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WHTZ Makes A Big Jump In Revised N.Y. Arbitron Ratings

BY PHYLLIS STARK

NEW YORK—Adult contemporary WLTW took its customary place at the top of the New York ratings heap, but WHTZ (Z100) scored the more impressive victory in the summer Arbitrons. That station, which programs a blend of pop and modern rock hits, ascended from No. 4



in the spring Arbitron book to No. 2 in the summer, thanks to a 4.1-4.6 12-plus jump. It previously achieved the No. 2 position in the summer '93 book.

Top 40/adult WPLJ also scored an impressive gain, moving 4.0-4.5 12-plus and from sixth to third place overall.

(Continued on page 91)

Dance Sets Thrive Via TV Sales Radikal Infomercials Push Compilations

BY BRETT ATWOOD

LOS ANGELES—Susan Powter did it. So did Joan Rivers. Now, independent label Radikal/Quality is cashing in on the highly profitable world of infomercials. The label is using the power of television to establish its "Dance Mix USA" franchise, which includes CDs and cassettes, a live tour, and a forthcoming television series.

"Dance Mix USA" has sold 208,000 copies at retail, and its follow-up, "Dance Mix USA Vol. 2," has sold 49,000 copies, according to SoundScan.

Radikal president Jurgen Korduletsch says that "Dance Mix USA" has moved 650,000 units in all, with

approximately 250,000 coming through the original infomercial direct-response campaign and an additional 100,000 units as part of a subsequent TV promotion.

Although the first compilation hit the airwaves and retail simultaneously

(Continued on page 101)



WATERS

Groove line

BILLBOARD SPOTLIGHTS
WORLDWIDE DANCE

SEE PAGE 33

Verve Imprints Get New Focus PolyGram Reorganizes Jazz Labels

BY JEFF LEVENSON

NEW YORK—PolyGram Classics & Jazz is embarking on a campaign to fine-tune its three jazz imprints: Verve, Verve Forecast, and Verve Antilles.

The three labels will fall under a newly created organizational entity, the Verve Group, which will be implemented in

January 1995 with a new logo that will appear on new releases from each of the imprints.



At press time, no personnel changes had been made, but a company representative says that a new A&R executive will likely be added to the staff of the Verve Antilles imprint.

(Continued on page 100)

Arista's Tractors 'Rock It' To Left-Of-Center Success

BY CARRIE BORZILLO

LOS ANGELES—The old adage "good things come to those who wait" couldn't hold any truer for Arista and the Tractors. The left-of-center country band, whose music has as much in common with Hank Williams as it does with Creedence Clearwater Revival, signed with the label and



THE TRACTORS

recorded most of its self-titled debut four years ago.

But the group continued to fine-tune the self-produced album over the last few years. Finally, after seven

(Continued on page 99)

Bottle Rockets Let Sparks Fly On 2nd ESD Release

BY ERIC BOEHLERT

NEW YORK—Amid an autumn harvest filled with superstar releases, the Bottle Rockets from Festus, Mo., will try to clear a patch for their second release of distinctly American rock, "The Brooklyn Side."

Equal parts Buck Owens and ZZ Top, Neil Young and Aerosmith, "The Brooklyn Side" delivers a guitar-heavy look at life in the heartland, as seen by some of its knowing, hard-

drinking natives. The record arrives in stores Nov. 8 on East Side Digital Records.

"The Brooklyn Side" looks at a community filled with vivid characters, most drawn from the pen of lead singer Brian Henneman. They include underclass mothers who find refuge in Carlene Carter and

Loretta Lynn tapes ("Welfare Music"), a woman who sings Hank Williams tunes in bars ("Queen Of The World"),

(Continued on page 76)



BOTTLE ROCKETS

MCA Gets Hip With No. 1 Canadian Hit

BY LARRY LeBLANC

TORONTO—With domestic sales of 300,000 units within four days of its Sept. 24 release, the Tragically Hip's MCA album "Day For Night" is shaping up to be a major success.

(Continued on page 100)



THE TRAGICALLY HIP

IN VIDEO NEWS

Vid Retailers Stomp On Street Date With "Jurassic Park" Violations

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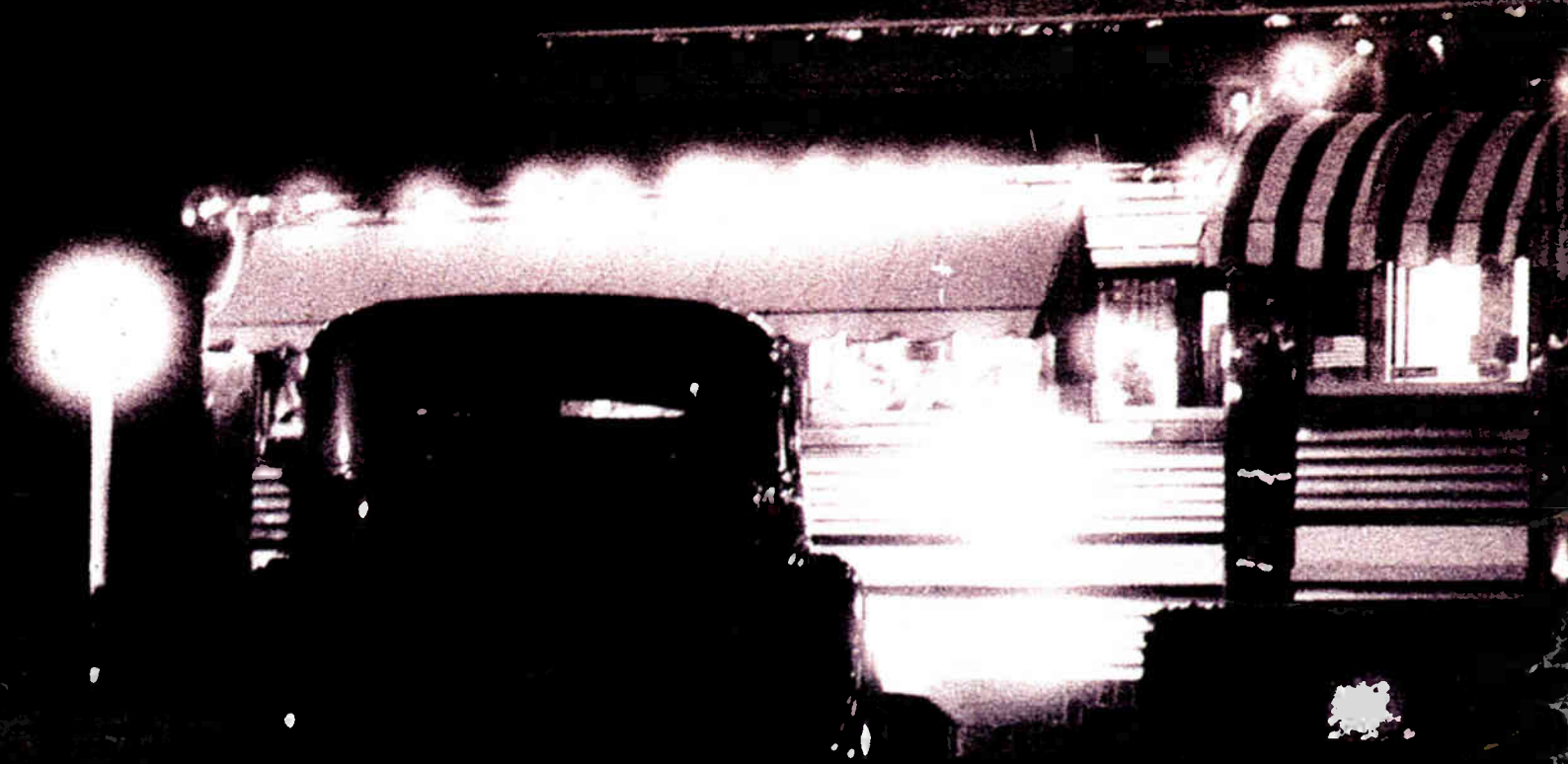
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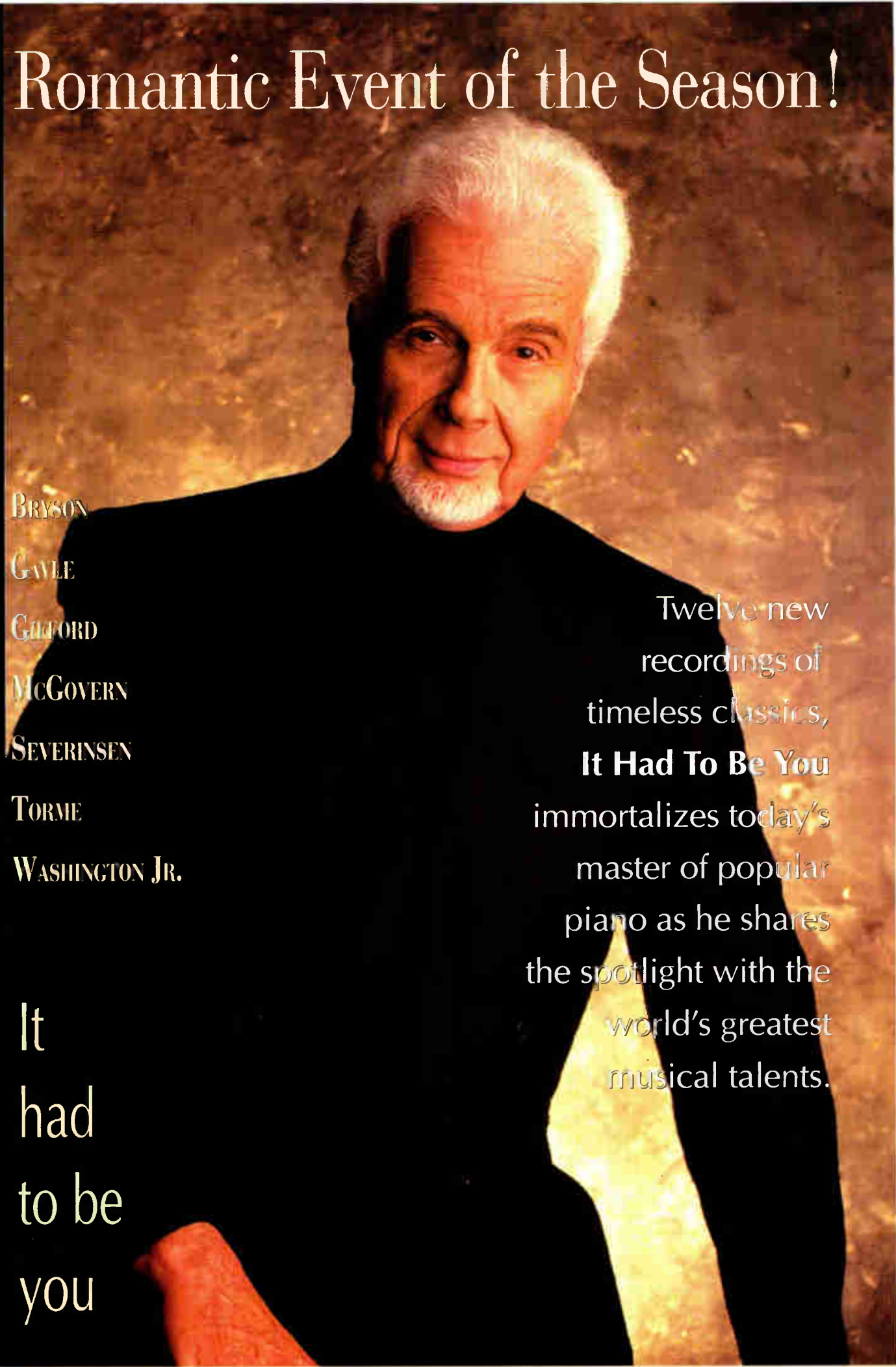


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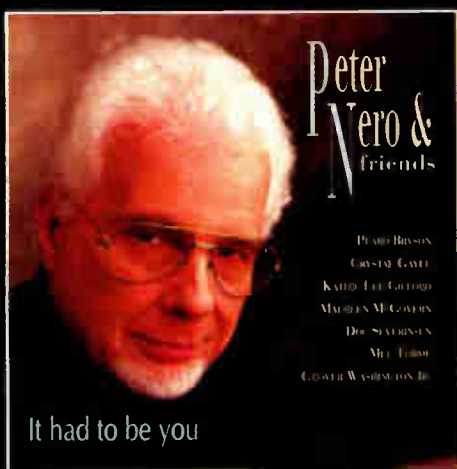
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'Jurassic' Sparks Dino-Sized Controversy

Street Date Violations Were Rule, Not Exception

BY SETH GOLDSTEIN
and EILEEN FITZPATRICK

NEW YORK—Retailers have trampled MCA/Universal Home Video's "Jurassic Park" Oct. 4 street date into oblivion in a stampede that has forced the industry to examine whether retailers can be held accountable for selling a title before it is officially due in stores.

"Jurassic Park," shipped to wholesalers two weeks before the street date, began trickling into retail in late September. MCA claimed to have stanch the flow—until Thursday, Sept. 29, when the trickle became a flood of \$15 tapes. By the weekend of Oct. 1-2, in addition to drug, grocery, and electronic outlets, nearly every major entertainment chain, including Blockbuster, Suncoast Motion Pictures, Trans World Entertainment, and Wal-Mart, had copies on the shelves; Target Stores and West Coast Entertainment were among the exceptions.

"It was easier to tell who didn't break street date than who did," says one wholesaler, which told its key accounts not to strike first. Without exception, retailers such as Blockbuster Music president Gerry Weber blame their "prerelease" decisions on the competition.

"Basically, we reacted to other dealers who were breaking street date," says Suncoast president and Video Software Dealers Assn. chairman Gary Ross. "It's very difficult not to, when a customer comes and asks why it's at other stores and not at yours."

Two-thirds of Suncoast's 360 locations began selling "Jurassic Park" Oct. 1-2, making Ross a lightning rod for complaints from VSDA rank-and-file. Many independent retailers didn't receive their copies until Monday or Tuesday.

Weber says Blockbuster Video reacted to others' "flagrant abuses" on a market-by-market basis. He emphasizes that no Blockbuster Music store violated street date, "just to show we have the discipline." Weber is awaiting MCA's response to the "most widespread violation of street date I have seen."

MCA called the situation "unfortunate and unsettling," and at press time was trying to determine whether and how to penalize violators. On Oct. 3, senior sales and marketing VP Andrew Kairey sent letters to VSDA, the National Assn. of Video Distributors, and the National Assn. of Recording Merchandisers, soliciting participation in a street date violation meeting.

VSDA, which says that supermarkets and mass merchants were the instigators, has in-

vited 50 suppliers, distributors, and rackjobbers, a "cross-section" of 50 retailers, and trade groups to an "emergency summit meeting" Oct. 14 at the Sheraton Universal Hotel in Los Angeles. Oct. 14 bumps up against Turner Home Entertainment's distributor meeting in Atlanta, which may curtail VSDA attendance, but association spokesman Bob Finlayson says, "Almost any date you pick, there's a conflict. We wanted to take action right away."

In a separate fax to members, VSDA president Jeffrey Eves said the street date concept, allowing for "orderly market introduction" of new releases, is in "danger of extinction."

Until "Jurassic Park," video stores usually played by the rules, Eves added, but now many—including those run by VSDA board members—find that voluntary adherence

has become "a self-inflicted competitive disadvantage." Ironically, VSDA has been in discussion with video game manufacturers about the possibility of that industry adopting street dates in an attempt to bring order to the chaotic game market.

Specialty stores that lost sales—and rentals—to street date violators have complained loudest to MCA and to VSDA. But the furor over the "Jurassic Park" street date is really just another indication of consumer demand—and the title has been "dino-mite" for MCA, as expected. Retailers large and small are reporting strong sales of the 18 million-21.5 million copies MCA reportedly shipped.

"This is the biggest title Best Buy has ever seen," says video buyer Dusty Bowling. Although he won't quote sales figures, some
(Continued on page 102)

Academy Files For Bankruptcy, Searches For Potential Buyers

BY SETH GOLDSTEIN

NEW YORK—Academy Entertainment, a Los Angeles-based independent supplier, has declared Chapter 11 bankruptcy, another sign of the difficulties facing marketers of "B" movies.

Two other indies, Prism Entertainment and Full Moon, also are having problems.

Martin Gold, chairman/CEO of Academy, says he has let go about 75% of his staff, including president Trish Robinson, while trying to find a new owner. According to Gold, discussions are under way with four potential buyers, among them Communications & Entertainment Corp., which backed out of an earlier deal to buy Academy for \$3.5 million in cash, common stock, and notes.

None of the potential buyers is in the home video business.

Academy, with sales of about \$20 million annually, has been struggling ever since parent Artec, a distributor headquartered in Shelburne, Vt., folded a year ago (Billboard, Nov. 27, 1993). However, the end came sooner than expected. "We really wanted to have an exit strategy," Gold says, but Barclays Bank, Academy's lender, "became impatient. We felt we

needed the protection of the court."

Bankruptcy court papers indicate that Academy owes Barclays \$1.8 million in secured debt, and owes slightly more than \$4 million to approximately 200 unsecured creditors, for total liabilities of \$5,859,394. Assets are \$5,783,136. WEA is owed \$4.8 million, carried over from Artec's books.

At the time Artec went under, the distributor reportedly owed WEA and Columbia TriStar Home Video \$6 million each. Academy was left alive, observers say, so that it could provide the cash needed to help trim those receivables. Columbia isn't mentioned in Academy's bankruptcy filing; neither is nor WEA would comment.

"It's certainly contemplated that the value of Academy would flow to creditors," says Gold. "But in the absence of financing, it's impossible to unlock the value." He acknowledges "a lot of disappointment" among Academy creditors, including duplicator Resolution Inc., owed \$607,536; Spectacor Films, owed \$303,212; Axis Films International, owed \$212,500; Technicolor, owed \$197,508; and Marketing Media Corp., owed \$130,386. Gold says his treatment has been "cordial and professional," even though the situation finan-

(Continued on page 105)

THIS WEEK IN BILLBOARD

'HEALING' STARTS FOR ENGLISH

In his first interview since the scandal that cost him his place in the contemporary Christian community, singer Michael English discusses his plans for taking his music to the pop marketplace with a new single, appropriately titled "Healing." Deborah Evans Price has the exclusive story. **Page 16**

SOCIETIES NAME NASHVILLE'S BEST

As Music City began its biggest week of the year, ASCAP, BMI, and SESAC announced their awards for the top country songs, songwriters, and publishers. For a complete list of award-winning songs, plus other details, see Billboard's coverage beginning on page 47.

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'Megadeth, Ariz.' Puts Capitol On Online Map

■ BY MARILYN A. GILLEN

NEW YORK—Capitol Records is going to town on the Internet to build excitement about the Oct. 31 release of a new album from multi-platinum metal band Megadeth.

In its first major incursion into the online world, the label has constructed an elaborate, electronic "town" dubbed Megadeth, Arizona, in which visitors can do everything from check out videos in the "Digital Drive-In" to preview album cuts at radio station "K Deth 101."

The name of the "town" is derived from that of the recording studio the band built in Phoenix, where it recorded the new album, "Youthanasia." The site went online in the Worldwide Web area of the Internet Oct. 1, and will remain up through the end of the year, at least.

The first two audioclips available in the radio-station section are a 30-second sample of the album's debut single, "Train Of Consequences," as well as a complete recording of an unreleased track available only online, "A Crown Of Worms," which can be downloaded.

New audio cuts will be added to the K Deth playlist regularly, the label says, culled both from the band's catalog and from the new album.

Likewise, the videoclips segment will be ever-changing, with four new ones being added every week of both traditional music videos and taped segments taken from appearances on talk shows, and the like. Initial features include footage of photographer Richard Avedon shooting pictures of the band for the album and a behind-the-scenes video of Megadeth in the studio.

The site also boasts a digital Megadiner, a place to chat with other people online; Vic's Cactus Hut and Souvenir Shop, stocked with artwork; a newspaper filled with updates on tour dates, band gossip, and more; an arcade stocked with games to download; weekly "Horrorscopes"; and a variety of other roadside attractions themed around the band.

"It's designed to be an entertaining, always-changing environment for people to hang out in," says Robin Bechtel, director of sales for Capitol Records and the designer of (Continued on page 99)

McDonald's/EMI Sales Break 9 Mil Garth Brooks Top Seller In Promo Deal

■ BY MELINDA NEWMAN

NEW YORK—McDonald's golden arches have turned platinum. The fast-food chain has reportedly registered sales of more than 9 million albums since its monthlong promotion with EMI Records Group North America started Sept. 2.

The music premium deal, which officially ended Sept. 28, offered McDonald's customers the opportunity to buy special compilations by Garth Brooks, Elton John, Tina Turner, and Roxette at a major discount with purchase of a meal. A dollar from each purchase goes to Ronald McDonald Children's Charities (Billboard, July 23).

Although the final numbers are still being tallied, EMI Records Group reports that the Brooks compilation of non-single tracks from five of his previous records was the top seller at approximately 4 million copies. Both John and Turner's greatest-hits packages have surpassed the 2 million mark. Roxette's offering, a 10-song sampler of its new album, "Crash! Boom! Bang!," is approaching the million-unit total. Two releases offered regionally, a Latin music collection and a hip-hop/jazz compilation, help round out the figures.

"We came, we saw, we conquered,"

says Charles Koppelman, EMI Records Group North America chairman/CEO. "We really accomplished what we set out to do from both McDonald's and our own point of view. We demonstrated that with the campaign we set forth, we could drive people back into regular retail outlets to buy records of the artists featured on the campaign. And we proved that with the [\$20 million] media campaign by McDonald's, we can sell an amazing amount of records to people in a short time, and that we ourselves don't scratch the surface in reaching people who do buy records."

A spokeswoman for McDonald's affirms the success of the campaign. "Because it was such a successful operation, a lot of the operators are continuing to sell [the remaining records]," says Malesia Webb-Dunn.

"Most of them will sell them until they sell out. We don't anticipate having any left."

In an effort to encourage patrons back into retail stores and boost catalog sales, each of the records sold through McDonald's included a discount coupon redeemable at Musicland, Sam Goody's, and On-Cue, applicable for product by the participating artists. Musicland officials did not return calls by press time.

Additionally, Cema offered all retailers deep discounts on catalog by the involved artists and encouraged them to plan their own promotions.

The result was a surge in catalog sales, primarily for Brooks, who also served as the spokesman for the campaign. All five of his albums (minus his Christmas collection) made gains (Continued on page 99)

MTV's New Int'l Chief Looks To Extend Coverage Worldwide

■ BY DOMINIC PRIDE

LONDON—With his newfound overview of all MTV's operations outside North America, Bill Roedy has his sights set firmly on closing the gaps in MTV's international coverage.

Roedy has been promoted from president of MTV Europe Networks to president, international, MTV Networks (Billboard, Oct. 8).

Roedy will have control over MTV's wholly owned channels MTV Europe and MTV Latino, as well its joint ventures MTV Japan and MTV Brasil.

Top priority will be to oversee the return of MTV Asia, which went off the air after a dispute with local broadcaster STAR TV (Billboard, May 14). Meanwhile, STAR has been broadcasting its own music channel, V, on the frequency.

Roedy says MTV Asia will be back on screen in Asia by the end of the year, with at least two different feeds, in English and Mandarin. Broadcasts have already started in India through local channel Doordoshan, for 2½ hours a day. Roedy, who has recently been on a tour of Asia and India, says the channel eventually plans to have up to five separate feeds in the region catering to local audiences and advertisers.

MTV Asia will be based in Singa-

pore, as opposed to the Hong Kong headquarters it had before it went off the air.

"Singapore's a more friendly city, and it has a much more certain future than Hong Kong. We'll also be opening regional offices, including one in Beijing."

MTV Japan, a joint venture with Pioneer and TDK, is another area where Roedy will be spending some time. "I'm happy with the programming and the ad revenues in Japan, but we're not in as many households as I'd wish," he says.

A longer-term goal will be to roll out VH-1 worldwide. "I used to say our ambition was to have MTV in (Continued on page 105)

CES Cancels 1st Attempt At Interactive Show

NEW YORK—The battle of the multimedia trade shows has ended, with upstart E3 knocking rival CES Interactive out of the ring in 1995.

Both new trade shows dedicated to the interactive industry were slated to take place next year on the same dates (May 11-13), but on opposite coasts, and their sponsors have been engaged in some high-spirited courting of exhibitors and attendees over the last few months.

CES Interactive, an outgrowth of the former Summer Consumer Electronics Show, which staged its final installment this June, was to be held in Philadelphia. The Electronic Entertainment Expo (E3), co-produced by Knowledge Industry Publications and Infotainment World, will be held at the Los Angeles Convention Center.

Thomas Kalinske, president/CEO of Sega, and Olaf Olafsson, president of Sony Imagesoft, are two of the latter conference's confirmed keynoters, according to an E3 representative. In addition to exhibits and keynotes, the conference also will have a variety of panels, discussions, and debates, and will exhibit a marked emphasis on "software and content" over hardware.

"We've always said one show would prevail, and the industry has made its choice," says Patrick Ferrell, president of Infotainment World. Ferrell cites a number of factors for the E3 victory, but says its endorsement this summer by the newly formed Interactive Digital Software Assn. was ultimately decisive.

The trade group's membership includes major industry players such as Sony, Sega, Nintendo, Acclaim, Electronic Arts, and Crystal Dynamics. All but Nintendo had already signed (Continued on page 105)



Ronald And Roxette. EMI executives present Roxette with gold awards commemorating sales of more than 500,000 copies of "Roxette: Favorites From Crash! Boom! Bang!" during EMI's promotion with McDonald's. One dollar from the sale of each album is being donated to Ronald McDonald Children's Charities. Shown, from left, are Charles Koppelman, chairman/CEO, EMI Records Group North America; Marie Fredriksson and Per Gessle of Roxette; and Terri Santisi, VP/GM, EMI Records Group North America.

Gatfield To Head L.A.-Bound Polydor

■ BY ED CHRISTMAN

NEW YORK—The PolyGram restructuring caused by the dissolution of the PolyGram Label Group appears complete with the announcement that Nick Gatfield has been named president of Polydor Records, which has been placed under the A&M Records umbrella.

Gatfield also will retain his title as president of Atlas Records, a label he started last year that went through PLG, the marketing, sales, and promotion company that also handled product from Island Records, Polydor, and London (Billboard, May 7). Atlas will continue to exist within the Polydor camp, which now is headquartered in Los Angeles.

PLG was dissolved when the suc-

cess of Island Records prompted PolyGram management to restore it to a fully staffed label. London is now under the Island umbrella.

In addition to maximizing Polydor's catalog and international product in the U.S., Gatfield says his primary mandate is to "find and break cutting-edge artists," which will help the label thrive in the U.S., as well as feed the Polydor labels throughout the world.

"Polydor is known in this country for its great catalog," Gatfield says. "I want it to be known for cutting-edge artists." The label will sign pop and urban artists, but its main focus will be on alternative music, he adds.

Gatfield, who reports to A&M president Al Cafaro, inherits responsibility for Polydor's extensive catalog, which includes albums by Eric Clapton, the

Allman Brothers, and James Brown, as well as its international artist roster, which includes Van Morrison, Andrew Lloyd Webber, and Santana.

Meanwhile, Polydor's U.S. signings, including Quicksand, have moved over to Island, where former Polydor VP/GM Hooman Majd has been named senior VP, overseeing A&R, among other responsibilities. As part of the restructuring, the Elton John catalog, previously on Polydor, has been assigned to Island. Polydor's previous president, Davitt Sigerson, left the company and is now president of EMI Records.

Atlas, which has a roster of seven artists, including Love Battery, Fretblanket, and Joya, will be a specialty label focusing on new artists, all (Continued on page 101)

Guitar Master Danny Gatton Dies At 49

Influential guitarist Danny Gatton, known for his blinding-speed runs and string-bending pyrotechnics on the Fender Telecaster, died Oct. 4 of an apparently self-inflicted gunshot wound, according to authorities. He was 49.

Gatton's body was found by his wife, Janet, at their home in Newburg, Md. A representative of the Charles County, Md., sheriff's office said "there was no sign of criminal activity" at the scene.

Gatton's work was best known by fellow musicians and guitar aficionados; he influenced generations of pickers beginning in the early '70s. For many musicians, he was one of the most important stylists of country-oriented electric guitar since rockabilly pioneers Scotty Moore and James Burton, two generations before.

Gatton had said in interviews that those two players, along with Les Paul and Charlie Christian, were his main influences.

"He was certainly one of the (Continued on page 99)

throwing copper

LIVE

ON THE STREET

already **gold**, heading for **platinum**

IN THE AIR

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top 3 alternative • **breaking at aor**
• **now at chr**

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IN THE MEDIA

"truly inspired" — *new york times*
"every inch a classic" — *kerrang*
on david **letterman** **october 7**

sold out april-may u.s. tour

ON STAGE

womad • woodstock

u.s. tour with weezer and fatima mansions **october 1 - november 23**

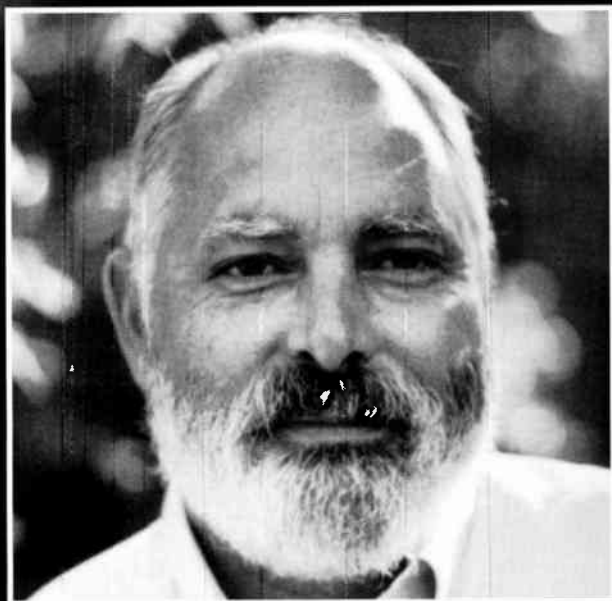
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(TIL THE SUN COMES UP)**
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Kostas
Mad Women Music
Seven Angels Music
Songs of PolyGram International, Inc.

ALIBIS
Randy Boudreaux
Thanxamillion Music
Tree Publishing Co., Inc.

ALMOST GOODBYE
Billy Livsey
Irving Music, Inc.

ALRIGHT ALREADY
J. B. Rudd
JB Rudd Music

A BAD GOODBYE
Clint Black
Blackened Music

BLAME IT ON YOUR HEART
Harlan Howard
Kostas
Harlan Howard Songs
Seven Angels Music
Songs of PolyGram International, Inc.

BORN TO LOVE YOU
Don Cook
Chick Rains
Tree Publishing Co., Inc.

CAN I TRUST YOU WITH MY HEART
Stewart Harris
Travis Tritt
Edisto Sound International
Post Oak Publishing
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CAN'T BREAK IT TO MY HEART
Earl Clark
Us Four Publishing, Inc.

CLEOPATRA, QUEEN OF DENIAL
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Duck House Music
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EASY COME, EASY GO
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Dean Dillon
Acuff-Rose Music, Inc.
O-Tex Music

FAST AS YOU
Dwight Yoakam
Coal Dust West Music

HALF ENOUGH
Reed Nielsen
Wendy Waldman
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Moon and Stars Music

HARD WORKIN' MAN
Ronnie Dunn
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Ronny Scaife
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Virgin Timber Music

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SHOULD'VE BEEN A COWBOY
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SOMEBODY ELSE'S MOON
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Commentary

Can Music Make Us More Intelligent?

■ BY **FRANCES RAUSCHER, Ph.D.**

The recording industry produces one of history's most popular products. Virtually everyone likes music in one form or another.

But is it possible that everyone also needs music? Beyond being a form of art or entertainment, might music also be a kind of essential nutrient that the human brain requires? Can music make us more intelligent?

These questions are being explored in ongoing experiments under my supervision at the University of California, Irvine. And the answer, at least so far, is yes. We have found that music can enhance spatial reasoning—the brain's ability to perceive the visual world accurately, to form mental images of physical objects, and to recognize variations of objects.

These findings hold new and profound implications for the importance of music in education, especially the education of young children. Spatial reasoning is essential to success in a variety of academic subjects, notably math, the sciences, and engineering. Many problems common to these disciplines are not easily described in verbal form, and depend for their solutions on abstract thinking and visualization—skills that result from highly developed spatial reasoning ability.

Our research has found that the relationship between music and spatial reasoning is so strong that simply listening to music can make a difference. This is the so-called "Mozart Effect" that has received significant news coverage recently.

In 1993 we found that, compared to those who simply sat in silence or listened to relaxation instructions, 36 college students who listened to 10 minutes of Mozart's "Piano Sonata K448" subsequently experienced a significant increase in their spatial IQ scores. This year we completed a second experiment, using 79 students and additional test situations, that confirmed that the Mozart Effect is indeed a real phenomenon.

But if mere listening can boost spatial reasoning, what might be achieved through a program of active music training? This is the focus of our work with preschool children, and the aspect of our research that may offer the greatest benefits for future generations.

STING NEXT TO STRAVINSKY?

Commentary writer John Mauceri's deep concern about elitism in the classical music business is well-founded (Billboard, Sept. 10).

The root of the problem is education. Most of the world's top Western music conservatories, colleges, and universities have refused to "cross over" into the real world of today's Western music. Instead of embracing jazz, blues, pop, rock, rap, country, and other current genres, most 20th-century music educators have neglected the artists in these fields. Never mind that Bach and Bartók incorporated their cultures' best folk songs into their scores, or that primarily new compositions, not museum pieces, were performed publicly prior to 1900. Never mind that "popular" then was classical. What we have now is a problem with so-called "serious" music curricula and their teachers.

Why do most Western educators persist

Last year, we completed a pilot study in which ten 3-year-old children were given music training—either singing or keyboard lessons. The scores of every child improved significantly on the Object Assembly Task, a section of the Wechsler Preschool and Primary Scale of Intelligence-Revised that measures spatial reasoning.

At the American Psychological Assn.'s annual convention in Los Angeles in August, we



"Music should be prized as a way to boost human brain power"

Frances Rauscher, Ph.D., is a research psychologist at the Center for Neurobiology of Learning and Memory at the University of California, Irvine.

reported the results of a follow-up experiment which found that the spatial reasoning performance of 19 preschool children who received eight months of music lessons far exceeded that of a demographically comparable group of 15 preschool children who did not receive music lessons.

The notion that music is important to the development of a child's intellect is hardly new. Plato believed music was the first subject that children should learn, to create a sense of order and harmony in the mind. Until now, however, no one has been able to demonstrate a direct, causal link between music and the development of human intelligence early in life.

The discovery of this link has special significance today, when music occupies a paradoxical position in American society. Music has never been more prevalent than it is in the United States in 1994. With technology such as portable compact disc players, it is now possible to listen to high-quality recorded music anywhere, any time we want. In our homes, in our cars, in supermarkets, or camping in the wilderness, music serves as a kind of personal score to accompany our

daily activities.

Yet as a subject in school, music has rarely been regarded with less esteem. For more than 10 years, music programs have been systematically cut or reduced in many U.S. school districts. The rationale given by legislators and school administrators has been starkly pragmatic: In order to revive lapsed academic standards and maintain America's ability to compete globally in business and technology, school curricula must focus on the "basics"—reading, writing, math, and the sciences. That reasoning maintains that music is a nice activity for kids to learn, but with school budget belts being pulled tighter and tighter, it's also expendable.

In light of our findings, however, this argument no longer holds water. Music, in fact, is one of the basics: a building block that serves as the foundation for one of the brain's higher cognitive functions. Without first being given training in music, our children cannot reach their full potential to be doctors, mathematicians, engineers, scientists, or to hold a wide range of other professions.

Our research also indicates that music training may most benefit those children for whom maximizing academic and career potential is critically important: the disadvantaged. In our pilot study with preschool children, those from disadvantaged backgrounds displayed a particularly dramatic improvement in spatial reasoning ability following music training.

Music programs in schools may enable the disadvantaged to learn on a more equal footing with children from more affluent backgrounds. Because it is nonverbal, music, unlike many traditional teaching methods, does not force disadvantaged children to struggle with language or cultural differences. And unlike children from higher-income families, who have access to private music lessons, school may offer many disadvantaged children their only opportunity for music instruction.

Music should be prized and emphasized as an invaluable way to boost human brain power. The challenge is to identify and articulate the music training programs that can be most successful in achieving this goal.

LETTERS

in ignoring this century's great popular composers/lyricists/librettists? If they do not teach alongside the traditional classical greats, the jazz/song/theater/film music greats of this century, then they are not teaching the best new Western music, and their classical may end up in its own forgotten museum attic. If music that will most likely become classic were taught today, we would hear, as we should, in the concert hall and on enlightened radio, Sting next to Stravinsky, Ellington next to Brahms, L.L. Cool J. next to Bartók.

Richard Henrickson
 Violinist, composer, arranger
 The Hampton String Quartet, Inc.
 New York

PUBLISHERS HIT BY CLAUSES, TOO

While it's true that so-called "outside" publishers are not subject to the artist's "cap"—as Wallace Collins points out in his

commentary on controlled compositions (Billboard, Sept. 24)—they are regularly asked to join in the fun and, in many cases, are threatened with being bumped from a project if they don't oblige [with the restrictions of controlled composition clauses]. Another consequence of controlled compositions is that the practice discourages artists from taking outside material. With the exception of artists who are also great writers, this means that the quality of the product decreases drastically, and records don't sell nearly what they would if great songs were used. Record companies then continue to take their budgetary "problems" out on the artists and writers, the very people on whom they depend for their livelihood. This situation is clearly out of control!

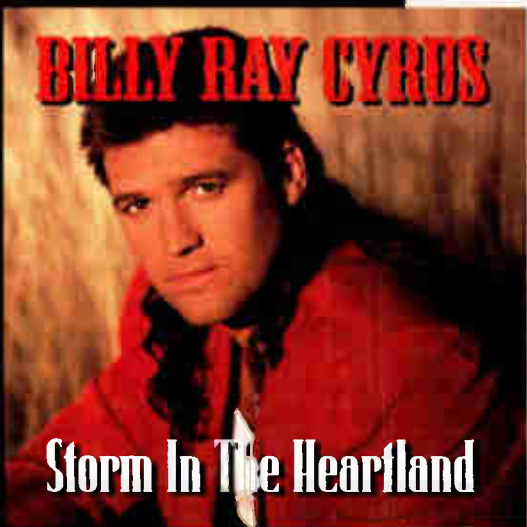
Jonathan Rosner
 Professional manager
 The Bicycle Music Company
 Los Angeles

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Radio Is Hot For Phair's 'Supernova' On Matador

BY CARRIE BORZILLO

LOS ANGELES—After scoring points with the rock press last year with her Matador/Atlantic debut "Exile In Guyville," Liz Phair is finally winning big with radio programmers.

"Supernova," the first single from Phair's sophomore effort, "Whip-Smart," jumps from No. 13 to No. 9 with a bullet on the Modern Rock Tracks chart, and is garnering album rock and top 40 airplay as well.

Although her debut effort was critically acclaimed, its strikingly honest songs received no significant airplay. "Never Said," the first single from "Exile," never charted.

However, "Supernova"—which, like the material on Phair's debut

album, features blunt lyrics and hypnotic melodies—has been steadily climbing the Modern Rock Tracks



PHAIR



chart since it debuted at No. 32 on Sept. 17.

In addition, the videoclip for "Supernova" is in its second week in active rotation on MTV. "Never Said" was only aired on the network's

(Continued on page 102)

Music Video Award Nominees Named Coolio, Green Day, US3, Taylor Among Contenders

BY DEBORAH RUSSELL

LOS ANGELES—Rapper Coolio, rockers Green Day, jazzy hip-hoppers US3, and contemporary Christian artist Steve Taylor are the leading contenders for the 1994 Billboard Music Video Awards, with three nominations apiece.

Videos by three of those acts were nominated in the Maximum Impact Clip Of The Year category. The award, launched last year, recognizes the video that best advances an artist's career.

Coolio's Tommy Boy video "Fantastic Voyage," Green Day's Reprise/Warner Bros. clip "Longview," and US3's Capitol video "Cantaloop" are Maximum Impact contenders. Counting Crows' DGC/Geffen video "Mr. Jones" and Martina McBride's RCA clip "Independence Day" also were nominated in the category. Last

year's winning clip was Soul Asylum's "Runaway Train" (Columbia).

McBride and Counting Crows are multiple nominees, as are Da Brat, Domino, Collective Soul, Juliet Roberts, Janet Jackson, the Tractors, Buckshot LeFonque, Sugartooth, and Aerosmith.

In addition, Billboard once again will honor the year's top director. The Director of the Year award, captured last year by Satellite Films' Mark Ramanek, recognizes either a single outstanding clip or an overall body of work for the year. The six nominees include HSI Films' Samuel Bayer, whose work includes Melissa Etheridge's "Come To My Window," which was nominated for the best rock clip of the year, as well as Hole's new "Doll Parts"; and F.M. Rocks' director F. Gary Gray, whose clips include Coolio's "Fantastic Voyage," which has two rap nominations, as

well as Cypress Hill's "Ain't Goin' Out Like That."

Also nominated are Satellite Films' Spike Jonze, the eye behind the Beastie Boys' "Sabotage," which is nominated for best alternative/modern rock clip, as well as Dinosaur Jr's current "Feel The Pain"; and Portfolio/Black Dog Films' Marcus Nispel, who directed All-4-One's "I Swear," nominated in the category of best new artist in a pop/AC clip, and Crystal Waters' "100% Pure Love," nominated for best dance clip.

The other two director's award contenders are O Pictures' Matthew Rolston, whose videos include Jon Secada's "Si Te Vas," nominated for best Latin clip of the year, as well as "Whatta Man" by Salt-N-Pepa with En Vogue; and Portfolio/Black Dog Films' Jake Scott, who directed R.E.M.'s "Ev-

(Continued on page 59)

Curb Turns Dutch 4 Seasons Remix Into Sleeper Hit

PETER CRONIN

NASHVILLE—How does an 18-year-old song without any soundtrack affiliation rise from the dead to become one of the hottest records in the country?

In the case of the Four Seasons' "December 1963 (Oh, What A Night)," answering that question involves going back six years and following a remixed version of the song from the dance clubs of Europe to the pop charts of Australia, and all the way back to a syndicated weekly state-side radio show.

The Four Seasons' original version of the song hit No. 1 on Billboard's Hot 100 in January 1976, and the remixed version is No. 14 this

week on the Hot 100.

"It started for us just about a year ago, when this same mix of the song came through our licensee, Sony, in Australia," says Dennis Hannon, VP of marketing at Curb Records in Nashville. When that remix of "December 1963 (Oh, What A Night)" went to the top of the Australian singles chart in February 1993, Curb decided to release the single to dance clubs and top 40 stations in the U.S., where, according to Hannon, "nothing happened, and we basically walked away from it."

Curb's interest in the single was piqued again this spring. Benson Curb, the company's national sales manager, noticed through SoundScan data that the cassette singles the company had released to support hoped-for radio play were selling at

(Continued on page 102)



Luther In London. Epic artist Luther Vandross socializes with Epic and Sony executives following his recent performance with the London Symphony Orchestra at the Royal Albert Hall in London. The following week, Vandross' Epic album, "Songs," (released on his own LV imprint) hit No. 1 in the U.K. Vandross' concert was filmed for a U.S. television special, which will debut Nov. 28 on the PBS series "In The Spotlight." Shown, from left, are Robert Bowlin, president, Sony Music International; David Glew, chairman, Epic Records Group; Vandross; Paul Burger, chairman/CEO, Sony Music Entertainment U.K.; Michele Anthony, executive VP, Sony Music Entertainment; and Paul Russell, president, Sony Music Entertainment Europe.

Europe Grooves To Eclectic Caribbean Dance Style Rapso

BY KWAKU

LONDON—British-born West Indians here are drawn to a varied palette of Caribbean dance hybrids, some of which find cross-over success in the pop market. The latest of these West Indian-derived genres is about to make an impression on the British dance scene, according to some passionate observers.

The word is "rapso," short for rap and soca, and it's the musical style being made by many young artists in Trinidad and Tobago.

Rapso incorporates various musical traditions, including singing, rapping,

toasting, poetry, dub, dancehall reggae, swing, hip-hop, and African polyrhythmic drumming. It reflects the constant exposure Trinidadians have to American rap and R&B, Jamaican dub and dancehall, African and Indian sounds, as well as to their own calypso music.

Though rapso only recently has spread outside the Caribbean, its origins date back to the early 1970s. "Rapso has been around for about 20 years," says Robert Amar, the owner of the Kisskidee label in Trinidad. The term was coined by Brother Resistance, who introduced a rapping deliv-

(Continued on page 28)



MERRIQUE

Geffen, McGhee Join Forces For Imprint

BY MELINDA NEWMAN

NEW YORK—In its first co-venture since its formation 14 years ago, Geffen Records has created a new imprint, Eleven Records, with McGhee Entertainment.

The first release on the new label is God Street Wine's "1.99 Romance," which came out Sept. 27 (Billboard, Oct. 8).

According to Doc McGhee, who is running the label with his brother Scott, Eleven Records will release no more than three or four records a year.

"It's very much a boutique label," McGhee says. "It took me 15 years to sign five major bands as a management company, so I'm not looking to sign 20 bands to the label overnight. At Geffen, they have a focused out-



GOD STREET WINE



ness with this guy if the opportunity arises."

Geffen's staff will handle many functions for Eleven's releases, including promotion, sales, publicity, marketing, and creative services. "Basically, we'll handle A&R and marketing," says McGhee. "It's a team thing between our staffs. We have a promotion guy, marketing, and publicity here, and we'll help to fill in the voids. It's easier for us to focus on our record than for someone to focus on us when they have 10 other records."

Eleven Records will operate out of McGhee's offices, which are located across the street from Geffen Records.

McGhee's contract with Geffen allows him certain latitude in signing

(Continued on page 109)

New Claims Heat Up American's Row With Phonogram

BY CRAIG ROSEN

LOS ANGELES—The battle between American Recordings and Phonogram over a European joint venture and distribution agreement rages on, as attorneys for American have filed an amended complaint against Phonogram alleging fraud, conspiracy, and invasion of privacy.

Meanwhile, Phonogram's attorney is attempting to obtain a copy of American's new European distribution contract with BMG, possibly paving the way for an injunction filing.

In the midst of the legal wrangling, American has recruited Rex Heinke of the Los Angeles firm Gibson, Dunn & Crutcher to join

(Continued on page 105)

The Unforgettable Voice

Haitian mobs loot police stations

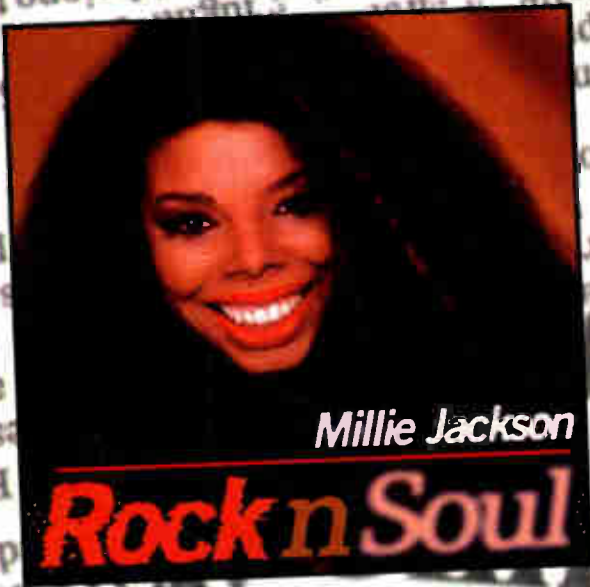
Associated Press

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Liberty, EMI Latin Link To Ink Tejano Star Emilio Navaira

■ BY JOHN LANNERT

In an unusual joint venture, country label Liberty Records and its sister Latino imprint, EMI Latin, are teaming to market and promote Tejano star Emilio Navaira in the country market.

Liberty president Jimmy Bowen says terms of the joint venture call for the two labels to share equally the recording, marketing, and promotion expenses of Navaira, whose surname (pronounced Na-VAI-ra), has been dropped for the country market.

EMI Latin president José Béhar,

who signed Navaira to the label in 1989, says he came up with the joint venture concept as a way for EMI Latin to become a financial participant in Navaira's non-Latino career.

"From EMI Latin's viewpoint," says Béhar, "the most financially equitable way to be involved in the country career of Emilio was via a joint venture. But our participation will be only financial."

Concurrently, Navaira has signed identical, long-term record deals with Liberty for the country market and EMI Latin for the Latin arena. His country-label debut, to be produced by noted studio helmsman Barry Beckett, is expected next summer or fall.

According to Béhar, Navaira's country release will be accompanied by a new Spanish-language album

(Continued on page 101)



NAVAIRA

'Woodstock '94' Set Emphasizes Modern Rockers

■ BY PAUL VERNA

NEW YORK—Reflecting the musical diversity of the Woodstock '94 lineup, the artists on A&M Records' upcoming live album from the summer festival range from young upstarts to hardened veterans, with an emphasis on edgy alternative rockers.



Woodstock '94

Among the youth-oriented hard-rock acts that dominate the double-CD/cassette "Woodstock '94" album are

Primus, the Red Hot Chili Peppers, Porno For Pyros, Nine Inch Nails, Metallica, Rollins Band, Jackyl, Green Day, Aerosmith, and Candlebox.

The album also devotes ample time to older artists with baby-boom connections, including the Neville Brothers, Bob Dylan, Traffic, Peter Dinklage, and Woodstock '69 alumni Crosby, Stills & Nash and Joe Cocker.

The hip-hop sector—a small contingent at the Aug. 12-14 fest in

(Continued on page 101)

Gill Triumphs Again At CMA Awards Montgomery, Tillis Among Other Big Winners

■ BY EDWARD MORRIS

NASHVILLE—The CMA Awards show, held Oct. 5, might aptly have been called "The Vince Gill Follies." Not only did Gill once again nail down both the entertainer and male vocalist of the year awards, but he also did the smoothest job of hosting in the show's history. With his quick wit and complete ease, he was the backbone and funny bone of the proceedings.

"You all know," Gill solemnly intoned as the audience settled into its seats, "the main business of tonight is to get me my own talk show." By the time the ceremonies were over, this sounded less like a hip quip and more like a great idea. Gill has already made the CMA show his own: This was his fourth consecutive year as top male vocalist, and his second straight as top entertainer.

Whether it was the abundance of talent at his disposal or the challenge of stretching 13 awards into three hours of prime-time network television, produc-

er Walter C. Miller succeeded in giving viewers a show in which pure entertainment all but eclipsed the sometimes tedious award-giving.

The presentation and acceptance speeches were humbly brief, which allowed more time for music. In all, there were two dozen songs showcased, plus snippets from eight more performed live by young artists as transitions between segments.

Besides Gill, the evening's big winners were John Michael Montgomery, who took the Horizon Award and single of the year prize (for "I Swear"); Pam Tillis, who triumphed over such formidable competitors as Reba McEntire and Mary Chapin Carpenter to earn the top female vocalist trophy; the star-powered "Common Thread: The Songs Of The Eagles," which was proclaimed album

of the year; and Merle Haggard, who was inducted into the Country Music Hall Of Fame.

For the third consecutive year, Brooks & Dunn was crowned top vocal duo. Diamond Rio matched the pair in consistency by earning the vocal group trophy for the third time in a row. Alan Jackson and Jim McBride's "Chattahoochee" won song of the year honors.

Voters declared McEntire and Linda Davis' "Does He Love You" vocal event of the year. Martina McBride's "Independence Day" was named music video of the year. And Mark O'Connor claimed his fourth straight award as musician of the year.

It was clear from the audience's impassioned response to her performance of the song that "Independence Day" was named

(Continued on page 109)

Dre, Lover Look To Extend Reach With Relativity Debut

■ BY J.R. REYNOLDS

LOS ANGELES—Not every recording duo has the luxury of being a VJ team on the most influential music video network, a DJ team at a top-rated station in radio's largest market, and the stars of their own feature film. But despite the multimedia celebrity enjoyed by Doctor Dre & Ed Lover, their Relativity debut set, "Back Up Off Me," could still be a tough sell to the fickle hip-hop community when it streets Nov. 8.

"The most challenging thing about selling this project is that because their image is so tongue-in-cheek, we have to do things that emphasize the credibility of the record," says Alan Grunblatt, VP of marketing for Relativity.

"Back Up Off Me" offers a variety of rap styles—from comedy to g-funk—brought out by producers familiar to the hip-hop nation. Those

receiving production credits include Franklyn Grant (who engineered the project), Erick Sermon, Davy D., Marley Marl, the Jolly Stompers, and Mark The 45 King.

The album also features guest rappers like Sermon, Notorious B.I.G., King Just, Keith Murray, Todd 1, Lords Of The Underground, and T-Money.

"This album is pure hip-hop," says Lover. "We worked with the best producers and guest-star rappers that were available."

Lover says his biggest concern regarding "Back Up Off Me" was turning in an honest hip-hop album.

"The kids in the community want

(Continued on page 27)



A King Of Soundtracks. Backstage at one of his recent sold-out benefit performances at Los Angeles' Greek Theatre, Elton John accepts a plaque commemorating sales of more than 6 million copies of "The Lion King" soundtrack. Shown, from left, are Walt Disney Records director of marketing Mike Bessolo and director of national sales Barry Hafft; "Lion King" lyricist Tim Rice; Recording Industry Assn. of America chairman Jay Berman; John; and Mark Jaffe, VP of Walt Disney Records.

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RECORD COMPANIES. Marcelo Castello-Branco is named managing director of PolyGram Chile in Santiago. He was marketing director at PolyGram Brazil.

Fidel Jaramillo is named managing director of PolyGram Colombia, based in Bogota. He was managing director of local independent label Sonolux.

Sean Carasov is named VP of A&R for Atlantic Records in Los Angeles. He was West Coast A&R director at Jive.

Peter W. Eldredge is named VP of sales for RCA Special Products in New York. He was executive VP and publisher of Friday Holdings, a multimedia development firm.

Briggs Ferguson is promoted to senior director of strategic marketing for EMI Records Group North America in New York. He was director of worldwide strategy and planning.

John Schuch is named senior di-

rector of A&R administration for Warner Bros. Records in Los Angeles. He was director of A&R administration, West Coast, for Sony Music.

Beth Tallman is promoted to director of product management for A&M Records in Los Angeles. She was promotion manager in Seattle.

Geffen Records in Los Angeles promotes Sue Naramore to adult alternative national director, Tracy Skelly to regional promotion manager/Los Angeles, and Gabrielle Skolnek to adult contemporary/NAC/jazz manager. They were, respectively,

associate director of national AOR/national metal director, AC/NAC/jazz national director, and AOR assistant.

DISTRIBUTION. David Pierce is appointed senior VP of video sales and marketing for Sony Music Distribution in New York. He was senior VP of sales at Columbia TriStar Home Video.

PUBLISHING. Brad Rosenberger is promoted to VP of film and television for Warner/Chappell Music Inc. in

Los Angeles. He was director of film and television.

Lillian Loe Stoddard is promoted to VP of royalties and copyright at Rondor Music International in Los Angeles. She was senior director of royalties.

Pat McMurry is promoted to VP of creative services for Bluewater Music in Nashville. She was creative manager.

Ramon Arias is promoted to Latin creative director, East Coast, for peermusic in New York. He was Latin professional manager.

RELATED FIELDS. Jay Moses is appointed senior VP/GM of BMG Interactive Entertainment in New York. He was VP of multimedia at Times-Mirror Magazines.

Tony Montgomery is named VP of audio disc sales for Disc Manufacturing Inc. in Chicago. He was senior director of dance/single sales for RCA.

Rich Oppenheimer is promoted to VP of entertainment sales and marketing for AGI Inc. in Melrose Park, Ill. He was head of West Coast sales.

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Curb's Michael English Is 'Healing' Pop Career Sought Following Scandal

BY DEBORAH EVANS PRICE

NASHVILLE—Following the scandal that ended his career as one of contemporary Christian music's top artists, Michael English has signed with Curb Records and is resuming his recording career with a song aptly titled "Healing."

A duet with Wynonna, the song is from the soundtrack of the upcoming Bruce Beresford film "Silent Fall," starring Richard Dreyfuss and Linda Hamilton. The single will be released Oct. 17 and pushed at top 40 and AC.

Last May, English's career in contemporary Christian music came to a screeching halt following news of his extramarital affair with Marabeth Jordan of the Christian group First Call, who was expecting his child. The news broke the week after English had won six Dove Awards from the Gospel Music Association, including artist of the year, male vocalist, inspirational recorded song of the year, and contemporary album of the year (Billboard, May 14).

Although such news would have hardly caused a blip in most other

musical genres, it was a scandal of seismic proportions in the contemporary Christian community. English voluntarily returned his six Dove Awards on May 6 and announced he was leaving Christian music because of "mistakes" he had made. (According to GMA publicist Wendy Holt, the organization has since returned the Doves to English.) Warner Alliance, English's record company, released a statement saying it was terminating all promotion, marketing, and sales of Michael English products (Billboard, May 21).

Now that English is working on his debut album for Curb, the big question is whether he'll return to the contemporary Christian arena or pursue AC and top 40 success. "It won't be contemporary Christian," English told Billboard in his first interview since the incident. "It won't be pushed through the contemporary



ENGLISH

[Christian] market... When everything happened with me, everybody's question was, 'When should we allow Michael to come back?' And I'm not coming back. It's a really tough decision for me, but I don't want to be controlled anymore by the contemporary Christian industry... That would be a major hand on my neck, because I messed up and [people would be saying,] 'Now we're going to tell him what he needs to do.' And I think I'm going to let God do that."

In addition to changing his label, English has also changed management and is now represented by Naomi Judd's husband, Larry Strick- (Continued on page 20)



Beantown Boys. The members of Aerosmith threw a fundraiser for Sen. Edward M. Kennedy, D-Mass., to raise money for his re-election bid. Shown, from left, are Kennedy, Aerosmith's Brad Whitford, Karen Whitford, Victoria Reggie Kennedy, and Aerosmith's Tom Hamilton.

Not Fretting Over Low-Fi Sound, A&M Lets Those Ass Ponys Run

BY DAVID SPRAGUE

NEW YORK—With a name like the Ass Ponys, a band had better be good—not to mention virtually pre-tenure-free. On the unassumingly titled "Electric Rock Music" (which A&M releases Nov. 22), the Cincinnati-based quartet lives up to both of those tenets, conjuring up a new genre—call it country low-fi or post-punk rusticism—in the process.

"I think this is a good time to be



Ass Ponys: Chuck Cleaver, Dave Morrison, John Erhardt, and Randy Cheek.

in a band with an unidentifiable sound," says front man Chuck Cleaver. "Some of the hybrids people have come up with trying to describe us are really priceless: I think my favorite was Hot Tuna meets the Minutemen."

"Electric Rock Music," which was recorded at a cost of \$2,500 before the A&M deal was inked, is a bit more raucous than the band's previous releases. But while the production (by Afghan Whigs bassist John Curley) allows for the odd spot of shamble, the payoff is in the set's crackling immediacy.

"It's the very same record we would have put out on our own," says drummer Dave Morrison. "We flew out to the [A&M] studios to try some re-recording, but that wasn't us—it was like trying on costumes. They knew it, too—they said, 'go home and make your records, you don't need all this.'"

As product manager Brad Pollak sees it, the label's first challenge will (Continued on page 21)

Tarantino Taps Musical Reservoir Once Again As 'Pulp Fiction' Rides A Surf Wave

AS AL CAPONE in Brian DePalma's "The Untouchables," Robert DeNiro waxes that a man must have his "enthusiasms." Among director Quentin Tarantino's enthusiasms are music. His passion and love for the art form flow as abundantly as the blood in his new movie, "Pulp Fiction," which opens nationally Friday (14).

Winner of the best picture award at the 1994 Cannes Film Festival, "Pulp Fiction" is a wild rollercoaster of a movie comprising three separate but linked stories. The film features John Travolta, Bruce Willis, Samuel L. Jackson, and Uma Thurman, but the real star is Tarantino's dialog. He has written a script that allows Jackson's character to explain to Travolta, as they prepare to do in some lying college kids, what a TV pilot is—without such a conversation ever seeming out of place.

The other star is the music. Although most directors work very closely with a film's music supervisor, Tarantino takes the process a step further by selecting virtually all the music for his movies himself. In both "Pulp Fiction" and "Reservoir Dogs," he declined to commission a score for fear that he wouldn't like it. "When I choose the music, I know I like it and I get to use it, and I don't have some guy trying to put scoring in every fucking scene," says Tarantino. "And I have to tell them 'No, no, no, no, no' all the time. It takes a lot out of you, having to say no."

Tarantino is best experienced in 3-D. In person, his enthusiasm pours out of him. As he passionately describes the music he picked for "Pulp Fiction," he leans forward in his seat, his eyes widen, he pounds his leg with his fist to emphasize a point. His intensity might be a little frightening if it weren't so infectious. Although "Pulp Fiction" has nothing to do with surfing, classic surf-music tunes serve as the score for the film. "I've always loved surf music, but I've never had a blanking clue of what the hell it had to do with surfing," says Tarantino. "To me, it sounded like rock'n'roll spaghetti western music, I'm serious. And to me, that's a pretty good description of what this movie is, a rock'n'roll spaghetti western."

And what does Tarantino consider the most "spaghetti western surf tune of them all?" The answer would be "Misirlou," the 1962 Dick Dale & His Del-Tones classic. With its double-picking, menacing-yet-graceful tone, the song is the perfect choice for the movie's opening credits. "I was thinking about using [the Lively Ones'] 'Surf Rider,' [but] I just couldn't refuse 'Misirlou,'" says Tarantino. "It just demands so much of the movie to live up to that theme, you know. When you play 'Misirlou' as your opening credits, and you're trying to build a sequence around it, it's like you're saying, 'This movie's an epic! This movie is a kick-ass epic!' 'Misirlou' was a hard tune to follow, so you better

rise to the occasion."

To find the perfect surf tunes, Tarantino listened to a tape of surf music made by a friend and combed record stores for obscure collections. New surf compilations are coming out on CD routinely now, but Tarantino takes umbrage at the suggestion that they may have aided his search: "No, I was totally on vinyl. No, no, I wasn't listening to any CDs. Wax, baby." Among the other surf groups on the MCA soundtrack, which is available on vinyl, are the Tornadoes, the Centurians, and the Revels.

If surf music serves as the anchor for the film's score, many other tunes in the movie help establish the mood, including Kool & The Gang's "Jungle Boogie," Al Green's "Let's Stay Together," Dusty Springfield's "Son Of A Preacher Man," and Maria McKee's "If Love Is A Red Dress" (the only previously unreleased cut on the soundtrack).

Music is so important to Tarantino that he has said that he would have not made 1992's "Reservoir Dogs," if he could not have gotten the rights to Stealers Wheel's "Stuck In The Middle With You" for a particularly graphic torture scene.

"That may be pushing it a little bit," Tarantino says of his previous comment, "but it's fucking pretty close to true... Let me put it like this: I've chosen a lot of these songs way in advance, and what I do when I go to [music supervisor] Karyn Rachtman is say, 'OK, now here are three songs I could use for this scene—I want to use this one, but I could use this one [or] this one. Find out how much they cost,' because I don't have an unlimited budget. But there are always a few songs where I go, 'This one beyond a shadow of a doubt, you've got to get it for me. You have got to get me this song, I'm fucked if I don't have it. I can't hear any excuses, you've just got to get me this song,' and she's always got it for me, she's always delivered."

For "Pulp Fiction," Tarantino says his "must-haves" were Urge Overkill's remake of Neil Diamond's "Girl, You'll Be A Woman Soon," featured on the Touch and Go Records EP, "Stull," and Chuck Berry's "You Never Can Tell."

He had no trouble getting clearance for "Girl," because Urge Overkill's members are fans of "Reservoir Dogs."

Also among Tarantino's fans are the members of Nirvana. In fact, he was thanked on "In Utero." "They even inquired, 'Is there something of ours that you'd like to use for the new movie?'" he says. "I like Nirvana's stuff a lot, but I didn't think their stuff fit in on this movie. But I thanked [the band] back on the album. I feel really bad, because Kurt Cobain wanted to meet me, and I was in pre-production, and I was too busy, and I was like, 'After the film's over, let's get together,' and he didn't make it."



by Melinda Newman

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Mark Chesnutt

Bio Probes Genius Of Hart; Abkco Verdict Affirmed

SAGA BEYOND THE SONGS: Although it appears that **Richard Rodgers** had on occasion penned some lyrics when his longtime partner, **Lorenz Hart**, was unable to meet deadlines, their roles were distinct: words by Hart, music by Rodgers. Yet so complementary were their contributions to their craft that the songs themselves seemed to originate from a single person. While they were creatively cut of similar cloth, they were markedly different in temperament and outlook. Even MGM's 1948 largely mythical film bio of Rodgers & Hart, "Words & Music," suggested it.

As the 100th anniversary of Hart's birth nears—he

was born May 2, 1895—an honest, scholarly biography of the mercurial, troubled genius is needed. **Frederick Nolan's** "Lorenz Hart: A Poet On Broadway" (Oxford University Press, New York, 361 pages, \$25) has done well on both counts, probing more deeply than ever into his unhappy personal life, which was largely framed by his dwarfish appearance—he was just about five feet tall—and his closeted homosexuality. Besides the world of theater, his escape was alcohol.

Nolan doesn't quite have the feel of Hart's times that **Laurence Bergreen** captured so well in his epic 1990 biography of Irving Berlin, "As Thousands Cheer." Readers of Bergreen's book are aware that Berlin, seven years older than Hart, was rarely up for nice-guy awards; Bergreen strongly suggested, with perhaps too much overkill in reading Berlin's mind, that the more his works succeeded, the more insecure he became about his abilities to keep up with critical and public acclaim.

Hart, by all accounts, was generous to a fault, and beloved well beyond the hangers-on who exploited his good nature, although he must have done a lot to inadvertently hurt those closest to him. But, like Berlin, he was a genius at his craft. Rodgers, another outstanding talent, rarely comes off well in Rodgers & Hart reminiscences. Accused of being too self-serving in his ambitions, he may be taking at least one wrongful hit in the book. After Hart died at age 48 in 1943, when his heirs tried to contest his will, Rodgers testified that Hart's work during his last six months was of a high order. Nolan quotes approvingly someone who feels that Rodgers perjured himself.

For the record, Hart had penned some of his best lyrics, including his always-hilarious "To Keep My Love Alive," for a revival of "A Connecticut Yankee" that year, and he

was mostly in top form for "By Jupiter" a year before. Rodgers was used to Hart's brilliance in spite of his alcoholism, which ultimately led to his untimely death. In fact, in the last eight years of Hart's life, the duo had a remarkable string of Broadway hits, including "Jumbo," "On Your Toes," "Babes In Arms," "I Married An Angel," "The Boys From Syracuse," "Too Many Girls," and "Pal Joey."

It is with a good measure of bitterness that Nolan notes that he was denied rights to quote from

Hart's lyrics, including 20 previously unpublished texts. "... I cannot imagine, for one moment, that this would have been the case had Hart

himself still been alive."

Song lyrics may be more on the order of light verse than poetry, so perhaps the title "A Prince Of Lyrics On Broadway" would be closer to the mark. Hart, at least, was said to be a descendent of the great German poet Heinrich Heine. Whether the term "poetry" or "light verse" applies to Hart's work, Nolan emphatically demonstrates that every year was a great year for popular songs when Rodgers & Hart, a team for almost a quarter of a century, were on the boards.

AN AWARD AFFIRMED: A three-judge panel of the U.S. Court of Appeals for the second district has affirmed a lower court jury decision last November, awarding **Allen Klein's** Abkco Music more than \$1.36 million from **Howard Richmond's** Westminster Music. The jury awarded Abkco damages after Westminster "wrongfully" exercised rights that Abkco had retained to some 200 **Rolling Stones** songs in its 1966 contract with the rock supergroup. The contract gave Westminster rights to the songs throughout the world except for the U.S., Canada, and, in a later pact, the U.K. Westminster held that it had sync rights for all media in its territory, while Abkco claimed only sync rights for films (Billboard, Nov. 11, 1993). The appeals court, as part of its decision, agreed with Abkco that the agreement was ambiguous because the six subparagraphs contain limitations that cannot be reconciled with the language granting "all rights ... including but not limited to ..."

PRINT ON PRINT: The following are the best-selling folios from Music Sales:

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



by Irv Lichtman

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Artists & Music

Schramms Hope To Herald 'Apocalypse' Band's East Side Digital Set May Be Stateside Break

■ BY DAVID SPRAGUE

NEW YORK—Among the list of American rock prophets not recognized in their home turf, Dave Schramm ranks near the top. The local singer/guitarist and his self-named combo have amassed a large, ardent following across Europe. But East Side Digital's Nov. 22 release of "Little Apocalypse" gives the Schramms their first stateside release in nearly five years.

"Circumstances haven't exactly worked in our favor over the years," says Schramm, whose resume also includes stints with Yo La Tengo, Steve Wynn, and Paul Westerberg. "We thought we were really lucky when [Ohio-based indie] Okra put out our first record through Rough Trade, but then Rough Trade promptly went belly up. There's been a lot of that."

While the Schramms' previous discs—"Walk To Delphi" and 1992's "Rock, Paper, Scissors, Dynamite"—were more accessible to those with enough frequent flyer miles for trips to Germany (where they were issued by the Normal label), import copies filtered back home at a rate sufficient enough to place them on plenty of critic's top 10 lists.

"We're definitely planning to tap into the press support that's already there for the band," says ESD label manager Steve Daly. "For those people who haven't heard him, we're hoping to put across the idea of Dave as a guitar player's guitar player; ['Little Apocalypse'] is a perfect example of something we can sell on the music alone."

ESD will be mounting a regional ad campaign, starting in the Northeast, that will be augmented by national ads after the holiday season. The

countrywide effort will coincide with an early '95 reissue of both previous Schramms albums, the new versions of which will feature bonus tracks taken from the quartet's many compilation appearances.

The quartet—which also includes bassist Al Greller, drummer Ron Metz, and keyboardist George Usher—profers an alternately rustic and heady strain of Americana rock, with nods to archetypes like the Band and Television. And while it's less obvious on "Little Apocalypse," Schramm brings more than a touch of country to the mix.

"I don't think Dwight Yoakam or Pete Anderson would think we were much of a country band," says Schramm. "But I grew up in the '60s; I listened to Dylan and [Captain] Beefheart and all sorts of things that are naturally part of my makeup. Being too analytical about it takes away the mystery, though."

At the risk of demystification, it's safe to say that "Little Apocalypse" is

probably the only album this year influenced by both Little Feat and Emily Dickinson (from whom Schramm borrowed the opening line to "A Woman's Name"). "I've always found myself writing music to her poems," says Schramm. "The meter makes perfect sense to me."

The band's recent shows around New York have highlighted its penchant for improvisation, which Schramm attributes to "liking to get a little bit frantic." No full-scale tour is planned for the U.S., although a spring trek though Europe could be in the works.

As for the act's offbeat moniker, Schramm says, "We had another name [Walking Wounded], but it turned out another band was already recording under that," he says. "Then we got this gig, and as a joke, we just used [the Schramms], thinking we'd change it for the next show. At least nobody else is going to be using this name."



The Schramms: George Usher, Ron Metz, Dave Schramm, and Al Greller.

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MICHAEL ENGLISH IS 'HEALING'

(Continued from page 16)

land.

The Curb deal came as the scandal was breaking. "I offered Michael a contract the same day I heard he was dropped by Warner Alliance," says Mike Curb, chairman of Curb Records. "I feel he's one of the greatest artists I've ever heard, and I feel his artistry should be allowed to continue."

In the midst of his personal upheaval, English wasn't ready to sign a deal. However, he and Curb kept in touch. "It was the most depressing time of my life," recalls English. "I knew [the news] was getting ready to happen, and I was just anticipating hell. Then I get a call from Mike Curb and he says, 'I hear you think your life is over.' And I said, 'Pretty much.' He said, 'Well, I'm here to tell you it's just beginning.' It couldn't have come at a better time."

After entertaining offers from other labels, including an invitation from Dolly Parton to sign with her new label under the Sony umbrella, English decided to sign with Curb based on Mike Curb's show of support and the fact that Curb had hired Claire West as VP of its contemporary Christian division and AC promotion. West is credited with breaking Reunion artist Michael W. Smith in the pop market during her tenure

at Geffen.

West says the duet with Wynonna came about because Wynonna and English are friends and had been looking for an opportunity to work together. "Wynonna wanted her friend to sing with her," says West. "It just struck a chord with her emotionally, and everything wound up coming together beautifully."

The soundtrack will be released on Morgan Creek Records, but the single will be released on Curb. West says they will make the power ballad available to country radio and CMT as a courtesy, but there are no plans to push it for the country market. West says the song will probably be included on English's upcoming Curb album, for which no release date has been set.

English says he has already written three songs that may wind up on the album. "There's one titled 'I Don't Understand What I'm Going Through, But I'm Going Through.' That kind of tells the tale a bit there," English says. "The other titles are 'Somebody Testify,' which some people could take as a Christian song, but it's probably going to [take a different turn, and] the other song is 'Find My Way Back To You,' and it's a love song. Since this has happened, I've had plenty of time to sit down and

write."

Asked why he didn't move to the Warner Bros. pop division when his deal soured with Warner Alliance, English says, "I needed to take my life in a completely different direction. I didn't want to have anything to do with the old thing that was going on."

English says he wasn't happy with the way his situation was handled by Warner Alliance when news of his indiscretion began surfacing. He planned to quit the business without public explanation, to spare his daughter and Jordan's children pain, but Warner Alliance's press release made that move impossible.

"I just wanted to stop for a while," he says. "I was planning on stepping down for a year or two and get my life straightened out and go through some time of restoration, but they wouldn't hear of it. They had to make their statement, and I think that statement was what caused everybody to freak. That caused the media to jump on it, and they were getting ready to print stuff that was untrue."

GMA executive director Bruce Koblish urged English to let him reveal the truth.

English found out Jordan was pregnant two days prior to the April
(Continued on next page)

MUSIC PUBLISHING

MICHAEL ENGLISH IS 'HEALING'

(Continued from preceding page)

28 Dove Awards. (She subsequently miscarried).

He says he considered speaking out on the awards show. "I almost made a retirement speech that night," he says. "I knew then that I was actually saying goodbye that night to everybody because I knew it would come out."

In the wake of the scandal, there was speculation that English manipulated events to sever his ties in the Christian music industry and gain notoriety that would help launch his pop music career. "That's ridiculous," he

says. "[Warner Alliance and Warner Bros. were] getting ready to push me over to the secular market anyway. They had already sent out a single, 'Love Moves In Mysterious Ways.' So that's not true... I never would have done anything like that. I never would have put my daughter through anything like this."

He acknowledges that people in the mainstream are probably familiar with his name because of the media circus that accompanied his departure from Christian music, including a story on "A Current Af-

fair." "[People] were saying 'Publicity is publicity.' They were telling me there's no such thing as bad publicity. Well, it's kind of hard to tell me that when I run across the news like that. It was very embarrassing, and it hurt my daughter... Hopefully, it will be remembered in a more positive kind of light. A lot of people are asking me to do 'Donahue' and things like that. I don't want to go through that arena [where] I'm going to be known as the Christian singer who slept around or messed up."

Many members of the contemporary Christian music community have urged English to return to the genre, to share his tribulations and potentially reach an even larger Christian audience, but he respectfully declines.

"I know I'm going to have to talk about it. That's part of coming back, but there's going to be a time when I don't have to anymore. But if I came back to the [Christian] industry, I'd have to talk about it, preach about it, testify about it for Lord knows how long, and I choose not to do that. I choose not to have a tool like that to make myself huge in the Christian industry. I think that's ridiculous. I think that's nasty, and I think that's dirty... I don't have a gimmick. I've just got a voice, and I just want to use that voice."

THEY'RE PLAYING MY SONG

"Along The Road," the debut album from Becker-Dente-Ashton, transforms three distinctive contemporary Christian talents into one powerhouse vocal trio. The album's Dan Fogelberg-penned title cut recently entered Billboard's Top Contemporary Christian chart at No. 8, and Margaret Becker, who sings the track, couldn't be happier.

By Peter Cronin

ALONG THE ROAD
Published by Hickory Grove Music (ASCAP). All rights admin. by April Music, Inc. (ASCAP)

Margaret Becker jumped at the chance to cover Dan Fogelberg's "Along The Road" with Christine Dente and Susan Ashton. She says she has always been a big fan of the philosophical singer/songwriter, and although the song wasn't written from a strictly Christian perspective, Becker says the song's message fits just fine. "It's always been a song that moved me greatly, but it never got its moment in the sun," she says. "Fogelberg's 'Phoenix' album came out in '78 or '79, and to me it seemed like a turning point in his career. He was going after a rock'n'roll thing, but 'Along The Road' was the one thread to his previous albums. I really was glad to have the opportunity to do it. I think the song could only have been written by someone over 30, because it deals with the realities of life in terms of, 'There are going to be ups and downs, but there is a greater good along the road and at the final end.' That has always been such a resting place for me, both emotionally and spiritually. The quality of your journey becomes of the utmost importance, and that song, in a very lyrical, poetic way, says all that to me."

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BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
EAGLES SHERYL CROW	Robert F. Kennedy Memorial Stadium Washington, D.C.	Sept. 13	\$2,045,890 \$80/\$45	43,277 sellout	Cellar Door
ELTON JOHN RAY COOPER	Greek Theatre Los Angeles	Sept. 19-22	\$1,485,286 \$127.50/\$77.50/ \$35/\$27.50	24,784 four sellouts	Nederlander Organization
JIMMY BUFFETT & THE CORAL REEFER BAND THE IGUANAS	Fiddler's Green Amphitheatre Englewood, Colo.	Sept. 26-27	\$726,865 \$28/\$25	32,522 35,832, two shows, one sellout	Fey Concert Co.
ELTON JOHN RAY COOPER	Arrowhead Pond Anaheim, Calif.	Sept. 17	\$616,685 \$55/\$45/ \$30	13,752 sellout	Nederlander Organization PACE Concerts
AEROSMITH COLLECTIVE SOUL	Riverport Amphitheatre Maryland Heights, Mo.	Sept. 26	\$449,463 \$27/\$21	19,949 sellout	Contemporary Prods.
ERIC CLAPTON	Montreal Forum Montreal	Oct. 3	\$439,088 (\$590,807 Canadian) \$62.75/\$45/ \$33.62	12,940 13,147	Donald K. Donald Prods.
REBA MCENTIRE JOHN MICHAEL MONTGOMERY JOHN BERRY	Rupp Arena, Lexington Center Lexington, Ky.	Sept. 30	\$438,224 \$24.75	17,706 sellout	Starstruck Promotions
FRANK SINATRA TOM DREESSEN	Music Hall, Fair Park Dallas	Sept. 29-30	\$411,075 \$75/\$50	6,269 two sellouts	Beaver Prods.
ELTON JOHN	Fiddler's Green Amphitheatre Englewood, Colo.	Sept. 13	\$404,015 \$50/\$35/ \$25	12,595 17,416	Fey Concert Co.
AEROSMITH COLLECTIVE SOUL	Sandstone Amphitheatre Bonner Springs, Kan.	Sept. 28	\$399,945 \$27/\$21	18,000 sellout	Contemporary Presentations New West Presentations

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A&M LETS THOSE ASS PONYS RUN

(Continued from page 16)

be to create public awareness for a band whose first two albums, 1990's "Mr. Superlove" and 1993's "Grim," were hampered sales-wise by spotty distribution and limited touring.

"We'll start at college radio, where the band has gotten airplay from the stations that were able to get their hands on previous stuff," says Pollak, who notes that the first single, "Little Bastard," will be worked to college radio beginning this week. A campaign targeting airplay on commercial modern rock and album alternative stations will follow the release of the album.

"Obviously, the release date dictates that this is, for all intents and purposes, a 1995 release," says Pollak. "We're talking to mom-and-pops and one-stops now, but the focus on major chains and aggressive promotion to commercial radio is for early next year."

The leisurely time frame doesn't seem to have created any anxiety for the band, which Cleaver credits to the relative maturity of its members. Like fellow Buckeye state natives Guided By Voices, the Ass Ponys, with an average age way over 30, attest to the graying of alternative rock.

But while bassist Randy Cheek notes, "We have no teen appeal—which is another way of saying we're ugly," A&M's Pollak insists that such matters haven't been an issue at the label.

"Whether these guys are 17 or 97 doesn't matter a bit," he says. "As elitist as some groups of music fans can be, I think the humor and per-

sonality of the Ass Ponys can speak to just about anyone."

The dark hues of "Electric Rock Music" (nearly all of its tracks deal with death, drunkenness, and/or despair) are certainly universal enough. But populated as it is with characters that range from the trailer-park sociopaths of "Little Bastard" and "Banlon Shirt" to the microcephalic protagonist of "Peanut '93," the Ass Ponys' universe is a decidedly parallel one.

"They're really just songs about life," says Cleaver. "All of what people call traditional music is really twisted in one way or another. In that way, at least, we're pretty traditional."

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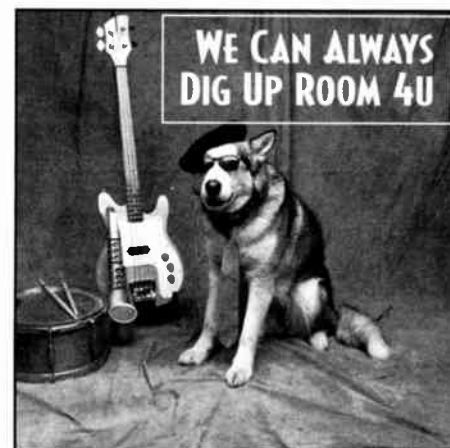
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IN PRINT

**LAST TRAIN TO MEMPHIS:
THE RISE OF ELVIS PRESLEY**
By Peter Guralnick
(Little, Brown; \$24.95)

Elvis is alive! Not only does he live, he nearly jumps off the pages of Peter Guralnick's "Last Train To Memphis: The Rise Of Elvis Presley." Guralnick, the author of such acclaimed books as "Sweet Soul Music" and "Searching For Robert Johnson," spent close to a decade working on this project. The result is a stunning look at Presley's transformation from a kid on the wrong side of the Tupelo tracks into The King.

The bulk of the 488-page book details the period between the moment a scared, 18-year-old Presley walked into Sam Phillips' Sun Studios and cut a two-sided acetate for \$3.98 plus tax in the summer of 1953, and his departure for Germany with the U.S. Army in September 1958. (Guralnick is preparing another volume that will cover the rest of Presley's life).

After Presley cut that first acetate, it was a year before Phillips took him under his wing. Guralnick's reporting of that period is so vivid, the reader can feel the anxiety, yearning, and frustration of the boy (as he's frequently called). The story is told so compellingly that—unreal as it may seem—it's possible to forget how it will end, to forget just how singularly success-

ful Presley would become.

But once the ascent of Elvis begins in the summer of 1954, the climb is so swift, if not exactly linear, that it's breathtakingly dizzy. Hit after hit, bad movie after movie, the exceedingly calculated ministrations of Col. Tom Parker, the ever-expanding entourage—it's all here.

To that end, "Last Train To Memphis" is also a fascinating tale, albeit sometimes cautionary, of how quickly stars were made in the '50s.

Presley recorded his first radio single, "That's All Right (Mama)," on a Monday; three days later it aired on Dewey Phillips' influential Memphis radio show. After that, Sam Phillips drove close to 75,000 miles in one year, ferrying the record from station to station, converting fans one at a time. Within four months of the song's release, Presley had signed a yearlong contract with the Louisiana Hayride, a more progressive rival of the Grand Ole Opry. In late 1955, a financially beleaguered Phillips sold Presley's recording contract to RCA for \$35,000 (plus \$5,000 to pay back royalties to the singer). With his new deal, Presley received an astonishingly low 5% royalty rate. His first album didn't come out until March 1956, almost two years after his first single.

Guralnick's book is full of such fascinating tidbits and insights that breathe new life into the Presley saga and take it out of the realm of myth and back into reality. It's a must not just for Presley fans, but for all music lovers.

MELINDA NEWMAN



'Thriller' Certified At New Plateau; A Milestone For Meat Loaf's Debut

BY CHRIS MORRIS

LOS ANGELES—Michael Jackson's 1982 Epic megahit "Thriller" climbed past the 24 million-unit shipment mark, topping a month of milestones in September certifications by the Recording Industry Assn. of America.

"Thriller" remains the all-time best seller among RIAA-certified albums. It is trailed on the list by Fleetwood Mac's "Rumours" and the Eagles' "Greatest Hits 1971-1975," which both stand at sales of 14 million.

Two other Jackson sets—which were part of a flood of Sony releases receiving certifications last month—hit new sales marks: "Bad" (1987) reached an apex of 8 million, and "Dangerous" notched 6 million units.

Meat Loaf's 1977 MCA perennial "Bat Out Of Hell" topped the 12 million-unit level, leaping past Boston's self-titled bow, currently at 11 million, to become the best-selling debut album in history.

With its certification for sales of 11 million, "No Fences," Garth Brooks' 1990 Liberty album, pulled into a tie with the 1992 soundtrack album to "The Bodyguard" as the best-selling album of the 1990s.

"Mariah Carey" (Columbia) and Pearl Jam's "Ten" both arrived at the 8 million sales plateau; the albums are tied as the best-selling debuts of the decade.

Carey, Michael Bolton, and Harry Connick Jr. were other Sony artists logging more than one new multiplatinum certification last month. Connick's "We Are In Love" and the

soundtrack to "When Harry Met Sally . . ." became his first two multiplatinum entries.

Also vaulting the 2 million barrier for the first time were R&B phenom Tevin Campbell (Qwest), Seattle rock unit Candlebox (Maverick), San Francisco pop-punkers Green Day (Reprise), and new age icon Yanni (Private Music).

The Rolling Stones' "Voodoo Lounge" (Virgin) became the long-lived English band's 17th platinum album and 35th gold album. The band leads the field among gold-album groups; the Beatles rank second with 26 gold awards.

Debuting platinum-album artists included Santa Barbara, Calif.-based modern rock act Toad The Wet Sprocket (Columbia), R&B/rap artist Aaliyah (Jive), L.A. alternative band Tool (Zoo Entertainment), hard-rock unit Jackyl (Geffen), and pop vocalist Sheryl Crow (A&M).

Making their bows in the gold album category were Crow, country singer Martina McBride (RCA), country group Blackhawk (Arista), rapper Coolio (Tommy Boy), hard-rockers Dangerous Toys (Columbia), English modern rockers Big Audio Dynamite II (Columbia), and rappers AMG (Select) and MC Eiht (Epic).

In singles news for the month, the most notable achievement was a long time coming: Motown's storied female group Martha & the Vandellas scored its first gold single, for the 30-year-old hit "Dancing In The Streets."

Babyface (Epic), 69 Boyz (Rip-It), Ahmad (Giant/Reprise), Collective

Soul (Atlantic), and Immature (MCA) rounded out the list of first-time gold singles artists.

A complete list of September RIAA certifications follows.

MULTIPLATINUM ALBUMS

Michael Jackson, "Thriller," Epic, 24 million.
Meat Loaf, "Bat Out Of Hell," Epic, 12 million.
Garth Brooks, "No Fences," Liberty, 11 million.
Pearl Jam, "Ten," Epic, 8 million.
Michael Jackson, "Bad," Epic, 8 million.
Mariah Carey, "Mariah Carey," Columbia, 8 million.
Michael Bolton, "Time, Love & Tenderness," Columbia, 7 million.
Journey, "Greatest Hits," Columbia, 7 million.
Michael Bolton, "Soul Provider," Columbia, 6 million.
Soundtrack, "The Lion King," Walt Disney, 6 million.
Michael Jackson, "Dangerous," Epic, 6 million.
Guns N' Roses, "Use Your Illusion II," Geffen, 5 million.
Aerosmith, "Get A Grip," Geffen, 5 million.
Alan Jackson, "A Lot About Livin' (And A Little 'Bout Love)," Arista, 4 million.
Mariah Carey, "Emotions," Columbia, 4 million.
Tim McGraw, "Not A Moment Too Soon," Curb, 3 million.
Clint Black, "Killin' Time," RCA, 3 million.
Tevin Campbell, "I'm Ready," Qwest, 2 million.
Candlebox, "Candlebox," Maverick, 2 million.
Green Day, "Dookie," Reprise, 2 million.
George Michael, "Listen Without Prejudice," Columbia, 2 million.
Barbra Streisand, "A Collection: Greatest Hits . . . And More," Columbia, 2 million.
Harry Connick Jr., "We Are In Love," Columbia, 2 million.
Harry Connick Jr., "When Harry Met Sally . . .," Columbia, 2 million.
Yanni, "Live At The Acropolis," Private Music, 2 million.
Bob Marley, "Songs Of Freedom," 4-CD boxed set, Tuff Gong/Island, 2 million.

PLATINUM ALBUMS

Toad The Wet Sprocket, "Fear," Columbia, its first.
Aaliyah, "Aaliyah," Jive, her first.
Hammer, "The Funky Headhunter," Giant, his fourth.
Roston, "Walk On," MCA, its fourth.
Rolling Stones, "Voodoo Lounge," Virgin, their 17th.
Tool, "Undertow," Zoo, its first.
Jackyl, "Jackyl," Geffen, its first.
Kris Kross, "Da Bomb," Columbia, its second.
Sheryl Crow, "Tuesday Night Music Club," A&M, her first.

PLATINUM SHORT-FORM ALBUMS

Bone Thugs N Harmony, "Creep On Ah Come Up," Ruthless/Relativity (500,000 units).

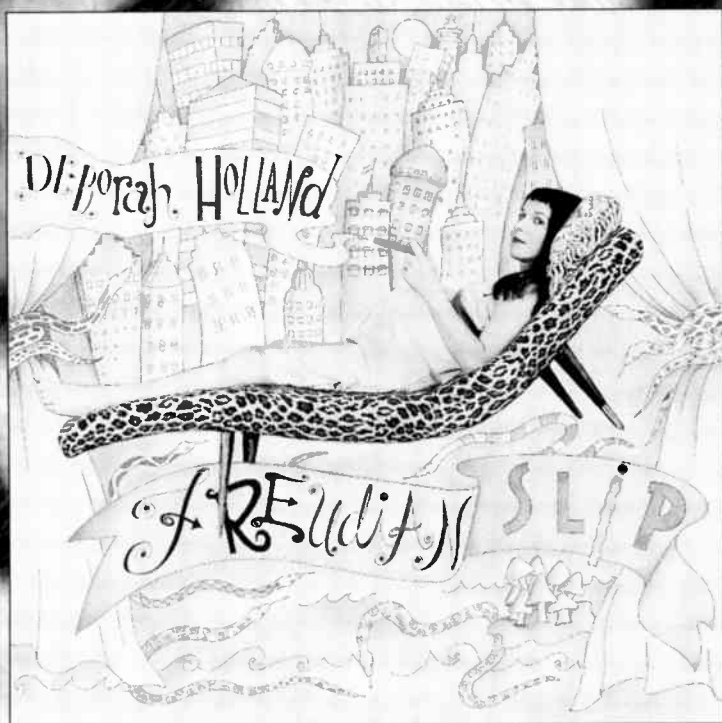
GOLD ALBUMS

Toad The Wet Sprocket, "Dulcinea," Columbia, its second.
Martina McBride, "The Way That I Am," RCA, her first.
Harry Connick Jr., "She," his eighth.
Zapp & Roger, "All The Greatest Hits," Reprise, their fourth.
Rolling Stones, "Voodoo Lounge," Virgin, their 35th.
Allman Brothers, "A Decade Of Hits," Polydor, their ninth.
Sheryl Crow, "Tuesday Night Music Club," A&M, her first.
Lorrie Morgan, "War Paint," RCA, her fourth.
Blackhawk, "Blackhawk," Arista, its first.
House Of Pain, "Same As It Ever Was," Tommy Boy, its second.
Various Artists, "MTV Party To Go, Volume 5," Tommy Boy.

(Continued on page 90)

The debut solo album from the singer/songwriter of...

