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NEWSPAPER

IN MUSIC NEWS



Die Toten Hosen 'Learn English'
With U.S. Release On Atlantic
SEE PAGE 12

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

NOVEMBER 19, 1994

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Warner/Reprise's Green Day Shows 'Maximum Vision'

BY DEBORAH RUSSELL

LOS ANGELES—"Longview," the Green Day videoclip directed



GREEN DAY

by Mark Kohr of Satellite Films, was honored Nov. 4 for its role in advancing the career of the young alternative rock act.

The Reprise/Warner Bros. video won the Maximum Vision award at the 16th annual Billboard Music Video Awards at the Loews Santa Monica Hotel here. The dinner and show were hosted by For-
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Young Ears Blur Country, Alternative It's A 'Cowboy Hats & Flannel Shirts' Scene

BY ERIC BOEHLERT

NEW YORK—As the country and modern rock radio formats continue to balloon, inflated by an unprecedented number of young fans, a curious listening habit is emerging in pockets of the U.S., notably in the South and the West: High school and college-age fans are punching back and forth between alternative and country radio stations, snatching up Green Day and Travis Tritt



HOLE



LAWRENCE

records, and attending Tracy Lawrence and Mazzy Star shows on alternate nights.

"The lines are blurring," says Dene Hallam, PD at country KKBQ Houston. "You don't have to be a 'country' person or a 'modern rock' person to listen [to those formats]. Young people like good music. Wherever they find it is fine with them."

On paper, the formats appear to be

strange bedfellows, with country supposedly appealing to a rural or suburban demo, and modern rock theoretically drawing in more cosmopolitan youths. The fact is that vibrant acts have been attracting new fans, causing the two formats to expand in recent years, both

inching closer to the mainstream and accumulating an eclectic array of listeners who are nothing like the genres' stereotypes. Increasingly, country and modern rock, which traditionally have boasted strong cores of fans, are drawing young listeners who just want to hear hits, no matter the format.

"It's like two fat people in a small room,"

says country consultant Jay Albright of BP Consulting Group, describing the unlikely overlap between the formats. "After a while, they're bound to bump into each other." Country and modern rock formats have indeed begun bumping bellies.

Josh Holmstead, a jock at KIKK-FM Houston, used to program the young-skewing country station KTST (the Twister) in Oklahoma City. "There was no modern rock in the market," he says. "But I was worried for over a year that one would come in and kick young country's butt, because the same people who want to hear Ken Mellons also listen to 'Loser' by Beck. They love them both... One night [the kids] are out wearing cowboy boots, the next night, cut-off flannel shirts."

Holmstead recalls how neighbors at his Oklahoma City apartment complex would dangle wire hangers out their
(Continued on page 77)

ASCAP To Honor Billboard's 100th

BY TRUDI MILLER ROSENBLUM

NEW YORK—Billboard will receive a citation honoring its 100th anniversary at the 27th annual ASCAP-Deems Taylor Awards ceremony, to be held Nov. 30 at ASCAP's headquarters here. The awards recognize outstanding print and media coverage of music.

"Authors, journalists, and broadcasters certainly help people everywhere understand and appreciate music and the people who write and play it. It is natural for us to wish to
(Continued on page 82)



Rastafarian Spirit Replacing Violence In Dancehall Lyrics

BY PAUL L. WEXLER

NEW YORK—In a demonstration of the government's power over popular music, a decree issued in early 1994 by the Jamaican Police Commissioner has been a primary factor behind a surprising shift in the lyrical emphasis of much of today's dancehall reggae.

For the most part, dancehall's biggest hits moved the crowd with lyrics about graphic sexuality, gangsterism, gunplay, and violence

in general. But a song by Buju Banton, "Murderer," released in early '93, seems to have turned the lyrical tide for dancehall. And over the past 10 months, such major reggae DJs (rappers) as General Degree, Beanie Man, Louie Culture, Terror Fabulous, Terry Ganzie, and Capleton have scored hits with songs

dealing with Rastafarian spirituality rather than guns and intercourse.

