Records; group member Cassandra Lucas; Craig Kallman, president, Big Beat Records; group member Charisse Rose; Michael Canter, VP/national sales manager, Big Beat Records; Mel Lewinter, vice chairman, Atlantic Group; Heidi Jo Spiegel, VP of promotion/GM, Big Beat Records; and Kenny Smoove, manager, Changing Faces.

#### Barry Weiss. "The tems. About a week later, on Nov. 8, Jive will release the Orlando Magic basketball star's sophomore rap al-

#### **Jive, EA Hope Shaq Game/CD Promo Hits Nothing But Net** The album and game will be cross-

■ BY MARILYN A. GILLEN

NEW YORK-Jive Records and video game publisher Electronic Arts are trying the marketing equivalent of double-teaming for the fall release of two separate Shaquille O'Neal products aimed at one overlapping consumer demographic.

On Oct. 28, San Mateo, Calif.-based Electronic Arts will begin shipping more than 1 million copies of O'Neal's video game debut, the martial arts-themed "Shaq-Fu," for the Sega Genesis and Super Nintendo game sysbum, "Shaq-Fu: Da Return," the follow-up to "Shaq Diesel."



audience is probably one and the same that would want to buy the record and the game. We just have to make sure they end up

Buyers of the Sega Genesis version of the game will get their first clue about the existence of "Da Return" via a bonus disc. "Shaq-Fu: The Defense," the first single from the album, will be packaged as a CD single with some 600,000 copies of the Sega Genesis game version. The envelope in which the single is housed also will sport an advertisement for O'Neal's debut Jive album, as well as information about his lat-

The single will not be packaged

Jive will reciprocate by plugging the Electronic Arts game, Weiss says, with portions of the inlay card on the cassette and the CD versions of the album devoted to talking about the title.

with the Super Nintendo version.

The game itself, the first in a multititle pact between Electronic Arts and O'Neal, doesn't feature any of the artist's music, a technological concession to its cartridge format (CD-(Continued on page 29)

### **Brazil's Monte Bows On Metro Blue**

BY ENOR PAIANO and JOHN LANNERT

SAO PAULO, Brazil—Singer Marisa Monte, whose diverse Brazilian pop tableaux have been critically hailed in the U.S., Europe, and Japan, says her upcoming album is her most cohesive effort yet

"Now I know better what I want, in terms of musicians and resources, so I think the record looks more like me," says Monte. The new album, "Rose And Charcoal," is Monte's label bow for Blue Note Records' new Metro Blue imprint (Billboard, Sept. 17). It is due Oct. 18.

In terms of musical range and lyrical richness-Monte rejects the word "eclectic"—"Rose And Charcoal" is similar to Monte's 1991 album, "Mais," and the previously recorded

"Marisa Monte Live." But unlike its predecessors, Monte's latest journey makes unprecedented swings into musical territory ranging from nostalgic, Afro-Brazilian choro and sam-

ba grooves to Lou Reed's Velvet Underground-era paean "Pale Blue

Monte (pronounced MOANchee) explains the meaning of the album's title by pointing out that



the colors of the Brazilian national flag represent the country's forests (green), skies (blue), and mineral resources (gold), "but not the Brazilian people." The 27-year-old Rio de Janeiro native says "rose" signifies

cheerfulness and "charcoal" stands

Monte's varied list of guest artists on the new album is simply stellar. Appearing on "Rose And Charcoal" are Laurie Anderson, whom Monte met two years ago while on tour in Germany; Philip Glass; and three well-known Brazilian musical figures: singer/songwriter Gilberto Gil, percussionist/songwriter Carlinhos Brown, and Nando Reis, guitar ist/songwriter for the prominent Brazilian rock group Titas and Monte's boyfriend.

"I have a musical love triangle with Brown and Nando," says Monte, who sings two Brown songs on the new album and co-authored another pair of tunes with Brown and Reis, including the first Brazilian single, "Na Estra-

(Continued on page 104)

# This haling

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# **Spanish Label Readies Int'l Distribution Of Pope's Album**

■ BY HOWELL LLEWELLYN

MADRID—It may take something of a miracle, but Pope John Paul II could well have a No. 1 album on many national album charts this Christmas.

A double-CD featuring His Holiness saying the rosary and singing hymns has already sold 150,000 copies in Spain, according to Divucsa, the Spanish independent label with sole rights to the material. Divucsa has struck deals to release the album in numerous markets, including the U.S., in October or November.

"El Rosario" (The Rosary) was recorded in the Vatican's Paulina Chapel by Radio Vatican technicians at the suggestion of Divucsa director Gabriel Orfila, who advised the Pope that such a release could be a commercial hit.

Indeed, the recording sold 60,000

units within two days in Spain, according to Orfila, who sees no reason why the CD—which was recorded entirely in Latin—should not sell as well in other territories, especially devoutly Catholic countries in South America, or even the more religiously diverse U.S. and largely Anglican Britain.

So far, deals to release the recording have been signed in the U.S. with Airborne Entertainment; in Mexico with Peerless; and in the U.K. and Ireland with Masquerade. Deals also have been struck for Colombia, Venezuela, Argentina, Chile, Uruguay, and Portugal. Negotiations are being finalized for pre-Christmas releases in Brazil, Central America, France, Italy, Benelux, Germany, Austria, and Switzerland.

"I first thought of this idea about (Continued on page 111)

# Hans Dulfer Ends 12-Year Recording Hiatus Dutch Saxophonist Returns On Own EMI-Distributed Label

■ BY WILLEM HOOS

AMSTERDAM—Hans Dulfer, Holland's top tenor saxman, has broken his 12-year recording silence. The artist, whose daughter Candy has delighted audiences in recent years with her solo performances and collaborations with the likes of Prince and David A. Stewart, has a new album that already is performing well in his native land and is due for international release soon.

national release soon.

The new album, "Big Boy," is the debut release from the new Monsters Of Jazz label, which Hans Dulfer founded last year with EMI Holland. The album has sold 35,000 units since its release in Holland in May, according to EMI.

"Big Boy" contains 11 tracks of

"Big Boy" contains 11 tracks of what the 53-year-old Dulfer describes as "mean big-city music." With tinges of acid jazz, funk, rap, and a guest appearance by Candy, the album is anything but staid.

Although no recordings of his mu-

sic have emerged in the last 12 years, Dulfer has been actively touring, performing about 200-250 concerts a year with his backing band since 1989, the Tough Tenors.

Dulfer recorded the new album at

the A.C.E. Studio in the western Dutch city of Leiden, in collaboration with Paul Keuzenkamp, an expert in the Dutch jazz dance scene, and John Belder, known for his involvement in



DULFER

recordings by the Amsterdam jazz funk act Gung-Ho. The trio composed and arranged all the tracks on the album.

Dulfer says "Big Boy" is, by traditional jazz standards, a "rather heavy" album. "But one thing is for sure: It swings like hell."

Michael Peterson, national A&R manager of EMI Music-Holland,

says the album is not a simple one to market. He says that "Fame Music," Free Record Shop's megastore in downtown Amsterdam, racks "Big Boy" in four categories: jazz, pop, rock, and dance. "It clearly shows that the album has a lot to offer," says Peterson.

Around the time of the album's launch in Holland, Dulfer and a variety of Dutch jazz and rock musicians promoted "Big Boy" on four consecutive Monday nights at Parker's, a prominent jazz club in downtown Amsterdam. The fourth gig, May 16, also featured Candy Dulfer, who just had returned from a concert tour in America and Japan to promote her second BMG Ariola solo album, "Sax A Co Co."

In mid-May, "Big Boy" was proclaimed "album of the week" by the two Dutch album charts. A week earlier, "Streetbeats," the first single from the album, had been proclaimed a "Megahit" by the Mega

(Continued on page 28)

#### Grammy Awards Returning To L.A. For '95 Ceremony

■ BY J.R. REYNOLDS

LOS ANGELES—Citing a "favorable shift in the political climate," National Academy of Recording Arts and Sciences president Michael Greene says the Grammys will return to Los Angeles in 1995, after calling New York City home for three of the last four years.

The 37th Annual Grammy Awards will be held March 1, 1995, at the Shrine Auditorium here.

Says Greene, "For the first time in a long time, [Los Angeles] city government has been able to pull together to demonstrate full support of our organization."

In 1993, when Los Angeles last (Continued on page 108)



Field Trip. Columbia act Corrosion Of Conformity relaxes after performing at the label's second-annual "Day At The Farm," held at Columbia president Don lenner's home in upstate New York. The band previewed material from its upcoming Columbia debut, "Deliverance," due Sept. 27. Shown, from left, are band member Pepper Keenan; band manager Mike Renault; Columbia VP of special projects John Ingrassia; band member Reed Mullin; lenner; Columbia senior VP Missy Worth; band member Mike Dean; Columbia VP of marketing, East Coast, Jay Krugman; Columbia director of A&R Jim Welch; band member Woody Weatherman; and Columbia VP/GM Fred Ehrlich.

#### Geffen/DGC Relaunch Mktg Campaign For Hole Album

■ BY CRAIG ROSEN

LOS ANGELES—Geffen/DGC has launched an extensive promotional campaign to reignite interest in Hole's "Live Through This." The album's initial promotion plan was shelved following the suicide of Kurt Cobain, husband of Hole singer Courtney Love.

Before Cobain's death, Hole's major-label debut was one of the most talked-about and anticipated modern rock releases of early 1994. Then tragedy stuck. On April 8, four days before the album's release, Cobain was found dead of a self-inflicted gunshot wound.

All promotion efforts behind "Live Through This" were dropped.

Tragedy struck a second time when Hole bassist Kristen Pfaff was found dead of an accidental drug overdose June 16 in Seattle.

After months of grieving, Love vowed to carry on. First she made two surprise solo appearances at Lollapalooza dates in Philadelphia and New York on Aug. 1 and Aug. 5, respectively, performing brief sets before headliners Smashing Pumpkins.

On Aug. 26 at the Reading Festival in England, Hole debuted its new lineup, featuring bassist Melissa Auf Der Maur, formerly of the Montreal-based Tinker. The band returned to the U.S. and supported Nine Inch Nails on six dates before launching its own headlining tour.

Coinciding with the tour, DGC/Geffen is again promoting the album.

Says Geffen head of marketing (Continued on page 105)

#### EXECUTIVE TURNTABLE

BILLBOARD. Billboard in New York promotes Suzanne Baptiste to senior chart manager of R&B music. Datu Faison replaces her as chart manager for rap, jazz, gospel, and world music. He was urban marketing manager at Relativity Entertainment Distribution in New York.

**RECORD COMPANIES.** Motown Records in Los Angeles announces several appointments in its pop promotion department. Mark Kargol is named VP of the department. He was senior director of pop promotion, West Coast, for Jive in Los Angeles. George Silva is appointed national director in New York. He was national CHR promotion director for Elektra Entertainment in Chicago, Mel. De Latte is named associate director. Southwest, in New Orleans. He was head of his own promotion and management firm in Los Angeles. Jim Davenport is named associate director, Southeast, in Atlanta. He was Southeast



KARGOL



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regional pop representative for Zoo Entertainment there. Lida Galka is named national coordinator. She was an executive assistant for Reprise Records in Los Angeles.

Danny Ostrow is named VP of promotion for American Recordings in Los Angeles. He was director of national promotion for PLG/Island in New York.

Gary Fisher is promoted to director, video promotion, for Columbia Records. He was associate director, video promotion.

Atlantic Records in New York pro-

motes Lou Plaia to director of marketing administration. He was senior manager of financial analysis for the label.

Relativity Records in New York appoints **Robert James** to director of R&B promotion. He was national director of promotion for Warlock/Nuclear Records in New York.

Arista Records in New York names Wendy White manager, video promotion, and Bill Wilson manager, artist development. White was an independent producer/director; Wilson was the label's coordinator for artist development.

PUBLISHING. Rondor Music International in New York appoints Karen Durant executive director/GM. She was director of A&R at EMI Records in Los Angeles.

BMI promotes **Barbara Patralites** to associate director of international research and analysis in New York, and **Jessica Young** to associate director of writer-publisher relations in Los Angeles. Patralites was manager of international research and analysis; Young was executive assistant.

All Nations Music Publishing in Los Angeles promotes **David Bishoff** and David Quan to creative directors. They were, respectively, manager of administration and special markets and professional manager for the company.

**RELATED FIELDS. Jeff Sagansky** is appointed executive VP of Sony Corp. of America in New York. He was president of CBS Entertainment in Los Angeles.

Alex Hodges is named senior VP of MCA Concerts in Los Angeles. He was VP and head of the West Coast concert department at the Nederlander Organization in Los Angeles.

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## **Clamor Building For Crowes' Return**

#### American Act More 'Focused' For New Set

BY CHRIS MORRIS

LOS ANGELES—According to album rock WAXQ New York assistant PD Vinny Marino, "the phones went bananas" when the station announced that it was giving away 10 pairs of tickets for an unannounced Black Crowes club show Sept. 10 at Irving Plaza.

Marino says the clamor is indica-



The Black Crowes. Clockwise from center are Chris Robinson, Marc Ford. Rich Robinson, Eddie Harsch, Steve Gorman, and Johnny Colt.

tive of the advance excitement built up for the hard-rocking Atlanta band's new American Recordings album "Amorica," set for release Nov. 1.

"With our listeners, this is a very long-awaited new release," Marino says. "People are definitely into it. The Crowes allow people at the younger end of the demo to relive some of those bands from the '70s they weren't around for."

For the band itself, which made its sophomore album, 1992's "The Southern Harmony And Musical Companion," in just seven days, the creation of the new record was a heftier effort.

"'Southern Harmony' was the Kate Moss record, and this one was the Anna Nicole Smith," lead singer Chris Robinson says with a cackle.

The sessions for "Amorica" were somewhat discontinuous: The band started the record in an L.A. studio earlier this year, then broke things off.

Robinson says, "We did one session, and we said we were gonna work some more, 'cause [brother and rhythm guitarist] Rich [Robinson] and I wrote some more songs. We started with Jack [Joseph Puig, who co-produced with the band], and it was just better... The difference is [between] the way the band sounds when everybody is focused and getting along, and the way the band sounds when everyone hates each other. There's a big difference."

Ultimately the sessions, which wound up consuming more than two months, resulted in a record that boasts a considerably more expansive and inventive sound than earlier Crowes works.

Robinson says his group now articulates its music in a highly compressed manner. "[The band is] taking all the ideas and all the emotions of where we can go in a set

and putting them into four- or fiveminute, three-minute,  $3^1/_2$ -minute songs. These are the shortest songs we've written since 'Shake Your Money Maker.' We put a lot of work into trimming down the fat."

The music on "Amorica" is dense and more richly detailed—in part due to the work of such guests as percussionist Eric Bobo (whom the Crowes found playing with rap act Cypress Hill), Andy Sturmer of Jellyfish (whose own albums were engineered and co-produced by Puig), Bruce Kaplan of American Music Club, and ex-Broken Homes member Jimmy Ashurst.

Robinson says the band used "little weird fuckin' keyboards—
Fox Jaguars and Farfisas, not just
(Continued on page 21)



Good Vibrations. The Beach Boys hit a home run with their boxed set "Good Vibrations: Thirty Years Of The Beach Boys." The group was presented with plaques to commemorate the collection's gold certification during a concert at a San Diego Padres game (pre-strike, of course). Shown, from left, are the Beach Boys' manager, Elliott Lott; band members Al Jardine and Bruce Johnston, Capitol Records VP of strategic marketing Phil Sandhaus, and Beach Boys Mike Love and Carl Wilson.

# **Everyone's A Comedian At MTV Awards, But, As Usual, The Joke's On Women**

by Melinda Newman

SEND IN THE CLOWNS: Everyone was a comic at the fast-paced 1994 MTV Video Music Awards—whether it was host Roseanne joking about MTV VJ Kennedy performing oral sex on Rush Limbaugh, Kennedy performing said oral sex on a microphone behind a chagrined New York City mayor Rudy Giuliani, or Aerosmith's Steven Tyler discussing servicing, ahem, Madonna. (I'm sensing a theme here.) In between the puerile humor and risqué (or should that be risky) repartee, they actually handed out some awards, and some acts per-

With MTV's persuasive powers lining up a classic rock hit parade of performers—Aerosmith, the Rolling Stones, Tom Petty, Bruce Springsteen—the channel proved once again the tremendous clout it has in the music industry. Let's not even talk about MTV's ability to get Mr. and Mrs. Michael Jackson to lip-lock before millions of people. Please, I'm still feeling queasy over

formed.

that one. Seriously, few awards shows have proved as successful as MTV's in providing sheer star power. It really doesn't matter that MTV is not the only video game in town; it has thoroughly convinced record companies—rightly or wrongly—that it's the only one that matters.

And that's why the message that MTV's show sent out is so upsetting. That message is that women have no real place in rock'n'roll, other than as appendages to men. It is no less than appalling that out of more than a dozen acts, Salt-N-Pepa were the only female performers. It's not as if the women weren't there: in the house were Janet Jackson, Sheryl Crow, Melissa Etheridge, Queen Latifah, Bjork, and more. All the evening did was reinforce MTV's reputation as a good old boys' network (and we mean old). It is interesting to note that male performers in their 40s and 50s, such as the members of Aerosmith and the Rolling Stones, are still embraced by MTV, whereas female performers in their 40s (with the exception of Cher, who dresses, scantily as it may be, like a 19-year-old) are shunted off to VH-1. Only eight female or female-fronted acts (such as Mazzy Star and Frente!) are on MTV's top 50 playlist. To be fair, MTV did not create the problem, but it sure has helped perpetuate it

BREAKING UP IS HARD TO DO: The publicity team at Levine/Schneider Public Relations is parting ways after several years together. Schneider's new company will be called, not surprisingly, the Mitch Schneider Organization, and will handle all of the music clients previously un-

der Levine/Schneider's banner. The one exception is Michael Jackson, who will stay with Michael Levine. Other than Jackson, Levine will be concentrating on actors and corporate clients. "At one point, I had thought I wanted to handle actors and actresses, but I'm still a rock'n'roll kid at heart," says Schneider. He and his staff will move into their new offices Feb. 1, 1995. ... Michelle Gutenstein is leaving EMI Records Group to become American Recordings' New York-based publicist in October. Her ti-

tle will be co-director of national publicity, a post she shares with her West Coast counterpart Melissa Dragich... Garth Brooks' managers, Bob Doyle and Pam Lewis, continue to work out the planned Jan. 1, 1995, dissolution of Doyle/Lewis Mgmt. (Billboard, Aug. 27). For his part, Brooks says, "My whole attitude toward [the split] is that we have all worked very hard the past seven years and have fought to maintain class and good

taste, and I'm hoping, in the last four months, it is not marred by a bad separation." As for the reason for the split, Brooks says that answer has to come from Lewis and Doyle, but he speculates, "They've been through so much together, they just might be burnt out on seeing each other's faces every day. Both of them have a hundred irons in the fire, and it could be that they're just ready to move on." Billboard has reported that Doyle will continue to manage Brooks, and Brooks says that since he is taking 1995 off from performing and will spend the year looking for material for a new album and designing a stage set for a 1996 tour, he's in "no rush to jump in with anyone new. I don't know if [my new manager] will come from within our ranks, but I will say I hate change. So if someone comes from outside the ranks, it will be because they came to me." ... Dream Theater keyboardist Kevin Moore has split because of-here's a new one-creative differences.

THIS AND THAT: The Go-Go's have reunited to record three new tracks for the band's greatest hits collection, coming from I.R.S. Oct. 18. "Return To The Valley Of The Go-Go's" also includes hits, previously unreleased tracks, and B sides. The first single will be a new tune called "Has The Whole World Lost Its Head" ... David Krebs, who had a hand in building the careers of Michael Bolton, AC/DC, and Aerosmith, has now turned to building a magazine. He has launched The National Times, a monthly (as of February 1995) collection of articles and commentaries from leading magazines across the world.

# TVT's Catherine Happy To Flaunt Chicago Connections

■ BY DAVID SPRAGUE

NEW YORK—Over the past two years, the city with the big shoulders has turned out to be the city with the big riffs as well. Those with a predilection toward the stadium-sized, '70s-tinged strains of Chicago-based acts such as Urge Overkill and Smashing Pumpkins should find much to like in the lighter-igniting, post-psychedelic sounds of Catherine.

The quintet, which will have its full-length debut "Sorry" issued by TVT Nov. 1, is linked to the latter



CATHERINE: Standing, from left, are Jerome Brown, Neil Jendon, Cliff Fox, and Kerry Brown. Crouching at center is Mark Rew.

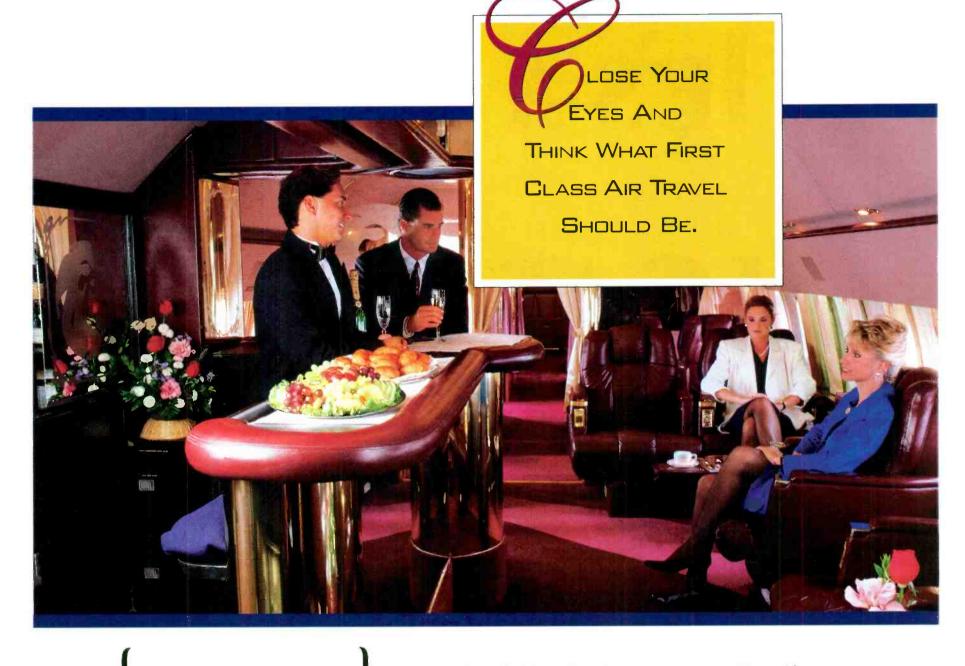
band by more than a love for sonic excess: Catherine drummer Kerry Brown recently married Pumpkins bassist D'Arcy Wretsky, and Billy Corgan handled production on the first Catherine EP, "Sleepy." That set sold nearly 20,000 copies after TVT licensed it from Chicago indie March Records.

"It gets kind of annoying when that's the only thing people focus on," says Neil Jendon, one of the band's three guitarists. "But we have hung out together forever, so there's no point in denying there's a close relationship."

That association will be cemented further by a limited-edition 7-inch single—to be issued Tuesday (20)—containing one song each by Catherine and Star Children (a pseudonym for Corgan & Co.).

"We expect that [the single] will go flying out of retail," says TVT marketing director Paul Burgess. "We wanted it to come out long enough before the album so that people could return the bounceback cards in the package and get on the Catherine mailing list."

(Continued on page 19)



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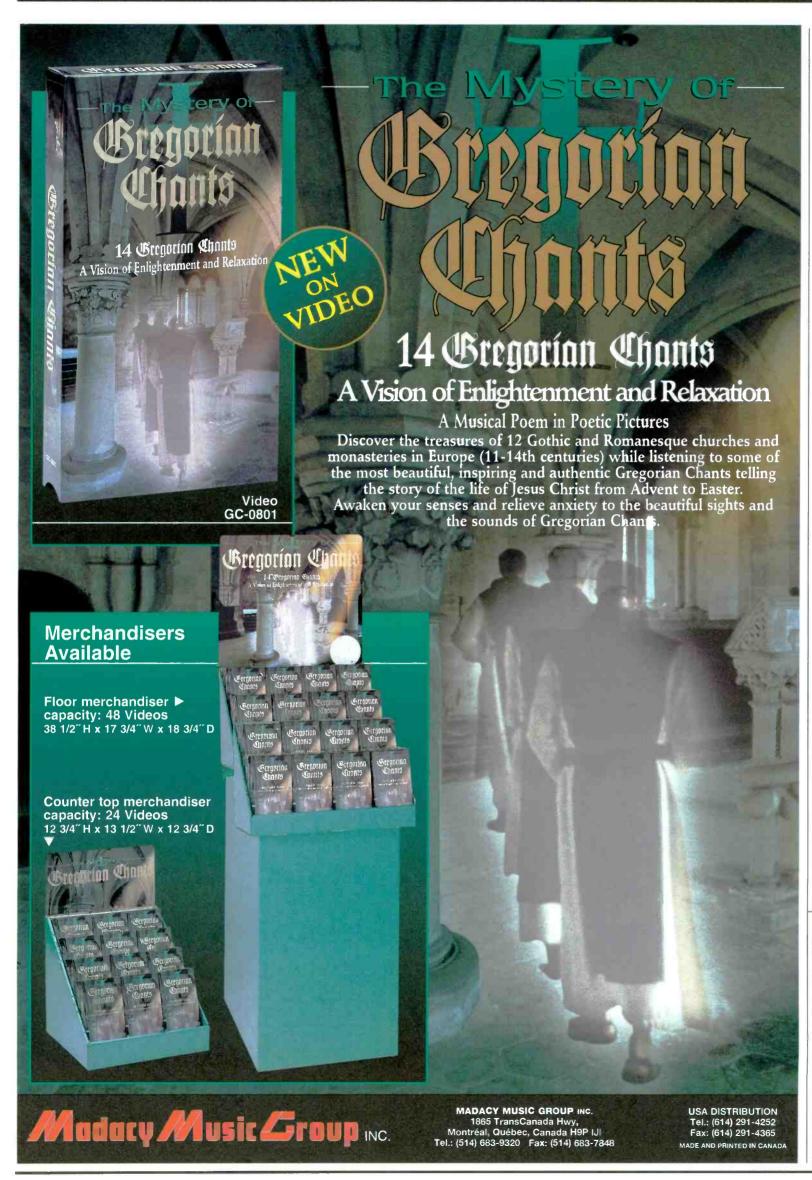
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#### Salem's Set A Departure For Roadrunner

■ BY DAVID SPRAGUE

NEW YORK—On paper, it doesn't look like a marriage made in heaven. But both parties involved believe that Roadrunner's desire to expand upon its deathmetal image and Kevin Salem's too-mercurial-for-the-majors blend of singer/songwriter craft and power-guitar crunch will make for a long-lasting alliance.

"Soma City"—which will be released Nov. 1—is the first solo effort from the veteran sideman/producer, who has won plaudits for his work with artists such as Freedy Johnston, Yo La Tengo, and Madder Rose. The 12-song set also marks Roadrunner's first foray into the alternative market, which newly hired director of artist development Peter Cooper calls "a

'Roadrunner can sell a lot of records. They may be selling metal records, but they aren't content to sell a few of anything'

sign of things to come" on the label's part.

"Across the board, it's more a matter of changing how we work, rather than who we work with," says Cooper. "We're being careful to present Kevin apart from everything else on the label. You won't find the album being sent out in the same package as an Obituary record."

Salem, who credits Roadrunner with being "one of five or six labels around who actually get it," says there was never any hesitation about entering what seems to be a comparatively untested situation.

"When [Roadrunner A&R director Jeff Pachman] was at Rockville Records a few years back, he was the first person to approach me," he says. "I'm always going to give the most consideration to the per(Continued on page 20)



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#### **Disney Box Showcases Craft** Of Ashman, Menken, & Rice

FROM THE BEGINNING: The project is a musical theater/film musical buff's dream of heaven: the writers of three blockbuster animated musicals from Walt Disney in demo and work-tape performances, including a what-might-have-been song demo scenario of one of them.

In an audio-only counterpart to one of those deluxe laserdisc releases containing a restored film, along with outtakes or unused songs (laser enthusiasts will recall a work-in-progress version of "Beauty And The

Beast" a year before the final cut was released on la-Walt ser). Disney Records is marketing on Nov. 22 a boxed set called Music Behind

The Magic: The Musical Artistry of Alan Menken, Howard Ashman And Tim Rice," centering on "The Little Mermaid," "Beauty And The Beast," and "Aladdin." The might-have-been is a bonus CD, nearly 19 minutes long, that offers the original story and song concept of "Aladdin" as envisioned by Menken and Ashman, who died before the score was completed; it also includes 10 unreleased

demo tracks. Besides its historical significance, the boxed set serves up a delicious look at songwriters who don't sing for their supper, yet can perform their material with youthful enthusiasm and an innate understanding of their songs. The film scores themselves, as well as the writers' own renditions of these songs, underscore the theatrical nature of their art. Menken, Ashman, and Rice have translated that art to the screen with the tunefulness, wit, and charm that is the hallmark of the musical comedy tradition. Indeed, an accompanying booklet authored by Steve Hochman states, "The key to [their] success was that they brought to the Disney tradition a Broadway sensibility. These movies are dominated by such stage veterans as Angela Lansbury, Jerry Orbach, Paige O'Hara, and Leah Salonga, while most of the final recording sessions were done live in a studio with full orchestras in the manner of an original cast album." Of course, the fact that "Beauty And

man Again," a song cut from the film! Along with the CD or cassette, the box includes the aforementioned Hochman tome plus song-by-song commentary by Menken. For instance, he comments on a song, "Call Me A Princess," intended for "Aladdin": "This is more a tangent than anything else we've included. Very early on, Howard and I toyed with this song for a spoiled princess. One

The Beast" has become a Broadway

success-Menken and Ashman had

previously penned "The Little Shop

of Horrors" for the stage-under-

scores the point. In fact, one of the

stage version's best numbers is "Hu-

try and it was history. Luckily, that try was preserved on tape." For the final version of "Marketplace" from the same movie, he amusingly notes, "My family knows a little secret about this theme: I composed it and sang it incessantly on a summer vacation to Lake George in 1957, when we stayed at a motel where the bathrooms had incredible echo. It's now 37 years later, finally out of my sys-

As for the demos, Hochman says, "Not only did [Menken and Ashman]

see the demoing process as utilitarian, but they also saw it as an art form in itself."

In addition to the "Aladdin" bonus, the three CDs or cassettes

by Irv Lichtman

> contain 88 songs running three hours and 20 minutes. "The Little Mermaid" soundtrack includes 12 demo and work-tape recordings; and the "Beauty And The Beast" and "Aladdin" soundtracks include nine demos and work tapes apiece. The CD version carries a list of \$44.98, and the cassette version is \$34.98.

NOT IN THE DEMO CATEGORY is "Julie Andrews-Broadway: The Music Of Richard Rodgers," which Phillips Classics is releasing Oct. 4. This is the singer/actress' second Rodgers project for Philips Classics, the first having been her successful recording of Rodgers & Oscar Hammerstein's "The King & I." Of course, she was the original Cinderella in the R&H TV version of the fairy tale back in 1957, and played Maria Von Trapp in the classic "The Sound Of Music"; from the latter, she reprises the title song and "Edelweiss." The 21 songs featured on the CD are Rodgers collaborations with Hammerstein, Larry Hart, and Stephen Sondheim. No demos here, but note that Rodgers himself was an early demo artist, and demo-ed six songs from the Bing Crosby-starred "Mississippi," his 1935 film musical written with Hart. Interestingly, none made it to the final print, although the film was blessed with "Easy To Remember," "Soon," and "Down By The River.

MEMORIAL SERVICE: A remembrance of BMI songwriter and publishing veteran Robert Mellin will be held Sept. 22 at noon at the Conservative Synagogue on East 55th Street between First and Second avenues in Manhattan

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

1. Vince Gill, "When Love Finds You."

2. White Zombie, "La Sexorcisto."

3. Pantera, "Far Beyond Driven." 4. Led Zeppelin, Complete.

5. James Taylor, "Live."

#### TVT'S CATHERINE

(Continued from page 14)

Burgess says the people on that list-as well as consumers in the label's 20,000-plus mail-order database who have shown interest in harder-rock items-will be sent postcards touting the release of "Sorry." The label also will mount wider-scale efforts, including radio spots in markets where the album's first single ("Songs About Girls") is receiving significant airplay, and an unusual print cam-

"We're going to blanket alternative weeklies with personal ads, advising readers to 'call Catherine for some phone fun,'" says Burgess. "We'll have a number set up to preview selections from the alhum.

In the five years since Jendon and guitarist Jerome Brown (abetted by a since-trashed drum machine) formed Catherine, the band has progressed considerably from the doomy Goth-pop origins documented on a brace of early

singles.
"We never set out to change what we did," says Jendon. "But things gradually fell into place. We've never been particularly good at making the 'right' career moves. We never put together a press pack, never played any conventions ... We didn't even include a song list on the tape we sent to [TVT]-just our name, written with a Sharpie marker."

Such niceties aside, Catherine has made few missteps since then, career-wise. Being selective about their local gigs created an eventlike atmosphere for each one That response, in turn, elicited considerable airplay from WKQX (Q101) and WXRT, Chicago's primary modern rock outlets-not to mention notices in the rock press, much of which has focused on the recent upswing in local musical fortunes.

"People have come in and told us how great things are, and the standard response is, 'Where were you eight years ago?"" Brown says. "Chicago does tend to be a really cynical place, but I don't think the town has had that much bearing on what we've

The band, which has already toured on its own, and has supported Dig, will be on the road for much of the winter and spring, according to Burgess. "My experience tells me that the only real way to break a guitar-oriented band is through live performance," he says, "unless you're one of the 100 that has a hit off the bat-that's your best hope.

In conjunction with the forth-coming dates, TVT will kick off a four-month, region-by-region retail plan focusing on midsize regional chains. Inclusion in newartist programs at national chains will be solicited in the new year.

JULIO IGLESIAS MAX ALEXANDER

"We know that getting this to work is going to be a long-term project," says Brown. "But we're self-sufficient enough to deal with that. It's not like a record deal has spoiled us-we just finished putting away the power tools from building our own flight cases!"



Making His Mark. Phil Collins, center, is congratulated by Steve Hyman, left, executive director of the Mark, and Arny Granat, Jam Productions, following the singer's performance at the Moline, Ill., venue. Collins was on hand to celebrate the first anniversary of the Mark, which has played host to 45 concerts in its 13month existence.

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#### KEVIN SALEM'S SOLO DEBUT A DEPARTURE FOR ROADRUNNER

(Continued from page 18)

son who was there first, rather than just look to the highest bidder

"I don't really like traditional things," Salem adds. "But even if you look at it in traditional terms, Roadrunner can sell a lot of records. They may be selling metal records, but they aren't content to sell a few of anything."

Cooper insists that by promoting the album to college and album alternative stations—leading off with a remixed single version of "Amnesia"—the label stands to expose Salem to several elements of a potentially diverse audience.

"Kevin can do well in any situation where an artist's personality is allowed to speak for itself," he says. "A lot of people who have been attracted to his work in the past have been coming to us already, which is a good sign."

Further interest should be generated by a forthcoming promotional tour of markets with RED offices, where Salem and his fourpiece band will doubtless cause a stir with their forceful show.

That live electricity is harnessed quite effectively on "Soma City" rockers such as "Lighthouse Keeper" and "Forever Gone," which swirl headily around riffs from the guitars of Salem and Todd Novak and the organ of Dave Dunton. Traces of Alex Chilton and Lou Reed surface throughout the chugging rockers, but Salem bristles at his music being termed "roots rock."

"I feel rooted," he says. "But my roots are as much in the Stooges and Wire as in John Lennon."

While the Massachusetts-bred, Brooklyn, N.Y.-based Salem's production work is certainly in demand in indie-rock circles, he chose to have "Soma City" produced by Niko Bolas (who has engineered records for the Rolling Stones and the Red Hot Chili Peppers).

pers).
"I make my living [as a pro-

ducer] by telling people what a bad idea it is to self-produce," he says. "And that's absolutely true—I haven't met anyone who I think is able to do it effectively. I'm just glad Niko was willing to do it, with very little money and very little sleep."

Although he is used to working quickly—he says some of the projects he's been involved in have been waxed in a single day—Salem admits that the ease with which

"Soma City" was completed surprised even him.

"We knew we wanted to make as live-sounding an album as possible. If you look at the really great records, the one thing they all have in common is that they sound like the band is right there, live," he says. "But within a week of signing the final contract, we delivered the album. That might not be normal protocol, but like I said, I don't like traditional things."

thy in each genre, although the judg-

ment of what is notable is debatable

when someone like George Clinton is

omitted in favor of Lisa Stansfield in

handsome and handy if you are con-

sidering buying unfamiliar material.

Shortcomings? There's too much in-

formation to cram into these tiny

tomes, so they barely qualify as a

Advantages? The volumes are

the soul edition.



THE BEST OF ...:
THE ESSENTIAL CD GUIDES
By Various Authors
(CollinsPublishersSanFrancisco)

THE COMPLETE GUIDE TO . . . (VARIOUS ARTISTS)

By Various Authors
(Omnibus Press; \$7.95)

Looking for pocket-size reference



guides to popular music that provide just the facts? These two new series attempt to offer the goods.

"The Best Of" books offer quick takes on the history of soul, blues, rock, metal, and country. Billed as essential album guides, they are by no means definitive or complete. Instead, they offer easily digestible indices of who and what are notewor-

crash course, even for the novice. Some glaring holes shine through, too. For instance, while there's some mention of Sly Stone and Harold Melvin & the Blue Notes in soul's quick-history chapters, their actual CDs fail to draw ink in the extensive "Who's Who" record section. And the rock book barely mentions the U.S. punk scene, and dismisses the U.K. one as a media fabrication.

If you want more extensive information on a major artist, "The Complete Guide" series has separate books focusing on the Beatles, Queen, Elvis Presley, the Doors, Bob Marley, and Led Zeppelin. These volumes probe a bit deeper, and feature enough trivia to occupy any budding fan. But new information or any real insight into the minds, hearts, and work of these artists is tough to find.

Chapters are organized according to album and, in the case of the Beatles and Zep, feature track-by-track listings with a dash of background information weaved in to help explain songs' origins. This approach makes sense, since searching for in-depth analysis of an artist is a tough task for these pocket-size music digests.

Though minute, the Queen book, for instance, manages to pack in a funny moment or two. Quoted in an NME interview at the time of the release of the "Queen II" album, Freddie Mercury explains his material as "just little fairy stories," only to exclaim moments later, "I'm as gay as a daffodil, dear." But that's as spicy as these snacks get.

MINNEAPOLIS: Kevin Bowe was getting fed up. Twice now, he had mailed a copy of his band the Revelators' new four-song demo tape to the ultra-hip Twin Cities underground music magazine Cake, in hopes of getting it reviewed in the publication's influential "Demorama" column. But no ink was forthcoming, and Bowe thought he knew why. The 3-year-old Revelators were simply too established (read: mainstream) to qualify as cutting-edge (read: cool) in Cake's eyes, he figured. Not only that, but stylistically his band has "one foot in roots rock and the other in heavy



THE REVELATORS

t stylistically his band has "one foot in roots rock and the other in heavy Minneapolis garage rock. But in this town, you're supposed to be one or the other." So Bowe resubmitted the tape under the name Blackie Ford, along with a deliberately inarticulate note saying he'd just moved from Montana. The result? A rave from Cake, subsequent inquiries from record companies—and red faces all around when the ruse

was revealed. While Cake's editor claimed that the original demos were lost, not shunned, Bowe says the incident "confirmed my suspicion that there were political reasons for us being ignored." Label folks, along with publishing companies and management firms, continue to show interest in the Revelators, who recently self-released a full-length CD, a fiery guitarfest aptly titled "Blackie Ford's Revenge." "Nobody's written me a check yet," says Bowe, "but every time I come home there's fun stuff on my voice mail." Contact Sun House Records at 612-449-9517.

MOIRA MCCORMICK

**Continental Drift** 

**DETROIT:** The Verve Pipe's lead vocalist and main songwriter, Brian Vander Ark, has his tongue planted firmly in cheek as he says, "We want the kids to think we're bigger than Jesus . . . Jones." Indeed, they very well could be. The East Lansing, Mich.-based band's dark-edged pop has fans packing places like Kalamazoo's 1,500-seat State Theater and Detroit's 1,000-capacity St. Andrew's Hall. The Verve Pipe's two albums have shown strong sales of more than 16,500 in the western part of the state. "Pop Smear," the group's second self-released CD, takes the listener on a dizzying tour of pop styles, with four-

part harmonies that are by turns lush and aggressive, combined with cynical, bittersweet lyrics and the stinging guitar work of AJ. Dunning. The Verve Pipe, which won Yamaha Soundcheck's national unsigned band contest last year, moves from delicate, elegiac love songs to bone-crunching political commentary with ease and authority. Perhaps the most telling exam-



THE VERVE PIPE

ple of the band's broad appeal is the addition of the cut "Senator Speak" to the playlist of Detroit top 40 outlet WHYT. Initially added as a test at 10-12 plays a week, "Senator Speak" is now being played 20-plus times a week due to requests. Not bad for a band that has been together less than two years. Contact **Doug Buttlema**n at 816-752-8020.

KAREN KOSKI

SAN PEDRO, CALIF.: Hardcore rhythms, funky jazz riffs, '70s-style guitar licks, and Marvin Gaye-meets-Ozzy Osbourne vocals comprise the decidedly different sound of Dimestore Hoods. Together for approximately two years, lead vocalist Jim Korthe, guitarists Tom McNerney and Todd Beguchi, and bassist Dave Wadsworth all grew up in San Pedro. Although the band has a drummer that sits in at gigs, Korthe laid down all drum tracks in the studio. Dimestore Hoods recently opened for Offspring and most likely will be playing with Testament. The band has developed a strong local following, packing in 850



DIMESTORE HOODS

fans at full cover, as well as drawing 300-500 at their Hollywood gigs. The band's lyrics are based on Korthe's intense life experiences as a gang member who has been shot and stabbed and has been sober for two years. "Smile Now, Cry Later" was written about a friend who was shot in a drive-by the day after leaving the gang. After signing to ICM for live bookings, Dimestore Hoods recorded its current demo in two

days. "Cheap and fast is the best way to get that raw sound," says McNerney, "and our producer, John Bogosian, did his best to achieve that. Still, nothing compares to our live show." Contact Jeff Jampol at 310-239-0655.

JEFF BLUE



Leapin' Lollapalooza. The promoters of Lollapalooza in Philadelphia celebrate the show's success in the City of Brotherly Love. The concert, which drew 43,000 people, took place in FDR Park, across from the Spectrum arena. Shown, from left are Sid Payne, Electric Factory Concerts; Peter Luukko, the Spectrum; and Electric Factory's Larry Magid and Allen Spivak.

#### CLAMOR BUILDING FOR BLACK CROWES' RETURN

(Continued from page 14)

the standard piano-Wurlitzer-B3. 'Wiser Time' has pedal steel and Fender Rhodes on it. Me and Rich sang the harmony verses on there; we never sang together on a record before."

With the record in the bag, the Crowes have been warming up for a tour with some unexpected gigs. The group played a surprise set on the Lollapalooza Festival's second stage in Atlanta in August, and performed semi-clandestine club sets in New York (including a Sept. 9 show at CBGB) under the name "Blessed Chloroform."

#### **READY TO TOUR**

Last time out, the Crowes' tour stuck primarily to theaters. Regarding venues for the band's next U.S. run—which will begin in early 1995, after a year-end spell in Europe, Japan, and Australia—Robinson says, "We're gonna go where we can go. If the record comes out and people like it, and we can play in arenas someplace, I'm sure we will. If the record comes out and no one likes it, I'm sure we'll . . . be playing the Palladium [club in L.A.]."

Initially, American is taking an unusual route to promote "Amorica": The album's first track, "A Conspiracy," will land Oct. 11 at every appropriate radio format except top 40, a traditional bastion for the Black Crowes.

"I plan to take on the world with it," says American GM Mark Di Dia. "I think the Black Crowes' music is for all people."

Di Dia admits that this tack runs somewhat contrary to the Crowes' history at radio. "In the past, yes, the main form of radio that was garnered on this band was the AOR format, and pop on certain songs. But there have been some modern rock stations, like [XTRA] 91X in San Diego and [KNDD] the End in Seattle, that have played the Black Crowes. If these stations can play Pearl Jam and Collective Soul and Soundgarden and some of the other things they're playing, I think they should be able to play the Black Crowes."

Still, Di Dia doesn't entirely discount releasing "A Conspiracy" as a commercial single and attacking top 40.

top 40.

"I think the market is going to dictate that," he says. "If we get it on MTV, and it gets a great rotation on MTV, and it's on 150 rock stations and 40 modern rock stations and 100 triple-A stations, then maybe we will go to pop ... As of right now, we're not going to do a commercial single on it, but that may change."

#### SPECIAL CD SAMPLER

Central to the advance work for "Amorica" is a special CD sampler called "The Black Crowes' Grits And Gravy," which will contain five tracks from the Crowes' quadruple-platinum 1990 debut "Shake Your Money Maker," five from its double-platinum successor "Southern Harmony," and three—"A Conspiracy," "Gone," and "High Head Blues"—from the new album. The sampler, which is being

made in an edition of only 4,000, will be given away selectively to 100 different stations and retail outlets that participate in a Crowes display contest.

Di Dia says of the package, "It does three things. It's a collector's item, number one. A kid that wins this thing on the radio will hopefully like it well enough to go out and buy the new record. And number three, it reinforces the fact to the radio stations of how many

great Black Crowes songs they've played over the years."

American national sales manager Dave Garbarino says the retail campaign will mirror the promo assault for "Amorica": "We're marketing this in many different genres—independent store, mall chain store. They're a multiformat, multi-demo band."

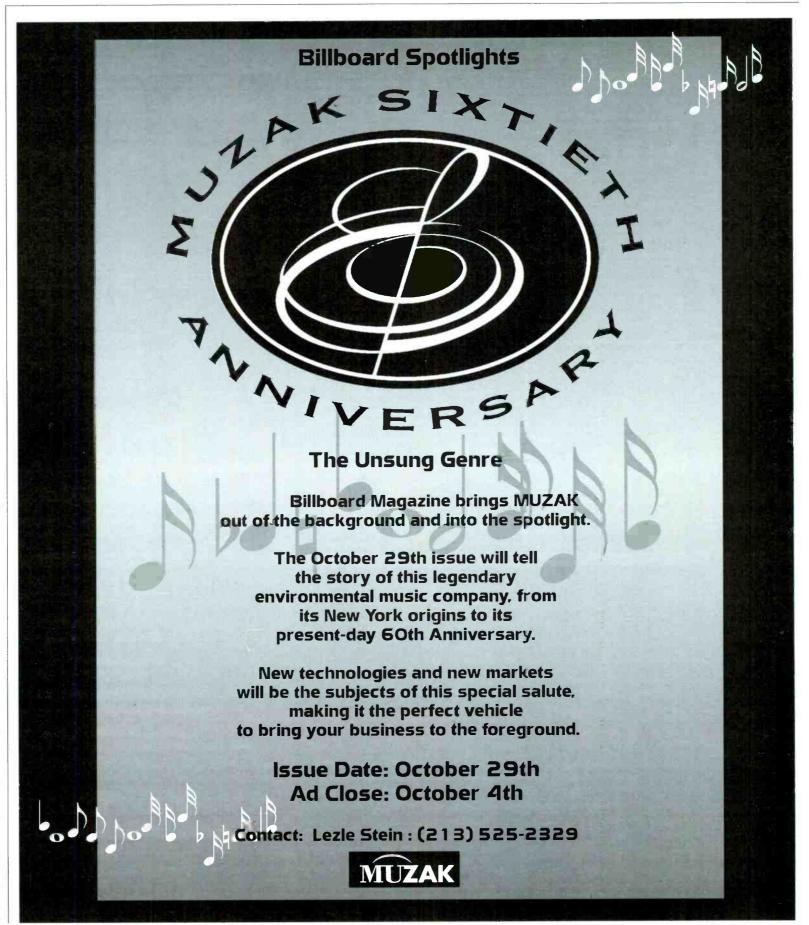
#### ON WHITE VINYL

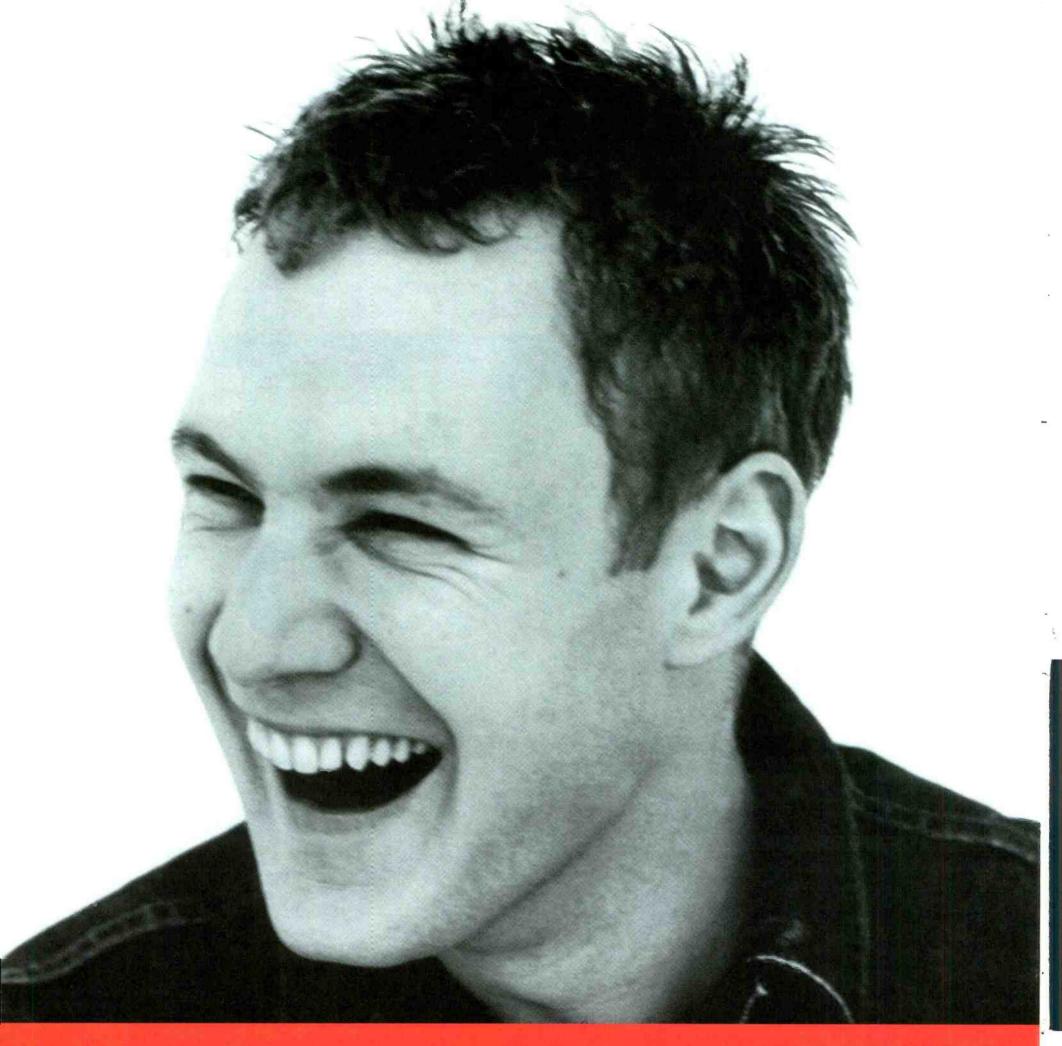
Garbarino says the "God Bless

Amorica" campaign will entail "a display contest, some wonderful point-of-purchase material—aside from your posters and flats, some unconventional material, some standup stuff like the Statue of Liberty. There'll be a retail contest to win some prizes; the grand prize is two tickets anywhere in 'Amorica' to see the Black Crowes when they tour next year."

The album itself will be issued

with some flash, Garbarino says. "The first 200,000 [CDs] will be in a Digi-Pak. It's a limited edition, which will pretty much be the initial order for the CD. We'll also be making vinyl... That will be kind of a supply-and-demand [thing]. It's going to be on white vinyl. Probably we're gonna do about 10,000, which is kind of interesting, because their last record wasn't on vinyl. I'm a big proponent of vinyl."





# David Gray flesh

The new album featuring "What Are You?"
Nationwide tour with Shawn Colvin October through December







#### BILLBOARD'S HEATSE E ALBUM CHART

THIS	LAST WEEK	WKS. ON CHART	COMPILED FOR WEEK ENDING SEPT. 24, 1994 FROM A NATIC SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLEC COMPILED, AND PROVIDE ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALE	TED, TITLE
			* * * No. 1 * *	*
1	1	39	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF
2	5	6	IMMATURE MCA 11068 (9.98/15.98)	PLAYTYME IS OVER
3	4	52	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM
4	6	6	ILL AL SKRATCH MERCURY 522661* (10.98 EQ/15.98)	CREEP WIT' ME
5	8	4	THE TRACTORS ARISTA 18728 (9.98/15.98)	THE TRACTORS
6	11	47	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) THEY	'RE ALL GONNA LAUGH AT YOU
7	9	2	<b>USHER</b> LAFACE 26008/ARISTA (9.98/15.98)	USHER
8	14	28	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL
9	_	1	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
10	10	6	GEORGE HOWARD GRP 9780 (10.98/15.98)	A HOME FAR AWAY
11	7	3	LUSCIOUS JACKSON GRAND ROYAL 28356/CAPITOL (10.98/15.98)	NATURAL INGREDIENTS
12	12	11	SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA
13	21	17	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
14	18	6	LOVE SPIT LOVE IMAGO 21030 (9.98/15.98)	LOVE SPIT LOVE
15	13	8	BIG MOUNTAIN GIANT 24563/WARNER BROS. (10,98/15,98)	UNITY
16	16	81	BIG HEAD TODD & THE MONSTERS	(9.98/15.98) SISTER SWEETLY
17	_	1	<b>OBITUARY</b> ROADRUNNER 8995 (9.98/16.98)	WORLD DEMISE
18	15	9	L7 SLASH/REPRISE 45624*/WARNER BROS (10.98/15.98)	HUNGRY FOR STINK
19	19	4	C-BO AWOL 7196 (8.98/11.98)	AUTOPSY
20	17	12	MELVIN RILEY MCA 11016 (9.98/15.98)	GHETTO LOVE

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 immediate ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. \*Asterisk indicates vinyl LP is available.

Albums with the greatest sales gains. © 1994, Billboard/BPI Communications.

_				
21	24	5	BOOGIEMONSTERS PENDULUM 29607*/EMI (10.98/15.98)	DERS OF THE STORM
<b>(22)</b>	31	9	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
23	23	16	AHMAD GIANT 24548/REPRISE (10.98/16.98)	AHMAD
24	20	3	<b>BBM</b> VIRGIN 39728 (9.98/15.98) ARO	UND THE NEXT DREAM
25	22	8	TERROR FABULOUS EASTWEST 92327/AG (9.98/15.98)	YAGA YAGA
26	29	2	FREEDY JOHNSTON ELEKTRA 61655 (10.98/15.98)	THIS PERFECT WORLD
27	34	4	ORGANIZED KONFUSION HOLLYWOOD BASIC 61406*/ELEKTRA (10.98/15.98)	STRESS: THE
28	_	1	DES'REE 550 MUSIC 64324/EPIC (9.98 EQ/15.98)	I AIN'T MOVIN'
29	25	9	EVERETTE HARP BLUE NOTE 89297/CAPITOL (9.98/15.98)	COMMON GROUND
30	28	11	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW (9.98/)	3.98) KIRK FRANKLIN
31	30	33	PRONG EPIC 53019 (9.98 EQ/15.98)	CLEANSING
32	36	11	LOREENA MCKENNITT WARNER BROS. 45420 (10.98/15.98)	HE MASK AND MIRROR
33	35	6	B-TRIBE ATLANTIC 82593/AG (10.98/15.98)	FIESTA FATAL!
34	33	5	<b>DEADEYE DICK</b> ICHIBAN 6501 (11.98/16.98)	A DIFFERENT STORY
35	38	10	<b>SELENA</b> EMI LATIN 28803 (8.98/12.98)	AMOR PROHIBIDO
36	_	2	RAUL DI BLASIO ARIOLA 20238/BMG (8.98/11.98)	PIANO DE AMERICA 2
37	32	13	FUGEES RUFFHOUSE 57426*/COLUMBIA (9.98 EQ/15.98)	BLUNTED ON REALITY
38	26	4	BARENAKED LADIES SIRE/REPRISE 45709/WARNER BROS. (10.98/15.98) MAY	BE YOU SHOULD DRIVE
39	_	1	WET WET LONDON 522285/ISLAND (10.98/15.98)	PART ONE
40	40	8	LARI WHITE RCA 66395 (9.98/15.98)	WISHES

#### COVERAGE PROSPECTS FOR HOT

CRANK IT: Zoo Entertainment is hoping it's the right time for Australian alternative veterans Hoodoo Gurus to reap the benefits of album rock play, top 40 radio's inclination to play modern rock songs, and the blossoming album alternative format.

4

"The Right Time" is the band's first single from its sixth album, "Crank," released Sept. 13. It initially

Lovely. The Jazz Passengers' "Jazz Passengers In Love." on High Street Records. features such vocalists as Deborah Harry, Freedy Johnston, Mavis Staples, Jimmy Scott, and Jeff Buckley. Harry will join the group on tour, and the New York date will feature some of the other guests as well.

was serviced to modern rock and album alternative radio. and will go to album rock and top 40 when there is a demand for it, according to Brad Hunt, VP of marketing at Zoo.

"This band has been an alternative mainstay, and this is the album that will finally do it for them," he says. "They've been slugging it out

in the trenches for so long. with no opportunity to reach a mass audience.

Hunt says that the group has more of an opportunity to reach larger audiences this time around because "the alternative marketplace is such an active one now, and [album rock] and [top 40] radio is giving the format a shot; their time is due."

Hunt also is banking on the more-defined album alternative format to give the group

a boost. Hunt says that while these stations supported the band in the past, the format's support could prove more beneficial this time because there are more stations in the format.

The band is in the midst of a club tour, which wraps Oct. 2.

PARTY TIME: Epic Street is just one major label that sees bass music as a viable genre (Billboard, Sept. 17).

The label's first bass release is "Party," the first single from Dis N Dat's "Bumpin' " album, which is due Oct. 4. The single moves 90-86 on the Hot R&B Singles chart this week.

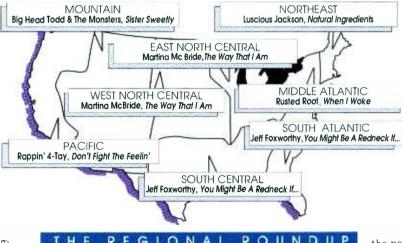
"Bumpin'" was produced 95 South's Jay McGowan. Dis N Dat's debut single last year, "Whoot, Here It Is," was an answer to 95 South's hit "Whoot, There

The label is pursuing the



Road Work. Halifax, Nova Scotia, rock act Sloan will head out on a U.S. tour after winding up its Canadian dates Oct. 1. The band's sophomore effort, 'Twice Removed" on DGC, includes "I Can Feel It," featuring Jennifer Pierce of Sub Pop's jale. The first single is "People Of The Sky.

#### REGIONAL HEATSEEKERS



#### REGIONAL

# Rotating top-10 lists of best-selling titles by new & developing artists. 1. Jeff Foxworthy, You Might Be A Redned 1. Jeff Foxworthy, You Might Be A Redned 2. Immature, Playtime Is Over 3. Selena, Amor Prohibido 4. The Tractors, Owner's Manual 5. Martina McBride, The Way That I Am 6. Jayne Kennedy, Steel Rain 7. Usher, Usher 8. Melvin Riley, Ghetto Love 9. Rachelle Ferrell, Rachelle Ferrell 10. Type O Negative, Bloody Kisses

- PACIFIC

  1. Rappin' 4-Tay, Don't Fight The Feelin

  2. Big Mountain. Unity

  3. C-BO, Autopsy

  4. B-Tribe, Fiesta Fatal!

- 4. B-Tribe, Fiesta Fatal!
  5. Lighter Shade Of Brown, Layin' In The Cut
  6. NOFX, Punk In Drublic
  7. Dru Down, Expirici Game
  8. Immature, Playtime Is Over
  9. Martina McBride, The Way That I Am
  0. L7, Hungry For Stink natural avenues for promot-

ing the bass release. Epic

sent people out in Jeeps

blasting the sounds of Dis N

Dat in various markets in the

Southeast, and secured instore play in stereo stores, on Miami party boats, and at mom-and-pop retail outlets.

"We wanted to regionalize

the campaign and begin in the Southeast, where this music originates from," says Ellen Williams, associate director of product marketing at Epic Street.

"Party" was serviced to mix shows in July and top 40/ rhythm and R&B stations in August. The female duo is on a three-week radio, retail, and club promotional tour.

HAVE VAN, Will Travel: New York singer/songwriters

Heather Grody Leisha and Hailey, better known as the Murmurs, have been hitting the pavement support of their self-titled MCA debut, due Sept. 27.

The duo performed at coffeehouses, bookstores, and intimate clubs from May to August. Threesong cassette samplers were distributed at

the performances.

The Murmurs will embark on another cross-country trek, which will include performances at high school, in October.

"We want them on the road non-stop," says Mindy Espy, director of marketing at MCA. The Murmurs' road work started several weeks before the album's release. "We bought them a van and a P.A., started them on the East Coast, and they worked their way to L.A. and back

again."

The first single, "You Suck," has been serviced to college and album alternative. It will go to modern rock radio in mid-October.

"We're also doing something that is unique for MCA," Espy says. "We did a video for both 'You Suck' and 'Bad Mood,' and made them run together." The clips will be serviced to video outlets at



Pony Tales. Epic alternative rock act Shudder To Think is in the midst of a headlining club tour through October, including a stop at CMJ Sept. 24. "Hit Liquor" is the first single from the Washington, D.C.-bred band's major-label debut, "Pony Express Record."

the end of September.

The album will be in Tower's breakthrough artist campaign and listening posts in October.

ID BITS: Keith Chagall's "The Circle," the second track from his Seven Thunders debut "Angels On The Faultline." is beginning to attract the attention of AC radio, including WTSX Middletown, N.Y. The singer has signed with ICM and is looking to tour this fall.

# **Chante Moore Woos Younger Fans**

#### Silas Looks To Build On Singer's Adult Base

■ BY J.R. REYNOLDS

LOS ANGELES-Chante Moore, who developed a strong R&B/adult following with her 1992 debut, is hoping to attract a younger audience with her sophomore set, "A Love Supreme," due Nov. 15 on Silas Records.

"Image-wise, we're trying to address the fact that while she has a mature and elegant side, she's still a very young lady," says Louil Silas, president of Silas Records, a joint venture with MCA.

The vocalist's debut disc, "Precious," was released in September 1992 and reached No. 20 on the Top R&B Albums chart. It sold 403,000 units, according to SoundScan.

Fueling album sales was the set's debut single, "Love's Taken Over," which sold 101,000 units, according to SoundScan. It remained on the Hot R&B singles chart for 32 weeks, peaking at No 11.

"My last album was more adult contemporary," says Moore. "This one is more R&B-oriented, and will immediately hit the younger crowd because of the way the backgrounds are styled, and the way

harmonies contribute to the overall

Moore co-wrote seven of the 14 tracks on "A Love Supreme." She also co-produced five songs.

Moore says her lyrics have played an important part in estab-

lishing the perception of her as mature artist despite her (Silas vouth. says Moore is in her early 20s.)

'I have the ability to look into myself and see truth, and

my music reflects that honesty," the artist says. "And even though ['A Love Supreme'] is a real listening album, people won't have to reach real far to understand where I'm coming from.'

Silas adds that Moore's new material is not a complete departure from the style she crafted on "Precious," but it does have contemporary elements designed to attract vounger listeners.

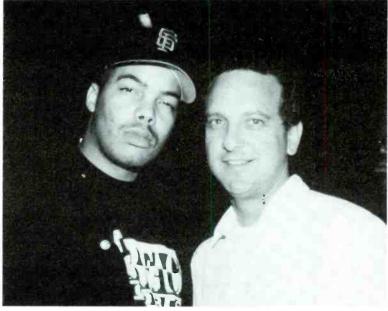
The first single, "Old School Lovin'," was chosen to take advantage of younger radio listeners' sense of nostalgia.

"The single has subject matter that everyone can relate to, because it's about relationships, and is coming from the 'old-school' point of view that's so popular right now,"

The label will take "Old School Lovin" to R&B and top 40/ rhythm-crossover radio the week of Oct. 10. Its performance in those formats will dictate how quickly it will be serviced to top 40/main-

Creating a more youth-oriented image for Moore is a key in promot-

ing the new record.
"We're going to have album artwork that will show her youthful side," he says. "We also want to (Continued on next page)



Oakland's Taste Of Paris. Priority Records president Bryan Turner, right, welcomes rapper Paris to a listening party at Club Townsend in Oakland, Calif., in honor of his upcoming album, "Guerrilla Funk." The set is performed, written, and produced entirely by the artist, and arrives in stores Oct. 10

# 'Fresh Prince' A Watershed For Hip-Hop, And African-Americans In General, On TV

FRESH OPPORTUNITIES: The hit comedy "The Fresh Prince Of Bel-Air," starring rapper Will Smith, begins its fifth year Sept. 19. The season premiere marks the 100th episode of the sitcom, and to celebrate, NBC threw a party at the House Of Blues in Los Angeles.

Smith, a Grammy winner and platinum-selling artist, has done more to meld music with television and film than any other contemporary black recording artist.

Smith's weekly adventures as a wisecracking Philadelphia street teen living with his upscale, Bel-Air, Calif., relatives have provided TV viewers with a glimpse, if only a superficial one, into hiphop culture.

Smith's television success sent a message to Madison Avenue and the networks that they can profit from featuring

young black music artists on prime-time TV.

"Will opened the door for a lot of young black artists and performers, like Martin [Lawrence] and Queen Latifah, to enter a formerly conservative medium," Benny Medina, co-executive producer of "Fresh Prince Of Bel-Air '

Medina admits that television softens ethnicity and sugarcoats important social and political issues, but says, 'It's better than not having them aired at all '

Smith is part of the recording duo D.J. Jazzv Jeff & Fresh Prince. Medina said quality television exposure can lengthen recording careers.

TV may have helped extend Will's music career," said Medina, who is also senior VP of A&R/GM of the black music division at Warner Bros. Records. "'Summertime' was a big seller, and being on TV might have had a lot to do with that.

'At Warner Bros., we saw a surge in record sales when our artist Tevin Campbell appeared on the show.'

"Summertime" was released in June 1991, the year following the premiere of Smith's TV show. It sold more than a million copies, according to SoundScan. "Homebase," the album from which the single was released, sold 1.2 million units.

Smith is signed to Jive Records.

Says Smith's longtime manager, James Lassiter,

"Thanks to being on the show, Will became an international recording star-something he hadn't done prior to doing the show.

Lassiter says "The Fresh Prince Of Bel-Air" airs in Europe, Australia, South America, the Caribbean, South Africa, and several West African countries.

"The time was right when the show first started for a hip-hop act to have its own TV show," says Lassiter.

"Salt-N-Pepa, Heavy D., Kid N' Play ... any of them could have been the Smith, who says he is

"interested" in recording another album, adds that his role in hridging the gap between music and television helps other recording artists who aspire to TV and film careers.

"There once was a huge rift between music and

television, especially for young black recording artists," he says. "But with [Queen] Latifah and myself getting a chance to do our thing on TV, it's opened up the market financially for others to come through.'

Queen Latifah stars in the TV sitcom "Living Single." The artist's 1994 album, "Black Reign," has been certi-

"The toughest part of managing Will's career is finding enough time to do all the things he wants to do, or is able to do," says Lassiter. "I think he'd like to continue his recording career. But he also wants to continue in television and further develop his film career.

HE TRANSITION Is Complete: Suzanne Baptiste takes the R&B chart reins this week from Terri Rossi, who moves to BMG as VP of black music marketing. An unofficial transfer of duties was made during the Billboard/Airplay Monitor Radio Seminar Sept. 8-10 at the New York Hilton & Towers.

In a light-hearted moment at the radio awards dinner, Rossi held a brief, mock coronation, crowning Baptiste and issuing the new "queen" of R&B a scepter and royal

OTSA LIVE SHOWS were going on during conven-(Continued on page 29)

#### **Mercury's Black Sheep Return** With Set Of 'Non-Fiction' Raps

■ BY HAVELOCK NELSON

NEW YORK-It has been almost three years since Mercury Records released the Black Sheep's debut album, "A Wolf In Sheep's Clothing," which went gold. And, according to at least one radio programmer, the act still is good as



**BLACK SHEEP** 

The duo's new Mercury album, "Non-Fiction," is due Nov. 8 in the U.S., Canada, and Europe, and will be released in "clean" and "dirty' versions

Despite the time elapsed since the first album, WQHT (Hot 97) New York MD Tracy Cloherty says that Black Sheep singles such as "The Choice Is Yours" have remained popular as recurrents on R&B and top 40/rhythm radio. He says it's unlikely the group has faded from the minds of its original fans

"'The Choice Is Yours' is in a category we [call] gold," says Clo-"It's one of our best-testing herty.

The single spent 16 weeks on the Hot R&B Singles chart, peaking at No. 21. According to SoundScan, it sold 202,000 units.

Mercury Records president Ed Eckstine says, "The sustained presence actually fostered interest n a new album. The notion of Damn, when's the new Black Sheep coming?' is something we've had a lot of people come to us

The first single from the new album, "Without A Doubt," is due Oct. 4. The single, originally produced by Black Sheep, will be remixed domestically by Salaam Remi. A U.K. version will be remixed by the Press to give the single a more European flavor.

Black Sheep comes from the Native Tongues family, an informal collective that has developed a reputation for honest, social issue-oriented hip-hop. A Tribe Called Quest, Queen Latifah, and De La Soul are all members of the unofficial association.

Eckstine says Black Sheep's new album continues that tradition. The group, he says, did not fall prey to the trend of making a record that intentionally sounds East Coast or West Coast.

"I think their whole thought process was geared toward mak-(Continued on next page)

by J. R. Reynolds

# Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 79 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)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			* * NO.1 * *	38	44	5	CAN U GET WIT IT USHER (LAFACE/ARISTA)
1	1	7	PLL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN) 5 who at No. 1	(39)	40	9	TOOTSEE ROLL 69 BOYZ (RIP-IT)
2	4	13	AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE)	40	67	2	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA)
3	3	9	STROKE YOU UP CHANGING FACES (SPOILED ROTTEN/BIG BEAT)	41	51	6	VIBE ZHANE (MOTOWN)
4	2	5	BODY & SOUL ANITA BAKER (ELEKTRA)	42	50	2	GET UP ON IT KEITH SWEAT (ELEKTRA)
5	5	9	I'D GIVE ANYTHING GERALD LEVERT (EASTWEST)	43	42	8	ACTION TERROR FABULOUS (EASTWEST)
6	10	9	NEVER LIE IMMATURE (MCA)	(44)	55	2	BEFORE I LET YOU GO BLACKSTREET (INTERSCOPE)
7	6	3	ENDLESS LOVE L. VANDROSS & M. CAREY (COLUMBIA)	45	34	19	BOOTI CALL BLACKSTREET (INTERSCOPE)
8	7	16	WHEN CAN I SEE YOU BABYFACE (EPIC)	46	47	11	WEEKEND LOVE QUEEN LATIFAH (MOTOWN)
9	11	6	LETITGO PRINCE (WARNER BROS.)	47	46	8	AFRO PUFFS THE LADY OF RAGE (DEATH ROW)
10	19	4	HUNGAH KARYN WHITE (WARNER BROS.)	48	39	22	WHAT ABOUT US JODECI (UPTOWN/MCA)
11	9	36	ALWAYS IN MY HEART TEVIN CAMPBELL (QWEST/WARNER BROS.)	49	35	18	AND ON AND ON JANET JACKSON (VIRGIN)
12	8	20	SENDING MY LOVE ZHANE (ILLTOWN/MOTOWN)	50	43	8	JOY BLACKSTREET (INTERSCOPE)
13	12	19	THE RIGHT KINDA LOVER PATTI LABELLE (MCA)	51	49	11	AGE AIN'T NOTHING BUT A NUMBER AALIYAH (BLACKGROUND/JIVE)
14	27	3	I WANNA BE DOWN BRANDY (ATLANTIC)	52	52	17	FANTASTIC VOYAGE COOLIO (TOMMY BOY)
15	17	23	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)	53	58	4	I'VE HAD ENOUGH CINDY MIZELLE (EASTWEST)
16	14	16	FUNKDAFIED DA BRAT (SO SO DEF/CHAOS/COLUMBIA)	54	41	7	TONIGHT SWEET SABLE (STREET LIFE/SCOTTI BROS.)
17)	29	8	YOUR LOVE IS A	55	60	9	TAKE IT EASY MAD LION (WEEDED/NERVOUS)
18	15	10	WHITEHEAD BROS. (MOTOWN)  DO YOU WANNA GET FUNKY C+C MUSIC FACTORY (COLUMBIA)	56	57	9	BOP GUN (ONE NATION) ICE CUBE (PRIORITY)
19	16	8	TURN DOWN THE LIGHTS	57	45	7	ROMANTIC CALL PATRA FEATURING YO-YO (EPIC)
20	28	3	5-4-3-2 (YO! TIME IS UP)	58		1	PRACTICE WHAT YOU PREACH BARRY WHITE (A&M/PERSPECTIVE)
21	31	32	JADE (GIANT) HOW MANY WAYS	59	61	4	JUICY THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
22	18	19	TONI BRAXTON (LAFACE/ARISTA)  ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)	60		1	I'M ON MY KNEES
23	13	21	I MISS YOU	61	65	4	JONATHAN BUTLER (MERCURY)  IF ANYTHING EVER HAPPENED TO YOU BEBE & CECE WINANS (CAPITOL)
24	21	16	NUTTIN' BUT LOVE	62	62	3	WHEN YOU NEED ME
25	24	15	HEAVY D & THE BOYZ (UPTOWN/MCA)  SLOW WINE	63	48	20	90'S GIRL
26	25	14	TONY! TON!! TONE! (WING/MERCURY)  SUMMER BUNNIES	64	64	31	IT SEEMS LIKE YOU'RE READY
27	22	10	EVERYTHING IS GONNA BE ALRIGHT	65	63	3	R. KELLY (JIVE)  I DON'T WANT TO KNOW
28	23	22	I'M NOT OVER YOU	66		1	U WILL KNOW
29	53	7	CE CE PENISTON (A&M/PERSPECTIVE)  BLACK COFFEE	67		1	BLACK MEN UNITED (MERCURY)  WHEN A MAN CRIES
30	20	23	HEAVY D & THE BOYZ (UPTOWN/MCA)  WILLING TO FORGIVE	68	74	2	TONY TERRY (VIRGIN) THUGGISH RUGGISH BONE
			ARETHA FRANKLIN (ARISTA)  FLAVA IN YA EAR	69	56	16	BONE THUGS N HARMONY (RUTHLESS)  BIGGEST PART OF ME
31	36	7	CRAIG MACK (BAD BOY/ARISTA)  YOUR BODY'S CALLIN'				TAKE 6 (REPRISE) HONEY
32	26	41	R. KELLY (JIVE) WHERE IS MY LOVE?	70	70	2	ARETHA FRANKLIN (ARISTA)  ON BENDED KNEE
33	-	13	EL DEBARGE (REPRISE)  THROUGH THE RAIN	71	-	1	BOYZ II MEN (MOTOWN)  DON'T FRONT
34	38	7	TANYA BLOUNT (ISLAND)  SPEND THE NIGHT	72	59	4	MISSJONES (STEP SUN)  HIP HOP RIDE
35	30	13	N-PHASE (MAVERICK/SIRE/REPRISE)	73	71	2	DA YOUNGSTA'S (EASTWEST)  NONE OF YOUR BUSINESS
36	33	12	WARREN G (VIOLATOR/RAL/ISLAND)	74	1	1	SALT-N-PEPA (NEXT PLATEAU/LONDON)
37	54	3	I'LL TAKE HER ILL AL SKRATCH (MERCURY)	75	72	3	PASS THE LOVIN' BROWNSTONE (MJJ/EPIC)

37 54 3 | ILL AL SKRATCH (MERCURY) | 75 72 3 | PASS THE LOVIN' BROWNSTONE (MJJ/EPIC) | Tracks moving up the chart with airplay gains. © 1994 | Billboard/BPI Communications.

#### HOT R&R RECURRENT AIRPLAY

			HOI HOD HEOU
1		1	ANYTHING SWV (RCA)
2	1	2	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)
3	2	2	SOMEONE TO LOVE MINT CONDITION (PERSPECTIVE)
4	6	7	BELIEVE IN LOVE TEDDY PENDERGRASS (ELEKTRA)
5	5	9	TREAT U RITE ANGELA WINBUSH (ELEKTRA)
6	4	5	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)
7	8	2	BACK IN THE DAY AHMAD (GIANT)
8	3	3	REGULATE WARREN G & NATE DOGG (DEATH ROW)
9	7	6	I BELIEVE SOUNDS OF BLACKNESS (PERSPECTIVE)
10	11	21	CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)
11	12	47	THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN)
12	13	30	HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)
13	10	7	THE MOST BEAUTIFUL GIRL IN † (NPG/BELLMARK)

14	18	8	OLD TIMES' SAKE SWEET SABLE (STREET LIFE/SCOTTI BROS.)
15	9	8	BUMP N' GRIND R. KELLY (JIVE)
16	17	28	RIGHT HERE (HUMAN NATURE) SWV (RCA)
17	23	28	SHOOP SALT-N-PEPA (NEXT PLATEAU/LONDON)
18	15	5	GOT ME WAITING HEAVY D & THE BOYZ (UPTOWN/MCA)
19	22	8	MY LOVE MARY J. BLIGE (UPTOWN/MCA)
20	_	28	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)
21	_	27	JUST KICKIN' IT XSCAPE (SO SO DEF/COLUMBIA)
22	25	9	ROUND AND ROUND GLENN JONES (ATLANTIC)
23	14	21	NEVER KEEPING SECRETS BABYFACE (EPIC)
24	19	17	GROOVE THANG ZHANE (ILLTOWN/MOTOWN)
25	_	36	LOVE NO LIMIT MARY J. BLIGE (UPTOWN/MCA)

Singles chart for 20 weeks and have dropped below the top 50

#### **R&B SINGLES A-Z**

- TITLE (Publisher Licensing Org.) Sheet Music Dist. 28 5-4-3-2 (YO! TIME IS UP) (Second Generation Rooney Tunes, BMI/MCA, BMI/Creole Chee Chee, ASCAP/Sista Girl, ASCAP/Nikkian, ASCAP)
- ASCAP/Sista Girl, ASCAP/Nikkian, ASCAP/ 90'S GIRL (Louis St., BMI/Scrap Pyle, BMI/Truteazin' Type Nite, ASCAP/Donril, ASCAP/Zomba, ASCAP/Mr. Peanut Butter ASCAP/Smokin' Sound, ASCAP/WB, ASCAP) CPP/WBM ACTION (EMI Blackwood, BMI) HL
- AFRO PUFFS (Suge, ASCAP)
- ALWAYS IN MY HEART (Sony, BMI/Ecaf, BMI/Boobie-Loo BMI/Warner-Tamerlane BMI) HI /WBM
- ANY TIME, ANY PLACE/AND ON AND ON (Black Ice,
- ANY TIME, ANY PLACE/AND ON AND ON (BIBCK ICE, BMI/Flyte Tyme, ASCAP) WBM ANYTIME YOU NEED A FRIEND (Sony Songs, BMI/Rye Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM AT YOUR BEST (YOU ARE LOVE) (Bovina, ASCAP/EMI
- April ASCAP)
- BACK & FORTH (Zomba, BMI/R.Kelly, BMI) CPP
- BACK & FORTH (Zomba, BMI/R.Kelly, BMI) CPP
  BIGGEST PART OF ME (Windswept Pacific,
  ASCAP/Longitude, BMI) WBM
  BODY & SOUL (EMI Virgin, BMI/Shipwreck, BMI/EMI
  Virgin, ASCAP/Future Furniture, ASCAP)
  BOOTI CALL (Donril, ASCAP/Zomba, ASCAP/Erick
  Sermon, ASCAP/MCA, ASCAP/Tadej, ASCAP/Color It
  Funky, ASCAP/Saja, BMI/Troutman, BMI) CPP/HL/WBM
  BOD CIM, CAMERATION, Cagarda, Page, CIM, CAGARDA, CAMERATION, CAGARDA, PAGE, CIM, CAGARDA, CAMERATION, CAGARDA, CA
- BOP GUN (ONE NATION) (Gangsta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WRM
- ASCAP) WBM
  BOW WOW (Booty Ooty, BMI)
  BRAND New (Mass Confusion, ASCAP/EMI April,
  ASCAP/DeSwing Mob. ASCAP)
  BREATHLESS (Songcase, BMI)
  CAN U GET WIT IT (DeSwing, ASCAP/EMI April,
- 19 ASCAP)
- CHOCOLATE (Jobete, ASCAP)

- CHOCOLATE (Jobete, ASCAP)
  THE CHOICE IS YOURS (Irving, BMI/Howie Tee,
  BMI/Ford-Payne, BMI/Copyright Control) CPP
  DON'T FROM'T (Potential, BMI/Missjones, BMI/Tizlah's,
  BMI/Wikid & Evil, BMI/Tumblin' Dice, ASCAP)
  DO YOU WANNA GET FUNKY (Cole-Clivilles,
  ASCAP/Duranman, ASCAP/EMI Virgin, ASCAP) HL
  ENDLESS LOVE (Pgp, ASCAP/Brockman,
  ASCAP/Brockman, ASCAP/Intersong ASCAP)
- EVERYTHING IS GONNA BE ALRIGHT (Fivte Tyme SCAP/New Hidden Valley, ASCAP/Casa David

- ASCAP/New Hidden Valley, ASCAP/Casa David,
  ASCAP) WBM
  FANTASTIC VOYAGE (T-Boy, ASCAP/Boo Daddy,
  ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP) HL
  FLAVA IN YA EAR (For Ya Ear, ASCAP/Janice Combs,
  ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
  FUNKDAFIED (So So Def, ASCAP/EMI April, ASCAP/Air
  Control, ASCAP)
- Control, ASCAP)
  FUNKY Y-2-C (No Hassle, ASCAP)
  GIVE IT UP (Suburban Funk, BMI/Bring The Noize,
  BMI/Def American, BMI/Irving, BMI) CPP
  GUCCI DANCE LIVE (Big Apple Bite, BMI)
  HAPPINESS (Blue Water, BMI/EastWest, BMI/Warmer
  Chappell, BMI/Lanoma, ASCAP/EMI April, ASCAP) HL/WBM
- 49 HERE COMES THE HOTSTEPPER (Salaam Remi

- HERE COMES THE HOTSTEPPER (Salaam Remi, ASCAP/Pine, PRS/Longitude, BMI)
  HERE I AM (Lu Ella, ASCAP/EMI, ASCAP/Emit, ASCAP)
  HIP HOP RIDE (Marley Marl, ASCAP/EMI April.
  ASCAP/Top Jam, BMI/Supreme C, ASCAP)
  HONEY (Sony, BMI/Ecaf, BMI)
  HOW MANY WAYS (Three Boyz From Newark, ASCAP/Polygram, ASCAP/Lady Ashlee, BMI/Jay Bird
  Alley, BMI/Black Hand, ASCAP/Zomba, BMI/Raphic, BMI)
- Alley, BMI/Black Hand, ASUAP/Zomba, BMI/Rapinic, BM HUNGAH (Warmer-Tamerlane, ASCAP/Kings Kiid, BMI/Flyte Tyme, ASCAP) I'D GIVE ANYTHING (Full Keel, ASCAP/Farrenuff, ASCAP/Farren Curtis, BMI/Longitude, BMI/August Wind, BMI/Albert Paw, BMI/Curbsongs, ASCAP/Mike
- Curb. BMI) WBM/CPF I DON'T WANT TO KNOW (Sony, BMI/Ecaf, BMI)
- IF ANYTHING EVER HAPPENED TO YOU (PSO Ltd., ASCAP/Music By Candelight, ASCAP/Music Corp. Of America, BMI/MCA, BMI/Nelana, BMI) CPP I GOT A LOVE (Smooth Flowin', ASCAP/Pete Rock, COLO).
- ASCAP)
  I'LL BE AROUND (Warner-Tamerlane, BMI)
  I'LL MAKE LOVE TO YOU (Sony Songs, BMI/Ecaf,
- 42 I'LL TAKE HER (Gabz. ASCAP/Brian-Paul. ASCAP/11
- C, ASCAP/Deep Soul, ASCAP/III, ASCAP)

  I MISS YOU (MCA, ASCAP/Jamron, ASCAP/Sweetness, BMI) HL
  I'M NOT OVER YOU (Last Song, ASCAP/Third Coast,
- ASCAP)
  I'M ON MY KNEES (Zomba, ASCAP) CPP
- INFATUATION (Foxxhole, BMI)
  I SAW IT CUMMIN' (PMD, ASCAP/Bridgeport, BMI)
- IT'S YOUR BIRTHDAY (Pac Jam, BMI)
  I'VE HAD ENOUGH (Ye1 RAHC, BMI/Almo Irving, BMI)
- 17
- CPP
  I WANNA BE DOWN (Human Rhythm. BMI/Young Legend. ASCAP)
  JOI (Young Bob, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Gimme Some Hot Sauce, ASCAP/Famous, ASCAP/Mo Better Groove, ASCAP)
  JUICY/UNBELIEVABLE (Tee Tee, ASCAP/Janice Combs. ASCAP)
- Combs, ASCAP)
  LETITGO (Controversy, ASCAP/WB, ASCAP)

- LETITEO (Controversy, ASCAP/WB, ASCAP)
  LET ME LOVE YOU (Bam Jams, BM/Interscope Pearl,
  BMI/Warner-Tamerlane, BMI) WBM
  MAKE IT RIGHT (Rhett Rhyme, ASCAP/Quiet Of Mind,
  ASCAP/BMG, BMI/Girl Next Door, BMI)
  MAKE UP YOUR MIND (Second Generation Rooney
  Tunes, BMI/MCA, BMI)
  NAPPY HEADS (Tete San Ko, ASCAP/Obverse Creation,
  ASCAP/Sony, ASCAP/EMI Blackwood, BMI) HL
  NEVER LIE (Hook, ASCAP/Zomba, ASCAP/Teaspoon,
  ASCAP) CPP
- NO GUNS, NO MURDER (Dope On Plastic. ASCAP/BAMB BMI)
- ASCAP/BAMB, BMI)

  NONE OF YOUR BUSINESS (Sons Of K-oss.
  ASCAP/Out Of The Basement, ASCAP/Unart, BMI/Next
  Plateau, ASCAP) CPP

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

  OLD BECOMES NEW (Kharatroy, ASCAP/Chrysalis, ASCAP)

  ARDIX (ASCAP)

  ARDIX (ASCAP)
- 88 OLD BECOMES NEW (Kharatroy, ASCAP/Chrysalis, ASCAP)
  89 PARTY (Pottsburg, BM//Harrick, BM//Longitude, BM/)
  83 PASS THE LOVIN' (Night Rambow, ASCAP/Brown Girl, ASCAP/Kwakwani, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/Darin Whittington, ASCAP)
  87 THE PLACE WHERE YOU BELONG (FROM BEVERLY HILLS COP III) (Music Corp Of America, BMI/Gasoline Alley, BMI/Yandy, ASCAP/MCA, ASCAP/Petrol Lane, ASCAP/G. Spot, BMI/Yppahc, ASCAP/Sony, ASCAP)
  95 PLAYAZ CLUB (Rag Top, BMI)

Billboard.