ANIMAL LOGIC



In stores
Oct. 11th

BUGLE
RECORDING
GROUP



Distributed by Caroline

FREUDIAN SLIP · DEBORAH HOLLAND

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★★★★ No. 1 ★★★★★	
1	1	9	IMMATURE MCA 11068 (9.98/15.98)	PLAYTIME IS OVER
2	3	9	ILL AL SKRATCH MERCURY 522661* (10.98 EQ 15.98)	CREEP WIT' ME
3	2	55	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM
4	8	5	USHER LAFACE 26008/ARISTA (9.98/15.98)	USHER
5	—	1	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ 15.98)	DELIVERANCE
6	4	4	RAPPIN' 4-TAY CHRYSALIS 30889*EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
7	7	50	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
8	10	20	CRYSTAL WATERS MERCURY 522105 (10.98 EQ 15.98)	STORYTELLER
9	6	6	LUSCIOUS JACKSON GRAND ROYAL 28356/CAPITOL (10.98/15.98)	NATURAL INGREDIENTS
10	—	1	WEEN ELEKTRA 61639 (10.98/15.98)	CHOCOLATE AND CHEESE
11	—	1	WALTER BECKER GIANT 24579/WARNER BROS. (10.98/15.98)	11 TRACKS OF WHACK
12	11	31	RACHELLE FERRELL MANHATTAN 93769*CAPITOL (9.98/13.98)	RACHELLE FERRELL
13	36	2	WHITEHEAD BROS. MOTOWN 530346 (9.98/13.98)	SERIOUS
14	5	2	DADA IRS 27986 (9.98/15.98)	AMERICAN HIGHWAY FLOWER
15	15	4	DES'REE 550 MUS C 64324/EPIC (9.98 EQ 15.98)	I AIN'T MOVIN'
16	9	9	LOVE SPIT LOVE IMAGO 21030 (9.98/15.98)	LOVE SPIT LOVE
17	16	2	GRANT LEE BUFFALO SLASH 45714/REPRISE (9.98/15.98)	MIGHTY JOE MOON
18	17	12	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
19	21	8	DEADEYE DICK ICHIBAN 6501 (11.98/16.98)	A DIFFERENT STORY
20	19	3	DOUG SUPERNAW BNA 66396 (10.98/15.98)	DEEP THOUGHTS FROM A SHALLOW MIND

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

21	13	3	THE SAMPLES W.A.R.? 60008 (8.98/14.98)	AUTOPILOT
22	27	11	LARI WHITE RCA 66395 (9.98/15.98)	WISHES
23	14	11	BIG MOUNTAIN GIANT 24563/WARNER BROS. (10.98/15.98)	UNITY
24	—	1	VERUCA SALT MINTY FRESH 7 (10.98/15.98)	AMERICAN THIGHS
25	20	14	SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA...
26	12	9	GEORGE HOWARD GRP 9780 (10.98/15.98)	A HOME FAR AWAY
27	35	4	KEN MELLONS EPIC 53746 (9.98 EQ 15.98)	KEN MELLONS
28	28	14	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW (9.98/13.98)	KIRK FRANKLIN
29	26	8	BOOGIEMONSTERS PENDULUM 29607*EMI (10.98/15.98)	RIDERS OF THE STORM...
30	23	7	C-BO AWOL 7196 (8.98/11.98)	AUTOPSY
31	25	12	L7 SLASH/REPRISE 45624*WARNER BROS. (10.98/15.98)	HUNGRY FOR STINK
32	24	4	WET WET WET LONDON 522285/ISLAND (10.98/15.98)	PART ONE
33	29	5	FREEDY JOHNSTON ELEKTRA 61655 (10.98/15.98)	THIS PERFECT WORLD
34	30	3	JOSHUA REDMAN QUARTET WARNER BROS. 45643 (10.98/15.98)	MOOD SWING
35	31	7	BARENAKED LADIES SIRE/REPRISE 45709/WARNER BROS. (10.98/15.98)	MAYBE YOU SHOULD DRIVE
36	22	6	BBM VIRGIN 39728 (9.98/15.98)	AROUND THE NEXT DREAM
37	32	11	TERROR FABULOUS EASTWEST 92327/AG (9.98/15.98)	YAGA YAGA
38	38	19	AHMAD GIANT 24548/REPRISE (10.98/16.98)	AHMAD
39	37	15	MELVIN RILEY MCA 11016 (9.98/15.98)	GHETTO LOVE
40	34	36	PRONG EPIC 53019 (9.98 EQ 15.98)	CLEANSING

POPULAR UPRIISINGS

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

FREAKY WHAT?: The Goats' self-descriptions as cosmic slop crunch, armpit funky, and freaky skunk punk-funk aren't as bizarre as they sound, given that the Philadelphia-based act really does mix up a strange array of funkadelic, punk, hip-hop, and jazz.

The band's sophomore effort, "No Goats, No Glory" on Ruffhouse/Columbia, was released Sept. 27, while the first

flagpole, because they're more than that. They're more like [label mates] Cypress Hill; they have a predominantly white, college skate crowd as their audience."

Ruffhouse president Joe "the Butcher" Nicolo, who produced the album, says, "This is more cerebral than a typical hip-hop record."

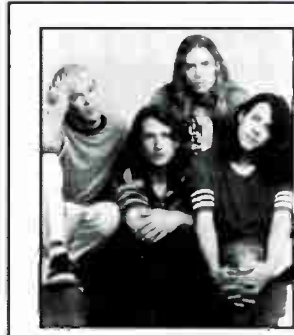
Thanks to the band's strong fan base from the last album and from touring, "No Goats, No Glory" ranked No. 18 and No. 23 among Heatseekers titles in the Northeast and Middle Atlantic regions, respectively, Oct. 8.

The week of the street date, the label ran a T-shirt giveaway with 10-15 retailers in the Middle Atlantic region, where a European tour-crew shirt was offered with the purchase of a CD.

Look for the Goats to appear at various skate and snowboarding events this fall and winter.

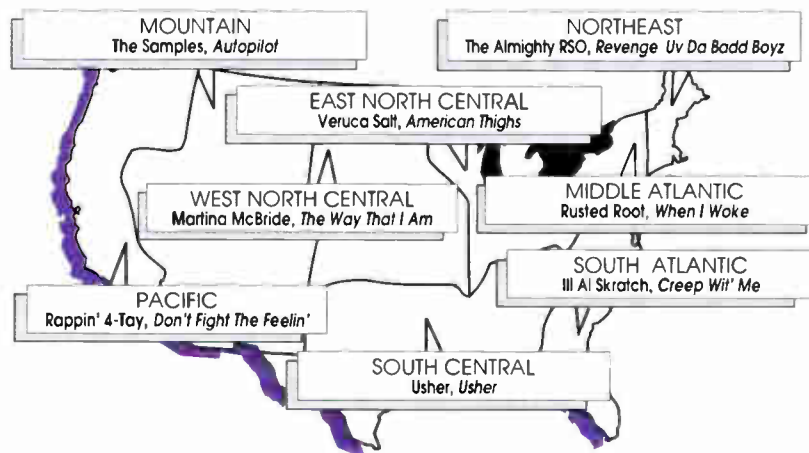
MAKING THE SCENE: Dillon Fence's finely honed three-part vocal harmonies and dual-guitar onslaught are making waves in the South Atlantic region, as "Living Room Scene," on Mammoth/Atlantic, bowed at No. 8 among Heatseekers titles there Oct. 8.

The album's first single, the title track, is getting a strong push from both ends of the rock'n'roll spectrum, with modern rock WNNX (99X) Atlanta and album rock WRDU Ra-



Road Work. Boston's Gigolo Aunts continue to land great opening gigs in support of their RCA debut, "Flippin' Out." Coming off a few nights with Counting Crows in L.A. Oct. 3-4, the alternative pop quartet heads out with Frente! Oct. 21-Nov. 2 and the Cranberries from Nov. 3 through December.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Veruca Salt, American Thigs	1. Ill Al Skcratch, Creep Wit' Me
2. Ill Al Skcratch, Creep Wit' Me	2. Immature, Playtime Is Over
3. Martina McBride, The Way That I Am	3. Usher, Usher
4. Immature, Playtime Is Over	4. Kirk Franklin/Family, Kirk Franklin/Family
5. Adam Sandler, They're All Gonna Laugh...	5. Rachelle Ferrell, Rachelle Ferrell
6. Corrosion Of Conformity, Deliverance	6. Corrosion Of Conformity, Deliverance
7. Whitehead Bros., Serious	7. Sounds Of Blackness, Africa To Africa
8. Usher, Usher	8. Born Jamericans, Kids From Foreign
9. Deadeye Dick, Different Story	9. Martina McBride, The Way That I Am
10. Rachelle Ferrell, Rachelle Ferrell	10. George Howard, Home Far Away

leigh, N.C., leading the way with airplay. Dillon Fence headlined a 99X-sponsored show Sept. 29 at Center Stage in Atlanta, with 550 Music/

Epic's Velvet Crush and DGC's Wild Colonials also on the bill.

Josh Wittman, national retail promotions director at

Mammoth, says, "They were a college-based band with the first record. The second one was a little more complicated, with more involved guitar parts. This one is like one and two put together; it still has a lot of guitar, but it has strong pop writing, too."

Mammoth and Atlantic worked in tandem, blanketing 15 colleges with 2,500 pre-release posters and staging a 10-market radio-promotion tour in September, as well as a bowling party for winners of a contest held at the Charlotte, N.C.-based Record Exchange retail chain Sept. 22.

MIXING IT UP: Combining jazz with rap, chanting with spoken word, and rock with funk. Soul Coughing is not only turning the heads of college radio programmers, but is making such modern rock powerhouses as KROQ Los Angeles take notice as well.

After spending several weeks as Jed The Fish's catch of the day on KROQ, "Screenwriter's Blues," from the band's Slash/Warner Bros. debut "Ruby Vroom," is in regular rotation on the station.

Warner Bros. product manager Peter Raugh says the label is working the whole album to college radio, while modern rock radio has been serviced with a CD sampler containing "Is Chicago, Is Not Chicago."

"Blueeyed Devil," and "Down To This." The later song features samples of the Andrews Sisters' "Don't Sit Under The Apple Tree," Howlin' Wolf's "Smokestack Lightning," and Toots & the Maysals' "Time Tough."

Other interesting snippets of sound on the album include samples collected by Mark De Gli Antoni, who is cited as the band's keyboard sampler and



Inflamed. The long-awaited new Cramps album, "Flamejob" on the Medicine label, finally hits stores Oct. 11. "Ultra Twist," the first single and video, has been accepted for MTV's "120 Minutes." The band starts a two-month tour Nov. 3 in Las Vegas, and will hit the East Coast in January.

background vocalist. Door squeaks are heard on "Is Chicago, Is Not Chicago," and seagull cries and street sounds from Hong Kong are on "Sugar Free Jazz."

The band is touring the East Coast with Cop Shoot Cop through Oct. 12. Another tour and an electronic press kit culled from a performance at CMJ are being assembled.

Sha-Key's Imago Debut A 'Journey' Poet/Rapper Explores A Soulful Fusion

BY HAVELOCK NELSON

NEW YORK—Imago/BMG recording artist Sha-Key views herself as swimming free in a crowded sea of studio-invented wannabes.

"I don't consider myself a poet or a rapper," the 23-year-old artist says. "I'm an MC, which means I can do basically anything I want."

The Bronx-born vocalist's debut album, "A Headnaddas Journey To Alidi Skizm," hits retail Nov. 22.

"A headnadda is one who listens to hip-hop," Sha-Key says, explaining the title. "A journey is about traveling to somewhere other than where you are now. And addi skizm are two words I use to describe reaching the ultimate peak in my rhyming or free-styling. It's that orgasmic point, if you will."

The message Sha-Key shares is that artists and fans should not be afraid of hip-hop as an art form.

"Once you understand it is a total fusion of all music, you can go crazy with it," she says. "I think people are holding back a little."

Sha-Key says her art is not based on any predetermined strategy or format. She describes her music as "the undefined style." Her aim is to roam inside her character to discover the center of her soul.

"I try to go as deep inside of me as I can," she says.

The first single from the album is "Soulsville," a laid-back track with sinewy keyboards and a cascading rhythm bed.

To Sha-Key, Soulsville is Any Ghetto, U.S.A., and the single attempts to show the brighter aspects of that place.

"People and the media choose to always look at the negativity, but there's also a lot of positivity," she says.

"One line [in the single] goes, 'Some are in the front slicin' up a blunt, but they got many in the house just coolin' out.' In other words, for every person on the street, there are eight, nine, 10 people leading the family life, just tryin' to survive."

Sha-Key says the single is told from the perspective of children. "It's basically showing Soulsville through their innocent eyes," she says.

Chantay Taylor, director of crossover promotions at Imago, says "Soulsville" has been receiving regular and mix-show airplay on college, top 40/rhythm, and R&B stations in the San Francisco Bay area, Detroit, Chicago, and New York since its Sept. 9 release.

Promotional copies of the single, along with stickers, were issued to the public in various markets by Imago's street promotion teams. The stickers and product contained a toll-free number for listeners to phone in with comments about the record.

Taylor says response was overwhelmingly positive.

Imago hopes to have the clip of "Soulsville" at appropriate video programs by mid-October. The label is also promoting the clip aggressively at retail to obtain in-store play. It was lensed by photographer-turned-director Michael Halsband.

Taylor says Sha-Key has a "regal persona" that translates well on the screen, and she expects that to be an asset with video programmers and viewers.

Imago plans to put Sha-Key in front of as many people as possible. Says Taylor, "She's been on and off the road for the last year, going to conventions like Jack The Rapper and Impact. Also, she played all three stages at last summer's Lollapalooza Festival."

Taylor wants Sha-Key to hit the college tour circuit and participate in concerts and events that feature other BMG-associated artists.

The label also is looking for opportunities on alternative hip-hop touring bills, because Taylor says mainstream kids on the street could be slow to respond to Sha-

Key's style initially.

"They'll likely get more into her as she becomes bigger," says Taylor.

Sha-Key is part of a collective known as the Boom Poetic. It includes High Priest, Jasiri, Ninety-Nine, and Rahzel, the Godfather of Noise, who function as a human orchestra throughout Sha-Key's album.

Before joining the collective, Sha-Key was part of Vibe Chameleons with her manager, Walter Meade. "We played everywhere around New York, like the Fez, the Cooler, Supper Club, and the Arena," says Sha-Key, who performed poetry and rapped with and without bands.



SHA KEY



Wonder Three. Knowledge, Mecca, and Ish of Dignity Planets put the finishing touches on "Blow Out Comb," the trio's self-produced sophomore album. The Pendulum act's current single is titled "9th Wonder (Blackitolism)."

Brandy Shows She's A Fine Girl At Showcase; Pro Athletes Head For Recording Studios

SNIFFER FULL OF BRANDY: Atlantic Records hosted a listening party recently at the Derby in Los Angeles that convinced many guests of the incredible talent possessed by the 15-year-old artist Brandy. Her self-titled album was released Sept. 27.

Perhaps the skills Brandy has acquired as a television actress have helped her develop her on-stage savvy so quickly. Whatever the case, it was impressive watching the teen-ager tame the many hardened industry soldiers on hand.

During a brief performance, Brandy worked the audience members, pulling them in with wit, guile, and charm. At one point, she quipped, "Are there any program directors out there? Are you playing my single?"

Brandy's style is not quite adult, but more than bubble-gum young. And she has the confidence to help her live up to the label's big buildup. Already, there is evidence of public support for Brandy's debut single, "I Wanna Be Down," which is No. 2 on the Hot R&B Singles chart this week. Her self-titled album debuts at No. 11 on the Top R&B Albums chart.

Atlantic's marketing staff is working full tilt to break "Brandy" (Billboard, Aug. 27). With this kind of support, plus strong songs, good production, quality vocals, and the elusive "X" factor, Brandy seems destined to have a successful career well into adulthood.

BASSLINES FROM THE BASE LINE: NBA player Wayman Tisdale recently signed with MoJAZZ and is preparing to release a jazz album, due next spring. Tisdale, a bassist, cites Marcus Miller and Stanley Clarke as his greatest influences. The music is described as a contemporary, upbeat blend of original jazz tunes mixed with well-known covers.

By the way, Tisdale still has his day job; he recently signed with the Phoenix Suns.

Meanwhile, football/baseball jock Deion Sanders is adding rapper to his list of career titles. Sanders is debuting his rhyme skills on the soundtrack to "Street Fighter" (Priority Records). It will be available in

stores Dec. 6. The Universal film premieres Dec. 23.

LIVE MUSIC LIVES: Icon Entertainment's L.A. Diamond Club in Hollywood hosted a showcase recently featuring artists from the "Jason's Lyric" soundtrack. Ill Al Scratch, Jamecia, the Whitehead Bros., Ahmad, and Brian McKnight rounded out a lineup of entertainment that kept the house rockin' all night long.



by J. R. Reynolds

The event was sponsored by Mercury Records and KKBT Los Angeles... The Reggae By The Bay Festival is scheduled for Oct. 22-23 at Fort Mason's Herbst Pavilion in San Francisco. The fest, which highlights the music, dance, art, and food of the Caribbean, drew more than 4,000 fans last year. Headlining the show are Born Jameri-

cans and Sugar Minott... Warner act Earth, Wind & Fire begins a 26-city tour Oct. 26 at the Bendum Center in Pittsburgh. The tour covers most major markets, but unlike days of yore, concerts will be held in smaller, more intimate venues holding 3,000-4,000. It is the band's first U.S. tour in six years, and with the wave of nostalgia permeating America, the tour has a good chance of turning a healthy profit... The International House Of Blues Foundation and Watts Labor Community Action Committee join forces Oct. 15 to present "Countdown To Eternity: A Civil Rights Festival Benefit" at the Watts Labor Community Action Committee headquarters in Los Angeles. Hosted by Richard Pryor, the event benefits both organizations, and the all-day concert features such acts as Fishbone, Charlie Musselwhite, Nona Gaye, Solomon Burke, War, and MC Lyte. For information, call 213-563-5639.

THEIR SOUND: Look out for "The Sound Of Hope," the latest recording by the Boys Choir Of Harlem. The EastWest set offers a happy alternative to much of the negative noise out there. "Hope" is an eclectic collection blending R&B, gospel, pop, and spiritual tracks that are easy on the ear. At the same time, the choir manages to retain its soul throughout, particularly during solos. The album hits retail Oct. 18.



Music Experiment. Fox Records artist Jamie Foxx, right, accepts congratulations from singer Will Downing during a party celebrating Foxx's debut album, "Peep This," at Georgia, a Los Angeles restaurant. Foxx's current single is "Experiment."

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains 78 entries, with 'I'll Make Love to You' at No. 1.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains 32 entries of recurrent airplay.

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

R&B SINGLES A-Z

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

Table with columns: RANK, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists R&B singles A-Z.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains 78 entries, with 'Never Lie' at No. 1.

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



SUZANNE BAPTISTE'S
RHYTHM SECTION

TIGHTEN UP: "I Wanna Be Down" by Brandy (Atlantic) moves strongly into the No. 2 position and is a shoo-in for No. 1 next week. With major increases in both sales and airplay, it doesn't appear that anyone will be able to catch her for a couple of weeks. "I Wanna" ranks No. 1 in airplay at 14 stations, including KKBT Los Angeles, WQMG Greensboro, N.C., and WGCI Chicago. Brandy's self-titled album debuts impressively at No. 11 on the Top R&B Albums chart.

BACK ON TRACK: "Flava In Ya Ear" by Craig Mack (Bad Boy), "Juicy/Unbelievable" by Notorious B.I.G. (Bad Boy), and "Can U Get Wit It" by Usher (LaFace) rebound this week. All three records have strong increases in both sales and airplay. "5-4-3-2 (YO! Time Is Up)" by Jade (Giant) and "Hungah" by Karyn White (Warner Bros.) were pushed back last week despite healthy gains. Fueled by major increases in both sales (101%) and airplay (12%), "5-4-3-2" rises to No. 17. It ranks top five at nine stations, including WOLF Syracuse, N.Y., WAMO Pittsburgh, and WCDX Richmond, Va. "Hungah" had no problem earning its bullet, with a 181% increase in sales. "What About Us" by Jodeci (Uptown) increases in recurrent airplay, giving it a temporary boost 83-62.

GREATEST GAINERS: "Get Up On It" by Keith Sweat (Elektra) gets a real boost in sales, moving it to No. 22 on the Hot R&B Singles chart and earning it the Greatest Gainer/Sales award. It's not doing too badly at radio, either, increasing 20% in airplay. It ranks No. 1 at the following Georgia stations: WFXA Augusta, WFXE Columbus, and WEAS Savannah. "Chocolate" by Y'N-Vee (PMP) snatches the Greatest Gainer/Airplay award with an 86% increase in airplay. Leaders on this single are KTOW Tulsa, Okla., where it's No. 3, and WOWI Norfolk, Va., where it's No. 5.

MARK YOUR CALENDAR for the third annual Salute To Excellence Dinner honoring Terri Rossi. This benefit will take place at the Sheraton New York Hotel & Towers on Thursday, Oct. 27, and will benefit the American Cancer Society's Early Detection Breast Cancer Program. Terri is being honored for her dedication and contributions to the music industry. As the first African-American chart manager at Billboard, she helped create new methodologies for managing chart data; created Billboard's first rap chart; helped design and launch the R&B Airplay Monitor; and guided the R&B community through many positive changes, including the technological change to SoundScan and BDS. These are just a few of Terri's accomplishments; one could say that she has truly been a pioneer.

Terri has selected the American Cancer Society as her charity, to help women less fortunate than herself. Terri once faced breast cancer, but because of early detection—and, more important, because of the love and support from family and friends—she was able to win the battle. She says her friends went out of their way to contact other women who battled breast cancer to get valuable information and to ensure that she got the best possible care. This is just her way of giving back a little.

I hope to see many of you at the dinner, in a show of support for all of Terri's contributions to the music industry. For further information, please contact Cynthia Badie Associates at 212-222-3438.

R&B

DR. DRE & ED LOVER

(Continued from page 14)

sincere music—something they can relate to," he says. "We want to remain real and stay close to our roots. We never want music ever to go back to the days of Milli Vanilli and Vanilla Ice, which almost killed hip-hop."

Lover and Dre have busy schedules. Since November 1993, they have hosted the morning show for top 40/rhythm WQHT (Hot 97) New York five days a week. Ratings from the show helped propel the station from No. 9 to No. 3 in the market's latest Arbitrons.

The two are also in their sixth year as hosts of the weekly hip-hop video show "Yo! MTV Raps." The show begins airing five nights a week on Monday (10).

They also have their Hollywood lives. In 1993, Lover & Dre starred in the feature film comedy "Who's The Man."

Despite the busy schedule, "Back Up Off Me" was recorded in only seven weeks. "Relativity wanted to get this thing out in time for the holidays," says Lover. "For a while, we were working almost 20 hours a day, because we're up at 4:00 every morning for the radio show, and then we stayed up until midnight recording."

Lover points to manager Charles Stettler as the force that keeps the duo on track. "A lot of people say they have managers, but what we've got is a manager," says Lover.

"Keeping a clear focus of their career goals is hard because of their ability to go in so many different directions," says Stettler, who has managed the team since 1991.

"If Ed and Dre are let loose, then they can be a success at almost anything, and they've proven it on MTV and their radio show," says Stettler. "The biggest thing you can do is let them go and be themselves."

Relativity's Grunblatt says the promotion campaign for the album ties in with the act's day jobs at Hot 97 and MTV. It begins with the release of the title track and video on Tuesday (11).

"There's a tremendous revival in old school-influenced music, so the first single fits right in because it has that feel," he says.

The clip, directed by Fab 5 Freddy of MTV, is a comedic parody about shooting a female-filled music video and features rapper Luther Campbell. It will be serviced initially to MTV, the Box, and BET. Then it goes to secondary outlets around the country.

Grunblatt says that to increase the project's credibility, the label is targeting young black fans and promoting the single heavily at R&B radio.

Independent retail is being serviced with special, clean versions of "Back Up Off Me" for in-store play.

Lover & Dre's busy schedule also dictates the booking of their promotion visits to certain markets and precludes the possibility of live shows. "Right now, a concert would be very difficult to manage," says Grunblatt.

The label plans to take advantage of the duo's name recognition for guest appearances on television.

Grunblatt says promotion and publicity are assets for the project, but it will be the music that ultimately sells Lover & Dre.

"When we signed them, we went out on a limb because a lot of people might look at them as a novelty act," he says. "But they have a well-balanced album that will change all preconceptions once people hear it."

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BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	7	4	NOWHERE TO RUN	GRAVEDIGGAGZ (GEE STREET/ISLAND)
2	—	1	BREAKDOWN	FU-SCHNICKENS (JIVE)
3	5	9	IN THE PJ'S	BIG DADDY KANE (MCA)
4	15	3	WE RUN THINGS (IT'S LIKE DAT)	DA BUSH BABEES (REPRISE)
5	8	10	FOREVER LOVE	BOBBY WOMACK (CONTINUUM)
6	11	8	DISTORTION TO STATIC	THE ROOTS (DGC/GEFFEN)
7	16	3	LUCAS WITH THE LID OFF	LUCAS (BIG BEAT/ATLANTIC)
8	13	6	I GOTCHA' BACK	GENIUS (LOUD/RCA)
9	—	1	MUCH LOVE/CARJACKA	BOSSMAN & BLAKJAK (SMOOTH SAILING)
10	12	4	GIRL I WANT YOU BACK	FORTE (AVENUE)
11	6	9	NO DISTURB SIGN	BERES HAMMOND (ELEKTRA)
12	—	1	WHAT MAKES A MAN...	MELVIN RILEY (MCA)
13	—	1	GUERRILLA FUNK	PARIS (PRIORITY)
14	—	1	WHERE DID THE LOVE GO	SABELLE (TOMMY BOY)
15	—	1	A LIL' SOMETHIN'	A FEW GOOD MEN (LAFACE/ARISTA)
16	—	1	YOU FOR ME	EX-GIRLFRIEND (REPRISE)
17	—	1	ERROR OF OUR WAYS	THE TEMPTATIONS (MOTOWN)
18	23	2	EDGE OF MY BED	ON EDGE (MOTOWN)
19	25	2	RUNNING AWAY	NICOLE (AVENUE)
20	10	3	BREAK OF DAWN	ROB BASE (WARLOCK)
21	—	1	I CAN'T MAKE YOU LOVE ME	NANCY WILSON (COLUMBIA)
22	20	2	YOU GOTTA BE...	AHMAD (GIANT)
23	—	1	THIS LOVE IS FOREVER	HOWARD HEWETT (CALIBER)
24	19	7	LOVE WOMAN SO	MAD LION (BREAK A DAWN/VP)
25	—	1	THINGS IN THE HOOD	DFC (ASSAULT/BIG BEAT/ATLANTIC)

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

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	2	1	10	FLAVA IN YA EAR (C) (D) (M) (T) BAD BOY 7-9001/ARISTA	CRAIG MACK 5 weeks at No. 1
2	1	2	20	TOOTSEE ROLL (C) (M) (T) (X) RIP-IT 6911	69 BOYZ
				*** GREATEST GAINER ***	
3	4	4	9	THUGGISH RUGGISH BONE (C) (T) RUTHLESS 5527/RELATIVITY	BONE THUGS N HARMONY
4	3	3	8	JUICY/UNBELIEVABLE (C) (D) (M) (T) BAD BOY 7-9004/ARISTA	THE NOTORIOUS B.I.G.
5	9	11	5	I'LL TAKE HER (C) (T) (X) MERCURY 856 124	ILL AL SKRATCH FEAT. BRIAN MCKNIGHT
6	5	8	15	TAKE IT EASY (M) (T) WEEED 20094*/NERVOUS	MAD LION
7	7	7	12	BOP GUN (ONE NATION) (M) (T) (X) PRIORITY 53161*	ICE CUBE FEAT. GEORGE CLINTON
8	13	30	3	9TH WONDER (BLACKITOLISM) (C) (M) (T) PENDULUM 58159/EMI	DIGABLE PLANETS
9	6	6	12	THIS D.J. (C) (M) (T) (X) VIOLATOR/RAL 853 236/ISLAND	WARREN G
10	14	16	5	PLAYAZ CLUB (C) (T) (X) CHRYSALIS 58267/EMI	RAPPIN' 4-TAY
11	8	5	10	AFRO PUFFS (C) (T) (X) DEATH ROW/INTERSCOPE 98233/AG	THE LADY OF RAGE
12	10	13	13	NONE OF YOUR BUSINESS (C) (D) (M) (T) (X) NEXT PLATEAU/LONDON 857 578/ISLAND	SALT-N-PEPA
13	12	12	16	NUTTIN' BUT LOVE (C) (M) (T) UPTOWN 54865/MCA	HEAVY D & THE BOYZ
14	15	14	12	ACTION (C) (D) (M) (T) EASTWEST 98260/AG	TERROR FABULOUS FEAT. NADINE SUTHERLAND
15	17	10	11	ROMANTIC CALL (C) (M) (T) EPIC 77624	PATRA FEATURING YO-YO
16	11	9	20	FUNKAFIED (C) (T) SO SO DEF/CHAOS 77523/COLUMBIA	DA BRAT
17	19	24	4	BUCK EM DOWN (M) (T) (X) WRECK 20100*/NERVOUS	BLACK MOON
18	NEW	1		FA ALL Y'ALL (C) (M) (T) SO SO DEF/CHAOS 77594/COLUMBIA	DA BRAT
19	20	19	7	I SAW IT CUMMIN' (C) (M) (T) (X) PMD 62952/RCA	PMD
20	18	17	18	FUNKY Y-2-C (C) (M) (T) (X) CHAOS 77461/COLUMBIA	THE PUPPIES
21	25	23	7	HIP HOP RIDE (C) (T) (X) EASTWEST 98240	DA YOUNGSTA'S
22	16	15	24	FANTASTIC VOYAGE (C) (M) (T) (X) TOMMY BOY 617	COOLIO
23	22	20	4	I GOT A LOVE (C) (M) (T) ELEKTRA 64513	PETE ROCK & C.L. SMOOTH
24	26	29	11	BLACK SUPERMAN (C) (T) RUTHLESS 5516/RELATIVITY	ABOVE THE LAW
25	24	31	5	PARTY (M) (T) EPIC STREET 77400*/EPIC	DIS-N-DAT
26	23	18	24	BACK IN THE DAY (C) (M) (T) (X) GIANT/REPRISE 18217/WARNER BROS.	AHMAD
27	21	21	11	RECOGNIZED THRESHOLDS OF... (C) (T) PENDULUM 58154/EMI	BOOGIEMONSTERS
28	27	22	20	NAPPY HEADS (C) (M) (T) RUFFHOUSE 77643/COLUMBIA	FUGEES (TRANZLATOR CREW)
29	28	26	15	SOUTHERNPLAYLISTICADILLACMUZIK (C) (D) (M) (T) LAFACE 2-4070/ARISTA	OUTKAST
30	34	28	8	DISTORTION TO STATIC (C) (T) DGC 92724/GEFFEN	THE ROOTS
31	29	36	12	NO GUNS, NO MURDER (M) (T) (X) VP 5399*	RAYVON
32	39	49	3	LUCAS WITH THE LID OFF (C) (T) (X) BIG BEAT 98219/ATLANTIC	LUCAS
33	32	25	14	BLACK HAND SIDE (C) (T) (X) MOTOWN 2249	QUEEN LATIFAH
34	31	37	4	I USED TO LOVE HER (C) (T) RELATIVITY 1209	COMMON SENSE
35	37	43	6	I GOTCHA' BACK (C) (T) LOUD 62967/RCA	GENIUS
36	NEW	1		MUCH LOVE (D) (M) SMOOTH SAILING 380123	BOSSMAN & BLAKJAK
37	36	32	4	NOWHERE TO RUN, NOWHERE TO HIDE (C) (T) (X) GEE STREET 854 104/ISLAND	GRAVEDIGGAZ
38	35	33	7	IT'S REAL (C) (T) (X) BLUNT 4912/TVT	MIC GERONIMO
39	30	27	14	GIVE IT UP (C) (M) (T) (X) DEF JAM/RAL 853 316/ISLAND	PUBLIC ENEMY
40	38	35	21	WHERE MY HOMIEZ? (C) (M) (T) MERCURY 858 462	ILL AL SKRATCH
41	33	46	10	IT'S YOUR BIRTHDAY (C) (M) (T) LUKE 176	LUKE
42	42	34	12	WRONG SIDE OF DA TRACKS (C) (M) (T) BIG BEAT 98285/AG	ARTIFACTS
43	NEW	1		WE RUN THINGS (C) (D) (T) WARNER BROS. 18069	DA BUSH BABIES
44	NEW	1		LAST NIGHT (C) (D) YOUNG BLACK BROTHA 2033	RAY LUV
45	NEW	1		GUERRILLA FUNK (C) (T) PRIORITY 53169	PARIS
46	NEW	1		DIPPIN' (C) (T) MCA 54874	KING TEE
47	46	44	17	CAN IT BE ALL SO SIMPLE (C) (T) (X) LOUD 62891/RCA	WU-TANG CLAN
48	45	42	9	IN THE P.J.'S (C) (T) MCA 54884	BIG DADDY KANE
49	40	45	24	BUCKTOWN/LET'S GET IT ON (M) (T) WRECK 20069*/NERVOUS	SMIF-N-WESSUN
50	NEW	1		BREAKDOWN (C) (T) JIVE 42244	FU-SCHNICKENS

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

R&B

ARTISTS & MUSIC

Publisher Suspends Editor In Dispute At Hip-Hop Mag

THE SO-CALLED hip-hop nation is no oasis free from scandal and disturbance. And last week, noise was emanating from The Source after the magazine's co-editor-in-chief, James Bernard, turned a private battle with publisher David Mays into a public spectacle via the fax machine.

Bernard typed out a five-page letter calling for Mays' resignation because, he claims, Mays has been working as manager for the RCA rap group Almighty RSO. Bernard also alleges Mays co-wrote a glowingly positive article on the act and positioned it in the magazine without the knowledge of anyone on the editorial staff.

The letter was faxed to several record companies and media organizations. In the letter, Bernard also accused Raydog, a member of Almighty RSO, of making threats against Bernard and other members of the magazine's "mind squad." Raydog denies the charge. Mays has refuted points contained in the letter, too. He told Billboard, "I have no proprietary interest in Almighty RSO, and have collected no fees from their record company. Whatever I did for them, I did as their friend."

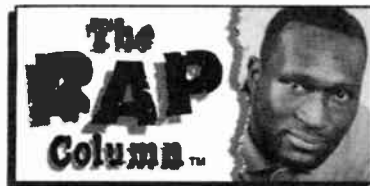
Mays says Bernard has been "suspended" from The Source. Additionally, music editor Reginald Dennis and a few other editorial staffers have been let go. Mays accuses Bernard and Dennis of fostering an "insensitive and mean-spirited" editorial climate at The Source.

Bernard could not be reached for comment by press time.

ON & ON: Bad Boy Records releases a chorus-line remix (featuring L.L. Cool J, Rampage, Busta Rhymes, and the Notorious B.I.G.) of Craig Mack's "Flava In Ya Ear" Oct. 14. The track features a video lensed by director Hype Williams. Most notable about the clip is that for the first time, Cool J exposes the top of his head for the masses. Meanwhile, the label reports that the single is about to be certified gold by the Recording Industry Assn. of America... Malik Edwards of Illegal, the standard by which all male MC shorties should be judged, will follow his guest appearances on "The Chronic" (Dr. Dre) and "Regulate... G Funk Era" (Warren G) with a solo single. Look for the release later this year, followed by an album in early '95. On the set, the maturing Rowdy rapper is backed by the tracks of several producers, including DJ Premier, Ant Banks, and Rowdy ring-leader Dallas Austin. To reflect his mental and physical growth, the artist has changed his hip-hop handle. Y'all betta recognize: Li'l Malik is now Mr. Malik... Priority Records has reissued Nice & Smooth's classic, self-titled debut album. The set originally was released on the now-defunct Sleeping Bag Records...

Pete Rock and DJ Premier are two of the producers preparing tracks for the launch of EMI artist AZ. To remind you, AZ is the second voice on the Nas track "Life's A Bitch"... "Why," the second single from Organized Konfusion's sophomore Hollywood album, "Stress: The Extinction Agenda," drops this month. Another cut from that outstanding set, "Let's Organize," featuring O.C. and Q-Tip, is included on the soundtrack album "A Lowdown Dirty Shame." The film is directed by Keenan Ivory Wayans and stars Charles "Roc" Dutton and Jada Pinkett... Paris has compiled a break-beat album titled "Classic Beats

And Breaks Volume One" (Scarface/Priority). Snippets of 71 crisp, crackling rhythms—they're digitally recorded—including "Funky Drummer" and "Big Beat," are included for y'all's sampling and looping pleasure. And speaking of sampling, Paris tells me that his new album, "Guerrilla Funk," is sample-free... Ahmad's follow-up to his platinum single "Back In The Day" is "You Gotta Be"... Michael Franti's last band, Disposable Heroes Of Hip-hoprisy, received many mainstream pop raves, but zero hip-hop hoorays. So the artist got Joe "The Butcher" Nicolo, the Philly studio man (engineer/producer/mixer) who has worked with such acts as Schoolly D, Kris Kross, and Cash Money & Marvelous, to co-produce "Home" (Capitol), the just-released album by his new act, Spearhead. Ain't sayin' brothers along, say, Flatbush Avenue in Brooklyn will pump the tracks loud, but for open-minded head-nodders, Franti has succeeded in making a record that's smooth and conscious, upbeat yet down. Fave cuts: the inspirational "Of Course You Can" and the poetic "Caught Without An Umbrella"... After a bit of indecision, Outburst Records has decided to continue doing business with Russell Simmons' Rush Associated Labels at PolyGram. Last year, before RAL changed distributors—from Sony Music to PGD—it linked with Outburst to release Domino's self-titled album, which has been certified gold. Speaking about the re-signing, Outburst president "Anti" Lewis says, "We're firmly ensconced in RAL's pipeline, and at this time quite pleased with the arrangement. We have several groups, such as La-Rocko Tee, Mo, Ken, Stef, Jiboh, B.G. Knoccut, and Dresta, waiting in the wings"... Chrysalis/EMI Records has reissued Blondie's "Rapture," the pseudo-rap track that namechecks Fab 5 Freddy and Grandmaster Flash. Guru's Fly Party Mix (which features a brooding, bassy beat with an added rap by DJ Ski) comes alongside the original version and several house configurations.



by Havelock Nelson

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Summer Shines With Her New 'Melody Of Love'

IT'S SUMMER AGAIN: Diehard Donna Summer disciples who have made a longtime hobby of unearthing rare musical morsels will be delighted to learn that the diva will grace them with two new compositions on Mercury's upcoming "Endless Summer" greatest hits compilation.

"Melody Of Love," which kicks off the album, is the first single and it places Summer at the center of a swirling, disco-soaked house arrangement. Penned by the singer with Robert Clivilles and David Cole, the simple but oh-so-sweet tune gallops at a hearty and insinuating pace—thanks to the rhythm input of David Morales, West End, Richard Humptyvision of KPWR (Power 106) Los Angeles, and Summer protégé Welcome, a Connecticut-based French musician who produced the album version with his mentor.

Sequenced next to such golden nuggets as "Dim All The Lights" and "This Time I Know It's For Real," "Melody Of Love" and the new, Michael Omartian-produced power ballad, "Any Way At All," stand tall, gaining considerable potency from Summer's rock-solid delivery. She remains in a league of her own, and her voice just gets better with time. It is not easy to continue making music when your career previously has been so pivotal in the overall shape and direction of a musical genre. Quite frankly, Summer deserves props for bravely stepping before a mike with such daunting standards.

To that end, we are pleased to report that this will be the last in a string of Summer retrospectives (not including the long-lost "Rainbow," a previously unreleased opus from her early-'80s Geffen tenure, slated for January release). She is about to ink a deal with Mercury to record an album, described by label executive Bruce Carbone as "a pop project with dance overtones." Summer will begin laying down tracks in Nashville early next year. In the



by Larry Flick

meantime, be sure to pick up "Melody Of Love" on Oct. 17, and "Endless Summer" on Nov. 8.

MIX-A-LOT: Gwen McCrae, another of clubland's venerable vocalists, has resurfaced, serving loyalists with house-hooked rerecording of her early-'80s cutie, "Keep The Fire Burning." Under the studio guidance of Stevie V., the song still conveys a warm and uplifting energy, but it now has a more worldwide bend, due mostly to the gravelly edge that time has given McCrae's voice.

The purpose behind "Keep The Fire Burning" is to reintroduce McCrae to club audiences on a familiar note. She and A&R reps at Clubvision Recordings in Sweden have already begun selecting new material for an album that is planned for early '95. Until then, punters can have fun with a double-pack of "Burning" mixes from Stonebridge, Rob Below (we simply love his Grand House excursion), J.J., and Roger Sanchez.

Producer Ed "The Red" Goltsman flexes his considerable—and somewhat underappreciated—skills on "It's The Feeling," a spirited houser by Carolyn Bronson. Bronson offers a noteworthy performance, as Goltsman dresses her in engaging beats and glossy, pop-angled synths. All of the mixes pack a hard punch, though DJ David G.'s tribal interpretation stands out. Track this one down on Bottom Line Records, an indie based in Myakka City, Fla.

DJs in a dubby frame of mind should have a nibble of "Submarine," a dark'n'chew concoction from Imbres, Kapoyos & Vasquez, a production team headquartered in Maryland. The track, with its pillowy organs and vocal chants that flow like water waves, is a fine way of introducing Deep Dish Records' new underground subsidiary, Yoshitoshi Recordings. Label principles Dubfire and Sharam say this venture will focus on raw and renegade house music. They are off to a promising beginning.

Working the same side of the groove road is Deep Six with "Dig Deep," a bare-bones mover that derives much of its strength from a steady, if somewhat horizontal beat foundation, and a plethora of ear-catching sound effects and vocal bits. Available on the U.K.'s reliable Slip'n'Slide Records, this cut transcends regions and will kick hard on almost any floor catering to darker and more aggressive musical desires.

What a pleasure it is to see Joey

Beltram back on active production duty. On "Fuzz Tracks," a four-cut EP on New York's X-Sight Records, he grows from his techno roots into an NRGetic tribal/trance dimension, taking the occasional journey into softer, more ambient territory. "Cop Car" bursts with rigid synths and a racing beat, and "Menace" slices a slower funk beat with fluttering space-age tones. "Nest" has similar threads, while "The Grey" pounces with authority, and is the closest to his previous work. In all, a feast for the senses that leaves us guessing what Beltram will think of next.

SIDEWALK TALK: It had to happen. RuPaul is taking a break from cutting his second Tommy Boy album, tentatively titled "Soul Food," to make his debut as a Las Vegas headliner. He bows at the Sahara during the third week of November, and will be serving a menu of new and familiar yummers—aided by what promises to be no less than a dozen costume and wig changes. Couldn't ya just gag?! Can a double bill in Atlantic City with Pia Zadora be far behind? And how do we get a pair of ringside seats? . . . The promotional campaign behind Carleen Anderson's glorious "True Spirit" full-length debut gets a nice boost from a well-balanced array of remixes of the single "Mama Said." Just-shipped 12-inch promos of the funk-fortified slammer feature inspired post-productions by K-Klass and Kenny "Dope" Gonzalez that travel down lush house and hip-hop roads, respectively. The corker is a commercial-only double-pack that hits racks on Nov. 8. The pressing has two way-special interpretations by Phillip Damien that trip with hypnotic tribal/trance vibes and wriggling percussion. We are betting on his "One Shot" mix to drive this future smash to the top of Bill-



Spinivilization. London/frr duo Orbital is pictured at Boston-based record shop Beat Non Stop during a recent promotional jaunt supporting its current album, "Snivilization." The act will begin a concert tour of the U.S. in November, at the same time that the single, "Are We Here," begins to circulate. That track has been remixed by Hardkiss recording act Rabid In The Moon. Shown, from left, are Orbital members Phil Hartnoll and his brother Paul.

board's Club Play Chart . . . This month's edition of the Hot Tracks remix service mailing momentarily breaks from tweaking established singles to showcase new and unsigned talent. "Need No Man" by Barefoot Boys with Kim Lucas shines with a catchy, pop-fueled chorus and a flouncy house bottom. Lucas is quite the attention-grabber, and Hot Tracks' in-house producer Ron Hester and Chris Cox (who recently flew the HT coup to work with Giorgio Moroder in Los Angeles) have created a track that is accessible to mainstream programs. Look for more unsigned showcases to pepper the company's packages in the coming months . . . New York's Northcott Productions is now the distributor of Ken Johnston's Perfect Pair Records. The companies christen the deal with "Share," a R&B-spiced houser by Alexander Hope. Hope's vigorous vocal is aided by the golden touch of durable producer Blaze. Another Northcott label, Henry Street Music, benefits from its ongoing association with Kenny "Dope" Gonzalez, who is at the helm of the latest Bucketheads EP, "The Bomb."

NUGGETS: Techno-meisters Lords Of Acid make the switch to American's White Label subsidiary for "Voodoo-U," an album that appears designed to elevate the flagging movement into a quirky quasi-modern/rock realm. Given the wealth of complex, musically adventurous material, there should be little problem accomplishing such a task. However, dance-intensive jocks who want to season their sex with a wicked and assaulting industrial edge should have a moment with "Do What You Wanna Do" and "Drink My Honey," which explode

with frenetic beats and mind-warping keyboard effects. Few in techno/rave genre can touch this act's wild imagination and technical ingenuity . . . Industrialists Front Line Assembly end a two-year silence with "Millenium," a Roadrunner Records set that stirs the act's signature electronic beats and samples with raucous guitars and and hip-hop. Props to masterminds Bill Leeb and Rhys Fulber for a sound upgrade that is progressive without forgoing their obvious aggressive strength. Cathartic good fun . . . The career of disco-era dynamo D.C. LaRue is traced on "Let Them Dance," a Pyramid/Hot Productions collection that offers an important reminder of where some of today's trance seeds were sown. "Cathedrals" and the title track will leave retro-minded punters in a gleeful sweat. T'will be interesting to hear the results of LaRue's recent return to the studio . . . Also harkening back to her '70s heyday is Swedish singer Madleen Kane, whose melodramatic Euro-twirlers "Rough Diamond" and "Fire In My Heart" are available on CD for the first time on "12-Inches & More." For an ample dose of heavy breathing and sweeping faux-symphonic strings, look no further than this Chalet/TSR Records disc . . . Florida's Angel Eyes Records continues to draw deserved underground attention to the state with an appetizing string of 12-inch singles that craftily combine deep-house force with Latin/tribal spice. Best examples are "Feeling Good" by Quantum Funk and "Ritmo Cubano" by Dogma Featuring Afro-Cuban Rhythms. Look for these cuts to be included on a compilation from the label later this year. DJ David Knapp will provide turntable mix sequencing.



Priming To Party. Drag performers from Club USA's popular weekly Glitz To Glamour soirée prepare to shimmy at the Wigstock festivities in New York. The 10th edition of the annual event also included clubland mainstays like RuPaul, Deborah Harry, and Ultra Naté. Glitz To Glamour is produced by longtime promoter/performer Lee Chappell. (Photo: David Llewellyn)

Billboard. Dance HOT Breakouts

FOR WEEK ENDING OCT. 15, 1994

CLUB PLAY

1. CAN YOU FEEL IT? REEL 2 REAL FEATURING THE MAD STUNTMAN STRICTLY RHYTHM
2. GROOVE OF LOVE EBONY VIBE EVERLASTING (E.V.E) GASOLINE ALLEY
3. RELEASE ME INDUSTRY NOTORIOUS
4. THE BIG MAGIC DRIFTWOOD MIND FOOD
5. THE REAL THING TONY DI BART MAX

MAXI-SINGLES SALES

1. GUERRILLA FUNK PARIS PRIORITY
2. WE RUN THINGS DA BUSH BABEES REPRISE
3. STORY OF MY LIFE HIDDEN AGENDA FEATURING KIM PAYTON TRIBAL AMERICA
4. SHOULD'A KNOWN BETTER CANDY J TRIBAL AMERICA
5. GIVIN' MY ALL LIQUID CITY TRIBAL AMERICA

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



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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
★★★ No. 1 ★★★ 1 week at No. 1					
1	3	6	6	HIT BY LOVE A&M 0765	◆ CE CE PENISTON
2	2	4	7	DOOP MCA 54867	◆ DOOP
3	4	7	7	SHORT DICK MAN DJ WORLD 1141D	20 FINGERS
4	7	11	5	DRUNK ON LOVE EPIC 77572	◆ BASIA
5	13	24	4	WHAT I NEED MERCURY 858 927	CRYSTAL WATERS
6	1	2	10	DO YOU WANNA GET FUNKY COLUMBIA 77581	◆ C+C MUSIC FACTORY
7	15	18	6	THE PLACE WHERE YOU BELONG MCA 54926	◆ SHAI
8	5	1	10	ANOTHER NIGHT ARISTA 1-2725	REAL MCCOY
9	17	27	5	TEMPTED KINETIC/SIRE 41612/WARNER BROS.	◆ WATERLILLIES
10	10	13	8	HYMN ELEKTRA PROMO	◆ MOBY
11	9	3	10	BRING ME JOY VIBE MUSIC 016	MEECHIE
12	11	12	8	FOREVER AND A DAY EPIC 77619	◆ BROTHERS IN RHYTHM PRESENT CHARVONI
13	8	10	8	WHISTLING IN PARADISE LOGIC 001	J. SOUNDTOOLS
14	16	19	7	EVERYDAY THANG EPIC 77652	MELANIE WILLIAMS
15	6	5	9	TURN IT UP (SAY YEAH) FFRR 120 030	DJ DUKE
16	29	—	2	TURN THE BEAT AROUND CRESCENT MOON 77631/EPIC SOUNDTRAX	◆ GLORIA ESTEFAN
17	22	28	6	MOVE ON BABY FFRR PROMO	◆ CAPPELLA
18	25	34	5	TRUE SPIRIT VIRGIN 38452	CARLEEN ANDERSON
19	32	—	2	DREAMER MCA 54922	LIVIN' JOY
20	26	31	6	GOD'S EYE 200 14152	◆ THE OVERLORDS
21	14	14	9	RUN TO THE SUN MUTE 66208/ELEKTRA	◆ ERASURE
★★★ POWER PICK ★★★					
22	31	41	3	YOU BRING ME JOY STRICTLY RHYTHM 12275	RHYTHM FACTOR
23	36	44	3	CRAZY MAN MCA 54913	BLAST FEATURING V.D.C.
24	12	8	11	AIN'T NOBODY AVEX GROUP 15529/CRITIQUE	◆ JAKI GRAHAM
25	35	48	3	HUNGAH WARNER BROS. 41615	◆ KARYN WHITE
26	37	47	3	ABSOLUTELY FABULOUS EMI IMPORT	◆ PET SHOP BOYS
27	19	21	7	TALK TO ME GREAT JONES 530 631/ISLAND	THIRD WORLD
28	33	40	5	WHERE IS LOVE AND HAPPINESS? ORANGEWERKS PROMO	ANYTHING BOX
29	21	22	6	ROMANTIC CALL EPIC 77649	◆ PATRA FEATURING YO-YO
30	30	32	6	GOOD LUV MUSIC BOX 0003	XAVIERA GOLD
31	24	15	9	FEET FFRR 120 036	◆ SANDALS
32	27	26	8	LOVE TO THE WORLD EASTWEST 95885	MICHAEL WATFORD
33	47	—	2	HAND IN HAND (LOOKING FOR SWEET INSPIRATION) EASTWEST 95843	◆ OPUS III
34	39	45	3	WHY NOT TAKE ALL OF ME WARNER BROS. 41689	CASSERINE FEATURING CATO
35	20	9	12	ONE NIGHT IN HEAVEN EPIC 77613	◆ M PEOPLE
36	46	—	2	REACH GRP 4019/MCA	PATTI AUSTIN
37	45	49	3	AGE OF LONELINESS CHARISMA 3844Q/VIRGIN	◆ ENIGMA
38	43	—	2	LUVSTUFF MAXI 2017	SAGAT
39	41	46	4	SHARE MY LIFE COLUMBIA 77663	INNER CITY
40	28	23	8	MARCH SEXY 1002/MAXI	THE LOOK FEATURING FRANKLIN FUENTES
41	18	16	12	DEEP FOREST 550 MUSIC 77578/EPIC	◆ DEEP FOREST
42	34	17	13	TROUBLE EIGHT BALL 49-50	JOI CARDWELL
★★★ HOT SHOT DEBUT ★★★					
43	NEW ▶	1	1	YOU MAKE ME FEEL (MIGHTY REAL) 550 MUSIC 77667/EPIC	SANDRA BERNHARD
44	NEW ▶	1	1	HUG MY SOUL WARNER BROS. 41591	◆ SAINT ETIENNE
45	NEW ▶	1	1	PASS THE LOVIN' MJJ 77575/EPIC	◆ BROWNSTONE
46	49	—	2	BUTYRIC ACID LONDON 857 667/ISLAND	CONSOLIDATED
47	NEW ▶	1	1	COME TAKE CONTROL LOGIC 62971/RCA	◆ SOUND FACTORY
48	NEW ▶	1	1	RUNNIN AWAY AVENUE 76027/RHINO	NICOLE
49	23	20	12	BETTER LATE THAN NEVER CHAMPION 95898/EASTWEST	LAFAYETTE
50	42	37	10	GIRLS & BOYS FOOD/SBK 58155/EMI	◆ BLUR

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.					
★★★ No. 1/GREATEST GAINER ★★★ 8 weeks at No. 1					
1	3	2	16	TAKE IT EASY (M) (T) WEEDED 20094/NERVOUS	◆ MAD LION
2	2	4	5	BUCK EM DOWN (M) (T) (X) WRECK 20100/NERVOUS	◆ BLACK MOON
3	1	1	10	FLAVA IN YA EAR (M) (T) BAD BOY 7-9002/ARISTA	◆ CRAIG MACK
4	6	5	5	HERE COMES THE HOTSTEPPER (M) (T) COLUMBIA 77602	◆ INI KAMOZE
5	4	7	7	SHORT DICK MAN (M) (T) (X) DJ WORLD 1141D	20 FINGERS
★★★ HOT SHOT DEBUT ★★★					
6	NEW ▶	1	1	TURN THE BEAT AROUND (T) (X) CRESCENT MOON 77631/EPIC SOUNDTRAX	◆ GLORIA ESTEFAN
7	5	3	8	JUICY/UNBELIEVABLE (M) (T) BAD BOY 7-9006/ARISTA	◆ THE NOTORIOUS B.I.G.
8	8	9	12	ANOTHER NIGHT (T) ARISTA 1-2725	REAL MCCOY
9	NEW ▶	1	1	WHAT I NEED (T) MERCURY 858 927	CRYSTAL WATERS
10	7	6	4	AFRO PUFFS (T) (X) DEATH ROW/INTERSCOPE 95841/AG	◆ THE LADY OF RAGE
11	15	8	4	I GOT A LOVE (M) (T) ELEKTRA 66196	◆ PETE ROCK & C.L. SMOOTH
12	10	17	3	9TH WONDER (BLACKITOLISM) (T) (X) PENDULUM 58159/EMI	◆ DIGABLE PLANETS
13	NEW ▶	1	1	FA ALL Y'ALL (M) (T) (X) SO SO DEF/CHAOS 77593/COLUMBIA	◆ DA BRAT
14	18	22	4	I WANNA BE DOWN (T) (X) ATLANTIC 82564/AG	◆ BRANDY
15	13	28	4	I'LL TAKE HER (T) (X) MERCURY 856 125	◆ ILL AL SKRATCH FEATURING BRIAN MCKNIGHT
16	14	12	13	BOP GUN (ONE NATION) (M) (T) (X) PRIORITY 53161	◆ ICE CUBE FEAT. GEORGE CLINTON
17	NEW ▶	1	1	5-4-3-2 (YO! TIME IS UP) (T) (X) GIANT 41758/WARNER BROS.	◆ JADE
18	NEW ▶	1	1	DREAMER (T) (X) MCA 54922	LIVIN' JOY
19	9	11	12	DO YOU WANNA GET FUNKY (M) (T) (X) COLUMBIA 77581	◆ C+C MUSIC FACTORY
20	11	15	15	TOOTSEE ROLL (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
21	12	14	6	AT YOUR BEST (YOU ARE LOVE) (T) (X) BLACKGROUND 42236/JIVE	◆ AALIYAH
22	16	13	25	100% PURE LOVE (M) (T) (X) MERCURY 858 485	◆ CRYSTAL WATERS
23	29	16	7	NUTTIN' BUT LOVE (M) (T) UPTOWN 54866/MCA	◆ HEAVY D & THE BOYZ
24	49	41	3	PARTY (M) (T) EPIC STREET 77400/EPIC	◆ DIS-N-DAT
25	NEW ▶	1	1	HUNGAH (T) (X) WARNER BROS. 41615	◆ KARYN WHITE
26	NEW ▶	1	1	SUCKAS NEED BODYGUARDS (T) CHRYSALIS 58265/EMI	◆ GANG STARR
27	23	18	5	NONE OF YOUR BUSINESS (M) (T) (X) NEXT PLATEAU/LONDON 857 715/ISLAND	◆ SALT-N-PEPA
28	17	23	5	HIT BY LOVE (T) A&M 0765	◆ CE CE PENISTON
29	22	27	10	BOOTI CALL (M) (T) (X) INTERSCOPE 95863/AG	◆ BLACKSTREET
30	20	35	24	WHAT'S UP (T) (X) ZYX 6691	◆ DJ MIKO
31	19	20	8	ROMANTIC CALL (M) (T) EPIC 77649	◆ PATRA FEATURING YO-YO
32	33	50	4	HIP HOP RIDE (T) (X) EASTWEST 95879/AG	◆ DA YOUNGSTA'S
33	NEW ▶	1	1	GET UP ON IT (M) (T) ELEKTRA 66190	◆ KEITH SWEAT FEATURING KUT KLOSE
34	38	—	2	I USED TO LOVE HER (T) RELATIVITY 1209	◆ COMMON SENSE
35	21	21	12	STROKE YOU UP (T) (X) SPOILED ROTTEN/BIG BEAT 10155/AG	◆ CHANGING FACES
36	34	31	4	NOWHERE TO RUN, NOWHERE TO HIDE (T) (X) GEE STREET 854 105/ISLAND	◆ GRAVEDIGGAZ
37	26	38	8	GUCCI DANCE LIVE (M) (T) SIREN 109	SAM THE BEAST
38	28	—	2	MEDLEY:AQUARIUS/LET THE... (T) (X) EPIC SOUNDTRAX 77647/EPIC	THE FIFTH DIMENSION
39	45	36	5	PLAYAZ CLUB (T) (X) CHRYSALIS 58267/EMI	◆ RAPPIN' 4-TAY
40	50	32	18	FUNKDAFIED (T) SO SO DEF/CHAOS 77422/COLUMBIA	◆ DA BRAT
41	32	34	10	LOVE WOMAN SO! (M) (T) (X) BREAK A DAWN 8001/VP	MAD LION
42	RE-ENTRY	20	20	NAPPY HEADS (M) (T) RUFFHOUSE 77431/COLUMBIA	◆ FUGEES (TRANSLATOR CREW)
43	40	—	4	VIBE (T) (X) ILLTOWN 48621/MOTOWN	◆ ZHANE
44	36	37	4	THIS TIME (T) (X) BIG BEAT 95859/AG	MICHELLE SWEENEY
45	37	26	12	THIS D.J. (M) (T) (X) VIOLATOR/RAL 853 237/ISLAND	◆ WARREN G
46	35	—	5	DWYCK (T) CHRYSALIS 58257/EMI	◆ GANG STARR
47	44	—	2	THUGGISH RUGGISH BONE (T) RUTHLESS 5527/RELATIVITY	◆ BONE THUGS N HARMONY
48	46	—	3	HIT ME WITH THAT (T) VIOLATOR 1232/RELATIVITY	◆ THE BEATNUTS
49	27	33	12	NO GUNS, NO MURDER (M) (T) (X) VP 5399	◆ RAYVON
50	NEW ▶	1	1	TOTAL WRECK (T) (X) CHRYSALIS 58243/EMI	◆ BAHAMADIA

○ 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.

Stomp Your Feet. I LIKE IT.

I Like It, from the "Music From The Motion Picture I Like It Like That Vol. 1" soundtrack, is performed by **The Blackout AllStars**, featuring **Tito Nieves, Sheila E., Tito Puente, Paquito D'Rivera, Dave Valentin and Grover Washington, Jr.** Movie opens Friday, Oct. 14th. See new video!

Produced by Sergio George.

Tito Nieves appears courtesy of RMM Records. Dave Valentin appears courtesy of GRP Records.

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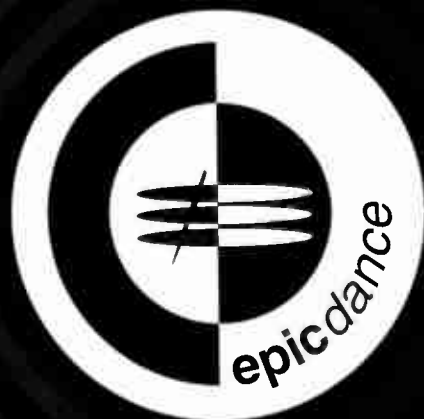
WORLDWIDE

SPOTLIGHT

BILLBOARD'S WORLDWIDE DANCE SPOTLIGHT

START *The hardest working label on the street.*

AT EPIC DANCE WE NEVER STOP MOVING. THIS YEAR WE DIDN'T MISS A BEAT. WE WATCHED EIGHT RECORDS BECOME NUMBER ONE HITS. WE PACKED SOME OF OUR FAVORITE SONGS INTO THREE WILDLY DIVERSE DANCE COMPILATIONS AND GOT THINGS MOVING IN ALL DIFFERENT DIRECTIONS. WE EVEN CREATED A LOGO TO MAKE IT ALL OFFICIAL. AND THE BEAT GOES ON. WE'RE ABOUT TO LAUNCH A WHOLE NEW CONCEPT IN DANCE COMPILATIONS: OUR FORTHCOMING RELEASE "THE SPECIALIST -THE REMIXES" SETS TODAY'S HOTTEST REMIXERS TO WORK ON THE SOUNDTRACK FOR THE HIGHLY ANTICIPATED FILM "THE SPECIALIST." EPIC DANCE. WORKING THE BEAT LIKE NO ONE ELSE.



1

"THE SPECIALIST - The Remixes"
E2/EK/ET 66661
Available on double vinyl, CD, and cassette



IN-STORE NOVEMBER 13TH

2

"CLUB EPIC - A Collection Of Classic Dance Mixes - Volume 3"
E2/EK/ET 66155
Available on double vinyl, CD, and cassette



IN STORES NOW

3

"WELCOME TO THE FUTURE 2"
E2/EK/ET 66211
Available on double vinyl, CD, and cassette



IN STORES NOW

4

"BRAZEN - The Original Soundtrack"
E2/EK/ET 66192
Available on double vinyl, CD, and cassette



IN STORES NOW

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Thanks for another #1 year!



grooveline

HOPE YOUR PASSPORT IS IN ORDER.

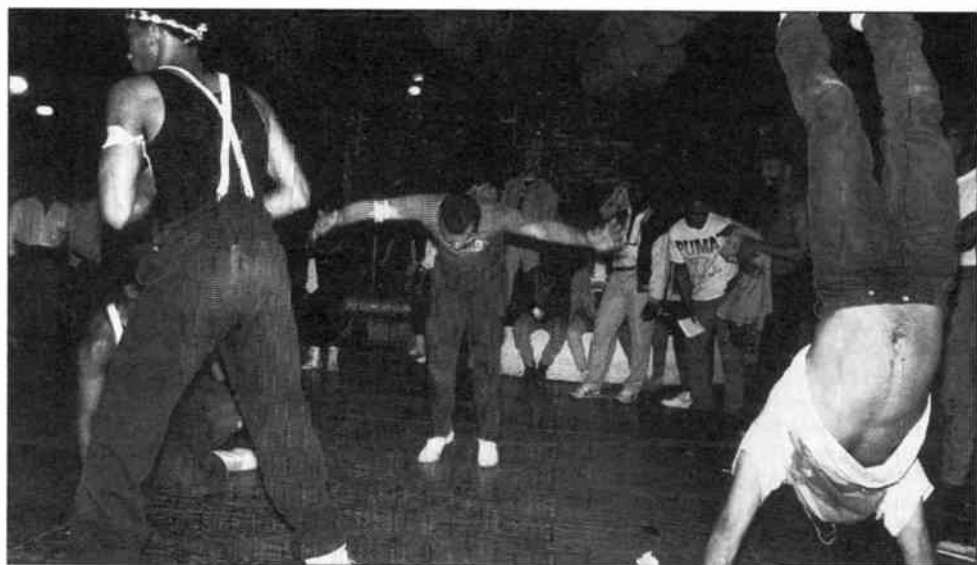
"GROOVELINE," A SPECIAL EXPANSION OF BILLBOARD'S WEEKLY DANCE MUSIC COVERAGE, IS ABOUT TO EMBARK ON A SUBTERRANEAN JOURNEY THROUGH THE LAST TRUE LABORATORIES FOR ALTERNATIVE MUSICAL CONCEPTS:

THE INTERNATIONAL CLUB SCENE.

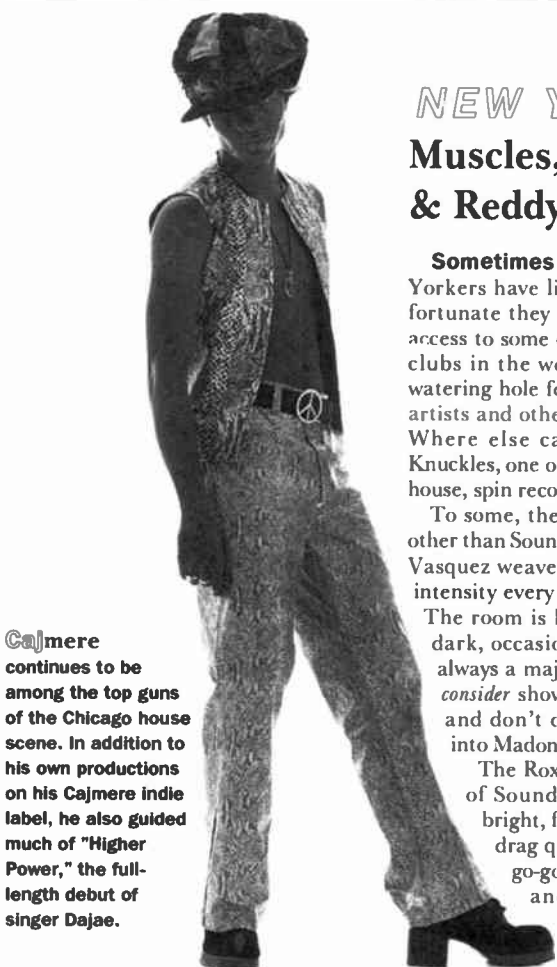
Every time you step into various nightclubs around the world, you are participating in the experimentation of the sounds and styles that will likely flood pop culture within six months to a year. Pop- and urban-radio tastemakers regularly pilfer through cutting-edge club playlists for their future starts. Cases in point: Madonna, CeCe Peniston, C+C Music Factory and RuPaul are among the current media darlings who were born and bred in the fantastical world of writhing rhythms and strobing colored lights. Also, it has become common practice for major pop stars like Mariah Carey and Gloria Estefan to not only embrace dance music, but to rearrange and re-record singles to suit the trends of the underground.

To that end, we have assembled a selective travelog of venues that hang on the very tip of dance music. By no means should this be construed as a comprehensive guide—volumes would be needed to accomplish that. Rather, this is a "grooveline" of the global club community's glittering highlights. Fasten your seat belts.

—Larry Flick, Billboard Dance Music Editor



Tina Paul



NEW YORK CITY: Muscles, Deep-House Intensity & Reddy In The Lounge

Sometimes it appears that New Yorkers have little-to-no idea of how fortunate they are. Besides providing access to some of the more innovative clubs in the world, NYC is also the watering hole for countless producers, artists and other clubland celebrities. Where else can you hear Frankie Knuckles, one of the true godfathers of house, spin records on a weekly basis?

To some, there is no place to hang other than Sound Factory, where Junior Vasquez weaves a web of deep-house intensity every Saturday-into-Sunday. The room is like the music: spare, dark, occasionally foreboding and always a major turn-on. Don't even consider showing up before 3 a.m., and don't drool when you bump into Madonna in the bathroom.

The Roxy is the polar opposite of Sound Factory. The vibe is bright, festive and chock full of drag queens and scantily clad go-go boys. The crowd is gay and often wrapped in muscles. A spree of



Tina Paul

The Godfather of House, Frankie Knuckles, spins at Sound Factory.

local heroes play pop/house in the main room, while Andy Anderson serves Olivia Newton-John, Helen Reddy and Laura Brannigan, among others, in the VIP lounge.

Sound Factory Bar (not to be confused with SF) is a heavy-duty music-industry haunt, with Mr. Knuckles working a program comprised of jams that have not yet been released. Not for folks needing to hear the pop hits of the

Continued on page 36

Cajmere continues to be among the top guns of the Chicago house scene. In addition to his own productions on his Cajmere indie label, he also guided much of "Higher Power," the full-length debut of singer Dajae.

INTERSTELLAR GROOVE POWER

FUTURE SOUND OF LONDON

Lifeforms CD/CS/LP ASW 6113

"More than just making spaces, FSoL shoot you through them like you're on some river raft or exotica flight simulator...Lifeforms builds a vivid ecology, a sonic Biosphere II that simulates Gaia's steaming jungles, lonely ice caps, and bleak, hazy deserts on some chilly digital plane."

Village Voice



FUTURE SOUND OF LONDON

Lifeforms: Paths 1-7 CD/CS/LP ASW 6114

A 39-minute maxi-single that journeys through ethereal ambience, pulsing dance rhythms and exotic world sounds. Featuring vocals by Liz Fraser



Space-time Continuum

SPACETIME CONTINUUM

Sea Biscuit CD/CS/LP ASW 6129

"and on the eighth day, God slipped on his smoking jacket, puffed on a blunt, closed his eyes to the sound of this celestial California dreamer and handed in his notice."

Melody Maker



FIERCE RULING DIVA

Revolt of the Perverse CD/CS/LP ASW 6121

Deviant music for Deviant people
Includes "I Need Drugs"
and "Fade to Grey"
Suburban America Beware!

LIDA HUSIK BEAUMONT HANNANT

Evening At The Grange EP CD ASW 6135

Psychedelic electronic songs
for generation ambient
a new chapter
a new headspace



MELLOW MELLOW

Can't Stop Movin' CD/CS ASW 6130

The debut full-length release
Includes "One 4 Love"
and "I Can't Stop"

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New York
Continued from page 35



Tina Paul

are Sugar Babies, a cool spot for East Village types, and Jackie 60, if only to hear Johnny Dynell and Chi-Chi Valenti.

New York is also a haven for "specialized" tastes. Cafe Con Leche and Stingray both offer a haven for Latins, African-Americans and their admirers. Club 58 caters to the whims of Asians and their friends, while the Clit Club is still the most popular place to mingle with women who dig other women. The wonderful thing about all of these clubs is that they are all-inclusive, welcoming anyone willing to step inside.

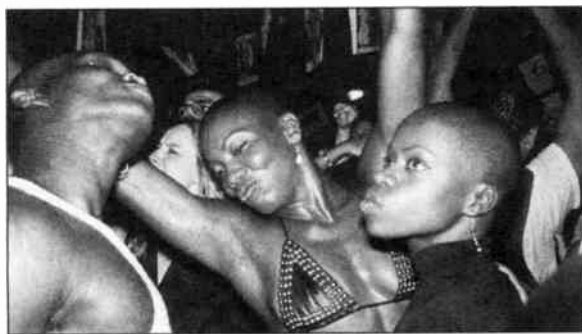
SAN FRANCISCO:

Legendary Spots Sport Smokin' Raves

day.

For straighter, more pop-conscious souls, Palladium, Tatou and Club USA are open and waiting for young folks with the right hair and shoes. Get ready to stand and pose; the door policy at any of the venues can be tough.

More obscure, but quite a pleasure,



Tina Paul

San Francisco continues to be the crown jewel of the West Coast club circuit. Rife with smokin' underground raves and gorgeous venues, this town continues to be a major point in the life

of any fledgling act.

Pleasuredome is a gigantic facility, with a delicious blend of deep-house, pop/NRG and trance/tribal groove action. Pete Avila proves why he is among the best DJs in S.F. every time he steps up to the turntable.

The Box continues to be one of the true legends of S.F., with Mixtress Page Hodel working a program that ranges from down 'n' dirty R&B and funk to raging house jams of the moment (and more than a few ahead of commercial release). The crowd is hot, sweaty and oh-so-fashioned. Never a bad night.

The Stud is another legendary spot. DJ Larry LaRue cooks up a saucy serving of raucous hi-NRG, pop/house and other campy confections. The room is small but comfy, with a friendly gay male crowd (all are welcome, though).

The Pit is one of those places you don't want your mom to see you enter. It's funky and sexy, with DJs Spike and Damien leaving you in a lather—much like the clientele.

BRITAIN:

Giggling, Grinding & Low-Attitude Vibes Outside London

One of the great misconceptions about England is that everything happens in London. Not true, kids. Areas like Sheffield, Doncaster and (of course) Manchester are hotbeds of activity.

Leadmill in Sheffield is a converted industrial warehouse that holds about 700 people. It's been around for about 10 years now (under a variety of names, most notably the Steamer), and it was the first place legendary DJ Graeme Park played outside of Manchester. Leadmill earns high marks for its low-attitude, peppy house vibe, though the music leans heavily on West Coast, U.S. sounds.

The Warehouse in Doncaster is a three-year-old venue that does not regularly break records, but it also

place in the history of dance music when the Hacienda opened its doors 12 years ago. Volumes can be (and have been) written about this spot. All of it is true. M-People's Mike Pickering, Graeme Park, Tom Wainright and Tim Lennox are among the talents who got their start at the Hacienda—and the throngs of disciples and historians continue to bow at the altar of the DJ booth. 'Nuff said, now go and experience it.

The Hacienda is not the only club in Manchester. Paradise Factory is one of the city's gay hotspots. Giggling during the camp Euro-disco emanating from DJ Dave Kendrick's turntables and grind during his more pop/house excursions. Al McKenzie and Jeremy Healy also have been known to work their magic in the booth.

LONDON:

Sharp-Eared DJs & Producers Crowd A Continent Unto Itself

Ah, London. One of the true epicenters of dance music. Like New York, London exists almost as a musical continent unto itself. Needless to say, there are more nightclubs than you can easily count. Discerning paradise from hell is tricky business.

Ministry Of Sound has been one of London's juiciest spots since it opened in 1991. Located on Gaunt Street, the club has a sound system custom-built by Richard Long and is patterned after New York's revered Paradise Garage. DJs shift from time to time (with loads of famous guests, like Tony Humphries, "Little" Louie Vega and CJ Mackintosh), though Darren Emerson and Jim Masters are familiar faces with sharp ears for picking future house hits. Lots of innovative jams and trends are launched here. Crowds are pretty trendy and happily mixed, though the final Thursday of the

Continued on page 38



Tina Paul

Saundra Williams became a diva-to-watch in 1994 with her Bold/Imago debut, "I Want It, I Need It (Real Love)." The track, with its rugged house rhythms and soulful melody, benefited from state-of-the-street remixes by Marc "MK" Kinchen. A second single has just been completed and will be released later this year.

does not weakly fall in trend lines. There's loads of positive personality here, as well as an ample supply of hard-house, trance, industrial and techno. In-house DJs M-Zone, 007 and Speed sometimes share the room with hotshots like Carl Cox, GTO and Shoop.

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British duo Boomshanka continues to make inroads within the European club scene with a string of potent releases on the independent Slip 'n' Slide Records. An album is said to be in the works.



The world of hi-NRG music was ruled in 1994 by Abigail, who delivered a series of bright 'n' bouncy covers on the U.K.-based Klone Records, including "Constant Craving" and "Smells Like Teen Spirit." She has just inked a deal with ZYX Records in the U.S.

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LIVE MUSIC

London
Continued from page 36

month is a popular gay party called Romp.

The Satellite Club is also quite the hopper these days. A fairly new spot (it has been open since March 1994), this Saturday-only club is slightly more focused on having the "right" look, though groundbreaking deep-house jams are also most welcome—and constantly spun.

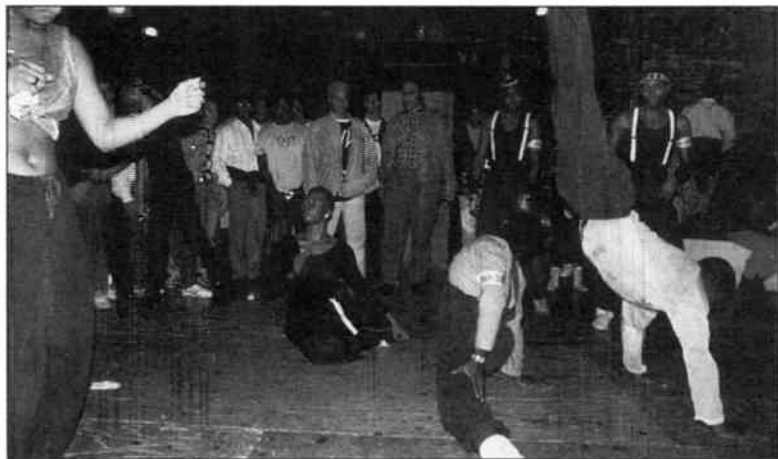
The Gardening Club is a tad more subdued and mellow, which makes for a somewhat more casual and easy-

going atmosphere. What a stable of producers! Jeremy Healy, Dave Dorrell, Chris & James and Princess Julia, just to name a few. Three-and-a-half years old and counting, this is one of those places that will likely go on forever. It adapts to changes well, without being a slave to any one momentary trend.

What else can be said about Club U.K., other than it has a fine floor to experience the genius of jocks like Danny Rampling and Judge Jules? Simply brilliant! And if that is not enough, lucky bucks (and buck-ettes) can occasionally encounter the

turntable musings of Paul Oakenfold and Andy Weatherall. Music is the key here. The Black Room has a giddy Euro vibe, while the Purple Room is ambient and the Pop Art Room plays aggressive deep-house and tribal. Variety done proper.

Finally, Cafe de Paris is smack in the heart of London between Leicester Square and Picadilly Circus and is operated by folks who take great pride in an absence of attitude. The large room is a haven for those with a hankering for U.S.-style house, while the smaller room is rooted in retro-soul and classic funk. Stop by to hear Ricky Morrison spin.



Tina Paul

AMSTERDAM: Roxy Retro-Fits, Mazzo Twists And IT's A Drag

A mere 45 minutes away from London, the Amsterdam club circuit is often a refreshing change of pace from the bustle of industry-conscious poseurs and star-gazers. The scene is nicely varied—both in terms of music and punters.

Roxy stands as the city's best-known venue, housed in a lovely old theater where legends like Josephine Baker performed (you can feel the history walking through the doors). The music tends to veer from current hits

to time-tripping retro fare, from the campy likes of Dead Or Alive, Donna Summer and Status Quo—to name a scant (and bizarre) few. However, do not plan on this being the only stop on your tour through Amsterdam. This 700-capacity venue has a priority membership system and a tight, highly selective door policy for non-members. If you thought Studio 54 was bad, you haven't seen anything. Still, Roxy is well worth the effort once you get past the velvet ropes. DJ Stephen leans heavily on new mouth-watering morsels like "Gimme Love" by Lance Ellington and "Queen's Anthem" by Loleatta Holloway.

Club IT will be familiar to the seasoned traveler. After all, it is the gay club in Amsterdam, complete with a Mardi Gras atmosphere of over-the-top drag queens and festive decor. Boasting what is said to be the best sound system in Amsterdam, IT is a converted warehouse with deliciously dramatic balconies and go-go boy cages. DJ Jean pumps a solid mix of

cutting-edge housers and well-known anthems. Bathe in its grandeur.

For English sounds with a twist, you cannot do better than Mazzo. The club envelops you by having the dancefloor right near the entrance (no allowances for shyness or attitude). Make it to the other side of the floor and let the circular bar provide the basis for posing and cruising. Mazzo basically aims to be everything to everyone, though Mondays are a sure bet for more left-of-center experiences and jams that will have you racing to the booth for further info.

Once you reach daylight, Amsterdam also has several tasty shops to purchase the anthem of the night. Outlands is the favorite of Holland jocks, while Rhythm Import scores high marks for having a 12-deck setup that allows nearly every customer the chance to test a track before buying. Both shops are deep in the heart of Amsterdam's central shopping district.

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With it's MAAD subsidiary WEA guarantees upfront dancefloor releases in the near future. The MAAD-team, who broke acts like Culture Beat, or Intermission throughout Europe, already enjoyed dance chart success with it's first signings: Unit featuring Red Bone and Coco. With upcoming singles by Apollo, Three-0-Matic, Clubfish, Ophelia and 100% the Label will be one of the major forces in innovative Euro-house and radio-compatible dancefloor sounds.

Club Culture

With a small roster of local dancefloor acts WEA's Club Culture scores regular dance charts hits with artists like Damage Control, Mr. President and their current single Up 'n Away are a nationwide commercial success as well.



Eye Q

Frankfurt based Eye Q and it's subsidiaries Harthouse and Recycle Or Die are Germany's most successful labels for trance, techno and ambient sounds. DJ legend Sven Vaeth just released his new album The Harlequin, The Robot & The Ballet Dancer and is enjoying impromptu chart success. With new singles by the eclectic ambient-ravers Earth Nation and Sven Vaeth himself as well as adventurous projects like a spoken word album or various remixes, Eye Q will strengthen it's worldwide reputation.

Downbeat

Straight outta the crib of Berlin's No. 1 reggae vendor and with one of Germany's hardest sound systems in tow comes Downbeat. Downbeat means street muzik from every corner of the globe. Kickin' up a storm with it's first releases by Britain's fastest DJ General Levy, the Japanese dance-duo Hal and the diabolic dub pyro-technics of Berlin's mix-magician Touab.



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ITALY:

Visual Flash, Wacky "Cocaine" & Utterly Mad Dance Floors

Despite the country's reputation for frothy hi-NRG and pop-injected rave music, the jams currently packing the floors of Italian clubs have become wildly diverse and increasingly rooted in soulful tones.

The five-year-old Red Zone in Perugia, a classic warehouse venue with two floors, has held strong to its original house vibe. As a result, it is reigning supreme as old-fashioned garage sounds come back into vogue. Resident DJs Sauro, Ricky L and Viceversa carefully blend homegrown fare with imports from New York and Chicago. For special events, it's not unusual to find such U.S. turntable legends as Farley Jackmaster and young turks like Terry Hunter behind the decks. For an intense mind-trip, actively sprint back-and-forth between the expansive main room and the smaller Space room, which hangs more on a tribal and progressive tip. Factor in the piercing laser-light setup, and you will feel like you have stumbled into nirvana.

Cocorico in Rimini offers a completely different mood, regaling punters with state-of-the-studio techno—with occasional splashes of tribal and

trance added for versatile effect. Catering to fashion-conscious gay crowds and quasi-celebrities, Cocorico is a gorgeous venue with what can only be described as an utterly mad dance-floor that benefits from the mixing prowess of DJs Cirillo, Ricci and Saccoman, among several others.



Tina Paul

They work the nerves of dancers by kicking something wacky like "Cocaine" by Eric Clapton at odd moments.

Another Rimini hotspot is Echoes, a 2,000-capacity room that has been jamming house music on-and-off since 1986. This is where the underground-minded, music-intensive party-goer hangs—and worships—at the DJ booth of Ricky Montanari and Flavio Vecchi. A slammer that is lower on visual flash and way high on wicked grooves.

PARIS:

Go-Go Glee & A Decidedly Bent Queen

The snobs of the music industry have long maligned Paris for having a vapid, somewhat unplugged dance music scene. We beg to differ. Every city is susceptible to tragic venues and tired acts. Sometimes you have to dig deeper for the gems, n'est-ce pas?

Folies Pigale is swathed in delightful classic Parisian style, with just enough kitsch to keep you smiling. With an even split between gay and hetero party people, the overall fashion vibe is clean, slick and oh-so-fashionable. DJs Alain, Kimo and Deep



Swedish house act **House Of Virginism** recently enjoyed its first major club international dance hit with "Reaching." Available on Jan Ekholm's ClubVision Recordings, the single has generated active interest from several U.S. major labels.



Blake Baxter has risen from his tenure with Detroit's **Underground Resistance** to ignite a highly successful solo career. He has issued several singles with **Logic Records**, all of which have packed dancefloors worldwide. His latest effort, "Touch Me," is on the verge of becoming his first U.S. crossover hit.

offer a mixed bag of house, techno and ambient that keeps go-go dancers gyrating with glee. This club is like few others in its overwhelming success in playing to various sounds and folks.

Queen, on the other hand, is heavily focused on deep-house with a decidedly queer bent (thus the venue name). Located on the legendary Champs Elysees, the club lures leather freaks, muscle bodies and glitzy transvestites, who give drama to music by the likes of American

groovemeisters "Little" Louie Vega, DJ Pierre and David Morales.

Musically speaking, France has become incredibly strong—thanks to the continued activity of Scorpio Music's Henri Belolo, who exerts much time and energy on hi-NRG, rave and pop/house. The folks at FNAC are darker and deeper, gaining deserved international credibility from the highly potent output of Laurent Garnier and Shazz, among others.

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Rezerection in Edinburgh is a cavernous building with a massive dance-floor that caters to hardheads. It's one of the best places to have an early taste of the techno, breakbeat and trance records that everyone else will be dining on a month later. Any chance to hear brilliant producer/mixer Bass Generator at the turntable is well worth taking.

Rezerection also has a playground area that allows room for lounging, as well as merchandise and munchie stands, video games and juice/water bars. This is a relatively new place, open since February 1992, and is fast becoming known for its large-scale events. Think of it as clubland's equivalent of an amusement park. Door policy is interesting in that tickets must be purchased in advance. There are no tickets sold at the door.

A bit more funky (and considerably smaller in size) is The Venue on Carlton Road in Edinburgh. If you dig dancing to rock-edged music, this has been the place to be for the last eight years. Punters who are used to glowing lights, fancy cocktails and fashion excesses are quickly disappointed. You go to The Venue to hang, thrash about and totally let go of inhibitions. Sweaty good fun for the unpretentious.

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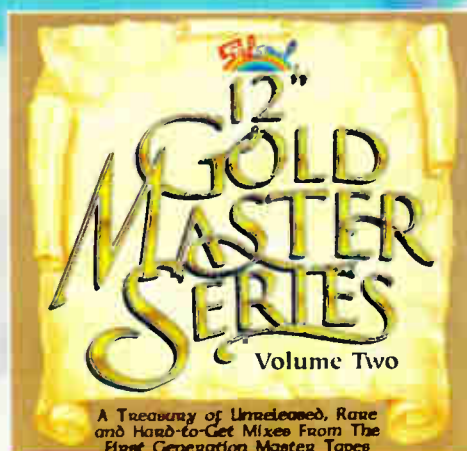


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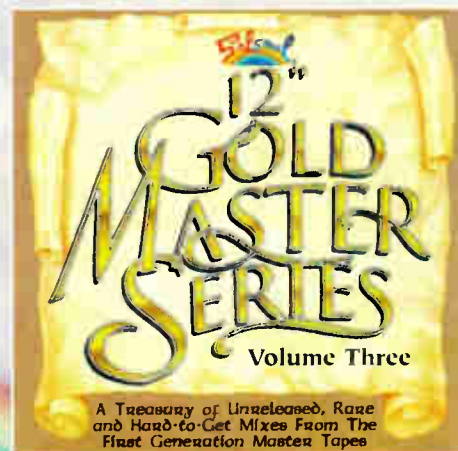
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SPAIN:

Juicy Venues Feature Garden Vibes & Wicked Fun

In the grand scheme of the global music community, Spain does not often come to mind during discussions of dance music. Completely unfair. Aside from the fact that modern groovemasters regularly nick melodies and beats from classic Spanish music, Ibiza has begun to blossom as a center of unusual club music and juicy venues. With its care-free, resort-like atmosphere, an active scene in Ibiza makes perfect sense—particularly if you want to hear some of the tough-to-locate indie jams that others will be sampling into the

coming year.

Pacha, which is comfortably situated in the port area of Ibiza, offers a spicy blend of pop-inflected house and balearic music. Capable of holding 4,000 people, this spacious club offers no less than nine bars, with separate quarters for twitching, chilling out and dining. Pacha has a stable of DJs who are as charismatic as the records they spin. Pippi stands out, mostly due to his budding image as a producer/artist. The crowd goes ballistic whenever his single, "I Love You Baby," hits the deck.

Equally festive, though somewhat smaller, is Es Paradis, a tropical paradise with a pointedly house bent, and with a slight balearic subtext. Currently celebrating its 20th year of operation, this is the place that industry execs use for lavish soirees and showcases. Decorated with plants, flowers and trees, Es Paradis contrasts a lovely garden vibe with state-of-the-art laser lights. For a local perspective, go on a Saturday night, though the Clockwork Orange parties on Wednesdays are wicked and sexy good fun.

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Red Dog and Ka-Boom cut edges, Shelter hews to the center and CroBar gets friendly

No trip through the international club scene would be complete without a visit to Chicago. That's the place where house music was born, and it is still where you can hear some of the juiciest jams by some of the most creative DJs in the world. The town is rich with a wide variety of venues to suit almost any dance-music hunger. Red Dog and Ka-Boom remain among the most popular to those who want to hang on the cutting edge of local talent and trends. Both venues keep the visuals spartan and conducive to all-night wiggling. Red Dog is par-

ticularly fierce with its chill-out lounge and expansive dancefloor—and you can grab a snack at the Borderline Mexican restaurant above which the club resides. Shelter caters to a more mainstream mentality, kicking familiar, pop-flossed twirlers alongside harder-edged house anthems. This club has two floors—which opens up the playlist potential—and loads of groovy little corners and pockets for hanging and other carnal activities. Rounding out the A-list of night-clubs is CroBar, a room that can

best be described as a festive environment for grinding, sweating and making new and interesting friends. ■

ABOUT THE COVER ARTIST

The "Grooveline" cover is an original painting by New York-based artist Rick Kaufman. A highly respected member of the East Coast art community, he is currently dividing his time between teaching assignments and preparing for a major show in New York.