(Continued on page 22)



P'Gram Slashes Music Vid Prices

BY SETH GOLDSTEIN

NEW YORK—PolyGram Video wants music video buyers to listen up and take advantage of a new price promotion. The hope is to invigorate a home entertainment genre that has generally lagged behind expectations by widening the circle of buyers beyond



McCARTNEY

hard-core fans. Beginning Jan. 1, the New York-based vendor will start selling for
(Continued on page 82)

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HEATSEEKERS

Veruca Salt Vaults To No. 1 On 'American Thighs'

SEE PAGE 24

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Christmas without a Turkey...

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Frank Sinatra



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LENA *borne*
CHRISSIE *hynde*
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MEGADETH

Y O U T H A N A S I A



THE ROAD TO PLATINUM HAS BEGUN...

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 - Top 5 in 19 other countries
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 - TV and print campaign — it's huge and it's here
- Single "Train of Consequences" now has a million radio passengers — video working up a sweat in MTV rotation
- Megadeth Internet Web Site rivals Disney World in attendance
- All-Year World Tour — December '94 to December '95



A photograph of Bob Seger standing on a set of railroad tracks in a desert landscape. He is wearing a black suit and holding a red and yellow electric guitar. The background shows rolling hills under a purple and orange sky.

Bob Seger

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THE BEATLES

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 - Digitally mastered for release by legendary Beatles producer George Martin
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 - 6-song all-format radio sampler hits November 17!
 - Single (non-album B-sides!) and video to follow hot on heels of album January '95
- Step-by-step marketing campaign accompanies release; TV and print attack to last into '95
 - Massive co-op campaign in place through next year
 - Tie-ins “here, there, and everywhere”!

VHS

Executive Producer: George Martin ©1994 Apple Corps Ltd. under exclusive license to EMI Records Ltd.



**THEY CAME.
THEY SAW.
THEY PLOWED.**

THE TRACTORS ARE GOLD

IN JUST 10 WEEKS.

The band calls it "American Roots Music." We call it "Good Time Music For A Strange Time World."

For The Tractors debut album, it's all happening on the strength of the most unique sound in Country today, their runaway first single, "BABY LIKES TO ROCK IT," and some of the best reviews of the year:

"Outstanding in their field. GRADE: A"
-ENTERTAINMENT WEEKLY

"Road-tested veterans who've played with the best... and can play just about anything. Great music!" -USA TODAY

"One of the best albums of the year"
-ESQUIRE

"A loving reclamation of that time when Country, Rock and Soul were just a beat apart. Go get the album!" -CD REVIEW

"★★★★ The Tractors are as authentically rural as it gets. Guests like Bonnie Raitt, Ry Cooder and James Burton are mere hints of icing on an already delectable cake. Ultimately, it's a tribute to living on Tulsa time, which from the charm of this album, sounds very sweet indeed."
-NEW COUNTRY MAGAZINE

But it doesn't stop there. With the new single and video, "TRYIN' TO GET TO NEW ORLEANS," the tour and more, there's still a lot of ground yet to cover.

In other words, The Tractors are just getting started. Climb aboard and strap yourself in. From this point on, it promises to be one wild ride.



Thanks to everyone from Steve Ripley, Ron Getman, Jamie Oldaker, Walt Richmond, and Casey Van Beek (The Tractors)

Produced by Steve Ripley and Walt Richmond

Management: Allen Brown, Plan A Management, Nashville, TN

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No. 1 IN BILLBOARD

VOLUME 106 • NO. 47

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Henley: Farewell To A Good Day In 'Hell'

"Hell Freezes Over" (Geffen), the Eagles' first album of new recordings in 14 years, entered stores this week with a flourish amply justified by its 15 thoughtfully burnished and often bitter-sweet tracks. But for Don Henley, who has just moved back to his native Texas, this is the end of the iteration.

"I feel pretty good about the record," says Henley, who recently relocated from Los Angeles to Dallas with his fiancée and plans to marry next May. "But I doubt, in all candor, that there'll be another one. I think [first single] 'Get Over It' is good, and I really like 'Learn To Be Still.' I also like the way we broke down the live things [from the April 1994 MTV concert sessions] on arrangements like 'Hotel California,' 'cause I don't think people ever realized that song is a reggae song, with Spanish influences, about the state of America. Talk about multicultural—it really was."