#### FOR WEEK ENDING SEPTEMBER 24, 1994

# 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.

3   3   ALIYAM ISBACGOOUNDUNCE   1   4   4   7   FAAVA IN YA EAR   1   6   5   FATE ROCK & CL. SMOOTH (ELEKTRA)   4   3   6   7   9   NEVER LIE   1   6   5   JULICY/JUNBELIEVABLE   1   6   5   JULICY/JUNBELIEVABLE   1   6   5   JULICY/JUNBELIEVABLE   1   6   5   JULICY/JUNBELIEVABLE   1   6   7   9   NATION RATION (LECKTRA)   4   3   6   2   JULICY/JUNBELIEVABLE   1   6   7   9   MINTER BOOTH (ELEKTRA)   4   3   6   2   JULICY/JUNBELIEVABLE   1   7   7   7   7   7   7   7   7   7	,		-		11			
1   1   6	WEEK		KS ON		WEEK		KS ON	7.7.5
1   1   6   PALCE WHITE PROPERTY YOU	S	LAST	WEE		THIS	LAST	WEE	ARTIST (LABEL/DISTRIBUTING LABEL)
1   1   9   POYZ ILMAN MOJONNY   Week at No. 1   1   2   9   STROKE YOU JURE LOVE)				* * NO.1 * *	38	32	3	
2 2 3 9 SIRORE DUD UP  MINISTER STROKE UDU DY  MINISTER DY  MINISTER STROKE UDU DY  MINISTER DY  MINISTER STROKE UDU DY  MINISTER STROKE UDU DY  MINISTER STROKE UDU DY  MINISTER DY  MINISTER STROKE UDU DY  MINISTER STROKE	1	1_	6	PLL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN) 6 wks at No. 1	39	33	5	
3   3   ALLIAM BIGGREGOLINGUINE    4   4   7   FLAVE IN YA EAR COLLEGE ONLINE MINISTRY   CRISE MACK (RID BOYARISTA)   5   5   17   TOOTSEE ROLL   6   7   9   NEVER LIE   6   7   9   NEVER LIE   6   7   9   NEVER LIE   7   6   5   JUICEVINBELIEVABLE   7   6   5   JUICEVINBELIEVABLE   7   6   5   JUICEVINBELIEVABLE   7   6   7   9   NEVER LIE   7   7   7   7   7   7   7   7   7	2	2	9	STROKE YOU UP CHANGING FACES (SPOILED ROTTEN/BIG BEAT)	40	37	20	ALL-4-ONE (BLITZZ/ATLANTIC)
4	3	3	3	AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE)	41	42	7	RECOGNIZED THRESHOLDS OF BOOGIEMONSTERS (PENDULUM/EMI)
5   5   7   FOOTSE ROLL   GOT A LOVE   PETEROCK & C. L.SMOOTH (ELEKTRA)	4	4	7		42	49	16	
(a) 7 9 NEVER LIE NAMATURE (MACA)  7 6 5 JULCY/UNBELIEVABLE  8 9 4 BODY & SOUL (SAD BOY/ARISTA)  8 9 4 BODY & SOUL (SAD BOY/ARISTA)  9 10 2 ENDLESS LOW CARRY (COLUMBIA)  10 8 7 DEGNE SOUL (SATURE)  11 12 9 THIS D.J. (MARCH ELEVERY (EASTWEST)  12 14 B CARRY (COLUMBIA)  13 15 5 THURGISH ROUGH (HASTWEST)  14 13 9 DO YOU WANNA GET FINKY  15 16 5 THURGISH ROUGH (HASTWEST)  16 11 17 FUNNOBATIED SONE FINLSS N HARMONY (RUTHHESS)  16 11 17 FUNNOBATIED SONE FINLSS N HARMONY (RUTHHESS)  17 15 9 BOP GUN (ONE NATION)  18 20 14 BWEEN CAAN I SEE YOU BART (SAN FACE (COLUMBIA)  19 19 14 BOOTI CALL  19 BOOT LALL  19 BOOT CALL  20 12 8 ROMANTIC CALL  21 26 5 ROMANTIC CALL  22 28 5 VOUR LOVE IS A  23 17 12 TAKE IT EASY (NOTOWN)  24 22 18 THE ROOT (SAN ROUGH ST)  25 20 BACK IN THE DAY  26 40 2 BWANNA BED OWN  27 28 15 FUNNY Y-2-C  28 30 40 9 ACTION  29 20 BACK IN THE DAY  29 31 19 LAWAYS IN NOTH COVER  30 43 20 DOWN PLATE BOY FOR GUENCH (MASTER)  30 43 20 DOWN PLATE BOY FOR GUENCH)  31 53 51 PARTY COURT OF THE ROY OF	5	5	17	TOOTSEE ROLL	43)		1	I GOT A LOVE PETE ROCK & C.L. SMOOTH (ELEKTRA)
1	<b>6</b>	7	9	NEVER LIE	44	36	12	SOUTHERNPLAYALISTICADILLACMUZIK OUTKAST (LAFACE/ARISTA)
B	7	6	5	JUICY/UNBELIEVABLE	45	30	22	
3	8	9	4	BODY & SOUL	46	38	16	NAPPY HEADS FUGES/TRANZLATOR CREW (RUFFHOUSE)
10   8   7   I'D GIVE ANYTHING   48   44   2   PLAYAZ CLUB (GERALD LEVERT (EASTWEST)   49   39   11   12   9   THIS D.J. WARREN (VIOLATOR/RALISLAND)   49   39   11   GIVE IT UP (DISUE CENEMY (DEF JAMRALISLAND)   30   11   GIVE IT UP (DISUE CENEMY (DEF JAMRALISLAND)   30   11   GIVE IT UP (DISUE CENEMY (DEF JAMRALISLAND)   30   11   GIVE IT UP (DISUE CENEMY (DEF JAMRALISLAND)   30   11   GIVE IT UP (DISUE CENEMY (DEF JAMRALISLAND)   30   11   GIVE IT UP (DISUE CENEMY (DEF JAMRALISLAND)   30   31   GIVE IT UP (DISUE CENEMY (DEF JAMRALISLAND)   30   31   GIVE IT UP (DISUE CENEMY (DEF JAMRALISLAND)   30   31   GIVE IT UP (DISUE CENEMY (DEF JAMRALISLAND)   30   31   GIVE IT UP (DISUE CENEMY (DEF JAMRALISLAND)   30   31   GIVE IT UP (DISUE CENEMY (DEF JAMRALISLAND)   30   31   GIVE IT UP (DISUE CENEMY (DEF JAMRALISLAND)   32   31   GIVE IT UP (DISUE CENEMY (DEF JAMRALISLAND)   35   32   31   GIVE IT UP (DISUE CENEMY (DEF JAMRALISLAND)   35   35   3   SPEND THE ROOT (CALL)   35   35   3   SPEND THE ROOT (CALL)   35   35   3   SPEND THE ROOT (CALL)   36   35   3   SPEND THE ROOT (CALL)   36   36   37   ALWAYS (DISUE)   37   ALWAYS (	9	10	2	ENDLESS LOVE	47	47	22	I'M NOT OVER YOU CE CE PENISTON (A&M/PERSPECTIVE)
11   12   9   THIS D.J.   WARREN G (VIOLATOR/RAL/ISLAND)	10	8	7	I'D GIVE ANYTHING	48	44	2	PLAYAZ CLUB RAPPIN' 4-TAY (CHRYSALIS/EMI)
12	11	12	9	THIS D.J.	49	39	11	GIVE IT UP PUBLIC ENEMY (DEF JAM/RAL/ISLAND)
13   16   5   THUGGISH RUGGISH BONE BONE BONE HILUS N HARMONY (RUTHLESS)     14   13   9   DO YOU WANNAN GET FUNNY C+6 MUSIC FACTORY (COLUMBIA)     15   29   7   AFRO PUFFS     16   11   17   FUNNDAFIED DA BRAT (SO SO DEF/CHAOS)     17   15   9   BOP GUN (ONE NATION)     18   20   14   WHEN CAN 1 SEE YOU BABYTACE (EPIC)     19   14   BOOTI CALL BOOTI CALL BLACKSTREET (INTERSCOPE)     19   14   BLACKSTREET (INTERSCOPE)     20   21   8   ROMANTIC CALL BLACKSTREET (INTERSCOPE)     21   26   5   LETITO PRINCE (WARNER BROS.)     22   28   5   YOUR LOVE IS A WHITE (AB WARNER BROS.)     23   17   12   TAKE IT EASE / NATURE OLO NO WHITE (AB WARNER BROS.)     24   22   18   THE RIGHT KINDA LOVER PATTITIABELE (INCA)     25   18   19   FANTASTIC VOYAGE COOLUMBIA)     26   40   2   WANNA BE DOWN BRANDY (ATLANTIC)     27   25   15   FUNNY Y-2-C THE PUPPLES (CHAOSCOLUMBIA)     28   27   20   BACK INTER BROYZ (LIPTOWN/MCA)     29   23   13   NUTTIN' BUT LOVE HEAVY DA & THE BOYZ TUPTOWN/MCA)     20   24   4   LSAW IT CUMMIN'     25   48   5   WHERE LS MY LOVE? EL DEBARGE FEAT. BABYFACE (REPRISE)     30   34   9   ACTION TORS FINE (RESPECTIVE)     36   35   9   SPEND THE NIGHT (NOR CINETY)     37   47   21   23   WILLING TO FORGIVE     38   35   9   SPEND THE NIGHT (NOR CINETY)     39   50   50   7   SLOW WINE TORY (NUTHELES/RELATIVITY)     50   51   18   RYOUR BOOTY'S CALLIN'     50   51   18   YOUR BODY'S CALLIN'     51   52   51   SLOW WINE TORY (NUTHELES/RELATIVITY)     52   55   57   SLOW WINE TORY (NUTHELES/RELATIVITY)     53   50   7   SLOW WINE TORY (NUTHELES/RELATIVITY)     55   56   57   SLOW WINE TORY (NUTHELES/RELATIVITY)     56   50   11   WEEKEND LOVE/BLACK HAND SID (AUGUSTA'S (EASTWEST)     57   SLOW WINE TORY (NUTHELES/RELATIVITY)     58   60   4   THROUGH THE RAIN TORY (NUTHELES/RELATIVITY)     59   56   9   YOU DON'T HAVE TO CRY     18   NUTTIN' BUT LOVE     19   14   SACK SUPPRIMA (NUTHELES/RELATIVITY)     50   51   11   WEEKEND LOVE/BLACK HAND SID (NUTHELES/RELATIVITY)     50   51   11   WEEKEND LOVE/B	(12)	14	8	CAN U GET WIT IT	50	61	2	
14   13   9   DO YOU WANNA GET FUNNY C+C MUSIC FACTORY (COLUMBIA)   52   45   17   ANY TIME ANY PLACE JAKESON (VIRGIN)   53   52   17   30   53   52   17   30   53   52   17   30   53   52   17   30   53   52   17   30   53   52   37   30   53   32   37   32   33   34   34   32   34   34   32   34   34		16	5	THUGGISH RUGGISH BONE	(51)	64	3	
15 29 7   AFRO PUFFS   THE LADY OF RAGE (OPATH ROW)   16 11 17   FUNKDAFIED   DA BRAIT (SO SO DEF/CHAOS)   17 15 9   BOP GUN (ONE MATION)   18 20 14   WHEN CAN I SEE YOU BABRYACE (EPIC)   19 19 14   BOOTI CALL BLACKSTREET (INTERSCOPE)   19 10 14   BLACKSTREET (INTERSCOPE)   19 17 18   19 18   19   19 14   19   19   14   19   19	=			DO YOU WANNA GET FUNKY	52	45	17	
16			-	AFRO PUFFS	53	52	17	90'S GIRL
17   15   9   BOP GIN (ONE NATION)   18   20   14   WHEN CAN I SEE YOU BABYFACE (EPIC)   19   19   14   BOOTI CALL BLACKSTREET (INTERSCOPE)   19   14   BOOTI CALL BLACKSTREET (INTERSCOPE)   17   18   20   18   PATRA FEATURING YO-YO (EPIC)   19   19   14   BOOTI CALL BLACKSTREET (INTERSCOPE)   17   18   19   14   BOOTI CALL BLACKSTREET (INTERSCOPE)   17   18   19   14   15   16   17   18   19   15   18   19   16   19   19   14   16   18   19   16   19   19   14   18   19   16   19   19   14   16   18   19   16   19   19   16   19   19   16   19   19	_			FUNKDAFIED	54	_	1	PRACTICE WHAT YOU PREACH
18   20   14   MHEN CAN I SEE YOU BABYFACE (EPIC)   56   51   18   YOUR BODY'S CALLIN' R. KELLY (DIVE)   57   55   7   50   50   50   50   50			$\vdash$	BOP GUN (ONE NATION)	55	46	13	ALWAYS IN MY HEART
19   19   14   BOOTI CALL   BOOTI CALL   BLACKSTREET (INTERSCOPE)   57   55   7   SLOW WINE   TONY! TON! TON! TON! TON! (WING/MERCURY)   12   26   5   PRINCE (WARNER BROS.)   58   60   4   THROUGH THE RAIN   TANYA BLOUNT (ISLAND)   59   56   9   YOU DON'T HAVE TO CRY   NI IU (ARISTA)   10   10   10   10   10   10   10   1			-	WHEN CAN I SEE YOU	56	51	18	YOUR BODY'S CALLIN'
20   21   8	_				57	55	7	SLOW WINE
21   26   5		_		ROMANTIC CALL	58	60	4	THROUGH THE RAIN
22   28   5   YOUR LOVE IS A	_	<u> </u>	$\vdash$		59	56	9	YOU DON'T HAVE TO CRY
23   17   12   TAKE IT EASY   MAD LION (WEEDED/NERVOUS)		_			60	59	4	BLACK SUPERMAN
23   17   12   MAD LION (WEEDED/NERVOUS)		-	_	WHITEHEAD BROS. (MOTOWN)	61	50	11	WEEKEND LOVE/BLACK HAND SIDE
25   18   19			-	MAD LION (WEEDED/NERVOUS)	-	-	+	GUCCI DANCE LIVE
20   10   15   15   15   15   16   16   16   16		-		PATTI LABELLE (MCA)		$\vdash$	1	BACK & FORTH
27   25   15   FUNKY Y-2-C   THE PUPPIES (CHAOS/COLUMBIA)   65   57   3   MIP HOP RIDE DAYOUNGSTA'S (EASTWEST)     28   27   20   BACK IN THE DAY AHMAD (GIANT)   66   — 1   HOW MANY WAYS     29   23   13   MUTTIN' BUT LOVE HEAVY D'S THE BOYZ IUPTOWN/MCA)   66   — 1   PARTY DIS-N-DAT (EPIC STREET/EPIC)     30   34   9   ACTION HERROR FABULOUS (EASTWEST)   68   58   14   WHERE MY HOMIEZ? ILL AL SKRATCH (MERCURY)     31   24   4   ISAW IT CUMMIN' PMD (PMD/RCA)   69   70   4   IT'S REAL MIC GERONIMO (BLUNT/TVT)     32   48   5   WHERE IS MY LOVE? EL DEBARGE FEAT. BABYFACE (REPRISE)   71   74   2   CHOCOLATE Y?N-VEC (RAL/ISLAND)     33   53   2   I'LL TAKE HER (LA EXRATCH/BRIAN MCKNIGHT (MERCURY)   72   1   BUCK EM DOWN BLACK MOON (WRECK/NERVOUS)     34   43   20   100% PURE LOVE CRYSTAL WATERS (MERCURY)   73   1   BUCK EM DOWN SISTA (ELEKTRA)   74   72   13   CAN IT BE ALL SO SIMPLE WU-TANG CLAN (LOUD/RCA)   75   1   TONIGHT CATES OF TOTAL BOOK CAN IT BE ALL SO SIMPLE WU-TANG CLAN (LOUD/RCA)   75   1   TONIGHT CATES OF TURBOR CAN INCOLUMN CAS INVESTED IN CATES TO TUBE OF TOTAL BOOK CASES OF		-		COOLIO (TOMMY BOY)		<del>                                     </del>	$\vdash$	VIBE
28   27   20	F	$\vdash$	2	BRANDY (ATLANTIC)		-	$\vdash$	HIP HOP RIDE
29   23   13   NUTTIN' BUT LOVE   HEAVY D & THE BOYZ IUPTOWN/MCA)   68   58   14   WHERE MY HOMIEZ?   ILL AL SKRATCH (MERCURY)   132   48   5   EL DEBARGE FEAT. BABYFACE (REPRISE)   70   66   7   WRONG SIDE OF DA TRACKS ARTIFACTS (BE BET/ALANTIC)   71   74   2   CHOCOLATE   72   73   74   75   75   75   75   75   75   75	27	$\vdash$	-	THE PUPPIES (CHAOS/COLUMBIA)		3,	-	HOW MANY WAYS
29   23   13   MOTITIN BULLOVE   1   1   1   1   1   1   1   1   1	28	27	20	AHMAD (GIANT)	$\equiv$	_	-	
30   34   9	29	23	13	HEAVY D & THE BOYZ IUPTOWN/MCA)	1	-	<b>.</b>	DIS-N-DAT (EPIC STREET/EPIC)  WHERE MY HOMIF7?
31   24   4	30	34	9	TERROR FABULOUS (EASTWEST)			-	ILL AL SKRATCH (MERCURY)
32   48   5	31	24	4	I SAW IT CUMMIN' PMD (PMD/RCA)	-	70	<del> </del>	MIC GERONIMO (BLUNT/TVT)
133   53   2	(32)	48	5		70	66	$\vdash$	ARTIFACTS (BIG BEAT/ATLANTIC)
34   43   20   100% PURE OVE CRYSTAL WATERS (MERCURY)   1   BLACK MOON (WRECK/NERVOUS)     35   41   6   NONE OF YOUR BUSINESS     35   9   SPEND THE NIGHT   N-PHASE (MAVERICK/SIRE/REPRISE)     74   72   13   CAN IT BE ALL SO SIMPLE   WU-TANG CLAN (LOUD/RCA)     75   1   TONIGHT   SWEET STORE (LANCE OF THE REPRISE)     1   TONIGHT	33)	53	2	I'LL TAKE HER ILL AL SKRATCH/BRIAN MCKNIGHT (MERCURY)	H	74	-	Y?N-VEE (RAL/ISLAND)
35   41   6   NORTH OF TOOR BUSINESS   1   SISTA (ELEKTRA)   1   SISTA (ELEKTRA)   36   35   9   SPEND THE NIGHT   N-PHASE (MAVERICK/SIRE/REPRISE)   74   72   13   CAN IT BE ALL SO SIMPLE   WU-TANG CLAN (LOUD/RCA)   1   TONIGHT SALL SO SIMPLE   WU-TANG CLAN (LOUD/RCA)   1     TONIGHT	(34)	43	20	100% PURE LOVE CRYSTAL WATERS (MERCURY)		-	$\vdash$	BLACK MOON (WRECK/NERVOUS)
36 35 9 SPEND THE NIGHT STATE (MAVERICK/SIRE/REPRISE)  77 21 21 22 WILLING TO FORGIVE  77 7 1 TONIGHT STATE THE SCOTTLER	35	41	6	NONE OF YOUR BUSINESS SALT-N-PEPA (NEXT PLATEAU/LONDON)	73	-	1	SISTA (ELEKTRA)
1 37   21   22   WILLING TO FORGIVE   N.J   1   CWEET CARLE (STREET LIEF/SCOTTI RO)	36	35	9	SPEND THE NIGHT N-PHASE (MAVERICK/SIRE/REPRISE)	74	72	13	WU-TANG CLAN (LOUD/RCA)
	37	31	23	WILLING TO FORGIVE ARETHA FRANKLIN (ARISTA)	75	_	1	TONIGHT SWEET SABLE (STREET LIFE/SCOTTI BROS.)
Singles with increasing sales. © 1994 Billboard/BPI Communications and SoundScan, Inc.		Sing	gles v	vith increasing sales. © 1994 Billboard/BPI	Comn	nunic	ation	s and SoundScan, Inc.

- 55 PRACTICE WHAT YOU PREACH (Seven, BMI/Super, BMI/Divided, BMI/Zomba, BMI/Warner-Tamerlan BMI/Ramal, BMI) RECOGNIZED THRESHOLDS OF NEGATIVE STRESS
- (Jugganaut Plastic, ASCAP/Rogli, ASCAP/EMI, ASCAP/Dysfunktional Family, ASCAP)

  18 THE RIGHT KINDA LOVER (Flyte Tyme, ASCAP/New

65

- THE RIGHT KINDA LOVER (Hyte Lyme, ASCAP/New Perspective, ASCAP) WBM ROMANTIC CALL (Howie Tee, BMI/Irving, BMI/Zomba. ASCAP/Aunt Hilda, ASCAP/Street Knowledge, ASCAP) CPP SENDING MY LOVE (9 HT Town, ASCAP/Naughty, ASCAP/WB, ASCAP) WBM.
- 34 SLOW WINE (Tony Tone, ASCAP/Pri, ASCAP/Rap 64 SOUTHERNPLAYALISTICADILLACMUZIK (Gnat

- SOUTHERNPLAYALISTICADILLACMUZIK (Gnat Booty, ASCAP/Chrysalis, ASCAP/Stiff Shirt, BMI/Organized Noize, BMI) CPP
   SPEND THE NIGHT (Zomba, BMI/R. Kelly, BMI) CPP
   STROKE YOU UP (Zomba, BMI) CPP
   SUMMER BUNNIES (Zomba, BMI/R. Kelly, BMI/Taking Care Of Business, BMI) CPP
   SWEET FUNKY THING (MCA, ASCAP/Matak, ASCAP/Mygag, ASCAP/Polygram, ASCAP/Mad Fly, ASCAP)
   TAKE IT EASY (Misam, ASCAP)
   THIS DI, L Warene G, ASCAP)
- THIS D.J. (Warren G. ASCAP)

- THIS D.J. (warren G. ASCAP)
   THROUGH THE RAIN (K-Jack Top 10.
   ASCAP/Neroses. ASCAP)
   THUGGISH RUGGISH BONE (Ruthless Attack.
   ASCAP/Obliarz-N-Sense, BMI/Keenu, BMI)
   TONIGHT (Nikke Duz It, ASCAP/MCA. ASCAP)

- TOOTSEE ROLL (Downlow Quad. BMI)
  TURN DOWN THE LIGHTS (Bobizzz, BMI/Meltree,
  BMI/Sony, BMI)
  UNITED FRONT (EMI Blackwood, BMI/Arrested

- UNITED FRONT (EMI Blackwood, BMI/Arrested Development, BMI)
   VIBE (9 th Town, ASCAP/Naughty, ASCAP/Rodsongs, ASCAP/Alma, ASCAP) CPP
   WEEKEND LOVE/BLACK HAND SIDE (Queen Latifah, ASCAP/S.I.D. ASCAP)
   WHAT ABOUT US (EMI April, ASCAP/DeSwing Mob, ASCAP/Saja, BMI/Toutman, BMI/Devell-Up-Mo, BMI) WBM
   WHEN CAN I SEE YOU (Sony, BMI/Ecaf, BMI)
   WHEN I GIVE MY LOVE (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/SCottsville, BMI/EMI Blackwood, BMI) WBM/HL
- BMI) WBM/HL WHEN YOU NEED ME (MCA, ASCAP/Geffen
- 29

- WHEN YOU NEED ME (MCA, ASCAP/Geffen, ASCAP/Ronnie Onyx, ASCAP)
  WHERE IS MY LOVEY (Ecaf, BMI/Sony, BMI/Rambush, ASCAP/MCA, ASCAP)
  WHERE MY HOMIEZ? (COME AROUND MY WAY)
  (Brian-Paul, ASCAP/Gabz, ASCAP/11 C, ASCAP)
  WHOSE IS IT? (MCA, ASCAP/Deedle Dee, ASCAP)
  WILLING TO FORGIVE (Ecaf, BMI/Sony, BMI/Warner Tamerlane, BMI/Boobie-Loo, BMI) HL/WBM
  YOU DON'T HAVE TO CRY (3 Boyz From Newark, ASCAP/Polygram Int'I, ASCAP/Zomba, ASCAP/Black Hand, ASCAP) CPP 80
- YOU DON'T KNOW NOTHIN' (2/29, BMI)
  YOUR BODY'S CALLIN' (Zomba, BMI/R Kelly, BMI) CPP
  YOUR LOVE IS A... (K&J, BMI/Sony, ASCAP) HL

# Bilboard TOP R&B ALBUNS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <u>SoundSean</u>

THIS	LAST	2 WKS AGO	WKS. ON CHART	ARTIST	PEAK		
->	≥≤	N A	≯ ∪	LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	9.9		
١,	,			* * * No. 1 * * *			
1	1		2	BOYZ II MEN MOTOWN 0323 (10.98/16.98) 2 weeks at No. 1	1		
				* * * HOT SHOT DEBUT * * *			
2	NE	W	1	GERALD LEVERT EASTWEST 92416/AG (10.98/15.98) GROOVE ON	2		
				* * * GREATEST GAINER * * *			
3	2	2	12	BONE THUGS N HARMONY ● RUTHLESS 5526*/RELATIVITY (7.98/12.98) TS  CREEPIN ON AH COME UP (EP)	2		
4	3	1	3	CHANGING FACES SPOILED ROTTEN/BIG BEAT 92369/AG (9.98/15.98)  CHANGING FACES	1		
5	5	5	16	AALIYAH ▲ BLACKGROUND 41533*/JIVE (9.98/13.98)  AGE AIN'T NOTHING BUT A NUMBER	+		
6	4	3	8	MC EIHT FEATURING CMW EPIC STREET 57696*/EPIC (10.98 EQ/15.98) WE COME STRAPPED	1		
7	6	6	14	WARREN G ▲² VIOLATOR/RAL 52335*/ISLAND (10.98/15.98)  REGULATEG FUNK ERA	1		
8	8	8	11	BIG MIKE RAP-A-LOT 53907/PRIORITY (9.98/15.98)  SOMETHIN' SERIOUS	4		
9	12	_	2	U.G.K. JIVE 41524 (8.98/15.98) HS SUPERTIGHT	9		
10	9	9	11	DA BRAT SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98) FUNKDAFIED	1		
11	11	10	11	KEITH SWEAT ● ELEKTRA 61550 (10.98/16.98) GET UP ON IT	1		
12	10	7	4	PRINCE WARNER BROS. 45700 (10.98/16.98) COME	2		
13	13	11	12	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)  BLACKSTREET	7		
14	7	4	3	PUBLIC ENEMY DEF JAM/RAL 523362*/ISLAND (10.98/16.98) MUSE SICK-N-HOUR MESS AGE	4		
15	16	12	16	HEAVY D & THE BOYZ ● UPTOWN 10988*/MCA (10.98/15.98)  NUTTIN' BUT LOVE	1		
16	14	15	15	69 BOYZ RIP-IT 6901 (8.98/15.98) IS NINETEEN NINETY QUAD	13		
17	20	18	14	PATTI LABELLE MCA 10870 (10.98/15.98) GEMS	7		
18	17	17	44	R. KELLY ▲³ JIVE 41527 (10.98/15.98) 12 PLAY	1		
19	15	13	5	GRAVEDIGGAZ GEE STREET 524016*/ISLAND (9.98 EQ/15.98) 6 FEET DEEP	6		
20	19	16	3	THE JERKY BOYS SELECT 92411*/AG (10.98/15.98)  JERKY BOYS 2	16		
21	18	14	20	OUTKAST ● LAFACE 26010*/ARISTA (9.98/15.98) SOUTHERNPLAYALISTICADILLACMUZIK	3		
22	21	20	9	ABOVE THE LAW RUTHLESS 5524*/RELATIVITY (9.98/16.98)  UNCLE SAM'S CURSE	15		
23	22	22	6	ILL AL SKRATCH MERCURY 522661* (10.98 EQ/15.98) S CREEP WIT' ME	22		
24)	31	24	5	C-BO AWOL 7196/SMG (8.98/11.98) #S AUTOPSY	22		
25	25	_	2	USHER LAFACE 26008/ARISTA (9.98/15.98) HS USHER	25		
(26)	29	29	6	IMMATURE MCA 11068 (9.98/15.98) IS PLAYTYME IS OVER	26		
27	24	23	50	<b>AARON HALL ●</b> SILAS 10810/MCA (9.98/15.98)  THE TRUTH	7		
28	27	21	61	TONI BRAXTON ▲ <sup>4</sup> LAFACE 2-6007/ARISTA (9.98/15.98)  TONI BRAXTON	1		
29	23	19	8	COOLIO TOMMY BOY 1083* (11.98/15.98) IT TAKES A THIEF	5		
30	28	25	8	JAMIE FOXX FOX 66436 (9.98/15.98) PEEP THIS	12		
31	32	32	42	SNOOP DOGGY DOGG A* DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98) DOGGY STYLE	1		
32	26	26	56	BABYFACE ▲ EPIC 53558* (10.98 EQ/16.98)  FOR THE COOL IN YOU	2		
33	33	30	15	EIGHTBALL & MJG SUAVE 40002 (9.98/15.98)  ON THE OUTSIDE LOOKING IN	11		
34)	66	63	3	★ ★ PACESETTER ★ ★  WEST COAST BAD BOYS NO LIMIT 7187/SMG (9.98/15.98)  ANOTHA LEVEL OF THE GAME	34		
35	30	27	39	PATRA EPIC 53763* (9.98 EQ/15.98) (IS QUEEN OF THE PACK	15		
36	42	38	31	ZHANE ● ILLTOWN 6369/MOTOWN (9.98/15.98) PRONOUNCED JAH-NAY	8		
37)	49	43	15	BEASTIE BOYS CAPITOL 28599* (10.98/15.98) ILL COMMUNICATION	2		
38	37	28	85	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98) LS RACHELLE FERRELL	25		
39	36	34	46	TEVIN CAMPBELL ▲ 2 QWEST 45388/WARNER BROS. (10.98/16.98) I'M READY	3		
40	45	33	12	MELVIN RILEY MCA 11016 (9.98/15.98) IS GHETTO LOVE	23		
41	35	46	21	SOUNDS OF BLACKNESS PERSPECTIVE 9006 (9.98/15.98) TS  AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15		
42	34	_	2	VARIOUS ARTISTS LOUD 66478*/RCA (10.98/15.98)  FRESH/MUSIC INSPIRED BY THE FILM	34		
43	38	31	25	SOUNDTRACK ▲² DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98) ABOVE THE RIM	1		
44	39	39	5	C+C MUSIC FACTORY COLUMBIA 66160* (10.98 EQ/16.98)  ANYTHING GOES!	39		
45	58	48	7	VARIOUS ARTISTS NPG 71006*/BELLMARK (9.98/15.98) 1-800-NEW FUNK	45		
46	NEV	<b>V</b>	1	DRU DOWN C-NOTE 1222/RELATIVITY (9.98/16.98) EXPLICIT GAMES	46		

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47	40	37	6	GEORGE HOWARD GRP 9780 (9.98/15.98) IS A HOME FAR A	WAY
48	44	42	17	NORMAN BROWN MOJAZZ 0301/MOTOWN (9.98/13.98)  AFTER THE STO	ORM
49	41	51	29	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98) GREATEST HITS (1980-19	994)
50	43	35	11	TAKE 6 REPRISE 45497/WARNER BROS. (10.98/15.98)  JOIN THE B	AND
51	48	44	22	ALL-4-ONE ▲ 2 BLITZZ/ATLANTIC 82588/AG (10.98/15.98) ALL-4-	ONE
52	52	36	21	NAS COLUMBIA 57684* (9.98 EQ/15.98)	ATIC
53	47	50	41	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)	TION
54	67	68	48	SALT-N-PEPA ▲ 2 NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98) VERY NECESS	ARY
55		NTRY	7	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98) IS DON'T FIGHT THE FEE	LIN'
56	46	45	54	MARIAH CAREY ▲ COLUMBIA 53205* (10.98 EQ/16.98)  MUSIC	ВОХ
57	50	52	44	WU-TANG CLAN  LOUD 66336*/RCA (9,98/15.98)  ENTER THE WU-TANG (36 CHAMBI	ERS)
58	57	58	15	EL DEBARGE REPRISE 45375/WARNER BROS. (10.98/15.98) HEART MIND & S	OUL
59	51	40	69	JANET JACKSON ▲ 6 VIRGIN 87825 (10.98/16.98)  JAN	NET.
60	60	55	14	MC BREED WRAP 8133/ICHIBAN (9.98/17.98) FUNKAI	FIED
61	61	47	5	BOOGIEMONSTERS PENDULUM 29607*/EMI (10.98/15.98) RIDERS OF THE STORM: THE UNDERWATER ALE	ВИМ
62	63	59	95	KENNY G ▲ 6 ARISTA 18646 (10.98/15.98)  BREATHL	ESS
63	56	56	3	WHITEHEAD BROS. MOTOWN 0346 (9.98/13.98)  SERI	
64	53	41	4	ORGANIZED KONFUSION	
65	54	53	33	TOD WITHOUT DATE OF THE TOTAL TO THE TOTAL THE TOTAL TO T	
66	59	54	12	TERROR STOLL OUT	
67	74	66	97	CAREAR	
68	90	75	5	VADIOUS ADTISTS	_
				THE RIGHT STUFF 29139/CAPITOL (7.98/11.98) SLOW JAMS THE TIMELESS COLLECTION VOLUM	
69 70	65	57	38	JODECI ▲ UPTOWN 10915/MCA (10.98/15.98)  DIARY OF A MAD B/	
_	55	49	11	HOUSE OF PAIN TOMMY BOY 1089* (11.98/15.98)  SAME AS IT EVER V	WAS
71 72	68	62	95	SOUNDTRACK A 11 ARISTA 18699* (10.98/15.98)  THE BODYGU	
73	72	91	4	TANYA BLOUNT ISLAND 521514 (9.98/13.98)  NATURAL TH	
	69	61	25	INCOGNITO TALKIN LOUD 522036/VERVE (9,98/13,98) IS POSITIN  SOUTH CENTRAL CARTEL	/ITY
74	64	60	18	G.W.K./CHAOS 57294*/COLUMBIA (10.98/15.98)  'N GATZ WE TR	USS
75)	96	89	20	THE BRAND NEW HEAVIES DELICIOUS VINYL/EASTWEST 92319/AG (10.98/15.98) BROTHER SIS	TER :
76	73	77	38	VARIOUS ARTISTS THUMP 4010 (9.98/16.98)  OLD SCH	OOL :
77)	86	70	52	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98) IS COMIN' OUT HA	
78	71	67	17	JERU THE DAMAJA PAYDAY 124011*/FFRR (9.98/14.98)  THE SUN RISES IN THE E	
79	RE-E	NTRY	4	THE ISLEY BROTHERS LEGACY 57860/EPIC (7.98 EQ/11.98)  BEAUTIFUL BALL	ADS (
80	70	87	46	ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)  ALL THE GREATEST H	HITS
81)	NE\	N D	1	VARIOUS ARTISTS THUMP 4510 (10.98/16.9) OLD SCHOOL RAP VOLUM	E 1 8
82	79	69	9	<b>LUKE</b> LUKE 6996* (9.98/14.98) FREAK FOR LIFE 69	996 2
83	76	78	14	BORN JAMERICANS DELICIOUS VINYL/EASTWEST 92349/AG (9.98/15.98) ISS KIDS FROM FORE	IGN 3
84	85	97	15	VARIOUS ARTISTS THUMP 4020 (10.98/15.98)  OLD SCHOOL VOLUM	E II
85	94	86	4	POOH-MAN IN-A-MINUTE 8600 (9.98/16.98)  AIN'T NO LC	
86	80	82	3	TROOP BUST IT 72983 (10.98/16.98)  A LIL' SUMPIN' SUMP' SUMPIN' SUMP'	
87	97	92	28	HAMMER ▲ GIANT 24545/WARNER BROS. (10.98/16.98)  THE FUNKY HEADHUN'	-
88	89		90	DR. DRE ▲3 DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/16.98)  THE CHRO	
89	100	65	5	BOOTSY COLLINS	
90				FUGEES (TRANZI ATOR CREW)	
	78	76	13	RUFFHOUSE 57462 /COLUMBIA (9.98 EQ/15.98)	ITY 6
91)	RE-E		49	E-40 SICK WID' IT 41537/JIVE (8.98/11.98) HS THE MAIL M	
92	95	96	29	GERALD ALBRIGHT ATLANTIC 82552/AG (10.98/16.98) SMOC	
93	99	70	12	ANT BANKS JIVE 41534 (9,98/15,98) THE BIG BAD/	
94	75	73	43	QUEEN LATIFAH ● MOTOWN 6370 (9.98/15.98)  BLACK REI	GN 1
95	92	71	8	SIR MIX-A-LOT RHYME CARTEL/AMERICAN 45540*/WARNER BROS. (10.98/15.98) CHIEF BOOT KNOO	CKA 2
	93	85	46	TOO SHORT ● JIVE 41526* (10.98/15.98) GET IN WHERE YOU FIT	· IN
96		72	33	CE CE PENISTON A&M 0138 (10.98/15.98) THOUGHT 'YA KN	EW 2
96 97	84				DE 0
	84 82	90	58	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)  LOVE'S THE PLACE TO	BE 2
97		90 95	58	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)  VARIOUS ARTISTS THE RIGHT STUFF 29140/CAPITOL (7.98/11.98)  SLOW JAMS THE TIMELESS COLLECTION VOLUM	_

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. ■ indicates past or present Heatseeker title. ©1994, Billboard/BPI Communications, and SoundScan, Inc.

#### **DUTCH SAXOPHONIST HANS DULFER ENDS RECORDING HIATUS**

(Continued from page 12)

Top 50, Holland's leading singles chart. "Streetbeats" also is the name of Dulfer's popular weekly radio show on Dutch national public broadcaster VPRO.

Dulfer has been playing concerts in Europe in recent months, including the Parkpop Festival in the Hague Aug. 21, Europe's biggest annual free pop festival. "Big Boy" was released in France

"Big Boy" was released in France by Chrysalis in June, with an accompanying media launch. Demand for interviews was so great that Dulfer had to stay an extra day in Paris.

According to Peterson, EMI Music will handle the release in Switzerland, Austria, Spain, and Italy. Release negotiations for the U.K. and Scandinavia are still going on. The album also will be released in Japan later this month on Toshiba/EMI. At this point, there are no arrangements for a U.S. release through EMI.

Dulfer took the intiative in founding the Monsters Of Jazz label. Dulfer and Peterson handle all activities for the label, including promotion and A&R.

The label will feature, as Dulfer calls it, "saxophone-oriented, danceable jazz." The label is primarily for Dutch jazz acts, but it is possible that jazz acts from other countries also will be signed. According to Peterson, three to five CDs will be released annually on the label.

Dulfer recorded his last album 12 years ago for the Dutch VARAgram label. The artist, who has a controversial image in the Dutch jazz

scene, has been on "non-speaking" terms with the local record business for quite some time, claiming to be more interested in giving concerts than being in a recording studio.

He recorded his last album for EMI in 1970. Together with his band of the time, Ritmo Natural, he recorded the album "Candy Clouds." The cover of the album shows his daughter Candy as a rosycheeked, smiling baby.

Hans Dulfer is proud that it has always been difficult to pigeonhole

his work. "I can play all types of jazz, but I like to integrate other sorts of music, like heavy metal, hard rock, rap, hip-hop, and many more. It means that no two of my concerts are the same. Sometimes they're quite shocking for pure jazz music lovers. I like to shock. It also means that, over the years, most people at my concerts are young—and hungry for new sounds. Most of those people are between 20 and 40. It also keeps me young."

# **Hot Rap Singles...**

	1101 IIII OIIIJIOOIM					
		S	S t	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE COLLECTED, COMPILED, AND PROVIDED BY SoundS		
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	1	1	7	* * * NO. 1 * *  FLAVA IN YA EAR (C) (D) (M) (T) BAD BOY 7-9001/ARISTA	★ ◆ CRAIG MACK 3 weeks at No. 1	
2	2	2	17	TOOTSEE ROLL ● (C) (M) (T) (X) RIP-IT 6911	♦ 69 BOYZ	
3	3	3	5	JUICY/UNBELIEVABLE (C) (D) (M) (T) BAD BOY 7-9004/ARISTA ◆ THE	NOTORIOUS B.I.G.	
4	5	5	9	THIS D.J. ● (C) (M) (T) (X) VIOLATOR/RAL 853 236/ISLAND	◆ WARREN G	
<b>5</b>	7	14	6	THUGGISH RUGGISH BONE (c) (T) RUTHLESS 5527/RELATIVITY  ◆ BONE T	HUGS N HARMONY	
6	15	15	7	★★★GREATEST GAINE  AFRO PUFFS (C) (T) (X) DEATH ROW/INTERSCOPE 98233/AG	R★★★ THE LADY OF RAGE	
7	4	4	17	FUNKDAFIED ▲ (C) (T) SO SO DEF/CHAOS 7.7523/COLUMBIA	◆ DA BRAT	
8	6	7	9		FEAT. G. CLINTON	
9	10	10	8		FEATURING YO-YO	
10	8	11	12	TAKE IT EASY (M) (T) WEEDED 20094*/NERVOUS	◆ MAD LION	
11	9	6	21	FANTASTIC VOYAGE ▲ (C) (M) (T) (X) TOMMY BOY 617	◆ COOLIO	
12	13	13	15	FUNKY Y-2-C (C) (M) (T) (X) CHAOS 77461/COLUMBIA	◆ THE PUPPIES	
13	14	8	21	BACK IN THE DAY   (C) (M) (T) (X) GIANT/REPRISE 18217/WARNER BROS.	◆ AHMAD	
14	11	9	13	(C) (M) (T) UPTOWN 54865/MCA	EAVY D & THE BOYZ	
15	16	18	9	ACTION ◆ TERROR FABULOUS FEAT. NA (C) (D) (M) (T) EASTWEST 98260/AG	DINE SUTHERLAND	
16	12	12	4	I SAW IT CUMMIN' (C) (M) (T) (X) PMD 62952/RCA	◆ PMD	
17	24	_	2	I'LL TAKE HER ◆ ILL AL SKRATCH FEAT (C) (T) (X) MERCURY 856 124	. BRIAN MCKNIGHT	
18	20	40	10	NONE OF YOUR BUSINESS/HEAVEN OR HI (C) (D) (M) (T) (X) NEXT PLATEAU/LONDON 857 578/ISLAND		
19	21	22	8	(C) (T) PENDULUM 58184/EMI	BOOGIEMONSTERS	
20	NE	WÞ	1	I GOT A LOVE (C) (M) (T) ELEKTRA 64513 ◆ PETE RC	OCK & C.L. SMOOTH	
21	17	17	12	SOUTHERNPLAYALISTICADILLACMUZIK (C) (D) (M) (T) LAFACE 2-4070/ARISTA	◆ OUTKAST	
22	18	19	17		RANZLATOR CREW)	
23	22		2	PLAYAZ CLUB (C) (T) (X) CHRYSALIS 58267/EMI	◆ RAPPIN' 4-TAY	
24	19	16	11	GIVE IT UP (C) (M) (T) (X) DEF JAM/RAL 853 316/ISLAND	◆ PUBLIC ENEMY	
25	30	36	5	DISTORTION TO STATIC (C) (T) DGC 92724/GEFFEN	◆ THE ROOTS	
26	27	27	8	BLACK SUPERMAN (C) (T) RUTHLESS 5516/RELATIVITY	◆ ABOVE THE LAW	
27	23	20	11	BLACK HAND SIDE (C) (T) (X) MOTOWN 2249	◆ QUEEN LATIFAH	
28	28	33	6	GUCCI DANCE LIVE (M) (T) SIREN 109*	SAM THE BEAST	
29	25	26	4	HIP HOP RIDE (C) (T) EASTWEST 98240	◆ DA YOUNGSTA'S	
(30)	35		2	PARTY (M) (T) EPIC STREET 77400*/EPIC	◆ DIS-N-DAT	
31	26	21	18	WHERE MY HOMIEZ? (C) (M) (T) MERCURY 858 462	♦ ILL AL SKRATCH	
32	33	23	4	IT'S REAL (C) (T) (X) BLUNT 4912/TVT	◆ MIC GERONIMO	
33	31	31	9	WRONG SIDE OF DA TRACKS (C) (M) (T) BIG BEAT 98285/AG	◆ ARTIFACTS	
34)	NE	WÞ	1	BUCK EM DOWN (M) (T) (X) WRECK 20100*/NERVOUS	BLACK MOON	
35	34	30	14	CAN IT BE ALL SO SIMPLE (C) (T) (X) LOUD 62891/RCA	◆ WU-TANG CLAN ◆ RAYVON	
36	37	37	9	NO GUNS, NO MURDER (M) (T) (X) VP 5399*  CHECK THE VIBE	◆ DRED SCOTT	
(37)		ENTRY	2	(C) (T) TUFF BREAK 7014/A&M	◆ BIG DADDY KANE	
(38)	43	32	6	(C) (T) MCA 54884	◆ GENIUS	
39	29	41	3	(C) (T) LOUD 62967/RCA  DIARY OF A MADMAN	◆ GRAVEDIGGAZ	
40	32	28	13	(C) (T) GEE STREET 854 062/ISLAND  NOWHERE TO RUN, NOWHERE TO HIDE	◆ GRAVEDIGGAZ	
(41)	+	W Þ	1	(C) (T) (X) GEE STREET 854 104/ISLAND  IT'S YOUR BIRTHDAY	◆ LUKE	
42	36	35	7	(C) (M) (T) LUKE 176	◆ COMMON SENSE	
(43)	_	W Dr	1	(C) (T) RELATIVITY 1209	◆ GANG STARR	
44	38	25	3	(C) (T) CHRYSALIS 58257/EMI	◆ VOLUME 10	
45	40	29	24	(C) (M) (T) IMMORTAL 62844/RCA  BUCKTOWN	◆ SMIF-N-WESSUN	
46	39	39	6	(M) (T) WRECK 20069*/NERVOUS  LIVE EVIL	◆ FLATLINERZ	
48	44	42	18	(C) (M) (T) DEF JAM/RAL 853 356/ISLAND	◆ E-40	
49	47	49	29	(C) (T) SICK WID' IT 42230/JIVE  PUMPS AND A BUMP   ■	◆ HAMMER	
50	<del></del>	ENTRY	27	(C) (D) (T) (X) GIANT/REPRISE 18218/WARNER BROS.  WORKER MAN	◆ PATRA	
30	NE-	en i fil	41	(C) (M) (T) EPIC 77289		

Records with the greatest sales gains this week. ◆ Videoclip availability. ◆ Recording Industry Assoc of America (RIAA) certification for sales of 500,000 units. A 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.

#### JIVE/EA SHAQ PROMO

(Continued from page 10)

based games are better hosts for soundtracks). "But with the album due at around the same time, we knew it would be a wasted opportunity to not make some use of his music," says Lesley Mansford, Electronic Arts' marketing director, who says her company approached Jive about timing the album's release to that of the game.

Electronic Arts had already gauged music as a potential marketing coup after the success this year of its 3DO racing game "Road Rash," which sports a hit-heavy soundtrack from a slate of A&M Records' alternative artists.

"The feedback has been tremendous." Mansford says of that game. "Music creates a whole separate buzz that helps build excitement, and it's something we intend to make maximum use of.

Also building excitement for Shaq's game and album will be a life-size standee of O'Neal in martial-arts pose that will be sent to some 15,000 storefronts in advance of release. It, and all other point-of-purchase material for the game, will include mention of the album.

Beyond a common target demographic, Electronic Arts and Jive also share numerous retail accounts, Mansford says, ranging from mass merchants like Wal-Mart to music retailers like Wherehouse. In the converging world of the "entertainment superstore," she adds, such in-store crosspromotions between games and albums are a natural fit.

Weiss says the companies also are working on several "more creative" cross-promotions, along the lines of Electronic Arts/Jive "Shaq-Fu club nights," where people would be invited to come out, play the game, and preview the album.

Electronic Arts also will be including a mention of the Jive album within its print advertising, Mansford says, but its \$4 million TV campaign will be dedicated solely to the game, which O'Neal conceived and helped design.

"We do have to sell the game at some point," Mansford says, laughing.

#### RHYTHM & BLUES

(Continued from page 24)

tion week. There was a concert extravaganza at Rossi's going-away party, held at the Supper Club in New York. The event included live performances by Brandy, Immature, London Jones, Horace Brown, Cherelle, Gerald Levert, Jade, Ex-Girlfriend, and Skyy. The party was sponsored by RCA Records, Arista, Motown, MCA, Giant, and the entire WEA group ... RCA recording trio Blackgirl and Tuff Break artist Dred Scott rocked the house at the Copacabana . . . EastWest hosted a set for industry troops and special guests. The dinner show featured debut artist Cindy Mizelle and Gerald Levert. Mizelle drew raves, as did Levert when he took the stage. But the crowd went ballistic when Levert invited O'Jays group member Eddie Levert to the stage for a rousing father/son performance . . . At Visiones, the Kevin Mahogany Group dished out a jazz/blues set that kept the latenight crowd energized.

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# **U.K.'s Olympic Races On; Musto Returns With Indie**

HIT THAT PERFECT BEAT: One of the most consistently satisfying indies in the U.K. right now has got to be Liverpool's Olympic Records. With each successive single, the label embraces ongoing international club trends, while tweaking and changing 'em with an ever-so-subtle hand.

A recently issued pair of slammers cleanly proves that point. 'You Can't Turn Around" by Bottom \$ sizzles with plush soul-infused house rhythms, lively diva belting, and a slick, pop-injected chorus. Over the course of four excellent interpretations, the cut progresses from a fleshy peak-hour jumper into a stark trance trip without ever losing the core elements of the song's original mix.

"I Need Somebody" by Mr. Peach is a bold and bouncy hi-NRG spinner that will take you on a nostalgic trip back to your fave '70s hits by the Ritchie Family and the Salsoul Orchestra. On this 12-inch single, the musical vibe does not change very much, although the "Stylin'" dub pleasantly surprises with some nifty ragga-toasting. Olympic has gotten the attention of compatriot de-Construction Records, which has picked up a couple of projects for distribution. T'would be wonderful to see a savvy stateside major label plug into what a strong source of great jams Olympic would be for this country.

Wondering where Tommy Musto has been lately? So have we. The New York producer has been devoting lots of time to his Northcott-distributed indie, Sub-Urban Records, signing and producing an ear-catching array of underground baubles. The best of the bunch is "Ya Can't Separate Me (I'm Determined)" by Lee Genesis. Musto kicks one of his patented R&B-lined grooves, while Genesis belts like a preacher on a



by Larry Flick

pulpit. He gets ample aid from a gospel choir that whoops and claps with infectious vigor. Added pleasure is derived from a double-pack of remixes that features the notable talents of Alan Russell from Splice Of Life and Sensible House mastermind Matthais Hellbronn.

Other new Musto/Sub-Urban goodies include "Grooves 4 New York," a compilation packed with such refreshing house moments as "Show 'Em How We Do It" by Interaction & Michelle Weeks 'Nothing Better" by Colourblind (whatever happened to the album that was due last year?), and "Paby Community With Fonda Rae.

Once again, Waako Records in New York comes to the table with a rousing anthem destined to reside on some of clubland's cool turntables. "A Better Day" by Rhythmic Entity offers a storm of aggressive house beats, loony vostcal bits, and simple keyboards. Producer Steve Deparr, perhaps best known for his work on AphroHead's recent project, shows potential and groove stamina to hang for the long haul on the top of the dance heap. His ear for breaks is infallible, and he clearly holds promise for an easy transition into songwriting circles. The hooks here are undeniably catchy.

European punters are tirelessly trying to unmask the mysterious, and heretofore anonymous Naturalists, who are blazing through underground dancefloors abroad

with an ominous cover of Blue Pearl's "Naked In The Rain." Available on Interactive Records, the jam is a racing trance excursion, thick with hypnotic synth passages, choral vocal loops, and an assaulting rave subtext. Flip the record over and be wrecked by a slicing goth-rock rendition that is downright spooky at times. Until the wicked minds behind this genius record identify themselves, we simply must be content to bathe in its quirkiness and twirl to its manic groove. Join us.

REUNITED: After several months of speculation, producer/ composer Roger Sanchez is returning to the label that launched his career, New York's venerable Strictly Rhythm Records.

"It's like going home and spending time with your family," Sanchez says. "Things were certainly strained for a while, but they were the kind of creative and personal differences that ultimately force you to mature. The bottom line is that Strictly Rhythm is the definitive voice for dance music in this country, and it feels good to be a part of that."

The first fruits from the Sanchez/Strictly reunion will be heard next month, when the label issues the dubby Afro-Cuban mover 'Sumba Lumba" under the name Tribal Infusion. The following month will bring an EP, tentatively titled "Strictly For The Underground," which will travel down a darker, more deep-house path. Finally, clubland will get a sequel to 1990's now-classic Underground Solution anthem "Luv Dancin'." Sanchez promises the still untitled track will be "a bigsounding vocal record. The idea is for this single to launch an act that will be around for a while.



Gettin' Funky. Mercury rapper Nefertiti recently partied with C+C Music Factory divas Zelma Davis and Martha Wash at a New York nightspot. Nefertiti will be making her acting debut early next year in the Gramercy Pictures release "Panther." Davis and Wash currently are dividing their time between promotional chores for Columbia's C+C opus, "Anything Goes," and recording solo projects. Shown, from left, are Davis, Nefertiti, and Wash

These releases are one part of what appears to be a bright new phase in Sanchez's career. He has ended his partnership with Eddie Colon and their three-year-old indie, One Records, citing "considerable differences in vision." Instead, Sanchez will launch his own Narcotic Records within the next two months with a still-untitled tune that was written by him and produced by Todd Terry, Benji Candelario, and Kenny Gonzalez under the name the Dream Team. Tapes and test pressings are starting to circulate both here and in the U.K., where Narcotic will be based.

If that is not enough, Sanchez is also working with Kathy Sledge for a potential album, and will contribute to the next Nu Colours collection. After brainstorming, he is putting together a project that will feature the vocal skills of Michael Watford, Jay Williams, and Colonel Abrams. "We're calling it Brothers Of Soul, and it will have a nice blend of gospel, soul, and house," he says. "All we have to do is find an interested label."

Any takers?

SIDEWALK TALK: Lance Walden is shifting from his position as the director of dance music promotion at Arista Records into the role of local radio promoter for the label in San Francisco. A successor should be named shortly. He or she will have a pretty sizable pair of shoes to fill . . . Speaking of major label promoters, veteran Anthony Sanfillipo will handle club promotion at EMI Records. He replaces Kevin Doyle, who recently left the label to pursue other options. Sanfillipo's first priority will be plugging the just-shipped K-Klass remixes of "Rapture" by Blondie (which are delish, by the by)...Best wishes for a speedy recovery to Greenhouse Record Pool director Lynn Hasty, who was in an auto accident on Aug. 31 in Los Angeles. We are pleased to report

that friends and local DJs are planning a benefit to help cover her medical costs ... Freestyle ingenue Li'l Suzy is out to prove that you are never too young to take control of your life and career. The 16-year-old is stepping out from the shadow of an overly confining production deal to form Empire Records in New York. The single, "Promise Me," has just gone to retail . . . Also creating her own musical forum is hi-NRG vixen Ellyn Harris, who will offer her next single, the giddy, house-flavored "Got A Green Light," on her own Unity Records . . . Way-cool British production team Love To Infinity has inked a recording deal with the U.K.-headquartered Mushroom Records. Comprising brothers Andrew and Peter Lee, as well as singer Louise Bailey, the act will follow its early 1994 Euro-club hit, "Something Out Of Nothing" (Pigeon Pie Records), with a new single before the end of this year. With increasing props generated by luscious remixes for Grace Jones and Melanie Williams, among others, we are willing to bet the farm that LTI will be bathing in massive worldwide success a la Brothers In Rhythm and K-Klass by next summer.

NUGGETS: Hot Productions in Miami has unleashed new singles from two disco icons. Cerrone ends a lengthy silence with "Love & Be Loved," a midtempo wriggler that is etched with the same fauxorchestral drama that fueled his classics "Love In C Minor" and "Supernature." Placed alongside the output of today's reigning kingpins, this is pretty subtle stuff-but tasty nonetheless. Five remixes travel down various stylistic roads, ranging from break-beat (aack!) to hi-NRG. Hot also has 'Any Way You Want It" by T-Connection, which tries harder to be in the pocket of current trends (Continued on next page)



Showing Their Stripes. Yello recently hosted a listening party for "Zebra," its forthcoming album on 4th & Bway/Island, at group member Deiter Meier's Malibu home. Due Oct. 25, the project will be preceded by the single "Do It." which sports remixes by Sun Electric, Mark Picchiotti & Teri Bristol, Thomas Fehlman, and Yello. Pictured, from left, are Meier, Jerry Casale of Devo; and Boris Blank of Yello.

# Billboard. Dance HOT Dance Rreakouts **CLUB PLAY** 1. HAND IN HAND (LOOKING FOR 1. HAND IN HAND (LOOKING FOR SWEET INSPIRATION) OPUS III EASTWEST 2. ABSOLUTELY FABULOUS PET SHOP BOYS EMI 3. REACH PATTI AUSTIN MCA 4. COWGIRL UNDERWORLD WAX TRAX 5. YOU MAKE ME FEEL (MIGHTY REAL) SANDRA BERNHARD 550 MUSIC

#### **MAXI-SINGLES SALES**

- GET YOUR HANDS OFF MY MAN JUNIOR VASQUEZ MEETS FIRE
- ISLAND TRIBAL AMERICA
  I REMEMBER COOLIO TOMMY BOY
  COME TAKE CONTROL SOUND
- BIZARRE LOVE TRIANGLE
- 9TH WONDER DIGABLE PLANETS

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

# board HOT DANCE MUSIC

FOF	R WE	EK EI	NDIN	G SEPT. 24, 1994	
				CLUB PLAY	
				COMPILED FROM A NATIONAL SAMPLE	
	. 👱	S)	No F	OF DANCE CLUB PLAYLISTS.	
THIS	LAST WEEK	2 WKS AGO	WKS, ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				* * * No. 1 * * *	
	2	3	7	BRING ME JOY VIBE MUSIC 016 1 week at No. 1	MEECHIE
(2)	5	7	7	ANOTHER NIGHT ARISTA 1-2725	REAL MCCOY
(3)	7	10	7	DO YOU WANNA GET FUNKY COLUMBIA 77581	◆ C+C MUSIC FACTORY
4	1	2	8	AIN'T NOBODY AVEX GROUP 15529/CRITIQUE	◆ JAKI GRAHAM
5	3	1	9	ONE NIGHT IN HEAVEN EPIC 77613	◆ M PEOPLE
6	8	18	6	TURN IT UP (SAY YEAH) FFRR 120 030	DJ DUKE
(7)	11	23	4	DOOP MCA 54867	♦ DOOP
8	4	5	9	DEEP FOREST 550 MUSIC 77578/EPIC	◆ DEEP FOREST
(9)	18	30	4	SHORT DICK MAN DJ WORLD 114/ID	20 FINGERS
10	6	4	9	BETTER LATE THAN NEVER CHAMPION 95898/EASTWEST	LAFAYETTE
11	12	17	10	TROUBLE EIGHT BALL 49-50	JOI CARDWELL
(12)	24	28	5	WHISTLING IN PARADISE LOGIC 001	J. SOUNDTOOLS
13	19	24	6	FEET FFRR 120 036	◆ SANDALS
14	10	13	9	IN THE DARK WE LIVE (THEE LITE) EMOTIVE 754	APHROHEAD
(15)	31	44	3	HIT BY LOVE A&M 0765	◆ CE CE PENISTON
(16)	22	25	6	RUN TO THE SUN MUTE 66208/ELEKTRA	◆ ERASURE
(17)	25	27	5	FOREVER AND A DAY EPIC 77619 ♦ BROTHERS IN R	HYTHM PRESENT CHARVONI
(18)	26	29	5	HYMN ELEKTRA PROMO	◆ MOBY
19	17	8	12	RIGHT IN THE NIGHT EPIC 77544 ◆ JAM &	SPOON FEATURING PLAVKA
(20)	37	_	2	DRUNK ON LOVE EPIC 77572	◆ BASIA
				***POWER PICK***	
(21)	29	39	3	THE PLACE WHERE YOU BELONG MCA 54926	◆ SHAI
22	14	9	10	ARE YOU SATISFIED? TRIBAL AMERICA 58142/IRS	THE DAOU
23	16	16	9	DOWN THAT ROAD CHRYSALIS 58036/EMI	◆ SHARA NELSON
24	9	14	9	COME TO ME, ECSTACY CONTINUUM 15303	RED RED GROOVY
25	30	36	4	EVERYDAY THANG EPIC 77652	MELANIE WILLIAMS
26	32	33	4	TALK TO ME GREAT JONES 530 631/ISLAND	THIRD WORLD
27	15	12	12	IS IT ALL OVER MY FACE? CAJUAL 213	DAJAE
28	21	22	7	GIRLS & BOYS FOOD/SBK 58155/EMI	♦ BLUR
29	33	35	5	MARCH SEXY 1002/MAXI	THE LOOK
30	34	37	3	ROMANTIC CALL EPIC 77649	◆ PATRA FEATURING YO-YO
31	20	6	10	LOVE SO STRONG IMAGO 25067	WILD PLANET
32	35	32	5	LOVE TO THE WORLD EASTWEST 95885	MICHAEL WATFORD
33	13	11	12	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	◆ MARIAH CAREY
34	40	40	4	ZAMI GIRL IMAGO 25074	ADELE BERTEI
35	41	42	3	MOVE ON BABY FFRR PROMO	◆ CAPPELLA
(36)	44	46_	3	GOD'S EYE ZOO 14152	◆ THE OVERLORDS
37)	43	47	3	GOOD LUV MUSIC BOX 0003	XAVIERA GOLD
38	28	21	9	LET THE MUSIC (LIFT YOU UP) BIG BEAT 10156/ATLANTIC	LOVELAND
				***HOT SHOT DEBUT *	
(39)	NE	w <b>&gt;</b>	1	WHAT I NEED MERCURY 522 105	CRYSTAL WATERS
40	46		2	TEMPTED KINETIC/SIRE 41612/WARNER BROS.	◆ WATERLILLIES
(41)	47	_	2	TRUE SPIRIT VIRGIN 38452	CARLEEN ANDERSON
42	42	43	4	CUBAN PETE CHAOS 77587/COLUMBIA	◆ JIM CARREY
43	23	19	13	FEEL LIKE MAKING LOVE 550 MUSIC 77556/EPIC	◆ PAULINE HENRY
44	38	31	6	INDEPENDENCE NOTT-US 0010	SPRING
45	49	<u> </u>	2	WHERE IS LOVE AND HAPPINESS? ORANGEWERKS PROMO	ANYTHING BOX
46	36	15	13	LIFTED BY LOVE SIRE 41379/WARNER BROS.	K.D. LANG
47	48	<u>                                     </u>	2	HIDE-A-WAY FOCUS PROMO	KELLI RICH
48	_	w 🕨	1	SHARE MY LIFE COLUMBIA 77663	INNER CITY
49	45	34	10	INNER CITY BLUES C-FOUR 1010	GARY
50	27	20	13	BOMBADIN TOMMY BOY 629	808 STATE

				MAXI-SINGLES SAI	
V	Ţ	ω	WKS. ON CHART	COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUI STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.	PPED KEY DANCE RÉTAIL  SoundScan
WEEK	LAST WEEK	2 WKS AGO	WKS	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
		194	70	The state of the s	
1	1	1	7	* * * No. 1 * * *  FLAVA IN YA EAR (M) (T) BAD BOY 7-9002/ARISTA 4 weeks at No.	1 ◆CRAIG MACK
1	1	1		*** HOT SHOT DEBUT **	
<u>2</u> )	NEV	v 🛌 '	1		PETE ROCK & C.L. SMOOTH
_			_	TOOT A COTE (III) TI) CEENTH OF CO	◆ MAD LION
3	2	2	13	TAKE IT EASY (M) (T) WEEDED 20094/NERVOUS	
4)	12		2	* * * GREATEST GAINER* *  BUCK EM DOWN (M) (T) (X) WRECK 20100/NERVOUS	★ BLACK MOON
		4/			◆ THE LADY OF RAGE
5)	NEV 3	3	5	AFRO PUFFS (T) (X) DEATH ROW/INTERSCOPE 95841/AG	◆ THE NOTORIOUS B.I.G.
6 7	4	4	4	JUICY/UNBELIEVABLE (M) (T) BAD BOY 7-9006/ARISTA  SHORT DICK MAN (M) (T) (X) DJ WORLD 114/ID	20 FINGERS
8	<del>- 4</del> 5	4	2	HERE COMES THE HOTSTEPPER (M) (T) COLUMBIA 77602	◆ INI KAMOZE
9	6	5	9	DO YOU WANNA GET FUNKY (M) (T) (X) COLUMBIA 77581	◆ C+C MUSIC FACTORY
0)	19	11	9	STROKE YOU UP (T) (X) SPOILED ROTTEN/BIG BEAT 10155/AG	◆ CHANGING FACES
	_		-		BE FEAT, GEORGE CLINTON
1	15	8	10	Bot dolt (one million to the million	♦ 69 BOYZ
2	9	18	12	TOOTSEE ROLL (M) (T) (X) RIP-IT 6911	◆ CRYSTAL WATERS
3)	21	-	7	100% PURE LOVE (M) (T) (X) MERCURY 858 485  ONE NIGHT IN HEAVEN (T) (X) EPIC 77613	◆ M PEOPLE
4)	26 7	6	3	AT YOUR BEST (YOU ARE LOVE) (T) (X) BLACKGROUND 42236/JIVE	◆ AALIYAH
.5 .6	8	21	7	BOOTI CALL (M) (T) (X) INTERSCOPE 95863/AG	◆ BLACKSTREET
7	23	24	9	ANOTHER NIGHT (T) ARISTA 1-2725	REAL MCCOY
8	11	16	5	GUCCI DANCE LIVE (M) (T) SIREN 109	SAM THE BEAST
9	16	9	5		PATRA FEATURING YO-YO
20)	NE\		1	NOMPHY TO OTTEE (III) (17 E. TO 17 OT	ATURING BRIAN MCKNIGHT
		_	_		◆ GANG STARR
11)	29	12	3	DWYCK (T) CHRYSALIS 58257/EMI	◆ RAYVON
22	18	7	9	NO GUNS, NO MURDER (M) (T) (X) VP 5399	◆ BASIA
23	13	20	3	DRUNK ON LOVE (T) (X) EPIC 77572	◆ DJ MIKO
24)	34 10	29	21	WHAT'S UP (T) (X) ZYX 6691	◆ HEAVY D & THE BOYZ
25 26	31	13	9	NUTTIN' BUT LOVE (M) (T) UPTOWN 54866/MCA  THIS D.J. (M) (T) (X) VIOLATOR/RAL 853 237/ISLAND	◆ WARREN G
27)	NE\		1	NOWHERE TO RUN, NOWHERE TO HIDE (M) (T) (X) GEE STREET 854 105/	
28	17		2	HIT BY LOVE (T) (X) A&M 0765	◆ CF CE PENISTON
29 29	25	15	15	FUNKDAFIED (T) SO SO DEF/CHAOS 77422/COLUMBIA	◆ DA BRAT
30	28	33	7	LOVE WOMAN SO! (M) (T) (X) BREAK A DAWN 8001/VP	MAD LION
					♦ SHA
31)	_	w <b>&gt;</b>	1	THE PLACE WHERE YOU BELONG (T) (X) MCA 54926	◆ ZHANE
32	14		2	VIBE (T) (X) ILLTOWN 48621/MOTOWN	
33	20	25	-	NONE OF YOUR BUSINESS (M) (T) (X) NEXT PLATEAU/LONDON 857 715/ISLAN	◆ COOLIC
34	32	25	18	FANTASTIC VOYAGE (M) (T) (X) TOMMY BOY 617  I LOVE THE NIGHTLIFE (DISCO 'ROUND) (T) MOTHER 853 705/ISLAND	ALICIA BRIDGES
35 36)	_	NTRY	3		DON 1
=				DA RIDDIM (T) BIG BEAT 95800/AG	◆ THE BEATNUTS
37)	-	W <b>&gt;</b>	1	HIT ME WITH THAT (T) VIOLATOR 1232/RELATIVITY	◆ R. KELLY
38_	38	23	5	SUMMER BUNNIES (T) (x) JIVE 42237  ACTION (M) (T) EASTWEST 95900/AG ◆ TERROR FABULOUS FEATU	
39	33	27	6		◆ M PEOPLE
40	49	37	26	MOVING ON UP (T) (X) EPIC 77417	
41	22		2	PLAYAZ CLUB (T) (X) CHRYSALIS 58267/EMI	◆ RAPPIN' 4-TAY
42	48	40	9	FEEL WHAT YOU WANT (M) (T) CHAMPION/EASTWEST 95899/AG	◆ KRISTINE W
43)	NE	w 🕨	1	YOU MAKE ME FEEL (MIGHTY REAL) (T) (X) 550 MUSIC 77667/EPIC	SANDRA BERNHARE
44)	RE-I	ENTRY	2	AIN'T NOBODY (T) AVEX GROUP 15529/CRITIQUE	◆ JAKI GRAHAN
45)	NE	w Þ	1	THIS TIME (T) (X) BIG BEAT 95859/AG	MICHELLE SWEENEY
46	27	19	18	NAPPY HEADS (M) (T) RUFFHOUSE 77431/COLUMBIA ◆ FU	JGEES (TRANZLATOR CREW
47)	RE-I	ENTRY	4	20 MINUTE WORKOUT (M) (T) CLR 5205	D.J. K001
48	43	49	5	TIME'S UP (M) (T) (X) WILD PITCH 58194/EMI	◆ 0.0
49)	NE	w▶	1	I WANNA BE DOWN (T) (X) ATLANTIC 82564/AG	◆ BRAND
50	45		2	MOVE IT LIKE THIS (M) (T) (X) TOMMY BOY 633	◆ K7

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

#### **DANCE TRAX**

(Continued from preceding page)

with four versions that range from deep-house to tribal. A solid contender, thanks in large part to Kenji Eto's post-production . . . Cheers to Radikal Records for not stepping off Suzi Carr's fab (if somewhat underrated) "All Over Me." The cut now sports remixes by the Delorme and the Association, both of which give the jam an edgier vibe that we bet will win the hearts of "hipper" jocks who were slow to climb aboard the first time. Radikal has also assembled a fourrecord set of remixes for 2 Unlimited's current single, "Throw The Groove Down." An army of producers too long to list here has taken a stab at the track, tweaking it far beyond recognition. Will it finally give the popular European act a long sought-after U.S. hit? Hard to say. We will let you know after the aspirin starts to kick in ... Those crafty folks at the Hot Tracks remix service have done it again. They have deconstructed Donna Summer's recent jack-swingin'

rendition of Edith Piaf's "La Vie En Rose," and rebuilt it into a plump and juicy disco twirler. Featured on the Tulsa, Okla., company's current "NRG For The '90s" monthly package, the track was re-produced by Chris Cox and Ron Hester, who have developed quite a knack for sewing glossy pop synths into the fabric of vibrant bass patterns. Essential for collectors . . . Compilation-of-themoment honors go to "UrbMix, Volume One: Flammable Liquid,"

which offers a clear view into the jams that fuel the underground music scene in Los Angeles. Seamlessly sequenced and mixed by legendary West Coast DJ Doc Martin, the Planet Earth Records release, assembled by the editors of Urb Magazine, sparkles with gems like "Outernational Wah" by Airgoose, "Throw" by Paperclip People, and "Feel It" by Coco Steel & Lovebomb. You must hear this album ... Fans of durable alternative dance act Xymox

should snag a copy of "Head-clouds," an album that displays considerable growth in both traditional song structure and groovability. For example, "Spiritual High" expands on the expected core of Depeche Mode-like angst with a strobing wall of synths and a toetapping hook. "It's Your Fire" is equally potent, but far more ominous and atmospheric. Available on Off-Beat Records, an indie located in West Springfield, Mass.

#### **Label Rosters Feature Fewer Acts**

#### Nashville Has More Majors, But Not More Signings

■ BY EDWARD MORRIS

NASHVILLE—Here's a surprise: In spite of the proliferation of major country labels, the number of country acts is down substantially from the past few years. Even during the days when there were fewer than a dozen majors, the combined country rosters usually amounted to between 190 and 200 acts. But the most recent survey of the 16 country majors (conducted Sept. 12) revealed only 173 acts.

Of these, 102 are solo male artists, 36 solo female, and 35 duos or larger groups. At least a dozen of those now signed to the majors are comedians, instrumentalists, or trophy acts for whom singles are seldom or never issued, and who thus do not contend for radio airplay.

Among the acts now between labels are Ronnie Milsap, Restless Heart, Bobbie Cryner, and Shawn Camp. Also worth noting is the fact that Curb Records has signed gospel artist Michael English, who was embroiled in controversy earlier this year when he returned his recently won Dove Awards after publicly confessing to a moral lapse.

Here are the current major-label rosters:

Arista: Blackhawk, Brooks & Dunn, Linda Davis, Diamond Rio, Radney Foster, Alan Jackson, Dude Mowrey, Lee Roy Parnell, the Tractors, Pam Tillis, Steve Wariner, Michelle Wright.

Asylum: Brother Phelps, Guy Clark, Emmylou Harris, Jamie Hartford, Terry Radigan, Bryan White, Bob Woodruff.

Atlantic: Archer/Park, Confederate Railroad, Noel Haggard, the Hutchins, Ray Kennedy, Tracy Lawrence, Woody Lee, Marilyn Martin, Neal McCoy, John Michael Montgomery.

BNA: Lisa Stewart, Doug Supernaw, Marc Beeson, Turner Nichols, Kim Hill, John Anderson, Jesse Hunter, Lorrie Morgan.

Curb: Mary Black, Boy Howdy, Junior Brown, Michael English, Merle Haggard, Hal Ketchum, Lyle Lovett, Delbert McClinton, Ronnie McDowell, Tim McGraw, Marie Osmond, Sawyer Brown, Six Shooter, Smokin' Armadillos, Whiteheart, Hank Williams Jr.

Decca: Rhett Akins, Frazier River Band, Mark Chesnutt, Dawn Sears.

Giant: Clay Walker, Carlene Carter, Daron Norwood, Orrall & Wright, Rhonda Vincent, Graham McHugh, Daryle Singletary, Pirates Of The Mississippi, Southern Exposure.

Liberty: Asleep At The Wheel, John Berry, Suzy Bogguss, Garth Brooks, the (Continued on page 34)



**Bright Days.** MCA Records gave Vince Gill a "Triple Platinum Pro Putt Party" to celebrate his enormous album sales and to toast his passion for golf. Displaying both platinum and satisfaction, from left, are Larry Fitzgerald, Gill's co-manager; Tony Brown, Gill's producer and MCA/Nashville president; Gill; Bruce Hinton, MCA/Nashville chairman; and Mark Hartley, Gill's co-manager.

## No Place Like Home For David Lee Murphy

#### Rogers Readies Standards Set; A 'Coat' For Kids

OME BOY: No matter where David Lee Murphy's career ultimately takes him, the destination can surely be no brighter than the way station he reached Sept. 9 when the folks of Herrin, Ill., welcomed him home. This was serious welcoming, too. The town proclaimed "David Lee Murphy Day"; radio station WDDD hosted a big party for him at the civic center; the mayor gave him the key to the city; and Murphy's friends and family seized the opportunity to reflect publicly on the quirks and events that brought him to where he is today.

day.

Where he is is cruising along on "Fish Ain't Bitin'," the second single from his debut MCA album, "Out With A Bang." Although he has been beating the streets of Nashville as a singer and songwriter since 1983, Murphy is still a new face to most country fans. It wasn't until early this year that he made his single

**Nashville** 

and video debut with "Just Once," a song from the "8 Seconds" movie soundtrack. Now gaining momentum, he has on his side striking good looks, Tony Brown as his producer, and, of course, the bottomless enthusiasm of his hometown.

At the homecoming party, Murphy accepted all the praise with becoming modesty and took all

the kidding from WDDD MD Tracy McSherry with the good humor that friends say is his trademark. Afterward, with manager Doug Casmus at his side, Murphy signed autographs and treated his well-wishers to a brief acoustic show. "If I had it to do over again," he told the crowd, "there's no place else I'd rather grow up than here." It's easy to see why.

MAKING THE ROUNDS: Kenny Rogers—the man of many musical styles—is back on record with yet another. Now on Atlantic, Rogers is releasing a collection of pop standards called "Timepiece: Orchestral Sessions With David Foster." It features such old reliables as "I Remember You," "Where Or When," "When I Fall In Love," "My Funny Valentine," and "Love Is Just Around The Corner."

Dolly Parton's extraordinarily moving song "Coat Of Many Colors" has been transformed into a children's book of that title. It is published by HarperCollins. Parton is scheduled to star in the half-hour comedy "Heavens To Betsy" from Touchstone Television. It will be a mid-season replacement on CBS-TV ... Hugh Prestwood's "The Song Remembers When" has won an Emmy for outstanding individual achievement in

music and lyrics. A single for **Trisha Yearwood**, it was also the title song of her Disney Channel special . . . And **Walter C. Miller**, producer of the Country Music Assn. awards show, earned an Emmy for his work on the 1994 Tony Awards show.

After more than 10 years in RCA/Nashville's publicity department, Erin Morris will leave her post as associate director of artist development in November to go to work for the Press Office, a publicity company she owns with husband, Jim Della Croce. Its clients include John Anderson, Radney Foster, Steve Wariner, Bryan Austin, and Run C&W... Herky Williams is the new director of A&R for Patriot Records. He was director of A&R and artist relations for Liberty... Herb Agner, who interned at Billboard's Nashville office before moving on to a position at Warner Bros. Records, has been promoted to video development man-

by Edward Morris

ager at that label. Agner will be leading a session on country music at this year's Billboard Music Video Conference, Nov. 2-4 in Santa Monica, Calif.

... Stacie Shoulders is the new director of copyright administration at Maypop Music Group ... Step One Records has signed a licensing and distribution deal with Pinnacle/D# Sharp Records

that covers the U.K. and Ireland ... John McEuen has released the album "The Music Of The Wild West" on the Aspen Recording Society label. It was issued originally on Mogul Entertainment. The music is from the soundtrack of "The Wild West" television miniseries and will be marketed through an 800 number, conventional record stores, and such special outlets as western wear stores and state park gift shops.

MARK YOUR CALENDAR: Nashville CARES (Council On AIDS Resources, Education, and Services) will hold its "From All Walks Of Life" charity walk Oct. 9, beginning at 2 p.m. at Riverfront Park. Information and pledge envelopes are available from any Nations-Bank . . . Red Steagall hosts his fourth-annual Cowboy Gathering Oct. 21-23 at the Fort Worth, Texas, Stockwards

SIGNINGS: David Frizzell and B.J. Johnson & the Snake River Band to recording deals with Playback Records . . . Jeff Knight to the Maypop Music Group for publishing . . . Louise Mandrell to the William Morris Agency for worldwide booking . . . Mac McAnally to Rubin Media for publicity.

# Clint Black Finishes Tour With Small-Theater Shows

NASHVILLE—Clint Black is closing out his touring season with a 14-date "Up Close" theater swing. It will place the star, who normally plays arenas, at venues in the 2,000-

3,000 seat range, and sometimes in markets where he hasn't performed before.

Glenn Smith, president of Glenn Smith Presents in San Antonio, Texas, is promoting

nine of the 14 shows. "It was tough finding these venues," Smith says. "Most 50- to 80-year-old theaters seat only 1,500 or 1,800. And that's not enough to make it worthwhile to anyone. It took a lot of digging to find the right ones."

As Smith explains it, the theater approach gives Black a chance to play in towns he might otherwise bypass on his regular tours. "For example, he has never been to South Padre Island [in Texas]. And there are some 3 million people in the valley of Texas between Harlingen, Brownsville, and Corpus Christi. He's never been there. What's wrong with this scenario? Most major headliners would not go to South Padre Island."

Black's Sept. 11 date there sold out in two hours, Smith reports. "Everybody realizes there's a smaller gross going in when you do something like that. But at the same time, there's a lot of good fans who want to see the art-

Black also is using the tour to introduce his fifth RCA album, "One Emotion," which will be released Oct. 4.

Ticket prices on the tour range from \$21.50-\$30, Smith says. "We're noticing that since the venues are so stately, we're getting people who [might ordinarily] go there to see the opera or the symphony. They like to dress up a bit."

To advertise the shows, Smith is resorting to "a lot of TV." In each market, he has secured a TV station to act as the official show presenter. "What we asked them to do was give us beaucoup amounts of TV time, and we get to attach their names to the show for very little cash." Black cut TV liners that were personalized for each market.

"The neat thing about advertising in smaller markets," Smith adds, "is that it's a lot less expensive. With a lot of these little newspapers, the ads are \$150, where in some papers they're \$4,000, \$5,000, or \$6,000."

Although the stages are also smaller in these locations, Smith says Black brings as much lighting and sound as he can from his regular shows. He also uses his full band.

Each show consists of an "electric, play-all-the hits" segment, an intermission, and then an acoustic set that segues into a finale section with the entire band. "It's almost twice as long as his normal show," Smith says.

Black is selling merchandise at the theaters, just as he does at the larger

The "Up Close" tour started Sept. 2 in Tuscon, Ariz., and will conclude in Roanoke, Va., Sept. 29. The other promoters for this project are Broadway Entertainment, Milwaukee; Pace Concerts, Houston; and Moore Entertainment. Nashville.

Other markets on the tour are El Paso, Texas (Sept. 3); College Station, Texas (8); Waco, Texas (10); South Padre Island (11); Port Arthur, Texas (15); Lafayette, La. (16); Shreveport, La. (17); Wichita Falls, Texas (18); Searcy, Ark. (23); Greenwood, Miss. (24); New Orleans (25); and Asheville, N.C. (28).

During this final phase of his tour, Black also will play four fair dates, the last being the Bloomsburg (Pa.) Fair, Oct. 1.

EDWARD MORRIS

BILLBOARD SEPTEMBER 24, 1994

# Bilboard TOP COUNTRY ALBUMS

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

FUF	AAEI	EKEI	IDIN	3 SEP1. 24, 1994		777
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST' LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR	TITLE EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
				***No.1**	*	
1	1	1	25	TIM MCGRAW ▲3 CURB 77659 (9.98/13.98) 24 weeks at No.	1 NOT A MOMENT TOO SOON	1
2	2	2	11	ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98)	WHOIAM	1
3	4	4	20	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
4	3	3	33	JOHN MICHAEL MONTGOMERY A 2 ATLANTIC 82559/AG	(10.98/15.98) KICKIN' IT UP	1
5	5	5	14	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
6	7	6	7	JOE DIFFIE EPIC 64357/COLUMBIA (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
7	6	7	32	THE MAVERICKS ● MCA 10961 (9.98/15.98) IS	WHAT A CRYING SHAME	6
8	8	9	3	PATTY LOVELESS EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
9	9	8	13	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
10)	14	11	54	★ ★ GREATEST GAIN  GARTH BROOKS &* LIBERTY 80857 (10.98/16.98)	ER★★★ IN PIECES	1
11	11	13	12	SAMMY KERSHAW MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
	12	10	35	JEFF FOXWORTHY	YOU MIGHT BE A REDNECK IF	12
12	1.5	16	JJ			
12	13	16		WARNER BROS. 45314 (9.98/15.98)	NO ORDINARY MAN	12
13	12	12	14	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	12
13 14	12	12 10	14	TRACY BYRD MCA 10991 (10.98/15.98)  TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
13	12	12	14	TRACY BYRD MCA 10991 (10.98/15.98)  TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)  BLACKHAWK ARISTA 18708 (9.98/15.98)  MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)	TEN FEET TALL & BULLETPROOF  BLACKHAWK  THE WAY THAT I AM	
13 14 15	12 10 17	12 10 19 14	14 18 32 52	TRACY BYRD MCA 10991 (10.98/15.98)  TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)  BLACKHAWK ARISTA 18708 (9.98/15.98)  MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)   ★ ★ HOT SHOT DEB  CHRIS LEDOUX LIBERTY 28770 (10.98/15.98)	TEN FEET TALL & BULLETPROOF  BLACKHAWK  THE WAY THAT I AM  UT * * *  HAYWIRE	3 15 14 17
13 14 15 16	12 10 17 15 <b>NEV</b>	12 10 19 14	14 18 32 52 1 104	TRACY BYRD MCA 10991 (10.98/15.98)  TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)  BLACKHAWK ARISTA 18708 (9.98/15.98)  MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)  ★ ★ HOT SHOT DEB  CHRIS LEDOUX LIBERTY 28770 (10.98/15.98)  GEORGE STRAIT ▲ 3 MCA 10651 (10.98/15.98)	TEN FEET TALL & BULLETPROOF  BLACKHAWK  THE WAY THAT I AM  UT * *  HAYWIRE  PURE COUNTRY (SOUNDTRACK)	3 15 14 17
13 14 15 16	12 10 17 15	12 10 19 14	14 18 32 52	TRACY BYRD MCA 10991 (10.98/15.98)  TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)  BLACKHAWK ARISTA 18708 (9.98/15.98)  MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)   ★ ★ HOT SHOT DEB  CHRIS LEDOUX LIBERTY 28770 (10.98/15.98)  GEORGE STRAIT ▲ 3 MCA 10651 (10.98/15.98)  BROOKS & DUNN ▲ 2 ARISTA 18716 (10.98/15.98)	TEN FEET TALL & BULLETPROOF  BLACKHAWK  THE WAY THAT I AM  UT * * *  HAYWIRE	3 15 14 17 1 2
13 14 15 16 17 18	12 10 17 15 <b>NEV</b>	12 10 19 14	14 18 32 52 1 104	TRACY BYRD MCA 10991 (10.98/15.98)  TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)  BLACKHAWK ARISTA 18708 (9.98/15.98)  MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)   ★★ HOT SHOT DEB  CHRIS LEDOUX LIBERTY 28770 (10.98/15.98)  GEORGE STRAIT ▲ 3 MCA 10651 (10.98/15.98)  BROOKS & DUNN ▲ 2 ARISTA 18716 (10.98/15.98)	TEN FEET TALL & BULLETPROOF  BLACKHAWK  THE WAY THAT I AM  UT * *  HAYWIRE  PURE COUNTRY (SOUNDTRACK)	3 15 14 17
13 14 15 16 17 18 19	12 10 17 15 <b>NEV</b> 16	12 10 19 14	14 18 32 52 1 104 81	TRACY BYRD MCA 10991 (10.98/15.98)  TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)  BLACKHAWK ARISTA 18708 (9.98/15.98)  MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)  ★ ★ HOT SHOT DEB  CHRIS LEDOUX LIBERTY 28770 (10.98/15.98)  GEORGE STRAIT ▲ 3 MCA 10651 (10.98/15.98)  BROOKS & DUNN ▲ 2 ARISTA 18716 (10.98/15.98)  ALAN JACKSON ▲ 4	TEN FEET TALL & BULLETPROOF  BLACKHAWK  THE WAY THAT I AM  UT * *  HAYWIRE  PURE COUNTRY (SOUNDTRACK)  HARD WORKIN' MAN  LIVIN' (AND A LITTLE 'BOUT LOVE)	3 15 14 17 1 2
13 14 15 16 17 18 19 20	12 10 17 15 <b>NEV</b> 16 18 20	12 10 19 14 <b>N &gt;</b> 20 15	14 18 32 52 1 104 81	TRACY BYRD MCA 10991 (10.98/15.98)  TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)  BLACKHAWK ARISTA 18708 (9.98/15.98)  MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)   ★ ★ HOT SHOT DEB  CHRIS LEDOUX LIBERTY 28770 (10.98/15.98)  GEORGE STRAIT ▲ 3 MCA 10651 (10.98/15.98)  BROOKS & DUNN ▲ 2 ARISTA 18716 (10.98/15.98)  ALAN JACKSON ▲ 4 ARISTA 18711 (10.98/15.98)  DWIGHT YOAKAM ▲ 2 REPRISE 45241/WARNER BROS. (10.98/15.98)  MARY CHAPIN CARPENTER ▲ 2	TEN FEET TALL & BULLETPROOF  BLACKHAWK  THE WAY THAT I AM  UT * *  HAYWIRE  PURE COUNTRY (SOUNDTRACK)  HARD WORKIN' MAN  LIVIN' (AND A LITTLE 'BOUT LOVE)	3 15 14 17 1 2
13 14 15 16 17 18 19 20 21 22	12 10 17 15 <b>NEV</b> 16 18 20	12 10 19 14 <b>W &gt;</b> 20 15 17	14 18 32 52 1 104 81 101	TRACY BYRD MCA 10991 (10.98/15.98)  TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)  BLACKHAWK ARISTA 18708 (9.98/15.98)  MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)   ★★★HOT SHOT DEB  CHRIS LEDOUX LIBERTY 28770 (10.98/15.98)  GEORGE STRAIT ▲ 3 MCA 10651 (10.98/15.98)  BROOKS & DUNN ▲ 2 ARISTA 18716 (10.98/15.98)  ALAN JACKSON ▲ 4  ARISTA 18711 (10.98/15.98)  DWIGHT YOAKAM ▲ 2 REPRISE 45241/WARNER BROS. (10.98/15.98)	TEN FEET TALL & BULLETPROOF  BLACKHAWK  THE WAY THAT I AM  UT * *  HAYWIRE  PURE COUNTRY (SOUNDTRACK)  HARD WORKIN' MAN  LIVIN' (AND A LITTLE 'BOUT LOVE)  B/15.98)  THIS TIME	3 15 14 17 1 2 1 4
13 14 15 16 17 18 19 20 21	12 10 17 15 <b>NEV</b> 16 18 20 19	12 10 19 14  N > 20 15 17 18 22	14 18 32 52 1 104 81 101 77 115	TRACY BYRD MCA 10991 (10.98/15.98)  TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)  BLACKHAWK ARISTA 18708 (9.98/15.98)  MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)   ★ ★ HOT SHOT DEB  CHRIS LEDOUX LIBERTY 28770 (10.98/15.98)  BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)  BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)  ALAN JACKSON ▲ ARISTA 18716 (10.98/15.98)  DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98)  MARY CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (10.98 EQ/15.98)	TEN FEET TALL & BULLETPROOF  BLACKHAWK  THE WAY THAT I AM  UT * *   HAYWIRE  PURE COUNTRY (SOUNDTRACK)  HARD WORKIN' MAN  LIVIN' (AND A LITTLE 'BOUT LOVE)  8/15.98)  THIS TIME  COME ON COME ON	3 15 14 17 1 2 1 4 6
13 14 15 16 17 18 19 20 21 22	12 10 17 15 <b>NEV</b> 16 18 20 19 21	12 10 19 14 <b>N &gt;</b> 20 15 17 18 22 32	14 18 32 52 1 104 81 101 77 115	TRACY BYRD MCA 10991 (10.98/15.98)  TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)  BLACKHAWK ARISTA 18708 (9.98/15.98)  MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)   ★★ HOT SHOT DEB  CHRIS LEDOUX LIBERTY 28770 (10.98/15.98)  GEORGE STRAIT ▲ 3 MCA 10651 (10.98/15.98)  BROOKS & DUNN ▲ 2 ARISTA 18716 (10.98/15.98)  ALAN JACKSON ▲ 4  ARISTA 18711 (10.98/15.98)  ALAN JACKSON ▲ 4  ARISTA 18711 (10.98/15.98)  ALAN JACKSON ▲ 4  ARISTA 18711 (10.98/15.98)  DWIGHT YOAKAM ▲ 2 REPRISE 45241/WARNER BROS. (10.98/15.98)  MARY CHAPIN CARPENTER ▲ 2  COLUMBIA 48881/SONY (10.98 EQ/15.98)  GARTH BROOKS ▲ 10 LIBERTY 93866 (9.98/13.98)	TEN FEET TALL & BULLETPROOF  BLACKHAWK  THE WAY THAT I AM  UT * *  HAYWIRE  PURE COUNTRY (SOUNDTRACK)  HARD WORKIN' MAN  LIVIN' (AND A LITTLE 'BOUT LOVE)  8/15.98)  THIS TIME  COME ON COME ON  NO FENCES	3 15 14 17 1 2 1 4 6
13 14 15 16 17 18 19 20 21 22 23 24 25	12 10 17 15 NEV 16 18 20 19 21 27 23	12 10 19 14 20 15 17 18 22 32 26	14 18 32 52 1 104 81 101 77 115 209	TRACY BYRD MCA 10991 (10.98/15.98)  TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)  BLACKHAWK ARISTA 18708 (9.98/15.98)  MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)   ★★ HOT SHOT DEB  CHRIS LEDOUX LIBERTY 28770 (10.98/15.98)  GEORGE STRAIT ▲ 3 MCA 10651 (10.98/15.98)  BROOKS & DUNN ▲ 2 ARISTA 18716 (10.98/15.98)  ALAN JACKSON ▲ 4 ALOT ABOUT ARISTA 18711 (10.98/15.98)  DWIGHT YOAKAM ▲ 2 REPRISE 45241/WARNER BROS. (10.98/15.98)  MARY CHAPIN CARPENTER ▲ 2 COLUMBIA 48881/50NY (10.98 EQ/15.98)  GARTH BROOKS ▲ 10 LIBERTY 93866 (9.98/13.98)  LORRIE MORGAN BNA 66379 (9.98/15.98)	TEN FEET TALL & BULLETPROOF  BLACKHAWK  THE WAY THAT I AM  UT * *  HAYWIRE  PURE COUNTRY (SOUNDTRACK)  HARD WORKIN' MAN  LIVIN' (AND A LITTLE 'BOUT LOVE)  B/15.98)  THIS TIME  COME ON COME ON  NO FENCES  WAR PAINT	3 15 14 17 1 2 1 4 6
13 14 15 16 17 18 19 20 21 22 23 24	12 10 17 15 NEV 16 18 20 19 21 27 23 22	12 10 19 14 20 15 17 18 22 32 26 23	14 18 32 52 1 104 81 101 77 115 209 18	TRACY BYRD MCA 10991 (10.98/15.98)  TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)  BLACKHAWK ARISTA 18708 (9.98/15.98)  MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)   ★★ HOT SHOT DEB  CHRIS LEDOUX LIBERTY 28770 (10.98/15.98)  GEORGE STRAIT ▲ 3 MCA 10651 (10.98/15.98)  BROOKS & DUNN ▲ 2 ARISTA 18716 (10.98/15.98)  ALAN JACKSON ▲ 4 ARISTA 18716 (10.98/15.98)  ALAN JACKSON ▲ 4 ARISTA 18711 (10.98/15.98)  DWIGHT YOAKAM ▲ 2 REPRISE 45241/WARNER BROS. (10.98/15.98)  MARY CHAPIN CARPENTER ▲ 2 COLUMBIA 48881/SONY (10.98 EQ/15.98)  GARTH BROOKS ▲ 10 LIBERTY 93866 (9.98/13.98)  LORRIE MORGAN BNA 66379 (9.98/15.98)  GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	TEN FEET TALL & BULLETPROOF  BLACKHAWK  THE WAY THAT I AM  UT * * *  HAYWIRE  PURE COUNTRY (SOUNDTRACK)  HARD WORKIN' MAN  LIVIN' (AND A LITTLE 'BOUT LOVE)  8/15.98)  THIS TIME  COME ON COME ON  NO FENCES  WAR PAINT  EASY COME, EASY GO	3 15 14 17 1 2 1 4 6 1 7 2
13 14 15 16 17 18 19 20 21 22 23 24 25 26	12 10 17 15 NEV 16 18 20 19 21 27 23 22 32	12 10 19 14  20 15 17 18 22 26 23 50	14 18 32 52 1 104 81 101 77 115 209 18 50 4	TRACY BYRD MCA 10991 (10.98/15.98)  TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)  BLACKHAWK ARISTA 18708 (9.98/15.98)  MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)   ★★ HOT SHOT DEB  CHRIS LEDOUX LIBERTY 28770 (10.98/15.98)  GEORGE STRAIT ▲ 3 MCA 10651 (10.98/15.98)  BROOKS & DUNN ▲ 2 ARISTA 18716 (10.98/15.98)  ALAN JACKSON ▲ 4 ARISTA 18716 (10.98/15.98)  DWIGHT YOAKAM ▲ 2 REPRISE 45241/WARNER BROS. (10.98/15.98)  MARY CHAPIN CARPENTER ▲ 2 COLUMBIA 48881/SONY (10.98 EQ/15.98)  GARTH BROOKS ▲ 10 LIBERTY 93866 (9.98/13.98)  LORRIE MORGAN BNA 66379 (9.98/15.98)  GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)  THE TRACTORS ARISTA 18728 (9.98/15.98)	TEN FEET TALL & BULLETPROOF  BLACKHAWK  THE WAY THAT I AM  UT * * HAYWIRE  PURE COUNTRY (SOUNDTRACK)  HARD WORKIN' MAN  LIVIN' (AND A LITTLE 'BOUT LOVE)  8/15.98)  THIS TIME  COME ON COME ON  NO FENCES  WAR PAINT  EASY COME, EASY GO  THE TRACTORS	3 15 14 17 1 2 1 4 6 1 7 2 2 6
13 14 15 16 17 18 19 20 21 22 23 24 25 26 27	12 10 17 15 NEV 16 18 20 19 21 27 23 22 32 24	12 10 19 14  20 15 17 18 22 32 26 23 50 25	14 18 32 52 1 104 81 101 77 115 209 18 50 4	TRACY BYRD MCA 10991 (10.98/15.98)  TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)  BLACKHAWK ARISTA 18708 (9.98/15.98)  MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)  \$\frac{\pm}{\pm} \pm \text{MOT SHOT DEB}\$  CHRIS LEDOUX LIBERTY 28770 (10.98/15.98)  GEORGE STRAIT \$\text{\pm} \text{MCA 10651 (10.98/15.98)}  BROOKS & DUNN \$\text{\pm}^2 \text{ARISTA 18716 (10.98/15.98)}  ALAN JACKSON \$\text{\pm}^4 \text{ALOT ABOUT ARISTA 18711 (10.98/15.98)}  DWIGHT YOAKAM \$\text{\pm}^2 \text{REPRISE 45241/WARNER BROS. (10.98/15.98)}  MARY CHAPIN CARPENTER \$\text{\pm}^2 \text{COLUMBIA 48881/SONY (10.98 EQ/15.98)}  GARTH BROOKS \$\text{\pm}^1 \text{LIBERTY 93866 (9.98/13.98)}  LORRIE MORGAN BNA 66379 (9.98/15.98)  GEORGE STRAIT \$\text{\pm} \text{MCA 10907 (10.98/15.98)}  THE TRACTORS ARISTA 18728 (9.98/15.98)  REBA MCENTIRE \$\text{\pm}^2 \text{MCA 10906 (10.98/15.98)}	TEN FEET TALL & BULLETPROOF  BLACKHAWK  THE WAY THAT I AM  UT * *  HAYWIRE  PURE COUNTRY (SOUNDTRACK)  HARD WORKIN' MAN  LIVIN' (AND A LITTLE 'BOUT LOVE)  8/15.98)  THIS TIME  COME ON COME ON  NO FENCES  WAR PAINT  EASY COME, EASY GO  THE TRACTORS  GREATEST HITS VOLUME TWO	3 15 14 17 1 2 1 4 6 1 7 2 26
13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28	12 10 17 15 NEV 16 18 20 19 21 27 23 22 32 24 38	12 10 19 14 20 15 17 18 22 32 26 23 50 25 44	14 18 32 52 1 104 81 101 77 115 209 18 50 4 50 280	TRACY BYRD MCA 10991 (10.98/15.98)  TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)  BLACKHAWK ARISTA 18708 (9.98/15.98)  MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)  CHRIS LEDOUX LIBERTY 28770 (10.98/15.98)  GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)  BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)  ALAN JACKSON ▲ ARISTA 18716 (10.98/15.98)  ALAN JACKSON ▲ ARISTA 18716 (10.98/15.98)  DWIGHT YOAKAM ▲ PEPRISE 45241/WARNER BROS. (10.98/15.98)  MARY CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (10.98 EQ/15.98)  GARTH BROOKS ▲ DEBERTY 93866 (9.98/13.98)  LORRIE MORGAN BNA 66379 (9.98/15.98)  THE TRACTORS ARISTA 18728 (9.98/15.98)  REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)  GARTH BROOKS ▲ BEBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	TEN FEET TALL & BULLETPROOF  BLACKHAWK  THE WAY THAT I AM  UT * * *  HAYWIRE  PURE COUNTRY (SOUNDTRACK)  HARD WORKIN' MAN  LIVIN' (AND A LITTLE 'BOUT LOVE)  8/15.98)  THIS TIME  COME ON COME ON  NO FENCES  WAR PAINT  EASY COME, EASY GO  THE TRACTORS  GREATEST HITS VOLUME TWO  GARTH BROOKS	3 15 14 17 1 2 1 4 6 1 7 2 26 1 1 2
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13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	12 10 17 15 NEV 16 18 20 19 21 27 23 22 24 38 26 25	12 10 19 14  20 15 17 18 22 32 26 23 50 25 44 21 28	14 18 32 52 1 104 81 101 77 115 209 18 50 4 50 280 28	TRACY BYRD MCA 10991 (10.98/15.98)  TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)  BLACKHAWK ARISTA 18708 (9.98/15.98)  MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)  ★ ★ HOT SHOT DEB  CHRIS LEDOUX LIBERTY 28770 (10.98/15.98)  GEORGE STRAIT ▲ 3 MCA 10651 (10.98/15.98)  BROOKS & DUNN ▲ 2 ARISTA 18716 (10.98/15.98)  ALAN JACKSON ▲ 4 ARISTA 18716 (10.98/15.98)  DWIGHT YOAKAM ▲ 2 REPRISE 45241/WARNER BROS. (10.98/15.98)  MARY CHAPIN CARPENTER ▲ 2 COLUMBIA 48881/SONY (10.98 EQ/15.98)  GARTH BROOKS ▲ 10 LIBERTY 93866 (9.98/13.98)  LORRIE MORGAN BNA 66379 (9.98/15.98)  GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)  THE TRACTORS ARISTA 18728 (9.98/15.98)  EBA MCENTIRE ▲ 2 MCA 10906 (10.98/15.98)  GARTH BROOKS ▲ 5 LIBERTY 90897 (9.98/13.98)  VARIOUS ARTISTS ▲ MCA 10965 (10.98/15.98)  RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)	TEN FEET TALL & BULLETPROOF  BLACKHAWK  THE WAY THAT I AM  UT * * *  HAYWIRE  PURE COUNTRY (SOUNDTRACK)  HARD WORKIN' MAN  LIVIN' (AND A LITTLE 'BOUT LOVE)  8/15.98)  THIS TIME  COME ON COME ON  NO FENCES  WAR PAINT  EASY COME, EASY GO  THE TRACTORS  GREATEST HITS VOLUME TWO  GARTH BROOKS  RHYTHM COUNTRY & BLUES  THIS IS ME	3 15 14 17 1 2 1 4 6 1 7 2 26 1 2 1 1
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQU	TITLE (IVALENT)	PEAK POSITION
37	30	24	8	<b>DIAMOND RIO</b> ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
38	35	34	33	COLLIN RAYE ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
39	33	29	17	SOUNDTRACK ATLANTIC 82595/AG (10.98/16.98)	MAVERICK	4
40	45	42	44	FAITH HILL ● WARNER BROS, 45389 (9.98/15.98)	TAKE ME AS I AM	7
41	40	36	27	JOHN BERRY LIBERTY 80472 (9.98/13.98) IS	JOHN BERRY	13
42	48	51	157	GARTH BROOKS ▲9 LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
43	39	40	20	PAM TILLIS AR(STA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
44	41	41	106	VINCE GILL ▲3 MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
45	42	37	25	CONFEDERATE RAILROAD ● ATLANTIC 82505/AG (10.98/15.9	8) NOTORIOUS	6
46	43	45	96	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98	15.98) LS LIFE'S A DANCE	4
47	46	46	17	KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	12
48	44	39	44	TANYA TUCKER ● LIBERTY 89048 (10.98/15.98)	SOON	18
49	49	47	61	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
50	47	43	48	VARIOUS ARTISTS ▲³ COMMON THREAT	D: THE SONGS OF THE EAGLES	1
-		_	73	GIANT 24531 (10.98/15.98)  PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	9
51 52	50 52	53	124	CONFEDERATE RAILROAD ▲	CONFEDERATE RAILROAD	7
02	32	33	ILT	ATLANTIC 82335/AG (9.98/15.98) HS		
53	71		29	* * PACESETTER * 1 SOUNDTRACK • MCA 10927 (10.98/16.98)	8 SECONDS	3
54	53	52	64	JOHN ANDERSON ● BNA 66232 (9.98/15.98)	SOLID GROUND	12
55	51	49	70	WYNONNA CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
56	62	69	12	LARI WHITE RCA 66395 (9.98/15.98)	WISHES	54
	55	59	24	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	55
57	57	57	20	JOHNNY CASH AMERICAN 45520*/WARNER BROS. (9.98/15.98)	AMERICAN RECORDINGS	23
58	54	58	174	ALAN JACKSON ▲2 ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
59	58	71	3	KEN MELLONS EPIC 53746/SONY (9.98 EQ/15.98)	KEN MELLONS	58
60				WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	57
61	64	60	10		CHEAP SEATS	16
62	56	54	48	ALABAMA ● RCA 66296 (9.98/15.98)	CALL OF THE WILD	6
63	61	56	73	AARON TIPPIN ● RCA 66251 (9.98/15.98)	HONKY TONK ATTITUDE	10
64	59	55	48	JOE DIFFIE • EPIC 53002/SONY (10.98 EQ/15.98)	OUTSKIRTS OF TOWN	13
65	60	-	-	SAWYER BROWN CURB 77626 (10.98/15.98)	SOME GAVE ALL	1
66	67	64	121	BILLY RAY CYRUS A MERCURY 510635 (10.98 E0/16.98)  CHARLIE DANIELS EPIC 64182/SONY (5.98 E0/9.98)	SUPER HITS	62
68	66	62	39	DOUG STONE ● EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE	20
	65	_	15		EVERY LITTLE WORD	31
69 70	69	65	128	HAL KETCHUM CURB 77660 (10.98/15.98)  WYNONNA & CURB 10529/MCA (10.98/15.98)	WYNONNA	1
71		NTRY	93	GARTH BROOKS ▲ 5 LIBERTY 98743 (10.98/16.98)	THE CHASE	1
72	68	66	135	JOHN ANDERSON & BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
	70	68	108	TRAVIS TRITT & WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
73	74	74	212	ALAN JACKSON A <sup>2</sup> ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
		1 /4	1 414	I ALAIT JACKSOIT A ARISTA 0023 (8.38/13.38)		- 10

☐ Albums with the greatest sales gains this week.
 ♠ Recording Industry Assn. Of America (RIAA) certification for sales of 500,00 units.
 ♠ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \*Asterisk indicates LP is available.
 Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth.
 Heatseeker Impact shows artists removed from Heatseekers this week.
 ■ indicates past or present Heatseeker title.
 ⑤ 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

OD WEEK ENDING SEPTEMBER 24 1004

SoundScan

THIS	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVA)	TITLE LENT FOR CASSETTE/CD)	WKS. ON CHART
1	1	PATSY CLINE ▲ 4 MCA 12* (7.98/12.98) 153 weeks at No. 1	GREATEST HITS	175
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	175
3	3	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	160
4	4	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	173
5	5	GEORGE STRAIT ▲2 MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	175
6	6	GEORGE STRAIT ▲2 MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	173
7	_	MARY CHAPIN CARPENTER COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	1
8	10	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	14
9	8	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	51
10	7	SAMMY KERSHAW ▲ MERCURY 510161 (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	6
11	14	WAYLON JENNINGS ▲ 4 RCA 3378* (8.98)	GREATEST HITS	59
12	15	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	64
13	9	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	22

THIS	LAST WEEK			WKS. ON CHART
14		MARY CHAPIN CARPENTER ● COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	45
15	11	ALABAMA ▲3 RCA 7170* (9.98/13.98)	GREATEST HITS	174
16	16	<b>KEITH WHITLEY ▲</b> RCA 52277 (9.98/13.98)	GREATEST HITS	34
17	19	GEORGE JONES GUSTO 380/IMG (8.98)	AT HIS BEST	9
18	_	DAVID ALLAN COE ▲ COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	71
19	20	KENNY ROGERS ▲ LIBERTY 5112*/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	79
20	12	TANYA TUCKER ● CAPITOL 91814 (9.98/13.98)	GREATEST HITS	14
21	18	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	145
22	13	THE JUDDS ▲2 CURB 8318/RCA (9.98/15.98)	GREATEST HITS	58
23		ANNE MURRAY ▲4 LIBERTY 46058 (7.98/12.98)	GREATEST HITS	125
24	22	CLINT BLACK ▲2 RCA 9668 (9.98/13.98)	KILLIN' TIME	2
25	25	WILLIE NELSON ▲2 COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	41

 $Catalog\ albums\ are\ older\ titles\ which\ are\ registering\ significant\ sales.\ @\ 1994.\ Billboard/BPI\ Communications\ and\ SoundScan,\ Inc.\ And Scan,\ Sca$ 





by Lynn Shults

OOKING THE THIRD NO. 1 of his career with "Third Rock From The Sun" (3-1) is Joe Diffie. The song was co-written by John Greenbaum, Tony Martin, and Sterling Whipple, and was co-produced by Diffie and Johnny Slate. The track won the year's closest race for No. 1 by beating out "Down On The Farm" (4-2) by Tim McGraw by the margin of 49 airplay detections. One of several ironic twists to this story is that Diffie and McGraw are both managed by Slate, Tony Harley, and Danny Morrison. Tony Martin is the son of industry veteran Glen Martin, who played the song for Slate. It had been placed on hold by another producer, and Martin, being the proud father, just wanted his longtime friend to hear his son's song. The song also marks a return to the top of the charts for Whipple. At one time he was one of Music Row's hottest songwriters. He and Greenbaum now write for Major Bob Music, and Martin for Stroudavarious. "I just had to have the song when I heard it," says Slate. "It took a couple of weeks to get everything worked out to where Joe and I could record it, but we finally got everything to fall in place." The single also marks the first co-production effort by Slate and Diffie.