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	4	11	8	★★★ No. 1 ★★★ SHE'S NOT THE CHEATIN' KIND D. COOK, S. HENDRICKS (R. DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-2740
2	1	3	12	WHO'S THAT MAN N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH (C) (V) POLYDOR 853 358
3	5	6	15	CALLIN' BATON ROUGE A. REYNOLDS (D. LINDE)	◆ GARTH BROOKS LIBERTY ALBUM CUT
4	6	8	12	I TRY TO THINK ABOUT ELVIS E. GORDY, JR. (G. BURR)	◆ PATTY LOVELESS (C) (V) EPIC 77609
5	2	2	14	DOWN ON THE FARM J. STROUD, B. GALLIMORE (K. K. PHILLIPS, J. LASETER)	◆ TIM MCGRAW CURB ALBUM CUT
6	7	7	13	SHE DREAMS M. WRIGHT (G. HARRISON, T. MENSY)	◆ MARK CHESNUTT (C) (V) DECCA 54887
7	8	13	10	WATERMELON CRAWL J. CRUTCHFIELD (B. BROCK, Z. TURNER)	◆ TRACY BYRD (C) (V) MCA 54889
8	9	14	11	WHEN YOU WALK IN THE ROOM P. TILLIS, S. FISHELL (J. DESHANNON)	◆ PAM TILLIS (C) (V) ARISTA 1-2726
9	10	18	7	LIVIN' ON LOVE K. STEGALL (A. JACKSON)	◆ ALAN JACKSON (C) (V) ARISTA 1-2745
10	12	21	8	THIRD RATE ROMANCE B. CANNON, N. WILSON (R. SMITH)	◆ SAMMY KERSHAW (V) MERCURY 858 922
11	16	19	6	SHUT UP AND KISS ME J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77696
12	3	1	14	THIRD ROCK FROM THE SUN J. SLATE, J. DIFFIE (J. GREENEBAUM, S. WHIPPLE, T. MARTIN)	◆ JOE DIFFIE (C) (V) EPIC 77577
13	15	16	13	NOBODY'S GONNA RAIN ON OUR PARADE J. LEO (B. PARKER, W. RAMBEAUX)	◆ KATHY MATTEA (C) (V) MERCURY 858 800
14	18	17	11	THE CITY PUT THE COUNTRY BACK IN ME B. BECKETT (M. GEIGER, W. MULLIS, M. HUFFMAN)	◆ NEAL MCCOY (C) (V) ATLANTIC 87213
15	17	20	11	MAN OF MY WORD J. HOBBS, E. SEAY, P. WORLEY (A. SHAMBLIN, G. BURR)	◆ COLLIN RAYE (C) (V) EPIC 77632
16	20	24	8	KICK A LITTLE C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, D. O'BRIEN, B. SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18103
17	19	15	12	SHE THINKS HIS NAME WAS JOHN T. BROWN, R. MCENTIRE (S. KNOX, S. ROSEN)	◆ REBA MCENTIRE (C) (V) MCA 54899
18	23	28	6	I SEE IT NOW J. STROUD (P. NELSON, L. BOONE, W. LEE)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87199
19	21	22	9	I SURE CAN SMELL THE RAIN M. BRIGHT, T. DUBOIS (J. JARRARD, W. ALDRIDGE)	◆ BLACKHAWK (V) ARISTA 1-2718
20	24	31	12	★★★ AIRPOWER ★★★ JUKEBOX JUNKIE J. CUPIT (J. CUPIT, J. HONEYCUTT, K. MELLONS)	◆ KEN MELLONS (C) (V) EPIC 77579
21	27	40	4	★★★ AIRPOWER ★★★ IF I COULD MAKE A LIVING J. STROUD (K. STEGALL, R. MURRAH, A. JACKSON)	◆ CLAY WALKER (C) (V) GIANT 18068
22	13	9	15	XXX'S AND OOO'S (AN AMERICAN GIRL) G. FUNDIS, H. STINSON (A. RANDALL, M. BERG)	TRISHA YEARWOOD (C) (V) MCA 54898
23	22	25	11	TEN FEET TALL AND BULLETPROOF G. BROWN (T. TRITT)	◆ TRAVIS TRITT (C) (V) WARNER BROS. 18104
24	14	4	15	WHAT THE COWGIRLS DO T. BROWN (V. GILL, R. NIELSEN)	◆ VINCE GILL (C) (V) MCA 54879
25	30	48	4	IF YOU'VE GOT LOVE S. HENDRICKS (S. SESKIN, M. D. SANDERS)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87198
26	28	33	10	HAS ANYBODY SEEN AMY J. SCIAFE, J. COTTON (J. VEZNER, D. HENRY)	◆ JOHN & AUDREY WIGGINS (C) (V) MERCURY 858920
27	33	36	6	WE CAN'T LOVE LIKE THIS ANYMORE G. FUNDIS, ALABAMA (J. JARRARD, W. MOBLEY)	ALABAMA (C) (V) RCA 62897
28	31	37	8	BABY LIKES TO ROCK IT S. RIPLEY, W. RICHMOND (S. RIPLEY, W. RICHMOND)	◆ THE TRACTORS (V) ARISTA 1-2717
29	34	44	4	UNTANGLIN' MY MIND J. STROUD, C. BLACK (C. BLACK, M. HAGGARD)	◆ CLINT BLACK (C) (V) RCA 62933
30	11	5	17	WHAT'S IN IT FOR ME C. HOWARD (J. JARRARD, G. BURR)	JOHN BERRY (C) (V) LIBERTY 79035
31	35	38	6	WHEN THE THOUGHT OF YOU CATCHES UP WITH ME B. CHANCEY (D. BALL)	◆ DAVID BALL (C) (V) WARNER BROS. 18081
32	29	35	9	WHERE THERE'S SMOKE R. SCRUGGS (B. P. BARKER, M. COLLIE)	◆ ARCHER/PARK (C) (V) ATLANTIC 87211
33	51	—	2	THE BIG ONE T. BROWN, G. STRAIT (G. HOUSE, D. O'DAY)	◆ GEORGE STRAIT (C) (V) MCA 54938
34	44	54	4	TAKE ME AS I AM S. HENDRICKS (B. DIPIERO, K. STALEY)	◆ FAITH HILL WARNER BROS. ALBUM CUT
35	36	32	19	DREAMING WITH MY EYES OPEN J. STROUD (T. ARATA)	◆ CLAY WALKER (V) GIANT 18139
36	37	29	19	WHISPER MY NAME K. LEHNING (T. BRUCE)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 18153
37	41	46	7	NOW I KNOW G. FUNDIS (C. RAINS, C. GREENE, D. COOK)	◆ LARI WHITE (C) (V) RCA 62896
38	38	30	20	SHE CAN'T SAY I DIDN'T CRY S. BUCKINGHAM (T. MARTIN, T. MARTIN, R. WILSON)	◆ RICK TREVINO (C) (V) COLUMBIA 77535

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	25	12	18	MORE LOVE J. STROUD (D. STONE, G. BURR)	◆ DOUG STONE (C) (V) EPIC 77549
40	47	50	5	YOU JUST WATCH ME J. CRUTCHFIELD (R. GILES, B. REGAN)	TANYA TUCKER (V) LIBERTY 79053
41	32	23	17	THE MAN IN LOVE WITH YOU T. BROWN, G. STRAIT (S. DORFF, G. HARJU)	◆ GEORGE STRAIT (C) (V) MCA 54854
42	26	10	17	HARD TO SAY M. MILLER, M. MCANALLY (M. MILLER)	◆ SAWYER BROWN CURB ALBUM CUT
43	43	41	18	SUMMERTIME BLUES K. STEGALL (E. COCHRAN, J. CAPEHART)	◆ ALAN JACKSON (C) (V) ARISTA 1-2697
44	49	58	3	COUNTRY 'TIL I DIE J. STROUD, J. ANDERSON (T. SEALS, E. SETSER, J. ANDERSON)	◆ JOHN ANDERSON (C) (V) BNA 62935
45	48	52	6	TEARDROPS R. BENNETT (G. DUCAS, T. MCBRIDE)	◆ GEORGE DUCAS (V) LIBERTY 79045
46	54	59	4	THAT'S WHAT I GET (FOR LOSIN' YOU) A. REYNOLDS, J. ROONEY (A. ANDERSON, H. KETCHUM)	◆ HAL KETCHUM CURB ALBUM CUT
47	46	45	20	HALF THE MAN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK (V) RCA 62878
48	42	39	10	HEART OVER MIND R. LANDIS (S. MUNSEY, B. ALAN)	LORRIE MORGAN (V) BNA 62946
49	52	57	6	HARD LOVIN' WOMAN D. COOK (M. COLLIE, D. COOK, J. B. JARVIS)	◆ MARK COLLIE (C) (V) MCA 54907
50	58	74	3	THERE GOES MY HEART D. COOK (R. MALO, KOSTAS)	◆ THE MAVERICKS (C) (V) MCA 54909
51	59	70	3	THE POWER OF LOVE S. HENDRICKS (D. COOK, G. NICHOLSON)	LEE ROY PARNELL (C) (V) ARISTA 1-2747
52	57	63	4	WHEREVER SHE IS B. CHANCEY, P. WORLEY (J. HOUSE, J. JARRARD)	◆ RICKY VAN SHELTON (C) (V) COLUMBIA 77653
53	66	—	2	DOCTOR TIME S. BUCKINGHAM (S. LONGACRE, L. WILSON)	◆ RICK TREVINO (C) (V) COLUMBIA 77708
54	67	—	2	I GOT IT HONEST S. GIBSON (A. TIPPIN, B. BURCH, M. F. JOHNSON)	◆ AARON TIPPIN (C) (V) RCA 62947
55	56	56	20	GIRLS WITH GUITARS T. BROWN (M. C. CARPENTER)	◆ WYNONNA (V) CURB 54875/MCA
56	64	—	2	EUGENE YOU GENIUS B. J. WALKER, JR., K. LEHNING (L. WILSON, B. LAWSON)	◆ BRYAN WHITE (C) (V) ASYLUM 64510
57	60	75	3	WHAT THEY'RE TALKING ABOUT M. WRIGHT (L. BOONE, P. NELSON, R. AKINS)	◆ RHETT AKINS (C) (V) DECCA 54910
58	NEW	1	1	★★★ HOT SHOT DEBUT ★★★ WHEN LOVE FINDS YOU T. BROWN (V. GILL, M. OMARTIAN)	◆ VINCE GILL (C) (V) MCA 54937
59	45	26	15	ELVIS AND ANDY B. BECKETT (C. WISEMAN)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87229
60	55	53	9	GIVE ME A RING SOMETIME J. CRUTCHFIELD (K. BERGSNES, B. MOULDS, S. ANDERSON)	◆ LISA BROKOP (C) (V) PATRIOT 79036
61	65	65	4	RED, WHITE AND BLUE COLLAR D. JOHNSON, B. MILLER (D. GIBSON, B. MILLER)	GIBSON/MILLER BAND (C) (V) MCA 77651
62	50	47	9	HEART LIKE A HURRICANE S. HENDRICKS (T. BRUCE, C. WISEMAN)	◆ LARRY STEWART (C) (V) COLUMBIA 77638
63	62	61	7	YOU NEVER EVEN CALL ME BY MY NAME R. LANDIS (S. GOODMAN)	DOUG SUPERNAW (C) (V) BNA 62938
64	70	—	2	MEN WILL BE BOYS J. BOWEN, B. DEAN (G. CLARK, V. THOMPSON)	◆ BILLY DEAN (V) LIBERTY 79054
65	63	51	16	POCKET OF A CLOWN P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT/WARNER BROS.
66	NEW	1	1	YOU AND ONLY YOU C. HOWARD (C. JONES, J. D. MARTIN)	◆ JOHN BERRY (V) LIBERTY 79058
67	72	71	8	GONE COUNTRY K. STEGALL (B. MCDILL)	ALAN JACKSON ARISTA ALBUM CUT
68	71	—	3	THAT'S WHAT LOVE'S ABOUT T. BROWN, M. STUART (M. STUART)	◆ MARTY STUART (C) (V) MCA 54915
69	69	68	6	REDNECK STOMP S. ROUSE (J. FOXWORTHY, S. ROUSE)	◆ JEFF FOXWORTHY (C) (V) WARNER BROS. 18116
70	NEW	1	1	PMS BLUES S. BUCKINGHAM, D. PARTON (D. PARTON)	DOLLY PARTON COLUMBIA ALBUM CUT
71	75	—	2	GIRL THANG B. BECKETT (K. HINTON, M. LAYBOURN, J. RODMAN)	TAMMY WYNETTE (DUET WITH WYNONNA) EPIC ALBUM CUT
72	61	55	8	A REAL GOOD WAY TO WIND UP LONESOME D. COOK (J. HOUSE, D. DODSON, J. JARRARD)	◆ JAMES HOUSE (C) (V) EPIC 77610
73	74	73	20	COWBOY BAND J. BOWEN (M. POWELL, J. MEDDERS)	◆ BILLY DEAN (C) (V) LIBERTY 79034
74	RE-ENTRY	19	19	COWBOYS DON'T CRY J. STROUD, J. CARLTON (J. ALLISON, J. RAYMOND, B. SIMON, D. GILMORE)	◆ DARON NORWOOD (C) (V) GIANT 18216
75	NEW	1	1	IF YOU COULD SAY WHAT I'M THINKING L. PETERZELL, R. E. ORRALL, C. WRIGHT, J. STROUD (R. E. ORRALL, C. WRIGHT)	◆ ORRALL & WRIGHT (C) (V) GIANT 18049

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

1	1	—	2	BE MY BABY TONIGHT S. HENDRICKS (E. HILL, R. FAGAN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
2	—	—	1	LOVE A LITTLE STRONGER M. POWELL, T. DUBOIS (C. JONES, B. CRITTENDEN, G. SWINT)	◆ DIAMOND RIO ARISTA
3	2	1	6	WINK B. BECKETT (B. DIPIERO, T. SHAPIRO)	◆ NEAL MCCOY ATLANTIC
4	3	—	2	NATIONAL WORKING WOMAN'S HOLIDAY B. CANNON, N. WILSON (R. MURRAH, P. TERRY, J. D. HICKS)	◆ SAMMY KERSHAW MERCURY
5	—	—	1	HANGIN' IN J. CRUTCHFIELD (S. BOGARD, R. GILES)	◆ TANYA TUCKER LIBERTY
6	4	2	7	EVERY ONCE IN A WHILE M. BRIGHT, T. DUBOIS (H. PAUL, V. STEPHENSON, D. ROBBINS)	◆ BLACKHAWK ARISTA
7	7	4	4	INDEPENDENCE DAY P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	◆ MARTINA MCBRIDE RCA
8	5	6	7	THINKIN' PROBLEM B. CHANCEY (D. BALL, A. SHAMBLIN, S. ZIFF)	◆ DAVID BALL WARNER BROS.
9	8	5	9	THEY DON'T MAKE 'EM LIKE THAT ANYMORE C. FARREN (J. STEELE, C. FARREN)	BOY HOWDY CURB
10	9	8	9	DON'T TAKE THE GIRL J. STROUD, B. GALLIMORE (C. MARTIN, L. W. JOHNSON)	◆ TIM MCGRAW CURB
11	18	13	24	I SWEAR S. HENDRICKS (F. J. MYERS, G. BAKER)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
12	6	7	6	FOOLISH PRIDE G. BROWN (T. TRITT)	◆ TRAVIS TRITT WARNER BROS.
13	11	10	11	WISH I DIDN'T KNOW NOW N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH MERCURY

14	13	12	7	WHENEVER YOU COME AROUND T. BROWN (V. GILL, P. WASNER)	VINCE GILL MCA
15	10	9	10	WALKING AWAY A WINNER J. LEO (T. SHAPIRO, B. DIPIERO)	◆ KATHY MATTEA MERCURY
16	—	—	4	THAT AIN'T NO WAY TO GO D. COOK, S. HENDRICKS (R. DUNN, K. BROOKS, D. COOK)	◆ BROOKS & DUNN ARISTA
17	14	16	6	I WISH I COULD HAVE BEEN THERE J. STROUD, J. ANDERSON (J. ANDERSON, K. ROBBINS)	◆ JOHN ANDERSON BNA
18	19	15	16	PIECE OF MY HEART S. HENDRICKS (B. BERNS, J. RAGAVOY)	◆ FAITH HILL WARNER BROS.
19	17	11	8	LITTLE ROCK J. HOBBS, E. SEAY, P. WORLEY (T. DOUGLAS)	◆ COLLIN RAYE EPIC
20	20	18	16	IF BUBBA CAN DANCE (I CAN TOO) D. COOK (M. RAYBON, M. MCGUIRE, B. MCDILL)	◆ SHENANDOAH RCA
21	16	14	13	A GOOD RUN OF BAD LUCK J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK RCA
22	21	17	24	NO DOUBT ABOUT IT B. BECKETT (J. S. SHERRILL, S. SESKIN)	◆ NEAL MCCOY ATLANTIC
23	15	21	16	YOUR LOVE AMAZES ME C. HOWARD (A. HUNT, C. JONES)	◆ JOHN BERRY LIBERTY
24	22	20	12	BEFORE YOU KILL US ALL K. LEHNING (K. FOLLESE, M. T. BARNES)	◆ RANDY TRAVIS WARNER BROS.
25	—	22	16	IF THE GOOD DIE YOUNG J. STROUD (P. NELSON, C. WISEMAN)	◆ TRACY LAWRENCE ATLANTIC

◆ 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.

COUNTRY CORNER



by Lynn Shults

POWERING THEIR WAY TO twin No. 1's are Brooks & Dunn. They hit No. 1 on the Hot Country Singles & Tracks chart with "She's Not The Cheatin' Kind" (4-1), and they also debut at No. 1 on the Top Country Albums chart (and No. 18 on The Billboard 200) with their third album, "Waitin' On Sundown." The duo is co-produced by Don Cook and Scott Hendricks, and their No. 1 single was written by Ronnie Dunn. The pair first hit the charts in June 1991 with "Brand New Man." The song went all the way, hitting No. 1 that September and starting a string of four consecutive No. 1 singles for the duo. Following that streak, their next four releases peaked between No. 2 and No. 6. The duo then returned to No. 1 with "She Used To Be Mine" last November, followed by "That Ain't No Way To Go," which grabbed the top spot in June.

BROOKS & DUNN'S TRIPLE-PLATINUM debut album, "Brand New Man," peaked at No. 3 in September 1992. Their double-platinum follow-up, "Hard Workin' Man," reached No. 2 in March 1993. Of the duo's seven No. 1 hits, Brooks, Cook, and Dunn have co-written three, with Dunn being the sole writer of four. The foursome of Brooks, Cook, Dunn, and Hendricks bring a Southwestern country/rock flavor to the Brooks & Dunn sound, with Brooks stirring in the influences of his native Louisiana. Cook hails from Texas, and Dunn and Hendricks grew up in Oklahoma. This unique blend of backgrounds has helped set the duo apart. They move effortlessly from hard-core traditional country to western swing to the swampy rock grooves of Creedence Clearwater Revival. For many, they embody what the '90s country craze is all about.

THE MOST ACTIVE TRACK on the singles chart is "The Big One" (51-33) by George Strait. Strait's strength has always been his native state of Texas and the Southwest. And this time is no different: Texas radio stations cutting a trail for Strait are KASE Austin, KHEY El Paso, and KKBQ Houston. Other tracks on the move are "When Love Finds You" (debut-58) by Vince Gill; "If I Could Make A Living" (27-21) by Clay Walker; "Take Me As I Am" (44-34) by Faith Hill; "Livin' On Love" (10-9) by Alan Jackson; "You Just Watch Me" (47-40) by Tanya Tucker; "If You've Got Love" (30-25) by John Michael Montgomery; "We Can't Love Like This Anymore" (3-27) by Alabama; "Baby Likes To Rock It" (31-23) by the Tractors; and "There Goes My Heart" (58-50) by the Mavericks.

DEBUT ALBUMS LEAD THE WAY on the Top Country Albums chart. A total of seven new albums enter the chart, pushing retail sales of country albums up almost 30% over the previous week. Leading the debut wave is "Waitin' On Sundown" by Brooks & Dunn, followed by "If I Could Make A Living" by Clay Walker at No. 3; "Boomtown" by Toby Keith at No. 9; "Kick A Little" by Little Texas at No. 11; "Greatest Hits Vol. 3" by Alabama at No. 23; "Heartsongs" by Dolly Parton at No. 24; and "Keith Whitley/Tribute Album," a various-artists album, at No. 43. "I See It Now" (3-3) by Tracy Lawrence is the Greatest Gainer, and the Pacesetter is "The Tractors" (14-12).

NO ONE LOVED COUNTRY MUSIC more than Wayne Edwards. A former promotion manager for RCA in Dallas and the one-time manager of Tracy Lawrence, Edwards died Oct. 2. He was one of the more interesting characters to cross many of our paths. We'll miss you, pal. Oh, by the way, tell Elvis hi.

ASCAP's Award-Winning Songwriters

Here is the complete list of ASCAP's award-winning country songs, their writers, and their publishing companies. An asterisk (*) indicates a share of the song ASCAP doesn't license.

"Ain't Goin' Down ('Til The Sun Comes Up)"—Garth Brooks, Kim Williams, Kent Blazy*; Major Bob/No Fences/Sony Cross Keys.
 "All These Years"—Mac McAnally; Beginner.
 "Almost Goodbye"—Don Schlitz, Billy Lively*; New Don, New Hayes.
 "Alright Already"—Byron Hill, J.B. Rudd*; Collins Court.
 "American Honky Tonk Bar Association"—Bryan Kennedy, Jim Rushing; EMI April, the Old Professor's Music.
 "Boom! It Was Over"—Robert Ellis Orrall, Bill Lloyd*; EMI April, JKids.
 "Born To Love You"—Mark Collie, Don Cook*; BMG Songs, Judy Judy Judy.
 "The Bug"—Mark Knopfler (PRS); Almo.
 "Can't Break It To My Heart"—Tracy Lawrence, Kirk Roth, Elbert West, Robert Earl Clark*; JMV, Loggy Bayou, Mike Dunn.
 "Chattahoochee"—Alan Jackson, Jim McBride; Mattie Ruth, Seventh Son, Sony Cross Keys.
 "A Cowboy's Born With A Broken Heart"—Chris Farren, Jeffrey Steele*; Curb, Farrenuff, Full Keel.
 "Do You Know Where Your Man Is"—Russell Smith, Carol Chase*, Dave Gibson*; Artist Vision, MCA.
 "Does He Love You"—Sandy Knox, Billy Stritch*; PKM.
 "Every Little Thing"—Al Anderson, Carlene Carter; Bash, Sony Cross Keys, Tortured Artist.
 "God Blessed Texas"—Porter Howell, Brady Seals; Howlin' Hits, Square West.
 "The Hard Way"—Mary Chapin Carpenter; EMI April, Getarealjob.
 "Haunted Heart"—Kim Williams, Buddy Brock*; Sony Cross Keys.
 "The Heart Won't Lie"—Kim Carnes, Donna Weiss*; Moonwindow.
 "Heartland"—John Bettis, Steve Dorff*; John Bettis, Warner/Chappell.
 "Hometown Honeymoon"—Jim Photoglo, Josh Leo*; Afterberger, Patrix Janus, Warner/Chappell.
 "I Cross My Heart"—Eric Kaz, Steve Dorff*; Zena.
 "I Guess You Had To Be There"—Barbara Cloyd, Jon Robbin; Ten Ten.
 "I Love The Way You Love Me"—Victoria Shaw, Chuck Cannon Jr.*; BMG.
 "If I Didn't Love You"—Jackie White, Jon Vezner*; Bob White.

"In A Week Or Two"—Gary Burr, James House*; Gary Burr, MCA.
 "In The Heart Of A Woman"—Keith Hinton, D. Brett Cartwright*; Warner/Chappell.
 "It's A Little Too Late"—Pat Terry, Roger Murrah*; Castle Street, End Of August.
 "It's Your Call"—Shawna Harrington-Burkhart, Liz Hengber, Bruce Burch*; Starstruck.
 "Just Like The Weather"—Suzy Bogguss, Doug Crider*; Famous, Loyal Dutchess.
 "Learning To Live Again"—Don Schlitz, Stephanie Davis*; New Don, New Hayes.
 "Let Go"—Dickie Brown; Dickie Brown.
 "Let Go Of The Stone"—Max Troy Barnes, Max D. Barnes*; Two-Sons, Warner/Chappell.
 "Let That Pony Run"—Gretchen Peters; Sony Cross Keys.
 "Life's A Dance"—Allen Shamblin, Steve Seskin; Almo, Hayes Street, Love This Town.
 "Look Heart, No Hands"—Trey Bruce, Russell Smith; MCA.
 "Looking Out For Number One"—Troy H. Seals, Travis Tritt*; East 64th, Warner/Chappell.
 "Love Without Mercy"—Don Pffrimer, Mike Reid; BMG, PolyGram International.
 "Mendin' Fences"—Andy Byrd, Jim Robinson; Warner/Chappell.
 "Money In The Bank"—John Jarrard, Mark Sanders, Bob DiPiero*; Alabama Band, MCA, Miss Bless.
 "My Baby Loves Me"—Gretchen Peters; Sony Cross Keys.
 "My Blue Angel"—Philip Douglas, Kim Williams, Aaron Tippin*; BMG, Mickey Hiter, Sony Cross Keys.
 "My Second Home"—Kenny Beard, Tracy Lawrence, Paul Nelson*; Golden Reed, Mike Dunn.
 "My Strongest Weakness"—Mike Reid, Naomi Fudd*; Almo, Brio Blues.
 "No Future In The Past"—Carl Jackson, Vince Gill*; Famous, Too Strong.
 "No One Else On Earth"—Jill Colucci, Sam Lorber, Stewart Harris*; Chalk Hill, EMI Golden Torch, Heart Street, Sony Tunes.
 "Nobody Wins"—Radney Foster, Kim Richey*; St. Julien.
 "Oh Me, Oh My, Sweet Baby"—Michael Garvin*, Tom Shapiro*; Terrace.
 "Old Country"—Bobby L. Harden; EMI April.
 "On The Road"—Bob McDill; PolyGram International, Ranger Bob.
 "Once Upon A Lifetime"—Gary B. Baker, Frank Myers; Horipro, Zomba.
 "One More Last Chance"—Gary Nicholson, Vince Gill*; Sony Cross Keys.

"Prop Me Up Beside The Jukebox (If I Die)"—Kerry Kurt Phillips, Richard Lane Blaylock*, William J. Perdue*; Texas Wedge.
 "Reno"—Tim Buckley, Donnie Crider, Joe DeLeon Jr., Allen Huff, Kenny King, Doug Supernaw, Justin White; Supernaw.
 "She Don't Know She's Beautiful"—Bob McDill, Paul Harrison*; PolyGram International, Ranger Bob.
 "She's Got The Rhythm (And I Got The Blues)"—Alan Jackson, Randy Travis; Mattie Ruth, Seventh Son, Sometimes You Win.
 "Somewhere Other Than The Night"—Garth Brooks, Kent Blazy*; Major Bob, No Fences.
 "Soon"—Casey Kelly, Bob Regan; AMR, Himownself's, Miss Pammy's, Sierra Home, Wood Newton.
 "Tender Moment"—Rory Bourke, Cris Moore, Lee Roy Parnell; Mama Guitar, New Songs DeBurg, PolyGram International, R-Bar-P.
 "That Summer"—Pat Alger, Garth Brooks, Sandy Gail Brooks; Bait And Beer, Forerunner, Major Bob, No Fences.
 "Thank God For You"—Mac McAnally, Mark Miller; Beginner, Travelin' Zoo.
 "This Romeo Ain't Got Julie Yet"—Eric Silver, Jimmy Olander*; Pickambo.
 "Tonight I Climbed The Wall"—Alan Jackson; Mattie Ruth, Seventh Son.
 "Too Busy Being In Love"—Gary Burr, Victoria Shaw; BMG, Gary Burr, MCA.
 "Trouble On The Line"—Mark Miller, Bill Shore*; Zoo II.
 "Walkaway Joe"—Greg Barnhill, Vincent Melamed*; Warner/Chappell, Warner Active.
 "We Got The Love"—Steve Bogard, Rick Giles*; Rancho Bogardo, Warner/Chappell.
 "What Might Have Been"—Porter Howell, Dwayne O'Brien, Brady Seals; Howlin' Hits, Square West.
 "What Part Of No"—Wayne Perry, Gerald Smith*; Zomba.
 "What's It To You"—Robert Ellis Orrall, Curtis Wright; EMI April; JKids, Stroudavarious.
 "When My Ship Comes In"—Clint Black, Hayden Nicholas; Howlin' Hits.
 "When She Cries"—Marc Beeson, Sonny LeMaire*; EMI April.
 "When You Leave That Way You Can Never Go Back"—Steve Clark, Johnny MacRae; EMI Music City.
 "Why Didn't I Think Of That"—Bob McDill, Paul Harrison*; PolyGram International, Ranger Bob.
 "Working Man's Ph.D."—Philip Douglas, Bobby Boyd*; BMG, Mickey Hiter.
 "You Say You Will"—Beth Nielsen Chapman, Verlon Thompson; BMG, EMI April, Ides Of March.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
28 BABY LIKES TO ROCK IT (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chingnapin, BMI) WBM	
33 THE BIG ONE (Housenotes, BMI)	
3 CALLIN' BATON ROUGE (Combine, ASCAP/EMI Blackwood, BMI) HL	
14 THE CITY PUT THE COUNTRY BACK IN ME (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL	
44 COUNTRY 'TIL I OIE (Almo, ASCAP/Holmes Creek, ASCAP/Irving, BMI/Baby Dimplin', BMI) WBM	
73 COWBOY BANO (Careers-BMG, BMI/Conasauga Troubadors, BMI) HL	
74 COWBOYS DON'T CRY (Jim's Allsongs, BMI/16 Stars, BMI) HL	
53 DOCTOR TIME (W.B.M., SESAC/Long Acre, SESAC/Zomba, ASCAP)	
5 OOWN ON THE FARM (Texas Wedge, ASCAP/Noosa Heads, BMI) WBM	
35 OREAMING WITH MY EYES OPEN (Famous, ASCAP/Pookie Bear, ASCAP/Bug, ASCAP) HL/WBM	
59 ELVIS AND ANOY (Almo, ASCAP) WBM	
56 EUGENE YOU GENIUS (Zomba, ASCAP/Catch The Boat, ASCAP)	
55 GIRLS WITH GUITARS (EMI April, ASCAP/Getarealjob, ASCAP) HL	
71 GIRL THANG (WB, ASCAP/Warner-Tamerlane, BMI)	
60 GIVE ME A RING SOMETIME (Blake Eyed Susan, BMI/Gitterhsh, BMI/Songs Of All Nabons, BMI) HL	
57 GONE COUNTRY (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL	
47 HALF THE MAN (Blackened, BMI) WBM	
49 HARO LOVIN' WOMAN (Music Corp. Of America, BMI/Mark Collie, BMI/Sony Tree, BMI/Don Cook, BMI/Zomba, ASCAP/Inspector Barlow, ASCAP) HL/WBM	
42 HARO TO SAY (Travelin' Zoo, ASCAP) HL	
26 HAS ANYBODY SEEN AMY (Reynsong, BMI/Howe Sound, BMI/Sony Cross Keys, ASCAP) HL	
62 HEART LIKE A HURRICANE (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP) WBM	
48 HEART OVER MIND (Royhaven, BMI/Starstruck Angel, BMI)	
21 IF I COULD MAKE A LIVING (Tom Collins, BMI/Murrah, BMI/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM	
75 IF YOU COULD SAY WHAT I'M THINKING (BMG, ASCAP/2 Kids, ASCAP/David 'N' Will, ASCAP)	
25 IF YOU'VE GOT LOVE (Love This Town, ASCAP/MCA, ASCAP) HL	
54 I GOT IT HONEST (Acuff-Rose, BMI/Big Bobcat, BMI/Bruce Burch, SESAC)	
18 I SEE IT NOW (Sony Tree, BMI/Sony Cross Keys, ASCAP/WB, ASCAP) HL/WBM	
19 I SURE CAN SMELL THE RAIN (Alabama Band, BMI/Rick Ham, ASCAP) WBM	
4 I TRY TO THINK ABOUT ELVIS (MCA, ASCAP/Gary Burr, ASCAP) HL	
20 JUKEBOX JUNKIE (Cupit, BMI/Cupit Memanes, ASCAP)	

16 KICK A LITTLE (Square West, ASCAP/Howlin' Hits, ASCAP) WBM	9 LIVIN' ON LOVE (Yee Haw, ASCAP) WBM	41 THE MAN IN LOVE WITH YOU (Boots And Spurs, BMI/Spurs And Boots, ASCAP) HL	15 MAN OF MY WORD (Hayes Street, ASCAP/Almo, ASCAP/Allen Shamblin, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM	64 MEN WILL BE BOYS (EMI April, ASCAP/GSC, ASCAP/Ides Of March, ASCAP)	39 MORE LOVE (That's A Smash, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL	13 NOBODY'S GONNA RAIN ON OUR PARADE (Longitude, BMI/Rio Zen, BMI/Reynsong, BMI/Howe Sound, BMI) HL/WBM	37 NOW I KNOW (Sony Tree, BMI/Don Cook, BMI) HL	70 PMS BLUES (Velvet Apple, BMI)	65 POCKET OF A CLOWN (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM	51 THE POWER OF LOVE (Sony Cross Keys, ASCAP) HL	72 A REAL GOOD WAY TO WIND UP LONESOME (Sony Tree, BMI/Alabama Band, BMI/Wildcountry, BMI/Sony Cross Keys, ASCAP) HL/WBM	69 REONECK STOMP (Warnerbuilt, BMI/Max Laffis, BMI/Shablo, BMI) WBM	61 REO, WHITE AND BLUE COLLAR (Sony Tree, BMI/Joined At The Hip, BMI/Songs Sung Blue, BMI) HL	38 SHE CAN'T SAY I DIDN'T CRY (Starstruck Angel, BMI/Stroudacaster, BMI) WBM	6 SHE OREAMS (Warner-Tamerlane, BMI/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Brass	Ring, ASCAP) HL/WBM	1 SHE'S NOT THE CHEATIN' KIND (Sony Tree, BMI/Showbilly, BMI) HL	17 SHE THINKS HIS NAME WAS JOHN (Bash, ASCAP/Blue Water, ASCAP/Mighty Nice, BMI/Blue Water, BMI) HL	11 SHUT UP AND KISS ME (Why Walk, ASCAP)	43 SUMMERTIME BLUES (Warner-Tamerlane, BMI) WBM	34 TAKE ME AS I AM (Little Big Town, BMI/American Made, BMI/All Over Town, BMI/Sony Tree, BMI) HL/WBM	45 TEAROROPS (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Songs Of PolyGram, BMI/Songs Of McRide, BMI) HL	23 TEN FEET TALL AND BULLETPROOF (Post Oak, BMI) HL	46 THAT'S WHAT I GET (FOR LOSIN' YOU) (This Big, ASCAP/Bash, ASCAP/Blue Water, ASCAP/Songs Of Portugese, ASCAP/Foreshadow, BMI)	68 THAT'S WHAT LOVE'S ABOUT (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL	50 THERE GOES MY HEART (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Sevens Angels, BMI) HL	10 THIRO RATE ROMANCE (Fourth Floor, ASCAP/WB, ASCAP) WBM	12 THIRO ROCK FROM THE SUN (Major Bob, ASCAP/Rio Bravo, BMI/Stroudacaster, BMI/Baby Mae, BMI) WBM	29 UNTANGLIN' MY MIND (Blackened, BMI/Irving, BMI/Sony Tree, BMI/Sierra Mountain, BMI) HL/WBM	7 WATERMELON CRAWL (Acuff-Rose, BMI/Coburn, BMI) WBM	27 WE CAN'T LOVE LIKE THIS ANYMORE (Alabama Band, ASCAP/Wildcountry, ASCAP/Warner-Tamerlane, BMI/	New Works, BMI) WBM	30 WHAT'S IN IT FOR ME (WB, ASCAP/New Crew, ASCAP/New John, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM	24 WHAT THE COWGIRLS OO (Benefit, BMI/Englishtown, BMI) WBM	57 WHAT THEY'RE TALKING ABOUT (Sony Cross Keys, ASCAP/Sony Tree, BMI/Terilee, BMI) HL	58 WHEN LOVE FINDS YOU (Benefit, BMI/Edward Grant, BMI/Middle C, ASCAP)	31 WHEN THE THOUGHT OF YOU CATCHES UP WITH ME (EMI Blackwood, BMI) HL	8 WHEN YOU WALK IN THE ROOM (EMI, BMI/Unart, BMI) WBM	32 WHERE THERE'S SMOKE (Tom Collins, BMI/BMG, ASCAP) WBM/HL	52 WHEREVER SHE IS (Sony Tree, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) HL/WBM	36 WHISPER MY NAME (WB, ASCAP/Big Tractor, ASCAP) WBM	2 WHO'S THAT MAN (Songs Of PolyGram, BMI/Tokeco, BMI) HL	22 XXX'S AND OOO'S (AN AMERICAN GIRL) (Sony Cross Keys, ASCAP/Mother Dixie, ASCAP/August Wind, BMI/Great Broad, BMI/Longitude, BMI) HL/WBM	66 YOU AND ONLY YOU (Great Cumberland, BMI/Diamond Struck, BMI/WB, ASCAP/Might Be, ASCAP)	40 YOU JUST WATCH ME (Dixie Stars, ASCAP) HL	63 YOU NEVER EVEN CALL ME BY MY NAME (Turnpike Tom, ASCAP/Pink Sky, ASCAP/EMI U, ASCAP) WBM
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Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING OCT. 15, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★ No. 1/Hot Shot Debut ★★★						
1	NEW ▶	1	1	BROOKS & DUNN ARISTA 18765 (10.98/15.98) 1 week at No. 1	WAITIN' ON SUNDOWN	1
2	1	1	28	TIM MCGRAW ▲ ³ CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
★★★ Greatest Gainer ★★★						
3	3	—	2	TRACY LAWRENCE ATLANTIC 82656 (10.98/15.98)	I SEE IT NOW	3
4	2	2	14	ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	1
5	4	4	23	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
6	5	5	17	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
7	NEW ▶	1	1	CLAY WALKER GIANT 24582 (10.98/15.98)	IF I COULD MAKE A LIVING	7
8	6	3	36	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
9	NEW ▶	1	1	TOBY KEITH POLYDOR 533407 (10.98/15.98)	BOOMTOWN	9
10	7	6	10	JOE DIFFIE EPIC 64357/COLUMBIA (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
11	NEW ▶	1	1	LITTLE TEXAS WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	11
★★★ Pacesetter ★★★						
12	14	17	7	THE TRACTORS ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	12
13	9	11	38	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	9
14	8	10	57	GARTH BROOKS ▲ ¹ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
15	11	8	16	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
16	12	9	6	PATTY LOVELESS EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
17	10	7	35	THE MAVERICKS ● MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
18	13	12	15	SAMMY KERSHAW MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
19	16	13	17	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	12
20	15	15	3	MARK CHESNUTT DECCA 11094 (10.98/15.98)	WHAT A WAY TO LIVE	15
21	17	16	35	BLACKHAWK ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
22	18	14	21	TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
23	NEW ▶	1	1	ALABAMA RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	23
24	NEW ▶	1	1	DOLLY PARTON COLUMBIA 66123 (10.98 EQ/16.98)	HEARTSONGS	24
25	19	20	212	GARTH BROOKS ▲ ¹¹ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
26	20	22	84	BROOKS & DUNN ▲ ² ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
27	22	24	118	MARY CHAPIN CARPENTER ▲ ² COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
28	21	19	55	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
29	23	21	104	ALAN JACKSON ▲ ⁴ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
30	25	25	107	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
31	24	23	21	LORRIE MORGAN ● BNA 66379 (9.98/15.98)	WAR PAINT	7
32	27	26	80	DWIGHT YOAKAM ▲ ² REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
33	26	27	283	GARTH BROOKS ▲ ⁹ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
34	29	29	53	REBA MCENTIRE ▲ ² MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
35	36	40	47	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
36	34	31	34	NEAL MCCOY ● ATLANTIC 82568 (10.98/15.98) HS	NO DOUBT ABOUT IT	13

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	33	34	164	BROOKS & DUNN ▲ ¹ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
38	31	33	73	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
39	35	39	30	JOHN BERRY LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13
40	30	28	53	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
41	28	18	4	CHRIS LEDOUX LIBERTY 28770 (10.98/15.98)	HAYWIRE	17
42	37	36	36	COLLIN RAYE ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
43	NEW ▶	1	1	VARIOUS ARTISTS BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	43
44	32	37	160	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
45	43	45	23	PAM TILLIS ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
46	39	38	76	TOBY KEITH ● MERCURY 514421 (9.98 EQ/13.98) HS	TOBY KEITH	17
47	38	35	61	CLAY WALKER ▲ GIANT 24511 (9.98/15.98) HS	CLAY WALKER	8
48	40	41	31	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
49	46	50	20	KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	12
50	44	47	109	VINCE GILL ▲ ³ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
51	45	43	32	RICK TREVINO COLUMBIA 53560/SONY (10.98 EQ/15.98) HS	RICK TREVINO	23
52	41	32	23	RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
53	49	42	28	CONFEDERATE RAILROAD ● ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	6
54	47	48	99	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
55	48	53	3	DOUG SUPERNAW BNA 66396 (9.98/15.98)	DEEP THOUGHTS FROM A SHALLOW MIND	48
56	42	30	3	VARIOUS ARTISTS MERCURY 522639 (10.98 EQ/15.98)	RED, HOT + COUNTRY	30
57	55	58	15	LARI WHITE RCA 66395 (9.98/15.98) HS	WISHES	54
58	52	52	51	VARIOUS ARTISTS ▲ ³ GIANT 24531 (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
59	50	44	11	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
60	51	54	64	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
61	54	49	32	SOUNDTRACK ● MCA 10927 (10.98/16.98)	8 SECONDS	3
62	53	46	20	SOUNDTRACK ATLANTIC 82595/AG (10.98/16.98)	MAVERICK	4
63	58	60	6	KEN MELLONS EPIC 53746/SONY (9.98 EQ/15.98) HS	KEN MELLONS	58
64	60	57	127	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	7
65	57	55	76	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	9
66	59	61	177	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
67	56	51	47	TANYA TUCKER ● LIBERTY 89048 (10.98/15.98)	SOON	18
68	63	67	51	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
69	62	62	73	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
70	64	56	27	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	55
71	67	65	51	ALABAMA ● RCA 66296 (9.98/15.98)	CHEAP SEATS	16
72	RE-ENTRY	71	71	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
73	66	70	96	GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
74	61	59	67	JOHN ANDERSON ● BNA 66232 (9.98/15.98)	SOLID GROUND	12
75	69	68	13	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	57

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING OCTOBER 15, 1994

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98) 156 weeks at No. 1	GREATEST HITS	178
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	178
3	4	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	176
4	3	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	163
5	5	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	178
6	6	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	176
7	7	MARY CHAPIN CARPENTER ● COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	4
8	8	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	17
9	9	KEITH WHITLEY ▲ RCA 52277 (9.98/13.98)	GREATEST HITS	37
10	10	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	54
11	14	SAMMY KERSHAW ▲ MERCURY 510161 (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	9
12	13	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	177
13	12	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	25

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	20	MARY CHAPIN CARPENTER ● COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	48
15	19	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	67
16	17	WAYLON JENNINGS ▲ ⁴ RCA 3378* (8.98)	GREATEST HITS	62
17	15	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	61
18	16	DAVID ALLAN COE ▲ COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	74
19	18	KENNY ROGERS ▲ LIBERTY 5112*/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	82
20	11	ANNE MURRAY ▲ ⁴ LIBERTY 46058 (7.98/12.98)	GREATEST HITS	127
21	23	CLINT BLACK ▲ ² RCA 9668 (9.98/13.98)	KILLIN' TIME	5
22	21	TANYA TUCKER ● CAPITOL 91814 (9.98/13.98)	GREATEST HITS	17
23	—	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	45
24	—	TRAVIS TRITT ▲ WARNER BROS. 26094 (9.98/13.98)	COUNTRY CLUB	20
25	—	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	147

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

Winning Songs Rack Up BMI Awards

These are the award-winning BMI songs, songwriters, and publishers:

"Ain't Going Down ('Til The Sun Comes Up)"—Kent Blazy; Sophie's Choice.
 "Ain't That Lonely Yet"—James House, Kostas; Mad Women, Seven Angels, Songs Of PolyGram.
 "Alibis"—Randy Boudreaux; Thanx-a-million, Tree.
 "Almost Goodbye"—Billy Livsey; Irving.
 "Alright Already"—J.B. Rudd; JB Rudd.
 "A Bad Goodbye"—Clint Black; Blackened.
 "Blame It On Your Heart"—Harlan Howard, Kostas; Harlan Howard, Seven Angels, Songs Of PolyGram.
 "Born To Love You"—Don Cook, Chick Rains; Tree.
 "Can I Trust You With My Heart"—Stewart Harris, Travis Tritt; Edisto Sound, Post Oak, Tree.
 "Can't Break It To My Heart"—Earl Clark; US Four.
 "Cleopatra, Queen Of Denial"—Jan Buckingham, Bob DiPiero, Pam Tillis; American Made, Duck House, Little Big Town, Tree.
 "Does He Love You"—Billy Stritch; Triumvirate.
 "Easy Come, Easy Go"—Aaron Barker, Dean Dillon; Acuff-Rose, O-Tex.
 "Fast As You"—Dwight Yoakam, Coal Dust West.
 "Half Enough"—Reed Nielsen, Wendy Waldman; Longitude, Moon And Stars.
 "Hard Workin' Man"—Ronnie Dunn; Showbilly, Tree.
 "Haunted Heart"—Buddy Brock; Acuff-Rose.
 "He Ain't Worth Missing"—Toby Keith; Songs Of PolyGram, Tokeco.
 "The Heart Won't Lie"—Donna Weiss; Donna Weiss.
 "Heartland"—Steve Dorff; Nocturnal Eclipse, Steve Dorff, Warner-Tamerlane.
 "Hearts Are Gonna Roll"—Hal Ketchum, Ronny Scaife; Foreshadow, Songs Of PolyGram, Virgin Timber.
 "Holdin' Heaven"—Bill Kenner, Thom McHugh; Music Corp. Of America, Tom Collins.
 "Hometown Honeymoon"—Josh Leo; Mopage, WarnerBUILT.
 "Honky Tonk Attitude"—Lee Bogan, Joe Diffie; Modar, Regular Joe, Songwriters Ink, Tree.
 "I Don't Call Him Daddy"—Reed Nielsen; Longitude.

"I Love The Way You Love Me"—Chuck Cannon; Taste Auction.
 "I Never Knew Love"—Will Robinson; Will Robinsongs, Wonderland.
 "I Want To Be Loved Like That"—Phil Barnhart, Sam Hogin, Bill LaBounty; Sneaky Moon, Tree.
 "If I Didn't Love You"—Jon Vezner; Minnesota Man, Warner-Tamerlane.
 "In The Heart Of A Woman"—Brett Cartwright; Brupo, Warner-Tamerlane.
 "It Sure Is Monday"—Dennis Linde; EMI-Blackwood, Linde Manor.
 "It's A Little Too Late"—Roger Murrah; Murrah.
 "It's Your Call"—Bruce Burch; Burch Brothers.
 "Janie Baker's Love Slave"—Dennis Linde; EMI-Blackwood, Linde Manor.
 "John Deere Green"—Dennis Linde; EMI-Blackwood; Linde Manor.
 "Just Like The Weather"—Doug Crider; Lazy Kato.
 "Just One Night"—Terry McBride; Songs Of McBride, Songs Of PolyGram.
 "Learning To Live Again"—Stephanie Davis; Beartooth, EMI-Blackwood.
 "A Little Less Talk And A Lot More Action"—Jimmy Stewart; Millhouse.
 "Live Until I Die"—Clay Walker; Linda Cobb, Lori Jayne.
 "Love On The Loose, Heart On The Run"—Lisa Graham, Kostas; Millhouse, Songs Of PolyGram.
 "Made For Lovin' You"—Curly Putman, Sonny Throckmorton; Tree.
 "Mercury Blues"—K.C. Douglas, Robert L. Geddings; B-Flat, Tradition.
 "Money In The Bank"—Bob DiPiero; American Made, Little Big Town.
 "My Blue Angel"—Aaron Tippin; Acuff-Rose.
 "My Second Home"—Paul Nelson; Terilee, Tree.
 "My Strongest Weakness"—Naomi Judd; Kentucky Sweetheart.
 "No Future In The Past"—Vince Gill; Benefit.
 "No Time To Kill"—Clint Black, Hayden Nicholas; Blackened.
 "Nobody Wins"—Kim Richey; Mighty Nice.
 "Oh Me, Oh My, Sweet Baby"—Michael Garvin, Tom Shapiro; Tree.
 "One More Last Chance"—Vince Gill; Benefit.
 "Only Love"—Marcus Hummon, Roger Murrah; Careers-BMG, Murrah, Tom Collins.
 "Prop Me Up Beside The Jukebox (If I Die)"—Rick Blaylock, Howard Perdue; Modar, Songwriters Ink.
 "Queen Of My Double-Wide

Trailer"—Dennis Linde; EMI-Blackwood, Linde Manor.
 "Reckless"—Michael Clark, Jeff Stevens; Flying Dutchman, Jeff Stevens, Warner-Tamerlane.
 "She Don't Know She's Beautiful"—Paul Harrison; Careers-BMG.
 "She Used To Be Mine"—Ronnie Dunn; Deerfield, Tree.
 "She's Not Cryin' Anymore"—Buddy Cannon, Billy Ray Cyrus, Terry Shelton; Hotdoggone, Sly Dog, Songs Of PolyGram.
 "Should've Been A Cowboy"—Toby Keith; Songs Of PolyGram, Tokeco.
 "Somebody Else's Moon"—Paul Nelson, Tom Shapiro; Diamond Struck, Great Cumberland, Terilee, Tree.
 "State Of Mind"—Clint Black; Blackened.
 "Tell Me About It"—Bill LaBounty, Pat McLaughlin; Frankly Scarlett, Music Corp. Of America, Top Down, Warner-Tamerlane.
 "Tell Me Why"—Karla Bonoff; Seagrape.
 "That Was A River"—Rick Giles; Diamond Struck, Great Cumberland, Patenrick.
 "A Thousand Miles From Nowhere"—Dwight Yoakam; Coal Dust.
 "Trouble On The Line"—Bill Shore; Club Zoo.
 "Tryin' To Hide A Fire In The Dark"—Billy Dean, Tim Nichols; Coburn, EMI-Blackwood.
 "We Just Disagree"—Jim Krueger; Bruiser, EMI-Blackwood.
 "We'll Burn That Bridge"—Don Cook, Ronnie Dunn; Showbilly, Tree.
 "What Part Of No"—Gerald Smith; O-Tex.
 "When Did You Stop Loving Me"—Monty Holmes, Donny Kees; Acuff-Rose.
 "Why Didn't I Think Of That"—Paul Harrison; Unichappell.
 "Wild One"—Pat Bunch, Will Rambeau; Howe Sound, Pat Bunch, Reynsong, Warner-Tamerlane.
 "Working Man's Ph.D."—Bobby Boyd, Aaron Tippin; Acuff-Rose; Careers-BMG.
 "You Will"—Mary Ann Kennedy, Pam Rose, Randy Sharp; Egypt Hollow, EMI-Blackwood, Longitude, My Choy.

NASHVILLE SCENE

(Continued from page 47)

Ole Opry House. Scheduled to perform are K.T. Oslin, Diamond Rio, Billy Ray Cyrus, Kathy Mattea, Rodney Crowell, Tracy Lawrence, the Nitty Gritty Dirt Band, Brenda Lee, Don Schlitz, the Mavericks, David Ball, the Tractors, Lari White, Lisa Stewart, John & Audrey Wiggins, Joy Lynn White, Marc Beeson, Rhonda Vincent, and Mark Luna. Tickets will go on sale through Ticketmaster Oct. 29... Mattea has taped an appearance on the "Celebrity Jeopardy" game show. It will be broadcast the week of Nov. 7. Fellow players include Gen. Norman Schwartzkopf, Larry King, Jason Alexander, and Mary Steenburgen.

SIGNINGS: David Spears to SESAC.



Tree House Triumphs. The newly renovated headquarters of Sony Tree Publishing already bristles with banners celebrating its hit songwriters. With the company's recent publisher-of-the-year wins from ASCAP and BMI, there are certain to be more and bigger banners.

Three Radio Stations Battle In Mobile, Ala.
... see page 91

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Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	69	MISSISSIPPI MASS CHOIR MALACO 6013 53 weeks at No. 1	IT REMAINS TO BE SEEN
2	2	65	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
3	3	17	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4006/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
4	17	5	HELEN BAYLOR WORD 66443/EPIC	THE LIVE EXPERIENCE
5	7	45	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 211	LIVE AND IN PRAISE II
6	4	47	REV. JAMES MOORE MALACO 6015	I WILL TRUST IN THE LORD
7	6	13	L.A. MASS CHOIR CGI 1083	I SHALL NOT BE DEFEATED
8	13	11	DOROTHY NORWOOD MALACO 4467	"LIVE" WITH THE GEORGIA MASS CHOIR
9	14	21	GMWA WOMEN OF WORSHIP A.EHO INT'L MUSIC 3006/TYSCOT	IT'S OUR TIME
10	11	21	SOUNDS OF BLACKNESS PERSPECTIVE 9006	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
11	8	23	CALVIN BERNARD RHONE CGI 1092	LIVE... I'M A WINNER
12	9	23	JOHN P. KEE TYSCOT 43009/VERITY	COLORBLIND
13	10	15	TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR SAVOY 7113/MALACO	COME THOU ALMIGHTY KING
14	19	5	VICKI WINANS INTERSOUND 9127	VICKI WINANS
15	5	25	BISHOP NORMAN L. WAGNER/MT. CALVARY CONCERT CHOIR WORD 57869/EPIC	EXCELLENT
16	12	15	EDWIN HAWKINS FIXIT 9124/INTERSOUND	KINGS & KINGDOMS
17	15	9	WILMINGTON CHESTER MASS CHOIR ATLANTA INT'L 10199	THE CHANGE WILL COME
18	16	47	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
19	20	11	WANDA NERO BUTLER SOUND OF GOSPEL 205	CHIKE ANYABWILLE
20	36	9	THE WILLIAMS BROTHERS BLACKBERRY 1606/MALACO	IN THIS PLACE
21	22	31	CHICAGO COMM. CHOIR AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
22	26	11	TAKE 6 WARNER ALLIANCE 4150/SPARROW	JOIN THE BAND
23	21	27	THE CLARK SISTERS SPARROW 51368	MIRACLES
24	27	73	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
25	37	21	VARIOUS ARTISTS BLACKBERRY 1605/MALACO	SONGS MAMA USED TO SING
26	24	47	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10195	NOTHING CAN BE BETTER
27	23	27	DARYL COLEY SPARROW 51390	IN MY DREAMS
28	25	13	WILLIE NEAL JOHNSON AND THE NEW KEYNOTES MALACO 6017	LORD...TAKE US THROUGH
29	38	21	THE GMWA NATIONAL MASS CHOIR BENSON 1079/CGI	LIVE IN INDIANAPOLIS
30	18	13	RON KENOLY INTEGRITY 055/SPARROW	GOD IS ABLE
31	34	31	COMMISSIONED BENSON 1078/CGI	MATTERS OF THE HEART
32	29	27	ANDRAE CROUCH QWEST 4159/WARNER ALLIANCE	MERCY
33	32	3	BEAU WILLIAMS CGI 51416	POWER
34	NEW▶		STEPHANIE MILLS GOSPO-CENTRIC 72123/SPARROW	PERSONAL INSPIRATIONS
35	31	7	THE LOS ANGELES GOSPEL MESSENGERS SAVOY 14818/MALACO	WE HAVEN'T FORGOTTEN YOU
36	28	29	LAWRENCE MATTHEWS & FRIENDS GOSPO-CENTRIC 2118/SPARROW	LAWRENCE MATTHEWS & FRIENDS
37	33	5	DONALD VAILS/DC KALEIDOSCOPE/ATLANTA CONCERT CHOIR SAVOY 7114/MALACO	A SUNDAY MORNING SONGBOOK
38	30	43	LASHUN PACE SAVOY 14814/MALACO	SHEKINAH GLORY
39	NEW▶		ORLANDO WRIGHT SOUND OF GOSPEL 203	ORLANDO WRIGHT
40	RE-ENTRY		HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 0121/CGI	LIVE IN TORONTO

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

THE VIDEO
"MATTERS OF THE HEART"
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FROM THE CD
"MATTERS OF THE HEART"



IN STORES NOW!

Artists & Music

In the
SPIRIT



by Lisa Collins

GIVING PROPS: Last week in Detroit, Aretha Franklin, James Moore, Vanessa Bell Armstrong, Rance Allen, members of the Winans family, and a host of gospel luminaries were on hand to pay their final respects to gospel pioneer Mattie Moss Clark, who died Sept. 22 at age 69 from complications of heart failure and a stroke.

For more than a decade, Clark served as state minister of music for the Southwest Jurisdiction of the Church Of God In Christ. Born of the church music movement, Clark was the embodiment of gospel, becoming a dominant force after spearheading the choir movement in the C.O.G.I.C. church. In addition to being credited as both the first person to record a gospel choir and to initiate three-part harmony in gospel choirs, Clark went on to record more than 20 albums, including "Lord Do Something For Me."

Numerous requests for Clark to train choirs, directors, and musicians were ultimately fielded by her Detroit-based Clark Conservatory Of Music, founded in 1979. But her ascension in the field made her both controversial and colorful. "She was tough," Shun Pace has said. "Once, as a girl, she called me up to do a solo. I was so nervous and shy, I couldn't get the words out. After a few minutes, she took the mike, handed it to my sister, and told me to sit down. The next time I was up to do a solo, I sang that song."

No doubt Clark's biggest legacy is the impact she

had on some of gospel's biggest players—the Winans, the Pace Sisters, Armstrong, the Hawkins family, Donald Vails, and others. In her later years, her principal showcase became her daughters, the Clark Sisters—Dorinda, Jackie, and Karen—who acknowledged her support on their current album, "Miracle."

Sparrow Communications will honor Clark's life with the release of her biography, "Climbing Up The Mountain," next month. This week, Sparrow ships the first in a series of albums, "Dr. Mattie Moss Clark Presents... The National C.O.G.I.C. Music Convention Choir Live In Atlanta."

Ricky Dillard's sixth-year-anniversary celebration, slated for Oct. 22 at Chicago's Progressive Baptist Church, will double as a live recording session for his next album on Malaco Records. The Clark Sisters have been tapped as special guests.

READY FOR PRIME TIME: One of gospel's hottest breakout prospects is James Hall. Gospel specialty retailers couldn't keep his debut worship and praise album—"God Is In Control," recorded with the Institutional Church Choir—in stock. Demand for the album, released in January with an initial pressing of 3,000 copies, overwhelmed the Woodside Group, a small, Hempstead, N.Y.-based production group that had signed Hall in 1992 to its gospel division, Tehillah Records. Rosell, Ga.-based Intersound Entertainment picks up national distribution on the project, effective this month. However, word is that Hall is negotiating with Intersound for a lot more than just distribution.

BRIEFLY: The Winans will return to the studio later this month for a release due in the second quarter of 1995... And in keeping with its roots, Maverick act N-Phase recorded "Jesus Is Love" on its self-titled debut album.

In The AIR • September/ October '94

GOSPEL

A1

AIR has done it again!

Atlanta International Records, the legendary Gospel label responsible for mega hits like "Rough Side Of The Mountain", "He's Preparing Me", and "I'm Still Holding On", continues to deliver the music the public wants to hear. And that's exactly what's happening at radio with the release of the new albums by the Wilmington Chester Mass Choir (AIR 10199), Dottie Peoples (AIR 10200), and James Bignon (AIR 10201). The buzz on the street and listener demand for these titles has been building for months, and now that they are available both radio and retail can expect nonstop requests and sales well into 1995. Anyone looking for a sure thing can do no better than to stock up on Wilmington Chester, Dottie Peoples and James Bignon to take fullest advantage of the heavy radio AIR play.



AIR 10199



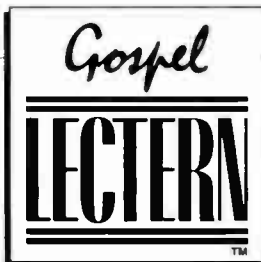
AIR 10200



AIR 10201

AIR
Gospel

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by Deborah Evans Price

THE RIDE BEGINS: With its last release, "The Basics of Life," Benson Music Group act 4 Him solidified its position as one of contemporary Christian's top groups. With its new project, "The Ride," the foursome seems poised to expand its popularity into the mainstream market. The group's Mark Harris, Kirk Sullivan, Andy Chrisman, and Marty Magehee were joined recently by Benson staffers, Liberty execs, and Christian music media representatives at a Nashville reception to announce Benson and Liberty's joint marketing plan for "The Ride."

Michael Sweet and 4 Him are the first two acts to have their product promoted under Benson's distribution and marketing affiliation with Liberty. Plans call for the single "For Future Generations" to be released to top 40 and AC radio as well as Christian stations. The single, which ships Oct. 17 to mainstream radio, marks the first time 4 Him's music has been pushed to the general market.

Produced by Don Koch, Michael Omartian, and Peter Wolf, the album is a slicker, more polished pop effort, but 4 Him's evangelical focus has not been diluted. "This album is definitely a step up," says Jerry Park, president of Benson Music Group. "Not only [is it a step] toward the general market, but it's a step up in the [Christian] market by using

those particular producers... I knew the production value was going to be improved, but the guys are even singing better, and these are songs that appeal to a much wider audience."

Early shipments seem to underscore that statement. According to Stin Fox, Benson Music Group's director of sales and marketing for the general marketplace, Western Merchandisers ordered 14,186 units and Blockbuster ordered 5,000. "We're way ahead of our target," he says. "[We're] 15%-20% above what we were hoping for. It looks good, as far as the numbers we're going to go out with in the general marketplace." The album went on sale Oct. 4.

Fox, a former Cema staffer who joined Benson in July, credits Western's familiarity with the group for its willingness to purchase so many copies. "I went out and did a presentation to them and their buyers. And they were familiar with the group, because 4 Him did their convention two years ago."

Park is thrilled by Western's support. "I think those guys are into Christian music in a big way," he says. "I'm hoping that their colleagues in the mass-merchandising world will pick up on that, because it's a very strong statement about their belief in Christian music and these particular guys."

SWEET TALK: Former Stryper front man Michael Sweet also will benefit from Benson's relationship with Liberty. "We are basically duplicating the 4 Him plan with Michael Sweet," Fox says. "We are going to release a Michael Sweet single to AC
(Continued on next page)



by Jeff Levenson

SAME PARENTS DEPARTMENT: In case there's any doubt that Michael Brecker and Randy Brecker enjoy separate personalities, there's distinct evidence to be heard on GRP's "Out Of The Loop," the latest Brecker Brothers album. Listen to the songs "African Skies," penned by Michael, followed by "And Then She Wept," Randy's tune; it's apparent that each brother possesses his own musical point of view.

Michael's composition—a rhythm jaunt inspired by his interest in African music and his recent tenure with Paul Simon's traveling band—augurs a direction he is likely to follow on future solo projects. Randy's song is a melody-rich ballad for flugelhorn that hints at the Brazilian lyricism he'll be exploring on his next solo effort. Genetics? Environment? You choose.

MORE FROM THE CONTEMPORARY SIDE: Lipstick Records has signed a new group pairing stalwart talents Chuck Loeb (guitar) and Mitchel Forman (keyboards). The group is called Metro, and it also features bassist Anthony Jackson and drummer Wolfgang Haffner. Loeb and Forman are ex-Stan Getz guys (1979, or thereabouts) who came together for saxophonist Bill Evans' live "Petite Blond" date in 1993 (they can also be heard on the reedman's latest, "Push"). The Evans connection obviously inspired their decision to lay down some funk together. The first album—a self-titled affair—should be hitting the racks any minute now... Verve Forecast is about to break a Japanese fusion group, Paradox, in the States. One label wag insists that the group will be "remolding the shape of jazz to come." (Do I detect the rank bouquet of corporate wind?) The album is titled "Broken Barricade."

CATCH A WAVE: JMT has just issued the last of its Cassandra Wilson holdings, "After The Beginning Again," recorded in 1991, before Wilson jumped to Blue Note and waxed her career record, "Blue Light 'Til Dawn" (still ranking strongly on the Top Jazz Albums chart after almost a year). This JMT release closes out a seven-album relationship that began in 1985 with "Point Of View." It will be interesting to see how "After The Beginning" sells compared to the other JMT releases, pre-"Blue Light," now that Wilson is a bona-fide star... Also on tap for the singer: a film appearance in the Arnold Schwarzenegger release "Junior" (in which she also sings), and a vocal turn on "How Long Has This Been Going On?" in the upcoming Disney movie "Miami Rhapsody."

STUFF: After touring with legendary Cuban bassist Israel "Cachao" Lopez (at the behest of actor Andy Garcia, who counts himself among Cachao's biggest supporters), flutist Nester Torres, who fancies himself a pied piper of sorts, has just issued his first release on the new Sony Latin Jazz label. It is "Burning Whispers"... The co-owner of Philadelphia's Sigma Sound Service, Michael Tarsia, and writer/producer Billy Terrel have formed a production company specializing in contemporary jazz. The first project on the boards? Saxophonist Michael Pedecin, to be followed by guitarist Dave Gellis and the group Nevolo... For those eager to relive jazz's swing era in New York, not via the music but through photographs, look for the book "Swing Era New York." The new issue from Temple University Press features the pictures of Charles Peterson, a guitarist who took up the lens throughout the '30s and '40s and became the pre-eminent documentarian of that period's music. Peterson's images capture the greats—Duke, Billie, Fats, Cab, Prez, and dozens of others. Text and commentary by W. Royal Stokes.

Top Contemporary Christian™

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

THIS WEEK	2 WKS AGO	WKS ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	11	STEVEN CURTIS CHAPMAN SPARROW 1408 11 weeks at No. 1	HEAVEN IN THE REAL WORLD
2	2	5	AMY GRANT MYRRH 6974/WORD	HOUSE OF LOVE
3	3	9	NEWSBOYS STARSONG 8814	GOING PUBLIC
4	8	3	ASHTON/BECKER/DENTE SPARROW 1389	ALONG THE ROAD
5	7	97	DC TALK ● FOREFRONT 3002/STARSONG	FREE AT LAST
6	4	51	CARMAN ● SPARROW 1387	THE STANDARD
7	5	7	BRYAN DUNCAN MYRRH 6973/WORD	SLOW REVIVAL
8	6	53	VARIOUS ARTISTS REUNION 0083/WORD	SONGS FROM THE LOFT
9	12	35	POINT OF GRACE WORD 26014	POINT OF GRACE
10	11	51	MICHAEL W. SMITH REUNION 0086/WORD	FIRST DECADE 1983-1993
11	15	39	TWILA PARIS STARSONG 8805	BEYOND A DREAM
12	9	13	TAKE 6 WARNER ALLIANCE 4150/SPARROW	JOIN THE BAND
13	NEW▶		BEBE & CECE WINANS SPARROW 1417	RELATIONSHIPS
14	13	91	NEWSBOYS STARSONG 8251	NOT ASHAMED
15	17	25	AUDIO ADRENALINE FOREFRONT 3012/STARSONG	DON'T CENSOR ME
16	14	31	MICHAEL CARD SPARROW 1435	JOY IN THE JOURNEY
17	16	31	RON KENOLY INTEGRITY 055/SPARROW	GOD IS ABLE
18	20	7	WHITE CROSS REX 41009	UNVEILED
19	36	21	KIDS CLASSICS BENSON 2217	ACTION BIBLE SONGS
20	19	51	RICH MULLINS REUNION 0087/WORD A LITURGY, A LEGACY & A RAGGAMUFFIN BAND	
21	21	7	SISTERS WARNER ALLIANCE 4157/SPARROW	SOUNDS FOR WOMEN
22	25	27	OUT OF THE GREY SPARROW 1405	DIAMOND DAYS
23	10	31	RAY BOLTZ WORD 57868/EPIC	ALLEGIANCE
24	RE-ENTRY		VARIOUS ARTISTS SPARROW 1434 PROMISE KEEPERS: A LIFE THAT SHOWS	
25	27	35	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
26	23	31	STEVE GREEN SPARROW 1334	WHERE MERCY BEGINS
27	NEW▶		MARK LOWRY WORD 9441	MOUTH IN MOTION
28	RE-ENTRY		RON KENOLY INTEGRITY 044/SPARROW	LIFT HIM UP WITH RON KENOLY
29	18	13	KATHY TROCCOLI REUNION 66367/RCA	KATHY TROCCOLI
30	22	27	PHILLIPS, CRAIG & DEAN STARSONG 8806	LIFELINE
31	RE-ENTRY		KIDS CLASSICS BENSON 2218	SUNDAY SCHOOL SONGS
32	30	29	MICHAEL SWEET BENSON 2231	MICHAEL SWEET
33	40	7	REBECCA ST. JAMES FOREFRONT 3015/STARSONG	REBECCA ST. JAMES
34	RE-ENTRY		VARIOUS ARTISTS BRENTWOOD 5342 AMERICA'S 25 FAVORITE PRAISE & WORSHIP CHORUSES	
35	34	17	GARY CHAPMAN REUNION 0084/WORD	THE LIGHT INSIDE
36	32	3	CHERI KEAGGY SPARROW 1419	CHILD OF THE FATHER
37	24	13	DAKOTA MOTOR CO. MYRRH 6976/WORD	WELCOME RACE FANS
38	29	47	SUSAN ASHTON SPARROW 1388	SUSAN ASHTON
39	26	23	SCOTT BLACKWELL N SOUL 9903	NITRO PRAISE
40	31	19	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55138	CHANT

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

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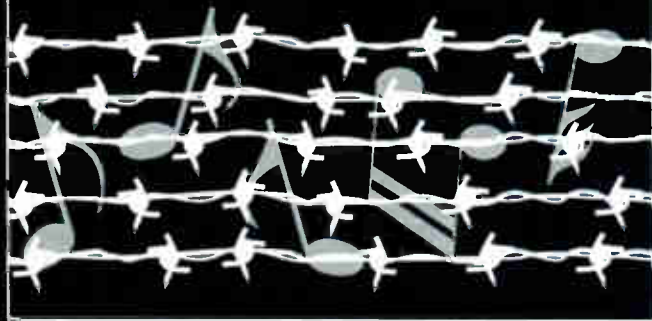
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Artists & Music

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by Heidi Waleson

THE GLITTERING PRIZES: Gramophone Magazine presented its 17th annual Gramophone Awards in London Oct. 6. And here they are, folks: **Krystian Zimerman** playing **Debussy's "Préludes" Books 1 and 2** on Deutsche Grammophon (record of the year and the instrumental award); **Concerto Italiano's** recording of **Monteverdi's Fourth Book of Madrigals** on Opus 111 (baroque vocal award); **Bach's "Goldberg Variations,"** performed by harpsichordist **Pierre Hantaï** on Opus 111 (baroque non-vocal award); a two-CD set of the **String Quartets of Tchaikovsky,** performed by the **Borodin Quartet** on Teldec (chamber award); **Richard Hickox, the Bournemouth Symphony Orchestra and Chorus,** with baritone **Bryn Terfel** and others, on an all-Delius choral disc on Chandos (choral award); **Kyung-Wha Chung** and the **Birmingham Symphony** with **Simon Rattle** with **Bartók's Violin Concerto No. 2** on EMI Classics (concerto award); and **Robin Holloway's** Second Concerto for Orchestra, performed by the **BBC Symphony** conducted by **Oliver Knussen** on NMC (contemporary award). OK, take a breath. Next: the **Tallis Scholars** singing **Cipriano da Rore's "Missa Praeter rerum serium"** on Gimell (early music award); **Yan Pascal Tortelier's** recording of the First and Second Symphonies of **Dutilleux** with the **BBC Philharmonie** on Chandos (engineering award); EMI's collection of rare 1940s recordings of music by **Benjamin Britten** (historic vocal award); Testament's reissue of the first recording of **Schoenberg's "Verklärte Nacht"** in its original string sextet scoring, as played by the **Hollywood Quartet** and guest artists, (historic non-vocal award); **Michael Tilson Thomas'** Deutsche Grammophon recording of **Leonard Bernstein's "On The Town"** (music theater award and video award); the first complete recording of Britten's "**Gloriana,**" performed by the **Welsh National Opera** under the direction of **Sir Charles Mackerras** on Argo (opera award); the first complete recording of **Charles Koechlin's "Jungle Book,"** performed by the **Berlin Radio Symphony Orchestra** under the direction of **David Zinman** for RCA Victor (orchestral award); Deutsche Grammophon's two-CD set of the complete songs of **Samuel Barber,** featuring soprano **Cheryl Studer,** baritone **Thomas Hampson,** pianist **John Brownling,** and the **Emerson Quartet** (vocal award). Individual artist awards went to the British conductor **John Eliot Gardiner,** whose complete **Beethoven** symphony cycle on period instruments has just been released by Archiv (artist of the year); the East German-born conductor **Klaus Tennstedt** (lifetime achievement award); and the 20-year-old Russian violinist **Maxim Vengerov** (young artist award). In addition, Gramophone, in association with the British Assn. of Record Dealers, presented an award to the best-selling recording of classical music. This year, needless to say, it went to EMI's "Canto Gregoriano."

CHUNG REDUX: When conductor **Myung-Whun Chung** was summarily fired as music director of the **Paris Opera Bastille** last August, in that tormented institution's latest imbroglio, it looked as though one of the casualties would be the world-premiere recording of **Messiaen's** last work, "**Concert à Quatre,**" which was dedicated to Chung. However, an 11th-hour agreement was reached, and on Sept. 26, Chung gave the world-premiere performance and then recorded the piece with the **Orchestre de l'Opéra Bastille** for Deutsche Grammophon. Soloists were the composer's wife, **Yvonne Loriod** (piano), **Mstislav Rostropovich** (cello), **Heinz Holliger** (oboe), and **Catherine Cantin** (flute). With the Paris Opera orchestra out of the picture for Chung, DG has also announced that its future recording plans with the conductor will include collaborations with the **Philadelphia Orchestra,** the **Vienna Philharmonic,** and London's **Philharmonia Orchestra.**

GOSPEL LECTERN

(Continued from preceding page)

and top 40 radio... We'll be using a different independent [promoter] out of California for this project that has worked with Stryper in the past."

"Tomorrow, Tonight" is the first commercial cassette single from Sweet's project to be released to the mainstream. It will differ from 4 Him's single release in that instead of being backed with another song from the album (in 4 Him's case, "Ride of Life"), Sweet's will be backed by 1 1/2-minute edits of

three songs from his album—"Together," "All This and Heaven, Too," and "Ain't No Safe Way."

Fox says Liberty has been extremely helpful in working these two projects, and they have high hopes for the both acts. "4 Him and Michael Sweet are both strong enough musically to compete with any other secular release out there," he says, "and we have the added benefit of having a very strong message to present, along with killer music."

Latin Notas



by John Lannert

DANIELA'S ART & SOUL: At a release party last month in São Paulo, where Sony Music Brazil was touting Daniela Mercury's latest album, "Música De Rua" (Street Music), Brazil's newest superstar said the country's rich culture should not be neglected, because "we don't need only food and drink, we also need art. And in Bahia, happiness, poverty, music, and politics were never separated."

Nor, in Mercury's case, are powerhouse record sales disconnected from her Bahian musical roots. Her 1992 blockbuster "O Canto Da Cidade" (The Song Of The City) went triple-platinum in Brazil, selling almost 1 million units. (Platinum records are awarded in Brazil for sales of 250,000 units.)

Now, according to Sony Music Brazil, "Música De Rua," a close musical cousin to the pop/flavored samba-reggae effort "O Canto Da Cidade," already has sold 500,000 units in its first three weeks on the market.

As with "Música De Rua," Mercury enlisted the services of veteran producer Liminha, cut a track by Paralamas' main man, Herbert Vianna, and re-created anthems of Bahian Carnivals. For the first time, Mercury and Liminha sang together: "Rap Repente" (Sudden Rap), a track that comments on three of the country's most important cities: São Paulo, Rio de Janeiro, and the Bahian capital, Salvador.

Mercury describes "Rap Repente" as "an homage to the country's regional differences. I'll create other verses in

each city that I'm going to sing." An electrifying stage performer, Mercury has just launched a tour in Argentina, where she is hugely popular, and that will be followed by an extensive trek through Brazil.

The video for the title track, incidentally, was filmed on Manhattan's 46th Street, known to transplanted *brasileiros* as "the Brazilians' street."

MEGASTORE DEBUTS IN SAO PAULO: On Sept. 27, São Paulo retailer Planet Music introduced its second outlet, a 4,000-square-foot facility believed to be Brazil's first megastore. It boasts 100,000 CDs, 26 listening stations—previously unknown in Brazil—8 multimedia booths, a bookstore, and a bar. Planet is owned by Carlos Branco.

In other news, London-based record label Castle Communication, which primarily releases catalog product, has set up a record company in Brazil that will release low-budget compilations and live albums via the company's owner, Alliance Entertainment Corporation.

POLYGRAM OPENS IN COLOMBIA: PolyGram has established PolyGram Colombia, its fifth wholly owned subsidiary in Latin America. Fidel Jaramillo, formerly managing director of Colombian indie Sonolux, has been appointed as the new sub's managing director.

Elsewhere at PolyGram, Marcelo Castello-Branco has been named managing director at PolyGram Chile, replacing Ramón Villanueva, who has left the company to pursue other career interests. Castello-Branco previously was marketing director of PolyGram Brazil. His Brazilian post is now being filled by Gustavo Vianna, formerly PolyGram Brazil's marketing manager.

PSO SIGNS RIERA: PSO Limited, a subsidiary of U.S. publisher peermusic, has inked a songwriter/administration deal with Sylvia Riera Ibañez, who co-writes much

(Continued on next page)

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL
★★★ No. 1 ★★★				
1	1	6	LUIS MIGUEL	WEA LATINA 97234 5 weeks at No. 1 SEGUNDO ROMANCE
2	3	28	SELENA	EMI LATIN 28803 AMOR PROHIBIDO
3	2	67	GLORIA ESTEFAN	▲ EPIC 53807/SONY MI TIERRA
4	4	16	RAUL DI BLASIO	ARIOLA 20238/BMG PIANO DE AMERICA 2
★★★ GREATEST GAINER ★★★				
5	7	22	CARLOS VIVES	POLYGRAM LATINO 518 884 CLASICOS DE LA PROVINCIA
6	9	11	VICENTE FERNANDEZ	SONY 81321 RECORDANDO A LOS PANCHOS
7	5	5	CRISTIAN	MELODY 0503/FONOVISA CAMINO DEL ALMA
8	15	4	ANA GABRIEL	SONY 81401 AYER Y HOY
9	11	20	LOS TIGRES DEL NORTE	FONOVISA 6017 LOS DOS PLEBES
10	12	67	MANA	WEA LATINA 90818 DONDE JUGARAN LOS NIÑOS
11	13	14	JUAN GABRIEL	ARIOLA 21898/BMG GRACIAS POR ESPERAR
12	8	67	LUIS MIGUEL	● WEA LATINA 75805 ROMANCE
13	6	47	GIPSY KINGS	ELEKTRA MUSICIAN 61599/ELEKTRA LOVE & LIBERTE
14	16	3	JAY PEREZ	SONY 81353 STEEL RAIN
15	10	67	GIPSY KINGS	● ELEKTRA 60845 GIPSY KINGS
16	14	11	JUAN LUIS GUERRA 440	KAREN 21110/BMG FOGARATE
17	18	26	LA MAFIA	SONY 81215 VIDA
18	23	58	M. A. SOLIS Y LOS BUKIS	● FONOVISA 6002 INALCANZABLE
19	21	34	LOS TEMERARIOS	AFG SIGMA 3006 TU ULTIMA CANCION
20	17	67	SOUNDTRACK	ELEKTRA 961240 THE MAMBO KINGS
21	19	14	JON SECADA	SBK 29683/EMI LATIN SI TE VAS
22	24	16	LUCERO	MELODY 9162/FONOVISA CARINO DE MIS CARINOS
23	27	3	LA DIFERENCIA	ARISTA-TEXAS 18786/BMG LA DIFERENCIA
24	25	3	PLACIDO DOMINGO	ANGEL 55263/EMI LATIN DE MI ALMA LATINA
25	20	67	LINDA RONSTADT	▲ ELEKTRA 60765 CANCIONES DE MI PADRE
26	26	44	BRONCO	FONOVISA 6015 PURA SANGRE
27	22	67	JULIO IGLESIAS	▲ SONY 38640 JULIO
28	42	7	BANDA Z	FONOVISA 5296 JACARANDOSA
29	32	32	BANDA MACHOS	FONOVISA 6012 LOS MACHOS TAMBIEN LLORAN
30	28	67	GIPSY KINGS	ELEKTRA 60892 MOSAIQUE
31	33	20	LOS FUGITIVOS	RODVEN 3051 VANIDOSA
32	37	36	LIBERACION	FONOVISA 6014 LIBERACION
33	30	8	DAVID LEE GARZA Y LOS MUSICALES	EMI LATIN 29070 YA ME CANSE
34	29	67	GIPSY KINGS	ELEKTRA 61390 LIVE!
35	43	26	MANA	WEA LATINA 72173 FALTA AMOR
36	40	28	LA TROPA F	MANNY 13034/WEA LATINA OTRO DIA
37	45	3	HOMETOWN BOYS	EMI LATIN 30647 TRES RAMITAS
38	41	13	LOS FUGITIVOS	RODVEN 3112 TE CONQUISTARE
39	38	11	ALEJANDRO FERNANDEZ	SONY 81310 GRANDES EXITOS A LA MANERA...
40	36	67	LUIS MIGUEL	WEA LATINA 92993 ARIES
41	RE-ENTRY		JOSE JOSE	ARIOLA 22502/BMG GRANDEZA MEXICANA
★★★ HOT SHOT DEBUT ★★★				
42	NEW ▶		INDIA	SOHO LATINO 81373/SONY DICEN QUE SOY
43	44	51	VICENTE FERNANDEZ	SONY 81070 LASTIMA QUE SEAS AJENA
44	RE-ENTRY		LOS PALOMINOS	SONY 81174 CORAZON DE CRISTAL
45	34	67	SELENA	EMI LATIN 42770 LIVE!
46	50	49	JERRY RIVERA	SONY 81150 CARA DE NINO
47	39	4	LUIS ENRIQUE	SONY 81360 LUIS ENRIQUE
48	31	11	CACHAO	CRESCENT MOON 64320/SONY MASTER SESSIONS VOL. 1
49	NEW ▶		MARTA SANCHEZ	POLYGRAM LATINO 514 456 MUJERES
50	46	66	SELENA	EMI LATIN 42635 ENTRE A MI MUNDO

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 LUIS MIGUEL WEA LATINA SEGUNDO ROMANCE	1 GLORIA ESTEFAN EPIC/SONY MI TIERRA	1 SELENA EMI LATIN AMOR PROHIBIDO
2 RAUL DI BLASIO ARIOLA/BMG PIANO DE AMERICA 2	2 JUAN LUIS GUERRA 440 KAREN/BMG FOGARATE	2 VICENTE FERNANDEZ SONY RECORDANDO A LOS...
3 CARLOS VIVES POLYGRAM LATINO CLASICOS DE LA PROVINCIA	3 SOUNDTRACK ELEKTRA THE MAMBO KINGS	3 ANA GABRIEL SONY AYER Y HOY
4 CRISTIAN MELODY/FONOVISA CAMINO DEL ALMA	4 INDIA SOHO LATINO/SONY DICEN QUE SOY	4 LOS TIGRES DEL NORTE FONOVISA LOS DOS PLEBES
5 MANA WEA LATINA DONDE JUGARAN LOS NIÑOS	5 JERRY RIVERA SONY CARA DE NINO	5 JAY PEREZ SONY STEEL RAIN SIGMA TU ULTIMA CANCION
6 JUAN GABRIEL ARIOLA/BMG GRACIAS POR ESPERAR	6 LUIS ENRIQUE SONY LUIS ENRIQUE	6 LOS TEMERARIOS AFG CARINO DE MIS CARINOS
7 LUIS MIGUEL WEA LATINA ROMANCE	7 CACHAO CRESCENT MOON/SONY MASTER SESSIONS VOL. 1	7 LUCERO MELODY/FONOVISA CARINO DE MIS CARINOS
8 GIPSY KINGS ELEKTRA MUSICIAN/LOVE & LIBERTE	8 EL GENERAL RCA/BMG ES MUNDIAL	8 LA DIFERENCIA ARISTA TEXAS/BMG LA DIFERENCIA
9 GIPSY KINGS ELEKTRA GIPSY KINGS	9 JUAN LUIS GUERRA 440 KAREN/BMG BACHATA ROSA	9 LINDA RONSTADT ELEKTRA CANCIONES DE MI PADRE
10 LA MAFIA SONY VIDA	10 VARIOUS ARTISTS SONY SALSA MAGIC	10 BRONCO FONOVISA PURA SANGRE
11 M. A. SOLIS Y LOS BUKIS FONOVISA INALCANZABLE	11 VARIOUS ARTISTS FONOVISA VIVA LA SALSA	11 BANDA Z FONOVISA JACARANDOSA
12 JON SECADA SBK/EMI LATIN SI TE VAS	12 VARIOUS ARTISTS RODVEN MERENGUE EN LA CALLE 8 '94	12 BANDA MACHOS FONOVISA LOS MACHOS TAMBIEN LLORAN
13 PLACIDO DOMINGO ANGEL/EMI LATIN DE MI ALMA LATINA	13 REY RUIZ SONY MI MEDIA MITAD	13 LOS FUGITIVOS RODVEN VANIDOSA
14 JULIO IGLESIAS SONY JULIO	14 MARC ANTHONY RMM/SONY OTRA NOTA	14 LIBERACION FONOVISA LIBERACION
15 GIPSY KINGS ELEKTRA MOSAIQUE	15 OLGA TANON WEA LATINA MUJER DE FUEGO	15 DAVID LEE GARZA Y LOS MUSICALES EMI LATIN YA ME CANSE

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

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LATIN NOTAS

(Continued from preceding page)

of her material with her husband, noted arranger/producer Bebu Silveti. Riera's songs have been recorded by balladeers such as Raphael and Alvaro Torres. Current albums by Plácido Domingo ("De Mi Alma Latina") and Daniela Romo ("La Cita") also contain Riera's compositions. Another song, "Ave María," is being recorded as a duet by Domingo and Dionne Warwick.

CHRISTMASTIME In October: EMI Latin and Arista/Texas are the early players in the annual Yuletide wave of releases. EMI has shipped three albums designed to appeal to Tejano, pop, and tropical fans. The Christmas record by Tejano favorites Mazz, entitled "Regalo De Navidad," is complemented by albums from pop vocal crew the Barrio Boyzz ("Navidad, Tú Y Yo") and New York merengue act Los Toros Band ("En Navi-

dad"). The title track of the B-Boyz's Xmas effort is a climactic fireside ballad that should become a radio staple during "that most wonderful time of the year."

Arista/Texas has released a "A Tejano Country Christmas," a 10-song package of familiar Christmas favorites featuring Freddy Fender, Flaco Jiménez, La Diferenzia, Joel Nava, and Rick Orozco. The album's choice cuts are Joel Nava's touching "Mama's Boy" and Freddy Fender's down-home treatment of Charles Brown's R&B classic "Please Come Home For Christmas." Jiménez, by the way, sat in with Pam Tillis Oct. 5, during her performance on the CMA Awards telecast at Nashville's Grand Ole Opry.

L&L GOES LATINO: Sertaneja super-duo Leandro & Leonardo, which broke all sales records in Brazil four years ago when its self-titled album

rang up 2.8 million units, has released yet another self-titled effort for Continental. As always, the pair blends romantic ballads with witty, danceable entries. L&L also are studying Spanish to prepare for their first Spanish-language album, with recording slated to begin in November in Los Angeles. L&L's Latino album will contain the duo's greatest Portuguese-language hits. Though L&L would dearly love to crack the Latino market, Leandro cautions that "we're not going to do an album that sounds like Latin music. We want to remain faithful to ourselves."

CHART NOTES: Despite gaining only nine points, Luis Miguel's "El Día Que Me Quieras" (WEA Latina) stays atop the Hot Latin Tracks chart for the fifth consecutive week. Selena's No. 2 entry, "Bidi Bidi Bom Bom" (EMI Latin)—a chart bridesmaid for four straight weeks—did not add a single point to its current total, and consequently failed to close the gap on "El Día." However, "Bidi Bidi" boasts more reporting stations (57) than "El Día" (53), which suggests that Selena's cumbia smash will overtake Luis Miguel's huge cover hit next week.

The new artists on the chart this week are SDI/Sony's promising salsero Giro, whose hooky dancefloor entry "Amor Lunático" debuts at No. 27, and WEA Latina's sensation from Italy, Laura Pausini, who bows at No. 29 with the plaintive ballad "La Soledad."

On the retail side, Luis Miguel's chart-topping "Segundo Romance" (WEA Latina) suffered a 9% slide in record sales from the previous week, but still is outselling Selena's second-place album, "Amor Prohibido" (EMI Latin), by nearly 6 to 1. What's more, "Segundo Romance," now atop the Billboard Latin 50 for the fifth consecutive week, likely will own this chart for the next six months. Only 424 units separate the albums ranked 4 through 10, with Carlos Vives' "Clásicos De La Provincia" (PolyGram Latino) registering the largest point gain.

Assistance in preparing this column was provided by Enor Paiano in São Paulo, Brazil.



The McBarrio Boyzz. As part of a promotion to help raise funds for Ronald McDonald Children's Charities (RMCC), the Barrio Boyzz signed autographs and sang for their fans last month at a McDonald's restaurant in Manhattan. The EMI Latin album, "10 Super Exitos," is being sold at McDonald's restaurants, where \$1 from each album sold is being donated to RMCC. Shown, from left, are the five band members: Angel Ramirez Jr., Robert Vargas, Hans Giraldo, David Daville, and Louis Marrero.

Hot Latin Tracks

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

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



Sony Maxes Out. In September, Sony Discos Inc. inked a distribution deal with Spanish dance label Max Music for the U.S. and Puerto Rico. Pictured at the signing, from left, are Rick Correoso, marketing director, Max Music; Miguel Dega, chairman/CEO, Max Music; George Zamora, GM/VP, Sony Discos Inc.; and Alfredo Picallo, president, Max Music.



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Music Video

ARTISTS & MUSIC

McLachlan Gets 2 MuchMusic Awards Directors Wehrfritz, Sigismondi Honored

BY LARRY LeBLANC

TORONTO—Arista's Sarah McLachlan and video directors Curtis Wehrfritz and Floria Sigismondi were the big winners at the fifth annual Canadian Music Video Awards, presented Sept. 29 here by the MuchMusic national music video channel.

McLachlan won the fan-voted people's choice award for favorite female artist, as well as the best adult contemporary video award for her self-directed clip "Possession."

Wehrfritz took home three awards, including best video director and best video for Blue Rodeo's "Hasn't Hit Me Yet." His clip "X Marks The Spot" by Devon was named best rap video. Sigismondi's videos also won three awards, including the people's choice awards for favorite video and favorite group video for the Tea Party's EMI clip "The River." Sigismondi also directed the best metal video, "Not Quite Sonic" by EMI's I Mother Earth.

Held at the CHUM/CITY building complex here, the boisterous CMVA party is always one of the Canadian music industry's premier events. This year's event featured performances by such top veteran Canadian acts as Bryan Adams, Crash Test Dummies, Michelle Wright, Blue Rodeo, Jane Siberry, and 54:40. Newcomers Tea Party, Rascalz, and Base Is Base, along with celebrity presenters Robbie Robertson, Daniel Lanois, and actor Scott Thompson, livened up the program.

This year, U.S. viewers in some 2 million cable households received the MuchMusic Awards for the first time, thanks to a distribution deal with Rainbow Program Holdings, a subsidiary of Cablevision Systems Inc. U.S. audiences may have noticed that, unlike the artist-oriented MTV Awards, the CMVAs are designed primarily to honor the video makers who provide the bulk of Much's programming.

The CMVAs deviate from other traditional awards ceremonies by eliminating the stage, as well as the need

for a program host. Instead, artists perform and awards are distributed from different areas inside the CHUM/CITY complex.

Furthermore, MuchMusic executives have the cheek to offer up such program segments as "Video Clichés," defined as scenes involving "crotch-grabbing, blowin' stuff up, and monsters."

Four of the CMVA categories were voted on by Canadian fans during the live awards broadcast. MuchMusic staff members chose winners in the remaining categories.

A complete list of winners follows.

PEOPLE'S CHOICE AWARDS:

Favorite Video: The Tea Party, "The River" (EMI), directed by Floria Sigismondi.

Favorite Group Video: The Tea Party, "The River" (EMI), directed by Floria Sigismondi.

Favorite Female Video: Sarah McLachlan, "Possession" (Netwerk Productions), directed by Sarah McLachlan.

Favorite Male Video: Roch Voisine, "I Will Always Be There" (Star), directed by Lyne Charlebois.

MUCHMUSIC AWARDS:

Best Video: Blue Rodeo, "Hasn't Hit Me Yet"

(WEA), directed by Curtis Wehrfritz.

Best Director: Curtis Wehrfritz for "Hasn't Hit Me Yet," by Blue Rodeo (WEA).

Best Video Editor: Jeth Weinrich for "Blame Your Parents," by 54-40 (Sony).

Best Video Director Of Photography: Doug Koch for "and if Venice is sinking," by Spirit of the West (WEA).

Best Adult Contemporary Video: Sarah McLachlan, "Possession" (Netwerk Productions), directed by Sarah McLachlan.

Best Alternative Video: Moist, "Push" (EMI), directed by Brenton Spencer.

Best Country Video: Jim Witter, "Distant Drum" (fre), directed by Keith Harrick.

Best Dance Video: Temperance, "Music Is My Life" (Hi Bias), directed by David Cowdery.

Best Rap Video: Devon, "X Marks The Spot" (The Project X Group), directed by Curtis Wehrfritz.

Best R&B/Soul Video: Base Is Base, "Funkmobile" (Soul Shack), directed by George Vale.

Best Independent Video: DSK, "Target" (Hit & Run), directed by Bill Morrison.

Best Metal Video: I Mother Earth, "Not Quite Sonic" (EMI), directed by Floria Sigismondi.

Best Foreign Video By A Canadian: Bryan Adams/Rod Stewart/Sting, "All For Love" (A&M), directed by David Hogan.

PRODUCTION NOTES

LOS ANGELES

• Fab 5 Freddy directed Dana Dane's new Maverick video "Record Jock." Steven Fierberg directed photography; Richard Ford produced.

• Director Marty Thomas recently reeled the Whitehead Bros.' video "Forget I Was A Gee," which comes from the motion picture soundtrack to "Jason's Lyric." Kim Haun directed photography; Bruce Spears produced the Panic Films shoot.

NEW YORK

• Keith Murray's Jive video "The Most Beautiful Thing In This World" is a Riviera Films production directed by Diane Martel. Jonathan Jardine produced.

LONDON

• Eric Clapton's Warner Bros. video "Motherless Child" is an A+R Group production directed by David Cameron. Adrian Wild directed photography; Brian Kilcullen produced.