"But I think that after this tour [set to resume in January after an abrupt hiatus occasioned by Eagle Glenn Frey's emergency stomach surgery], that'll be it. At times, it's been very satisfying," Henley notes with a heavy sigh. "And there's been pain involved, as there always is in any endeavor of this magnitude. Some of the things that broke us apart years ago have not gone away, evidently. I thought maybe they had. But somebody said to me the other night, 'You know, all that stuff is still there; just 'cause 14 years went by doesn't mean it's gone.'"

Henley chooses his words with care, sounding older and wiser than the only child who exited the piney woods of East Texas in 1970 in search of musical self-definition in the wilds of Los Angeles. Leaving home in his late adolescence with a combo called Shiloh, and achieving success two years later with a new group that first coalesced over beers at the Troubadour as Linda Ronstadt's backing band, the literate Henley helped the Eagles create a crisp rock compound of regional roots music that perfectly embodied the mood of displacement in the twilight of the American Century.

Pulling away from an enervating past, hurrying toward a receding horizon, the Eagles' commanding music was the often-agrieved oratorio of a generation gulled by instant gratification and thus immune to greater contentment. The crackling tension and acute yearning in the band's songs was a direct consequence of the personalities intent on creating them. As with the original versions, the emotional coloration of new live limnings of "Take It Easy," "Tequila Sunrise," "Life In The Fast Lane," "In The City" (with its droll coda of the Beatles' "Day Tripper"), and the *cante flamenco*-overtured "Hotel California" each displays in anxious strokes the essence of a cruel dilemma. And the new songs on "Hell Freezes Over," including "Love Will Keep Us Alive," "The Girl From Yesterday," and the seemingly auspicious "Learn To Be Still," all update/delineate the Eagles' problematic outlook with stunning grace. Yet no description, however unerring, can ever be as satisfying as a solution.

"I think that's the history of a lot of bands," says Henley, whose last solo album was "The End Of The Innocence" (1989). "Everything is a matter of timing, and that was our time in the '70s. But I had a really rough time when the Eagles got successful; I got really confused for a while. I always go back to that

song by Paul Simon called 'Fakin' It.' Everybody in the rock'n'roll business or the movies has that fear of being found out. Deep down inside, they think or know they're not really as good as everybody thinks they are, because there's no logic to the star-making machinery in this country; even when you get a body of work, it's not as respected as it might have been once.

"Songs like 'Get Over It' and 'Learn To Be Still' are opposite sides of the same coin," he says. "One is talking about the whiners who have an overblown sense of entitlement—and, of course, we realize there are people who are genuinely victimized in the world—while 'Learn To Be Still' is about those who aren't introspective enough. Sometimes, in order to see yourself as a part of something, you need to go into the wilderness alone."

"As for the Eagles"—whose reconstituted ranks also include Don Felder, Joe Walsh, and Timothy B. Schmit—"we've grown in different directions now, as people should, and so we'll finish our obligations and go our separate ways again. And frankly," he says, chuckling, "I'm looking forward to that. It's been very difficult, especially for me, to develop a sense of self-worth that is not attached to one's career, because we're taught we are what we do. But it must be done at some point, and it generally comes later in life. My dad was a role model for me, but he suffered from the same malady: all his life was tied up in his work."

Born July 22, 1947, in Gilmer, Texas, and reared 40 miles to the northeast in the Cass County hamlet of Linden, Donald Hugh Henley was the solitary son of NAPA auto-parts dealer Con Junell Henley and the former Hughlene McWhorter. "My dad—who hated his name; just plain C.J. was fine with him—sold parts out of his shop from World War II until 1968, six days a week, 6 in the morning until 6 at night. But you have to see it through his eyes: He grew up during the Depression in a town called Como, where his father was a farmer, growing cotton, corn, and various other vegetables. My dad had to quit school in the eighth grade and go to work in the fields with his brother and sister to support the family. It was very hard for him to take a break, give it a rest."

"I started a song about him once," Henley says. "But I never finished it, and I'll give you two lines: 'He took the orders and he tried to fill 'em/Daddy had a little business and the customers killed him.'"