THE MOST ACTIVE TRACK on the Hot Country Singles & Tracks chart is "Livin' On Love" (42-30) by Alan Jackson, followed by "If I Could Make A Living" (debut-49) by Clay Walker; "Shut Up And Kiss Me" (35-28) by Mary Chapin Carpenter; "I See It Now" (43-33) by Tracy Lawrence; "Untanglin' My Mind" (debut-54) by Clint Black; "Third Rate Romance" (33-25) by Sammy Kershaw; "When The Thought Of You Catches Up With Me" (51-46) by David Ball; "Who's That Man" (11-9) by Toby Keith; "Kick A Little" (32-26) by Little Texas; and "If You've Got Love" (debut-62) by John Michael

 $oldsymbol{\mathsf{A}}\mathsf{LBUM}$  SALES CONTINUE TO BE SOFT, which is normal for September. This does not mean that the album chart doesn't contain anything interesting. Consider the case of "Haywire" by Chris Ledoux, which debuts at No. 17. What makes this so interesting is that the album's sales are not being driven by a hit single. "Honky Tonk World," the album's lead single, debuted at No. 75 Aug. 27, peaked at No. 71 Sept. 17, and dropped off the chart this week. Ledoux may not get mainstream country radio airplay, but he certainly has built up a loyal fan base through touring and video exposure. And what about the impact of visual exposure on album sales? Just ask Garth Brooks. "The Garth Brooks Collection," available only at McDonald's restaurants, sold more than 2 million units in two weeks. If McDonald's were wired into SoundScan, the album would be No. 1 across the board. As it is, the exposure Brooks is receiving from the McDonald's campaign and the video of "Callin' Baton Rouge" has catapulted 'In Pieces" (14-10) into this week's Greatest Gainer slot. Retail sales increased on all of Brooks' albums: "No Fences" (27-24), "Garth Brooks" (38-28), "Ropin The Wind" (48-42), and "The Chase," which re-entered at No. 71. The "8 Seconds" soundtrack (71-53) earns Pacesetter honors.

RADITIONAL COUNTRY MUSIC may never be the "in" thing in New York City. But the hip-country act the Mavericks put on an awesome display of talent, showmanship, and versatility recently before a packed house at Tramps in Manhattan. Acts such as the Mavericks tend to draw those on the fringes into country music.

#### Music Vid Fans Are Going Wild For Wylie Singer Builds Audience Independently Via Cross Three

■ BY EDWARD MORRIS

NASHVILLE—If Wylie Gustafson ever makes it to the front ranks of country stars, he will have to thank music videos for getting him there. Wylie & the Wild West Show (as his act is known) has never had a hit single, yet he has played the Grand Ole Opry, appeared on all the top TNN talk shows, and created an image that is like no one else's in the business today.

With his horn-rimmed glasses, fancy Western toggery, and volcanic eruption of red hair, the lanky Montana native looks something like Buddy Holly on airplane glue.

The first music video from "Get Wild," his second album on Cross Three Records, is "Ugly Girl Blues." And his co-star in it is country icon Merle Haggard. The clip is in light rotation on CMT.

Wylie videos played on CMT Europe, say those involved with his career, helped him secure his current six-week gig at Euro Disney in Paris.

Mitch Cohen, Wylie's manager, also owns Los Angeles-based Cross Three Records. Says Cohen, "We started three years ago when we had 'This Time,' Wylie's first music video, out. Before we had a single or a record or anything, we shot a video-with the belief that it would stir up enough interest to get a major label interested."

Even though "This Time" grew to be the second-most-requested video on CMT, according to Cohen, no label took

"Following that, we thought we'd try another video," Cohen adds, "so Wylie hooked up with the songwriter Kostas. They wrote a song called 'Doctor My Heart,' and we shot a video of it. That was the video that subsequently was nominated by Music Row magazine for independent video of the year. We felt that this one would get a major deal. But it didn't."

Since Wylie had failed to make the majors with two popular videos, Cohen suggested that he record enough songs for an album and agreed to form a label for it. Since then, the two have worked both the video and radio trails.

Cross Three is now working seven albums, including Wylie's first collection, "Wylie & The Wild West Show,"

the current one, and a comedy album by Judy Tenuta, whom Cohen also manages. In addition, Cross Three is distributing the Mavericks' first album,



WYLIE

which was released on an independent Florida label, and a Paulette Carlson Christmas album issued on Carlson's own label.

Cross Three, in turn, is distributed by Alliance Entertainment in the

U.S., Sony Music in Canada, and Massive in Australia and New Zealand.

Wylie cut "Get Wild" at Haggard's Tally Studios in Palo Cedro, Calif., a circumstance that led to Haggard being invited to perform on both the "Ugly Girl Blues" track and video. Raul Malo, lead singer of the Mavericks, cowrote another song with Wylie, "Too Late," for the album.

Cohen reports that Wylie has also completed a Christmas duet with Kelly Willis, for which there will be a video.

In spite of pursuing the singles route as well as the video one. Cohen concedes that most of Wylie's radio activity is still limited to non-reporting sta-

Cohen declines to specify how many Wylie albums have been sold, admitting that the total would seem small by today's country standards. Many of the albums have been sold through Wylie's large mailing list of fans, he says.

According to World Class Talent, Wylie's booking agency, the artist will do about 150 concert dates this year, including those at Euro Disney. Most will be in venues of 500-1,000 seats. There are plans for a Canadian tour this fall.

Cohen says that Wylie's strongest markets are in cities where CMT and TNN are available. "We're especially strong in the Pacific Northwest," he

Cohen got his start in entertainment as a television writer and producer. He wrote for "Different Strokes" and "Charles In Charge," and produced "The Wil Shriner Show." He then moved on to management. "The future is with television," he says, "and having that background has been a real asset in terms of how we've gotten Wylie out there."

Cross Three has a representative in Nashville and a total staff of four peo-

#### LABELS FEATURE FEWER ACTS

(Continued from page 32)

Cactus Brothers, Charlie Daniels, Billy Dean, George Ducas, Cleve Francis, Ricky Lynn Gregg, the Highwaymen, Chris Le-Doux, the Nitty Gritty Dirt Band, Shenandoah, Tanya Tucker. Liberty/SBK: Willie Nelson. Liberty Songwriter Series: Pat Alger, Jill Colucci, Kostas, Jon Vezner.

MCA: Marty Brown, Tracy Byrd, Jerry Clower, Mark Collie, Rodney Crowell, Joe Ely, Vince Gill, George Jones, the Mavericks, Mac McAnally, Terry McBride & the Ride, Reba McEntire, Bill Monroe, David Lee Murphy, Run C&W, George Strait, Marty Stuart, Trisha Yearwood: MCA/ Curb: Wynonna.

Mercury: Terri Clark, Billy Ray Cyrus, Wesley Dennis (pending), Tom T. Hall, Sammy Kershaw, Kathy Mattea, Kim Richey, the Statler Brothers, Keith Stegall, Shania Twain, Twister Alley, John & Audrev Wiggins

Patriot: Bryan Austin, Lisa Brokop, Deana Carter, Noah Gordon.

Polydor: Amie Comeaux, Davis Daniel, Clinton Gregory, Toby Keith, the Moffatts, Shane Sutton, Chely Wright.
RCA: Alabama, Eddy Arnold, Clint

Black, Andy Childs, Ty England, Waylon Jennings, Martina McBride, Jamie O'Hara, Jon Randall, Aaron Tippin, Lari

Sony: Columbia: Chet Atkins, Stacy Dean Campbell, Mary Chapin Carpenter, Mac Davis, Wade Hayes, Marcus Hummon, Dolly Parton, Riders In The Sky, Earl Scruggs, Ricky Van Shelton, Larry Stewart, Rick Trevino, Ron Wallace, Joy Lynn White. Epic: Joe Diffie, Gibson/ Miller Band, Ty Herndon, James House, Patty Loveless, Ken Mellons, Collin Raye, Ricky Skaggs, Doug Stone, Tammy Wyn-

Warner/Reprise: Faith Hill, Little Texas, Travis Tritt, Randy Travis, David Ball, Jeff Foxworthy, Greg Holland, Dan Seals, Victoria Shaw, Dwight Yoakam.

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

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

- 43 BABY LIKES TO ROCK IT (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chinqaupin, BMI) CPP

  23 BE MY BABY TONIGHT (New Haven, BMI/Music Hill,
- 23 BE MY BABY TONIGHT (New Haven, BMI/Music Hill, BMI/OI, ASCAP) CPP
  10 CALLIN' BATON ROUGE (Combine, ASCAP/EMI Blackwood, BMI) HL
  19 THE CITY PUT THE COUNTRY BACK IN ME (Sixteen Stars, BMI/Dixe Stars, ASCAP) HL
  69 COWBOY BAND (Careers-BMG, BMI/Conasauga Troubadors, BMI) HL
- 74 COWBOYS DON'T CRY (Jim's Allisongs, BMI/16 Stars. 2 DOWN ON THE FARM (Texas Wedge, ASCAP/Noosa
- DOWN ON THE FARM (Lexas wedge, Machificuosa Heads, BMI) CPP DREAMING WITH MY EYES OPEN (Famous, ASCAP/ Pookie Bear, ASCAP/Bug, ASCAP) HL/CPP DRIVE (Steve Warinet, BMI/Sneaky Moon, BMI) ELVIS AND ANDY (Almo, ASCAP) CPP EVER-CHANGING WOMAN (Sony Tree BMI/Sony Cross
- FISH AIN'T BITIN' (N2D. ASCAP)
- GIRLS WITH GUITARS (EMI April, ASCAP/Getarealjob. GIVE ME A RING SOMETIME (Blake Eyed Susan, BMI/
- Guterfish, BMI/Songs Of All Nations, BMI) HL GONE COUNTRY (Polygram Int I ASCAP/Ranger Bob, ASCAP) HL

- 40 HALF THE MAN (Blackened, BMI) CPP
  38 HANGIN' IN (WB, ASCAP/Rancho Bogardo, ASCAP/Great
  Cumberland, BMI/Diamond Struck, BMI) CPP/WBM
- 57 HARD LOVIN' WOMAN (Music Corp. Of America, BMI/ Mark Collie, BM/Sony Tree, BMI/Don Cook, BMI/Zomba, ASCAP/Inspector Barlow, ASCAP)
- 73 HARD LUCK WOMAN (Hori Productions America, ASCAP/Polygram Int'l, ASCAP/Intersong U.S.A., ASCAP)
- HARO TO SAY (Travelin' Zoo, ASCAP) HI
- 35 HAS ANYBODY SEEN AMY (Reynsong, BMI/Howe Sound, BMI/Sony Cross Keys, ASCAP) HL
  45 HEART LIKE A HURRICANE (WB. ASCAP/Big Tractor.
- 41 HEART OVER MIND (Royhaven, BMI/Starstruck Angel,
- 49 IF I COULD MAKE A LIVING (Tom Collins, BMI/Murrah, BMI/Seventh Son, ASCAP/Matter Ruth ASCAP)

  50 IF I EVER LOVE AGAIN (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM
- IF YOU'VE GOT LOVE (Love This Town, ASCAP/MCA.
- 33 I SEE IT NOW (Sony Tree BMI/Sony Cross Keys. 29 I SURE CAN SMELL THE RAIN (Alabama Band, BMI/
- 11 I TRY TO THINK ABOUT ELVIS (MCA, ASCAP/Gary Burr.

- JUKEBOX JUNKIE (Cupit, BMI/Cupit Memaries, ASCAP) KICK A LITTLE (Square West, ASCAP/Howlin' Hits, ASCAP) CPP LIVIN' ON LOVE (Yee Haw, ASCAP)
- LOVE A LITTLE STRONGER (Great Cumberland. BMI/ Diamond Struck. BMI/Circle Of Life. BMI/Heart Doctor. ASCAP/Angela DeLugo. ASCAP/Storm Front. BMI/John Juan. BMI/Ensign. BMI) CPP/HL
- THE MAN IN LOVE WITH YOU (Boots And Spurs. BMI/ Spurs And Boots, ASCAP) HL MAN OF MY WORD (Hayes Street, ASCAP/Almo, ASCAP/ Allen Shamblin, ASCAP/MCA, ASCAP/Gary Burr, ASCAP)
- MORE LOVE (That's A Smash BMI/MCA ASCAP/Garv
- NATIONAL WORKING WOMAN'S HOLIDAY (Murrah, BMI/Castle Street, BMI/Ears Last, ASCAP/On The Mantel, ASCAP) CPP
- NOBODY'S GONNA RAIN ON OUR PARADE (Longitude BMI/Rio Zen, BMI/Reynsong, BMI/Howe Sound, BMI)
- NOW I KNOW (Sony Tree, BMI/Don Cook, BMI) H O WHAT A THRILL (Musique Chanteclair, ASCAP/Bug,
- ASCAP) HL
  POCKET OF A CLOWN (Coal Dust West, BMI/Warner-
- Tamerlane, BMI) WBM/CPP

  A REAL GOOD WAY TO WIND UP LONESOME (Sony
  Tree, BMI/Alabama Band, BMI/Wildcountry BMI/Sony Cross Keys, ASCAP) HL
  REDNECK STOMP (Warnerbuilt, BMI/Max Laffs, BMI/
- 65 RED, WHITE AND BLUE COLLAR (Sony Tree, BMI/ Joined At The Hip BMI/Songs Sung Blue, BMI)

- 48 RENEGADES, REBELS AND ROGUES (Sony Tree, BMIA
- 48 RENEGADES, REBELS AND ROGUES (Sony Tree, BMI/
  Sony Cross Keys. ASCAP/Tracy Lawrence, ASCAP) HL
  17 SHE CAN'T SAY'I DIDN'T CRY (Starstruck Angel, BMI/
  Stroudacaster, BMI) CPP
  12 SHE DREAMS (Warner-Tamerlane, BMI/Patrick Joseph,
  BMI/Sony Cross Keys. ASCAP/Miss Dot ASCAP/Brass
  Ring, ASCAP) HL/WBM/CPP
  13 SHE'S NOT THE CHEATIN' KIND (Sony Tree, BMI/
  Showbully RMI) HI
- Showbilly, BMI) HL
  16 SHE THINKS HIS NAME WAS JOHN (Bash, ASCAP/Blue Water, ASCAP/Mighty Nice, BMI/Blue Water, BMI) HI SHUT UP AND KISS ME (Why Walk, ASCAP)
- STOP ON A DIME (Square Lake, ASCAP/Howlin' Hits.
- ASCAP) CPP
  SUMMERTIME BLUES (Warner-Tameriane, BMI) WBM
  TAKE ME AS I AM (Little Big Town, BMI/American Made,
  BMI/AII Over Town, BMI/Sony Tree, BMI)
  TAKE THESE CHAINS FROM MY HEART (Milene,
- ASCAP) CPP

  5 TEARDROPS (Polygram Int'l, ASCAP/Veg-0-Music, ASCAP/Songs Of PolyGram, BMI/Songs Of McRide, BMI)

  24 TEN FEET TALL AND BULLETPROOF (Post Oak, BMI)
- HL
  THAT'S WHAT I GET (FOR LOSIN' YOU) (This Big.
  ASCAP/Bash. ASCAP/Biue Water, ASCAP/Songs Of
  Portugese. ASCAP/Foreshadow. BMI)
  THAT'S WHAT LOYE'S ABOUT (Songs Of PolyGram.
  BUTCHER'S DEE DAMP.
- BMI/Tubb's Bus, BMI)
  THIRD RATE ROMANCE (Fourth Floor, ASCAP/WB,
- ASCAP) CPP

  1 THIRD ROCK FROM THE SUN (Major Bob. ASCAP/Rio
- Bravo, BMI/Stroudacaster, BMI/Baby Mae, BMI) CPP 54 UNTANGLIN' MY MIND (Blackened, BMI/Irving, BMI/

- Sony Tree, BMI/Sierra Mountain, BMI)

  15 WATERMELON CRAWL (Acuff-Rose, BMI/Coburn, BMI)
  CPP
- CPP
  WE CAN'T LOVE LIKE THIS ANYMORE (Alabama Band,
  ASCAP/Wildcountry. ASCAP/Warner-Tamerlane, BMI/
  New Works. BMI)
  WHAT'S IN IT FOR ME (WB. ASCAP/New Crew, ASCAP/
  New John, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/
  WBM/CPP
- WHAT THE COWGIRLS DO (Benefit, BMI/Englishtown,
- 46 WHEN THE THOUGHT OF YOU CATCHES UP WITH ME (EMI Blackwood, BMI)

  14 WHEN YOU WALK IN THE ROOM (EMI, BMI/Unart, BMI)
- WHERE THERE'S SMOKE (Tom Collins, BMI/Ha-Deb,
- 72 WHEREVER SHE IS (Sony Tree, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP)
- 21 WHISPER MY NAME (WB. ASCAP/Big Tractor, ASCAP)
- WHO'S THAT MAN (Songs Of PolyGram, BMI/Tokeco, 64 WILLIAM AND MARY (Kicking Bird, BMI/Sixteen Stars,
- XXX'S AND OOO'S (AN AMERICAN GIRL) (Sony Tunes,
- ARAS AND UOUS (AN AMERICAN GIRL) (Sony Tunes, ASCAP/Mother Dixe, ASCAP/Mugust Wind, BMI/Great Broad, BMI/Longitude, BMI) HL/WBM/CPP YOU JUST WATCH ME (Dixie Stars, ASCAP) YOU NEVER EVEN CALL ME BY MY NAME (Turnpike Tom, ASCAP/Pink Sky, ASCAP/EMI U, ASCAP)

# Bilboard HOT COUNTRY SINGLES AFRACKS

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

FOR	WE	K EN	IDING	S SEPT. 24, 1994	UUUII
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	6	11	* * * NO. 1 * THIRD ROCK FROM THE SUN J.SLATE,J.DIFFIE (J.GREENEBAUM,S.W-HIPPLE,T.MARTIN)	★ ★ at No. 1
2	4	7	11	DOWN ON THE FARM  J.STROUD, B.GALLIMORE (K.K.PHILLIPS, J.LASETER:	◆ TIM MCGRAW CURB ALBUM CUT
3	2	2	12	WHAT THE COWGIRLS DO T.BROWN (V.GILL,R.NIELSEN)	◆ VINCE GILL (C) (V) MCA 54879
4	1	1	12	XXX'S AND OOO'S (AN AMERICAN GIRL) G.FUNDIS,H.STINSON (A.RANDALL,M.BERG)	TRISHA YEARWOOD
(5)	7	9	14	HARD TO SAY M.MILLER,M.MCANALLY (M.MILLER)	◆ SAWYER BROWN CURB ALBUM CUT
6	8	11	15	MORE LOVE J.STROUD (D.STONE, G.BURR)	DOUG STONE (C) (V) EPIC 77549
(7)	9	14	14	WHAT'S IN IT FOR ME C.HOWARD (J.JARRARD, G.BURR)	JOHN BERRY (C) (V) LIBERTY 79035
8	5	4	14	THE MAN IN LOVE WITH YOU T.BROWN,G.STRAIT (S.DORFF,G.HARJJ)	◆ GEORGE STRAIT (C) (V) MCA 54854
9	11	16	9	WHO'S THAT MAN N.LARKIN, H.SHEDD (T.KEITH)	◆ TOBY KEITH (C) (V) POLYDOR 853 358
10	10	13	12	CALLIN' BATON ROUGE A.REYNOLDS (D.LINDE)	◆ GARTH BROOKS LIBERTY ALBUM CUT
$\overline{(11)}$	12	15	9	I TRY TO THINK ABOUT ELVIS E.GORDY.JR. (G.BURR)	◆ PATTY LOVELESS (C) (V) EPIC 77609
(12)	13	17	10	SHE DREAMS	◆ MARK CHESNUTT (C) (V) DECCA 54887
(13)	14	24	5	M.WRIGHT (G.HARRISON,T.MENSY)  SHE'S NOT THE CHEATIN' KIND	◆ BROOKS & DUNN (y) ARISTA 1-2740
(14)	19	26	8	D.COOK,S.HENDRICKS (R.DUNN)  WHEN YOU WALK IN THE ROOM	◆ PAM TILLIS (c) (v) ARISTA 1-2726
<b>15</b>	23	28	7	P.TILLIS,S.FISHELL (J.DESHANNON)  WATERMELON CRAWL  OUTSTEEL ON CRAWL	◆ TRACY BYRD (c) (v) MCA 54889
16)	18	21	9	J.CRUTCHFIELD (B.BROCK,Z.TURNER) SHE THINKS HIS NAME WAS JOHN TROUBLE OF THINKS FIRST	◆ REBA MCENTIRE (C) (V) MCA 54899
17	6	3	17	T.BROWN,R.MCENTIRE (S.KNOX,S.RCSEN)  SHE CAN'T SAY I DIDN'T CRY SHECKES AND	◆ RICK TREVINO (C) (V) COLUMBIA 77535
(18)	21	25	10	S.BUCKINGHAM (T.MARTIN,T.MARTIN,R.WILSON)  NOBODY'S GONNA RAIN ON OUR PARADE	◆ KATHY MATTEA (C) (V) MERCURY 858 800
19)	24	27	8	J.LEO (B.PARKER, W.RAMBEAUX)  THE CITY PUT THE COUNTRY BACK IN ME	◆ NEAL MCCOY (c) (v) ATLANTIC 87213
20	20	23	12	B.BECKETT (M.GEIGER, W.MULLIS, M. HUFFMAN)  ELVIS AND ANDY  B.BECKETT (C.WISEMAN)	◆ CONFEDERATE RAILROAD (C) (v) ATLANTIC 87229
21	15	5	16	WHISPER MY NAME K.LEHNING (T.BRUCE)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 18153
				***AIRPOWER	
(22)	26	29	8	MAN OF MY WORD J.HOBBS,E.SEAY,P.WORLEY (A.SHAMBLIN,G.BUFR)	COLLIN RAYE (C) (V) EPIC 77632
23	16	10	19	BE MY BABY TONIGHT S.HENDRICKS (E.HILL, R.FAGAN)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87236
24	28	30	8	TEN FEET TALL AND BULLETPROOF G.BROWN (T.TRITT)	◆ TRAVIS TRITT (C) (V) WARNER BROS. 18104
<b>25</b>	33	36	5	THIRD RATE ROMANCE B.CANNON,N.WILSON (R.SMITH)	◆ SAMMY KERSHAW (v) MERCURY 858 922
<b>(26)</b>	32	35	5	KICK A LITTLE C.DINAPOLI,D.GRAU,LITTLE TEXAS (P.HOWELL, C.O'BRIEN, B.SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18103
27	17	8	16	DREAMING WITH MY EYES OPEN J.STROUD (T.ARATA)	◆ CLAY WALKER (V) GIANT 18139
28	35	50	3	SHUT UP AND KISS ME J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77696
29	31	33	6	I SURE CAN SMELL THE RAIN M.BRIGHT,T.DUBOIS (J.JARRARD,W.ALDRIDGE)	◆ BLACKHAWK (V) ARISTA 1-2718
30	42	53	4	LIVIN' ON LOVE K.STEGALL (A.JACKSON)	◆ ALAN JACKSON (C) (V) ARISTA 1-2745
31	27	19	18	LOVE A LITTLE STRONGER M.POWELL,T.DUBOIS (C.JONES,B.CRITTENDEN, 3.SWINT)	◆ DIAMOND RIO (c) (v) ARISTA 1-2693
32	36	37	9	JUKEBOX JUNKIE  J.CUPIT (J.CUPIT, J.HONEYCUTT, K.MELLONS)	◆ KEN MELLONS (C) (V) EPIC 77579
33	43	60	3	I SEE IT NOW  J.STROUD (P.NELSON, L.BOONE, W.LEE)	◆ TRACY LAWRENCE (C) (V) ATLANTIC ALBUM CUT
34	22	18	20	O WHAT A THRILL D.COOK (J.WINCHESTER)	◆ THE MAVERICKS (C) (V) MCA 54780
35	38	40	7	HAS ANYBODY SEEN AMY J.SCIAFE, J.COTTON (J.VEZNER, D.HENRY)	◆ JOHN & AUDREY WIGGINS (C) (V) MERCURY 858920
36	25	22	13	POCKET OF A CLOWN P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT/WARNER BROS.
37	39	38	6	WHERE THERE'S SMOKE R.SCRUGGS (B.P.BARKER.M.COLLIE)	◆ ARCHER/PARK (C) (V) ATLANTIC 87211
38	29	12	18	HANGIN' IN J.CRUTCHFIELD (S.BOGARD,R.GILES)	◆ TANYA TUCKER (v) LIBERTY 79033

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THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	34	31	15	SUMMERTIME BLUES	◆ ALAN JACKSON (C) (V) ARISTA 1-2697
40	30	20	17	17 HALF THE MAN	
( <del>4</del> 1)	41	39	7	J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)  HEART OVER MIND	LORRIE MORGAN
42	37	32	19	R.LANDIS (S.MUNSEY, B.ALAN)  NATIONAL WORKING WOMAN'S HOLIDAY	(V) BNA 62946  SAMMY KERSHAW
(43)	44	46	5	B.CANNON, N.WILSON (R MURRAH, P.TERRY, J.D.HICKS)  BABY LIKES TO ROCK IT	(C) (V) MERCURY 858 722  ◆ THE TRACTORS (V) ARISTA 1-2717
(44)	48	64	3	S.RIPLEY,W.RICHMOND (S.RIPLEY,W.RICHMOND)  WE CAN'T LOVE LIKE THIS ANYMORE	ALABAMA (c) (v) RCA 62897
(45)	45	43	6	G.FUNDIS,ALABAMA (J.JARRARD,W.MOBLEY)  HEART LIKE A HURRICANE	◆ LARRY STEWART (c) (v) COLUMBIA 77638
(46)	51	59	3	S.HENDRICKS (T.BRUCE,C.WISEMAN)  WHEN THE THOUGHT OF YOU CATCHES UP WITH ME	
(47)	47	49	4	B.CHANCEY (D.BALL)  NOW I KNOW	◆ LARI WHITE (C) (V) RCA 62896
48	46	41	18	G.FUNDIS (C.RAINS,C.GREENE,D.COOK)  RENEGADES, REBELS AND ROGUES	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
-	10		10	T.LAWRENCE,C.ANDERSON (P. NELSON, L. BOONE, E. CLARK)  ★★ HOT SHOT DEBU	
49	NE	W >	1	IF I COULD MAKE A LIVING J.STROUD (K.STEGALLR.MURRAH,A.JACKSON)	◆ CLAY WALKER (C) (V) GIANT 18068
50	50	48	8	IF I EVER LOVE AGAIN J.STROUD.J.CARLTON (C.WRIGHT, B.SPENCER)	◆ DARON NORWOOD GIANT ALBUM CUT
51	49	44	17	GIRLS WITH GUITARS T.BROWN (M.C.CARPENTER)	◆ WYNONNA (v) CURB 54875/MCA
(52)	54	55	6	GIVE ME A RING SOMETIME  J.CRUTCHFIELD (K.BERGSNES,B.MOULDS,S ANDERSON)	◆ LISA BROKOP
(53)	52	56	6	FISH AIN'T BITIN' T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (c) (v) MCA 54877
(54)	NE'	w >	1	UNTANGLIN' MY MIND J.STROUD,C.BLACK (C.BLACK,M.HAGGARD)	◆ CLINT BLACK (C) (V) RCA 62933
(55)	56	62	3	TEARDROPS R.BENNETT (G.DUCAS,T.MCBRIDE)	◆ GEORGE DUCAS (V) LIBERTY 79045
(56)	53	52	5 ·	A REAL GOOD WAY TO WIND UP LONESOME D.COOK (J.HOUSE, D.DODSON, J.JARRARD)	◆ JAMES HOUSE (c) (v) EPIC 77610
(57)	59	65	3	HARD LOVIN' WOMAN D.COOK (M.COLLIE,D.COOK.J.B.JARVIS)	◆ MARK COLLIE (C) (V) MCA 54907
58	55	51	19	STOP ON A DIME J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN,B.SEALS)	LITTLE TEXAS WARNER BROS. ALBUM CUT
59	72	_	2	YOU JUST WATCH ME J.CRUTCHFIELD (R.GILES, B.REGAN)	TANYA TUCKER (v) LIBERTY 79053
60	60	68	4	YOU NEVER EVEN CALL ME BY MY NAME R.LANDIS (S.GOODMAN)	DOUG SUPERNAW (C) (V) BNA 62938
61	58	58	19	TAKE THESE CHAINS FROM MY HEART S.HENDRICKS (F.ROSE, H.HEATH)	LEE ROY PARNELL (C) (V) ARISTA 1-2695
62	NE	w <b>&gt;</b>	1		JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87198
63	66	_	2	DRIVE S.HENDRICKS,T.DUBOIS (S.WARINER,B.LABOUNTY)	◆ STEVE WARINER (v) ARISTA 1-2744
64	65	67	4	WILLIAM AND MARY H.SHEDO,D.DANIEL (G.MCCORKLE,R.WILLIAMSON)	◆ DAVIS DANIEL (C) (V) POLYDOR 856 032
65	NE	w Þ	1	RED, WHITE AND BLUE COLLAR D.JOHNSON,B.MILLER (D.GIBSON,B.MILLER)	GIBSON/MILLER BAND (C) (V) EPIC 77651
66	62	66	4	EVER-CHANGING WOMAN R.L.PHELPS,D.PHELPS (D.KIRBY,C.PUTMAN)	◆ BROTHER PHELPS (C) (V) ASYLUM 64517
<b>67</b>	NE	W >	1	THAT'S WHAT I GET (FOR LOSIN' YOU) A.REYNOLDS, J.ROONEY (A.ANDERSON, H.KETCHUM)	HAL KETCHUM CURB ALBUM CUT
68	67	70	3	REDNECK STOMP S.ROUSE (J.FOXWORTHY,S.ROUSE)	◆ JEFF FOXWORTHY (C) (V) WARNER BROS. 18116
69	61	47	17	COWBOY BAND J.BOWEN (M.POWELL.J.MEDDERS)	◆ BILLY DEAN (C) (V) LIBERTY 79034
70	69	69	5	GONE COUNTRY K STEGALL (B.MCDILL)	ALAN JACKSON ARISTA ALBUM CUT
(11)	NE	w >	1	TAKE ME AS I AM S.HENDRICKS (B.DIPIERO,K.STALEY)	◆ FAITH HILL WARNER BROS, ALBUM CUT
72	NE	w►	1	WHEREVER SHE IS B CHANCEY,P.WORLEY (J.HOUSE,J.JARRARD)	◆ RICKY VAN SHELTON (C) (V) COLUMBIA 77653
73	68	71	11	HARD LUCK WOMAN A.REYNOLDS (P.STANLEY)	GARTH BROOKS MERCURY ALBUM CUT
74	73	_	18	COWBOYS DON'T CRY  J.STROUD, J.CARLTON (J.ALLISON, J. RAYMOND, B.SIMON, D.GILMORE)	◆ DARON NORWOOD (C) (V) GIANT 18216
75	NE	w <b>&gt;</b>	1	THAT'S WHAT LOVE'S ABOUT T.BROWN,M.STUART (M.STUART)	◆ MARTY STUART (C) (V) MCA 54915

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

#### HOT COUNTRY RECURRENTS

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

14	14	15	21	I SWEAR S.HENDRICKS (F.J.MYERS.G.BAKER)	<ul> <li>JOHN MICHAEL MONTGOMERY ATLANTIC</li> </ul>
15	15	13	13	PIECE OF MY HEART S.HENDRICKS (B.BERNS, J.RAGAVOY)	◆ FAITH HILI WARNER BROS
16	12	_	2	LIFESTYLES OF THE NOT SO RICH & FAMOUS J.CRUTCHFIELD (B.HILL, W.TESTER)	◆ TRACY BYRI
17	17	16	13	IF BUBBA CAN DANCE (I CAN TOO) D,COOK (M.RAYBON,M.MCGUIRE,B.MCDILL)	◆ SHENANDOAF
18	16		2	I TAKE MY CHANCES  J.JENNINGS.M.C CARPENTER (M.C.CARPENTER, D.SCHLITZ)	MARY CHAPIN CARPENTER COLUMBI
19	18	17	21	NO DOUBT ABOUT IT B.BECKETT (J.S.SHERRILL, S.SESKIN)	◆ NEAL MCCO' ATLANTI
20	19	23	9	BEFORE YOU KILL US ALL K.LEHNING (K.FOLLESE,M.T.BARNES)	◆ RANDY TRAVIS WARNER BROS
21	23	21	8	HOW CAN I HELP YOU SAY GOODBYE E.GORDY, JR. (B.B.COLLINS, K.TAYLOR-GOOD)	◆ PATTY LOVELESS EPI
22	20	19	14	IF THE GOOD DIE YOUNG J STROUD (P.NELSON,C WISEMAN)	◆ TRACY LAWRENCE
23	_	_	26	WILD ONE S.HENDRICKS (P.BUNCH.J.KYLE, W.RAMBEAUX)	◆ FAITH HIL WARNER BROS
24	_	_	49	CHATTAHOOCHEE K.STEGALL (A.JACKSON.J.MCBRIDE)	◆ ALAN JACKSON ARIST
25	22	18	13	YOUR LOVE AMAZES ME C.HOWARD (A.HUNT.C.JONES)	◆ JOHN BERR LIBERT

<sup>♦</sup> 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.

#### TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART		ample of retail store and rack sales compiled, and provided by	SoundScan	
	-	>	LABEL & NUMBER (SUGGESTED LIST PRICE I	OR EQUIVALENT)		
			**	NO. 1 * *		
1	1	2	CARRERAS, DOMINGO, PAVAROT ATLANTIC 82614 (14.98/19.98)	TI (MEHTA) 2 weeks at No. 1 IN CONC	ERT 1994	
2	2	27	BENEDICTINE MONKS OF SANTO ANGEL 55138 (10.98/15.98)	DOMINGO DE SILOS ▲2	CHANT	
3	3	209	CARRERAS, DOMINGO, PAVAROT LONDON 430433 (10.98 EQ/15.98)	TI (MEHTA) ▲² IN	CONCERT	
4	6	9	VAN CLIBURN RCA 62695 (9.98/15.98)	IN	MOSCOW	
5	4	40	GERSHWIN/WODEHOUSE NONESUCH 79287/ELEKTRA (10.98/15.98)	GERSHWIN PLAYS G	ERSHWIN	
6	5	3	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 407109 (13.	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 407109 (13.98/18.00) LOVE'S ILLUSION		
7	7	27	LUCIANO PAVAROTTI LONDON 433260 (10.98 EQ/15.98)	MY HEART'S	DELIGHT	
8	12	4	RUTH ANN SWENSON EMI CLASSICS 54827 (10.98/15.98)	POSITIVELY	GOLDEN	
9	NE	WÞ	KRONOS QUARTET NONESUCH 79346/ELEKTRA (10.98/15.98)	NIGHT	PRAYERS	
10	8	124	UPSHAW/ZINMAN NONESUCH 79282/ELEKTRA (10.97/15.97)	GORECKI: SYMPHO	NY NO. 3	
11	9	59	LUCIANO PAVAROTTI LONDON 436719 (10.98 EQ/15.98)		AMORE	
12	15	7	MARIA CALLAS EMI CLASSICS 55016 (9.98/15.98)	LA	DIVINA 2	
13)	RE-E	NTRY	GIL SHAHAM/LONDON SYM.(PREVIN) DG 439886 (10.98 EQ/15.98)	BARBER/KORNGOLD: VIOLIN C	ONCERTO	
14	10	48	LUCIANO PAVAROTTI LONDON 425099 (10.98 EQ/15.98)		TI AMO	
15	13	19	GLENN GOULD SONY CLASSICAL 46686 (9 98 FO/15 98)	32 SHO	RT FILMS	

#### TOP CLASSICAL CROSSOVER

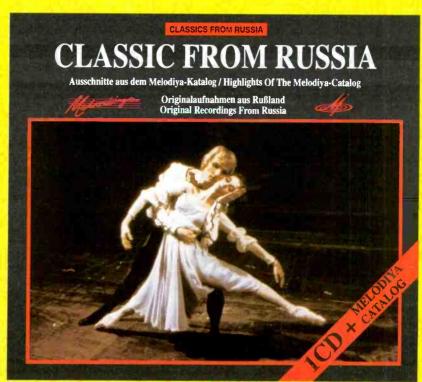
			**	No. 1 ★ ★
1	1	33	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98) 33	3 weeks at No. 1 THE PIANO
2	2	37	JOHN WILLIAMS/IZTHAK PERLM MCA 10969 (11.98/17.98)	AN SCHINDLER'S LIST
3	4	16	LONDON SYMPHONY ORCHESTR RCA 62526 (9.98/15.98)	A SYMPHONIC ROLLING STONES
4	3	6	DAWN UPSHAW NONESUCH 79345/ELEKTRA (10.98/16.98	) I WISH IT SO
5	7	20	CINCINNATI POPS (KUNZEL) TELARC 80342 (10.98/15.98)	GREAT FANTASY ADVENTURE ALBUM
6	5	78	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
7	6	42	LONDON SYMPHONY (WILLIAMS ARISTA 1-1012 (54,98)	THE STAR WARS TRILOGY
8	8	7	KIRI TE KANAWA LONDON 443600 (10.98 EQ/15.98)	KIRI! HER GREATEST HITS LIVE
9	9	98	JAMES GALWAY RCA 60862 (9,98/15.98)	THE WIND BENEATH MY WINGS
10	14	3	JERRY HADLEY/MARIO LANZA RCA 62681 (9.98/15.98)	GOLDEN DAYS
11	12	71	BOSTON POPS (WILLIAMS) SONY CLASSICAL 53380 (9.98 EQ/15.98)	UNFORGETTABLE
12	RE-E	NTRY	MARILYN HORNE RCA 62647 (9.98/15.98)	THE MEN IN MY LIFE
13	13	49	LESLEY GARRETT SILVA AMERICA 1022 (9.99/15.99)	ANDREW LLOYD WEBBER: LOVE SONGS
14	11	31	PLACIDO DOMINGO ATLANTIC 82350 (9.98/15.98)	THE BROADWAY I LOVE
15	10	37	FRANK ZAPPA BARKING PUMPKIN 71600/RHINO (10.98/	16.98) YELLOW SHARK

#### TOP OFF-PRICE CLASSICAL

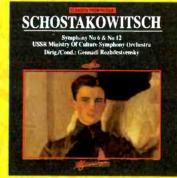
	_			TM TM
1	1	9	★ ★ THE CHOIR OF VIENNA SPECIAL 5118/ESSEX ENTERTAINMENT (3.984.9	NO. 1 ★ ★  DB) 8 weeks at No. 1 MYSTICAL CHANTS
2	2	14	CARRERAS-DOMINGO-PAVAROTT SONY MASTERWORKS 64394 (5.98 EQ/9.99	
3	3	14	VARIOUS ARTISTS MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS
4	6	14	SILOS MONKS DG 445399 (5.98 EQ/10.98)	MYSTERY OF SANTO DOMINGO
5	5	14	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
6	10	3	VARIOUS ARTISTS CAMEO CLASSICS 8753 (2.98/4.98)	THE VERY BEST OF MOZART
7	9	2	VARIOUS ARTISTS SONY CLASSICAL 66245 (5.98 EQ/9.98)	MOZART MAKES YOU SMARTER
8	11	14	WURTTEMBERG ORCHESTRA VOX ALLEGRETTO 8098 (2.99/4.49)	PACHELBEL CANON & OTHER WORKS
9	8	9	CARRERAS-DOMINGO-PAVAROTTI RCA 21273 (6.98/10.98)	ESSENTIAL THREE TENORS
10	12	2	VARIOUS ARTISTS RCA 60829 (5.98/9.98)	MOZART-GREATEST HITS
11	14	14	ROYAL PHILHARMONIC (CLARK) K-TEL 611-3 (5.98/12.98)	HOOKED ON CLASSICS: VOL. 1
12	15	12	VARIOUS ARTISTS RCA 62666 (5.98/9.98)	CHILL TO THE CHANT
13	13	2	VARIOUS ARTISTS SONY CLASSICAL 64053 (5.98 EQ/9.98)	MOZART: GREATEST HITS
14)	NEW		VARIOUS ARTISTS LASERLIGHT 15018 (4.98/5.98)	THE BEST OF MOZART
<b>15</b> )	RE-E	NTRY	VARIOUS ARTISTS INFINITY DIGITAL 57243 (4.98 EQ)	VIVALDI: THE FOUR SEASONS

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

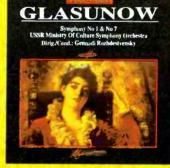
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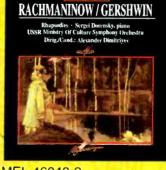
MEL 4000-2



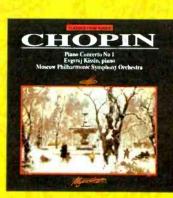
MEL 46001-2



MEL 46007-2



MEL 46040-2



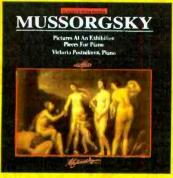
MEL 46092-2



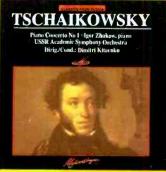
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#### TOP CONTEMPORARY JAZZ ALBUMS

1	1	93	★★★ NO. 1 ★ KENNY G▲ <sup>6</sup> ARISTA 18646	55 weeks at No. 1 BREATHLESS	
2	2	6	GEORGE HOWARD GRP 9780 HS	A HOME FAR AWAY	
3	3	2	RUSS FREEMAN & RIPPINGTONS GRP 9783	SAHARA	
4	4	17	NORMAN BROWN MOJAZZ 0301/MOTOWN	AFTER THE STORM	
5	5	19	JOHN TESH PROJECT GTS 34573 SAX BY THE FIRE		
6	7	9	EVERETTE HARP BLUE NOTE 89297/CAPITOL S COMMON GROUND		
7	9	16	AL JARREAU REPRISE 45422/WARNER BROS. TENDERNESS		
8	8	14	DAVID SANBORN ELEKTRA 61620	HEARSAY	
9	10	23	INCOGNITO VERVE FORECAST 522 036/VERVE HS	POSITIVITY	
10	6	2	JOE SAMPLE & SOUL COMMITTEE WARNER	BROS. 45729 DID YOU FEEL THAT	
(11)	18	8	KEIKO MATSUI WHITE CAT 77716/UNITY	DOLL	
12	13	8	STANLEY CLARKE AND FRIENDS EPIC 5750	6 LIVE AT THE GREEK	
<b>13</b>	15	18	PATTI AUSTIN GRP 4023	THAT SECRET PLACE	
14	11	16	BONEY JAMES WARNER BROS. 45611 HS	BACKBONE	
15	12	5	ART PORTER VERVE FORECAST 523 356/VERVE	UNDERCOVER	
16	14	11	EARL KLUGH WARNER BROS. 45596	MOVE	
17	16	29	GERALD ALBRIGHT ATLANTIC 82552	SMOOTH	
18	17	24	PAUL HARDCASTLE JVC 2033	HARDCASTLE	
19	22	61	DAVE KOZ CAPITOL 98892 LUCKY MAN		
20	24	2	PETER WHITE SIN-DROME 1808	REFLECTIONS	
21	20	55	FOURPLAY • WARNER BROS. 45340	BETWEEN THE SHEETS	
22	21	19	GIL SCOTT-HERON TVT 4310	SPIRITS	
23	25	19	NANCY WILSON COLUMBIA 57425	LOVE, NANCY	
24	23	30	THE BENOIT/FREEMAN PROJECT	THE BENOIT/FREEMAN PROJECT	
25	19	4	AL DI MEOLA BLUEMOON 79197/RHINO	ORANGE & BLUE	

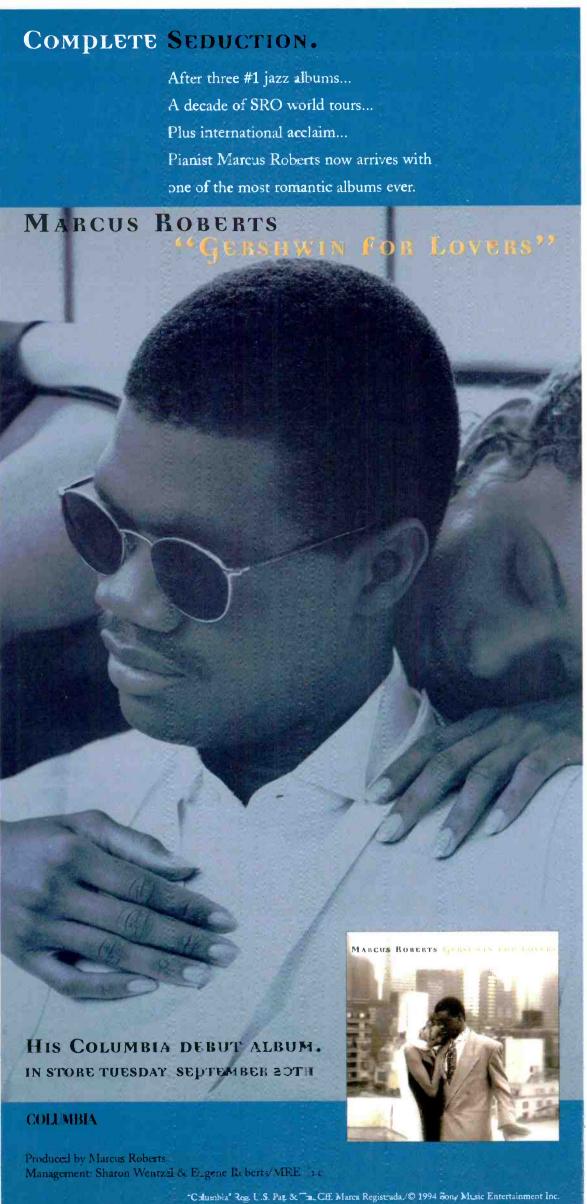
Albums with the greatest sales gains this week. 

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RIAA certification for sales of 1 million units with each additional million indicated by a numberal following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl available. 

It indicates past or present Heatseeker title. 

1994, Billboard/BPI Communications, and SoundScan





by John Lannert

ROM 40 TO FOUR: With the BDS conversion of Billboard's Latin radio chart only several weeks away, record executives from almost every label in the Latino music industry gathered Sept. 9 at the Billboard/Airplay Monitor Radio Seminar and expressed support for a plan to replace the Hot Latin Tracks top 40 chart with four sub-charts in the following categories: pop, tropical/salsa, regional Mexican, and Tejano.

Each chart will contain 15 titles culled from approximately 110 stations identified as fitting into one of the aforementioned classifications. Billboard associate publisher Michael Ellis expects the charts to debut in four or

Also in the works is a publisher/songwriter/licensing society listing that will appear in Billboard. This addition is expected to debut sometime in December.

A SPECIALIZED BOW: The soundtrack to the forthcoming Sylvester Stallone/Sharon Stone film "The Specialist" is slated to hit retail Sept. 20 on Crescent Moon/ Epic. Produced by Crescent Moon honcho Emilio Estefan, the versatile soundtrack boasts three out-of-the-box singles, led by Gloria Estefan's breaking "Turn The Beat Around."

Donna Allen's smoldering ballad "Real" will be serviced to R&B radio, with Albita's spirited take on classic "Que Manera De Quererte" shipping to Latino radio. Also appearing on "The Specialist" are SBK star Jon Secada,

Miami Sound Machine, and upstart Crescent Moon artists Lagaylia and Cheito. Gloria's next English-language release, "Hold Me, Thrill Me, Kiss Me," is due Oct. 18 on

HE SONY SHUFFLE: The recent appointments of Angel Carrasco as managing director at Sony Music Mexico and Raúl Vásquez as senior VP, Latin America, Sony Music International, ignited a small tidal wave of executive changes at the two sister Sony imprints. All appointments take immediate effect

At Sony Discos there are five position moves. Rafael Cuevas, former VP of promotion at Sony Discos, is named VP of Discos' label SDI. José Antonio Asuaje, SDI's director of promotions, is tapped to be Discos' senior director of promotions and international A&R. José Luis Piloto, Discos' A&R director, assumes a new post as the label's senior director of local A&R. Independent producer/songwriter Manny Benito is appointed as Discos' manager of local A&R. Mayra Vásquez, Discos' ex-promotion manager, West Coast, is now the label's director of West Coast

Among Sony Music Mexico's four personnel changes are Miguel Trujillo's appointment as the label's sub-director of marketing. He previously was Discos' director of West Coast sales. Also at the label, Marcelo Sulima has been upped from finance director to finance and business affairs director; Roberto Arciniega has been promoted from manager of special marketing to director of special marketing; and Angélica Arellano, has been promoted from sub-director of marketing to director of marketing.

In other Sony news, the label has reached a distribution agreement with Spanish dance label Max Music.

AT&T DIALS "MICKY": U.S. telephone giant AT&T has tapped Luis Miguel to be the company's spokesman in Spanish-language television commercials for AT&T's voice-

# (Continued on next page) ◆ VIVA MEXICO A BILLBOARD SPOTLIGHT THE PERFECT VENUE TO HELP YOU CAPITALIZE

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Billboard®

FOR WEEK ENDING SEPTEMBER 24, 1994

## Hot Latin Tracks...

THIS	LAST	2 WKS. AGO	WKS. ON CHART	RADIO AIRPI	TITL
프 꽃	¥ №	2 v AG	ĕ₩	LABEL/DISTRIBUTING LABEL	
1	1	4	6	★ ★ ★ NC LUIS MIGUEL WEA LATINA	<ul> <li>1 ★ ★ ★</li> <li>EL DIA QUE ME QUIERA 2 weeks at No.</li> </ul>
2	3	3	7	SELENA EMI LATIN	◆ BIDI BIDI BOM BO
3	2	1	12	JUAN GABRIEL ARIOLA/BMG	◆ PERO QUE NECESIDA
4	4	2	15	RICARDO MONTANER	◆ QUISIER
5	7	7	5	CRISTIAN MELODY/FONOVISA	MANAN
6	9	9	8	VICENTE FERNANDEZ SONY	MISERI
7	8	10	7	BANDA Z FONOVISA	LA NINA FRES
8	6	6	12	LOS FUGITIVOS RODVEN	◆ DIABL
9	10	13	6	EDNITA NAZARIO EMILATIN	TE SIGO ESPERAND
10	5	5	18	JON SECADA SBK/EMI LATIN	◆ SI TE VA
11)	14	15	6	LOS TIGRES DEL NORTE FONOVISA	LA MESA DEL RINCO
12	12	11	8	LOS FANTASMAS DEL CARIBE	. ◆ CELIN
13	11	12	10	PIMPINELA POLYGRAM LATINO	HAY AMORES QUE MATA
14)	23	26	4	LUIS ENRIQUE SONY	◆ QUIEN ERES T
15	16	14	9	REY RUIZ SONY	SI TE PREGUNTA
16	15	25	6	LOURDES ROBLES SONY	DEBIL DEL ALM
17)	31	34	4		R TRACK★★★ VAIRA ◆ YA AHORA ES TARD
18	18	36	3	CARLOS VIVES POLYGRAM LATINO	LA HAMACA GRAND
19	13	8	10	JUAN LUIS GUERRA 440 KAREN/BMG	◆ LA COSQUILLIT
20	17	22	4	LUIS ANGEL	24 HORA
21)	32	-	2	THE BARRIO BOYZZ SBK/EMI LATIN	TE AMAR
22)	NEV	<b>v &gt;</b>	1	The state of the s	OT DEBUT * * * CONTIGO S
23)	NEV	N Þ	1	JOSE JOSE ARIOLA/BMG	GRANDEZA MEXICAN
24	22	23	6	UNIK-KO Y YURI	◆ JUNTO
25	30	33	5	MARTA SANCHEZ POLYGRAM LATINO	DE MUJER A MUJE
26)	NEV	<b>V</b>	1	VERONICA CASTRO POLYGRAM LATINO	EL QUEBRADIT
27	20	17	9	LA MAFIA SONY	CADA VUELTA DE ESQUIN
28)	NEV	<b>V &gt;</b>	1	SONORA DINAMITA FUENTES/VEDISCO	EL PARAGUA
29	38	16	7	MAZZ EMI LATIN	NADIE COMO T
30	29	19	8	ANA GABRIEL	ESTAS EMOCIONE
31	39	32	9	GILBERTO SANTA ROSA ME	VOLVIERON A HABLAR DE ELL
32	24	35	3	YOLANDITA MONGE WEA LATINA	ME SORPRENDIO LA LUN
33	19	18	10	MARCOS LLUNAS POLYGRAM LATINO	PARA OLVIDA
34	36		2	ZONA ROJA MAX	QUE DIA ES HO
35	34	39	3		QUE NO SE MUERA ESTE AMO
36	28	31	4	LALO Y LOS DESCALZOS WEA LATINA	QUE FACIL ME OLVIDAST
37	21	21	9	ALEJANDRO FERNANDEZ	SI DIOS ME QUITA LA VID.
38	37	E	2	MIJARES EMI LATIN	VIVE EN M
39	26	27	5	CAMARGO Y LUCIANO SONY	QUIEN SOY YO SIN ELL
40	25		4	OLGA TANON	NO ME PUEDES PEDI

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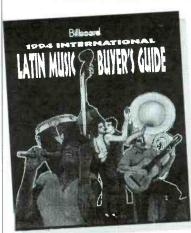
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CASSETTES **VIDEOS ACCESSORIOS** Y MUCHO MAS







by Jeff Levenson

AZZ SPONSORS, those who underwrite concerts and festivals, usually fall into a few select categories: entertainment hardware (JVC), eigarettes (Benson & Hedges), alcohol (Hennessey), and airlines (Varig). Traditionally, these are the industries that have the dough and the market-motivated inclination to support this

Now, like a puff of smoke or a keystroke command, two unlikely sponsors are joining the field: Cigar Aficionado magazine, which perpetuates the great tobaccojazz relationship, by way of cover stories like the one featuring hardcore jazzbo Bill Cosby brandishing a huge Cuban import; and WordPerfect, which obviously believes that music lovers are computer literate (a bold assumption).

Cigar Aficionado is presenting a 50th anniversary salute to one of Bill Clinton's favorite saxophonists (is that the kind of thing one really wants on a resume?), Illinois Jacquet, to be held Sept. 27 at New York's Carnegie Hall. WordPerfect is getting behind Tony Bennett, now that his 50 years in the biz got him a date with k.d. lang and a shot on the MTV Video Music Awards show (what an honor that is). Bennett is working Radio City Music Hall Oct. 1.

THIS BUD'S FOR YOU: Record buyers are about to get a heavy dose of the world's best bop pianist, what with the arrival of two compilations devoted to Bud

Powell. One is "The Complete Bud Powell On Verve," the other, "The Complete Blue Note & Roost Record-

Powell was the brilliant (and tortured) soul whose play during the '40s and '50s might have done more for the ascendancy of modern jazz than any other musician, save Charlie Parker (apologies, Dizzy Gillespie and Thelonious Monk). He was a man living a nightmare, a substance abuser judged to be delusional and mentally incompetent. Yet, in spite (because?) of his emotional frailties, his play and compositions provided a window into that most private of places where genius and madness lose their respective definitions. (Powell's "I'll Keep Loving You" and "Parisian Thoroughfare," the former a love letter, the latter a jaunt, are keen examples of his expressive urgency.)

The Blue Note box, which contains four discs, includes his trio work with the likes of Arthur Taylor, Kenny Clarke, Curly Russell, Max Roach, and Pierre Michelot. The Verve set, five CD's plus a 150-page hardbound book, showcases many of those same sidemen and oth-

**B**ATTER UP, PLEASE (BEFORE I LOSE INTEREST): Just received "Baseball," Elektra's tie-in release with the 18-hour documentary tracing the history of America's national pastime (well, it was America's national pastime). I don't have a clue regarding the complicated licensing deals that go into projects of this kind, but I do see one glaring omission in the concept behind the compilation—that is, Dave Frishberg's not on it. Frishberg writes about baseball—the glow of its past, the pull of its heroes-better than any songwriter alive. (Imagine assembling a book of baseball stories and leaving out Roger Angell.) Elektra's soundtrack (and, I presume, the documentary) includes six versions of "Take Me Out To The Ballgame." Any reason why we couldn't lose a couple of those and hear some Frish?

#### LATIN NOTAS

(Continued from preceding page)

enhancement service, AT&T True Voice. The commercials are expected to air in late October.

As if that were not enough, AT&T also is sponsoring the Mexican super-star's 27-city U.S. tour, which commenced Sept. 2 in Dallas.

VIJARES TOPS VIVAFEST: Mexican crooner Mijares and venerable pop grupo Los Yonics will headline "Viva México '94," a daylong music happening slated to take place Sunday (18) in Los Angeles. Sponsored by Los Angeles sister radio stations KLVE-FM/KTNQ-AM, "Viva México" boasts a crowd-pleasing lineup featuring Los Fantasmas Del Caribe, Antonio Aguilar Hijo, Gerardo, Kairo, Las Triplets, the Barrio Boyzz, and Marcos Llunas, who will make his L.A. debut at the festival.

MANNY ON TOUR: As autumn rapidly approaches, a host of Manny Music's Tejano notables are hitting the road throughout Texas and the Southwest in support of recently released product. Shelly Lares, who released 'Quiero Ser Tu Amante' several months back, launched an 11-date swing Sept. 1 in Hobbs, N.M. Dee, Delia & Culturas, whose latest record is entitled "Baba Dice," began a six-week run Sept. 2 at Feria Mexicana in Ciu-

#### **TO OUR READERS**

The Classical/Keeping Score column is on hiatus. It will return next week.



Multiplatinum Tierra. Epic Records superstar Gloria Estefan, center, accepts multiplatinum discs for worldwide sales of her Spanish-language smash "Mi Tierra" (3 million units) and her "Greatest Hits" set (4 million units). Shown, from left, are Dan Beck, VP marketing, Epic Records; Estefan; and Richard Griffiths, president, Epic Records

dad Acuña. Texas. Also starting its month-long tour Sept. 2 was La Tropa F, which played San Antonio's La Villita. The band's latest album, "Otro Día," has stayed on The Billboard Latin 50 for six months. Elio Quintanilla and his new backing crew, the Roughriders, kicked off a monthlong campaign Sept. 3 at San Antonio's Market Square. His latest album is entitled "Más Que Vale." Texas Latino launched a series of dates, spread out throughout September, October, and November, with a concert Sept. 3 at Rosedale in San Antonio. The group's latest album is called "Stampede.

RELEASE UPDATE: Due out Tuesday (19) on Sony Discos' new jazz imprint, Sony Latin Jazz, is "Burning

Whispers" by underrated flutist Nestor Torres Set to ship Wednesday (20) on RMM/Sony are "Dicen Que Soy," by sonera-in-the-making India, and "Imagen Viva" by Oakland A's baseball star Ruben Sierra . . . On Oct. 18, Heads Up is slated to release "Seduction" by Paraguayan harpist Roberto Perera, whose "Dreams & Desires" won the Contemporary Latin Jazz Record of the Year at Billboard's Latin Music Awards in May.

MISCELLANEA: In case you have not heard. Miami-based Latin folk rocker Nil Lara has signed with Metro Blue ... The fourth annual Fladem Congress is set to take place Sept. 26-27 in Mexico City.

# Music Video

ARTISTS & MUSIC

# 'Electronic Tours' Come To Campus NET Launches Hi-Tech Video Concerts

■ BY DEBORAH RUSSELL

LOS ANGELES—In the early '60s, the first music videos served as "electronic touring" devices that many artists used when a scheduling conflict precluded a live appearance on television.

Today, Network Event Theater is resurrecting a hi-tech version of the electronic tour, outfitting college campuses with state-of-the-art hardware to program concerts that are being filmed via high-definition technology.

technology.

"Very few schools in the country have access to top-quality live programming," says Harlan Peltz, CEO of New York-based NET. And as college entertainment budgets contract, Peltz notes, the need for inexpensive entertainment expands. An electronic tour will never replace the live experience, Peltz says, "but it's an adjunct to promotion, just like music videos," he says.

NET's concert series, which premiers with a Wednesday (21) screening at the Wonderland Theater in New York, provides one of the first commercial applications of high-definition technology on the market today. Fishbone is featured in the debut program, which will be broadcast Sept. 29 on the campuses of the State University of New York, Albany; Providence College in Providence, R.I.; Old Dominion University in Norfolk, Va.; the University of North Carolina-Charlotte; and the University of California-Santa Barbara. The Fishbone concert was reeled in early summer at a Hollywood club.

"We're trying to create an avenue for new and upcoming talent to emerge by creating a chain of theaters on college campuses," Peltz says

Actually, NET is retrofitting existing campus venues with satellite delivery equipment, projection systems, 30-foot screens, and digital surround-sound audio systems.

The NET setup also allows for two-way audio transmission,

through which audience members can interact with bands performing live from an offsite location. The electronic transmission of programming eliminates the need for actual film or tape deliveries, Peltz says. And programming can be downloaded and customized on demand for each campus.

Tickets for the NET programs will be \$5 apiece, says Peltz. Each show will comprise 60% music, with 40% of the time relegated to interstitial programming such as comedy vignettes, short films, and animated segments. In addition, NET is able to convert standard music videos to the high-definition format, but Peltz says it is ideal to program clips that originally were filmed using high-definition technology.

NET recently inked a five-year exclusive deal with Barnes & Noble bookstores to cross-promote its electronic tours in participating campus bookstores. The deal af-

fords NET the opportunity to sell "concert" tickets, merchandise, and audio product on campus.

In addition, NET has linked with student organizations and college radio and press outlets to enact further cross-promotions, delivering fan club information and other relevant data about the bands featured on each concert program.

The NET concerts differ from traditional music programming on television in many ways, Peltz says. The high-definition system delivery enhances the quality of the visual and audio image; in addition, he notes, the group setting more closely re-creates the concert experience than home viewing on a standard television.

Follow-up programs to the Fishbone concert are in development now, says Peltz. A November program will feature footage reeled in August at the Woodstock concert.

#### PRODUCTION NOTES

#### LOS ANGELES

• F.M. Rocks' Jesse Vaughan directed the New Power Generation video "Super Hero," which is featured on the Epic Soundtrax release "Blankman." Daniel Pearl directed photography on the shoot. In addition, F.M. Rocks director Dwight E. Patillo directed STR8 G's "Bring The Funk" for Tuff Break/A&M. Ericson Core directed photography. Craig Fanning executive-produced both clips.

• Immature's new MCA video, "Never Lie," is a Westside Stories production directed by Keith Ward. David Claessen directed photography; Cherle Appleby produced.

#### **NEW YORK**

• Public Enemy's new Def Jam/RAL video "I Stand Accused" is a Drawing Board Pictures production directed by Steven Carr. Heidi San-

telli produced the shoot; Joe De-Salvo directed photography. The same crew is behind Red Man's Def Jam/RAL video "Rockefella."

• Director Marty Thomas is the eye behind Mellow Judith's Sea Pop Seattle/Panic Records videos "Hand's Down" and "Violet." Rocker Meadows and Kim Haun directed photography on both clips; Bruce Spears and Marty Thomas produced. Timothy Hutton executive-produced.

• The A+R Group's Mark Humphrey directed Genius/Fresh's new Loud/Geffen video "I Gotcha Back." David Shaw directed photography; Elizabeth Santeix produced.

• Cindy Mizzel's EastWest video "I've Had Enough" is a Planet Pictures production directed by Randee St. Nicholas. John Mathieson directed photography; John Hopgood produced.

• Director Diane Martel recently reeled "Treat U Better," the debut clip from Chrysalis' Big Shug. Dave Daniel directed photography on the clip, which features cameos by Guru and DJ Premier of Gang Starr, as well as Jeru the Damaja. Gina Harrell produced. Martel also directed Bahamadia's debut Chrysalis clip, "Total Wreck," with Jim Fealy directing photography and Harrell producing.

#### OTHER CITIES

• Trauma Records' the Lightning Seeds recently wrapped "Lucky You," a London-based production directed by Pedro Romhanyi. Steven Elliot produced the clip for Oil Factory Films.

• Automatic Films director David Kleiler lensed the Fall's latest Matador Records video "15 Ways." Mark Smith and Jonathan Unsworth produced the clip; Mott Hupfel directed photography.

# **Fallen Stars Rise Again At Video Music Awards**

Out of the Ashes: MTV's 1994 Video Music Awards, held Sept. 8 at New York's Radio City Music Hall, could have been a case study as to how the flagging pop star can resurrect an ailing image. In the words of Warner Bros. senior VP Bob Merlis, the show was laced with a "redemption motif" from start to finish.

First you've got the much-maligned Roseanne, publicly brinking on rubber roomdom only weeks ago, emerging as the symbol of triumphant (however schizophrenic) womanhood in the '90s.

Then you've got a standing ovation??!! for Michael Jackson, who,

people seem to have forgotten, recently silenced his would-be accuser in a child-molestation claim with a megamillion-dollar settlement. Clearly, scanming one's way out of a disastrous public embarrassment—with a wedding that signifies the rock'n'roll apocalypse as we know it—is worthy of applause.

For Mr. Lisa Marie Presley, the redemption was complete when MTV presented Tom Petty with the Michael Jackson Video Vanguard Award, an annual honor that was mysteriously absent from the program last year. (The award recognizes an art-

ist's body of work.) At the time, MTV executives denied the elimination of the award was related to allegations related to Jackson's extracurricular activities, and said the award would be resurrected in the future (Billboard, Sept. 18, 1993).

Meanwhile, you've got the geriatric Rolling Stones jumping like gymnasts and staging a would-be comeback designed to win over the Beavis and Butt-head crowd. It almost happened, but the aging rockers blew it when they wasted the highly coveted chance to perform two songs with a tired rendition of "Start Me Up."

And, finally, you've got Madonna and David Letterman, who have been feuding over the infamous fword incident that occurred on his "Late Show" several months back. Dave caved and had to prove his virgin ears can handle a righteous cuss, dammit, and a demure Madonna almost shook her image as the queen of crass until Aerosmith's Steven Tyler had to mention masturbation.

On TO MORE IMPORTANT Things: Well, it has only taken a decade of awards ceremonies, but the artists who take home MTV statuettes finally are getting the clue that they wouldn't be picking up a silver spaceman if some director hadn't picked up a camera and turned it on.

Kudos to Janet Jackson, Bruce Springsteen, R.E.M., Soundgarden, Tom Petty, and Aerosmith for thanking such directors as Dominic Sena, Ted Demme, Jake Scott, Howard Greenhalgh, Julien Temple, and Marty Callner.

And granted, it was thoroughly rude, crude, and socially unacceptable for that Beastie Boy-in-disguise to "sabotage" producer June Guterman's acceptance speech for Jake Scott's win as director of the year for "Everybody Hurts." But at least the lederhosen-clad lad was rallying for the cause of the Beasties' "Sabotage" director Spike Jonze, another artist who definitely deserved a nod.

Maybe in 11 more years, the artists actually will begin to thank the video promotion people who garner airplay for these award-winning videos.

SPARRING Partners: MTV VJ Kennedy praised Roseanne as "the best [awards show] host MTV has had in a long time." As for the duo's on-air catfight regarding the art of fellatio: "I know how to box," jabbed Kennedy.

But one can only hope she knows how to dodge, as well. Apparently, Kennedy's sexually suggestive antics with a microphone during an interview with New York City mayor Rudy Giuliani did not sit well. Kennedy and MTV both quickly apologized.



by Deborah Russell

**B**ABY, I'LL GET MY WAY: "Reality Bites" di-

rector Ben Stiller, discussing how the then-unsigned Lisa Loeb nabbed a slot on the movie's soundtrack with "Stay," confided to reporters backstage that he "hated" Big Mountain's cover of "Baby I Love Your Way," which RCA had slated as a "Reality Bites" single. So Stiller used the Loeb track, which he liked, as a negotiating tactic with the label: If the dreaded Frampton cover went on the record, then so did "Stay."

A STONE'S THROW: Stone Temple Pilots lead singer Weiland admitted that when the band was tapped for an opening slot on the Rolling Stones' "Voodoo Lounge" tour, STP members fantasized about how cool it would be to hang out with the rock'n'roll icons. Oh, well... the humbled Weiland noted his band did get to hang out near the Stones.

SPEAKING OF WEILAND: Déjà vu spread through the press tent when the singer soured on the assembled journalists. Last spring at the Grammys, also held at Radio City Music Hall, Weiland spewed some choice, unfestive words at press room attendees when he was asked about comparisons between STP and Pearl Jam. Following the band's appearance on the VMAs, Weiland was asked about the origin of the band's name. His surly response was laced with unprintable obscenities.

Eric Boehlert contributed to this column.



Al Fresco. BET's Ed Gordon and Toni Braxton unwind after an interview the LaFace/Arista artist recently taped for BET's "Conversation With Ed Gordon." BET will air the "conversation" Wednesday (21).

# 16th annual Billocard MUSIC Vide

# Conference & Awards

November 2-4, 1994 Loews Santa Monica Beach Hotel

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has provided a vital arena for
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assembles professionals from around
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This year's conference will include an entire day devoted to the latest development in interactive programming and software. Through speeches, panels and demonstrations we will focus on the new avenues for music marketing created by new technologies and changes in the broadcast and cable TV landscape.

#### KEYNOTE ADDRESS



Chairman/CEO
Warner Music Group
BOB MORGADO



16th Annual Billboard
Music Video Awards
Hosted by:
Forward/Rhino
Recording Artist
BUSTER POINDEXTER

#### Hotel Accommodations

Loews Santa Monica Beach Hotel
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For Reservations Call (310) 458-6700
To insure room availability, reservations
must be made by October 11.
When making reservations, please state
that you are attending the
Billboard Music Video Conference

to receive discounted room rate.

#### PANEL TOPICS

- Direct Marketing Strategies
- Creating Software for Multimedia
- · Visual Marketing
- Programmers & Promoters
- Multimedia Opportunities
- Niche Programming
- \* Video Commissioners Vs. Video Creators
- \* Standards & Practices in the Music Video Business
- · Format Forums

#### Contact Information

Melissa Subatch, Executive Director (212) 536 - 5018 Billboard Music Video Conference & Awards

### REGISTRATION INFORMATION FEES:

\$345.00 - Early-bird special - form & payment must
be postmarked by September 23
\$385.00 - Pre-registration - form & payment must
be postmarked by October 17
\$425.00 - Full registration - after October 17 &
walk-up registration
Please note registration form
must be postmarked by October 17

for free listing in the registration directory.

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Billboard Music Video Conference, Attn: Melissa Subatch, 1515 Broadway, New York, NY 10036 This form may be duplicated - Please type or print clearly · Make all payments to BILLBOARD Last Name: First Name: Company Name: Title: Address: Zip: State: City: Fax: Telephone: Visa/MC Amex I am paying by: Check Money Order\_ Expiration Date: Credit Card Number: Cardholder's Signature:

Credit card payments are not valid without signature
REGISTRATION FEES ARE NON-REFUNDABLE

### ideo Monitor

\* \* NEW ADDS \* \* LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



14 hours daily 1899 9th Stree NE, Washington, D.C. 20018

- 1 Warren G, This D.J.
  2 The Notorious B.I.G., Juicy
  3 Immature, Never Lie
  4 Craig Mack, Flava In Ya Ear
  5 Sounds Of Blackness, Everything Is ...
  6 Gerald Levert, I'd Give Anything
  7 Boyz II Men, I'll Make Love To You
  8 Anita Baker, Body & Soul
  9 Patra Feat. Yo-Yo, Romantic Call
  10 Changing Faces, Stroke You Up
  11 Shanice, Turn Down The Lights
  12 III Al Skratch, I'll Take Her
  13 Brand New Heavies, Brother Sister
  14 Zhane, Vibe
  15 Salt-N-Pepa, None Of Your Business
  16 Public Enemy, Give It Up
  17 C+C Music Factory, Do You Wanna ...
  18 Usher, Can U Get Wit It
  19 Karyn White, Hungah
  20 Da Brat, Funkdaffed
  21 Heavy D & The Boyz, Nutin' But Love
  22 El DeBarge, Where Is My Love?
  23 Nona Gaye & F. Love Sign
  24 Tanya Blount, Through The Rain
  25 The Lady Of Rage, Afro Puffs
  26 Arrested Development, United Front
  27 Teena Marie, Warn As Mommas Ocean

- 27 Teena Marie, Warm As Mommas Oven 28 Casserine, Why Not Take All Of Me 29 Toni Braxton, How Many Ways 30 Tevin Campbell, Always In My Heart

#### \* \* NEW ADDS \* \*

Blackgirl, Where Did We Go Wrong?

A Few Good Men. A Li'l Somethin'



- Martina McBride, Independence Day 2 George Strait, The Man In Love With You 3 Mark Chesnutt, She Dreams 4 Dwight Yoakam, Pocket Of A Clown 5 Randy Travis, Whisper My Name

- 7 Vince Gill, What The Cowgirls Do 8 Patty Loveless, I Try To Think About Elvis
- 8 Party Lowelses, Thy 10 Finity About Livs 9 Tim McGraw, Down On The Farm 10 Confederate Railroad, Elvis And Andy 11 Joe Diffle, Third Rock From The Sun 12 The Mavericks, There Goes My Heart 13 Rick Trevino, Doctor Time 14 Alan Jackson, Livin' On Love

- 15 Faith Hill, Take Me As I Am
  16 Mary Chapin Carpenter, Shut Up And...
  17 Brooks & Durn, She's Not The Cheatin'...
  18 Kathy Mattea, Nobody's Gonna Rain On...
  19 Garth Brooks, Callin' Baton Rouge †
  20 Rhett Akins, What They're Talking ... †
  21 David Gates, Love Is Always Seventeen †
  22 Travis Tritt, Ten Feet Tall And...†
  23 Lari White, Now I Know†
  24 Tracy Lawrence, I See It Now†
  25 John Michael Montgomery, Be My...
  26 David Ball, When The Thought Of You...†
  27 Ricky Van Shelton, Wherever She Is †
  28 Leff Foxworthy, Redneck Stomp
  29 Clint Black, Untanglin' My Mind
  30 John Anderson, Country 'till Die †
  31 Billy Dean, Men Will Be Boys †
  32 The Tractors, Baby Likes To Rock It
  33 Daron Norwood, If I Ever Love Again
  34 Kim Hill, Wise Beyond Her Tears
  35 David Lee Murphy, Fish Ain't Bitin'
  36 Sammy Kershaw, Thind Rate Romance
  37 John & Audrey Wiggins, Has Anybody...
  38 Pam Tillis, When You Walk In The ...
  39 James House, A Real Good Way To ...
  40 Archer/Park, Where There's Smoke
  41 Kenny Chesney, Somebody's Callin'
  42 George Jones, The Love In Your Eyes
  43 Mark Collie, Hard Lovin' Woman
  44 Little Texas, Kick A Little
  45 Marty Stuart, That's What Love's About
  46 Clay Walker, If I Could Make A Living
  47 Neal McCoy, The City Put The Country...
  48 Bryan Austin, Is It Just Me
  49 Keith Whitley/Various Artists, A Voice...
  50 Bob Woodruff, Alright
- † Indicates Hot Shots

#### \* \* NEW ADDS \* \*

Cassandra Vasik, Wildflowers Chely Wright, Till I Was Loved By You Dan Seals, Love Thing Joy Lynn White, Bad Loser Orrall & Wright, If You Could Say What.



- 18 R.E.M., What's The Frequency, ...\*\*
  19 Public Enemy, Give It Up
  20 Craig Mack, Flava In Ya Ear
  21 Dinosaur Jr. Feel The Pau
  22 Weezer, Undone The Sweater Song\*
  23 Salt-N-Pepa/En Vogue, Whatta Man
  24 Nine Inch Nails, Closer
  25 Coolio, Fantastic Voyage
  26 Janet Jackson, If
  27 R.E.M., Everybroky Hurts

- 27 R.E.M., Everybody Hurts 28 Nirvana, Heart-Shaped Box 29 Warren G & Nate Dogg, Regulate 30 Pantera, Planet Caravan

- 30 Pantera, Platter Caravani 31 Aerosmith, Cryin' 32 Aaliyah, At Your Best 33 US3, Cantaloop 34 T. Petty & The Heartbreakers, Mary Jane 35 Lisa Loeb & Nine Stories, Stay 36 Bruce Springsteen, Streets Of Philadelphia 37 Beastle Boys, Sabotage 38 Bad Religion, Stranger Than Fiction

- 39 Sunny Day Real Estate, Seven
  40 Gin Blossoms, Allison Road
  41 Snoop Doggy Dogg, Doggy Dogg World
  42 The Jesus & Mary Chain, Sometimes...

- 41 Snoop Doggy Dogg, Doggy Dogg wo 42 The Jesus & Mary Chain, Sometimes 43 Stone Temple Pilots, Vasoline 44 Collective Soul, Breathe 45 Aerosmith, Crazy 46 Smashing Pumpkins, Disarm 47 Offspring, Come Out And Play 48 Da Brat, Funkdafied 49 Heavy D & The Boyz, Nuttin' But Lo 50 MC 900 Ft. Jesus, If I Only Had A Bra
- \*\* Indicates MTV Exclusive

\* \* NEW ADDS \* \*

#### Indicates Buzz Bin

Rolling Stones, You Got Me Rocking Beastie Boys, Sure Shot Toni Braxton, How Many Ways Da Brat, Fa All Y'All
G. Love & Special Sauce, Cold Beverage



2806 Opryland Dr., Nashville, TN 37214

- 1 George Strait. The Man In Love With You

- 1 George Strait, The Man In Love With You
  2 Vince Gill, What The Cowgiris Do
  3 Tracy Byrd, Watermelon Crawl
  4 Little Texas, Kick A Little
  5 Billy Ray Cyrus, Ain't Your Dog No More
  6 Garth Brooks, Callin' Baton Rouge
  7 Dwight Yoakam, Pocket Of A Clown
  8 Randy Travis, Whisper My Name
  9 Sawyer Brown, Hard To Say
  10 Tim McGraw, Down On The Farm
  11 Mark Chesnutt, She Dreams
  12 Kathy Matbea, Nobody's Gonna Rain On...
  13 Confederate Railroad, Elvis And Andy
  14 Joe Diffie, Third Rock From The Sun
  15 Toby Keith, Who's That Man

- 16 Sammy Kershaw, Third Rate Romance
  17 Neal McCoy, The City Put The Country...
  18 Patty Loveless, I Try To Think About Elvis
  19 Travis Tritt, Ten Feet Tall And...
  20 Alan Jackson, Livin' On Love
  21 Lari White, Now I Know
  22 Mark Collie, Hard Lovin' Woman
  23 George Ducas, Teardrops
  24 Brooks & Dunn, She's Not The Cheatin'...
  25 David Ball, When The Thought Of You...
  26 Travy Lawrence I See It Now

- 25 David Ball, When The Thought Of You... 26 Tracy Lawrence, I See It Now 27 Keith Whitley/Various Artists, A Voice... 28 John Anderson, Country 'til I Die 29 The Tractors, Baby Likes To Rock It 30 John Michael Montgomery, Be My ...

#### \* \* NEW ADDS \* \*

Marty Stuart, That's What Love's About Clint Black, Untanglin' My Mind Mary Chapin Carpenter, Shut Up & Kiss Me Faith Hill, Take Me As I Am Billy Dean, Men Will Be Boys



1 Sheryl Crow, All I Wanna Do 2 Boyz II Men, I'll Make Love T

- 3 John Mellencamp, Wild Night
  4 Collective Soul, Shine
  5 Melissa Etheridge, I'm The Only One
  6 Rolling Stones, Love Is Strong
  7 Elton John, Cırcle O'Life
  8 Counting Crows, Round Here
  9 Babyface, When Can I See You
  10 Seal, Prayer For The Dying
  11 Anita Baker, Body & Soul
  12 Stone Temple Pilots, Big Empty
  13 Indigo Girls, Least Complicated
  14 Des'ree, You Gotta Be
  15 Elton John, Can You Feel The Love ...
  16 Gin Blossoms, Allison Road
  17 Counting Crows, Mr. Jones
  18 Gin Blossoms, Found Out About You
  19 Lisa Loeb & Nine Stories, Stay
  20 Bonnie Raitt, Love Sneakin' Up On You
  21 Jon Secada, Whipped
  22 Melissa Etheridge, Come To My Window
  23 Pretenders, I'll Stand By You
  24 Hootie & The Blowfish, Hold My Hand
  25 Amy Grant, Lucky One
  26 The B-52's, Love Shack
  27 10, 000 Maniacs, Because The Night
  28 Harry Connick, Jr., I Could Only) ...
  29 General Public, I'll Take You There
  30 Bonnie Raitt, You 3 John Mellencamp, Wild Night 4 Collective Soul, Shine

#### 30 Bonnie Raitt, You

\* \* NEW ADDS \* \* Toni Braxton, How Many Ways Rolling Stones, You Got Me Rockin' Toad The Wet Sprocket, Something's Always Wrong

# 1 Soundgarden, Black Hole Sun 2 Boyz II Men, I'll Make Love To You 3 Green Day, Basket Case \* 4 Warren G, This D.J. 5 Candlebox, Far Behnd 6 Babyface, When Can I See You 7 Rolling Stones, Love Is Strong 8 Lucas, Lucas With The Ltd Off 9 Ice Cube, Bop Gun 10 Mazzy Star, Fade Into You \* 11 Salt-N-Pepa, None Of Your Business 12 Crystal Waters, 100% Pure Love 13 Sheryl Crow, All I Wanna Do 14 Offspring, Self Esteem 15 Changing Faces, Stroke You Up 16 Stone Temple Pilots, Big Empty 17 Aaron Hall, I Miss You THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 24, 1994.