• M-Ocean Pictures director Lindy Heymann recently wrapped Melanie Williams' Sony clip "Not Enough" and the Good Strawberries' M&G video "Eyes Of A Summer's Day." In addition, M-Ocean Pictures' Zanna directed Bryan Ferry's "Your Painted Smile" for Virgin, as well as Jan Johnston's A&M clip "I'm Alive." Simon Chaudior directed Terrorvision's "Pretend Best Friend" for EMI; and Gina Birch is the eye behind Dee Dee Ramone's Rough Trade video "I'm Making Monsters For My Friends."

OTHER CITIES

• Squeak Pictures director Nigel Dick traveled to Paris to capture Johnny Hallyday's "I Wanna Make Love To You" on video. Claude Genton directed photography; Philippe Claverie and Catherine Finkenstaedt produced.

In addition, Squeak director Carlos Grasso shot the new Cracker clip "Eurotrash Girl" on location in New Mexico, Mexico, Portland, Ore., Sacramento, Calif., and Las Vegas. Finkenstaedt produced the Virgin video with Scott Shapiro.

• Planet Pictures director Gerry Wenner traveled along the storm-torn Mississippi River and the Gulf Of Mexico to lens footage for Bonnie Raitt's new Capitol clip, "Storm Warning."

• Director Eddie Barber is the eye behind Miranda's new Sunshine Records video "Your Love Is So Divine." He shot the Las Vegas-based clip for 2 Much Fun Productions.

Multimedia Links A Key To Music Video Confab

BEACH BUMS: The 16th annual Billboard Music Video Conference & Awards is fast approaching. The Eye's goal for the Nov. 2-4 event is to illuminate the link that binds traditional music video production, promotion, and programming to the burgeoning multimedia industry.

Conference participants will demonstrate everything from a magazine that comes in the form of a CD-ROM disc, in which music video is featured in the editorial and advertising mix, to a music catalog distributed via CD-ROM, in which mail-order consumers can sample music videoclips prior to making an album purchase.

In addition, a group discussion titled "Multimedia Opportunities For Video Creators" will foster communication between leading multimedia pioneers and music video directors/producers seeking to widen their professional options.

A number of music video expatriates who have made the leap into multimedia will be featured speakers during the 1994 conference program. **Doug Cerrone**, formerly of MCA Records, is now managing director at L.A.-based UFO Interactive; **Debbie Newman**, formerly of Sony Music Video, is now consulting Hollywood On-Line. **Beth Broday**, formerly of N. Lee Lacy, is executive producer, Thirteen/WNET New Media Group, and **Alex Melnyk**, formerly of Propaganda Films, is VP of interactive media at MCA. For conference registration details, call **Melissa Subatch** at 212-536-5018. The conference site is the Loews Santa Monica Beach Hotel in Santa Monica, Calif.

MAXIMUM IMPACT VIDEO: Students of a marketing research class in the Department of Recording Industry at Middle Tennessee State University recently surveyed music consumers to study video's impact on buying habits.

In identifying computer users by their musical preferences, the students determined the following: Of fans of modern rock music, 66.7% own computers. Some 64.7% of top 40 fans and 51.6% of alternative music fans own computers. Nearly 77% of all respondents expressed some interest in new technologies and multimedia applications in entertainment.

Respondents who stated that watching videos "frequently or always" affects their music purchases watch an average of 5.53 hours of television per day. Those who stated that videos affected their purchases "occasionally or less" watch an average of 3.08 hours of TV per day.

In addition, those indicating they are "most often" or "frequently" influenced by music videos on TV also are the most interested in seeing mu-

sic videos before films in theaters and on videocassettes.

The study determined that respondents who spend a great deal of time using computer online services tend to rent fewer movies on video.

Some 43% of respondents said they viewed music video at a record store in the month prior to the survey, while 36.5% said they had seen video in a nightclub.

To obtain additional information and a copy of the report, call the Music Video Assn. at 212-315-8625.

NEW On The Charts: The Oakland, Calif.-based California Music Channel is the newest reporter to Billboard's Music Video Clip List. CMC's playlist will appear on a biweekly basis. CMC programming, which runs 15 hours weekly, reaches some 2.2 million broadcast homes via the independent broadcast network KTSF.

OPTION TO DEVELOP: MTV has "taken an option" on three 42nd Street theaters in Manhattan, with the long-term goal of developing an MTV Studios complex. No details are available, says a representative, but it's likely that the complex, between Seventh and Eighth Avenues, would serve as the network's permanent production home.

VIDEO BLUES: Larry Guzy of Burbank's ET/VideoLink has been busy shooting footage of such blues legends as **B.B. King**, **John Lee Hooker**, **Hubert Sumlin**, and **Junior Wells** for a forthcoming film to showcase the work of the Blues Heaven Foundation.

The movie will include footage to be reeled on Tuesday (11), when some 30 acts take the stage at B.B. King's Blues Club in L.A. during the "Wang Dang Doodle" concert, designed to raise the funds needed to renovate Chicago's landmark Chess Records building (Billboard, Oct. 1).

OPEN & SHUT: Closed circuit programmer ZTV/Muzak has pared down its Paramus, N.J., operation and moved its production, programming, duplicating, and shipping services to Seattle. The company's sales team, headed by **Robert King** and **Paul Claudio**, remains in Paramus... Since shuttering its New York satellite office earlier this summer, Flashframe/Freedman Productions has dropped Flashframe, as well as a majority of its interest in music video. The leaner, meaner Mark Freedman Productions is exploring the realm of documentary and feature films these days. Escalating overhead and shrinking profit margins are the key reasons company principal Mark Freedman says he chose to close the New York office.

THE EYE



by Deborah Russell



Golden Opportunity. Todd Mohr of Big Head Todd & the Monsters, left, and band co-manager Mark Bleisner, right, recently presented a gold CD of the group's Giant debut "Sister Sweetly" to Mike Drumm, center, of the Denver-based video show "Music Link."

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Billboard

BDBG3113

FOR WEEK ENDING OCTOBER 2, 1994

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
★ ★ NEW ADDS ★ ★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



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

- 1 Craig Mack, Flava In Ya Ear
- 2 Karyn White, Hungah
- 3 Janet Jackson, You Want This
- 4 Ce Ce Peniston, Hit By Love
- 5 Ill Ai Skratzch, I'll Take Her
- 6 Salt-N-Pepa, None Of Your Business
- 7 Anita Baker, Body & Soul
- 8 Boyz II Men, I'll Make Love To You
- 9 Black Men United, U Will Know
- 10 Toni Braxton, How Many Ways
- 11 Gerald Levert, I'd Give Anything
- 12 Casserine, Why Not Take All Of Me
- 13 Da Brat, Fa Ali Y'all
- 14 Changing Faces, Stroke You Up
- 15 The Notorious B.I.G., Juicy
- 16 Patra Feat. Yo-Yo, Romantic Call
- 17 Zhane, Vibe
- 18 Aaliyah, At Your Best
- 19 Shanice, Turn Down The Lights
- 20 Brandy, I Wanna Be Down
- 21 C+C Music Factory, Do You Wanna Get ...
- 22 Jade, 5-4-3-2
- 23 Jaki Graham, Ain't Nobody
- 24 Y?N-Vee, Chocolate
- 25 Queen Latifah, I Can't Understand
- 26 Chante Moore, Old School Lovin'
- 27 Brand New Heavies, Brother Sister
- 28 Sounds Of Blackness, Everything Is ...
- 29 No Face, No Brothas Allowed
- 30 Organized Konfusion, Stress

★ ★ NEW ADDS ★ ★

Ronny Jordan/Dana Bryant, The Jackal
Booby's New Rubber Band, Funk Express ...
Jeru The Damaja, Can't Stop The Prophet
Tag Team, You Go Girl
Domino, Long Beach Thing
MC Eht Feat. CMW, Geez Make The Hood ...
Raja Nee, Turn It Up
Andrew Donald, Mishale



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Sawyer Brown, Hard To Say
- 2 Joe Diffie, Third Rock From The Sun
- 3 Alan Jackson, Livin' On Love!
- 4 Kathy Mattea, Nobody's Gonna Rain ...
- 5 Confederate Railroad, Elvis And Andy
- 6 Pam Tillis, When You Walk In The Room
- 7 Tracy Byrd, Watermelon Crawl
- 8 Garth Brooks, Callin' Baton Rouge
- 9 Toby Keith, Who's That Man

- 10 Brooks & Dunn, She's Not The Cheatin' Kind
- 11 Tim McGraw, Down On The Farm
- 12 Mark Chesnutt, She Dreams
- 13 Patty Loveless, I Try To Think About ...
- 14 Vince Gill, When Love Finds You
- 15 Aaron Tippin, I Got It Honest†
- 16 Dwight Yoakam, Pocket Of A Clown
- 17 Sammy Kershaw, Third Rate Romance
- 18 Marty Stuart, That's What Love's About†
- 19 Clint Black, Untanglin' My Mind†
- 20 John Berry, You And Only You
- 21 Gibson/Miller Band, Red, White And Blue
- 22 Joy Lynn White, Bad Loser†
- 23 Clay Walker, If I Could Make A Living†
- 24 The Mavericks, There Goes My Heart†
- 25 Mary Chapin Carpenter, Shut Up & Kiss ...†
- 26 Jesse Hunter, Long Legged Hannah†
- 27 Travis Tritt, Ten Feet Tall And ...
- 28 Ricky Van Shelton, Wherever She Is
- 29 Billy Dean, Men Will Be Boys
- 30 Ken Mellons, Jukebox Junkie
- 31 Archer/Park, Where There's Smoke
- 32 Lar White, Now I Know
- 33 Faith Hill, Take Me As I Am†
- 34 Tracy Lawrence, I See It Now
- 35 Dan Seals, Love Thing
- 36 Lisa Brokop, Give Me A Ring Sometime
- 37 Larry Stewart, Heart Like A Hurricane
- 38 Blackhawk, I Sure Can Smell The Rain
- 39 Little Texas, Kick A Little
- 40 Rick Trevino, Doctor Time
- 41 Orrell & Wright, If You Could Say What I
- 42 The Tractors, Baby Likes To Rock It
- 43 David Gates, Love Is Always Seventeen
- 44 Mark Collie, Hard Lovin' Woman
- 45 David Ball, When The Thought Of You ...
- 46 Rhett Akins, What They're Talking About
- 47 Bryan White, Eugene You Genius
- 48 Marty Brown, You Must Be Mistakin' Me
- 49 Jeff Foxworthy, Redneck Stomp
- 50 John Anderson, Country 'til I Die

★ ★ NEW ADDS ★ ★

Doug Stone, Little Houses
Joe Diffie, Pickup Man
Mac Mcanally, Down The Road
Randy Travis, This Is Me
Tim McGraw, Not A Moment Too Soon



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Boyz II Men, I'll Make Love To You
- 2 R.E.M., What's The Frequency, Kenneth?*
- 3 Lucas, Lucas With The Lid Off
- 4 Warren G, This D.J.
- 5 Green Day, Basket Case
- 6 Salt-N-Pepa, None Of Your Business
- 7 Offspring, Self Esteem*
- 8 Sheryl Crow, All I Wanna Do
- 9 Candlebox, Far Behind
- 10 Beastie Boys, Sure Shot
- 11 Rolling Stones, Love Is Strong
- 12 Ice Cube, Bop Gun

- 13 Changing Faces, Stroke You Up
- 14 Weezer, Undone - The Sweater Song*
- 15 Soundgarden, My Wave
- 16 Mazzy Star, Fade Into You*
- 17 Janet Jackson, You Want This
- 18 Soundgarden, Black Hole Sun
- 19 Live, I Alone
- 20 Babyface, When Can I See You
- 21 Aaliyah, At Your Best
- 22 Nine Inch Nails, Closer
- 23 The Jesus & Mary Chain, Sometimes Always
- 24 Melissa Etheridge, I'm The Only One
- 25 The Cranberries, Zombie
- 26 Hootie & The Blowfish, Hold My Hand
- 27 Dinosaur Jr., Feel The Pain
- 28 Coello, Fantastic Voyage
- 29 Snop Doggy Dogg, Murder Was The ...
- 30 Warren G & Nate Dogg, Regulate
- 31 Stone Temple Pilots, Big Empty
- 32 Coello, I Remember
- 33 Salt-N-Pepa, Salt-N-Pepa Medley
- 34 Craig Mack, Flava In Ya Ear
- 35 Pearl Jam, Jeremy
- 36 Toad The Wet Sprocket, Something's ...
- 37 Tom Petty & The Heartbreakers, Mary ...
- 38 Snop Doggy Dogg, Murder Was The Case
- 39 Gin Blossoms, Allison Road
- 40 Offspring, Come Out And Play
- 41 Beastie Boys, Sabotage
- 42 Sugar, Your Favorite Thing
- 43 Aerosmith, Amazing
- 44 Ahmad, Back In The Day
- 45 Seed, Rapture
- 46 Des'ree, You Gotta Be
- 47 Lisa Loeb & Nine Stories, Stay
- 48 Tom Petty & The Heartbreakers, Mary ...
- 49 Stone Temple Pilots, Vasoline
- 50 Love Spit Love, Am I Wrong

★ ★ NEW ADDS ★ ★

Eric Clapton, Motherless Child
John Mellencamp, Dance Naked
The Eagles, Get Over It
"Weird Al" Yankovic, Headline News
Freedy Johnston, Bad Reputation
Luscious Jackson, City Song



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Garth Brooks, Callin' Baton Rouge
- 2 Confederate Railroad, Elvis And Andy
- 3 Joe Diffie, Third Rock From The Sun
- 4 Patty Loveless, I Try To Think About ...
- 5 Tracy Byrd, Watermelon Crawl
- 6 Billy Ray Cyrus, Ain't Your Dog No More
- 7 Tim McGraw, Down On The Farm
- 8 Mark Chesnutt, She Dreams
- 9 Kathy Mattea, Nobody's Gonna Rain On ...
- 10 Toby Keith, Who's That Man
- 11 Sammy Kershaw, Third Rate Romance
- 12 Neal McCoy, The City Put The Country ...

- 13 Pam Tillis, When You Walk In The Room
- 14 Alan Jackson, Livin' On Love
- 15 Brooks & Dunn, She's Not The Cheatin' ...
- 16 Travis Tritt, Ten Feet Tall And ...
- 17 Little Texas, Kick A Little
- 18 Faith Hill, Take Me As I Am
- 19 John Anderson, Country 'til I Die
- 20 Chey Wright, Till I Was Loved By You
- 21 Clay Walker, If I Could Make A Living
- 22 Aaron Tippin, I Got It Honest
- 23 James Hogg, A Real Good Way To Wind ...
- 24 George Ducas, Teardrops
- 25 Mary Chapin Carpenter, Shut Up And ...
- 26 Gibson/Miller Band, Red, White And ...
- 27 Marty Stuart, That's What Love's About
- 28 Keith Whitley/Various Artists, A Voice ...
- 29 Clint Black, Untanglin' My Mind
- 30 The Mavericks, There Goes My Heart

★ ★ NEW ADDS ★ ★

Jesse Hunter, Long Legged Hannah
John Berry, You And Only You
Rhett Akins, What They're Talkin' About
Orrell & Wright, If You Could Say What ...
Bryan White, Eugene You Genius



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Sheryl Crow, All I Wanna Do
- 2 Boyz II Men, I'll Make Love To You
- 3 Melissa Etheridge, I'm The Only One
- 4 John Mellencamp, Wild Night
- 5 Elton John, Circle Of Life
- 6 Stone Temple Pilots, Big Empty
- 7 Collective Soul, Shine
- 8 Gloria Estefan, Turn The Beat Around
- 9 Babyface, When Can I See You
- 10 Hootie & The Blowfish, Hold My Hand
- 11 Anita Baker, Body & Soul
- 12 Toni Braxton, How Many Ways
- 13 Des'ree, You Gotta Be
- 14 Lisa Loeb & Nine Stories, Stay
- 15 Seal, Prayer For The Dying
- 16 Amy Grant, Lucky One
- 17 Elton John, Can You Feel The Love Tonight
- 18 Counting Crows, Mr. Jones
- 19 Ace Of Base, Don't Turn Around
- 20 Tom Petty & The Heartbreakers, Mary Jane's ...
- 21 Bonnie Raitt, Love Sneakin' Up On You
- 22 Pretenders, I'll Stand By You
- 23 Rolling Stones, Love Is Strong
- 24 Rolling Stones, You Got Me Rockin'
- 25 Freedy Johnston, Bad Reputation
- 26 Jon Secada, If You Go
- 27 Aerosmith, Crazy
- 28 Gin Blossoms, Found Out About You
- 29 Toad The Wet Sprocket, Something's Always
- 30 Gin Blossoms, Allison Road

★ ★ NEW ADDS ★ ★

R.E.M., What's The Frequency, Kenneth?
The Eagles, Get Over It
John Mellencamp, Dance Naked

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 15, 1994.



Continuous programming
12000 Biscayne Blvd
Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Bone Thugs N Harmony, Thuggish ...

BOX TOPS

- Scarface, I Never Seen A Man Cry
Boyz II Men, I'll Make Love To You
Rappin' 4-Tay, Playaz Club
Sir Mix-A-Lot, Put 'Em On The Glass
69 Boyz, Tootsee Roll
K7, Move It Like This
Black Men United, U Will Know
Luke, It's Your Birthday
Common Sense, I Used To Love Her
Beautnuts, Hit Me With That
Dru Down, Mack Of The Year
Above The Law, Black Superman
Fu-Schnickens, Breakdown
Ill Ai Skratzch, I'll Take Her
Brandy, I Wanna Be Down
Immature, Never Lie
Digable Planets, 9th Wonder
Anita Baker, Body & Soul
Lucas, Lucas With The Lid Off
DFC, Things In Tha Hood
R. Kelly, Summer Bunnies
Downset, Anger
Thuglife, Pour Out A Little Liquor
Me.Naj.Ah.Twa, La La La
Almighty RSO, Hellbound
Jamie Fox, Experiment

ADDS

- Blackstreet, Before I Let You Go
Concious Daughters, Sticky Situation
Dream Theater, Lie
Frente!, Ordinary Angels
Madonna, Secret
Nirvana, About A Girl
Oasis, Supersonic
Slayer, Dittthead



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

- Eric Clapton, Motherless Child
Barbra Streisand, Evergreen
Gloria Estefan, Turn The Beat Around
Rolling Stones, Out Of Tears
Doyle Bramhall, Change It
John & Audrey Wiggins, Has Anybody Seen ...
Raul DiBlasio, Melisa
Brooks & Dunn, She's Not The Cheatin' Kind
The Byrds, Turn Turn Turn
Julio Iglesias/Sing, Fragile
Elton John, Circle Of Life
Mary Chapin-Carpenter, Shut Up ...
The Mavericks, There Goes My Heart
Sarah McLachlan, Good Enough
Natalie Cole, Did You See Jackie Robinson
Faith Hill, Take Me As I Am
Hootie & The Blowfish, Hold My Hand
Stevie Nicks, Blue Denim
Joe Cocker, The Simple Things
Joshua Kadison, Picture Postcards ...



Continuous programming
P O BOX 398
Branson, MO 65616

- Nanci Griffith, This Heart
Raul Di Blasio, Until I Met You
David Gates, Love Is Always Seventeen
Gary Chapman, Sweet Glow Of Mercy
Dallas Holm, Completely Taken In
George Howard, Miracle
Mark Collie, Hard Lovin' Woman
General Johnson, Rockaway Beach
Mary Kartzen, I Hope You Don't Forget
Dave Koz, Faces Of The Heart
BeBe & CeCe Winans, If Anything ...
Rippingtons, I'll Be Around
Brother Phelps, Ever Changing Woman

- Amy Grant, Lucky One
Buckwheat Zydeco, Hey Baby
The Hoppers, That's Him
The Tractors, Baby Likes To Rock It
Tony Bennett/Shawn Colvin, Young At ...
The Greenes, Previous Saviour
David Lee Murphy, Fish Ain't Bitin'



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Youssou N'Dour/N. Cherry, 7 Seconds
Charly Garcia, Chipi Chipi
Lisa Loeb, Stay
Wet Wet Wet, Love Is All Around
Big Mountain, Un Sensual Amor
Calfanes, Afuera
Jovanotti, Serenata Rap
Inner Circle, Games People Play
Pink Floyd, High Hopes
The Offspring, Come Out And Play
Collective Soul, Shine
Rolling Stones, You Got Me Rocking
Soundgarden, Black Hole Sun
Melissa Etheridge, Come To My Window
Moist, Push
Mazzy Star, Fade Into You
Gilby Clarke, Cure Me ...
C+C Music Factory, Do You Wanna Get ...
Paralamas, Coche Viejo
UB40, Reggae Music



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

- Geoff Moore, Life Together
Marvin Gaye, Inner City Blues
Rez, Land Of Stolen Breath
Sounds Of Blackness, Everything
Bonnie Raitt, You
Kathy Troccoli, My Life
Rich Mullins, Creed
Eric Champion, Touch
Steve Taylor, Bannerman

- Michael W. Smith, Love One Another
Audio Adrenaline, Big House
BeBe & CeCe Winans, If Anything ...
Bryan Duncan, Traces Of Heaven
Take 6, Biggest Part Of Me
Amy Grant, Lucky One



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

- G. Love & Special Sauce, Cold Beverage
Jade, 5-4-3-2 (Yo! Time Is Up)
Liz Phair, Supernova
They Might Be Giants, Snail Shell
Hole, Doll Parts
Dream Theater, Lie
Cranberries, Zombie
Soup Dragons, One Way Street
Beastie Boys, Sure Shot
Sam Phillips, Baby I Can't Please You
American Music Club, Wish The World Away
Public Enemy, I Stand Accused
Corrosion Of Conformity, Albatross
Sonic Youth, Superstar
Whitehead Bros., Your Love Is A ...
Anotha Level, Don't Stimulate
Sinead O'Connor, Fire On Babylon
Chevelle Franklin, Nice & Naughty
The Cranes, Shining Road



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Coolie, I Remember
Black Men United, U Will Know
Shanice, Turn Down The Lights

COOLIO, GREEN DAY, US3, STEVE TAYLOR LEAD NOMINEES FOR BILLBOARD MUSIC VIDEO AWARDS

(Continued from page 12)

erybody Hurts" and Tori Amos' "Past The Mission," which are both nominated for best pop/AC clip of the year.

The awards ceremony, which will be hosted by Forward/Rhino recording artist Buster Poindexter, will close the 16th annual Billboard Music Video Conference. The competition is the only one in which artists and music video professionals are judged by their peers in the trade. The 1994 awards cover 10 musical genres: pop/AC, rock, hard rock/metal, alternative/modern rock, rap, R&B/urban, country, dance, Latin, and contemporary Christian. The competition recognizes the best clip, the best new-artist clip, and the best local/regional video show in each of the 10 categories.

The artist nominees were selected in a multistage process. First, more than 100 major and independent labels were invited to submit lists of clips for consideration. Individual videos released between Sept. 1, 1993, and Aug. 31, 1994, were eligible in only one genre, although artists could be submitted in any applicable category.

In the next stage, the names of potential nominees in the 10 genres were submitted to separate nominating panels, comprising music video programmers, promoters, producers, and media experts in those specific areas.

The top five vote-getters in each category (more in the event of a tie) were placed on a final ballot that has been mailed to more than 500 music video programmers, label representatives, producers, and journalists. This group will decide the winners.

Additionally, a Billboard panel selected the five Maximum Impact nominees from among all the other nominated clips. The same panel selected the six director's-award nominees. A complete list of nominees follows.

POP/AC

Best Clip Of The Year: Bonnie Raitt, "Love Sneakin' Up On You" (Capitol); the Brand New Heavies, "Dream On Dreamer" (EastWest); Collective Soul, "Shine" (Atlantic); R.E.M., "Everybody Hurts" (Warner Bros.); Tony Bennett, "Steppin' Out With My Baby" (Columbia); Tori Amos, "Past The Mission" (Atlantic).

Best New Artist Clip Of The Year: Ace of Base, "The Sign" (Arista); All-4-One, "I Swear" (Blitz/Atlantic); Collective Soul, "Shine" (Atlantic); Sheryl Crow, "All I Wanna Do" (A&M); the Story, "When Two & Two Are Five" (Elektra).

Best Local/Regional Show: FMTV, Birmingham, Ala.; Hit Video USA, Houston; Jazz Alley TV, Denver; KISS-TV, Hartford, Conn.; MC One, Houston; New Dance Show, Detroit; Power Play, Newark, N.J.; Top 40 Videos, Los Angeles; V32, Tampa, Fla.

ROCK

Best Clip Of The Year: Aerosmith, "Amazing" (Geffen); Aerosmith, "Crazy" (Geffen); Melissa Etheridge, "Come To My Window" (Island); Pink Floyd, "Take It Back" (Columbia); the Rolling Stones, "Love Is Strong" (Virgin).

Best New Artist Clip Of The Year: Bad Religion, "American Jesus" (Atlantic); Brother Cane, "Got No Shame" (Virgin); Counting Crows, "Mr. Jones" (DGC/Geffen); Freedy Johnston, "Bad Reputation" (Elektra);



Billboard's Maximum Impact award honors the videoclip that best advances an act's career. This year's nominees are, clockwise from top left, Counting Crows, "Mr. Jones"; US3, "Cantalooop"; Green Day, "Longview"; Martina McBride, "Independence Day"; and Coolio, "Fantastic Voyage."

Sugartooth, "Sold My Fortune" (DGC/Geffen).

Best Local/Regional Show: The Mike Pachelli Show, Tampa, Fla.; Music Link, Denver; Music Underground, San Diego; Raw Time, Austin, Texas; 30 Minutes Of Rock, Bogart, Ga.; Power Play Power Hour, Newark, N.J.; Rock Rap, Long Island, N.Y.

HARD ROCK/METAL

Best Clip Of The Year: Alice In Chains, "I Stay Away" (Columbia); Biohazard, "Tales From The Hardside" (Warner Bros.); Motley Crue, "Hooligan's Holiday" (Elektra); Prong, "Snap Your Fingers Snap Your Neck" (Epic); Rollins Band, "Liar" (Imago).

Best New Artist Clip Of The Year: Candlebox, "Change" (Maverick/Sire/Warner Bros.); Gary Hoey, "Hocus Pocus" (Reprise/Warner Bros.); Greta, "Is It What You Wanted" (Mercury); Pride & Glory, "Losing Your Mind" (DGC/Geffen); Sugartooth, "Sold My Fortune" (DGC/Geffen).

Best Local/Regional Show: Metal Masters, Tampa, Fla.; Mind Altering Experience, Auburn Hills, Mich.; Metalmania, Dayton, Ohio; Moshers Mayhem, Olympia, Wash.; Outrageous, Boston; 30 Minutes Of Rock, Bogart, Ga.

ALTERNATIVE/MODERN ROCK

Best Clip Of The Year: Beastie Boys, "Sabotage" (Capitol); Green Day, "Longview" (Reprise/Warner Bros.); Nirvana, "Heart-Shaped Box" (DGC/Geffen); Sam Phillips, "I Need Love" (Virgin); Soundgarden, "Black Hole Sun" (A&M).

Best New Artist Clip Of The Year: Beck, "Loser" (DGC/Geffen); the Cranberries, "Linger" (Island); Green Day, "Longview" (Reprise/Warner Bros.); Mazzy Star, "Fade Into You" (Capitol); Rage Against The Machine,

"Freedom" (Epic); Stabbing Westward, "Lies" (Columbia).

Best Local/Regional Show: Bohemia After Dark, Portland, Ore.; Flux, San Francisco; JBTV, Chicago; Music Link, Denver; New Music Now, Proctorsville, Vt.; Noise Bazaar, Kenosha, Wis.; Outrageous, Boston; Power Play's Nocturnal Transmissions, Newark, N.J.; Radio Vision, Norfolk, Va.; Teletunes, Denver; Underground Railroad, New York.

RAP

Clip Of The Year: A Tribe Called Quest, "Award Tour" (Jive); Coolio, "Fantastic Voyage" (Tommy Boy); Da Brat, "Funkdafied" (So So Def/Chaos/Columbia); Domino, "Sweet Potato Pie" (Outburst/Chaos/Columbia); Public Enemy, "Give It Up" (Def Jam/RAL/Island).

New Artist Clip Of The Year: Coolio, "Fantastic Voyage" (Tommy Boy); Craig Mack, "Flava In Ya Ear" (Bad Boy/Arista); Da Brat, "Funkdafied" (So So Def/Chaos/Columbia); Domino, "Sweet Potato Pie" (Outburst/Chaos/Columbia); Fugees, "Nappy Heads" (Ruffhouse/Columbia).

Best Local/Regional Show: American Hot Videos, New York; Cape Video Soul, South Dennis, Mass.; Club Beat, Syracuse, N.Y.; California Music Channel, Oakland, Calif.; Hip Hop Slam, San Francisco; Hot Traxxs, San Diego; New Jacks Of Rap, New York; Rap Beat, Arlington, Va.; Underground Hip Hop, Pittsburgh; Video Fusion, Palo Alto, Calif.; Video Jamz, Charleston, S.C.; Video Music Box, New York.

R&B/URBAN

Best Clip Of The Year: Boyz II Men, "I'll Make Love To You" (Motown); Buckshot LeFonque, "Breakfast at Denny's" (Columbia); C+C Mu-

sic Factory, "Do You Wanna Get Funky" (Columbia); Janet Jackson, "Any Time, Any Place" (Virgin); Toni Braxton, "Breathe Again" (Arista); Tony Toni Toné, "Anniversary" (Mercury).

Best New Artist Clip Of The Year: Aaliyah, "Back & Forth" (Blackground/Jive); Buckshot LeFonque, "Breakfast At Denny's" (Columbia); Changing Faces, "Stroke You Up" (Spoiled Rotten/Big Beat/Atlantic); Me'Shell NdegéOcello, "If That's Your Boyfriend" (Maverick/Sire/Warner Bros.); Reg E. Gaines, "Please Don't Take My Air Jordans" (Mercury); Xscape, "Just Kickin' It" (So So Def/Columbia).

Best Local/Regional Show: FM Video, Washington, D.C.; Hot Traxxs, San Diego; Power Play, Newark, N.J.; Stormin' Norman's Last Call, Glen Allen, Va.; Video Fusion, Palo Alto, Calif.; Video Jamz, Charleston, S.C.; Video Music Box, New York; Video Request, Detroit.

COUNTRY

Best Clip Of The Year: Martina McBride, "Independence Day" (RCA); Mary Chapin Carpenter, "He Thinks He'll Keep Her" (Columbia); the Tractors, "Baby Likes To Rock It" (Arista); Travis Tritt featuring the Eagles, "Take It Easy" (Giant); Vince Gill, "What The Cowgirls Do" (MCA).

Best New Artist Clip Of The Year: Faith Hill, "Piece Of My Heart" (Warner Bros.); Lari White, "Now I Know" (RCA); Rodney Foster, "Closing Time" (Arista); the Tractors, "Baby Likes To Rock It" (Arista); Tracy Byrd, "Watermelon Crawl" (MCA).

Best Local/Regional Show: America's Country Connection, Wausau, Wis.; Austin Music Network, Austin, Texas; Chattanooga Tom Show, Chat-

tanooga, Tenn.; New Country Video, Owings Mills, Md.; Texas Country Nights, Dallas; Viva & Jerry's Country Videos, Minneapolis; V32 Country, Tampa, Fla.

DANCE

Best Clip Of The Year: Crystal Waters, "100% Pure Love" (Mercury); Janet Jackson, "If" (Virgin); Juliet Roberts, "I Want You" (Warner Bros.); M People, "Moving On Up" (Epic); US3, "Cantalooop" (Capitol).

Best New Artist Clip Of The Year: Bjork, "Big Time Sensuality" (Elektra); D:Ream, "U R The Best Thing" (Warner Bros.); Juliet Roberts, "I Want You" (Warner Bros.); M People, "Moving On Up" (Epic); US3, "Cantalooop" (Capitol).

Best Local/Regional Show: Atlanta's Fresh Party, Atlanta; Check It Out, Santa Barbara, Calif.; Hot Traxxs, San Diego; KISS-TV, Hartford, Conn.; Music Video 50, Chicago; Power Play Acid House Mix, Newark, N.J.; Superstar USA, New Rochelle, N.Y.

LATIN

Best Clip Of The Year: Cristian, "Nunca Voy A Olvidarte" (Melody); Gloria Estefan, "Con Los Años Que Me Quedan" (Sony Discos); Jon Secada, "Si Te Vas" (EMI); Luis Miguel, "El Día Que Me Quieras" (WEA Latina); Marc Anthony, "El Último Beso" (Soho Latino).

Best New Artist Clip Of The Year: Café Tacuba, "Rarotonga" (WEA Latina); Los Fabulosos Cadillacs, "Mata-dor" (Sony Discos); Maná, "Vivir Sin Aire" (WEA Latina); Robi Rosa, "Cruzando Puertas" (Sony Discos); Tiranos Del Norte, "Extraña Manera" (Fonovisa).

Best Local/Regional Show: Onda Max, Miami; Padrisimo, Miami; Power Play International, Newark, N.J.; Sabata Al Mediodía, Secaucus, N.J.

CONTEMPORARY CHRISTIAN

Best Clip Of The Year: Audio Adrenaline, "Big House" (Forefront Comm.); DC Talk, "The Hardway" (Forefront Comm.); Steven Curtis Chapman, "Heaven In The Real World" (Sparrow); Steve Taylor, "Bannerman" (Warner Alliance); Twila Paris, "God Is In Control" (Star Song).

Best New Artist Clip Of The Year: Brian Barrett, "I Know" (Star Song); Clay Crosse, "I Surrender All" (Reunion); Iona, "Treasure" (Forefront Comm.); Steve Taylor, "Bannerman" (Warner Alliance); Steve Taylor, "Sock Heaven" (Warner Alliance).

Best Local/Regional Show: CCM-TV On The Family Channel, Nashville; Lightmusic, Wall, Pa.; Signal Exchange, Tulsa, Okla.

MAXIMUM IMPACT CLIP OF THE YEAR:

Coolio, "Fantastic Voyage" (Tommy Boy); Counting Crows, "Mr. Jones" (DGC/Geffen); Green Day, "Longview" (Reprise/Warner Bros.); Martina McBride, "Independence Day" (RCA); US3, "Cantalooop" (Capitol).

DIRECTOR OF THE YEAR:

Samuel Bayer, HSI Films; F. Gary Gray, F.M. Rocks; Spike Jonze, Satellite Films; Matthew Rolston, O Pictures; Marcus Nispel, Portfolio/Black Dog Films; and Jake Scott, Portfolio/Black Dog Films.

Virgin To Play Safe With New Stores

■ BY DOMINIC PRIDE

LONDON—With its Berlin Megastore closed and its Hamburg outlet cut in size by two-thirds, times might appear grim for Virgin Retail Europe.

Yet the company's managing director, Alastair Kerr, says VRE will press ahead with expansion in the next year, though most new stores will be limited to countries where the Megastore name and concept have taken root—namely Austria, France, Spain. The chain will avoid places where it has encountered more stony ground, such as Germany.

Late in June, Virgin confirmed that it was shuttering its store in Berlin's Kurfurstendamm, citing poor sales and the lack of room for expansion among the reasons (Billboard, July 9). Shortly afterward came reports that its Hamburg store was also to close, though Kerr says it will now stay open, albeit with trading space reduced from 16,550 square feet to 7,000 square feet.

Kerr refutes claims made by competitors that the drastic action taken in

Germany is proof that Virgin's style of retailing is not suited to local conditions. He also says that the Megastore concept—prime-site stores with 14,000 square feet or more of trading space, stocked with deep catalog and a wide variety of entertainment products—is not running out of steam.

Problems in Berlin were specific to the store, Kerr says. "Berlin's a very difficult and competitive market. We had a good location, but it was too small, and the opportunities for redevelopment were limited. Also, Berlin hasn't become a 'shopping' city like it was thought. The excitement was there when people came over from the East. What's happened now is that they've gone back to the local shopping areas, which are very strong."

The third German store, in Frankfurt, will remain open, Kerr says.

"We're happy with our Frankfurt store. When we re-enter the German market, it will probably be with satellite stores around Frankfurt, such as in Darmstadt or Mainz."

Restrictive shopping hours (stores close early on most Saturdays and do not open on Sundays) have also hampered the German Megastores, Kerr says. However, he also admits that the company—like many other international operators—has been eyeing the World Of Music chain, which occupies a niche similar to the one Virgin has carved out for itself in other markets. "We have been looking at WOM's business," says Kerr, "although we'd only be interested in the stand-alone stores, not the stores in department stores."

Germany's Cartel Office has informed WOM's owner, the department store giant created by the merger of Karstadt and Hertie, that it controls too much of the recorded music market in four cities. WOM sources, however, say that selling some or all of the WOM stores is not necessarily the most attractive option.

Virgin's experience in neighboring Austria has been positive, Kerr says. "The difference is that there's no real competition. It's a much more open

market." Small stores are planned for Graz, St. Polten, Klagenfurt, and Vilach to complement the Vienna Megastore and Linz satellite.

Similarly, Virgin is about to increase its presence in Spain, where it has found ample room for expansion in an underdeveloped market. A deal is expected soon that will provide a long-awaited presence in Madrid, though most likely in the form of space in department stores rather than a large Megastore site, as was planned.



KERR

Lack of Sunday trading is hampering growth in Spain, Kerr says, whereas in France, the highly public battle with authorities over Sunday trading resulted in Virgin gaining massive amounts of publicity and seven days of uninterrupted selling. On the positive side, Virgin is seeing good results from its three stores in Spanish airports, where it has a franchise deal with duty-free chain Aldesa.

In France, startup stores in the Louvre art museum in Paris and in the port of Toulon have not performed as well as expected, says Kerr. "The [shopping] center at the Louvre is undermarketed and underadvertised, and people in guided tours aren't given enough time to go wandering about. In Toulon, we've got heavy competition from Hypermedia close by."

The eastern French city of Strasbourg is one place where the chain is keen to expand, with the possibility open for more Parisian satellites.

One territory where Virgin does plan to retain its concept of large city-center outlets is the Belgian capital Brussels, although a planned opening this year has been put off until next March due to problems with trading permission.

Almost two years have passed since the U.S. video chain Blockbuster bought half of Virgin's share in the European Megastores (Billboard, Nov. 21, 1992). Now Blockbuster and Virgin

(Continued on page 66)

Spanish Rocker Rosendo Sings In The Subway

■ BY HOWELL LLEWELLYN

MADRID—It was the underground concert to beat them all. The stage was set in the siding at the end of line 2 of Madrid's subway system, where rock veteran Rosendo Mercado played to an invited crowd of some 200 media and music industry people, surrounded by trains and bemused subway staff in blue overalls who were finishing off their day's work.

Rosendo, as he is known, is a rock legend in Spain and especially in Madrid's suburbs, where the 41-year-old still lives. He made four albums with the rock trio Leno and has recorded eight solo discs in his 20-year career, the latest being this year's "Para Bien O Para Mal" (For Better Or For Worse), which has already sold more than 20,000 units.

The evening had started two hours earlier in the guise of a surprise press conference to be held at a metro station. But the 200 people who turned up were ushered to a special train waiting underground. All aboard, and the train trundled off to a mystery destination. At least one bewildered Peruvian tourist, who had boarded thinking it was a normal train, could not get off at her station and had to alight in the sidings miles further on.

The Madrid metro company has let bands practice in sidings before, but this was the first time that a concert had been organized in the subway. The promotion was for a concert two nights later in the Plaza de Las Ventas bullring, the world's largest, where Rosendo played with the surprising new band Tribu-X in front of 15,000 people.

"I'm not used to traveling on the subway," said Rosendo, "because people recognize me and it's a drag. Anyway, I've got a car."

EMI France Targets International Market New Department To Push Local Catalog Overseas

■ BY EMMANUEL LEGRAND

PARIS—Reflecting the increasing importance of the international market for its local roster, EMI France has created a stand-alone department in charge of the international development of the local catalog.

The department will report directly to the company's president and CEO, Gilbert Ohayon. Previously, the international exploitation was handled by staffers reporting to A&R director Jean-Jacques Souplet.

With this move, EMI joins PolyGram, BMG, Sony Music, and Virgin, all of whom have specific international departments in France.

"These past three years, we have restructured the company and strengthened our local roster," says Ohayon. "We have noticed during the past months an increasing international interest for some of our acts or projects, such as Alpha Blondy, whose last album sold over 500,000 units outside France, rapper Soon E MC, or Dao Dezi."

Ohayon says this international activity has become "important enough to become a real profit center." It represents an increase in business and "it deals with international," two factors that need him to be involved, says Ohayon, explaining why the department will report directly to him.

Asked why he has taken the overseas market out of the hands of the A&R department, Ohayon says it is simply "a question of focus. I want the A&R to focus 100% on the national market, and it is not reasonable to think that a same department can do both national and international with the best results."

To handle the new department, Ohayon has appointed an American, Wende Cook, a newcomer to the music industry. Cook will also be in charge of international corporate communication for EMI France. She will be assisted by Sophie Cayre, who will concentrate on the international promotion of EMI's ample back catalog (EMI is the home of Edith Piaf and Charles Trenet, among others).

Ohayon says he has a realistic view of what can and can't be done. He says, "You can't break 10 acts in 15 different countries at the same time. We have to focus our attention on a few number of acts and on some territories."

Ohayon says the international structure of EMI has become increasingly attentive to what was produced in major territories and is looking for acts to cross borders, which happened with Roxette, for example.

He adds, "I think there is a growing, genuine interest and enthusiasm from our different sister companies for music that comes from us."

Ohayon says there are countries with a "natural interest" for French acts, like the French-speaking countries (Belgium, Switzerland, and Canada), and there are countries where the "interest for French creativity is growing," such as Germany and Japan.

"It is also a question of contents," he added. "If France is very receptive to international rap, as shown by the results of GangStarr or Arrested Development in France, French rap is now much in demand with the growing success of MC Solaar or Soon E MC, even in the USA."

Among the priorities Ohayon lists for the months to come are Soon E MC and Dao Dezi, a project based on traditional Celtic music from Brittany, created by Eric Mouquet and Guilain Joncheray, known for their work as Deep Forest (Billboard, July 16). Both acts will have their albums released in U.K. and the U.S. in January on Blue Note's new imprint, Metro Blue.

Other priorities are new-jack band Tribal Jam and two French pop acts, De Palmas and Vallée.

Rai Singer Hasni A Casualty Of Algeria's Violent Culture

PARIS—When three men shot the rai singer Cheb Hasni at point-blank range near his parents' house Sept. 29 in Oran, they gunned down one of the stars of Algerian youth and an artist who had commitment to nothing but his art.

It was the first time a popular artist such as Hasni has been on the list of casualties in troubled Algeria, a country where Muslim extremists are becoming more violent by the day.

Hasni, 26, rose to fame with love songs, and he is regarded as the creator of a form of rai known as "rai-love" dealing with such subjects as women, alcohol, and the disillusion of youth with limited hopes for the future. As

opposed to some of his older peers, including Khaled, Hasni stayed in Algeria, where he continued to live and perform amid growing difficulties. Hasni performed from time to time in France, and appearances were scheduled in Paris in October. His burial in Oran was followed by thousands of young Algerians, and since he died, tapes of his works have sold by the thousands in Algeria as well as in France.

Most of his songs were released on tape, but a few CD compilations are available, including "El Beida" and "Jamais Nansa" on Buda Musique and "Best of Hasni" on Blue Silver.

EMMANUEL LEGRAND

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Ricordi/BMG Deal Prompts Stores' Sale, Opens Door To Unity

■ BY MARK DEZZANI

MILAN—In a widely expected move, BMG is to dispose of the national network of 22 retail stores it bought as part of the Ricordi group in August (Billboard, Aug. 20).

Still, the industry is feeling the effects from the sale of Italy's largest domestically owned music group to the German multinational conglomerate.

The sale has had political implications for the divided Italian music industry, as talks are now going on to bring about a speedy reunion between the two record industry bodies representing major and independent labels.

BMG Entertainment CEO Michael Dornemann says Ricordi will retain its own identity, but all assets not directly connected with the group's music production, publishing, and distribution in-

terests will be sold off.

"Ricordi will remain independent within the group," Dornemann says. "We have no intention of touching its identity, which is charged with tradition, in any way. We would never do that. We want to help Ricordi's growth while, at the same time, integrating its activities into the international network of the [BMG] group to save on costs such as distribution."

Ricordi has also announced a new managing director, Mima Guastoni, former general manager of Ricordi Publishing. Former managing director Guido Rignano remains president of Ricordi, and BMG's central European VP, Arnold Bahlmann, becomes VP.

BMG is expected to recoup about 200 billion lire (\$128.7 million) of the estimated purchase price of 500 billion lire (\$321.8 million) through the sale of

Ricordi's property and assets.

No mention was made of whether the stores will be sold off as a going concern or individually. Industry sources suggest that only 12 out of the 22 stores fit the modern European superstore standard.

Dornemann says, "We are presently occupying ourselves with the sale of property, including the chain of stores and printing works [Arte Grafica], which are not directly connected with music."

While no potential buyers for the retail chain have been announced, it is believed that negotiations are already under way with at least one group. Insiders speculate that Virgin Retail Europe or its investment partner, Blockbuster, are potential buyers. Following the establishment of Virgin's Milan Megastore in 1991, the chain has suspended plans to open a second store in Rome; this summer, Ricordi announced plans to open a superstore opposite Virgin's site in Milan's Cathedral Square tourist center (Billboard, Aug. 13). The new Ricordi store would be twice the size of Virgin's outlet.

A Ricordi retail representative says the new site is scheduled to open before Christmas. Ricordi's 22 stores, which have recently been refurbished and "revitalized," grossed some 100 billion lire (\$64.35 million) last year.

Dischi Ricordi was Italy's largest independent record company last year, with a market share estimated at 16% and gross revenues of 120 billion lire

(Continued on page 66)

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Top Execs Quit At Capital Artists

HONG KONG—The two top executives of Capital Artists, Hong Kong's largest independent record company, have resigned.

General manager Philip Chan and record manager Vincent Ma are out, and day-to-day operations have been assumed by James Leung, a director of Capital's parent company, TVE. No replacement has been named for either Chan or Ma.

Chan has moved to local broadcaster Metro Radio as director of operations, and Ma simply plans "to pursue other interests." The resignations came at a critical time for Capital, which is almost entirely invested in Cantonese-language music and entertainment.

Sales of Cantonese music have been more or less flat in regionwide Asian markets during 1994, and competition for top artists by PolyGram, EMI, BMG, and Warner is making Capital even more anxious.

The loss of Chan is seen as particularly painful. During his two years as head of Capital, he engineered a nearly 100% market-share increase in Asia's cutthroat market. He also was one of the main reasons that local performer Anita Mui rejected all contract offers from international labels to stay with Capital.

Other artists on the label include Sandy Lam, Sammi Cheng, and Andy Hui.

MIKE LEVIN

David Byrne & A.R. Kane Go Luaka Bopping In U.K.

"YOU MAY FIND yourself in another part of the world," sang David Byrne in "Once In A Lifetime" during his days fronting Talking Heads. But as Byrne performed the song at the Shepherd's Bush Empire in London the other night, the line leapt out with the promise and invitation the singer has offered listeners throughout his solo career.

Few other artists with roots in rock'n'roll have so enthusiastically explored the music of the world, particularly the rhythms of Afro-Caribbean pop, as has Byrne. That has been true both on Byrne's own albums and on the Luaka Bop label he formed with Yale Evelev, to release the likes of Afro-Belgian act Zap Mama, Algerian-rooted Djur Djura, California's Geggy Tah, and Britain's A.R. Kane—the latter sharing the bill on Byrne's second swing through London this summer.

Live performances often offer new levels of appreciation for an artist's recorded work, and that was true for both Byrne and A.R. Kane at the second of two packed shows at the Empire, a grand old theater once used as a BBC studio. In many ways, "David Byrne," the singer's most recent album, is his most straightforward pop record in years. Yet, Byrne's affection for world-beat rhythms was evident in concert—not only in the intricate, irresistible percussion arrangements, but in the spacious, often languid, feel of material old and new.

Byrne said he never imagined that the Talking Heads song "(Nothing But) Flowers" could be played with a Brazilian feel, for example, until he heard Cataneo Veloso cover it while he and Byrne shared tour dates earlier this summer. "Well, if he can do it," quipped Byrne, "I can do it."

The British duo A.R. Kane—comprising Alex Ayuli and Rudy Tambala—has released its second American album, "New Clear Child," following up 1992's critically lauded "Americana." On record, A.R. Kane's self-described "dream pop" is a delightful, jazzy, largely acoustic construction.

Performing live as a five-piece, A.R. Kane could be called jazzy only if you'd use the term for, say, Jimi Hendrix. With basslines slinking below the guitar and occasional brass, A.R. Kane created a sonic wave of sound, filling the theater with guitars shimmering brightly one moment and howling darkly with distortion the next. Again, the album is a mere starting point. Alas, many of Byrne's older fans didn't seem to know quite what to make of A.R. Kane. Byrne himself has had no such problems, making the act part of Luaka Bop's world-spanning roster.

CHART WATCH: A children's nursery rhyme in German and a dance production from Italy have yielded one of the hottest singles in several European markets. "Eins, Zwei, Polizei" (One, Two, Police) by Mo-Do, on the German independent label ZYX Records, has gone to No. 1 in Germany and Belgium and into the top 10 in Switzerland, Spain, the Netherlands, and France. It will be interesting to watch whether British (and eventually American) dance fans jump the language barrier to embrace the groove.

BJORN IN THE U.S.A.: As unabated Abba fever prompts PolyGram to release a four-CD boxed set from the Swedish pop superstars (Billboard, Sept. 3), the Australian Abba tribute band Bjorn Again is set to open its first American tour Nov. 10 in Los Angeles, booked by Wayne Forte's new Entourage agency. An offbeat wonder down under, where

its single and album "Flashdance (What A Feeling)" on Festival Records has been on the Australian charts for weeks, the group has previously played London's Royal Albert Hall, and manager John Tyrell says the act was booked for the U.K.'s hip Reading Festival back in 1992 at the urging of notable supporters—the members of Nirvana. "The word of mouth for this band is amazing," he says.

BORDER CROSSINGS: R.E.M. has confirmed its first U.K. tour in five years, opening a four-night stand at Wembley Arena April 9, with P.J. Harvey booked as opening act. With the release of "Monster," Warner reports that "Automatic For The People" has sold more than 8 million copies worldwide since its release in 1992... Acid jazz act Galliano opens an eight-date tour of Japan Oct. 15 in Tokyo, booked by Primary Talent International. The group also will be performing Oct. 26 in Hong Kong... The members of Slayer opened the group's first South American tour before 60,000 fans in São Paulo, Brazil, on the bill of a Monsters Of Rock show with Kiss, Black Sabbath, and Suicidal Tendencies... Nine students and alumni from Boston's Berklee College of Music staged Cyprus Tour '94 with concerts in Limassol Sept. 24 and Nicosia Sept. 26. Proceeds from the shows benefited UNICEF.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E-7AH, or faxed to 071-323-2314.



by Thom Duffy

Tower Gives Thais Taste Of The West

■ BY GARY VAN ZUYLEN

BANGKOK—Thailand will see its first Western-style music outlet when Tower Records opens in Bangkok in mid-March 1995. A franchise deal was signed last September in Tokyo between the retail giant's Far East office and a Thai property and fast-food tycoon.

The franchise is held by Tower Center (Thailand) Co. Ltd., a subsidiary of a local conglomerate with wide-ranging

Sony Bows Two Japan Subsidiaries

■ BY STEVE McCLURE

TOKYO—Sony Music Entertainment (Japan) has launched two new "American-style" labels with the aim of increasing the company's control over sound recording copyrights, as well as allowing independent producers to play a more prominent role.

The two labels, OKeh and Antinos, will search for artists directly, instead of relying entirely on production or management companies, which in Japan often own all or part of a recording's master rights.

Sony Music also has set up two new companies to oversee the labels' operations. OO (pronounced "double oh") Records Inc., whose sole label at present is OKeh, is headed by Sony Music deputy president Hiroshi Inagaki, while Antinos Records Inc., with its one self-titled label, has Sony Music director Shigeo Maruyama as its president.

Besides placing more emphasis on music's long-term income-generating potential through control of copyright, Sony wants to elevate the status of producers in the recording process.

"There's no one like Phil Ramone or George Martin in Japan," says Shinji Kawahara, OKeh's A&R manager. "The people who are credited as 'producer' on Japanese albums are company executives or the chief A&R director of the record company department handling the project."

The "real" producers on most Japanese recording projects are the songwriters, lyricists, and arrangers, Kawahara says.

"What we'd like to do is to provide them with a place where they can create music as producers, with us supporting them in an A&R role," he says.

Acts signed to the two labels—OKeh has seven, while Antinos has six—run the musical gamut from rock to pop to hip-hop. OKeh's first release, by the new group TOO's, is set for Nov. 21, while Antinos debuted Aug. 21 with a mini-album by indie group Confusion and singles by the groups Aniss, Neverending Story, and the producer/artist Ginji Itoh.

Antinos promotion manager Toshiki Hirano says the label has also signed a license deal with South Korean megastars Seo Taiji & the Boys for release this month.

"We'll limit ourselves to doing A&R, product management, and promotion," Hirano says. "There won't be any re-

(Continued on page 66)

interests, and is only the second Tower Records license awarded in the Far East, following one in Korea.

Narin Narula, managing director of Tower Center, says that negotiations were under way for two years, and he believes that securing the deal had more to do with his family's success in operating a chain of franchised Dunkin' Donuts stores, than an inherent knowledge of the music industry.

Tower Far East managing director Keith Cahoon spoke with a number of Thai entrepreneurs, including the country's dominant music producer, Grammy Entertainment, and at least one department-store chain.

Cahoon says the Narula Group was chosen primarily for its international reputation and secondly for the site it found.

At 10,000 square feet, the outlet will dwarf any other in Bangkok and will stay close to the familiar Tower Records style. Narin says that the initial investment will go into purchasing a stock of about 100,000 units. Up to 80% of the repertoire on sale will be foreign, and some 60% of stock will be sourced locally.

In a clear departure from all other local retail outlets, 90% of Tower's stock will be CDs, the rest being cassette tapes. Even the most ambitious estimates of sales put CDs at 5% of national sales and some 20% of the Bangkok market.

Narin concedes that the Thai market is "not yet ready" for such a range of CDs, but he believes that with the Tower name, marketing ability, and complete stocks of mainstream catalogs and alternative music, the franchise will create demand.

In Tower's favor is a strong market for car CD players, spurred by chronic traffic congestion. Alternative music is also starting to move, as is an appreciation of more refined sound. But stacked heavily against the market are high taxes imposed on both home entertainment systems and CDs themselves, as well as a local labeling law that may complicate imports from small foreign labels. The cheapest CD is priced at \$12, but most retail between \$16-\$20.

Still, Cahoon is confident. "Thailand is a very sophisticated market," he says, figuring that Thailand will follow Japan, Hong Kong, and Taiwan by quickly moving away from tapes to CDs. He notes that Tower's sales often run in the opposite direction of the industry norm and that there have been factors standing in the way of progress.

Narin says that the franchise agreement for Thailand is exclusive and extends for "a long period of time." The fee, plus the agreed percentage-on-sales contract, reflects the immature Bangkok market. The deal is likely to eventually involve three or four stores, he says.

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HITS OF THE WORLD

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THIS WEEK		LAST WEEK		SINGLES	
1	1	1	1	ITOSHISATO SETSUNASATO KOKOROZUYOSATO RYOKO SHINOHARA & T. KOMURO	EPIC
2	4	2	4	TRUE BLUE LUNA SEA	MCA VICTOR
3	2	3	2	OREIRO NI SOMARE KOME KOME CLUB	EPIC
4	3	4	3	SPY NORIYUKI MAKIHARA	WEA JAPAN
5	6	5	6	LOVE YOU ONLY TOKIO	ZAIN
6	7	6	7	GANBARIMASHOU	SMAP VICTOR
7	8	7	8	VIRGIN BEAT KYOUSUKE HIMURO	TOSHIBA EMI
8	5	8	5	MARIA T-BOLAN	ZAIN
9	9	9	9	HELLO, MY FRIEND YUMI MATSUTOUYA	TOSHIBA EMI
10	10	10	10	HEART CHAGE AND ASKA	PONY CANYON
1	6	1	6	ALBUMS	
2	1	2	1	KYOUSUKE HIMURO SHAKE THE FAKE	TOSHIBA EMI
3	2	3	2	KEISUKE KUWATA KODOKUNO TAIYOU	VICTOR
4	4	4	4	DEEN DEEN	B-GRAM
5	3	5	3	MARIYA TAKEUCHI IMPRESSIONS	EAST WEST
6	NEW	6	NEW	MR. CHILDREN ATOMIC HEART	TOYS FACTORY
7	9	7	9	TO BE CONTINUED BEYOND THE NIGHT	SONY
8	5	8	5	ERIC CLAPTON FROM THE CRADLE	WEA JAPAN
9	8	9	8	MIKI IMAI A PLACE IN THE SUN	FOR LIFE
10	NEW	10	NEW	BOYZ II MEN II POLYDOR	
				CYNDI LAUPER GREATEST HITS	EPIC SONY

THIS WEEK		LAST WEEK		SINGLES	
1	1	1	1	DROMEN ZIJN BEDROG	MARCO BORSATO POLYDOR
2	NEW	2	NEW	VOORBIJ PAUL DE LEEUW	BROMMERPECH/SONY
3	3	3	3	DIKKE LUL DIKKE LUL BAND	NSD/CNR MUSIC
4	5	4	5	EINS ZWEI POLIZEI	MO-DO ZOMBA
5	2	5	2	COTTON EYE JOE REDNEX	JIVE/ZOMBA
6	6	6	6	ENDLESS LOVE L. VANDROSS/M. CAREY	EPIC
7	7	7	7	THE SECOND WALTZ	ANDRE RIEU MERCURY/PHONOGRAM
8	4	8	4	LOVE IS ALL... WET WET WET	LONDON/PHONOGRAM
9	NEW	9	NEW	ALS ZE ER NIET IS DE DIJK	MERCURY/PHONOGRAM
10	10	10	10	WELCOME TO TOMORROW	SNAP LOGIC/BMG ARIOLA
1	1	1	1	ALBUMS	
2	2	2	2	WET WET WET END OF PART ONE (THEIR GREATEST HITS)	LONDON/PHONOGRAM
3	7	3	7	JOE COCKER HAVE A LITTLE FAITH	CAPITOL
4	3	4	3	ERIC CLAPTON FROM THE CRADLE	REPRISE/WARNER
5	NEW	5	NEW	CARRERAS/DOMINGO/PAVAROTTI THE 3	TENORS TELDEC/WARNER
6	8	6	8	MARCO BORSATO MARCO	POLYDOR
7	9	7	9	PIER VEERMAN MY HEART AND SOUL	COLUMBIA
8	NEW	8	NEW	BOYZ II MEN I'LL MAKE LOVE TO YOU	MOTOWN
9	10	9	10	SINEAD O'CONNOR UNIVERSAL MOTHER	ENSIGN EMI
10	4	10	4	ELVIS PRESLEY THE ESSENTIAL COLLECTION	RCA
				RUTH JACOTT HOU ME VAST	DINO

THIS WEEK		LAST WEEK		SINGLES	
1	1	1	1	CONFIDE IN ME	KYLIE MINOGUE MUSHROOM/FESTIVAL
2	6	2	6	I'LL MAKE LOVE TO YOU	BOYZ II MEN POLYDOR
3	2	3	2	ENDLESS LOVE	L. VANDROSS/M. CAREY COLUMBIA
4	5	4	5	I SWEAR ALL-4-ONE	ATLANTIC
5	3	5	3	7 SECONDS YOUSOU N'DOUR & NENEH	CHERRY COLUMBIA
6	7	6	7	SWAMP THING THE GRID	BMG
7	4	7	4	LOVE IS ALL AROUND	WET WET WET BMG
8	16	8	16	ALWAYS BON JOVI	PHONOGRAM
9	NEW	9	NEW	SILVERCHAIR TOMORROW	SONY
10	13	10	13	CHAINS TINA ARENA	COLUMBIA
11	8	11	8	STAY LISA LOEB & NINE STORIES	BMG
12	9	12	9	CAN YOU FEEL THE LOVE... E. JOHN	PHONOGRAM
13	10	13	10	ROCKIN' FOR MYSELF	MOTIV 8 WARNER
14	12	14	12	RHYTHM OF THE NIGHT	CORONA COLUMBIA
15	11	15	11	100% PURE LOVE	CRYSTAL WATERS PHONOGRAM
16	17	16	17	REGULATE WARREN G & NATE DOGG	WARNER
17	18	17	18	I LOVE THE NIGHTLIFE	ALICIA BRIDGES PHONOGRAM
18	14	18	14	DO YOU WANNA GET FUNKY	C+C MUSIC FACTORY COLUMBIA
19	20	19	20	JESSIE JOSHUA KADISON	SBK/EMI
20	NEW	20	NEW	AIN'T NOBODY	JAKI GRAHAM FESTIVAL
1	1	1	1	ALBUMS	
2	NEW	2	NEW	SOUNDTRACK PRISCILLA, QUEEN OF THE DESERT	POLYDOR
3	2	3	2	R.E.M. MONSTER	WARNER
4	NEW	4	NEW	WET WET WET END OF PART ONE (THEIR GREATEST HITS)	PHONOGRAM
5	NEW	5	NEW	BOYS II MEN II	PHONOGRAM
6	3	6	3	SOUNDTRACK THE LION KING	SONY
7	5	7	5	MARIAH CAREY MUSIC BOX	COLUMBIA
8	6	8	6	THE EAGLES THE VERY BEST OF...	WARNER
9	7	9	7	ERIC CLAPTON FROM THE CRADLE	WARNER
10	9	10	9	OLIVIA NEWTON-JOHN GAIA	FESTIVAL
11	8	11	8	BODY COUNT BORN DEAD	VIRGIN
12	15	12	15	CARRERAS/PAVAROTTI/DOMINGO THE 3	TENORS TELDEC/WARNER
13	12	13	12	THE OFFSPRING SMASH	SHOCK
14	10	14	10	COUNTING CROWS AUGUST AND EVERYTHING	AFTER GEFEN
15	13	15	13	SOUNDTRACK REALITY BITES	RCA
16	NEW	16	NEW	SOUNDGARDEN SUPERUNKNOWN	A&M
17	17	17	17	ALL-4-ONE ALL 4 ONE	WARNER
18	11	18	11	THE CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	PHONOGRAM
19	14	19	14	GARTH BROOKS IN PIECES	EMI
20	NEW	20	NEW	KULCHA KULCHA	WARNER
				BEASTIE BOYS ILL COMMUNICATION	EMI

THIS WEEK		LAST WEEK		SINGLES	
1	1	1	1	I'LL MAKE LOVE TO YOU	BOYZ II MEN MOTOWN/PGD
2	2	2	2	CAN YOU FEEL THE...	E. JOHN HOLLYWOOD/WEA
3	4	3	4	FUNKDAFIED DA BRAT	EPIC/SONY
4	3	4	3	IF YOU GO	JON SECADA SBK/EMI
5	6	5	6	WILD NIGHT	JOHN MELLENCAMP MERCURY/PGD
6	5	6	5	DO YOU WANNA GET FUNKY	C+C MUSIC FACTORY COLUMBIA/SONY
7	7	7	7	100% PURE LOVE	CRYSTAL WATERS MERCURY/PGD
8	9	8	9	RIGHT BESIDE YOU	SOPHIE B. HAWKINS COLUMBIA/SONY
9	8	9	8	THE REAL THING 2	UNLIMITED QUALITY/PGD
10	10	10	10	WIDE LOAD	ONE VIRGIN/CEMA
11	11	11	11	ANY TIME, ANY PLACE	J. JACKSON VIRGIN/CEMA
12	12	12	12	DIARY OF A MADMAN	GRAVEDIGGAZ ISLAND/PGD
13	13	13	13	LUCKY ONE	AMY GRANT A&M/PGD
14	14	14	14	THE WORLD IS YOURS	NAS COLUMBIA/SONY
15	15	15	15	TAKE IT BACK	PINK FLOYD COLUMBIA/SONY
16	16	16	16	THINK TWICE	CELINE DION COLUMBIA/SONY
17	17	17	17	GET DOWN TO IT	TBIBT ISBA
18	18	18	18	FANTASTIC VOYAGE	COOLIO INDIE
19	19	19	19	THE POWER OF LOVE	CELINE DION EPIC/SONY
20	NEW	20	NEW	I LIKE TO MOVE IT REEL 2 REAL	QUALITY
1	NEW	1	NEW	ALBUMS	
2	6	2	6	THE TRAGICALLY HIP	DAY FOR NIGHT MCA/UNI
3	1	3	1	ERIC CLAPTON FROM THE CRADLE	REPRISE/WEA
4	2	4	2	SOUNDTRACK FORREST GUMP	EPIC/SONY
5	4	5	4	VARIOUS ARTISTS DANCE MIX '94	QUALITY
6	3	6	3	BOYZ II MEN II	MOTOWN/PGD
7	5	7	5	CARRERAS/DOMINGO/PAVAROTTI THREE	TENORS 1994 TELDEC
8	7	8	7	COUNTING CROWS AUGUST AND EVERYTHING	AFTER DOG/UNI
9	9	9	9	BARENAKED LADIES MAYBE YOU SHOULD DRIVE	SIRE/WEA
10	11	10	11	SOUNDTRACK THE LION KING	HOLLYWOOD/WEA
11	8	11	8	GREEN DAY DOOKIE	REPRISE/WEA
12	18	12	18	ROLLING STONES VOODOO LOUNGE	VIRGIN/CEMA
13	19	13	19	SHERYL CROW TUESDAY NIGHT MUSIC...	A&M/PGD
14	10	14	10	SINEAD O'CONNOR UNIVERSAL MOTHER	CHRYSALIS/CEMA
15	12	15	12	SOUNDGARDEN SUPERUNKNOWN	A&M/PGD
16	14	16	14	STONE TEMPLE PILOTS PURPLE	ATLANTIC/WEA
17	17	17	17	SOUNDTRACK NATURAL BORN KILLERS	INTERSCOPE/WEA
18	13	18	13	MOIST SILVER	EMUCEMA
19	15	19	15	SOUNDTRACK REALITY BITES	RCA/BMG
20	NEW	20	NEW	ACE OF BASE THE SIGN	ARISTA/BMG
				PETER GABRIEL SECRET WORLD LIVE	GEFFEN/UNI

HITS OF THE U.K.

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THIS WEEK		LAST WEEK		SINGLES	
1	1	1	1	SATURDAY NIGHT WHIGFIELD	SYSTEMATIC
2	3	2	3	ALWAYS BON JOVI	JAMCO
3	2	3	2	THE RHYTHM OF THE NIGHT	CORONA WEA
4	5	4	5	HEY NOW (GIRLS JUST WANT TO HAVE FUN)	CYNDI LAUPER EPIC
5	NEW	5	NEW	SECRET MADONNA	MAVERICK/SIRE
6	16	6	16	BABY COME BACK	PATO BANTON VIRGIN
7	7	7	7	STEAM EAST 17	LONDON
8	6	8	6	STAY (I MISSED YOU)	LISA LOEB & NINE STORIES RCA
9	11	9	11	SWEETNESS MICHELLE GAYLE	1ST AVENUE/RCA
10	4	10	4	ENDLESS LOVE	LUTHER VANDROSS & MARIAH CAREY EPIC
11	NEW	11	NEW	CIRCLE OF LIFE	ELTON JOHN ROCKET
12	9	12	9	I'LL MAKE LOVE TO YOU	BOYZ II MEN MOTOWN
13	NEW	13	NEW	BEST OF MY LOVE	CJ LEWIS BLACKMARKET/MCA
14	20	14	20	ZOMBIE THE CRANBERRIES	ISLAND
15	10	15	10	INCREDIBLE (REMIX)	M-BEAT FEAT. GENERAL LEVY RENK
16	8	16	8	LOVE IS ALL AROUND	WET WET WET PRECIOUS ORGANISATION/POLYGRAM
17	NEW	17	NEW	SPACE COWBOY	JAMIROQUAI SONY
18	NEW	18	NEW	IF I GIVE YOU MY NUMBER	PJ AND DUNCAN XSRHYTHM
19	13	19	13	CAN YOU FEEL IT? REEL 2 REAL	POSITIVA
20	22	20	22	WELCOME TO TOMORROW	SNAP FEATURING SUMMER ARISTA
21	17	21	17	NO ONE 2	UNLIMITED PWL CONTINENTAL
22	NEW	22	NEW	GIMME ALL YOUR LOVIN'	KYM MAZELLE AND JOCELYN BROWN BELL/ARISTA
23	NEW	23	NEW	YOU GOT ME ROCKING	ROLLING STONES VIRGIN
24	NEW	24	NEW	MY IRON LUNG EP	RADIOHEAD PARLOPHONE
25	14	25	14	7 SECONDS YOUSOU N'DOUR AND NENEH	CHERRY COLUMBIA
26	15	26	15	CONFIDE IN ME	KYLIE MINOGUE deCONSTRUCTION/RCA
27	NEW	27	NEW	I WANT THE WORLD	2WO THIRDS EPIC
28	NEW	28	NEW	BORN DEAD	BODY COUNT VIRGIN
29	19	29	19	RIGHT BESIDE YOU	SOPHIE B. HAWKINS COLUMBIA
30	NEW	30	NEW	THIS IS YOUR NIGHT	HEAVY D AND THE BOYZ MCA
31	12	31	12	WHAT'S THE FREQUENCY, KENNETH?	R.E.M. WARNER
32	NEW	32	NEW	DREAMSCAPE '94	THE TIME FREQUENCY INTERNAL AFFAIRS
33	18	33	18	VADDOO PEOPLE	THE PRODIGY XL RECORDINGS
34	23	34	23	CRAZY FOR YOU	LET LOOSE MERCURY
35	21	35	21	COMPLIMENTS ON YOUR KISS	RED DRAGON WITH BRIAN AND TONY GOLD MANGO
36	25	36	25	REGULATE	WARREN G & NATE DOGG DEATH ROW/INTERSCOPE
37	NEW	37	NEW	SHOOT ALL THE CLOWNS	BRUCE DICKINSON EMI
38	29	38	29	OOH AAH (G-SPOT)	WAYNE MARSHALL SOULTOWN
39	28	39	28	I SWEAR	ALL-4-ONE ATLANTIC
40	27	40	27	SEARCHING	CHINA BLACK WILD CARD

THIS WEEK		LAST WEEK		ALBUMS	
1	NEW	1	NEW	R.E.M. MONSTER	WARNER
2	2	2	2	CYNDI LAUPER TWELVE DEADLY CYNS...AND THEN SOME	EPIC
3	1	3	1	LUTHER VANDROSS SONGS	EPIC
4	NEW	4	NEW	MASSIVE ATTACK PROTECTION	VIRGIN
5	7	5	7	BLUR PARKLIFE	FOOD
6	3	6	3	ERIC CLAPTON FROM THE CRADLE	DUCK/WARNER
7	5	7	5	CARRERAS/DOMINGO/PAVAROTTI THE 3	TENORS TELDEC/WARNER
8	NEW	8	NEW	THE WONDER STUFF IF THE BEATLES HAD READ HUNTER...THE SINGLES	POLYDOR
9	26	9	26	SOUNDTRACK THE COMMITMENTS	MCA
10	6	10	6	OASIS DEFINITELY MAYBE	CREATION
11	8	11	8	WET WET WET END OF PART ONE (THEIR GREATEST HITS)	PRECIOUS/POLYGRAM
12	10	12	10	THE PRODIGY MUSIC FOR THE JILTED GENERATION XL RECORDINGS	
13	4	13	4	KYLIE MINOGUE KYLIE MINOGUE	deCONSTRUCTION/RCA
14	9	14	9	ELVIS PRESLEY THE ESSENTIAL COLLECTION	RCA
15	NEW	15	NEW	THE ALMIGHTY CRANK	CHRYSALIS
16	13	16	13	TINA TURNER SIMPLY THE BEST	CAPITOL
17	18	17	18	DIANA ROSS ONE WOMAN - THE ULTIMATE COLLECTION	EMI
18	22	18	22	UB40 THE BEST OF UB40 VOL. 1	VIRGIN
19	14	19	14	THE GRID EVOLVER	deCONSTRUCTION/RCA
20	16	20	16	ANITA BAKER RHYTHM OF LOVE	ELEKTRA
21	17	21	17	BOYZ II MEN II	MOTOWN
22	15	22	15	CRAZY JULIO IGLESIAS	COLUMBIA
23	23	23	23	ETERNAL ALWAYS & FOREVER	EMI
24	12	24	12	PET SHOP BOYS DISCO 2	PARLOPHONE
25	25	25	25	THE BRAND NEW HEAVIES	BROTHER S

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 10/8/94 MUSIC & MEDIA

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

BELGIUM (IFPI Belgium/SABAM) 9/23/94

THIS WEEK	LAST WEEK	SINGLES	
1	1	EINS ZWEI POLIZEI MO-DO TOP SECRET RECORDS	
2	2	HEMELSBLAUW WILL TURA TOPKAPI	
3	3	LOVE IS ALL AROUND WET WET WET PRECIOUS/POLYGRAM	
4	4	I SWEAR ALL-4-ONE ATLANTIC	
5	6	7 SECONDS YOUSOU N' DOUR & NENEH CHERRY COLUMBIA	
6	5	NO GOOD (START THE DANCE) THE PRODIGY XL	
7	7	BLIJE NOG 1 NACHT WENDY VAN WANTED JRP	
8	NEW	ENDLESS LOVE L. VANDROSS & M. CAREY EPIC	
9	8	MANGEZ-MOI BILLY ZE KICK PHONOGRAM	
10	10	SWAMP THING THE GRID deCONSTRUCTION	
ALBUMS	1	1	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC/WARNER
2	2	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS/POLYGRAM	
3	3	JOE COCKER HAVE A LITTLE FAITH CAPITOL	
4	7	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA	
5	4	MARIAH CAREY MUSIC BOX COLUMBIA	
6	9	PETER GABRIEL SECRET WORLD LIVE REAL WORLD/VIRGIN	
7	6	PRINCE COME WARNER	
8	8	NEIL YOUNG SLEEPS WITH ANGELS WARNER/REPRIS	
9	NEW	ERIC CLAPTON FROM THE CRADLE REPRIS	
10	NEW	RAVE ZONE MONTINI VOLUME 2 EUROMUSIC	

DENMARK (IFPI/Nielsen Marketing Research) 9/27/94

THIS WEEK	LAST WEEK	SINGLES	
1	1	LOVE IS ALL AROUND WET WET WET POLYGRAM	
2	NEW	COTTON EYE JOE REDNEX BMG/ARIOLA	
3	2	I SWEAR ALL-4-ONE ATLANTIC	
4	3	SWAMP THING THE GRID BMG	
5	NEW	EVERYBODY GONFI GON TWO COWBOYS POLYGRAM	
6	4	GOTTA GET AWAY FROM YOU HELMIG THOMAS BMG ARIOLA	
7	5	SATURDAY NIGHT WHIGFIELD SCANDINAVIAN RECORDS	
8	6	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA	
9	10	ANOTHER DAY WHIGFIELD SCANDINAVIAN RECORDS	
10	NEW	REGULATE WARREN G. & NATE DOGG WARNER	
ALBUMS	1	2	WET WET WET END OF PART ONE (THEIR GREATEST HITS) POLYGRAM
2	5	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC/WARNER	
3	4	BOEL HANNE MISTY PARADISE EMI	
4	7	ERIC CLAPTON FROM THE CRADLE WARNER	
5	8	DIZZY MIZZ LIZZY DIZZY MIZZ LIZZY EMI	
6	6	JOE COCKER HAVE A LITTLE FAITH EMI	
7	9	GIPSY KINGS GREATEST HITS SONY MUSIC	
8	NEW	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA	
9	NEW	KIM LARSEN HVEM KAN SIGE NEJ TIL EN ENGEL EMI	
10	NEW	NICE LITTLE PENGUINS FLYING REPLAY	

PORTUGAL (Portugal/AFP) 9/28/94

THIS WEEK	LAST WEEK	ALBUMS
1	5	VARIOUS 16 TOP WORLD CHARTS 94 VIDISCO
2	2	VARIOUS DANCE POWER VIDISCO
3	1	PEDRO ABRUNHOSA/BANDEMONI VIAGENS POLYDOR
4	3	MADREDEUS O ESPIRITO DA PAZ EMI
5	7	PETER GABRIEL SECRET WORLD LIVE REAL WORLD/VIRGIN
6	6	EROS RAMAZZOTTI TUTTE STORIE DDD
7	8	BEAUTIFUL WORLD IN EXISTENCE WEA
8	NEW	ERIC CLAPTON FROM THE CRADLE WARNER
9	NEW	R.E.M. MONSTER WARNER
10	10	MARIAH CAREY MUSIC BOX COLUMBIA

IRELAND (IFPI Ireland) 9/29/94

THIS WEEK	LAST WEEK	SINGLES	
1	1	SATURDAY NIGHT WHIGFIELD SYSTEMATIC	
2	2	GUAGLIONE PEREZ 'PREZ' PRADO RCA	
3	3	THE RHYTHM OF THE NIGHT CORONA WEA	
4	5	RIVERDANCE BILL WHELAN SON	
5	6	LOVE IS ALL AROUND WET WET WET POLYGRAM	
6	NEW	ALWAYS BON JOVI JAMBCO/MERCURY	
7	7	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN	
8	4	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY EPIC	
9	NEW	STEAM EAST 17 LONDON	
10	9	VOODOO PEOPLE THE PRODIGY XL RECORDINGS	
ALBUMS	1	NEW	R.E.M. MONSTER WARNER
2	1	CHRISTY MOORE LIVE AT THE POINT COLUMBIA	
3	2	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEC/WARNER	
4	NEW	VARIOUS A WOMAN'S HEART 2 DARA	
5	5	SINEAD O'CONNOR UNIVERSAL MOTHER ENSIGN	
6	3	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS	
7	NEW	SHARON SHANNON OUT THE GAP SOLID	
8	NEW	VARIOUS DANCE ZONE LEVEL III POLYGRAM TV	
9	NEW	NANCI GRIFFITH THE FLYER MCA	
10	4	VARIOUS THE BEST ROCK ALBUM IN THE WORLD...EVER VIRGIN	

AUSTRIA (Austrian IFPI/Austrian Top 30) 10/1/94

THIS WEEK	LAST WEEK	SINGLES	
1	2	I SWEAR ALL-4-ONE ATLANTIC	
2	1	LOVE IS ALL AROUND WET WET WET POLYGRAM	
3	3	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA	
4	6	SWAMP THING THE GRID BMG	
5	7	HEY SUSSER LUCIELECTRIC BMG	
6	5	I SHOW YOU SECRETS PHARAO SONY	
7	4	VENI, VIDI, VICI IMPERIO ECHO	
8	NEW	SWEET DREAMS LA BOUCHE BMG	
9	9	NO GOOD (START THE DANCE) THE PRODIGY ECHO	
10	8	EINS ZWEI POLIZEI MO-DO ECHO	
ALBUMS	1	1	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS WARNER/TELDEC
2	4	JOE COCKER HAVE A LITTLE FAITH EMI	
3	7	ERIC CLAPTON FROM THE CRADLE WARNER	
4	5	ZILLERTALER SCHURZENJAGER GLORY HALLELUJAH TYROLIS	
5	6	BODY COUNT BORN DEAD EMI	
6	2	NOCKALM QUINETT UND OBER RHODOS KOS ICH DICH KOCH	
7	NEW	SINEAD O'CONNOR UNIVERSAL MOTHER EMI	
8	3	WET WET WET END OF PART ONE (THEIR GREATEST HITS) POLYGRAM	
9	8	MARIAH CAREY MUSIC BOX COLUMBIA	
10	NEW	BRUNNER & BRUNNER IM NAMEN DER LIEBE KOCH	

NORWAY (Verdens Gang Norway) 9/28/94

THIS WEEK	LAST WEEK	SINGLES	
1	1	LOVE IS ALL AROUND WET WET WET POLYGRAM	
2	3	SWAMP THING THE GRID BMG	
3	2	I SWEAR ALL-4-ONE WARNER	
4	5	CRIS LIKE A BABY SEPTEMBER WHEN WARNER	
5	7	REGULATE WARREN G. & NATE DOGG WARNER	
6	NEW	COTTON EYE JOE REDNEX BMG	
7	8	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY SONY	
8	4	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY SONY	
9	6	HJERNEN ER ALENE SEIGMEN SONY	
10	9	WHAT'S THE FREQUENCY, KENNETH? R.E.M. WARNER	
ALBUMS	1	NEW	VARIOUS ABSOLUTE MUSIC 11 EVA
2	1	HANNE BOEL MISTY PARADISE EMI	
3	2	LISA EKDAHL LISA EKDAHL EMI	
4	3	WET WET WET END OF PART ONE (THEIR GREATEST HITS) POLYGRAM	
5	NEW	VARIOUS MEGA DANCE MIX 2 ARCADE	
6	NEW	LYNNI TREEKREM TYSENFYRD SONY	
7	4	ERIC CLAPTON FROM THE CRADLE WARNER	
8	NEW	GRANT LEE BUFFALO MIGHTY JOE MOON POLYGRAM	
9	9	CC COWBOYS PERSILLE OG PANSER BMG	
10	5	VARIOUS STILL GOT THE BLUES ARCADE	

HONG KONG (IFPI Hong Kong Group) 9/18/94

THIS WEEK	LAST WEEK	ALBUMS
1	3	VARIOUS MOST POPULAR 2 POLYGRAM
2	1	CASS PANG UNFINISHED NOBEL EMI
3	9	ALEX TO NO CHANGE AT ALL ROCK
4	NEW	TONY LEUNG DAY & NIGHT MUSIC IMPACT
5	4	ANDY LAU 5:30 WARNER
6	2	WU CHIEN LIEN THERE ARE NOT JUST U, THE PRDIGAL IN THE WORLD SONY
7	5	JACKY CHEUNG STOLEN HEART POLYGRAM
8	7	VARIOUS BEAUTIES ANNOUNCEMENT AT SEVENTEEN VOL. 3 POLYGRAM
9	NEW	CHRIS WONG LYRICS FITO
10	8	EKIN CHENG GOT TO BE REAL BMG

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

POLAND: Few musical homecomings are as emotional as that recently enjoyed by Basia. The Polish-born singer, whose worldwide album sales exceed 3 million copies, played seven dates here last month as part of her world tour, her first live shows in this country since leaving to make a new home in England in 1981. The itinerary included a show in Katowice, near Ms. Trzetrzelewska's hometown of Jaworzno in the industrial area of Galicia, where her family had their first opportunity to see Basia and her 12-piece band perform. At a Sept. 24 press conference in Warsaw, journalists and old friends flocked to meet one of the country's leading cultural ambassadors, and she was presented with an award for "promoting Poland and Polishness" around the world. The next evening, at Warsaw's opulent 2,500-seat Sala Kongresowa, Basia gave an impassioned and polished performance of songs from her solo catalog and encoored with "Half A Minute," the biggest hit from her mid-1980s days with U.K. pop outfit Matt Bianco, from whose ranks also came Basia's co-writer and producer, Danny White. The highlight of the show came at the end of "Yearning," a track from her current album, "The Sweetest Illusion" (Epic), that expresses her love of Poland. At that point, the audience joined Basia in an a cappella version of a traditional folk melody, leaving the singer in tears. The album is her first



to gain a full, official release here; sales of her previous albums, "Time And Tide" and "London Warsaw New York," were healthy, but often were from pirate cassette copies. "Everybody had our cassettes, but they were all counterfeit versions with misspelt names; even my surname was misspelt," Basia says, although she sees a positive national characteristic even in this instance. "This shows their enterprise. Poles have that." PAUL SEXTON

IRELAND/AUSTRALIA: Irish indie label Lunar Records and sister company Westland Studios—where parts of the new Sinead O'Connor album, "Universal Mother," and "No Prima Donna," a collection of Van Morrison covers, were recorded—are both celebrating 10 years in the business. Last month Lunar started a five-year direct-marketing plan to promote Irish acts in Australia on the SBF television channel. There is to be a seven-week campaign for the Dubliners' double-CD "30 Years A-Greying" which features such guests as Rory Gallagher, Hothouse Flowers, the Pogues, and De Dannan. "Our research found that 25% of the [Australian] market is receptive to things Irish," Lunar MD Brian Molloy says. "And we think there's a future for Irish programs on satellite, when it comes in." Lunar Australia hopes to follow up with an album by Paddy Reilly, who tours in October and November, and will take product from other labels. KEN STEWART

ASIA: Released worldwide last month, "Heart Of Asia Vol 1 & II" is reputedly the most comprehensive collection of Asian instruments and phrases ever recorded. The two-disc CD-ROM set is a sampler's dream come true, and features more than a gigabyte of sounds and phrases performed by master musicians on Malay, Nepalese, and Indian instruments; percussion grooves from Indonesia, Thailand, Malaysia, and India; an entire Javanese gamelan orchestra; as well as Sanskrit, Hindi, Thai, and Mandarin vocal phrases, chants, and speech. Even a prayer call by the Dalai Lama wasn't left out. And it all comes 100% copyright clean. "If you are making dance music, you can use this without getting sued," says John Sharp, executive producer, Sichtung Music, Singapore, who developed the project. "Besides, prior to this, a lot of Asian samples were limited in range, badly played, and poorly recorded. We took one year to collect the samples, and the project started out because we realised that while there are many CD-ROMs for other instruments, there wasn't much for Eastern instruments." With more than 5,000 samples, "Heart Of Asia" is compatible with the Roland 700 Series Sampler, Akai (above S-1000), Sample Cell, and Kurzweil samplers. "Many of the samples were chosen by the musicians themselves," says Sharp, who produced the CD-ROM with Mashor Shawn Letts, who located and played with many of the featured musicians. "To get it copyright clean, we explained the project to each musician. Ten percent of the royalties will go to a music fund or school." The CD-ROM is marketed by Spectrasonics in the U.S. and by Sichtung Music in Asia. PHILIP CHEAH

FRANCE: By coincidence, two of France's leading recording artists, Patrick Bruel and Francis Cabrel, resumed live activity the same week in Paris after a four-year hiatus. RCA artist Bruel sold out the 17,000-capacity Bercy concert hall for five consecutive nights. Flanked by a group of heavyweight players, including Canadian guitarist Aldo Nova, Bruel put on a show that was more upbeat and rock-oriented than in the past. It wasn't exactly what some of his fans were expecting, and his slow ballads, many of which he performed alone at the piano, were still the most popular. Predictably, his audience has aged, and there was far less hysteria than four years ago. Meanwhile, instead of playing in large venues such as Bercy, Columbia recording artist Cabrel chose to perform three shows: one in the 1,500-seat Théâtre des Champs Elysées, a traditional venue for classical music; one in the 2,500-capacity Olympia; and one at the 6,000-seat Zenith. While Bruel plays in an electric rock style similar to Bon Jovi's, Cabrel's music is more rural, with blues and folk influences and a style somewhere between Jackson Browne's and Bob Dylan's. In concert, Cabrel's 25-song set drew on a vast repertoire built over the course of a 15-year career, much of it spent in the south of France, far from the excesses of Paris. His songs are perfectly crafted, with subtle melodies and poetic lyrics, and his uncomplicated performance drew a warm reception from the crowd. Despite his low-key approach and minor promotional effort, Cabrel has sold more than 1.5 million units of his new album, "Samedi Soir Sur La Terre" (Saturday night on earth), released three weeks before Bruel's in April. EMMANUEL LEGRAND



VIRGIN STILL COMMITTED TO EXPANSION

(Continued from page 60)

each own 45% of the shares, with French pay TV station Canal+ owning most of the rest. French bank Paribas and German retailer Asko pulled out as shareholders earlier this year, in the wake of the Blockbuster deal.

While observers expected an increase in Megastore openings after the Blockbuster deal, Kerr says the company has roughly kept to its target of opening five stores per year.

For the near future, Virgin will stick to what it knows when expanding. "It doesn't seem logical to go into new ter-

ritories just now," says Kerr.

Growth patterns are to some degree determined by property deals on offer, says Kerr. For the most part, this favors development in Southern Europe: "The offers I'm getting from Scandinavia have not been as interesting as the ones I'm getting from Spain and Italy."

Each new opening has cost the company an average of \$4.5 million.

Kerr says sales for this calendar year will total some \$225 million. He declined to discuss profits, apart from saying, "If you take out the costs of the startup stores, the company will be profitable." Kerr admits, however, that those profits are still under 10 million pounds (\$15 million).

When the costs of startups are included, Virgin Retail Europe is understood to be trading at a loss, although, since the operating company is based in the Netherlands, company accounts are not filed in the U.K..

Kerr says that in the near future, VRE will seek to increase its efficiency through more centralized backroom functions, although marketing for each store continues to be run locally. Among the areas being examined for centralization is the stock in individual Megastores, says Kerr. "When we opened the stores, we always put in a broad catalog. Now we need to see how quickly it is moving, and whether that [stock] is paying for itself."

VIRGIN RETAIL EUROPE Current Megastore Roster

Location	Size (sq. ft.)
Amsterdam	17,850
Frankfurt	18,900
Hamburg	6,850
Vienna*	31,500
Linz	5,250
Paris Champs-Élysées	34,750
Paris Louvre	15,750
Toulon	5,250
Bordeaux	39,900
Marseille	19,950
Milan	12,600
Barcelona	16,800
Seville	12,600
Madrid Airport	1,365
La Palma Airport**	1,260

*Includes 10,000 sq. ft. clothing franchise
**Two separate stores of 630 sq. ft.

BMG PLANS SALE OF RICORDI STORES

(Continued from page 62)

(\$77.2 million). The political effects of the Ricordi sale have left the country's independent sector uncertain about the future of industry association AFI, which—with Ricordi included—accounts for an estimated 25% of the Italian market.

While Ricordi retains its AFI membership for the moment, it is thought that the company will inevitably change camps to its parent BMG's status as a member of FIMI, the federation representing Italy's major labels and several independent companies.

This has prompted a renewed round of negotiations between AFI and the IFPI-recognized FIMI regarding a possible reunification. FIMI was formed after the majors split from AFI over two years ago, claiming underrepresentation in respect to their majority market share.

While FIMI president Gerolamo Caccia Dominioni acknowledges that new talks are under way, he denies that any reunification is possible in the

short term. AFI secretary Franco Crepax, however, says he believes that quick progress is possible. "We are negotiating at the moment, and if the conditions are right, there could be some progress within one month."

With Ricordi already effectively in the majors' camp, and representing the majority of AFI members' market share, some independents are said to be unhappy at the prospect of a quick reunion with FIMI, suggesting that if they are in disagreement with the terms, a new splinter association could be formed.

On the cultural and political front, the Bertelsmann Group has confirmed that a Ricordi Foundation will be established to safeguard Italian cultural patrimony owned by Ricordi, including historic original manuscripts from composers including Verdi, Puccini, and Donizetti. A BMG representative says that Ricordi's archives will remain in the country and will be made available to scholars and interested parties.

SONY BOWS TWO JAPANESE SUBSIDIARIES

(Continued from page 63)

ording director, in contrast to usual Japanese practice."

Instead, says Hirano, OKeh and Antinos will give free rein to leading producers such as Tetsuya Komuro and Itoh.

Antinos Music Inc., a music publishing company set up at the same time as the label, will help find material for the label's artists, Hirano says. OKeh will rely on its artists to supply songs, but will go to other sources for repertoire if need be, according to Kawahara.

"These two labels are a test case for Sony," Hirano says. If OKeh and Antinos produce solid results, Sony Music's three other label groups—Sony Records, Epic/Sony, and Ki/oon Sony—likely will adopt the same system, he adds.

"The Japanese still like to do things according to the rules, even if it's music," says Kawahara. "But Shonen Knife, for example, was a hit in the Western pop music scene because they did something no one else in the Japanese music industry was doing."

Julie Masse Looks Beyond Quebec Surge To Release Her 1st English-Language Album

■ BY LARRY LeBLANC

TORONTO—With her first English-language album, "Circle of One," to be released Oct. 13 in Canada by Surge Records, pop singer Julie Masse is seeking to follow in the footsteps of Celine Dion and Roch Voisine, Quebec-based Francophone artists who have found success outside the primarily French-speaking province.



MASSE

Even as the newly elected French separatist party, Parti Québécois, is planning a referendum to decide the province's independence,

Quebec's biggest pop music stars are increasingly starting to record in English. While these artists may not be federalists, they are far less interested in separatist politics or rhetoric than their predecessors.

Masse credits Dion for the change. "At the beginning some people were angry at her [for singing in English]," she says. "Now they have accepted it. I'm sure I'll be asked why I'm singing in English, but I don't think it's going to be a problem."

Most English-Canadians got their first glimpse of the attractive 24-year-old Montreal resident on the televised 1993 Juno Awards, where she won in the most promising female vocalist category and co-presented the best group award to Barenaked Ladies, along with singer Corey Hart.