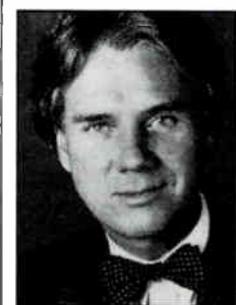
Henley says he is enjoying life in Dallas, the East Texas hub that is a hilly vector nearly equidistant from Shreveport, La., and the fabled border town of Texarkana. However, his curiosity with these Southwestern crossroads is more than casual.

"Two great black artists were born in my hometown of Linden: [blues guitar great] T-Bone Walker and [seminal ragtime composer] Scott Joplin. Texarkana and a lot of places in the area are claiming Joplin, but old-timers tell me he was born just outside my town. And Shreveport is where Huddie Ledbetter [aka Leadbelly] was born."

"There's great history in Dallas in the Deep Ellum area, too; I'm not the first person in Texas who's interested in the blues, but I'm gonna record down here, with the songs tied musically, at least, to my explorations. Thematically, I don't know where they're going."

After his fast lane redux, it sounds like Henley is, well, eager to get over it and learn to be still. "That's what I've always wished for fervently," he says, laughing. "Now I'll finally see what happens."

MUSIC TO MY YEARS



by Timothy White

THIS WEEK IN BILLBOARD

MULTIMEDIA MUSIC ON THE MOVE

The music industry is finding new ways to take advantage of the interactive revolution. This week, Bruce Buckley reports on a folk music tour inspired by an Internet discussion group (see page 16), and Marilyn A. Gillen has the story of Warner Bros. Records' new online jazz promotion service (see page 58).

A COUNTRY CHRISTMAS

Nashville's major labels are promoting their artists' Christmas albums with a new vigor. Music videos, compilations, radio specials, and even holiday tours are in the works. Edward Morris has the details. **Page 35**

RUSSIAN LABEL ASSN. ARRIVES

Russia's growing music industry finally has achieved a longstanding goal with official recognition of the Russian Phonographic Assn. (RPI). Europe's majors are eager to assist Russian labels—and to make deals for their top acts. Erkin Touzmuhammad reports. **Page 41**

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Commentary

Music: The Gateway To Kids' Imaginations

BY RAFFI

In light of declining literacy rates and educational performance among children, and an upsurge in delinquency and in health-care costs, I've been asking myself why our society offers children so much entertainment that is at odds with what educators and child-development specialists prescribe for children's formative years.

Here, in my words, are what the experts tell us: Young children need to progress along an inner timetable of growth and discovery, with life-affirming imagery that reflects their innate beauty and so fosters self-esteem. They need free time to wonder, to exercise their imaginations, and dream of how their souls might play on Earth and touch the cosmos. Instead, in these TV-dominant times, they are fed a diet of pre-fab images in a sea of consuming pitches, a quick-edit storm of need-creation that is geared to sell things, not serve children.

Today, kids spend more time with TV than with their parents and are exposed to violent imagery so casually that it blends into the scenery. This is as true of toys as it is of programming. In such diverse places as a suburban bowling alley in New York state and at the Vancouver airport, I've seen blood and gore video machines—am I alone in wondering who makes these choices?

Of all the media children encounter, it is the electronic baby sitter that needs restraint. Remember that TV is a non-segregating medium, requiring no skills to

watch. Often, in order to sell the most, TV ads take the lowest-common-denominator approach when offering products to kids. Besides the moral question of directly advertising to a most impressionable and vulnerable age group, how does it serve kids to employ frenzy and violence as primary selling tools? If we do not give children more credit than that, how are they to feel good about themselves, let alone grow up to

want to raise sheep, that's one thing; but to raise kids to be critical thinkers and creative solutionaries, they've got to be reading.

As fascinating as computers and CD-ROMs are, we needn't hurry young children to meet them. "Interactive" is the shrewdest sales slogan since "new and improved," but is ironically about relating to a machine. In the formative years, kids need to interact with nature and people, not machines. As for giving children a "competitive edge" early, I would say stop—what is gained in conveying a harried sense of life to those most needing to grow up with free time? That's how they develop their most powerful software—that of their minds and hearts. Why rob pre-schoolers of the wondrous time childhood offers?

Music to the rescue! It's hard to go wrong singing a song. Like a prized book, a quality children's recording is an unparalleled inner-active tool of the wonder set. Music gives countless hours of listening and imagining experience to kids, and, now more than ever, it needs support at retail.