Continuous programm 12000 Biscayne Blvd Miami, FL 33181

AMERICA'S NO. 1 VIDEO

#### Bone Thugs N Harmony, Thuggish

**BOX TOPS** R. Kelly, Summer Bunnies Boyz II Men, I'll Make Love To You K7, Move It Like This

ADDS

A Few Good Men, A Little Something Ahmad, You Gotta Be Beastie Boys, Sure Shot BeBe & CeCe Winans, If Anything... Big Daddy Kane, In The P.J.'s Blac Monks, Buddah Nature Black Men United, U Will Know Brand Nubians, Word Is Bond College Boyz, Rollin'
Common Sense, I Used To Love H.E.R. Digable Planets, 9th Wonder Downset, Anger Dru Down, Mack Of The Year Elton John, Circle Of Life Genius, I Gotcha Back Gravediggaz, Nowhere To Run... Horace Brown, Taste Your Love Ini Kamoze, Here Comes The Hotstepper Jamie Fox, Experiment Live, I Alone Leaden Le

Live, I Alone
London Jones, Joi
Love Spit Love, Am I Wrong
Milk, Get Off MY Log
Quo, Blowin' Up
Saafir, Light Sleeper
Sandra Bernhard, Manic Superstar
Sarah McLachlan, Good Enough
Shanice, Turn Down The Lights
Smithereens, Time Won't Let Me
Soup Dragons, One Way Street
Sudden Change, Nodd Your Head
Toad The Wet Sprocket, Somethings.
Ween, I Can't Put My Finger...
Zhane, Vibe

## MOR

St Petersburg, FL 33716

Alan Jackson, Livin' On Love
Anita Baker, Body & Soul
The Byrds, Turn Turn Turn
Amy Grant, Lucky One
Dave Koz, Faces Of The Heart
Wet Wet Wet, Love Is All Around
Buckwheat Zydeco, Hey Baby
Enigma, Age Of Loneliness
Sophie B. Hawkins, Right Beside You
George Howard, Miracle
Sarah McLachlan, Good Enough
Pink Floyd, High Hopes
Natalie Cole, Did You See Jackie Robinsor
Harry Connick Jr., (I Could Only) Whisper.
Marvin Gaye, Inner City Blues
Patty Loveless, I Try To Think..
Steven C. Chapman, Heaven In The...
The Who, Magic Bus
Melissa Etheridge, All American Girl
Garth Brooks, Callin' Baton Rouge



Akinyele, I Luv Hur Genius, I Gotcha Back Usher, Can U Get Wit It Anita Baker, Body & Soul

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



Whitehead Bros., Your Love Is A...
Ini Kamoze, Here Comes The Hotstepper

Anita Baker, Body & Soul
Emage, The Choice Is Yours
The Brand New Heavies, Brother, Sister
Gerald Levert, I'll Do Anything
Patra Feat. Yo-Yo, Romantic Call
Craig Mack, Flava In Ya Ear
Thuglife, Pour Out A Little Liquor
Wu-Tang Clan, Can It Be All...
III Al Skratch, I'll Take Her
The Notorious B.I.G., Juicy
Toni Tony Tone, Slow Wine
Erule, Listen Up

Ground Floor, One Two .C., Times Up aafir, Light Sleeper



EUROPE

Wet Wet, Love Is All Around All-4-One, I Swear Youssou N'Dour/N. Cherry, 7 Seconds Warren G & Nate Dogg, Regulate Warren G & Nate Dogg, Regulate Grid, Swamp Thing The BC-52's, (Meet) The Flintstones Prodigy, No Good Big Mountain, Baby I Love... Jam & Spoon, Find Me Mo Do, Eins Zwei Polizei Crash Test Dummies, Mmm Mmm... Stiltskin, Inside Stiltskin, Inside Boyz II Men, I'll Make Love To You er Circle, Games People Pla Inner Circle, Galmes recipie Flay Gun, Word Up Joe Cocker, Summer In The City Aswad, Shine Rolling Stones, Love Is Strong Soundgarden, Black Hole Sun Rednex, Cotton Eye Joe



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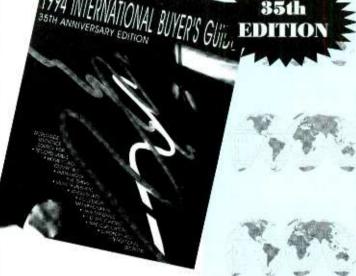


Wool, Kill The Crow

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# The Letner spotlights Continue of the lates of the lates

# The Import Of Export: Dutch Talent Travels The Globe

By DOMINIC PRIDE & WILLEM HOOS

AMSTERDAM-Holland's labels are continuing to develop acts for Europe and beyond, and thinking of marketing an act internationally has become a standard way of thinking for most.

In recent months, Dutch labels have scored abroad with Urban Dance Squad, Laura Fygi and saxist Hans Dulfer.

Phonogram Holland's managing director Jan Corduwener sets out the logic. "Because recording costs have increased so much in recent years, we primarily sign local acts which could also have an international impact," he says. Corduwener points out that "Valensia," the debut album of the local English-language vocalist of the same name, so far has been sold in 22 countries and that the albums of singer Laura Fygi have attracted major interest in Japan.

<u>DANCE-SQUAD APPEAL</u> Virgin Benelux has also had an impressive international run recently. Urban Dance Squad have widened their European appeal, while Daryl Ann is signed to Virgin's U.K. "indie" label Hut. Virgin has recently stepped up its local signings, says managing director Dirk de Vries. "The time is ripe for local acts," he explains, "especially because there are more chances for international exploitation."

#### ACID-TINGED "BIG BOY"

Recorded on his own Monsters of Jazz label licensed to EMI, Dulfer's acid jazztinged "Big Boy" album is due for release in France, Germany and Japan this fall, and negotiations are under way for a U.S. release (it will likely appear on Blue Note).

One factor which has helped Dutch acts break out in recent years is MTV Europe, which has made a policy of supporting continental European acts. Among those who have benefited directly is Sony Music Holland's act Ten Sharp, whose 1992 hit "You" was widely attributed to MTV. ■



#### Toco International: The Real Force Behind "The Real Thing"

By DOMINIC PRIDE

AMSTERDAM—Argue all you like about whether 2 Unlimited are Dutch or Belgian, but there's no denying it's a Dutch company which was behind the international success of the millionselling album "Real Things" and the single "The Real Thing."

Anita Dels and Ray Slijngaard are both Dutch, yet their techno-driven sound is masterminded by the Belgian-based production team of Jean-Paul de Coster and Phil Wilde at Byte Records.

The low-profile Toco International, based in Hilversum, did the international exploitation for the group as it has in some territories for the likes of Twenty-4-Seven and other continental European acts.

Founded in 1989 by former PolyGram International director Ton van den Bremer, Toco services licensees with artwork and masters Continued on page 49

By WILLEM HOOS

Want to see the future? Take a look at the Netherlands, where the luxury of the CD boom is but a distant memory and record companies live or die by the strength of their new rosters and the cleverness of their marketing schemes.

In the last year, Holland's industry has shrugged off a recession and has produced multimillion selling acts, with the likes of 2 Unlimited, Doop and Laura Fygi cornering sales worldwide.

Outsiders may see this one-carrier market as risky, but it's a situation in which most other markets will soon find themselves-new formats have

yet to take hold anywhere. While the Dutch rushed to embrace CD, they have remained cold toward DCC and MD.

As CDs Reach

Saturation Point,

**Dutch Turn Attention** 

**To Formats And** 

**Talent Of The Future** 

Sony Music Holland managing director Paul Hertog still believes that MiniDisc can succeed. "It's a handy format, and it could result in broadening the portable sound-carrier market," says Hertog. "However, I must agree

that MD sales in Holland so far are much lower than expected."

Yet Phonogram managing director Jan Corduwener hopes that DCC will fill the format gap, saying that "PolyGram and Philips will go on fighting for a breakthrough of DCC

According to Ron



Sony MD Paul Hertog

Remeeus, managing director of retail body NVGD, Holland never has been a cassette-minded country. "Holland is too small a country," says Remeeus. "When you're driving in your car and listening to three or four cassettes, you've already arrived in France.

Meanwhile, the message from the dealers-who are rapidly becoming the prototypes of tomorrow's one-stop home entertainment outlets-is that CD-I is where the smart money lies.

In this one-carrier market, the Dutch are finding ways of selling more of those carriers. Dirk de Vries, managing director of Virgin Benelux, believes that mail order will be one of the options. "And I'm sure that most record companies

Continued on page 49



started daing three concerts, which were attended by

with 1,200 in Hamburg. This ratio remains to this very day but, nowadays we do eight sell-out shows in Munich, 10 to 12 in the Cologne area and 25 in Hamburg." Van Veen's 1993 tour of 180 concerts brought total concert attendance to 250,000.

250 people in Munich, 600 in Cologne and sold out

Jahnke claims "People either love him and are completely enthusiastic about this kind of entertainment or don't like him at all. There is no inbetween." Jahnke is pleasantly surprised about how many young people in their 20s attend.

Ron van Eden, Van Veen's manager in Holland for 15 years, says, "The theater performance is what people discover first, but since we prefer to play in small venues, that's why it has taken so lang to build up his popularity. You don't have the broad exposure of a television audience.

Van Veen's current CD, "My Cat And I," which includes 12 lave songs sung in four different languages, was released in the U.S. in May and is scheduled for release this month in Germany. It's set to coincide with his fall tour (87 shows, with at least two shows in every city), which will continue until September 1995.

In 1981, Van Veen charted with the album "Die Anziehungskraft der Erde" ("Earth's Gravity") and again in 1984 with "Signale" ("Signals"), both peaking at Na. 32. However, his best-selling studio album was 1988's "Bis Hierher und Weiter" ("Up To Here And Beyond"), which sold approximately 500,000 copies in the German-speaking territories.

# Herman van Veen

#### **By ELLIE WEINERT**

A consummate entertainer in four languages, Dutchbarn Herman van Veen has conquered the German market with over twa decades of sell-out shows.

In 1973, Van Veen released his first album in Germany, "Ich Hab'ein Zartliches Gefuehl" ("1 Have This Fond Feeling"). Although van Veen is primarily an album seller, this title track became an airplay hit.

In the last 20 years, van Veen has recorded 60 albums (30 in Dutch and 30 in four other languages, including German). Signed to Polydor worldwide, he is a recording artist, songwriter, troubadaur, musician/ virtuoso violinist, dancer, actor, comedian and pantamime in the vaudeville tradition.

Hamburg promoter Karsten Jahnke, who has been working with Van Veen since 1974, recalls, "We

43 BILLBOARD SPOTLIGHT BILLBOARD SEPTEMBER 24, 1994

# The Netherlands

# New Acts Find Exposure Via TV, Sports Arenas And Closet-Sized Clubs

AMSTERDAM—The reputation as a gateway to Europe is thankfully a difficult tag to lose for the Netherlands, as today's pop acts can still find a way into the continent as their predecessors did 30 years ago.

A wealth of venues ranging from closet-sized clubs to international sports arenas, a surfeit of TV channels with promotion opportunities and an open-minded attitude to other lan-



Reel 2 Real get the gold.

guages and cultures, gaining exposure for new acts is easier here than in many other European countries.

Acts as diverse as Reel 2 Real, Juan Luis Guerra, Mariah Carey and Laura Pausini have made the most of the Dutch route into Europe.

"Generally, it's a breaker market," says Tony Harlow, EMI Continental Europe's director of pop marketing. "There are lots of ways of getting in. Holland was the first place Reel 2 Real

broke into outside the U.K., and we did that by club appearances. 'I Like To Move It' was a huge club hit. Radio wasn't that crucial with this record, and it didn't really get any airplay."

By contrast, the numerous open-air festivals allow ands such as Blur and Radiohead to gain exposure, while the power of TV worked for Crowded House, notes EMI's Carrie Spacey-Foote, who worked on the

campaign for "Woodface."

They're a difficult band to break, but we built up a very strong base through our Dutch company," she says. "They went there four times in one year, and TV was a great help, with the talk shows and, for example, when Nick painted a canvas and auc-

#### **HUMOR AND UNDERSTANDING**

Similarities in humor and good understanding of English also make it a natural port of call for U.K. acts with a strong lyrical content.

Comments PolyGram International marketing director Mike Allen, "Their English is second to none in Europe, and understanding of lyrics is better than any other country in Europe.'

One of PolyGram's successes in Holland has been Bjork's "Debut' album, licensed to PolyGram in continental Europe from U.K. indie One

Comparing Holland to neighboring Germany, Allen says the key differ ence was radio. "There was a more liberal programming policy which led us into that," he says, "whereas in Germany we've had a deeply conservative radio environment. On a pro-rata basis, Bjork's been much more successful than in Germany." Sales of 'Debut" in mid-August had reached 93,000 copies.

While close in terms of taste to the U.K. market, Holland behaves quite differently, as the experience with Love Is All Around" by Wet Wet Wet shows. "That single gives the lie to the idea that it's just like the U.K. market, which burns up singles fast, says Allen. "We had to work that song so hard for six weeks or more before it paid off in the way it did."

# <u>Mariah</u>

Right from the start, American vocalist Mariah Carey has been treated like a megastar in the Netherlands, with TV audiences warming to her charms.

More than four years after the launch of her solo career, she's one of Sony Music Holland's top foreign acts. All four of her albums reached

the Dutch platinum 100,000-sales mark. And nine of the 10 singles from these albums reached high positions in the Dutch singles charts.

The debut album, "Mariah Carey," got major support from the Dutch Sony Music division, including a TV campaign. Mariah Carey, "We had never Sony Music megastar before supported "We had never

in the Netherlands a new act in such an impressive way," says Ruud Röben, senior product manager. Sony reaped the rewards of their

Continued on page 49

Italian singer Laura Pausini scored her first international breakthrough in Holland. At the end of last July, her two solo albums, "Laura Pausini" and "Laura," on Warnerowned imprint CGD, had both gone Dutch double platinum (200,000 units).

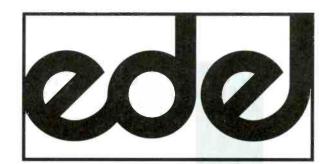
Michiel Veen, Warner Music Holland's senior product manager, predicts that the two albums together will have sold more than 500,000 copies before the end of this year. "These are really impressive Laura Pausini, sales figures for the Dutch mar-ket," he says.



Warner Music Holland megastar in the Netherlands

In most cases, foreign acts get their Dutch break through radio airplay support. Pausini's entry into the Netherlands was mainly

Continued on page 49



# A Great New Team In The Benelux

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# Philips Media

# CONGRATULATES THE DUTCH RECORD RETAILERS & INDUSTRY WITH THE INTERACTIVE MUSIC GIFT 1994



Each year the Dutch national audio retailers organise a promotional event. During ten days everybody who spends Dfl. 44,95 in the record stores gets a premium CD for free. This year the premium is a CD-i. This allows the CPG, the national promotional organisation which acts on behalf of the music industry, music retailers and copyright organisation Buma/Stemra, to stress the importance of new media in general and CD-i specific for the future of the music industry. The interactive music gift is playable on a CD audio player. Put the disc in your CD-i player and you will get access to a unique video-clip of the Golden Earring and a dossier of 50 leading pop groups and stars presenting their biography, full product catalogue and their hits. It is expected that 500.000 CD-i discs will reach the consumer in ten days.





**PHILIPS** 

# The Netherlands

Mother's Day Albums And Free Caps

### Dealers Take The Marketing Initiative

Profit margins might be tighter than dealers would like, but otherwise the Dutch music-retail business is still quite healthy, according to Ron Remeeus,

NVGD managing director Ron Remeeus: "We have the highest recordretail membership penetration grade in the world."

managing director of Holland's 1,350member record-retail organization NVGD.

#### Where The Dutch Buy Their Music

Specialist Music Stores	53
Hi-Fi	25
Department Stores	5
Photographic Shops	3
Book Stores	2.5
Non-traditional Outlets	11.5

(incl. aas stations)

With strict conditions for membership, NVGD "tries try to keep the record-retail business as clean as possible," says Remeeus.

Among benefits is the National Record & CD Gift Voucher

system, which brings in \$48 million yearly. "The gift voucher is a major binding agent between the NVGD members," says Remeeus.

Most prominent NVGD members include market leader Free Record Shop, with 103 Dutch outlets, photographic-retail chain Dixon (100 outlets), department store chain V.& D. (61), hi-fi

retail chain Modern (35) and recordretail chains Music Store and Music House (36 and 21 outlets respectively).

According to commercial director Juan da Silva, Free has a 15% share of the Dutch music retail market with yearly sales of 260 million Dutch guilders (\$140 million), a growth of 19% compared to the company's gross in the previous year. This figure also includes 27 stores in Belgium. In January 1993, Free Record Shop acquired the 17-store Dutch chain Van Leest.

Despite the impressive figures by the likes of Free, Remeeus predicts tough times for dealers.

"Most Dutch consumers are not so Continued on page 49

# HOLLAND PROVIDES MULTIPLE MEDIA OUTLETS FOR MUSIC

BY WILLEM HOOS

**AMSTERDAM**—Although one of Europe's smallest countries, Holland has a rich and varied media landscape, offering the local record industry rich promotional opportunities.

And with one of the highest rates of cable connection in Europe, Holland is poised to become a pioneer in new music-delivery techniques, just it was the first to embrace the CD in the 1980s. Currently, some 83% of the 5.7 million Dutch households can receive cable television and cable radio, and the number of organizations supplying programming is increasing.

Most cable systems offer at least 20 to 25 TV channels, including Dutch public channels and commercial TV from RTL in Luxemburg, Belgium's BRT 1 and 2, and such international channels as MTV and CNN.

With the cable technology and entertainment-consumption habits firmly in place, digital cable-music service Music Choice Europe has been testing the market since early this year. The project started in the key northern Dutch cities of Groningen and Leeuwarden. For a monthly subscription fee of 25 Dutch guilders (\$46.25), people can listen 24 hours a day to 25 genre-based channels. Rival DMX is also poised to launch a similar pay-per-listen operation in the Netherlands, say sources.

Robert Briel, media expert and editor in chief of weekly TV and radio listings magazine *Veronica*, strongly believes that Holland is ripe for testing out interactive systems such as CD-I. This month, *Veronica* started an interactive software service, whereby Dutch computer owners can download *Veronica* program information via telephone. There are plans for cable access in the future. *Veronica* is the first local public broadcaster to initiate such a project. "It's just a test, and I hope it'll work," says Briel.

Continued on page 51

#### PLAY A SONG, PAY THE ARTIST. IT'S THE LAW.

By WILLEM HOOS

AMSTERDAM—After a cumbersome legislative process, the Dutch government signed the Convention of Rame July 1, 1993, and neighboring-rights legislation became effective in the Netherlands. That means that producers and performing artists now receive payment for public use of their recorded music.

Rob Edwards, managing director of Dutch IFP' group NVPI, says Halland is one of the lass European countries to sign the pact. "We labbied for more than 30 years before the government signed the Rome Convention," says Edwards. "Most of the opposition came from the broadcasting againizations, who thought that a neighboring-rights low was not good for the consumers. After many years of was not good for the consumers. After many years of that it is good legislation."

The Dutch neighboring-rights money is collected by performers- and producers-rights society SENA. For more than a year, SENA has been negatiating how much money the various parties involved in public performance of recorded music (such as radio and television stations, hotels, bars and restaurants, soccer stadiums and record shops) have to pay. SENA has recently struck a dead with Horeca, the organization representing hotels, bors and restaurants. SENA managing director Hans van Berkel expects that SENA will collect tens of militions of guilders annually—and international acts will have

# Money For Music: Independent By WILLEM HOOS AMSTERDAM—Squeezing the most out Merchandisers

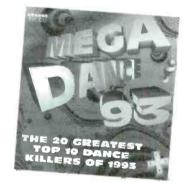
**AMSTERDAM**—Squeezing the most out of the CD-only market takes time and initiative—as well as a huge advertising expenditure.

But for those involved in the fiercely competitive game that is the Dutch merchandising business, the prizes are worth the stakes.

Four key players battle for supremacy in this market of some 5 million album sales a year.

The long-time leader is the Dutch company Arcade, which in recent years has spread its operations into other European territories. Managing Merchandisers Market Labels' Sounds

director of Arcade Benelux Andre de Raaff estimates Arcade's share of the merchandising business to be 50%, with the company specializing in dance, but with occasional sorties into country and MOR.



As most of the majors are closely tied to their own merchandising organizations, most of Arcade's repertoire now comes from such indies as Play It Again Sam, ZYX Music, Dureco, Red

Continued on page 51



# Philips Media

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# THREE Very Different New Albums From Sony Music HOLLAND.









#### The Netherlands

#### Formats & Talents Continued from page 43

are creative enough to find more ways to reach the consumers," he adds.

While a healthy mail-order sector is developing, retailers are fighting to keep their place in the market by becoming more involved in marketing product and by turning their outlets into home-entertainment stores, pushing new technologies such as CD-I.

With these and other initiatives, the industry has pulled out of its 5% drop in 1992. "I'm glad that the industry is more or less stable again after the 1992 turnover decrease," says Dorus Sturm, managing director of BMG Ariola Benelux, who is not pessimistic about the years ahead. "It all depends on creating new and interesting acts," he adds.

All but two major record companies in the Netherlands have a local roster. Warner Music and MCA are not involved in local repertoire. Six years ago, Warner Music stopped handling local acts. But according to managing director Ted Sikkink, it's possible that Warner will overturn that decision. "However, I don't think it will be in the foreseeable future," he says.

Kees van Weijen, managing director of the Dutch division of new kid MCA Music Entertainment, says that local repertoire currently is not his top priority. "But you never know; tomorrow I may get an offer I can't refuse," he adds. "My door is always open for good repertoire."

The gaps left open allow a cluster of vibrant independents to survive, many of whom have created international hits from such local talent as Doop and Twenty-4-Seven.

"We initiate things-mainly for dance repertoire—that most majors haven't got around to," says Robin Simonse, managing director of leading Dutch indie CNR Music. "We created a kind of underground marketing for 'Doop,' the single of the Dutch house duo of the same name, and it became a huge European hit."

Simonse says competition among indies is fierce: "You have to be alert 24 hours a day. You have to be aware that you never can slacken. Otherwise, your acts go to another, more assertive indie.

The predatory feelings go as far as labels themselves. Wally van Middenerp, managing director of indie Play It Again Sam, which is successful in dance repertoire, has been approached by three major record companies so far this year with proposals for a takeover or cooperation. "I have turned down all offers because it's much more fun to operate as an indie," says Van Middenerp. "We indies are doing fine on the Dutch market. There are weeks that the indies together have 10 hits in the Mega Top 50 singles chart. And that makes us feel very proud."

Dutch indie Roadrunner has strengthened its roster recently by picking up the dance labels of the indie Boudisque after its parent company went into liquidation. Roadrunner also has hired former CBS Holland managing director Koos de Vreeze to jointly head up the company with president and owner Cees Wessels.

#### Dealers Continued from page 46

interested in catalog CDs any more,' says Remeeus. "We need record companies to launch new and interesting acts to generate repertoire with strong sales power."

The Netherlands has, on average,

Remeeus and most **NVGD** members strongly believe in CD-I. "It's the carrier of the future," he says. "It has a perfect sound and picture quality, so I predict that it will replace video in less than 10 years."

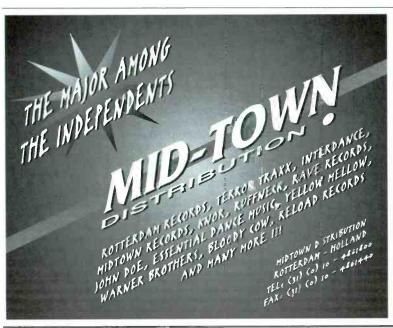
one record store for every 11,000 citizens, a high retail penetration rate unique in the world. Yet Remeeus says closure of some outlets in the coming year is inevitable, due to recession and a more competitive atmosphere in the trade, observing, "It's a natural selection process.

Those dealers who take an active part in the marketing process and who turn into home-entertainment stores will have a better chance.

#### FREE GOODS

In recent years, Free Record Shop has become involved part in marketing new albums.

"We only do so if it's an interesting album for our outlets," says Da Silva. Continued on page 51



#### Toco Continued from page 43

and keeps track of sales worldwide from its Hilversum HQ. General manager Marc de Raaff

puts the company's success down to its size and efficiency: eight people work in the office enabling quick licensing decisions. Toco also prefers to work on a sales-points basis rather than ask the often small and quick licensees for crippling advances.

The 2 Unlimited story started when Toco picked up a record, "Don't Miss The Party Line," by 2 Unlimited's producer Jean-Paul de Coster, alias Bizz Nizz, which eventually was a Top 10 U.K. hit for Chrysalis in March

After that, De Coster sent tapes for 2 Unlimited's hit "Get Ready For This," which was issued on Byte Records in the Benelux area.

"In certain areas of the U.K., the single was coming alive in the clubs on import, and different indies started coming to us," says De Raaff. A license deal was struck with Pete Waterman's PWL label in the U.K., which provided the springboard market to the rest of Europe. "Get Ready For This" reached No.2 in October 1991 and was a lasting club hit.

"Before the success in the U.K., we had no success in Germany or Spain. We had to convince people that there was something in the record," says De Raaff, 2 Unlimited then became licensed to indies around Europe. Toco currently handles all exploitation outside the Benelux and GSA ter-Continued on page 51

### Breaking In Continued from page 44

#### **MARIAH CAREY**

support for the singer, because her album went gold (50,000 units) inside three months, hitting platinum later

Carey's 1992 album, "Unplugged," sold more than 200,000 copies in Holland, topped the album chart and stayed in the listing for 50 weeks. The single, "I'll Be There," became Carey's first Dutch No. 1.

So far, her 1993 album, "Music Box," is her most successful release in Holland, selling more than 500,000 copies-equivalent to five times platinum. By July 30, it had its 46th week in the Mega Album Top 100 and had topped that chart for 12 weeks.

Carey has made three promotional visits to Holland, the first in 1991, the second two years later and the third early this year. On the last visit, she received a double platinum CD for the "Music Box" album, the presentation being made on a top TV show of Dutch national commercial broadcaster RTL 4.

Röben hopes that Carey will play her first Dutch stage shows in the first half of 1995. "Her Dutch fans think it's high time she puts on some of her wonderful shows in the Netherlands, says Röben.

#### <u>LAURA PAUSINI</u>

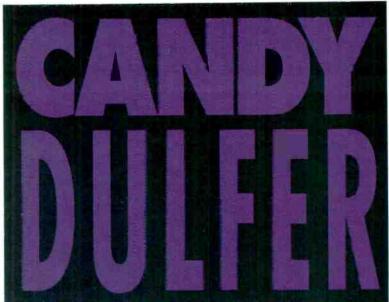
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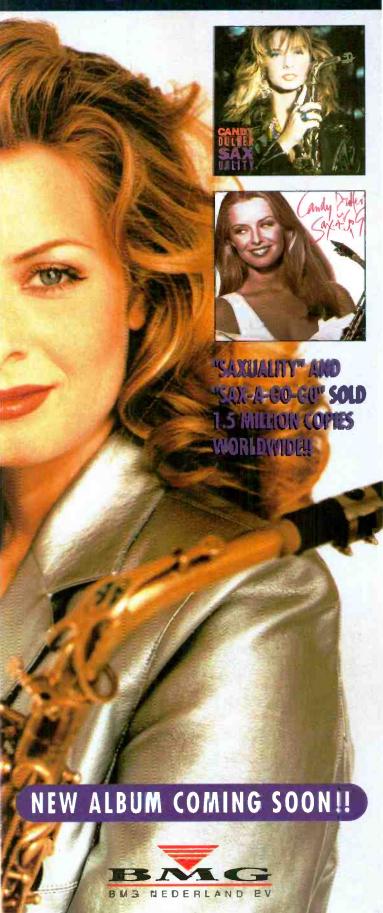
through television exposure, since, in the early days at least, radio stations weren't really interested in her music.

Her debut single, "La Solitudine," released in June, 1993, didn't reach the Mega Top 50, Holland's leading singles chart, but in September, after Pausini's successful Dutch TV debut, the single was re-released and made the chart just over two months later. In the end, it became an impressive

www.americanradiohistory.com

Continued on page 50





#### Breaking In Continued from page 49

No. 2 hit, selling nearly 150,000 units, almost double the Dutch platinum level for a single.
Ironically, "La Solitudine" didn't

make No. 1 because "Ik Wil Niet Dat Je Liegt," Dutch for "I Don't Want You To Lie," a Dutch-language cover version of "La Solitudine," performed by top local cabaret artist Paul de Leeuw, kept it

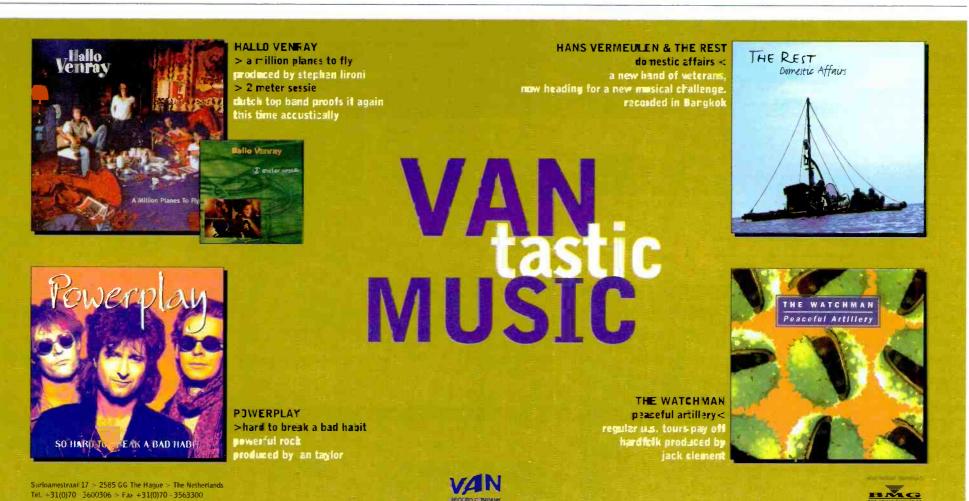
As a consequence of the hit single, her debut album, "Laura Pausini," also sold well in Holland, getting to No. 2 on the main chart.

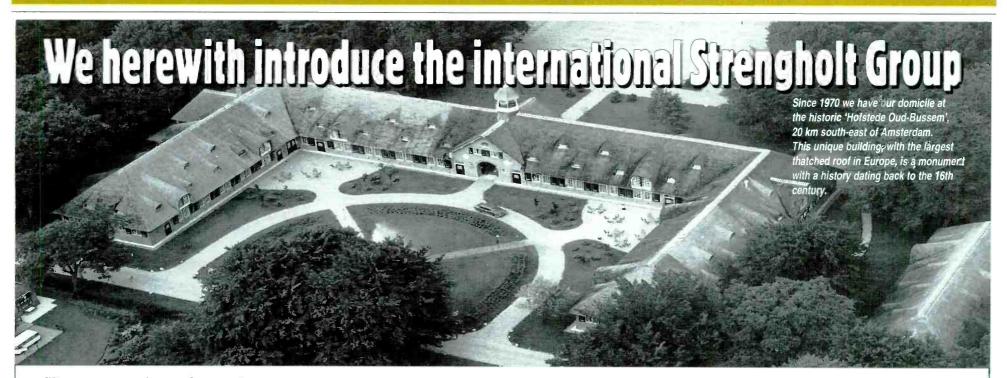
On August 30, Pausini was back in Holland as guest star in a television show for commercial network RTL

4, a production that also featured the "Miss Holland '94" beauty-queen election. And the Italian singer returns in October as one of the top acts booked for the prestigious Grand Gala du Disc TV show for Dutch national public broadcaster

AVRO.

This month, Warner Music Holland launched a major television campaign for Pausini, who tours the Netherlands in October and November, doing a half dozen or so shows at major concert venues.





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#### The Netherlands

#### Money for Music Continued from page 46

Bullet and Arcade's sister company CNR Music, as well as from such foreign sources as Canada's Unidisc. It has also tapped into a goldmine by signing recording deals with John McCook, Robbie Eakes and Jeff Trachta of the popular soap opera "The Bold And The Beautiful."

Some 88% of Arcade's advertising budget is spent on TV. The best-selling Arcade albums of recent months have been the three "Megadance" compilations, which have each sold 100,000 copies, five "Thunderdome" techno compilations (200,000 in total sales) and two "Greatest Hits Of The '80s" volumes (with combined sales of more than 100,000).

De Raaff says competition has stiffened in the past three years, with EVA giving Arcade a run for its money, especially in the dance area. Despite recession, De Raaff is confident that Arcade will sell 2.5 million compilations this year, as it did last. "It all depends on how creative you are in your marketing strategies, and I'd say we're very creative," says De Raaff.

#### "NOW DANCE"

EVA, the joint merchandiser of EMI, Virgin and BMG Ariola, celebrated its tenth birthday in August. Managing director Jan Wiesebron says his company has a share of some 25% of the market. EVA's "Now Dance" albums sell between 70,000 and 90,000 copies, and the twice-yearly greatesthits albums can sell up to 250,000 each.

Wiesebron says the market is now more competitive as more advertising opportunities have opened up with commercial TV and radio. In 1986, the whole industry initiated 60 radio and TV campaigns; in 1992 it increased to 278. "There are signs of stabilization," says Wiesebron "especially in dance. Some consumers might feel there are too many dance projects in too quick succession."

#### **MAGNUM TAKES AIM**

The other three majors remain solidly behind their five-year old company, Magnum. "The main aim for starting Magnum was to get a foothold in the TV merchandising business and to create competition with Arcade, EVA and Dino Music," says Warner Music Holland's marketing manager Rob Schouw.

Since 1992, the major labels—Sony, Warner and PolyGram—have taken turns releasing Magnum product. Last year, Magnum released 20 albums, which sold a total of 900,000 copies. Albert van der Kroft, managing director of Polydor Holland, says that single-artist compilation albums



with bonus tracks are still selling well.

Sony Music's Magnum successes have included the "Knuffelrock" rock-ballads compilations, which sold over 300,000 copies.

While the other three compete for the same consumers, Dino Music "releases repertoire others hardly touch," says the company's general manager, Jan van Akooy. This summer, Dino released two compilations for the football World Cup. One of them, a sing-a-long-athon featuring Dutch vocalist Andre Hazes, sold 60,000 copies.

Dino also looks to other media besides the overcrowded TV arena. "We now use billboards alongside approach and arterial roads in order to get maximum interest for our releases," says Van Akooy.

#### Dealers Continued from page 49

Recently, Free worked with Polydor Holland in marketing "Superunknown" by Soundgarden. FRS designed an in-store poster for the

designed an in-store poster for the album, and consumers who bought the album at one of the FRS outlets got a Soundgarden cap for free.

NVGD outlets have also started selling greatest-hits albums at a special retail price of just 9.95 guilders (\$5.35).

These specially-produced "CD Topper" releases are only for sale at NVGD outlets. The first release, on the occasion of Mother's Day, was a Neil Diamond greatest-hits CD, compiled and produced by Sony Music Holland. The 20-track disc, with more than 70 minutes of music, sold 53,000 units. A second, featuring Santana's greatest hits—also compiled and produced by Sony Holland—was made Continued on page 52

#### Toco Continued from page 49

ritories, where it is handled by Benelux Dance Promotions and ZYX respectively.

The album "Real Things" went to No. 1 in the U.K. this June, a year after the previous album "No Limits" had occupied the top spot. "No Limits" has sold more than 2.5 million albums worldwide.

Toco has also contributed to one of the other recent big dance hits from the Netherlands—Doop's ragtime house single "Doop" on the Clubstitute label, whose parent, CNR, it has represented in such terri-

#### Media Outlets Continued from page 46

As a result of Holland's checkered media history, there are nine major national public-broadcasting organizations, each with a radio and a television department. Those broadcasters—AVRO, EO, KRO, NCRV, NOS, TROS, VARA, Veronica and VPRO—supply programs to three national television channels.

There are also two national commercial television stations—RTL 4 and RTL 5—which have a joint national commercial radio station, Happy RTL.

Most Dutch radio and television activities take place in the city of Hilversum, some 20 miles east of Amsterdam, where record companies have established their promotion departments. More than 50 radio and TV promoters are active there, including veteran promoter Jan Bult, who observes, "For current recordings, radio is the most prominent promotional outlet." Radio 3 is, according to Bult, the most prominent outlet to promote popular music. The radio channel, mainly oriented toward pop, rock and dance repertoire, has an estimated 60% of the promotion impact, says Bult.

Commercial radio offers a wider choice. Radio 10 Gold specializes in golden oldies and current hits, and Sky Radio (using no DJs) features AOR repertoire. Radio 538 mainly focuses on dance and current hits, while Radio Noordzee Nationaal and Holland FM specialize in Dutch-language repertoire and MOR. Happy RTL focuses on "happy music," Love Radio on love ballads, Eurojazz on jazz—and since July 1, 1994—golden oldies during 12 hours a day. Concertzender offers classical music, as do Concert Radio and Classic FM, which feature jazz as well.

# Artist of the year

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#### BUMA: Charting Performing-Rights' Rapid Growth

With the Dutch media landscape becoming varied, each year more

As a result, income from BUMA, the Dutch performing-rights society, has grown more than two and a half times over the last decade and has tripled since 1980.

The upward trend is continuing, with users such as the new commercial TV station RTL 5 coming on line and cable radio stations such as Radio Nordzee National, Holland FM and Radio 10 Gold gaining terrestrial licenses earlier this year.

BUMA's Performing Rights Income In The Netherlands, 1983-1993, 1993.

licenses earlier this year.

BUMA managing director Ger Willemsen expects performing-rights income to increase 7.5% this year as a result. By contrast, some sections of performing rights such as symphonic music and use of music in movie theaters are losing momentum.

ing momentum. Willemsen is con fident of sustained im-provement over the long term, comment-ing, "I foresee growth in the next five years to

BUMA's Performing Rights Income In The letherlands, 1983-1993.						
1983	24,094					
1984	25,326					
1985	31,367					
1986	32.303					
1987	33,752					
1988	36,157					
1989	38,595					
1990	42,586					
1991	49,372					
1992	53,666					
1993	58,272					

In thausands of dollars, Converted at average 1993 rates of S1 = NLG 1.86 Source:BUMA.

	Netherlands	
	<b>Record Sales</b>	
	1983-1993	
1983		

	Sales   1993	pressive growth a CDs, recorded mus
1983 1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 Value of trade members of folions of dolla at average 1 51 = MLG 1.86  Last year ales, recove NVPI's laar predictil, comme	81.7 111.3 122.6 136.6 162.4 179.9 210.8 252.7 283.3 251.6 275.8 deliveries by NYPI in milist, Converted 993 rates of Source: NVPI sales dip in the market red. marketing that the curre nting that " back catalo	sales in Holland har more than double in just over a de ade, according to the country's trade bod NVPI.  First introduced 1983, the format reivigorated a flaggin market, and betwee 1984 and 1991 bus ness in CDs boomed. The Netherlance claims to have thighest CD penetration rate in the world with 68% of all hous holds owning one comore players.  While the mark raced ahead in the 80 it was also the first reach a saturation 1992.  services manager Old out stabilization will product the stabilization will produce the stabiliz

#### Dealers

Continued from page 51

for Father's Day and sold 50,000 units. BMG Ariola Benelux will compile a Harry Belafonte greatest-hits album for the series, to be released this fall: three more "CD Topper" albums will follow later this year.

NVGD tries to convince its members that the record-retail outlets have to be changed into home-entertainment shops as soon as possible."We started to promote this change of retail strategy at our annual meeting in 1992," says Remeeus, "and by now I think we've convinced most members."
"The golden age of CD can't last

forever," he says. "It means that if the record retailers are depending on only one sound carrier, this is a very risky enterprise. Whether they like it or not, they will have to support new carriers.'

#### **CD-I BELIEVERS**

Remeeus and most NVGD members strongly believe in CD-I. "It's the carrier of the future," he says. "It has a perfect sound and picture quality, so I predict that it will replace video in less than 10 years. At the moment, Holland has a 61% VCR penetration grade. Replacing VCR by CD-I won't happen immediately, but that it will happen is for sure.'

DCC and MiniDisc have as yet had a negligible impact on the market.

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B E L G I U M

# International

# Philips, 2 Unlimited Team For CD-i

#### Supplier Hopes Dance Act Lures Fans To Format

■ BY WILLEM HOOS

AMSTERDAM—In a bid to break its CD-i format in its home market, Philips is teaming up with hot Dutch techno-house duo 2 Unlimited to entice more pop fans to use the format.

Signed to the Belgian label Byte, 2 Unlimited will be featured on an interactive CD, "New Limit—1 Night With 2 Unlimited," to be released in the Benelux countries in the beginning of November. Philips Interactive Media (PIM) Benelux will handle the disc's marketing and distribution.

Philips predicts that Dutch sales of CD-i players will reach 60,000 by the end of the year, with the worldwide total approaching 1 million machines. This fall, Philips is launching initiatives to push CD-i, including cuts in the prices of players and racking programs in music stores.

PIM has a catalog of some 200 CD-i titles covering games, feature films, music, karaoke, hobbies, art and culture, and reference works. According to PIM director of publishing Tom Steenbergen, production costs of the CD-i titles vary from \$90,000 to more than \$500,000. At the moment, the company releases an average of five CD-i titles per month.

Other companies that have released CD-i titles here or will soon do so include EMI Music, BMG Ariola, HOM Visien, and Marketing Benelux, which has links with Arcade.

Dutch multimedia company Eaglevision handled the 2 Unlimited production, with assistance from media design company Master Communications.

Some 200,000 guilders (\$115,000) has been invested in 2 Unlimited's CD-i production, and exclusive video shots of the duo were made at an Amsterdam studio for the disc.

Eaglevision managing director Frits Kleyn says he's happy that he has done business with an independent record company for "New Limit." "You can do quick and flexible business with indies. In most cases, doing business with majors is more complicated. Byte Records gave me full support. The deal with Byte means that I have the worldwide optical rights of 2 Unlimited material, for CD-i as well as for CD-ROM and Video-CD."

Kleyn will negotiate distribution deals outside the Benelux region for "New Limit" in coming weeks and months. He is already negotiating a distribution agreement for GSA territories with Zyx Music.

Kleyn says singer Anita Doth

and rapper Ray Slijngaard, the members of 2 Unlimited, are fully involved in the interactive segment of the CD-i project. "They explain all aspects of the interactive menu, and that's what makes the disc so interesting."

Eight audio tracks from 2 Unlimited's first two CDs are featured on the CD-i. They include "Get Ready For This," "Twilight Zone," "Workaholic," "Magic Friend," "No Limits," "Tribal Dance," "Let The Beat Control Your Body," and "The Real Thing." A total of 27 minutes of music is featured.

The CD-i also features five videoclips from "No Limits": "Faces," "No Limits," "Let The Beat Control Your Body," "Maximum Overdrive," and "Tribal Dance." The clips total 17 minutes. The interactive segment features a documentary with live performances by the duo, a conversation with Doth and Slijngaard, an international overview 2 Unlimited's chart success, merchandising, and a 2 Unlimited prize quiz.

This fall, Philips will launch a massive radio and television campaign in the Netherlands to increase the sales of its CD-i players. The Dutch multinational notes that the promotional disc of the Dutch Ten Days Record Event '94 (Dutch (Continued on page 58)

### **Dutch Industry Shows Gains, Led By Success Of CD Singles**

AMSTERDAM—With a national economic recovery and the continuing growth of the two-track CD single, Holland's record industry gained 7% in dollar value and 13% in unit shipments in the first half of this year.

Trade deliveries by members of local IFPI affiliate NVPI were worth \$125.8 million (220 million guilders), up 7%, whereas unit growth was up 13%, to 16.35 million.

NVPI members represent an estimated 76% of the market, with the TV marketer Arcade representing much of the non-member

Key figures from the NVPI stats are:

- •CD albums (excluding boxed sets), down 1% in value to \$97.6 million, up 5% in units to 11 million.
- CD boxed sets (including two or more albums), up 112% to 2 million units, worth \$15.5 million, up 118%.
- Cassette albums, down 19% to 402,000 units, worth \$2.1 million.
- Total singles, up 21% in units to 2.7 million, worth \$9.6 million, up 10%.

- CD maxi-singles, down 18% to 1.5 million units, worth \$6.5 million, down 11%.
- CD two-track singles, up 208% in units to 1.1 million, worth \$2.9 million, up 134%.

The success of the CD single has been due primarily to a promotional campaign by the collective organization CPG and an agreement between NVPI record companies on a maximum retail price of \$5.70 (9.95 guilders).

CD albums and singles now represent 97.5% of the whole market.

According to NVPI's marketing services manager, the increased turnover also is due to increased special-marketing activity for reissues. "It's hard to say exactly how much this has created, but I guess we're talking about a few tens of millions of guilders."

Months that registered particular gains across the whole market were January, up 19% over the previous year, and April, up 21%.

MiniDisc and DCC have both shown little impact, selling 6,102 units and 3,004 units, respectively.

WILLEM HOOS

# **Upstart Australian Indie Achieves Shocking Results**

■ BY GLENN A. BAKER

SYDNEY—In just six years, Australia's Shock Music Group has evolved from a three-man, left-of-center indie label and distributor into a music group with sales and growth rates that are causing competitors to take note.

The company is becoming one of the largest exporters of Australian music, and has become a leading force in independent distribution, rivaling Festival Records—one of the country's six "majors"—in volume and profit, claims the company.

Now employing almost 50 staffers at its 10,000-square-foot Melbourne operations center and warehouse, Shock achieved total revenues of \$17 million Australian (\$8.8 million U.S.) in the recessiondogged period of 1993-94, up from \$11.8 million Australian in 1992-93. Some \$7.5 million of those sales were export income, and the company predicts 12% growth in general sales and 15% growth in export income in 1994-95. No other Australian record company can claim such astronomical ascendancv.

Shock was initiated by three alenthusiasts ternative rock squeezed into a suburban house with firm, idealistic goals for music services that they believed were not being provided by the industry. David Williams says he saw the need for a multifaceted national distribution service for local and overseas artists or labels, incorporating manufacturing as well as licensing. Frank Falvo saw export as the key to launching the Australian bands and indie labels being developed by Williams' side of the operation as well as extending their momentum. Andrew McGee financially balanced the international and domestic activities.

From the most unlikely repertoire and sources has come multimillion-dollar success. Starting off with the distribution of a handful of difficult-to-obtain labels, such as SST and Creation, Shock now represents about a hundred international and local labels, including 4AD, Spiral Scratch, Beggars Banquet, Hot, See For Miles, Sub Pop, Vision Soundcarriers, KK, Waterfront, Demon, Cruz, Extreme, Oh Boy, Alternative Tenta(Continued on page 58)

### **Mail-Order Clubs Deliver The Music**

Pickpockets, parking, and poor stock in record shops rank among the headaches facing would-be record buyers in town centers. Mail-order firms are cashing in on customers' fears and delivering music direct to the home.

Mail-order club Europa Club International (ECI), in which Bertelsmann has a major stake, also runs the CD Music Club, with 184,000 members in Holland and 58,000 in Flanders.

The two other Dutch home entertainment mail-order clubs are Music Plus, a joint venture formed by Poly-Gram, Warner Music, and Sony Music, and department store Wehkamp, which has a club with 30,000.

Bart Klimmert, general manager, audio and video ECI-Benelux, says the CD and video mail-order business is still growing. He predicts the Dutch membership of ECI's Music Club will grow to 240,000 in the coming two or three years, and the number of Flemish members will increase from 58,000 to 80,000.

In fiscal 1992-93, ECI's sales were 377 million Dutch guilders (\$203.7 million), of which CDs accounted for 22%.

Despite protests from retail, Rudi Steenhuisen, managing director of Music Plus, says mail-order music is inevitable: "More and more consumers like to order their home entertainment product without leaving their armchairs. The trend has been caused by poor service in record shops, parking problems, and criminality in big cities." At the end of last June, Music Plus had 115,000 club members. Steenhui-

sen expects to have at least 125,000 members by the end of this year. Music Plus—based on the successful Britannian and Club Dial operations in the U.K. and France, respectively—is active just in the Dutch market, but it may soon expand into the other Benelux territories.

The video turnover of Music Plus is roughly 50% for children's repertoire, 20% feature films, 20% music and sports, and 10% erotic films.

Steenhuisen says most CDs sold by

Music Plus are in the top price category—about 40 Dutch guilders (\$21.60). Once a year, the company promotes midprice product (30 guilders, \$16.20). Then Music Plus members buying three of these CDs get another two midprice titles free.

"Generally speaking, the Music Plus members have to pay the same prices for their CDs as in record retail outlets," says Steenhuisen.

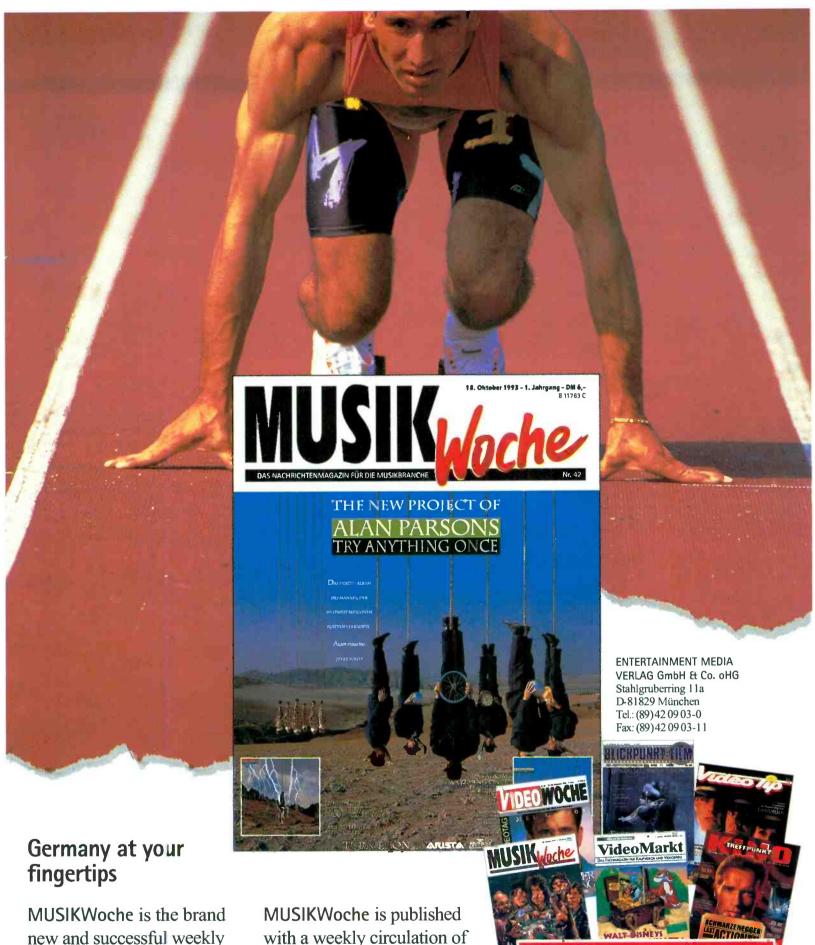
He says EMI Music and Virgin may also start mail-order activities, and other record companies acting on their own will become involved in mail order.

WILLEM HOOS



Rudi Steenhuisen, managing director of Music Plus, presents the 100,000th club member with a pile of CDs.

# **Great Start with MUSIKWoche**



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- MEDIA

KINO A VIDEO A FILM A TV A MUSIK

# HITS OF THE & WORID

PAN		(Dempa Publications, Inc.) 9/19/94			(The Record) 9/12/94			Compiled by Media Control 9/13/94				(SNEP/IFOP/Tite-Live) 9/3/94
LAS K WEE	EK	SINGLES	THIS	LAST WEEK	SINGLES		LAST	SINGLES	THIS	LAS	ST EK	SINGLES
NEV 2		GANBARIMASHOU SMAP VICTOR ITOSHISATO SETSUNASATO KOKOROZUYOSATO	1	1 2	CAN YOU FEEL THE E. JOHN HOLLYWOODWEA FUNKDAFIED DA BRAT EPIC/SONY	1	1	I SWEAR ALL-4-ONE ATLANTIC/EAST WEST	1	1		7 SECONDS YOUSSOU N'DOUR & NENEH
1	- 1	RYOKO SHINOHARA & T. KOMURO EPIC	3	3	WILD NIGHT JOHN MELLENCAMP MERCURY/PGD	3	2 5	LOVE IS ALL AROUND WET WET WET PHONOGRAM EINS, ZWEI, POLIZEI MO-DO ZYX	2	2		CHERRY SQUATT/SONY MANGEZ-MOI! BILLY ZE KICK & LES GAMINS
3 5		SPY NORIYUKI MAKIHARA WEAJAPAN	4	4	IF YOU GO JON SECADA SBRICEMA	4	4	7 SECONDS YOUSSOU N'DOUR & NENEH	3	3		FOLIE POLYGRAM
) 2		HELLO, MY FRIEND YUMI MATSUTOUYA TOSHIBAV	5	5	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY COLUMBIASONY	5	6	CHERRY COLUMBIA LOVE SONG MARK' OH MOTOR MUSIC	4	4		I LIKE TO MOVE IT REEL 2 REAL HAPPY MUSIC BLACK BETTY RAM JAM VERSAILL/SONY
NEV	w	MARIA T-BOLAN ZAIN	6	6	100% PURE LOVE CRYSTAL WATERS MERCURY/PGD	6	3	EVERYBODY D.J. BOBO EAMS	5	5	,	WITHOUT YOU MARIAH CAREY COLUMBIA
1 6		VIRGIN BEAT KYOUSUKE HIMURO TOSHIBA EMI HEART CHAGE AND ASKA PONY CANYON	7 8	10	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN/PGD ANY TIME, ANY PLACE J. JACKSON VIRGIN/CEMA	7 8	10	REGULATE WARREN G & NATE DOGG PHONOGRAM I SHOW YOU SECRETS PHARAO SONY	6 7	6 8		THE POWER OF LOVE CELINE DION COLUMBI LOVE IS ALL WET WET WET PHONOGRAM/POLI
7		KONNANI SOBANI IRUNONI ZARD B-GLAM	9	9	THE REAL THING 2 UNLIMITED QUALITY/PGD	9	13	SATURDAY NIGHT WHIGFIELD ZYX	8	7		BABY I LOVE YOUR WAY BIG MOUNTAIN RO
9		MISS YOU MIKI IMAI FOR LIFE INNOCENTO WORLD MR. CHILDREN TOY'S FACTORY	10	8	RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIASONY	10	9 7	LA CUCAMARCHA TNN ZYX	9 10	9		I CAN SEE CLEARLY J. CLIFF SQUATT/SONY EINS, ZWEI, POLIZEI MO-DO SCORPIO
10	<b>'</b>	ALBUMS	11	11	DIARY OF A MADMAN GRAVEDIGGAZ ISLAND/PGD	11	19	NO GOOD PRODIGY INTERCORD DER BERG RUFT K 2 KOCH	11	11		THE RHYTHM OF THE CORONA AIRPLAY/POLY
1		MR. CHILDREN ATOMIC HEART TOYS FACTORY	12	14	WIDE LOAD ONE VIRGIN/CEMA	13	11	THE RHYTHM OF THE NIGHT CORONA ZYX	12	16		SWEAR ALL-4-ONE ATLANTIC
NEV 3		MISATO WATANABE BABY FAITH EPIC SONY MIKI IMAI A PLACE IN THE SUN FOR LIFE	13	13	EASE MY MIND ARRESTED DEVELOPMENT CHRYSALIS/CEMA	14 15	16 12	SWAMP THING THE GRID RCA FEEL THE HEAT OF MASTERBOY POLYGRAM	13 14	NEV		INSIDE STILTSKIN VIRGIN DREAMS QUENCH NN'B/BMG
2		MARIYA TAKEUCHI IMPRESSIONS EASTWEST	14 15	12 15	TAKE IT BACK PINK FLOYD COLUMBIA/SONY LUCKY ONE AMY GRANT ARM/PGD	16	NEW	SWEET DREAMS LA BOUCHE ARIOLA	15	15	5	PAPADOO LA FAMILLE UNE MUSI
6		CHAGE & ASKA YIN & YANG PONY CANYON TRF BILLIONAIRE-BOY MEETS GIRL AVEX TRAX	16	16	THINK TWICE CELINE DION COLUMBIA/SONY	17 18	15 17	ACID FOLK PERPLEXER POLYDOR BOORTI BOORTI VOGTS STEFAN RAAB & DIF	16 17	NE)		THE REAL THING 2 UNLIMITED SCORPIO/POLYI GO ON MOVE 94 REEL 2 REAL HAPPY MUSICSO
5		KENJI OZAWA LIFE TOSHIBA EMI	17	17	GET DOWN TO IT TBTBT ISBA			BEKLOP EOEL	18	NE	w	LA SOLITUDINE LAURA PAUSINI CARRERE
NEV		SHIZUKA KUDOU EXPOSE PONY CANYON	18 19	19 NEW	FANTASTIC VOYAGE COOLIO INDIE THE POWER OF LOVE CELINE DION EPICSONY	19 20	14 NEW	(MEET) THE FLINTSTONES B.C52'S MCA LIFE IN THE STREETS PRINCE ITAL JOE	19 20	17		GIRLS AND BOYS BLUR EMI OMEN III MAGIC AFFAIR EMI
NEV		MARIKO TAKAHASHI COUPLET VICTOR CINDY LAUPER GREATEST HITS EPIC SONY	20	18	I LIKE TO MOVE IT REEL 2 REAL QUALITY/PGD	20	111211	FEATURING MARKY MARK EAST WEST	20	14	1	ALBUMS
				١.	ALBUMS			ALBUMS	1	1		ACE OF BASE HAPPY NATION BARCLAY/POLYGR
HT.	ER	RLANDS (Stichting Mega Top 50) 9/17/94	1 2	4	SOUNDTRACK FORREST GUMP EPIC/SONY COUNTING CROWS AUGUST AND DGC/UNI	1 2	1 2	WESTERNHAGEN AFFENTHEATER WEA WET WET WET END OF PART ONE (THEIR	2	2		F. CABREL SAMEDI SOIR SUR LA TERRE COL
LAS	π		3	3	SOUNDGARDEN SUPERUNKNOWN A&M/PGD			GREATEST HITS) PHONOGRAM	4	16	5	MARIAH CAREY MUSIC BOX COLUMBIA PETER GABRIEL SECRET WORLD LIVE REAL V
WEE 2		SINGLES COTTON EYE JOE REDNEX JIVE/ZOMBA	5	2 5	ROLLING STONES VOODOO LOUNGE VIRGIN/CEMA SOUNDTRACK THE LION KING HOLLYWOOD/WEA	3 4	NEW 5	JOE COCKER HAVE A LITTLE FAITH EMI CRASH TEST DUMMIES GOD SHUFFLED ARISTA	5	NE		CARRERAS/DOMINGO/PAVAROTTI THE 3
1		LOVE IS ALL AROUND WET WET WET LONDON	6	7	BARENAKED LADIES MAYBE YOU SHOULD DRIVE	5	12	CARRERAS/DOMINGO/PAVAROTTI THE 3	6	5		TENORS TELDEC  BILLY ZE KICK & LES GAMINS EN FOLIE BIL
8		PHONOGRAM  DROMEN ZIJN BEDROG MARCO BORSATO	7	8	SIRE/WEA STONE TEMPLE PILOTS PURPLE ATLANTIC/WEA	6	15	TENORS TELDEC  BAD RELIGION STRANGER THAN FICTION	7			KICK ET LES GAMINS EN FOLIE PHONOGRAM
	-  -	POLYDOR	8	6	ACE OF BASE THE SIGN ARISTA/BMG			COLUMBIA	8	8		PRINCE COME WARNER RAGE AGAINST THE MACHINE RAGE AGAIN
NEV		I SWEAR ALL-4-ONE ATLANTIC EINS ZWEI POILZEI MODO ZOMBA	9	NEW	CARRERAS/DOMINGO/PAVAROTTI 3 TENORS 1994 TELDEC	7 8	3 NEW	PINK FLOYD THE DIVISION BELL EMI BODY COUNT BORN DEAD EMI		-		THE MACHINE EPIC
6		OVER THE RAINBOW MARUSHA LOWSPIRIT/POLYDOR	10	9	NEIL YOUNG SLEEPS WITH ANGELS REPRISE/WEA	9	4	ROLLING STONES VOODOO LOUNGE VIRGIN	9 10	6 7		PINK FLOYD THE DIVISION BELL EMI ROLLING STONES VOODOO LOUNGE VIRGIN
5 NEV		REGULATE WARREN G & NATE DOGG INTERSCOPE I'LL MAKE LOVE TO YOU BOYZ II MEN POLYDOR	11	NEW	VARIOUS ARTISTS DANCE MIX '94 QUALITY	10 11	7	MARIAH CAREY MUSIC BOX COLUMBIA SOUNDTRACK THE CROW EWR	11	10		PATRICK BRUEL BRUEL RCA
4		LA CUCAMARCHA TNN ACTIVE/CNR MUSIC	12	10 NEW	SOUNDTRACK REALITY BITES RCA/BMG BOYZ II MEN 11 MOTOWN/PGD	112	16	CARRERAS/DOMINGO/PAVAROTTI IN CONCERT	12 13	11		ALAIN SOUCHON C'EST DEJA CA VIRGIN MC SOLAAR PROSE COMBAT POLYDOR
NEW	- 1	BANJO MAN BZN PHONOGRAM	14	11	SMASHING PUMPKINS SIAMESE DREAM VIRGIN/	13	10	POLYGRAM	14	9		CHAKA DEMUS & PLIERS TEASE ME ISLAND
1		ALBUMS WET WET END OF PART ONE (THEIR	15	15	CEMA GREEN DAY DOOKIE REPRISE/WEA	13	8	ALL-4-ONE ALL-4-ONE ATLANTIC/EAST WEST GIPSY KINGS GREATEST HITS SONY	15 16	14		CELINE DION THE COLOUR OF MY LOVE COL YOUSSOU N'DOUR THE GUIDE - WOMMAT SI
-	1	GREATEST HITS) LONDON/PHONOGRAM	16	12	MOIST SILVER EMI/CEMA	15	14	ROXETTE CRASH! BOOM! BANG! ELECTROLA				SONY
NEW		CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS WARNER	17	13	COLLECTIVE SOUL HINTS, ALLEGATIONS & THINGS LEFT UNSAID ATLANTICMEA	16 17	NEW 13	WARREN G REGULATEG FUNK ERA PHONOGRAM AEROSMITH GET A GRIP GEFFEN	17 18	NE\		SOUNDTRACK THE CROW ATLANTIC
2		MARIAH CAREY MUSIC BOX COLUMBIA	18	14	ALL-4-ONE ALL-4-ONE ATLANTIC/WEA	18	18	PETER GABRIEL SECRET WORLD LIVE VIRGIN	18	INE	vv	PUBLIC ENEMY MUSE SICK-N-HOUR MESSA
3	- 1	RUTH JACOTT HOU ME VAST DINO	19	16 19	AEROSMITH GET A GRIP GEFFEN/UNI PINK FLOYD THE DIVISION BELL COLUMBIA/SONY	19	9 NEW	PRINCE COME WEA	19	12	2	JAMES LEVINE & JUNE ANDERSON CARMIN BURANA DEUTSCHE
6		PINK FLOYD THE DIVISION BELL PINK FLOYD/EMI ROLLING STONES VOODOO LOUNGE VIRGIN	20	1 19	FINA PLOYD THE DIVISION BELL COLUMBIASONY	20	INCAA	Contract of the contract of	20	18	3	VERONIQUE SANSON ZENITH 93 WEA
4		PRINCE COME WARNER			ITS OF TH				ITA	ΝV	<b>7</b> (1	Musica e Dischi) 9/12/94
NEW 10		LAURA PAUSINI LAURA WARNER JULIO IGLESIAS CRAZY COLUMBIA			117()FIF	= 1		STREET, STREET				
		JULIU IGLESIAS CRAZT COLUMBIA						20000° C	THIS	LAS	51 I	
NEW	N	NEIL YOUNG AND CRAZY HORSE SLEEPS WITH					L		WEEK	WEE	EK	SINGLES 7 SECONDS VOUSSOULN/DOUB & NENEU
NEW	N		THIS	TPAL	© 1994, Billboard/BPI Communica			eek/ © CIN) 9/17/94	WEEK 1	WEE 1	EK	7 SECONDS YOUSSOU N'DOUR & NENEH CHERRY COLUMBIA
	<b>*</b>	NEIL YOUNG AND CRAZY HORSE SLEEPS WITH ANGELS WARNER	WEEK	LAST	© 1994, Billboard/BPI Communica	THIS WEEK	LAST WEEK	ALBUMS	WEEK 1 2	WEE	EK	7 SECONDS YOUSSOU N'DOUR & NENEH CHERRY COLUMBIA THE SUMMER IS MAGIC PLAYAHITTY WICKED
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STI LAST WEET	RA	NEIL YOUNG AND CRAZY HORSE SLEEPS WITH ANGELS WARNER  (Australian Record Industry Assn.) 9/18/94  SINGLES	WEEK 1 2	NEW 1	© 1994, Billboard/BPI Communica  SINGLES SATURDAY NIGHT WHIGFIELD SYSTEMATIC LOVE IS ALL AROUND WET WET PRECIOUS ORGANISATION/POLYGRAM	THIS WEEK	LAST WEEK 2	ALBUMS CARREAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC OASIS DEFINITELY MAYBE CREATION	2 3 4 5	WEE 1 2 NEV 4 NEV	ek W	7 SECONDS YOUSSOU N'DOUR & NENEH CHERRY COLUMBIA THE SUMMER IS MAGIC PLAYAHITTY WICKED & GAM GAM MARIO PILATO VOLUMEX SWEET DREAMS LA BOUCHE SCORPIO IT'S A RAINY DAY ICE MC DWA
STI LAST WEEL NEW	RA	NEIL YOUNG AND CRAZY HORSE SLEEPS WITH ANGELS WARNER  (Australian Record Industry Assn.) 9/18/94  SINGLES CONFIDE IN ME K. MINOGUE MUSHRDOM/FESTIVAL I SWEAR ALL-4-ONE ATLANTIC	1 2 3	NEW 1 NEW	© 1994, Billboard/BPI Communica  SINGLES SATURDAY NIGHT WHIGFIELD SYSTEMATIC LOVE IS ALL AROUND WET WET VET PRECIOUS	THIS WEEK 1	LAST WEEK 2	ALBUMS CARREAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC	2 3 4	1 2 NEV 4	w w	7 SECONDS YOUSSOU N'DOUR & NENEH CHERRY COLUMBIA THE SUMMER IS MAGIC PLAYAHITTY WICKED OF GAM GAM MARIO PILATO VOLUMEX SWEET DREAMS LA BOUCHE SCORPIO IT'S A RAINY DAY ICE MC DWA FIND ME JAM & SPOON DANCE POOL THE RHYTHM IS MAGIC MARIE CLAIRE
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JOHN PHONOGRAM SON OF A GUN JX POLYDOR/POLYGRAM DO YOU WANNA GET FUNKY C+C MUSIC FACTORY COLUMBIA BLACK HOLE SUN SOUNDBARDEN A&M JESSIE JOSHUA KADISON EMI REGULATE WARREN G & NATE DOGG WARNER GIVE IT UP PUBLIC ENEMY VIRGINIZEMI I LOVE THE NIGHTLIFE ALICIA BRIDGES PHONOGRAM  ALBUMS  MARIAH CAREY MUSIC BOX COLUMBIA EAGLES THE VERY BEST OF WARNER CARRERAS/PAVAROTTI/DOMINGO THE 3 TENORS TELDEC GARTH BROOKS IN PIECES EMI BODY COUNT BORN DEAD VIRGIN SOUNDTRACK PRISCILLA, QUEEN OF THE DESERT POLYDOR WET WET END OF PART ONE (THEIR GREATEST HITS) PHONOGRAM SOUNDTRACK PRISCILLA, QUEEN OF THE DESERT POLYDOR WET WET END OF PART ONE (THEIR GREATEST HITS) PHONOGRAM SOUNDTRACK REALITY BITES RCA SOUNDGARDEN SUPERUNKNOWN A&M SIMON & GARFUNKEL THE DEFINITIVE SIMON & GARFUNKEL COLUMBIA VARIOUS THE GLORY OF GERSHWIN PHONOGRAM SOUNDTRACK THE LION KING SONY SOUNDTRACK REALITY BITES RCA SOUNDGARDEN SUPERUNKNOWN A&M SIMON & GARFUNKEL THE DEFINITIVE SIMON & GARFUNKEL THE DEFINITIVE SIMON & GARFUNKEL THE DEFINITIVE SIMON & GARFUNKEL COLUMBIA VARIOUS THE GLORY OF GERSHWIN PHONOGRAM SOUNDTRACK THE LION KING SONY SOUNDTRACK THE LION KI	## WEEN 1 2 3 3 4 4 5 6 6 7 7 8 9 10 11 12 13 14 15 16 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37	NEW 2 9 5 3 4 NEW 11 6 8 NEW 7 15 10 12 22 1 NEW 14 17 19 13 22 6 NEW NEW 18 25 NEW NEW 16 24 NEW 31	© 1994, Billiboard/BPI Communica  SINGLES  SATURDAY NIGHT WHIGFIELD SYSTEMATIC  LOVE IS ALL AROUND WET WET WET PRECIOUS ORGANISATION/POLYGRAM  ENDLESS LOVE L, VANDROSS & M. CAREY EPIC CONFIDE IN ME K. MINOGUE deconstruction/rea THE RHYTHM OF THE NIGHT CORONA WEA I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN 7 SECONDS YOUSSOU N'DOUR & NENEH CHERRY COLUMBIA COMPLIMENTS ON YOUR KISS RED DRAGON WITH BRIAN AND TONY GOLD MANGO WHAT'S THE FREQUENCY, KENNETH? REM WARNER INCREDIBLE (REMIX) M-BEAT FEAT. GENERAL LEVY RENK CRAZY FOR YOU LET LOOSE MERCURY REQULATE WARREN G & NATE DOGG DEATH ROW/ INTERSCOPE HEY NOW (GIRLS JUST WANT TO HAVE FUN) CYNDI LAUPER EPIC SEARCHING CHINA BLACK WILD CARD RIGHT BESIDE YOU SOPHIE B HAWKINS COLUMBIA I SWEAR ALL-4-ONE ATLANTIC WHAT'S UP DJ MIKO SYSTEMATIC STAY (I MISSED YOU) LISA LOEB & NINE STORIES RCA ROLLERCOASTER THE GRID deconstruction/rca PARKLIFE BLUR FOOD/PARLOPHONE TROUBLE SHAMPOO FOOD ATOMIC (REMIX) BLONDIE CHRYSALIS YESTERDAY, WHEN I WAS MAD PET SHOP BOYS PARLOPHONE DREAMER LIVIN' JOY UNDISCOVERED BLAME IT ON ME D. REAM MAGNET LOVE HERE I COME BAD BOYS INC A&M WELCOME TO TOMORROW SNAP FEATURING SUMMER ARISTA EIGHTEEN STRINGS TINMAN 16TT KNOW BY NOW ROBERT PALMER EMI FIREWORKS ROXETTE EMI SIGMETOR SOWETTE EMI UNDEARABLE THE WONDER STUFF POLYDOR SO GOOD ETERNAL EMI WILMOT SABRES OF PARADISE WARP SUGAR SUGAR DUKE BAYSEE BELL/ARISTA INSIDE OUT/DOWN THAT ROAD SHARA NELSON	THIS WEEK 1  2 3 4  5 6 6 7 8 9 10  11 12 13  14 15 6 17 18 19  20 21  22 23 4 25  26 27 28 29 30 31  32 33 34 35 36 37  38 39	1 3 4 5 7 NEW 8 8 NEW 11 NEW	ALBUMS  CARREAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC  OASIS DEFINITELY MAYBE CREATION WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS/POLYDRAM CYNDI LAUPER TWELVE DEADLY CYNSAND THEN SOME EPIC BLUR PARKLIFE FOOD ELVIS PRESLEY THE ESSENTIAL COLLECTION RCA SUGAR FILE UNDER: EASY LISTENING CREATION ETERNAL ALWAYS & FOREVER EMB JOE COCKER HAVE A LITTLE FAITH CAPITOL THE PRODIGY MUSIC FOR THE JILTED GENERATION X. RECORDINGS BRYAN FERRY MAMOUNA VIRGIN CRAZY JULIO IGLESIAS COLUMBIA THE BRAND NEW HEAVIES BROTHER SISTER ACID JAZZ TINA TURNER SIMPLY THE BEST CAPITOL BODY COUNT BORN DEAD VIRGIN SHED SEVEN CHANGE GIVER POLYDOR LARRY ADLER THE GLORY OF GERSHWIN MERCURY PETER GABRIEL SECRET WORLD LIVE REALWORLD NEIL YOUNG & CRAZY HORSE SLEEPS WITH ANGELS REPRISE PRINCE COME WARNER BROS DIANA ROSS ONE WOMAN - THE ULTIMATE COLLECTION EMI ROGER TAYLOR HAPPINESS? PARLOPHONE UBAO THE BEST OF UBAO VOL 1 VIRGIN PINK FLOYD THE DIVISION BELL EMI MANIC STREET PREACHERS THE HOLY BIBLE EPIC SEAL SEAL ZIT RANDY CRAWFORD THE VERY BEST OF DINO WHITESNAKE GREATEST HITS EMI MADNESS DIVINE MADNESS VIRGIN EAGLES THE VERY BEST OF THE EAGLES ELEKTRA THE COMMITMENTS THE COMMITMENTS SOUNDTRACK MCA QUEEN GREATEST HITS PARLOPHONE SOUNDARACK MCA GUEEN GREATEST HITS PARLOPHONE SOUNDARACH MCA BRYAN FERRY AND ROXY MUSIC THE ULTIMATE COLLECTION VIRGIN	##EEK 1 2 3 4 5 6 6 7 8 9 10    SPP 10    THIS WEEK 1 2 3 4 4 5 5 6 7 8 9 10 1 2 3 4 4 5 6 6 7 8 9 10 1 2 3 4 5 6 6 7 8 9 10 1 2 3 6 6 7 8 9 10 1 2 3 6 6 7 8 9 10 1 2 3 6 6 7 8 9 10 1 2 3 1 4 5 6 6 7 8 9 10 1 1 2 3 1 4 5 6 6 7 8 9 10 1 1 2 3 1 4 5 6 6 7 8 9 10 1 1 2 3 1 4 5 6 6 7 8 9 10 1 1 2 3 1 4 5 6 6 7 8 9 10 1 1 2 3 1 4 5 6 6 7 8 9 10 1 1 2 3 1 4 5 6 6 7 8 9 10 1 1 2 3 1 4 5 6 6 7 8 9 10 1 1 2 3 1 4 5 6 6 7 8 9 10 1 1 2 3 1 4 5 6 6 7 8 9 10 1 1 2 3 1 4 5 6 6 7 8 9 10 1 1 2 3 1 4 5 6 6 7 8 9 10 1 1 1 2 3 1 4 5 6 6 7 8 9 10 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	1 2 NEV 6 3 NEV 5 NEV 1 2 3 100 4 8 8 9 NEV NEV 7 7 AIN LAS WEEE 1 2 6 3 5 7 8 8 4 NEV 9 NEV 2 1 3 6	W W W W W W W W W W W W W W W W W W W	7 SECONDS YOUSSOU N'DOUR & NENEH CHERRY COLUMBIA THE SUMMER IS MAGIC PLAYAHITTY WICKED. GAM GAM MARIO PILATO VOLUMEX SWEET DREAMS LA BOUCHE SCORPIO IT'S A RAINY DAY ICE MC DWA FIND ME JAM & SPOON DANCE POOL THE RHYTHM IS MAGIC MARIE CLAIRE D'UBALDO POLYDOR DREAMS 2 BROTHERS ON THE 4TH PAN PO IL CIELO FIORELLO E CATERINA RTI MUSICIP.R WELCOME TO TOMORROW SNAP LOGIC ALBUMS GIPSY KINGS GREATEST HITS COLUMBIA VARIOUS FESTIVALBAR '94 EMI RENATO ZERO L'IMPERFETTO FONOPOLI ADRIANO CELENTANO QUEL PUNTO CLAN PINK FLOYD THE DIVISION BELLE EMI CARRERAS/PAVAROTTI/DOMINGO THE 3 TENORS TELOEC YOUSSOU N'DOUR THE GUIDE - WOMMAT COLUMBIA MIGUEL BOSE SOTTO IL SEGNO DI CAINO W PRINCE COME WARNER VARIOUS THE SUMMER IS MAGIC DIG IT (TVE/AFYVE) 9/3/94  SINGLES JOHNNY TECHNO SKA PACO PIL MAX MUSIC BABY I LOVE YOUR WAY BIG MOUNTAIN RC. EINS, ZWEI, POLIZEI MO-DO BLANCO Y NEGRO OVER THE RAINBOW MARUSHA POLYDOR BREAK THE SILENCE STATUS MAX MUSIC OVER THE RAINBOW MARUSHA POLYDOR BREAK THE SILENCE STATUS MAX MUSIC OVER THE RAINBOW MARUSHA POLYDOR BREAK THE SILENCE STATUS MAX MUSIC OVER THE RAINBOW MARUSHA POLYDOR BREAK THE SILENCE STATUS MAX MUSIC AWAY FROM HOME DR ALBAN ARIOLA HEY BABY BEER'S SONG GINGER MUSIC I DROVE ALL NITE BANDIDO FEAT. PIROPO RECORD/MAX THINK ABOUT THE WAY ICE MC BLANCO Y NEC ALBUMS CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS WARNER  JOAN MANUEL SERRAT NADIE ES PERFECTO ARIOLA ANA BELEN/VICTOR MANUEL MUCHO MAS O DOS ARIOLA LAURA PAUSINI LAURA PAUSINI DRO HERBERT VON KARAJAN ADAGIO KARAJAN DOLUTSCHE/POLYGRAM JOAQUIN SABINA ESTA BOCA ES MIA ARIOLA

Hits Of The World is compiled at Billboard/London by Julie Boodhoo and Elena Bernardinis. Contact 71-323-6686, fax 71-323-2314/2316

'New' indicates first entry or re-entry into chart shown

EU	ROC	HART HOT 100 9/17/94 & MUSIC	NE	W Z	EALAND (RIANZ) 9/7/94
	LAST WEEK	SINGLES	THIS	LAST	SINGLES
1	1 1	LOVE IS ALL AROUND WET WET WET PRECIOUS/	1	NEW	I'LL MAKE LOVE TO YOU BOYS II MEN POLYGRAM
		POLYGRAM	2	1 1	LOVE IS ALL AROUND WET WET WET POLYGRAM
2	2	7 SECONDS YOUSSOU N'DOUR & NENEH	3	2	MESSAGE TO MY GIRL PUREST FORM MAD
		CHERRY COLUMBIA	4	6	DO YOU WANNA GET FUNKY C+C MUSIC
3	3	I SWEAR ALL-4-ONE ATLANTIC			FACTORY SONY
4	5	EINS, ZWEI, POLIZEI MO-DO plaStika	5	7	REGULATE WARREN G & NATE DOGG WARNER
5	6	SWAMP THING THE GRID deconstruction	6	5	SWEETS FOR MY SWEET CJ LEWIS BMG
6	NEW	THE RHYTHM OF THE NIGHT CORONA DWA	7	4	I SWEAR ALL-4-ONE ATLANTIC
7	7	REGULATE WARREN G & NATE DOGG DEATH ROW	8	10	GAMES PEOPLE PLAY INNER CIRCLE WARNER
1		INTERSCOPE	9	3	FUNKY Y.Z.C. THE PUPPIES SONY
8	4	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA	10	NEW	SITTING INSIDE MY HEAD SUPERGROOVE BMG
9	NEW	CONFIDE IN ME KYLIE MINOGUE deCONSTRUCTION			ALBUMS
10	NEW	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN	1	NEW	CARRERAS/DOMINGO/PAVAROTTI THE 3
	1 1	ALBUMS	1	'''	TENORS WARNER
1	Ιıί	WET WET WET END OF PART ONE (THEIR	2	1	SOUNDTRACK THE LION KING SONY
-		GREATEST HITS) PRECIOUS/POLYGRAM	3	2	WET WET WET END OF PART ONE (THEIR
2	5	PINK FLOYD THE DIVISION BELL EMI	-		GREATEST HITS) POLYGRAM
3	4	MARIAH CAREY MUSIC BOX COLUMBIA	4	3	SUPERGROOVE TRACTION BMG
4	3	ROLLING STONES VOODOO LOUNGE VIRGIN	5	5	DEEP FOREST WORLD MIX SONY
5	2	PRINCE COME WARNER	6	9	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET
6	NEW	CARRERAS/DOMINGO/PAVAROTTI THE 3		1 1	ARISTA
		TENORS TELDEC	7	4	SOUNDTRACK ONCE WERE WARRIORS BMG
7	8	NEIL YOUNG SLEEPS WITH ANGELS REPRISE	8	8	THE EAGLES VERY BEST OF THE EAGLES WARNER
8	7	GIPSY KINGS GREATEST HITS COLUMBIA	9	7	STEELY DAN REMASTERED - BEST OF BMG
9	6	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA	10	NEW	ACE OF BASE HAPPY NATION BMG
10	NEW	OASIS DEFINITELY MAYBE CREATION/SONY			

<b>BELGIUM</b>	(IFPI Belgium/SABAM) 9/5/94	
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BE	LGII	(IFPI Belgium/SABAM) 9/5/94	_ -
THIS WEEK	LAST	SINGLES	١
1	1	EINS ZWEI POLIZEI MO DO TOP SECRET RECORDS	
2	2	LOVE IS ALL AROUND WET WET WET PRECIOUS/ POLYGRAM	
3	4	ISWEAR ALL-4-ONE ATLANTIC	
4	3	7 SECONDS YOUSSOU N' DOUR & NENEH CHERRY COLUMBIA	
5	6	HEMELSBLAUW WILL TURA TOPKAPI	
6	8	NO GOOD (START THE DANCE) THE PRODICY XL	1
7	5	THE UNITY MIX 4 THE UNITY MIXERS INDISC	
8	7	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA	
9	9	GIVE ME FIRE GOOD SHAPE DINO	
10	NEW	BLIJE NOG 1 NACHT WENDY VAN WANTEN JRP	-
		ALBUMS	
1	1	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS/POLYGRAM	
2	5	CARRERAS DOMINGO PAVAROTTI THE 3 TENORS TELDES	
3	2	GERT & SAMSON SAMSON VOL.4 PHILIPS	
4	4	MARIAH CAREY MUSIC BOX COLUMBIA	
5	7	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE	-
		COLUMBIA	
6	9	PRINCE COME WARNER	
7	3	ROLLING STONES VOODOO LOUNGE VIRGIN	
8	6	LAURA PAUSINI LAURA CGD/WARNER	
9	10	NEIL YOUNG SLEEPS WITH ANGELS REP	1
10	I NEW	BRYAN ADAMS LIVE LIVE LIVE A&M	

#### SWITZERLAND (Media Control Switzerland) 9/17/94

THIS	LAST	CINOLEC
WEEK	WEEK	SINGLES
1	1	I SWEAR ALL-4-ONE WARNER
2	2	LOVE IS ALL AROUND WET WET WET POLYGRAM
3	3	7 SECONDS YOUSSOU N'DOUR/NENEH CHERRY
		COLUMBIA
4	4	BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
5	9	REGULATE WARREN G & NATE DOGG WARNER
6	5	SUMMER IN THE CITY JOE COCKER EMI
7	NEW	SWAMP THING THE GRID BMG ARIOLA
8	6	EVERYBODY DJ BOBO FRESH
9	10	EINS, ZWEI, POLIZEI MO-DO PHONOGRAM
10	NEW	INSIDE STILTSKIN VIRGIN
		ALBUMS
1	1	PATENT OCHSNER GMUESS BMG ARIOLA
2	2	ZURI WEST ZURI WEST SOUND SERVICE
3	8	ALL-4-ONE ALL-4-ONE WARNER
4	3	GIPSY KINGS GREATEST HITS SONY
5	NEW	WET WET WET END OF PART ONE (THEIR
		GREATEST HITS) POLYGRAM
6	6	PINK FLOYD THE DIVISION BELL EMI
7	9	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET
		BMG
8	7	MARIAH CAREY MUSIC BOX COLUMBIA
9	5	ROLLING STONES VOODOO LOUNGE VIRGIN
10	4	PRINCE COME WARNER

<b>SWED</b>	EM	(GLF) 9/9/94
SAAED	EN.	(GLF) 9/9/94

THIS	LAST	SINGLES
WEEK 1	WEEK	COTTON EYE JOE REDNEX JIVE
2	3	OPPNA DIN DORR TOMMY NILSSON ALPHA
3	2	LOVE IS ALL AROUND WET WET WET FONTANA
4	4	SWAMP THING THE GRID RCA
		<b>4</b> ************************************
5	5	I SWEAR ALL-4-ONE ATLANTIC
6	6	7 SECONDS YOUSSOU N'DOUR & NENEH CHERRY COLUMBIA
7	NEW	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN
'		ROCKET
8	10	VANDRAREN NORDMAN SONET
9	7	NAR VI GRAVER GULD I USA GLENMARK/
		ERIKSSON/STROMSTEDT METRONOME
10	8	REGULATE WARREN G & NATE DOGG ATLANTIC
		ALBUMS
1	NEW	CARRERAS/DOMINGO/PAVAROTTI THE 3
		TENORS WARNER
2	2	WET WET WET END OR PART ONE (THEIR
١.	١. ١	GREATEST HITS) FONTANA
3	1	NORDMAN NORDMAN SONET
4	4	OASIS DEFINITELY MAYBE CREATION
5	3	NEIL YOUNG & CRAZY HORSE SLEEPS WITH ANGELS WARNER
6	NEW	1110000
7	NEW	DINOSAUR JR WITHOUT A SOUND WEA
8	8	TOMMY NILSSON EN KVINNAS MAN ALPHA
9	9	PRODIGY MUSIC FOR THE JILTED GENERATION XL RECORDING
10	5	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET
10		ARISTA
DO	DTI	IOAL III III III III III III III III III I

	TUNIUGAL (FUILUGAI/AFF) 9///94					
Ì	THIS WEEK	LAST WEEK	ALBUMS			
ļ	1	2	VARIOUS DANCE POWER VIDISCO			
	2	1	PEDRO ABRUNHOSA/BANDEMONI VIAGENS POLYDOR			
l	3	10	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC			
١	4	5	EROS RAMAZZOTTI TUTTE STORIE DDD			
l	5	6	MARIAH CAREY MUSIC BOX COLUMBIA			
ı	6	3	MADREDEUS O ESPIRITO DA PAZ EMI			
l	7	NEW	JOANNA AGUARELA PORTUGUESA RCA			
ŀ	8	NEW	PETER GABRIEL SECRET WORLD LIVE REAL WORLD			
ı	9	8	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET			
ı			ARISTA			
	10	NEW	BAN NUM FILME SEMPRE POP EMI			
	_	_	ARISTA			

#### FINLAND (Seura/IFPI Finland) 9/11/94

THIS LAST SINGLES

WEEK	WEEK	SINGLES
1	1	WELCOME TO TOMORROW SNAP BLIZZ
2	3	EVERYBODY GONFI GON TWO COWBOYS FREEDOM
3	8	I SHOW YOU SECRETS PHARAO DANCE POOL
4	4	MIXET TAHDO OLLA MUNKAA 2. MAANANTAI
		POLYDOR
5	NEW	YESTERDAY WHEN I WAS MAD PET SHOP BOYS PARLOPHONE
6	NEW	CONFIDE IN ME KYLIE MINOGUE deCONSTRUCTION
7	NEW	SWAMP THING THE GRID deCONSTRUCTION
8	2	LOVE IS ALL AROUND WET WET WET PRECIOUS/
9	NEW	7 SECONDS YOUSSOU N'DOUR & NENEH
		CHERRY COLUMBIA
10	NEW	UNETON YO HEIKKI HELA PORKKANARYHMA
		ALBUMS
1	5	WET WET WET END OF PART ONE (THEIR
		GREATEST HITS) PRECIOUS/POLYGRAM
2	2	PRODIGY MUSIC FOR THE JILTED GENERATION
3	3	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET
3	3	ARISTA
4	2	NEIL YOUNG & CRAZY HORSE SLEEPS WITH
	l	ANGELS REPRISE/WARNER
5	NEW	SAMULI EDELMANN IHANA VALO RCA/BMG
6	10	THE EAGLES THE VERY BEST OF THE EAGLES
		ELEKTRA/WARNER
7	NEW	
8	NEW	CARRERAS/PAVAROTTI/DOMINGO THE 3 TENORS TELDEC
9	NEW	BAD RELIGION STRANGER THAN FICTION
_	1	DRAGNET'SONY
10	4	ROLLING STONES VOODOO LOUNGE VIRGIN

#### CHILE (APE Chile) 8/94

CHILE			(Al I Offile) b/ 34
	THIS WEEK	LAST WEEK	ALBUMS
	1	NEW	LAURA PAUSINI LAURA PAUSINI WARNER
ĺ	2	NEW	KING AFRICA EL AFICANO BMG
	3	5	LOS PERICOS BIG YUYO EMI
	4	2	VARIOUS METIENDO RUIDO MUSICAVISION
	5	3	LOS FABULOSOS CADILLAC VASOS VACIOS SON
	6	9	ACE OF BASE THE SIGN BMG
	7	NEW	ARIZTIA SIN LIMITE SONY
	8	4	VARIOUS PADRE HURTADO EMI
	9	NEW	JUAN L.GUERRA FOGARATE BMG
	10	10	RAGE AGAINST THE MACHINE IDEM SONY

#### THE LATEST MUSIC NEWS FROM AROUND THE PLANET

#### **EDITED BY DAVID SINCLAIR**

FINLAND: Although still a small musical subculture, Finnish ambient music has acquired a distinctive style of its own. Artists including Sin O and Jimi Tenor and independent labels such as Sähkö Recordings and Lumi have put out fiercely minimalist releases that are influenced by the European ambient tradition, yet clearly have their own aesthetic. Although these records largely have been ignored by the mainstream media, radio listeners in the Helsinki area have had a chance to hear them on Ambient City-perhaps the first radio station in the world to broadcast ambient music 24 hours a day, uninterrupted by talk or commercials. Ambient City is funded and organized by the independent cultural societies Urban Research and PopZoo Productions in cooperation with Sähkö Recordings and the Helsinki rock station Radio City. Ambient City had its first three-week run in the spring, followed by another three weeks in August and September. The station, which has given many people a chance to hear ambient music for the first time, has been received with enthusiasm.

NEW ZEALAND: The rising critical acclaim for Auckland singer-songwriter Derek Lind is in direct proportion to his considerable talent. Lind's tough-minded lyrics—borne out of his travels through the sweatshops and poverty traps of Southeast Asia as part of his work for the Christian charity Tear Fund-are effortlessly married to a driving rock sound on



his exceptional "Slippery Ground" album of three years ago, and are stripped bare on his current "Stations" set. He is signed to the American label Storyville, and his music appears locally on the small Someone Up There label, which reports considerable overseas interest in Lind's albums, often as the result of local fans passing them on to contacts abroad. A man of vision, whose work recalls that of Bruce Cockburn, Lind creates music imbued with his Christian faith, but he resists the temptation to proselytize or offer simplistic solutions. Indeed, the imagery in his songs is so refined that probably many would be surprised to learn he has a faith; most, however, would agree that he is one of the best performers in the country.

Lind takes a typically humble view of his place in the grand scheme of things. In the liner notes to "Stations," he refers to those he has seen suffering: "The strength and dignity of these people confronts my own excesses and petty agendas.

IRELAND: The Dublin quintet Lir has spent most of this year in America promoting its debut album "Magico Magico," which has been playlisted on 142 college radio stations. The album is released on Velo here, and on W.A.R. Records in the U.S. After 82 shows in 11 Northeast states, including five with Lisa Loeb, the group played its only Irish date of the summer at Dublin's Tivoli last month. Lir returns to the U.S. in September to start another threemonth tour of the Northeast and Midwest, coinciding with the release of a double A-sided single "New Song"/"3 Legged Guy." Although the band is sometimes likened to Led Zeppelin, such comparisons do not do justice to the diversity and mature appeal of Lir's music, which belies the fact that the band members are only in their early 20s.

GREECE: An Athenian independent record company has taken a leaf out of the book of the ancient Spartan warrior civilization. Molon Lave Records has launched its fall 1994 catalog

with as many as two dozen albums by new doom-ridden heavy-metal acts that are shaking the inner-city district of Exarchia. Topping the list are Necromantic, Nightfall and Selefice, all of which have released albums this summer. "Molon Lave" was Sparta's King Leonides famous response when the Persians called on his army to give up its weapons just before the Battle of Thermopylae in 480 BC. The phrase means "Come and get 'em!" A preoccupation with ancient Greek themes is evident in the names of headbanger groups such as Panx Romana, Oracle and Erinves (the infamous



furies of classical legend). Though it is not known whether any of its artists hail from Sparta, the Molon Lave catalog could prove an apt cultural successor for a society that once whipped adolescent boys to toughen them up for a life of war and killing.

NETHERLANDS: Piet Veerman, former front man of the Cats and for many years a star in his own right, has realized one of his lifelong ambitions by recording an album of Spanish and Latin American songs. "My Heart And Soul/Mi Corazaon Y Alma" (Sony) features a mixture of standards ("Cu Cu Rru Cu Cu Paloma," "Amor," and others) together with more recent compositions, including three songs—"I Call Your Name," "Angel Eyes," and "Heart And Soul"—written by American singer Willy DeVille. Veerman first became interested in Spanish language music when, as a young man, he was enlisted for the Dutch army. After many years of dreaming about it, the singer finally went into the Wisseloord studio with an international lineup of musicians that included Tex-Mex accordionist Flaco Jimenez, bandoneón player Alfredo Marcucci from Argentina, and harp player Roberto Quarami from Paraguay, alongside the Dutch players Lex Bolderdijk (guitar), Marcel Schimscheimer (bass) and Hans Eyekenaar (drums). Produced and arranged by Gerard Stellaard, the album is certain to give fresh impetus to Veerman's career, which has previously been based entirely on English-language repertoire.

## **New Mags Target Asia's Alternative Fan**

#### Tower Records, Radio Highlight Non-Mainstream Market

■ BY MIKE LEVIN

HONG KONG—Growing rebellion against sanitized, prepackaged pop repertoire in the Chinese music industry has found new support in the unlikeliest of places.

Tower Records, which earns a large slice of its revenues from Chinese pop in Hong Kong, Taiwan, and Singapore, and Commercial Radio (CR), Hong Kong's mainstream-music leader, have both developed magazines for music fans interested in something different.

Both magazines are written inhouse in Chinese and concentrate on non-mainstream Western music. In Asia, any foreign repertoire that does not include balladeers like Whitney Houston and Michael

Bolton is considered alternative.