Masse says she was surprised by her Juno win. "I was known in Quebec, but because the English market didn't know me, I thought it wouldn't vote for me," she says.

Masse's self-titled 1990 debut album has sold 215,000 copies to date, and her 1992 album, "A Contre-Jour," has sold 150,000 units, according to Mario Lefebvre, national director of marketing for Select Distribution, which handles Surge and its French sister label, Victoire. The majority of sales have been in Quebec.

Hart wrote five songs and produced seven of the album's 10 tracks. The remaining material was produced by Michel Corriveau. The tracks were mixed by engineers Humberto Gatica (Michael Jackson, Barbra Streisand), and Patrick Dillet (Mariah Carey).

Among the musicians on the album are guitarists Tim Pierce, Nicky Moroch, and Rik Emmett; bassist Darryl Jones (of the Rolling Stones); drummer Kenny Aronoff; percussionist Manu Katché; and pianist Greg Phillinganes.

"Julie Masse is not of the same popularity as a Celine Dion or a Roch Voisine, but she is a very interesting artist, and she's got a shot [at success in English]," says Bill Walker, GM of HMV Canada's Ste. Catherine's outlet in Montreal. "She does very well with her Francophone product."

Lefebvre notes that Quebec's four major French-speaking radio networks added "One More Moment," the album's leadoff single, "out of the box" when it was released Sept. 19.

However, radio programmers outside the province are not committing themselves yet. "It's still very early out there," says Linda Dawe of Music Solutions, a Toronto-based independent promotion company. "We've only got a couple of smaller stations. It's very ballad-heavy out there right now, and she's also a new artist."

SPOTTED IN LAVAL

Masse's career got under way when Serge Brouillette noticed her

'I'm sure I'll be asked why I'm singing in English, but I don't think it's going to be a problem.'

singing backup with the group Fairlight in a Laval, Quebec, nightclub in 1986. Now Masse's manager, Brouillette released her first single, "C'est Zero," on his Victorie label in 1990. Three weeks after its street date, the song reached No. 1 on the Quebec trade Radio Activité chart, and the Quebec video channel Musique Plus was playing her video in heavy rotation.

Brouillette then approached those multinational record companies with offices in Canada about a deal for Masse, but was turned away. "Major record companies weren't then signing new French-Canadian artists," he explains. "From 1962-1987, French-Canadian releases weren't selling, and there wasn't much going on here."

Brouillette decided to use some booking commissions he had saved, along with some additional funding from the federally supported MusicAction program, to record Masse's debut album. Produced by Voisine guitarist Réjean Lachance, and boosted by "C'est Zero" and additional No. 1 Quebec hits such as "Billy," "Sans T'oublier," and "Prends Bien Garde," the album stayed on the Radio Activité album chart for more than a year.

Masse's electrifying six-minute performance on the televised 1990 ADISQ Gala (the French Canadian version of the Junos), singing a medley of the year's top songs, made her a name throughout Quebec practically overnight. "Two weeks after the ADISQ show, I sold another 25,000 albums," says Brouillette.

HEADING FOR EUROPE

For decades, making it in Europe has been the goal of the majority of Quebec Francophone artists. In or-

der to make her mark there, Masse signed with Les Editions/Productions in France, with distribution of the album handled by BMG. "C'est Zero" and "Billy" charted in Belgium and Switzerland, and the album sold 50,000 units throughout Europe, according to Brouillette.

While Masse completed three European promotional tours, demand for her presence continued growing back home, and she was wary of spending too much time away. "I was at the peak of my career in Quebec, and we did not want to lose what we had built."

In 1991, Masse dominated the ADISQ Gala. Nominated in six categories, she won three Félix awards for best first album, discovery of the year, and top female artist.

Masse's 1992 album, "A Contre-Jour," spurred by the success of its leadoff single, "Les Ideés Noires," sold 50,000 units within two months in Canada, according to Brouillette. That year, Masse completed a 50-date tour of Quebec and New Brunswick.

During 1993 Juno rehearsals, Brouillette had asked Hart to write a song for Masse. Four months later, Hart sent "One More Moment" and "Love Is All I'm Looking For," and suggested he produce them as well.

Brouillette anted up \$30,000 [Canadian] to enable Hart to record the two tracks at the Power Station in New York and Andore Studios in Los Angeles. Masse's final vocals were recorded at Toronto's Metalworks Studio. Next, Brouillette manufactured 200 CDs and sent them to label contacts.

Following the sessions, Hart wrote the album's centerpiece song, "I Will Be There," a tribute to Masse's father, who died in an airplane crash in 1991. "When we were in Toronto recording 'One More Moment' and 'Love Is All I'm Looking For,' we spent four days together, and I talked about my father," says Masse. When she first heard Hart play "I Will Be There," on piano, "I just broke down," she says.

For the album, Masse had a firm idea of her goals. "I wanted it to be live with no drum machines," she says. "I also wanted people to know I'm a strong person, which is why I chose songs like 'Love Is All I'm Looking For,' 'Devious Nature,' and 'Circle of One.'"

Brouillette decided that his Montreal-based distributor, Select Distribution, was best suited for handling Masse's album nationally. The distributor had just had success in English-speaking Canada with "I'll Always Be There," the English debut by Voisine on Star Records, which Lefebvre says sold 450,000 units nationally.

Says Brouillette, "I don't want to be an independent in the States or in other countries, but in Canada, I can sell the album as an independent."

The Enter*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

MGM/UA Links Mktg. Efforts For Game, Home Vid

BY EILEEN FITZPATRICK

LOS ANGELES—In one of the first of an expected wave of home video and interactive game cross-promotions, MGM/UA Home Video will include ads for the "Blown Away" CD-ROM game on copies of the video.

The CD-ROM also will include a 30-second clip from "Blown Away," serving as a pre-street-date ad vehicle for the video. The game hits stores Oct. 18, while the video is available Dec. 14. Suggested retail for the game is \$69.95. The video is priced for rental.

Added exposure for the game will come from an ad tacked onto the beginning of the Warner Home Video titles "The Client" (street date Dec. 21), "Maverick" (Dec. 4), "Wyatt Earp" (Nov. 16), and "Getting Even With Dad" (Nov. 30).

Including the game ads is an extension of the two video suppliers' "Power Players" fourth-quarter rental plan, which includes trailers for each of the five titles on each other's releases (Billboard, Sept. 10). Warner Home Video is the subdistributor of MGM/UA product.

Trade ads for "Blown Away" will also tout the game release, as will January television spots for the video.

"By far, this is the biggest cross-pro-

motion ever put together for a CD-ROM title," says MGM/UA executive VP David Bishop. "We estimate 750 million consumer impressions will be created by the campaign."

Those potential cross-promotional synergies haven't been lost on a host of other game companies, which also are increasingly keying the launches of their games to the corresponding home video releases. Game publisher Hi Tech Entertainment, for instance, plans to launch the game version of "Baby's Day Out" Nov. 15, about a month before the Fox Video release, which will sport an ad for the game.

"No Escape," a game due from Sony Imagesoft in December, will fall within a slightly wider time frame, streeting about two months after the HBO Home Video launch. Numerous other gamers are exploring similar time-sensitive release strategies.

SEQUEL TO FILM

Created by Imagination Pilots in a joint venture with MGM/UA Interactive, the "Blown Away" game will be marketed by IVI Publishing. The Eden Prairie, Minn.-based company will handle sales in traditional software stores, such as CompUSA, while MGM/UA sales reps will push the title into entertainment retail outlets.

"IVI has the expertise in the computer software end," says Bishop, "and we'll provide the topspin."

Although the game arrives in stores two months prior to the video release, Bishop says the campaign will extend its selling time four or five months beyond the traditional cycle. One goal is to position both properties for the holiday buying and renting season.

Billed as a sequel to the film, the game puts the player in the role of Jimmy Dove, the character played by Jeff Bridges in the film. The player is pitted against Justus, an explosions ex-

pert who learned the trade from Gariety, the character played by Tommy Lee Jones in the film. The game starts off like a movie, with full-screen video, music, and credits.

In the character of Dove, the player maneuvers through 14 different levels by picking up clues and solving puzzles. The production used 15 actors (none from the film) and cost in the "high six figures," Bishop says. Turnaround was about six months.

While a great deal of effort has gone into the cross-promotion, Bishop says the company doesn't know if consum-

ers who watch "Blown Away" will necessarily buy the game.

In general, IVI Publishing's director of new business, John W.P. Holt, says the target audience for most CD-ROM games is men ages 24-40, which coincides with the "Blown Away" audience.

"We really don't know if people will buy the game after seeing the video, but our hope is to broaden the target audience," he says. "We do know that the demographics of the movie match the current game player."

New Twist Offered On Audio ROMs

BY CHRISTIE ELIEZER

SYDNEY—The "audio ROM" world of interactive discs playable on both audio decks and computers gets another entrant this week, as BMG Australia subsidiary Ariola Interactive Entertainment bows what it calls a "world first" CD-ROM single that circumvents the "track one" protocol.

This new twist on the technology that allows an interactive single to be played on a compact disc player and accessed by any Macintosh- or IBM-compatible

CD-ROM player was developed in Australia and will be patented and exported under the name Active Audio (TM) by Pacific Advanced Media Studios.

Active Audio makes its debut Oct. 17 on the CD single "Sooner Or Later" by the four-piece Sydney pop band GF4, previously known as Girlfriend. It is being released through Ariola Interactive Entertainment, an Australian multimedia subsidiary label of BMG. The four-track audio single also boasts video-clips, visuals, graphics, game mazes, and interview footage that can be ac-

cessed when the disc is played on a CD-ROM-equipped computer. The project took four months to put together.

"Past efforts at creating a disc that could be played on audio and computer led to digital noise that would blow speakers out," says Fred Stauder, director of development at PAMS. "We worked on this technology for two years. We had several ways to approach the problem, but these involved either changing the standards or the software. In the end, we found the solu-

(Continued on page 82)

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Music Chains Add Comics To Mix Similar Demographics Entice Retailers

■ BY ANNA ROBATON

NEW YORK—In a bid to pump up their sales volume, major music chains including the Musicland Group and Tower Records & Video have made forays into comic book retailing, a niche long dominated by regional specialty chains and mom-and-pop merchants.

"These types of stores have to offer more than just records to stay competitive, and they see comic books as being a great fit," says Jerry Burstein, newsstand circulation manager for New York-based DC Comics, the country's second-largest comic-book publisher.

The Musicland Group, based in

Los Angeles, Hollywood's success with comic-based movies such as "Batman" and "The Shadow," and television cartoons based on comic book characters, observers say.

"What I've always observed, and what our research has proven out, is that the demographics for such things as MTV and the core comic book audience are very similar. Pop culture has a common thread running through it," says Terry Stewart, president/CEO of Marvel Comics in New York, the country's leading publisher. Marvel, part of the Marvel Entertainment Group, had 1994 sales of about \$500,000 as of late August, he says.

Comic-book sales also have exploded because Americans have become more visually oriented, and they crave fantasy experiences, which helps explain the popularity of virtual reality and role-playing games, experts say.

"Comics are a well-established pop-culture phenomenon. Comics are more popular now than they have been in decades, and I think the reason is the graphic appeal of the product," Marvel's Stewart says.

Estimates for retail sales in 1993 range from \$800 million to \$1 billion, which experts say increased significantly over 1992. Other retailers that carry comics nationwide include book chains such as B. Dalton, Barnes & Noble, and Kmart's Waldenbooks; discount giants Wal-Mart and Kmart; and some grocery, convenience, and drug stores.

However, specialty comic book retailing has long been the province of mom-and-pop merchants and regional chains, a phenomenon that is only about 25 years old. The nation's largest regional chains range in size from 10 to 20 stores each, experts say. The number of specialty retailers in the U.S. is between 5,000 and 7,000, and they generate about 75% of nationwide comic-book sales, Marvel's Stewart says.

Although specialty stores have traditionally located in storefronts, in college towns and in suburban strip malls, some have moved into regional malls over the last 10 years, which also has helped boost the popularity of comics, observers say.

New specialty merchants enter the business almost daily because start-up costs are relatively small, says Stewart. However, several attempts to raise money publicly in order to finance the opening of national specialty chains have flopped, he says.

"The vast majority [of comic book stores] are individual shops run by hobbyists," says Dan Hartley, president of Renco Marketing Inc. in Jacksonville, Fla. Renco recently purchased Xeno's Comics & Games, a chain with five units in strip centers.

Xeno's stores, ranging in size from 780 square feet to 2,800 square feet, stock about 420 new comic books each week. (Continued on next page)



Fig And Coconuts. Anton Fig, the drummer in the "Late Show With David Letterman" band, stops by the Coconuts store in midtown Manhattan to promote his video, "In The Groove—Music From A Drummer's Perspective," from DCI Music Video. Shown, from left, are Lou Cesario, GM at Coconuts, and Fig.



Newbury Comics, one of the top alternative music chains in the country, began life as a comic-book dealer.

Minneapolis, has begun testing comics in all of its Media Play stores and some of its Musicland, Sam Goody, and On Cue units, according to Burstein. Media Play stores carry about 200 comic-book titles each, and the other divisions have about 100 titles each, he says. Media Play also carries music, books, and videos.

Meanwhile, West Sacramento, Calif.-based Tower Records & Video and Tower Books have been selling DC's so-called graphic novels (which are basically novel-length comics) for more than a year, stocking about 20 titles per store, says Burstein.

Experts say many music aficionados are also comic book fans, especially men ranging in age from their late teens through their 30s. What's more, the popularity of comic books has soared over the past decade because of their influence on pop mu-

Scotti's Rises To Summit In N.J. Suburbs Like Father, Like Sons At Family-Run Mini-Chain

■ BY KAREN BRUNO

SUMMIT, N.J.—When Anthony Scotti opened Scotti's Record Shop here in 1956, he didn't expect that all three of his sons—Michael, Jeff, and Gary—would follow him into the



Gary Scotti is one of the three brothers who own and operate the four-store New Jersey music retail chain, Scotti's Record Shops. (Photo: Karen Bruno)

family business. They did. Today, Scotti's is a thriving mini-chain with four suburban stores and \$3.5 million in annual sales.

The 3,000-square-foot flagship store is located across the street from the original Scotti's location, on the main commercial street of affluent Summit. The other outlets are in the New Jersey towns of Milburn (1,000 square feet, opened in 1989), Madison (1,500 square feet, opened in 1981), and Morristown (2,000 square feet, opened in 1983).

Each store carries deep catalog in CDs—from oldies to vocalists to pop/rock—as well as cassettes and a few LPs. "We specialize in having everything," says Gary Scotti, an



The 3,000-square-foot Summit, N.J., outlet is the flagship store of the Scotti's Record Shops chain. (Photo: Karen Bruno)

While Scotti's regularly sells CDs at \$1-\$2 off list price, it will promote certain releases to remain competitive with the larger chains. (Coconuts, Musicland, Nobody Beats The Wiz, Sam Goody's, and Compact Disc World have stores within a 15-mile radius of Scotti's four stores.) For example, Eric Clapton's new release is on sale for \$12.99; each store is selling between 150 and 200 units a week.

Last year, the Summit store grossed \$1 million, 80% of which was derived from prerecorded music sales (including used CDs); the remaining 20% came from sales of portable electronic equipment such as personal stereos, accessories, T-shirts, posters, and sheet music, which Scotti says is a high-profit-margin item.

Used CDs account for 10% of Summit's prerecorded music sales, or \$80,000. "This area is growing rapidly," says Scotti. Each store sells about 400 used CDs a week for anywhere from \$1.99 to \$8 each. He advertises in local newspapers for product, and pays \$2-\$4 in cash for used CDs and about 20% more in store credit. But a small store in Madison that sells only used CDs is a source of concern for Scotti.

All the stores have Ticketmaster outlets, which Scotti says is an im-

(Continued on page 71)

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equal partner with his brothers. He concedes, however, that "cassettes are diminishing rapidly," and he buys only a handful of LPs, such as five units of the new R.E.M. release for each store.

"Catalog sells very well," says Gary, who went into the business after graduating from a local college in 1981 with a degree in accounting and marketing. But he adds, "What is troubling to me is that catalog keeps getting smaller. What I can put out there for under \$10 is decreasing." He is disturbed that the major record companies are "always finding ways" to raise prices on older product. For instance, an Eagles "Greatest Hits" CD used to be priced in the sale bin at \$9.99. But after the band went on tour, the list price went up to \$15.99, and now Scotti's sells each CD for \$14.99. "When it was \$9.99, I sold 400 a year; now I'm only selling [at a pace of] about 30 [for this] year."

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MUSIC STORES ADD COMIC BOOKS TO PRODUCT MIX

(Continued from preceding page)

book titles and about 1,500 back-issue (or used) titles. They also carry board games, role-playing games, trading cards, and science-fiction and fantasy novels. Comic book sales account for about 52% of total sales.

Specialty retailing on a national level would require sophisticated inventory management—including a merchandise mix that reflects the latest trends in the fickle, low-margin business—and high levels of customer service, experts say, adding that many specialty merchants have yet to invest in point-of-sale technology.

"The reason many [comic books] are not scannable is that the mom-and-pops have not invested in the computer equipment," says Penn Collins, who has worked as a periodical buyer for Hastings Books, Music & Video, a privately held, Amarillo, Texas-based chain of about 100 units in 17 states.

Hastings added comic books to its merchandise mix about a year ago. The chain's real estate strategy has been to move out of strip centers and relocate into free-standing sites in commercial areas, he says. The number of comic book titles in each store varies according to past purchasing patterns, Collins says, adding that Hastings uses POS equipment.

Sales staffers who have a keen understanding of comic books help to select the titles carried by individual stores, although the selection typically includes popular titles such as "Batman," as well as obscure titles. Because Hastings purchases comics that are not returnable to publishers, selecting the right mix in each market is critical, Collins says.

"If you miss the boat, you are going to have to eat them. Hastings wants to carry a good selection, but doesn't want to have room-after-room of back-list titles . . . We have had to come up with a method whereby the stores can fine-tune the comics for their market," Collins adds. "My biggest nightmare is when that really great kid who knows everything about comics quits."

One popular mall-based comic book store in Salt Lake City does weekly and monthly inventories to determine which comics are hot, says Mimi Cruz, manager of Nightflight Comics, which opened in 1986 and carries about 1,000 titles in a 1,500-square-foot space. The store does not use POS technology, she says. Cruz says tastes vary from region to region, which would make operating a national comic-book chain difficult.

"It's hard to say that all stores across the country are going to sell 'Wolf And Bird,'" a comic about a lawyer who defends monsters, she says.

Most music chains have taken a relatively safe approach to inventory selection by stocking comics that relate to the histories of bands, or that explore music themes—a strategy that has given rise to joint promotions and crossover products between music chains and publishers.

Marvel, for example, recently

published a three-part series that explores a theme in Alice Cooper's "The Last Temptation." The first of the series was packaged along with a compact disc and sold in music stores. Marvel also has released a comic book written by rap artist KRS-One. The book is being packaged with a cassette, allowing buyers to read along with the music. Marvel also plans to publish a series of comics chronicling the life of Elvis Presley.

In mid-September, Musicland/Sam Goody stores will give away a Marvel comic that is designed to tie in with the "Marvel Action Hour," a nationally syndicated cartoon show featuring Iron Man and the Fantastic Four. The book will be distributed exclusively at Musicland/Sam Goody stores, which will also carry select Marvel merchandise.

Marvel recently signed a deal with Alliance Entertainment Corp. to distribute products published by Marvel Music, a separate imprint that is dedicated to music-related products, says Stewart.

In addition, Atlantic's Tori Amos wrote the introduction to one of DC's graphic novels. DC officials are discussing other joint promotions and crossover products with record company executives. Its products are being distributed to music stores through WEA.

"The core audience for comics . . . is a very close analog to the core audience for music stores," says Paul Levitz, DC's executive VP and publisher. "Of course, [the comic book] is an entertainment product in an entertainment environment, so it is not something that detracts from the psychology of the [music] store."

Major chains also see a tremendous potential in comics for repeat business. Comics, which are priced by most publishers, typically cost between \$1.50 and \$2.50 each, and regular readers may buy as many as 30 per month, experts say.

"The one exciting thing about comic books, more than any other medium, is that [readers] are going to come back every month to get the next issue," Hastings' Collins says.

One regional chain that discovered the synergy between music and

comics some time ago is Newbury Comics, based in Allston, Mass. The first store opened in 1978 on Boston's swanky Newbury Street and stocked mostly collectible comics. Shortly after the opening, the store's founders added import, independent-label, and local music to the merchandise mix.

By 1981, music sales accounted for about 70% of total sales, a figure that has remained steady to this day, according to Michael W. Dreese, who founded the business along with his partner, John Brusger. With the advent of the compact disc in the mid-'80s, Newbury leaped into mainstream music retailing, while specializing in alternative and progressive pop music.

The chain has about a dozen stores, four of which are in downtown locations, with the rest in suburban strip malls. Expansion plans call for about five units next year. The chain's prototype is about 4,500 square feet.

Each store carries about 35,000 stock-keeping units of music (92% of which is on CD). Comic book sales make up about 5% of total sales. Newbury, which does not sell used comics, also carries related merchandise such as storage racks and blank tapes, as well as offbeat gift items. Chainwide sales are about \$550 per square foot, and same-store sales are expected to increase by 18% for fiscal 1994, Dreese says. Newbury uses a POS system to determine the inventory for each of its stores.

"We are just a department store for pop culture . . . A lot of very high-income people are turned on by this stuff," Dreese says. He points to the success of movies such as "The Crow"—which was based on a comic book character and also produced a hit soundtrack—as an example of the influence that movies, music, and comic books have over one another. Indeed, Blockbuster is testing comic books in some of its stores, DC's Burstein says.

"The rest of the world has kind of wised up to this concept," Dreese says. "There is a commonality in terms of people that love pop culture."

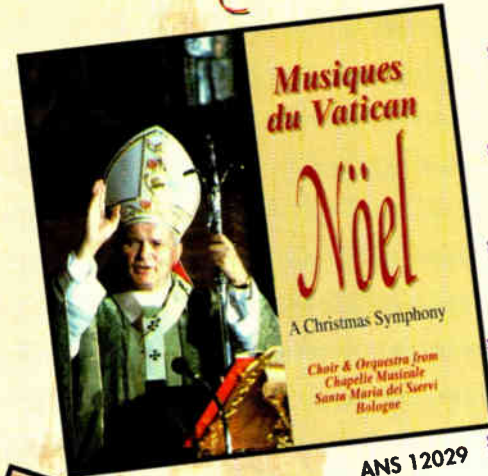


Seeded. Mute/Elektra's Nick Cave & the Bad Seeds made an in-store appearance at New York's downtown Tower Records in support of their current album "Let Love In." Pictured, from left, are Thomas Wydler of the Bad Seeds; Jack Pires, Tower Records; Cave; Victor Minetola, marketing coordinator, Mute Records; band member Mick Harvey; Angela Benitos, Tower; band member James Johnstone; Tim Devlin, GM, Tower; band members Martyn Casey and Conway Savage; and Paul Uterano, marketing coordinator, Elektra.

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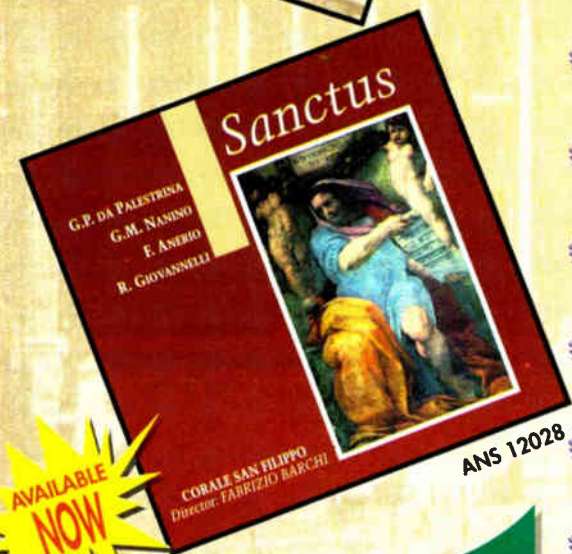
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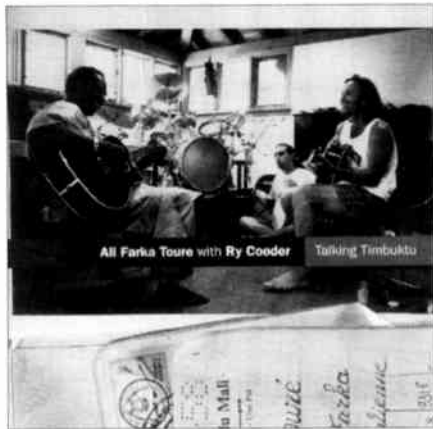
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TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	37	QUEEN OF THE PACK EPIC 53763*	PATRA
2	2	15	YAGA YAGA EASTWEST 92327/AG	TERROR FABULOUS
3	4	17	KIDS FROM FOREIGN DELICIOUS VINYL/EASTWEST 92349/AG	BORN JAMERICANS
4	3	5	REGGAE DANCER BIG BEAT 92408/AG	INNER CIRCLE
5	5	37	BAD BOYS BIG BEAT 25282/AG	INNER CIRCLE
6	6	37	PROMISES & LIES VIRGIN 88229	UB40
7	NEW▶		VEX MCA 11114	STEEL PULSE
8	7	37	COOL RUNNINGS CHAOS 57553*/COLUMBIA	SOUNDTRACK
9	8	8	REGGAE GOLD 94 VP 1369	VARIOUS ARTISTS
10	13	37	VOICE OF JAMAICA MERCURY 518013*	BUJU BANTON
11	12	37	SONGS OF FREEDOM ▲² TUFF GONG 12280*/ISLAND	BOB MARLEY
12	10	14	IN CONTROL ELEKTRA 61656	BERES HAMMOND
13	9	9	RISE & SHINE MESA 79083/RHINO	ASWAD
14	11	36	ALL SHE WROTE MANGO 9930*/ISLAND	CHAKA DEMUS & PLIERS
15	14	6	BEST OF DANCEHALL REGGAE PRIORITY 53758	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	25	TALKING TIMBUKTU HANNIBAL 1381	ALI FARKA TOURE WITH RY COODER
2	2	13	THE GUIDE (WOMMAT) CHAOS 53828/COLUMBIA	YOUSSOU N'DOUR
3	5	7	TRANCE PLANET WORLDLY MUSIC 7206/TRILOKA	VARIOUS ARTISTS
4	3	13	WAKAFRIKA GIANT 24566/WARNER BROS.	MANU DIBANGO
5	4	27	AYE MANGO 539 934/ISLAND	ANGELIQUE KIDJO
6	6	17	SABSYLMA LUAKA BOP 45537/WARNER BROS.	ZAP MAMA
7	7	45	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/ELEKTRA	GIPSY KINGS
8	8	7	FANDANGO NIGHTS MESA 79079/RHINO	WILLIE & LOBO
9	9	25	THE MANSA OF MALI - A RETROSPECTIVE MANGO 539 937/ISLAND	SALIF KEITA
10	10	3	SOCA CARNAVAL '94 ICE 4080	VARIOUS ARTISTS
11	NEW▶		ISO MANGO 539 941 /ISLAND	ISMAEL LO
12	15	17	ZEN KISS REAL WORLD 2342/CAROLINE	SHEILA CHANDRA
13	RE-ENTRY		BEST OF BOTH WORLDS HANNIBAL 30298/RYKODISC	VARIOUS ARTISTS
14	RE-ENTRY		WOODEN BOAT DANCING CAT 08022-38024/WINDHAM HILL	KEOLA BEAMER
15	RE-ENTRY		LIPH' IQINISO SHANACHIE 64053	LADYSMITH BLACK MAMBAZO

TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	29	LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116	YANNI
2	2	23	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
3	7	27	ANOTHER STAR IN THE SKY NARADA 62014	DAVID ARKENSTONE
4	6	7	WINDHAM HILL PIANO SAMPLER II WINDHAM HILL 11149	VARIOUS ARTISTS
5	4	149	SHEPHERD MOONS ▲¹ REPRISE 26775/WARNER BROS.	ENYA
6	3	23	TURN OF THE TIDE MIRAMAR 2806	TANGERINE DREAM
7	5	21	NARADA LOTUS ACOUSTIC SAMPLER 5 NARADA 61041	VARIOUS ARTISTS
8	9	7	APURIMAC II HIGHER OCTAVE 7067	CUSCO
9	8	29	WINDHAM HILL SAMPLER '94 WINDHAM HILL 11138	VARIOUS ARTISTS
10	NEW▶		MANDALA DOMO 71001	KITARO
11	15	17	RAIN DANCER BAJA 524/TSR	ARMIK
12	16	25	GUITAR PASSION UNIVERSAL WAVE 1214	CHARO
13	13	280	WATERMARK ▲² REPRISE 26774/WARNER BROS.	ENYA
14	10	57	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
15	12	7	3RD FORCE HIGHER OCTAVE 7066	3RD FORCE

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

Retail

SCOTTI'S REACHES SUMMIT IN N.J. SUBURBS

(Continued from page 68)

portant marketing tool. "We sell a lot of concert tickets, and we cross-promote the tickets with specially priced albums," he says. Although the chain receives only 75 cents for every concert ticket sold, each store sells between 30 and 40 units of additional merchandise—CDs, tapes, or T-shirts—the day before a stadium concert. The stores also hire security guards and open earlier than usual when selling tickets for large concerts.

The philosophy at Scotti's is to be customer-oriented. Summit store manager Robert Daniels, a 20-year employee, knows many customers by their first names and will call them when a particular release comes in. He keeps a new-release board at the front of the store. Like many of Scotti's 20 full- and part-time employees, he has expertise in specific musical genres—in his case jazz and theater songs. "This helps us to promote," says Scotti. New



In the back room of Scotti's Summit location, a customer looks through the bins of used CDs, a growing business that now accounts for 10% of the store's prerecorded music sales. (Photo: Karen Bruno)

employees will start at about \$7 an hour. At Christmas, the number of workers swells to 25.

Scotti has created a small children's section at the front of each store (the Summit outlet also has a larger section in the back). The area includes a colorful cardboard display of CDs of "The Lion King" soundtrack and read-along cassettes of the mega-hit; a few children's videos; and several small musical toys, such as a plastic keyboard. Many in his target customer group of 20-to-40-year-olds have started families. "Children and country are the two fastest-growing areas for us," he says. Until recently, the Summit store was selling 150 CDs of "The Lion King" a week and another 25 read-along cassettes.

Some recent country best sellers were "Common Thread: The Songs Of The Eagles" and "Rhythm Country & Blues" (each selling 75 units a week per store at \$15.99). Yanni's "Live At The Acropolis" (40 units at \$14.99) was the top new age title. And the classical crossover hit "Chant" ("even non-music buyers were buying it," says Scotti) continued to do well at \$14.99; it was displayed at a point-of-purchase area along with Rhino Records' cassettes of Halloween music and other selections.

Each Scotti's carries 5,000 titles, of which 65% are CDs, 30% cassettes, and the remaining 5% vinyl and videos. The CDs are secured in Alpha lock boxes placed in flip-through bins organized by genre. Cassettes are located in a locked

(Continued on page 76)

TOP NEW AGE ALBUMS (CONTINUED)

TITLE/ARTIST/LABEL

16. HONORABLE SKY PETER KATER & R CARLOS NAKAI
17. THE SOUND OF LIGHT VARIOUS
18. NOUVEAU FLAMENCO OTTMAR LIEBERT
19. TO RUSSIA WITH LOVE MANNHEIM STEAMROLLER
20. LAUGHTER AT DAWN JIM CHAPPELL
21. PRAYER FOR THE WILD THINGS PAUL WINTER
22. ONE THOUSAND & ONE NIGHTS SHAHIN & SEPEHR
23. IN MY TIME YANNI
24. IN SEARCH OF ANGELS VARIOUS
25. AIR BORN MICHAEL JONES

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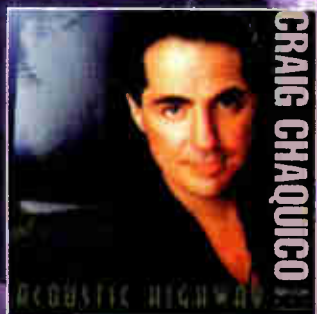
Craig Chaquico (cha-key-so), former Jefferson Starship lead guitarist follows-up his smash instrumental debut "Acoustic Highway" with more of his trademark guitar virtuosity on the remarkable new "ACOUSTIC PLANET."

"ACOUSTIC PLANET" is the finest CD of its kind presented this year...this is one beautiful piece of music."

-Pat McCoy, The MAC Report

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-Sean Doles, Music Connection



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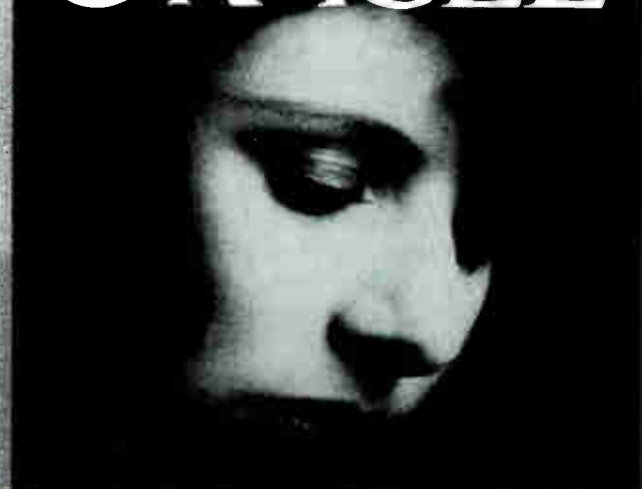
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Virgin To Make Brash Move?; Musing On New-Release Data

AROUND THE WORLD: Track hears that Virgin Retail Group is thinking about taking a stake in Brashes, the 100-unit Australian music chain that recently came under the control of Ong Beng Seng. Mr. Ong, you might remember, is a joint-venture partner with Virgin in its Los Angeles store on Sunset Boulevard. Sources say that before Virgin can proceed with the deal, it will have to resolve some internal issues, as well as get the consent of Blockbuster Music, its joint-venture partner in Australia. Executives at the companies involved were unavailable to comment.

COUNTING ALBUMS: In the first half of this year, music manufacturers outdid themselves in releasing albums into the marketplace. According to MUZE, the New York-based company with a computerized album database, 4,595 new albums and reissues were released in the first six months of 1994, up from the 3,982 that were issued during the same time frame in 1993. The 1994 total represents a 15.4% increase over the previous year.

The growth rate in releases slowed in July, but the 736 albums issued represent a 5.4% increase from the 698 that were released in the same month last year. In August, new releases actually slipped to 1,015, down from the 1,368 that were tracked in the corresponding time period last year. Overall, through August, new releases increased by 4.9%. MUZE has its database in more than 1,000 record stores across the U.S.

CH-CH-CHANGES: Camelot Music, the 400-unit, North Canton, Ohio-based chain, has just reshuffled its senior staff. Joe Bressi, senior VP of purchasing and merchandising, is now senior VP of new business development. Lew Garrett, VP of purchasing, expands his responsibilities and now oversees merchandising as well. Reporting to Garrett are Dave Roy, previously director of merchandising, who has been named director of purchasing; and Bob Varcho, previously music buyer, who replaces Roy as director of merchandising.

PART II: Uni Distribution has just refined the restructuring it underwent in January, when it divided its field staff into three divisions. In the latest set of changes, it has upped its senior VP/branch distribution Bob Schnieders to executive VP of sales and marketing. Also, it has promoted the divisional sales managers—Denise Fanelli in the Western division, Jim Weatherson in the Central division, and Rich Grobecker in the Eastern division—to divisional VPs. Finally, it looks like the company will be heefing up its market-

ing staff, adding a few more regional marketing managers and possibly a marketing VP.

COST OF LISTENING: Atlantic Records is coming out with its second event album of the season. Like the last one—featuring Jose Carreras, Placido Domingo, Luciano Pavarotti, and Zubin Mehta—the Jimmy Page/Robert Plant “No Quarter” album will carry a \$19.98 list price equivalent, \$2 higher than the current superstar pricing level.

NAME GAMES: Two of the largest accounts in the business recently changed their names. In Albany, N.Y., Trans World Music Corp. has changed its name to Trans World Entertainment Corp. The change was made to reflect the company's move into other entertainment software products.

In Amarillo, Texas, Western Merchandising is now Anderson Merchandising. The change reflects the fact that Anderson News, based in Knoxville, Tenn., bought the company three months ago from Wal-Mart.

CALLING HOME: Navarre has relocated its corporate headquarters, moving into a new 100,000-square-foot facility in New Hope, Minn., a suburb of Minneapolis. The new space has a computerized product-movement system capable of supporting the company's anticipated growth, according to a press release. Previously, the company maintained three separate warehouses and a packaging facility. While we are on the topic of moves, Prime One Stop has moved its headquarters from Kenilworth, N.J., to Little Ferry, N.J. The move, which not only gives the company larger headquarters, takes it into a new area code (908).

MAKING TRACKS: Martin Barsart, formerly head of sales and marketing at Englewood Cliffs, N.J.-based Essex Entertainment, is now VP of sales and marketing for New Jersey-based Eclipse Music Group, a budget and mid-priced label handling pop and classical music that was started earlier this year. The company is in the process of finding office and warehouse space. Lisa Gray, Kemp Mill Music's manager of the year in 1993, has been named a regional manager for the Beltsville, Md.-based chain. Ed Bunker, formerly product development coordinator for mainstream music at BMG Distribution, has been promoted to the position of Southwest sales and marketing representative. Tom White, formerly head of sales at RCA Nashville and, before that, senior director of national accounts at BMG Distribution, is seeking work and can be reached at 615-661-9837.



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Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	2	*** NO. 1 *** BOB MARLEY AND THE WAILERS ▲ ⁵ TUFF GONG 846210/ISLAND (10.98/16.98)	LEGEND	167
2	1	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	56
3	6	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	177
4	4	ELTON JOHN ▲ ¹⁰ POLYDOR 51253* (A&M) (7.98/11.98)	GREATEST HITS	168
5	3	BEASTIE BOYS ▲ ⁵ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	110
6	5	THE EAGLES ▲ ¹⁴ ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	178
7	9	JOURNEY ▲ ⁷ COLUMBIA 44493 (10.98 EQ/15.98)	JOURNEY'S GREATEST HITS	178
8	7	PINK FLOYD ▲ ¹³ CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	178
9	12	ERIC CLAPTON ▲ ³ POLYDOR 825382*/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	178
10	10	ENYA ▲ ⁷ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	155
11	14	JAMES TAYLOR ▲ ⁷ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	178
12	11	PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	178
13	13	AEROSMITH ▲ ⁶ COLUMBIA 36865 (7.98 EQ/11.98)	GREATEST HITS	175
14	8	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	176
15	18	THE DOORS ▲ ² ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	164
16	16	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	169
17	21	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1	87
18	22	ROLLING STONES ▲ ⁶ ABKCO 6667 (15.98/31.98)	HOT ROCKS	13
19	17	NIRVANA SUB POP 34* (8.98/14.98)	BLEACH	26
20	15	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	132
21	19	THE EAGLES ▲ ³ ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	176
22	29	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	178
23	26	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	172
24	20	THE EAGLES ▲ ¹⁰ ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	84
25	23	GREEN DAY LOOKOUT 46* (7.98/10.98)	KERPLUNK	3
26	24	YANNI ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	34
27	27	METALLICA ▲ ² MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	161
28	25	GREEN DAY LOOKOUT 22* (7.98/10.98)	39/SMOOTH	2
29	28	METALLICA ▲ ³ ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	160
30	35	GRATEFUL DEAD ▲ ² WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	86
31	31	FLEETWOOD MAC ▲ ³ WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	151
32	30	YANNI ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	27
33	34	U2 ▲ ⁵ ISLAND 842298 (10.98/16.98)	THE JOSHUA TREE	142
34	37	MEAT LOAF ▲ ¹² CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL	178
35	33	ELTON JOHN ▲ MCA 10693 (7.98/12.98)	GREATEST HITS 1976-1986	55
36	39	MELISSA ETHERIDGE ▲ ISLAND 90875 (8.98/16.98)	MELISSA ETHERIDGE	8
37	38	CHICAGO ▲ ⁷ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	164
38	36	ORIGINAL LONDON CAST ▲ ³ POLYDOR 83173/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA	53
39	32	BONNIE RAITT ▲ ⁵ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	33
40	45	VARIOUS ARTISTS WALT DISNEY 60605 (6.98/11.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	2
41	46	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	61
42	41	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	56
43	—	AEROSMITH ▲ ⁴ Geffen 24254 (7.98/12.98)	PUMP	9
44	43	PINK FLOYD ▲ ⁴ COLUMBIA 33453 (10.98 EQ/16.98)	WISH YOU WERE HERE	28
45	40	ROLLING STONES ▲ ⁴ VIRGIN 39505 (10.98/15.98)	SOME GIRLS	11
46	44	SEAL ▲ SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	14
47	—	THE BEATLES ▲ ⁵ CAPITOL 97039 (15.98/31.98)	1967-1970	33
48	48	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 12182 (12.98/15.98)	NINE TONIGHT	77
49	—	AEROSMITH ▲ ³ Geffen 40329 (7.98/12.98)	PERMANENT VACATION	31
50	—	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129/MCA (10.98/15.98)	LED ZEPPELIN IV	152

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.

Veruca Salt Set For Breakthrough

ROCK BONANZA: A week ago, DI dutifully trotted down to the Rhino Records store in L.A. to pick up a copy of Veruca Salt's Minty Fresh debut album "American Thighs." (Yes, we still actually buy records here.)

The reasons for our excitement were many. First of all, an advance tape of the album made it clear that the rumblings about this young Chicago band were true. Veruca Salt offers a perfect balance of loveliness (in the vocalizing of Nina Gordon and Louise Post) and aggression (via Gordon and Post's twin-guitar assault). First acts don't get much more noteworthy than this.

Our interest in the band also was piqued by the commercial potential involved. Veruca Salt stands a terrific chance to be the next indie rock band to bust out of the pack. Even before the album's release, the group's track "Seether" continued to climb the Modern Rock chart in Billboard's Rock Airplay Monitor.

The out-of-the-box interest in Veruca Salt is especially intriguing, since the band had previously released just one seven-inch single on Minty Fresh.

How times have changed. We may be dating ourselves, but we can recall the strong undercurrent of hipster interest that greeted a 1981 indie single by a young Georgia band.

But while the Hibtone 45 of R.E.M.'s "Radio Free Europe" topped many a year-end 10-best list, it took the band five years and four (major-distributed) albums to reach gold status.

Today, it's a whole new ballgame. We can't imagine that "American Thighs" will fail to sell in the hundreds of thousands, joining such other current indie-rock success stories as Epitaph's Offspring (top 10, platinum, and counting) and Rykodisc's Sugar (a top 50 entry with its third album).

In years past, the notion was that an indie band or label could only make a breakthrough by pacting with a major label (e.g., R.E.M.). Today, however, independent rock labels are enjoying their greatest success since the '50s, and some indie rock distributors are finally reaping some rewards after more than a decade of shipping ones, twos, and tens to punk-oriented retailers.

For months, word on the street has been that Minty Fresh has been the subject of big-dollar blandishments dangled by majors slaving after Veruca Salt. Personally, we hope that the Chicago label stays in the indie pocket, and that other imprints with hot underground acts will follow suit. The last 10 years have been very lucrative for rap labels that stayed true to their indie roots; there should be great days ahead for the modern rock outfits that stick with their indie distributors.

QUICK HITS: Hey, tough guy—RED has sealed a distribution pact with Detonator Records, the imprint that spawned those crass, crank comics the Jerky Boys. The comedy label's first project through RED will be the Nov. 8 release "The Muscha



by Chris Morris

Tapes"; coming soon will be the legendary "Tube Bar Tapes," a phone-humor staple for years. The Jerkys' material, which is released by Select, is not covered in the pact. Whaddaya thinka that, butt-nut? ... The Rounder Records Group in Cambridge, Mass., is now affiliated with Montpelier, Vt.-based Music For Little People Distribution. The kids audio/video distributor handles over 2,000 titles for young'uns ... Fresh from helping his team kick butt against New Orleans in his debut game with the San Francisco 49ers, Deion Sanders has joined the rap

ranks; the multisports star will appear on Priority Records' soundtrack of the Jean-Claude Van Damme action picture "Street Fighter." Sanders is teamed with Hammer on the title track ... Navarre Corp. is presently relocating from its Brooklyn Park, Minn., headquarters to a new 100,000-square-foot facility in New Hope, Minn.

FLAG WAVING: Albums devoted to a single artist or group's work are common these days, but none has been quite as uncommon as "Dead Dog's Eyeball," a collection of songs penned by Daniel Johnston performed by former Glass Eye singer/guitarist Kathy McCarty on Bar/None Records.

McCarty says she first encountered Johnston, the eccentric Austin, Texas, singer/songwriter, nearly a decade ago, when he handed one of his homemade tapes to McCarty at (Continued on page 76)

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LARGEST DISTRIBUTOR

Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

► THE J.B. HORNS

I Like It Like That
PRODUCER: Richard "Curtis" Mazda
Instinct 296

Featured in *Music To My Ears*,
Oct. 8

► BOBBY BYRD

On The Move
PRODUCER: Souclcity & Bobby Byrd
Instinct 295

Featured in *Music To My Ears*,
Oct. 8

► SLAYER

Divine Intervention
PRODUCERS: Slayer
American Recordings 45522

Speed-metal band blasts onto The Billboard 200 on the strength of word-of-mouth anticipation, since airplay is still a doubtful proposition for genre. As always, Southern California quartet delivers full-throttle metallic assault, disturbing lyrics, and unfathomably fast guitar riffs and drum beats. The formula gets the thumbs-up from fans, who haven't heard new music from the band since 1990's "Seasons In The Abyss."

► DAVE MATTHEWS BAND

Under The Table And Dreaming
PRODUCER: Steve Lillywhite
RCA 66449

A sax-induced jazz vibe grounds this eclectic set, band's first for a major label after a self-released debut that has already amassed a large, and fervent, college-age following. That vibe is only a jumping-off point for an arguably alternative rock sound (notably "Rhyme & Reason," "The Best Of What's Around," "Typical Situation") that rifles through influences as varied as harmonica-drenched blues (soulful single "What Would You Say"), violin-tinged folk, and world music-inspired arrangements, absorbing bits and pieces from each. Lillywhite's production gives this musical stew the room it needs to simmer, and to segue among styles; the result gels into an exceptional album that deftly straddles rock, alternative, jazz, and even R&B—but wouldn't feel out of place in any of 'em, either.

► DANZIG

PRODUCERS: Glenn Danzig & Rick Rubin
American 45647

The powerful allure of the dark has never been more evident than on metal-edged band's fab "4," a steaming missive from the netherworld with potential written all over it. Glenn Danzig's seductive vocal and the over-the-top lyrics on tunes like "Stalker Song," "Going Down To Die," and "Bringer Of Death" conjure the requisite pseudo-satanic setting, but creeping around within that dark milieu are killer hooks and drop-dead riffs, rubbing elbows with glimpses of grunge. "Cantspeak," a slacker-esque metal screamer, and hard-rocking "Dominion" are two likely picks, but there are plenty of fish to shoot in this barrel.

► BIG HEAD TODD & THE MONSTERS

Strategem
PRODUCERS: Big Head Todd & the Monsters
Giant 24580

Colorado rock trio follows its gold debut with an album that meanders from subdued ballads like "Magdalena" to full-scale epics like closer "Shadowlands," all within album rock parameters. While band's fan base is sufficient to drive respectable sales, at least initially, album's prospects are questionable given the absence of high-impact material. Still, programmers will find airplay possibilities in the cuts "Kensington Line," "Wearing Only Flowers," and "In The Morning."

SPOTLIGHT



THE JAZZ PASSENGERS

In Love
PRODUCERS: Hal Willner & Hugo Dwyer
High Street/Windham Hill 72902 10328

In its first vocal outing, acclaimed New York avant-jazz unit led by Roy Nathanson and Curtis Fowlkes unites with a panoply of gifted singers young and old—Bob Dorough, Jimmy Scott, Jeff Buckley, Deborah Harry, Freedy Johnston, Bernard Fowler, Jenni Muldaur, D.K. Dyson, and Mavis Staples—for an album that challenges its participants without alienating the listener. Like many of Hal Willner's productions (especially the "Short Cuts" soundtrack), this work brings out surpassingly good performances from a highlight cast of artists. Among the highlights: Harry's beautifully atonal "Dog In Sand."

★ PAUL KELLY

Wanted Man
PRODUCERS: Paul Kelly, Randy Jacobs & David Bridie
Vanguard 79479

Adelaide troubadour delivers the best album of his career, a work of unwavering quality in terms of both songcraft and performance. From the delicate "Summer Rain" to the rollicking "Love Never Runs On Time" to the bluesy, swampy "Ball And Chain," album courses through 13 brilliant originals without a blip. Other highlights include Nick Cave co-written "God's Hotel," reggae-tinted "She's Rare," and "Everybody Wants To Touch Me," an acute essay on celebrity. One of the most inspired releases of '94.

SANTANA

Brothers
PRODUCERS: Carlos Santana & Jorge Santana
Guts & Grace/Island 314 523677

Bangup "Brothers" proves there must indeed be a gene for musical genius. Witness the Santana bloodline: Carlos Santana, his brother Jorge Santana, ex of the group Malo, and their new-on-the-scene nephew Carlos Hernandez, each of whom gets room to showcase his own exceptional style of guitar playing, and composing, on the 11-track set. Despite the suggestion of the opening numbers—Jorge & Carlos Santana's edgy, noisy "Transmutation/Industrial" and Hernandez's fiery "Thoughts"—the album primarily offers a languid Latin base over which the relatives can stretch out, and ultimately take off.

VARIOUS ARTISTS

Rodgers & Hammerstein's A Grand Night For Singing

PRODUCER: Bruce Kimmell
Varese Sarabande 5516

All but one of the five performers here played the revue on Broadway recently, delivering 36 songs by the musical theater masters with joy and tenderness. Not the least of the album's charms is a seven-instrumentalist crew conducted by pianist Fred Wells. One number that fails the song is a misplaced jazzy rendition of "Kansas City" from "Oklahoma!" The commendable cast consists of Victoria

SPOTLIGHT



MARY CHAPIN CARPENTER

Stones In The Road
PRODUCERS: John Jennings, Mary Chapin Carpenter
Columbia 64327

In a distinct departure from her last effort—a mostly co-written, radio-driven affair—Carpenter delivers this stunning collection of fully realized, self-penned gems. While songs like her current single, the swaggering "Shut Up And Kiss Me," and the anthemic "House Of Cards" will nicely fill the unique place she's carved for herself on country radio, Carpenter steps up as a world-class storyteller with the generational triptych of the title track and the stately "John Doe No. 24."

Clark, Greff Edelman (the replacement), Jason Graae, Alyson Reed, and Lynne Wintersteller.

RAP

SPEARHEAD

Home
PRODUCERS: Michael Franti, Joe "The Butcher" Nicolo, Craig Silvey
Capitol 29113

Spearhead leader Michael Franti, formerly of Disposable Heroes Of Hiphoprisy, has a rep for social conscience and political commentary, which he applies to this set—a collection of fresh, blackadelic tracks that are rapped, spoken, and sung. Over high-stepping, souled-out beats that are shaded by the influence of Stevie Wonder, Gil Scott-Heron, Curtis Mayfield, and others, Franti rails against injustice, prejudice, and hate without boring the listener with intellectual jabbering.

ALMIGHTY RSO

Revenge Of Da Badd Boyz
PRODUCERS: Raydog The Jackal, Baddboy DJ Deff' Jeff
RCA 66444

Beantown crew made headlines and got dropped from Tommy Boy because of "One In The Chamber," a single that embraced extreme gangsta attitudes. That song is one shot on this six-song EP

SPOTLIGHT



THE CRANBERRIES

No Need To Argue
PRODUCER: Stephen Street
Island 314 524 050

Irish quartet stares down the sophomore-jinx spectre, following multiplatinum debut with another captivating album stuffed with swirling melodies, gorgeous soundscapes, and, of course, that voice, which Dolores O'Riordan wields with new assurance and power on this outing. That's not the only thing beefed up. So, too, are the weightier subject matter (as on grungified lead single "Zombie," tackling the big Irish issues) and the sonic landscape, which punches up the guitar profile ("I Can't Be With You" is one of several rock-leaners here). Still, there are playful touches (the "di do do do" opening of "Ode To My Family") and moments of pure beauty (the achingly lovely title track, an organ-driven pop hymn).

that whips up a mighty rap froth. Group spews rugged ghetto angst over elegantly brutal sonics. The tracks attack like aural terrors around darkened corners.

JAZZ

★ ROBERT HURST

One For Namesake
PRODUCERS: Robert Hurst & Kazunori Sugiyama
DIW/Columbia 66236

Veteran of both the Wynton and Branford Marsalis bands, bassist/composer Hurst's second solo date features a trio with pianist Kenny Kirkland and master drummer Elvin Jones. Highlights of a consistently swinging set include the bluesy, loose-limbed "Chillin' At The Sloat," the angular, Monk-evocative "The Onliest," and the balladic, gently throbbing title cut. His pretty, naive Latin theme "Jill Of All Trades" includes a lyrical Hurst solo, and his take on Brubeck gem "In Your Own Sweet Way" is explored in an enjoyable bass-and-drums duet.

VITAL REISSUES™

LEAD BELLY

Lead Belly's Last Sessions
PRODUCER: Frederic Ramsey Jr.
COMPILATION PRODUCERS: Anthony Seeger & Matt Walters
Smithsonian Folkways 40068

Available for the first time on CD (four discs), these 1948 sessions find the 12-string legend in an intimate setting, performing and discussing such American classics as "Rock Island Line," "Irene," and "Midnight Special," plus lesser-known but equally worthy tunes like "4, 5 & 9" and "The Titanic." The informal setting—made possible by the recent invention of magnetic tape—befits Mr. Ledbetter's style and offers insight into his methods not found on otherwise fine reissues. Essential.

JOE HENDERSON

The Milestone Years
COMPILATION PRODUCER: Orrin Keepnews
Milestone 4413

Eight-disc, 82-track box covers Joe Henderson's vital recordings from 1967-1977 for Milestone, alongside Nat Adderley, Herbie Hancock, Woody Shaw, Ron Carter, Jack DeJohnette, and others. Sessions showcase the tenor sax man's fluid improvisational style, masterful and innovative melodic navigation, swinging phrasing, and simultaneously gutsy and light sound. Henderson's is a unique voice that the world has recently "discovered," thanks in part to the new-traditionalist ethic espoused by such young practitioners as Antonio Hart and Roy Hargrove.

★ MCCOY TYNER & BOBBY HUTCHERSON

Manhattan Moods
PRODUCER: Michael Cuscuna
Blue Note 28423

The teaming of formidable '60s veterans Tyner and Hutcherson proves inspired, with delightful duets outlined by Hutcherson's seamless vibe runs and Tyner's percussive piano stylings. Best of their memorably rendered standards include a soaring, infectious take on "Dearly Beloved," a glowing rendition of "(I Loves You) Porgy," a faithful version of "Blue Monk," and a lovely turn on "For Heaven's Sake." Also outstanding are Hutcherson's lilting, soulful "Isn't This My Sound Around Me?" and Tyner's "Travelin' Blues," where his classic modalities mix with bluesy breaks.

LATIN

★ ISSAC DELGADO

Con Ganas
PRODUCERS: Giraldo Piloto, Issac Delgado, Gonzalo Rubalcaba
Qbadisc 9012

Smashing Afro-Cuban set by dynamic ex-framing man of NG La Banda, which boasts several exuberant piano solos by Rubalcaba, gives label a splendid shot at nailing its first commercial hit. While radio PDs will snap up perky salsa entries "Que Te Pasa Loca," "El 443025," "Te Repetiste," and the title cut, album's tastiest track is "Dime Tú Lo Que Sabes," a free-flowing ode to Cuban deities that spotlights Delgado's delightfully grainy baritone.

★ PUPY SANTIAGO

Más Que Amor
PRODUCER: Julito Alvarado
Fuentes/Vedisco 3005

Label debut by overlooked salsero from Puerto Rico abounds with pleasant romantic tales propelled by Santiago's rangy light baritone. Leadoff single "No Podría Olvidarte Jamás" should score well at radio, along with potential follow-ups "Amarrado A Tu Falda," "Más Que Amor," and "Voy A Inventarte Mía."

COUNTRY

★ VARIOUS ARTISTS

Mama's Hungry Eyes: A Tribute To Merle Haggard
PRODUCERS: Various
Arista 18760

Recent inductee into the Country Music Hall Of Fame is saluted on this multi-artist tribute. The fact that this collection is several cuts above "event" records can be attributed to the raw power of Haggard's songs, 13 of which are given reverential treatment here. Highlights include Alan Jackson's lazy take on "Trying Not To Love You," Rodney Foster's spirited "The Running Kind," and Emmylou Harris' heartfelt reading of the title track. But there's not a bad apple in this bunch. Appropriately, all profits go to Second Harvest, a nationwide food bank.

CONTEMPORARY CHRISTIAN

► SANDI PATTY

Find It On The Wings
PRODUCERS: Greg Nelson, Phil Ramone
Word 7019443605

After a stylistic departure on her last project, "Le Voyage," Patty returns to the kind of music that has brought her multiplatinum success—encouraging, uplifting songs of faith. Patty's newfound happiness is reflected in such songs as "Build My World Around You," "God Is Walkin' Me Through," and "If I Want To." On each song, the production complements artist's soaring soprano, which wrings every drop of emotion from the lyrics. Other highlights include Michael W. Smith-penned "Carry On" and "Make It Till Tomorrow," a duet with Peabo Bryson.

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 (J): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

▶ ACE OF BASE Living In Danger (3:10)

PRODUCERS: Tommy Ekman, Per Adebarr
WRITERS: Joker, Buddha
PUBLISHERS: Megason/Careers-BMG, BMI
REMIXERS: David Morales, Jamie Principle, Tommy Ekman, Per Adebarr
Arista 2754 (c/o BMG) (cassette single)

Swedish pop phenomenon shows no sign of loosening its hypnotic hold over top 40 programmers and pop-minded consumers. Latest single from act's red-hot debut album, "The Sign," sticks pretty close to the formula of previous hits: Galloping pop/reggae beats are covered with fluttering synths, a contagious hook, and somewhat disconnected vocal. The only difference is the inclusion of smart hip-hop and house remixes by David Morales and Jamie Principle. That could broaden the act's street appeal considerably.

BONNIE RAITT Storm Warning (no timing listed)

PRODUCERS: Don Was, Bonnie Raitt
WRITERS: T. Britten, L. Maalfrid
PUBLISHER: not listed
Capitol 79459 (c/o Cema) (cassette single)

Another sparkler from Raitt's fine "Longing In Their Hearts" opus. Once again, she shows the softer, more pensive side of her musical personality as languid, guitar-etched instrumentation clicks along. A sweet single that deserves instant radio recognition.

DONNA ALLEN Real (no timing listed)

PRODUCERS: Emilio Estefan Jr., Lawrence P. Dermer
WRITERS: J. Secada, D. Warren
PUBLISHERS: Foreign Imported Productions, BMI; Realsongs, ASCAP
REMIXERS: Mark Cory Rooney, Mark Morales, Al "Jazzmatazz" West
Crescent Moon/Epic Soundtrax 6574 (c/o Sony) (cassette single)

How nice it is to hear Allen's voice once again. On this tune from the high-profile soundtrack to "The Specialist," she exudes formidable diva power and a newfound flair for drama within a slow-building pop ballad setting. The influence of Jon Secada and Diane Warren, who co-penned this potential smash, is strongly felt, which can only help in stirring the interest of top 40, R&B, and AC tastemakers. Cross your fingers that a full-length album is on the way.

★ LIVE I Alone (3:51)

PRODUCERS: Jerry Harrison, Live
WRITERS: Live, Kowalczyk
PUBLISHER: not listed
Radioactive/MCA 3123 (c/o Uni) (cassette single)

The members of Live are masters of the art of selling dramatic music and melody. On its latest single, the band once again proves that it can deliver the goods. The vocals are vulnerable and filled with a skilled passion not heard from many of its modern rock peers. The guitar work builds from a breezy acoustic output to a full-frontal fury. Don't leave home without it.

★ TOM JONES If I Only Knew (3:45)

PRODUCER: Trevor Horn
WRITERS: Rise Robots Rise
PUBLISHERS: White Rhino/The Robotics Institute, BMI
Interscope 5926 (c/o Atlantic) (cassette single)

Ya gotta love Jones for his willingness to explore almost any musical idiom. On his Interscope debut, he tries his hand at metallic pop/funk with surprisingly strong results. The song is kickin' good fun, as is Trevor Horn's expectedly plush production. Jones has a field day with the groove, darting around the bassline with youthful agility and delightful abandon. So camp it's cool. Don't be a snob, just play it.

INI KAMOZE Here Comes The Hotstepper (3:51)

PRODUCER: Salaam Remi
WRITERS: I. Kamoze, S. Gibbs, Kenner, Domino, A. Konley, K. Nix
PUBLISHERS: Salaam Remi, ASCAP, Pine, PRS, Longitude, BMI
Columbia 6180 (c/o Sony) (cassette single)

Reggae-splashed pop/hip-hopper is fueled by a prominent sample of Taana Gardner's disco chestnut "Heartbeat."

Already getting active attention, infectious party jam percolates with innocuous but appealing rapping and familiar chants. Don't be surprised if this sleeper soars past the expected hits to the top of the Hot 100.

FRENTE! Ordinary Angels (2:49)

PRODUCER: Daniel Denholm
WRITER: T. O'Connor
PUBLISHER: Warner Chappell
Mammoth 5736 (c/o Atlantic) (cassette single)

This Australian quartet keeps it simple and sweet. Beneath the squeaky clean delivery, this pleasant pop ditty offers a complex fabric of fragile frankness. Scratch beneath the surface and you will find that Frente! is no ordinary anything.

THE JULIANA HATFIELD 3 Spin The Bottle (2:28)

PRODUCER: Scott Litt
WRITER: J. Hatfield
PUBLISHERS: Juliana Hatfield/Zomba Songs
RCA 64207 (c/o BMG) (cassette single)

RCA mines its "Reality Bites" soundtrack, clearly searching for another smash à la "Stay" by Lisa Loeb. Hatfield could hit that mark with this giddy pop/rock strummer. Her chipper voice is quite charming against the track's subtle but toe-tapping beat and loose-wristed acoustic riffs. Equally accessible to AC and album rock formats.

MIRANDA Round & Round (3:45)

PRODUCER: not listed
WRITERS: Hull, Valentine, Webster
PUBLISHER: not listed
Sunshine 823 (CD single)

Pop/dance ingenue will continue to carve a respectable niche at crossover radio with this disco-inflected twirler. As on past efforts, she carefully walks the line between adolescent playfulness and haughty club aggression. Highly repetitive song will play well with teens who want a wiggling diversion from the hip-hop jam of the moment. Contact: 213-465-5050.

RALPH COVERT Adam McCarthy (4:55)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Waterdog 4501 (CD single)

Chicago rock club fixture Covert tells a poignant story of a young man struggling for life. Heart-tugging acoustic/pop single will benefit Leukemia Research Foundation. A sad way to meet Covert—but an acquaintance well worth making. Check out the disc's three others cuts, especially "Cold Shivers." Contact: 312-583-7499.

OEAEYE OICK New Age Girl (3:28)

PRODUCER: Fred LeBlanc
WRITERS: C. Guillotte
PUBLISHER: DED, BMI
Ichiban 2328 (CD single)

Programmers can always find room for a novelty single, right? Lightweight pop/rocker bounces with countless double-entendres about a female vegetarian who makes occasional exceptions (you do the math). Silly but relatively harmless. Contact: 404-419-1414.

R & B

★ FELICIA ADAMS Thinking About You (4:00)

PRODUCER: Darin "Piano Man" Whittington
WRITERS: F. Adams, D. Whittington
PUBLISHERS: Nyctasia/Ness, Ditty & Capone/Warner-Chappell, ASCAP, "P" Man, BMI
Motown 1208 (c/o PGD) (cassette single)

Adams comes across like a well-seasoned siren on this slinky hip-hop ballad. Her deliciously dynamic vocal is shaded with glorious highs and oh-so-sexy lows—Miss Girl is a star waiting to happen! She is aided by Darin Whittingham's nicely measured production. He does a fine job of pressing all the right street buttons while providing an ample dose of classic R&B ingredients. Virtually flawless.

EL OEBARGE Where Is My Love? (4:03)

PRODUCER: Babyface
WRITERS: Babyface, El DeBarge
PUBLISHERS: ECAF/Sony, BMI; Rambush/MCA, ASCAP
Reprise 18140 (c/o Warner Bros.) (cassette single)

Teaming with Babyface, El DeBarge is

clearly serious about recapturing his '80s crossover claim to fame with this mellow soul number. The spoken-word seduction is a bit on the silly side, but slick production and crafty crooning by both heartthrobs should ensure maximum attention at R&B radio.

J'VON DALE Is It Real (4:05)

PRODUCER: J'Von Dale
WRITER: J. Dale
PUBLISHER: By-Jon, ASCAP
2 Men 001 (CD single)

Intriguing newcomer Dale should succeed in his quest to be taken seriously as a romantic crooner. Groove-lined ballad is padded with layers of synths and backing vocals that give the track a warm, slightly retro feeling. At the center of the single is a solid vocal that wisely never flies over the top. Deserves a fair shake from urban-ites. Contact: 217-893-8941.

COUNTRY

▶ RANDY TRAVIS This Is Me (3:25)

PRODUCER: Kyle Lehning
WRITERS: T. Shapiro, T. McHugh
PUBLISHERS: Great Cumberland/Diamond Struck/Kicking Bird, BMI
Warner Bros. 18062 (cassette single)

On the gorgeous title track from his latest album, Travis' masterful country singing is kept to the fore through sparse and tasteful production. A mournful electric guitar line reinforces the theme of eroding love on this beautifully written ballad.

▶ VINCE GILL When Love Finds You (4:03)

PRODUCER: Tony Brown
WRITERS: V. Gill, M. Omartian
PUBLISHERS: Benefit/Edward Grant/Middle C, BMI/ASCAP
MCA 54937 (c/o Uni) (7-inch single)

Gill has been so consistent for so long that it is easy to fall into the "Ho hum, another killer ballad from Vince" syndrome... but just listen closely. All of the usual ingredients—smooth n'soulful vocals, impassioned picking, and world-class songwriting—are here to savor.

▶ TERRY MCBRIOE High Hopes And Empty Pockets (3:19)

PRODUCER: Josh Leo
WRITERS: A. Byrd, J. Robinson
PUBLISHERS: WB/J.E. Robinsons, ASCAP
MCA 54936 (c/o Uni) (7-inch single)

Fiddles ride awkwardly next to distorted guitars on this riff-driven country rocker. As usual, McBride gives his all vocally, but in the end, this one winds up traveling in too many directions at once.

▶ BILLY RAY CYRUS Storm In The Heartland (3:53)

PRODUCERS: Joe Scaife, Jim Cotton
WRITERS: B. Henderson, D. Burns, C. Ryle
PUBLISHERS: Pier Five/Isham Ryle, BMI
Mercury 1344 (c/o PolyGram) (cassette single)

Cyrus displays his full Springsteen-ian vocal range, moving from a "Nebraska" whisper to a "Born To Run" growl, on this overly dramatic and blustery number.

▶ DOUG STONE Little Houses (3:37)

PRODUCERS: James Stroud, Doug Stone
WRITERS: M. Cates, S. Ewing
PUBLISHERS: Alabama Band/Wildcountry, ASCAP; Acuff-Rose, BMI
Epic 77716 (c/o Sony) (7-inch single)

This track from Stone's upcoming greatest hits collection is not a hit yet, but it is one of his greatest. The singer caresses every syllable of this lyric, coaxing maximum emotional impact from a song about the advantages of close quarters.

DANCE

★ LONI CLARK Love's Got Me (6:15)

PRODUCERS:
WRITER: L. Springsteen
PUBLISHERS: MW, A. Frank Luz/Moody Black Keys/Twin, BMI
REMIXERS: Lem Springsteen, Jon Ciafone
Nervous 20114 (12-inch single)

The diva who connected with DJs last

year on "Rushing" is back with a silky house mover that makes good use of her forceful alto range. Producers Lem Springsteen and Jon Ciafone cast Clark as the leading lady of a spiraling passion play, surrounding her with sheets of symphonic strings, a caressing bassline, and clicking percussion breaks. Refreshing single is likely to meet with ardent dancefloor approval. Contact: 212-730-7160.

★ AZURE No One Breaks My Heart (6:34)

PRODUCER: Steve Schani
WRITER: S. Schani
PUBLISHERS: Tasha/B. Mikulski
ZYX 7416 (12-inch single)

Hi-NRG enthusiasts will squeal with glee upon discovering this cute and frothy confection. Gliding at a rapid rate, the music is punctuated with cowbells and other wonderfully primitive percussion instruments. Climbing out of the groove, punters can indulge in the song's catchy melody and diva-driven lead vocal. Another treat from Steve Schani, one of hi-NRG's more durable producers and writers. Contact: 516-253-0820.

DSK Sweat 'Til You're Wet (6:04)

PRODUCERS: DSK
WRITERS: L. Davis, J. Stone, P. Klein
PUBLISHER: not listed
REMIXERS: Yoshito Maeda, DSK, Kenji Eto
Jackpot 12592 (12-inch single)

Florida-based act continues to straddle the fence dividing house and hi-NRG with this peppy spinner. Black Box fans starved for something new should check this out; it has a similar spirit and diva bombast. Single also has a kitschy little chorus that makes it all worthwhile. Contact: 305-666-4265.

AC

▶ MICHAEL BOLTON Once In A Lifetime (no timing listed)

PRODUCER: Walter Afanasieff
WRITERS: M. Bolton, D. Warren, W. Afanasieff
PUBLISHERS: Warner Chappell, PRS; Mr. Bolton's Music/Warner-Tamerlane, BMI; Realsongs/Wallyworld/Sony Tunes, ASCAP
Columbia 6497 (c/o Sony) (CD promo)

Bolton lends his big, booming voice to this quasi-orchestral power ballad from the soundtrack to "Only You." Producer Walter Afanasieff's input proves incredibly crucial; his penchant for romantic strings and melodrama are key to breathing depth to this otherwise formulaic tune. AC programmers will race to put this on the air; expect popsters to follow suit quickly.

ROCK TRACKS

▶ JIMMY PAGE & ROBERT PLANT Gallows Pole (4:33)

PRODUCER: not listed
WRITER: not listed
PUBLISHERS: Superhype/WB, ASCAP
Atlantic 5921 (CD single)

Old English ballad that first appeared on the "Led Zeppelin III" album in 1970 ushers in the much-ballyhooed "No Quarter" Page and Plant reunion project. Both are in excellent form, and the bare-bones live recording quality is crisp and well-balanced. Diehards at album rock are already fiending for this. The next obvious step is top 40 saturation—which is altogether likely.

★ FAT TUESDAY Winter Storm (4:25)

PRODUCER: Tim O'Heir
WRITER: A. Crowley
PUBLISHER: Fat Tuesday, ASCAP
Red Decibel/Columbia 6470 (c/o Sony) (CD promo)

Getting a grip on Fat Tuesday isn't easy. The four-member band doesn't exactly fit into any pre-defined musical mode. The deep, smooth vocal sails over an acoustic highway of strings and synths. It's alternative rock, to be sure—but belongs nowhere near grunge or gritty rock. Well-weathered and wise, these words and music silently scream in defiance of all unintelligent, angry rock. Prepare for

a storm of interest at modern rock radio.

DAVE MATTHEWS BAND What Would You Say (3:42)

PRODUCER: Steve Lillywhite
WRITER: D. Matthews
PUBLISHER: Colden Gray, ASCAP
RCA 62994 (CD promo)

This five-man band leaves the attitude behind and links together a whole lotta rock and soul on this impressive outing. Front man Matthews sings in a shaky but secure blues-rock style, while the solid, soulful harmonica playing is provided by Blues Traveler's John Popper. Souled-out rock to remember.

BAD RELIGION 21st Century (Digital Boy) (2:47)

PRODUCERS: Andy Wallace, Bad Religion
WRITER: B. Gurewitz
PUBLISHER: Sick Muse/EMI
Atlantic 5894 (CD promo)

The original purveyor of punk-driven modern rock continues its assault on the mainstream. This year's topic is our hi-tech consumer society, which is humorously detailed in this aggressive anti-anthem. Fast-paced guitar riffs and angry vocals tear down the cyber-savvy social structure that we love to hate. Dysfunction, anyone?

DINOSAUR JR Feel The Pain (4:16)

PRODUCER: J. Mascis
WRITER: J. Mascis
PUBLISHERS: Spam As The Bread/Zomba, BMI
Sire/Reprise 7087 (c/o Warner Bros.) (CD promo)

Here's proof that mentally disturbed rock can be melodic, too. Smashing guitar sounds follow sedating acoustic strokes, as both musical extremes represent the not-so-numb nature of the emotional fury-filled lyrics. The vocals range from reserved to enraged. Take an aspirin before you listen to this one.

RAP

▶ BRAND NUBIAN Word Is Bond (4:03)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Elektra 5703 (12-inch single)

Roaring back into action, Brand Nubian returns with a funk-flavored flow and slightly '70s-retro style. Two rambunctious raps aim to be hard and heard, as they alternate between the blumling bassline, break-fast backbeat, and stuttering piano. The first single from "Everything Is Everything."

★ RAEKWON FEATURING GHOST FACE KILLER Heaven & Hell (3:14)

PRODUCER: Prince Rakeem
WRITERS: R. Diggs, C. Woods
PUBLISHER: Tree/Razor Sharp, BMI
Loud/RCA 64200 (c/o BMG) (12-inch single)

Followers of the Wu-Tang Clan will immediately recognize its production stamp, as this tough-talking street tale takes on an unexplored musical territory in rap—the gospel organ. Looped and processed to perfection, this soaring sermon tells it like it is. An inspired female vocal struggles against the agitated lead rap. Both pleas are layered over a somber sample from Syl Johnson's "Could I Be Falling In Love." Redeeming rap.

DA ORIGINAL Somebody Else (4:13)

PRODUCER: Mic Proffash
WRITER: L. Hanson
PUBLISHER: Original Toy/Silk World, ASCAP; Rhythm Jazz, BMI
Street Life/Scotti Bros. 75398 (c/o BMG) (cassette single)

Swaggering female rapper sends a wake-up call to a tired lover on this '70s-injected rumber. Her rhymes are properly tough and assertive without getting overly coarse. This is radio-friendly fare to the max. Added incentive comes via tightly knitted vocal chorus that reveals Da Original's potential as a singer. From the "Raiders Of The Lost Art" compilation.

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.

Mixed Results From NARM Shrinkage Survey Losses Up For Smaller Retailers, Down At Large Chains

BY TRUDI MILLER ROSENBLUM

NEW YORK—NARM's eighth annual loss-prevention survey found that overall annual shrinkage is on the rise at small and midsized music retail companies, but dipped slightly at large chains.

In other findings, the survey noted that theft-related terminations are decreasing and that CDs are the most frequently stolen configuration at large and medium-sized chains, while cassettes are the most pilfered configuration at smaller companies.

Participating in the survey were 43 member companies of the National Assn. of Recording Merchandisers: 14 with sales volumes over \$20 million, 13 with sales volumes between \$1 million and \$20 million, and 16 with sales volumes under \$1 million.

For companies with over \$20 million sales volume, overall shrinkage declined to 2.26% of sales volume in 1994, down from 2.4% the previous year. However, the current shrinkage level is still more than the 1.6% reported in 1992. These figures include both music and video product.

Breaking that out by music and video, music shrinkage increased to

1.79% of sales volume, up from the 1.43% reported in 1993. Video shrinkage decreased to 0.88%, down from 1.3% last year.

In companies with sales ranging from \$1 million to \$20 million, shrinkage increased to 1.79% of sales, up from 1.4% the previous year. In that category, shrinkage was 1.93% for music in 1994 and 0.41% for video.

For companies with less than \$1 million in sales volume, overall shrinkage increased to 1.79% of sales, up from the 1.3% reported in 1993.

Shoplifting remained the leading cause of shrinkage for all companies, regardless of size. But companies with over \$1 million in sales listed internal theft as the second-leading cause; smaller companies listed paper shrinkage, meaning human errors such as mispricing or shipping and receiving errors, as the second-leading cause.

Out of 29 companies with sales volumes up to \$20 million, only one had a

loss-prevention department. In contrast, nine of the 14 \$20 million-plus companies had such departments.

For all three categories, shoplifting and removal of EAS tags were deemed the worst shrinkage problems; bad checks were the third-worst problem for companies with more than \$1 million sales, while the companies under that level named packages slit open as their third-worst problem.

Of all the companies responding to the survey, 80.5% have EAS in 81.5% of their stores. Microwave technology was in 1,150 locations, acousto-magnetic in 758 locations, electro-magnetic in 690, and radio frequency in 410.

Companies were split about plans for expanding EAS usage, with 43% saying yes and 57% saying no. When asked to name a favored technology for expansion, 48% picked acousto-magnetic, 29.7% said radio frequency, and 22.3% said electro-magnetic. None picked microwave technology.

BOTTLE ROCKETS LET SPARKS FLY ON 2ND EAST SIDE DIGITAL RELEASE

(Continued from page 1)

and relentless county sheriffs ("Radar Gun").

While some might use that sort of lineup to fashion a tongue-in-cheek celebration of trailer-park life, the Bottle Rockets have little interest in painting kitschy, ironic pictures of life at the bottom of America's social totem pole. Instead, the band delivers both clear-eyed odes and sharp-tongue critiques of life in a pickup-truck town.

With "Brooklyn Side," the band hopes to cultivate its small but growing fan base, found mostly in the Midwest and on the East Coast, and won through the constant touring that followed its self-titled 1993 debut. The strategy of "keeping the band on the road as much as possible" will continue in 1994 and 1995, says band manager Tony Margherita.

PLUCKED FROM CHICKEN TRUCK

In the late '80s, after years of fronting the St. Louis punk-stompin' cult favorite Chicken Truck, Henneman went on the road as a guitar tech with the now defunct Uncle Tupelo, another Missouri band that married mandolins with Fender guitars and mined its Midwestern rock roots through healthy amps.

Henneman contributed licks to Uncle Tupelo's second album during the day; at night, band members played backup for him as Henneman recorded his songs on a borrowed DAT machine.

Through Margherita, who man-

aged Uncle Tupelo, Henneman's solo demos found their way to Steve Daly, operations manager at ESD, who was immediately taken by Henneman's photographic songwriting. "Brian deals with songs—with real-life situations—that everyone can relate to," he says. The decision to sign Henneman was made easier by the fact that his music "represents exactly the kind of music I'm striving to put out: lots of guitars and very little pretense." Minneapolis-based ESD is home to similar-minded bands such as the Blood Oranges, the Schramms, Go To Blazes, and others.

Last year Henneman teamed with two Chicken Truck alumni, drummer Mark Ortmann and guitarist Tom Parr (bassist Tom Ray is new), and founded the Bottle Rockets. Playing for the first time under that moniker, they made their debut album in just 72 hours; two days for recording and one for mixing. Then the band hit the road.

Interestingly, the strongest reaction to its mix of four-wheel-drive rock and last-call ballads came, of all places, in Boston, Philadelphia, Washington, D.C., and New York. The Bottle Rockets camped out at New York's Mercury Lounge several times, with Syd Straw, Gary Louris of the Jayhawks, and others joining them on stage for occasional duets and set-ending jams. (Lynyrd Skynyrd's "Gimme Back My Bullets" is the band's favorite closer.)

Spending so much of the last year performing on the road (40,000 miles total) helped transform the band from the back-road, honky-tonk outfit heard on its debut into "a bunch of guitar-jamm'n' fools," as Henneman says.

For "The Brooklyn Side," the band spent eight whole days in the studio. Producer and former Del-Lords guitarist Eric Ambel says

DECLARATIONS OF INDEPENDENTS

(Continued from page 73)

a Glass Eye gig in their mutual hometown.

Johnston subsequently opened shows for Glass Eye in Austin, and the band frequently covered his song "Living Life." McCarty notes, "There's no bass in that song, and whenever [bassist] Brian [Beattie] broke a string, that was the song we'd do."

McCarty had originally planned to cut an album of Johnston's material as a side project, but after Glass Eye dissolved in early 1993, she spent 10 months sporadically recording "Dead Dog's Eyeball," with Beattie serving as producer.

"I always felt like a lot of Daniel's stuff was terribly cover-able," McCarty says. "It's a performer's dream to have all this great material to do."

On the album, McCarty fleshes out Johnston's spare, almost demo-like performances; no two tracks on the set sound the same. "Daniel tends to write songs in different styles," McCarty says. "We tried to figure out a way to

do a song that is stylistically on the mark."

The result is a bracing, diverse, ever-surprising record that asserts both the excellence of Johnston's highly personalized writing and McCarty's keen vocal and interpretive skills.

McCarty hopes that the album brings Johnston's oft-disturbing music to an audience that may have resisted his own versions of the work. "A lot of regular listeners can't handle listening to somebody having a nervous breakdown," she says. She expresses delight that Johnston now has a major-label deal, with Atlantic; his first album for the label, "Fun," came out last month. "I always figured, when I first heard his stuff, that he could get to the top of the business," McCarty says.

McCarty is performing a handful of East Coast dates in early October, backed by Beattie and Craig Ross, the principal songwriter for Austin's Storyville. She hopes to make a two- or three-month solo U.S. tour next spring.

SCOTTI'S

(Continued from page 71)

glass display case along one wall of the store. Boxed sets of cassettes are in another section. The three brothers divvy up the major record companies and buy directly from them, relying heavily on restocking programs.

The brothers also divide up the other business duties in the chain: One handles advertising, another bookkeeping, the third personnel. Their father is now retired.

Gary Scotti concedes that his family's business was harmed "a lot" by the recession, when expansion plans were put on hold. "We were just trying to get through it," he says. A large Kress 5-and-10 next door to the Summit store went out of business more than three years ago, and has remained empty. "That has hurt us. It generated a lot of foot traffic," says Scotti. Although he says that business has rebounded over the past two years and that the stores are at "record volumes," he acknowledges that it is becoming more difficult to get people to spend money on CDs, and that profit margins are harder to maintain. "We make our money on volume," he says.

Recently, the brothers instituted a frequent-buyer card that gives \$5 in store credit after a customer buys \$100 of merchandise. Five or six times a year, they do mailings to 10,000 customers including coupons for, say, \$2 off any CD in the store.

Although Gary Scotti grew up in the music trade and loves it, he admits that "some of the glamour goes out of it when you're dealing with the business end every day." But he still loves talking to customers on the floor on a Saturday and introducing them to new music.

FOR THE RECORD

Contrary to the Child's Play column in the Oct. 1 issue, Mary Hart continues her hosting duties on "Entertainment Tonight."

he tried to draw out more of the band's "noisy, muscle-car sound." Judging from the chaotic centerpiece, "Sunday Sports," Ambel accomplished his goal. (The title phrase "Brooklyn side," an old bowling term, pops up in "Sunday Sports.") A ferocious, Crazy Horse-style noisemaker about an auto parts worker who lives for weekend couch time, the stomp builds and builds until it finally collapses into a 60-second-long noise implosion, complete with crashing drums, wounded symbols, and unleashed reverb.

"We want to let people who like guitars know that this record is out there," says Daly.

BIG PUSH FOR ESD

For the tiny ESD label, which was created by Ryko founder Rob Simonds seven years ago, "The Brooklyn Side" represents its largest push to date at retail and radio. ESD is sending 3,000 advance CDs to retail accounts through the fall catalog of its distributor, REP Co.—a pricey proposition for a small label like ESD. Also, ads in Option, Alternative Press, and other consumer magazines are being purchased.

Daly says that mom-and-pop stores again will serve as the band's retail anchor, and hopes that chains warm to the record. Tower Records, Musicland, and Best Buy all stocked the band's debut, and "The Brooklyn Side" is scheduled to hit Tower listening booths in early 1995. Ten thousand copies are set to ship initially, with ESD's break-even point coming at 20,000 records sold.

At radio, the Bottle Rockets' superb follow-up may provide the truest test yet as to how far the album alternative format—which has won praise for its adventurous adult-rock playlists—will go in terms of embracing roots rock—and indie-label releases.

Format consultant Dennis Constantine says it will be a station-by-station battle. "Some take to that outlaw country sound, and some don't," he says.

Henneman, a bit of a pessimist when it comes to the business side of making music, insists that airplay for the band is a pipe dream. "It'd be cool, but I don't expect it to happen," he says. Those at ESD do. "The Brooklyn Side" also will be serviced to college radio.

While Daly remains confident, he's also aware of the hurdles facing the band's brand of Ozark rock. Along with the "country" tag, which can prove commercially poisonous, the band, with its strong regional perspective, also runs the risk of being pegged as "Southern rock." (After all, as Henneman assures out-of-towners in his chewy twang, Festus, Mo., is "heavy-duty redneck country.") Daly suggests that this label misses the mark, adding that the band's approach speaks to a lifestyle that stretches far beyond Confederate battleground sites. "There is a huge band of lower-middle-class, honest, working-class people across the country. And their culture reflects what Brian sees."

Following the November release, the band piles into its van and heads to the Southeast, where Henneman, a blunt talker who takes his music seriously, looks to take another crack at the Dixie crowd. "But I don't have much hope, because every time we play there it has sucked," he bellows.

"They're into that whole frat-rock mentality down there. You know, we don't belch into the microphone, so they don't get it. I think the actual sound we make is OK for them. If we'd put the schtick in there, we could make it in the South." He pauses before announcing, "But it ain't gonna happen."

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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PICTURE THIS

By Seth Goldstein



DINO-MESS: The street-date monster, otherwise known as "Jurassic Park," has created an ethical problem for the home video industry. It won't be readily solved.

Until now, video retailers—defined as anyone for whom prerecorded movies are a major, if not sole, source of revenues—have cast stones at mass merchants for breaking embargoes on sell-through hits. That's over: After "Jurassic Park," video retailers themselves are hardly without sin.

As detailed elsewhere in this issue, few chains missed the chance to get product on the street Sept. 30-Oct. 2, jumping the gun by several days. Everyone has the same excuse: The other guy did it first.

In that way, local skirmishes became a cross-country battle whose victims were the mom-and-pop outlets on the bottom rung of the distribution ladder. Many of them were receiving shipments in the midst of the chain firefights. By all accounts, it was a bloody mess.

A bigger, bloodier mess faces the Video Software Dealers Assn., which has called for penalties against street-date violators. It was easy when non-member mass merchants were the targets. It's not so easy—it's downright embarrassing—when VSDA bigwigs, including new association president Gary Ross, are peddling the title.

Ross, who authorized sales of "Jurassic Park" at most of his 300-plus Suncoast Motion Picture stores, told Billboard he is a businessman first and was forced to "react" to the market. But will his explanation fly with the VSDA rank-and-file?

In fact, "Jurassic Park" underscores the point that Ross and the other big-chain bosses who stand so tall in the VSDA are miles apart from the small fry, as the latter have often argued. Ross will learn their mood first hand. He is on the VSDA's rubber-chicken circuit addressing chapters and is tentatively scheduled to moderate a panel at the East Coast Video Show—a hotbed of indie stores—Oct. 18-20 in Atlantic City.

Suncoast has become a major force in sell-through, and Ross is a reason why. He has helped define video retailing in the '90s, but we hope he's wearing his Kevlar jacket.

(Continued on page 84)

3 Tenors Lead Surge In Classical Vids Retailers Report Steady Gains For Many Titles

BY STEVE TRAIMAN

NEW YORK—Can these fellows sing, or can they sing?

With "The 3 Tenors In Concert 1994" soaring to No. 1 on the Billboard Video Sales chart for Oct. 8, there's no question that Jose Carreras, Placido Domingo, and Luciano Pavarotti can belt out the notes and make beautiful music for A*Vision Entertainment. Now suppliers are pondering another question: Is their high C success indicative of heightened interest in classical music videos, and can the trio pull along other titles?

So far, the answers are a qualified yes—for releases bearing their names, for opera, and even for the genre. Reports from major labels, independents, and a variety of retailers add up to broader buying interest and steady, if modest, sales increases.

The newest "3 Tenors" has sold more than 37,000 cassettes in the U.S. since its late-August release, according to A*Vision, and Warner Music Vision, which handles overseas distribution, reports that it has sold more than 300,000 copies abroad, including 24,000 laserdiscs. And "3 Tenors" has barely cleared its throat.

"Carreras, Domingo, Pavarotti In Concert," the 1990 release from PolyGram, has racked up more than 500,000 videos domestically and more than 11 million copies in all video for-



Don't Choke On The Numbers. Diesel and Shawn Michaels, the World Wrestling Federation's tag-team champions, have a little fun (we hope that's all it is) at Baker & Taylor Video. They're demonstrating to sales executives Chris Arns and Lou Gould what could happen to them if the Chicago-based distributor doesn't hit its goal on Coliseum Video's next releases, "Survivor Series '94" and "Paul Bearer's Hits From The Crypt." Shown, from left, are Diesel, Arns, Gould, and Michaels.

mats worldwide, says Lynne Hoffman-Engel, marketing and sales senior VP at PolyGram Classics & Jazz.

"This first success opened new doors for us in the retail world and the industry," she says. "In the summer of '91, we released 'Pavarotti In Hyde Park,' which was also a PBS broadcast, and we continue to do well with similar 'event-oriented' videos, as well as opera and ballet.

"Piggybacking on the new '3 Tenors' release, our counter-top dump bin for all formats of our release—videocassette, LD, CD, and cassette—has gone through the roof, thanks to our own very aggressive campaign," Hoffman-Engel says. "We're also very happy to see laserdisc sales in general on the rise this year, probably due to a recovering economy with music lovers buying more luxury goods. Most of our classical videos are both tape and LD."

Laserdiscs are garnering retail support, though skeptics such as BMG Classic president Guenter Hensler doubt the format will ever become significant to classical buyers. Ray Edwards, Tower Video's national classical manager, notes a definite upturn the past 18 months. "Laserdiscs have increased on a par with CD unit sales in all our 109 stores," he reports.

PolyGram anticipates a strong tape and disc fourth quarter, thanks to "The Nutcracker" with the Kirov Ballet on Philips Video Classics and Richard Wagner's "Parsifal," featuring Domingo and conductor James Levine on DG, part of the Metropolitan Opera's "Ring" cycle seen on PBS.

"Our labels will continue to release key events focused on artists, as well as opera and ballet, going into 1995 and beyond," Hoffman-Engel adds.

At Kultur Video, credited with starting the classical video market in 1980 by acquiring the rights to programs by the violinist Jascha Heifitz and the pianist Artur Schnabel, president Dennis Hedlund has exploited the success of the first "3 Tenors" release. "In 1990, we took our individual titles on each of the tenors and shrink-wrapped them with a sticker 'You've Heard Them Together, Now Hear Them Apart.' We sold over 40,000 sets—120,000 videocassettes—in the first 60 to 90 days at \$49.95 suggested list."

Hedlund has also prospered as a result of his direct deal with Leonard Bernstein's family, which led to "The Norton Lectures: Six Talks At Harvard" in a \$149.95 package. It did better at retail "than through our normal mail-order channels," he says. "We've

released another 10 programs since then. People can't get enough of Leonard Bernstein." Kultur's next effort, "Leonard Bernstein Plays," arrived Oct. 12 at \$19.98.

It shared that date with "Pavarotti In Confidence," which includes an interview with Peter Ustinov and early clips of the great tenor's career, also at \$19.98. Kultur is focusing heavily on opera with "The New Met: The Bell Telephone Hour," an episode from the long-running series devoted to the Sept. 16, 1966, opening of the Metropolitan Opera House at Lincoln Center, and further entries in its monthly "My Favorite Opera" series that bowed in January.

Hedlund credits Tower as the first chain to put classical videos in the music department. Musicland, Camelot, and HMV have followed suit, boosting awareness of the genre. Kultur is backing the four chains' play with half-pages in free-standing inserts appearing in newspapers this fall.

However, laser sales are lagging, he says. "I'm still in a wait-and-see position, with only about 20 Kultur titles

(Continued on page 79)

Big Benefits Expected From N.E. Vid Promo

BY SETH GOLDSTEIN

NEW YORK—Next month, the New England chapter of the Video Software Dealers Assn. launches a long-term image-awareness campaign that will promote sell-through to customers patronizing an estimated 300-400 stores in five states (The Billboard Bulletin, Oct. 8). The chapter won the backing of studios and major independents providing money and materiel. It recently hired a regional agency—Allied Advertising and Public Relations, headquartered in Boston—to develop a marketing plan.