We build family when we help children feel loved and needed by respecting their dignity as whole people. We help them feel connected when we consider their feelings, and when our actions show that we care for them. In all of this, music can play an uplifting role—music that gives kids and families a song in their hearts. When we target children for respect instead of exploitation, we will speed the turnaround in our communities and realize the greatest return for our investment.



'Music can play an uplifting role.'

Raffi is a singer, songwriter, and family entertainer on Vancouver-based Troubadour Records. He is also a Goodwill Ambassador for the United Nations Environment Program.

be responsible citizens?

Kids' popular heroes, including the Mighty Morphin Power Rangers, Barbie and Ken, rock stars, and wrestlers, are hardly the stuff of role models. The trivialization of kids' culture has a staunch opponent in a four-letter word that holds a world of adventure: a book. In order to stimulate children's imagination and so promote enlightened reasoning, video's assault needs an equal-time rebuttal in good books. If we

LETTERS

IT STARTED WITH A SONG

The Billboard 100th Anniversary issue is fantastic. I particularly enjoyed Irv Lichtman's article, "It All Starts With A Song."

Keith Mardak
 President
 Hal Leonard Corp.
 Milwaukee

LAUDING VAUDEVILLE'S DEAN

The 100th Anniversary issue of Billboard is stunning. I very much enjoyed reading it and seeing the reprinted obituary of William Morris ("William Morris: Dean Of The Golden Age Of Vaudeville").

Owen Laster
 Executive VP
 William Morris Agency, Inc.
 New York

U.K. AC STATION SEEKS RECOGNITION

In his article on U.K. commercial radio (Billboard, Oct. 29), Jeff Clark-Meads describes Heart FM, the new Midlands regional station, as "a pioneer in the U.K. in the adult contemporary format."

The Bay 96.9 FM launched with an AC format 18 months earlier in the Morecambe Bay and Lake District region of northern England. In our first RAJAR national audience survey, we went straight to No. 1 in our own market, and achieved the third-best figures out of 94

U.K. commercial stations surveyed. We currently enjoy a weekly cume of 37% in an area of 305,000 adults over 15 years old.

We have been international members of both the U.S.' National Assn. of Broadcasters and the RAB since before our launch. We also keep in close touch with American consultants and broadcasters, such as Chris Lytle, Robert Richer, and Dennis Clark of KISS FM in Los Angeles. We value our transatlantic links highly, and ascribe a significant part of our success to what we have gained from our contacts with the greatest free radio market in the world.

Julian Allitt
 Managing director
 The Bay 96.9 FM
 Lancaster, U.K.

EXPOSING ALL ERAS OF MUSIC

The concept of teaching all eras of music simultaneously, as Richard Henrickson puts forth in his letter (Billboard, Oct. 15), is one I have encouraged for more than 30 years. My favorite music is classical music. As a pianist and composer, I have played everything from Duke Ellington to Babyface, from Mozart to Stravinsky, from Beethoven to Stevie Wonder.

During a lecture to a group of young, aspiring keyboard musicians, I realized that I was witnessing a dilemma: Because of my classical studies and background, I

could read and play almost everything, but these students would always be limited because their exercise of musicianship would be based upon pleasure and a deliberate zest for greatness. Because of the absence of classical studies in their lives, they will never be able to take the scores of the great masters and actually understand what it is these musicians have accomplished. While the great classical masters have no monopoly on genius or creativity, our contemporary artists often lack depth, originality, form, and intellectual challenge.

Manipulated public appeal (i.e., repetitive playing of music on radio, television, or video) should never be used as a standard by which we determine music to be good or bad. Too much of our contemporary music is contrived to reach a certain end and to captivate a certain audience.

The promotion or promulgation of classical music is in real trouble. I am not the most excited person when it comes to exalting newcomer artists alongside the likes of Mozart, Beethoven, Brahms, or Tchaikovsky, but how else can new artists and the public glimpse a master musician in a society in which master musicians have segregated themselves from the general public and have availed themselves mostly to the intellectually learned and affluent elite?

Griffin G. Haygood
 Pianist/composer
 Newport News, Va.