"We're not long-haired weirdos trying to be crazy. We're reacting to a very real demand from our listeners for something interesting," says Joseph Chan, a Commercial Radio DJ and programmer who, with partner Brian Leung, has put together the magazine Quotables.

"Very few people here are familiar with anything that isn't a simple ballad. We're trying to take the mystique out of other forms of music."

Quotables is a 58-page mix of features and news. The first issue, released at the beginning of August, featured a cover story on Pink Floyd, a report on a local two-night alternative-music concert at the Coliseum, and a section on guitar instruction.

Future issues will include articles on R.E.M., the Rolling Stones, Woodstock, and local groups.

Chan and Leung get audience feedback during their nightly three-hour "Quote Zone" program on the CR2 music station.

"We're not trying to concentrate on only Western music, but until something alternative exists here, that's where our material will come from," says Leung. The two men use the word

The two men use the word "stimulation" a great deal when speaking about the local industry and would like nothing better than to see the segmentation of popular music. Hong Kong does have an underground scene, but it has never received attention because of its perceived lack of commercial potential.



Jammy Deal. Sony Music Publishing Germany recently inked a worldwide publishing deal with Allstar Music Productions, home of Matthias Grein and Rolf Ellmer, who is also known as Jam El Mar, half of the dance duo Jam & Spoon. The deal also includes future works by Ellmer with his projects BG The Prince Of Rap, Dance To Trance, and the releases on the Sony-distributed Jam label.

### **Concert Raises Cash For Oz Farmers**

#### Rwanda Efforts Lead Australians To Look Inward, Too

■ BY CHRISTIE ELIEZER

MELBOURNE—Bob Dylan's mumbled aside during 1985's Live Aid concert about helping American farmers led to the formation of Farm Aid. Similarly, John Farnham's recent \$2 million benefit for Rwandan orphans (Billboard, Aug. 20) became the catalyst for the Australian music community rallying around farmers battling one of the country's worst natural catastrophes.

The state of Queensland is suffering from a five-year drought, and 83% of the bushlands in northern New South Wales lies parched

Pop and rock acts Olivia Newton-John, Farnham, Icehouse,

Tommy Emmanuel, Black Sorrows, Jason Donovan, Rick Price, Tina Arena, and Debra Byrne joined country singers James Blundell, Lee Kernaghan, and John Williamson and British actor Anthony Warlow at the sold-out "Best For The Bush" show before a crowd of 5,000 Sept. 7 at the Sports & Entertainment Centre. The concert, televised nationally on Channel 9 as part of a telethon, raised \$1.26 million. Tickets were about \$11 (U.S.) apiece.

Farnham, whose limited-edition "Concert For Rwanda" CD raised more than \$110,000 for the CARE Australia organization, has donated royalties from his current single, "Talk Of The Town," to the fund. "I've seen their plight first-

hand," he says. "I know of their pride and how difficult it was for them to come public with their problems."

The benefit was part of Farm Hand appeal, which had been initiated a month before by "A Current Affair" anchorman Ray Martin and had already raised \$2.4 million. Martin, who also hosted the concert, read a letter from prime minister Paul Keating promising that the Australian government would match, dollar for dollar, money collected by Farm Hand, in addition to its earlier \$74 million relief donation. The funds will be distributed by the National Farmers' Federation and the Salvation Army.

# newsline...

MTV ASIA is due back on the air by the end of this year, according to MTV Networks Europe president Bill Roedy, who is visiting the region in September. MTV will have separate Mandarin- and English-language feeds. In the meantime, it will broadcast a 2½-hour slot on Indian broadcaster Dordoshan.

**WEA ITALY** has suspended distribution of a compilation of covers after threats of legal action from Italian singer Rita Pavone. The album, "Datemi un Martello" (Give Me A Hammer) by Dance Authority, released by Brescia-based Impulse Productions, features covers of the '70s songstress' hits in a house style. Impulse and WEA commissioned a singer to imitate Pavone's style after the original singer turned down offers to re-record the songs themselves. Credited with originating Italy's disco style in the '70s, the singer threatened legal action when the album—featuring "Pavone Remixes" on the sleeve—was released. Distributor WEA says it will probably reissue the album without the sleeve reference.

THE LIVE '94 NATIONAL BATTLE OF THE BANDS, staged to spotlight the best unsigned bands in Britain, culminates at the Live '94 consumer electronics show Sept. 20-24 in London, following events staged nationwide by 12 of the top U.K. independent local radio stations, including Capitol FM, the Chiltern Network, Severn Sound, Essex Radio, Radio Aire FM, Pirate FM, Beacon Radio, Radio Broadland, Radio Mercury, Buzz FM, Minster FM, and Sunrise Radio. Among the prizes in the competition is a recording contract with RCA U.K.

**TOWER RECORDS** says it has found a temporary site for its Dublin store, after the original location was damaged by flooding after a fire in premises above the store in late July. Tower will trade from a site in Dawson Street until Dec. 1.

**SONY AUSTRALIA'S** new "alternative" subsidiary, Murmur, has announced its first signing, the three-piece band Ammonia, which will release a five-track EP in November. The Perth-based band began in 1992 as Fuzzswirl. Murmur is headed by former rock journalist John O'Donnell.

**MELBOURNE MEDIA, CD,** and entertainment group Shomega has announced plans to open an Asian office in the wake of its successful year.

**BMG ARIOLA** Spain and the Spanish publishing house Anaya have joined forces to develop and sell video games and other software for the Spanish and Latin American markets. BMG purchased 50% of software company MCM from Inversiones Iberosuizas, a company managed by Swiss Bank. Anya owns the other 50% of MCM, which this year will have estimated sales of \$6.2 million.

**THE BRITISH ACADEMY OF SONGWRITERS**, Composers And Authors (BASCA) will honor people who have made an outstanding contribution to songwriting and to the industry with its Gold Badge Award, to be held Oct. 18 in the London Hilton, Park Lane.

**PHILIPS INTERACTIVE MEDIA** Benelux has struck a deal with Dutch indie Red Bullet to produce and distribute Dutch-language Karaoke CD-i product. Six discs have been released so far, including titles featuring sing-along Dutch songs, soccer songs, and children's songs. A Christmas karaoke disc is planned.

#### **AUSTRALIAN INDIE ACHIEVES SHOCKING RESULTS**

(Continued from page 54)

cles, and Torn & Frayed.

Four progressive in-house labels-Concubine, Shagpile, Thrust, and Current-record and release such underbubbler domestic acts as Ripe, Holocene, Pray TV, the Pearly Gatecrashers, Front End Loader, Lizard Train, Rootbear, Bodyjar, and Suiciety. The Cortex imprint is a utility label that serves much the same role as Mushroom's higherprofile Liberation imprint-namely, releasing select international product with full marketing and promotion support. Cortex acts include the Breeders, the Charlatans, Primal Scream, the Golden Palominos, and Meat Beat Manifesto.

The prosperous export arm, which competes with Mushroom's MDS, ships Australian music of all persuasions to Europe, the Americas, Asia, the Middle East, and Africa. Much of Shock's own manufactured stock—more than 250,000 CDs in 1993-94—finds its way overseas, along with releases from other

Australian companies, major and indie.

With a Sydney branch office and field sales staff, the initiation of a new music publishing company, Hello Mr Wilson, and the placement of alternative music in advertising, film, TV, and video projects, Shock is effectively moving into every area of the Australian music industry with such deft vigor that its ranking as one of Australia's "major" record companies seems inevitable.

"We've achieved what we have

largely with material that has been very much beyond the awareness of other companies—alternative, hard-core, independent music, and bands that we've been able to take to a much wider audience than anyone else thought existed," says Falvo. "We've also had a world view of Australian music that goes beyond the obvious chart names. Shock hasn't really moved into anybody else's territory—it has set out to create its own."

#### PHILIPS, 2 UNLIMITED TEAM FOR CD-i

(Continued from page 54)

name: Platen-10-Daagse '94), to be held Oct. 5-15, is a CD-i disc; 650,000 copies will be distributed.

Customers who buy more than 45 guilders (\$26) worth of music during the promotion get the CD-i disc for free. The disc has detailed interactive information on

some 50 international pop and rock acts, including the Beatles, Elvis Presley, Frank Sinatra, and Golden Earring.

Philips' CD-i initiative includes a live CD-i TV gala on Oct. 7.





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# Retail

# **Print Music Strikes Profitable Chord**

### For Record Stores, It's A Growth Area

■ BY FRANK DICOSTANZO

NEW YORK—Sheet music and song books—besides providing musical notation, chords, tablature, and lyrics—offer a merchandising hook that is appealing to a greater number of record stores.

"Music books are really the last bastion of big-scale merchandising in terms of cover photos, artwork, and information," says Larry Morton, national sales manager for the Milwaukee-based Hal Leonard Corp., whose sales are growing more than 30% a year.

One reason, he says, is that print music has filled a certain "visual gap" after the demise of large album jackets and longboxes. He says savvy merchants use matching folios in store displays and endcaps to cross-promote CDs and draw customer attention. Of course, the main reason is print music offers retailers an accessory line that has a higher profit margin (40%-50%) than audio, produces steady turnover, is typically sold at list price, and requires modest wall space.

The total sheet music industry is worth \$3.2 billion, according to the American Music Conference. Of that total, the amount of print music sold in record stores is estimated at between \$350 million and \$400 million.

Although print music is primarily the domain of musical instrument stores, in the past two years, says Morton, music chains such as Musicland, Tower, Strawberries, and Camelot, as well as independents, have targeted print music as a product line for expansion.

"Clearly, record stores are one of the burgeoning growth areas for our business," says Michael Lefferts, senior VP of Miami-based CPP/Belwin Inc. (formerly Columbia Pictures Publications). Since being acquired by Warner Publications in early July, the company has been aggressively increasing its market share. Its catalog includes TriStar Pictures, Chrysalis, Jobete, Rondor, Opryland, Estefan, Acuff Rose, Major Bob (Garth Brooks), and others. Its products are sold to retailers through distributors such as Charles Dumont & Son and Carl Fischer. (The other major distributor is Chesboro.)

North Canton, Ohio-based Camelot Music now carries print music in 231 of its 400 stores, says Ann Gleason, music buyer for the chain. Camelot has purchased its music from Dumont for nearly 20 years and carries nearly 300 music book titles and 150 sheet music titles. Average book prices range from \$16.95 to \$24.95, she says, and the products have a steady turnover rate. "It's the silent seller in our stores,"

"It's the silent seller in our stores," says Gleason, emphasizing that country music books have been especially popular. "Print music is a significant percentage of our accessories business and seems to be increasing."

Dave Robicheau, accessories buyer for the Milford, Mass.-based Strawberries chain, echoes that sentiment. "It's definitely a growth area," he says. "There are so many people who grew up playing an instrument that still have the urge to play because it's so enjoyable to them." Strawberries carries a wide variety of print music, with smaller stores selling primarily hits and popular mainstream titles.

But in developing new markets, Morton says, "We're finding there's untapped sales potential in the hobbyist who's not necessarily a musician, but perhaps played an instrument at one time." He describes those consumers as people who purchase print music books for the music, lyrics, artwork, and biographical content. "It's just another way for a fan to get more into a group or artist," says Morton.

He says that some of Hal Leonard's biggest sales have come from the non-musical instrument market. "The Lion King,' 'Aladdin,' 'Beauty And The Beast,' and 'The Little Mermaid' have by far been some of our leading sellers," he says. "With so many parents purchasing Disney soundtracks, T-shirts, lunch boxes, and other movie-derived products, song books are a natural addition. We've had retailers set up kid's corners in their stores with balloons, tents, children's audio, and activity books that have been tremendously successful.

"Today's print music is very hip, dynamically packaged and extremely accurate from a musical standpoint," adds Morton, whose company's catalog includes Paramount's Famous Music, Disney, EMI, MCA, PolyGram, and BMG.

Among Leonard's hottest products are boxed sets in slipcover cases by the Beatles (retail \$59.95); Eric Clapton (\$75); Billy Joel (\$55.95); its new "Sig-

nature Series," which includes CDs to demonstrate specific guitar licks (such as those of Stevie Ray Vaughan, Eric Johnson, and George Lynch); and a complete line of children's musical packages that feature instruments such as recorders, harmonicas, and electronic keyboards.

Also helping to spur sales of print music, says Morton, is the ongoing vinyl-to-CD changeover. The newer, smaller configurations, he points out, have in many instances freed up more wall and floor space.

An accessory that requires either 4 to 6 feet of wall space or a small floor display for an investment under \$2,000 can be alluring to retailers, says Morton. "In most cases, we'd start a retailer out by dealing only with very select titles," he says, adding that the

(Continued on page 70)



A "World" Of Sales. Jim Urie, Arista senior VP of sales, right, presents a plaque to Trans World CEO Bob Higgins to commemorate sales of "The Bodyguard" soundtrack through the Trans World chain

#### Tune St. Offers Berkshires A Music Break Shop's Album/Electronics Combo Proves To Be A Hit

■ BY SARI BOTTON

GREAT BARRINGTON, Mass.—The quaint towns in western Massachusetts' Berkshire Mountains are much



John Conlon, co-owner of the Tune Street retail outlet, stands in front of the hits section of his shop. (Photo: Sari Botton)

better known for their antique shops, country inns, and ski lodges than for their music and electronics merchants.

Recognizing that void, John Conlon and Cindy Lacey decided to implement their concept of a combination music and electronics outlet here in Great Barrington. On Memorial Day weekend 1993, they opened Tune Street, a brightly lit store with a modern, open feel, featuring clearly visible signage and blonde-wood paneling.

"If this continues to work, we hope



to open more stores," says Conlon of the 2,200-square-foot unit. Tune Street is divided evenly down the middle: The right side is devoted to televisions, stereo equipment, and a listening room in the back where customers can try out the hardware or any used CDs sold in the store; the left side contains more than 10,000 CDs and cassettes, as well as a T-shirt corner.

"When we told people what we wanted to do, they warned us that not many stores that combine those two categories do well," says Conlon. "But we believed we could make it and wanted to try anyway."

Almost a year and a half into their business, Conlon and Lacey say they're proving the naysayers wrong. The first year, the store's volume reached nearly \$800,000. Half of that was from music and the rest mostly from electronics, with apparel, jewelry, and posters also figured in, the couple says.

Conlon says the electronics side of the store often helps business on the music side. "A lot of times, people are drawn into the store because they see the televisions and other electronics." he says, adding that there are no other electronics stores in town. Whether or not those people buy CD players or stereo receivers, they often make an impulse purchase of music product,

Both Conlon and Lacey came to re-



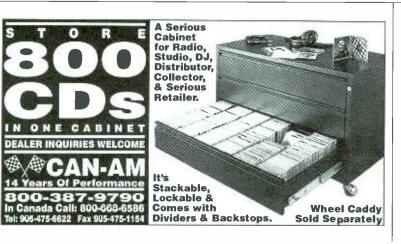
Cindy Lacey, co-owner of Tune Street, shows off some of the apparel sold in the store. (Photo: Sari Botton)

tail with experience in radio. "I was in sales and promotions for 15 years," Conlon says. Lacey continues to work at a radio station in Albany, N.Y., about a 45-minute drive from Great Barrington. "I commute back and forth every day," she says, adding that she works at Tune Street on weekends, and does the books in the evenings.

The pair uses its radio connections to build consumer awareness. "We do radio remotes from the store about once a week for new releases," Lacey says. "We sell concert tickets, and get involved in radio promotions to give away tickets."

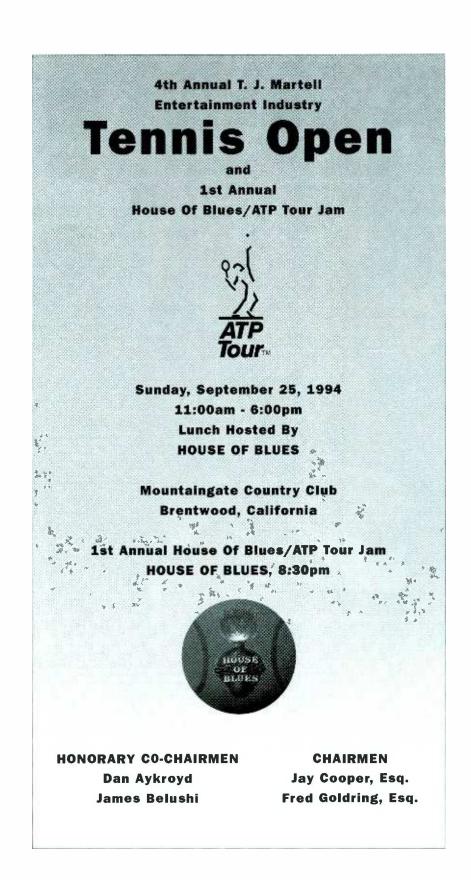
Conlon, who runs the store's daily operations, worked in record stores prior to his radio days. "When I got out of college, I worked in a store in Boston

(Continued on page 70)



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# R

(VVE-9402) The all female band Klymaxx keeps the charts poppin' with their album release "One Day". Original founder &



lead singer, Bernadette Cooper is a special guest, along with Joyce Irby, Terri Lyne Carrington, Lorena Hardiman, Cheryl



(SAR-40006) Combining jazz, soul and funk, Teena Marie has been grooving her audiences since 1979. With her new album, "Passion Play", she continues her urban/pop styling with

song titles such as "Warm As Mommas' Oven" and "Parking Music".



(THP:4510) Old School Rap Vol. 1 THP-4510

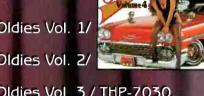




(THP-7040) Low Rider Oldies Vol. 1/ THP-7010, Low Rider Oldies Vol. 2/

THP-7020,





(THP-5020) Bass Bomb Vol. 1/ THP-5010,

Bass Bomb Vol. 2 / THP-5020,

Bass Bomb Vol. 3 / THP-5030 (hits the streets October, 1994)



thur P

(THP-1060) Low Rider Sountrack Vol. 1 / THP-1010, Low Rider Sountrack Vol. 2 / THP-1020,

Low Rider Sountrack Vol. 3 / THP-1030, Low Rider Sountrack Vol. 4 / THP-1040, Low Rider Sountrack Vol. 5 / THP-1050,

Low Rider Sountrack Vol. 6 / THP-1060, Low Rider Sountrack Vol. 7 (hits the

streets October, 1994).

RECORDS INC. (THP-4010) Old School Vol. 1 / THP-4010 Old School Vol. 2/

THP-4020, Old School Vol. 3 / THP-4030 (hits the streets September, 1994).

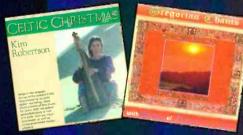
#### (MAC-1177 / MAC-1180)

INCIP

Colley & Robbin Grinder.

DV8 - features the union of musician / dancer David Burrill and Chad Spikes creating an up-tempo dance floor beat. Multi-platinum recording artist Frank Mills ("Music Box Dancer") fulfills the perfect holiday compliment

to the fireside with his new album titled "A Traditional Christmas."



(INI-110 / INI-1104)

Celtic Christmas" is just one of harpist Kim Robertsons three releases this holiday season. Also available is "Celtic Christmas II," and "Joy, Joy, Jov.

With the overwhelming interest in Gregorian Chant over the past year, 'Gregorian Christmas" is sure to be the best of the season.



(RGB-502 / RGB-501)

Composed, produced, and engineered by Candice Pacheco of D'Cückoo, The Vortex is the first feature-length soundtrack created expressly for an interactive CD-ROM "virtual movie," 15 high energy tracks make quantum leaps from techno and hip-hop to pop and world music.



in the Nine Inch Nails vein." - Rip

of Electro Body Music.

NAIRD

# Ν (PHI-1 / PHI-2) Propaganda! - a Rock The Vote benefit compilation features the single "Start All Over Again" by Life Like Feel, produced by Kelly Gray (THP-9925) From the streets of



L.A. and already blowin' up in Retail and Radio, Thump Records releas-

es the single fit for the game from J.V.
"Nayba' Hood Queen" 'e-mixed by L.A.'s Power 106 di's The Baka Boyz.



(ASR-10502) From A-Street Records comes the recording debut of Phunke Assfalt and their single

"Indonesha" from the forthcoming album entitled. "Tales From The Crib." Southside rapper Villain is already breakng out in Washington, DC., Los Angeles, and Memphis.



ESTEP/ALIEY RECORDS

(VRA-85001) Vesper Alley Records introduces the hot debut album of roots

rocker Blakey St. John entitled "Temporary Tattoos," described by the press as "a roadhouse rocker with rec-hot pipes." Vesper Alley Records will soon follow this with soon follow this with more great roots and alternative rock releases.



(DOM-71001) Mandala is the 24th album in Kitaro's growing catalog and his first solo studio album in

three years. Kitaro not only reaffirms his position as the leader in the NAC genre but takes us to new heights which will stimulate the senses and move your emotions

(Candlebox) — in stores now. Life Like Feel's full-length album will appear in stores October 18th.



(TLA-7208 / TLA-7206)

Trance Planet is a collection of music from around the world, spanning continents and epochs of time: Fourteen songs from Tahiti to Zaire. Jai Uttal blends street smart funk with the melodies and rhythms of the sub-continent India



(WAY-84101 / WAV-84102) Waveform delivers the best of England's exploding ambient music scene with the new release from England's Higher Intelligence Agency titled "colorform." Also available is One A.D., a compilation of England's most innovative electronic music artists.







COSMOPOLITAN

(5DS-5015-5023 / 5DS-5007-5014) Cosmopolitan and Rock The First "series" take on new directions with two fabulous dance packages featuring top charting singles such as
Technotronic's "Pump Up The Jam," C &
C Music Factory's "Gonna Make You
Sweat," Right Said Fred's "I'm Too Sexy" and many more.

#### (RVR-61794 / RVR-61190)

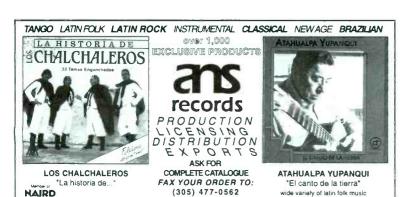
The latest project from blues-boogie legends Canned Heat is titled "Internal Combustion" and is a cele-bration of 25 years of playing blues music for fans worldwide. Pacific Northwest rockers, The Renegade Saints, play a blend of pure American Rock with a 90's twist.





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### Retail

### What PGD/Circuit Dispute?; **Virgin Retail Eyes New York**

OME CROW, PLEASE: Two weeks ago Track wrote that there might be a showdown between Circuit City and PGD over the distributor's policy on cutting off accounts that sell front-line titles below cost. At the time, one executive with a competing distributor told Track. "We all know how this Greco-Roman play is going to turn out. Act 1 is the edict letter, Act 2 is the violation, Act 3 is the stop-ship notice, and Act 4 is the chorus of lawyers singing in the background while their cash registers merrily ring.

The PGD policy was effective Sept. 6, and Circuit City, according to sources, immediately changed its pricing on the distributor's titles to come into compliance, and, in the same motion, rendered wrong Track's sugges-

tion that a showdown might be imminent.

However, over the weekend of Sept. 9-10, Circuit City advertised that it was selling the new

Amy Grant album, "House Of Love," for \$9.88, below the boxlot cost for that title.

On Sept. 12, observers phoned Track to say that Act 2 had just occurred, and that they were anxiously awaiting Act 3. But according to sources, the circular advertising the Amy Grant title was printed before the PGD policy became an issue for Circuit City, and, reportedly, the account has the product priced in-store at \$10.88 despite the circular. Circuit City, as usual, declines to

PGD president Jim Caparro declined to specifically discuss Circuit City, but says, "We know for a fact that every account in the country has honored the intent of the policy. We have had no customers try to challenge the

Some PGD competitors feel that Caparro went toe to toe with Circuit City on the policy and blinked. But an executive with another retail account in that market says that Circuit City had the Amy Grant marked at \$11.88, with a bin divider for the album marked at \$10.95, and in-store circular touting the price at \$9.95. "I was told that the price is \$10.88, until I pointed out the circular price, which the clerk agreed to give it to me for," he reports. "If their story about the circular being printed up in advance is true, then, clearly, Circuit City is trying to abide by the PGD policy. I guess they would rather face the wrath of their customers than PGD."

WOODSTOCK UPDATE: Last week Track reported on some of the marketing considerations that A&M were pondering for the upcoming "Woodstock 94" album project. Larry Hamby, the producer of the project, faxed Track to report that the possibilities described in the column "are only two of a myriad of options that are being considered and discarded in an effort to distill three days, 61 bands, and over 500 taped reels of recorded music into an exciting, representational, and affordable experience for fans of great music."

AFTER MONTHS of negotiating. Track hears that Virgin Retail has finally signed on the dotted line and is getting ready to announce that it will open a superstore in the base of the Bertelsmann building in the heart of New York City's Times Square. The store is intended to be the largest home entertainment store in the world, let alone the U.S., and is expected to measure as much as 60,000 square feet. The rest of the retail component, which takes in a total of about 115,000 square feet, is expected to be filled with complementary retailers.

LOOK FOR things to intensify among the big boys, with more pressure coming from the Ann Arbor, Mich., corridor. As expected, Borders-Walden Inc.

has acquired the Durham, N.C. based CD Superstore chain for an undisclosed amount of cash and stock. CD Superstore is attractive to Borders because in

November the music chain opened its first superstore, the 31,000-square-foot Planet Music in Virginia Beach, Va. Track hasn't had the pleasure of shopping in the store, but others who have visited the store report that it is a

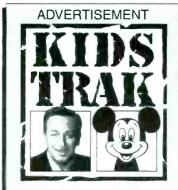
CD Superstore, which is changing its corporate name to Planet Music, just opened its second super-sized outlet, in Memphis. Three Planet Music superstores are expected to open before the end of the year, including one in Baltimore, with further expansion beyond that, says Paul Mayer, CEO of Planet Music.

Borders-Walden is a Kmart subsidiary that the giant retailer plans to spin off through an initial public offering. Borders-Walden operates over 60 superstores under the Borders name, and another 1,200 or so specialty outlets under the Walden name. It had sales of \$1.4 billion in the year ending Jan. 23, 1994.

Borders-Walden will use Planet Music to complement its bookstores, supplying Planet Music with financial. managerial, and real estate expertise, as well as helping to improve other aspects of the company's infrastructure.

Since getting into music, Borders has put together a small staff, including buyers, to oversee its music departments, and has been relying on Valley Records as its main supplier and for product and market information.

While some initially speculated that Borders would let the Planet Music staff oversee the book chain's music departments, Mayer says the company will be too busy opening Planet Music stores to get involved with the Borders music departments. Nonetheless, he expects that Planet Music will complement the book chains. In some instances, that might mean that Borders-Walden might take a plot of land big enough to house two superstores-a Planet Music and a Borders. In other situations, Planet may open stores separately, apart from the book chain.



# LION KING

#### The King **Will Return**

THE MUSICAL FILM event of the summer. The Lion King leaves theaters this week. However, the king of the Pride Lands will return to theaters and America's hearts for the holiday season. And everyone will know of the king's return and be waiting to relive the animated film adventure again and again. That's because all-new powerful marketing campaigns will kick-off and roar in the fourth quarter! And Walt Disney Records is an integral part of the celebration with promotions that will allow you to once again pounce on Lion King audio profits. Our program includes:

- Consumer on-pack rebate offer with Dial Liquid Soap
- Mini-poster-with-purchase promotion
- · Display contest in which you can win a beautiful Lion King wall clock
- · Major public relations campaign
- · Print advertising in consumer holiday gift guide sections, and more!



Contact your Walt Disney Records Regional Sales Manager today to become part of this holiday season's musical celebration when the king of the Pride Lands returns.



# Averting An Avalanche Of New Releases; Hart's New Mob

RECORD ROUNDUP: Upon noticing that our desktop was beginning to bow dangerously under the weight of towers of precariously stacked CDs, DI decided it might be a wise idea to do a little spelunking among the piles and dig out the best of the recent indie releases. And we uncovered some dandy items.

We rejoiced at "Wanted Man" (Vanguard), the latest from Australian master Paul Kelly. The singer/ songwriter, who cut a series of memorable albums with his old band the Messengers for A&M, seems to improve with age: Kelly has never sung more daringly or inventively. His catalog of styles now encompasses rockabilly, reggae, and even crooning, and he continues to pen melodically astute, lyrically acute originals. Just about any track here would be a fine addition to a forward-looking playlist, but we recommend "She's Rare," the rocking "Ball And Chain," and the lounge-worthy "Lately." This may be Kelly's best, and that means it's one of the year's best as

We've adored Candy Kane for years-no, not the confection, but the San Diego-based vocalist noted for her voluminous voice and her ability to interpret just about any imaginable material. On her Antone's debut, "Home Cookin'," she soars through a delightful selection of rootsy originals (and a cover of a Moms Mabley number!), backed by such able musicians as hubby Tom Yearsley of the Paladins, his partner Dave Gonzalez, Dave Alvin, Cesar Rosas of Los Lobos, and guitar great Roy Gaines. If blues, R&B, and country written from a sprightly woman's point of view is your thing, you shouldn't let "Home Cookin' fall off your menu—it's a feast.

The Loved Ones, a splendid young band from Oakland, Calif., might be considered the Bay Area's answer to the Blasters or the Fabulous Thunderbirds. They pen terrific tunes steeped in the blues/R&B idiom, play with tight economy, and sport a lead singer, Bart Davenport, who can put the material across forcefully without an iota of white-blues hambone. The group's sophomore Hightone album, "Better Do Right," is even more assured and entertaining than its first, and marks the Loved Ones as the sharpest of the up-and-coming roots combos.

Many have been eagerly awaiting Eric Clapton's new album of blues covers, but for a truly astonishing take on the genre, turn to guitarist Elliott Sharp's "Terraplane" (Homestead). New Yorker Sharp is best known for his clangorous playing with his avant-garde SoHo band Carbon, but here he takes on the 12bar form with striking results. It's exhilarating to hear his trio rattle and bang through numbers associated with Otis Rush, Howlin' Wolf, Sleepy John Estes, Arthur Crudup, and Elmore James, while the original compositions reconfigure the blues with revelatory modernity. Zounds!

If you like it zany, it doesn't get wiggier than Japan's Pizzicato Five, which makes its American bow on

the Matador EP "Five By Five." The 18 minutes here make us eager for more: The group, fronted by the kittenish Nomiya Maki, mixes interesting samples with deadpan humor for a wild sound that manages to be sweet and deeply ironic all at once. For a good jolt of Five-style, check out "Twiggy, Twiggy," an homage to the English '60s supermodel (and, simultaneously, to James Bond soundtracks), or the wry reading of the Bacharach-David tune "Me, Japanese Boy.

DI was a little late getting onto Cleveland's underground sensation Guided By Voices, but, after hearing "Bee Thousand," we're ready to hunt for the group's other Scat releases. This unusual band, which sports a shifting lineup fronted by Ohio schoolteacher Robert Pollard. slices and dices pop and rock as deftly as a Veg-O-Matic; the shards



by Chris Morris

of melody heard on the 20 tracks here are mated to elusive lyrics and a defiantly low-fidelity recording style. The end product is not unlike hearing Pavement perform the Beatles songbook. Provocative, cryptic, daring, and altogether riveting lis-

In a just world, Sugar's new album, "File Under: Easy Listening" (Rykodisc), would go platinum. The third release from onetime Hüsker Düde Bob Mould's full-firepower pop trio sports a passel of engaging new tunes; picks include the incessantly riffing "Gift," the blissful "Gee Angel," and the high-voltage, Crazy Horse-inspired "Explode And Make Up." Mould's hoarsely declamatory singing and the rabbit-punching rhythms of colleagues David Barbe and Malcolm Travis bring every track alive. It's DI's best bet among current indie modern rock releases.

On the reissue front, this nostalgic son of Chicago has been worshiping Magic Sam's "Black Magic" (Delmark), an all-time Windy City blues classic, and "If You're Ready!," Sundazed's second compilation of such Dunwich Records luminaries as the Shadows Of Knight, the Del-Vetts, and the Mauds, the idols of DI's misspent Midwestern youth.

FLAG WAVING: Nova Mob ringleader Grant Hart didn't want to return to the drum chair he occupied for nearly a decade as a member of Hüsker Dü; in his own band, he was quite content to play rhythm guitar and take the spotlight as lead vocal-

However, when his band's drummer quit the group on the eve of a European tour, Hart was thrust back behind the skins.

Hart says he hadn't done much pounding in recent years: "There was literally one sit-in performance in six years and five months . . . The singing thing was the biggest thing to surmount. A lot of the phrasing I did standing up I wasn't able to do sitting down, moving my arms and

However, Hart remains at his kit behind guitarist Chris Hesler and bassist Tom Merkl, supporting Nova Mob's second, self-titled new album overseas. It features many of the same hallmarks that decorated singer-writer Hart's work with Hüsker Dü-melodic composing mated with lacerating energy. These stylistic traits have wound up influencing a generation of melodic postpunk bands, from Green Day and Offspring on down.

Hart doesn't bubble with enthusiasm about his role as a seminal punk artist: "It comes with a double edge sometimes—the more people writing songs like I am, the less possibilities for me.

Hart remains based in Minneapolis, a punk-rock mecca which he says has become mired in some of the problems endemic to a high-visibility music scene: "There are a lot of people complaining that they're not as popular as [Soul Asylum's] Dan [Murphy] and Dave [Pirner]. You

don't see as many people doing the actual dues-paying—there are a lot of tweaked-up expectations.

His own dues paid in full, Hart has been racing around Europe, performing some 60 dates there since March. "We've almost oversaturated Europe, as compared to the United States," he says. "It's kind of a bitch updating your graffiti.'

Fear not, Nova Mob fans: The band is undertaking a U.S. tour with some West Coast dates, beginning Sept. 22.





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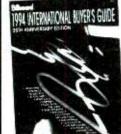
- **OFFSPRING GREEN DAY**
- FIERCE RULING DIVA JESUS LIZARD
- LORDS OF ACID
- **PRIMUS** 10. DRUM CLUB 11. GASHUFFER
  - SEEFEEL 13. F. SOUND OF LONDON
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#### TUNE STREET OFFERS BERKSHIRES A MUSICAL BREAK

(Continued from page 64)

that was very much like this one," he says. "It was called Sound Scope, and it was the predecessor to the Strawberries chain. When I decided that I wanted to open my own business, I thought back to that store, and just did it. I wanted to bring good prices and a bigger selection to a small town."

"It was a really good first year, and we're very optimistic about the future—just don't tell any of the big chains about this," Lacey says, halfjokingly.

With only one other record retailer in town-the 800-square-foot White Knight, which boasts some 4,000 titles, located two doors up on Main Street-Tune Street has very little immediate competition.

There's a shopping mall in Pittsfield, about 25 miles away, and there's a Strawberries there," Conlon says. "To some extent we compete with them, especially for the business coming from kids who love to shop in malls. But we do very well with the locals, with kids who go to Simon's Rock Junior College and don't have cars, and with tourists from the New York and Boston metropolitan areas. There are also lots of record stores in North Hampton, however, about 45 minutes

The neighboring White Knight is mainly a competitor for young consumers. "We don't carry as much alternative rock as we might, because they do a strong business with that," Conlon explains

Ron White, owner of the 15-year-old White Knight, says the proximity to the new kid on the short block has him feeling somewhat claustrophobic.

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Tune Street is a music and electronics retailer located in Great Barrington, a town in western Massachusetts. (Photo: Sari Botton)

"Let's just say having Tune Street there hasn't exactly helped my business," White says.

The breakdown of merchandise and corresponding sales percentages are similar in both stores: about 50% mainstream rock, with the other 50% fairly evenly divided among other formats. Whereas White Knight may carry some extra alternative rock titles, Tune Street has gradually increased its classical music inventory.

'Because we're near Tanglewood, classical music is very important to us," Conlon says, referring to the Boston Symphony Orchestra's summer concert venue in nearby Lenox, Mass. "We don't know that much about classical music, so we rely a lot on our customers, many of whom are tourists from New York and Boston who are staying in town because they're going to hear music at Tanglewood. We're learning a lot, all the time."

Tune Street may be the bigger store in this small town, but that's only relative. Although Conlon and Lacey say they hope to open two or three more stores in the next few years, they run their first unit like a small mom-andpop operation.

The store is not online and, therefore, does not track its inventory electronically. "Sometimes it's really hard to find things, or to get a hold of products that are back-ordered that we didn't realize would be strong sellers," Conlon says. "But we order from our one-stops daily, which means we don't need to keep a bulk of stock in order to get things for our customers quickly.'

And satisfying the customer has been a key to Tune Street's success. "We match any prices, work harder to find unusual titles," Conlon says. "We go out of our way to service customers to the max, so they'll come back.'

#### PRINT MUSIC STRIKES PROFITABLE CHORD

(Continued from page 64)

expected turnover rate should be six to 10 turns per year. Retailers report song-book folios outsell individual sheet music 10 to one.

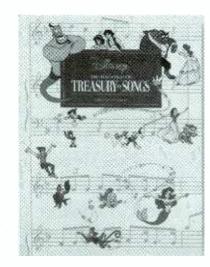
Although sheet music has high inventory turnover rates, many titles have a longer life cycle than their CD counterparts. Some mixed folios and collections will continue to sell in perpetuity.

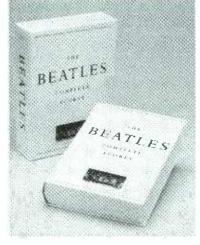
And, while music book prices tend to parallel those of CDs, the books are not particularly price sensitive, says Morton. "For some reason, people don't

look for discounts on printed music," he says. The prices typically are printed directly onto the books by publishers.

Ironically, because print music historically has cost less, it was not always a popular item with record stores, says CPP/Belwin's Lefferts. "Many just felt it wasn't worth the hassle."

In contrast, he adds, "our matching folios now retail anywhere between \$14.95 and \$24.95, with discounts in the 40% to 50% range—so we're not talking about \$3 books anymore.'





Sheet music is an attractive product line for retailers because it is a high-margin business. Pictured above are some of the titles in the Hal Leonard portfolio.

# Top Pop. Catalog Albums...

Billboard®

THIS	LAST WEEK	REPORTS COLLECTED, COMPILED, AND PROV <b>ARTIST</b> LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIS	TITLE	
1	3	★ ★ ★ NO. NINE INCH NAILS ● TVT 2610* (9.98/15.98)	1 ★ ★ ★ PRETTY HATE MACHINE 1 week at No. 1	
2	1	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/16.98)	5 LEGEND	T
3	5	BEASTIE BOYS ▲ 4 DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	T
4	9	JANIS JOPLIN ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	T
5	4	JIMMY BUFFETT ▲ <sup>2</sup> MCA 5633* (7,98/11,98)	SONGS YOU KNOW BY HEART	T
6	2	THE EAGLES ▲ 14 ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	T
7	7	JOURNEY ▲ <sup>4</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	t
8	13	AEROSMITH ▲ 6	GREATEST HITS	t
9		COLUMBIA 36865 (7.98 EQ/11.98)  PINK FLOYD ▲ 8	THE WALL	t
	11	COLUMBIA 36183* (15.98 EQ/31.98)  ENYA ▲ <sup>2</sup>	WATERMARK	$\dagger$
10	10	REPRISE 26774/WARNER BROS. (10.98/15.98)  PINK FLOYD   13	DARK SIDE OF THE MOON	+
11	6	CAPITOL 46001* (9,98/15.98)  STEVE MILLER BAND ▲ 6	GREATEST HITS	+
12	8	CAPITOL 46101 (7.98/11.98)  JAMES TAYLOR ▲ 7	GREATEST HITS	+
13	15	WARNER BROS. 3113* (7.98/11.98)  METALLICA ▲ 3	AND JUSTICE FOR ALL	+
14	14	ELEKTRA 60812 (9.98/15.98)  THE EAGLES ▲ 3	GREATEST HITS VOL. 2	+
15	16	ELEKTRA 60205 (7.98/11.98)  ELTON JOHN ▲ 10	GREATEST HITS	$\perp$
16	18	POLYDOR 512532*/A&M (7.98/11.98)  THE DOORS \$\text{\tin}\text{\texi{\text{\text{\texi{\texi{\texi{\texi\texi{\texi{\texi{\texi{\texi{\texi{\texi{\texi{\texi{\texi{\texi{\texi{\texi{\texi{\texi{\texi{\texi{\texi		$\downarrow$
17	20	ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	$\downarrow$
18	19	CREEDENCE CLEARWATER REVIVA FANTASY 2* (10.98/17.98)		ļ
19	17	POLYDOR 825382*/A&M (7.98 EQ/11.98)	S - THE BEST OF ERIC CLAPTON	$\downarrow$
20	12	YANNI ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	1
21	21	NIRVANA SUB POP 34* (8.98/14.98)	BLEACH	1
22	28	ROLLING STONES ▲ 6 ABKCO 6667 (15.98/31.98)	HOT ROCKS	
23	25	METALLICA ▲ <sup>2</sup> MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	ļ
24	23	BILLY JOEL ▲ <sup>4</sup> COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	
25	24	THE EAGLES ▲ 10 ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	
26	27	METALLICA ▲ <sup>3</sup> ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	
27	30	PATSY CLINE ▲ <sup>4</sup> MCA 12* (7.98/12.98)	GREATEST HITS	Γ
28	22	YANNI A PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	T
29	32	U2 ▲ <sup>5</sup> ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	T
30	29	FLEETWOOD MAC ▲ <sup>3</sup> WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	T
31	25	SADE ▲ <sup>3</sup> EPIC 39581 (7.98 EQ/11.98)	DIAMOND LIFE	t
32	26	MELISSA ETHERIDGE ▲ ISLAND 90875 (8.98/16.98)	MELISSA ETHERIDGE	t
33	20	SANTANA A 2	GREATEST HITS	t
	35	COLUMBIA 33050 (7.98 EQ/11.98)  GRATEFUL DEAD ▲ 2 THE BEST OF	SKELETONS FROM THE CLOSET	$\dagger$
34	33	WARNER BROS. 2764 (7.98/11.98)  INDIGO GIRLS ▲	INDIGO GIRLS	t
35		EPIC 45044 (7.98 EQ/11.98)  CHICAGO ▲ <sup>2</sup>	GREATEST HITS 1982-1989	+
36	34	REPRISE 26080/WARNER BROS. (9.98/15.98)  SADE ▲ <sup>2</sup>	STRONGER THAN PRIDE	+
37		EPIC 44210 (5,98 EQ/9.98)  ROLLING STONES 4	SOME GIRLS	+
38	38	VIRGIN 39505 (10.98/15.98)  ROLLING STONES ●	STICKY FINGERS	+
39	39	VIRGIN 39504 (10.98/15.98)  BONNIE RAITT ▲ 5	LUCK OF THE DRAW	$\perp$
40	31	CAPITOL 96111 (10.98/15.98)  CAROLE KING A 2	TAPESTRY	$\perp$
41		COLUMBIA 34946 (7.98 EQ/11 98)  SEAL A		+
42	36	SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	$\downarrow$
43	40	COLUMBIA 46075 (9 98 EQ/15 98)	FACELIFT	1
44	48	PINK FLOYD ▲ 4 COLUMBIA 33453 (10.98 EQ/16.98)	WISH YOU WERE HERE	1
45	33	MEAT LOAF ▲ 9 CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15 98)	BAT OUT OF HELL	1
46	47	AEROSMITH ▲ 4 GEFFEN 24254 (7.98/12 98)	PUMP	
47	42	AEROSMITH ▲ <sup>3</sup> GEFFEN 40329 (7.98/12 98)	PERMANENT VACATION	
48		VIOLENT FEMMES ▲ SLASH 23845/WARNER BROS. (9,98/15,98)	VIOLENT FEMMES	
49	44	BEASTIE BOYS   CAPITOL 91743 (7.98/11.98)	PAUL'S BOUTIQUE	T
		SADE ▲ 3	PROMISE	+

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. A RIAA certification for sales of 1 million units, with multimillion sellers indicated by numeral following the symbol. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices

IS indicates past Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.

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#### **Wholesalers Getting It Together**

While retailer conventions generally dominate the landscape during the summer and fall, wholesalers have been getting into the act for the last couple of years as well. On this page are some moments captured at the Universal One-Stop convention, held in early summer in Philadelphia; the Dart Distributing confab, held in early summer at Lake Okoboji, Iowa; and the Independent National Distribution Inc. meet, held last month in Los Angeles.



The INDI staff gathers for a group shot.



The Universal One-Stop convention focused on showcasing artists to the hundreds of independent retailers who attended. Pictured above is Epic recording artist Patra belting out a number.



At the Dart Distribution convention, some of the employee award winners compare plaques. Shown, from left, sales rep Mike Daugherty shows off his special recognition plaque for progress in 1994; sales rep Jim Skoog shows his sales rep of the year award; and Jim Grothe holds the special recognition plaque for merchandising skills.

BILLBOARD SEPTEMBER 24, 1994





Mercury recording artist Norman Brown struts his stuff at the Universal One-Stop convention.





Dart Distribution president Merrill Kirsch, left, presents Joel Coryell, senior front-line buyer, with a special award to recognize his 25 years of service in the entertainment business.



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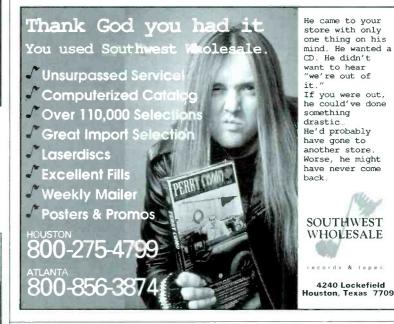
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# bum Reviews

#### POP

#### ► ERIC CLAPTON From The Cradle PRODUCERS: Eric Clapton & Russ Titelman Reprise 45735

□ Featured in Music To My Ears, Sept. 17

#### JUAN LUIS GUERRA 440 Fogaraté PRODUCER: Juan Luis Guerra Karen/BMG 74321-21110

#### ► SINEAD O'CONNOR Universal Mother PRODUCERS: Various Ensign/Chrysalis/EMI 30549

"[I]t should really be listened to in sequence as an album, rather than as single tracks." O'Connor asks of listeners in the liner notes to her ambitious if uneven new set, and the advice is sound. O'Connor has made, via the 14 tracks here, a broad thematic statement about pain, grief, love, and redemption, and has swaddled that statement in a musical soundscape, at once delicate and lush, that evokes the dreamy landscape of a lilting Irish lullaby. There's a wolf in these twilight woods, of course, as O'Connor wraps her mesmerizing voice around tales of abuse (the simmering "Red Football") and seemingly unbearable pain ("Tiny Grief Song"). The most topical number is the rap rant "Famine"—which borrows from everything from "Fiddler On The Roof" to "Eleanor Rigby." But there also are daubs of pure, timeless beauty present, as in the unabashedly gentle "John I Love You" and "My Darling Child." It is on the shoulders

#### ► PETER GABRIEL Secret World Live PRODUCERS: Peter Gabriel & Peter Walsh Geffen 24722

Gabriel's choice of material for double-disc live set is predictably skewed toward his groundbreaking "So" and "US" albums, his only studio issues since the last live Gabriel collection. While performances of "Steam" and "Sledgehammer" elaborate only a bit on studio versions, other tracks, like "In Your Eyes," are considerably fleshed out. There are other goodies, too, such as instrumental "Across The River" and anthem "Solsbury Hill." A worthy compendium of Gabriel's second decade as a solo artist.

of these haunting numbers that O'Connor's message—and ultimately her album—rests.

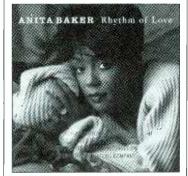
#### LIZ PHAIR Whip-Smart PRODUCER: Liz Phair Matador 92429

Leave it to the phenomenal Phair to pull off the seemingly impossible. Her keenly awaited follow-up to last year's college crowd essential "Exile In Guyville" packs all of that album's rough-hewn charms into a more pulled-together package that exudes new confidence, yet still oozes a basement-session bent and those sharp-talking edges. The result is plain stunning, cementing Phair's place as a songwriter for the '90s and assuring her an even wider audience. Rollicking lead single "Super Nova," a beatheavy tip of the hat to a lover's talents, shows off the new, harder-rocking aspect of this album to addictive effect, while the equally unforgettable title track slips a loopy drumbeat inside a sweetly rocking pop

#### VARIOUS ARTISTS If I Were A Carpenter PRODUCERS: Various A&M 31454 0258 2

As concepts go, this went one step beyond: Bring together cutting-edge acts such as Sheryl Crow, Shonen Knife, the Cranberries, and Babes In Toyland, and turn them loose on hits like "Close To You" and "We've Only Just Begun" from '70s popicons Richard & Karen Carpenter. But it

#### SPOTLIGHT



ANITA BAKER Rhythm Of Love PRODUCERS: Various Elektra 61555

Album presents restrained vocals over sophisticated production crafting. Artist travels mostly familiar terrain, rarely stretching beyond her signature sonic path. Baker soars on "You Belong To Me," while digging deeply into a soulful treasure trove with "Body And Soul." "Wrong Man" hits with powerful vocal and musical arrangement, if too high a production quotient. "Sometimes I Wonder Why could become a standard. Plenty of good songs here to satisfy the diehard Anita Baker fan and win over new ones.

works, and as much more than a goof, partly because there is nary a snicker in sight, and largely because, despite their gooey heart, these are, at bottom, solid songs. Best bets for a hit redux here: Sonic Youth's creepily atmospheric "Superstar," Redd Kross' jangly hookfest "Yesterday Once More," Cracker's slacker take on "Rainy Days And Mondays," and Matthew Sweet's pretty, poppy "Let Me Be The One," which boasts Richard on keyboards.

#### **▶** BODY COUNT

Born Dead PRODUCERS: Ernie-C & Ice-T Virgin 39802

Change of label after a falling out with Warner Bros. over the "Cop Killer" controversy does not alter the Body Count formula one bit. Leader Ice-T continues to spit adolescent rants over his band's relentless metallic assault. Whether it's a tirade against the establishment, a revenge fantasy, or a litany of vague insults, Ice-T's method is craftless and unsparing. Nevertheless, album stands to gain notoriety from such vitriolic tracks as 'Necessary Evil" and the title cut, and from a faithful cover of Jimi Hendrix's "Hey Joe" (previously released).

#### **►** WIDESPREAD PANIC Ain't Life Grand PRODUCER: John Keane Capricorn 42027

Southern rockers from Athens, Ga., continue to ply their organic, improvisational style on fourth go-round, produced ably by native son John Keane. Album reaches highest when it strays from the tired Southern rock formula, as on the moody "Raise The Roof," the melodic "Junior," and the swampy "Fishwater." Elsewhere, group clings to straight-ahead approach, showing the most commercial promise with title cut, "Airplane," and "Blackout Blues."

#### ► THEY MIGHT BE GIANTS

John Henry PRODUCERS: Paul Fox & They Might Be Giants Elektra 61654

TMBG's Mad Professors Of Pop-John Flansburgh and John Linnell—have once again stumbled across the formula to another batch of offbeat and uncannily catchy tunes. Now kitted out with a real backing band and evocative horn section.

#### SPOTLIGHT



VARIOUS ARTISTS Red, Hot + Country PRODUCER: Randy Scruggs Mercury 314 522 639

An eclectic crowd of country music's finest is joined by a few ringers on this generous, 17-cut album promoting AIDS awareness, the fourth from the Red Hot Organization. Skip over the opening cut, an obligatory group sing of CSN's "Teach Your Children," and get into inspired duets between Brooks & Dunn and Johnny Cash, Kathy Mattea and Jackson Browne, and Nanci Griffith and Jimmy Webb, The Mavericks, with special guests Carl Perkins and Duane Eddy, offer a twanged-up version of Perkins' "Matchbox," while Willie Nelson and Jimmie Dale Gilmore's take on Nelson's "Crazy" is a Lone Star revelation.

leadoff single is bluesy rocker "Snail Shell," the first salvo in a pop assault that includes other brilliantly crafted themes "I Should Be Allowed To Think," "Destination Moon," and "Out Of Jail." Other miniature masterpieces include the kamikaze garage rock of "Stomp Box," the poignant hooks of "The End Of The Tour." the deep, Beatlesesque groove of "A Self Called Nowhere," and "No One Knows My Plan" a mariachifringed tour de force featuring guest guitarist Robert Quine.

#### ★ ZUZU'S PETALS The Music Of Your Life PRODUCER: Albhy Galuten Twin/Tone 89260

Minneapolis female rock trio's second effort follows the creative thread of its sadly overlooked debut: sharply penned tunes that draw their inspiration from local heroes like the Replacements and Soul Asylum, as well as from femme rock goddesses old and

#### SPOTLIGHT



NOMAD

An entrancing fusion of Aboriginal didgeridoo melodies, Senegalese Wollof drumming, and up-to-the-minute dance beats, new album by self-styled Nomad is the most refreshing release to merge the ancient and the modern since last year's "Deep Forest." The driving force here is Nomad's didgeridoo magic, enhanced by Native American vocalist Robert Mirabal and Senegalese drummer Mor Thiam. Divided into eight "walkabouts," or spiritual quests, the album offers equal measures of appeal to world music aficionados, club denizens, and anyone receptive to the stylistic alchemies of trendsetters like Peter Gabriel and Paul Simon. Contact: 212-229-0935.

new. Group's most lucid moments this time are assertive opener "Do Not," swampy "Chatty Cathy," VU-like "Johnny," pop folky "The Girl He Never Met," and "Slacks," an oblique answer to 'Mats anthem "Androgynous." Three of the Twin Cities' brightest lights.

#### ★ HOODOO GURUS Crank

PRODUCER: Ed Stasium Zoo/Praxis 72445 11094 2

Australian band's follow-up to 1991's "Kinky" on RCA is more simply wonderful pop-rock, equally devoid of sticky froth and overbaked grunge. In its place, the Gurus hew to driving guitars, surehanded melodies, and more than enough unique touches (including a decided propensity for psychedelic swirls and cowpunk meanderings) to keep it all supremely interesting. First single is the propulsive "The Right Time"; possible follows include

standout, hard-rocking "Nobody" and softhearted "You Open My Eyes," a pop peaen sweetened by Vicki Peterson and delivered with a wink and great flair.

#### THE BEAU HUNKS The "Little Rascals" Music PRODUCER: Jakob Kiaasse Koch Screen 8702

Under the stewardship of Piet Schreuders, eclectic Dutch ensemble takes on the exacting task of re-creating dozens of Roy Shield themes from Hal Roach's "Our Gang" and "Laurel & Hardy" talkies, familiar to generations of viewers but never heard in "clean" versions. Played on period instruments and recorded unaffectedly through overhead mikes, the pieces are uncanny replicas of the originals that will stir many memories of the Roach screen gems. An enlightening essay by Schreuders and detailed track annotation top off an already delightful package.

#### KAREN AKERS

Just Imagine PRODUCER: Hugh Fordin DRG 5231

Take the past glories of popular songwriting, add a dash of classy, more contemporary songs, and you have Karen Akers. The familiar comes from Jerome Kern, Rodgers & Hart, Noel Coward, Fats Waller, while the late 20th century talents include William Bolcom, Craig Carnelia, John Wallowitch, and Lennon & McCartney. Disparate points of view, handled with the usual sensitivity that marks the cabaret star's skills.

#### R & B

#### ► CHANGING FACES PRODUCERS: Various Big Beat/Atlantic 92369

Set features production sorcery and infectious grooves to bolster standard-issue songs. Duo makes the best of debut with highly blended vocal harmonies that create winners, ranging from new jack to youthful R&B, with the latter ironically sounding fresher amid the current girl group glut. "Thoughts Of You" percolates with welcomed simplicity, while "Come Closer" manages a mood, despite a hollow "rap" vocal dub. Also of note are "Foolin' Around," "Baby Your Love," and "Stroke You Up."

#### RAP

#### ► VARIOUS ARTISTS Fresh: Music Inspired By The Film PRODUCERS: Various Loud 66478

As its title suggests, nothing on this all-rap set actually appears in the flick, but like last summer's "Inkwell" soundtrack, it blends the old with the new. The new tracks—the march-like first single "I Gotcha Back," the hop-drop "Can It Be All So Simple," and the slinky, minor-key "Heaven & Hell"—are grim, bare-bones narratives inspired by life in the urban prison, while older jammies like "Fresh" and "Funkbox Party" are bouncy, high on life, and musically rich.

#### THE NOTORIOUS B.I.G. Ready To Die PRODUCERS: Various Bad Boy 73000

There are no empty boasts, overused P-Funk samples, or mock Superfly style on this album, a sound theater that features flashbacks and runs from the performer's birth to a dramatization of his death, a symbolic suicide. The rotund Brooklyn rapper offers vivid glimpses into his childhood struggles and black-mafia past, while also serving doses of dark humor and streaks of good-time fun. His rhymes served atop a sympathetic molasses thump, contain chunks of violence and misogyny, but at least one gets the impression that he's speaking truth and not merely posing.

(Continued on page 104)

#### VITAL REISSUES, M

FRANK SINATRA The V-Discs PRODUCER: Didler C. Deutsch Columbia Legacy 66135

Once treasured by American servicemen during World War II, the vintage vinyl on this two-CD boxed collection proves truly worthy of the latter-day honor "treasure trove." Here indeed are rarities and revelations. The 53 tracks, all digital transfers from original source material, are "the rarest" of Sinatra's legion recordings made for the war-years V-Disc project, which saw everything from radio broadcasts to dress rehearsals committed to 78-rpm vinyl for monthly shipment to the troops overseas. A 32-page booklet offers colorful and complete context on both the project and Sinatra's role in it, as well as highlighting the very unusual selections (the opera nugget "Where Is My Bess," for instance), as well as the subtle lyrical revisions and reinterpretations of classics. A stunning historical portrait of Young Blue Eyes, at ease.

MARVIN GAYE MARVIN GAYE
The Soulful Moods Of Marvin Gaye
When I'm Alone I Cry
The Norman Whitfield Sessions
PRODUCERS: Bery Gordy; Mickey Stevenson & Clarence
Paul; Norman Whitfield
Motown 31453 0370; 0356; 0355

First two titles in Gaye trilogy are reissues of mostly standards albums released in the '60s. "Moods" finds Gaye performing jazz/pop nuggets as well as "Let Your Conscience Be Your Guide," his first solo single; "When I'm Alone" offers the original mono version of the album plus a previously unreleased stereo alternate. While these albums spotlight Marvin the crooner, the Whitfield title showcases the singer's soul side, from pivotal smash "I Heard It Through The Grapevine" to early-'70s hit "The End Of Our Road." As such, record is a testament to Whitfield's production and songwriting genius, and to Gaye's uncontested place at the summit of the R&B and pop canons.

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

#### POP

► GLORIA ESTEFAN Turn The Beat Around (3:52) GLUKIA ESI EPAN I Jum The Beat Around (3:52)
PRODUCERS: Emilio Estefan Jr., Lawrence P. Dermer
WRITERS: P. Jackson, G. Jackson
PUBLISHER: Unichappell, BMI
REMIXERS: David Morales, Phillip Damien, Pablo Flores,
Javier Garza, Eric Schilling
Crescent Moon/Epic Soundtrax 77630 (c/o Sony) (cassette
single)

Well-conceived cover of Vicki Sue Robinson's disco chestnut can be heard on both the soundtrack to "The Specialist" and Estefan's forthcoming "Hold Me, Thrill Me, Kiss Me" collection of covers. She has not delivered a pop single with this much verve and energy in a long while. The groove is reminiscent of her own classic "Conga," and it is wrapped in delicious layers of live strings and horns. An inspired pairing of song and artist that will likely spark heavy top 40 and club activity.

TONI BRAXTON How Many Ways (4:20) PRODUCER: Vincent Herbert WRITERS: V. Herbert, T. Braxton, N. Goring, K. Miller, P. Field PUBLISHER: not listed REMIXERS: R. Kelly, Vincent Herbert, Sean "Puffy" Combs, Carl "Chucky" Thompson LaFace 4081 (270 BMG) (cassette single)

Umpteenth single plucked from Braxton's five-times-platinum debut benefits from a refreshing R. Kelly remix that plugs into current top 40 and R&B radio trends. On its own merit, the song is a romantic ballad with an instantly memorable chorus. Braxton provides added dimension with a sultry. well-shaded vocal that is a reminder of why she is among the leading urban divas of the moment. What else can be

► GIN BLOSSOMS Allison Road (3:18) PRODUCERS: John Hampton, Gin Bloss WRITER: R. Wilson PUBLISHER: not listed A&M 8202 (c/o PGD) (cassette single)

Some records are so good, so perfectly crafted that you never tire of 'em. Latest single from the Gin Blossoms' glorious 1993 "New Miserable Experience" opus glistens with a crisp acoustic and electric guitars, harmonious vocals, and a wildly infectious chorus that makes you nostalgic for bygone days of teen-age youth and AM radio.

ROLLING STONES Out Of Tears (4:12) PRODUCERS: Don Was, the Glimmer Twins WRITERS: M. Jagger, K. Richards PUBLISHER: Promopub B.V., ASCAP REMIXER: Bob Clearmountain Virgin 14237 (c/o Cema) (cassette single)

Second single from "Voodoo Lounge" is an extremely pop-friendly rock ballad that shows Mick Jagger in a sweet, sensitive light. Driven by delicate piano lines instead of trademark guitars, single has lilting melody that draws you in before the end of the first verse. Easily the band's most viable top 40 competitor in a long time.

★ DFC Things In Tha Hood (4:24) PRODUCERS: Warren G, Sedric "Swift" Barnett WRITERS: B.T. Thompson, A. Breed, Warren G, S. Barnett S. Barnett
PUBLISHERS: What's Not/Tamu/To Bee Cleared/Power
Artist/Warren G./Too Swift, BMI
REMIXER: Chinis "The Glove" Taylor
Assaut/Big Beat 2149 (c/o Atlantic) (12-inch single)

With the red-hot Warren G at the production helm, this easy-paced hip-hop jam can't miss. He lays a textured midtempo groove that slinks nicely during the verses, building up an enticing steam during the chorus. The act offers an equally tasty blend of smooth singing and even-handed rapping. Thoroughly pleasing single demands instant play at several radio formats.

TORI AMOS Pass The Mission (4:05) PRODUCER: not listed WRITER: not listed PUBLISHER: not listed Atlantic 5888 (cassette single)

Amos is an acquired taste that many are wisely beginning to indulge in. This

haunting, piano-rooted tune gives her plenty of room to stretch her unique vocal style. Pleasing chord progressions have a sort of country-pop quality, which fits her piercing soprano quite nicely. Far more sophisticated than standard top 40 fare, but well worth the programming effort.

SASS JORDAN Sun's Gonna Ride (2:53) PRODUCERS: Nick Didia, Stevie Salas, Sass Jordan WRITER: S. Jordan, S. Salas PUBLISHER: not listed Impact/MCA 3078 (c/o Uni) (cassette single)

Jordan shines on this pillowy acousticpop nugget from her fine current album, "Rats." Iced with silvery violins and a fluid electric guitar solo, single has limber legs to trot onto album rock and AC playlists-though popsters who love their music (mostly) unplugged should look no further.

COLOUR CLUB Freedom Words (4:01) PRODUCERS: Bernard, Pierce WRITERS: Bernard, Pierce PUBLISHER: Colour Club, BMI JVC 8005 (CD single)

Fans of US3-style acid-jazz will dig this jaunty, retro-splashed ditty. Classic funk purists will nosh on the wriggling beat and hand-waving backing chants, while popsters will dine on the jangly guitar licks and slinky female vocals. A kinetic new groove collective that will sound equally fine on radio airwaves and in smoky jazz clubs. Be sure to investigate the act's debut album.

#### R & B

TONY TERRY When A Man Cries (4:04) PRODUCERS: Jerry Barnes, Katreese Barnes WRITERS: J. Barnes, K. Barnes PUBLISHER: Jareese, BMI Virgin 14206 (c/o Cema) (cassette single)

This sensitive ballad should have lady listeners melting in agony and ecstasy Terry boldly, beautifully swoons on this well-produced effort. Detailing the difficulty that men have in expressing themselves, Terry croons a vulnerable message about modern men in the '90s and the importance of positive communication. Deep thoughts,

BARRY WHITE Practice What You Preach

(3:99)
PRODUCERS: Barry White, Gerald Levert, Tony Nicholas WRITERS: B. White, G. Levert, E. Nicholas WRITERS: Seven Songs/Super Songs/Divided/Zomba Songs/Warner-Tamerlane/Ramai, BMI
A&M 8337 (c/o PGD) (CD single)

White sure hasn't lost his seductive touch—as proven vividly on this shimmering ballad from his new set, "The Icon Is Love." He sings with tingling force, framing the track with his signature love talk. Collaborators Gerald Levert and Tony Nicholas keep the

#### NEW & NOTEWORTHY

BMU (Black Men United) U Will Know (4:00) PRODUCERS: Brian McKnight, D'Angelo, Bob Power WRITERS: D'Angelo, L. Archer PUBLISHER: not listed Mercury 1335 (c/o PolyGram) (cassette single)

The soundtrack to the movie "Jason's Lyric" gets a great boost from this star-studded gospel/funk slammer. With a stunning platinum lineup that includes R. Kelly, Boyz II Men, Portrait, Brian McKnight, Keith Sweat, Tevin Campbell, and Aaron Hall, this special one-time offering is primed to invade top 40 and R&B formats with two sharply different mixes. The primary version clicks with a contagious, hand-clappin' groove, while the other mix is stripped down to an insinuating bassline and folk-ish acoustic strumming. A smash.

music contemporary and primed for instant R&B radio approval. We'd love to see some of today's young turks "freak" with this kind of sex appeal.

RI ACKGIRL Where Did We Go Wrong (3:59) PRODUCER: Daryl Simmons
WRITER: D. Allen
PUBLISHERS: ATV/Penny Funk, BMI
Kaper/RCA 62910 (c/o BMG) (cassette single)

Heaven-sent vocals rise to the occasion of this demanding Daryl Simmons produced ballad, drastically reworked from the original album cut. Angelic harmonies supplement the sweetness, as newly added keyboards and lush voices sweep through the enhanced production. From the CD "Treat U Right."

A FEW GOOD MEN A Lil' Somethin' (4:24) PRODUCERS: Christopher Stewart, Sean Hall WRITERS: C. Stewart, S. Hall PUBLISHERS: Gimme Some Hot Sauce/More Better Grooves/Tunes On The Verge Of Insanity/Famous, ASCAP LaFace 4078 (c/o BMG) (cassette single)

Helped by the magic touch of executive producers L.A. Reid, Babyface, and Daryl Simmons, this steamy foursome debuts with a sexy, soulful crooner. As a steady hip-hop beat beckons, a woo-ing vocal harmony offers an irresistible hook. The Allstar's radio edit adds an echoed rap and slow funk edge. All in all, it's a few good minutes of soul.

KLYMAXX 4 The Ole Dawg N U (3:40) PRODUCERS: William Burke, Joyce Irby
WRITERS: I. Embry, B. Cooper, W. Burke, J. Irby,
C. Berry
PUBLISHERS: Diva One/Slap Me One/EMI, ASCAP
1863-EP 940014 (c/o Valley Vue) (CD single) Venerable all-female band returns with a muscular funk throwdown that

showcases the skills of new lead singer/ bassist Joyce Irby to cool effect. Founding member Bernadette Cooper makes a special appearance, lending her distinctive brand of sass and diva polish. One good reason to check out the group's fab new "One Day." Contact: 619-778-6510.

A. DEE Mishale (4:01)
PRODUCER: Eric Foster White
WRITER: A. Dee
PUBLISHER: not listed
REMIXER: Richie Jones
Metroblue 79878 (c/o Capitol) (CD single)

Videogenic newcomer is high-steppin' with a reggae-kissed R&B ditty that will initially draw comparisons to Seal and Terence Trent D'Arby. However, this single is far more jubilant, and likely to inspired countless hours of jiggling. Should not be limited to R&B playlists; top 40, modern-pop, and AC programmers should find elements to tap into, too. For a harder tone, check out Richie Jones' "Dub Cult" remix.

#### COUNTRY

TRACY LAWRENCE | See It Now (3:37) PRODUCER: James Stroud WRITERS: P. Nelson, L. Boone, W. Lee PUBLISHERS: Sony Tree, BMI; Sony Cross Keys/WB,

ASCAP Atlantic 5792 (cassette single)

Lawrence employs that ol' heartbroke vocal thang to full effect on this bittersweet song of regret. One of his best-ever performances, this debut single bodes well for Lawrence's upcoming third album, "I See It Now."

► THE MAVERICKS There Goes My Heart

(3:16)
PRODUCER: Don Cook
WRITERS: Malo, Kostas
PUBLISHERS: Sony Tree/Raul Malo/Songs of Polygram
International/Seven Angels, BMI
MCA 54909 (c/o Uni) (7-inch single)

While this band is being hailed as country's new cutting edge, it is turning out some truly (and delightfully) retro music. This playful shuffle, with its perfectly placed fiddle and pedal steel breaks, wouldn't sound out of place on an early Ray Price album.

JOHN ANDERSON Country 'Til | Die (3-02) JOHN ANDERSON COUNTY IT DIE (3:02)
PRODUCERS: James Stroud, John Anderson
WRITERS: T. Seals, E. Setser, J. Anderson
PUBLISHERS: Irving/Baby Dumplin', BMI; Aimo/Holmes
Creek, ASCAP
BNA 62935 (c/o BMG) (7-inch single)

Whether or not you needed the reminder. Anderson is proud to tell you once again that he is countrified. This is sure to provide some toe-tapping entertainment, but there's a good reason why Nashville refers to songs like this one as "no-brainers."

BILLY DEAN Men Will Be Boys (2:47) PRODUCERS: Jimmy Bowen, Billy Dean WRITERS: G. Clark, V. Thompson PUBLISHERS: EMI-Apri/GSC/Ides of March, ASCAP Liberty 79054 (c/o Cema) (CD promo)

Here's a case where two seasoned Nashville songwriters have absolutely nothing to say, and decide to say it anyway. This song kicks off with a pointless chorus and goes nowhere from there.

#### DANCE

ELLYN HARRIS Got A Green Light (6:11) PRODUCER: Costantino "Mixmaster" Padovai WRITER: E. Harris PUBLISHER: not listed REMIXERS: Maurizio Verbeni, Martin Aurello Unity 002 (12-inch single)

Hi-NRG siren ends a lengthy break from recording with a house-angled twirler that relies heavily on her breathy, sex-kitten vamps. Producer Costantino Padovano surrounds Harris with a flurry of rolling piano lines and a phat bassline. A doublepack of remixes should trigger interest from several club formats. Contact; 212-860-0500.

THE ISMAILIS We Are Friends With Everybody (6:20)
PRODUCER: L-D
WRITER: L-D
PUBLISHER: Artlos
Pow Wow 492 (12-inch single)

Spacious trance mover glides at a breezy pace, weaving blippy, rave-ish keyboards and disjointed male-voiced mantras into a frenetic beat base. Dubby treat will keep parties in motion for hours. Flip the record over and enjoy "Essence" by Trunk and "Bliss" by the Wizzard. All tracks from Pow Wow's fab "Trans-House Express compilation. Contact: 212-245-3010.

VALLI ROSE Shame (5:27) PRODUCERS: Joe Magic, AI Pizarro WRITERS: R. Cross, J.H. Fletcher PUBLISHER: Unichappell, BMI REMIXERS: Joe Magic, AI Pizarro Black Rose 1012 (12-inch single)

Club ingenue from takes a stab at the Evelyn "Champagne" King evergreen with mixed results. She gives the song a brash, urban vibe, standing tall against a busy house arrangement-and that is where the problem begins. The track sometimes swerves too quickly between bright disco vibes and dark, underground intensity. A more even-paced remix would turn this single into a serious contender. Contact: 212-777-1740.

#### AC

► KENNY ROGERS You Are So Beautiful (3:26) PRODUCER: David Foster WRITER: not listed PUBLISHER: not listed Atlantic 5878 (CD promo)

Rogers makes the switch to Atlantic and christens his upcoming album of pop standards with a love song made famous by Joe Cocker. Rogers has the creaking rasp to maintain a minor edge amid producer David Foster's sweeping, quasi-orchestral string arrangement. A lovely soundtrack to an evening of romance. AC programmers take note.

NAJEE My Angel (6:14)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
EMI 19923 (c/o Cema) (CD cut)

Preview into the gifted sax player's new "Share My World" collection flutters

with lovely solos, and is anchored by percussive jazz/R&B foundation. Warm and soothing instrumental would be a welcome addition to both AC and adultskewed R&B playlists.

#### ROCKTRACKS

★ ELASTICA Stutter (no timing listed) PRODUCER: not listed WRITERS: J. Frischmann, Elastica PUBLISHER: not listed Sup Pop 275 (7-inch single)

It may be a stretch, but this indie quartet is best described as a better-natured Hole. Both acts feature sassy fronting females, impatient melodies, and gritty guitar riffs. The energetic tone here, however, is uplifting—not brooding. Equally interesting is the flip side, "Pussycat."

★ WEEZER Undone: The Sweater Song (3:58) PRODUCER: Ric Ocasek WRITER: not listed PUBLISHER: not listed DGC/Geffen 4662 (c/o Uni) (CD promo)

This kooky song about a sweater is already getting lots of airplay at modern rock. Fragments of strange conversations mingle with an acoustic opening and sedate vocal. The party soon rages into a loud burst of grunge, then resumes the wacky verbiage. The result is catchy—in a twisted, dysfunctional kind of way. Put it in high cycle.

DILLON FENCE Living Room Scene (3:40)
PRODUCERS: Mark Freegard, Dillon Fence
WRITER: G. Humphreys
PUBLISHERS: Dillon Fence/Threptos, BMI
Mammoth 5842 (c/o Atlantic) (CD promo)

Armchair rockers will appreciate this ode to life in the living room. This well-versed quartet may hit a bit too close to home for many who lead the lazy life. Pressing guitar riffs hint at grunge, while the raw vocals range from a soft whisper to a loud, raspy roar. Now get a life, already.

#### RAP

G-MO It's An Everyday Thing To Roll (3:39) PRODUCER: G-Mo WRITER: G-Mo PUBLISHER: It Music/Gimeno, BMI Zoo 14171 (c/o BMG) (CD single)

This laid-back anthem supports casual "rolling" in more ways than one. The title has a double meaning—both cruising down the avenue and smoking indo. A sedate rap saunters over a lazy groove, as playful keyboards tease and taunt. Light

RON C Mobbin' (no timing listed) PRODUCER: Johnny Z.
WRITERS: R. Carey, J. Zunino, E. Carey
PUBLISHERS: Promuse/Ron C/Deep Groove Muzik, BMI
Profile 7424 (CD single)

With a deep beat, Ron C bumps a hardcore bass rap that recalls the stark contrasting imagery found in Ice Cube's "It Was A Good Day." The Dallas-based rapper's sister \$A\$ guests on this sobering street saga. The "Somethin' 2 Slide 2" remix adds an additional deep synth dub beat, which sounds like an updated bass derivative of the acid-house craze of the late '80s.

VOLUME 10 Sunbeams (3:57) PRODUCERS: Coze, Soup & Stone
WRITERS: D. Hawkins, E. Goodman, Jr., A. Holmes,
A. Trotter III
PUBLISHERS: Volume 10/Immortal/BMG/Solar/Tobini/
Sony, BMI; One In The Chamber, ASCAP
Immortal/RCA 62913 (c/o BMG) (maxi-cassette single)

Haughty hip-hoppers rejoice: Bold and brazen, this snazzy track integrates elements from Shalamar's 1979 album cut "Take Me To The River" into a psychedelic backing track and fumbling funk foreground. The remixed version, produced by the Baka Boyz, adds a relentless, twangy bass beat. Instant retro rhythms to brighten your day.

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.

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# The Enter\*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

# **Hip Education Is Goal Of Virgin Titles**

BY MARILYN A. GILLEN

NEW YORK—Virgin Sound & Vision is taking its moniker to heart, combining cutting-edge world music and eye-catching visuals into its premiere multimedia titles designed, as per the company mandate, "to entertain your mind."

The year-old software firm, which makes its marketplace debut this fall with a slate of three CD-ROM titles and one diskette release, was originally created by the Virgin Group as an offshoot to another Virgin Group multimedia entity, Virgin Interactive Entertainment.

While the latter was formed with a focus on the interactive gaming market, with such popular CD-ROM titles as "Jungle Book," "The 7th Guest," and the forthcoming sequel "The 11th Hour," Virgin Sound & Vision, with offices in Los Angeles and London, is geared to the "nongaming market," according to its company head.

Although Virgin Interactive has since been sold to Spelling Entertainment, it will act as worldwide distributor for Virgin Sound & Vision titles. The target is the core computer software retail base, as well as mass-market outlets, bookstores, and music chains, according to marketing manager Jim Wilson.

Wilson says a number of in-store promotions with retailers, as well as co-promotions with various "national partners," are planned for the October product launch. Details are pending.

"We felt there were other markets above and beyond the video game market where interactive technology was really ripe to penetrate," says CEO Tom Turpin about the Virgin Sound & Vision mandate. "And for us right now, that boils down to what I call knowledge-based entertainment, where you have a very strong entertainment element, but you are hopefully imparting some knowledge at the same time."

That mandate will translate roughly into four titles this fall, two falling broadly under the "family entertainment" heading and two under the "edutainment" banner.

On the former front are "Virgin's One Tribe" (\$69.99) and "Virgin's One World Atlas" (\$49.99)—a "people and cultural atlas" and a physical world atlas, respectively.

world atlas, respectively.

Despite the dry tags, Turpin says Virgin's goal was to make its atlases "compelling," something it set out to do through the use of culturally specific music and high-quality video and graphics.

"What we did before we put these together is say, why do people take a year or two off to join the Peace Corps or cruise through Asia or trek in the wilderness?" Turpin says. "It's because everybody has a fascination for the earth and the different peoples and cultures of the earth, and we really wanted to tap into that strong emotional core. One of the best ways to do that is by having music that instantly evokes the atmosphere of the place."

"One Tribe," a wide-ranging

one Tribe, a wide-ranging global exploration hosted by MTV International VJ Pip Dann, draws on music performed by artists on Peter Gabriel's Real World Records, matched with the appropriate global venue. "One World Atlas" also boasts "culturally specific mu-



"One Tribe" features a selection of music from Peter Gabriel's Real World label.

sic," in this case a 25-minute soundtrack of various regional world musics. Turpin says.

Although Virgin Sound & Vision does not have any "formal access" to the Virgin Records catalog or artists, "all the music-based experience within the Virgin Group is very much available to us," Turpin says. "Music is going to be a very central element of everything we do, because of its strong emotional resonance"

Virgin also is laying claim to a strongly evocative visual approach,

enhanced via the use of a licensed technology called "Fractal Image compression." "In a nutshell, that allows you to do something you can't do in a book or on TV, which is to take a small piece of any picture you see and blow it up into a full-screen image without any loss of resolution," Turpin says. "It gives you free rein to explore."

Also due this fall from Virgin Sound & Vision are the diskette-based "Frantic Factory," described as "an activity learning program," and "Dinonauts," an "educational romp" through space with a crew of animated dinosaurs. Both are geared to a younger audience than the company's atlases, but adhere to the same general principle, Turpin says.

"We want to deliver materials in a hip fashion while leaving the consumer feeling like they have really gotten something out of our products—that they have grown from the experience, and will be pumped up to come back for more," he says.

To that end, Virgin Sound & Vision plans to ramp up its output to 20 titles in 1995, when it expects to launch its first interactive music titles, and 30 by 1996.

#### Sega Launch A 'Sonic' Boom

SEGA IS TEAMING WITH MTV and the Hard Rock Cafe for the high-profile launch of its fourth-quarter focus product, the backward-compatible "Sonic & Knuckles." The revolutionary new game, due Oct. 18 for the Sega Genesis platform, can be played as a standalone video game or used to enhance earlier "Sonic" titles via something called "Lock-On" technology (Billboard, Aug. 27).

The kickoff comes via a half-hour MTV special, "Rock The Rock," to air at 9 p.m. Oct. 17. on the music video channel. The show will feature details about the "Lock-On" technology, as well as the championships of the "Sonic & Knuckles" game-playing contest—for the coveted title of "world's most hardcore video game player" and \$25,000 in prize money.

That contest kicks off this month, when registration for preliminary competitions begins via select radio stations and retail stores, which will be given P-O-P material sporting a call-in registration number. The preliminary matches will be held at Hard Rock Cafes throughout the world.

NET GAIN: Indie label Mammoth Records has gone online, setting up its own site on the Internet with music and videoclips, tour dates, biographical information, and more on a roster of artists including Victoria Williams, Juliana Hatfield, and Dillon Fence. Fellow label act Frente! is slated to kick off the online chat option Sept. 26 or 27 (details pending) in anticipation of the kickoff of the U.S. leg of its world tour.

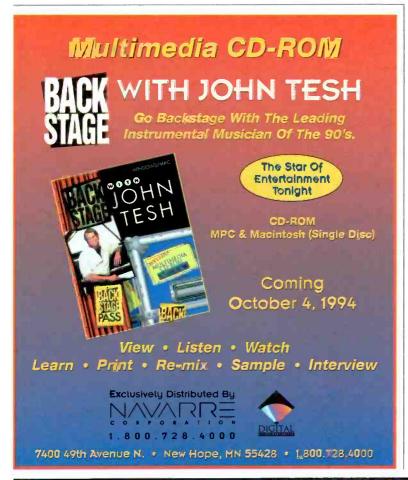
IN OTHER ONLINE NEWS, Time Warmer Interactive has unveiled the "TWi Forum" on America Online. The site is being positioned as "an information source and meeting place" for TWi customers and others interested in what the company is doing in the interactive and game arenas. Features will include news about current and upcoming products, technical assistance from company experts, downloadable software demos and screen grabs, and message forums for exchanging tips and notes with other users.

Time Warner Interactive plans to open similar forums on a variety of online systems.

**STATS ENTERTAINMENT**: On average, the European early adopters of home multimedia computers are acquiring at least 14 CD-ROM titles in the first year of computer or CD-ROM drive ownership, according to BIS Strategic Decisions' survey of 150 early adopters of MPCs and CD-ROM upgrades in Germany, France, and the U.K. Other findings from the international organization of analysts and consultants: 10% of users have already acquired more than 30 CD-ROM titles; the most popular categories of software cited are compilations (with at least one title purchased by 63% of respondents), games (55%), and reference (43%). Users also say their multimedia computer activity has reduced time spent on other screen-based pursuits such as watching TV, video rental, and playing standard video games.



Boogie Time. Times Mirror Multimedia executives celebrate the fall release of their new children's CD-ROM, "CyberBoogie! With Sharon, Lois & Bram," which allows children to create their own dance shows by choosing any of 15 backgrounds, five animated animal characters, and a variety of objects. Shown preparing to boogie, from left, are Alex and Marilyn Ehrlich of Ehrlich Multimedia, a Times Mirror Multimedia division; Sharon; Stephen Powers, CEO, Drive Entertainment; Lois; Brooks Diamond, the trio's manager; and Bram.



# NEW RELEASES

#### MAD DOG II: THE LOST GOLD American Laser Games IBM DOS (386SX

recommended), no suggested retail; 3DO, \$64.95

The sharp-shootin' sequel to the popular live-action Western arcade game is likely to rustle up interest at retail, as its predecessor, "Mad Dog McCree," remains a steady seller.

The black-hat-clad bad guy is at it again. Mad Dog is causing chaos in an Old West town, where his gang of bandits are hiding out. In this hi-tech equivalent of the age-old shooting gallery game, the player must gun down

the renegades before they shoot to kill. This time, the game takes a less linear path, allowing gamers to choose one of three guides to the interactive climax.

Different paths produce different challenges, which is a plus for diehard gamers. The full-motion, full-screen video on the PC version is a bit jerky at times in the PC game, making it difficult to spot a potential enemy. In the 3DO version, game play is enhanced with the use of an optional GAMEGUN controller, which enables the player to aim and shoot directly at the television

BRETT ATWOOD

# Home Video

BILLBOARD'S VIDEO NEWSWEEKLY

Fox's Sell-Through "Speed"6	Laser Scans: THX Hardware Standard 80
Shelf Talk: Blockbuster Runs For Border 76	Video Previews: The 3 Tenors82

## PICTURE THIS.

#### By Seth Goldstein

OADING UP 'JURASSIC': MCA/Universal won't comment, but wholesalers tell us the studio is so confident about "Jurassic Park" demand that it has given them 40% return privileges for orders in excess of goal.

The sky isn't quite the limit, however. Reportedly, MCA has put an over-quota cap of 20%-30% on shipments. Returns on orders topping that level revert to standard 20%-25% returns. "You can't go too far over," says one distributor, who at the same time considers MCA's terms the most generous since Paramount took back unsold copies of "Wayne's World." Another calls it "unbelievable."

The difference between the two titles is unbelievable as well. Paramount delivered 5 million "Wayne's World" cassettes and recovered about 2.5 million; expecting minimal returns, MCA will ship more than 20 million of "Jurassic Park."

"Jurassic" will set a live-action record, but the real test for sell-through may come with the Nov. 8 release of "The Flintstones." Sales and marketing senior VP Andrew Kairey considers the title emblenatic of the "new wave" in home video where consumers who used to rent "are buyers." If Warner's \$70 million box-office hit "Free Willy" could crest at 7 million units, MCA figures the \$130 million "Flintstones" can ride to 12 million a year later.

Intent-to-purchase studies say the demand is there, Kairey says. "Our big concern," he adds, will be to make believers of the retail community. Uniformly skeptical distributors doubt MCA can net half that number—6 million cassettes—so Kairey appears to have his work cut out for him. Working in his favor is the studio's conservative estimates for past hits like "Beethomen"

MCA's pitch seems to be, Trust us on this and on catalog. "We've become very sophisticated marketers," says Kairey. "Basically, we're hading retailers turnkey operations."

17-YEAR ITCH: Steve Furman has left rackjobber Levy Music & Video for an executive spot with non-theatrical supplier Questar (Continued on page 78)

### No Pain, No Gain For Fitness Pros Translating Gym Success To Video Isn't Easy

■ BY EILEEN FITZPATRICK

LOS ANGELES—Your abs, buns, and thigh class at the fitness center that bears your name is packed every day, you're on everyone's top 10 personal trainer list, stars like Julia Roberts sing your praises, and Nike's calling to put you in its next ad campaign. Your students say you should make a video. But are you ready for retail?

Not so fast, says the elite group of fitness professionals who have made the jump from the gym to the retail shelf. "It hasn't been easy," says Keli Roberts, who received a distribution deal with CBS/Fox Video as a result of her featured trainer role on the first CherFitness tape.

"The Cher tape sold 1.5 million units, and there was such a response to me, which was the reason I got the deal with CBS/Fox," she says. "I incorrectly assumed it would be easier, but teaching classes is one thing—building a clientele on video is another."

Roberts' first two videos, "The Ultimate Step Workout" and "Total Body Circuit Training Workout," released in January, have sold 150,000

units combined, according to CBS/Fox VP of sports and fitness Kevin Conroy. In comparison, Cory Everson, who released her first step workout video about three years ago, says her program sold 280,000 units during its first six months in release.

"The thing to think about is that Keli is someone brand-new," says Conroy. "But we're ecstatic about her progress." Despite sluggish sales of the Roberts tapes, he says, the company has mapped out a 3-to-5-year strategy to make her "our next franchise."

Roberts admits the videos may have been too difficult compared to her competitors' tapes. "I'm used to working with a fit population who attend my classes," says Roberts. "But 60% of the population who exercise start and then stop. My goal is to find a way to get them and keep them going."

Her next release will be easier, with more explanation and more motivational techniques.

Developing new fitness talent is one goal of A\*Vision's BodyVision label, says part-owner Kathy Smith, who has 17 tapes on the market. The process is still a challenge, despite the label's roster of Tamilee Webb, Everson, Gin Miller, Candice Copeland-Brooks, and other veterans.

"As established as someone like Gin is, the exercise market is very competitive," says Smith. "It is still a challenge to sell."

Smith says breaking big is a dream of many fitness pros these days. Finding "the right vehicle" is as important as the workout program.

"The hardest thing is to get someone like Martin Henry known," she says of the popular, Los Angelesbased fitness center owner and instructor whose body sculpting program has been around since 1990.

The vehicles trainers use to get their names out beyond the gym usually involve television exposure. PPI Entertainment's Denise Austin got her national exposure as the health and fitness correspondent for NBC's "Today" show, as did Smith. Austin also appears on her own ESPN program, "Getting Fit With Denise Austin."

"I've been on ESPN for nine years (Continued on page 79)

#### PolyGram Brings 'Thunderbirds' Titles To Video

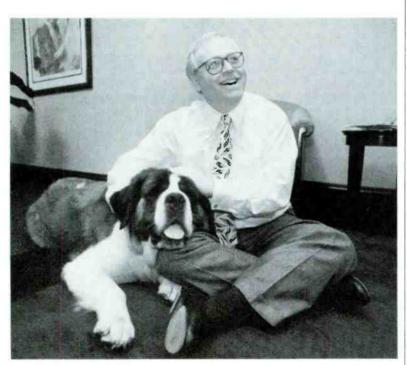
■ BY JIM BESSMAN

NEW YORK—Move over, Power Rangers and X-Men. "Thunderbirds" are a go on home video.

Four episodes of British puppet genius Gerry Anderson's spectacular '60s British "Supermarionation" series—the term, like the series, effectively blended "super," "marionette," and "animation"—were released by PolyGram Video Aug. 9 following a brief Saturday-morning run of the programs on Fox Children's Network this summer.

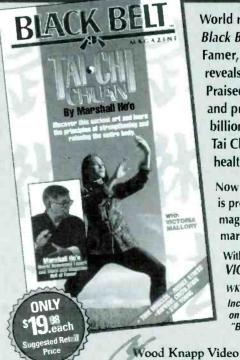
Like the Fox series, the \$9.95 PolyGram titles—"Trapped In The Sky," "Terror In New York City," "Pit Of Peril," and "The Uninvited: Alien Attack"—were half-hour reworkings of the original hourlong, two-part installments. In fact, the Fox broadcasts were key to the PolyGram release. Product was la-

(Continued on page 78)



How Much Is That Doggie In The Window? Musicland Group chairman Jack Eugster knows how to keep "Beethoven's 2nd" competitively priced. But that's not to say he turns down marketing tips from MCA/Universal's top dog, who had a chance to bark out suggestions during a recent visit to Musicland's Minneapolis headquarters. Beethoven apparently wasn't always this well-behaved, causing "controlled havoc everywhere he went," says the studio.

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BILLBOARD SEPTEMBER 24, 1994

# **Taco Bell Tie-In A First For Blockbuster Chain**

by Eileen Fitzpatrick

TACOS WITH A SIDE OF VID-EOS: Taco Bell restaurants and Blockbuster Video are on the final leg of a national promotion in which patrons can receive a coupon for a free rental with the purchase of a taco and a medium-sized drink.

The campaign is the fast-food chain's first this year and a first with Blockbuster. Taco Bell expects to distribute 45 million coupons during the month-long offer, says project manager Meredith Momoba.

Consumers receive the freebie at Blockbuster when they present the

Taco Bell coupon and rent another title. More than half of the coupons had been passed out two weeks into the program, Momoba says. The

Taco Bell chain has about 4,500 U.S. outlets.

Taco Bell will spend more than \$10 million in advertising the offer, which runs through Sept. 25. Momoba says the chain enlisted Blockbuster because both companies have similar consumer demographics.

ics.
"Our core audience is 18-34-yearold males, and Blockbuster's video
and music stores appeal to that
same group," she says.
Previous Taco Bell tie-ins have

Previous Taco Bell tie-ins have included several Warner Bros. movies, among them "Batman" and "Demolition Man."

TOON-TIME' AT DISNEY: Buena Vista Home Video continues to roll out additional titles and marketing programs from its DIC Toon-Time line (Billboard, Sept. 3).

The latest offering is "The Shield Of Shadow Kahn," a direct-to-video feature length animated title with DIC's "Double Dragon" characters.

It arrives in stores on Nov. 11, priced at \$14.99. Inside the black clamshell package will be a \$5 coupon off "Double Dragon" action figures and accessories from Tyco Toys. Tips for playing the "Double Dragon V" video game, just released last month, are described on the video. An Atari Jaguar version of the game is due sometime during the fourth quarter.

"The Shield Of Shadow Kahn" will be released simultaneously with the live-action feature "Double Dragon," from Gramercy Pictures.

Buena Vista will also ship "The Legend Of The Hawaiian Slammers," an animated program based on the pogs toy craze. The title is due in stores on Nov. 25, priced at \$12.99.

Included is an on-pack slammer featuring "Sun," a character in the program. The slammer is a disc used to play the pogs game.

Rounding out the Toon-Time fourth-quarter list is the debut of three videos from "Sonic The Hedgehog." Each cassette will include a mail-in offer for a free "Sonic The Hedgehog Wrist Game" with multiple purchases of the cassettes.

All the DIC Toon-Time titles will be available in a giant 116-unit "Action Video Center" for in-store display.

AZZ BABY: Playboy founder Hugh Hefner's love of jazz has spilled over to the video division, which will release "Bix: Ain't None Of Them Played Like Him Yet" on Sept. 21. It's priced at \$19.95.

The documentary on Bix Beiderbecke, the legendary '20s jazz cornet and piano player, was produced by Academy Award-winner

Brigitte Berman. Since there was little existing footage of Beiderbecke, who died at 28, Berman compiled the bio from rare photos and performance footage, as well as interviews with Hoagy Carmichael, Charlie Davis, "Doc" Cheatham, and Artie Shaw. The video will be marketed under the Playboy Jazz label.