"We want every retailer in New England to benefit," says Wayne Mogel, regional VP of New Jersey-based distributor Star Video Entertainment. "You have to be in the consumers' faces all the time," especially since so many non-specialty stores carry hits like "Jurassic

(Continued on page 79)

FEEL LIKE MAKING LOVE... AGAIN?



Get your customers in the mood again with this long-awaited sequel to our best-selling, award winning couples' guide. Playboy's *Secrets of Making Love... to the Same Person Forever, Volume II*. It's more of a good thing... and then some!



PLAYBOY HOME VIDEO

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Playboy Set To Pump Out The O.J. Fitness Video

JAILHOUSE EXERCISE: Even though it's bound to draw more snickers and jeers than the marriage of Michael Jackson and Lisa Marie Presley, Playboy Home Video says its first fitness tape, "O.J. Simpson: Minimum Maintenance Fitness For Men," is no joke.

"A lot of people will pick it up because of the media exposure," says Playboy VP/GM Barry Leshtz. "But once they get past the novelty of it, they'll see it's a good program." O.J. hits stores Oct. 19, priced at \$14.95 (Billboard, Oct. 8).

In addition to a workout with personal trainer Richard Walsh, viewers get a look at the trophy room at Simpson's now infamous Brentwood mansion. There's also a short section with O.J. playing basketball with friends A.C. Cowlings (the Bronco driver) and Kato Kaelin (the tenant) at the mansion.

Leshtz says the tape is a "real winner" and could catapult the company into a whole new retail category. "We have a number of things in development that are lifestyle oriented," he says. "And this is the first one in the series." Getting over the jokes is one obstacle to overcome. Another is not having O.J. available to promote the title. "That's definitely the missing link," says Leshtz.

Some dealers were puzzled by the program. "I'm still not sure what we're going to do with the tape," says Rose Mary Atkins, VP of product at Videomsmith in Boston. "They should put it out as a limited edition, because I'm sure it will be a collector's item."

Says Leshtz, "We'll see how retailers react, but most of our regular accounts said they'll carry it. We realize others may be cautious." Playboy expects to ship about 200,000 units.

GRAND ENTRANCE: Blockbuster Video has the bonus Barbara Streisand clip, but Virgin Megastore has Steven Spielberg's sets from "Jurassic Park."

As part of street-date activities for the MCA/Universal Home Video release, the chain's Sunset Boulevard location in Los Angeles erected the gates used in the movie in the store's courtyard. For the ultimate tropical experience, a fog machine and palm trees will decorate the location through mid-October. During a party Oct. 3, prior to the street date, copies of the video were delivered in Spielberg's souvenir Ford Explorer used in the film.

The party was co-sponsored by KIIS Los Angeles, which conducted a radio promotion one week

prior to the street date, with winners attending the bash. "Jurassic Park" went on sale at 12:01 a.m. Oct. 4, to take advantage of the store's 1 a.m. closing. The first 100 fans who purchased the cassette received free "Jurassic Park" merchandise. (Tower Video, just down the street, has staged similar stunts for the video releases of "Batman Returns" and "Teenage Mutant Ninja Turtles.")

VAMPIRE INTERVIEW: CBS/Fox Video has found a video tie-in



SHELF TALK

by Eileen Fitzpatrick

with the upcoming movie "Interview With The Vampire," based on the novel by Anne Rice. It will release "Anne Rice: Birth Of

The Vampire" Nov. 2—at \$14.98 by itself, and at \$19.98 in a collector's edition packaged with the best-selling novel.

"Birth Of," produced by the BBC, will air on the Lifetime cable channel Oct. 30. The Tom Cruise theatrical feature reaches screens Nov. 18.

VIDBITS: Kathy Ireland will follow up her debut in the fitness market with "Behind The Scenes: The Making Of The Kathy Ireland Calendar." The video, distributed by United American Video, will be available Feb. 2. UAV releases Ireland's "Total Fitness Video" Nov. 10. . . Laurel Canyon Productions has inked a sponsorship deal with Agree Shampoo to promote its "Get Outta The House" video series. The first title, "Big Fat Air," about snowboarding, arrives in November. Agree will support the title with print advertising, direct mail, P-O-P displays, and promotional booths at ski resorts. The shampoo manufacturer will receive a 30-second ad on the front of the cassette. Future releases will focus on white-water rafting, sky diving, and rock climbing. . . An 11-year-old from Irving, Texas, has won the Republic Pictures Home Video "Ghostwriter" sweepstakes, also sponsored by Nike and Bantam Doubleday Dell Books. Carla Burkhardt's essay on what she likes best about "Ghostwriter" was selected randomly from more than 58,000 entries. Burkhardt receives a trip to New York to meet with the writers of the PBS series, lunch with director Spike Lee, \$1,000 in cash, a video camera, and Nike and "Ghostwriter" merchandise. Additionally, 500 other winners will receive various "Ghostwriter" merchandise. . . MCA/Universal Home Video will include a reusable sticker sheet inside cassettes of "The Land Before Time II: The Great Valley Adventure." The direct-to-video sequel to the 1989 movie will come out Dec. 26, priced at \$24.98.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ ★ NO. 1 ★ ★ ★			
1	1	5	FOUR WEDDINGS AND A FUNERAL	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R
2	4	2	THE CROW	Miramax Films Buena Vista Home Video 3034	Brandon Lee	1994	R
3	2	6	SCHINDLER'S LIST	Amblin Entertainment MCA/Universal Home Video 82153	Liam Neeson Ben Kingsley	1993	R
4	3	7	THE REF	Touchstone Pictures Touchstone Home Video 2748	Denis Leary Judy Davis	1994	R
5	7	4	SERIAL MOM	Savoy Pictures HBO Home Video 90980	Kathleen Turner Sam Waterston	1994	R
6	6	7	INTERSECTION	Paramount Pictures Paramount Home Video 32242	Richard Gere Sharon Stone	1994	R
7	5	13	PHILADELPHIA	Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington	1993	PG-13
8	18	2	THREESOME	Columbia TriStar Home Video 76153	Lara Flynn Boyle Stephen Baldwin	1994	R
9	NEW ▶		NAKED GUN 33 1/3: THE FINAL INSULT	Paramount Pictures Paramount Home Video 32785	Leslie Nielsen Priscilla Presley	1994	PG-13
10	8	10	ON DEADLY GROUND	Warner Bros. Inc. Warner Home Video 13227	Steven Seagal Michael Caine	1994	R
11	11	5	LIKE WATER FOR CHOCOLATE	Miramax Films Touchstone Home Video 2111	Lumi Cavazos Marco Leonardi	1993	R
12	9	12	GRUMPY OLD MEN	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13
13	10	4	GREEDY	Universal City Studios MCA/Universal Home Video 82004	Michael J. Fox Kirk Douglas	1994	PG-13
14	15	9	WHAT'S EATING GILBERT GRAPE	Paramount Pictures Paramount Home Video 32955	Johnny Depp Juliette Lewis	1993	PG-13
15	12	5	D2: THE MIGHTY DUCKS	Walt Disney Pictures Walt Disney Home Video 2553	Emilio Estevez	1994	PG
16	14	5	BLUE CHIPS	Paramount Pictures Paramount Home Video 32741	Nick Nolte Shaquille O'Neal	1994	PG-13
17	27	2	MOTHER'S BOYS	Miramax Films Touchstone Home Video 2541	Jamie Lee Curtis Peter Gallagher	1994	R
18	13	15	THE PELICAN BRIEF	Warner Bros. Inc. Warner Home Video 12989	Julia Roberts Denzel Washington	1993	PG-13
19	16	14	TOMBSTONE	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R
20	17	11	BLINK	New Line Home Video Columbia TriStar Home Video 2605	Madeleine Stowe Aidan Quinn	1994	R
21	19	11	REALITY BITES	Universal City Studios MCA/Universal Home Video 81929	Winona Ryder Ethan Hawke	1994	PG-13
22	28	6	THE HOUSE OF THE SPIRITS	Live Home Video 69986	Meryl Streep Jeremy Irons	1994	R
23	NEW ▶		FAREWELL MY CONCUBINE	Miramax Films Touchstone Home Video 2522	Leslie Cheung Zhang Fengyi	1993	R
24	20	4	8 SECONDS	New Line Home Video Columbia TriStar Home Video 2606	Luke Perry Stephen Baldwin	1994	PG-13
25	22	16	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13
26	24	8	THE CHASE	FoxVideo 8603	Charlie Sheen Kristy Swanson	1994	PG-13
27	23	6	I'LL DO ANYTHING	Columbia TriStar Home Video 52623	Nick Nolte Albert Brooks	1994	PG-13
28	30	6	LIGHTNING JACK	Savoy Pictures HBO Home Video 91143	Paul Hogan Cuba Gooding, Jr.	1994	PG-13
29	26	8	MAJOR LEAGUE II	Morgan Creek Productions Inc. Warner Home Video 13356	Charlie Sheen Tom Berenger	1994	PG
30	21	13	IN THE NAME OF THE FATHER	Universal City Studios MCA/Universal Home Video 81800	Daniel Day-Lewis Emma Thompson	1993	R
31	29	12	ROMEO IS BLEEDING	PolyGram Video 8006304453	Gary Oldman Lena Olin	1993	R
32	32	8	ANGIE	Hollywood Pictures Hollywood Home Video 2556	Geena Davis	1993	R
33	35	9	BLANK CHECK	Walt Disney Pictures Walt Disney Home Video 2902	Brian Bonsall Karen Duffy	1993	PG
34	NEW ▶		THE SNAPPER	Miramax Films Buena Vista Home Video 2523	Colm Meaney Tina Kellegher	1993	R
35	25	7	BEETHOVEN'S 2ND	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG
36	NEW ▶		3 NINJAS KICK BACK	Columbia TriStar Home Video 79673	Sean Fox Max Elliott Slade	1994	PG
37	36	3	CHASERS	Morgan Creek Productions Inc. Warner Home Video 13363	Tom Berenger Erika Eleniak	1994	R
38	40	10	SHADOWLANDS	Savoy Pictures HBO Home Video 90968	Anthony Hopkins Debra Winger	1993	PG
39	34	11	SISTER ACT 2: BACK IN THE HABIT	Touchstone Pictures Touchstone Home Video 2525	Whoopi Goldberg	1993	PG
40	33	8	HEAVEN AND EARTH	Warner Bros. Inc. Warner Home Video 12983	Tommy Lee Jones Joan Chen	1993	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

3 TENORS LEAD SURGE IN CLASSICAL VIDEO

(Continued from page 77)

on LD. I haven't seen any significant upswing, and if anything is going to sell on this format, it's the arts." Kultur, meanwhile, is forging ahead, introducing at least 43 new titles next year.

Hedlund's reservations on laserdisc are shared by BMG's Hensler. "I'm disappointed in the performance of [laserdisc], despite our success," he says. "The lack of a superior sound carrier is the big reason. The combination player for CD and laserdisc was never properly promoted in the U.S., and Pioneer has had to carry the load virtually on its own.

"Sony and Philips have backed it once in a while, but there was no bite to their bark. I have a belief in a digital video CD, but that will be four years or more, and perhaps the IBM system, with 10 layers of information on one disk—enough for the longest opera—is the answer."

Hensler doesn't believe VHS is really good enough, but he does see a title like "The 3 Tenors" drawing more people to classical music, and more customers into stores. At BMG Classics, the biggest hits have included James Galway's flute performances and videos of conductor Arturo Toscanini. Hensler notes the success of "Concerto!," a series of talks and performances hosted by Dudley Moore with Michael Tilson Thomas and the London Symphony. The six programs were on The Learning Channel last year.

Also doing well is "Classic Visions," a lighter, spirited approach to classical music. The titles were created mostly by the Swiss director Andreas Martihalder, "who has a very entertaining way of filming musicians," Hensler says. "A Gershwin 'Rhapsody In Blue' was done in a bar, and we've had five in this series so far."

For the fourth quarter, BMG Classics will have Rossini's "Tancredi," part of the series recorded live at the Schwetzingen Festival, with a unique feature—both endings the composer wrote for the opera. Viewers can program their VHS or LD players to watch the version of their choice. Coming on VHS is singer Christa Ludwig's "Tribute To Vienna" and, on

VHS and LD, a set of Wagner "Lieder" performed by Nathalie Stutzmann. It was recorded at Wagner's estate using one of his own pianos.

Classical videos are expanding in the children's market as well, with Toronto-based the Children's Group reporting sales of more than 100,000 units for "Beethoven Lives Upstairs," released two years ago. Sales and marketing director Sandy Gardner says the program was based on one of six Classical Kids audio titles that sold more than 1.5 million CDs and tapes in North America. The video has been repriced to \$14.95, also the price for "Tchaikovsky Discovers America," due next spring. "BMG Distribution has done a good job for both audio and video releases in the U.S.," she says.

Retailers are feeling the impact.

"All our stores now carry classical music videos, in the classics area of a Tower Records, or in both the music and classical video sections in a dual outlet," says Tower's Edwards. "Classical has been pretty much a steady business, with the new '3 Tenors' certainly helping boost interest. Otherwise, it's the 'visual things' like opera that tend to sell very well." Edwards is also interested in a new "Classic Views" monthly video magazine that is to debut soon, with new release clips, interviews, etc., at \$9.95 per issue.

John Hankins, audio/video/books buyer for the Metropolitan Opera Shop and the Performing Arts Shop in New York, says mail-order sales have been particularly strong. His catalog lists 50-75 titles in each quarterly edition.

"We try to keep current," he says, "but still do well with our 4-year-old 'Live From Lincoln Center' series, particularly the two New York City Operas with Beverly Sills and most American Ballet Theater performances."

Hankins does believe that there has been a decline recently in the number of new releases and the level of promotional support received by specialty shops like his. But "The 3 Tenors," he suggests, may spark a turnaround.

New England children's hospitals. According to Mogel, each is to receive VCRs and a library of 100 movies from the chapter. The guest list will include retailers, distributors, the public, politicians, and the media, which is expected to give the event heavy coverage.

Jane Lanouette, Allied Advertising's director of advertising and promotion, says the hospitals may get star treatment in their hometowns as well. "Right now, we're in the planning stages," she says, mulling over such elements as a region-wide sweepstakes. "The idea is basically to remind people that home video stores are there."

Allied was chosen because of its extensive experience promoting movies for the studios throughout the Northeast. The chapter program is its first in home video. "We're familiar with the product from conception to the screen," Lanouette says. "It sounds stupid, but we know the language."

BIG BENEFITS EXPECTED FROM N.E. VID PROMO

(Continued from page 77)

Park." Mogel adds, "Everybody knows where the church is, but the bell still rings on Sunday."

The chapter, which has contributed money to the campaign, decided to begin with sell-through because those titles, including "Snow White," "The Flintstones," and "Speed," dominate the fourth quarter. "We had to start with something," says Mogel. Rentals could be included later.

The New England activities will be followed closely by VSDA, which has talked extensively about image awareness but never garnered the support necessary to carry out a program except for a one-shot campaign last Christmas. "We won't repeat that this year," says PR and marketing chief Bob Finlayson. "A local program is a good place to start. You can look at the possibilities of cloning it."

Things get under way in Boston with a mid-November party in honor of six

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ NO. 1 ★ ★ ★				
1	1	4	THE 3 TENORS IN CONCERT 1994	A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	29.98
2	4	3	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks, Meg Ryan	1993	PG	19.95
3	3	5	D2: THE MIGHTY DUCKS	Walt Disney Pictures, Walt Disney Home Video 2553	Emilio Estevez	1994	PG	19.99
4	2	7	BEETHOVEN'S 2ND	Universal City Studios, MCA/Universal Home Video 42029	Charles Grodin, Bonnie Hunt	1993	PG	24.98
5	5	7	PLAYBOY CELEBRITY CENTERFOLD: LATOYA JACKSON	Playboy Home Video, Uni Dist. Corp. PBV0756	LaToya Jackson	1994	NR	19.95
6	6	29	YANNI: LIVE AT THE ACROPOLIS ▲	Private Music, BMG Home Video 82163	Yanni	1994	NR	19.98
7	7	4	KISS: KISS MY A**	PolyGram Video 8006323093	Kiss	1994	NR	19.95
8	8	9	THUMBELINA	Warner Bros. Inc., Warner Home Video 24000	Animated	1994	G	24.96
9	NEW ►		HONDO	MPI Home Video 7021	John Wayne, Geraldine Page	1953	NR	19.98
10	NEW ►		BEASTIE BOYS: SABOTAGE	Capitol Video 77787	Beastie Boys	1994	NR	16.98
11	10	7	PLAYBOY: WET & WILD-THE LOCKER ROOM	Playboy Home Video, Uni Dist. Corp. PBV0757	Various Artists	1994	NR	19.95
12	16	25	AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant, Deborah Kerr	1957	NR	9.98
13	12	8	PENTHOUSE: 25TH ANNIVERSARY PET OF THE YEAR SPECTACULAR	Penthouse Video, A*Vision Entertainment 50777-3	Various Artists	1994	NR	19.95
14	11	6	3 CHAINS O' GOLD	Warner Reprise Video 3-38399	♣	1994	NR	19.98
15	14	5	THE PRINCESS AND THE GOBLIN	Hemdale Home Video 7113	Animated	1994	G	24.95
16	13	20	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR	22.99
17	17	13	PENTHOUSE: DREAM GIRLS	Penthouse Video, A*Vision Entertainment 50775-3	Various Artists	1994	NR	19.95
18	22	53	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
19	9	16	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc., Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96
20	27	13	PENTHOUSE: SEXIEST AMATEUR VIDEOS	Penthouse Video, A*Vision Entertainment 50776-3	Various Artists	1994	NR	19.95
21	15	12	LITTLE RASCALS COLL.: VOL. 1	RHI Entertainment Inc., Cabin Fever Entertainment 974	The Little Rascals	1994	NR	14.95
22	NEW ►		BASEBALL: A FILM BY KEN BURNS	Turner Home Entertainment B5318	Various Artists	1994	NR	179.98
23	28	286	THE SOUND OF MUSIC ◆	FoxVideo 9610	Julie Andrews, Christopher Plummer	1965	G	24.98
24	18	21	PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video, Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
25	29	5	BARNEY: LIVE IN NEW YORK CITY	The Lyons Group 2002	Various Artists	1994	NR	19.99
26	21	15	GINGER LYNN ALLEN'S LINGERIE GALLERY	Peach Home Video, Uni Dist. Corp. 7001	Ginger Lynn Allen	1994	NR	9.95
27	24	37	PINK FLOYD: THE WALL	MGM/JA Home Video 400268	Bob Geldof	1979	R	14.95
28	NEW ►		THE NIGHTMARE BEFORE CHRISTMAS	Touchstone Pictures, Touchstone Home Video 3603	Animated	1993	PG	19.99
29	25	4	THE BEST OF BROADWAY MUSICALS	Walt Disney Home Video 2235	Various Artists	1994	NR	19.99
30	19	2	BOYZ II MEN THEN II NOW	PolyGram Video 8006326553	Boyz II Men	1994	NR	14.95
31	NEW ►		THE CASE OF THE LOGICAL I RANCH	Dualstar Video, BMG Kidz 30051-3	Mary-Kate & Ashley Olsen	1994	NR	12.98
32	NEW ►		THE CASE OF THORN MANSION	Dualstar Video, BMG Kidz 30050-3	Mary-Kate & Ashley Olsen	1994	NR	12.98
33	35	21	THE DARK CRYSTAL	Buena Vista Home Video, Jim Henson Video 1966	Jen Kira	1982	PG	14.99
34	34	12	THE WHO: 30 YEARS OF MAXIMUM R&B LIVE	MCA Music Video 11066	The Who	1994	NR	19.98
35	26	97	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
36	20	12	LITTLE RASCALS COLL.: VOL. 2	RHI Entertainment Inc., Cabin Fever Entertainment 975	The Little Rascals	1994	NR	14.95
37	31	16	WOODSTOCK: THREE DAYS OF PEACE & MUSIC	Warner Bros. Inc., Warner Home Video 13549	Various Artists	1970	R	29.98
38	NEW ►		MIGHTY MORPHIN: PUTTY ON THE BRAIN	Saban Entertainment, A*Vision Entertainment 42012-3	Various Artists	1994	NR	12.95
39	36	6	PLAYBOY: LOVE, SEX & INTIMACY	Playboy Home Video, Uni Dist. Corp. PBV0762	Various Artists	1994	NR	29.95
40	30	47	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video, Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.



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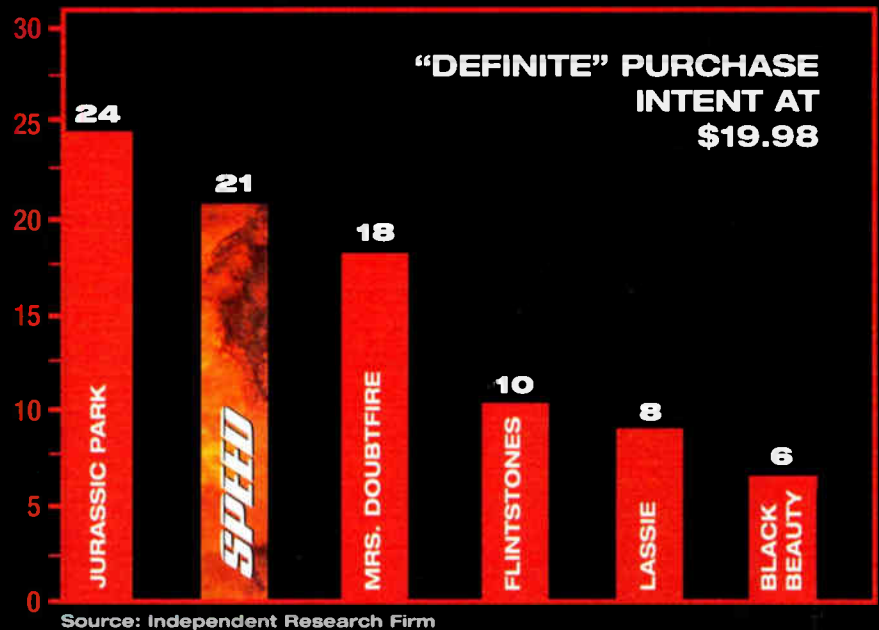
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OCTOBER NOVEMBER DECEMBER



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New Deal For Sharon, Lois & Bram; Muppet Twist On Tales

TREASURE CHEST: Video Treasures in Troy, Mich., has announced an exclusive five-year agreement with Los Angeles-based Drive Entertainment to distribute video and audio product by Sharon, Lois & Bram to retail. The deal covers five new video and album projects, as well as the veteran entertainers' catalog product.

A new holiday video, "Candles, Snow And Mistletoe," was among the three video and six audio titles released under the new agreement Oct. 11. A repackaged video version of "Sing A To Z" is among the upcoming releases, as is the new "The Elephant Show," a compilation of the trio's highly rated Nickelodeon program of the same name. Sharon, Lois & Bram's previous label, A&M, had issued a number of complete "Elephant Show" episodes on video.



by *Moira McCormick*

According to Drive Entertainment CEO Stephen Powers, the new packaging emphasizes the Elephant character, a costumed actor on Nickelodeon. "The Elephant Show" box, in fact, pictures only Elephant, and not the trio, on the cover. "That hasn't been done before with them," says Powers, who previously has noted that the act's association with a character can be a major

marketing opportunity, given the current popularity of licensed characters.

Powers says that all future Sharon, Lois & Bram releases through Video Treasures will have corresponding audio titles in identical packaging "so they can be merchandised together." A number of cross-promotions connecting video, audio, and a new CD-ROM—called "CyberBoogie! With Sharon, Lois & Bram," produced by Times Mirror Multimedia—are expected to be put in play. They likely will involve bounce-back cards and coupons.

"The reason we chose Video Treasures was that they're experts in mass merchandising," says Powers. "We don't feel Sharon, Lois & Bram have been particularly exposed at that level, though their TV show reaches a mass market every day. Plus, there's never

been a lot of emphasis on their videos, but with Video Treasures we're expecting a bigger video presence."

Mitch Perliss, VP of audio programming for Video Treasures, says a new, lower video price point (\$9.98 versus A&M's \$14.98) will enable the company to court new markets. "Very specifically, we will attack the supermarket trade," he says. "We can create a merchandiser for video and audio product, and give supermarkets the margins and price points they need."

Video Treasures also is negotiating with "a specialist in alternative distribution and the educational market. And, obviously, we're working on appropriate projects with [parent company] Handleman and Western Merchandising for mass-merchant clients," Perliss says. "We're developing some prepack opportunities, and we're creating counter displays and floor merchandisers. We're also in the process of developing multipacks for the wholesale club business."

MUPPET MANIA: Jim Henson Video will debut a new made-for-video production, "Muppet Classic Theater," Oct. 28. Kermit, Miss Piggy, the Great Gonzo, and Fozzie Bear star in characteristically fractured Muppet versions

of the fairy tales "Rumpelstiltskin," "The Elves And The Shoemaker," "King Midas," "The Emperor's New Clothes," "The Three Little Pigs," and "The Boy Who Cried Wolf." Each story includes original tunes performed by Henson's creations. Price is \$19.95, including an instantly redeemable \$2 coupon offered for a limited time.

WATCHING HOUR: Also from Jim Henson Video and the Disney labels are a dozen spooky-season titles, each available for under \$15. They include Disney's "Hocus Pocus," starring Bette Midler; Henson's movie "The Dark Crystal"; "The Legend Of Sleepy Hollow," narrated and sung by Bing Crosby; a number of animated programs featuring Disney characters, such as "Monster Bash," "Witcheroo," "Donald's Scary Tales," and "Halloween Haunts"; Buena Vista titles such as "Alvin And The Chipmunks—Nightmare On Seville Street"; and Touchstone's "My Boyfriend's Back." A customized floor display, called the Disney Haunted Mansion Video Shoppe, is available.

LIFTOFF: There has been a proliferation of kid vids featuring the inner (Continued on next page)

Billboard

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NEW TWIST ON COMPATIBLE CDs

(Continued from page 67)

tion without modifications."

Chris Gilbey, managing director of Ariola Interactive, insists that the GF4 single is a "world-first."

"No other CD single in the world has the audio and the CD-ROM component available on the same disc where the CD-ROM component is buried," he says. "Others may have developed something where you have to skip a track so you can play your audio component in order to get past the CD-ROM component. But as far as I'm aware—and we've done a lot of checking—there have been no releases where the CD-ROM is, in effect, masked from your CD player."

The "skip-track" approach to mixed-mode CDs playable on both standard decks and computers is known generally as "track one," in which all the computer information is put onto the first track of the CD, leaving tracks two and onward free for Red Book audio information readable by existing audio CD players.

Standard audio decks, however, may attempt to read the first track, resulting in either earsplitting noise or silence in units that block it; other CD machines simply skip over the first track and proceed onto track two.

These types of "audio ROM" discs carry warnings to consumers, on the packaging and on the disc, to skip over the first track when playing the CD in an audio player.

PAMS' Stauder says Active Audio's approach is different in that the data is not put on the first track, but rather hidden throughout the disc in what he calls a "single session" approach. While declining to offer more details, he does differentiate this from so-called "multisession discs" being explored by other companies as another "track one" alternative.

LOW PRICE POINT

Possibly the most notable aspect of the GF4 Active Audio project is that the single retails for \$7.99 Australian (\$5.90 U.S.).

Gilbey plans for the smaller profit margin to be absorbed by high sell-through, predicting local sales of up to 100,000 units and "substantial sales internationally because of the vast interest this format will generate." GF4, with three hit singles under its belt in Australia, has a predominantly teenage following in Japan and Southeast Asia, where the group has toured.

Ariola Interactive, which intends to release six more interactive singles in the new year, including discs from Boom Crash Opera and Divinyls, decided on a rising act to launch its new technology.

"If you introduce a superstar act like the Rolling Stones or Prince to interactivity, [you create the dilemma where] they have to create something bigger and better than everybody else," says Gilbey. "That puts an enormous pressure on software engineers and creative artists."

"At the end of the day, you end up with a high dollar price and not a tremendous amount of customer satisfaction."

"Our problem was not merely to conquer the technology to mask the ROM aspect of the CD. It was also to create an elegant piece of programming that was satisfying to us and the marketing sensibilities of retailers and consumers."

The technology will not be exclusive to BMG.

Pacific Advanced Media Studios has offices in Melbourne, Sydney, California, and Singapore, and is about to open a fifth in Tokyo.

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Dwight Yoakam, "Pieces Of Time," Warner Reprise Video, 49 minutes, \$16.98.

Honky-tonk country rocker Yoakam follows "Just Lookin' For A Hit" with his second longform video, a pastiche of hits and favorite clips spanning his career. Opening videoclip, the cleverly kooky "Suspicious Minds," from the "Honeymoon In Vegas" soundtrack, is succeeded by nuggets from Yoakam's previous two platinum albums, "If There Was A Way" and "This Time." Eleven numbers are included in total, featuring Grammy winner "Ain't That Lonely Yet," "The Heart That You Own," slightly manic "Turn It On, Turn It Up, Turn Me Loose," rip-roaring "Takes A Lot To Rock You," "It Only Hurts When I Cry," and "Try Not To Look So Pretty." Most of Yoakam's clips include colorful, mood-setting vignettes, which make this video as fun to watch as to listen to.

Babyface, "The Cool Collection," Epic Music Video, 30 minutes, \$14.98.

Smooth-as-satin collection features clips from the red-hot writer/crooner's year-old album, "For The Cool In You." Included are current top-five Hot 100 hit "When Can I See You," the title track, "Never Keeping Secrets," "And Our Feelings," and a never-before-released video of "Rock Bottom." In between songs, Babyface—filmed in grainy black and white—discusses his writing craft, his collaborative relationship with L.A. Reid and Daryl Simmons, his writing roots, and his favorite candy bar, among other things. Video is a treat from start to finish. Fans' only complaint probably will be its relatively short length.

Toby Keith, "A Video Collection," PolyGram Video, 25 minutes, \$12.95.

Polydor country recording artist Keith discusses his dreams and accomplishments in this short and sprightly longform that includes live footage filmed at last year's Fan Fair, videoclips, and interviews with the artist, plus his wife, parents, and closest buddies. As for featured vidclips, producers stick to the hits for guaranteed success. Clips include Keith's previous two No. 1 songs, "Should've Been A Cowboy" and "Wish I Didn't Know Now," as well as "Who's That Man" from

his current album, "Boomtown," which is making a fast rise toward No. 1 on Hot Country Singles & Tracks. Keith's albums are hot, and his first longform video likely will follow suit.

CHILDREN'S

"Horses... Up Close And Very Personal," Stage Fright Productions (800-979-6800), 30 minutes, \$14.95.

Fourth in Stage Fright's live-action children's series is another low-tech delight.



From Clydesdales to miniature ponies to brown, white, and black beauties, horses of all breeds and lifestyles are shown doing what they do best in their natural environment. Stage Fright follows its successful model and again includes no narration, but keeps the mike close at hand so children can hear horses galloping by, munching on hay, pulling a rickety wagon, racing around a track, and more. Among other equine moments are a view of cowboys on horseback roping cattle, a peek at a children's rodeo, and an artist sketching several horses as they graze at the foot of the Rocky Mountains. Also available from Stage Fright are "Farm Animals," "Big Rigs," and "Choo Choo Trains"—all up close and very personal.

"Snow White," "The Nutcracker," "Cinderella," GoodTimes Home Video (212-951-3000), approximately 45 minutes each, \$19.95 each.

GoodTimes bolsters its Animated Classics series with the addition of six new titles in plenty of time for holiday retailing. GoodTimes' cheery version of "Snow White" will share shelf space this year with Disney's original version of the classic tale, as well as a treatment from Sony Wonder. Christmas perennial "The Nutcracker" will delight

audiences young and old, and GoodTimes' "Cinderella" is an enchanting take on the longtime favorite. GoodTimes' releases of these magical children's classics are available in clamshell packaging. Rounding out the new Animated Classics additions are "Pocahontas," "A Christmas Carol," and "Leo The Lion," a member of the "Lion King" genus.

DOCUMENTARY

"The Rocket Men," Goldhil Home Video (805-495-0735), 60 minutes, \$19.95.

This space odyssey explores the genesis of the rocket and the man who launched the dream, Dr. Robert Goddard. Goddard, the tireless Clark University professor who began conducting gunpowder rocket experiments in 1914, moved to New Mexico to delve full-force into his life's goal, and graduated to work for the U.S. Navy, had the right stuff 40 years before the U.S. astronauts made their first journey. Video also captures the German take on the rocket from World War II onward, the Soviet space initiatives, and the U.S. program, beginning with JFK's historic speech at Rice University. Both



straightforward and sentimental, video includes thorough narration and historic photos, archival footage of Goddard's first liquid-fuel-powered rocket flight in 1926 (filmed by his wife, Esther), segments from his diaries, and current interviews with Esther Goddard.

INSTRUCTIONAL

"Winning At Casino Blackjack," Strategic Play Productions (513-984-0433), 30 minutes, \$19.95.

There's no flash, no fervor, and no fast-talk in this

comprehensive, user-friendly guide for blackjack novices. Using close-up camera shots of various card hands accentuated by onscreen checklists of the



proper protocol, host Steve Salge begins by outlining the rudimentary points of dealer rules and player options (drawing additional cards, doubling down, splitting cards, ensuring against a dealer blackjack, etc.) in easy-to-understand terms. He then moves on to the basic strategies of card playing—based on those often-seen mathematical statistics—explaining that winning is not a matter of luck but of following a tried-and-true formula. "Blackjack" is the first in a series of six game-instruction videos from Strategic Play.

"Start Me Playing Piano," MVP Productions Inc./Atlas Distributing Group (818-775-1201), 30 minutes, \$19.95.

Video aimed at children just learning to play the piano is the first in MVP's new "Start Me Playing" series, which features veteran professionals instructing young beginners on a variety of instruments. Unfortunately, although it has its heart in the right place, "Piano" is a bit of a snoozer. Camera follows the matching-sweaters duo of a cheerfully patient instructor and an eager young girl as he teaches her to play "Hot Cross Buns" and other basic tunes, first by numbering the black keys and then by having her sing the notes, as well as



other, somewhat clever methods. A split screen shows the student playing the song while her instructor points to the score.

Billboard®

FOR WEEK ENDING OCTOBER 15, 1994

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release Suggested List Price
*** NO. 1 ***				
1	1	9	THUMBELINA Warner Bros. Inc./Warner Home Video 24000	1994 24.96
2	2	19	THE RETURN OF JAFAR Walt Disney Home Video 2237	1994 22.99
3	3	5	THE PRINCESS AND THE GOBLIN Hemdale Home Video 7113	1994 24.95
4	5	9	MY NEIGHBOR TOTORO Tokuma Publishing/FoxVideo 4276	1988 19.98
5	4	53	ALADDIN Walt Disney Home Video 1662	1992 24.99
6	7	7	BARNEY: LIVE IN NEW YORK CITY The Lyons Group 2002	1994 19.99
7	8	161	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988 19.95
8	6	29	THE FOX AND THE HOUND Walt Disney Home Video 2141	1981 24.99
9	22	9	THERE GOES A TRAIN! Kidvision/A*Vision Entertainment 50710-3	1994 10.95
10	RE-ENTRY		PINOCCHIO ◆ Walt Disney Home Video 239	1940 24.99
11	10	101	BEAUTY AND THE BEAST Walt Disney Home Video 1325	1991 24.99
12	9	11	THE JUNGLE KING Golden Films/Sony Wonder 49604	1994 14.98
13	12	29	THERE GOES A BULLDOZER! Kidvision/A*Vision Entertainment 50701	1994 12.95
14	NEW ►		MARY-KATE & ASHLEY OLSEN: THORN MANSION Dualstar Video/BMG Kidz 30050-3	1994 12.98
15	16	25	MIGHTY MORPHIN GREEN RANGER: PART 1 Saban Entertainment/A*Vision Entertainment 8006311353	1994 12.95
16	14	25	MIGHTY MORPHIN GREEN RANGER: PART 2 Saban Entertainment/A*Vision Entertainment 8006311373	1994 12.95
17	NEW ►		MARY-KATE & ASHLEY OLSEN: LOGICAL I RANCH Dualstar Video/BMG Kidz 30051-3	1994 12.98
18	11	3	ANIMANIACS: YAKKO'S WORLD Warner Bros. Inc./Warner Home Video 13541	1994 12.95
19	RE-ENTRY		101 DALMATIANS Walt Disney Home Video 1263	1961 24.99
20	13	5	ANIMANIACS: ANIMANIACS STEW Warner Bros. Inc./Warner Home Video 13539	1994 12.95
21	19	21	BATMAN: MASK OF THE PHANTASM Warner Bros. Inc./Warner Home Video 15500	1993 19.96
22	RE-ENTRY		FANTASIA Walt Disney Home Video 1132	1940 24.99
23	18	286	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973 14.95
24	20	27	THERE GOES A FIRE TRUCK! Kidvision/A*Vision Entertainment 50700	1994 12.95
25	24	3	ANIMANIACS: THE WARNER'S ESCAPE Warner Bros. Inc./Warner Home Video 13540	1994 12.95

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

CHILD'S PLAY

(Continued from preceding page)

workings of dumptrucks, fire engines, airplanes, and so forth—a category Child's Play calls vocational video, for lack of a better term. However, some companies occupying that niche are marketing titles that do not revolve around heavy-equipment operation.

Los Angeles-based Bell Canyon Entertainment, for example, has bowed a new series called "Someday I Wanna Be..." The first release, "Someday I Wanna Be An Astronaut" (30 minutes, \$12.98), follows a girl and boy through U.S. Space Camp in Huntsville, Ala. Upcoming titles include "Someday I Wanna Be A Marine Biologist" and "Someday I Wanna Be A Cowboy."

KIDBITS: ABC Video's new children's series kicks off Nov. 30 with the release of "Puppy Love" (35 minutes, \$9.95), which, through music and live-action visuals, teaches kids about different breeds of dogs... GoodTimes Home Video has bowed "Christy," a

drama airing on CBS and starring Kellie Martin ("Life Goes On"). Price is \$19.95... LIVE's Family Home Entertainment will premiere the direct-to-video title "The Magic Of The Golden Bear: Goldy III," starring Cheech Marin and Mr. T, Nov. 9. Retailers who purchase two copies will receive a free copy of the first two Goldy releases, "Goldy: The Last Of The Golden Bear" and "Goldy II: The Saga Of The Golden Bear"... Shari Lewis will star in "Lamb Chop And The Haunted Studio," a prime-time PBS Halloween special Oct. 30... Kids' exercise videos "Monkey Moves" and "Move Like The Animals," from Rosewood Publications in San Mateo, Calif., have received Kids First! endorsements from the Coalition For Quality Children's Videos in Santa Fe, N.M.... More Coalition news: Compass Entertainment will distribute the Kids First! collection, available to customers through a direct-order, toll-free number.

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.

New Rhino Mockumentary Is Veritable Orgy Of The Ed (Wood)

BY DREW WHEELER

If the world's worst movie director finds a new audience on home video, should anyone be surprised?

Rhino Home Video has released "The Ed Wood Collection," five sell-through titles plus a newly produced documentary on the life of the inept *auteur*. With Tim Burton's new film "Ed Wood" (Touchstone) as a catalyst, Rhino celebrates the master of dizzyingly dumb dialog, un-special effects, and flimsy props.

The Rhino-produced Wood documentary, "Ed Wood: Look Back In Angora," details the life of the Z-movie maker who had a yen for women's clothes.

"Frankly, if Tim Burton had not done his film, I don't know how many people really would've cared if we had done the documentary," says Arny Schorr, Rhino VP of video. "This really afforded us a great opportunity to expose Ed—for lack of a better term."

"Look Back In Angora" was written, produced, and directed by Ted Newsom, a veteran of previous Rhino projects. In a curious homage to Wood, who would have turned 70 on Monday (10), Newsom liberally inserts stock footage amid the movie clips and talking-head interviews. Newsom also unearthed stills and home movies of Wood (mis)directing his cast and crew.

To narrate "Look Back," Newsom considered "Plan 9 From Outer Space" actor Dudley Manlove, but the voice-over ultimately was done by "Laugh-In" announcer Gary Owens. "I think he brought a tone of serious loopiness to it," says Newsom.

Some viewers may find the video's madcap tone to be less than reverent, especially about a man whose life ended quite sadly in alcoholism and poverty. "I think we had fun with it," Newsom says. "But I don't think we make fun of it." Rhino's Schorr, who calls "Look Back" a "mockumentary," says, "The great thing about doing this

was, no matter how badly we made it, we could always go back and say 'Hey, it was the way Ed would've done it.'"

"Look Back" contains interviews with Wood's widow Kathy, as well as Wood actress and girlfriend Delores Fuller. "He loved the soft fabrics next to his skin," Fuller says. "He didn't like men's harsh clothes."

Joe Robertson, one of Wood's Marine Corps buddies, describes him as a South Seas warrior in women's undies. This was one theme of Wood's autobiographical transvestite film "Glen Or Glenda?," in which he starred with Fuller.

Fuller recalls that when she first saw "Glen Or Glenda?" in a theater, she "was embarrassed. I wanted to crawl under the movie seat." Wood's curious debut—about 25% of which was stock footage—was the first chapter in his peculiar legend. "When I heard the Tim Burton movie was going to be shot," Fuller says with a laugh, "then I realized, this is big-time for him." (Fuller went on to other film roles, and a songwriting career. Mostly with partner Ben Weisman, she co-wrote many Elvis Presley songs, with "Do The Clam," "Rock-A-Hula Baby," and "Spinout" hitting the top 40.)

Aside from detailing Wood's attempt to revive the career of Bela Lugosi, "Look Back" also profiles others in Wood's oddball coterie: undead pinup girl Vampira (aka Maila Nurmi); bulky Swedish wrestler Tor Johnson; and Charles Jared Criswell, known by surname only as a none-too-accurate Nostradamus.

"Look Back" also details Wood's lesser-known affinity for westerns, including footage from a failed TV western pilot, and his final years making low-budget "adult" features.

Two titles from "The Ed Wood Collection" showcase Wood the screenwriter: girl-gang teenploitation feature "The Violent Years" and graveyard burlesque show "Orgy Of The Dead." These two titles were al-

ready in the Rhino catalog, as was the Wood-directed "Night Of The Ghouls," featuring Wood stock players Criswell and Johnson. None will be repackaged, but will bear a sticker saying "The Ed Wood Collection." The titles list for \$9.95 each, which brings "Orgy" down in price from \$19.95. Only "Look Back In Angora" is priced at \$19.95.

Rhino is releasing two titles for the first time: the crime drama "Jail Bait," which stars Fuller, features the debut of Hercules-to-be Steve Reeves, and includes a striptease scene never seen in the U.S.; and Wood's muddled, horror-SF epic, "Plan 9 From Outer Space."

Schorr says, "We'd always wanted to have 'Plan 9' out, but the timing was just right. The packaging is great, and the 35mm print that we're using is exceptional as well... 'Plan 9,' it's our 'Gone With The Wind.'"

Schorr expects the "Ed Wood" feature to fuel home video sales. "There are stores like Border's and Tower that are looking to put all the films together and have an Ed Wood section," he says.

"There's going to be a lot of people who are going to see the Burton film, and they're gonna want to see 'Plan 9.'"

The Ed Wood *oeuvre* seems ideal for Rhino Video, with its reputation for the odd and the obscure. But Schorr begs to differ. "There is, unfortunately, a perception that Rhino just does odd, quirky films, and years ago we went way past that," he says. "For some reason, the impression lingers. We're trying to preserve, for whatever reason, certain types of programming. The old, quirky titles that we had when we started are still available. But there's a lot of stuff that's a lot more mainstream."

Begun in 1985, Rhino Home Video now has more than 400 titles, including longform music videos, classic TV shows, movie serials, the Bell Science Series, and assorted documentaries. (The Rhino-funded film "The Panama Deception" won an Academy Award.)

Rhino Video is distributed through WEA, which handles all of Rhino's sales, but "it goes through A*Vision on

its way to WEA," says Schorr. He's proud of Rhino's commitment to the misbegotten masterpieces of Ed Wood. "Now it's a matter of preserving the fact that here was a guy who most everybody feels was a terrible director, but by the same token, he was the prototypical Hollywood story."

Director Newsom accounts for Wood's appeal this way: "A bad film by Ed Wood is unlike a bad film by anybody else." Newsom believes that in his final years, Wood had more than an inkling that his movies were being viewed for their camp value, and enjoyed the attention.

Delores Fuller—portrayed by Sarah Jessica Parker in Burton's movie—has written songs for the eventual distribution of Wood's first feature, the never-before-seen western "Crossroads Of Laredo." "I feel like I'm still working with him," Fuller says. "And I think if he looked down on all of this and saw a lot of his group together again, he'd be very happy."

Billboard

FOR WEEK ENDING OCTOBER 15, 1994

Top Special Interest Video Sales

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
RECREATIONAL SPORTS™				
★ ★ NO. 1 ★ ★				
1	1	15	NBA SUPERSTARS 3 FoxVideo (CBS/Fox) 5996	14.98
2	4	11	1994 STANLEY CUP CHAMPIONS: N.Y. RANGERS ABC Video 44039	19.95
3	2	19	NBA GUTS & GLORY FoxVideo (CBS/Fox) 5981	14.98
4	9	3	THE STORY OF WORLD CUP USA 94 PolyGram Video 8006315633	14.95
5	3	43	BAD GOLF MADE EASIER ABC Video 45003	19.98
6	5	45	SHAQ ATTACK: IN YOUR FACE Parade Video 530	19.98
7	11	252	MICHAEL JORDAN: COME FLY WITH ME ◆ FoxVideo (CBS/Fox) 2173	19.98
8	13	23	SIR CHARLES FoxVideo (CBS/Fox) 5992	19.98
9	14	120	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98
10	8	15	THE TOP 50 WORLD CUP GOALS PolyGram Video 8006315333	14.95
11	7	7	DREAM TEAM II FoxVideo (CBS/Fox) 8133	14.98
12	10	23	BEST OF HOCKEY'S HARDEST HITTERS Quality Video, Inc. 3130	9.99
13	15	37	NFL ROCKS-EXTREME FOOTBALL PolyGram Video 4400876853	19.95
14	6	29	HOCKEY'S GREATEST HITS Similar Ent. Inc.	9.95
15	16	123	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98
16	12	11	WORLD CUP USA: OFFICIAL PREVIEW PolyGram Video 8006315733	14.95
17	RE-ENTRY		NBA SUPERSTARS 2 FoxVideo (CBS/Fox) 5558	16.98
18	RE-ENTRY		THE JOE MONTANA STORY PolyGram Video 4400881953	19.95
19	19	177	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
20	18	83	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
HEALTH AND FITNESS™				
★ ★ NO. 1 ★ ★				
1	2	33	JANE FONDA'S YOGA EXERCISE WORKOUT ◆ A*Vision Entertainment 55021-3	19.98
2	1	129	ABS OF STEEL WITH TAMILEE WEBB A*Vision Entertainment 132	9.95
3	13	3	SUSAN POWTER: SHOPPING WITH SUSAN A*Vision Entertainment 50600	12.95
4	5	25	YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	19.98
5	6	230	JANE FONDA'S COMPLETE WORKOUT A*Vision Entertainment 55006-3	19.98
6	3	23	STEP REEBOK: THE POWER WORKOUT PolyGram Video 4400877673	19.95
7	7	49	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
8	4	11	T'AI CHI: FUNDAMENTALS Video Treasures 9652	14.98
9	10	43	ABS OF STEEL 2000 WITH TAMILEE WEBB A*Vision Entertainment 227	14.95
10	9	11	DENISE AUSTIN: TRIMWALK Parade Video 1483	19.98
11	15	45	BOXOUT WITH SUGAR RAY LEONARD PolyGram Video 4400877493	19.95
12	17	3	KATHIE LEE'S FEEL FIT & FABULOUS WORKOUT Video Treasures 9759	19.98
13	11	125	ABS OF STEEL 2 WITH TAMILEE WEBB A*Vision Entertainment 133	9.95
14	RE-ENTRY		CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
15	RE-ENTRY		BUNS OF STEEL WITH GREG SMITHEY A*Vision Entertainment 111	9.95
16	12	127	BUNS OF STEEL 3 WITH TAMILEE WEBB A*Vision Entertainment 131	9.95
17	RE-ENTRY		JANE FONDA'S FAVORITE FAT BURNERS ◆ A*Vision Entertainment 55008-3	19.98
18	16	23	KATHY SMITH'S AEROBOX WORKOUT A*Vision Entertainment 50518-3	19.95
19	NEW▶		KATHY SMITH'S NEW YOGA A*Vision Entertainment 50570-3	19.95
20	20	27	NIKE: TOTAL BODY CONDITIONING A*Vision Entertainment 50532-3	19.95

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1994, Billboard/BPI Communications.



Director/star Ed Wood and co-star Delores Fuller in a scene from "Glen Or Glenda?," one of the Wood films surveyed in Rhino Home Video's "Ed Wood: Look Back In Angora."

PICTURE THIS

(Continued from page 77)

CANT KILL IT: Home video has been returned to the agenda of the National Assn. of Recording Merchandisers' wholesalers conference Oct. 21-26 at the Arizona Biltmore in Phoenix. NARM

had dropped the topic, a fixture for the past decade, when wholesalers said there was nothing left to talk about. But program suppliers thought otherwise, made their feelings known, and got NARM to let them schedule meetings.

Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

OCTOBER

Oct. 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, Embassy Suites Hotel, Chicago, 312-633-0704.

Oct. 15, "Doing Business On The Internet," seminar presented by the Los Angeles Internet Group, Electronic Cafe International, Los Angeles, 310-358-6957.

Oct. 17-18, **Hollywood 2000 Conference**, focusing on video, multimedia, and interactive communications, presented by Avanstar Associates, Sheraton Universal Hotel, Los Angeles, 408-659-3070.

Oct. 20-22, **Nineteenth Annual Friends Of Old Time Radio Convention**, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 21, **Sixth Annual Calypso And Steelband Music "Sunshine" Award Program**, Tribeca Performing Arts Center, New York. 201-836-0799.

Oct. 21-22, **Reggae Seminar**, presented by Tropical Beat and Reggae & World Beat TV, Flagship Resort Hotel, Atlantic City, N.J. 804-266-2634.

Oct. 21-26, **NARM Wholesalers Conference**, Arizona Biltmore, Phoenix, 609-596-2221.

Oct. 24-26, **11th Annual Seminar on Negotiating Contracts in the Entertainment Industry**, New York Hilton, New York. 212-545-6111.

Oct. 25-27, **NARM Retailers Conference**, Arizona Biltmore, Phoenix, 609-596-2221.

FOR THE RECORD

A Billboard Bulletin item in the Oct. 8 issue involving reorganization of BMG Music Publishing's operation in Holland should have noted that BMG was a full owner of Two P(i)eters Music when the original relationship with the company was established, according to BMG Music Publishing chief Nick Firth.

The story "Media Makeovers," which ran in the Country Music Spotlight in the Oct. 8 issue, carried an incorrect byline. It was written by Edward Morris.

Oct. 27, **Third Annual Salute To Excellence Dinner**, honoring Terri Rossi, benefiting the American Cancer Society's Early Detection Breast Cancer Program, Sheraton New York Hotel & Towers, New York. Cynthia Badie Associates, 212-222-3438.

Oct. 27, **T.J. Martell Music And Wine Aficionados Dinner**, Burden Mansion, New York, Muriel Max, 212-245-1818.

NOVEMBER

Nov. 2, **T.J.'s Friends China Club Networking Evening**, starring singer Cindy Stevens, benefiting T.J. Martell Foundation, China Club, New York, 212-245-1818.

Nov. 2-4, **Billboard Music Video Conference and Awards**, Loews Santa Monica, Santa Monica, Calif., 212-536-5018.

Nov. 6-8, **Sixth Annual EPM Entertainment Marketing Conference**, Universal City Hilton &

Towers, Los Angeles. Riva Bennett, 718-469-9330.

Nov. 10, **Seventh Annual Silver Clef Award Dinner And Auction**, to benefit the Nordoff-Robbins Music Therapy Foundation, honoring Ahmet Ertegun, Roseland, New York. Sunny Ralfini, 212-541-7948.

Nov. 10, **National Conference Of Christians And Jews Humanitarian Award Dinner**, honoring Blockbuster chairman/CEO H. Wayne Hui-zenga, Beverly Hilton Hotel, Los Angeles. 213-250-8787.

Nov. 10-13, **Audio Engineering Society Convention**, Mosconi Convention Center, San Francisco, 212-661-8528.

Nov. 12, "Back To Broadway" Evening, honoring Warner/Chappell Music chairman/CEO Les Bider, benefiting the T.J. Martell Foundation's Neil Bogart Memorial Fund, Barkar Hangar, Santa Monica, Calif. Karen Tremewan Carbone, 310-247-2980.



Special Promotion. Sargent Shriver, center, chairman of Special Olympics, thanks TDK president Takashi Tsujii, right, and TDK executive VP of sales Koyo Yokoi for their support. TDK has joined forces with Special Olympics for a fourth-quarter promotion. (For details, see Good Works, this page.)

LIFELINES

BIRTHS

Boy, Nicholas Pasquale, to **Pat Monaco** and **Cathy Jacobson**, Aug. 12 in New York. He is senior VP of Independent Label Services, a division of PolyGram Group Distribution.

Girl, Katherine Elizabeth, to **John and Ilene Ford**, Sept. 1 in Toms River, N.J. He is sales manager at WOBM Toms River.

Girl, Marisa Claudia, to **Manny and Lisa Bella**, Sept. 17 in White Plains, N.Y. He is VP of R&B promotions at EastWest Records.

Boy, Frank James, to **Bill and Susan Flanagan**, Sept. 19 in New York. He is editor of Musician magazine.

Boy, Jared Michael, to **Howard and Gordy Silverman**, Sept. 26 in Ojai, Calif. He is co-owner of talent agency Paradise Artists Inc.

Girl, Solange Hope, to **George Aguiar** and **Jeanette Acosta**, Sept. 29 in Nova Scotia. He is an actor. She is a composer.

Girl, Jessica Michelle, to **Ken Sunshine** and **Nancy Hollander**, Oct. 1 in New York. He is president of Ken Sunshine Consultants, a public relations consulting firm.

MARRIAGES

Paul Aaronson to **Sharon Stern**, Aug. 14 in Great Neck, N.Y. He is director of sales and marketing for independent label Viceroy Music.

Bob Goldstone to **Teresa Blair**, Sept. 24 in Nashville. He is VP of sales for Capricorn Records. She is graphic production coordinator for Asylum Records/Nashville.

DEATHS

Frank Marx, 90, of natural causes, Aug. 20 in New York. In the 1930s,

Marx founded Frank Music Co., a leading sheet music store near Columbus Circle in New York City. In 1978, he sold the company to Heidi Rogers, the current owner. The same year, Marx became president of International Music Co. upon the death of its founder, Marx's friend A.H. Handler. Marx remained president of IMC until 1979, when it was sold to Bonnie Bourne. Marx continued as an editor at the company until his retirement in 1990. He is survived by several nieces, nephews, and grandnieces.

John Delafosse, 55, of a heart attack, Sept. 18 in Opelousas, La. Delafosse was an influential traditional zydeco artist. He recorded a number of albums, including the Rounder releases "Pere et Garcon Zydeco," "Blues Stay Away From Me," and the compilation "Zydeco Live! Vol. 2." His son, Geno, is also a zydeco player and recently released his own album, "French Rockin' Boogie," on

Rounder.

Dr. Mattie Moss Clark, 69, of complications from heart failure and stroke, Sept. 22 in Detroit. Clark was an influential gospel singer. (See In The Spirit, page 52.)

Martin Sonin, 89, of complications from lung cancer, Sept. 26 in Florida. Sonin was a 50-year veteran of the vending and jukebox industry in New York City's five boroughs and Long Island. He is survived by his sons, Gilbert, Jason and Lawrence, all of whom work in the vending or recording industries. Donations in his memory may be made to the North Dade Center (a school for the mentally handicapped), 4481 NW 167th St., Opa Locka, Fla. 33056.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

TDK'S SOMETHING SPECIAL: TDK has launched a fourth-quarter promotion that will provide financial support for the Special Olympics program. Running through Dec. 31, the program will see TDK donating a portion of revenues generated by sales of select audiotape, videotape, and floppy disk products at participating retailers to Special Olympics, on behalf of the retailer. The donations will help send mentally challenged children and adults from all over the country to the 1995 Special Olympics Word Games in New Haven, Conn. Customers at each participating outlet will be made aware of the program via in-store merchandising displays, while further efforts include an in-store promotions and national ad campaign. Participating retailers also will offer customers a special, limited-edition, commemorative hanging holiday ornament as an overlay gift with the purchase of designated product. TDK's support of Special Olympics will culminate in a celebrity golf tourna-

ment, to be held in Las Vegas following the January Consumer Electronics Show. Participating retailers will be honored following the tournament, according to **Tim Sullivan**, TDK national promotions manager. For more info, call **Julie Shapiro** at 212-388-1400.

HIGH SCHOOL AWARDS: The Bertelsmann's World of Expression Scholarship has embarked on its second year, offering to New York City public high school seniors, 21 years old or younger, six scholarships in music or literature totaling \$60,000. The scholarship program also has developed the World of Expression High School Recognition Program, which will award a maximum of 10 \$1,000 grants to a high school in each of the city's five boroughs with the most music and musical entries, potentially two schools per borough. It will then be up to the respective department chairs to use the money at their discretion. The winning school's faculty will then be recognized for its contribution

to the program during the student award ceremony in June 1995. For more info, contact **Melanie M. Fallon** at 212-930-4978.

HELPING JOY OF LEARNING: Add Joy To Learning (AJL), a non-profit program that provides a teaching forum for youngsters seeking knowledge of the music industry, is under way with a new semester of its series, "Career Opportunities In The Music Industry," which takes place Wednesday afternoons at Manhattan Comprehensive Night & Day School in New York. Each workshop focuses on a sector of the industry, with guest speakers. AJL also offers at the same location sessions on "Songwriting" and "Industry Practice." According to executive director **Audrey Levine**, the program is in need of stereo equipment, recording/studio equipment, a spotlight, and office supplies. Financial contributions are also sought. All donations and contributions are tax deductible. For more info, call Levine at 212-807-8344, or write to Add Joy To Learning, P.O. Box 393, Chelsea

Station, New York, N.Y. 10113.

NICKY HOPKINS FUND: **Rocco Spagnola**, president of Seal Beach, Calif.-based Rococo Records, has made a donation to the Nicky Hopkins Foundation in recognition of the late rock pianist's contributions to music. Donations can be sent to the Nicolas Hopkins Memorial Fund c/o Third National Bank, Suite 101, 1025 16th Ave. South, Nashville, Tenn. 37212. For more info, call **Craig Melone** at 818-901-4878 or fax 818-901-4875.

YOUTH IN NEED: Songwriter/producer **David Foster** and his wife **Linda Thompson** will be honored Oct. 29 by the Pacific Lodge Youth Services at a dinner in Los Angeles. The Pacific Lodge Boys' Home in Woodland Hills, Calif., in operation for more than 70 years, has changed in emphasis from a center that offered room and board to an institution offering highly specialized treatment for problem youngsters. For more info, contact **Tracy Zamot** at Atlantic Records at 212-275-2345



Thompson's Retreat. Los Angeles alternative rock act X stopped at Ocean Way Studios in Hollywood to record "Shoot Out The Lights," its contribution to Capitol Records' "Beat The Retreat," a Richard Thompson tribute album assembled by McCabe's Guitar Shop talent booker John Chelew. Shown, from left, are Chelew, X guitarist/vocalist John Doe, and Tim Devine, VP of A&R at Capitol and executive producer of the all-star compilation, which also features such artists as Bonnie Raitt, R.E.M., Dinosaur Jr, and David Byrne.

Sanyo Forms Venture With Verbatim Firms Combine Audio, Computer Expertise

■ BY PAUL VERNA

NEW YORK—Symbolic of the continued confluence of the CD and computer worlds, compact disc manufacturer Sanyo Laser Products has formed a joint venture with diskette and computer-tape specialist Verbatim Corp.

The two companies say the venture will result in one of the largest independent CD-ROM and audio-CD producers in North America, with an annual capacity of 50 million units. Sanyo's current capacity is 36 million units per year, according to a Sanyo statement.

Under the agreement, Sanyo's

Richmond, Ind., CD plant will be augmented with Verbatim's sales and marketing staff, which specializes in CD-ROM and other computer-oriented markets, as compared to Sanyo's expertise in the music world. Additionally, Verbatim will contribute an undisclosed sum of cash for future expansion at the facility, projected to result in a doubling of annual capacity to 100 million units within two years, according to Sanyo Laser Products president Hidetaka Iijima.

"The combination of Sanyo's CD technology and expertise in CD manufacturing, coupled with Verbatim's leading-edge optical-disc technology and OEM marketing resources, provides a perfect blend to take advantage of the CD-ROM and CD-audio markets," Iijima says.

Nicky Hartery, president of Charlotte, N.C.-based Verbatim, adds, "Many of our customers have asked us about expanding our CD-ROM services. Now we can offer them a full range of CD-ROM services, from mastering and mastering to replication, custom packaging, and fulfillment for large-volume applications."

Accordingly, a senior-level Verba-

tim executive will become part of the joint venture's management team "to apply focus to CD-ROM growth targets," according to the statement. "It is also possible that Verbatim will supply a small number of other employees as CD-ROM expansion plans are implemented."

Formed in 1986, Sanyo Laser Products is one of eight manufacturing companies and 11 plants of Sanyo's North American Group to make professional and consumer products ranging from TVs and kitchen appliances to batteries and CDs. SLP is the sister company of Sanyo Mavic Media Corp. in Japan, which has been producing CDs since 1982 and CD-ROMs since 1985.

Verbatim Corp. brings to the venture a solid grounding in the sale of media-to-market channels represented by computer OEMs, computer-software publishers, and software duplicators, according to the statement.

"Almost half of Verbatim's current business is in the OEM market," says Hartery. "We count some of the largest software companies in the world as our customers."

Verbatim, which was founded in
(Continued on next page)

From Crosby, Stills & Nash To Belly, Producer Glyn Johns Records All Kinds

■ BY CRAIG ROSEN

LOS ANGELES—After producing Crosby, Stills & Nash's "After The Storm," Glyn Johns took the summer off before beginning work on his next production—Belly's follow-up to its highly acclaimed "Star."

Moving from a veteran act like CSN to an up-and-coming band like Belly would be a stretch for lesser talents, but not for Johns, whose résumé as a producer, engineer, recorder, and mixer includes such diverse titles as the Beatles' "Let It Be," The Clash's "Combat Rock," the Eagles' "Desperado," the Kinks' "All Day And All Of The Night," the Who's

PRO FILE

"Who's Next," and several Rolling Stones albums, including "Sticky Fingers" and "Exile On Main St."

In fact, Johns was the first to record the Stones, although those tapes were never released.

The CS&N album and the Belly project present different challenges, says Johns. "Working with a new band is quite different than working with an established act," says Johns. "I enjoy doing both. Because they are so different, it breaks it up. I like to have a good mix of both established and new acts to work with."

Working with artists with different levels of experience requires varying approaches, Johns says. "Some need more encouragement, depending on where they are in their career. Some don't require any involvement with the way they are writing and are quite capable of assessing their own performance. Others actually rely on you as a bouncing board."

Yet his ideas about a producer's

responsibilities remain constant: "A producer's job is to represent an artist fairly and squarely on a record, stating where they are creatively at that moment in time."

Diversity in his production credits isn't something Johns set out to achieve. "They just sort of landed in my lap," Johns says of the many acts he has worked with. "I've always had a broad taste in music, and I have been very fortunate to satisfy most of my tastes throughout my career."

Yet through the years, Johns has had his ups and downs. "I've been through periods of being completely disillusioned with the record business on many levels," he says. "When punk started in England, I didn't relate to it. I was being sent a lot of stuff by record companies, and my opinion is that they shouldn't have been even entertaining making records by these people, let alone sending them to me. It was a rather foolish attitude," Johns says.

Although Johns still calls the Sex Pistols "a load of crap," years later he worked with the Pistols' punk peers, the Clash, mixing the band's last hurrah, "Combat Rock." Says Johns, "I wasn't that familiar with the earlier stuff, but I was asked by CBS to mix that record. I met with the band, and I thought the record was extremely clever."

While Johns was a latecomer to the Clash, he was around at the very beginning for the Rolling Stones. "I'm one of several people who claimed to discover them," he quips. "I didn't discover them; I met them before anyone else had done anything with them, and took them into the studio."

The tapes, however, were never released. "Their manager, Andrew Oldham, signed them to a recording deal about three weeks after I had taken them into the studio," Johns says. "They basically copied one of the songs that I recorded [for them]

and released it as their first single."

Although the situation left Johns feeling bitter, he eventually crossed paths with the Stones again, serving as an engineer on several albums, often alongside his bother Andy.

"Most of the Rolling Stones sessions were pretty much the same," Johns says. "I can remember cutting tracks I really loved, but a lot of it was unbelievably repetitive and very boring."

As Johns notes, the Stones were free from financial restrictions, so they spent "an immense amount of time on their records."

Following his work on "Exile," Johns once again broke off his relationship with the Stones, but reunited with the band as it began work on "Black And Blue," an album that he initially was set to co-produce with the Glimmer Twins, aka Mick Jagger and Keith Richards.

But, once again, Johns grew tired of the Stones' slow pace and walked out on the band after becoming involved in a verbal sparring match with Richards.

Despite some bad experiences, Johns is proud of his work with the Stones. "When they played and got it together, they were fantastic and unbeatable and made some great records," he says.

Johns' work with the Beatles also was tainted when the project he was working on, originally to be titled "Get Back," was shelved.

Eventually, John Lennon handed over the sessions Johns had recorded to Phil Spector, who turned the material into "a sugary piece of shit," says Johns. The album eventually was released as "Let It Be."

"Historically, it's my least favorite Beatles album," says Johns. Still, he looks back at those sessions fondly. "It was a fantastic experience, and I enjoyed every minute of it... My only regret is that my version of the
(Continued on next page)

newsline...

THE AUDIO ENGINEERING SOCIETY and the San Francisco Bay Area Audio Manufacturers (BAAM) will hold a party at San Francisco's Exploratorium Nov. 10, the opening night of the upcoming 97th AES Convention.

PRO PEOPLE ON THE MOVE: Apogee Electronics of Santa Monica, Calif., names Carol Craft digital media specialist and Michael Nicoletti technical support manager. Craft, previously in a sales position at GML in Van Nuys, Calif., will head up Apogee's master digital audiotape and Wyde Eye digital cable. Nicoletti, formerly a field sales engineer and product specialist at Yamaha Corp., will be responsible for customer support for Apogee's digital products... Disc Manufacturing Inc. names Tony Montgomery VP of audiodisc sales. A 34-year industry veteran, Montgomery previously was senior director of dance/single sales at RCA Records... Shawna Brackenbury is named customer service manager for the Mark IV Audio Oklahoma City Group, made up of Altec Lansing, University Sound, Gauss Loudspeakers, and Mark IV Control Technology.

DISC MANUFACTURING INC. of Chicago has signed a licensing agreement with Eastman Kodak Co. to simplify large-volume replication of Kodak Photo CDs, according to a DMI statement. Under the arrangement, DMI and WEA Manufacturing will be able to replicate photo discs without prior approval from Kodak.

PROPHECYING THAT "most people in the audio duplication business won't live long enough to see the demise of the audiocassette," Cintas VAC president Manuel Trigo says the Tijuana, Mexico-based company and its American arm, Cintas Technologies, are investing \$2 million in a solvent recovery system for their California manufacturing plant.

BRIEFLY: The Russ Berger Design Group is expanding its Dallas offices. Berger's group specializes in recording and broadcast studio design and planning, architectural acoustics, noise and vibration control, facilities planning, and technical systems design... Lexicon announces a daughterboard option for its NuVerb Macintosh-based, 20-bit reverb system. The new board adds support for Digidesign's TDM system; also, NuVerb is upgraded to version 1.5... Snap! members Luca Anzilotti and Michael Munzing have bought a Euphonix CS2000 to replace their SSL 4000 G series. Two additional systems have been bought for satellite studios in Los Angeles and London.

AUDIO TRACK

NEW YORK

PRODUCER HAL WILLNER was at Looking Glass Studios producing an EP for **They Might Be Giants'** Hello Recording Club with New York avant-jazz outfit **Spanish Fly**. Anne Pope engineered the sessions, with assistance from **Amanda Riesman**. . . Mercury Records artist **Crystal Waters** visited Bass Hit Studios to work on a remix of her "100% Pure Love." The session was produced by **Eric Morillo** and engineered by **Dave Darlington**, who worked behind the SSL 4000 E Series console. Assisting was **Phil Pagano**. . . At DB Plus Digital Services, producer **Michael Cuscuna** was in mastering a live album for Blue Note recording artist **Don Pullen**. . . Giant Records act **Redbone Black** was at Platinum Island Recording Studios tracking and mixing its upcoming album. **Johnny Most** engineered the sessions behind the 64-input SSL 4064 E with G computer. **Steve Souder** assisted. . . Elektra Records artist **Lisa Fischer** was at Clinton Recording Studios tracking songs for her upcoming release. **Tommy LiPuma** produced the sessions with engineers **Al Schmitt** and **Troy Halderson** behind the classic Neve 8078 console.

LOS ANGELES

IMAGO RECORDING ARTIST **John Waite** was at Skip Saylor Recording mixing his upcoming release with producer/engineer **Mike Shipley**. **Eric Flickinger** assisted. . . At Clear Lake Audio, **Dipped In Choc'let** was working on an upcoming project with producer **Jorge Martin**. **Brian Levi** engineered behind a Trident board. . . Hardcore rapper **Ice-T** was at Devonshire Audio & Video Studios with his heavy metal band, **Body Count**. **Bobby Brooks** mixed the sessions behind the Neve VR-60 Total Recall console with GML automation. . . Longtime **Luther Vandross** guitarist **Doc Powell** was at Mad Hatter Studios putting the finishing touches on his third solo album. The sessions were engineered by **Raymundo Silva**. . . Engineer/producer **Conley "Con-man" Abrams** was at the Record Plant remixing the debut single for Caliber Records act **Duty Free**. Abrams worked behind an SSL board.

NASHVILLE

PRODUCER **Clyde Brooks** and engineer **Bob Bollock** visited Masterfonics with artist **Lisa Manning**. The team was the first to cut tracks on the studio's new Harrison Series 12 automated console. . . Warner Bros. Nashville artist **Béla Fleck** was at the Sound Emporium working on an upcoming self-produced release. Fleck also engineered the project along with **Bill VornDick** and **Ken Hutton**. Also at Sound Emporium, RCA Records artist **Ty England** has been working on his debut album. **Garth Fundis** is producing, and **Dave Sinko** and **Ken Hutton** are engineering. . . Producers **Jim Cotton** and **Joe Seafie** have been at the Music Mill working on **Billy Ray Cyrus'** upcoming album for Mercury. Engineering the sessions is **Terry Bates**.

OTHER LOCATIONS

AT KIVA STUDIOS IN MEMPHIS, producer **David Briggs** was tracking and mixing an upcoming project for Virgin act **Royal Trux**. Engineer **Greg Archilla** engineered the sessions behind the API and Discrete Neve consoles. . . Trod Nessel Studios in Wallingford, Conn., played host to "Saturday Night Live" vocalist **Christine Ohlman**, who was recording an upcoming project for Deluge Records with her band, **Rebel Montez**. **Thomas "Doc" Cavalier** produced the sessions, as chief engineer **Richard Robinson** worked behind the Sony MXP console. . . Island group **Local H** was at Reflection Sound Studios in Charlotte, N.C., recording its debut project with producer **Steve Haigler**. **Tracy Schroeder** engineered behind the studio's newly acquired 60-input Neve V-3 with Flying Faders. Tracks were recorded onto the Sony APR-24 analog machine. . . Atlantic hard-rock group **Testament** spent time at Studio D in Sausalito, Calif., with producer **GGGarth**. **Kill Bennedy** engineered the sessions. **Paul "The Chopper" DeCarli** handled editing chores, while **Ken Walden**, **Judy Kirshner**, and **Mike Cresswell** assisted. . . Bad Animals in Seattle welcomed A&M alternative rock act the **Innocence Mission**. **Dennis Herring** produced the project, and **Chris Furman** engineered behind the API console. **John Burton** assisted.

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.

GLYN JOHNS

(Continued from preceding page)

album was never released."

Johns also was taken aback in the late '70s and '80s when computers became an integral part of record making.

"It almost completely took over," he says. "The idea of a group of people sitting in a room performing a piece of music together, and the interaction between those people and the performance being caught on tape, was almost a thing of the past. Fortunately, the pendulum is swinging back. People are becoming weary of music that's made one instrument at a time."

The problem with extensive overdubbing is that while a player can respond to what is already on tape, "his performance is not going to affect what has preceded it," Johns says.

"The way I prefer to make records is by capturing a performance by as many people as physically or creatively possible. That type of record, and artists who like making that kind of record, are becoming more popular again."

Johns used that approach on "After The Storm," which was a change for CSN, whose members hadn't actually played together on a record in years.

He's also using that "live" approach on the **Belly** album, currently in production at Compass Point Studio in the Bahamas.

SANYO FORMS JOINT VENTURE WITH VERBATIM

(Continued from preceding page)

1969, is owned by Mitsubishi Kasei Corp. of Japan, a chemical giant that also produces optical discs and other information products.

Like many of its competitors, the Sanyo-Verbatim group will be a service-oriented information provider, offering turnkey data preparation, one-off CD recording and assistance, premastering, up to 5-color silk-screen disc printing, packaging and custom assembly, warehousing, storage, inventory control, distribution, and fulfillment.

The venture will cover the U.S., Canada, and Mexico, according to the Sanyo statement. The two companies also expect to export products to Europe, Australia, and the Pacific Rim.

The CD-pressing universe has ex-

perienced steep growth and consolidation in recent years, with such high-stakes deals as the acquisition of American Helix by Kao Optical and the merger between HMG and Allied Film Labs. The Sanyo-Verbatim pact, though different from those two, is further evidence of an industry in which product lines are becoming less important than the storage and transfer of information, regardless of the medium.

The venture is subject to due diligence, regulatory approval, execution of a definitive agreement, and approval by each company's board, according to the statement. It is expected to be completed by the end of this month.



Mixer From "Hell." Veteran mixing engineer Elliot Scheiner is shown mixing the Eagles' "Hell Freezes Over" MTV special and album using the PRO Spatializer sound enhancer. (Photo: David Goggin)

Billboard

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCTOBER 8, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE SALES
TITLE Artist/ Producer (Label)	I'LL MAKE LOVE TO YOU Boyz II Men/ Babyface (Motown)	I'LL MAKE LOVE TO YOU Boyz II Men/ Babyface (Motown)	WHO'S THAT MAN Toby Keith/ N. Larkin H. Shedd (Polydor)	WHAT'S THE FREQUENCY, KENNETH? R.E.M./ S. Litt R.E.M. (Warner Bros.)	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	SCRUGGS SOUND (Nashville) Ron "Snake" Reynolds	CRITERIA (Miami, FL) Pat McCarthy	HIT FACTORY (New York) Bob Brockmann
RECORDING CONSOLE(S)	SSL 4000G	SSL 4000G	Neve 8032	Neve 8078	SSL 4064G with Ultimotion
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Mitsubishi 6850	Studer 827 Sony 3348	Studer A827
STUDIO MONITOR(S)	Augsperger/TAD	Augsperger/TAD	Big Reds	Yamaha NS10	Yamaha NS10
MASTER TAPE	3M 996	3M 996	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	ENCORE (Los Angeles) Mick Guzauski	ENCORE (Los Angeles) Mick Guzauski	ALPINE (Nashville) Ron "Snake" Reynolds	OCEANWAY (Los Angeles) Pat McCarthy	HIT FACTORY (New York) Bob Brockmann
CONSOLE(S)	SSL 4000G	SSL 4000G	Cad	Neve 8038	SSL 4064G with Ultimotion
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Otari DTR-900	ATR 124	Studer A827
STUDIO MONITOR(S)	Augsperger/ Tannoy SGM10	Augsperger/ Tannoy SGM10	KEFC-55	Custom Oceanway	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	MASTERMIX Hank Williams	PRECISION Stephen Marcussen	HIT FACTORY MASTERING Chris Gehringer
PRIMARY CD REPLICATOR (ALBUM)	PMBC	PMBC	PMDC	WEA Manufacturing	BMG Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM	HTM	HTM	WEA Manufacturing	BMG Manufacturing

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(Continued on page 90)

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CARIBBEAN DANCE HYBRID RAPSO HITS EUROPE

(Continued from page 28)

international representative. (Grant's product will be issued via Curb/Atlantic in the U.S.)

Surprisingly, at a time when dancehall is crossing over regularly here, with artists like Chaka Demus & Pliers and C. J. Lewis recognized as *de facto* pop acts, Grant, who has a similar style, is said to have had problems getting BBC Radio 1 airplay. Hence, even with the support of some of the independent radio stations, the first single, "Call Me," released Aug. 1, did not take off. Curiously, The Hit Label had a bigger hit in the same period with its reissue of Arrow's classic soca anthem "Hot Hot Hot," which reached the top 40 at No. 38, 11 places better than its first attempt 10 years ago.

TAKING A SECOND SHOT

Grant is bound to have better luck on the second attempt. "D-Shot Call" is a much stronger dancehall crossover track, and Big Daddy Kane guest raps on the new Shok remix of the R&B-flavored "So Good, So Good." Both of these will likely be released as singles within the next six months, says David Rowell, promotions manager of The Hit Label. "We know we've got a great album. It's just marketing it in the right way," says Rowell. He is holding back Grant's "Now Stand Tall" album until he has broken the artist via some hit singles.

Other artists on the "Rapso" album include 1025 WRSFM and Step 2 & MDF, who are on a swing/R&B/hip-hop tip. The latter's very catchy "Melle Melody" sounds like a Heavy D track. Eddie Rankin is a slightly gruff-voiced dancehall DJ, and BoysNTheRoad produce an exciting blend of calypso and rap with a hook-filled modern feel.

Also on the compilation are Kindred and Home Front, who consider themselves the "true rapso" artists, with their blend of bass-heavy, Caribbean-style singing and rapping fused with African and dancehall drum structures and socially conscious lyrics.

RIAA CERTIFICATIONS

(Continued from page 22)

Coolio, "It Takes A Thief," Tommy Boy, his first.
 Steve Perry, "For The Love Of Strange Medicine," Columbia, his second.

Ricky Van Shelton, "Ricky Van Shelton Sings Christmas," Columbia, his eighth.

Pam Tillis, "Sweetheart's Dance," Arista, her third.
 Conway Twitty, "The Very Best Of Conway Twitty," MCA, his 10th.

Various Artists, "Hit Parade 1945," MCA.
 Various Artists, "White Cliffs Of Dover," MCA.
 Dangerous Toys, "Dangerous Toys," Columbia, their first.

Big Audio Dynamite II, "The Globe," Columbia, its first.

Peabo Bryson, "Can You Stop the Rain," Columbia, his fourth.

Neil Diamond, "Lovescape," Columbia, his 30th.
 Surface, "3 Deep," Columbia, its second.

AMG, "Bitch Better Have My Money," Select, its first.
 MC Eihl, "We Came Strapped," Epic, his first.
 Spin Doctors, "Turn It Upside Down," Epic, their second.

GOLD SINGLES

Babyface, "When Can I See You," Epic, his first.
 69 Boyz, "Tootsee Roll," Rip-It, its first.

Ahmad, "Back In The Day," Giant/Reprise, his first.
 Martha Reeves & the Vandellas, "Dancing In The Street," Motown, their first.

Warren G, "This D.J.," Violator/RAL, his second.
 Collective Soul, "Shine," Atlantic, its first.
 Immature, "Never Lie," MCA, its first.

Assistance in preparing this story was provided by Brett Alwood.

Musical output from Trinidad is generally tied to the carnivals that take place between September and March. The aim now is to make it less seasonal, which is one reason for rapso's fusion of popular styles. "Our music has the ability to move you to make love or hang out or explore different areas—that's why I choose rapso," says Ozy Merriquer, the University of the West Indies-educated lead vocalist and founder of Home Front. A dub-poetry fan, Merriquer cites Mutabaruka and Linton Kwesi Johnson, along with calypso stylist David Rudder, among his idols.

However, rapso is not limited to Trinidad. There is a bit of rapso in the country's soca-dominated neighbor, Barbados, where Eddy Grant's Ice label and Blue Wave recording studio is based. Irving Goddard, record producer and owner of the Barbados-based Mango Media label, says that since 1990, he has been "trying to experiment with soca and house and with hip-hop to make it palatable. You can't break hardcore soca."

Goddard is headed for Rome to add an Italian act with pop singing and rapping vocals to a New York-recorded soca track entitled "Calypso Love Song."

Indeed, London Records tried breaking straight soca in the U.K. 10 years ago with its "Soca Train" compilations, but it got nowhere. However, with its fusion of popular dance styles, rapso has none of the old-fashioned stigma attached to soca and calypso.

One obstacle to rapso's crossover potential is the lack of a rapso club scene in the U.K. The little of it that is imported or produced by local artists, such as Bravo Bravo and Front Page, functions within the very separate West

Indian soca party and nightclub scene, which has an older, often family-based crowd. It is also featured at a few soca-dominated weekly and monthly club dates. But those involved with rapso believe it will eventually fit in with the mainstream dance culture.

ONLY A COUPLE OF ALBUMS

"The rapso scene has only just started," says Smokey Joe, a veteran soca DJ, producer, retailer, and label owner. "There's only a couple of albums around."

Smokey Joe released Brother Resistance's "Uprising" album five years ago, mainly to allow the artist to sell it on his U.K. tour dates. But he says that the next Brother Resistance album, due at the end of the year, will be sold through retail. Smokey also has a late-November retail release planned for Kisskidee's "Ragga-Binghi" compilation, which contains more dancehall-biased fusion artists like Grant and Yard Fowl Crew.

"I'm convinced [rapso] is a crossover genre," says Battle.

"It's intensely commercial, and they do have some good remixers working out there, so given the slightest radio exposure, there's no reason why a lot of this material couldn't be very big indeed," adds Titchener, who returned to London from Trinidad with a batch of new tracks and remixes by Shok, including a remake of "Paye De Devil (Pac Pac)" by the old Calypsonian Shadow, which has been given an exciting Goodmen's-style backing.

"People are always looking for a new sound, and there's definitely a new element about it which should appeal to upfront dance DJs and punters alike," says Titchener.

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Street Beat. Interscope recording artist Blackstreet recently stopped by KKBT Los Angeles. Pictured, from left, are David Hollister, Blackstreet; Harold Austin, KKBT MD; Chauncey Hannibal, Blackstreet; Teddy Riley, Blackstreet; Levi Little, Blackstreet; and Harold Geiger, national director of promotions, Interscope.

Country Battle Rages In Mobile Market Stalwart Suddenly Has 2 Competitors

BY ERIC BOEHLERT

NEW YORK—Mobile, Ala., broadcasters have gone country crazy. The question is, Will local listeners follow?

Four weeks ago, Mobile was home to longtime country giant WKSJ-FM (which simulcasts on its AM), and that was it. Although some format signals pierced the marketplace from Pensacola, Fla., to the east (WXB, WOWW), heritage station WKSJ, with its University of Alabama football games, Paul Harvey commentaries, and big-event sponsorships, essentially had Mobile to itself.

That all changed Sept. 13. By that Tuesday's nightfall, three country stations were calling Mobile home. The consensus is that one of them

will have to go in the coming months.

The country congestion started when Ken Johnson purchased classic rock WGCX and flipped it to country WDWG (calls pending) and played 5,000 songs in a row (Billboard, Sept. 24). That prompted WKSJ's owners to flip its sister station, oldies WAVH, to country WMYC (calls pending) and spin 9,600 without interruption.

On the surface, the maneuvers seem straightforward and rather common in today's radio environment, where broadcasters are constantly jostling for position, particularly when it comes to the red-hot country format. But thanks to the players involved, the Mobile pile-up ranks as one of the most unusual of the year.

Fact is, Ken Johnson used to own WKSJ. He's the man who helped build it into the powerhouse that it is today. Johnson's Capitol Broadcasting Corp. also owned stations in Austin, Texas (KQFX), Nashville (WGF), and Charleston, W.Va. (WVAF), among other places. But he ran into trouble in Austin and Nashville and, reportedly, the revenues from the winners in Mobile and Charleston were not enough to cover all the bills, so Johnson had to sell his stations.

"His balloon inflated a little too quickly," says one competitor, commenting on Johnson's expansion during the '80s.

He sold WKSJ, and others, to Wesham Broadcasting in 1992, and Wesham eventually sold the country station to Pourtales Holdings in 1993.

"Without those stations, he's been like a man without a country," says WKSJ OM Scott Johnson, referring to his old boss.

Broadcasters in Mobile were not surprised when they heard rumblings early this year that Ken Johnson was looking for investors to get back into Mobile radio. He found them, and purchased WDWG (along with WKRG-AM-FM, now WNTM/WRKD).

Two extraordinary events then occurred. More than a dozen WKSJ employees crossed the street to join Johnson, and WKSJ flipped its oldies to hot country the same day Johnson's hot country signed on.

"Nobody thought we'd do that," says WKSJ's Scott Johnson.

On the morning of Sept. 12, Norman Feuer, COO of Pourtales Radio Holdings, received a phone call from WKSJ GM Wayne Gardner, who resigned and informed Feuer that he was not only going to manage WDWG, but do mornings there, too. Gardner also informed his old boss that others were leaving WKSJ as well. Feuer got on a plane, flew to Mobile, and the next morning found plenty of disarray at WKSJ.

The exodus trickled all the way down to the station's receptionist. Jocks, business managers, sales people, and others all walked to WDWG, reportedly for more money.

"It was a better opportunity," says Bill Roth, who followed Johnson and became station manager for all three of his new outlets. Roth says people at WKSJ knew the day would come when a competitor arrived, and the ones leaving for WDWG have "decided they'd rather be on the attack than under assault."

Feuer, who says he thought he had gotten along well with Gardner and other station staffers since taking over WKSJ, notes that Pourtales routinely bypasses demanding non-compete clauses from its employees. However, he agrees that the company should have gotten one from Ken Johnson when Pourtales picked up WKSJ. "That's

WPLJ staffers alerted the ratings company to the problem after they noticed their average quarter-hour share was bigger than their cume audience, a statistical impossibility, and that their male 12-24-year-old morning audience had shot up from a 7.4 share to a whopping 39.1 share.

"A one-time transient event caused our computer to read a single entry multiple times," Mocarsky says. The result was an "illogical estimate based on a single entry for a 22-year-old male."

In addition to WPLJ, four other stations were affected in the 12-plus ratings. Each of the four—WRKS, WABC, WINS, and WSKQ-FM—had its share adjusted upward by a tenth of a share in the revised numbers.

A PATTERN OF ERRORS

The New York error comes on the heels of six other mistakes in the spring ratings period, which forced Arbitron to reissue books for nine markets (Billboard, Sept. 17). Mocarsky insists that all of the mistakes are unrelated, noting that the six "events" in the spring book stemmed from a variety of different problems, including a simulcast credit error in one market, a zip code assignment error in another, and a crediting error for a translator frequency in a third.

Mocarsky blamed this latest mistake on upgrades in the diary processing system Arbitron is implementing to help improve customer service. "[We] are taking a system adapted to do the same things over and over again, and putting a lot of changes in that system. We're working to improve what we've got."

Asked if Arbitron plans to implement any new checks and balances to prevent future errors, Mocarsky says, "I'm sure we're looking at that. To reissue or hold a book is not a happy event. It's not something we take pride in."

Unaffected by the New York ratings

(Continued on page 99)

WHTZ MAKES BIG JUMP IN REVISED N.Y. ARBITRON RATINGS

(Continued from page 1)

The station was tied for No. 5 in mornings with WFAN's Don Imus.

While those numbers are noteworthy, they are nothing like the shares WPLJ achieved in the first batch of summer numbers issued by Arbitron, where the station was No. 1 12-plus and No. 2 in mornings. It took exactly three hours and 27 minutes from the

time the original figures were released on Oct. 4 for Arbitron to discover a gaffe and recall the numbers. As a result, the newest liner running on WPLJ says "Arbitron rated No. 1 for three hours and 27 minutes."

The mistake stemmed from what Arbitron VP of communications Thom Mocarsky calls a "processing error." It

caused Arbitron to hold up the release of both the New York and Long Island, N.Y., summer books for a day until the error could be located and fixed. The numbers were re-released on Oct. 5.

The Long Island, N.Y., book was not affected by the error, but was delayed along with New York as a precaution, according to Arbitron.