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Music Biz Weighs Impact Of Republican Hold On Congress

■ BY BILL HOLLAND

WASHINGTON, D.C.—Music industry officials say it is too early to assess the impact of the Nov. 8 national and local elections, in which Democrats across the nation were ousted by Republican challengers. However, there is some concern over a political shift to the right, signaled by the election results.

On Capitol Hill, the election means a changing of the guard, as Republicans will take control of both the Senate and House for the

first time since 1954. This means Republicans will take over the chairs of all of the Senate and House committees and subcommittees.

Republicans also gained 11 new governorships across the country, giving them a gubernatorial majority for the first time since 1970, and further signaling the electorate's conservative mood.

Despite the change to GOP leadership, most industry insiders could see no major shift in congressional
(Continued on page 92)

Biz Explores Shape Of Music To Come Billboard Panelists Discuss Multimedia Future

■ BY MARILYN A. GILLEN

LOS ANGELES—The convergence of music and multimedia is no longer a question of whether, but of when and in what forms.

"Next year you will see the larger companies getting involved [in multimedia] in a big way," said Tom McGrew, president of Multimedia Trading Co. and a consultant to EMI. "And if it doesn't happen next year, it will happen the year after."

That firm conviction—it will happen—proved a driving force for attendees at the 16th annual Billboard Music Video Conference and the de-

but MultiMedia Expo at the Loews Santa Monica Hotel here Nov. 2-4, as everyone from music video producers to record label executives to computer programmers scouted their places in a changing landscape where traditional borders among disciplines are blurring and traditional music and video products are being redefined. (For additional conference coverage, see pages 47-48.)

Music videos on 5-inch discs, interactive record catalogs bypassing retail, albums that are really CD-ROMs in disguise, and video games boasting name-band soundtracks were only some of the products displayed and

discussed as here-and-now examples of that convergence.

In his Nov. 3 keynote address, Warner Music Group chairman/CEO Bob Morgado stressed the benefits to all parties of "extending exposure opportunities" through these new media.

"We must work together to widen the pipeline, to create new vehicles and new avenues that will carry our music and our images into the homes of consumers," said Morgado.

He cited the potential revitalization of the longform music video format through "video CD" technology as
(Continued on page 93)

Vid Rentals Out At Blockbuster Music Outlets

■ BY ED CHRISTMAN and DEBORAH RUSSELL

NEW YORK—Over the next three years, Blockbuster Music will phase video rental out of its stores in order to carry more music inventory. In a separate move, Blockbuster also is preparing to roll out a store-within-a-store, featuring licensed merchandise from the Viacom properties.

Currently, the 540-store chain has about 170 rental stores, down considerably from the 325 rental units it had in 1992-93, when it initially acquired the chains that now make up Blockbuster Music.

Blockbuster Entertainment, based in Fort Lauderdale, Fla., entered music retailing by acquiring the Sound Warehouse and Music Plus chains, which, at the time, had 145 and 91 outlets, respectively, and both operated combo stores. It then acquired the 270-unit Super Club Music chain, which operated about 90 Turtles combo stores.

Gerry Weber, Blockbuster Music president, says, "Rental is a diminishing portion of our business and, where feasible, we are taking it out and transferring the business to Blockbuster Video, and expanding the music offering."

He says that the chain is performing a similar exercise in Atlanta with the former Turtles stores.

But the Sound Warehouse chain
(Continued on page 84)

Spec's Exploring Sale Prospects, Seeking Suitors

NEW YORK—Spec's Music, one of the oldest record chains in the business, has announced that it has hired Paine Webber to explore a potential sale of the company.

In a press release issued Nov. 9, the company stated that, in addition to exploring a sale of Spec's, Paine Webber will review the company's other strategic and financial alternatives.

Spec's is the dominant chain in Florida, where it has 53 of its 56 stores. The chain also has three stores in Puerto Rico. It was founded
(Continued on page 82)



We Wish You A Mariah Christmas. Columbia Records artist Mariah Carey celebrated the release of her first-ever Christmas album, "Merry Christmas," and accepted two plaques during a party at New York's Rockefeller Center. The plaques commemorate worldwide sales of more than 20 million copies of Carey's "Music Box" album, and worldwide career sales of more than 55 million recordings. Shown, from left, are Paul Smith, chairman, Sony Music Distribution; Danny Yarbrough, president, Sony Music Distribution; Robert Bowlin, president, Sony Music International; Randy Hoffman, Hoffman Entertainment; Carey; Don Jenner, president, Columbia Records; Mel Ilberman, chairman, Sony Music International; and Thomas D. Mottola, president/COO, Sony Music Entertainment.