The Berman movie is a headliner at Playboy's first Jazz Film Festival, scheduled for Sept. 27-29 in Los Angeles. The festival is an extension of the annual Playboy Jazz Festival, which was first held in 1959 in Chicago. Since 1979, the festival has been heard at the Hollywood Bowl.

Releasing "Bix" revives an earlier jazz offering from Playboy, which in 1982 put out a two-volume tape featuring performances from the festival. There was also an audio companion set.

GOING, GOING, GONE: The Video Industry AIDS Action Committee netted over \$20,000 from an art auction held recently in Los Angeles.

The first benefit art auction conducted by the group was sponsored by Michael Schwartz, owner of Beverly Hills-based Galerie Michael. Schwartz served as auctioneer; Monterey Home Video cochairman Jere-Rae Mansfield chaired the event.

The auction came on the heels of successful fund-raising events at the Video Software Dealers Assn. convention in July, at which VIAAC raised an additional \$35,000 for AIDS health care service organizations

WELCOME ABOARD: VSDA has hired 20-year convention show veteran Cathy Austin as director of meetings and conventions.

Austin has organized trade shows for the state of California, the Pacific Asia Travel Assn., and Wilson Sporting Goods, as well as regional VSDA shows in Oakland, Calif., and Reno, Nev.

# Top Video Sales...

Billboard®

ART			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES PEROPES					
THIS WEEK	LAST WEEK	ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.			of Se	246	Suggested List Price
THIS	LASI	WKS.	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Sugg
			*	* * No. 1 * * *				
1	l	4	BEETHOVEN'S 2ND	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG	24.
2	8	2	D2: THE MIGHTY DUCKS	Walt Disney Pictures Walt Disney Home Video 2553	Emilio Estevez	1994	PG	19.
3	2	6	THUMBELINA	Warner Bros. Inc. Warner Home Video 24000	Animated	1994	G	24.
4	6	4	PLAYBOY CELEBRITY CENTERFOLD: LATOYA JACKSON	Playboy Home Video Uni Dist. Corp. PBV0756	LaToya Jackson	1994	NR	19.
5	NEV	<b>N</b>	THE 3 TENORS IN CONCERT 1994	A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	29.
<b>6</b> 3 13		13	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	24
7	4	26	YANNI: LIVE AT THE ACROPOLIS ▲ 2	Private Music BMG Home Video 82163	Yanni	1994	NR	19
8	10	9	LITTLE RASCALS COLL.: VOL. 1	RHI Entertainment Inc. Cabin Fever Entertainment 974	The Little Rascals	1994	NR	14.
9	14	3	3 CHAINS O' GOLD	Warner Reprise Video 3-38399	<u></u>	1994	NR	19.
10	13	4	PLAYBOY: WET & WILD-THE LOCKER ROOM	Playboy Home Video Uni Dist. Corp. PBV0757	Various Artists	1994	NR	19.
11	5	13	WOODSTOCK: THREE DAYS OF PEACE & MUSIC	Warner Bros. Inc. Warner Home Video 13549	Various Artists	1970	R	29.
12	9	5	PENTHOUSE: 25TH ANNIVERSAY	Penthouse Video	Various Artists	1994	NR	19.
13	12	20	PET OF THE YEAR SPECTACULAR  MRS. DOUBTFIRE	A*Vision Entertainment 50777-3 FoxVideo 8588	Robin Williams	1993	PG-13	19
14	7	17	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Sally Field Animated	1994	NR	22
15	11	18	PLAYBOY: 1994 PLAYMATE OF THE	Playboy Home Video	Jenny McCarthy	1994	NR	19
16	NEV		YEAR KISS: KISS MY A**	Uni Dist. Corp. PBV0753	<u> </u>			$\vdash$
17		Ė		PolyGram Video 8006323093	Kiss	1994	NR	19
	20	50	PENTHOUSE: SEXIEST AMATEUR	Walt Disney Home Video 1662  Penthouse Video	Animated	1992	G	24
18	16	10	VIDEOS	A*Vision Entertainment 50776-3  Penthouse Video	Various Artists	1994	NR	19.
19	17	10	PENTHOUSE: DREAM GIRLS	A*Vision Entertainment 50775-3	Various Artists	1994	NR	19.
20	22	2	THE PRINCESS AND THE GOBLIN	Hemdale Home Video 7113	Animated	1994	G	24.
21	18	12	GINGER LYNN ALLEN'S LINGERIE GALLERY	Peach Home Video Uni Dist. Corp. 7001	Ginger Lynn Allen	1994	NR	9.9
22	19	9	LITTLE RASCALS COLL.: VOL. 2	RHI Entertainment Inc. Cabin Fever Entertainment 975	The Little Rascals	1994	NR	14.
23	15	9	THE WHO: 30 YEARS OF MAXIMUM R&B LIVE	MCA Music Video 11066	The Who	1994	NR	19.
24	RE-E	NTRY	BARNEY: LIVE IN NEW YORK CITY	The Lyons Group 2002	Various Artists	1994	NR	19.9
25	40	3	PLAYBOY: LOVE, SEX & INTIMACY	Playboy Home Video Uni Dist. Corp. PBV0762	Various Artists	1994	NR	29.
26	21	26	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.
27	NEV	<b>V &gt;</b>	SCHINDLER'S LIST: COLLECTOR'S EDITION	Amblin Entertainment MCA/Universal Home Video 82133	Liam Neeson Ben Kingsley	1993	R	139
28	RE-E	NTRY	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.
29	RE-E	NTRY	THE SOUND OF MUSIC♦	FoxVideo 9610	Julie Andrews Christopher Plummer	1965	G	24.
30	NEV	<b>V &gt;</b>	THE BEST OF BROADWAY MUSICALS	Walt Disney Home Video 2235	Various Artists	1994	NR	19.9
31	27	44	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19
32	RE-E	NTRY	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.
33	35	4	MTV: UNPLUGGED	Elektra Entertainment 40183	10,000 Maniacs	1994	NR	19
34	NEV	<b>V</b>	PLAN 9 FROM OUTER SPACE	Rhino Video 2173	Bela Lugosi	1959	NR	9.9
35	23	7	LITTLE RASCALS COLL.: VOL. 3	RHI Entertainment Inc.	Tor Johnson  The Little Rascals	1994	NR	14
36	31	18	THE DARK CRYSTAL	Cabin Fever Entertainment 976  Buena Vista Home Video	Jen	1982	PG	14.
37	24	34	PINK FLOYD: THE WALL	Jim Henson Video 1966  MGM/UA Home Video 400268	Kira Bob Geldof	1979	R	
38	34	19	THE GIRLIE SHOW-LIVE DOWN			_		14.
39			UNDER	Warner Reprise Video 3-38393  RHI Entertainment Inc.	Madonna The Little Breesle	1994	R	29.
	28	7	LITTLE RASCALS COLL.: VOL. 4	Cabin Fever Entertainment 977 Tokuma Publishing	The Little Rascals	1994	NR	14.9
40	33	7	MY NEIGHBOR TOTORO	FoxVideo 4276	Animated	1988	G	19.9

● 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 or a dollar volume of \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. ◎ 1994, Billboard/BPI Communications.

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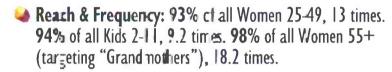












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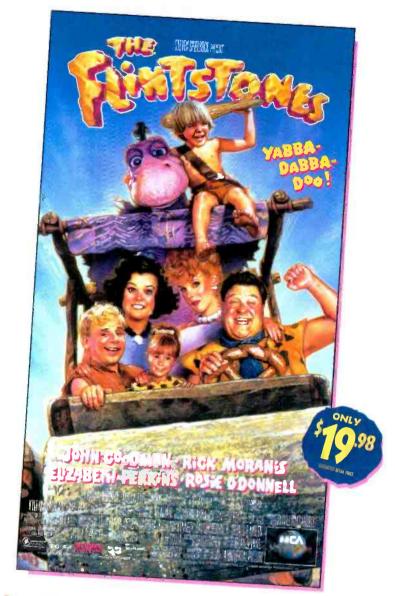








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#### POLYGRAM BRINGS 'THUNDERBIRDS' TO VIDEO

(Continued from page 75)

beled with "As seen on Fox Kids Network" stickers.

"Extensive exposure through Fox built repeat viewing," says Bill Sondheim, senior VP of sales and marketing. "Our experience with the 'X-Men' videos identified that as a key element for strong kid vid success. Additionally, we feel that the 6-to-11-year-old boy demo has proven a very active segment in the kid-purchasing market, whereas traditionally the focus has been on the 2-to-5, pre-school audience."

Adding to the video-worthiness of "Thunderbirds," Sondheim says, are the "synergistic" benefits of licensed product—Tyco Toys is rolling out an extensive array of Matchbox action figures and vehicles—and the "multigenerational appeal" of the program itself.

Indeed, "Thunderbirds" has captured the imagination of kids in some 60 countries since Anderson masterminded the groundbreaking series about the "International Rescue" team, which was headed by ex-astronaut Jeff Tracy and his five sons and operated out of a secret island base somewhere in the Pacific.

"Thunderbirds" books, CDs, merchandise, and videos have flowed continually, and are worth \$350 million in sales of licensed product worldwide, according to Sondheim. Cassettes of some episodes have been available before in the U.S., along with entries from Anderson's "Captain Scarlet And The Mysterons" and the "Stingray" Supermarionation series. The two fulllength movies, "Thunderbirds Are Go!" and "Thunderbirds 6," are available here on both cassette and laserdisc.

Such is the program's enduring allure that a recent play in London used human actors in the roles of the "Thunderbirds" puppets. The Japanese female rock trio Shonen Knife even use the "Thunderbirds Are Go!" theme as its concert intro music.

Still, "Thunderbirds" had been absent from American TV for many years. For PolyGram to do the video release, Sondheim says, it had to launch close to the Fox airings. The initial shipment, he adds, was 100,000 units of the four titles combined. This is small compared with the combined unit sales of more than 5 million of Po-

#### **PICTURE THIS**

(Continued from page 75)

Video, located in the Chicago area. Furman, a 17-year Levy veteran, had overall responsibility for video sales and buying. With his departure, the functions will be separated, and may be moved to Music & Video headquarters in Grand Rapids, Mich., from book wholesaler Levy Home Entertainment in Hillside, Ill.

GET WELL SOON, WALT: Major Video Concepts president Walt Wiseman suffered a mild heart attack Sept. 10, and should be home recuperating by the time you read this. Chairman/CEO Andre Lacy and other senior staffers are dividing his duties. Getwell cards can be sent to Dee Taylor at Major Video Concepts, 7998 Georgetown Road, Suite 1000 Indianapolis, Ind., 46268.

lyGram's 12 "X-Men" episodes, which came out shortly after the series debuted on Fox in fall 1992. Billboard.

"We wanted to go out with a realistic, moderate quantity," says Sondheim, outlining a company "philosophy of replenishment" as opposed to heavy frontloading. "This allows us to show a good turn on in-store inventory, building storefront exposure based on sell-off success, rather than risking negative perception at retail based on respectable sales, but too much product shipped."

As with the X-Men, PolyGram sees the "Thunderbirds" titles as a long-term project. It's committed to supporting the line, and hopes for a strong first quarter 1995. Demand for the videos, fueled early on by the Fox showings, may be heightened by the dearth of toys, he says, noting that Tyco has tested the product so far only in Chicago and New York before hitting full marketing stride next year.

Bart Wildman, sales supervisor in the action department at FAO Schwarz's Manhattan store, reports that the store "blew out" its inventory quickly, and has only one remaining \$60 "Tracy Island" unit.

Sondheim says PolyGram may cross-promote the videos with Fox and Tyco. The current marketing focus is aimed at "kid- or boy-oriented" print venues, including a campaign in Marvel Comics set to reach some 2.5 million readers, as well as clips screened in family-oriented restaurants like the Ground Round and in children's areas at major department stores.

At retail, PolyGram has created instore merchandising directed at three marketplaces. For the "record combo" retailer, Sondheim says, 24-piece floor bins will allow "Thunderbirds" product to be highlighted outside the normal kid-vid fixtures. "That's very important in that environment, because kid purchases aren't their core purchases, and it gives them the opportunity for placement toward the front of the store to impact sales potential," says Sondheim.

Racked accounts are getting smaller signage and point-of-purchase materials "sensitive to space constraints," which permit the product to be showcased within the racks, he adds. Video stores can get shelf-talkers and other materials designed for sell-through locations.

Of course, none of this takes into consideration the secondary market for "Thunderbirds."

"Being a product of the '60s myself, I grew up a huge 'Thunderbirds' fan," says Sondheim, who relishes the opportunity now to share the series with his own young son. To increase awareness among other nostalgic adults, Sondheim sees exposure possibilities via interactive computer networks, and even radio promotions on albumoriented and adult contemporary formats. Feedback via Internet, he says, already shows an adult audience excited about the series and eager to see additional titles in release.

"At some point we'll evaluate to see if there's commercial viability in the original versions," says Sondheim. As for the other series, he says that the "key ingredient" would again be concurrent TV exposure to bring in the necessary younger audi-

## **Top Video Rentals.**

Ē	魚	O					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			*	* * No. 1 * * *			
1	2	3	SCHINDLER'S LIST	Amblin Entertainment MCA/Universal Home Video 82153	Liam Neeson Ben Kingsley	1993	R
2	14	2	FOUR WEDDINGS AND A FUNERAL	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R
3	1	10	PHILADELPHIA	Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington	1993	PG-
4	4	7	ON DEADLY GROUND	Warner Bros. Inc. Warner Home Video 13227	Steven Seagal Michael Caine	1994	R
5	3	9	GRUMPY OLD MEN	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-
6	10	4	THE REF	Touchstone Pictures Touchstone Home Video 2748	Denis Leary Judy Davis	1994	F
7	5	12	THE PELICAN BRIEF	Warner Bros. Inc. Warner Home Video 12989	Julia Roberts Denzel Washington	1993	PG-
8	18	2	D2: THE MIGHTY DUCKS	Walt Disney Pictures Walt Disney Home Video 2553	Emilio Estevez	1994	P
9	21	2	BLUE CHIPS	Paramount Pictures Paramount Home Video 32741	Nick Nolte	1994	PG-
10	12	4	INTERSECTION	Paramount Pictures	Shaquille O'Neal Richard Gere	1994	R
11	6	11	TOMBSTONE	Paramount Home Video 32242  Hollywood Pictures	Sharon Stone Kurt Russell		
12	_			Hollywood Home Video 2544  Paramount Pictures	Val Kilmer Johnny Depp	1993	F
_	11	6	WHAT'S EATING GILBERT GRAPE	Paramount Home Video 32955 Universal City Studios	Juliette Lewis Charles Grodin	1993	PG-
.3	8	4	BEETHOVEN'S 2ND	MCA/Universal Home Video 42029	Bonnie Hunt	1993	P
.4	15	8	BLINK	New Line Home Video Columbia TriStar Home Video 2605	Madeleine Stowe Aidan Quinn	1994	F
.5	NEV	<b>V &gt;</b>	SERIAL MOM	Savoy Pictures HBO Home Video 90980	Kathleen Turner Sam Waterston	1994	F
6	9	5	MAJOR LEAGUE II	Morgan Creek Productions Inc. Warner Home Video 13356	Charlie Sheen Tom Berenger	1994	P
7	7	13	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-
8	13	8	REALITY BITES	Universal City Studios MCA/Universal Home Video 81929	Winona Ryder Ethan Hawke	1994	PG-
9	NEV	<b>v &gt;</b>	GREEDY	Universal City Studios MCA/Universal Home Video 82004	Michael J. Fox Kirk Douglas	1994	PG-
0	27	2	LIKE WATER FOR CHOCOLATE	Miramax Films Touchstone Home Video 2111	Lumi Cavazos Marco Leonardi	1993	F
1	17	10	IN THE NAME OF THE FATHER	Universal City Studios MCA/Universal Home Video 81800	Daniel Day-Lewis Emma Thompson	1993	F
2	19	5	ANGIE	Hollywood Pictures Hollywood Home Video 2556	Geena Davis	1993	F
3	16	8	SISTER ACT 2: BACK IN THE HABIT	Touchstone Pictures	Whoopi Goldberg	1993	Pi
4	34	3	THE HOUSE OF THE SPIRITS	Touchstone Home Video 2525  Live Home Video 69986	Meryl Streep	1994	F
5	22	9	ROMEO IS BLEEDING	PolyGram Video 8006304453	Jeremy Irons Gary Oldman	1993	F
6	20	7	MY FATHER THE HERO	Touchstone Pictures	Lena Olin  Gerard Depardieu	1994	PI
7	25	5	THE CHASE	Touchstone Home Video 2699	Charlie Sheen	-	<u> </u>
8	29	8		FoxVideo 8603  Paramount Pictures	Kristy Swanson  Joe Mantegna	1994	PG-
9			SEARCHING FOR BOBBY FISCHER	Paramount Home Video 32673 Warner Bros. Inc.	Laurence Fishburne Tommy Lee Jones	1993	PI
_	26	5	HEAVEN AND EARTH	Warner Home Video 12983	Joan Chen Nick Nolte	1993	F
0	28	3	I'LL DO ANYTHING	Columbia TriStar Home Video 52623	Albert Brooks	1994	PG-
1	23	6	BLANK CHECK	Walt Disney Pictures Walt Disney Home Video 2902	Brian Bonsall Karen Duffy	1993	Pl
2	NEV	<b>V</b>	8 SECONDS	New Line Home Video Columbia TriStar Home Video 2606	Luke Perry Stephen Baldwin	1994	PG-
3	24	4	MY GIRL 2	Columbia TriStar Home Video 27623	Anna Chlumsky Dan Aykroyd	1993	PI
4	30	3	LIGHTNING JACK	Savoy Pictures HBO Home Video 91143	Paul Hogan Cuba Gooding, Jr.	1994	PG-
5	35	3	THE STAND	Republic Pictures Home Video 5678	Gary Sinise Rob Lowe	1994	NF
6	31	7	SHADOWLANDS	Savoy Pictures HBO Home Video 90968	Anthony Hopkins Debra Winger	1993	P(
7	38	2	THE PRINCESS AND THE GOBLIN	Hemdale Home Video 7113	Animated	1994	G
В	36	11	SIX DEGREES OF SEPARATION	MGM/UA Home Video 904745	Will Smith Stockard Channing	1993	R
9	33	15	THE PIANO	Live Home Video 69974	Holly Hunter	1993	R
- 1					Harvey Keitel	1	

♦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 un 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.

#### **FITNESS VIDEOS**

(Continued from page 75)

and have a million viewers a day," says Austin. "Video was just a natural extension of the television show. My goal was to get a television show, then do a video."

A former Ms. Olympian, Everson also had an ESPN program called "Body Shaping." Because of the exposure, she says, "I didn't have to break into the ranks. I was already known."

Nearly all the major names in fitness have pitched their products, including workout equipment like steps, on home shopping networks or through infomericals.

Once a trainer has national exposure, the next step becomes finding the capital to fund a video. And, of

course, timing is everything.

Up-and-coming Donna Richardson, whose "Step And Awesome Abs" and "Back To Basics" have just been released by Video Treasures, signed with the label after its resident fitness expert, Smith, defected to A\*Vision. Richardson, who has appeared on five "ESPN Fitness Pros" tapes and five in the "Buns of Steel: Platinum Series" line, says it took about two years to find the right distributor.

"I've always dreamed about going into a Blockbuster and seeing my tapes, but I was being offered one-year deals," she adds. "And I know it takes more than one year to develop someone like Kathy Smith or Richard Simmons. I was looking for a long-term commitment."

Whether or not she emulates either, Richardson is unusual because she is one of the few black trainers to break into the fitness video market. "Even though I have to concentrate on appealing to everyone, I also want to educate blacks," she says, "because they don't have a role model for health and fitness outside of professional sports."

To achieve that goal, the Washington, D.C.-based Richardson will host Black Entertainment Television's new home shopping show, and writes a guest column for Heart And Soul, a fitness magazine targeted at the black market. She also works for Nike's Participate in the Lives of American Youth (PLAY) program, a self-esteem and workout group that tours schools and works with the Boys & Girls Club.

PolyGram Video, meanwhile, is developing trainer Petra Kolber via its 2-year-old relationship with Reebok International. Her first effort is "Reebok: Winning Body Workout." To give Kolber maximum exposure, PolyGram has teamed her with other video tyros, including Olympic ice skating medalist Nancy Kerrigan; America's top woman volleyball player, Liz Masakayan, a member of the 1988 U.S. Olympic team; and the National Hockey League's first woman player, Manon Rheaume.

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#### LucasFilm Brings THX Standard To Laser Hardware

THX PLAYERS: In the first expansion of THX into video hardware, LucasFilm has launched a THX-certification program for laserdisc players. Its goal is to offer a consistent standard of high performance.

Each model involved in the process will be tested for a number of video and audio performance factors. THX-certified players also will incorporate certain functions, such as having an RF output directly from the laserdisc pickup, which will permit connection to adapters for forthcoming discs with 5.1 channels of CD audio. The first licensee to offer a THX-certified player will be Runco International, with its LJR II model

"After launching the THX laserdisc program for software last year, we dis-

#### LASER SCANS...

by Chris McGowan

covered performance issues with current laserdisc players that made this the next logical step for us," says Howard Roffman, GM of LucasFilm's THX division. "Our efforts to review THX laserdiscs were hampered by inconsistent playback results due to unit-to-unit variations in the players themselves. With THX technologies now in the process, consumers can find home video components that they know will perform well."

"The key to this venture is the use of our patented THX test signal," says David Schnuelle, principal engineer for the THX laserdisc department. "Over a year of utilizing this signal in our laserdisc program enabled us to find the best possible combination of disc and player, resulting in a performance benchmark. We were then able to establish methods to minimize variations from unit to unit."

THX software certification has been well received by the laser community. The six titles released in 1993 captured top honors in all categories in which they were nominated (nine of 14) in the third annual Consumer Laserdisc Awards, announced at the July VSDA convention. MCA/Universal's "Jurassic Park" is one of the THX titles set for this fall.

SOME LIKE IT WIDE: There are now more than 1,000 letterboxed movies available in the laserdisc format, according to the Laser Video File catalog's 1994 edition of its "Widescreen Movies On Laser Disc" supplement.

"Letterboxing" preserves the original aspect ratio of movies, so that you see the entire image that was shown in the theater. By contrast, the "pan-scan" process cuts off the sides of widescreen films to fit them into the 4-by-3 dimensions of a television screen. Wider movies, such as those shot in PanaVision, can lose 40% or more of the film image when pan-scanned.

Voyager was the first label to make (Continued on next page)

#### LASER SCANS

(Continued from preceding page)

letterboxing a standard practice, starting in 1986, and eventually the other labels followed suit. Now the major video labels letterbox widescreen film releases on disc almost without question. Laser consumers have spoken with their purchases and rentals.

Even certain special VHS titles are now letterboxed, but widescreen releases are still relatively uncommon on tape and remain a major incentive for film buffs to get into the laser format. "Home theater and widescreen laserdiscs go hand in hand," says Ron Rich, publisher of Laser Video File.

The 78-page widescreen supplement retails for \$3.95, lists the thousand-plus letterboxed discs, and provides information on some two dozen widescreen TVs. It is published by Westwood, N.J.based NewVisions Inc. and distributed primarily by Pioneer LDCA, Image Entertainment, Abbey Road Distributors, Norwalk Distributors, and U.S. Laser Video Distributors.

"Myst" goes laseractive: The smash CD-ROM hit "Myst," created by Cyan Inc., is being adapted for the LaserActive format and is expected to ship in November with a retail tag of \$80. It will be the only "set-top" version of the game other than upcoming Sega CD edition, according to a Cyan spokesman. LaserActive titles in CLV form (extended play) fuse 60 minutes of ana-

 $\log$  video with 540 megabytes of digital memory per 12-inch side. "What is especially unique about this game is its appeal for adult audiences," says Mark Smith, VP of business development for Pioneer's LaserActive division.

DAVE'S LASER FEST: California retailer Dave's Video, The Laser Place was set to host its "7th Annual Studio Day" Sept. 17. The event, hosted by coowners Dave and Linda Lukas, brings top executives from the major video companies, laserdisc distributors, and press together with hundreds of laser consumers. It is "a day of communication and support for the laserdisc industry," says Linda Lukas.

The 5.000-square-foot, laser-only outlet was founded in 1983 and located at 12144 Ventura Blvd. in Studio City. Its mailing list includes 9,000 customers, according to Dave Lukas.

HE COENS ON DISC: Warner's "The Hudsucker Proxy," the latest wild comedy from Joel and Ethan Coen (wide, \$34.98), is due Oct. 26. Paul Newman, Tim Robbins, and Jennifer Jason Leigh are featured. Warner will precede that with "George Balanchine's The Nutcracker," featuring Macaulay Culkin (wide, \$34.98), Oct. 25. Also, "With Honors," starring Joe Pesci (wide, \$34.98), is set for Nov. 9.

GOLUMBIA TRISTAR launches "Guarding Tess" with Shirley MacLaine and Nicolas Cage (\$34.95) Oct. 26.

PIONEER SPECIAL EDITIONS is bowing the double bill "Goldwyn Follies/They Shall Have Music" (\$79.95) Oct. 5. "The Kid From Brooklyn" and "Wonder Man," both with Danny Kaye (\$49.95), and King Vidor's "Stella Dallas" with Barbara Stanwyck (\$39.95) are due Oct. 12. A "Bob Hope Double Feature" (\$79.95) pairs "The Princess And The Pirate" with "They Got Me Covered," and is set for Oct. 26. Just out is another Kaye film, "Up In Arms" (restored, \$49.95), which has Dinah Shore and features an introduction by Virginia Mayo. Listeners can hear the entire soundtrack or isolate music and effects on one track with this Pioneer Special Edition, produced by Charles Kiselvak.

WIDE AND TOTAL RECALL: Pioneer will release LIVE's "Total Recall" (letterboxed or pan-scan, \$39.95), with its entire image intact for the first time. Oct. 19. LIVE's "The House Of The Spirits," with Meryl Streep, Glenn Close, and Winona Ryder (wide or pan-scan, \$39.95), bows on disc Sept. 14, a remastered "Hud" (wide, \$39.95) is due Oct. 5, and a remastered "Red Heat" with Arnold Schwarzenegger and James Belushi (wide or pan-scan, \$39.95) bows Oct. 19. Paramount serves up a remastered "Breakfast At Tiffany's" in a widescreen, \$39.95 version; a \$79.95 limited-edition boxed is set for Nov. 2. Sergio Leone's "Once Upon A Time In the West" (wide or pan-scan, \$49.95), with Henry Fonda (as a ruthless villain). Charles Bronson, and Jason Robards, is also due in November.

STRANGE QUAY REALITIES: Voyager has just released "The Brothers Quay, Vol. 1" and "The Brothers Quay, Vol. 2" (\$49.95 each), two volumes that present the bizarre, unsettling puppet-animation of Stephen and Timothy Quay, American identical twins who reside in London. Their short movies, such as "Street Of Crocodiles" and "Epic Of Gilgamesh," propel the viewer into a dark alternate reality that is feverish, freakish, and mysterious.

TELDEC recently bowed Rimsky-Korsakov's "Mlada" (\$69.97), on which the opera-ballet is performed by the Bolshoi Symphony, conductor Alexander Lazarev, and stars from the Bolshoi Ballet. Wagner's "Parsifal" (\$89.97) is conducted by Daniel Baren-

Billboard®

FOR WEEK ENDING SEPTEMBER 24, 1994

## Top Laserdisc Sa

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEE	2 WKS. AG	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			* *	* * No. 1 * * *				
1	1_	5	PHILADELPHIA	Columbia TriStar Home Video 52616	Tom Hanks Denzel Washington	1993	PG-13	39.95
2	NE	N Þ	FOUR WEDDINGS AND A FUNERAL	Gramercy Pictures Image Entertainment 8006317693	Andie MacDowell Hugh Grant	1994	R	34.95
3	3	9	TOMBSTONE	Hollywood Pictures Image Entertainment 2544	Kurt Russell Val Kilmer	1993	R	49.99
4	NE	<b>N</b>	LIKE WATER FOR CHOCOLATE	Miramax Films Image Entertainment 2111	Marco Leonardi Lumi Cavazos	1993	R	39.99
5	20	3	BEETHOVEN'S 2ND	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG	24.98
6	2	7	ON DEADLY GROUND	Warner Bros. Inc. Warner Home Video 13227	Steven Seagal Michael Caine	1994	R	34.98
7	4	9	THE PELICAN BRIEF	Warner Bros. Inc. Warner Home Video 12989	Julia Roberts Denzel Washington	1993	PG-13	39.98
8	7	11	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	34.98
9	5	5	MAJOR LEAGUE II	Morgan Creek Productions Inc. Warner Home Video 13356	Charlie Sheen Tom Berenger	1994	PG	34.98
10	NE	N Þ	D2: THE MIGHTY DUCKS	Walt Disney Pictures Image Entertainment 2553	Emilio Estevez	1994	PG	29.99
11	8	9	IN THE NAME OF THE FATHER	Universal City Studios MCA/Universal Home Video 42023	Daniel Day-Lewis Emma Thompson	1993	R	39.98
12	11	9	GRUMPY OLD MEN	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13	34.98
13	10	3	THE STAND	Republic Pictures Home Video Image Entertainment 29684	Gary Sinise Rob Lowe	1994	NR	69.98
14	6	5	BLINK	New Line Home Video Image Entertainment 2605	Madeleine Stowe Aidan Quinn	1994	R	39.99
15	NE	<b>N &gt;</b>	THE CHASE	FoxVideo Image Entertainment 8603-85	Charlie Sheen Kristy Swanson	1994	PG-13	39.98
16	17	25	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	39.98
17	NE	NÞ	ALL THE PRESIDENT'S MEN	Warner Bros. Inc. Warner Home Video 1018	Robert Redford Dustin Hoffman	1976	PG	39.98
18	22	3	EARTHQUAKE	Universal City Studios MCA/Universal Home Video 42072	Charlton Heston Ava Gardner	1974	PG	39.98
19	RE-E	NTRY	THE PIANO	Live Home Video Pioneer LDCA, Inc. 69974	Holly Hunter Harvey Keitel	1993	R	39.95
20	12	9	ESCAPE FROM NEW YORK	New Line Home Video Image Entertainment 2330	Kurt Russell Lee Van Cleef	1981	R	49.99
21	9	7	REALITY BITES	Universal City Studios MCA/Universal Home Video 42059	Winona Ryder Ethan Hawke	1994	PG-13	34.98
22	RE-E	NTRY	STAR WARS TRILOGY: THE DEFINITIVE COLLECTION	FoxVideo Image Entertainment 0693-84	Mark Hamill Harrison Ford	1993	PG	249.98
23	24	9	ROMEO IS BLEEDING	PolyGram Video Image Entertainment 8006304451	Gary Oldman Lena Olin	1993	R	34.95
24	13	5	WHAT'S EATING GILBERT GRAPE	Paramount Pictures Pioneer LDCA, Inc. 32955	Johnny Depp Juliette Lewis	1993	PG-13	39.95
25	21	11	THE GETAWAY	Largo Entertainment MCA/Universal Home Video 42060	Alec Baldwin Kim Basinger	1993	NR	34.98

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

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also stocks a full line of CD-Rom and CD-I software. While their direct competitors offer an across the board discount of 25%, Norwalk chooses to offer a wide range of discounts up to 38% off and also offers an additional 2% discount to customers who pre-order before the preorder cut-off date. If you would like to receive a free 1994 multimedia catalog contact:

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## **Top Music Videos**...

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VEEK	WEEK	ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL : REPORTS COLLECTED, COMPILED, AND PROVIDED			sted
THIS WEEK	LAST WEEK	WKS. (	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
1	1	2	* * NO. 1 * * THE 3 TENORS IN CONCERT 1994 A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29 98
2	2	27	LIVE AT THE ACROPOLIS ▲² Private Music BMG Home Video 82163	Yanni	LF	19 98
3	3	2	KISS MY A** PolyGram Video 8006323093	Kiss	LF	19.95
4	4	21	LIVE Curb Video 177706	Ray Stevens	LF	16 98
5	6	16	THE SIGN  Arista Records Inc. BMG Video 15728	Ace Of Base	SF	9 98
6	5	49	OUR FIRST VIDEO   3 Dualstar Video BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12 98
7	7	73	COMEDY VIDEO CLASSICS ▲³ Curb Video 177703	Ray Stevens	LF	16.98
8	12	46	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX A Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14 98
9	10	17	ZOO TV: LIVE FROM SYDNEY PolyGram Video 8006313733	U2	LF	19 95
10	11	42	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89 98
11	14	16	THE HOME VIDEO  Arısta/LaFace Records BMG Video 25727	Toni Braxton	LF	12 98
12	16	22	KICKIN' IT UP   A*Vision Entertainment 50656-3	John Michael Montgomery	SF	12 98
13	17	48	GREATEST HITS  MCA Music Video 10932	Reba McEntire	LF	19 98
14	8	4	3 CHAINS O' GOLD Warner Reprise Video 3-38399	4	LF	19 98
15	15	41	MARIAH CAREY Columbia Music Video 19V49179	Mariah Carey	LF	19 98
16	13	19	INDIAN OUTLAW	Tim McGraw	LF	16.98
17	18	106	Curb Video 177708  REBA IN CONCERT   MCA New York 19389	Reba McEntire	ŁF	14 98
18	20	6	MCA Music Video 10380  TEN FEET TALL AND BULLETPROOF  Warner Reprise Video 3-38387	Travis Tritt	LF	14 98
19	9	185	IN CONCERT ▲°	Carreras-Domingo- Pavarotti	LF	29 95
20	19	42	PolyGram Video 0712233  DANGEROUS: THE SHORT FILMS Epic Music Video 19V49164	Michael Jackson	LF	19 98
21	23	117	THIS IS GARTH BROOKS ▲*	Garth Brooks	LF	24 98
22	22	6	Liberty Home Video 40038  30 YEARS OF MAXIMUM R&B LIVE MCA Music Video 11066	The Who	ŁF.	19 98
23	25	83	I STILL BELIEVE IN YOU A	Vince Gill	ŞF	9 98
24	27	20	MCA Music Video 10679  THE GIRLIE SHOW-LIVE DOWN UNDER	Madonna	LF	29 98
25	28	97	Warner Reprise Video 3-38393  BEYOND THE MIND'S EYE   3	Jan Hammer	LF	19 98
26	24	80	Miramar Images Inc. BMG Video 7233380018-3  DELICATE SOUND OF THUNDER   4	Pink Floyd	ĹF	24 98
27	31	28	Columbia Music Video 24V-49019  THE SKILLS TO PAY THE BILLS •	Beastle Boys	LF	14 98
28	21	2	Capitol Video 40037  THE BEST OF BROADWAY MUSICALS	Various Artists	LF	19 99
29	32	11	Wall Disney Home Video 2235  THE HIT VIDEO COLLECTION  Publication Video 2007 319973	Sammy Kershaw	LF	14 95
30	29	43	PolyGram Video 8006318873  VULGAR VIDEO	Pantera	LF	16 98
31	30	32	A*Vision Entertainment 50345-3  ALAPALOOZA: THE VIDEOS	`Weird Al'' Yankovic	SF	9 98
32	26	6	Scottl Bros. Video BMG Home Video 754923  VISIONS OF GREGORIAN CHANTS	Benedictine Monks	LF	10 95
33	34	6	Quality Video, Inc. 61006  MTV UNPLUGGED	10,000 Maniacs	LF	19 95
34	RE-E	NTRY	Elektra Entertainment 40183  LIVE AT THE EL MOCAMBO ●	Stevie Ray Vaughan	LF	19.98
35	38	93	Epic Music Video 19V-49111  THIS IS MICHAEL BOLTON ▲	Michael Bolton	LF.	19 98
36	36	11	Columbia Music Video 19V-49159  12 PLAY-THE HIT VIDEOS: VOL. 1	R. Kelly	SF	12 98
37	35	49	Jive Records BMG Home Video 415273  LIFE PROMISE PRIDE LOVE	Sade	LF	19 98
38	RE-E		THE PREMIERE COLLECTION ENCORE	Andrew Lioyd Webber	LF	19 95
39	RE-E		PolyGram Video 4400861533  THE VIDEOS	Kathy Mattea	SF	9 95
40	RE-E		PolyGram Video 8006316513  HILLBILLY ROCK	Marty Stuart	SF	9 98
			MCA Music Video 10881  or sales of 25,000 units for video singles; ● RIAA gold cer			L
J KIA	n gold i	cert fo	ir sales of ZD UUU Brits for video Singles: 🛡 KIAA gold Cer	t for sales of bulluou unit	C TUI C	ı Ur

O RIAA gold cert, for sales of 25,000 units for video singles; ● RIAA gold cert, for sales of 50,000 units for SF or Units down cert. For sales or 20,000 units for Video Singles; ■ RIAA gold cert for sales of 50,000 units for \$F or LF videos; △RIAA platinum cert for sales of 50,000 units for video singles; ▲ RIAA platinum cert, for sales of 100,000 units for \$F or LF videos. ■ RIAA gold cert, for 25,000 units for \$F or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert for 50,000 units for \$F or LF videos certified prior to April 1, 1991. LF long-form. \$F Short-form, \$V\$ Video single. ♠1993, Billboard/BPI Communications.

## /ideo Previews

#### MUSIC

"The Three Tenors In Concert 1994," A\*Vision Entertainment (212-275-2900), 112 minutes, \$29.98

When José Carreras, Placido Domingo, and Luciano Pavarotti reunited for a concert in celebration of soccer's World Cup this summer in Los Angeles. expectations ran exceedingly high. To the delight of fans around the world, the three tenors-again under the guidance of maestro Zubin Mehta-sparkle in this performance, just as they did four years ago at their engagement in Rome, recordings of which went on to become the best-selling CD and video in classical music's history. The 1994 concert features the trio performing a selection of opera arias for the first time, as well as a few contemporary popular tunes, including "The Star-Spangled Banner," "A Song In My Heart," "My Way." and a musical medley tribute to Hollywood, Video contains five exclusive selectionsincluding Pavarotti's breathtaking "Ave Maria"—not available on the CD or cassette.

#### CHILDREN'S

"Dudley Finds His Home," "Dudley's Tea Party, GoodTimes Home Video, 30 minutes each, \$12.95 each.

The adventures of a friendly dragon who awakens after a 100-year-long nap and



becomes fast friends with two 10-year-old children are the makings of a hit television series north of the border. GoodTimes inaugurates the Canadian series, which will begin airing on public broadcast stations in the States in October, with the initial videos of the first two liveaction/puppetry episodes. "Dudley Finds His Home" demonstrates the importance of belonging somewhere, as the dragon and his newfound pals learn the tricks of the forest. "Dudley's Tea Party" is an entertaining lesson in water conservation. When the lazy dragon uses too much water on a long hath and realizes he doesn't have enough to make

tea for his friends, he must go on an exciting search for more. Adventurous and informative, "Dudley" makes a handsome addition to the children's video library.

"The Little Fox," Just For Kids Home Video/ Celebrity Entertainment (818-595-0666), 80 minutes, \$14.90.

Just For Kids' "editor's cut" of the story of a young orphaned fox is a sweet, credible rendition of the best-selling children's book Touching tale finds the little critter going to live with his wise uncle, who teaches him the ways of the forest and guides him into adulthood. Animation—courtesy of the same team that created "The Princess And The Goblin" and "Captain Of The Forest"-is top-notch, the plot-line is one the whole family can enjoy together, and the catchy clamshell packaging makes this video an attention-grabber.

relaxed workout. Richardson's fat-hurning aerohics segment and subsequent target-training workout for upper and lower body comprise some tough exercises that can be adapted to an intermediatelevel with the use of weights. Richardson remains a

her program is thorough and fun. Also new from Richardson and Video Treasures: "Step & Awesome Abs.

motivator throughout, and

demystifying an incredibly dense subject and will appeal to a variety of audiences. A&E also is releasing "Ape Man" as a laserdisc, book, and, later this year, CD-ROM.

"Angels: The Mysterious Messengers," Time-Life Video (310-396-4434), 120 minutes.

Seems that angels are cropping up just about everywhere lately. They grace numerous network television shows and popular songs, documentary films and best-selling books. Time-Life's offering is the carboncopy video version of the prime time, ratings-winning special, which aired on NBC-TV in May and will be followed by a sequel on the network in October. Narrated by Patty Duke, "Angels" follows the uncanny, spiritual stories of several would-be regular neighborhood folk. One of the more outstanding segments is the one

#### HEALTH/FITNESS

'Yoga Essentials," PPI Entertainment Group (212-333-7500), 47 minutes, \$19.98.

The majestic backdrop of Utah's Snow Canyon and inspired artworks, soft camera hues, and soothing Eastern-influenced instrumental music frame Denise Austin's 17th exercise video and her contribution to the current yoga video craze. Program includes Austin's informative intro, as well as four complementary segments-the hasic sun salutations, standing postures, floor postures, and deep relaxation—that can be completed together or in various combinations, depending on time constraints. Only complaint is Austin's overuse of the word "beautiful"; it gets old fast. Video also comes packaged with an audiocassette that features the same exercises included in the video, an option for participants who no longer need to be prompted by visuals.

"Donna Richardson: Back To Basics," Video Treasures, 65 minutes, \$14.95.

Richardson, a co-star of ESPN's "Fitness Pros series and a veteran of the exercise circuit, approaches her workout in a fun and friendly manner that will particularly attract beginners to the program. But don't be fooled into thinking her relaxed demeanor translates into a



"Ape Man: The Story Of Human Evolution," A&E Home Video (212-661-4500), approximately 200 minutes, \$79.95.

Arts & Entertainment's sequel to the successful Walter Cronkite-hosted series "Dinosaur" is a fascinating, four-video collection assessing man's origins. Also hosted by Cronkite, "Ape Man" examines the ascent of humankind through four specific angles: "The Human Puzzle," which chronicles the first appearance of Neanderthals on earth after the demise of the dinosaur; "Giant Strides," the steps that led to man's upright



posture; "All In The Mind," an examination of the growth in man's brain power and size as he struggled to survive; and "Science And Fiction"—perhaps the most engaging of the segmentsin which anthropologists and others examine our past and present to determine our future path. Program does a phenomenal job of

concerning a young girl diagnosed with terminal cancer. Interviewed last February, she claimed that angelic visits helped allay her fears of death.

#### INSTRUCTIONAL

"Allan Hoffenblum's Seminar: The 5 Factors Essential For A Winning Campaign," Victory Audio Video Services (310-416-9140), 120 minutes, \$89.95.

Three-video series is a bit pricey for the specialinterest market, but for those who want to learn the dynamics of running a grass-roots political eampaign from one who has been there, it's well worth the price. California firm Allan Hoffenblum & Associates is one of the premier consulting groups in the country, and in this video, its founder presents an engaging, easyto-understand road map to victory for a diverse, albeit exceptionally quiet consortium of political hopefuls. Released just in time for the fall voting season, "The 5 Factors" is a no-nonsense guide that includes advice on a variety of campaign issues, from soup to nuts.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

## **Pro Audio**

## **Record Plant Chair Broadens Scope**

#### Stevens Forms DMG, Acquires EFX Systems

■ BY PAUL VERNA

NEW YORK-Record Plant chairman Rick Stevens, a multifaceted veteran of the music business and a leader in the studio industry, has just embarked on a new venture that will also establish him as a major multimedia player.

Stevens and two partners have formed the Digital Media Group, a Los Angeles-based holding company that will seek to purchase es-

tablished audio and video post-production firms. DMG's acquisition, made Aug. 31, is EFX Systems, a full-service sound-design and audio-post house that specializes in film and TV work. Among EFX's recent projects were sound design, audio effects, audio post, and mixing for the No. 1 box office hit The Mask '

The EFX purchase is intended to position DMG as a multimedia enterprise with a long-range vision.

"There is clearly a convergence of the technologies in the long-term future and the immediate future for music recording, video post, and audio post," says Stevens. "We feel that we have to be involved in all those areas, because ultimately they

To that end, DMG is already negotiating to make the next in a series of "pre-funded" purchases, most likely an advertising post-production facility, according to Ste-

"With Record Plant, we have what we believe to be the premier recording studio business on the West Coast in the area of music recording," he says. "We feel that EFX is a leader in the area of mo-

'We're not interested in start-ups. We're interested in firms with established histories of cash flow and growth.'

tion picture and television sound design. And now our next step involves the area of video post and other post services, and ultimately, audio post for advertising."

According to Stevens, the timetable for DMG's plans "is dictated only by finding the right opportunities as they come along. We're not interested in start-ups. We're interested in acquiring companies that have established histories of cash flow and growth, and strong management

Stevens says it is unclear what role the Record Plant will have in the new organization. For now, the studio will not be folded into DMG, but the ultimate goal "involves uniting all of these audio and video services under one overall company for the strength of the package," says

The Record Plant's "philosophy of providing a very luxurious, serviceoriented facility with top equipment" will not change, according to Stevens. "The Record Plant is and will continue to be a studio where top music artists come to make their albums," he adds

#### **RECORD PLANT THRIVES**

Stevens says business at the complex, which has received its second consecutive TEC nomination for Studio Of The Year, is healthy. It recently hosted such high-profile clients as Van Halen, Barbra Streisand, and the Woodstock project.

Burbank, Calif.-based EFX Systems employs a creative team of 50 people, according to a Record Plant press release. EFX's facility comprises three mixing stages for TV and film post, including a THX-certified mixing theater, ADR and Fo-

(Continued on next page)



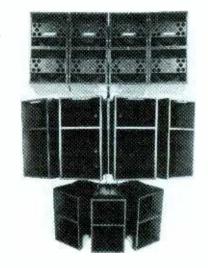
Boys On Film. British superstar pop group Duran Duran is preparing its upcoming Capitol Records covers album, "Thank You," with help from an all-star cast known as "The Furious Five." Shown at the Power Station in New York, from left, are Rahiem and Melle Mell of the Furious Five, Duran Duran members Simon LeBon and John Taylor, Grandmaster Flash (Furious Five), Warren Cuccurullo (Duran Duran), Kid Creole (FF), Nick Rhodes (DD), and Scorpio (FF).

#### **NEW PRODUCTS AND SERVICES**

MATUSHITA-OWNED RAMSA introduces WS-A35 near-field, two-way compact speakers, suitable for studio applications. National sales and marketing manager Greg Braithwaite says the units employ the company's spherical waveguide design, which provides 'accurate and controllable sound" in the mid- and high-frequency ranges.

NEWEST FROM CONSOLE SPECIALIST MACKIE DESIGNS is the 24-E 24-channel expander, which can be attached to Mackie's 32.8 and 24.8 boards (not the 16-channel mixer). Sold for a suggested \$2,995, the 24-E can convert a 24-channel Mackie into a console that allows up to 96 units for mixdown. Daisy-chained together, multiple 24 Es can configure a Mackie 8 Bus system with 72, 80, 96, or more full-input channels, with double that number available for mixing. Mackie says the new device can be placed on either side of the master console, connecting to it via a proprietary multipin

MICROPHONE GIANT NEUMANN USA announces its new KM 184, a small-diaphragm, cardioid condenser mike designed for recording and sound reinforcement situations. The unit combines the capsule from the KM 84 and the transformer-free electronics of the TLM 170, according to a Neumann statement. Specs for the device—which carries a suggested list price of \$600—include 130 dB maximum sound pressure level; 16 dB, A-weighted self-noise; and frequency range of 20 Hz to 20 kHz.



BOSE CORP. has reached an agreement with U.S. Sound to market that company's Panaray LT (long throw) loudspeaker line, intended for "very large, difficult venues," according to Bose. "The Panaray LT systems are capable of reaching distant listeners with clear. intelligible, high-fidelity sound—a result of patented speaker arrays producing tightly focused, virtually interference-free sound waves," reads a Bose statement. Among the venues already using Panaray cabinets are the Omni in Atlanta and New York's Madison Square Garden.

BRIEFLY: Opcode Systems of Palo Alto, Calif., unveils Audioshop 2.0, the latest version of its popular Macintosh sound utility ... M&K Sound unveils the 20th-anniversary edition of its flagship S-1C push-pull, dual-driver satellite

speaker . . . Benchmark Media Systems Inc. unveils the Audio World Interface, a unit that combines a two-way recorder interface with switch-selectable operation as a line amp or mono mix amp. Among its potential applications are as an R-DAT-to-analog mate, as a balanced line amp to compensate for level mismatches, and as a stereo-to-mono converter for broadcast monitoring

## newsline...

INDEPENDENT CD REPLICATOR DISC MANUFACTURING INC. has acquired a 220,000-square-foot facility on nearly 15 acres in Anaheim, Calif., according to a statement from the company. The purchase is part of a three-year, \$65 million growth program.

The move—which also includes an expansion of DMI's Huntsville, Ala., facility-aims to bolster the company's share of the CD-ROM and multimedia-disc market. DMI expects to double its annual production to 200 million units by the end of 1997, according to the statement.

**SURROUNDED BY SOUND:** Dolby is set to begin production of prototype home encoders/decoders for its Dolby Surround Digital system. The units will deliver five channels of audio (left, center, right, left surround, right surround), plus a separate subwoofer channel.

STEVE DEUTSCH, former owner of Record Plant's microPLANT studio, has opened MARS Recording, a 24-track, Macintosh-oriented room with Digidesign Pro Tools and Sample Cell, plus Digital Performer sequencing software. Since opening in January 1994, MARS has hosted Burt Bacharach with James Ingram, John Bettis, Will Jennings, Narada Michael Walden, War, and Eazy-E with Roger Troutman, among others.

TORONTO STUDIO COMFORT SOUND has been acquired by Lee Sand from its previous owner, Doug Clement, who will retain his 24-track mobile facility. Sand—who previously operated Ivory Keys Music Production—is updating Comfort Sound's equipment and acquiring a 7-foot Steinway grand piano. The full-service facility offers 24-track analog and digital recording, a large floor space capable of accommodating up to 20 musicians, and realtime audiocassette duplication.

A statement from the studio says Ivory Keys will continue as the classical and jazz division of Comfort. Gabe Lee, a 12-year veteran of Comfort, will remain as studio manager and chief engineer.

PRO PEOPLE ON THE MOVE: Otari Corp. names Chris Schilling to the newly created post of sales manager for musical instrument products. He will be responsible for expanding Otari's network of independent reps and dealers in North America to service the project studio, home studio, and broadcast production markets. Schilling's initial focus will be on RADAR, Otari's new 24-track digital hard-disc recording system. He comes from Vancouverbased Creation Technologies, the company that developed RADAR. In other Otari news, the company has named Jan Hebel Northeastern regional sales manager. Hebel, who will be based in New York, will be responsible for sales of analog multitrack recorders, mixing consoles, digital audio workstations, and RADAR systems to studios and video post facilities . . . Hal G. Rosenbluth is named president/COO of Kaufman Astoria Studios, according to KAS chairman George Kaufman. Rosenbluth has been senior executive VP/COO since 1987 . . . Lonnie Paster is named Central regional sales manager for Ramsa, Panasonic's professional audio products division; Pastor, a nearly 20-year industry veteran, replaces Greg Braithwaite, who becomes Ramsa's national sales and marketing manager (see New Products & Services, this page).

BRIEFLY: Versadyne delivered a new 1000 Series high-speed audiocassette duplication system to Music International of Innesdale, South Africa; the delivery also included a Versadyne SR-150 Duplicator Slave Reader and a Studer-Revox mastering recorder ... Sonopress, the Weaverville, N.C., duplication facility of Bertelsmann Music Group, has added high-speed loading capability to its existing DAAD system . . . San Francisco mastering studio Rocket Lab has installed an Apogee UV22 bit-reduction system and a Sonic Solutions No Noise unit.

BILLBOARD SEPTEMBER 24, 1994 www.americanradiohistory.com Billboard.

## **FUDIO ACTION**

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	I"LL MAKE LOVE TO YOU Boyz II Men Babyface (Motown)	I'LL MAKE LOVE TO YOU Boyz II Men/ Babyface (Motown)	XXX's AND OOO's (AND AMERICAN GIRL) Trisha Yearwood/ G. Fundis H. Stinson (MCA)	BASKET CASE Green Day/ R. Cavallo Green Day (Reprise)	FLAVA IN YA EAR Craig Mack/ Easy Mo Dee (Bad Boy/Arista)
RECORDING STUDIO(S) Engineer(s)	LARRABEE (Los Angeles) Brad Gilderman	LARRABEE (Los Angeles) Brad Gilderman	SOUND EMPORIUM (Nashville) Dave Sinko Gary Laney	FANTASY (Berkley, CA) Neill King	HIT FACTORY (New York) Bob Brockmann
RECORDING CONSOLE(S)	SSL 4000G	SSL 4000G	Neve 8128	Neve 8018/ Trident 80	SSL 4064G with Ultimation
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Mitsubishi X-850	Studer A800	Studer A827
STUDIO MONITOR(S)	Augsperger/TAD	Augspurger/TAD	Westlake	Custom Augsperger UREI 813, Sierra Hidley SM II	Yamaha NS10
MASTER TAPE	3M 996	3M 996	Ampex 499	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineers(s)	ENCORE (Los Angeles) Steve Hodge	ENCORE (Los Angeles) Steve Hodge	SOUND EMPORIUM (Nashville) Dave Sinko Garth Fundis	DEVONSHIRE (Los Angeles) Jerry Finn	HIT FACTORY (New York) Bob Brockmann
CONSOLE(S)	SSL 4000G	SSL 4000G	Neve VRP 60 w/ Flying Faders	Neve 8128 w/ Flying Faders	SSL 4064G with Ultimation
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Mitsubishi X-850	Studer A827	Studer A827
STUDIO MONITOR(S)	Augspurger/ Tannoy SGM10	Augspurger/ Tannoy SGM10	Westlake	Custom Augsperger	Yamaha NS10
MASTER TAPE	3M 996	3M 996	Ampex 467	3M 996	3M 996
MASTERING (ALBUM) Engineer	FUTURE DISC Eddy Schreyer	FUTURE DISC Eddy Schreyer	GEORGETOWN MASTERS Denny Purcell	GATEWAY Bob Ludwig	HIT FACTORY MASTERING Chris Gehringer
PRIMARY CD REPLICATOR (ALBUM)	PMBC	PMBC	Uni Manufacturing	WEA Manufacturing	BMG Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM	HTM	Uni Manufacturing	WEA Manufacturing	BMG Manufacturing

1994, Billboard/BPI Communications. Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult intemporary & Dance appear in rotation.

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Walden Enters Coster's 'Forbidden Zone.' Tom Coster, former keyboardist for Santana, is visited by noted producer Narada Michael Walden at Northern California's H.O.S. Studio during the sessions for Coster's upcoming JVC Music release, "The Forbidden Zone." Shown, from left, are Coster, Walden, and drummer Dennis Chambers

#### RECORD PLANT CHAIRMAN BROADENS SCOPE

(Continued from preceding page)

ley stages, and numerous sound de-

MAKING SOUND DESIGNS

Since completing "The Mask" project, EFX has worked on sound design for an upcoming Barry Levinson film, "Disclosure," starring Michael Douglas and Demi Moore. It also has ongoing sound-design contracts for other film projects and for five TV series, including "Babylon 5" and "Silk Stalkings."

Stevens notes that EFX executive VP/GM Paul Rodriguez and the rest of the EFX staff will remain with DMG. A purchase price was not dis-

Stevens brings to the venture broad experience in the music business. From the time he started working in the industry in the late '60s until the early '80s, Stevens held various record company positions, culminating in a post as worldwide head of A&R for PolyGram Records. He left PolyGram to open

Stevens-McGhee, a management company with noted manager Doc McGhee. Two years later, Stevens sold his share of the company to McGhee and, with partner Tom Kirch, opened Summa Music, a medium-size, independent publisher.

Summa was acquired by All Nations Music in 1989, but its in-house recording studio was retained by Stevens and Kirch and expanded to a full-service facility. That move gave the pair its first taste of the recording-studio business and positioned it to purchase the Record Plant when its owner, Chrysalis, put it up for sale in 1991.

Stevens and Kirch are now partners in DMG, along with Richard d'Abo, a grocery-industry veteran who joined EFX three months ago. D'Abo is also a principal in Apogee Electronics, a leading manufacturer of digital-analog converters, mastering systems, and high-end sound reinforcement equipment.



Da Lench Mob Goes 'Ape.' Newly signed to Priority Records, hardcore rap group Da Lench Mob has completed its new album, "Planet Of The Apes," with production by Ice Cube, Crazy Toons of MAAD Circle, QDIII, and Lench Mob DJ Mr. Woody, Shown at Da Lench Mob Studio, from left, are new Lench Mob member Maulkie and Lench Mob mainstays T-Bone and Shorty.

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## Radio



Say It. WFLZ Tampa, Fla., air personality Bubba The Love Sponge, left, gets a reaction from WPLJ New York PD/morning man Scott Shannon during the "How To Get The Best Out Of Your Air Personalities" session at the Billboard/Airplay Monitor Radio Seminar in New York. Shannon co-facilitated the session with WSIX Nashville PD Doug Baker. (Photo: Chuck Pulin)

## **Seminar Attendees Address Issues In Various Formats**

This story was written by Eric Boehlert with reporting by John Lannert, Trudi Miller Rosenblum, J.R. Reynolds, and Deborah Russell.

NEW YORK—Virtually every major programming topic of the day was covered by broadcasters from around the country during the numerous format discussion groups at the Billboard/Airplay Monitor Radio Seminar

A boisterous group packed the modern rock panel to discuss the format's recent rise. Facilitator Kevin Weatherly, PD at KROQ Los Angeles, noted that modern rock shares more artists than ever with top 40 and that much of KROQ's success has come from keeping in touch with both the cutting edge and the masses. Format-wise, he said KROQ, which spins records as quickly as pop stations, just applies "good old-fashioned top 40 basics to alternative music."

Consultant Paul Jacobs from Jacobs Media painted a very bright picture for the format's future, particularly from an ownership and advertising standpoint. He noted that just a few years ago, lots of modern rock stations were run by mom-andpop broadcasters who often did not have enough resources to build winners. Today, high-profile players such as Viacom, Bonneville, Capital Cities/ ABC, Infinity, and others are steering the format's direction. Additionally, "there's a huge movement going on" among advertisers toward modern rock. "This thing's flying," Jacobs

At the "Album Rock: Winning With Currents" panel, there was some discussion of the diminished role of classic songs at the format. Co-facilitator Greg Mull, PD at WXTB (98 Rock) Tampa, Fla., whose playlist ranges from Nine Inch Nails to the Allman Brothers, noted, "the '70s corporate stuff is starting to show some burn; it doesn't mean much to the audience now." He added that tunes dating from 1978-1991 "don't mean a hell of a lot."

In terms of how modern rock is affecting album rock, one complaint aired in the group was the fact that alternative radio often co-opts a success story from album rock radio. Recent examples include the breaking of Candlebox, Alice In Chains. Pearl Jam, and Stone Temple Pilots. While album rock is credited with breaking those acts, modern rock radio often gets the tours when the bands visit town. The group consensus: Album rock promotion representatives need to stand their ground and stake their claim.

#### COUNTRY RIVALRIES A CONCERN

At the country confab, programmers and record label representatives discussed the increasingly common problem surrounding station rivalries and how they create tension when an artist comes to town and both (or all three) of the market's stations want to sponsor the gig.

"We see this situation every week," said Scott Borchetta, VP of national promotion at MCA/Nashville, who lamented that it's the label, not the artist or manager, that is left to deal with bad feelings (i.e., label boycotts) at radio after an act plays in town. Although the problem is becoming more common, country consultant Joel Raab said the whole question of which station sponsors what is overrated. "Listeners probably don't care," he said.

Addressing the glut of new music confronting country radio, programmers seemed to agree with WSIX Nashville PD Doug Baker, who said that more, both in terms of record labels and artists, is better. "I think it's a very healthy thing," Baker said.

Borchetta did complain that with so much product vying for so little air time, "we're not getting the six to eight weeks to tell a story at radio anymore."

#### AC FRAGMENTATION DEBATED

AC radio programmers and record company promoters sparred over the format's direction. Jerry Lembo, Co-(Continued on page 96)

### Billboard Seminar Looks To Future Young Listeners, New Formats Stressed

This story was written by Phyllis Stark with reporting by Eric Boehlert, Trudi Miller Rosenblum, and Deborah Russell.

NEW YORK—At the Billboard/Airplay Monitor Radio Seminar, held here Sept. 8-10, broadcasters and label reps sounded off on everything from working with consultants and air personalities, to breaking artists, to the future of radio.

According to keynote speaker consultant Garry Wall of Wall Media, the entire radio industry is at a crossroads. "Radio, itself, is not in jeopardy," he said in his address. "But its role in the lives of listeners is definitely on trial."

Wall outlined a number of disturbing trends plaguing the industry. He accused those assembled of forsaking new music formats too quickly, of discouraging creativity and new talent, and of creating duopolies to eradicate healthy competition.

Worst of all, he said, radio has been ignoring the youngest demographic for more than a decade. The situation could grow ever more perilous as the 6- to 18-year-old audience, faced with new options in electronic media, entertainment, and information resources, begins to disregard radio as the primary tastemaker in terms of music.

"And as this audience grows into the 18-34 and 25-54 demographic, what makes us think their habits will change?" Wall asked the audience.

Radio programmers must stop competing against one another and instead spend their energy competing against other media, he said. "We're only defeated when the radio goes off in favor of something else."

Technological advances in media will force a new realignment in programming, he predicted. Between now and 1997, the number of home workers will increase from 14 million to 60 million, while telecommuters will increase from

7.6 million to 14 million, he said.

"Traditional dayparting could be out the window," he said. "Drive-time programming may become irrelevant. We are going from a three-shift world to a 3,000-shift world."

According to Wall, radio is becoming a dangerously passive medium, as upper management continually strives to avoid risk, avert competition, and maintain the status quo. "And a passive environment breeds a passive listener," he said. "When your main goal is to avoid resistance, you are destined to avoid the success you are seeking."

Strategies for future success are steeped in a few basic tenets. "Stop defensive maneuvering," he said. "Start programming and thinking as though the future depends on everything you do now, today, because it does."

In addition, he said, people in management must learn the art of patience, while those in programming must nurture the art of passion.

#### BREAKING ARTISTS IN THE '90s

During the "Breaking An Artist In the '90s" session, Rick Bisceglia, senior VP at Arista Records, wondered why for "90% of songs that succeed, radio initially said, 'That's not a hit.' "Radio, said Bisceglia, never seems to trust labels when it comes to hits. "Sometimes we are telling you the truth," he said, making the room break out into laughter.

Kevin Weatherly, PD at KROQ Los Angeles, said that labels shouldn't "just come to me with, 'It's a hit.' Show me a story, how you're going to break the band in this marketplace." He lauded Capitol for the job it did in building Mazzy Star.

On another topic, Weatherly wondered whether a label can actually break an act these days without MTV. Craig Lambert, executive VP at EastWest, insisted the answer is yes. "If we waited for MTV to break acts,

we'd all be unemployed."

#### THE ROLE OF THE CONSULTANT

During a session titled "How To Get The Most Out Of Your Consultant," Jerry Clifton of New World Communications said that the consultant's role changes depending on the station client.

(Continued on page 96)

#### Karmazin Blasts Indecency Rules

NEW YORK—Mel Karmazin, president/CEO of Infinity Broadcasting and Westwood One, is tired of being the "lone wolf" battling the FCC on indecency. He urged the commission to clarify its rules on explicit broadcasts.

"You can't give us a definition we don't understand," Karmazin said during his keynote address at the Billboard/Airplay Monitor Radio Seminar. He said he has "pleaded" with the FCC to take Infinity to court in order to settle the dispute over Howard Stern's allegedly indecent broadcasts, but the FCC has declined.

Illustrating his disappointment with other broadcasters, Karmazin noted that both Cox and Gannett recently faced indecency fines, and both chose to pay. Karmazin said he couldn't imagine a Gannett newspaper facing a similar charge and the parent company agreeing to pay the penalty without a lengthy fight.

Citing record-high listening and burgeoning ad sales, he called 1994 "the most incredible year the radio industry has ever experienced."

Saying he was happy to be addressing the "arts and crafts" side of the industry, rather than his usual audience of businessmen, Karmazin couldn't resist kidding the assembled label executives that he alone adds all the music on Infinity's 26 stations, "no matter what [PDs] Oepidus and Kevin Weatherly may tell you."

Almost no pressing topic went without comment during a 45-minute address in which he said:

• Ownership rules need to be expanded once again. "If Ted Turner can own five TV channels in every home in the world, there's no reason we can't have more than two FMs in Dallas."

• The future of digital radio is up to the consumer, who will ultimately reject the product.

• He's tired of stations complaining that they can't sell teen listeners. "If you can't sell the audience you have, you have a sales problem, not a programming problem."

• Radio's qualified talent pool is getting smaller, and no longer "meets the needs of our industry."

ERIC BOEHLERT



Format Winners. The Billboard/Airplay Monitor Radio Seminar gave representatives of seven different radio formats a forum to address their individual concerns. Pictured before the format sessions, from left, are KLBJ-FM Austin, Texas, PD and album rock session co-facilitator Jeff Carrol; Billboard director of operations/country music and country format room co-facilitator Lynn Shults; KHTK/KRAK/KNCI Sacramento, Calif., OM and country co-facilitator Larry Pareigis; and Active Industry research president and top 40 session co-facilitator Alan Smith. (Photo: Chuck Pulin)

## Home Team Makes Good: WPLJ Sweeps Billboard/Monitor Awards

(Continued from page 1) host Todd Pettengill).

The station's entire staff was among the record-breaking 950 attendees at the annual awards gala, held Sept. 10 at the New York Hilton & Towers hotel. At the event, a total of 87 awards were divided among 61 stations and six radio networks.

The ceremony, which was hosted by WQHT (Hot 97) New York's morning team of Doctor Dre, Ed Lover, and Lisa G, culminated a three-day radio seminar that was sponsored by Billboard and sister publication Airplay Monitor (see coverage, page 88).

Four prominent New York radio personalities were on hand at the ceremony to present awards: WPLJ's Shannon and Pettengill; Elvis Duran of WHTZ (Z100); and Jim Kerr of WMXV (Mix 105).

EMI/SBK artist Jon Secada opened the event with an acoustic set and was joined by guest vocalist and Crescent Moon/EMI artist Donna Allen. For the evening's rousing finale, Dre and Lover, who are also rappers, performed "Back Up Off Me," the first single from their upcoming Relativity debut album.

#### KLAX, WSIX, WAMZ HONORED

While no station matched WPLJ's sweep, three others took home three trophies apiece. KLAX Los Angeles was honored as station of the year in the Spanish field, and Juan Carlos Hidalgo took home honors as MD and local air personality of the year.

In the country category, WSIX Nashville was honored as station of the year, Doug Baker won in the PD category, and morning man Gerry House collected the trophy for local air personality of the year, edging out colleague Hoss Burns, who also was nominated. Also, WAMZ Louisville, Ky., PD and perennial Radio Awards favorite Coyote Calhoun scored three wins as PD, MD, and local air personality.

An additional 12 stations took home

three awards apiece.

Besides Shannon, Hidalgo, and Calhoun, several other broadcasters each won two awards for their work. WMTX-FM Tampa, Fla., PD Mason Dixon was honored as PD and local air personality. KIIS Los Angeles morning man Rick Dees picked up awards in the local air personality category, where he edged out the Baka Boyz of crosstown rival KPWR (Power 106), and in the syndicated program category for his show

"Rick Dees' Weekly Top 40."

Other winners in the syndicated program category were Westwood One's "Casey's Countdown With Casey Kasem" (adult), ABC Radio Networks' "American Country Countdown With Bob Kingsley" (country), CBS Radio Networks' and Ron Cutler Productions' "On The Move With Tom Joyner" (R&B), Global Satellite Networks' "Rockline" (rock), and CBS Americas' "Buenas Noches America" (Spanish).

Syndicated morning man Howard Stern was the winner in this year's new category, nationally syndicated air personality of the year, where he beat out fellow nominees Ron Bennington and Ron Diaz, Don Imus, Joyner, Rush Limbaugh, and Mark Thompson and Brian Phelps. That category was not format specific.

#### WINNERS MOVE ON

As is often the case in the volatile radio business, several of this year's winners are no longer employed at the stations for which they were nominated. For the 1994 awards, winners must have been employed at the station between May 1993 and May 1994.

Among those who have moved on are two of the five promotion/marketing director winners: Joe Pogge, formerly of KHMX Houston, and Marlene Augustine, formerly of KNEW/KSAN San Francisco, who joined Columbia Records earlier this year.

Others who have moved elsewhere include former KYIS Oklahoma City PD Jon Zellner; WHTZ (Z100) New York MD Frankie Blue (now director of programming at the Box); KHFI Austin, Texas, MD Tracy Austin (now at KIIS Los Angeles); and syndicated program winner Joyner, who now hosts a national morning show for ABC Radio Networks. Also, medium-market MD winner Dana Lundon of WTIC-FM Hartford no longer holds that position at the station, although she continues to host nights there.

There were an unprecedented three ties in this year's competition. Sharing the small-market adult station of the year prize were KMZQ Las Vegas and KYIS Oklahoma City. KLVE Los Angeles' Adrian Lopez and WSKQ-FM New York's Jorge Mier both were honored as major-market Spanish program/operations director of the year. Lola Bautista of KWAC Bakersfield, (Continued on page 92)



RADIO STATION OF THE YEAR CRITERIA: BEST OVERALL STAFF ... BEST OVERALL ENTERTAINMENT PACKAGE ... PROFESSIONALISM ... STREET PRESENCE ... COMMUNITY INVOLVEMENT ... MARKET STATURE ... RATINGS SUCCESS **ADULT** COUNTRY R&B ROCK **SPANISH TOP 40** MAJOR KKBQ KLAX Los Angeles WVFF MEDIUM 1170 AM 97.3 FM CON LA MUSICA DE MEXICO WSIX Nashvill WQUE-FM New Orleans WOMX KLOK WNCI NEW COUNTRY () 989 Kiss OWER 92FM O O FM KMZQ Las Vegas KWNR KEDG KYIS Oklahoma City KIPR Little Rock, AR KDOL WDJX

#### RADIO NETWORK/SYNDICATED NATIONALLY DISTRIBUTED PROGRAM OF THE YEAR

CRITERIA: CREATIVITY ... CONTENT ... PRODUCTION VALUES ... INFLUENCE ... RATINGS SUCCESS

**TOP 40 SPANISH ADULT** COUNTRY R&B ROCK

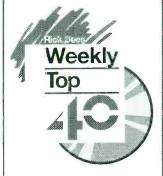




MOVE

**ROCKLINE** 

BUENAS NOCHES



CASEY'S COUNTDOWN WITH CASEY KASEM Westwood One

AMERICAN COUNTRY COUNTDOWN WITH BOB KINGSLEY ABC Radio Networks

ON THE MOVE WITH TOM JOYNER CBS Radio Networks/Ron Cutler Productions

R&B

ROCKLINE Global Satellite Network

ROCK

BUENAS NOCHES AMERICA CBS Americas

**SPANISH** 

**TOP 40** 

#### RADIO PROGRAM DIRECTOR/OPERATIONS DIRECTOR OF THE YEAR

CRITERIA: PROGRAMMING ACHIEVEMENT ... RATINGS ACHIEVEMENT ... INTEGRITY ... OVERALL STATION SOUND ... PEOPLE SKILLS ... TALENT DEVELOPMENT

## **ADULT**



MAJOR

MEDIUM

SCOTT SHANNON WPLJ New York



COUNTRY

TONY THOMAS KMPS Seattle



ELROY SMITH WGCI-FM Chicago



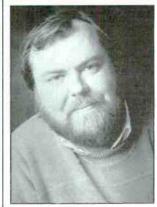
KEVIN WEATHERLY KROQ Los Angeles



ADRIAN LOPEZ KLVE Los Angeles



JORGE MIER WSKQ-FM New York



STEVE RIVERS
WXKS-FM Boston



MASON DIXON WMTX-FM Tampa, FL



DOUG BAKER WSIX Nashville



LYNN TOLLIVER WZAK Cleveland



GREG MULL WXTB Tampa, FL



GUILLERMO PRINCE KLOK San Jose, CA



DAVE ROBBINS WNCI Columbus, OH



JON ZELLNER KYIS Oklahoma City



COYOTE CALHOUN WAMZ Louisville, KY



CY YOUNG WQOK Raleigh, NC



JEFF CARROL KLBJ-FM Austin, TX



TINA COMPEAN KQXX McAllen, TX



WDJX Louisville, KY

BILLBOARD SEPTEMBER 24, 1994

SMALI

#### RADIO MUSIC DIRECTOR OF THE YEAR

CRITERIA: ACCESSIBILITY ... MUSIC ACUMEN ... STREET AWARENESS ... RESEARCH ABILITY ... INTEGRITY ... PEOPLE SKILLS ... INFLUENCE WITHIN THE STATION

## **ADULT** MAJOR MIKE PRESTON WPLJ New York



MAC DANIELS WMZQ Washington, DC



TOYA BEASLEY WRKS New York



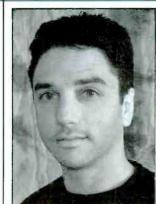
**ROCK** 

AMY WINSLOW WNEW New York



**SPANISH** 

JUAN CARLOS HIDALGO KLAX Los Angeles



**TOP 40** 

FRANKIE BLUE WHTZ New York



MEDIUM

JOHN WOODY HARRISON WKTI Milwaukee



WADE JESSEN WSM-AM-FM Nasnville



HEART ATTACK WSVY Norfolk, VA



PAM BROOKS WHCN Hartford, CT



BOBBY LOPEZ KRIO-FM San Antonio, TX



DANA LUNDON WTIC-FM Hartford, CT



SCOTT KEITH KM**ZQ** Las Vegas



COYOTE CALHOUN WAMZ Louisville, KY



MARK DYLAN KI**PR** Little Rock, AR



DAVID A. ROSS KMJX Little Rock, AR



SALVADOR PONCE KXFM Santa Maria, CA



TRACY AUSTIN KHFI Austin, TX

#### RADIO PROMOTION/MARKETING DIRECTOR OF THE YEAR

CRITERIA: CREATIVITY ... MARKETING/POSITIONING ABILITY ... STREET AWARENESS ... INFLUENCE WITHIN THE STATION

R&B

# **ADULT**

JOE POGGE KHMX Houstan



COUNTRY

MARLENE AUGUSTINE KNEW/KSAN San Francisco



WENDI CAPLAN WRKS New York



STACIE SEIFRIT KROQ Los Angeles



KAREN TOBIN KII\$ Los Angeles

MAJOR

MEDIUM

#### LOCAL RADIO AIR PERSONALITY OF THE YEAR

CRITERIA: ENTERTAINMENT VALUE ... COMMUNITY INVOLVEMENT ... CREATIVITY ... RATINGS SUCCESS

# **ADULT** SCOTT SHANNON TODD PETTENGILL WPLJ New Yark







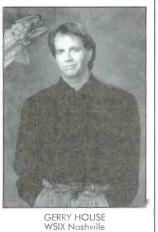
ROCK



**SPANISH** 

















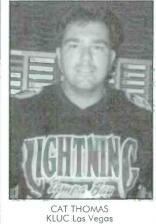












COYOTE CALHOUN WAMZ Louisville, KY

MAD HATTER WGOK Mobile, AL

BIG MARTY KOMP Las Vegas

PETE SKAGGS KBNA El Paso, TX KWAC Bakersfield, CA

#### NATIONALLY SYNDICATED AIR PERSONALITY OF THE YEAR

ORITERIA: ENTERTAINMENT VALUE ... CREATIVITY
RATINGS SUCCESS ... AFFILIATES



HOWARD STERN Infinity Broadcasting

#### NEW YORK'S WPLJ SWEEPS BILLBOARD/MONITOR AWARDS

(Continued from page 89)

Calif., and Pete Skaggs of KBNA El Paso, Texas, shared honors as small-market Spanish local air personality of the year.

Oher winners in the promotion/marketing director category were Wendi Caplan of WRKS New York (R&B); Stacie Seifrit of KROQ Los Angeles (rock); and Karen Tobin of KIIS (top 40), all of whom were on hand to collect their awards.

#### NEW YORK TOPS WINNERS' LIST

A total of 36 radio markets were represented by winners in the Radio Awards, although New York fared particularly well with 10 winners. Los Angeles was close behind with eight awards, followed by Las Vegas with seven; Louisville, Ky., with five; and Nashville and Tampa, with four winners each.

Interestingly, four of the six small-market station winners were Las Vegas stations: KMZQ (adult), KWNR (country), KEDG (rock), and KDOL (Spanish).

The Billboard/Airplay Monitor Radio Awards, which honor excellence in radio broadcasting, are given annually in six format categories. Nominees were chosen during the spring by six blue-ribbon panels of radio and record professionals-one panel for each format category-along with members of the Billboard and Airplay Monitor editorial and chart departments. Ballots were placed in the July 2 issue of Billboard and the July 1 Airplay Monitor; voting was open to all readers of both magazines.

The major-market category comprised stations in the top 20 Arbitron markets. The medium-market category included markets 21 through 50. The remaining markets fell into the small-market category.

A total of 213 stations in 74 markets and 22 distributors of network and syndicated programming split the 421 nominations for this year's awards.

LTHOUGH THEY'VE expanded from an eccentric two-man band in to a slightly more mainstream-sounding quartet on record, They Might Be Giants' songs still offer up peculiar takes on life, be it the human or animal kingdom variety. The band's latest, "Snail Shell." comes in at No. 21 on this week's Modern Rock Tracks chart.

Despite the band's reputation for quirky, brainy tales, band member John Linnell, who wrote the song, says the blues-flavored single is pretty straightforward. "It couldn't be more simple: The snail is thanking the person who just put it back in the shell.

"I don't think our songs are very mysterious. The information is all upfront. It's kind of up to you to make of it what you will. But there's noth-

Billboard<sub>®</sub>

ing that's being withheld in our songs. And that's what I think is valuable about writing a very simple song like 'Snail Shell.' There's no mystery to it, but there is something mysterious about the fact there isn't much else there.



"I don't think our songs are very mysterious. The information is all upfront."

—They Might Be Giants

Writing from the perspective of a thankful slug, somehow, does not seem unusual for TMBG. "It's just one of those songs that we write where the subject matter is written from an unusual perspective. In this case, it's the snail singing the song of gratitude," says Linnell. "In the case of one of our last singles ['Birdhouse In Your Soul'], it was a night light singing the song.'

Linnell says that once the guitar riff was settled on, lyrics came quickly. The song's chorus-"I want to thank you for putting me back in my snail shell"-may strike some as reminiscent of Sly and The Family Stone's "Thank You (Falettinme Be Mice Elf Agin)." "It occurred to me afterwards that when a song that says thank you for something, immediately one jumps to a particular association," Linnell says. "But I just decided to go with that. It's not simply an homage to that [Sly] song. Although, obviously, if that song did not exit, this one would be different.

That beloved TMBG logic.

Billboard<sub>®</sub> FOR WEEK ENDING SEPTEMBER 24, 1994

FOR WEEK ENDING SEPTEMBER 24, 1994

## **Modern Rock Tracks**

ĭ. WK	ار ¥K.	2 WKS	WKS.	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				* * * No. 1/AIR	POWER * * *
1	NE	N Þ	l	WHAT'S THE FREQUENCY, KENNE MONSTER	TH? 1 week at No. 1 ◆ R.E.M. WARNER BROS.
2	1	1	12	BASKET CASE DOOKIE	◆ GREEN DAY REPRISE
3	8	11	6	INTERSTATE LOVE SONG	STONE TEMPLE PILOTS ATLANTIC
4	3	4	9	FADE INTO YOU SO TONIGHT THAT I MIGHT SEE	◆ MAZZY STAR CAPITOL
5	2	2	11	EINSTEIN ON THE BEACH DGC RARITIES VOL. 1	COUNTING CROWS
6	9	9	8	SELF ESTEEM SMASH	OFFSPRING EPITAPH
7	4	5	7	SOMETIMES ALWAYS STONED AND DETHRONED ◆ TH	HE JESUS AND MARY CHAIN AMERICAN/WARNER BROS.
8	6	10	6	I ALONE THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
9	5	3	9	AM I WRONG LOVE SPIT LOVE	◆ LOVE SPIT LOVE IMAGO
10	7	6	11	ALL I WANNA DO TUESDAY NIGHT MUSIC CLUB	◆ SHERYL CROW A&M
(11)	12	13	5	FEEL THE PAIN WITHOUT A SOUND	◆ DINOSAUR JR. SIRE/REPRISE
<u>12</u> )	11	8	11	UNDONE - THE SWEATER SONG WEEZER	◆ WEEZER DGC/GEFFEN
13	10	7	11	FAR BEHIND CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
14)	13	14	8	FELL ON BLACK DAYS SUPERUNKNOWN	SOUNDGARDEN A&M
<u>15</u> )	17	24	4	SOMETHING'S ALWAYS WRONG DULCINEA	TOAD THE WET SPROCKET
16	14	17	4	YOUR FAVORITE THING FILE UNDER: EASY LISTENING	◆ SUGAR RYKODISC
17	15	12	15	VASOLINE PURPLE	◆ STONE TEMPLE PILOTS  ATLANTIC
18	18	19	22	CLOSER THE DOWNWARD SPIRAL	◆ NINE INCH NAILS NOTHING/TVT/INTERSCOPE
				* * * AIRPOV	VER * * *
20	32		2	* * * AIRPOV SUPERNOVA WHIP-SMART	◆ LIZ PHAIR MATADOR/ATLANTIC
<u>(21)</u>	19	20	4	SNAIL SHELL JOHN HENRY	◆ THEY MIGHT BE GIANTS ELEKTRA
22	16	15	10	SHRINE ENCENDEDOR	◆ THE DAMBUILDERS EASTWEST
23	26	31	3	SEETHER AMERICAN THIGHS	VERUCA SALT MINTY FRESH
24	21	16	19	COME OUT AND PLAY SMASH	◆ OFFSPRING EPITAPH
<b>25</b>	31	34	3	SLOWLY, SLOWLY HOT BOXING	MAGNAPOP PRIORITY
26	20	23	24	BLACK HOLE SUN SUPERUNKNOWN	◆ SOUNDGARDEN  A&M  A SABALL MCLACKLANI
<u>27</u>	35	37	3	GOOD ENOUGH FUMBLING TOWARDS ECSTASY STRANGER THAN FICTION	◆ SARAH MCLACHLAN <u>NETTWERK/ARISTA</u> ◆ BAD RELIGION
28	28	40	3	STRANGER THAN FICTION  EVERYBODYS 1	ATLANTIC  ◆ GODS CHILD
29	27	25	5	EVERYBODY  LEAST COMPLICATED	QWEST/WARNER BROS.  INDIGO GIRLS
<u>30</u>	29	28	6	SWAMP OPHELIA	EPIC  ◆ SEAL
31	23	18	16	PRAYER FOR THE DYING SEAL	ZŤT/SIRE/WARNER BROS.
32	34	_	2	SUPERSTAR  IF I WERE A CARPENTER	SONIC YOUTH
33	39	_	2	SALVATION LET'S GO	◆ RANCID EPITAPH
34	30	27	19	DULCINEA	TOAD THE WET SPROCKET COLUMBIA
35	NE	N >	1	BAD REPUTATION THIS PERFECT WORLD	FREEDY JOHNSTON ELEKTRA
36	NE	N >	1	ALL I AM AMERICAN HIGHWAY FLOWER	◆ DADA IRS
37)	NE	W >	1	WELCOME TO PARADISE DOOKIE	GREEN DAY REPRISE
38	22	21	7	I'LL STAND BY YOU LAST OF THE INDEPENDENTS	◆ PRETENDERS SIRE/WARNER BROS.
39	NE	W >	1	LUCKY YOU JOLLIFICATION	◆ THE LIGHTNING SEEDS TRAUMA
40	40	39	3	BABY COME BACK COLLECTIONS	PATO BANTON IRS

## bum Rock Tracks.

.⊤ WK	r. ¥K.	2 WKS.	WKS.	TRACK TITLE ARTIST ALBUM TITLE (IF ANY) LABEL/DISTRIBUTING LABEL				
				* * * No. 1 * * *				
1	1	4	6	INTERSTATE LOVE SONG 2 wks at No. 1 STONE TEMPLE PILOTS PURPLE ATLANTIC				
2	2	1	16	VASOLINE  PURPLE  ◆ STONE TEMPLE PILOTS  ATLANTIC				
3	9	14	10	YOU GOT ME ROCKING   ◆ ROLLING STONES  VODDOO LOUNGE  VIRGIN				
4	6	7	11	RAIN KING COUNTING CROWS AUGUST AND EVERYTHING AFTER DGC/GEFFEN				
5	10	11	9	HOLD MY HAND  CRACKED REAR VIEW  ↑ HOOTIE & THE BLOWFISH  ATLANTIC				
6	8	27	3	TORE DOWN ERIC CLAPTON FROM THE CRADLE DUCK/REPRISE				
7	4	5	23	FAR BEHIND				
8	5	6	7	MAMA'S FOOL TESLA BUST A NUT GEFFEN				
9	3	2	20	BLACK HOLE SUN SUPERUNKNOWN  ◆ SOUNDGARDEN A&M				
10	7	8	9	PUSH COMES TO SHOVE JACKYL PUSH COMES TO SHOVE GEFFEN				
11	14	17	5	HIGH HOPES  THE DIVISION BELL  THE DIVISION BELL  COLUMBIA				
12	12	12	11	COME OUT AND PLAY  ♦ OFFSPRING SMASH  EPITAPH				
13	13	15	8	BREATHE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID  ◆ COLLECTIVE SOUL ATLANTIC				
14	18	23	5	FELL ON BLACK DAYS SOUNDGARDEN SUPERUNKNOWN A&M				
				* * * AIRPOWER * *				
15	NE	N Þ	1	BASKET CASE  MONSTER   ♠ R.E.M.  WARNER BROS.				
16	15	10	17	FALL DOWN   ◆ TOAD THE WET SPROCKET  DULCINEA COLUMBIA				
17	17	20	8	CURE ME OR KILL ME GILBY CLARKE PAWNSHOP GUITARS VIRGIN				
				* * * AIRPOWER * * *				
18	22	24	5	BASKET CASE				
19	11	3	12	LOVE IS STRONG voodoo Lounge   ◆ ROLLING STONES virgin				
20	20	22	5	CHANGE YOUR MIND SLEEPS WITH ANGELS  NEIL YOUNG AND CRAZY HORSE REPRISE				
21	16	9	17	SELLING THE DRAMA  THROWING COPPER  ADJUACTIVE/MCA				
<b>(22)</b>	24	28	4	PLANET CARAVAN FAR BEYOND DRIVEN  ◆ PANTERA EASTWEST				
23	21	21	20	I STAY AWAY  JAR OF FLIES  ◆ ALICE IN CHAINS  COLUMBIA				
24	27	30	5	EVERYBODYS 1				
25	19	16	12	YOU LET YOUR HEART GO TOO FAST  TURN IT UPSIDE DOWN  ◆ SPIN DOCTORS  EPIC				
26	26	25	23	BIG EMPTY STONE TEMPLE PILOTS PURPLE ATLANTIC				
27	28	35	4	YELLOW LEDBETTER PEARL JAM EPIC				
28	36	_	2	ALLISON ROAD  NEW MISERABLE EXPERIENCE  ◆ GIN BLOSSOMS  A&M				
29	NE	N Þ	1	I ALONE THROWING COPPER  ADIOACTIVE/MCA				
30	37	_	2	BONECRUSHER SOULHAT GOOD TO BE GONE EPIC				
31	29	34	4	BACK WHERE IT ALL BEGINS ALLMAN BROTHERS BAND EPIC				
32	30	29	18	WILD NIGHT ◆ JOHN MELLENCAMP/ME'SHELL NDEGEOCELLO DANCE NAKED MERCURY				
33	35	32	7	FUZZBOX VOODOO ZZ TOP ANTENNA RCA				
34	33	37	3	WAITING IN THE WINGS BBM AROUND THE NEXT DREAM VIRGIN				
35	25	13	11	YOU BETTER WAIT FOR THE LOVE OF STRANGE MEDICINE STEVE PERRY COLUMBIA				
36	34	33	7	WE DON'T EXIST TOO HIGH TO DIE  LONDON/SLAND  NUMBER  TOO HIGH TO DIE  LONDON/SLAND				
37	40	39	26	KEEP TALKING THE DIVISION BELL TO COLUMN A THE DIVISION BELL THE D				
38	39	36	3	TEARS OF THE DRAGON BALLS TO PICASSO BALLS TO PICASSO BALLS TO PICASSO BRUCE DICKINSON MERCURE  COLUMN COLU				
39	31	26	16	SAIL AWAY GREAT WHITE SAIL AWAY 200				
40	NE	w Þ	1	CLOSER THE DOWNWARD SPIRAL  ◆ NINE INCH NAILS NOTHING/TVT/INTERSCOPE				

Week of September 4, 1994

- 1 Letitgo / 4
- ② La La (Means | Love You) / Swing Out Sister
- 3 Baby, I Love Your Way / Big Mountain
- Biggest Part Of Me / Take 6
- ⑤ Shine / Aswad
- 6 Games People Play / Inner Circle
- Do You Wanna Get Funky / C & C Music Factory
- 8 Lucky One / Amy Grant
- 9 You Don't Love Me (No, No, No) / Dawn Penn
- 1 Sweet Sensual Love / Big Mountain
- 1 Say A Little Prayer / Workshy 1 Just Missed The Train / Trine Rein
- 1 Love Is Strong / The Rolling Stones
- 19 Picnic In The Summertime / Deee-Lite
- 19 Hello, My Friend / Yumi Matsutoya
- 15 Miss You / Miki Imai
- 1 Mas Que Nada / XXL
- ® Seaside Trip / Isabelle Antena
- 19 Sweets For My Sweet / C.J. Lewis
- @ Every Day The Same / China Crisis 1 Third Time Lucky / Basia
- @ Comment Te Dire Adieu / Nadege
- 3 Linda / Mariya Takeuchi
- 2 Can You Feel The Love Tonight / Elton John 3 Never Been In Love B4 / Shinehead
- 29 You Better Wait / Steve Perry
- 🕏 I'll Make Love To You / Boyz 2 Men
- @ If Not For You / Felix Cavaliere
- 3 Stay (| Missed You) / Lisa Loeb & Nine Stories
- 3 Word Up / Gun
- 3 At Your Best (You Are Love) / Aalivah
- 2 Rollercoaster / Everything But The Girl
- 3 Izit Evenwhere Part 2 / Izit
- (4) If You Go / Jon Secada
- (S) Summer In The City / Joe Cocker
- 39 Heartbeat / Aswad
- 1 Swear / All 4 One 39 (Meet) The Flintstones / B.C. 52'S
- 39 Motherless Child / Eric Clapton
- 1 Do It Again / Paul Hardcastle Aldeia De Ogum / Joγce
- @ More Than A Feeling / Shinehead
- ⊕ Fantastic Voyage / Coolio
- (I Could Only) Whisper Your Name / Harry Connick, Jr
- 1 When Love Begins / Magnum Coltrane Prince
- 1 Dutside / Omar
- 1 Got To Be There / Janet Kay 1 My Everything / Jennifer Brown
- Connecticut / Cara Jones
- 69 Hey Now (Girls Just Want To Have Fun) / Cyndi Lauper

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



npited from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 album rock stations and 38 r Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records

#### **Album Alternative Pays Off At The Coyote** Team Spirit And Recent Changes Credited at KIOT

Billboard。

ORTHE WEEK

MIKE MARRONE

**Program Director** 

KIOT/Albuquerque, N.M.

MOST PROGRAM DIRECTORS are quick to credit the contributions of their staffs for the success of their stations, but few are as enthusiastic and earnest as KIOT (the Coyote) Albuquerque, N.M., PD/ afternoon jock Mike Marrone.

"It's definitely a team thing," he says. "I know a lot of people say that and it's bullshit, but here it's not bullshit. We've worked together in an almost bunker mentality, and that's what's made the Coyote

so successful. I've been a lot of places in a lot of jobs, and this team is just fantastic. Everybody here just works, works, works, and no-body's making the big bucks, including me."

That work ethic and team spirit has helped propel the album alternative station .8-2.3-3.0 in the last two Arbitron books. KIOT currently is No. 14 in the market's 12plus ratings.

The ratings success "was basically a byproduct of really fine-tuning the music we were playing, pulling the air staff together, and telling them how we were going to work together," says Marrone. "We really do work together. We socialize with each other, and we constantly communicate with each other.

In the last few months, the station has undergone some major changes. It previously was heard on two frequencies to cover a larger area, and had two different sets of call letters. KIOT (102.3), licensed to Espanola, N.M., covered

the Santa Fe market. KOYT (102.5), licensed to Los Lunas, covered the Albuquerque market. In early August, the stations applied with the FCC to swap call letters. On Aug. 22, they consolidated onto the 102.5 frequency, which boosted its power to the equivalent of 100,000 watts to reach both cities (Billboard, Aug. 27). The KOYT calls were dropped.

Thanks to those changes and the power upgrade, "there's no more dead spots," Marrone says. "You used to have to switch when you were driving from Santa Fe to Albuquerque, or vice versa. It alleviated

To promote the frequency switch and the power upgrade, the station ran liners on the Santa Fe frequency telling listeners in that city where the Covote could now be heard. Those ran twice an hour and were reinforced with full-page ads in Santa Fe news-

When Marrone moved to Albuquerque in April, the station was a world music/new age/progressive adult hybrid and "there were gaping holes in their library," he says. With the help of consultant Dennis Constantine, he immediately took the station in a more album alternative direction and began increasing the size of the library and de-emphasizing world music.

'The station was known as 'that eclectic station' and we didn't want it to be known as that. We wanted to be known as a rock radio station," Marrone says.