SUMMER '94 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1994, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'93	'93	'94	'94	'94	Call	Format	'93	'93	'94	'94	'94
NEW YORK—(1)													
WLTW	AC	4.3	4.8	4.7	5.0	4.9	WJXC-FM	R&B	8.5	7.3	7.1	7.0	7.4
WHTZ	top 40	4.7	4.5	4.0	4.1	4.6	WGN	N/T	6.4	7.7	6.2	6.9	6.4
WPLJ	top 40	4.0	3.9	3.4	4.0	4.5	WBBM-FM	top 40/rhythm	4.9	4.7	5.4	4.9	4.3
WQHT	top 40/rhythm	3.6	3.8	4.1	4.4	4.5	WKQX	modern	3.3	3.4	3.5	3.8	4.3
WCBS-FM	oldies	3.9	4.5	4.6	4.5	4.3	WLIT	AC	3.9	4.1	4.0	3.7	4.2
WRKS	R&B	5.7	5.8	4.3	4.1	4.2	WUSN	country	4.5	5.4	4.4	4.4	4.2
WBLS	R&B	4.1	4.0	4.2	3.8	4.1	WBBM-AM	N/T	4.4	3.8	4.2	4.2	4.1
WABC	N/T	4.5	4.6	4.2	3.7	3.9	WNWA	adult alt	2.8	3.2	3.1	2.5	3.6
WINS	N/T	3.4	3.9	4.3	4.0	3.7	WVAZ	R&B adult	3.4	3.5	3.3	3.4	3.5
WXRK	cls rock	4.1	3.6	4.0	3.5	3.7	WLS-AM	N/T	2.6	2.9	3.5	3.2	3.4
WQCD	adult alt	3.0	3.6	3.6	3.6	3.5	WLUP	N/T	3.2	4.0	3.9	3.1	3.2
WMXV	AC	2.8	2.8	3.6	3.5	3.4	WOJO	Spanish	2.7	2.2	1.9	2.8	2.8
WSKQ-FM	Spanish	2.3	3.0	3.1	3.1	3.4	WRXC	album	3.0	3.0	2.3	2.7	2.8
WCBS-AM	N/T	3.6	2.9	3.6	3.1	3.1	WVRT	album	2.7	2.1	2.7	2.6	2.7
WOR	N/T	3.9	3.6	3.1	3.4	3.1	WCRG	cls rock	2.8	2.9	2.5	2.6	2.6
WFAN	sports	3.1	3.1	2.7	3.1	2.8	WJMK	oldies	4.0	2.9	2.6	3.5	2.6
WNEW	album	3.0	3.0	2.2	2.3	2.5	WPNT	AC	1.9	2.5	2.5	1.8	2.6
WPAT-FM	easy	3.3	3.3	2.6	3.0	2.5	WJJD	adult std	3.0	2.5	2.9	2.6	2.5
WQXR	classical	1.1	1.8	2.2	2.3	2.5	WYSY	oldies	9.9	9.7	1.7	2.6	2.4
WADO	Spanish	2.9	1.4	1.7	1.8	2.1	WJAC	AC	2.3	2.5	2.4	2.6	2.2
							WMAQ	N/T	2.4	3.1	2.6	1.9	2.0
							WJPC-FM	R&B	7.1	1.0	9.8	1.5	1.5
							WFMT	classical	1.0	9.9	1.1	1.1	1.4
							WSCR	sports	1.8	2.0	1.9	1.6	1.4
							WGCI-AM	oldies	1.1	1.2	1.5	1.2	1.3
							WAIT	adult std	9.9	7.7	1.6	1.8	1.1
							WNIB	classical	1.6	1.8	1.8	1.1	1.1
LOS ANGELES—(2)													
KLAX	Spanish	6.6	7.0	5.6	6.1	5.4	SAN DIEGO—(15)						
KPWR	top 40/rhythm	4.9	4.8	4.7	5.1	5.4	KSUN-AM-FM	country	7.7	6.5	7.9	7.2	7.1
KFI	N/T	4.1	4.3	4.5	3.8	4.7	KSDD	N/T	5.4	7.1	5.2	5.5	5.0
KROQ	modern	3.9	4.2	3.8	4.7	4.6	KHTZ	top 40/rhythm	6.1	4.6	5.8	5.5	4.9
KIIS-AM-FM	top 40	3.8	4.2	3.8	3.9	4.0	KYXY	AC	4.7	4.6	5.0	3.8	4.5
KRTH	oldies	3.3	3.4	3.5	3.2	3.9	XTRA-FM	modern	4.1	4.4	3.5	3.8	4.4
KOST	AC	4.7	4.4	4.7	4.2	3.8	KKLQ-FM	top 40	6.1	5.4	6.8	6.0	4.3
KABC	N/T	3.5	3.0	3.8	3.5	3.7	KIOZ	album	2.5	2.9	3.2	3.2	4.1
KBIG	AC	3.2	3.2	3.4	2.9	3.6	KGB	cls rock	4.4	4.4	4.3	3.3	4.0
KKBT	R&B	3.3	3.4	3.3	3.6	3.2	KBZS	oldies	3.6	3.8	4.0	3.3	3.7
KCBS-FM	oldies	1.6	2.8	2.9	3.0	2.9	KIFM	adult alt	4.0	4.0	3.0	3.3	3.7
KLSX	cls rock	3.2	3.5	2.9	2.8	2.7	KFRB-AM	N/T	4.4	3.6	2.9	3.8	3.5
KYSR	AC	3.1	2.3	2.5	2.8	2.7	KQJY	AC	3.7	4.5	5.4	4.6	3.3
KNX	N/T	2.3	2.6	2.6	2.6	2.6	XHRM	modern	2.7	2.8	2.9	3.0	3.1
KTWV	adult alt	2.5	1.9	1.8	2.0	2.6	KFI	N/T	3.1	2.9	2.7	3.3	3.0
KLOS	album	3.6	2.8	2.7	2.8	2.5	KPOP	adult std	3.6	3.2	3.1	3.1	3.0
KLVE	Spanish	2.9	2.5	3.2	3.7	2.5	KCBQ-FM	oldies	1.2	2.0	2.4	2.2	2.7
KZLA	country	2.1	2.5	2.3	2.9	2.5	classical	classical	3.5	3.7	3.5	3.2	2.6
KFWB	N/T	2.6	2.7	3.0	2.8	2.3	XTRA-AM	sports	1.5	2.3	2.4	1.9	2.4
KTNQ	Spanish	2.5	2.9	2.9	2.2	2.1	KCLX-FM	cls rock	2.4	2.3	2.0	2.5	2.2
KKEZ	AC	1.4	2.2	1.8	1.8	2.1	KFMB-FM	AC	2.6	2.3	1.7	1.9	1.8
KKGO-AM-FM	classical	1.9	2.1	1.9	1.7	1.9	XEMO	Spanish	1.9	7.8	8.0	10.7	1.7
KLAC	adult std	7.7	7.0	1.7	1.6								
KRLA	oldies	1.0	8.1	1.2	1.5								
KKHJ	Spanish	1.5	1.7	2.0	1.7	1.3							
KSCA	album	1.2	1.9	9.8	1.1								
KWKW	Spanish	1.4	1.3	1.1	1.1	1.0							
KXED	Spanish	1.1	1.4	1.4	1.3	1.0							

ORANGE COUNTY, CALIF.—(16)

KFI	N/T	6.7	7.4	7.3	6.7	7.4
KROQ	modern	4.0	5.8	4.3	5.5	5.0
KBIG	AC	3.9	3.8	4.0	4.3	4.3
KLAX	Spanish	3.6	5.1	3.7	3.6	4.1
KPWR	top 40/rhythm	4.4	3.1	3.7	4.0	3.9
KABC	N/T	3.7	3.7	3.8	3.9	3.8
KIIS-AM-FM	top 40	4.0	3.7	3.7	3.4	3.6
KLOS	album	5.8	4.1	3.8	4.2	3.6
KRTH	oldies	3.3	4.0	4.2	3.4	3.6
KCBS-FM	oldies	1.9	4.4	4.2	3.8	3.2
KNEZ	AC	1.4	1.9	1.4	2.0	3.0
KNX	N/T	2.6	3.1	2.6	2.2	2.8
KTWV	adult alt	3.0	2.0	1.8	3.3	2.8
KOST	AC	3.0	4.4	4.3	4.0	2.7
KLSX	cls rock	4.0	4.4	3.4	3.8	2.6
KIKF	country	2.2	2.7	1.9	2.5	2.5
KLAC	country	1.2	7.7	1.7	2.3	2.5
KYSR	AC	2.8	1.9	2.1	2.1	2.5
KKGO	classical	1.6	2.8	2.1	1.4	2.3
KZLA	country	2.5	2.8	1.9	3.2	2.1
KKBT	R&B	1.6	1.5	1.7	2.0	2.0
KLVE	Spanish	1.8	1.1	1.8	1.9	1.6
KEZY	AC	1.3	1.1	1.6	1.8	1.5
KFWB	N/T	2.4	1.9	2.2	2.0	1.4
KNAC	album	1.1	1.3	1.8	1.1	1.4
KSCA	album	1.3	9.1	1.4	1.0	1.2
KWVE	religious	1.1	7.7	7.7	8.1	1.2

RIVERSIDE, CALIF.—(30)

KGFI	top 40/rhythm	6.6	6.8	6.4	6.4	7.3
KFRG	country	8.1	8.3	6.5	7.4	6.9
KFI	N/T	7.6	7.4	7.0		

A Steady Winner In Louisville Radio Derby Calhoun Builds Stable Career At Country WAMZ

BETWEEN THE SUMMER of 1990 and the spring of 1994, country WAMZ Louisville, Ky., has been knocked out of first place in the market only twice—both times by its full-service sister station, WHAS.

The first time, in the winter of 1991, listener interest in Gulf War updates was to blame. This past winter, when it happened again, the cause was a 16-inch snowfall and a record cold winter.

"The last time we weren't No. 1, it took a war to beat us," says WAMZ PD/MD/p.m. driver Coyote Calhoun. "This time it took a 16-inch snowfall and a horrible winter. We were knocked off the air for three days."

Fortunately, WAMZ was able to rebound quickly, moving 16.7-17.0 12-plus in the spring Arbitron book, and regained its hold on the top slot in the market.

Perhaps the best way to describe the station, and its PD, is consistency. In the turbulent world of broadcasting, Calhoun's 14 years programming and hosting afternoons at the station is remarkable. So are the 15 Billboard Radio Awards he has won since 1987, including seven for air personality of the year, five for PD of the year, and three for MD of the year. So, too, is the station's consistently top-rated performance and its steady ownership. Clear Channel Communications has been the parent company since 1986. Lee Bayley has been consulting the station for 12 years.

From the perspective of a longtime country PD, Calhoun says the biggest changes in the business have been the advent of research, in which he is a big believer, and other sophisticated programming tools.

"I've been here for 14 years, and I've seen a lot of changes in the way we PDs have evolved from some of the primitive standards to the hi-tech standards we use now," he says. In country radio, "the biggest thing that has changed is that people do a lot more research now. We do weekly research and ask a few perceptual questions [like 'What stations have you cuned in the last week?'], so it's like we get an Arbitrend back every week."

"Fourteen years ago, research was one of those things most people didn't do. Now, the people who are winning pretty big do a lot of research," he adds.

"We also do research and find out what people like. The worst thing you can do is not do research, and get on some kind of fad or bandwagon."

"The music business has changed drastically in the last 14 years," he says. "It's more of a big business now, [and] the competition is so stiff. You have so many people waiting in the wings that you better make sure the records you cut are good. The more competition you have, the better the product is going to be, and the stronger it is going to make your format."

Although his success has earned him his career longevity, Calhoun is still grateful for the opportunities he has been given. "I've been really fortunate," he says. "Clear

Channel Communications has given me a great life. They came in here and gave me a great contract [and] some great incentives.

"My GM, Bob Scherer, also has been here forever. He has some incredible people skills. Stations get screwed up when the GM thinks he knows how to program the station. Bob stays out of what I do."

Calhoun's first radio job, in Sallisaw, Okla., led to a gig working at the rock station in Muskogee, Okla., owned by his father. After his father became the first employer to fire him, however, he landed jobs in Wichita, Kan., Chattanooga, Tenn., Knoxville, Tenn., and then Louisville, where he joined top 40 WAQY in 1973 and worked as an APD and air personality. After a stint at pop station KULF Houston, he started thinking about returning to Louisville to program WAMZ.

"About that time was when we were going through that disco phase of [top 40], and I wasn't meant for that," he says. "I had been listening to country since 1975. When I went to Houston, I knew about WAMZ. It was an automated FM station that had gone through a lot of neglect, like a lot of automated stations. I was lucky enough [that] in 1980 they hired me to become PD of WAMZ. For a year and a half, I was the only live person on the air."

WAMZ now programs a current-to-oldies mix that usually averages about 60%/40%. The current side focuses on newer core artists such as Clint Black, Alan Jackson, and Garth Brooks. The oldies side is heavy with early- to mid-'80's hits by older core artists such as Reba McEntire, George Strait, and Alabama. In a recent music test, Strait's early-'80s hit "The Fireman" was the No. 3 testing record.

Here's a recent hour from Calhoun's show: Vince Gill, "Take Your Memory With You"; Tim McGraw, "Down On The Farm"; Randy Travis, "Whisper My Name"; Pam Tillis, "Let That Pony Run"; Clay Walker, "If I Could Make A Living"; Lorrie Morgan, "A Picture Of Me (Without You)"; Blackhawk, "I Sure Can Smell The Rain"; Restless Heart, "When She Cries"; David Ball, "When The Thought Of You Catches Up With Me"; the Judds, "One Man Woman"; Little Texas, "My Love"; John Michael Montgomery, "If You've Got Love"; George Strait, "You Know Me Better Than That"; Toby Keith, "Who's That Man"; and Mark Collie, "Hard Lovin' Woman."

Although WAMZ is solidly in first place, it has some competition from other country stations in town, including the more current-intensive WHKW and WAMZ's sales marketing agreement partner, WKJK, which programs ABC's "Real Country" format with syndicated personality Moby in the morning.

In addition to his successful radio gig, Calhoun is a partner in a rapidly expanding local nightclub business. What started out as a single country club, Coyote's, is now part of a four-club complex a block long.

PHYLIS STARK



COUNTRY BATTLE RAGES IN MOBILE

(Continued from preceding page)

just standard procedure," says one non-country competitor in the market.

To counter Johnson's hot country move at WDWG, Feuer ordered WAVH to drop its oldies and take a younger-country approach. Feuer insists the company had been conducting research that showed WKSJ was vulnerable to a younger-country station, and that Pourtales had planned all along to make that move itself in order to protect the

WKSJ franchise. Hence, WAVH's move to WMYC. WDWG's arrival "just accelerated that process," he says, noting that the format switch quickly helped restore morale at Pourtales' Mobile stations.

Almost nobody thinks WMYC and WDWG will both be around in 12 months, playing country music for younger listeners. WKSJ's Scott Johnson thinks there may be a 4 share, total, for hot country in Mobile.

Not surprisingly, the sniping has already begun.

Scott Johnson wonders out loud why WDWG would hire WKSJ's established morning team of Gardner and Bill Dotson if the station wanted to create a cutting-edge attitude and sound. WDWG's Roth, meanwhile, terms WAVH's switch to WMYC as "not a terribly good move."

Mobile natives will soon decide.

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 45 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK	L. WK	2 WKS	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	21	WILD NIGHT MERCURY B58 738	JOHN MELLENCAMP/ME'SHELL NDEGEOCHELLO 7 weeks at No. 1
2	9	12	6	ALL I WANNA DO A&M 0702	◆ SHERYL CROW
3	2	3	10	LUCKY ONE A&M 0724	◆ AMY GRANT
4	5	8	8	CIRCLE OF LIFE HOLLYWOOD 64516	◆ ELTON JOHN
5	3	2	24	IF YOU GO SBK 58166/EMI	◆ JON SECADA
6	4	7	25	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
7	10	11	12	BUT IT'S ALRIGHT ELEKTRA 64524	◆ HUEY LEWIS & THE NEWS
8	7	4	21	CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	◆ ELTON JOHN
9	6	6	17	STAY (I MISSED YOU) RCA 62870	◆ LISA LOEB & NINE STORIES
10	11	9	22	LOVE IS ALL AROUND LONDON 857 580/ISLAND	◆ WET WET WET
11	12	16	5	ENDLESS LOVE COLUMBIA 77629	◆ LUTHER VANDROSS & MARIAH CAREY
12	8	5	16	THE WAY SHE LOVES ME CAPITOL 58167	◆ RICHARD MARX
13	14	14	18	DON'T TURN AROUND ARISTA 1-2691	◆ ACE OF BASE
14	18	22	7	I'LL MAKE LOVE TO YOU MOTOWN 2257	◆ BOYZ II MEN
15	19	20	9	WHEN CAN I SEE YOU EPIC 77550	◆ BABYFACE
16	16	15	29	BEAUTIFUL IN MY EYES SBK 58099/EMI	◆ JOSHUA KADISON
17	13	10	27	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	◆ TONI BRAXTON
18	15	13	21	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	◆ MARIAH CAREY
				★★★ AIRPOWER ★★★	
19	35	—	2	SECRET MAVERICK/SIRE 18035/WARNER BROS.	◆ MADONNA
20	20	21	12	PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS.	◆ SEAL
				★★★ AIRPOWER ★★★	
21	23	23	7	WHISPER YOUR NAME COLUMBIA 77718	◆ HARRY CONNICK, JR.
				★★★ AIRPOWER ★★★	
22	25	32	3	TURN THE BEAT AROUND CRESCENT MOON 77630/EPIC SOUNDTRAX	◆ GLORIA ESTEFAN
23	21	18	23	I SWEAR BLITZ 87243/ATLANTIC	◆ ALL-4-ONE
24	28	28	18	DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917	FOUR SEASONS
25	29	27	11	UNTIL I FALL AWAY A&M ALBUM CUT	◆ GIN BLOSSOMS
26	22	19	16	YOU CAPITOL 58195	◆ BONNIE RAITT
27	30	34	4	I'M THE ONLY ONE ISLAND 854 068	◆ MELISSA ETHERIDGE
28	24	24	8	THE COLOR OF THE NIGHT MERCURY B58 616	◆ LAUREN CHRISTY
29	31	33	6	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	◆ PRETENDERS
30	32	31	6	BODY & SOUL ELEKTRA 64520	◆ ANITA BAKER
31	27	25	8	GOOD TIMES Geffen 19273	◆ EDIE BRICKELL
32	26	26	14	YOU BETTER WAIT COLUMBIA 77580	STEVE PERRY
33	33	30	25	MR. JONES DGC ALBUM CUT/GEFFEN	◆ COUNTING CROWS
34	38	—	2	OUT OF TEARS VIRGIN 38459	ROLLING STONES
35	34	29	11	THINK TWICE 550 MUSIC 77545	◆ CELINE DION
36	36	36	4	WHIPPED SBK 58237/EMI	◆ JON SECADA
				★★★ HOT SHOT DEBUT ★★★	
37	NEW ▶	1	1	ALWAYS MERCURY B56 227	◆ BON JOVI
38	NEW ▶	1	1	IF I'M NOT IN LOVE REUNION 64216/RCA	KATHY TROCCOLI
39	NEW ▶	1	1	THE SIMPLE THINGS 550 MUSIC 77660	◆ JOE COCKER
40	39	37	25	SOME KIND OF WONDERFUL ELEKTRA 64542	HUEY LEWIS & THE NEWS

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENTS

1	—	—	1	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	◆ MADONNA
2	1	2	4	THE SIGN ARISTA 1-2653	◆ ACE OF BASE
3	2	1	4	EVERYDAY ATLANTIC 87300	◆ PHIL COLLINS
4	4	3	6	LOVE SNEAKIN' UP ON YOU CAPITOL 58125	◆ BONNIE RAITT
5	3	4	24	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
6	6	10	18	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
7	5	7	13	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	◆ LITTLE TEXAS
8	10	8	5	BABY I LOVE YOUR WAY RCA 62780	◆ BIG MOUNTAIN
9	8	6	15	THE POWER OF LOVE 550 MUSIC 77230	◆ CELINE DION
10	—	—	14	I CAN SEE CLEARLY NOW CHAOS 77207	◆ JIMMY CLIFF

Creating **Radio**

The logo for SWN Networks is centered in a black rectangular box. The letters 'SWN' are rendered in a large, white, stylized font with a rough, hand-drawn appearance. Below 'SWN', the word 'networks' is written in a smaller, white, lowercase, sans-serif font. At the bottom of the box, the text 'The Radio Picture Company' is written in a small, white, lowercase, sans-serif font.

SWN

networks

The Radio Picture Company

A large, stylized fingerprint graphic is positioned behind the text 'That Radio Wants'. The fingerprint is rendered in black and white, showing the characteristic ridges and valleys of a fingerprint. The text 'That Radio Wants' is written in a large, white, sans-serif font, with the word 'Radio' highlighted in yellow.

That **Radio** Wants

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WOLB-FM

B O S T O N

KEEY-FM

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KNCI-FM

S A C R A M E N T O

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WITH
BLAIR GARNER

After Midnite is proud to welcome these new family members. Fact is, they're in pretty good company. They join stations like **WDSY-FM/Pittsburgh**, **KNIX-FM/Phoenix**, **WMIL-FM/Milwaukee**, **WKHK-FM/Richmond**, and **KKAT-FM/Salt Lake City**. Hard to believe, but in only nine short months the *OVERNIGHT REVOLUTION* has grown to include **over 150** of America's greatest Country Radio stations!

WHY WOULD THESE GUYS TRUST A SATELLITE SHOW?

Look at it in two ways: First, it'll save you a ton of money. How? You get the show on straight barter. Many of our stations' overnight inventory is even sold out now. They're making money with what used to be throw-away inventory.



Secondly, it's programming that's impossible to beat. While your competition puts 'em to sleep with another forty in-a-row, your listeners are talking live with folks like **Alan Jackson**, **Randy Travis**, or **John Anderson**. Add to that great contests, no fewer than 11 of the greatest Country hits on the planet every hour, and you've got a winner!

SO WHO'S THIS BLAIR GUY?

We don't know. The suit just fit him.

WHY SHOULD I WAKE UP AND CALL FOR A FREE DEMO?

'Cause your competition probably already has.

Call Cindy Grogan or Sandy Young-Maurel
800-261-9053.

SOME SONGS COME TO mind easier than others. For Robin Wilson, lead singer of the Gin Blossoms, his "Allison Road" came with the flick of a TV switch. The song is No. 23 on the Album Rock Tracks chart this week.

"I wrote it in 1989," says Wilson. "We were coming back from our first trip to Austin and I was riding with some friends in a van, and somewhere between Austin and El Paso we drove by this big green, reflective highway sign. It said, 'Next Exit Allison Road.' And my friend, his sister's name is Allison, so he stopped and took a picture of it.

"Somehow, I ended up with the picture

four months later. And I was sitting in my bedroom trying to write some crappy song and all of a sudden I just decided I'm bored, and I'm going to go watch television. And so I stood up, and as I stood up I saw that picture



"I really don't believe in the mysticism of songwriting, but this one was just really easy to write."
—Gin Blossoms

on the ground and that sign said Allison Road. I walked to the other room, sat down in front of the television and turned on CNN.

And the moment the TV turned on I heard that little melody in my head; 'On Allison Road.' And I was like, 'Shit!' So I turned off the TV, climbed over the couch and went back in my bedroom and the song was pretty much done 20 minutes later. It was one of the easiest songs I've ever written. I really don't believe in the mysticism of songwriting, but this one was just really easy to write. Structurally, it's the best song I've ever written."

As for the song's meaning, "I suppose most of the song is about loss and not quite realizing you've got something really good at the time you actually have it. And having to discover it later."

Billboard® FOR WEEK ENDING OCTOBER 15, 1994

Album Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				No. 1	
1	1	1	9	INTERSTATE LOVE SONG PURPLE	5 wks at No. 1 ♦ STONE TEMPLE PILOTS ATLANTIC
2	2	3	4	WHAT'S THE FREQUENCY, KENNETH?	♦ R.E.M. MONSTER WARNER BROS.
3	3	2	13	YOU GOT ME ROCKING	♦ ROLLING STONES VIRGIN
4	4	4	12	HOLD MY HAND	♦ HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC
5	5	5	6	TORE DOWN	ERIC CLAPTON FROM THE CRADLE DUCK/REPRISE
6	6	10	8	FELL ON BLACK DAYS	SOUNDGARDEN SUPERUNKNOWN A&M
7	7	11	8	HIGH HOPES	♦ PINK FLOYD THE DIVISION BELL COLUMBIA
8	8	9	26	FAR BEHIND	♦ CANDLEBOX CANDLEBOX MAVERICK/SIRE WARNER BROS.
9	15	16	8	BASKET CASE	♦ GREEN DAY DOOKIE REPRISE
10	13	14	14	COME OUT AND PLAY	♦ OFFSPRING SMASH EPITAPH
11	9	8	14	RAIN KING	COUNTING CROWS AUGUST AND EVERYTHING AFTER DGC/GEFFEN
12	10	6	19	VASOLINE	♦ STONE TEMPLE PILOTS PURPLE ATLANTIC
13	11	7	10	MAMA'S FOOL	TESLA BUST A NUT GEFEN
14	12	13	11	BREATHE	♦ COLLECTIVE SOUL HINTS, ALLEGATIONS AND THINGS LEFT UNSAID ATLANTIC
15	16	17	11	CURE ME... OR KILL ME...	♦ GILBY CLARKE PAWNSHOP GUITARS VIRGIN
16	14	12	12	PUSH COMES TO SHOVE	♦ JACKYL PUSH COMES TO SHOVE GEFEN
17	28	—	2	COMING DOWN (DRUG TONGUE)	♦ THE CULT THE CULT BEGGARS BANQUET/SIRE/REPRISE
18	23	26	4	I ALONE	♦ LIVE THROWING COPPER RADIOACTIVE/MCA
19	17	15	23	BLACK HOLE SUN	♦ SOUNDGARDEN SUPERUNKNOWN A&M
20	18	20	8	EVERYBODY'S 1	♦ GODS CHILD EVERYBODY'S 1 QWEST/WARNER BROS.
21	NEW ▶	1		ABOUT A GIRL	♦ NIRVANA MTV UNPLUGGED IN NEW YORK DGC/GEFFEN
22	21	21	7	PLANET CARAVAN	♦ PANTERA FAR BEYOND DRIVEN EASTWEST
23	22	22	5	ALLISON ROAD	♦ GIN BLOSSOMS NEW MISERABLE EXPERIENCE A&M
24	30	33	3	SELF ESTEEM	♦ OFFSPRING SMASH EPITAPH
25	24	25	7	YELLOW LEDBETTER	PEARL JAM EPIC
26	19	18	8	CHANGE YOUR MIND	NEIL YOUNG AND CRAZY HORSE SLEEPS WITH ANGELS REPRISE
27	25	29	5	BONECRUSHER	SOULHAT GOOD TO ME GONE EPIC
28	20	19	20	FALL DOWN	♦ TOAD THE WET SPROCKET DULCINEA COLUMBIA
29	26	24	20	SELLING THE DRAMA	♦ LIVE THROWING COPPER RADIOACTIVE/MCA
30	27	27	23	I STAY AWAY	♦ ALICE IN CHAINS JAR OF FLIES COLUMBIA
31	31	28	26	BIG EMPTY	STONE TEMPLE PILOTS PURPLE ATLANTIC
32	37	37	3	STONE COLD HEARTED	BLOODLINE BLINDHEIM EMI
33	29	23	15	LOVE IS STRONG	♦ ROLLING STONES VOODOO LOUNGE VIRGIN
34	36	39	3	UNDONE-THE SWEATER SONG	♦ WEEZER WEEZER DGC/GEFFEN
35	33	40	3	RED RAIN (LIVE)	PETER GABRIEL SECRET WORLD LIVE GEFEN
36	38	—	2	ALL I WANNA DO	♦ SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
37	32	30	6	WAITING IN THE WINGS	BBM AROUND THE NEXT DREAM VIRGIN
38	39	—	2	LIE AWAKE	♦ DREAM THEATER EASTWEST
39	NEW ▶	1		DANCE NAKED	♦ JOHN MELLENCAMP DANCE NAKED MERCURY
40	35	35	4	CLOSER	♦ NINE INCH NAILS THE DOWNWARD SPIRAL NOTHING/TVT/INTERSCOPE

Billboard® FOR WEEK ENDING OCTOBER 15, 1994

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				No. 1	
1	1	1	4	WHAT'S THE FREQUENCY, KENNETH?	4 weeks at No. 1 ♦ R.E.M. MONSTER WARNER BROS.
2	3	22	3	ZOMBIE	♦ THE CRANBERRIES NO NEED TO ARGUE ISLAND
3	2	2	9	INTERSTATE LOVE SONG	♦ STONE TEMPLE PILOTS PURPLE ATLANTIC
4	7	6	8	FEEL THE PAIN	♦ DINOSAUR JR. WITHOUT A SOUND SIRE/REPRISE
5	4	5	11	SELF ESTEEM	♦ OFFSPRING SMASH EPITAPH
6	6	7	9	I ALONE	♦ LIVE THROWING COPPER RADIOACTIVE/MCA
7	8	3	15	BASKET CASE	♦ GREEN DAY DOOKIE REPRISE
8	5	4	12	FADE INTO YOU	♦ MAZZY STAR SOL TONGUE THAT I MIGHT SEE CAPITOL
9	13	17	5	SUPERNOVA	♦ LIZ PHAIR WHILE SMART MATADOR/ATLANTIC
10	14	19	6	SEETHER	♦ VERUCA SALT AMERICAN THIGHS MINTY FRESH
11	9	8	10	SOMETIMES ALWAYS	♦ THE JESUS AND MARY CHAIN STONED AND DETHRONED AMERICAN/WARNER BROS.
12	10	11	14	ALL I WANNA DO	♦ SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
13	11	15	7	SOMETHING'S ALWAYS WRONG	♦ TOAD THE WET SPROCKET DULCINEA COLUMBIA
14	15	16	5	MOCKINGBIRDS	♦ GRANT LEE BUFFALO MIGHTY JOE MOND REPRISE
				AIRPOWER	
15	24	30	4	WELCOME TO PARADISE	GREEN DAY DOOKIE REPRISE
16	19	18	7	YOUR FAVORITE THING	♦ SUGAR FILE UNDER: EASY LISTENING RYKO/ASC
17	18	14	11	FELL ON BLACK DAYS	SOUNDGARDEN SUPERUNKNOWN A&M
18	16	9	12	AM I WRONG	♦ LOVE SPIT LOVE LOVE SPIT LOVE IMAGO
				AIRPOWER	
19	NEW ▶	1		ABOUT A GIRL	♦ NIRVANA MTV UNPLUGGED IN NEW YORK DGC/GEFFEN
20	12	10	14	EINSTEIN ON THE BEACH	COUNTING CROWS DGC/GEFFEN
21	22	20	25	CLOSER	♦ NINE INCH NAILS THE DOWNWARD SPIRAL NOTHING/TVT/INTERSCOPE
22	23	23	6	GOOD ENOUGH	♦ SARAH MCLACHLAN FUMILING TOWARDS ECSTASY ARISTA
23	17	13	14	FAR BEHIND	♦ CANDLEBOX CANDLEBOX MAVERICK/SIRE WARNER BROS.
24	20	12	14	UNDONE - THE SWEATER SONG	♦ WEEZER WEEZER DGC/GEFFEN
				AIRPOWER	
25	37	37	3	LUCAS WITH THE LID OFF	♦ LUCAS LUCACENTRIC BIG BEAT/ATLANTIC
				AIRPOWER	
26	28	—	2	SWEET JANE	COWBOY JUNKIES NATURAL BORN KILLERS TVT/NOTHING/INTERSCOPE
				AIRPOWER	
27	27	33	3	SUPERSONIC	♦ OASIS DEFINITELY MAYBE EPIC
28	21	21	7	SNAIL SHELL	♦ THEY MIGHT BE GIANTS JOHN HENRY ELEKTRA
29	26	28	5	SUPERSTAR	♦ SONIC YOUTH IF I WERE A CARPENTER A&M
30	33	32	4	ALL I AM	♦ DADA AMERICAN HIGHWAY FLOWER IRS
31	36	—	2	COMING DOWN (DRUG TONGUE)	♦ THE CULT THE CULT BEGGARS BANQUET/SIRE/REPRISE
32	NEW ▶	1		DOLL PARTS	♦ HOLE LIVE THROUGH THIS DGC/GEFFEN
33	25	25	7	EURO-TRASH GIRL	♦ CRACKER REPOSENE HAT VIRGIN
34	34	35	4	BAD REPUTATION	♦ FREEDY JOHNSTON THIS PERFECT WORLD ELEKTRA
35	29	26	6	SLOWLY, SLOWLY	♦ MAGNAPOP HOT BOXING PRIORITY
36	30	24	18	VASOLINE	♦ STONE TEMPLE PILOTS PURPLE ATLANTIC
37	31	36	5	SALVATION	♦ RANCID LET'S GO EPITAPH
38	NEW ▶	1		LANDSLIDE	SMASHING PUMPKINS PISCELS SCARLOT VIRGIN
39	35	27	22	COME OUT AND PLAY	♦ OFFSPRING SMASH EPITAPH
40	38	—	3	LUCKY YOU	♦ THE LIGHTNING SEEDS JOLLIFICATION TRAUMA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 album rock stations and 38 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 400 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.



HITS! IN TOKIO

Week of September 25, 1994

- 1 I'll Make Love To You / Boyz II Men
- 2 Letrigo / ♪
- 3 Un Homme Et Une Femme / Clementine
- 4 Lucky One / Amy Grant
- 5 Shine / Aswad
- 6 La La (Means I Love You) / Swing Out Sister
- 7 Live Forever / Oasis
- 8 At Your Best (You Are Love) / Aaliyah
- 9 Sweets For My Sweet / C.J. Lewis
- 10 Biggest Part Of Me / Take 6
- 11 Hey Now (Girls Just Want To Have Fun) / Cyndi Lauper
- 12 Motherless Child / Eric Clapton
- 13 Do You Wanna Get Funky / C & C Music Factory
- 14 Endless Love / Luther Vandross & Mariah Carey
- 15 Zo Laret / Stone Age
- 16 Hungah / Karyn White
- 17 Baby, I Love Your Way / Big Mountain
- 18 Word Up / Gun
- 19 Picnic In The Summertime / Deee-Lite
- 20 Mickey Mouth / Duffer
- 21 If Not For You / Felix Cavaliere
- 22 Girl U Want / Robert Palmer
- 23 Yearning / Basia
- 24 Do It Again / Paul Hardcastle
- 25 Fire On Babylon / Sinead O'Connor
- 26 Gotta Work / Masters Of Funk
- 27 Stay (I Missed You) / Lisa Loeb & Nine Stories
- 28 Every Day The Same / China Crisis
- 29 Aishi Aisarete Ikirunosa / Kenji Ozawa
- 30 Kiss From A Rose / Seal
- 31 Izit Everywhere Part 2 / Izit
- 32 Don't Want To Know / Bryan Ferry
- 33 Miss You / Miki Imai
- 34 I Say A Little Prayer / Workshy
- 35 When We're Makin' Love / Opaz Featuring Ray Hayden
- 36 In The Room / Kaori Kano
- 37 Can't Call My Name / King Of Hearts
- 38 I Wanna Be Yours / Trellini
- 39 All I Wanna Do / Sheryl Crow
- 40 Stroke You Up / Changing Faces
- 41 Mas Que Nada / XXL
- 42 Utsukushii Hitoyo / Taeko Onuki
- 43 Wonderful World / Gone Tomorrow
- 44 You Don't Love Me (No, No, No) / Dawn Penn
- 45 Good Times / Edie Brickell
- 46 Sweet Sensual Love / Big Mountain
- 47 Give It Up / Public Enemy
- 48 Can You Feel The Love Tonight / Elton John
- 49 Nathalie / Valencia
- 50 Love Is Strong / The Rolling Stones

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



81.3 FM J-WAVE

Congressional (In)Action Good For Radio Several Legislative Conflicts Go Broadcasters' Way

BY BILL HOLLAND

WASHINGTON, D.C.—The broadcast industry has plenty to be happy about as the legislative year comes to a close.

First off, the banking bill containing radio ad disclosure reform passed Congress and was signed into law by President Clinton Sept. 23.

On the didn't-pass side, the campaign reform bills that passed the Senate and House failed in conference Sept. 30 after Republicans rejected the proposals.

Broadcasters aren't crying, since the bills would have required them to offer candidates lower-than-lowest unit rates, including 50% to Senators who promised spending limits.

The recording industry's performing rights legislation also expired in subcommittee, in large part due to broadcaster lobbying pressure.

The Communications Act rewrite, dubbed the Information Superhighway bill, also failed after telephone companies hobbled the bill with amendments.

Broadcasters were fairly neutral in support of the bill, which contained hiked indecency and obscenity fines, but also language to keep radio and TV competitive.

Earlier in the year, broadcasters also put out legislative brush fires connected with alcohol ad warnings; Fairness Doctrine suggestions; several spectrum tax proposals, including one from the Office of Management and Budget to pay for GATT tariffs; and a user-fee plan tied into paying for illegal alien housing.

FCC RELEASES POLITICAL AD RULING

The FCC has finally ruled that stations need not provide legally qualified candidates with program time in increments other than those which the station ordinarily sells to advertisers.

The National Assn. of Broadcasters had asked for a declaratory ruling back in August 1992.

In its order, released Oct. 3, the FCC said that a station only has to sell odd-length spots to political candidates if it has a policy of selling such ads.

WASHINGTON ROUNDUP™

SEC GOES AFTER WPGC HOST

Infinity Broadcasting's N/T WPGC-AM has put a time-brokered Saturday business program on ice after its host, Kevin "Casey" Samson, was named in a complaint filed Sept. 27 by the Securities and Exchange Commission.

"It wasn't on the air last Saturday," said station spokesman Gene Harley. "I have no comment about its future for now. It's up to management."

The SEC took Samson into federal court here Sept. 27 on charges of bilking more than \$20 million in real estate investment contracts to area residents.

QUELLO EASES UP ON INFINITY

FCC Commissioner James Quello, the self-professed "leading man" in the commission's battle to curb indecency, says he believes Infinity Broadcasting "has successfully listened" to FCC complaints about Howard Stern.

Citing Infinity's self-imposed seven-second delay and frequent monitoring of the Stern show as steps in the right direction, Quello told attendees at a conference last week in Washington, D.C., sponsored by the trade magazine Broadcasting & Cable, "We're now in the process of figuring out what to do with that \$1.7 million fine."

"I've had the opportunity to listen to Stern recently," he said, "and they've made a definite effort to cut down on indecency. Some of the stuff is raunchy, but it doesn't go over the border."

FCC BRASS HEADS TO L.A. SHOW

The NAB Radio Show will have an unusually large showing of big-brass attendees from FCC headquarters.

Chairman Reed Hundt will fly out for an address and a one-on-one discussion with NAB president Eddie Fritts.

Commissioners Chong, Barrett, and Ness also are flying out to attend vari-

ous seminars, discussions, and functions at the Oct. 12-15 show in Los Angeles, along with general counsel Bill Kennard and a drill team of special assistants and legal advisers to the chairman and commissioners.

Also attending will be Roy Stewart, chief of the Mass Media Bureau, as well as Rod Porter, the division deputy chief, and Larry Eads, chief of the Audio Services Division.

Assistance in reporting this column was provided by Catherine Applefeld in Washington, D.C.



Live From Lexington. Capricorn recording artist Ian Moore performed live on-air for WKQQ Lexington, Ky., listeners. Pictured, from left, are WKQQ MD Tony Tillford; Moore; and WKQQ PD Peter Delloro.

KMPS Takes Online Mktg To Next Level

LOS ANGELES—Country KMPS Seattle has taken online interaction for radio stations to new heights.

In addition to using online services to take E-mail messages from listeners, KMPS is selling CDs and cassettes on CompuServe, tying in advertisers to its features on the Internet, and is working on setting up the KMPS Country Mall, where listeners/users can order a variety of goods from advertisers.

The files KMPS put on the system in August are: loyal listener update; featured air personality with a photo, soundbite, and article on the jock; KMPS' top five songs and the top 40 songs in the Northwest; the country news feature Dateline Nashville; a monthly calendar of KMPS events; a news report; E-mail bulletin boards to leave messages for the jocks, GM, PD, and promotion staff; a station history; a media kit for advertisers to peruse; and a survey.

Most of the text, such as the air personality interviews and Dateline Nashville, is culled from the station's monthly magazine. The online information is updated monthly.

In addition, the system includes Tony's Music Review, which is a file of album reviews by KMPS PD Tony Thomas. At the end of each review, there is an icon to click on to order the CD or cassette through MusicLink.

"Each [file] can be sponsored," says Dean Sakai, an integrated marketing specialist who actually works out of KMPS' sales department, not the promotion department. "But we don't want to blast them with advertising, so we're setting up the KMPS Country Mall. It will have all the logos of the advertisers. People click on the icon and order merchandise."

The first step toward the mall begins in November, when a stationary store in Seattle, Paper Tree, comes online with KMPS to sell its goods.

The online system is for Loyal Listener Club members only. When a member logs on, his or her name is already in the system, so it grants the person access. If a non-member tries to log on, the user can still get into the system by first completing an application to become a member. The station has 160,000 members, according to Sakai. He adds that KMPS signed up 50 new members to its Loyal Listener Club during the first week of its online involvement.

"The goals are multipurpose," says Sakai. "It provides our listeners with better service. About 37% of people own computers, so now we can give those people information in the way they want it. Some like to listen, some like to read a magazine, and some like their computers. It also gives advertisers a way to get online in an easy way. And, it will make the station some money."

The KMPS sales staff is selling online advertising separately from its

change ideas. There will be three workshops on banking, external checkpoints for business success, and networking beyond the cultural stereotypes. The month is capped off with a "Profiles Of Success" awards reception to honor 12 of Baltimore's minority businessmen.

KYSR Los Angeles morning team Jim and Melissa Sharpe made one lucky Corvette owner happy. The jocks arranged to have Johnny Pagnini's just-bought, \$40,000 1966 Stingray fixed free of charge after he cut off two kidnappers who were holding a woman captive in a car in front of him.

In celebration of the first Classical Music Month in September, the Boston Classical Music Coalition, which includes local stations WBOQ, WCRB, WGBH, and WHRB, sent 10,000 "Classical Is Cool" samplers and teacher study guides to schools. All product was donated by coalition members and the National Assn. Of Recording Merchandisers.

KNX Los Angeles sponsored a "memory walk" to raise funds for the Alzheimer's Assn. Celebrity walkers included Olympians Florence Griffith Joyner and Al Joyner.

Jackson Browne and Sarah McLachlan are teaming for a WEZB (B97) New Orleans Children's Charities Foundation benefit for the city's Covenant House.

PRO-MOTIONS

Sandy Pheil joins Paxson Communications as marketing manager for WWNZ, WJRR, WWZN, and WMGF Orlando, Fla. Pheil was director of marketing at Power Play, and replaces former promotion director Judi Pearl, who exits. Alison Stuart moves from WMGF's research department to become promotion manager for the station. WJRR associate director of promotion Brent Dunlap is upped to promotion manager.

Kathleen Fraser joins KMLE Phoenix as marketing director. She was sales director at Media Services Inc. KMLE communications and promotion coordinator Karen Johnston is upped to promotion director. Former promotion director Shaun Holly was upped to PD several months ago.

KROQ Los Angeles promotion coordinator Beki Gomez has been upped to assistant promotion director.



Seeing Eye to Eye. Rocker Joan Jett, out supporting her single "Eye To Eye," visits WMMS Cleveland. Pictured, from left, are WMMS jock Lou Santini; Jett; and WMMS MD Doug Kubinski.



by Carrie Borzillo

on-air schedules and print advertisements in the magazine.

The E-mail address for KMPS is <http://www.solutionsrc.com/KMPS>.

IDEA MILL: CARCASS CHAOS

Mancow Muller strikes again. The WRX Chicago morning man asked listeners to stop by a designated drop-off location with the largest roadkill they could find to win \$103.50. However, city officials weren't pleased that the drop-off site was the Towncenter Mall on U.S. 45, and that the carcasses left a bloody mess. The station was fined \$500 and paid another \$505 to clean up the area.

KIIS Los Angeles launched an innovative billboard with neon lights that flash with the beat of the music playing on the station.

In recognition of some of the area's hottest court cases (O.J. Simpson, Heidi Fleiss, Michael Jackson), KIIS morning man Rick Dees served as MC for a "media circus" at the L.A. County Court House, with actual circus performers.

Listeners to CJEZ Toronto are being asked to "butter up" morning man Tom Rivers by complimenting him on-air, in an effort to win a \$5,000 home workout gym to work off the Thanksgiving turkey.

Sister stations WXYV (V103) and WCAO Baltimore are presenting Minority Business Development Month roundtable breakfasts in October as a way for minority entrepreneurs to ex-

“There is a new vitamin drink in Germany called Red Bull. It contains thorine, and that substance has a peculiar side effect. Let me put it this way: if you give your girlfriend or boyfriend a glass of Red Bull, they might react like this...”

*– quoted from Q magazine on EHS show
for week ending September 24, 1994*

Bring your listeners inside information like this, interspersed in a cutting edge music format which, up until now, was unavailable anywhere else in the U.S.

Set your station apart from the crowd with this unique program, and provide advertisers a value-added platform with which to reach your listeners.

Don't keep your listeners waiting any longer.

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EUROPEAN
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*For more information contact Dan Springer at
Sound & Stations USA, 214-444-2525.*

Jocks Arrested In Foiled Street Sign Heist; Explosion Rocks Studios Of Miami's WEDR

WKBQ (Q104) ST. LOUIS morning men Steve Shannon and D.C. Chymes were arrested Sept. 27, led out of the station in handcuffs, and charged with a Class A misdemeanor after they dispatched two interns to steal a city street sign reading "Shaw Avenue." The interns also were arrested and given a Nov. 18 court date.

The sign was to be used as part of a package being sent to L.A. Rams president John Shaw in an effort to convince him to move the team to St. Louis. Station officials said they planned to photograph the sign and return it.

In Miami, a 10:30 p.m. explosion on Saturday, Sept. 24, outside WEDR's studio was so loud that the jock working in the soundproof control room two floors up heard the rumble. Turns out some sort of homemade device, perhaps a pipe bomb, was tossed at the building. The explosion knocked out some concrete, and the exterior of one wall caught fire before firemen arrived at the scene.

Station GM Jerry Rushin has no idea who was responsible. The station is the lone occupant of the building, so the target seems clear.

WKID Vevay, Ind., was set on fire Sept. 26, just hours after a listener threatened to burn the station down when a jock refused to play his request, according to the Associated Press.

The song, Tim McGraw's "Don't Take the Girl," is not part of WKID's Christian country playlist.

The fire damaged two studios, some furniture, a control board, and some tapes, and kept the station off the air for a day, AP reports.

The listener, who reportedly told two station jocks, "I'm going to come there and burn the place," has not been identified.

WGCI-FM Chicago overnight host Irene Mojica has settled her four-year legal battle with the Gannett-owned station, according to the Chicago Sun-Times.

Mojica had repeatedly charged the station with sex and race discrimination and harassment in a series of suits and appeals that began in 1990.

Terms of the settlement, which VP/GM Darryll Green called an "amicable resolution," were not disclosed.

PROGRAMMING: EVERGREEN SHUFFLE

KMEL San Francisco PD Dave Shakes is upped to OM for KMEL and sister KIOI, which has been without a PD since the departure of Bob Laurence. Sister KKBT Los Angeles APD Michelle Santosuosso joins KMEL as PD. Also, KKBT MD Harold Austin is upped to APD. Former WIOQ Philadelphia PD Maurice DeVoe, who recently joined Priority Records, replaces Austin as MD, and Mariama Snider is upped to music coordinator at KKBT. KMEL APD Mike Marino exits.

WCGY Boston flips from album rock to '70s-based oldies as "Eagle 93.7" under new local marketing agreement partner American Radio Systems. The entire air staff is out, and new calls are pending. Coleman Research is consulting.

Following its format change from

top 40 to modern rock, WLUM Milwaukee, formerly known as Hot 102, is now calling itself "New Rock 102.1." Overnight jock Tommy Wilde, who was MD at the station several months ago, is upped to MD again following the departure of Kid Stevenz for KGGI Riverside, Calif. Wilde eventually will do nights, but for now is filling in for departed morning team Jerry Hart and Carolyn Coffey. Also, APD Ron Bunce moves from middays to afternoons, replacing D.J. Barry.



by Phyllis Stark
with reporting by Eric Boehlert
and Brett Atwood

WMCS Milwaukee MD Cathy Bowen is upped to PD, replacing Billy Young, who exits. Afternoon host Darryn D. adds MD duties.

It's a game of musical chairs in Salt Lake City. KISN PD/midday job Dain Craig exits for the PD job at crosstown KSFI, where he replaces Scott MacNeill, who segues to KVRI as PD/morning man. KISN MD Jim Morales is upped to PD. Out in the shuffle is former KVRI PD Brian Casey.

WEDJ Charlotte, N.C., OM Mark Driscoll exits to launch a Los Angeles-based voiceover company, Planet Creations. He will consult WEDJ through the end of the year.

WZJM Cleveland PD/midday host Jerry Mac has relinquished his programming job, but keeps his air shift. MD Dave Eubanks is handling programming for now.

KMBZ Kansas City, Mo., picks up the broadcast rights to Royals baseball from crosstown WDAF in a new, three-year deal.

Randy Bliss exits as PD at WTRG Raleigh N.C., for the programming job at WLTJ Norfolk, Va., where he replaces Bill Campbell.

KTKR San Antonio shifts from a conservative political talk outlet to a female-targeted N/T, with a woman on the air in every daypart.

KXXY Oklahoma City PD Jay Phillips exits. He'll continue to consult the stations, along with other outlets. Ted Stecker—who, along with programming WNOE-AM-FM New Orleans, serves as senior country PD for KXXY's owner, Radio Equity Partners—is overseeing KXXY for now. GM David Griffin is accepting T&Rs.

KPOI Honolulu APD/MD Ted Taylor is upped to PD, replacing Kerry Gray, now at CKEY Buffalo, N.Y.

KIZN Boise, Idaho, PD Ken Boesen moves west to KSKS Fresno, Calif., for the same duties, replacing Dave Taylor, now at KUPL Portland, Ore.

KWFM Tucson, Ariz., production director Roger Scott joins KVLV McAllen, Texas, as PD, replacing Dale

Shaw, who exits.

Zapis Communications has launched a new country station in Youngstown, Ohio. "Cat Country," with the WICT calls pending, is found at 95.1 on the dial—the old home of Zapis' album rock WRKU, which moves up to the vacant 95.9 position. The new WICT PD is Geronimo, last APD/nights at WJMO-FM Cleveland. He is accepting T&Rs to fill the station's lineup.

Perhaps the final piece in the Mobile, Ala., jigsaw puzzle (see page 91) is the announcement that WFMI has flipped from soft AC to oldies and picked up most of the staff, library, and call letters from crosstown WAVH, which earlier bowed out of the format to become country WMYC (Billboard, Oct. 1).

KATS Yakima, Wash., PD Darren Johnson joins KEZE Spokane, Wash., for the same duties, replacing Gary Allen. KEZE MD Belinda Simmons also exits and has not been replaced.

WLMX Chattanooga, Tenn., PD Bill Burkett joins crosstown WFXS for the same duties, replacing John Thomas, who exits.

R&B adult WSLR Akron, Ohio, changes calls to WTOU.

WEZK Knoxville, Tenn., changes calls to WJNB. Sister AM WZEZ picks up the WEZK calls.

Bruce Clark is the new PD at WXBW Pensacola, Fla., replacing Danny Sommers, now with BNA Records. Clark arrives from WQBE-FM Charleston, W.Va.

NETWORK NEWS

Broadcast Programming is bowing two new 24-hour formats: "The Heart Of The Seventies," which features 700 top 40 hits from the '70s, and "Radio X," which is aimed at Generation X-ers and features modern rock music. "Radio X" is designed and programmed by Shane Media Services consultants Ed Shane and Cheryl Broz, and has been offered by Shane Media for a year. BP's Mike Bettelli is programming the new '70s format.

BP also will offer the entire "The Heart Of The Seventies" music library on CD, as well as a five-song CD of lost '70s classics, "The Rarities Collection."

Westwood One Entertainment is launching a third version of its countdown show hosted by Casey Kasem. The new version, "Casey's Hot 20," is targeted at hot AC stations and debuts the weekend of Nov. 5. Other versions target top 40 and mainstream AC stations.

Public station WXPB Philadelphia's "The World Cafe" will now be syndicated to commercial album alternative and album rock stations via United Stations Radio Networks. Todd Rundgren will host the two-hour show, which will continue to be syndicated to public radio stations via Public Radio International.

"The World Cafe" also is looking for a record label to release the live performances from the show.

United Stations also recently launched a daily shortform comedy program, "The Martin Minute," with comedian/actor Martin Lawrence. The program will feature material from Lawrence's Fox-TV show.

newslines...

STEPHEN DINARDO is upped from GSM at KCBS-AM San Francisco to VP/GM at local sister station KRQR. He replaces Don Marion, now at sister WBBM-FM Chicago.

CHRIS MADURI has been upped from GSM to GM at WRMR/WDOK Cleveland.

BOB COHEN, KAJA/KQXT San Antonio, Texas, GM, has been promoted to VP/GM of Clear Channel/San Antonio. Cohen will oversee all four (KAJA/KQXT/WOAI/KTKR) marketplace stations. Betty Kocurek has been upped from GSM to GM at WOAI/KTKR. She replaces Ben Hill, now coordinating national trade contracts for Clear Channel television and radio properties.

BILL PARSHALL has been named GM of WCWA/WIOT Toledo, Ohio. He had been acting GM since June, when Enterprise Media acquired the stations.

STATION SALES: KEZO-AM-FM Omaha, Neb., from Narragansett Radio L.P. to WMTJ Inc. for a reported \$9 million; WGTO Orlando, Fla., from Florida Media Inc., to Paxson Communications, owner of crosstown WWZN/WWNZ/WJRR/WMGF, for an undisclosed price.

RAY YORKE has been named VP of Vallie/Gallup. He most recently was with WOST-TV Providence, R.I.

BILL HENNES has been named GM of Tri-State Broadcasting's Michigan stations WHEZ/WFAT Kalamazoo, WTVB Coldwater, and WNWN Battle Creek. He previously was GM of WBCK/WBXX Battle Creek.

SALE CLOSINGS: KAMX-AM-FM Albuquerque, N.M., from Coastal Communications to Bengal Communications for \$750,000.

A third new offering from United Stations is the four-hour weekly top 40/rhythm show "Top 20 Double Play." The show is hosted by WPGC-FM Washington, D.C.'s Albie Dee and consulted by Jerry Clifton.

ABC syndicated morning man Tom Joyner picks up two new affiliates: WYBC New Haven, Conn., and WKXI Jackson, Miss. Sources say he's also set to add KJMZ Dallas to his affiliate roster.

WLAP Lexington, Ky., picks up the syndicated Ron Bennington and Ron Diaz morning show.

Major Networks' picks up syndication of the three-hour nighttime "Michael Reagan Show," which has 80 affiliates.

PEOPLE: NEW KDWB APD

Former WAHC Columbus, Ohio, PD Rob Morris joins KDWB Minneapolis as APD/MD and host of the noon-2 p.m. shift. Morris, who most recently was on the air at WNCI Columbus, replaces Kevin Peterson, now at WSTR Atlanta. Also, KDWB overnight jock Rick Thomas adds assistant MD duties.

KEZO Omaha, Neb., MD Becca Goodman will exit the station in mid-October and has not been replaced.

WBEB (B101.1) Philadelphia hires Chris McCoy for mornings, replacing Dan Blackman, who moves to evenings. Former evening jock Rick Andrews moves to overnights. McCoy most recently was with crosstown WMGK.

WGMP Philadelphia picks up the syndicated "The Fabulous Sports Babe" show in middays.

Gary Dickson joins WMJX Boston for mornings from that slot at WWSW Pittsburgh. He replaces Tom Bergeron, now with cable network FX.

Joe Madison rejoins WWRC Washington, D.C., for the 10 p.m.-midnight shift. Two syndicated shows were shortened to make room.

Former WTMP Tampa, Fla., PD/afternoon jock Alex "Doc" Jordann joins WJHM Orlando, Fla., as production director/midday jock, replacing Rick Humphrey, who exited two months ago.

Former KIKK-FM Houston afternoon host Jim Lago joins KEBC Oklahoma City for mornings, replacing Doc Weldon and Terrence McKeever, who exit.

WOW-FM Omaha, Neb., night host Sandy Rivers moves to mornings at WHEN-FM Syracuse, N.Y. WOW P/T jock Brian Walther is upped to nights.

At WVAF Charleston, W.Va., P/T jock Amie Nutter is upped to nights, replacing former APD/night jock Kevin Kasey, who exited. No new APD has been named.

Finally, we're sorry to report the deaths of Jerry Washington and Gerry Bledsoe. Washington, the popular Washington, D.C., jock known to listeners as "The Bama," died Oct. 4 of a brain hemorrhage and complications related to earlier strokes. He was 64.

Washington, who laced his scratched-vinyl playlist with homespun wisdom and "signifying" tales on friends and foes real and imaginary, was Washington's most well-known non-commercial jock, and treated D.C. for 16 years to a steady dose of blues, R&B, and jazz on his two weekend shows on Pacifica's WPFW. Poor health forced his retirement from the station last spring.

Bledsoe died Sept. 27 of an apparent heart attack at the age of 51. He had most recently been hosting nights at WMXD Detroit, but his 30-year radio career also included stints at WHUR and WMMJ Washington, D.C., among other stations.

Assistance in reporting this column was provided by Carrie Borzillo in Los Angeles and Bill Holland in Washington, D.C.

ARISTA'S TRACTORS 'ROCK IT' TO LEFT-OF CENTER SUCCESS

(Continued from page 1)

eral broken release dates and years of industry chatter about the project (the band was featured in more than one BMG product presentation), the album was issued Aug. 2 (Billboard, Aug. 6).

After topping the Heatseekers chart Oct. 1, "The Tractors" reached No. 93 on The Billboard 200, making the act a Heatseekers Impact Artist.

This week, the album jumps to No. 70 on The Billboard 200, and from 14-12 on the Top Country Albums chart. According to SoundScan, 64,000 copies of the album have been sold.

The infectiously upbeat, piano-and-guitar-driven first single, "Baby Likes To Rock It," moves 31-27 on the Hot Country Singles & Tracks chart this week.

Singer Steve Ripley refers to the Tulsa, Okla.-bred band's extended recording process as the J.J. Cale method of making a record. "We try to capture the raw energy of a first take and get knee-jerk reactions, like when Chuck Berry cut 'Johnny B. Goode' in one take," Ripley says. "It's an immediacy thing, but modern technology has gotten so good, it's gotten in the way."

In an attempt to capture that "first-take" spirit, the members of the Tractors recorded their parts individually over their band mates' previously recorded tracks, which they were hearing for the first time. "We take the energy of the first take and then mold it into shape by editing it," says Ripley. "That's why it took more than three years to do."

The album was cut at the former Evangelical United Brethren Church in Tulsa, which Leon Russell transformed into the Church Studio in the '70s.

Each Tractors member has an impressive list of credits: Ripley has worked with Cale and Russell, produced western swing artist Johnny Lee Wills, and served as lead guitarist on Bob Dylan's "Shot Of Love" tour; keyboardist Walt Richmond has played with Bonnie Raitt; guitarist Ron Getman has played with Janis Ian and Leonard Cohen; bassist Casey Van Beek has played with Linda Ronstadt and the Righteous Brothers; and drummer Jamie Oldaker has played with Eric Clapton.

Of the Tractors' distinct rock'n'country sound, Ripley says, "I've played in bands all my life, but I've always been too country for rock and too rock for country. But to me it's all the same. The first week I played with Bob [Dylan], all we played was Hank Williams songs. I've always been a big fan of the Beatles, Buck Owens, and Sun Records."

REACHING A HIPPER AUDIENCE

Bob Bell, new-release buyer for the 350-store Wherehouse Entertainment chain based in Torrance, Calif., likens the Tractors' unconventional country sound to the Mavericks. "It's one of those records, like the Mavericks, that really is reaching out to a much hipper audience than [one] just limited to country radio."

Arista's marketing plan for the Tractors actually was borrowed from the band's own self-promotion efforts. In 1990, after getting signed to Arista, the band sent a teaser mailing to the label's Nashville president, Tim DuBois.

"We sent them a little bit of money, and then I didn't hear from them," DuBois says. "Then all of a sudden, I started getting these blue mailing tubes which were stamped with 'The Tractors are coming,' and inside was a map of Oklahoma and Tennessee with a little tractor coming closer to Nashville each day. On the fifth day, I got a tractor's manual with it, which was the track listing

and information on the album, a [digital audiotape] of the album, and a cast-iron model of a John Deere tractor."

The DAT contained some of the songs that ended up on the album.

In March and April of this year, Arista sent a similar teaser mailing to 100 radio, retail, video, and press tastemakers.

"We knew we had to treat radio as a luxury," says DuBois. "This music is very left-of-center compared to most country stuff, so we set it up more at video, country-dance clubs, and press, and created good word-of-mouth in the Nashville community."

To get the folks in Music City excited about the Tractors, the label hosted pizza parties (pizza is prominently featured in the video for "Baby Likes To Rock It") in June for Nashville indus-

tryites, including heads of other record labels.

Retail outlets hung banners stating "The Tractors are coming" a week before the release.

DuBois cites CMT as a key to the Tractors' success. The country music video network premiered the video for "Baby Likes To

Rock It" after teasing it for a week, and played the clip three times in a row Aug. 1.

DuBois says he was surprised at country radio's acceptance of "Baby Likes To Rock It."

"We didn't know what to expect, but we got 39 stations the first week out," he



MCDONALD'S/EMI SALES REACH 9 MILLION

(Continued from page 6)

on Billboard's Top Country Albums chart during the promotion, and four of his albums showed increases on The Billboard 200. Although none of the other artists' previous releases showed significant gains on the Billboard charts, EMI's Koppelman says, "We were pleased with what Tina's and Elton's back catalog were doing. Each one

[showed] significant incremental progress."

Many retailers objected to the promotion because it offered customers the chance to purchase records outside of the traditional retail environment. Several were especially irate about the Roxette collection, since it featured 10 new tracks at a discount before they

says.

According to Broadcast Data Systems, there were 2,437 detections on 140 country stations for the week ending Oct. 3. The single was serviced to country radio July 25.

KKBQ Houston PD Dene Hallam says, "The Tractors have put a new little branch on the country music tree. We have to thank the Tractors and Arista for pushing the envelope and stretching what country music is to the limits."

KMPS Seattle PD Tony Thomas is equally excited about the brand of country music the Tractors are playing. "Baby Likes To Rock It" is one of those tunes that shakes most people up in a positive, exciting way and adds a lot of excitement to the station. It's been, by far, one of the biggest phone request

records we've ever had."

Radio's first taste of the Tractors came last Christmas, when Arista released two songs, "Santa Claus Boogie" and "Swing Home For Christmas," that received a warm reception and prompted curious calls from country programmers.

Ripley says, "You can't make a record for what's on radio now. We just tried to put in familiar elements and hoped it would strike a chord. It's American roots music, which is country, rock, and rhythm & blues out of the churches and cotton fields."

DuBois, who dubs the Tractors' sound "smile music," hopes to get the band on the road by early next year. So far, the only live performance was scheduled for the CMA Awards show in Nashville Oct. 5.

WHTZ MAKES BIG JUMP IN REVISED N.Y. ARBITRON RATINGS

(Continued from page 91)

drama was WQHT (Hot 97), the market's top 40/rhythm outlet, which inched up 4.4-4.5, tying WPLJ for third place.

Rounding out the top five was oldies WCBS-FM, which dipped from No. 3 as a result of its 4.5-4.3 share loss.

Elsewhere in New York, onetime R&B market leader WRKS is now down to sixth place, despite a small 4.1-4.2 gain. That station is now just a tenth of a share above rival WBLS. Also, despite scrapping its morning team at the end of the book (Billboard, Oct. 1), WRKS was up 3.5-3.8 in that daypart.

Soft AC WPAT-FM had the market's biggest loss (3.0-2.5). Even before the new numbers were released, however, the station moved to fix the downside by repositioning itself from "Easy 93" to "Today's 93.1" and dropping some of its older library material.

In Los Angeles, Spanish KLAX (6.1-5.4) and top 40/rhythm KPWR (5.1-5.4) tied for No. 1. News/talk KFI rose 3.8-4.7 from the spring, modern rock KROQ dropped slightly 4.7-4.6, and top 40 KIIS-AM-FM was up 3.9-4.0.

Oldies KRTH was up 3.2-3.9. AC KOST dipped 4.2-3.8. N/T KABC was up 3.5-3.7. AC KBIG rose 2.9-3.6, and R&B KKBT rounded out the top 10 in L.A. with a 3.6-3.2 dip.

Also of note in Los Angeles, adult alternative KTWV was up 2.0-2.6, Spanish KLVE dipped 3.7-3.5, country KZLA was off 2.9-2.5, and new album alternative outlet KSCA debuted with a 1.1 share.

In Chicago, R&B WGCI-FM was up 7.0-7.4, N/T WGN dipped 6.9-6.4, modern rock WKQX (3.8-4.3) and top 40/rhythm WBBM-FM (4.9-4.3) tied for third place, AC WLIT rose 3.7-4.2, and country WUSN (US99) dipped slightly, 4.4-4.2.

Elsewhere in Chicago, adult alternative WNUA came on strong with a 2.5-3.6 gain, capturing eighth place overall and third place 25-54, with an incredible 3.4-5.0 jump in that demo. Album rock WRXZ, which changed formats

from hard-rock WWBZ during the book, was up slightly 2.7-2.8. Oldies WJMK was off 3.5-2.6. AC WPNT, whose PD, Michael Spears, exited during the book, was up 1.8-2.6.

SAMPLE SIZES UP

Despite its problems in New York, Arbitron says its response rates for the first 13 markets of the summer survey are up 21% over the equivalent summer 1993 response rates. The average response rate for the first 13 markets

were ever offered at retail. The store version featured 15 tracks.

Koppelman says he believes even retail can appreciate the McDonald's experience and learn from it. "Though I recognize [some retailers] felt this was anti-retail, and I understand their public position, they're all smart people and they realize the power of what we've

done and what we can do together."

In fact, some retailers had vowed not to purchase the new Roxette album, which arrived in stores Oct. 4, or to buy lesser quantities as a protest against the promotion. Best Buy, an 175-store chain based in Bloomington, Minn., purchased only two copies of the new record per store, as it had promised to do when it learned about the promotion (Billboard, Sept. 10).

A month ago, William Teitelbaum, CEO/president of the 126-store National Record Mart chain, vowed not to purchase any copies of the Roxette album. However, random calls to several National Record Mart stores by Billboard revealed that they were stocking the release. Teitelbaum, who was traveling and therefore out of his office, says he was unaware the album had been ordered and planned to investigate the issue further.

For his part, Per Gessle of Roxette says the benefits of the promotion experienced by the group far outweigh any anger felt by the retailers.

"It's impressive that we're able to sell almost a million copies of [a record] that people haven't heard," he says. "You can't go to EMI or Warner or any label and get the kind of money that McDonald's spent on TV and radio ads, and in the end, we raised all that money for the kids."

To cap the promotion, EMI executives, Turner, Brooks, and Roxette plan to present a check to McDonald's totaling between \$9 million and \$10 million on Monday (10), at a ceremony in Cologne, Germany.

MEGADETH LANDS CAPITOL ON INTERNET

(Continued from page 6)

the site. "We wanted it to be more interesting than other music-type online areas—more than just bios and lyrics—so that it will be a destination for anyone traveling on the Net."

Liz Heller, senior VP of New Media at Capitol Records, says, "You don't have to be a fan of Megadeth when you get there. But you probably will be when you leave. In any case, you'll have had fun while you're in town."

Among the more unique features of the site is the "Trip Gift" option, which lets users send full-color postcards featuring album-derived art to the mailbox of anyone else online. Downloadable Megadeth screen savers also are available for the taking.

Visitors just may end up leaving town with souvenirs such as CD-ROM video games supplied by publishers Compton's New Media and Spectrum Holobyte. The games are among the prizes the label will award randomly to town guests; other prizes, awarded via notes posted in users' electronic mailboxes, include albums, T-shirts, rare vinyl, and posters.

But there will be no albums sold online, Heller says.

Capitol's earlier online incursions

have been relatively limited, with the major exception of a free posted Beastie Boys screensaver.

"Arizona" signals a change, Heller says, with the label gearing up for more artist-specific sites, as well as its own label arena online.

"We'll be a presence," Heller says.

DANNY GATTON DIES AT 49

(Continued from page 6)

greats," said guitarist Jerry Donahue, a noted session player who shared a stage with Gatton and Burton in August. "I'm shocked and stunned."

Said John Jennings, guitarist for Mary Chapin Carpenter, "There was nobody who could touch him as a technician. He easily did things that you just shouldn't be able to do with a guitar. And his ability to emote was just starting to meet his technical prowess. He was getting that together. It's incredibly sad we'll never get to hear that."

In the '70s, Gatton recorded a number of albums as a solo artist and with his band, the Fat Boys, for mid-Atlantic indie labels such as Whipsaw and the briefly revived Aladdin label. All are out of print and are collector's items.

Gatton, who chose not to tour heavily,

signed with Elektra in 1991 and released two albums, "88 Elmira Street" in 1991 and "Cruising Deuces" in 1993.

In 1992, his lesser-known and equally formidable jazz playing was featured on Blue Note's "New York Stories," along with artists such as saxophonist Bobby Watson.

This summer, D.C.-area indie label Big Mo Records released an album by Gatton and Hammond B-3 wunderkind Joey DeFrancesco titled "Re-lentless."

In recent years, Fender marketed a Danny Gatton Signature Telecaster guitar. He was the fourth artist so honored, after Donahue, Burton, and the late Albert Collins.

In addition to his wife, Gatton leaves a daughter, Holly.

BILL HOLLAND

POLYGRAM SEEKS ADDED VERVE FOR 3 JAZZ IMPRINTS

(Continued from page 1)

In creating the Verve Group, PolyGram Classics & Jazz aims to preserve a defining musical identity for each imprint. The move is aimed at accommodating new hybrid strains drawn from jazz that are developing in the marketplace, such as jazz/hip-hop combinations and world music-flavored jazz.

Blue Note Records followed a similar course last month when it created the Metro Blue label to handle world music/pop acts (Billboard, Sept. 17).

"We want three labels with three different philosophies," says Chris Roberts, president of PolyGram Classics & Jazz. "They can cross-pollinate, in terms of artists shifting out of one imprint into another depending on the projects he or she wants to do, but our primary goal is to give each [of the labels] its own voice while reinforcing Verve's longstanding integrity and tradition."

In fundamental terms, the labels' musical emphases will break down as

follows: Verve will highlight traditional, classic jazz; Verve Forecast will focus on contemporary, crossover jazz; and Verve Antilles will offer an experimental mix incorporating progressive, world, and alternative strains of music.

MILESTONE YEAR

Verve, originally masterminded by producer Norman Granz and still venerated as one of jazz's most enduring companies, recently celebrated its 50th anniversary. PolyGram acknowledged the milestone with a Carnegie Hall concert that featured many of the label's current and former artists; the event was recorded and videotaped for broadcast and home use. ("Carnegie Hall Salutes The Jazz Masters," drawn from the gala, is still charting on Billboard's Top Jazz Albums list after four months.)

"Going into 1995, we needed to clarify our direction without tampering too much," says Chuck Mitchell, VP/GM of Verve. "This is a premium brand, the name stands for jazz, its music has come to stand for something. Verve will proceed on a path it virtually sets for itself. If there is going to be a so-called 'next development,' it will be a continuation of bringing together longstanding veterans like Joe Henderson or Betty Carter with maturing new artists like Christian McBride, Roy Hargrove, and Nicholas Payton."

McBride and Payton will issue de-

but albums on Verve in early 1995.

Forecast has enjoyed success with its radio-friendly releases. The group Incognito, fueled by "Positivity," a six-month fixture on Billboard's Top Contemporary Jazz Albums chart, is the label's top-selling act, having sold 96,000 units, according to SoundScan. Saxophonist Art Porter and keyboardist Jeff Lorber are close behind.

"The thing you'll be seeing with Forecast is diversification," says Mitchell. "We'll be opening ourselves up and bringing in new elements that will likely take us in a pop-jazz direction, in a hip-hop/jazz direction. We want to be aggressive in the NAC format, in the [adult alternative] format."

Incognito's follow-up to "Positivity" is scheduled for March release.

MAJOR CHANGES AT ANTILLES

Of the three labels, Antilles will probably undergo the most dramatic turnaround. Attained as part of PolyGram's acquisition of Island in 1989, Antilles originally aimed at the traditional while pursuing a wider scope of artists. Artists gracing the roster have included trombonists Steve Turre and J.J. Johnson, pianist Kenny Drew Jr., trumpeter Charlie Sepulveda, and saxophonists Johnny Griffin and Frank Morgan.

Only Turre remains on the revamped roster. The other artists have either been dropped or will reappear on one of the other two Verve imprints.

The new Antilles will skew toward less easily categorized artists. "Antilles had an identity, though it was diffuse," says Roberts. "In '95 it will be a wholly controlled imprint. We want to build on the traditional, but be radical, with either ethnic music, or ambient music, or aggressive music that isn't afraid to be daring."

Scheduled among the label's first releases is a Turre project extending his interest in seashells as bona-fide musical instruments; a Randy Weston collaboration on which the world-traveling pianist matches sensibilities with the Gnawa Musicians of Marrakesh; and cornetist Graham Haynes' Griot Footsteps, which reportedly marries elements of jazz trumpet, funk, Caribbean textures, and ambient sounds.

Weston previously was on Verve, and Haynes is a new signing.

"In terms of Antilles' marketing, we'll be pursuing non-jazz outlets, including ads in alternative music publications and intensified promos on college-market radio and retail," says Mitchell. "Video could definitely fit into the picture as well. We'll be trying to cultivate that adventurous music fan who's looking for another kind of sound."

Mitchell adds that the new label structure will give young artists signed to Verve, like Hargrove and McBride, an alternative channel for new music if they choose to move in that direction.

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.

Top 40/Mainstream				Top 40/Rhythm-Crossover			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★				★ ★ NO. 1 ★ ★
1	1	9	ALL I WANNA DO SHERYL CROW (A&M) 2 wks at No. 1	1	1	10	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN) 8 wks at No. 1
2	2	10	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)	2	2	12	STROKE YOU UP CHANGING FACES (SPOILED ROTTEN)
3	3	19	WILD NIGHT JOHN MELLENCAMP (MERCURY)	3	3	10	AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE)
4	5	15	WHEN CAN I SEE YOU BABYFACE (EPIC)	4	7	12	NEVER LIE IMMATURE (MCA)
5	4	20	SHINE COLLECTIVE SOUL (ATLANTIC)	5	5	6	ENDLESS LOVE L. VANDROSS & M. CAREY (COLUMBIA)
6	6	25	STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)	6	4	18	WHEN CAN I SEE YOU BABYFACE (EPIC)
7	8	10	DECEMBER 1963 FOUR SEASONS (ICORB)	7	6	16	THIS D.J. WARREN G (VIOLATOR/RAL/ISLAND)
8	9	6	ANOTHER NIGHT REAL MCCOY (ARISTA)	8	8	18	FANTASTIC VOYAGE COOLIO (TOMMY BOY)
9	10	8	I'M THE ONLY ONE MELISSA ETHERIDGE (ISLAND)	9	11	9	BOB GUN (ONE NATION) ICE CUBE FEAT. GEORGE CLINTON (PRIORITY)
10	7	5	ENDLESS LOVE L. VANDROSS & M. CAREY (COLUMBIA)	10	10	19	100% PURE LOVE CRYSTAL WATERS (MERCURY)
11	26	2	SECRET MADONNA (MAVERICK/SIRE/WB)	11	9	20	I MISS YOU AARON HALL (SILAS/MCA)
12	11	10	100% PURE LOVE CRYSTAL WATERS (MERCURY)	12	21	3	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA)
13	13	8	I'LL STAND BY YOU PRETENDERS (SIRE/WARNER BROS.)	13	15	9	NUTTIN' BUT LOVE HEAVY D & THE BOYZ (UPTOWN/MCA)
14	12	24	DON'T TURN AROUND ACE OF BASE (ARISTA)	14	14	7	ANOTHER NIGHT REAL MCCOY (ARISTA)
15	30	2	ALWAYS BON JOVI (MERCURY)	15	13	13	STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)
16	16	9	LUCKY ONE AMY GRANT (A&M)	16	12	18	FUNKDAFIED DA BRAT (SO SO DEF/CHAOS)
17	18	31	COME TO MY WINDOW MELISSA ETHERIDGE (ISLAND)	17	19	11	ACTION TERROR FABULOUS (EASTWEST)
18	21	5	BASKET CASE GREEN DAY (REPRISE)	18	16	7	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
19	15	12	BLACK HOLE SUN SOUNDGARDEN (A&M)	19	22	18	ALWAYS IN MY HEART TEVIN CAMPBELL (QWEST/WARNER BROS.)
20	14	20	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN (HOLLYWOOD)	20	18	24	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)
21	17	7	LETITGO PRINCE (WARNER BROS.)	21	20	8	LETITGO PRINCE (WARNER BROS.)
22	22	8	FAR BEHIND CANDLEBOX (MAVERICK/SIRE/WB)	22	NEW	▶	SECRET MADONNA (MAVERICK/SIRE/WB)
23	27	4	NEW AGE GIRL DEADEYE DICK (HIBAN)	23	17	14	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY (COLUMBIA)
24	20	15	ROUND HERE COUNTING CROWS (DGC/GEFFEN)	24	25	4	PLAYAZ CLUB RAPPIN' 4-TAY (CHRISLAY/EMI)
25	19	19	CRAZY AEROSMITH (Geffen)	25	24	4	FLAVA IN YA EAR CRAIG MACK (BAD BOY/ARISTA)
26	24	6	RIGHT BESIDE YOU SOPHIE B. HAWKINS (COLUMBIA)	26	26	8	NONE OF YOUR BUSINESS SALT-N-PEPA (NEXT PLATEAU/LONDON)
27	23	23	IF YOU GO JON SECADA (SBK/EMI)	27	28	4	YOU DON'T KNOW NOTHIN' FOR REAL (A&M)
28	29	3	CIRCLE OF LIFE ELTON JOHN (HOLLYWOOD)	28	NEW	▶	I WANNA BE DOWN BRANDY (ATLANTIC)
29	25	19	UNTIL I FALL AWAY GIN BLOSSOMS (A&M)	29	NEW	▶	ON BENDED KNEE BOYZ II MEN (MOTOWN)
30	33	5	YOU GOTTA BE DES'REE (550 MUSIC)	30	27	6	BODY & SOUL ANITA BAKER (ELEKTRA)
31	36	3	INTERSTATE LOVE SONG STONE TEMPLE PILOTS (ATLANTIC)	31	31	5	SHORT SHORT MAN 20 FINGERS (DJ WORLD/D)
32	39	2	TURN THE BEAT AROUND GLORIA ESTEFAN (CRESCENT MOON)	32	36	2	THUGGISH RUGGISH BONE BONE THUGS N HARMONY (RUTHLESS)
33	37	3	FADE INTO YOU MAZZY STAR (CAPITOL)	33	29	22	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)
34	31	26	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)	34	30	3	HUNGAM KARYN WHITE (WARNER BROS.)
35	NEW	▶	WHAT'S THE FREQUENCY, KENNETH? R.E.M. (WARNER BROS.)	35	23	4	5-4-3-2 (YO! TIME IS UP) JADE (GIANT)
36	NEW	▶	SOMETHING'S ALWAYS WRONG TOAD THE WET SPROCKET (COLUMBIA)	36	34	3	TURN THE BEAT AROUND GLORIA ESTEFAN (CRESCENT MOON)
37	34	21	ANYTIME YOU NEED A FRIEND MARIAH CAREY (COLUMBIA)	37	NEW	▶	HOW MANY WAYS TONI BRAXTON (LAFACE/ARISTA)
38	38	4	WHIPPED JON SECADA (SBK/EMI)	38	39	2	TOOTSEE ROLL 69 BOYZ (RIP-IT)
39	40	15	I'LL BE LOVING YOU COLLAJE (VIPER/METROPOLITAN)	39	33	2	U WILL KNOW B.M.U. (BLACK MEN UNITED) (MERCURY)
40	32	20	ALWAYS ERASURE (MUTE/ELEKTRA)	40	NEW	▶	FA ALL Y'ALL DA BRAT (SO SO DEF/CHAOS)

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

TRAGICALLY HIP DEBUTS AT NO. 1 IN CANADA

(Continued from page 1)

ing up as one of the year's top Canadian releases.

"We're just shaking our heads watching this album explode," says Stephen Tennant, VP of marketing at MCA Records Canada. The album has been certified triple platinum in Canada.

The Kingston, Ontario-based alternative band is the first Canadian group to have an album debut at No. 1 on The Record's album chart (in the Oct. 10 issue). Only the Rolling Stones, U2, Pink Floyd, and Soundgarden have matched that feat in the 11-year history of the Canadian trade magazine's chart.

The album's lead track, "Grace Too," holds down the No. 1 spot on the publication's Power Trax chart, which tracks Canadian album rock radio.

"MCA created a strong buzz on this record in advance, and [the album] had a Saturday release which became a media event," says David Farrell, publisher of The Record.

Explaining the strategy behind the Saturday street date, which was coupled with earlier listening sessions at major cities across Canada, extensive national print and radio buys, and even street postering, MCA's Tennant says, "If there's one Canadian band that, when it releases a record, it is an event, it's the Hip. To put out the album on a normal Wednesday morning [MCA's regular weekly release date], when their fans are sleeping or are in school, didn't make sense."

Like many Canadian retail outlets, the HMV store on Yonge St. in Toronto took advantage of the Saturday release date to stay open until 1 a.m. on Friday, Sept. 23, to sell the album. Says Martin Craig, the store's purchasing manager, "The kickoff was amazing. Within that hour [midnight-1 a.m.], we sold about 600 copies. Our

initial order was for 6,000 pieces, and we've done a re-order."

"We stayed open late at four stores, and had excellent sales," reports Malcolm Perlman, president of the 28-store, Toronto-based Sunrise Records And Tapes chain. "Saturday was outstanding all day. We haven't seen first-day sales like that in eons."

"We sold 15,000 copies in the first three days of release, then we bought another 10,000 copies, which I expect to sell within the [first] week," says Jason Sniderman, VP of Roblan Distributors, which operates the 110-store Sam The Record Man chain nationally.

While impressive, sales of the Hip's new album—which was produced by the band, Mark Howard, and Mark Vreeken—were not completely unexpected by MCA Canada. Despite its grass-roots, alternative status, the band has had remarkably strong sales from its beginnings. According to the group's manager, Jake Gold of Management Trust here, the band's 1989 debut album, "Up To Here," has sold 580,000 copies in Canada, while 1991's "Road Apples" has sold 575,000 and 1992's "Fully Completely" has sold 610,000.

U.S. IS UN-HIP

However, to the band's consternation, the Tragically Hip has been unable to mirror its Canadian success in America despite substantial U.S. touring since 1989. According to SoundScan, "Up To Here" has sold 46,000 units in the U.S. since 1991 (when the service came online); "Bad Apples" has sold 50,000; and "Fully Completely" has sold 62,000.

Gold claims that the poor U.S. sales figures were the impetus behind the band's request last June to be released from its U.S. MCA contract. Caroline Prutzman, VP of publicity at MCA in

New York, says the label is "in the process of ending its recording agreement in the U.S. with the Tragically Hip."

According to Gold, the contractual release is not official yet, but MCA has given the band permission to shop the album elsewhere. "We're currently in negotiations with several U.S. labels," says Gold.

The band's product will continue to be released by MCA outside of the U.S., Gold says. MCA in Europe and Australia have released "Day For Night."

While initial Canadian sales of the new album are certainly impressive, "Road Apples" sold 102,000 copies in its first 10 days of release, and "Fully Completely" chalked up sales of 210,000 units within five weeks. Gold argues that the early sales numbers on "Day For Night" indicate that the band's fan base has grown. "The sales haven't been because of radio or video," he says. "Radio is only just starting to play the single, and we haven't yet delivered a video to [the national video network] MuchMusic."

While the Hip's members initially ruled out doing a video for "Grace Too," Gold says they may change their minds. Singer Gord Downie has been working with director Bob Langois, says Gold, "and they've come up with something they think is really good. We'll see what happens."

Despite the lack of an immediate U.S. release, American fans have a chance to hear the Tragically Hip perform "Day For Night" songs on its 15-date U.S. club tour, which started Oct. 3 and runs through Oct. 22. "We're selling the new album off the stage to our fans," says Gold. "We're just starting to seed the [U.S.] market."

DANCE SETS THRIVE VIA TV INFOMERCIAL SALES

(Continued from page 1)

ly late last year, the subsequent editions were available via direct response well before their retail launches. "Dance Mix USA Vol. 2," which is No. 177 on The Billboard 200 this week, was not available at retail until about four months after its infomercial debut in April. A third compilation, "100% Energy," which streets Tuesday (11) at retail, has been available exclusively through television for six months. The TV spots do not mention retail availability.

By mail, the first 17-track compilation sold for \$19.98 on CD, plus shipping and handling. It now retails for \$17.98. The cassette version was \$14.98 through mail and is available for \$12.98 at retail. Individual copies of the first compilation are no longer available through direct-response.

The delayed retail availability of the TV-sold product angers some retailers. A similar TV promotion by Time Warner for a two-disc Led Zeppelin greatest hits collection soured George Scarlett, purchasing manager of the 96-store, West Sacramento, Calif.-based Tower Records and Video chain, on the concept.

"We object strongly to any deal that is cut between the record companies and other media," says Scarlett. "It dilutes the sales at retail. If it is available simultaneously, then that is fine, because the consumer will be familiar with the music before entering our stores. Otherwise, I feel like retail is getting the short end of the deal."

Korduletsch counters, "The television promotion benefits retail. They get a pre-promoted product."

The 30-minute spot, which Korduletsch says cost approximately \$150,000 to produce, is running multiple times on several national cable channels, including CNBC, E!, Lifetime, FX, MTV, TLC, VH-1, and the Sci-Fi Channel. The paid spot is also broadcast on local UHF and VHF stations in all key markets. The cost of running the spot varies from market to market.

A Spanish-dubbed version is running in markets where there is a heavy His-

panic audience, including Los Angeles and Houston.

"This was on as many as 40 channels a night in its last run," says Korduletsch. "I find it amusing that people will watch it over and over—even if they don't buy the product. I'm sure that some people think that it is hokey, but it has sold really well and has even exceeded our expectations."

The original infomercial soliciting the first title in the "Dance Mix USA" series aired in November 1993. In April 1994, that infomercial offer was updated to incorporate the follow-up discs "Dance Mix USA Vol. 2" and "100% Energy." In addition, a bonus four-track disc was included in the promotion, which ran through mid-August and returns to the airwaves this week. The multi-album package sells for \$59.95 on CD and \$49.95 on cassette, plus shipping and handling. Consumers have purchased 100,000 units of the bundled package, according to Korduletsch.

The first two volumes in the "Dance Mix" series contain crossover acts in the genre, such as Crystal Waters, C+C Music Factory, and Technotronic. Unlike its hit-driven predecessors, "100% Energy" focuses almost exclusively on more obscure, European dance acts, including Apotheosis and Mars Plastic.

Radikal stands to benefit from increased exposure for its flagship dance act, 2 Unlimited. The European act has a large international following, but has yet to break through to top 40 success in the U.S. 2 Unlimited is the only act to be featured on all three compilations.

"Hopefully, this will help break the permeating myth that dance music does not sell records," says Korduletsch. "Maybe that is because a lot of people aren't hearing it. There isn't a lot of radio or video airplay for dance music. We use the infomercial as a way to directly reach consumers and expose these artists to the public."

The infomercial is hosted by former MTV VJ John Norris and veteran dance artist Claudja Barry, and features performances by 2 Unlimited and

Li'l Suzy.

The success of the commercial has inspired a spinoff television series, which is planned for syndication next year. Though it will not be an infomercial, the series pilot for "Dance Mix USA" will offer consumers a direct-response opportunity via phone and mail to purchase some of the music that is played on the show. It had not been determined at press time what labels were aboard for the project.

The pilot will be shot simultaneously with the next infomercial installment in November. Norris and Barry are expected to return to host both shows.

In addition, Radikal/Quality plans to sponsor a "Dance Mix USA" mini-tour next summer that will take developing and established dance acts on the road.

This is not the first time that an infomercial has been used successfully to sell music. Kathie Lee Gifford and Jeff Foxworthy have seen their retail sales boom as a result of TV-offer pitches.

LIBERTY, EMI LATIN LINK TO INK NAVAIRA

(Continued from page 14)

that will include Tejano renditions of some of the country songs. The labels will pick three or four tracks they can work in the country and Tejano markets at the same time. "With two versions, Liberty and EMI Latin can simultaneously promote a song like we do with SBK's pop acts Jon Secada and the Barrio Boyzz," says Béhar.

With its new joint venture, Liberty becomes the fourth Nashville-based label to sign a Latino artist from Texas, following Warner Nashville, Sony Nashville, and Arista Nashville. Moreover, Warner and Arista each formed a Latino subsidiary in the past three years. Bowen cautions, however, that Liberty's accord with EMI Latin does not signal his label's deepening involvement in the Spanish Tex-Mex market.

But Bowen plainly is pleased to have inked Navaira, saying that on the artist's Liberty debut, he hopes to com-

plement Navaira's accordion-powered polkas with well-crafted tunes that will appeal to country radio.

"You never strip away the [authenticity] from any artist, or it just doesn't work," says Bowen. "So, here you have Emilio, who has a couple of Tejano things in Spanish that make you smile and go 'Whoa, this is great!' You keep that and, at the same time, you get a couple of good country radio songs which will retain a little of that Tejano flavor."

Bowen speculates that a Navaira entry could pique interest from country radio programmers whose ears were perked six months ago by Tim McGraw's smash "Indian Outlaw."

"Everything on country radio nowadays sounds alike. You can't tell one [song] from the other," says Bowen. "Then a guy named Tim McGraw comes along pounding on Indian drums, and it explodes because it's different."

Béhar's joint-venture thrust took root earlier this year when he persuaded Beckett to attend a Navaira performance in San Antonio, Texas. Beckett was so taken by Navaira's kinetic set, he convinced Liberty A&R VP Renée Bell to catch Navaira in action in April.

"His voice was incredible," Bell says of Navaira's sinewy, soulful baritone. "He sang in Spanish, and I didn't understand what he was singing, but there was such a great vibe, and everybody was having so much fun."

Bell arranged for Navaira to cut a three-track English-language demo tape with Beckett in June. Bell says she delivered the demo to Bowen, "who fell in love with Emilio." Contract negotiations commenced and, as the terms were being worked out, Bell kicked off a search for material for Navaira's debut album by inviting country songwriters and publishers to a showcase Sept. 13 in Nashville.

Navaira's festive, 45-minute showcase stomp was similar to his rowdy shows in Texas, where the San Antonio native has been a musical fixture for the past decade. A consistent best-selling artist in the Tejano market, his recent albums have sold 100,000 units per release. Navaira has notched one top 10 album ("Southern Exposure") on The Billboard Latin 50. Last May at Billboard's Latin Music Awards, Navaira won male artist of the year in the regional Mexican category.

In September, Navaira sang the U.S. national anthem in Dallas before a Dal-

las Cowboys-Houston Oilers football game. His duet with label mate Roberto Pulido, "Ya Ahora Es Tarde," from Pulido's album "Te Vi Partir," also has just hit the top 20 (No. 17 this week) on the Hot Latin Tracks chart.

A popular performer with corporate sponsors as well as Tejano fans, Navaira has product-endorsement pacts with Wrangler, Coca-Cola, and Stetson. In addition, Sears is underwriting Navaira's Tejanos For Children, a nonprofit organization founded by Navaira that disperses funds to children's hospitals in Texas. Navaira's manager, Stuart Dill, says Sears underwrote benefit concerts that raised \$300,000.

Dill says that as Navaira begins work on his English-language bow, he also will continue playing dates in the Southwest, highlighted by a Nov. 7 return appearance in Dallas, where he is scheduled to perform a halftime show during ABC-TV's Monday Night Football.

Future editions of the U.S. series will be identical to the Canadian versions, says Korduletsch.

'WOODSTOCK '94' ALBUM EMPHASIZES MODERN ROCKERS

(Continued from page 14)

Saugerties, N.Y.—is represented on "Woodstock '94" by West Coast hardcore rappers Cypress Hill and New York female trio Salt-N-Pepa.

As stated in A&M's prior agreement with the performers, each act on the Woodstock bill had to sign over the rights to its performance to the label. Tracks were selected jointly by the acts and A&M; notably, few of the selections are current hits or singles.

In a recent interview, A&M president/CEO Al Cafaro told Billboard the label's contracts with Woodstock '94 participants did not call for commercial single releases. However, he added that A&M might ask some of the artists and their record companies for permission to issue focal tracks or videos. Cafaro did not elaborate on which tracks might follow that course.

Notable for their absence from "Woodstock '94" are such prominent members of the Woodstock generation as Santana, the Band, and the Allman Brothers Band. Santana and the Band appeared at the original festival, and the Allmans formed in the aftermath of the summer of '69.

Among the newer acts left off the compilation are Dallas metal band King's X, New York blues rockers the Spin Doctors, Atlanta hip-hop ensemble Arrested Development, and British alternative rockers James.

While A&M managed to tape most of the music on a makeshift stage that was built soon after the festival commenced, none of those performances appear on the album. However, A&M VP of A&R Larry Hamby—who produced "Woodstock '94"—says that such material, as well as other performances not included on the current release, may be used for future Woodstock compilations.

"Woodstock '94" is due in stores Nov. 8 at a suggested list price of \$33.98 on CD and \$19.98 on cassette (Billboard, Oct. 8).

It was unclear at press time how A&M determined the sequence of the album's tracks; the sequence has no correlation with the order of performances at the festival.

The lineup and track listing, according to information released by A&M at press time, are as follows:

DISC ONE

1. Live, "Selling The Drama."
2. Blues Traveler, "But Anyway."
3. Melissa Etheridge, "I'm The Only One."
4. Joe Cocker, "Feelin' Alright."
5. (Stage announcement.)
6. The Cranberries, "Dreams."
7. Blind Melon, "Soup."
8. Green Day, "When I Come Around."
9. Salt-N-Pepa, "Shoop."
10. (Stage announcement.)

11. Red Hot Chili Peppers, "Blood Sugar Sex Magik."
12. Porno For Pyros, "Porno For Pyros."
13. Primus, "Those Damned Blue-Collar Tweakers."
14. Jackyl, "Headed For Destruction."
15. Aerosmith, "Draw The Line/F.I.N.E."
16. (Stage announcement.)
17. Nine Inch Nails, "Happiness In Slavery."

DISC TWO

1. Metallica, "For Whom The Bell Tolls."
2. Paul Rodgers featuring Slash, Jason Bonham, Neal Schon & Andy Fraser, "The Hunter."
3. The Neville Brothers, "Come Together."
4. Sheryl Crow, "Run, Baby, Run."
5. Crosby, Stills & Nash, "Déjà Vu."
6. Violent Femmes, "Dance, M.F., Dance!-Kiss Off."
7. Collective Soul, "Shine."
8. Candlebox, "Arrow."
9. Cypress Hill, "How I Could Just Kill A Man."
10. Rollins Band, "Right Here Too Much."
11. Bob Dylan, "Highway 61."
12. Traffic, "Pearly Queen."
13. Peter Gabriel, "Biko."

NEW POLYDOR PREZ

(Continued from page 6)

though its A&R focus is still up for discussion.

"We are debating whether it will be an urban label or [an] alternative [one]," Gatfield says. "We do know there will be a finite number of Atlas artists." But that figure is yet to be determined.

A&M will provide marketing, promotion, and sales services for Polydor and Atlas, though Gatfield says, "I look at Polydor as being a full-service label. We will be in charge of putting together the promotion, marketing, and sales strategies," which then will be carried out by A&M. Rob Gordon, Polydor's VP of artist development, will oversee sales and marketing strategies for the label, he adds.

Polydor will have 14 staffers, including 10 employees formerly with Atlas. Gatfield says the label is in the process of adding staff. Denis McNamara, who was in international A&R under the old PLG setup, will stay in New York as senior director of A&R for Polydor. Most of the other employees who worked for Polydor were reassigned to Island.

Prior to joining PolyGram, Gatfield was head of A&R for EMI Records in the U.K. and, before that, he was a member of Dexys Midnight Runners.