Despite de-emphasizing the station's "eclectic" image, KIOT is still more eclectic than most of its album alternative counterparts, including others consulted by Constantine.

"Where we differ from other stations is world music, jazz, and reggae," says Marrone. The mix includes something from those "roots" categories once an hour. The station also programs a two-hour reggae show and a three-hour jazz show every week, and every Friday at KIOT is "Funky Friday," with a funk song featured once an hour throughout the day.

Marrone has about 3,000 active records in the library, and currents are programmed into one of the 15 heavy, 24 medium, or 38-42 light slots.

"What we don't play is heavy metal, or heavy new alternative, but we'll still play 'Crazy Mary' by Pearl Jam," says Marrone. "We don't play hip-hop or rap, but we'd play Gil Scott-Heron.'

Here's what a recent two-hour afternoon block sounded like: the Rolling Stones, "Out Of Tears";
Melissa Etheridge, "Similar Features"; David
Byrne, "Back In The Box"; Bela Fleck, "Sex In A
Pan"; Sara Hickman, "Shadowboxing"; Savoy Brown, "Money Can't
Save Your Soul"; Freedy Johnston,

"Bad Reputation"; World Party, "Ship Of Fools"; Juluka, "Scatterlings Of Africa"; Paul Simon, "Think Too Much"; Joe Louis Walker, "Can't Get You Off My Mind"; Dire Straits, "The Bug"; the Kinks, "Money Talks"; Waterboys, "Church Not Made With Hands"; the Members, "Working Girl"; John Hiatt, "True Believers"; Mose Allison, "I Don't Worry 'Bout A Thing"; Van Morrson, "Call Me Up In Dreamland"; Mick Taylor, "Alabama"; Thomas Dolby, "I Love You Goodbye"; Katell Keineg, "O Seasons"; Morphine, "Claire"; NRBQ, "A Little Bit Of Bad"; John Gorka, "Furniture"; and Little Feat, "Snakes On Evervthing.'

Promotionally, the station ties in with a lot of local concerts, frequently taking a "magic bus" full of listeners out to dinner and to a show. Recently, the station unintentionally generated a ton of local

TV and print coverage when it tied in with a local news event involving the death of a bear.

"Every year around this time, the bears come down from the woods looking for food," says Marrone. "Usually they tranquilize them and take them back to the wild. Last week they couldn't get hold of the guy with the tranquilizer gun, so they killed the bear. Animal rights issues are important to us, so we went on the air saying our owner wanted to get a tranquilizer gun for the Fish and Game Commission. Listeners started calling to make donations," and the station reaped the benefits in the form of publicity.

Marrone got his start in the business on the retail side, working at the chains Sam Goody, Harmony Hut, and Music Den. After a few years playing full time with his band in his home state of New Jersey, he landed a job with Jem Records, which transferred him to Dallas to set up the company's warehouse there. He was first bitten by the radio bug in that city in the early '80s, hosting the "Mr. Mike Show" on public station KNON.

He returned to New Jersey to help launch eclectic rock outlet WHTG-FM Monmouth, where he was APD/MD/afternoon jock for four years. His next two jobs were in the trade magazine business, first as music editor, then alternative editor, for the Hard Report, then as editor of the progressive adult section of Friday Morning Quarterback, where he worked for 14 months before landing the KIOT job.

At that time, Marrone says he was looking to get back into radio, but "on my terms" at "a musically adventurous [station] with committed ownership." He says he found that at KIOT.

As for the album alternative format, Marrone predicts steady growth in the future. "There is very little difference between this format and what album rock was in the beginning," he says. "We're pulling listeners as much from other rock stations in the market as we are from people who had turned their radio off.'

PHYLLIS STARK

## Hot Adult Contemporary

TITLE
LABEL & NUMBER/DISTRIBUTING LABEL \* \* \* No. 1 \* \* \*

WILD NIGHT + JOHN MELLENCAMP/ME'SHELL NDEGEOCELLO (1)IF YOU GO ◆ JON SECADA 2 2 2 21 THE WAY SHE LOVES ME ◆ RICHARD MARX 3 4 4 13 CAN YOU FEEL THE LOVE TONIGHT ◆ ELTON JOHN 4 3 18 3 ◆ AMY GRANT 5 LUCKY ONE 5 6 STAY (I MISSED YOU) ◆ LISA LOEB & NINE STORIES **6**) 6 5 COME TO MY WINDOW ◆ MELISSA ETHERIDGE 7 7 LOVE IS ALL AROUND **◆** WET WET WET 8 8 8 YOU MEAN THE WORLD TO ME ◆ TONI BRAXTON 10 9 9 CIRCLE OF LIFE ◆ ELTON JOHN  $\overline{(10)}$ 14 18 BEAUTIFUL IN MY EYES ♦ JOSHUA KADISON 11 13 14 26 ANYTIME YOU NEED A FRIEND ◆ MARIAH CAREY 9 12 10 18 DON'T TURN AROUND ◆ ACE OF BASE 13 11 11 BUT IT'S ALRIGHT ◆ HUEY LEWIS & THE NEWS **14**) 16 15 9 I'LL REMEMBER 12 13 26 ◆ MADONNA 15 /WARNER BROS ◆ LUTHER VANDROSS & MARIAH CAREY 16 2 21 **◆ BONNIF RAITT** 17 17 YOU 16 13 \*\*\*AIRPOWER\*\*\* ALL I WANNA DO ◆ SHERYL CROW (18) 22 ◆ ALL-4-ONE 15 19 12 20 \*\*\*AIRPOWER\*\*\* PRAYER FOR THE DYING ◆ SEAL (20) 23 23 YOU BETTER WAIT STEVE PERRY 21 18 17 11 GOOD TIMES ◆ EDIE BRICKELL (22) 25 22 5 WHEN CAN I SEE YOU ◆ BABYFACE 23) 24 25 WHISPER YOUR NAME ◆ HARRY CONNICK, JR. (24) 26 30 I'LL MAKE LOVE TO YOU **25**) 30 34 4 ◆ BOYZ II MEN THE COLOR OF THE NIGHT ◆ LAUREN CHRISTY **(26)** 28 24 5 THINK TWICE ◆ CELINE DION (27) 27 21 8

(35)	NE\	N D	1	WHIPPED	◆ JON SECADA
34)	NEV	<b>N</b> ▶	1	* * * HOT SHOT I'M THE ONLY ONE ISLAND 854 068	DEBUT ★ ★ ★  ◆ MELISSA ETHERIDGE
(33)	35	40	3	BODY & SOUL ELEKTRA 64520	◆ ANITA BAKEF
32	32	32	12	RETURN TO POOH CORNER COLUMBIA ALBUM CUT	◆ KENNY LOGGINS
31	34	33	22	MR. JONES DGC ALBUM CUT/GEFFEN	◆ COUNTING CROWS
30	33	35	3	I'LL STAND BY YOU SIRE 18160/WARNER BROS	◆ PRETENDERS
(23)	23	31	13	CURB 76917	

SOME KIND OF WONDERFUL

TELL ME WHERE IT HURTS

ANY TIME, ANY PLACE

DECEMBER 1963 (OH, WHAT A NIGHT)

UNTIL I FALL AWAY

(28)

36 40 39

37

38

(39)

40

29

26 31

36

20

MISLED

36

RE-ENTRY

RE-ENTRY

RE-ENTRY

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,

AIN'T GOT NOTHING IF YOU AIN'T GOT ... MICHAEL BOLTON

those i	ecords with	ch attain	200 060	ections for the first time. • videoclip available	ity. © 1994, Billooard/BPI Communications.
		<b>H</b> (	DT A	<u>DULT CONTEMPORARY</u>	RECURRENTS
1		—	1	THE SIGN ARISTA 1-2653	◆ ACE OF BASE
2		_	1	EVERYDAY ATLANTIC 87300	◆ PHIL COLLINS
3	1	1	10	WHAT MIGHT HAVE BEEN WARNER BROS 18385	◆ LITTLE TEXAS
4	4	3	3	LOVE SNEAKIN' UP ON YOU CAPITOL 58125	◆ BONNIE RAITT
5	2	4	21	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
6	3	2	5	NOW AND FOREVER CAPITOL 58005	◆ RICHARD MARX
7	5	5	12	THE POWER OF LOVE 550 MUSIC 77230	◆ CELINE DION
8	9	10	15	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
9		6	12	BREATHE AGAIN LAFACE 2-4054/ARISTA	◆ TONI BRAXTON
10	6	_	2	BABY I LOVE YOUR WAY RCA 62780	◆ BIG MOUNTAIN

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and

have dropped below the top 20

**◆** GIN BLOSSOMS

HUEY LEWIS & THE NEWS

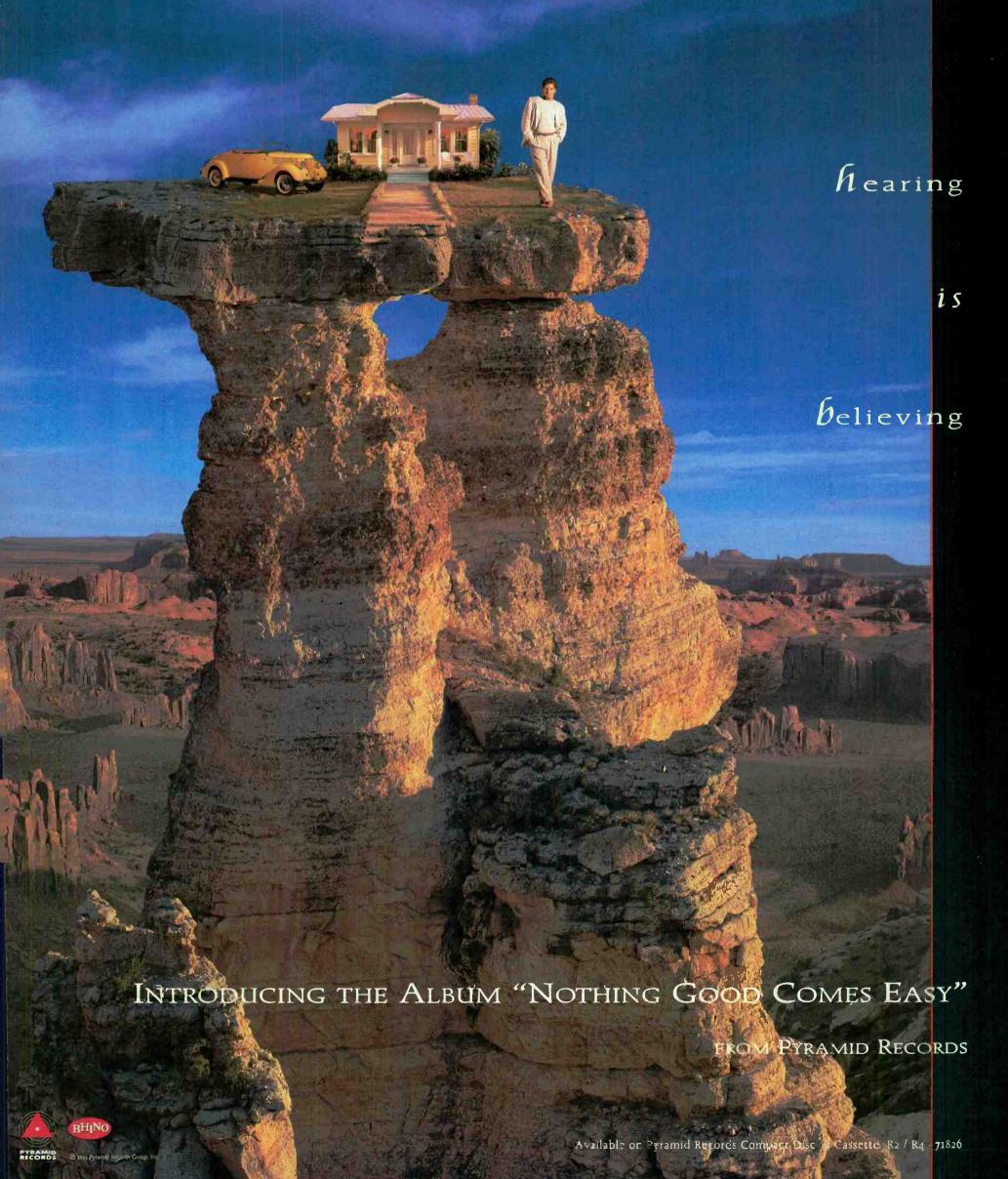
◆ KATHY TROCCOLL

**◆** CELINE DION

◆ JANET JACKSON

FOUR SEASONS

## ROGER CLINTON



## Canada May Put Digital Radio On L Band; NAB Show Upgraded

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Canadian government is now studying the recommendations of a Canadian radio broadcasters' task force on the development of digital radio.

The working group commissioned a Spectrum Capacity study, which concluded that the "orderly implementation process with a minimum of bureaucratic procedures" would begin with "replacement coverage for AM and FM stations" in the L band (1.452—1.492 MHz), rather than the in-band approach favored by the U.S.

The choice of the L band, and its Eureka technology, also will help support other new services, such as digital display functions, plus provide a "quantifiable leap" in sound, says a task force spokesperson.

#### AD LEASING SENT TO WHITE HOUSE

The radio industry's ad leasing

disclosure reforms, part of a larger banking bill passed by the Congress last month, has been sent to the White House for President Clinton's signature.

The President has 10 days to sign the bill.

#### NAB RADIO SHOW 'UPGRADED'

Beyond the National Assn. of Broadcasters Radio Show's turnaround-statistic announcement that the upcoming convention Oct. 12-15 in Los Angeles will be the biggest yet is the news that the convention planners are being allocated an extra \$900,000 to produce the

#### WASHINGTON ROUNDUP<sub>M</sub>

event.

Translated into bang-for-buck, says an NAB source, the extra funds mean an "upgraded" Oct. 15 Marconi Awards dinner at the Westin Bonaventure Hotel (no cash bar this time), plus more money for speakers with big fees, such as Paul Harvey, who often commands \$20,000 or

The increased budget is due in large part to this year's companion conferences of the Radio-Television News Directors Assn. and two engineering groups, which have helped to bring in 450 exhibitors (221 radio-oriented exhibitors alone) for the event's trade exhibition, the World Media Expo, at the convention center.

#### FRITTS, HUNDT COLLIDE AT NAB

The NAB announced that FCC chairman Reed Hundt and NAB president Eddie Fritts will engage in a one-on-one session at the convention Oct. 13.

The afternoon event will pair the two in discussions of issues such as

further revision of the radio ownership rules (beyond the expected 20/20 upgrade Sept. 15), duopolies and local marketing agreements, EEO rules, fine structures, and the Fairness Doctrine reimposition.

Hundt's chairmanship agenda, embracing "social contract" issues, which currently skirt radio but include TV violence restrictions, might rub against the grain if programming content issues come up in the discussion.

NAB also has announced another featured session Oct. 13 that will call on top radio group heads to discuss industry trends.

In "Straight Talk From Industry Leaders," attendees will hear from company president/CEOs Dick Ferguson, New City Communications; Scott Ginsburg, Evergreen Media; John Hayes, Alliance Broadcasting; Randy Michaels, Jacor Communications; and Jim Thompson, Liberty Broadcasting.

Moderating the session, which will hit on topics such as duopoly, will be Jeff Trumper of Trumper Communications.

#### LOWEST UNIT CHARGE IN EFFECT

The legal starting date for stations applying lowest-unit-charge to ads for elections Nov. 8 began Sept. 8, notes an NAB source. Those with questions about political programming and ad rates can call the FCC political branch or NAB Legal.

#### **BILLBOARD SEMINAR LOOKS TO FUTURE**

(Continued from page 88)

"You could be called in for a how-to course with a young PD in a small market, or could be faced with somebody who's already an expert," Clifton said. "Your real job is to have the distant overview of the architect versus the guy who actually builds the building."

The consultant is a paid mentor, noted Clifton. "Sometimes your job is to tell the student/programmer to figure out the problem him or herself."

Guy Zapoleon of Zapoleon Media Strategies said he strives to have an influence, but not to interfere with the hit process. "It's the people inside the radio station who make it happen. The passion has to come from them."

It's not uncommon for resentment to exist between the internal radio staff and the external consultant, said Zapoleon. "People outside the company are always perceived to be smarter than those inside," he said.

Bill Richards of Bill Richards Radio Consulting, emphasized that radio professionals need to realize that the consultant generally exists to back up the PD, not undermine him or her.

One key element in every successful radio station is an educated and ag-

gressive sales staff, which is comfortable with the station's format, agreed the three consultants, who co-facilitated the session. A gap in the mentality between the sales and programming teams has tolled the death knell for many radio stations over the years, they said.

#### TALENT DEVELOPMENT IS KEY

"The splintering effect of radio is so great today that you have to find other ways to differentiate yourself," said WPLJ New York PD/morning man Scott Shannon, during a session on how to get the best out of your air personalities. "It's not enough to have a great format and play great songs. Someone else can come in and copy your format, play the same songs, copy your promotions, and spend more money. You have to find other ways to protect yourself. One way is personality radio.

"Not many people in the industry are willing to pull the personality out of the person, to train or teach them," continued Shannon. "They prefer them to just read liner cards. Well, very few of us in radio, when we were growing up, ever said, 'Oh, what a great segue,'

spiration for most of us was a personality."

One audience member pointed out

or 'He read the weather well.' We grew

up listening to Cousin Brucie. The in-

that when Shannon was programming WHTZ (Z100) New York, the jocks read everything from liner cards, yet it sounded improvised. He asked how he managed to achieve that sound.

"Professional coaching," said Shannon. "I pattern myself after a Pat Riley. I don't think you can learn to be a great personality until you learn discipline."

Shannon recalled working with Mason Dixon, now PD/morning man at WMTX-FM Tampa, Fla., and telling him, "You're going to be a star. Now shut up and read these liner cards."

"You have to have that framework (Continued on page 101)

#### RADIO SEMINAR ATTENDEES DISCUSS ISSUES FOR VARIOUS FORMATS

(Continued from page 88)

lumbia's VP of AC promotion, said stations have become both too fragmented and too conservative. "There are so many variations of the AC format that it's virtually impossible for any one artist to be played universally. It's become a micro-promotion, micro-marketing process," he said.

As for selecting songs, "The fear factor has gotten so great, stations are paranoid that in three minutes and 18 seconds the entire core audience is going to go to the competition," said Lembo.

WPLJ New York PD/morning man Scott Shannon also urged more creativity. "You need to take chances. That's what PDs are for."

#### WOMEN, EMOTION NEEDED AT TOP 40

The top 40 radio panel focused on two topics that drew spirited discussion among the panel attendees: the paucity of female executives and the need to base programming decisions on the aesthetic and emotional value of a song, as opposed to its research profile.

Panel co-facilitator Tony Novia, OM at WSTR (Star 94) Atlanta, opened the panel by observing, "There aren't enough females in a female-driven business" in both radio and the record industry. Ruby Cheeks, program manager at WRQK Canton, Ohio, suggested that an upper-level female presence at radio is rare because "there aren't many good women in this business that you can model yourself after."

www.americanradiohistory.com

Novia's co-facilitator, Active Industry research president Alan Smith, elicited a chorus of affirmative grumbles from female attendees when he said, "Maybe there's a certain sexual tension in that when men hire women, it's for their talents secondly."

Talk of women in radio gave way to the subject of top 40's sagging fortunes in the past several years. An oft-mentioned remedy was to break from the cold fact-finding approach to programming to a more heartfelt style.

"It's music that people are passionate about, and that's what keeps people tuned into a radio station," said Steve Wyrostok, a consultant with Zapoleon Media Strategies.

Echoing Wyrostok's comments was Shelly Hart, MD at KUBE Seattle, who garnered warm applause when she said, "This is the best time in radio to have a blast, because it's out of control. There are no rules, so have fun with it."

#### **R&B, LATIN ISSUES ADDRESSED**

Syndicated radio shows that replace local black DJs was a source of heated debate for participants at the "R&B: The Big Picture" session. Some programmers said that syndicated programs like "the Tom Joyner Morning Show" solve several problems, such as securing hard-to-find talent and access to major celebrities.

"There's plenty of black talent out there—you just have to find it," countered WTLC-FM Indianapolis morning man Guy Black.

Also explored during the panel were methods of counter-programming songs played by top 40/rhythm stations that many black community residents find morally or ethically objectionable.

Spurred by the infrequent crossover of various Latin music genres, participants in the Latin format panel recommended the creation of a subchart system to replace the existing Hot Latin Tracks chart.

Currently, Hot Latin Tracks combines all Latin formats into one 40-position chart.

The proposed four-chart system would subdivide songs according to format: Tejano, tropical/salsa, regional Mexican, and Latin pop. Each chart would have 15 positions.

Participants agreed that the fourchart system would offer more format information by which radio programmers and label executives could make more informed business decisions.

Michael Ellis, publisher of Airplay Monitor and associate publisher of Billboard, said a non-published sample of the four charts would be available two weeks following the meeting, held Sept. 9. The sample charts will be issued for four consecutive weeks to representatives of the Latin music industry for their comments.

If the charts are accepted during the four-week evaluation period, the charts could appear in Billboard by early November, Ellis said.

## More Bad News For Nets Listening Down 8.3%, RADAR Says

■ BY CARRIE BORZILLO

LOS ANGELES—While the new RADAR 49 report indicates the usual bad news for the network radio business, it's not nearly as bad as the last report, which was released in fall 1993.

RADAR 49, the spring 1994 report conducted by Statistical Research Inc., shows an 8.3% decrease in listening among listeners 12-plus for all networks. Last fall's report indicated a 9.8% decrease.

Because of the Westwood One and Unistar merger in May (Billboard, Oct. 23), only 10 networks were included in RADAR 49. Before the reconfiguration, Mutual, NBC, and the Source were WW1 networks, while Super, CNN+, and Power were Unistar networks.

After the merger, CNN+ and the Source are the only two remaining nets under the new WW1 umbrella, while the AC, young adult, variety, and country networks were newly created. The newly configured networks were not included in RADAR 49.

Of the 10 networks rated, only

96

CNN+ and ABC Radio Network's Excel posted gains. CNN+ (+10.8%) moved up one position to third place, while Excel (+.2%) remained at No. 13.

With listeners 12-plus, American Urban Radio Network lost the largest audience share of all the networks, with a 13.3% dip. However, it held onto its No. 14 rank.

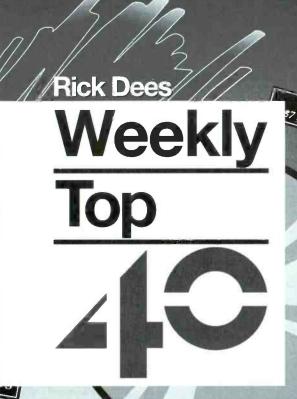
All other networks dipped between 2.8% and 6.9% among listeners 12-plus.

Young adult networks fared well over the last report, with a relatively small 2.2% decrease. In the last survey, they dipped 15.8%. Adult networks dropped 9.7%. In the last survey, they dipped 8.3%.

Among listeners 25-54, CNN+ was the only network with a percentage increase (4.2%) from RADAR 48. In this demo, the network with the biggest loss was CBS Radio Network's Spectrum, which was down 18.7%.

ABC once again dominated the top network programs, with Paul Harvey's morning and noon news reports taking the top two spots and ABC's Prime 7 a.m. news reports taking the third spot

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## Richard Simmons Launches A Late-Night Show On WW1

LOS ANGELES—After years of being one of radio's most entertaining guests, longtime exercise guru Richard Sim-



SIMMONS

mons is preparing to take to the airwaves with his own program, "The Richard Simmons Show," for Westwood One.

The two-hour traveling exer-

cise and motivation program will be broadcast from just about everywhere but a typical studio, including the homes of listeners, health food restaurants, and Simmons' "Cruise To Lose" retreats. Beginning the first week of January, the show will air from 10 p.m.-midnight Eastern time and will be re-fed the next day, most likely at 6 a.m., according to Marcia Hrichison, WW1 director of creative development and producer of the show.

Referring to Mel Karmazin, president/CEO of Infinity Broadcasting and WW1, Simmons says he "begged Mr. Mel" for this time slot to allow him to continue his extensive travel schedule

sive travel schedule.

Another reason Simmons chose late nights for the show is because he believes people tend to feel more depressed and unmotivated at night, and turn to munchies.

Since 1979, a year after his debut



by Carrie Borzillo

on the ABC soap opera "General Hospital," Simmons has been visiting malls with his traveling exercise/motivational routine. Today he visits 125 malls a year, is a guest on 2,000-2,500 radio stations a year, calls 50-100 people who have written to him each day, and involves himself in 15-20 other projects a year.

While Simmons is known for his

television show, "The Richard Simmons Show," and his Deal-A-Meal weight loss plan, he also lends his name and support to a tennis shoe line, fat-free cookies, and a clothing line, among other projects.

"This year they wanted me to do another TV show," says Simmons. "I couldn't get into it because it halted my traveling, which is very important to me. When I go to a mall, they line up like it's an aerobic confessional. But to do a [TV] talk show, with a podium and people applauding, I wasn't interested. I always wanted to do a radio show where I could really chew the fat."

Although the format of the show isn't quite worked out yet, Simmons says he will read letters on the air and call the people who wrote them, take calls from listeners, follow up with people he has already talked to on previous shows, and exchange healthy recipes, among other things.

From his office in his Los Angeles home, Simmons sits at a desk with piles of mail. His secretaries sort the letters into those asking Simmons for help, those following up, and thank you notes.

"It's not just a weight show," says Simmons. "It's more about giving people a feeling of self-worth and self-esteem through the airwaves. While there are thousands of people who go to Jenny Craig or Weight Watchers meetings, there are those who just don't go. So this is a way of having a meeting on the air to give them a little hope.

"I wanted to do a show that was positive, motivating, inspiring, and not just commercial-friendly," he adds, "but I want the stations to feel they're helping their audience in those two hours."

Hrichison says the network initially will target AM talk stations, but says the show will work on any format.

"There are a lot of soft-rock stations with low numbers," she says. "He's been on every kind of station before, and they've had success with him."

Simmons says he isn't concerned about airing food commercials during the show. "Everybody eats every day. I can't say I don't want any food commercials," he adds. He plans to read some commercials live.

#### AROUND THE INDUSTRY

Longtime Westwood One/Mutual Broadcasting producer Pat Piper, best known for his work on the Larry King show, has exited the network. Piper also oversaw the networks' Jim Bohannon and Pat Buchanan shows. Mark "the Shark" Drucker, the longtime sidekick to former WMMR Philadelphia morning man John DeBella, is now producing the David Brenner show for WW1

The 24-hour, Dallas-based Prime Sports Radio network, owned by Liberty Sports Inc., debuted Sept. 12. Liberty's Prime Network, a national sports cable television network, will enable PSR to cross-promote its programming. The network also has announced its air talent. ABC and ESPN correspondent Ed

Berliner is hosting "The Press Box"; "The Chet Coppock Show," hosted by the Chicago sports announcer, will be simulcast on PSR and the cable sports network "New-Sport." KILT-AM Houston is among the net's first affiliates.

Fayetteville, Ark.-based, satellite-delivered top 40 Music Channel One boosted its programming to 24 hours as of Sept. 1. The format previously had been available in nights, overnights, and on weekends. Flagship KEZA Fayetteville jocks Michael Gordon and Nina Valente will host 11 a.m.-1 p.m. and 1-4 p.m., respectively. Big Dan Hentschel moves from 6-8 p.m. to mornings.

Children's Satellite Network (Radio AAHS) VP of programming Gary Landis is upped to executive VP of programming.

"The Living Springs Report," a daily two-minute health feature focusing on how to help people feel better, will bow Oct. 3. The show is written and hosted by Dr. David DeRose, VP of medical affairs for the Living Springs Lifestyle Center in New York. The show will be delivered on tape on a barter basis. The first month is free.

"Homemade Pie," the two-hour weekly country music show featuring artists on independent labels, is now being offered nationwide. Its flagship station is WPIE Ithaca,

Beginning in February 1995, Baseball Hall Of Fame pitcher Tom Seaver will host "Around The Bases With Tom Seaver," a one-minute feature produced and distributed by New York-based GNG Communications.

Britain's new country station, Country 1035 London, and Berlin's country outlet, r.s. 2, have picked up syndicated country programming from WW1. Country 1035 is airing "Country Countdown U.S.A." The Berlin outlet carries a German-language version of "Weekly Country Music Countdown."

Pacifica National Programming is debuting "Outmusic." The one-hour show featuring gay and lesbian musicians will begin Sept. 29. Featured artists include Tom McCormack, Casselberry-DuPree, Jeff Krassner, and Andrea Katz. The show is produced by Bert Wylen, who also produces "Gaydreams" on WXPN Philadelphia.

Entertainment Radio Networks plans to re-broadcast its Forrest Gump special during the upcoming nomination period for the Golden Globe Awards, Academy Awards, and Grammy Awards next year. In affiliate numbers and revenue, the special was the company's most successful show to date.

Robert Drucker and Suzanne Drolet of MediaAmerica's affiliate relations department take on the titles of manager and director, respectively.

Due to an editing error, Groove Radio International, which has reached the 100-show mark, was identified incorrectly as being part of Independent Broadcasters Network in the Sept. 10 issue. It is syndicated by Egil Aalvik Music Co.



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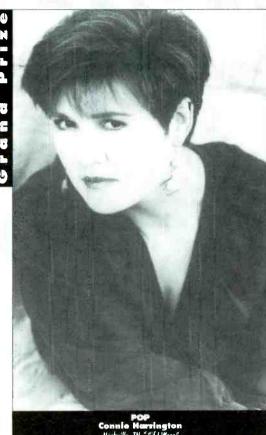
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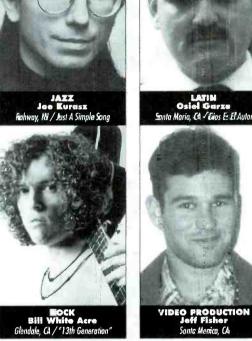
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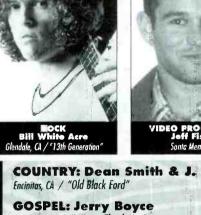
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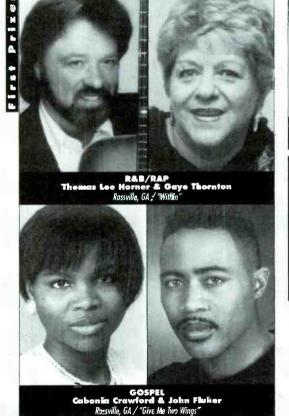
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JAZZ: Richard Hozza Piscataway, NJ / "Digging Out"

LATIN: Agustin Diaz De Villegas Edinburg, TX / "La Plaquita De La Esguina

**POP: Andrew Wolf** Washington, D.C. / "Could Be"

R&B/RAP: Jeff Scott

Huntington Woods, MI / "Can't Hold Myself Back"

**ROCK: Chris Reardon,** Tony Lopacinski, Eddie Anzueto

We Thank Our 5th Annual Blue Ribbon Panel of Judges:

Chairman - QUINCY JONES, TRAVIS TRITT, BILLY RAY CYRUS, DAVID FOSTER, CAROLE BAYER SAGER, ROY CLARK, GLEN CAMPBELL, ANDRÉA CROUCH, VIKKI CARR, DAVID BÉNOIT, EDDIE CHACON, GARY HINES, CHARLES PÉTTIGREW, DWEÉZIL ZAPPA (for the late FRANK ZAPPA)

We Also Thank Our Co-Sponsors:

BLUBLOCKER









## ENTER THIS YEAR'S CONTEST NOW

- 1. Send the following with each entry:
  a. Completed entry form (or photocopy). All signatures must be original.
  b. One audio cassette recording including your name and full address on cassette.
  c. Lyrics typed or printed legibly in English. In Latin category, lyrics may be in Spanish with an English translation. In Jazz category, lyrics not required.
  d. Check or money order made payable to 6th Annual Billboard Song Contest, or credit card approval for \$15.00 (U.S.) for each entry submitted.
  Contestant's name, full address and song title must appear on each item along with any co-author's names (if applicable).

  2. MAIL ENTRIES TO: 6th Annual Billboard Song Contest, P.O. Box 35346, Tulsa, OK 74153-0346 74153-0346 ENTRIES MUST BE RECEIVED NO LATER THAN OCT. 31, 1994.
- ENTRIES MUST BE RECEIVED NO LATER THAN OCT. 31, 1994.

  3. Each song submitted must be contestant's original work. Songs may be no longer than five minutes. Contestant may enter as many songs as he/she wishes, but each song must have its own entry form and be recorded on separate cassette accompanied by typed or printed lyric sheet. Check or money order must reflect the total number of entries submitted. Contestant may enter in more than one category; each submission constitutes a separate entry, requiring its own entry form, entry fee, cassette and lyrics. Entry fee is not refundable. Billboard Song Contest not responsible for entries late, lost, damaged, misdirected, postage due, stolen or misappropriated.

  CASSETTES AND LYRICS WILL NOT BE RETURNED.

- submission constitutes a separate entry, feguining its own entry form, entry fee, cassette and lyrics. Entry fee is not refundable. Billboard Song Confest not responsible for entries late, lost, damaged, misdirected, postage due, stolen or misappropriated. CASSETTES AND LYRICS WILL NOT BE RETURNED.

  4. PRIZES and estimated maximum retail value: One (1) Grand Prize \$5,000 cash, Bibson Chet Alkins SST Guitar, (\$1,200 value), Drange Amplifier (\$1,000 value), BMG Publishing contract for winning song. Six (6) First Prizes (one in each category excluding the Grand Prize winner) \$1,000 cash, Gibson Chet Alkins SST Guitar, (1,200 value), BMG Publishing contract for winning song. Seven (7) Second Prizes (one in each category) Epiphone PR-350 Acoustic Guitar (\$350 value). Seven (7) Third Prizes (one in each category) Gibson Strings and Accessory pack (\$175 value). The top 500 songwriters in the contest will receive a pair of BluBlocker Sunglasses, (\$60 value), 2,500 Honorable Mention Certificates of Accievement to writers judged among best signed by Billboard Publisher.

  5. Contest open to persons averaging less than \$5,000 per year total royalties earned from music since 1989 including prize winnings from previous song contests. Employees of Billboard Music/Bertelsmann Inc., Gibson Guitars, Joseph Sugarman and Associates, Inc., BMG Music/Bertelsmann Inc., Gibson Guitars, Joseph Sugarman and Associates and their families, subsidiaries, affiliates, advertising, public relations and promotion agencies are not eligible.

  6. Winners will be selected by a Blue Ribbon Panel under supervision of an independent judging agency whose decision in all matters pertaining to contest is final. Blue Ribbon Panel will be comprised of noted professional songwriters and other music industry professionals who may be substituted due to availability or at Contest discretion. Semi-linalists will be selected for consideration of Blue Ribbon Panel by preliminary panels supervised by songwriting professionals. All song entries judged equa

OFFICIA	L ENTRY F	O R M		COLUMN TO SERVICE
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SIGNATURE (if	paying by credit card)			
Check or money o	rder for \$15 per song ma	de payable to: 6th Annual Billt	ooard Song Contest	
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www.americanradiohistory.com

### **FCC Gives WWST A Hard Time Over Indecency**; **WFNX Boston's Green Day Show Ends In Chaos**

THE FCC HAS issued a \$4,000 fine against WWST Knoxville, Tenn., for broadcasting allegedly indecent language on April 10, 1991.

The broadcast contained what the FCC described as "explicit language describing male sexual organs, and suggestive language such as 'we keep it harder longer.

The station had unsuccessfully argued that the language was intended to "poke fun at the wimpy music being played" by the competition.

Does a free outdoor concert featuring the hottest punk band in the land, held in Boston on a Friday night just as thousands of college kids return to the city, sound like a recipe for disaster? WFNX Boston found out for itself when it sponsored a Green Day show Sept. 9.

State police estimate that 70,000 fans showed up. Problem was, halfway through the set, a part of the crowd near the stage exploded out of control and broke through the protective barricade. "Then it became an issue of public safety," says station PD Kurt St. Thomas, So St. Thomas, police, and band management decided to pull the plug on the gig.

St. Thomas reports that band members and most of the fans took the move in stride. Some did not, though, and beer bottles began to fly. Police in riot gear cleared the area, arrests were made, injuries reported, and a "melee" was reported in the local paper.

KOST Los Angeles ended its ban on same-sex call-in dedications during its evening "Love Songs" show. The policy was lifted Sept. 12, the same day that advertisements in several gay and lesbian publications rallied a flood of gay callers to protest the station's longheld policy.

#### **PROGRAMMING: ATKINS EXITS V103**

WVAZ (V103) Chicago OM Ron Atkins exits and has not been replaced. Also, Michael Watkins, PD at sister station WPEG Charlotte, N.C., plans to depart radio to work in artist management. He also has not been replaced.

WRQX Washington, D.C., PD Lor-

rin Palagi exits for the PD job at WPNT Chicago, where he replaces former PD Michael Spears.

WHUR Washington, D.C., afternoon jock Gary Young joins WUSL (Power 99) Philadelphia as PD, replacing Dave Allen, who is now OM.

Jerry Clifton of New World Communications is now consulting WRKS New York. He previously had been consulting crosstown WBLS.

KILT-AM Houston flips from country to sports as Prime Sports Radio



by Phyllis Stark with reporting by Eric Boehlert and Brett Atwood

Network's initial affiliate. Out are jocks Todd Tanner, Chuck Joseph, and Mariett Dentley. Lonzo Bryant, former sales coordinator for KILT-AM-FM, takes over as OM at the AM.

WBGG (formerly WAXY) Miami picks up the syndicated Howard Stern morning show for its new, '70s-based oldies format.

KYGO-AM Denver flips from country to all-sports.

KISF Kansas City APD Alex Valentine is upped to PD, replacing Mark Feather. WWXM Myrtle Beach, S.C., MD/night host Booker Madison moves to the same duties at KISF, where former night host Boomer is now handling mornings and programming assistant duties.

WKLR Indianapolis flips calls to WNAP and moves from oldies to '70sbased oldies. Also, morning man Mike McKay is out. Crosstown WQFE, which has been adult standards, picks up WKLR's old format.

Former WKWS Charleston, W.Va.,

## newsline.

MARTY LOUGHMAN has been named CEO at Shamrock Broadcasting, succeeding Bill Clark, who continues as chairman. Loughman previously was presi-

BOB VISOTCKY has been named VP/GM at KYLZ/KYLD San Francisco, replacing Scott Fey. Visotcky was last at crosstown KSFO/KYA.

SUMMIT COMMUNICATIONS GROUP is being sold to Time Warner Inc. Summit previously announced separate deals to sell off its seven radio stations, meaning that the new owner will only acquire Summit's cable assets.

STATION SALES: KLUV Dallas from TK Communications to Infinity Broadcasting, owner of crosstown KVIL-AM-FM, for \$51 million; KDMI/KGGO/ KHKI Des Moines, Iowa, from American Radio Systems to Community Pacific Broadcasting Co. for \$11 million; WIXI Naples/Fort Myers, Fla., from Wodlinger Broadcasting to Radio Equity Partners, L.P., owner of WCKT Fort Myers, for \$3.35 million.

SALE CLOSINGS: WJJZ Philadelphia from Malrite Guaranteed Broadcast Partners to Pyramid Communications (sister WYXR VP/GM Jeffrey Specter adds those duties at WJJZ); WTLB/WRCK Utica, N.Y., from H&D Media L.P. to The Radio Corp. for \$1 million.

Scott Loftus joins WRCX Chicago for late nights, and Johnathon Cook is upped to overnights. Loftus hosted overnights at the station's previous incarnation, WWBZ (the Blaze). Cook was a weekender at sister station

Karen Williams is upped from fillins to mornings at WNUA Chicago, replacing Dean Richards, who exited.

WGN Chicago assistant ND/afternoon anchor Tom Petersen is upped to ND, replacing Dave Ellsworth, who becomes morning news anchor. Replacing Petersen in afternoons is former morning anchor Lyle Dean. Anchor Wes Bleed is upped to assistant ND. Also, the entire news department now reports to PD Tisa LaSorte.

Nan Wyatt joins WBBM-AM Chicago as part of the afternoon-drive anchor team. She arrives from sister station KMOX St. Louis.

Guardian Angels founder Curtis Sliwa returns to WABC New York, where he once co-hosted mornings with his wife. This time, he will host the overnight shift. Sliwa most recently was at crosstown WNYC-AM.

KSAN San Francisco shakes up its air staff, as morning co-hosts Bill Taylor, Bill Gardner, and Betsy O'Connor exit. Afternoon host Charlie Wilde and midday personality Frank Terry move to the morning slot. New to middays is WCLB Boston evening host Teri King, and WBOB-FM Minneapolis afternoon host Glenn Boychuk joins KSAN for the same

Former WYSP Philadelphia personality Debbi Calton joins crosstown WMGK for middays, replacing Chris McCoy, who exits

Former WMMS Cleveland morning men Jeff Kinzbach and Ed "Flash" Ferenc join crosstown WWWE for afternoons, replacing Bob Henderson, who remains for weekends, 3WE also has added five staffers to its news department and has hired Jazz McKay, last at WIOD Miami, for middays. He replaces Leo Kirk, who exits. McKay eventually will move to late nights. PD Gary Bruce is looking for a midday jock to complete the station's new rock talk" lineup and wants T&Rs.

Local Cleveland paper West Side Sun News reports that former WMMS

afternoon jock Rick "Rocco The Rock Dog" Bennett joins crosstown WENZ Cleveland as morning co-host, where he is paired with Nikki Summers, who previously hosted nights at WRXK Fort Myers, Fla.

Eric Ferguson from WMMZ (Z93) Gainesville, Fla., joins KWMX Denver for mornings. Former morning host Mark Otto joins KSTP-FM Minneapolis for that shift, where he is paired with station veteran Kim Jeffries. Otto replaces Chuck Knapp.

Morning co-host Earl Stokes moves to afternoons at WKKV Milwaukee, replacing Reggie Brown, now at WJPC Chicago. He will not be replaced in mornings. Also, WKKV midday host Laurie Jones adds programming assistant cluties

Former KHTK Sacramento, Calif., newsman Tom Mailey moves to sister station KNCI as morning co-host. He replaces Lisa Kay, who is now doing afternoons at KNCI.

WSOC Charlotte, N.C., morning man Bill Dollar and midday jock Paul Schadt swap shifts.

WPOP Hartford, Conn., afternoon talk host Tom Scott exits to concentrate on his run for state governor on an Independent ticket.

Paul Anthony joins WRVQ Richmond. Va., for middays from KQCR Cedar Rapids, Iowa. Also, WRVQ PD Lisa Mckay is looking for a morning news anchor/community affairs director and wants T&Rs.

KQMQ Honolulu changes its morning team Oct. 1, as Wili Moku shifts to afternoons and Candace Cruise sails to nights at the station. New in mornings will be the husband-and-wife team from crosstown KSSK-AM-FM, creative director Cliff Richards and ND Erika Engle.

WWKL Harrisburg, Pa., P/T jock Bobbi Marx is upped to evenings. Former night jock Jeff Roteman (717-258-1323) exits and is looking for a new

WFWI Fort Wayne, Ind., morning man Scott Howard exits radio to join publisher R.R. Donnelley & Sons.

Former WHFS Washington, D.C. jock Damian Einstein joins WXZL Annapolis, Md., as MD/midday host. The station, owned by Einstein's father Jake, is set to change calls to WRNR.

#### **BILLBOARD SEMINAR LOOKS TO FUTURE**

(Continued from page 96)

first," Shannon said. "After you have a game plan and a mission statement, then you can have stars.

"Once the team [players] are in place and know how they're supposed to do it, we don't bother them.

When the subject turned to the perceived shortage of quality air talent, WFLZ Tampa, Fla., night jock Bubba The Love Sponge said "The reason there's a shortage of personalities is that there's a shortage of people willing to let us be personalities . . . You have to take a few risks, let the DJs loose sometimes. We need more programmers and owners that let kids develop into personalities.'

Shannon added, "It's also the responsibility of the personality to spend time with management, not just say, 'Here I am, take it or leave it' ... You need to ... explain to [management] what your vision is, make them partners in achieving what you want to

The topic of personalities also was addressed at the "Radio Business In The Mid-'90's" session. Co-facilitator Mary Catherine Sneed, executive VP/ radio for Summit Communications. turning her eve toward morning show syndication in the R&B community (i.e., ABC Radio Networks' Tom Joyner), said she doubted plugging into a jock hundreds of miles away is what the FCC had in mind when they issued

"I don't buy the idea that there's no great talent," said Sneed, stressing that it's crucial to stay local, especially for stations serving black audiences.

Approximately  $\bar{6}00$  people attended the Radio Seminar, co-sponsored by Billboard and sister publication Airplay Monitor. It was held at the New York Hilton & Towers hotel.

PEOPLE: NEW B96 DUO The new morning team at WBBM-FM (B96) Chicago is former KQIX Grand Junction, Colo., PD/morning man Terry "T.J" Jacobs and ex-KWNZ Reno, Nev., morning man 'Wild Bill" Cody, They replace Joe Bohannon and Ed Volkman, who were fired in May.

APD Jon Anderson joins WPCM

Greensboro, N.C., as PD/afternoon

jock. He replaces Jim Howie, who is

looking for a new opportunity and can

Jim Kelley has been tapped as the

permanent PD at WYMJ (the River)

Dayton, Ohio. Kelley, also the station's

MD, had been handling programming

duties on an interim basis for the last

flips from easy listening to the Associa-

WEAT-AM West Palm Beach, Fla.,

MD/afternoon jock Alex Tear has been upped to PD at WGRD-FM

Grand Rapids, Mich. He replaces John

Harrison, now at WKTI Milwaukee.

Tear had been serving as the station's

Lunzy Armstrong has been named

PD at ABC/SMN "the Touch" affiliate

WSLR Akron, Ohio. He previously was

Simulcast sister stations WUSK

Knoxville, Tenn., and WUSJ Johnson

City, Tenn., flip from country to soft

AC. They will both be known as "Easy

99.3." WUSK changes calls to WEZG.

Ken Johnson has picked up three

Mobile, Ala., stations—WGCX and WKRG-AM-FM—for a reported \$8

million. WGCX was purchased from Wescom, and WKRG-AM-FM from

the Giddens family. WGCX flips from

album rock to country with the new

calls WDWG. WKRG remains AC but

will change calls to WKRD, and N/T

country simulcast of sister WWQM

Sept. 9. The station is now known as

'the Team," and is an all-sports sta-

tion. Much of the programming at the

station will come from Jones Satellite

Networks' "the Team" sports format.

ABC Radio Networks' the Fabulous

Sports Babe will provide four hours of

**NETWORK NEWS** 

as director, programming and produc-

tion services. He previously was pro-

duction and music manager for CD

Media's "Rick Dees' Weekly Top 40,"

which is syndicated internationally by

Veteran National Public Radio cor-

respondent Daniel Zwerdling has

been appointed host of the network's

afternoon newsmagazine, "All Things

Claire Sorti has been named OM of

Evergreen Media Syndication. She

previously was assistant to the presi-

dent of Evergreen Media.

Dennis Clark joins Radio Express

sports talk in middays.

Radio Express.

Considered."

WHIT Madison, Wis., dropped its

WKRG-AM becomes WNTM.

a producer at crosstown WAKR.

WUSJ becomes WAEZ.

be reached at 919-732-4138.

ted Press' all-news format.

interim PD.

WKQX (Q101) Chicago morning man Bobby Skafish exits and has been replaced by night jock Robert Chase. Weekender Brooke Hunter slides into

#### INVENTIVE CLIP HAS 'GOTTA BE' BIG BREAK FOR 550 MUSIC'S DES'REE

(Continued from page 1)

one in every sphere of life. It's a song I live. It's a way for me to focus and control what I do."

The video and single are the first from the artist's album "I Ain't Movin'," and it is moving all over the playlists of the national music video networks.

"She's an artist we've always been quite enamored with," says Kevin

Taylor, music researcher at BET. "You Gotta Be," which was added to the network in mid-July, is in medium rotation on the BET shows "Midnight Love" and "Heart And Soul of R&B."

In addition, the clip is in heavy rotation on VH-1, which also is show-casing Des'ree in an interview feature on its "Inside Music" profile

series. MTV is programming "You Gotta Be" in active rotation, and the Box also is programming the video.

While Hilary Shaev, VP of pop and video promotion at Sony 550 Music, says that album sales are strongest in radio airplay markets, she says she finds that people really connect with the track once they see it visualized.

"People at radio will say they really liked the song, but they really 'get it' once they see the video," she

The track is receiving the greatest support at such mainstream top 40 radio outlets as WPRO (92PROFM) Providence, R.I.; WEDJ Charlotte, N.C.; and KUBE Seattle.

#### VIDEO AIDS ALBUM SALES

In markets with little radio play, it is clearly the video that is inciting album sales, says Sony 550 GM Polly Anthony. "I Ain't Movin" has sold more than 16,000 units since its July 5 release, according to Sound Scan. The album debuts this week at No. 28 on the Heatseekers chart. The single "You Gotta Be" rises 72-68 on the Hot 100 Singles chart.

Even Des'ree, who rarely watches her own videos, admits she is drawn to the clip.

"When I write a song, I see the video in my head," she says. "And this clip came out very much as I anticipated, and it was even better when Paul suggested we use four images. It's just as I pictured it. Something simple that wouldn't date."

Boyd and Des'ree clicked creatively from the very start, says the

director.

"It was obvious to both of us that the video had to be timeless and classic," Boyd says. "The whole point of the song is about different states of mind. We went for white

and black to emphasize the simplicity of that point."

Boyd lensed the video on color film, as he had to shoot and reshoot Des'ree in front a blue screen in order to manipulate

der to

the background. He removed the color and combined the multiple artist images into one fluid picture during a weeklong post-production process.

"It was an interesting technical challenge," says Boyd. "Des'ree was given coordinates, and we'd plot it all out. We'd give her a different mood for each position, and ultimately we encapsulated 'the whole vibe of Des'ree.'"

Des'ree choreographed the movement herself, with much of the action occurring spontaneously as Boyd allowed the cameras to roll.

"I just did what I felt," says the artist. "I use my hands a lot; it's a Caribbean thing. My parents, and my mom especially, very much use their hands to gesture and dramatize."

For the artist, performing with an invisible cast was an odd experience, and she says she was somewhat shocked upon seeing the final product.

"When I first saw the rushes, I jumped," says Des'ree. "It all came together quite well. It's all very smooth."

The moderately budgeted shoot, staged at the Chaplin Stages on the A&M lot, lasted two days. The 45-person crew included producer Michael Kahn and co-director of photography Roberto Schaefer. Boyd also co-directed photography.

Des'ree is now preparing to shoot her follow-up video, "Feel So High," a 1992 U.K. hit that was featured on her previous Epic album, "Mind Adventures." Sony 550 Music executives, who felt the track could have performed better, chose to re-release the tune on "I Ain't Movin.'" The single tentatively is scheduled for Oct. 25 release.

Des'ree's other video-related activities include a scheduled appearance on the new syndicated entertainment show "Extra." She was to appear on "Late Night With Conan O'Brien" Sept. 16. A "Tonight Show" appearance is set for October. The artist recently appeared on the "Today" show, performing "You Gotta Be" and "Feel So High."

In addition, such magazines as Rolling Stone, Details, and In Fashion are publishing features on the artist. She also has performed for attendees at the Musicland Group and Kemp Mill Music retail conventions.

The label plans to find her a supporting spot on a national concert tour, with an artist who has yet to be chosen.

## Top 40 Airplay...



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 81 top 40/mainstream and 32 top 40/rhythm-crossover stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard/BPI Communications. Inc.

Ca Bi	lly n	nonit ird/B	ored 24 hours a day, 7 days a week. So PI Communications, Inc.	ngs ra	nked	by r	number of detections. © 1994,
THIS WEEK	LAST WEEK	WEEKS ON	Top 40/Mainstream  Title  ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	Top 40/Rhythm-Crossover Title ARTIST (LABEL/DISTRIBUTING LABEL)
			** NO. 1 **				** NO.1 **
1	1	7	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN) 3 wks at No. 1	1	1	7	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN) 5 wks at No. 1
2	3	16	WILD NIGHT JOHN MELLENCAMP\ (MERCURY)	2	2	9	STROKE YOU UP CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
3	5	6	ALL I WANNA DO SHERYL CROW (A&M)	3	3	15	WHEN CAN I SEE YOU BABYFACE (EPIC)
4	2	22	STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)	4	4	15	FANTASTIC VOYAGE COOLIO (TOMMY BOY)
5	4	17	SHINE COLLECTIVE SOUL (ATLANTIC)	5	5	13	THIS D.J. WARREN G (VIOLATOR/RAL/ISLAND)
6	6	12	WHEN CAN I SEE YOU BABYFACE (EPIC)	6	7	7	AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE)
7	-7	21	DON'T TURN AROUND ACE OF BASE (ARISTA)	7	9	3	ENDLESS LOVE L. VANDROSS & M. CAREY (COLUMBIA)
8	8	17	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN (HOLLYWOOD)	8	6	17	I MISS YOU AARON HALL (SILAS/MCA)
9	9	9	BLACK HOLE SUN SOUNDGARDEN (A&M)	9	8	15	FUNKDAFIED DA BRAT (SO SO DEF/CHAOS)
10	10	12	ROUND HERE COUNTING CROWS (DGC/GEFFEN)	(10)	13	9	NEVER LIE IMMATURE (MCA)
(11)	20	2	ENDLESS LOVE L. VANDROSS & M. CAREY (COLUMBIA)	11	12	10	STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)
12	14	7	100% PURE LOVE CRYSTAL WATERS (MERCURY)	12	10	21	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)
13	21	7	DECEMBER 1963 FOUR SEASONS (CURB)	13	17	5	LETITGO PRINCE (WARNER BROS.)
14	11	16	CRAZY AEROSMITH (GEFFEN)	14)	15	16	100% PURE LOVE CRYSTAL WATERS (MERCURY)
15	13	28	COME TO MY WINDOW MELISSA ETHERIDGE (ISLAND)	15	19	6	BOP GUN (ONE NATION) ICE CUBE (PRIORITY)
16	15	20	JON SECADA (SBK/EMI)	16	11	15	ALWAYS IN MY HEART TEVIN CAMPBELL (QWEST/WARNER BROS.)
17)	29	3	ANOTHER NIGHT REAL MCCOY (ARISTA)	17)	16	6	NUTTIN' BUT LOVE HEAVY D & THE BOYZ (UPTOWN/MCA)
18	22	4	PRINCE (WARNER BROS.)	18	14	11	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY (COLUMBIA)
19	28	5	I'M THE ONLY ONE MELISSA ETHERIDGE (ISLAND)	19	22	4	ANOTHER NIGHT REAL MCCOY (ARISTA)
20	17	14	PRAYER FOR THE DYING SEAL (ZTT/SIRE/WARNER BROS.)	20	23	4	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
21)	24	6	LUCKY ONE AMY GRANT (A&M)	21)	21	8	ACTION TERROR FABULOUS (EASTWEST)
22	18	16	UNTIL I FALL AWAY GIN BLOSSOMS (A&M)	22	18	19	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)
23	26	5	PRETENDERS (SIRE/WARNER BROS.)	23	27	24	REGULATE WARREN G & NATE DOGG (DEATH ROW)
24	12	17	ALWAYS ERASURE (MUTE/ELEKTRA)	24)	25	7	I'D GIVE ANYTHING GERALD LEVERT (EASTWEST)
25	16	10	YOU BETTER WAIT STEVE PERRY (COLUMBIA)	25)	29	19	DON'T TURN AROUND ACE OF BASE (ARISTA)
26	19	23	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)	26	28	5	NONE OF YOUR BUSINESS SALT-N-PEPA (NEXT PLATEAU/LONDON)
27	23	18	MARIAH CAREY (COLUMBIA)	(27)	30	3	BODY & SOUL ANITA BAKER (ELEKTRA)
28	33	5	CANDLEBOX (MAVERICK/SIRE/WB)	28	NE		5-4-3-2 (YO! TIME IS UP) JADE (GIANT)
29	25	17	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)	29	26	23	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC)
(30)	35	3	RIGHT BESIDE YOU SOPHIE B. HAWKINS (COLUMBIA) BASKET CASE	30	35	2	SHORT SHORT MAN 20 FINGERS (DJ WORLD/ID) ANYTHING
(31)	36	2	GREEN DAY (REPRISE)	31	31	25	SWV (RCA) SUMMER BUNNIES
(32)	32	12	I'LL BE LOVING YOU COLLAGE (VIPER/METROPOLITAN) FANTASTIC VOYAGE	32	24	6	R. KELLY (JIVE) YOUR LOVE IS A
33	30	8	COOLIO (TOMMY BOY)	33	32	5	WHITEHEAD BROS. (MOTOWN) WHAT'S UP
34	27	22	ALL-4-ONE (BLITZZ/ATLANTIC)  YOU GOTTA BE	34)	37	14	DJ MIKO (ZYX) FLAVA IN YA FAR
35)	38	2	DES'REE (550 MUSIC)  BACK & FORTH	35	NE/		CRAIG MACK (BAD BOY/ARISTA)  BOOTI CALL
36	31	15	AALIYAH (BLACKGROUND/JIVE)  NEW AGE GIRL	36	33	13 16	BLACKSTREET (INTERSCOPE)  BACK IN THE DAY
37)	NE		DEADEYE DICK (ICHIBAN) WHIPPED	38	36 NEV		AHMAD (GIANT) PLAYAZ CLUB
38)			JON SECADA (SBK/EMI)  COME OUT AND PLAY	39	NE\		YOU DON'T KNOW NOTHIN'
39	40	3	OFFSPRING (EPITAPH)  THE WAY SHE LOVES ME	40	36		FOR REAL (A&M) YOUR LOVE IS SO DIVINE
40	34	12	RICHARD MARX (CAPITOL)	40	30	16	MIRANDA (SUNSHINE)

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.

#### ACTS GET BOOST FROM McDONALD'S PROMOTION

(Continued from page 5)

Garth, Elton, and Tina than not... The goal is to stimulate awareness and demand for the [new] album going into the Christmas selling season."

In conjunction with the promotion, Cema offered retailers deep discounts on catalog titles by the participating artists. Additionally, there is a bounce-back coupon in each of the McDonald's albums, good for a discount on back titles by the acts, redeemable at Musicland outlets and that chain's Sam Goody and On Cue stores. The Minneapolis-based Musicland web has a total of 1,294 stores.

Koppelman says it is too soon to measure the effect of the bounce-back coupon. Musicland had no comment on the promotion.

Other retailers that bought into the discounted catalog were experiencing varying degrees of sales increases. David Lang, president of nine-store, New Jersey-based Compact Disc World, says his stores have seen a major increase in the Elton John titles. "Elton John's greatest hits package hit top 20 in some of our stores, and was top 40 all over," he says. He notes that the stores are also seeing "slight" increases on Turner and Brooks titles.

"We sold a few extra pieces, particularly on Garth Brooks, but nothing to get real excited about," says Sandy Bean, VP of advertising at the 37-store Harmony House Records & Tapes chain, based in Troy, Mich.

Although none of Turner's albums have resurfaced on the charts, Davies says EMI has told him that it is seeing a 10% increase in her catalog sales, a number it is pleased with this early in the promotion.

Koppelman predicts that all of the albums in the McDonald's promotion will sell. The food chain purchased 12 million-15 million copies of the four titles.

Other than Roxette's expanded album, Koppelman does not know if

'It isn't just how many units are we going to sell, but the awareness of the artists in the program'

any of the titles will be repackaged for retail. Similarly, Brooks says, "I do not know the answer to that question yet. I'd have to look at our contract and see what we're able to do." Davies says that Turner's project will definitely not show up at retail, since she is already represented by more complete greatest hits packages.

#### SENSITIVE TO RETAIL

Although the program's participants say there is nothing in the promotion they would change, they are sympathetic to retail's concerns. Both Brooks and Davies say that if it were not for the charity angle, they would not have taken part.

The promotion "takes away from

retail," says Davies. "It's not that [Turner] really [needs] it: We just finished a successful tour and had a successful movie and album. We're always worried about overexposure. The charity element is the reason we did it." He adds that Turner was adamant about not giving McDonald's any material not already available at retail.

Brooks has nothing but praise for the way McDonald's has handled the promotion, but adds, "As wonderful a ground as this has been to launch product, I wouldn't have done it if it weren't for the charity. McDonald's didn't come to me in 1989, like [the rackjobbers] Handleman and Leiberman, and court me and have me do in-stores. I believe in trying to take care of those people who take care of you."

A spokesperson for John says that what is most pleasing to the artist is that, in addition to the money raised for RMCC, PolyGram has pledged \$150,000 from its profits from the sale of John's collection to the singer's AIDS foundation. John is the only non-Cema artist involved in the deal. According to Koppelman, McDonald's officials specifically requested John's involvement, so EMI made a deal with PolyGram to use some of the singer's older material.

Although the artists did not donate their albums, all took substantial royalty cuts because of the charity involved. Koppelman had no comment on how much he expects EMI Records Group to make on the promotion.

## Update

#### **CALENDAR**

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

#### **SEPTEMBER**

Sept. 16-19, **Country Music Week '94**, presented by the Canadian Country Music Assn., various locations, Calgary, Alberta, Canada. 905-850-1144.

Sept. 17-19, Focus On Video '94, International Centre, Mississauga, Ontario, Canada. Shane Carter, 905-564-1033, ext. 232.

Sept. 17-21, In The City Convention, Holiday Inn Crowne Plaza, Manchester, England. 011-44-61-839-3930.

Sept. 18-22, CISAC World Congress: "Protecting Creativity In The Next Century," hosted by BMI and ASCAP, Omni Shoreham Hotel, Washington, D.C. Toni Nealy, 212-621-6226.

Sept. 19, East Bay R&B, Rap and Hip-Hop Night, presented by the San Francisco chapter of NARAS, Carnival at Kimball's East, Emeryville, Calif. 415-433-7112.

Sept. 19-23, Video Expo/Image World New York, Jacob Javits Convention Center, New York. 914-328-9157.

Sept. 22, Second Annual Juvenile Diabetes Foundation International Music Industry Dinner, New York Sheraton Hotel, New York. 212-333-8188.

Sept. 24, "How To Start And Run Your Own Record Label," seminar presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

Sept. 24, 16th Annual Georgia Music Hall Of Fame Awards, Georgia World Congress Center, Atlanta. Rose Ann Billingsley, 404-491-9494.

Sept. 25-29, **1994 Pacific American Karaoke Business Conference,** Stouffer Esmeralda Resort, Indian Wells, Calif. 408-625-3664.

Sept. 26, "Making Multimedia Deals: The How-To Seminar Bridging The Gap Between Hollywood's Talent & Technology," Pacific Design Center, Los Angeles. Nina Steiner, 310-288-3425.

Nina Steiner, 310-288-3425.
Sept. 26, Third Annual T.J. Martell Team Challenge Cup Golf Tournament, Gien Oaks Club, Old Westbury, N.Y. Peter Kauff. 212-888-0617.

Sept. 26-27, Star Power '94 Entertainment Music Marketing Conference, presented by the Promotion Marketing Assn. of America Inc., Beverly Hilton Hotel, Los Angeles. 212-420-1100.

Sept. 27, "The Internet: Superhighway

**GO AHEAD** 

USE US ...

MAKE

For Songs?," presented by the California Copyright Conference, The Sportsmen's Lodge, Los Angeles. 818-848-6783.

Sept. 28, "Spirit Of Life" Award Dinner, presented by the Music And Entertainment Industry Chapter of the City of Hope, honoring Ticketmaster president/CEO Fredric Rosen, Citywalk, Los Angeles. All proceeds benefit the City of Hope National Medical Center and Beckman Research Institute. Scott Goldman. 213-892-7129.

Sept. 28, Contemporary Record Production, seminar presented by producer/songwriter Kashif and the Recording Industry Information Service, San Francisco State University, San Francisco. 800-974-7447.

Sept. 29, "Artists Rights: Use Them Or Lose Them," panel presented by the Los Angeles Music Network, the Derby, Los Angeles. 818-769-6095.

#### **OCTOBER**

Oct. 5, Country Music Assn. Awards, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 7-10, "How Can I Be Down?": Second Annual Hip-Hop Summit Convention, presented by Peter Thomas Entertainment with panels by the Rap Coalition, Ritz Plaza, South Beach, Miami. 212-229-5273.

Oct. 9-10, VH-1 Fairway To Heaven Celebrity Golf Tournament, Walt Disney World, Orlando, Fla. 212-258-7837.

Oct. 9-12, Conference On Interactive Marketing/West, Marriott Camelback Inn Resort, Scottsdale, Ariz. 310-798-0433.

Oct. 10, 12th Annual Academy Of Country Music Celebrity Golf Classic, De Bell Golf Course, Los Angeles. Proceeds will be divided between the Country Music Retirement Home and the T.J. Martell Foundation. 213-462-2351.

Oct. 11-13, Seventh Annual Multimedia Expo, presented by American Expositions Inc., Multimedia Development Group, and International Interactive Communications Society, Moscone Center, San Francisco. 212-226-4141.

Oct. 12-15, National Assn. Of Broadcasters Radio Convention, Los Angeles Convention Center, Los Angeles. 202-429-5300

Oct. 13-16, **Sixth Annual Chicago Music Forum**, presented by the Chicago Assn. of Musicians & Songwriters, Club UN, Chicago. 312-633-0704.

Oct. 20-22, Nineteenth Annual Friends
Of Old Time Radio Convention, Holiday
Inn-North, Newark, N.J. Jay Hickerson, 203248-2887.

Oct. 21, Sixth Annual Calypso And Steelband Music "Sunshine" Award Program, Tribeca Performing Arts Center, New York. 201-836-0799.

Oct. 21-22, **Reggae Seminar**, presented by Tropical Beat, Reggae & World Beat TV, Flagship Resort Hotel, Atlantic City, N.J. 804-766-7634

Oct. 21-26, NARM Wholesalers Conference, Arizona Biltmore, Phoenix. 609-596-2221.

Oct. 24-27, 11th Annual Seminar On Negotiating Contracts In The Entertainment Industry, New York Hilton, New York. 212-545-6111.

Oct. 25-27, NARM Retailers Conference, Arizona Biltmore, Phoenix. 609-596-221

Oct. 29, "How To Start And Grow Your Own Record Label Or Music Production Company," presented by Music Business File, Howard Johnson Hotel, Boston. Peter Spellman, 617-639-1971.

#### NOVEMBER

Nov. 2-4, Billboard Music Video Con-

ference And Awards, Loews Santa Monica, Santa Monica, Calif. 212-536-5018.

Nov. 2-6, BESLA '94: Black Entertainment And Sports Lawyers Assn. Conference, Radisson Cable Beach Hotel and Casino, Nassau, Bahamas. 708-798-3798.

Nov. 3-4, Sixth Annual Magnetic And Optical Media Seminar, presented by ITA, Nikko Hotel, Atlanta. 212-643-0620.

Nov. 6-8, Sixth Annual EPM Entertainment Marketing Conference, Universal City Hilton & Towers, Los Angeles. Riva Bennett 718-469-9330.

Nov. 9, **Special Interest Video Assn. Conference,** Universal City Hilton, Los Angeles. Steve Lupien, 203-831-2891.

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. 16-19, 10th Annual JazzTimes Convention, Loews New York Hotel, New York, 301-588-5531.



Master Class. Richie Havens, left, performs with student bassist Daniel Day at the Berklee Performance Center in Boston. Havens also performed with other faculty and student musicians and answered questions from the audience as part of the annual five-week Summer Performance Program at the Berklee College Of Music.

#### **LIFELINES**

#### **BIRTHS**

Boy, Gunnison Sage, to **Scott** and **Genia Matula**, Sept. 1 in Dallas. He is a field account executive for Uni Distribution

Boy, Justus Sanders, to Sonny and Kelly Ortiz, Sept. 3 in Rome, Ga. He is percussionist for Capricorn recording group Widespread Panic.

Girl, Katherine Noell, to Bill and Suzanne Wyman, Sept. 4 in England. He is a musician and former member of the Rolling Stones

Girl, Clara Rose, to Robert Earl and Kathleen Keen, Sept. 6 in San Antonio, Texas. He is a recording artist on Sugar Hill Records.

#### **MARRIAGES**

Myles Mangram to Chea Rivera, July 10 in San Bernardino Hills, Calif. He is president and she is VP of Black Lion Records.

Paul Roach to Cindy Rustia, Sept. 10 in Long Island, N.Y. She is head of video promotion at Round The Globe Music and has worked with such artists as Dr. Dre and Snoop Doggy Dogg.

#### **DEATHS**

Judd Siegal, 56, of cancer, Aug. 21 in Chicago. Over the course of his career, Siegal held regional posts at Capitol Records and Bell Records. and rose to the post of VP of sales at Arista Records. In recent years, he helped new acts break into the business through his company Nuance Productions. He is survived by his two daughters, Tammi and Jill, and three grandchildren.

Edwin "Sonny" Bradfield Chillingworth, 62, of cancer, Aug. 24 in Pearl City, Oahu, Hawaii. Chillingworth was an influential slack key guitarist proficient in ki ho alu, the solo finger-picking guitar style unique to the Hawaiian Islands. He recorded his first single in 1954. His 1964 album "The Waimea Cowboy" was certified gold. Dancing Cat Records recently launched its "Hawaiian Slack Key Guitar Master Series' with Chillingworth's album "Sonny Solo." Hawaiian entertainer Don Ho credited Chillingworth as a major inspiration, and set up a fund to raise money for his medical costs. Chillingworth is survived by his wife, Kiki, and three children. Donations may be sent to the Sonny Chillingworth Fund, c/o Don Ho, 3954 Gail St., Honolulu, Hawaii 96815.

Randall Fostvedt, 41, of AIDS-related causes, Sept. 10 in New York. Fostvedt was a concert promoter. record producer, artist representative, and head of Randall Fostvedt Publicity/Personal Representation. Among his clients were Dorian Records, Nimbus Records, and performers Ivan Moravec, Albert Fuller, and Rosalyn Tureck. He also produced award-winning recordings by Moravec, Julianne Baird, and Robert Stallman and produced concerts at Carnegie Hall and the Kennedy Center. He is survived by his companion, Robert Shelton, his mother, Lucille A. Hav. his stepfather. Donald Hav. his sister. Janeen Taveirne, and his grandmother, Mathilde Fostvedt.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

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#### GOOD WORKS

DOLLARS FOR AIDS: More than \$150,000 was raised for the Elton John AIDS Foundation at the second annual World Teamtennis All-Star Smash Hits benefit Aug. 24 in Boston. John, who just ended a sold-out 21city stadium tour with Billy Joel, flew to Boston to support the fundraiser, and played in the Aug. 25 tournament in a special Pro-Celebrity match with Billie Jean King, Martina Navratilova, and Boston KISS 108 air personality Bill Costa. Before the tournament, a special dinner Aug. 24 included an auction of memorabilia that raised \$50,000. For more info, contact Sarah McMullen at 310-281-3746.

N THE FAMILY: Mary Chapin Carpenter is the 1994 winner in the music category of the National Hero Award sponsored by Chesebrough Pond's/Faberge in which the beneficiary is the Big Brothers/Big Sisters of America, the child-mentoring organization. The awards will be made at a

sixth-annual presentation dinner to be held Sept. 26 at the Waldorf-Astoria Hotel in New York. Selections are by public balloting. To date, Chesebrough Pond's has raised more than \$1.5 million for the charity. For more info, contact Mary Wible, Joseph Panetta, or Lucinda Harding-Jones at 212-421-9770.

WALKING FOR HELP: Tradesters are invited to join the 1994 Share-A-Walk Oct. 2 in New York's Central Park to help in the battle against breast and ovarian cancer. Share is a not-for-profit, self-help organization in New York City offering free support services to women with breast or ovarian cancer. There were more than 3.000 walkers and more than 100 teams in last year's event. Bernadette Gorman of the Goodman Group music-publishing firm is organizing a music-industry team under the banner of "Music People." Contact Eloise at Share for registration info at 212-719-0364.

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Jeff Serrette

#### **ALBUM REVIEWS**

(Continued from page 72)

POTNA DEUCE Welcome To Da Tilt PRODUCER: Johnny Z. Profile 1451

Cheesy, rolling keyboards, wah-wah guitars, and gently thudding drums; the sound towers on this Bay-area group's '70s-influenced debut album are typically fresh and intricately woven. The rhymes are also what one would expect from the regionswaggering, poppa-large/playa themes that are escapist but totally cool. Pump 'em loud in yo' day-glo Cadi, G!

#### JAZZ

#### JOSHUA REDMAN QUARTET

Third album from this young tenor phenom is a quartet date comprising Redman's fresh, original, well-constructed compositions featuring pianist Brad Mehldau, bassist Christian McBride, and drummer Brian Blade. Highlights abound on this consistently engaging effort, especially the cool blues vamp of "Chill," Redman and Mehldau's funky call-andresponse on "Rejoice," the balladry of "Faith," the swinging bounce "The Oneness Of Two (In Three)," the classic postbop changes of "Past In The Present" and the

chugging funk of "Headin' Home."

#### JEFF RICHMAN The Blue Heart PRODUCER: Philip Giffin Lipstick 8915

Los Angeles-based contemporary jazz guitarist Richman makes his label debut with this electrically charged, rock-edged collection. Standout tracks include the funky, midtempo groove of the title theme, the offbeat framework and wild riffing of "Big Cats Can Be Dangerous," the smooth, uptempo hooks of "Sandaland," and the pleasant Latin groove of "I'll Wait For You." As a nod to the information/ syncopation highway, the album's first track is readable only on CD-ROM, providing pictures, text, and sound bites from the Lipstick and Jazzline catalogs.

#### STEVE GROSSMAN

In New York
PRODUCERS: Yves Chamberland & Sandro Berti-Ceroni
Dreyfus 36555

Sought-after tenor player Grossman leads this 1991 quartet date with McCoy Tyner on piano, who proves an ideal accompanist on Coltrane's "Impressions" and the Traneassociated standard "Softly As In A Morning Sunrise." (Grossman's devotion to JC seems to go a bit deeper than even his often Coltranean tone.) Other set highlights include an enjoyable "Speak Low," a playful take on Tad Dameron's "Good Bait," and a creditable version of "My Ship," a tune most often associated with Grossman's former employer, Miles Davis.

#### WORLD MUSIC

#### VARIOUS ARTISTS A Week Or Two In The Real World PRODUCER: none listed Real World/Caroline 2346

Artists from Ireland to Burkina Faso, from South Africa to Turkmenistan, from Samiland to China and beyond gathered at Peter Gabriel's studio in '91 and '92 for the free-flowing sessions that would yield this kaleidoscopic collection, Featuring Van Morrison with the Holmes Brothers, Lucky Dube, Karl Wallinger, Hassan Hakmoun & Zahar, Mari Boine, Liu Sola, and others, release includes newly recorded material as well as previously released cuts. A primer of true world music sounds, and an homage to Gabriel's dizzyingly eclectic exploits.

#### JORGE PARDO

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PRODUCERS: Jesus Pardo & Jorge Pardo Milestone World Music 9223

Listeners on the syncopated side of world music will love the further jazz-flamenco hybridization from imaginative Spanish reedman Pardo, whose musical identities range from a soprano skittering across the jagged handclap percussion of "Una Vez Tendi La Mano" to the flute tour de force
"Veloz Hacia Su Sino." With variable numbers of instrumentalists and vocalists, Pardo sails highest with the winning, jazzy

changes of memorable themes "Jeta." 'Tomili Maguro," and "Que No Quiero Dinero." His non-standard treatment of standards includes "Caravan," as well as dramatic duet turns at Monk's "'Round Midnight" and the Beatles' "Michelle."

#### LATIN

#### **▶** JAY PEREZ Steel Rain PRODUCER: Wyatt Easterling Sony 81353

Soulful, gruff-voiced wailer who wows the ladies on the Tejano circuit returns with another pleasant batch of polkafied rancheras, highlighted by "Amar Asi" and leadoff single "Si Te Portas Mal," a conjunto-style cover of Dionne Warwick's 1964 pop nugget "You'll Never Get To Heaven (If You Break My Heart)." Album's ear-perking tracks, however, are Englishlanguage country ballads "You Wouldn't Be Gone" and "Nobody Told My Heart."

#### \* CASA DE LA TROVA Santiago De Cuba PRODUCER: Eduardo Llerenas Corason/Rounder 120

Casa de la Trova is not a group, but rather a wood-paneled house in Santiago de Cuba that houses the remaining torchbearers of the time-hallowed, son/guaracha-rooted genre called trova. Ten of those ensembles including much-venerated Estudiantina Invasora and Cuarteto Oriente, are presented here as guides on a scrumptious musical sojourn of Cuba's most musical city

#### COUNTRY

#### MARK CHESNUTT What A Way To Live PRODUCER: Mark Wright Decca 11094

On his fourth album and label debut, Chesnutt continues to bring a wide range of country music traditions into the '90s. While he draws songs like "Goin' Through The Big D" and "This Side Of The Door" from his Texas dancehall roots, he's not afraid to embrace the smoother "Nashville Sound" o Owen Bradley and Chet Atkins with the kitschy background oohs and aahs on the Willie Nelson-penned title cut, and the lush string section on "She Dreams." This is one "hat act" who knows his history-and how to make the best of it. One complaint: At 32 minutes, album is just too damn short.

#### CONTEMPORARY CHRISTIAN

DAUGHTERS OF ST. PAUL A Little Love St. Paul Books & Media 8198-4473

The Sisters from Boston pop up periodically with sweet-spirited, emotionally moving albums of lesserknown hymns. Give the Daughters credit this time around, though, for not cashing in on the Gregorian chant craze. "A Little Love" contains more ethereal versions of religious songs like "Prayer Of St. Francis," "To Jesus Heart All Burning," "O Sacrum Convivium," "How Can I Keep From Singing?" and two sacred hymns by Thomas Aquinas, "O Salutaris Hostia" and "Tantum Ergo." The only jarring moments occur in the inexplicable inclusion of three modern "Put A Little Love In Your Heart," 'Do Right," and "People Need The Lord." Contact: 1-800-876-4463.

#### CLASSICAL

#### \* STEVE MARTLAND

PRODUCERS: Steve Martland & Calum Malcolm Catalyst/BMG 62670

Label debut for noted young British composer Martland is an exciting showcase for his vibrant, percussive new music. The 10-piece Steve Martland Band plays "Danceworks," whose rockish tonalities are driven by repetitive, sometimes hiccupping rhythms overlayed with poignant melodies, and "Principia," a fragmented fanfare/ mambo. The title composition, performed by the Smith String Quartet, is run through with a thin, melancholy, minimal theme, while giving way to some glorious, folkish passages

#### LUIS MIGUEL ROMANCES RETAIL WITH HIT ALBUM

(Continued from page 10)

a row. "El Día" is a record ninth chart topper for Luis Miguel, the 24-yearold Mexican superstar now widely considered to be the most popular singer in Latin America.

A lush package composed mostly of classic Latino love songs, "Segundo Romance" is the follow-up to 1991's 'Romance," which is now nearing platinum status in the U.S. But unlike its predecessor, "Segundo Romance" has become the top-selling album at several U.S. retail chains, including Spec's, where Latin music buyer Ritz de Léon says she has sold 7,500 units since the album's Aug. 30 release.

'Segundo Romance' is the first Latin out-of-the-box No. 1 in the chain that we can remember," says de Léon. "I knew this record was going to sell, because the day 'Romance' came out, [consumers] were already ready for 'Romance II.'

Many radio programmers have seen a similar reaction to the release. Pete Skaggs KBNA-FM El Paso says 'El Día" has been No. 1 at his station for three weeks. "Because the first 'Romance' did so well, people were still hungry for more," says Skaggs. "The songs he sings are old tunes that have been covered, but he does it in a much more romantic way.'

Signed to Warner Music Mexico,

Luis Miguel's albums are released stateside by WEA Latina, whose GM, Sergio Rozenblat, says he was caught off guard by consumer demand for 'Segundo Romance.'

"We initially shipped around 550,000 units," says Rozenblat. "And then we shipped the balance, which was about 115,000 units, and ran out of product." Noting that retailers have ordered an additional 165,000 units, Rozenblat says, with noticeable relief, "Thankfully, production is catching up now.'

Sales likely will increase now that Luis Miguel has embarked on a 27city tour of the U.S. and Puerto Rico. Moreover, the artist is the beneficiary of a WEA Latina \$500,000 multimedia ad campaign that guarantees his presence will be felt throughout the

Rozenblat launched his marketing initiative 30 days before the release of 'Segundo Romance" with a mailing of 7,000 countertop calendars to retail outlets. Retailers were encouraged to use the calendars to announce the arrival of the album by tearing a countdown sheet off each day.

'We wanted to create an awareness campaign at the retail level before the release," says Rozenblat. "So we used a simple concept, but it worked amazingly well for us."

In Puerto Rico, Rozenblat drummed up retail interest by holding listening parties with the local chains. He then took out radio ads to trumpet the record and advise consumers that CD samples were available for listening. Concurrently, local retailers began selling vouchers redeemable upon the album's release. "The chains pre-sold 3,000 records with this campaign," says Rozenblat.

He turned up the promotional heat Aug. 29 with a 150-spot, two-month advertising blitz on the Spanish-language television network Univision. Complementing Rozenblat's television thrust are radio ads with retail tags, co-op advertising with retailers, print advertising with distributors, and billboards on display in Los Angeles and Miami.

For the near term, Rozenblat also plans to support "Segundo Romance' with concert contests and radio buys in cities where he will perform. Thus far, however, Rozenblat says he has no strategem for the long haul, noting that he still is recovering from the album's unexpected sales takeoff. "For the time being, I'm going to take my seatbelt off ... but I'm leaving the helmet on.'

#### **BRAZIL'S MARISA MONTE ON METRO BLUE**

(Continued from page 10)

da." The album already has gone gold (100,000 units) in Brazil.

'Na Estrada" also is being considered as a leadoff single in the U.S., says Blue Note marketing VP Tom Evered, who acknowledges that the radio opportunities for "Rose And Charcoal" are limited. Indeed, Evered says he will not initiate a fullblown marketing campaign until Monte launches a 10-city U.S. tour in late November or early December.

"She has a tremendous live show," says Evered, adding that Monte already has toured extensively in Europe and Japan. "So, when she comes here, we will hit hard the markets she's coming into and get a buzz going. We will use her visit really not as an ultimate step, but rather as a stepping stone in building her career. Hopefully, in the spring, she will come back and do a longer tour.

Evered claims that "Mais" sold 20,000 units in the U.S. (on Blue Note's World Pacific label) virtually "by word of mouth," with most sales in the Northeast, California, and Mi-

Prior to the upcoming mini-tour, Evered is sending out a video press kit containing an interview with Monte. "Marisa's English is very good, and she comes across as charming as she does on stage," says Evered. In addition, Evered is mailing 4,000 postcards to retail outlets to 'pique some curiosity.'

Some retailers already are expressing interest in the album. Spec's Music buver Jim Baumann says the album "should do really well, particularly in the chain's South Florida stores," where the client base is multi-ethnic.

Monte was an ardent fan of Brazilian pop sounds when she began studying music at 14, yet by the time she was 18, she was in Rome exploring the technical intricacies of lyrical singing. Her operatic exploration was brief, however.

"I was studying bel canto," says Monte, "but people kept telling me to

sing Brazilian music in the nightclubs, and I thought, 'These people grew up listening to the opera. I'll never sing like them; I have to search for my own roots."

In the mid-'80s, Monte was dazzling Brazilian audiences with her kinetic act. In 1988, EMI-Odeon re-leased "Marisa Monte Live" in Brazil. The album is a scattershot collection reflecting her broad musical tastes, which included jazz standards, soul, '30 sambas, and blues. Accompanying the album was a filmed version of her live recording. The record was put out two years ago in the U.S. by World Pacific/Blue

Monte's 1991 follow-up, "Mais," which was her first record released stateside, follows a Brazilian-rooted pop/soul path and features guest appearances by keyboardists Ryuichi Sakamoto and George Clinton sidekick Bernie Worrell. Also appearing on "Mais" are "Rose And Charcoal' collaborators Reis and Brown.

Both "Marisa Monte Live" and "Mais" went platinum in Brazil (250,000 units sold), according to Metro Blue. Outside Brazil, the two albums have sold a total of 100,000 units, according to the label.

Evered says Monte is the ideal artist to kick off the Metro Blue subsidiary.

"This label is not defined so much by going in one direction, but by the originality of all of the artists,' Evered says. "And Marisa certainly is original.

## **BMI Arranges For Monitoring** Of Euro Broadcast, Cable TV

NEW YORK-BMI has enlisted the services of a U.K. firm, Essential Television Statistics Ltd. (ETS), to monitor the programming of 30 European broadcast and cable TV channels.

The development "is not designed to police European societies, [but] to establish a degree of control or management of our most important TV programs within European countries," says the performance right group's New York-based senior VP of international, Ekke Schnabel, who negotiated the agreement with ETS. "The information supplied by ETS will be used to assist foreign societies in their often difficult work of tracking and identifying American programming."

As part of the arrangement, Schnabel adds, ETS will provide BMI with original American titles of TV programming, along with the local titles used in various European countries. As an example, he cites the classic American situation comedy "Family Ties," which is aired in France, Belgium, Germany, Italy, Spain, and Sweden under titles re flecting the local languages. Because some titles of the show in these countries bear no resemblance to the American title, it is difficult for foreign societies to effect proper royalty distributions.

Schnabel recognizes the limits of the monitoring service, since it targets top shows programmed on key channels. "However, we could extend the coverage if the situation warrants the additional investment," he adds. ETS is capable of monitoring a total of 80 broadcast and cable TV channels.

IRV LICHTMAN

#### POLYGRAM ENTERS FITNESS FRAY WITH PLANNED SERIES OF REEBOK VIDEOS

(Continued from page 1)

pro Liz Masakayan, and hockey player Manon Rheaume.

The titles are priced at \$19.95.

Reebok will give a major push to PolyGram's overall fitness line, which is scheduled to expand to at least 10 titles by the end of 1995. Subject matter will be selected from analysis of women's equipment and video focus groups like the ones Reebok conducted in Paramus, N.J., Chicago, and Los Angeles in July. Among the results: The offer of free equipment, such as hand weights, enhances video sales.

"Reebok is transforming itself into a lifestyle company," says PolyGram Video president Gene Silverman. He notes that the footwear company's relationship with PolyGram may encompass overseas markets, and that Reebok's video titles are "the most effective promotional tool they have."

Reebok's name is prominent on all packaging, says Silverman, adding, "It's our star."

A\*Vision also has a footwear king on its side, Nike, and plans to exploit that connection more heavily than it has done. Thus far, only one A\*Vision tape bears the Nike name. But A\*Vision president Stuart Hersch says this will change with a new \$14.95 body conditioning cassette due this fall. "Nike wanted to learn the market" before launching a "major push," says Hersch.

Meanwhile, A\*Vision has already laid out plans for four additional "Buns" titles through 1996, at \$9.95 and \$14.95 suggested list. "There is a great deal of potential left in the line," Hersch predicts.

#### **JUST ANOTHER COMPETITOR?**

Hersch, claiming that A\*Vision holds the lion's share of fitness sales, shrugs off the PolyGram challenge: "We have plenty of competitors. They're just another one."

There is room for both, says Dave Stevens, VP of video purchasing for rackjobber Handleman Co. But Stevens notes "Buns" has an "impulse price point" of \$9.98 that's hard for anyone to beat.

Nevertheless, A\*Vision's growth and aggressiveness—it spent an estimated \$40 million to buy out the creator of "Buns," the Maier Group—have made the Time Warner venture the obvious target for a company with PolyGram's aspirations. Other Maier-like deals could be a solution for PolyGram. A horde of players crowd the fitness arena, including Meridian Films, based in Columbia, S.C., that would love to have PolyGram or A\*Vision as a distribution partner.

partner.
"It's clear they're going head to head," says Gary Ross, president of

Suncoast Motion Picture Co., the sell-through-only video chain which helped put "Buns" on the retail map. Under-\$10 cassettes in the series continue to do well, he reports.

At the same time, Ross respects PolyGram's "expertise in marketing and clout in the marketplace," underscored by its multimillion-unit sales of "The Mighty Morphin Power Rangers"—now an A\*Vision property. In the end, "I would bet A\*Vision's market share would be affected" by PolyGram's fitness thrust, he says. "They may have to worry about that."

Hersch, meanwhile, is intent on boosting A\*Vision's slice of the fitness business from the 70%-75% of total unit and dollar volume he claims the company has cornered. "We don't see any change [downward] in the foreseeable future," Hersch says. "We're having great success across the board."

Trade observers agree that A\*Vision dominates, but not to that extent. "I would question those numbers," says Ross. He places A\*Vision



PolyGram's upcoming slate of Reebok titles include "Winning Body Workout," featuring, from left, hockey player Manon Rheaume, volleyball player Liz Masakayan, and figure skater Nancy Kerrigan.

titles at less than 50% of dollar volume "in our operation." A wholesaler agrees that the 70%-75% figure is high, although he acknowledges, "It's more than 50%, I give him that. A\*Vision is definitely a significant player."

PolyGram's attempt to become a fitness major is predicated on continuing sales gains. "The category is growing at least 20% a year," compared to about 15% for sell-through in general, says Ross. With Reebok tapes at \$19.95, he says, "there's def-

initely room" for the titles because the footwear giant is "such a strong name in the industry."

#### **NEWCOMERS JOCKEY FOR POSITION**

Newcomers to retail, like Meridian Films, want to be part of the chase by seeking a "strategic alliance" with an established supplier or a well-heeled sporting goods manufacturer eager to try video. One source says Meridian, which offers a line of tapes and accessories under the name "The Firm," is looking for a distribution deal with an asking price of \$10 million.

"Firm" cassettes, available via direct response since 1986, have been repackaged and repriced from \$49.95 to \$14.95 and \$19.95 for stores. New York consultant Ahmed Tahir, an adviser to Meridian, says five distributors—including ETD, which services Blockbuster—are carrying the line.

But "if you're in the mood to spend, why not create the product and put all that money into marketing?" says one home video executive familiar with the Meridian offer.

#### TOWER PULLS STREISAND VIDEO IN RESPONSE TO SONY/BLOCKBUSTER EXCLUSIVE

(Continued from page 1)

news of the Blockbuster deal leaked out during the week of Sept. 5. Prior to the cancellations, Sony says preorder sales exceeded 200,000 units.

But according to Tower VP of video John Thrasher, the chain's pre-order on "Barbra—The Concert" was 8,000-10,000 units. That alone would more than match Sony's estimate of cancellations.

Tower's laserdisc and audio orders for the title will not be affected, says Solomon.

Contrary to Sony sales materials, a spokeswoman says the video will not include a "Somewhere" clip, as previously reported.

"Obviously we're concerned about any cancellations," says Yarbrough, "but it's an extremely small percentage."

But that percentage could get larger if more retailers decide to follow Tower's lead. Yarbrough says at least one other chain, which he would not name, has threatened to pull the title.

A spokeswoman for the 1,294store, Minneapolis-based Musicland chain says the title will be on sale at all locations, but sources at the 700store, Albany, N.Y.-based Trans World Music Corp. and the 345store Wherehouse Entertainment chain, based in Torrance, Calif., would not comment on their plans for the video. At press time, several retailers were unsure whether they would take any action.

However, one dealer has altered its promotion plans for the video. "We're carrying it but it's not a priority for us anymore," says Compact Disc World president David Lang. "Sony is creating an unfair advantage for a competitor."

Lang says the nine-store New Jersey chain had planned an elaborate cross-promotion between the audio and video configuration. Since learning of the Blockbuster exclusive, Lang has canceled the promotion.

Blockbuster's Streisand deal comes at a time when retailers are already irked about several McDonald's music and video exclusives, including those with MCA/Universal Home Video, Cema Distribution, and Musicland.

With Tower's decision, the backlash against retail exclusives has gone beyond a war of words to the place where it hurts the most—a supplier's bottom line.

The Video Software Dealers Assn. reiterated its opposition to any deal that gives one retailer an advantage over another. The association says it has called Blockbuster and expressed its displeasure about the deal.

"These deals are killing competition, and that's not a good thing," says Thrasher. "It's a sad period for entertainment retailing."

#### GEFFEN/DGC RELAUNCHES HOLE CAMPAIGN

(Continued from page 12)

Robert Smith, "Every once in a while, there is a record that everyone feels is a hit and is a great record. Due to some of the worst circumstances and timing, this record hasn't gotten its fair amount of exposure."

On April 30, "Live Through This" debuted at its chart peak of No. 55 on The Billboard 200, and fell off the chart 13 weeks later. According to SoundScan, the album has sold more than 192,000 copies.

The first single from the album, "Miss World," reached No. 13 on the Modern Rock Tracks chart May 14.

A central part of Geffen's relaunching of "Live Through This" is the track "Doll Parts," which went to modern rock and college radio Sept. 13. MTV will be serviced with a video

for the song on Monday (19) (Billboard, Aug. 27).

In addition, Geffen plans to advertise the album on MTV and launch what Smith calls a "full-fledged campaign" at retail.

Both radio programmers and retailers welcome a second push on the album, and are optimistic that it can become a belated hit, much like Mazzy Star's "So Tonight That I Might See" (Billboard, Aug. 13).

"Musically, it's a great album and it has a lot of potential," says Roman Kotrys, owner of the four-store, Dearborn, Mich.-based Repeat The Beat. Kotrys adds that the second promotional push should do the trick for Hole. "If it worked for Mazzy Star, it should work for Hole, too," he says.

KNDD (the End) Seattle MD Marco Collins says it is the "perfect time" for DGC/Geffen to take another stab at attempting to break Hole. On Sept. 11, the band performed at the station's "End It" concert, which also featured such modern rock hit acts as Green Day and Weezer.

Collins calls the band's performance—its first Seattle date since Cobain's death—"amazing... They had the crowd going from the minute they walked on stage until the time they walked off."

Adds Collins, "Hole had a lot to prove in the Northwest. If [the Sept. 11] show was any indication, there is definitely a bright future for the new single."

(Continued on next page)

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#### L.A.-BASED FIRM TO LAUNCH WESTERN MUSIC SHOW IN CHINA

(Continued from page 5)

Sydney, Australia-based Radio 2CH's Easy FM-AM is in its sixth year of operation.

However, China USA Entertainment is the first American program supplier to gain access to all regions of mainland China, where the staterun CNR is the sole nationwide radio outlet, comparable to National Public Radio or the BBC. The Chinese government prohibits private or foreign ownership of radio stations in mainland China.

"History Of American Pop/Rock Music (1954-1994)" will tackle highlights of American rock music chronologically, with each two-hour segment devoted to a specific year. "American Countryside" is a two-hour program of contemporary country hits, mixed with classics in the

"Rather than taking an American show off the shelf and repackaging it for China, we have handcrafted this to the tastes of the Chinese audience," says Altfeld. "There is a lot of information about American music and musicians that the Chinese are naturally curious about."

Both shows will merge English with the Chinese Mandarin dialect. No hosts had been named at press time. The English-speaking co-host slots are expected to be filled by known American on-air personalities within a month.

Altfeld says that his company will use a direct-response program, via phone or mail, in 1995 to offer listeners songbooks with English-language lyrics to classic and contemporary hits.

Cultural differences and possible Chinese government restrictions are not a concern, according to Altfeld. "I'll have a great degree of sensitivity in what I present," he says. "We gave them 1,000 songs to review, and they only turned down one or two. The problems are with some of the contemporary rap songs. Though I haven't submitted any, they would probably turn down a lot of them."

One song that was rejected was Chuck Berry's 1956 Chess classic "Roll Over Beethoven."

"I don't know why they rejected that—unless it was out of respect for Beethoven," Altfeld says, joking.

Altfeld first tapped the lucrative Chinese radio market in April 1988, when his China America Corp. launched "American Pop Rock Hour," which ran for one year, ending as relations between the U.S. and China dimmed with the 1989 Tiananmen Square uprising and other human rights issues.

It was during that original 1988 series that Altfeld found an unusually strong, positive reaction to country music

"It was a big surprise," says Altfeld. "Country songs tend to tell more stories, which translates well to the young people in school who are studying English. We received lots of letters asking for lyrics to the songs. They went wild over country."

Up to 10 minutes per hour of on-air advertising will be available to American businesses. The financial details of the deal were not disclosed, but many of the Chinese media deals barter programming for multination-

al advertising exposure and revenue.

On board as a charter sponsor is the Radisson Hotel chain. Although the chain's only hotel in China is located in Beijing, Altfeld says that the company is banking on establishing its identity before a possible future expansion in the area.

"There are Japanese companies that advertise a product up to two years before it is commercially available in China," says Altfeld. "Many sponsors recognize that there is a high amount of brand consciousness and awareness among the Chinese people. They are very brand-name aware."

#### **CHALLENGES AWAIT STRAUSS ZELNICK AT BMG**

(Continued from page 6)

involvement with the industry so far has been limited to the launch of Fox Records, which he oversaw as president/COO of the film studio 20th Century Fox, a post he held from 1989-92. Fox Records is distributed by BMG.

But Dornemann says, "I wanted someone who understands the creative side and the business side of entertainment in total, not just music."

Zelnick, who also will oversee BMG Video in North America, has a background in the video industry. He was president of Vestron, the supplier that was forced into bankruptcy after its efforts to produce films failed. Its biggest hit, "Dirty Dancing," spawned a multiplatinum album for RCA.

During his tenure at Fox, the studio released such hit movies as "Home Alone" and "Die Hard 2." Zelnick also worked in international television for Columbia Pictures.

These experiences provide an important clue to his appointment. BMG is eager to enter the film business, and is said to have looked at such studios as Castle Rock Entertainment and Metro-Goldwyn-Mayer. Zelnick has been a consultant to BMG on its movie strategy. But it is well known that privately held Bertelsmann is unwilling to pay the inflated prices that media

companies have been fetching in the acquisition market.

Żelnick says he will "continue to look at opportunities that arise in all areas of media." But he has no intention of going against the BMG grain. "Not overpaying is part of the strategy. It's a good discipline that ought to be maintained."

Dornemann points out that BMG has "no short-term need to enter the film business, but movies long-term are a very important product."

Another key area for Zelnick is interactive entertainment. BMG is merging two units, BMG Multimedia and BMG New Technologies, into BMG Interactive Entertainment, over which Zelnick will hold worldwide responsibility.

BMG's interactive multimedia operations so far have consisted of joint ventures with Rocket Science, Ion, and RealTime Sports, and the distribution deal with Crystal Dynamics.

Zelnick was tapped to head Crystal Dynamics by its founders, Dave Morse and Madeline Canepa, in June 1993. Its 32-bit multiplatform video games have included "Crash'N Burn," which was packaged along with the launch of the 3DO Multiplayer, and "Total Eclipse," the compa-

ny's top-selling title.

Zelnick will remain in Palo Alto, Calif., where Crystal is headquartered, until the end of the year, when he will relocate to BMG's New York headquarters. Zelnick says he will assist Crystal in its transition to a new chief executive and may stay on the board at the company, of which he is said to own a sizable stake.

It was reported earlier this year (Billboard, March 26) that Zelnick had been offered the post of CEO of BMG's music labels, but he denied it at the time. Dornemann says, "I was talking to Strauss, but didn't discuss this job because he had his own company. As we developed a closer relationship, it [became] time to discuss it."

The operations that Zelnick will oversee amounted to more than \$1 billion in sales during BMG's past fiscal year, which ended June 30. BMG Entertainment's total worldwide sales were \$4.3 billion. Besides North American music operations, worldwide music publishing, domestic distribution, worldwide interactive entertainment, and home video, Zelnick will be responsible for BMG Direct and BMG Kidz. Rudi Gassner remains in charge of BMG's international music operations.

## GEFFEN/DGC RELAUNCHES HOLE CAMPAIGN (Continued from preceding page) KNDD is one of 12 modern rock stain concert, all the jaded pres.

KNDD is one of 12 modern rock stations that were playing "Doll Parts" before it was officially serviced, according to Broadcast Data Systems.

The track is already garnering top 10 requests, says Collins. "'Miss World' did well for us, but it wasn't a huge-response song. It was a little difficult without MTV support, and it was not exactly the most intense call-out record, but when they launched into it

in concert, all the jaded press folks and the other bands were in awe."

Geffen/DGC is hopeful that Hole's live dates will drive album sales.

"Since the very beginning, when we first began planning the campaign, one of the critical elements was touring," says Smith. "Hole is really a good live band and always has been, but Courtney has really developed as a performer over the last year."

Prior to the release of "Live Through This," Hole was the support act on the Lemonheads' tour and received generally good reviews.

The band will continue to tour in the U.S. in 1,000-2,000-seat venues through Thanksgiving. Geffen plans to work "Doll Parts" through the end of the year. In early 1995, the label plans to issue another track as a single.

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#### **RIAA Thwarts Pirates On Several Fronts**

The Recording Industry Assn. Of America succeeded on both criminal and civil fronts in the latest salvos in its ongoing assault on piracy.

On Aug. 10, two counterfeiters in California were sentenced to six months in jail as a result of their felony convictions on music piracy charges, according to the RIAA's anti-piracy unit.

Also on Aug. 10, the RIAA filed a civil copyright infringement and trademark lawsuit on behalf of a number of major record companies. The suit was filed Aug. 10 in a federal district court in South Carolina against six previously convicted music pirates.

Less than a month later, on Sept. 8, law enforcement officers and RIAA anti-piracy representatives raided three New York facilities that allegedly comprised a major counterfeit cassette manufacturing and distribution operation dealing with Hispanic product.

In the California case, convicted

counterfeiters Maricela Flores and Gustavo Ortega, both first-time offenders, were sentenced to six months each in county jail, plus probation.

The plaintiffs in the civil suit, which seeks statutory damages up to \$6 million, include Arista Records, Atlantic Records, Capitol Records, Elektra Entertainment, Malaco Records, MCA Records, Reprise Records, SBK Records Group, Sony Music Entertainment, Warner Bros. Records, and Word Inc.

The six defendants in the suit were convicted in 1990 of counterfeiting more than 60 different titles released officially by the plaintiffs. Their sentences ranged from 46 months in prison, with three years supervised probation, to three years probation and community service.

According to Steven D'Onofrio, executive VP and director of the RIAA's anti-piracy unit, the civil suits are designed to deter repeat offenders and help member companies recoup their losses. "It may be that in a particular case, we feel that justice might not have been served," he says. "In some cases, we may have also found some assets in the investigation process that we are able to attach."

The New York raids yielded 94,950 alleged counterfeit cassettes, 1.5 million alleged counterfeit insert cards, and raw materials and equipment allegedly capable of producing 3.6 million counterfeit cassettes per year, according to the RIAA.

Seven individuals were arrested and charged as felons for violating New York's true name and address statute; four of the seven defendants were also charged with criminal possession of forgery devices. The raids, in Nesconset, Astoria,

and Forest Hills, N.Y., were conducted by the Suffolk County District Attorney's office and the New York Police Department, assisted by representatives from the RIAA's anti-piracy unit.

PETER CRONIN

BILLBOARD SEPTEMBER 24, 1994

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#### **Newsmakers**



A Songwriter Among Peers. Songwriter Jud Friedman announces his resigning with peermusic. Friedman started at peermusic as an unknown, and has since garnered Grammy and Oscar nominations for his song "Run To You" from "The Bodyguard" soundtrack, co-written the Grammy-nominated "I Don't Have The Heart," and composed the title track to the film "Color Of Night." Shown, from left, are attorney Gary Gilbert; peermusic CEO/chairman Ralph Peer II; Friedman; and peermusic senior VP Kathy Spanberger.



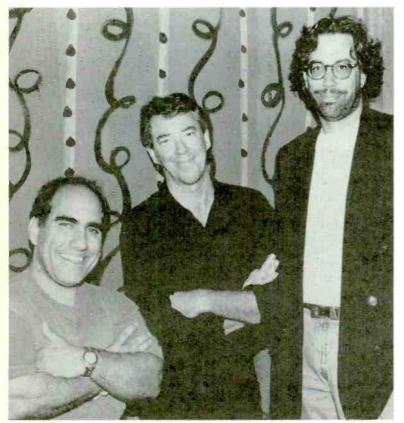
Root Music. Mercury group Rusted Root relaxes backstage after opening for Sheryl Crow at New York's Irving Plaza. The band is touring in support of its debut album, "When I Woke." Shown in the back row, from left, are Rob Kos, Metropolitan Entertainment; band member Jim Donovan; Mercury's Ed Eckstine, Bob Skoro, and Daniel Savage; and band members Michael Glabicki, John Buynak, Jenn Wertz, and Jim Dispirito. In the front row, from left, are band member Liz Berlin, Mercury's Jim Mazzacco, and band member Patrick Norman.



Dave's World. The Dave Matthews Band socializes with RCA Records executives backstage after a sold-out show at New York's Irving Plaza. Shown in the back row, from left, are band members Leroi Moore, Stefan Lessard, and Dave Matthews; Bruce Flohr, RCA senior director of A&R; band member Boyd Tinsley; and Peter Robinson, RCA associate director of A&R, East Coast. In the front row, from left, are band member Carter Beauford; Greg Linn, RCA director of national sales; and RCA president Joe Galante.



Soundtrack Like A Box Of Chocolates. Paramount and Epic executives celebrate the success of the "Forrest Gump" soundtrack at a screening. The Epic Records soundtrack features music spanning three decades and has reached No. 2 on The Billboard 200. Shown, from left, are Joel Sill, executive music producer for "Forrest Gump"; Harlan Goodman, Paramount Pictures senior VP of music; Linda Livingston, BMI director of film/TV relations; composer Alan Silvestri; and Glen Brunman, Epic senior VP of soundtracks.



Welcome Back. Virgin artist Boz Scaggs is congratulated at House Of Blues in Los Angeles following his first live performance in 14 years. Shown, from left, are Phil Quartararo, president/CEO, Virgin Records America; Scaggs; and Craig Fruin, HK Management.



Logical Agreement. Executives announce BMG Distribution's new agreement to distribute Logic Records' releases in the U.S. Logic Records is a joint venture between BMG/Ariola Munich and Logic, a German independent dance label. Shown, from left, are Thomas Stein, president, GSA, BMG International; Pete Jones, president, BMG Distribution; and Konrad Von Loehneysen, president/CEO, Logic Records New York.



Here He Is. EMI Music writer Glenn Jones celebrates the release of his album "Here I Am" during a party at New York's Iridium. Shown, from left, are Brian Jackson, creative manager East Coast, EMI Music Publishing; Louise West, Jones' manager; Jones; and Evan Lamberg, VP of creative East Coast, EMI Music Publishing.



Heartfelt Contribution. Capitol artist Dave Koz, left, actress Emma Samms, and video director Nigel Dick take a break during the filming of Koz's "Faces Of The Heart" video. Proceeds from the single's sales will be donated to the Starlight Foundation, which grants wishes to terminally ill children. Samms is the founder of the Starlight Foundation. "Faces Of The Heart" is the new theme to the TV show "General Hospital."

#### **BUDDY GUY GETS BACK TO BASIC BLUES**

(Continued from page 10)

know? So I'm sayin', 'Hey man, you're here, you got to ring up heaven and let these guys know you're down here, still sendin' that up there.' Wherever they is, I'm tryin' to put a big smile on their face."

Guy put smiles on some faces in August, when he played a ferocious set at Wherehouse Entertainment's company conference in Los Angeles, according to Bob Bell, new-release buyer for the 350-store chain based in Torrance, Calif.

"He completely blew everybody away, and as a result he has the complete support of 350 store managers, and we are going to break this record big time," Bell says.

"Slippin' In" was produced by Eddie Kramer, Jimi Hendrix's longtime engineer, who produced Guy's version of "Red House" on the Hendrix tribute album "Stone Free." On half of "Slippin' In," Guy is backed by his working band (guitarist Scott Holt, bassist Greg Rzab, and drummer Ray "Killer" Allison). On the remaining songs, Guy is supported by the reunited members of Stevie Ray Vaughan's band Double Trouble—bassist Tommy Shannon, drummer Chris "Whipper" Layton, and keyboardist Reese Wynans.

Guy's manager, Scott Cameron, says, "Buddy basically chose the songs he was going to do, and I think one of the things that he wanted to do was make a Buddy Guy record, and be Buddy Guy on guitar and be Buddy Guy on vocals, and not have any guests."

The only participant who may truly be considered a visiting luminary is pianist Johnnie Johnson, noted for his work on Chuck Berry's classic Chess recordings of the '50s, who is heard on every track.

Guy first worked with Johnson at one of Clapton's all-star Royal Albert Hall concerts three or four years ago. The bond between the two musicians was immediate, Guy says.

"He looks up at me and says, 'I'm workin' with you from now on,' "Guy says. "Matter of fact, the guy rings my room the next mornin'. He said, 'You Buddy Guy?' I said, 'Yeah.' He said, 'I'm comin' over to have breakfast with you.' I said, 'Well, OK.' And he walks in the door with a briefcase, and opens the briefcase and brings out a half a pint of Crown Royal, and said, 'Get your glass, here's breakfast.'"

Guy's association with Double Trouble dates back to the early '80s, when Guy frequently played Antone's blues club in the band's hometown of Austin,

Guy says, "Every time I looked up, there was Stevie or somebody sittin' behind me, Reese or one of these guys. I'm sayin', 'Man, these guys is teachin' me how to play the shit I'm s'posed to know!"

#### HEIGHTENED VISIBILITY

Guy's pungent new album follows a year of heightened visibility for the veteran bluesman, who blasted back into the public eye with "Damn Right, I've Got The Blues" in 1991.

Last December, he received Billboard's annual Century Award, the publication's highest honor for distinguished career creative achievement (Billboard, Dec. 4). This spring, he won his second Grammy for best contemporary blues album for 1993's "Feels Like Rain." Last September, Woodford Press published "Damn Right I've Got The Blues," a biographical work co-authored by Donald E. Wilcock and Guy.

Although Silvertone's "Damn Right" has sold more than 283,000 units domestically, and "Feels Like Rain" sold 129,000, according to SoundScan, Guy's

label hopes to break him beyond his loyal following with "Slippin' In."

Silvertone director Michael Tedesco says, "This time around, would we like to establish Buddy further at rock radio? Yeah, absolutely we would. We'll definitely be making efforts on that behalf, because I think that potentially the tracks 'I Smell Trouble' or 'Please Don't Drive Me Away' are both tracks that would work really well at that format."

Tedesco adds, "The initial thrust will be at the [album alternative] format, as well as the whole blues-specialty show format. It's not necessarily a visible thing, but there are a number, and a significant number, of specialty shows that deal in blues or blues roots-related programming . . . Then, as far as radio is concerned, it will be to take the emphasis that is coming from the blues and specialty shows and take that to album rock radio."

One shoehorn at album rock radio could be Clapton's new Reprise album, "From The Cradle." A recital of classic blues songs covered emotionally by the master guitarist, the album is viewed as a potential catalyst for "Slippin' In" and other straight blues recordings at the format.

Tedesco says, "I wouldn't expect all of

a sudden that album rock radio turns into blues radio, but I think that perhaps with the advent of the Clapton record—being a totally traditionally blues-based guitar record—it could in fact open up avenues for other artists."

Al Hofer, assistant PD at album rock KSHE St. Louis, says that his station gave medium rotation to the B.B. King-Robert Cray track "Playin' With My Friends," from King's all-star 1993 album "Blues Summit." KSHE has Clapton's "Tore Down" in heavy rotation.

Asked if the station would add a Guy track, Hofer says, "It depends on the sound of the record . . . I would certainly go along with people who say ['From The Cradle'] helps open the door [for blues]. There seems to be definitely more interest in blues in the last couple of years than in my entire 14 years here."

Manager Cameron tempers his optimism, saying, "Maybe the new Eric Clapton release will open a lot more radio to blues as blues is, and maybe that will open more doors to Buddy, or maybe they'll pull that old [thing]— Well, we're already playing Eric Clapton, so we're playing enough blues."

Guy is grateful for the support Clapton and others have shown for his chosen genre.

"This record that Eric did is gonna really help a lot of blues people out, because they're gonna play Eric's record where they wouldn't play anybody else's, and this may give a shot to some of us who haven't made bigger stations. I'm very proud of him for that . . . It'd be great if some doors would open, and him, the [Rolling] Stones, and a lot of super guys have really been handin' a hand down to a lot of us, so I still owe a lot of thanks to them."

The Stones—whose path first crossed with Guy's in 1964, when the English group recorded at Chess Studios in Chicago—are offering the bluesman more than lip service: Guy will open Stones tour dates Oct. 14-15 at the MGM Grand in Las Vegas and Oct. 19 and 21 at the Rose Bowl in Pasadena, Calif.

Says Wherehouse's Bell, "This record will benefit a great deal from the Clapton record, from [Guy's] opening [slot] for the Stones, and just from general interest in the blues. As far as real, authentic blues, he's probably the premier artist working today."

Guy will play a pair of high-profile shows in L.A. surrounding the Stones dates. "Buddy's going to be performing at House Of Blues Oct. 13 in L.A. for the NAB [National Assn. of Broadcasters] convention—it's a CBS Radio/ House Of Blues syndicate performance," Tedesco says. "It's not open to the public. That's one thing that'll put Buddy in front of a reasonably large proportion of radio programmers. The following week, on Oct. 20, he will also be playing the House Of Blues."

"Slippin' In" will have its world premiere on the syndicated "House Of Blues Radio Hour" Oct. 8-9.

In late October, Guy will begin a three-week European tour of 2,500-3,000-seat venues, co-billed with George Benson. After a layoff during the holiday season, Guy will kick off his 1995-96 tour with 10 days of dates, featuring pianist Johnson and other guests, at his Chicago club Legends.

"Then we're gonna take off and probably do about a year to 18 months of pretty solid touring," Cameron says. "He's gonna be out by himself. This will be worldwide, this won't just be domestically. We'll be doing Japan, Southeast Asia, Australia, New Zealand, probably going back to Europe."

#### GIANT RE-ADDRESSES LETTERS TO CLEO

(Continued from page 10)

says he first saw the band perform last spring. Aldrich says that with lead singer Kay Hanley's "charisma and the power of the band," he was convinced he wanted to sign the act at that time, but decided to get better acquainted first. "When I saw them again, I was knocked out, and made them an offer shortly thereafter."

Prior to signing with Giant, Cleo also had been courted by Atlantic and RCA. Horton says Giant got the band because it showed the most interest in marketing the existing record and developing the band at the street level. He adds that Cleo will face no competition for attention at Giant, since the label's roster features no other femaleled alternative pop/rock band.

Hanley says the band decided on Giant a few days before playing with Morphine June 1 in Massachusetts, and informed Giant of the decision the day after the show. "Then we started dealing with 80-page contracts, and came up with a very unique deal," says Hanley. "Without getting too precious about the minutiae, I'm very pleased with it."

#### **TOURED ON CREDIT CARDS**

Hanley says Cleo had given up on trying to get signed by any label years ago, adding that "Aurora Gory Alice" was not recorded for Cherry-Disc but was actually made prior to the band's signing with the indie.

"We never missed the idea of having money, because we never had it," Hanley says. "We toured on credit cards and hoped we could pay them off. We really weighed our options carefully before signing, and did the right thing."

Hanley says Giant shares the band's vision. "We want to tour and tour and tour to sell records. That's how we'll do best, by getting out there. With this album, we had just hoped to have something that made it worthwhile to be on the road."

The band will kick off a fall tour Sept. 22 in New York, and Horton says the strength of Cleo's live shows will attract a greater following for the group. Radio airplay has been virtually non-existent since spring, when the band received substantial local airplay and some rotation on stations nationwide with its CherryDisc single "I See."

The new rock-oriented take on "Here & Now" will be Cleo's first national single, promoted by Giant, and will be the second single released off the "Melrose Place" soundtrack, which also features Dinosaur Jr. and Aimee Mann.

Although the band had originally picked "Big Star," another song from "Aurora Gory Alice," as a possible follow-up single to "I See" (Billboard, March 26), the re-recorded "Here & Now" received the best and most enthusiastic response from everyone involved at the label.

The song also was a good fit for the "Melrose" album, according to Bakker. "We're going to modern rock and college radio [with 'Here & Now'], with the expectation of having a hit record," Horton says.

Giant also plans to push "Here & Now" hard at video. Mark Kohr, who directed Green Day's "Basket Case" video (currently No. 1 on MTV), will direct Cleo's first video.

"We've wanted to work with him for a long time, but were waiting for the right band," Bakker says. "Cleo is that band. There's been a very good, but not hype-y buzz around the band, which is why we could get Mark Kohr. We're going to try to release the single around the same time the video is aired, to get as many plays as possible."

Bakker says the label is going to radio with "Here & Now" Oct. 25.

He adds that in targeting modern rock and college stations first, Giant is "making a concerted promotional effort which will involve bringing programmers out to Cleo's live shows. Kay's personality is our secret weapon."

At retail, Bakker says the focus will be on mom-and-pop stores and one-stops. In addition, Giant will work with those national chains that were already carrying the original "Aurora Gory Alice," such as the 144store, Milford, Mass.-based Strawberries, but won't pursue new ones for some time.

for some time.

"We're not rushing this thing to the mainstream," Bakker says. "To graduate them too early would be detrimental to everyone involved. As we take the band to the next level, we won't lose sight of where they come from. We want to take advantage of their independent base and expand on it, so we won't spend a silly amount of money getting them into Kmart."

#### **LOCAL HEROES**

Locally, the band has remained a best seller at some chains. Natalie Waleik, senior buyer for the 11-store Newbury Comics web, says Letters To Cleo is "one of our best-selling acts every day." At Newbury, the band's sales have doubled since March, despite the lack of radio airplay. "I'm sure the album will keep growing, especially nationally," she says.

The band members never expected to achieve the status of local heroes,

but they say they're learning to adjust.

"We've been in publications I've only dreamed about," says Hanley. "I'm expecting the best, but preparing for the worst."

Hanley says she was about 20 when the band wrote "I See." "It scares me to know that people know us by that song, but they do," says Hanley. "Imagine if other people thought something you did when you were younger was good, but you hated it and feared that those people weren't telling you the truth and were exploiting it out of pity... It's just way too icky for me to even deal with."

She adds that there's a good reason for the reworking of "Here & Now" and "Rim Shak." "They had this funky element that made us want to puke. We just hated those songs. When we realized we might be getting a big, swanky record deal, we told [the interested labels] our intentions about re-recording, and everyone seemed to think that was a cool idea."

As for the future, Hanley reports that Cleo has demoed 13 songs for its upcoming release.

#### **GRAMMY AWARDS RETURNING TO L.A.**

(Continued from page 12)

hosted the Grammys, the event sparked controversy due to a \$24,000 parking-control fee initially imposed by the city for the Governor's Ball. The fee subsequently was reduced to \$7,000, but the squabble over the fees may have hastened the show's return to New York.

Says Greene, "Basically, we didn't have a pro-active relationship with city government to solve silly problems like parking the last time. But Mayor Richard Riordan has demonstrated support for this year's show."

Greene says the Grammys are returning to Los Angeles because of the local corporate support NARAS will gain that will allow the organization to continue its various programs.

"Five years from now, no one will remember that the 1995 Grammy Awards were held in Los Angeles," says Greene.
"The most important thing is that we

will be able to leave behind programs to help benefit the music community."

NARAS provides professional musicians with affordable health insurance and emergency aid. It also sponsors numerous music education programs, such as Grammy In The Schools, the National Grammy Concert Series For Children, and the Jazz Film Preservation project.

Greene says the Grammy Awards show could represent a boost to the host city's economy.

Corporate sponsors will be announced in the coming weeks, Greene says. He declined to comment on subsequent sites for other Grammy shows.

Riordan joined Greene in making the announcement Sept. 14 at City Hall. MCA Records president Richard Palmese, who is Los Angeles Host Committee co-chairman, also was on hand.



Dillon Fence Makes A 'Scene.' Dillon Fence's first album for Mammoth/Atlantic. "Living Room Scene," is due to hit the streets Tuesday (20). The release will be kicked off with a gig at the Cat's Cradle in the quartet's hometown of Chapel Hill, N.C. A U.S. club tour will follow. Pictured at Ardent Recording in Memphis as the act wrapped the project, from left, are road manager Mike Leach; band members Chris Goode, Greg Humphreys, and Kent Alphin; producer Mark Freegard (the Breeders, Madder Rose); band member Scott Carle; and assistant engineer



The Call Of Hootie. Atlantic Records act Hootie & the Blowfish was joined by label and publishing brass as it signed a deal with EMI Music Publishing. Pictured, from left, are band members Dean Felber and Mark Bryan; Evan Lamberg, VP, creative operations, EMI Music Publishing East Coast; band member Darius Rucker; Robert H. Flax, executive VP, EMI Music Publishing Worldwide; band manager Rusty Harmon; band member Jim "Soni" Sonefeld; Tim Sommer, A&R representative, Atlantic; attorney Gus Gusler: and I director, business affairs, EMI Music Public

STAR:

BILLBOARD SEP

#### INT'L DISTRIB FOR POPE'S ROSARY ALBUM

three years ago," says Orfila, whose company ranks among the largest independent labels in Spain. "But at the time, the economy was going fine in Spain, and I was not ready to put the idea into practice. Now, with the recession, the time is right for this release."

"Negotiations with the Vatican were very cordial and easy, in part because the Pope is a great enthusiast of the rosary, and he has seen in this idea a magnificent occasion to spread this Christian devotion," says Orfila,

The label says the Pope is receiving no compensation for his performance, but was interested only in spreading the word through the Divucsa recording.

#### **EMI SHAKEUP**

(Continued from page 6)

been co-founded by Koppelman. Glass, who served as senior VP of promotion and executive VP/GM at SBK, became co-executive VP/GM at the combined SBK, Chrysalis, and EMI Records USA labels in 1991. He was appointed president/CEO in April 1993.

Sigerson, rumored for weeks to have been hired by Koppelman for an EMI executive post, spent three years as president of Polydor Records, where he worked with such acts as Santana, Quicksand, X-Clan, Van Morrison, and Andrew Lloyd Webber, Preceding his Polydor affiliation, Sigerson produced albums by David & David, the Bangles. and Tori Amos, among others. As an artist, he recorded two albums for Island Records.

Of the moves, Koppelman says, "I always [admire executives] who speak to the music. Sigerson has all the credentials to do the job. The people who are leaving just didn't fit structurally, so it wasn't about doing a good job or any kind of indictment against them."

lass, who was one of the first ems of SBK Records when it was in 1989, Koppelman says, "It question of hits or misses, but out where the company is going is going to lead it there. It was

The Spanish label paid for the recording's technical costs; its total outlay was reported at about \$300,000.

Orfila declined any further discussion pertaining to royalties from the record. However, he does not hide the fact that his motives are purely commercial. "Divucsa releases all kinds of Spanish music, and I thought this idea would cover a part of the market that was being ignored. One condition of granting the rights to other territories under license is that the marketing is backed by a television campaign.

The rosary, a set of prayers, stems from the 13th century in France, when Saint Domingo introduced the rosary by reading the sermon in the face of the heresy of the Albigenses from Albi, who caused an uproar by doubting Mary's virginity. On the CD, the Pope says three separate sections of the rosary and sings a chant before and after each section, ending with a rendition of the Latin hymn "La Salve Regina."

The first 15 numbered copies of the CD were sent to John Paul, and he responded by blessing number 0000 and presenting it to Divucsa.

Orfila insists that his idea predates the enormously successful CD of Gregorian chants by the Dominican monks of the Santo Domingo monastery at Silos in northern Spain, which was also richly religious in tone and has sold more than 3 million units worldwide.

Another Vatican-related recording,

"The Papal Concert To Commemorate The Holocaust." was released Sept. 6 in the U.S. by Houston independent Justice Records (Billboard, Sept. 3). That album is a live recording of a concert held April 6 at the Vatican to mark the Catholic Church's first official recognition of the Holocaust and the nation of Israel. It does not feature any performances by Pope John Paul II.

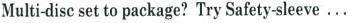
The "Panal Concert" album is available in Europe through various independent distributors, according to Justice president Randall Jamail.

One sour note to "El Rosario" is that the CD never entered the Spanish sales chart, which led to Orfila "complaining bitterly" to the local IFPI affiliate AFYVE, of which Divuesa is a member.

AFYVE director Carlos Grande says. "The charts exist for musical material and exclude, for example, sales of albums of gymnastic exercises, narratives, or language courses. In this case, it was clear that the word was more relevant than the music, even though it was the word of the Pope." Apart from John Paul's dulcet tones, the background music is Handel's "Messiah" and Bach's "Ave Maria."

In 1993, Divucsa's sales were \$10.2 million; this year, sales are expected to reach \$11.8 million.

Assistance in preparing this story was provided by Paul Verna in New





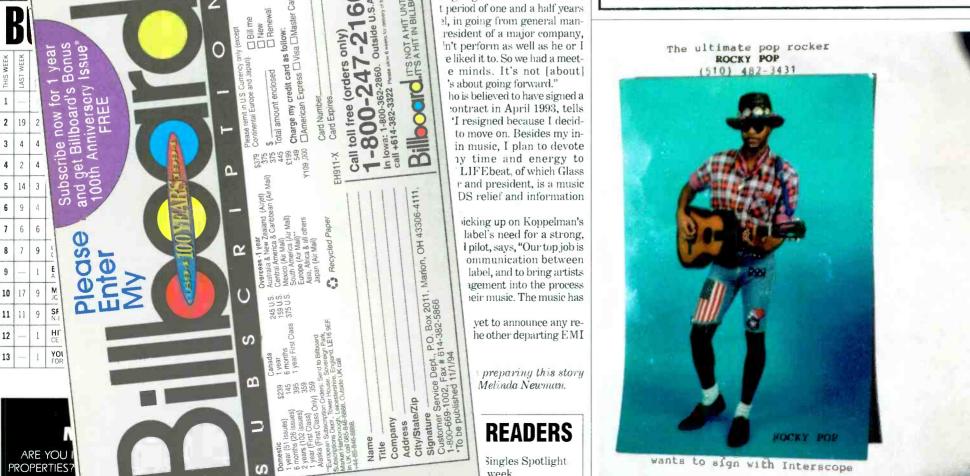
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# Bilboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

#### FOR WEEK ENDING SEPTEMBER 24, 1994



THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	PEAK
Ξ×	W.E.	2 v AG	> 문	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	H 0
				* * * No. 1 * * *	
1	1	_	2	BOYZ II MEN M0T0WN 530323 (10.98/16.98) 2 weeks at No. 1	1
2	2	1	15	SOUNDTRACK ▲5 WALT OISNEY 60858 (10.98/17.98)  THE LION KING	1
3	3	2	10	SOUNDTRACK EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98) FORREST GUMP	2
4	5	4	31	* * * GREATEST GAINER * * *  GREEN DAY A REPRISE 45529*WARNER BROS. (9, 98/15 98) (ISS DOOKIE	4
5	6	3	14	STONE TEMPLE PILOTS A ATLANTIC 82607*/AG (10.98/16.98)  PURPLE	1
6	11	9	17	OFFSPRING A EPITAPH 86432* (8 98/14 98) ES SMASH	6
_				CARRERAS, DOMINGO, PAVAROTTI (MEHTA)  3 TENORS IN CONCERT 1994	4
7	4		2	ATLANTIC 82614/AG (14.98/19 98)	
8	8	8	44	CANDLEBOX ▲² MAVERICK/SIRE 45313/WARNER BROS. (9 98/15.98)  CANDLEBOX  COUNTING CROWS ▲³	7
9	9	6	39	DGC 24528/GEFFEN (10.98/15 98) HS  AUGUST & EVERYTHING AFTER	4
10	7	5	42	ACE OF BASE ▲ ARISTA 18740 (9.98/15 98)  THE SIGN	1
				* * * PACESETTER * * *	l
11	15	22	28	SHERYL CROW A&M 0126 (9.98/15.98) IS TUESDAY NIGHT MUSIC CLUB	11
12	10	7	14	WARREN G ▲ 2 VIOLATOR/RAL 52335*/ISLAND (10.98/15.98) REGULATEG FUNK ERA	2
13	12	10	27	SOUNDGARDEN ▲ ² A&M 0198* (10.98/16.98) SUPERUNKNOWN	1
14	16	11	9	ROLLING STONES ▲ VIRGIN 39782 (10.98/16 98) VOODOO LOUNGE	2
15	17	15	4	THE JERKY BOYS SELECT 92411*/AG (10.98/15.98)  THE JERKY BOYS 2	12
16	26	35	9	BONE THUGS N HARMONY ● RUTHLESS 5526*/RELATIVITY (7.98/12.98)   CREEPIN ON AH COME UP (EP)	16
17	13	12	25	TIM MCGRAW ▲3 CURB 77659 (9.98/13.98) NOT A MOMENT TOO SOON	1
				* * * HOT SHOT DEBUT * * *	
18	NE	N Þ	1	GERALD LEVERT EASTWEST 92416/AG (10.98/16.98) GROOVE ON	18
19	20	49	3	SOUNDTRACK NOTHING/INTERSCOPE 92460/AG (10.98/16.98) NATURAL BORN KILLERS	19
20	19	21	51	MELISSA ETHERIDGE ▲ (SLAND 848660 (10.98/15.98)  YES I AM	16
21	23	23	27	NINE INCH NAILS ● THE DOWNWARD SPIRAL	2
22	14	13	3	NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)  AMY GRANT A&M 540230 (10.98/16.98)  HOUSE OF LOVE	13
	-		-	NEIL YOUNG AND CRAZY HORSE SLEEPS WITH ANGELS	9
23	22	16	4	REPRISE 45749*/WARNER BROS. (10.98/17.98)	ļ .
24	18	17	28	YANNI ▲ PRIVATE MUSIC 82116 (10.98/15.98) LIVE AT THE ACROPOLIS	5
25	21	18	22	ALL-4-ONE ▲ 2 BLITZZ/ATLANTIC 82588/AG (10.98/15.98) ALL-4-ONE	7
26	24	19	31	SOUNDTRACK ▲ 2 RCA 66364 (10.98/16.98)  REALITY BITES	13
27	25	30	3	CHANGING FACES SPOILED ROTTEN/BIG BEAT 92369/AG (9.98/15.98) CHANGING FACES	25
28	27	25	16	AALIYAH ▲ BLACKGROUND 41533*/JIVE (9.98/15.98)  AGE AIN'T NOTHING BUT A NUMBER	18
29	30	29	11	<b>ALAN JACKSON ▲</b> ARISTA 18759 (10.98/15.98) WHO I AM	5
30	31	26	8	COOLIO TOMMY BOY 1083* (11.98/15.98) IT TAKES A THIEF	8
31	38	34	73	<b>AEROSMITH</b> ▲ <sup>4</sup> GEFFEN 24455 (10.98/16.98) GET A GRIP	1
32	32	28	9	<b>HARRY CONNICK, JR.</b> ◆ COLUMBIA 64376 (10.98 EQ/16.98) SHE	16
33	51	44	15	BEASTIE BOYS ▲ CAPITOL 28599* (10.98/15.98)  ILL COMMUNICATION	1
34	35	24	4	PRINCE WARNER BROS. 45700 (10.98/16.98) COME	15
35	41	33	59	SMASHING PUMPKINS ▲3 VIRGIN 88267 (9.98/15.98) SIAMESE DREAM	10
36	45	37	11	DA BRAT SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98) FUNKDAFIED	11
37	29	-	2	LUIS MIGUEL WEA LATINA 97234 (9.98/15.98) SEGUNDO ROMANCE	29
38	34	27	22	COLLECTIVE SOUL ▲ HINTS, ALLEGATIONS & THINGS LEFT UNSAID	15
	"	45	10	ATLANTIC 82596/AG (10.98/15.98)  MAZZY STAR CAPITOL 98253 (10.98/15.98)  SO TONIGHT THAT I MIGHT SEE	39
20	17		1 10	WINEL STATE CAPITOL 30233 (10.30(13.30)	-
39	47		_	MC EIHT FEATURING CMW	r
39 40	47 33	32	8	MC EIHT FEATURING CMW EPIC STREET 57696*/EPIC (10.98 EQ/15.98)  WE COME STRAPPED	5
	-		8 26	EPIC STREET 57696*/EPIC (10.98 EQ/15.98)  ■ BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ♣²  CHANT	3
40 41	33	32	<u> </u>	EPIC STREET 57696*/EPIC (10.98 EQ/15.98)  BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ♣  CHANT ANGEL 55138 (10.98/15.98)  PUBLIC ENEMY  MUSF SICK-N-HOUR MESS AGE	3
40 41 42	33 36 28	32 31 14	26	EPIC STREET 57696*/EPIC (10.98 EQ/15.98)  BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ♣²  CHANT ANGEL 55138 (10.98/15.98)  PUBLIC ENEMY  DEF JAM/RAL 523362*/ISLAND (10.98/16.98)  MUSE SICK-N-HOUR MESS AGE	3
40 41 42 43	33 36 28 42	32 31 14 39	26 3 15	EPIC STREET 57696*/EPIC (10.98 EQ/15.98)  BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ♣  CHANT  ANGEL 55138 (10.98/15.98)  PUBLIC ENEMY  DEF JAM/RAL 523362*/ISLAND (10.98/16.98)  MUSE SICK-N-HOUR MESS AGE  SEAL ◆ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)  SEAL	3
40 41 42 43 44	33 36 28 42 43	32 31 14 39 38	26 3 15 61	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ♣2 CHANT ANGEL 55138 (10.98/15.98)  PUBLIC ENEMY DEF JAM/RAL 523362*/ISLAND (10.98/16.98)  SEAL ◆ ZTT/SIRE 45415*WARNER BROS. (10.98/15.98)  TONI BRAXTON ▲4 LAFACE 26007/ARISTA (9.98/15.98)  TONI BRAXTON	3 14 20 1
40 41 42 43 44 45	33 36 28 42 43 40	32 31 14 39 38 41	26 3 15 61 20	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ♣2 CHANT ANGEL 55138 (10.98/15.98)  PUBLIC ENEMY DEF JAM/RAL 523362*/ISLAND (10.98/16.98)  SEAL ◆ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)  TONI BRAXTON ▲4 LAFACE 26007/ARISTA (9.98/15.98)  REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)  WYC COMIC STRAFF LD  WYC COMIC STRAFF LD  WYC COMIC STRAFF LD  WYC COMIC STRAFF LD  WUSE SILOS ♣2  CHANT  MUSE SICK-N-HOUR MESS AGE  SEAL  TONI BRAXTON ▲4 LAFACE 26007/ARISTA (9.98/15.98)  READ MY MIND	3 14 20 1 2
40 41 42 43 44 45 46	33 36 28 42 43 40 39	32 31 14 39 38 41 36	26 3 15 61 20 33	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ♣  BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ♣  CHANT ANGEL 55138 (10.98/15.98)  PUBLIC ENEMY DEF JAM/RAL 523362*/ISLAND (10.98/16.98)  MUSE SICK-N-HOUR MESS AGE SEAL ◆ ZTI/SIRE 45415/WARNER BROS. (10.98/15.98)  TONI BRAXTON ♣  LAFACE 26007/ARISTA (9.98/15.98)  READ MY MIND  JOHN MICHAEL MONTGOMERY ♣  ATLANTIC 82559/AG (10.98/15.98)  KICKIN' IT UP	3 14 20 1 1
40 41 42 43 44 45 46 47	33 36 28 42 43 40 39 48	32 31 14 39 38 41 36 42	26 3 15 61 20 33 23	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ♣2 CHANT ANGEL 55138 (10.98/15.98)  PUBLIC ENEMY DEF JAM/RAL 523362*/ISLAND (10.98/16.98)  SEAL ♠ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)  TONI BRAXTON ♠4 LAFACE 26007/ARISTA (9.98/15.98)  REBA MCENTIRE ♠ MCA 10994 (10.98/15.98)  READ MY MIND  JOHN MICHAEL MONTGOMERY ♠2 ATLANTIC 82559/AG (10.98/15.98)  KICKIN' IT UP  PINK FLOYD ♠2 COLUMBIA 64200* (10.98 EQ/16.98)  TONI BRAXTON BLL	3 14 20 1 2 1
40 41 42 43 44 45 46	33 36 28 42 43 40 39	32 31 14 39 38 41 36	26 3 15 61 20 33	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ♣  BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ♣  CHANT ANGEL 55138 (10.98/15.98)  PUBLIC ENEMY DEF JAM/RAL 523362*/ISLAND (10.98/16.98)  MUSE SICK-N-HOUR MESS AGE SEAL ◆ ZTI/SIRE 45415/WARNER BROS. (10.98/15.98)  TONI BRAXTON ♣  LAFACE 26007/ARISTA (9.98/15.98)  READ MY MIND  JOHN MICHAEL MONTGOMERY ♣  ATLANTIC 82559/AG (10.98/15.98)  KICKIN' IT UP	-

				SEPTEMBER 24, 1994	
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
51	50	40	12	JOHN MELLENCAMP MERCURY 522428 (10.98 EQ/16.98) DANCE NAKED	13
52	37	20	3	TESLA GEFFEN 24713 (10.98/15.98)         BUST A NUT	20
53	53	51	54	MARIAH CAREY ▲ <sup>7</sup> COLUMBIA 53205* (10.98 EQ/16.98) MUSIC BOX	1
54	64	78	13	SOUNDTRACK CAST ▲ THE LION KING SING-ALONG (EP) WALT DISNEY 60857 (10.98 Cassette)	40
55	55	50	44	CELINE DION ▲2 550 MUSIC 57555/EPIC (10.98 EQ/16.98)  THE COLOUR OF MY LOVE	4
56	56	53	7	JOE DIFFIE EPIC 64357 (10.98 EQ/15.98)  THIRD ROCK FROM THE SUN	53
57	70	74	48	SALT-N-PEPA ▲² NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98) VERY NECESSARY	4
58	44	-	2	DINOSAUR JR. SIRE 45719/REPRISE (9.98/15.98) WITHOUT A SOUND	44
59	59 54	67 54	56	BABYFACE ▲ EPIC 53558 (10.98 EQ/16.98)  THE MAVERICKS ● MCA 10961 (9.98/15.98) IS  WHAT A CRYING SHAME	16 54
60					2
61	58 63	57 58	16	R. KELLY ▲ 3 JIVE 41527 (10 98/15.98) 12 PLAY  HEAVY D & THE BOYZ ◆ UPTOWN 10998*/MCA (9 98/15.98) NUTTIN' BUT LOVE	11
63	69	77	11	69 BOYZ RIP-IT 6901 (9.98/15.98) IS NINETEEN NINETY QUAD	63
64	52	47	8	STEVE PERRY FOR THE LOVE OF STRANGE MEDICINE	15
	61	55	74	COLUMBIA 44287 (10.98 EQ/16.98)  GIN BLOSSOMS ▲ 2 A&M 54039 (9.98/13.98) ■ NEW MISERABLE EXPERIENCE	30
65	66	60	11	BIG MIKE RAP-A-LOT 53907/PRIORITY (9 98/15.98)  SOMETHIN' SERIOUS	40
67	60	84	3	PATTY LOVELESS EPIC 64188 (9.98 EQ/15.98)  WHEN FALLEN ANGELS FLY	60
68	84	88	51	NIRVANA ▲3 DGC 24607*/GEFFEN (10.98/16.98)  IN UTERO	1
69	62	52	24	SOUNDTRACK ▲ INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98)  THE CROW	1
70	82	79	12	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)  BLACKSTREET	67
71	79	63	20	LIVE   RADIOACTIVE 10997*/MCA (10.98/15.98)  THROWING COPPER	38
72	78	87	30	SARAH MCLACHLAN ● FUMBLING TOWARDS ECSTASY	50
73	92	_	2	NETTWERK 18725/ARISTA (9.98/15.98) TS  BARNEY BARNEY MUSIC 28338/EMI (9.98/16.98) BARNEY'S FAVORITES VOL. 2	73
74	NE	N D	1	BODY COUNT VIRGIN 39802* (10.98/15.98) BORN DEAD	74
75	74	82	42	AARON HALL ◆ SILAS 10810/MCA (9.98/15.98)  THE TRUTH	47
76	65	66	13	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)  THINKIN' PROBLEM	53
77	86	91	42	SNOOP DOGGY DOGG ▲4 DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98) DOGGY STYLE	1
78	72	61	18	INDIGO GIRLS ● EPIC 57621* (10.98 EQ/16.98)  SWAMP OPHELIA	9
79	100	100	9	* * * HEATSEEKER IMPACT * * * HOOTIE & THE BLOWFISH ATLANTIC 82613/AG (10.98/15.98) ER CRAUKED REAP VIEW	79
80	105 71	136	4	EDIE BRICKELL GEFFEN 24715 (10.98/15.98)  PICTURE PERFECT MORNING	68
81	81	68	31	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)  THE CROSS OF CHANGES	9
01	01	00	31	* * * HEATSEEKER IMPACT * * *	<del>                                     </del>
82	104	109	5	WEEZER DGC 24629/GEFFEN (10.98/15.98) IS WEEZER	82
83	67	64	25	BONNIE RAITT ▲ CAPITOL 81427 (10.98/16.98) LONGING IN THEIR HEARTS	1
84	73	81	161	METALLICA ▲7 ELEKTRA 61113* (10.98/15.98) METALLICA	1
				* * * HEATSEEKER IMPACT * * *	
85	NE	_	1	WIDESPREAD PANIC CAPRICORN 42027 (10.98/16.98)  AIN'T LIFE GRAND	85
86	68	56	11	HOUSE OF PAIN TOMMY BOY 1089* (11.98/15.98)  SAME AS IT EVER WAS	12
87	NE	w Þ	1	* * * HEATSEEKER IMPACT * * *  BAD RELIGION ATLANTIC 82658*/AG (10.98/15.98)  STRANGER THAN FICTION	87
88	100	99	43	TOM PETTY & THE HEARTBREAKERS ▲ 2 GREATEST HITS  MCA 10813 (10.98/17.98)  GREATEST HITS	5
89	77	80	5	GRAVEDIGGAZ GEE STREET 524016*/ISLAND (9.98/15.98) 6 FEET DEEP	36
90	108	104	54	GARTH BROOKS ▲ LIBERTY 80857 (10.98/16.98)  IN PIECES	1
91	85	72	69	JANET JACKSON ▲° VIRGIN 87825 (10.98/16.98)  JANET.	1
92	57	48	3	SHAWN COLVIN COLUMBIA 57875 (10.98 EQ/16.98) COVER GIRL	48
93	88	85	143	PEARL JAM ▲ PEPIC 47857 (10.98 EQ/16.98)   TEN	2
94	83	89	95	KENNY G ▲ 6 ARISTA 18646 (10.98/15.98)  BREATHLESS  SOUNDTDACK ♠	2
95	94	86	24	SOUNDTRACK   MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)  DAZED AND CONFUSED	70
96	87	76	16	TOAD THE WET SPROCKET   COLUMBIA 57744 (10.98 EQ/15.98)  DULCINEA	34
97	76	75	16	JON SECADA ● SBK 29272/EMI (10.98/16.98)  HEART, SOUL & A VOICE	21
98	95	100	12	U.G.K. JIVE 41524 (9,98/15,98) SUPERTIGHT  SAMMY KERSHAW MERCURY 522125 (10,98/15,98) FEELIN' GOOD TRAIN	95
100	98	73	33	ALICE IN CHAINS ▲2 COLUMBIA 57628* (7.98 EQ/11.98)  ALICE IN CHAINS ▲2 COLUMBIA 57628* (7.98 EQ/11.98)  JAR OF FLIES (EP)	1
		-	1		2
101	75	62 94	25 149	SOUNDTRACK ▲2 DEATH ROW/INTERSCOPE 92359/AG (10.98/16 98)  ABOVE THE RIM  NIRVANA ▲5 DGC 24425*/GEFFEN (9.98/13.98)  NEVERMIND	1
102	101	94	149	NEVERMIND	1 1

Albums with the greatest sales gains this week. ■ Recording Industry Assn. Of America (RIAA) certification for sales of 500,00 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. ■ indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.



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INIVERSAL

_		Page	V	ard. 200, continued FOR WEEK	ENDIN	G SEPT	ЕМВ	ER 2	4, 199	94
WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST  LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION	THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)
		l T	-	IEEE EOVIMODTHY		150	138	163	8	JAMIE FOXX FOX 64364 (9.98/15.98) PEEF
.03	103	122	5	WARNER BROS. 45314 (10.98/15.98) HS	103	151	140	130	44	BRYAN ADAMS ▲3 A&M 0157 (10.98/16.98) SO FAR SO
)4	89	71	20	OUTKAST ● LAFACE 26010*/ARISTA (9.98/15.98) SOUTHERNPLAYALISTICADILLACMUZIK	20	152	142	138	23	PATRA EPIC 53763* (9.98 EQ/15.98) (S) QUEEN OF THE
)5	107	96	47	PEARL JAM ▲ 5 EPIC 53136* (10.98 EQ/16.98) VS.	l	153	152	161	18	LORRIE MORGAN BNA 66379 (9.98/15.98) WAR
6	99	105	14	TRACY BYRD MCA 10991 (10.98/15.98) NO ORDINARY MAN	99	154	150	150	49	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98) EASY COME, EA
7	110	107	14	PATTI LABELLE MCA 10870 (10.98/15.98)         GEMS	48	155	134	115	18	HUEY LEWIS & THE NEWS ELEKTRA 61500 (10.98/16.98)  FOUR CHORDS & SEVERAL YEAR
8	112	97	35	CRASH TEST DUMMIES ▲ ARISTA 16531 (9.98/15.98) S GOD SHUFFLED HIS FEET	9	156	156	158	9	ABOVE THE LAW RUTHLESS 5524*/RELATIVITY (9.98/16.98)  UNCLE SAM'S (
9	102	93	95	SOUNDTRACK ▲ <sup>11</sup> ARISTA 18699* (10.98/15.98)  THE BODYGUARD	l	157	179	_	2	THE TRACTORS ARISTA 18728 (9.98/15.98) TS
0	97	95	18	TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98) TEN FEET TALL & BULLETPROOF	20	158	146	118	11	TAKE 6 REPRISE 45497/WARNER BROS. (10.98/15.98)  JOIN THE
1	96	83	6	JACKYL GEFFEN 24710* (10.98/15.98) PUSH COMES TO SHOVE	46	159	175	179	22	ROLLINS BAND IMAGO 21034* (9.98/15.98)
2	111	92	15	VARIOUS ARTISTS TOMMY BOY 1097 (11.98/15.98)  MTV PARTY TO GO, VOLUME 5	36	160	16 <b>1</b>	156	17	JULIO IGLESIAS ● COLUMBIA 57584 (10.98 EQ/16.98)
3	93	70	13	SPIN DOCTORS EPIC 52907* (10.98 EQ/16.98)  TURN IT UPSIDE DOWN	28	161	165	166	97	SADE ▲3 EPIC 53178 (10,98 EQ/16,98) LOVE D
_	91	59	6	JIMI HENDRIX MCA 11063 (10.98/16.98) WOODSTOCK	37	162	143	148	19	ALLMAN BROTHERS BAND EPIC 64232 (10.98 EQ/15.98) WHERE IT ALL B
4				VENINY LOCCINIS		163	RE-E		71	R.E.M. ▲ 3 WARNER BROS. 45138 (10.98/16.98)  AUTOMATIC FOR THE P
5	80	65	18	SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)  RETURN TO POOH CORNER	65	164	129	98	3	THE JESUS AND MARY CHAIN  AUTOLOM (STONED & DETH
6	106	100	90	STONE TEMPLE PILOTS ▲ 3 ATLANTIC 82418/AG (9.98/15.98) IS CORE	3	165	166	146	17	AMERICAN 45573/WARNER BROS. (9.98/15.98)  ERASURE MUTE 61633/ELEKTRA (10.98/15.98)  I SAY, I SAY
7	126	152	5	IMMATURE MCA 11068 (9.98/15.98) IS PLAYTYME IS OVER	117	166	155	154	50	REBA MCENTIRE ▲² MCA 10906 (10.98/15.98) GREATEST HITS VOLUM
В	116	111	187	ENIGMA ▲² CHARISMA 86224/VIRGIN (9.98/13.98) MCMXC A.D.	6					CID MIV A LOT
9	115	112	5	C+C MUSIC FACTORY COLUMBIA 66160* (10.98 EQ/16.98)  ANYTHING GOES!	106	167	167	151	8	RHYME CARTEL/AMERICAN 45540*/WARNER BROS. (10.98/16.98)
0	109	90	16	JIMMY BUFFETT    MARGARITAVILLE 11043/MCA (10.98/16.98)  FRUITCAKES	5	168	177	157	63	THE CRANBERRIES A 2 ISLAND 514156 (10.98 EQ/16.98) ES EVERYBODY ELSE IS DOING IT, SO WHY CAN
		-	-		59	169	151	140	30	JOSHUA KADISON ● SBK 80920/EMI (10.98/15.98) SPAINTED DESERT SER
<u> </u>	118	110	41	CRACKER ● VIRGIN 39012 (9.98/13.98)  KEROSENE HAT		170	154	117	97	CARRERAS-DOMINGO-PAVAROTTI ▲² LONDON 430433 (10.98 EQ/16.98) IN CO
2	120	129	32	BLACKHAWK ARISTA 18708 (9.98/15.98)  BLACKHAWK	98	171	158	149	43	MICHAEL BOLTON ▲3 COLUMBIA 53567 (10.98/16.98)  THE ONE
3	122	113	40	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)  LETHAL INJECTION	5	172	159	155	52	MEAT LOAF ▲ 4 MCA 10699 (10.98/15.98)  BAT OUT OF HELL II: BACK INTO
4	114	116	13	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)  THE WAY THAT I AM	106	173	193	170	42	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) [IS] THEY'RE ALL GONNA LAUGH A
5	137	145	25	PANTERA ● EASTWEST 92302*/AG (10.98/15.98) FAR BEYOND DRIVEN	1	174	187		2	USHER LAFACE 26008/ARISTA (9.98/15.98)
6	113	101	46	TEVIN CAMPBELL ▲² QWEST 45388/WARNER BROS. (10.98/16.98) I'M READY	18	175	164	143	12	VARIOUS ARTISTS   KISS MY ASS, CLASSIC KISS DECDE
7	132	134	4	VARIOUS ARTISTS  DANCE MIX U.S.A., VOL. 2	127	176	184	173	36	MERCURY 22123* (10.98 EQ/16.98)    SOUNDTRACK
 B	124	128	104	RADIKAL/QUALITY 6712/WARLOCK (12.98/18.98)  QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)  GREATEST HITS	11	177	168	159	26	MEAT PUPPETS LONDON 828484/ISLAND (9.98/13.98) IS TOO HIGH
9	153	131	11	TONY BENNETT COLUMBIA 66214 (10.98 EQ/16.98)  MTV UNPLUGGED	69	178	186	178	31	<b>ZHANE</b> ● ILLTOWN 6369/MOTOWN (9.98/15.98)  PRONOUNCED JA
_					80	179		NTRY	9	VARIOUS ARTISTS DGC 29704/GEFFEN (7.98/9.98)  DGC RARITIES VOL
0	135	133	75	THE JERKY BOYS   SELECT 61495*/AG (10.98/15.98)   THE JERKY BOYS  THE JERKY BOYS		180	RE-E		220	GARTH BROOKS ▲° LIBERTY 90897 (9.98/13.98) GARTH B
1	NE	w <b>&gt;</b>	1	CHRIS LEDOUX LIBERTY 28770 (10.98/15.98) HAYWIRE	131		162	137		VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98) RHYTHM COUNTRY &
2	133	119	72	JIMI HENDRIX ● MCA 10829 (10.98/16.98)  THE ULTIMATE EXPERIENCE	72	181	157	164	28 66	
3	119	132	104	GEORGE STRAIT ▲ 3 MCA 10651 (10.98/15.98) PURE COUNTRY (SOUNDTRACK)	6	182	160	167	20	YANNI ▲ PRIVATE MUSIC 82106 (10.98/15.98)         IN M           RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)         THIS
4	123	121	238	ORIGINAL LONDON CAST ▲² POLYDOR 831563*/A&M (10.98 EQ/16.98)  PHANTOM OF THE OPERA HIGHLIGHTS	46	184	180	182	107	ERIC CLAPTON ▲7 DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)  UNPLU
j	121	120	81	BROOKS & DUNN ▲² ARISTA 18716 (10.98/15.98)  HARD WORKIN' MAN	9	185	RE-E	_	62	TOOL ● Z00 11052 (10.98/15.98) IS UNDE
- 3	136	126	64	SOUNDTRACK ▲ 3 EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98) SLEEPLESS IN SEATTLE	1	186	182		20	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98) (S) MARVIN THE /
7	139	142	6	ILL AL SKRATCH MERCURY 522661* (10.98 EQ/15.98) S CREEP WIT' ME	137	187	RE-E		7	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98) S RACHELLE FE
_		<del>                                     </del>	-	AL AND IACUCON A 4		188	174		29	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98) GREATEST HITS 1980
3	128	123	101	ALAN JACKSON A  ARISTA 18711 (10 98/15.98)  A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13	189	NE		1	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98)  DON'T FIGHT THE F
9	131	139	147	ENYA ▲ <sup>3</sup> REPRISE 26775/WARNER BROS. (10.98/15.98) SHEPHERD MOONS	17	190	169	_	18	RICK TREVINO COLUMBIA 53560 (10.98 EQ/15.98) IS RICK TR
)	144	144	18	PRETENDERS SIRE 45572/WARNER BROS. (10.98/15.98) LAST OF THE INDEPENDENTS	41		_			
1	125	_	2	SOUNDTRACK THE ADVENTURES OF PRISCILLA: QUEEN OF THE DESERT	125	191	170	165 NTDV	31	
2	147	160	226	MOTHER 516937/ISLAND (10.98/16.98)  VAN MORRISON A POLYDOR 841970*/A&M (9.98 EQ/16.98) THE BEST OF VAN MORRISON	41	192	RE-E	171	16 115	VARIOUS ARTISTS RADIKAL/QUALITY 6705/WARLOCK (12.98/17.98)  SPIN DOCTORS ▲ 3 EPIC 47461 (10.98 EQ/16.98)  POCKET FULL OF KRYPT
-	127	125	77	DWIGHT YOAKAM ▲ 2 REPRISE 45241WARNER BROS. (10.98/15.98)  THIS TIME	25	193	RE-E		145	BROOKS & DUNN ▲ 3 ARISTA 18658 (9.98/15.98)  BRAND NEV
3		-		MARY CHAPIN CARPENTER ▲2 COLUMBIA 48881 (10.98 EQ/15.98) COME ON COME ON	31			_		
4	148	141	115			195	176	172	69	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)  BIG
_	130	102	6	SOUNDTRACK CHAOS 66207/COLUMBIA (10.98 EQ/16.98)  THE MASK	80	196	194	196	102	ALICE IN CHAINS ▲2 COLUMBIA 52475 (10.98 EQ/15.98)
5			0	CARTH BROOKS AND	1 1					
5	163	180 108	210 14	GARTH BROOKS ▲ 10 LIBERTY 93866 (9.98/13.98)         NO FENCES           BOSTON ▲ MCA 10973* (10.98/16.98)         WALK ON	7	197	183	175	56	CLAY WALKER ▲ GIANT 24511/WARNER BROS. (9.98/15.98)  CLAY W

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RAGE AGAINST THE MACHINE ▲
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UNDER THE PINK

RAGE AGAINST THE MACHINE

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129 174

> 19 12

> 62 37

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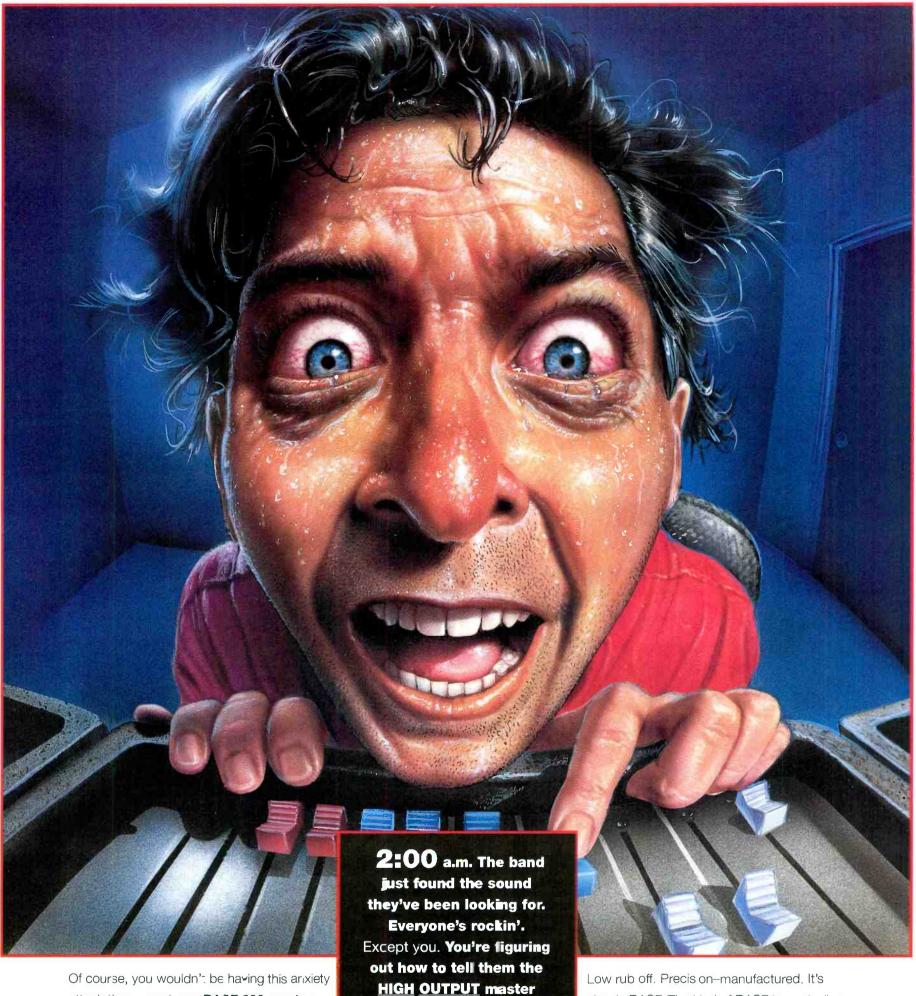
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#### by Geoff Mayfield

SLOWER STILL: One of the things the music industry has learned in the era of SoundScan charts is that back-to-school days are not great for album sales. For the last three years, a pattern has emerged that finds the sales pulse slowing from the end of August into September. In weeks when a lot of big titles hit stores, as reflected on last week's charts, volume might climb slightly over that of the previous week. But weeks with small crops of new product, like the Sept. 4-10 period that produced this issue's charts, see album sales drop faster than autumn leaves fall from trees. One seasonal culprit is the return to school, when college kids plunk down cash for books and school kids of all ages replenish their wardrobes. Furthermore, unless inclement weather hits, the Labor Day weekend is more about picnics and travel than shopping. Thus, only a paltry 31 of the 200 albums listed on The Billboard 200 manage gains. There are 35 bullets because debuts and re-entries get automatic bullets even if they have a drop in sales.

SPECIFICS: How slow was business during the chart week? Well, volume of album sales on The Billboard 200 falls by 11% from the prior week, Top Country Albums sees a 13% drop, and the Heatseekers list shows a 16% decline. Older, meat-and-potatoes titles aren't immune either, as Top Pop Catalog Albums drops by 9%. Thus, it is no surprise to find that Market Watch shows industry-wide sales for all albums and cassettes down 7.2% from the prior week. But for proof that this tends to be a slow time of year anyway, look no further than the fact that current volume is 3.4% above that posted during the same week in 1993. New releases from Anita Baker, Eric Clapton, Peter Gabriel, Blues Traveler, and the caster from Andrew Lloyd Webber's "Sunset Boulevard" will supercharge next week's numbers.

AWARDS SHINE: One of the few bright spots for music dealers during the second half of the third quarter, in this or any year, is the annual return of the MTV Video Music Awards, which were originally telecast Sept. 8 and were rerun four times by the music vid channel in the first week alone. The MTV show follows the blueprint written by most awards telecasts: It helps some-but not all-of the acts that appear, and playing the show means more than winning a trophy. This year's most obvious beneficiaries: Green Day, which owns The Billboard 200's largest unit gain (5-4, on an increase of more than 12,000 units), the Beastie Boys (51-33 on a 15% gain), and R.E.M. (whose "Automatic For The People" re-enters at No. 163 on a 37.5% increase). Green Day and the Beasties played, but did not win; the former act shows one-week sales of more than 104,000 units, while the latter exceeds 27,000. R.E.M. won awards, but did not play, and its year-old title fetches a tally exceeding 6,000 units.

N DETAIL: Other acts that bullet in the wake of the MTV special are Aerosmith (38-31), Smashing Pumpkins (41-35), Salt-N-Pepa (70-57), Nirvana (84-68), and Tom Petty & the Heartbreakers (100-88), each with increases of 5% or less—but in this sluggish week, a gain of even one unit is significant. Presenters Shervl Crow (15-11) and Tony Bennett (153-129) also have good weeks, but it's hard to imagine that those few seconds of exposure made much difference. Crow has had momentum through most of the summer and has won The Billboard 200's Pacesetter award for two consecutive weeks. Performers Stone Temple Pilots (No. 5), the Rolling Stones (No. 14), and Snoop Doggy Dogg (No. 77) all see sales declines but manage chart advances; Snoop's drop is less than 0.1%.

TRACKING: Boyz II Men, another act that performed at the VMAs, hold at No. 1 with 236,834 units, off 22% from last week. Of the seven albums that have debuted at No. 1 this year (not six, as stated here last week), this one shows the smallest second-week percentage drop. Stone Temple Pilots' week 2 slide was also in the range of 22%; the others fell between 35% and 51%. The Boyz lead No. 2 "The Lion King" (140,000 units) by a 68% margin ... Reruns of a PBS special boost Sade's stock on Top Pop Catalog Albums (Nos. 31, 37, and Three of the eight music guests who hit "The Late Show" and "The Tonight Show" Labor Day week rise on the big chart: "Tonight's" Sarah McLachlan (78-72) and "Late" acts Tom Petty (No. 88) and Alan Jackson (No. 29). Of the three, Petty has the only unit gain.

#### WEEKLY UNIT SALES CHANGE LAST WEEK THIS WEEK 12.752.000 DOWN 7.2% 11,442,000 UP 3.4% 11,836,000 YEAR-TO-DATE UNIT SALES CHANGE YTD (1994) YTD (1993) UP 4.7% 437.811,000 419.024.000 FOCUS ON SALES ALBUM FORMAT STORE TYPE CONFIGURATION 10.008.000 (84.5% 5.166.000 (43.6% Singles: 1,829,000 (15.5%) . 3,953,000 (39.5%) 11.000 (0.1%) Independent: . 1,733,000 (14.6%) 3.222.000 (27.2%) ROUNDED FIGURES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND SOUNDSCAND RACK SALES REPORTS COLLECTED. COMPILED. AND PROVIDED BY

#### M PEOPLE TAKE MERCURY MUSIC PRIZE

(Continued from page 1)

Awards in February.

"From a musician's point of view, it's very gratifying to win this award because it reaches beyond the categories of dance, or indie, or rock, or whatevgroup member Mike Pickering told Billboard after accepting the prize with band mates Heather Small, Paul Heard, and Shovel at London's Savoy Hotel. The group announced it would donate the 25,000 pound (\$38,000) prize money to charity.

"Elegant Slumming" was released by deConstruction/RCA Records in the U.K. in October 1993, and by Epic Records in the U.S. in May. It has yielded such British hit singles as "Movin' On Up," "Renaissance," and "One Night In Heaven." The latter reached No. 1 on Billboard's Hot Dance Music/Club Play chart earlier this month. The album has sold more than 1.7 million copies worldwide, excluding the U.S., according to deConstruction. It has sold more than 600,000 copies to date in the U.K., according to sales certification by the British Phonographic Industry (BPI). In the U.S., the album has reached No. 12 on the Heatseekers album chart, and has sold 36,000 units, according to SoundScan.

Aside from "Elegant Slumming," this year's other Mercury prize nominees were "Parklife" by Blur; "What Silence Knows" by Shara Nelson; "Troublegum" by Therapy?; "Wild Wood" by Paul Weller; "The Piano Concerto And MGV" by Michael Nyman; "Music For The Jilted Generation" by the Prodigy; "Everything Changes" by Take That; "His N' Hers" by Pulp; and "Head Like A Rock" by Ian McNabb.

The Mercury presentation itself gained a new level of exposure and prestige this year, with television coverage for the first time. A special edition of "The Late Show" on BBC 2, broadcast on tape delay the same night as the awards dinner, featured a discussion of the 10 albums nominated for the prize, as well as performances by nominees Pulp, Blur, Weller, Nyman, Therapy?, and Nelson. The program was produced by Marc Cooper, known for showcasing eclectic musical mixes on TV with both "The Late Show" and "Later With Jools Holland."

Simon Frith, the rock author and

critic who chaired the judging panel for the third year, told Billboard after the award ceremony, "I would argue that, in the last three to four years in Britain, the most interesting musicians have, for lots of reasons, gone into dance music. M People actually hits that Euro [dance] sound in a way that no other British act did

Keith Blackhurst, co-founder of deConstruction Records along with Pete Hadfield, said, "What we've always tried to stress to [M People] is to write good songs. The thing the dance industry has missed is great songs. If you write great songs, they last and people buy them.'

The M People victory was cause for celebration among deConstruction's partners at RCA and BMG U.K., who licensed M People to Epic in the U.S. "We're over the moon," said Jeremy Marsh, managing director of RCA U.K.

BMG U.K. chairman John Preston said, "Although there is unquestionably a marketing element to the Mercury Music Prize, what makes the prize worthwhile is actually the artistic or critical community saying these are good records."

The 10 nominees, drawn from among 130 entries submitted by record companies, were selected by a panel of journalists, broadcasters. and musicians, using critical merit as the sole criterion. The finalists were announced July 26. At the award dinner, each of the nominees was recognized with a video presentation of its music and a trophy.

The Mercury Music Prize was established by the British Phonographic Industry and the British Assn. of Record Dealers as a way to showcase British and Irish talent during the slack summer retail season and the weeks leading up to the busy fourth quarter. It is sponsored by Mercury Communications, the British telecommunications company.

Bob Lewis, secretary general of BARD, praised the impact that the Mercury competition has had since it began in 1992. "It started impeccably well and has grown in stature since, says Lewis. "It's a prime example of the industry working together-no egos, nothing, just music.



ISSUE DATE: OCTOBER 1 CLOSED

**IRELAND** 

Billboard

**COUNTRY MUSIC** 

ISSUE DATE: OCTOBER 8 CLOSED

EB. MARKS 100TH

ISSUE DATE: OCTOBER 8 CLOSED

#### WORLDWIDE DANCE

ISSUE DATE: OCTOBER 15 AD CLOSE: SEPTEMBER 20

#### SPOTLIGHT ON MEXICO

ISSUE DATE: OCTOBER 15 AD CLOSE: SEPTEMBER 20

#### **HEALTH & FITNESS/** SPECIAL INTEREST VIDEO

**ISSUE DATE: OCTOBER 22** AD CLOSE: SEPTEMBER 27

#### **UK SPOTLIGHT**

**ISSUE DATE: OCTOBER 29** AD CLOSE: OCTOBER 4

#### BERRY GORDY

ISSUE DATE: NOVEMBER 5 AD CLOSE: OCTOBER 11

#### PROFESSIONAL AUDIO

ISSUE DATE: NOVEMBER 12 AD CLOSE: OCTOBER 18

#### **AUSTRALIA**

ISSUE DATE: NOVEMBER 12 AD CLOSE: OCTOBER 18

#### GERMANY, SWITZERLAND, **AUSTRIA**

ISSUE DATE: NOVEMBER 19 AD CLOSE: OCTOBER 25

#### RAP

ISSUE DATE: NOVEMBER 26 AD CLOSE: NOVEMBER 1

#### ABCS OF SOUTH AMERICA

ISSUE DATE: DECEMBER 3 AD CLOSE: NOVEMBER 8

#### **SWEDEN**

ISSUE DATE: DECEMBER 17 AD CLOSE: NOVEMBER 22

> NY: 212-536-5004 LA: 213-525-2308 NASHVILLE: 615-321-4294 UK& EUROPE: 44-71-323-6686

#### FOX'S 'SPEED'

(Continued from page 6)

During Fox's five-week campaign, 96% of the target audience will see a "Speed" video ad an average of 11 times, Pfander says.

"This is in-your-face-advertising with a strong call to action, which, of

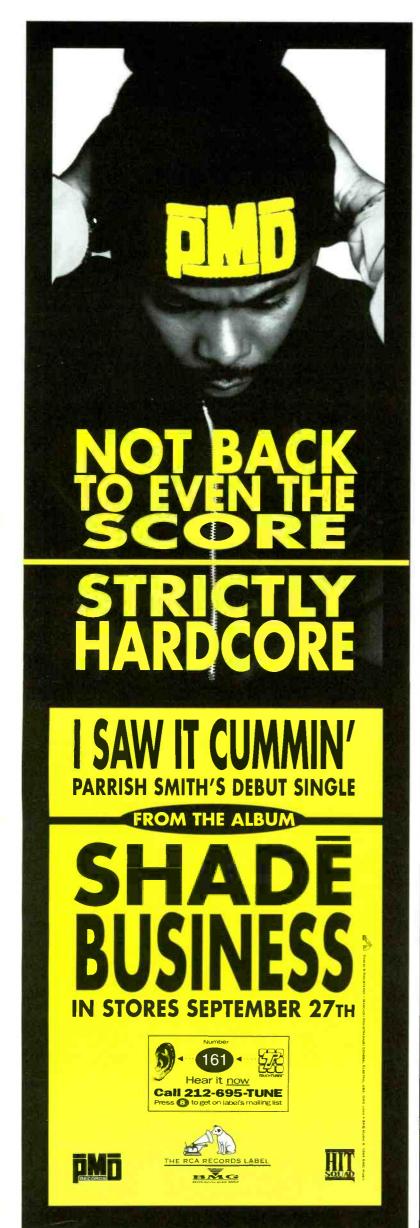
course, is to buy the title," he says.
In total, Fox will spend \$12.5 million marketing the title, with Casio kicking in an additional \$2 million in advertising support.

Based on consumer research, DeLellis expects the title to initially sell 7 million-8 million units, putting it on pace with "Mrs. Doubtfire." That title has sold 12 million units since debuting in March, DeLellis says.

Fox says "Speed" will launch the company into a new action-adventure sell-through category based on its across-the-board appeal to children and adults.

"Sell-through is no longer [exclusively an animated or kids' business, says DeLellis. "Action/adventure can work when it's marketed correctly and priced right."





## The Billboard Bulletin...

EDITED BY IRV LICHTMAN

#### ASCAP HAS ACE OF A DEAL

ASCAP, following an experiment started in March, is now online with ASCAP Clearing Express (ACE), which provides information on titles in the performance right society's repertory. The system is accessible around the clock to anyone with a PC and a modem, with the cost to the user limited to telephone connect time. The ACE database comprises titles on which ASCAP has paid royalties-those that have entered the ASCAP surveys or the surveys of affiliated societies in other countries. ASCAP says inquiries can be made by title, author, performer, or publisher; publisher contact numbers also are available. The ACE phone number is 212-621-6509.

DORFMAN HEADS ORION VID UNIT Veteran video executive Herb Dorfman has been named president of Orion Pictures subsidiary Orion Home Entertainment, based in Los Angeles. Dorfman, formerly senior VP, will be responsible for video and multimedia programming.

#### DAVIS TO SONY IN HONG KONG

Insiders say Sony Music International has recruited Martin Davis to be its new regional chief, based in Hong Kong. He was commercial director for EMI Music in the region, and previously ran Virgin's company there. Expected to join Davis in an A&R role is Tony Lee, formerly of Sony Music in Hong Kong.

#### BMG MAKES NEWS IN U.S., INDIA

Bulletin hears that BMG Distribution president **Pete Jones** has renewed his contract with the company. An official announcement is expected within weeks. (Jones was not available to comment at press time.) Overseas, BMG International has received the green light to move into India. Authorities there have approved BMG's plans to take a stake in Crescendo, owned by **Suresh Thomas**, former GM of BMG's previous licensee (Billboard, April 23). Crescendo licenses some international repertoire from BMG and distributes Indian music.

#### **VANGUARD CLIMBS EVEREST AGAIN**

Seymour Solomon's Vanguard Classics has added modern-day technology to the old Everest classical line—itself a pioneer from 1958-61 in the use of 35mm recording technology—by using Sony's 20-bit Super-Bit Mapping technology on an initial batch of six CD re-releases. The label promises an additional nine Everest titles Oct. 15. Solomon says the magnetic film masters were in "pristine condition."

#### PAIRE TO POLYGRAM IN LONDON

PolyGram has confirmed that former CEO of PolyGram France Gilles Paire will join PolyGram Direct Marketing in London as executive VP. Paire, who built up the successful French mail-order business DIAL, also becomes senior VP of PolyGram. The new CEO of PolyGram France is Alfredo Gan-

gotena, appointed last month (Billboard, Aug. 6).

#### COLLINS, BJORK 'UNPLUGGED'

Phil Collins and Bjork have added their names to the list of artists performing live for MTV's "Unplugged" series. Collins' album, due in the first quarter of '95, is expected to appear on Virgin Records in the U.K.; at press time, no information was available on its U.S. release. Also on the MTV front, the network's Asian operation plans to be back on the air with English-, Mandarin-, and Indian-language service by year's end. MTV Networks European president Bill Roedy is among the senior executives visiting the region in coming weeks, and this fall MTV will start a 21/2-hour daily show on Indian TV.

#### ALL YOU NEED IS ... 78,500 QUID

John Lennon's earliest recorded performance is now the property of EMI Music. At a Sept. 15 auction at Sotheby's in London, EMI bid 78,500 pounds (\$118,000) for a recording of his skiffle band the Quarry Men, taped during a church fete in Woolton, Liverpool, on July 6, 1957. The concert was the occasion when the young Paul McCartney saw the Quarry Men play and met Lennon, who later asked McCartney to join his band. An EMI spokesman says the company has not bought the rights to the tape.

Irv Lichtman is on vacation. This week's column was edited by Paul Verna.

## Radio Ups Frequency On R.E.M. Hit

DON'T LOOK FOR Dan Rather to cover this on "The CBS Evening News," but R.E.M. has the Hot Shot Debut on the Hot 100 with "What's The Frequency, Kenneth?" It's the group's highest-debuting single ever, coming in at No. 54. R.E.M.'s previous highest debuts were "Shiny Happy People" in 1991 and "Drive" in 1992; both entered at No. 71.

MISSED IT BY THAT MUCH: It's all over for Wet Wet Wet's "Love Is All Around" in the U.K. The group missed tying Bryan Adams' record of 16 weeks at No. 1, but the act's 15-week reign still goes into the record books as the second-longest-running chart-topper of the rock era. The single that ended the Wets' run isn't Kylie Minogue's "Confide In Me," and it isn't Luther Vandross & Mariah Carey's "Endless Love," which enters the U.K. chart at No. 3 (it's also No. 3 in the

which enters the U.K. chart at No. 3 (it's also No. 3 in the U.S.). The spoiler is "Saturday Night" (not a cover of the Bay City Rollers hit) by Danish singer Whigfield. It's the 36th single to enter the U.K. chart at No. 1, but the first by a debut artist. Incredibly, it's only the second time that a female artist has debuted at the top; the first was Carey with "Without You."

Going back to "Endless Love" for a moment, that single is now the most successful title of Vandross' Hot 100 chart life. By moving 6-3, it surpasses the 1991 peak of "Power Of Love/Love Power." Not that Vandross intends to stop at No. 3 . . .

ROM A WINDOW: Even while her new single, "I'm The Only One," moves 52-44 and wins Greatest Gainer honors, Melissa Etheridge's "Come To My Window" clings to its peak position in its 31st week on the Hot 100. It's No. 25 for a third non-consecutive week. If "Come To My Win-

dow" can move up just one place next week, it will tie the record set by Kris Kristofferson's "Why Me" for peaking in its 32nd week, the latest any single has ever peaked. And then, if "Window" can move up one more place the week after that...

THE NEXT GENERATION: "I'd Give Anything," Gerald Levert's cover of a Boy Howdy song, moves down two

places to No. 30 on the Hot 100, but the son of Eddie Levert of the O'Jays has a lot to be happy about: his EastWest album "Groove On" is not only the Hot Shot Debut on The Billboard 200, it's his highest-charting album, including his solo work and his five albums with the trio Levert. Gerald's previous peak was No. 32 with Levert's "The Big Throwdown."

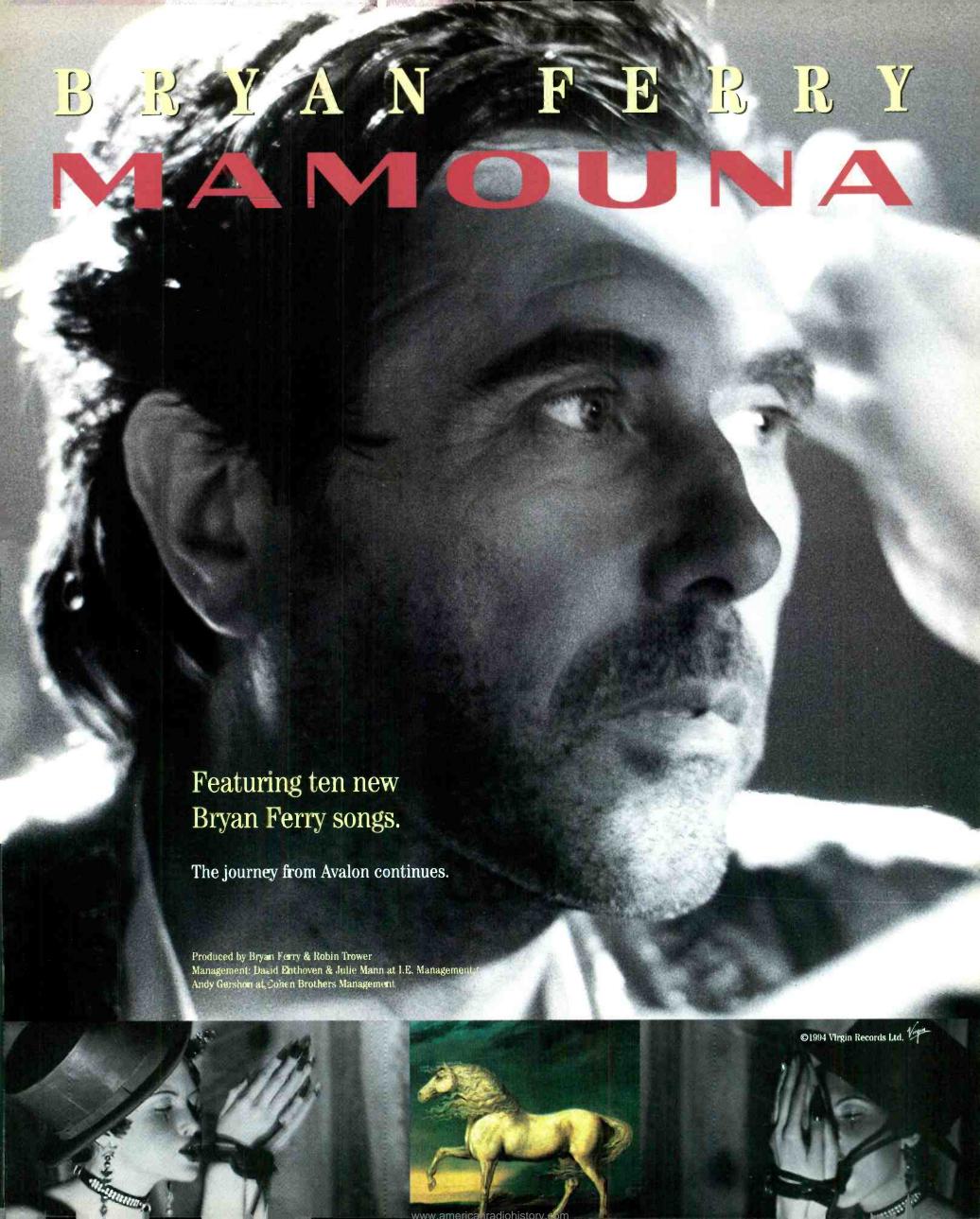


by Fred Bronson

PLAY SOMETHING SWEET: The second-highest debut on The Billboard 200 belongs to Sugar, coming in at No. 50 with "File Under: Easy Listening" on RykoDisc. It's the highest-charting album of Bob Mould's career, besting his solo work, Sugar's previous album, and the two charted albums from Hüsker Dü.

ROM ZERO TO HERO: Talk about experiencing the extremes that life has to offer: Craig Mack is No. 1 on Hot Rap Singles and Hot Dance Music/Maxi-Singles Sales with "Flava In Ya Ear." He's also No. 8 on Hot R&B Singles and No. 20 on the Hot 100. Not bad for someone who, in the recent past, was homeless and sleeping on the street. It can only get better from here.

LET THE MUSIC PLAY: Barry White has the Hot Shot Debut on Hot R&B Singles with "Practice What You Preach." That extends his chart span as an artist to 21 years and five months.



Title of album: Monster Name of artists: R.E.M.

Produced by: Scott Litt and R.E.M.

Length of album: 48 minutes, 16 seconds

Number of songs: 12

Number of stars awarded by Rolling Stone magazine, in extremely positive review: 4.5

Average shoe size of band, in standard American shoe sizes: 10.3

Length of digital groove on compact disc, when uncoiled, in miles: 2.24

Distance between spiral groove edges, in millionths of an inch: 1.6

The thing on the cover: a bear head Diameter of disc, in millimeters: 120

Direction of disc rotation as viewed from reading side: counter clockwise

Tour: yes!

Thickness of disc, in millimeters: 1.2 Weight of compact disc, in grams: 9

Total weight of band: 572 lbs.

Amount of telephone numbers the 5,000,000,000 bits of memory the CD can hold: 93 million

Speed a compact disc spins, in miles per hour: 2.8

Thickness, in nanometers, of aluminum reflective coating: 100

Effects of eggs and bacon grease on a dog's coat: makes it shiny

Laser focal spot size, at disc, as measured in microns: 1.7

Number of E Coli bacteria it takes to hold all the information on one CD: 1

**Catalog number: 4/2-45740** 

Number of times you'll probably listen to it: infinity

### Finally, truth in advertising.

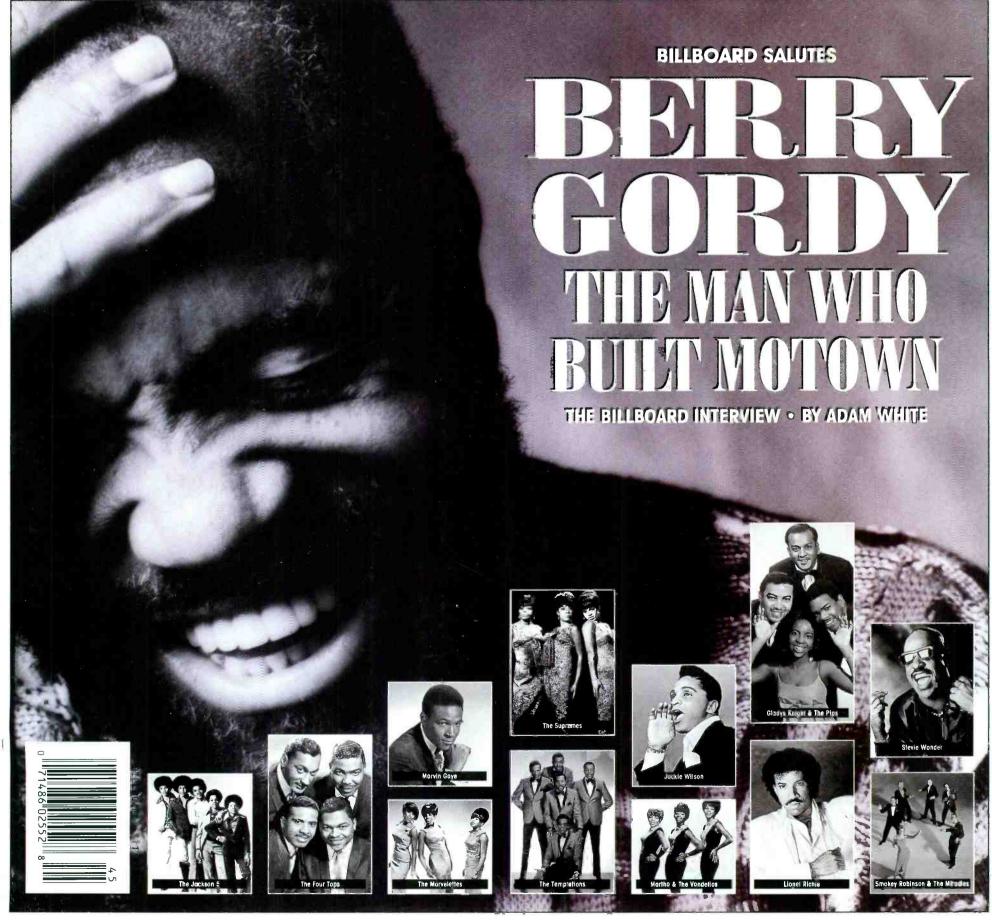
(the first in a series of one)





THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

**NOVEMBER 5, 1994** 

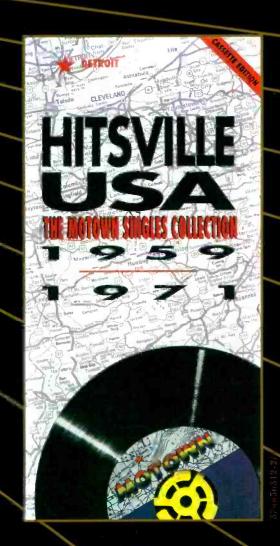




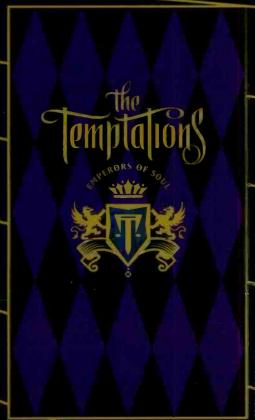




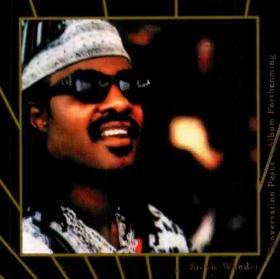
## Continues Motown Salutes Berry Gordy







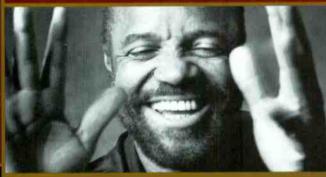






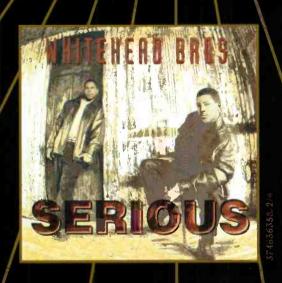


THE MUSIC, THE MAGIC THE MEMORIES OF M O T O W N



A TRIBUTE TO BERRY GORDY

In Stores January 17th















## Where The Legend Began...