CURB, NEW REMIX REVIVE 'DECEMBER 1963,' A SINGLE FOR ALL SEASONS

(Continued from page 12)

the rate of 200-300 per week in Pittsburgh.

"We started to look a little further, and there were about four markets where, week after week, we were getting cassette single sales," Hannon adds. "And there was no apparent cause. It's not like the Seasons were touring there."

Hannon and Curb began to look closely at BDS information, and they picked up stations in those same geographic areas that were playing the song. In an effort to get more details, they called several stores in the Pittsburgh area, where, Hannon reports, they "found a National Record Mart store where one of the employees thought he knew what was happening."

Through that employee, they determined that the song was being played on "Open House Party," a syndicated radio show based in the Boston area with a "hot CHR" format that reaches 75 stations across North America.

"We started playing the song, and all of a sudden it was one of our top five coast to coast," says radio veteran John Garabedian, host of "Open House Party." "We always know we've hit on something when a program director

calls Monday morning and asks us to feed him the song over the satellite."

Early this spring, Garabedian got just such a call from Buddy Scott, operations manager at WBZZ B94 in Pittsburgh, whose DJs were reporting heavy requests for the song.

"I hadn't even heard it," says Scott. "Then I heard it on John's show and thought it was a really clever version, so we put it on as a recurrent, like an oldie or a spice song."

Seeing positive results, the station threw the song into its weekly callout testing, and was shocked when it came back No. 1 for seven weeks running.

"It's still tests in the top five every week," says Scott. "It was the most powerful song of the summer for me."

The roots of the percussive remix go all the way back to 1986, when Four Seasons producer Bob Gaudio was contacted by a Dutch record company on behalf of Dutch producer Ben Liebrand. Gaudio and Four Seasons lead singer Frankie Valli own the band's original master tapes.

"We got a call from a party in Holland who felt that a club mix could be done," says Gaudio. "Frankie was a little concerned about tampering with the

original stuff, but we decided to do it, and it turned out terrific. It's pretty amazing hearing it in the midst of the Spin Doctors and groups of that sort, but it fits."

Liebrand's mix of the song caught fire quickly in Holland, eventually rising to No. 3. And by 1988, the single had become a sizable European hit, charting respectably in Germany and reaching No. 49 on the British singles chart.

"I've done a show for more than 10 years for Dutch radio where I just pick a song each week to remix, and 'Oh, What A Night' came from there," says Liebrand. "The nice thing about those things is that they are very spontaneous."

The song subsequently was licensed to Curb records in the U.S., which asked Gaudio to edit Liebrand's original 6:14 dance remix down to a more radio-ready length.

"I went out to Los Angeles and remastered and edited the current version," Gaudio says. "But basically, it is the same Dutch mix."

That single was released by Sony Music in Australia Nov. 6, 1992, and by January 1993 it had reached No. 1 on the Australian Billboard dance chart. It

subsequently broke on the pop chart, peaking at No. 3 in February. The single has since been certified platinum (70,000 units) in Australia, where its sales exceed 88,000 units, according to Curb.

The remix began to bubble in U.S. dance clubs early this year, and it was at a club in the unlikely location of New Brunswick, Canada, that Garabedian, in town for a promotional "Open House Party" visit, first encountered the single that he would help make a hit. Impressed by both the mix and the crowd's reaction to it, Garabedian began featuring the song on his weekly broadcasts.

Unlike their European counterparts, American radio audiences have never been particularly receptive to dance mixes, but Neil Petricone, owner of X-Mix, a Cambridge, Mass.-based mix service, says the one-two punch of dance club exposure and adventurous top 40 programmers like Garabedian made the difference with "December 1963."

"Club DJs just hammered away at that thing," says Petricone. "Then Garabedian just blew it up."

In the aftermath of the single's worldwide success, the remix has appeared on several compilations in Europe, and the Four Seasons' original hits have also had increased activity, with companies like Ace in Britain and Castle Germany reissuing the band's original hits.

Meanwhile, back in the states, Curb continues to put the full promotional press behind the song.

"If there's a slant on this whole thing from our side, it's the technological thing," says Hannon. "A record that we thought was totally over was picked up unbeknownst to us. If we didn't have SoundScan and BDS, we wouldn't have had a way to backtrack into this thing, and we would have lost it."

Assistance in preparing this story was provided by Adam White in London.

RADIO IS HOT FOR PHAIR'S 'SUPERNOVA'

(Continued from page 12)

"120 Minutes."

According to Broadcast Data Systems, "Supernova" has received 80 detections on seven top 40 outlets, including WEZB (B97) New Orleans and WPST Philadelphia.

The song, which was serviced to modern rock Aug. 19 and album rock Sept. 16, received 617 detections on 35 modern rock stations and 156 detections on 37 album rock stations for the week ending Oct. 3.

Powered by the success of "Supernova," "Whip-Smart" came in at No. 27 on The Billboard 200 Oct. 8, following its Sept. 20 release. According to SoundScan, the album has sold more than 54,000 units. This week it drops to No. 47.

"Exile" peaked at No. 196 on The Billboard 200 and at No. 12 on the Heatseekers chart Feb. 5. According to SoundScan, it has sold more than 151,000 units.

Bob Bell, new-release buyer at the 350-store Warehouse Entertainment chain based in Torrance, Calif., says, "The first record was one of those rare cases where press really sold the record, and the second one is a really good record and comes through on the promise of the first one. It debuted in our top 50."

At modern rock WNNX (99X) Atlanta, songs from "Exile" were relegated to specialty shows, such as its "Fear Of Music" on Sunday nights. Explains assistant PD Leslie Fram, "To us, she was still a developing artist, and a lot of them that come from college radio really don't have a profile, and it's hard to play all of those artists. But with this record there was a nice buzz on the album and on her. And once we heard 'Supernova,' we had to put it on immediately."

Jeff Clarke, who hosts "Fear Of Music," says, "If PDs don't hear from a promotion person about a record, a lot of them don't play it. I think [the success of 'Supernova'] has a lot to do with Matador's relationship with Atlantic. Atlantic didn't really push the first album to radio much, and now they are, and then there's the press, so it's getting more attention."

While excited about the great radio reaction to "Supernova," Tod Elmore, director of national alternative promotion at Atlantic, understands that some Phair fans may be turned off by

her new mainstream acceptance.

"We've certainly made great efforts to super-serve her fan base," he says. "We had a 7-inch vinyl in stores before it went to radio. If a street Liz fan didn't need commercial radio to discover her before, we wanted to make sure he didn't need it this time."

The "Supernova" 7-inch was released Aug. 23. However, select college programmers received it earlier.

Another way the label is attempting to "super-serve" Phair's fan base is with a sticker postcard mailing in mid-October, which will give 2,000 of the 15,000 recipients the opportunity to win a piece of Phair's music, such as a 7-inch single or a CD-5, says Christina Zaffris, director of advertising and marketing at Matador. The details are still being worked out.

As part of the setup campaign for the album, Michael Krumper, director of product development at Atlantic, says the label made use of the Oct. 6 Rolling Stone cover of Phair by using a poster of it in a snipe campaign in Los Angeles, Chicago, New York, San Francisco, and Seattle in September.

The posters are also being used in point-of-purchase displays at retail outlets. In addition, 7,000 issues of the magazine were sent to retailers the week before the album's release.

The one glitch in the marketing plan for Phair is that she canceled her tour, which was already routed but not officially announced.

On "Modern Rock Live" Sept. 20, a radio show syndicated by Global Satellite Network, Phair said, "I really hated touring, and I don't think I'm a good performer . . . I've had vicious stage fright . . . It's a big old anvil hanging over my head."

However, Phair did say she would consider performing solo. "God help me if my voice vibrates like it does," she added, referring to the appearance she had taped that evening for "Late Show With David Letterman."

"It's frustrating for the label," says Spencer Gates, director of publicity for Matador. "We'll have to reorganize our creative minds now."

Meanwhile, the media blitz continues as Phair has scored cover stories in Ray Gun in November, Sassy in December, and Option in November/December.

'JURASSIC' SPARKS DINO-SIZED CONTROVERSY

(Continued from page 5)

store locations had as many as 2,000 copies sold out on the first day, forcing the discounter to dip into reserves.

The Virgin Megastore in Los Angeles sold about 100 copies in 30 minutes in a midnight Oct. 4 sale, which was also part of a "Jurassic" in-store party hosted by KIIS. In its first two days, "Jurassic Park" more than doubled first-week sales for "Aladdin" at that location, says video/laserdisc buyer Marty Sikich.

Other chains say the title has met or exceeded their expectations—"and they

were pretty high to begin with," says one dealer.

Even the independents singing the blues over vanished business should rebound quickly. "We lost approximately 15% of our orders," says Steve Scavelli, president of New York-based Flash Distributors, which deals mostly with small outlets, "but I think we'll sell it all." Another wholesaler says, "Do you think, in 60 days, anyone is going to be talking about this?"

They probably will if the Oct. 25

street date for Disney's "Snow White And The Seven Dwarfs" is broken in a big way. Buena Vista Home Video president Ann Daly doubts it will happen. In fact, she says, "We've had a decrease in the number of accounts" that have pre-released product, including small video specialists who think "they wouldn't be noticed." Moreover, the retail mix keeps changing, suggesting that few retailers want to be repeat offenders and incur Disney's wrath a second time.

"If there are street date violations, there will be penalties," Daly adds. They include late deliveries of subsequent titles, which forces extra costs on chains trying to get product in stores on time. "And those costs are significant," Daly says. "There is an art to distribution. The key determining factor is the lead work we've done" with wholesalers and direct accounts.

Daly, who expects "Snow White" shipments to be "significantly larger" than "Jurassic Park," says that deliveries of a multimillion-unit title to as many as 100,000 outlets, weeks before street date, is a "recipe for disaster." Stores don't need that much time to get product on the floor, she says.

The "Jurassic Park" breakdown could catch Suncoast's Ross in the undertow. VSDA has heard from many members who "would like to see Gary tarred and feathered," says a source close to the association, who questions whether Ross should take the fall for a problem recognized but ignored by the studios.

Nevertheless, "I'm real disappointed in my trade association," says Gary Messenger of the seven-store North American Video chain in Durham, N.C. "Nobody takes responsibility for their own actions." Messenger says he is considering taking legal action against violators under North Carolina's restraint of trade laws.

"In talking to my retailers," says Flash's Scavelli, "any respect they had for [Ross] is lost. I think he should seriously consider how effective he can be as the leader of an organization which has had one of its basic tenets violated." At press time, Ross, who has been touring VSDA chapters, was preparing a letter explaining his position.



"Jurassic Park" was set loose at RKO/Warner Home Video in New York with an in-store appearance Oct. 4 by the film's 10-year-old star, Joseph Mazello. Pictured, from left, are RKO Warner Home Video's Michael Dougherty, MCA/Universal's Madeline DiNonno, RKO's Neal Machanic, Mazello, and Uni Distribution's Bill Hickman.

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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	30	22	ANYTIME YOU NEED A FRIEND	MARIAH CAREY (COLUMBIA)
1	1	10	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN) 6 wks at No. 1	39	40	8	BUT IT'S ALRIGHT	HUEY LEWIS & THE NEWS (ELEKTRA)
2	2	10	ALL I WANNA DO	SHERYL CROW (A&M)	40	55	19	ALWAYS IN MY HEART	TEVIN CAMPBELL (QWEST/WARNER BROS.)
3	4	21	WILD NIGHT	JOHN MELLENCAMP (MERCURY)	41	63	3	ZOMBIE	THE CRANBERRIES (ISLAND)
4	5	18	WHEN CAN I SEE YOU	BRANDY (EPIC)	42	70	2	I WANNA BE DOWN	BRANDY (ATLANTIC)
5	3	25	STAY (I MISSED YOU)	LISA LOEB & NINE STORIES (RCA)	43	38	19	CRAZY	AEROSMITH (GEPFEN)
6	6	6	ENDLESS LOVE	L. VANDROSS & M. CAREY (COLUMBIA)	44	49	6	FLAVA IN YA EAR	CRAIG MACK (BAD BOY/ARISTA)
7	12	2	SECRET	MADONNA (MAVERICK/SIRE/WB)	45	—	1	ON BENDED KNEE	BOYZ II MEN (MOTOWN)
8	8	8	ANOTHER NIGHT	REAL MCCOY (ARISTA)	46	47	26	I SWEAR	ALL-4-ONE (BLITZ/ATLANTIC)
9	7	26	DON'T TURN AROUND	ACE OF BASE (ARISTA)	47	46	13	ACTION	TERROR FABULOUS (EASTWEST)
10	16	10	DECEMBER 1963	FOUR SEASONS (CURB)	48	60	3	SOMETHING'S ALWAYS WRONG	TOAD THE WET SPROCKET (COLUMBIA)
11	10	30	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND)	49	44	18	ROUND HERE	COUNTING CROWS (DGC/GEPFEN)
12	13	19	100% PURE LOVE	CRYSTAL WATERS (MERCURY)	50	53	11	NUTTIN' BUT LOVE	HEAVY D & THE BOYZ (UPTOWN/MCA)
13	11	23	SHINE	COLLECTIVE SOUL (ATLANTIC)	51	42	9	LETITGO	PRINCE (WARNER BROS.)
14	24	7	I'M THE ONLY ONE	MELISSA ETHERIDGE (ISLAND)	52	45	7	FADE INTO YOU	MAZZY STAR (CAPITOL)
15	14	24	IF YOU GO	JON SECADA (SBK/EMI)	53	51	13	LOVE IS ALL AROUND	WET WET WET (LONDON/ISLAND)
16	17	6	CIRCLE OF LIFE	ELTON JOHN (HOLLYWOOD)	54	56	7	BODY & SOUL	ANITA BAKER (ELEKTRA)
17	15	12	STROKE YOU UP	CHANGING FACES (SPOILED ROTTEN)	55	64	5	SUKIYAKI	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
18	19	10	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)	56	—	1	ABOUT A GIRL	NIRVANA (DGC/GEPFEN)
19	9	22	CAN YOU FEEL THE LOVE TONIGHT	ELTON JOHN (HOLLYWOOD)	57	67	2	LUCAS WITH THE LID OFF	LUCAS (BIG BEAT/ATLANTIC)
20	21	4	WHAT'S THE FREQUENCY, KENNETH?	R.E.M. (WARNER BROS.)	58	43	21	BLACK HOLE SUN	SOUNDGARDEN (A&M)
21	27	8	NEVER LIE	IMMATURE (MCA)	59	—	1	THUGGISH RUGGISH BONE	BONE THUGS N HARMONY (RUTHLESS)
22	18	18	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)	60	59	7	CLOSER	NINE INCH NAILS (TVT)
23	23	28	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)	61	50	11	EINSTEIN ON THE BEACH	COUNTING CROWS (DGC/GEPFEN)
24	20	10	LUCKY ONE	AMY GRANT (A&M)	62	65	7	SELF ESTEEM	OFFSPRING (EPTAPH)
25	32	9	I'LL STAND BY YOU	PRETENDERS (SIRE/WARNER BROS.)	63	62	6	RIGHT BESIDE YOU	SOPHIE B. HAWKINS (COLUMBIA)
26	22	16	THIS D.J.	WARREN G (VIOLATOR/RAL/ISLAND)	64	66	9	TODAY	SMASHING PUMPKINS (VIRGIN)
27	36	3	TURN THE BEAT AROUND	GLORIA ESTEFAN (CRESCENT MOON)	65	73	4	YOU GOTTA BE	DES'REE (550 MUSIC)
28	26	11	BASKET CASE	GREEN DAY (REPRISE)	66	68	5	NEW AGE GIRL	DEADEVY DICK (ICHIBAN)
29	28	39	MR. JONES	COUNTING CROWS (DGC/GEPFEN)	67	58	12	DO YOU WANNA GET FUNKY	C+C MUSIC FACTORY (COLUMBIA)
30	41	3	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)	68	69	17	COME OUT AND PLAY	OFFSPRING (EPTAPH)
31	25	19	PRAYER FOR THE DYING	SEAL (ZTT/SIRE/WARNER BROS.)	69	—	1	LANDSLIDE	SMASHING PUMPKINS (VIRGIN)
32	31	6	INTERSTATE LOVE SONG	STONE TEMPLE PILOTS (ATLANTIC)	70	71	3	SHORT SHORT MAN	20 FINGERS (DJ WORLD/D)
33	33	14	FAR BEHIND	CANDLEBOX (MAVERICK/SIRE/WB)	71	75	4	JUICY	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
34	35	10	BOP GUN (ONE NATION)	ICE CUBE (PRIORITY)	72	61	11	I'D GIVE ANYTHING	GERALD LEVERT (EASTWEST)
35	37	23	UNTIL I FALL AWAY	GIN BLOSSOMS (A&M)	73	—	1	YOU WANT THIS	JANET JACKSON (VIRGIN)
36	48	2	ALWAYS	BON JOVI (MERCURY)	74	52	19	FUNKDAFIED	DA BRAT (SO SO DEF/CHAOS)
37	34	20	I MISS YOU	AARON HALL (SILAS/MCA)	75	74	19	BACKWATER	MEAT PUPPETS (LONDON/ISLAND)

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

HOT 100 RECURRENT AIRPLAY

1	1	14	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)	14	11	43	HEY JEALOUSY	GIN BLOSSOMS (A&M)
2	—	1	THE SIGN	ACE OF BASE (ARISTA)	15	6	3	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
3	2	6	BEAUTIFUL IN MY EYES	JOSHUA KADISON (SBK/EMI)	16	13	21	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)
4	—	1	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)	17	17	7	RETURN TO INNOCENCE	ENIGMA (VIRGIN)
5	3	6	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)	18	19	6	REGULATE	WARREN G & NATE DOGG (DEATH ROW)
6	4	3	I'LL REMEMBER	MADONNA (MAVERICK/SIRE/WB)	19	16	34	WHAT IS LOVE	HADDADAWY (ARISTA)
7	—	1	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)	20	12	45	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)
8	7	61	TWO PRINCES	SPIN DOCTORS (EPIC)	21	18	49	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
9	5	2	ALWAYS	ERASURE (MUTE/ELEKTRA)	22	23	18	EVERYDAY	PHIL COLLINS (ATLANTIC)
10	8	23	I'LL BE LOVING YOU	COLLAGE (VIPER/ME TROPOLITAN)	23	21	25	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)
11	9	10	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	24	15	38	NO RAIN	BLIND MELON (CAPITOL)
12	10	21	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)	25	—	8	THE POWER OF LOVE	CELINE DION (550 MUSIC)
13	14	29	SHOOP	SALT-N-PEPA (NEXT PLATEAU/LONDON)					

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

11	100%	PURE LOVE	(Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l), ASCAP) HL
72	5-4-3-2 (YO! TIME IS UP)	(Second Generation Rooney Tunes, BMI/MCA, BMI/Creole Chee Chee, ASCAP/Sista Girl, ASCAP/Nikkian, ASCAP) HL	
98	7 SECONDS	(EMI Virgin, BMI/Fiction, ASCAP) HL	
83	9TH WONDER (BLACKITOLISM)	(Wide Grooves, BMI/Giro, BMI/EMI Blackwood, BMI)	
47	ACTION	(EMI Blackwood, BMI) HL	
85	AFRO PUFFS	(Suge, ASCAP)	
2	ALL I WANNA DO	(WB, ASCAP/Warner-Tamerlane, ASCAP/Old Crow, BMI/Ignorant, ASCAP/Zen Of Iniquity, ASCAP/Almo, ASCAP/Canvas Mattress, ASCAP) WB	
56	ALWAYS IN MY HEART	(Sony, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM	
21	ALWAYS	(Polygram Int'l, ASCAP/Bon Jovi, ASCAP) HL	
90	AM I WRONG	(Wedding Song, BMI/Irving, BMI/Failsafe, ASCAP) WB	
10	ANOTHER NIGHT	(Copyright Control)	
49	ANYTIME YOU NEED A FRIEND	(Sony, BMI/Rye Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM	
6	AT YOUR BEST (YOU ARE LOVE)	(Bovna, ASCAP/EMI April, ASCAP) HL	
82	BACKWATER	(Polygram Int'l, BMI/Meat Puppets, BMI) HL	
36	BODY & SOUL	(EMI Virgin, BMI/Shipwreck, BMI/EMI Virgin, ASCAP/Future Furniture, ASCAP) HL	
77	BOOTI CALL	(Donnir, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/MCA, ASCAP/Tadej, ASCAP/Color It Funky, ASCAP/Saja, BMI/Troutman, BMI) HL/WBM	
27	BOP GUN (ONE NATION)	(Gansta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WB	
54	BUT IT'S ALRIGHT	(Famous, ASCAP) HL	
70	CAN U GET WIT IT	(DeSwing, ASCAP/EMI, ASCAP) HL	
25	CAN YOU FEEL THE LOVE TONIGHT	(FROM THE LION KING) (Walt Disney, ASCAP) HL	
18	CIRCLE OF LIFE	(FROM THE LION KING) (Wonderland, BMI) HL	
41	CLOSER	(Leaving Home, ASCAP/TVT, ASCAP)	
37	COME TO MY WINDOW	(MLE, ASCAP/Almo, ASCAP) WB	
48	CRAZY	(Swag Song, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL	
14	DECEMBER 1963	(OH, WHAT A NIGHT) (Seasons, BMI/Jobete, ASCAP) WB	
15	DON'T TURN AROUND	(Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP/Edition Sunset, ASCAP/BMG, ASCAP) HL/WBM	
46	DO YOU WANNA GET FUNKY	(Cole-Clivilles, ASCAP/Durham, ASCAP/EMI Virgin, ASCAP) HL	
3	ENDLESS LOVE	(Pgp, ASCAP/Brockman, ASCAP/Intersong U.S.A., ASCAP) HL	
79	FA ALL Y'ALL	(So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP)	
59	FADE INTO YOU	(Salley Gardens, BMI)	
26	FANTASTIC VOYAGE	(T-Boy, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP) HL	
23	FAR BEHIND	(Skinny White Butt, ASCAP/WB, ASCAP/Maverick, ASCAP) WB	
16	FLAVA IN YA EAR	(For Ya Ear, ASCAP/Janice Combs, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL	
51	FUNKDAFIED	(So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL	
92	FUNKY Y-2-C	(No Hassle, ASCAP)	
91	GET UP ON IT	(Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI)	
100	GIVE IT UP	(Suburban Funk, BMI/Bring The Noize, BMI/Def American, BMI/Irving, BMI)	
88	GOOD ENOUGH	(Sony, BMI/Tyde, BMI) HL	
28	HERE COMES THE HOTSTEPPER	(Salaam Remi, ASCAP/Pine, PRS/Longitude, BMI) WB	
71	HIP HOP RIDE	(Marley Marl, ASCAP/EMI April, ASCAP/Top Jam, BMI/Supreme C, ASCAP) HL	
87	HOLD MY HAND	(EMI, ASCAP) HL	
58	HOW MANY WAYS	(Three Boyz From Newark, ASCAP/Polygram, ASCAP/Lady Ashlee, BMI/Jay Bird Alley, BMI/Black Hand, ASCAP/Zomba, BMI/Raphic, BMI) HL/WBM	
78	HUNGAM	(Warner-Tamerlane, ASCAP/Kings Kadic, BMI/Flyte Tyme, ASCAP) WB	
44	I'O GIVE ANYTHING	(Full Keel, ASCAP/Farrenuff, ASCAP/Farren Curtis, BMI/Longitude, BMI/August Wind, BMI/Albert Paw, BMI/CurbSongs, ASCAP/Mike Curb, BMI) WB	
35	IF YOU GO	(Foreign Imported, BMI) WB	
1	I'LL MAKE LOVE TO YOU	(Sony, BMI/Ecaf, BMI) HL	
29	I'LL STAND BY YOU	(Hynde House of Hits, ASCAP/Clive Banks, ASCAP/Jerk Awake, ASCAP/Tom Kelly, ASCAP)	
68	I'LL TAKE HER	(Gabz, ASCAP/Brian-Paul, ASCAP/JIC, ASCAP/Deep Soul, ASCAP/III, ASCAP)	
50	I MISS YOU	(MCA, ASCAP/Jamron, ASCAP/Sweetness, BMI) HL	
24	I'M THE ONLY ONE	(MLE, ASCAP/Almo, ASCAP) WB	
33	I SWEAR	(Morgan Active, ASCAP/Rick Hall, ASCAP) WB/CLM	
19	I WANNA BE DOWN	(Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP)	
32	JUICY/UNBELIEVABLE	(Tee Tee, ASCAP/Janice Combs, ASCAP)	
38	LETITGO	(Controversy, ASCAP/WB, ASCAP) WB	
74	THE LION SLEEPS TONIGHT	(WIMOWEH) (Folkway, BMI) WB	
45	LOVE IS ALL AROUND	(Songs Of PolyGram, BMI) HL	
43	LUCAS WITH THE LID OFF	(Copyright Control)	
22	LUCKY ONE	(Age To Age, ASCAP/Reunion, ASCAP/Sony, ASCAP/Yellow Elephant, ASCAP) HL	
89	NAPPY HEADS	(Tele San Ko, ASCAP/Obverse Creation, ASCAP/Sony, ASCAP/EMI Blackwood, BMI) HL	
5	NEVER LIE	(Hook, ASCAP/Zomba, ASCAP/Teaspoon, ASCAP) WB	
55	NEW AGE GIRL	(NAG, BMI/Songs Of PolyGram, BMI) HL	
39	NONE OF YOUR BUSINESS	(Sons Of K-oss, ASCAP/Out Of The Basement, ASCAP/Unart, BMI/Next Plateau, ASCAP) WB	
52	NUTTIN' BUT LOVE	(Kid Capri, ASCAP/EMI April, ASCAP/Eazy-Duzit, ASCAP) HL	
81	OUT OF TEARS	(Promopub B.V., ASCAP)	
57	PLAYAZ CLUB	(Rag Top, BMI)	
65	PRACTICE WHAT YOU PREACH	(Seven, BMI/Super, BMI/Divided, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Ramal, BMI) WB	
42	PRAYER FOR THE DYING	(EMI Virgin, ASCAP/Beethoven Street, ASCAP/SPZ, BMI) HL	
63	RIGHT BESIDE YOU	(Night Rainbow, ASCAP/Broken	

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	34	20	CAN YOU FEEL THE LOVE TONIGHT	ELTON JOHN (HOLLYWOOD)
1	1	9	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN) 8 wks at No. 1	39	51	7	CIRCLE OF LIFE	ELTON JOHN (HOLLYWOOD)
2	2	5	ENDLESS LOVE	L. VANDROSS & M. CAREY (COLUMBIA)	40	45	5	DECEMBER 1963	FOUR SEASONS (CURB)
3	3	11	NEVER LIE	IMMATURE (MCA)	41	32	8	LETITGO	PRINCE (WARNER BROS.)
4	6	6	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)	42	39	8	LOVE IS ALL AROUND	WET WET WET (LONDON/ISLAND)
5	5	16	TOOTSEE ROLL	69 BOYZ (RIP-IT)	43	35	21	BACK IN THE DAY	AHMAD (GIANT)
6	4	12	STROKE YOU UP	CHANGING FACES (SPOILED ROTTEN)	44	57	4	I'LL TAKE HER	ILL AL SKRATCH (MERCURY)
7	7	7	ALL I WANNA DO	SHERYL CROW (A&M)	45	43	8	THIRD ROCK FROM THE SUN	JOE DIFFIE (EPIC)
8	9	10	FLAVA IN YA EAR	CRAIG MACK (BAD BOY/ARISTA)	46	41	22	DON'T TURN AROUND	ACE OF BASE (ARISTA)
9	18	4	I WANNA BE DOWN	BRANDY (ATLANTIC)	47	58	5	YOUR LOVE IS A...	WHITEHEAD BROS. (MOTOWN)
10	10	16	WHEN CAN I SEE YOU	BRANDY (ATLANTIC)	48	37	21	SHINE	COLLECTIVE SOUL (ATLANTIC)
11	14	6	THUGGISH RUGGISH BONE	BONE THUGS N HARMONY (RUTHLESS)	49	28	20	STAY (I MISSED YOU)	LISA LOEB & NINE STORIES (RCA)
12	8	12	THIS D.J.	WARREN G (VIOLATOR/RAL/ISLAND)	50	44	14	BOOTI CALL	BLACKSTREET (INTERSCOPE)
13	16	21	100% PURE LOVE	CRYSTAL WATERS (MERCURY)	51	47	12	TAKE IT EASY	MAD LION (WEED/NERVOUS)
14	11	23	I SWEAR	ALL-4-ONE (BLITZ/ATLANTIC)	52	50	9	ACTION	TERROR FABULOUS (EASTWEST)
15	17	8	JUICY	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	53	56	3	HOW MANY WAYS	TONI BRAXTON (LAFACE/ARISTA)
16	12	12	BOP GUN (ONE NATION)	ICE CUBE (PRIORITY)	54	55	4	I'LL STAND BY YOU	PRETENDERS (SIRE/WARNER BROS.)
17	13	7	FAR BEHIND	CANDLEBOX (MAVERICK/SIRE/WB)	55	65	2	9TH WONDER (BLACKITOLISM)	DIGABLE PLANETS (PENDULUM/EMI)
18	—	1	SECRET	MADONNA (MAVERICK/SIRE/WB)	56	—	1	GET UP ON IT	KEITH SWEAT (ELEKTRA)
19	36	2	ALWAYS	BON JOVI (MERCURY)	57	38	9	AFRO PUFFS	THE LADY OF RAGE (DEATH ROW)
20	19	13	NONE OF YOUR BUSINESS	SALT-N-PEPA (NEXT PLATEAU/ISLAND)	58	31	3	WHAT'S THE FREQUENCY, KENNETH?	R.E.M. (WARNER BROS.)
21	21	6	ANOTHER NIGHT	REAL MCCOY (ARISTA)	59	—	1	UNDONE - THE SWEATER SONG	WEEZER (DGC/GEPFEN)
22	29	3	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)	60	—	1	5-4-3-2 (YO! TIME IS UP)	JADE (GIANT)
23									

Billboard HOT 100 SINGLES

FOR WEEK ENDING OCT. 15, 1994

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	10	★ ★ ★ No. 1 ★ ★ ★ I'LL MAKE LOVE TO YOU BABYFACE (BABYFACE)	BOYZ II MEN (C) (D) MOTOWN 2257
2	2	3	11	ALL I WANNA DO B. BOTTRELL (W. COOPER, S. CROW, B. BOTTRELL, D. BAERWALD, K. GILBERT)	SHERRY CROW (C) A&M 0702
3	3	2	6	ENDLESS LOVE W. AFANASIEFF (L. RICHIE)	LUTHER VANDROSS & MARIAH CAREY (C) (D) (M) (V) (X) COLUMBIA 77629
4	4	5	18	WHEN CAN I SEE YOU BABYFACE, L. A. REID, D. SIMMONS (BABYFACE)	BABYFACE (C) (D) (M) (T) (V) (X) EPIC 77550
5	9	9	12	NEVER LIE C. STOKES, C. CUENI (C. STOKES, C. CUENI)	IMMATURE (C) MCA 54850
6	8	8	7	AT YOUR BEST (YOU ARE LOVE) R. KELLY (E. ISLEY, M. ISLEY, O. ISLEY, R. ISLEY, R. ISLEY, C. JASPER)	AALIYAH (C) (T) (X) BLACKGROUND 42239/IVE
7	6	7	12	STROKE YOU UP R. KELLY (R. KELLY)	CHANGING FACES (C) (T) (X) SPOILED ROTTEN/BIG BEAT 98279/ATLANTIC
8	5	6	21	WILD NIGHT J. MELLENCAMP, M. WANCHIC (V. MORRISON)	JOHN MELLENCAMP WITH ME'SHELL NDEGEOCHELLO (C) (V) (X) MERCURY 858 738
9	30	—	2	SECRET MADONNA, D. AUSTIN (MADONNA, D. AUSTIN)	MADONNA (C) (D) (V) MAVERICK/SIRE 18035/WARNER BROS.
10	10	16	8	ANOTHER NIGHT FRESHLINE, THE BERMAN BROTHERS (J. WINDING, QUICKMIX, O. JEGELITZA)	REAL MCCOY (C) (D) (T) ARISTA 1-2724
11	11	13	21	100% PURE LOVE THE BASEMENT BOYS (C. WATERS, T. DOUGLAS, J. STEINHOOR, T. DAVIS)	CRYSTAL WATERS (C) (M) (T) (X) MERCURY 858 485
12	7	4	24	STAY (I MISSED YOU) (FROM "REALITY BITES") J. PATINO (L. LOEB)	LISA LOEB & NINE STORIES (C) (X) RCA 62870
13	13	17	15	TOOTSEE ROLL 95 SOUTH (DA' S.W.A.T. TEAM)	69 BOYZ (C) (M) (T) (X) RIP-IT 6911
14	19	24	37	DECEMBER 1963 (OH, WHAT A NIGHT) B. GAUDIO (B. GAUDIO, J. PARKER)	FOUR SEASONS (C) (T) CURB 76917
15	14	11	24	DON'T TURN AROUND EKMAN, ADEBRATT (A. HAMMOND, D. WARREN)	ACE OF BASE (C) (D) (M) (T) (V) ARISTA 1-2691
16	21	20	10	FLAVA IN YA EAR EASY MO BEE (C. MACK, EASY MO BEE)	CRAIG MACK (C) (D) (M) (T) BAD BOY 7-9001/ARISTA
17	12	10	13	THIS D.J. WARREN G (W. GRIFFIN)	WARREN G (C) (M) (T) (X) VIOLATOR/RAL 853 236/ISLAND
18	24	28	8	CIRCLE OF LIFE (FROM "THE LION KING") C. THOMAS (ELTON JOHN, T. RICE)	ELTON JOHN (C) (D) HOLLYWOOD 64516
19	37	61	3	I WANNA BE DOWN K. CROUCH (K. CROUCH, K. JONES)	BRANDY (C) (T) (X) ATLANTIC 87225
20	16	15	24	SHINE E. ROLAND (E. ROLAND)	COLLECTIVE SOUL (C) (V) ATLANTIC 87237
★ ★ ★ GREATEST GAINER/SALES ★ ★ ★					
21	39	91	3	ALWAYS P. COLLINS (J. BON JOVI)	BON JOVI (C) (D) (V) (X) MERCURY 856 227
22	18	19	10	LUCKY ONE K. THOMAS (A. GRANT, K. THOMAS)	AMY GRANT (C) (V) (X) A&M 0724
23	20	18	8	FAR BEHIND K. GRAY, CANDLEBOX (K. MARTIN, CANDLEBOX)	CANDLEBOX (C) MAVERICK/SIRE 18118/WARNER BROS.
★ ★ ★ GREATEST GAINER/AIRPLAY ★ ★ ★					
24	28	35	11	I'M THE ONLY ONE H. PADGHAM, M. ETHERIDGE (M. ETHERIDGE)	MELISSA ETHERIDGE (C) (X) ISLAND 854 068
25	15	14	22	CAN YOU FEEL THE LOVE TONIGHT (FROM "THE LION KING") C. THOMAS (E. JOHN, T. RICE)	ELTON JOHN (C) (D) HOLLYWOOD 64543
26	17	12	20	FANTASTIC VOYAGE DOBBS THE WINO (IVEY, DOBBS, ALEXANDER, BEAVERS, CRAIG, MCCAIN, SHELBY)	COOLIO (C) (M) (T) (X) TOMMY BOY 617
27	23	23	12	BOP GUN (ONE NATION) Q. D. III, ICE CUBE (ICE CUBE, Q. D. III, G. CLINTON, JR., G. SHIDER, W. MORRISON)	ICE CUBE FEATURING GEORGE CLINTON (M) (T) (X) PRIORITY 53161*
28	41	59	5	HERE COMES THE HOTSTEPPER S. REMI (I. KAMOZE, S. GIBBS, KENNER, DOMINO, A. KONLEY, K. NIX)	INI KAMOZE (C) (M) (T) COLUMBIA 77614
29	29	34	10	I'LL STAND BY YOU I. STANLEY (C. HYNDE, B. STEINBERG, T. KELLY)	PRETENDERS (C) (V) (X) SIRE 18160/WARNER BROS.
30	25	26	4	WHAT'S THE FREQUENCY, KENNETH? S. LITT, R. E. M. (B. BERRY, P. BUCK, M. MILLS, M. STIPE)	R. E. M. (C) (T) (V) (X) WARNER BROS. 18050
31	38	51	5	THUGGISH RUGGISH BONE DJ UNEEK (DJ UNEEK, BONE)	BONE THUGS N HARMONY (C) (T) RUTHLESS 5527/RELATIVITY
32	32	32	8	JUICY/UNBELIEVABLE SEAN COMBS, J. OLIVER (THE NOTORIOUS B.I.G.)	THE NOTORIOUS B.I.G. (C) (D) (M) (T) BAD BOY 7-9004/ARISTA
33	22	22	26	I SWEAR D. FOSTER (F. J. MYERS, G. BAKER)	ALL-4-ONE (C) (V) BLITZ 87243/ATLANTIC
34	45	54	4	TURN THE BEAT AROUND (FROM "THE SPECIALIST") E. ESTEFAN, JR., L. DERMER (P. JACKSON, G. JACKSON)	GLORIA ESTEFAN (C) (T) (X) CRESCENT MOON 77630/EPIC SOUNDTRAX
35	26	21	24	IF YOU GO J. SECADA, E. ESTEFAN, JR. (J. SECADA, M.A. MOREJON)	JON SECADA (C) (D) (T) (V) SBK 58166/EMI
36	36	36	7	BODY & SOUL A. BAKER (E. SHIPLEY, R. NOWELS)	ANITA BAKER (C) ELEKTRA 64520
37	27	25	34	COME TO MY WINDOW H. PADGHAM, M. ETHERIDGE (M. ETHERIDGE)	MELISSA ETHERIDGE (C) (X) ISLAND 858 028
38	31	33	9	LETITGO PRINCE (PRINCE)	PRINCE (C) (D) (V) WARNER BROS. 18074
39	43	45	13	NONE OF YOUR BUSINESS S. AZOR (H. AZOR, S. AZOR, M. OLIVER)	SALT-N-PEPA (C) (D) (M) (T) (X) NEXT PLATEAU/LONDON 857 578/ISLAND
40	35	30	29	YOU MEAN THE WORLD TO ME L. A. REID, BABYFACE, D. SIMMONS (L. A. REID, BABYFACE, D. SIMMONS)	TONI BRAXTON (C) (D) (M) (V) LAFACE 2-4064/ARISTA
41	44	43	19	CLOSER FLOOD, T. REZTOR (T. REZTOR)	NINE INCH NAILS (C) (X) NOTHING/TVT 98263/INTERSCOPE
42	33	31	19	PRAYER FOR THE DYING T. HORN (SEAL, ISIDORE)	SEAL (C) (D) (M) (T) (V) (X) ZTT/SIRE 18138/WARNER BROS.
43	59	70	3	LUCAS WITH THE LID OFF LUCAS, ILLINTON (SECON, FREED, BROWN, ZANY)	LUCAS (C) (T) (X) BIG BEAT 98219/ATLANTIC
44	34	29	11	I'D GIVE ANYTHING D. FOSTER (C. FARRIN, J. STEELE, V. MILAMED)	GERALD LEVERT (C) (D) EASTWEST 98244
45	47	41	15	LOVE IS ALL AROUND WET WET WET (R. PRESLEY)	WET WET WET (C) LONDON 857 580/ISLAND
46	42	42	12	DO YOU WANNA GET FUNKY R. CLIVILLES, D. COLE (R. CLIVILLES, D. COLE, D. RAMOS)	C+C MUSIC FACTORY (C) (M) (T) (X) COLUMBIA 77582
47	51	48	13	ACTION D. KELLY (D. KELLY)	TERROR FABULOUS FEATURING NADINE SUTHERLAND (C) (D) (M) (T) EASTWEST 98260
48	48	38	22	CRAZY B. FAIRBAIRN (S. TYLER, J. PERRY, D. CHILD)	AEROSMITH (C) (V) GEPHEN 19267
49	52	39	21	ANYTIME YOU NEED A FRIEND W. AFANASIEFF, M. CAREY (M. CAREY, W. AFANASIEFF)	MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77582

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	48	44	23	I MISS YOU G. CAUTHERN (G. CAUTHERN, A. HALL)	AARON HALL (C) SILAS 54847/MCA
51	40	27	20	FUNKDAFIED J. DUPRI, M. SEAL (J. DUPRI, DA BRAT)	DA BRAT (C) (T) SO SO DEF 77523/CHAOS
52	54	50	16	NUTTIN' BUT LOVE HEAVY D, KID CAPRI (KID CAPRI, HEAVY D.)	HEAVY D & THE BOYZ (C) (M) (T) UPTOWN 54865/MCA
53	75	—	2	U WILL KNOW (FROM "JASON'S LYRIC") B. MCKNIGHT, D'ANGELO (D'ANGELO, L. ARCHER)	B. M. U. (BLACK MEN UNITED) (C) (D) (V) MERCURY 856 200
54	58	60	8	BUT IT'S ALRIGHT S. LEVINE (J. JACKSON, P. TUBBS)	HUEY LEWIS & THE NEWS (C) ELEKTRA 64524
55	57	57	8	NEW AGE GIRL F. LEBLANC (C. GUILLLOTTE)	DEADEYE DICK (C) (X) ICHIBAN 232
56	61	58	17	ALWAYS IN MY HEART BABYFACE, D. SIMMONS (BABYFACE, SIMMONS)	TEVIN CAMPBELL (C) (D) (V) QWEST 18260/WARNER BROS.
57	62	66	4	PLAYAZ CLUB FRANKY J, C. ESTABAN (A. FORTE)	RAPPIN' 4-TAY (C) (T) (X) CHRYSALIS 58267/EMI
58	67	94	3	HOW MANY WAYS V. HERBERT (V. HERBERT, T. BRAXTON, N. GORING, K. MILLER, P. FIELD)	TONI BRAXTON (C) LAFACE 2-4081/ARISTA
59	56	53	7	FADE INTO YOU D. ROBACK (H. SANDOVAL, D. ROBACK)	MAZZY STAR (X) CAPITOL 98253*
60	69	76	3	SOMETHING'S ALWAYS WRONG G. MACKILLOP (T. NICHOLS, G. PHILLIPS, TOAD)	TOAD THE WET SPROCKET (C) (D) COLUMBIA 77639
61	64	65	7	YOU GOTTA BE A. INGRAM, DES'REE (DES'REE, A. INGRAM)	DES'REE (C) (D) 550 MUSIC 77551
62	76	93	3	UNDONE - THE SWEATER SONG R. OCASEK (R. CUOMO)	WEEZER (C) DGC 19378/GEFFEN
63	60	56	9	RIGHT BESIDE YOU S. LIPSON (S. B. HAWKINS, R. CHERTOFF, S. LERMAN)	SOPHIE B. HAWKINS (C) (X) COLUMBIA 77596
64	53	37	14	THE WAY SHE LOVES ME R. MARX (R. MARX)	RICHARD MARX (C) (V) CAPITOL 58167
65	85	—	2	PRACTICE WHAT YOU PREACH B. WHITE, G. LEVERT, T. NICHOLAS (B. WHITE, G. LEVERT, E. T. NICHOLAS)	BARRY WHITE (C) A&M 0778
66	66	69	6	SHORT DICK MAN C. BABIE (M. MOHR, C. BABIE)	20 FINGERS (M) (T) (X) DJ WORLD 114*/JD
67	72	73	5	SUKIYAKI M. P. DESANTIS, J. MELILLO (H. NAKAMURA, R. EI)	4 P.M. (C) (X) NEXT PLATEAU/LONDON 857 687/ISLAND
68	71	77	4	I'LL TAKE HER L.G. LORIDER (AL. ILL, L.G. TONY P.)	ILL AL SKRATCH FEATURING BRIAN MCKNIGHT (C) (T) (X) MERCURY 856 124
69	65	68	5	WHIPPED J. SECADA, EMILIO ESTEFAN JR. (J. SECADA, T. MCWILLIAMS)	JON SECADA (C) (D) (T) SBK 58237/EMI
70	82	74	7	CAN U GET WIT IT D. SWING (SWING)	USHER (C) (D) (M) (T) (X) LAFACE 2-4075/ARISTA
71	78	84	4	HIP HOP RIDE M. MARL (Q. GOODMAN, T. GOODMAN, T. DAWSON, C. HARTE, M. MARL)	DA YOUNGSTA'S (C) (T) (X) EASTWEST 98240
72	80	80	4	5-4-3-2 (YO! TIME IS UP) M. C. ROONEY, M. MORALES (JADE, M. C. ROONEY, M. MORALES)	JADE (C) (D) (T) (X) GIANT 18066
73	68	64	10	ROMANTIC CALL HOWIE TEE (HOWIE TEE, D. SMITH, Y. WHITAKER)	PATRA FEATURING YO-YO (C) (M) (T) EPIC 77624
74	73	63	24	THE LION SLEEPS TONIGHT (WIMOWEH) HUGO, LUIGI (WEISS, PERETTI, CREATORE, STANTON)	THE TOKENS (C) (V) (X) RCA 62956
75	77	78	12	TAKE IT EASY KRS-ONE (MAD LION)	MAD LION (M) (T) WEEDED 20094*/NERVOUS
76	63	52	14	YOU BETTER WAIT J. BARTON (S. PERRY, L. BREWSTER, P. TAYLOR, M. LUCAS, J. PIERCE, G. HAWKINS)	STEVE PERRY (C) COLUMBIA 77580
77	79	62	17	BOOTI CALL T. RILEY, M. RILEY, E. SERMON (RILEY, SERMON, SYLVERS, RILEY, DICKEY, TROUTMAN)	BLACKSTREET (C) (M) (T) (X) INTERSCOPE 98255
78	81	81	4	HUNGAH J. JAM, T. LEWIS (K. WHITE, J. HARRIS, T. LEWIS)	KARYN WHITE (C) (D) (T) (V) (X) WARNER BROS. 18121
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
79	NEW	1	1	FA ALL Y'ALL J. DUPRI (J. DUPRI, DA BRAT)	DA BRAT (C) (M) (T) SO SO DEF 77593/CHAOS
80	84	71	18	WHAT'S UP D.J. MIKO (L. PERRY)	DJ MIKO (C) (D) (T) (X) ZYX 6691
81	NEW	1	1	OUT OF TEARS D. WAS, THE GLIMMER TWINS (M. JAGGER, K. RICHARDS)	ROLLING STONES (C) (V) (X) VIRGIN 38459
82	86	75	19	BACKWATER P. LEARY, MEAT PUPPETS (C. KIRKWOOD)	MEAT PUPPETS (X) LONDON 857 553*/ISLAND
83	NEW	1	1	9TH WONDER (BLACKTOLISM) DIGABLE PLANETS (DIGABLE PLANETS)	DIGABLE PLANETS (C) (T) (X) PENDULUM 58159/EMI
84	87	87	6	THIRD ROCK FROM THE SUN J. SLATE, J. DIFFIE (J. GREENEBAUM, S. WHIPPLE, T. MARTIN)	JOE DIFFIE (C) (V) EPIC 77577
85	83	67	10	AFRO PUFFS DR. DRE, DAT NIGGA DAZ (THE LADY OF RAGE, DAT NIGGA DAZ)	THE LADY OF RAGE (C) (T) (X) DEATH ROW 98233/INTERSCOPE
86	91	92	8	YOUR LOVE IS A... K. WHITEHEAD (K. WHITEHEAD, E. JOHNSON, DR. DRE, SNOOP)	WHITEHEAD BROS. (C) MOTOWN 2253
87	95	—	2	HOLD MY HAND D. GEHMAN (M. BRYAN, D. FELBER, D. RUCKER, J. SONEFELD)	HOOTIE & THE BLOWFISH (C) ATLANTIC 87230
88	93	—	2	GOOD ENOUGH P. MARCHAND (S. MCLACHLAN)	SARAH MCLACHLAN (C) (X) ARISTA 1-2690
89	74	72	16	NAPPY HEADS LIVE (N. JEAN, S. MICHELL, L. HILL, S. SCOTT)	FUGEES (TRANZLATOR CREW) (C) (M) (T) RUFFHOUSE 77643/COLUMBIA
90	89	85	6	AM I WRONG D. JEROEN (R. BUTLER, T. BUTLER)	LOVE SPIT LOVE (C) (X) IMAGO 25073
91	NEW	1	1	GET UP ON IT K. SWEAT, F. SCOTT (K. SWEAT, F. SCOTT)	KEITH SWEAT (C) (M) (T) ELEKTRA 64506
92	88	83	16	FUNKY Y-2-C C. MILLS II, C. MILLS (T. HAYES)	THE PUPPIES (C) (M) (T) (X) CHAOS 77461
93	NEW	1	1	YOU DON'T KNOW NOTHIN' M. WARREN (M. WARREN, H. HILL)	FOR REAL (C) A&M 0776
94	NEW	1	1	SUPER NOVA L. PHAIR (L. PHAIR)	LIZ PHAIR (C) (V) (X) MATADOR 98206/ATLANTIC
95	92	89	13	WEEKEND LOVE S. I. D., KAY GEE (D. OWENS, S. REYNOLDS, T. REBEL)	QUEEN LATIFAH (C) (T) (X) MOTOWN 2249
96	NEW	1	1	SOMETIMES ALWAYS W. REID, J. REID (W. REID)	THE JESUS AND MARY CHAIN (C) AMERICAN 18078/WARNER BROS.
97	96	90	16	THE RIGHT KINDA LOVER J. JAM, T. LEWIS (J. HARRIS, T. LEWIS, A. BENNETT-NESEBY, J. WRIGHT)	PATTI LABELLE (C) (T) (V) MCA 54673
98	98	—	2	7 SECONDS BOOGA BEAR, JONNY Y. (Y. N. DOUR, N. CHERRY, C. MCVEY, J. SHARP)	YOUSSOU N'DOUR & NENEH CHERRY (C) (T) (X) CHAOS 77483
99	90	—	2	THROUGH THE RAIN K. JACKSON, E. WHITE, P. LAURENCE (K. JACKSON, E. WHITE, B. WILLIAMS)	TANYA BLOUNT (C) ISLAND 853 314
100	94	82	14	GIVE IT UP G. G. WIZ, C. RYDER (G. G. WIZ, C. RIDENHOUR, STUDDAH MAN, A. ISBELL)	PUBLIC ENEMY (C) (M) (T) (X) DEF JAM/RAL 853 316/ISLAND

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

HOT 100 MONITORED RADIO PANEL

TOP 40/MAINSTREAM (81 STATIONS)

Albany, NY	WFLY	Minneapolis	KDWB
Atlanta	WSTR	Mobile, AL	WABB
Augusta, GA	WBBQ	Montgomery, AL	WHHY
Austin, TX	KHFI	Nashville, TN	WYHY
Baton Rouge, LA	WFME	New Bedford, MA	WFHN
Boston	WKXS	New Haven, CT	WKCI
Buffalo, NY	WKSE	New Orleans	WEZB
Burlington, VT	WXXX	New York	WHTZ
Charleston, WV	WVSR	Norfolk, VA	WNVZ
Charlotte, NC	WEDJ	Oklahoma City	KJYO
Cleveland, OH	WZJM	Omaha, NE	KQKQ
Colorado Springs, CO	KKMG	Orlando, FL	WXXL
Columbia, SC	WNOK	Paducah, KY	WDDJ
Columbus, OH	WAHC	Philadelphia	WPLY
Dallas	KHKS	Phoenix	KKFR
Dayton, OH	WGTV	Pittsburgh	WBZZ
Denver	KQKS	Portland, OR	KKRZ
Detroit	WHYT	Providence, RI	WPRO
Flint, MI	WWCK	Raleigh, NC	WDCG
Ft. Myers, FL	WXXB	Richmond, VA	WRVQ
Grand Rapids, MI	WGRD	Roanoke, VA	WXLK
Green Bay, WI	WSNX	Rochester, NY	WPXY
Greensboro, NC	WIXX	St. Louis	WKQB
Greenville, SC	WKSI	Salt Lake City	KUTQ
Harrisburg, PA	WBBO	San Diego	KKLQ
Hartford, CT	WNKN	Seattle	KUBE
Houston	WKSS	Spokane, WA	KZZU
Huntsville, AL	WTIC	Syracuse, NY	WNTQ
Indianapolis	KRBE	Toledo, OH	WTWR
Jacksonville, FL	WZYP	Trenton, NJ	WKKS
Kansas City, MO	WZPL	Tucson, AZ	WPST
Knoxville, TN	WAPE	Tulsa, OK	KRQQ
Los Angeles	WHJX	West Palm Beach, FL	KHTT
Louisville, KY	KISF	Wichita, KS	WQVW
McAllen/Brownsville, TX	KMXV	Wilkes-Barre/Scranton	KKRD
Miami	WWST	Wilmington, DE	WBHT
Milwaukee	KIIS	York, PA	WKRZ
	WDJX	Youngstown, OH	WSTW
	KBFM		WYCR
	WHYI		WHOT
	WLUM		

TOP 40/RHYTHM-CROSSOVER (32 STATIONS)

Albuquerque, NM	KKSS	New York	WQHT
Bakersfield, CA	KKXX	Oxnard, CA	KCAQ
Baltimore	WERQ	Philadelphia	WIOQ
Boston	WJMN	Providence, RI	WWKX
Chicago	WBBM	Riverside, CA	KGCI
Corpus Christi, TX	KZFM	Roanoke, VA	WJIX
El Paso, TX	KPRR	Sacramento, CA	KSFM
Fresno, CA	KBOS	Salt Lake City	KZHT
Greensboro, NC	WJMH	San Antonio	KTFM
Houston	KBXX	San Diego	XHTZ
Indianapolis	WHHH	San Francisco	KMEL
Las Vegas	KLUC		KYLD
Los Angeles	KPWR	San Jose, CA	KHQT
Miami	WPOW	Santa Barbara, CA	KHTY
Monterey, CA	KDON	Tampa, FL	WFLZ
	KMXZ	Washington, DC	WPGC

TOP 40/ADULT (45 STATIONS)

Akron, OH	WKDD	Long Island, NY	WALK
Birmingham, AL	WMXQ	Los Angeles	WBLI
Buffalo, NY	WMJQ	Memphis, TN	KYSR
Burlington, VT	WEZF	Milwaukee	WMC
Charleston, SC	WSSX	New York	WKTI
Charleston, WV	WVAF	Norfolk, VA	WMXV
Charlotte, NC	WBT	Oklohoma City	WPLJ
Chicago	WTMX	Portland, ME	WXMN
Cincinnati	WKRC		KYIS
Colorado Springs, CO	KVUU		WCSO
Columbus, GA	WGSY		WZPK
Columbus, OH	WNCI	Portland, OR	KXYQ
Detroit	WKQI	Sacramento, CA	KGBY
Grand Rapids, MI	WLHT	Saginaw, MI	WIOG
Green Bay, WI	WQLH	St. Louis	KYKY
Harrisburg, PA	WARM	Salt Lake City	KISN
Houston	WIMX	San Jose, CA	KEZR
Jackson, MS	KHMX	Seattle	KPLZ
Jacksonville, FL	WJDX	Springfield, MO	KGBX
Johnson City, TN	WIVY	Syracuse, NY	WYYY
Las Vegas	WTFM	Tampa, FL	WMTX
Lexington, KY	KMZQ	Washington, DC	WRQX
	WMXL		

MODERN ROCK (36 STATIONS)

Albany, NY	WEQX	Los Angeles	KROQ
Atlanta	WNNX	Memphis, TN	WRXQ
Augusta, GA	WCHZ	Minneapolis	KEGE
Austin, TX	KNNC	Nashville, TN	WRLG
Boston	WFNX	New Orleans	WZRH
Chicago	WCBR	Phoenix	KEDJ
Cincinnati	WKQX	Portland, OR	KBBT-AM
Cleveland	WXRT	Providence, RI	WBRU
Columbus, OH	WAQZ	Sacramento, CA	KWOD
Dallas	WENZ	St. Louis	KPNT
Denver	WWCD	Salt Lake City	KXRX
Des Moines, IA	KDGE	San Diego	XHRM
Detroit	KTCL	San Francisco	XTRA
Kansas City, MO	KFMG	San Jose, CA	KITS
Las Vegas	CIMX	Seattle	KOME
Long Island, NY	KLZR	Springfield, MO	KNDD
	KEDG	Washington, DC	KTOZ
	WDRE		WHFS

AMERICAN/PHONOGRAM JOINT VENTURE, DISTRIBUTION DISPUTE HEATS UP

(Continued from page 12)

its legal team, which is headed by noted litigator Don Engel.

Says American GM Mike Bone, "We're gearing up for all-out war. There's strength in numbers."

Yet the addition of another attorney on the American team doesn't seem to have fazed Phonogram's attorney, Steve Marenberg. "I take it as a compliment to me," he says.

Marenberg calls American's amended complaint "more of the same nonsense that was in the original pleading," and says the label is using the lawsuit to break its deal with Phonogram.

The amended complaint, filed Sept. 30 in U.S. District Court in Los Angeles, includes seven new claims against Phonogram for fraudulent accounting, restraint of trade, interference with contractual relationships, and improper interception of a privileged telephone call.

In the latter cause of action, American's attorneys allege that a "hacker" intercepted a conferenced telephone conversation between American Recordings president Rick Rubin, attorney John Branca, Bone, financial consultant Mel Klein, and American's London representative, David Robin-

ACADEMY BANKRUPT

(Continued from page 5)

cially is "a debacle."

Academy, which has stopped releasing new titles, hopes to continue selling catalog product using its former sales staffers, who would be paid commissions.

Gold thinks he can close a deal to sell Academy in 30-60 days and start over.

Full Moon, meanwhile, recently pink-slipped 20 employees, and Prism has laid off two regional sales reps, leaving two others and senior sales VP Joe Petrone, according to president Barry Collier. All officers and directors have taken a voluntary 10% pay cut.

"These cuts are not because we expect a sinking ship," Collier says. "It's just what everyone is doing to stay in business now."

Assistance in preparing this story was provided by Eileen Fitzpatrick in Los Angeles.

son. A Phonogram employee purchased a recording of the conversation for 1,000 English pounds, the suit claims.

The original complaint, filed in L.A. County Superior Court April 21 and then moved to U.S. District Court May 23, brought seven claims, including fraud and breach of contract, against Phonogram.

On May 31, Phonogram filed its own action in a London court, but on Aug. 30 a London judge ruled that the case should be heard in California.

On Sept. 23, American signed a new European distribution deal with BMG (Billboard, Oct. 1). As a result, Slayer's "Divine Intervention" and Johnny Cash's "American Recordings" were shipped through the European BMG pipeline Sept. 26. The Cash album was released in the U.S. in April. Last week, Danzig's "4" also was issued through

BMG in Europe.

American's Bone applauds the fact that the label's new releases are finally available in Europe, but regrets that Cash's album wasn't released in a timely fashion in Europe: "Here's Johnny Cash, a man in his 60s with another shot at the big time..."

Although some sources believe the case will be settled out of court within the next two months, Engel promises that American will go the distance if it has to. The label is seeking rescission and termination of its agreements with Phonogram, compensatory damages of more than \$6 million, and punitive damages.

"Rick has dug his heels in for the long haul," says Engel. "We did not file the amended complaint to shake out a settlement. We plan to go all the way, and we plan to prevail. We feel we are in a strong position."

CES CANCELS INTERACTIVE SHOW

(Continued from page 6)

on to exhibit at E3; Nintendo, one of about 50 companies that had committed to CES Interactive, has since joined the show after the CES cancellation.

"If you get IDSA, you've got a trade show right there," Ferrell says. "And if you don't get them, well, we were ready to bow out if we hadn't gotten the IDSA nod, and we were kind of surprised CES didn't right away."

The Electronics Industries Assn., which sponsors a variety of CES conferences, says the cancellation of the 1995 show is a strategic retreat, not a defeat. "We will have a CES Interactive in 1996," says EIA spokeswoman Cynthia Upson. "We felt it was detrimental to have two competing shows pulling the industry apart when we should be working together to advance it, and so we made the decision to cancel in 1995. But we now have a lot of time to work within the industry to make sure there are not two competing shows going on at the same time again."

CES Interactive '96 is planned for May in Orlando, Fla.

Ferrell says E3 also intends to stage another edition in 1996, or at least to enter the running again. "Everyone is a lot wiser going into '96," he says. "No-

body wants this kind of battle again. I think you will see everyone put their best proposal on the table early in '95, and then the IDSA will decide what's best for it."

That decision is still very much open, according to IDSA president Doug Lowenstein. "We are reviewing our options for 1996, and they may include partnering up with either group, or putting on our own show," he says. "What I can say is that in 1996 there will be one show for the interactive industry. What that one will be, though, remains to be seen."

MTV INT'L CHIEF

(Continued from page 6)

every household in the world. Now I'd say I want to have MTV and VH-1 in every house in the world," says Roedy. VH-1 made its debut in the U.K. via cable and satellite Sept. 30, and Roedy says a rollout can be expected in other territories soon.

Roedy says the international structure will not result in a homogenization of the channel's international output: "We've always said that the operations have to be reflective of their local audiences; that's been our success. You make the channel target the audience, not the other way around. I see no reason to change that."

Africa and Australasia are two gaps on the map, although MTV Europe penetrates some parts of North Africa.

The new structure will allow channels to exchange programming more easily, says Roedy, "and not just take from the U.S. channels."

Ideas such as local feeds can also be readily transplanted from one channel to another, according to Roedy.

In creating an international division, MTV is aligning itself more with the structures of the record companies it deals with. MTV Networks CEO Tom Freston now has MTV U.S. president Judy McGrath and Roedy reporting directly to him.

However, Roedy, who will continue to be based in London, says he will not create a heavy international management structure. Tony Garland, MTV Europe's new business-development chief, becomes executive VP of MTV International.

MTV Networks Europe will now be headed by two people: Brent Hansen, who becomes president, creative director, and Peter Einstein, now president, business director.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	13	5	WATERMELON CRAWL	TRACY BYRD (MCA)
2	5	7	WHO'S THAT MAN	TOBY KEITH (POLYDOR)
3	—	1	(I COULD ONLY) WHISPER YOUR NAME	HARRY CONNICK, JR. (COLUMBIA)
4	8	4	CHOCOLATE	Y'N-VEE (VIOLATOR/RAL/ISLAND)
5	18	2	SHUT UP AND KISS ME	MARY CHAPIN CARPENTER (COLUMBIA)
6	6	7	WHERE IS MY LOVE?	EL DEBARGE FEAT. BABYFACE (REPRISE)
7	12	9	SHE THINKS HIS NAME WAS JOHN	REBA MCENTIRE (MCA)
8	3	3	AIN'T NOBODY	JAKI GRAHAM (AVEX GROUP/CRITIQUE)
9	9	4	HIT BY LOVE	CE CE PENISTON (A&M)
10	—	1	LIVIN' ON LOVE	ALAN JACKSON (ARISTA)
11	10	4	THE COLOR OF THE NIGHT	LAUREN CHRISTY (MERCURY)
12	7	4	BREATHLESS	ALL-4-ONE (BLITZZ/ATLANTIC)
13	—	1	BEFORE I LET YOU GO	BLACKSTREET (INTEGRITY)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	14	2	TURN DOWN THE LIGHTS	SHANICE (MOTOWN)
15	15	3	REDNECK STOMP	JEFF FOXWORTHY (WARNER BROS.)
16	—	1	NOWHERE TO RUN...	GRAVEDIGGZ (GEE STREET/ISLAND)
17	—	2	I GOT A LOVE	PETE ROCK & C.L. SMOOTH (ELEKTRA)
18	19	2	KICK A LITTLE	LITTLE TEXAS (WARNER BROS.)
19	23	6	I TRY TO THINK ABOUT ELVIS	PAITY LOVELESS (EPIC)
20	—	3	YOUR FAVORITE THING	SUGAR (RYKODISC)
21	—	1	THIRD RATE ROMANCE	SAMMY KERSHAW (MERCURY)
22	24	3	I DON'T WANT TO KNOW	GLADYS KNIGHT (MCA)
23	16	9	XXX'S & OOO'S (AN AMERICAN GIRL)	TRISHA YEARWOOD (MCA)
24	—	1	BUCK 'EM DOWN	BLACK MOON (WRECK/NERVOUS)
25	20	4	VIBE	ZHANE (MOTOWN)

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

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
OCTOBER 15, 1994



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
*** No. 1/Hot Shot Debut ***						
1	NEW	1	1	R.E.M. WARNER BROS. 45740* (10.98/16.98) 1 week at No. 1	MONSTER	1
2	1	2	5	BOYZ II MEN MOTOWN 530323 (10.98/16.98)	II	1
3	2	1	3	ERIC CLAPTON DUCK 45735/REPRISE (10.98/16.98)	FROM THE CRADLE	1
4	3	3	3	ANITA BAKER ELEKTRA 61555 (10.98/16.98)	RHYTHM OF LOVE	3
5	5	—	2	LUTHER VANDROSS LV 57775*EPIC (10.98 EQ/16.98)	SONGS	5
6	4	4	18	SOUNDTRACK ▲ WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
7	7	7	20	OFFSPRING ▲ EPITAPH 84412* (9.98/14.98) HS	SMASH	6
8	NEW	1	1	SLAYER AMERICAN 48822* WARNER BROS. (9.98/15.98)	DIVINE INTERVENTION	8
9	6	5	34	GREEN DAY ▲ REPRISE 45529*WARNER BROS. (9.98/15.98) HS	DOOKIE	4
10	NEW	1	1	BARBRA STREISAND COLUMBIA 66109 (22.98 EQ/29.98)	THE CONCERT	10
11	8	8	31	SHERYL CROW ▲ A&M 0126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	8
12	12	16	12	BONE THUGS N HARMONY ▲ RUTHLESS 5526* RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
13	9	6	13	SOUNDTRACK EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
14	11	10	47	CANDLEBOX ▲ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7
15	10	9	17	STONE TEMPLE PILOTS ▲ ATLANTIC 82607*AG (10.98/16.98)	PURPLE	1
16	14	11	45	ACE OF BASE ▲ ARISTA 18740 (9.98/15.98)	THE SIGN	1
17	13	13	42	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
18	NEW	1	1	BROOKS & DUNN ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	18
19	NEW	1	1	SOUNDTRACK MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	19
20	17	17	17	WARREN G ▲ VIOLATOR/RAL 52335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
21	15	12	5	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ATLANTIC 82614 AG (14.98/19.98)	3 TENORS IN CONCERT 1994	4
22	20	22	54	MELISSA ETHERIDGE ▲ ISLAND 848660 (10.98/15.98)	YES I AM	16
23	16	14	12	ROLLING STONES ▲ VIRGIN 39782 (10.98/16.98)	VOODOO LOUNGE	2
24	22	18	28	TIM MCGRAW ▲ CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
25	18	19	30	SOUNDGARDEN ▲ A&M 0198* (10.98/16.98)	SUPERUNKNOWN	1
26	NEW	1	1	LYLE LOVETT CURB 10808/MCA (10.98/16.98)	I LOVE EVERYBODY	26
27	19	15	3	THE NOTORIOUS B.I.G. BAD BOY 73002/ARISTA (9.98/15.98)	READY TO DIE	15
*** Greatest Gainer ***						
28	40	—	2	TRACY LAWRENCE ATLANTIC 82656 AG (10.98/15.98)	I SEE IT NOW	28
29	29	27	14	ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	5
*** Heatseeker Impact ***						
30	NEW	1	1	BIG HEAD TODD & THE MONSTERS GIANT 24580* WARNER BROS. (10.98/15.98)	STRATEGEM	30
31	21	—	2	CRAIG MACK BAD BOY 73001* ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	21
32	26	25	30	NINE INCH NAILS ● NOTHING/TVT INTERSCOPE 92346 AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
33	23	21	6	SOUNDTRACK NOTHING/INTERSCOPE 92460 AG (10.98/16.98)	NATURAL BORN KILLERS	19
34	NEW	1	1	DAVE MATTHEWS BAND RCA 6E449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	34
35	24	20	4	GERALD LEVERT EASTWEST 92416 AG (10.98/16.98)	GROOVE ON	18
36	25	24	7	THE JERKY BOYS SELECT 92411* AG (10.98/15.98)	THE JERKY BOYS 2	12
37	28	26	6	AMY GRANT A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13
38	30	28	25	ALL-4-ONE ▲ BLITZ/ATLANTIC 82588 AG (10.98/15.98)	ALL-4-ONE	7
39	31	31	19	AALIYAH ▲ BLACKGROUND 41533* JIVE (9.98/15.98)	AGE AIN'T NOTHING BUT A NUMBER	18
40	33	30	31	YANNI ▲ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
41	32	29	6	CHANGING FACES SPOILED ROTTEN BIG BEAT 92369 AG (9.98/15.98)	CHANGING FACES	25
42	36	38	13	MAZZY STAR CAPITOL 98753 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE	36
43	35	32	18	BEASTIE BOYS ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
44	34	23	3	PETER GABRIEL GEFFEN 24722 (12.98/19.98)	SECRET WORLD LIVE	23
45	38	33	76	AEROSMITH ▲ GEFFEN 24455 (10.98/16.98)	GET A GRIP	1
46	49	44	23	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
47	27	—	2	LIZ PHAIR MATADOR/ATLANTIC 92429 AG (10.98/15.98)	WHIP-SMART	27
48	37	34	34	SOUNDTRACK ▲ RCA 66364 (10.98/16.98)	REALITY BITES	13
49	50	46	17	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
50	NEW	1	1	CLAY WALKER GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	50
51	52	42	36	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559 AG (10.98/15.98)	KICKIN' IT UP	1
52	48	49	26	PINK FLOYD ▲ COLUMBIA 64200* (10.98 EQ/16.98)	THE DIVISION BELL	1
53	46	45	29	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
54	64	84	12	HOOTIE & THE BLOWFISH ATLANTIC 82613 AG (10.98/15.98) HS	CRACKED REAR VIEW	54
55	51	51	14	DA BRAT SO SO DEF/CHAOS 66164* COLUMBIA (9.98 EQ/12.98)	FUNKDAFIED	11
56	39	37	12	HARRY CONNICK, JR. ● COLUMBIA 64376 (10.98 EQ/16.98)	SHE	16
57	55	86	27	SOUNDTRACK ▲ INTERSCOPE/ATLANTIC 82519 AG (10.98/16.98)	THE CROW	1
58	42	39	11	COOLIO ● TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	8
59	44	43	25	COLLECTIVE SOUL ▲ ATLANTIC 82596 AG (10.98/15.98) HS	HINTS, ALLEGATIONS & THINGS LEFT UNSAID	15
60	NEW	1	1	TOBY KEITH POLYDOR 523407 A&M (10.98/15.98)	BOOMTOWN	60
61	45	40	62	SMASHING PUMPKINS ▲ VIRGIN 88767 (9.98/15.98)	SIAMESE DREAM	10
62	43	—	2	DR. DRE TRIPLE X 51170* (10.98/16.98)	CONCRETE ROOTS	43
63	56	69	8	WEEZER DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	56
64	53	52	64	TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
65	NEW	1	1	PMD PMD 66475*/RCA (9.98/15.98)	SHADE BUSINESS	65
66	59	62	51	SALT-N-PEPA ▲ NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
67	60	56	10	JOE DIFFIE EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
68	63	53	3	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	53
69	NEW	1	1	LITTLE TEXAS WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	69
*** Pacesetter ***						
70	93	119	5	THE TRACTORS ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	70
71	61	60	57	MARIAH CAREY ▲ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
72	54	50	18	SEAL ● ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
73	41	35	7	NEIL YOUNG AND CRAZY HORSE REPRISE 45749*WARNER BROS. (10.98/16.98)	SLEEPS WITH ANGELS	9
74	58	58	47	CELINE DION ▲ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
75	77	77	8	JEFF FOXWORTH WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	75
76	69	75	14	69 BOYZ RIP IT 6901 (9.98/15.98) HS	NINETEEN NINETY QUAD	63
77	68	48	3	NANCI GRIFFITH ELEKTRA 61681 (10.98/16.98)	FLYER	48
78	65	57	14	KEITH SWEAT ● ELEKTRA 6155D (10.98/16.98)	GET UP ON IT	8
79	57	47	5	LUIS MIGUEL WEA LATINA 97234 (9.98/15.98)	SEGUNDO ROMANCE	29
80	NEW	1	1	JADE GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	80
81	67	76	57	GARTH BROOKS ▲ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
82	62	55	15	JOHN MELLENCAMP MERCURY 522428 (10.98 EQ/16.98)	DANCE NAKED	13
83	76	82	33	SARAH MCLACHLAN ● NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
84	70	81	77	GIN BLOSSOMS ▲ A&M 54039 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	30
85	47	36	3	SINEAD O'CONNOR ENSIGN/CHRYSALIS 3D549/EMI (10.98/16.98)	UNIVERSAL MOTHER	36
86	72	70	3	VARIOUS ARTISTS A&M 540258 (9.98/15.98)	IF I WERE A CARPENTER	70
87	85	85	15	BLACKSTREET INTERSCOPE 92351 AG (10.98/15.98)	BLACKSTREET	67
88	78	91	23	LIVE ● RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	38
89	80	66	5	BARNEY BARNEY MUSIC 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2	66
90	82	72	16	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
91	74	74	59	BABYFACE ▲ EPIC 53558 (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
92	86	73	6	PATTY LOVELESS EPIC 64188 (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	60
93	79	65	30	THE MAVERICKS ● MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	54
94	NEW	1	1	BRANDY ATLANTIC 82610 AG (9.98/15.98)	BRANDY	94
95	83	83	47	R. KELLY ▲ JIVE 41527 (10.98/15.98)	12 PLAY	2
96	66	54	3	BLUES TRAVELER A&M 540265 (9.98/15.98)	FOUR	54
97	92	79	15	SAMMY KERSHAW MERCURY 522125 (10.98/15.98)	FEELIN' GOOD TRAIN	73
98	99	93	17	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	93
99	NEW	1	1	KARYN WHITE WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	99
100	84	80	14	BIG MIKE RAP A LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	40
101	71	64	6	TESLA GEFFEN 24713 (10.98/15.98)	BUST A NUT	20
102	73	63	11	MC EHT FEATURING CMW ● EPIC STREET 57196* EPIC (10.98 EQ/15.98)	WE COME STRAPPED	5
103	95	94	164	METALLICA ▲ ELEKTRA 61113* (10.98/15.98)	METALLICA	1
104	87	78	54	NIRVANA ▲ DGC 24607* GEFFEN (10.98/16.98)	IN UTERO	1
105	90	95	98	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
106	102	89	46	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
107	97	98	146	PEARL JAM ▲ EPIC 47857 (10.98 EQ/16.98) HS	TEN	2
108	108	102	19	TOAD THE WET SPROCKET ● COLUMBIA 57744 (10.98 EQ/15.98)	DULCINEA	34

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

**December 7th, 1994.
The Awards.**

**December 8th, 1994.
The Rewards.**

Billboard ⁹⁴ MUSIC AWARDS

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BETWEEN THE BULLETS™



by Geoff Mayfield

MONSTER, INDEED: Great expectations were held for the numbers that R.E.M. would notch its first week out. With a chart-topping salvo of more than 343,000 units, its "Monster" stands as the second-highest single-week sum in 1994, topped only by the venerable Pink Floyd, with 465,000 units in the March 23 issue. In the Jan. 8 issue, Mariah Carey moved about 505,000 units, but that figure represented sales from Christmas week. R.E.M. commands better than a 2-to-1 lead over No. 2 Boyz II Men (161,000 units). The new R.E.M. sum ranks 11th for first-week sales by a No. 1 album since The Billboard 200 began using SoundScan data in May 1991.

FREQUENCY RESPONSE: It's obvious that this album was eagerly anticipated by R.E.M.'s fans; the opening-week total stands 57% above the impressive 218,000-plus units that 1992's "Automatic For The People" rang in its first week. The band received exposure via its wins on MTV's Sept. 8 Video Music Awards, and lead track "What's The Frequency, Kenneth?" has spun big at modern rock, album rock, and MTV. In its fourth chart week, the song bullets on both Modern Rock Tracks (No. 1) and Album Rock Tracks (3-2); the clip is MTV's No. 2 most-played video. Based on R.E.M.'s momentum and its immediate competition, the band should hold The Billboard 200's crown for at least the next couple of weeks.

BARBRA'S BASH: Barbra Streisand did not challenge R.E.M. on The Billboard 200, but she sets a record as she bows at No. 1 on this week's unpublished Top Music Video chart. Her first-week video sum, 36,000 units, is astounding when you consider that, in most weeks, a typical No. 1 on this chart moves 6,000-8,000 units. Since the chart switched to SoundScan in last year's April 24 issue, Metallica's live box, which also included CDs or audiocassettes, is the only title to fetch a higher number (52,000 units in the Dec. 11, 1993) issue. The previous high for a video-only package was scored just a few weeks ago when the preceding No. 1 title, "The 3 Tenors In Concert 1994," by José Carreras, Plácido Domingo, and Luciano Pavarotti, debuted with almost 17,000 units on the Sept. 17 chart. The audio version of "The Concert" enters the big chart at No. 10 with 89,000 units, a strong first-week number for a double-length album, exceeded only by 1993's live Van Halen set (102,000 units).

SLAIN: Slayer's "Divine Intervention" checks in at No. 8 (93,000 units), a more-than-surprising total for a band whose previous chart peak had been No. 40. American Recordings says Slayer worked for it, making 23 in-store appearances across the country before the album's release. The label also has high hopes for the new Danzig title, which charts next week. Important setup for this project happened earlier this year when "Mother" hit MTV, sparking a resurgence for two Danzig albums... Lyle Lovett also logs an all-time chart high, bowing at No. 26 (41,000 units). More than his Grammy, more than his acting career and frequent late-night TV stops, it seems his much-gossiped-about marriage to Julia Roberts has raised his profile to the level his loyal core fans think his talent always merited.

MAKING TRACKS: Five titles debut in the top 20 on The Billboard 200, leading a robust 16% increase in units sold over last week. But back out the numbers from those five top debuts, and the chart shows only a 1% gain. Translation? Albums that have been on the chart for a while are not benefiting from the new traffic-building titles... The fat crop of new entries causes displacement—and five backward bullets—throughout the chart. Even two titles in the bottom quarter, which each increase by more than 10%, get pushed backward (Nos. 171 and 199)... An "All Things Considered" feature on public radio almost triples sales of Htzhak Perlman & Oscar Peterson's "Side By Side," good for a 9-4 jump on this week's unpublished Top Jazz Albums chart... Contrary to an item this column ran in the Oct. 1 issue, San Francisco-based Mordam is the distributor for Green Day's Lookout catalog... Minty Fresh's Veruca Salt album, which debuts at No. 24 on Heatseekers, is moving from independent distribution to Geffen's DGC label. Orders are now being taken by Uni, selection number 247732.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

WEEKLY UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
12,431,000	11,456,000	UP 8.5%	11,366,000	UP 9.4%

YEAR-TO-DATE UNIT SALES		
YTD (1994)	YTD (1993)	CHANGE
474,084,000	453,349,000	UP 4.6%

FOCUS ON SALES BY:

CONFIGURATION	ALBUM FORMAT	STORE TYPE
Albums: 10,594,000 (85.2%)	CD: 6,407,000 (60.5%)	Major Chain: 5,120,000 (41.2%)
Singles: 1,837,000 (14.7%)	Cassette: 4,173,000 (39.3%)	Chain: 1,759,000 (14.2%)
	Other: 14,000 (0.1%)	Independent: ... 1,927,000 (15.5%)
		Rack: 3,625,000 (29.2%)

ROUNDED FIGURES

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

GEFFEN, MCGHEE JOIN FORCES FOR IMPRINT

(Continued from page 12)

acts without Geffen's approval, but both he and Rosenblatt say such action isn't likely.

"Most of these deals go down in flames because there's not great communication between the two partners," says Rosenblatt, "and then the outside partner says your company is only working your records. It would be foolish for Doc just to act unilaterally."

McGhee, who expects to name other acts to the roster by year's end, says he will be primarily signing new acts rather than established artists. "I'm not saying that I wouldn't sign [someone who's known], but my focus is not to go out and be in the weaselself of trying to sign a [big] artist with a contract that's coming up. From day one, the management company has always taken new artists and built them up. We'll operate the label with the same thought."

Among the acts managed by

McGhee Entertainment are the Scorpions, Skid Row, and Quicksand. Previously, the company was instrumental in guiding the careers of Bon Jovi and Motley Crue.

Signees to Eleven Records will not necessarily also be signed to McGhee Entertainment for management—God Street Wine has other representation—but the bands will share the same work ethic as McGhee Entertainment clients.

"With McGhee Entertainment, our bands will play pay toilets and use their own change. They play anywhere," McGhee says. "God Street Wine has the same philosophy. They believe hard work and plenty of touring is the key."

McGhee formerly operated Crybaby Records, a small indie label he set up a few years ago, primarily to release a band called L'il Willie. Both the label and group have since disbanded.

VINCE GILL TRIUMPHS AGAIN AT CMA AWARDS

(Continued from page 14)

dence Day" has broken McBride into the big time. Sung from a child's point of view, the lyrics tell of an abused wife who, in a final act of desperation, burns the house down around herself and her abuser. The chilling Deaton Flanigen-produced video that accompanies the Gretchen Peters composition has also earned McBride three Billboard Music Video Awards nominations (see page 12).

There was high emotion of a different sort when sentimental favorite Tillis won the female vocalist honor. "I love this town," Tillis exclaimed with glee. "I am totally verklempt."

Although the list of winners might suggest otherwise, women performers were a vital part of the show. This fact was established with the opening number, "Can't Stop The Girl," an assertion of resolve and pluckiness made jointly by Tillis, Carpenter, Patty Loveless, Trisha Yearwood, and Lorrie Morgan.

McEntire gave a brutally stark reading of her current single about a dying AIDS victim, "She Thinks His Name Was John." (Most performers and ticket holders wore red AIDS ribbons, which were passed out at the door, along with a printed pitch for a Dec. 1 benefit concert to be held at the Grand Ole Opry.)

Tillis did her turn with a breezy south-of-the-border number, "Mi Vida Loca." The unsinkable Tanya Tucker flirted and flounced around the piano as she and Little Richard each proclaimed the

other "Somethin' Else."

Yearwood reprised her recent No. 1 country hit "Xxx's & Ooo's (An American Girl)," Loveless sang "I Try To Think About Elvis," and Faith Hill did "Take Me As I Am."

Carpenter had some fun with a cheesily dramatized version of her "Shut Up And Kiss Me." In it, a series of suitors came to her door (including Gill and Brooks & Dunn), but it was the last one, Little Richard, who won her heart and her kiss.

Dolly Parton, backed by Alison Krauss and Suzanne Cox, sang "To Daddy."

George Strait paid homage to ailing George Jones with a high-spirited version of "Love Bug." The Tractors shook up the house with "Baby Likes To Rock It." And Gill displayed his serene side with "When Love Finds You." Although Lee Roy Parnell failed to win the Horizon Award for which he was nominated, the dazzling guitarist did get some great exposure, performing "On The Road," backing Carpenter on "Shut Up And Kiss Me," and jamming with Steve Wariner, Marty Stuart, and Clint Black on the Merle Haggard tribute, "Workin' Man Blues."

The developing acts who performed a few bars from their hits during the brief transitional segments were John Berry, Lari White, Toby Keith, Neal McCoy, David Ball, Lisa Brokop, Rick Trevino, and Tracy Byrd.

UPCOMING IN Billboard

.....
**HEALTH & FITNESS/
 SPECIAL INTEREST VIDEO**
 ISSUE DATE: OCTOBER 22
 CLOSED

.....
UK SPOTLIGHT
 ISSUE DATE: OCTOBER 29
 CLOSED

.....
**MUZAK 60TH
 ANNIVERSARY**
 ISSUE DATE: OCTOBER 29
 CLOSED

.....
BERRY GORDY
 ISSUE DATE: NOVEMBER 5
 AD CLOSE: OCTOBER 11

.....
PROFESSIONAL SOUND
 ISSUE DATE: NOVEMBER 12
 AD CLOSE: OCTOBER 18

.....
AUSTRALIA
 ISSUE DATE: NOVEMBER 12
 AD CLOSE: OCTOBER 18

.....
**GERMANY,
 SWITZERLAND,
 AUSTRIA**
 ISSUE DATE: NOVEMBER 19
 AD CLOSE: OCTOBER 25

.....
VIVA MEXICO
 ISSUE DATE: NOVEMBER 26
 AD CLOSE: NOVEMBER 1

.....
RAP
 ISSUE DATE: NOVEMBER 26
 AD CLOSE: NOVEMBER 1

.....
**ABC'S OF SOUTH
 AMERICA**
 ISSUE DATE: DECEMBER 3
 AD CLOSE: NOVEMBER 8

.....
SWEDEN
 ISSUE DATE: DECEMBER 17
 AD CLOSE: NOVEMBER 22

.....
YEAR IN MUSIC
 ISSUE DATE: DECEMBER 24
 AD CLOSE: NOVEMBER 29

.....
YEAR IN VIDEO
 ISSUE DATE: JANUARY 7
 AD CLOSE: DECEMBER 13

.....
WINTER CES
 ISSUE DATE: JANUARY 7
 AD CLOSE: DECEMBER 13

.....
DANCE SUMMIT
 ISSUE DATE: JANUARY 21
 AD CLOSE: DECEMBER 27

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The Billboard Bulletin...

EDITED BY IRV LICHMAN

PASQUARELLI TO DISNEY VIDEO

Disney's Buena Vista Home Video has hired veteran rackjobber Paul Pasquarelli, previously with Visual Expressions and Rank Retail Services America. Pasquarelli will focus on signing supermarkets as direct accounts, sources indicate, although Disney says groceries aren't getting special attention. Buena Vista reportedly is in the midst of a restructuring, moving staffers such as key accounts VP Ray Gagnon to new assignments.

RCA EQUALS SHIPMENT RECORD

RCA Records says it tied its PE (post-Elvis) record for monthly shipments by hitting the \$26 million mark by Sept. 30. This equals the mark set in July 1988. According to New York-based label president Joe Galante, who will return to Nashville to head the label's operations there after the selection of a replacement, sales for the month were driven by the Dave Matthews Band, Clint Black, a Presley compilation, John Anderson, Alabama, Doug Supernaw, and Martina McBride. Unlike 1988, Galante adds, all the product is RCA-owned repertoire.

CANADA COURT TAKES CMT APPEAL

Canada's federal court of appeal has agreed to hear CMT: Country Music Television's argument that it should not be dropped from Canadian cable TV. In June, the Canadian Radio-television And Telecommunications Commission (CRTC) licensed a domestic country cable channel proposed by the MH Radio/Rawlco Part-

nership, and removed CMT from its list of services Canadian cable systems could legally carry. CMT's appeal will be heard Nov. 22 in Toronto.

RULING ON CHESS MASTERS

A Los Angeles federal judge ruled Sept. 26 that England's Charly Records has no right, title, or interest in the Chess Records catalog, and also decided that MCA Records holds exclusive rights to the Chess masters. Judge Ronald Lew cited a 1992 L.A. superior court decision, upheld on appeal this year, that Marshall Sehorn's company, Red Dog Express, which licenses Charly, has no rights to the Chess recordings. However, Judge Lew denied MCA's request for a summary judgment on Charly's alleged trademark infringement and unfair competition. Other MCA actions against Charly are pending in European courts.

WARNER CD-ROM PLOT THICKENS

Warner Music Group, which last month agreed to distribute, manufacture, and package CD-ROM titles for Seattle-based HyperBole Studios, has extended its relationship with the interactive publisher into a joint-venture partnership. The extent of WMG's equity interest in the company was not revealed. Hyperbole, founded in 1990 by Greg Roach, produces innovative interactive films and games on CD-ROM, including the new "Quantum Gate." WMG earlier this year partnered with HBO and multimedia producer Michael Nash to form a new multimedia company,

Inscape, for which Warner companies also will handle manufacturing and distribution. Inscape's debut disc, "Bad Day On The Midway" from the Residents, is due early next year.

CD HELLO TO BARBRA'S 'DOLLY'

Barbra Streisand has done only a few recorded projects outside of Columbia Records, her home for more than 30 years. One was the Broadway cast version of "Funny Girl" on Capitol Records, and the other was her appearance on the soundtrack of "Hello, Dolly!," released by 20th Century Fox Records when the film was released in 1969. Oddly, the album was never released on CD. But Philips Records will correct that on Nov. 8, when the label releases a newly remixed and digitally remastered version, thanks to parent PolyGram's ownership of the master.

ALLEN TO RUN WARNER'S ADA

Andy Allen has been named to the newly created position of president of Alternative Distribution Alliance, Warner Music Group's indie distribution firm. Allen most recently served as senior VP/GM of Island Records, a post he assumed in 1991.

KAUFMAN TO TOWER ASIAN SLOT

Bob Kaufman, formerly with the international marketing department in Columbia Records' Los Angeles office, has joined Tower Records' Far East office in Tokyo as general manager for Asian development.

'Talking' About A World Record

ALI FARKA TOURE AND RY COODER have set a new world record—literally. Their "Talking Timbuktu," which entered the Top World Music Albums chart 25 weeks ago at No. 1, has remained there ever since. That means the Hannibal release has surpassed Mickey Hart's "Planet Drum" as the longest-running No. 1 album on this chart. "Planet Drum" had a 24-week reign.

Toure also has the third-longest-running No. 1 world album with "The Source," on top for 18 weeks in the last third of 1993.

'MONSTER' MASH: R.E.M. collects the second No. 1 album of its career on The Billboard 200 as "Monster" enters at the top. It is the group's highest-ever debut: "Automatic For The People" entered and peaked at No. 2 in 1992. The year before, "Out Of Time" debuted at No. 27 before reaching No. 1.

"Monster" is also new at No. 1 in the U.K., where "Automatic" moves up to No. 38 and "Out" moves down to No. 71. "Automatic" is still holding on in America, where it slips to No. 196.

A MOMENT TOO SOON: Brooks & Dunn's "Waitin' On Sundown" enters Top Country Albums at No. 1, ending the 26-week reign of Tim McGraw's "Not A Moment Too Soon." Still, that's good enough to make "Moment" the fourth-longest-running No. 1 country album of the '90s. In first place is "No Fences" by Garth Brooks, with 41 weeks at the top. Runner-up is "Some Gave All" by Billy Ray Cyrus, at 34 weeks. And in third place is Brooks' "Ropin' The Wind," at 33 weeks. Those numbers should put these powerhouse albums of the '90s fairly high up on the list of the top 100 country albums of all time. That chart, along with more than 30 others, will be published in Billboard's 100th anniversary issue.

MISSING SIGN: "The Sign" is gone. Long live "The Sign." The second Ace Of Base single falls off the Hot 100 after a 41-week run. Only three singles have had longer Hot 100 runs: "Whoop! (There It Is)" by Tag Team holds the record at 45 weeks, and "Tainted Love" by Soft Cell and "What About Me" by Moving Pictures both lasted 43 weeks.

While "Don't Turn Around" hangs on at No. 15, Bruce V. Bracken of Billings, Mont., notes that the Swedish quartet spent 47 consecutive weeks in the top 10 with its first three singles, beginning with "All That She Wants." That's the longest run in the top 10 since Mariah Carey held on for 39 weeks with the first three singles from "Music Box." And Ian Wallis of Scarborough, Ontario, Canada, points out that "All That She Wants" had a 36-week chart

run before "The Sign" accumulated 41 weeks. If "Don't Turn Around" remains on the Hot 100 for six more weeks, Ace Of Base will be the first act to have its first three singles remain on the chart for 30 weeks or more.

GET REAL: The German duo Real McCoy holds at No. 10 with "Another Night." O-Jay and Patsy aren't the first Real McCoy's to make the top 10. No, I don't mean the McCoy's, the Indiana rock group that went to No. 1 in 1965 with "Hang On Sloopy." Or country artist Neal McCoy, no relation to Real. Or Dr. "Bones" McCoy, who never recorded an album (why would he, when William Shatner still hasn't been forgiven for "Lucy In The Sky With Diamonds"?). I'm referring to Walter Brennan, who went to No. 5 in 1962 with "Old Rivers." He wasn't a Real McCoy, but he played one on television.



by Fred Bronson

"When I have an idea for a film, I'll go through my record collection and just start playing songs, trying to find the spirit of the movie. Music gives me the handle."

- Quentin Tarantino

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URGE OVERKILL

"GIRL, YOU'LL BE A WOMAN SOON"

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Single Written By Neil Diamond

Produced By Urge Overkill And Kramer

Executive Soundtrack Producers:

Quentin Tarantino, Lawrence Bender, Karyn Rachtman

Executive Soundtrack Producer For MCA Records: Kathy Nelson

MCA

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Madonna would like to tuck you in
with her new album, "Bedtime Stories".

That's tuck, with a 't'.



Pick it up October 25th. Live happily ever after. The end.



Madonna, "Bedtime Stories" © 1994 Sire Records Company
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