EMI Completes Executive Reorganization Euro, Int'l Divisions United To Enhance Effectiveness

■ BY DOMINIC PRIDE

LONDON—Ken Berry's long-awaited reshuffling of EMI Records Group International has occurred, apparently with only one major casualty.

EMI Records Group International was created earlier this year to oversee all EMI record operations outside North America (Billboard, June 4).

EMI Records International division president David Stockley left the company Nov. 7, in the wake of the reorganization at the company's Gloucester Place headquarters in London.

Stockley had responsibility for most of the territories outside the U.S., Japan, U.K., and continental Europe. Key territories in his division were Southeast Asia, Latin America, Australasia, South Africa, and Mexico. In the EMI hierarchy, he had parity with EMI Records Group U.K. & Eire president/CEO Rupert Perry and EMI Europe president/CEO Alexis Rotelli, both of whom will continue to report to Berry.

The EMI Records International division has effectively been dismantled, and most of the division's staffers have been reassigned.

Berry says, "What we've done is effectively merge the European and international marketing functions. What I wanted to do in these changes

was tie together the management sectors, which previously had been looked at individually. It's not intended to be anything else than [a move] to enable us to be more effective as a group."

DIMONT GETS NEW POST

Many of Stockley's duties will be taken on by Charlie Dimont, currently managing director of international at Virgin Records. Dimont will be senior VP of EMI Records Group Inter-

national, with the company's Southeast Asian, South American, Australasian, and Mexican chiefs reporting to him. Executives responsible for licensee development worldwide will also report to Dimont. The newly created post sees Dimont reinstated as Berry's right-hand man, a spot he previously held when Berry was at Virgin.

"Charlie has traveled to most of the countries where EMI has compa-
(Continued on page 92)

CDs disperse the computer data among the audio tracks on a CD, in an adaptation of the CD-ROM standard, while the audio portion remains playable on a standard audio CD player.

The record industry has been concerned about the "track one" approach because it requires consumers with conventional CD players to manually skip over the first track on a disc in order to access the audio tracks.

The term CD Plus is used in a Recording Industry Assn. of America subcommittee draft paper on multimode discs that was obtained by Billboard. An RIAA representative says the term is a working phrase that was brought to the table early on by Sony, and has "stuck more or less by default. But there's been no formal announcement of the fact that CD Plus is what the industry as a whole has decided to call it."

Sony and Microsoft declined comment on the subject. A Philips representative says only that work is indeed under way to develop "a modification of the CD-ROM standard for these types of discs," noting that Sony and Philips are involved because they are licensors of the system, and that Microsoft "is a key player in the computer world."

The Philips representative adds that the RIAA is being kept informed. However, the manufacturers' expected announcement prior to the setting of an industry standard could once again create the potential
(Continued on page 84)

Italian Songwriters Protest Void At SIAE

■ BY MARK DEZZANI

MILAN—Italy's singer/songwriters are supporting an occupation at the Rome headquarters of SIAE, the national authors' rights society.

Authors, publishers, and artists have declared a "permanent assembly" to protest the government's inaction, which has left the SIAE without leadership for four months, blocking the distribution of rights payments. They also are protesting a new decree by the Berlusconi government that reduces copyright payments for local TV and radio stations from 2.5% to 0.1%, a move that

could have serious implications for international publishers and songwriters' revenues.

Among the high-profile artists who have participated in the occupation, which began Nov. 8 and was still under way at press time, are Ennio Morricone, Paolo Conte, Zucchero Fornaciara, Gianna Nannini, and Riccardo Cocciante.

Although it is an independent body, SIAE has been headed by a government-appointed commissioner since last year. Ex-SIAE president Roman Vlad was appointed commissioner to oversee the implementation of a more democratic con-

stitution, which should have led to the election of a new, independent president this fall. However, government approval of the new statutes for the SIAE have been blocked by political inaction, and now the rubber stamping to extend Vlad's term as commissioner has also been blocked, leaving the SIAE leaderless.

According to SIAE press director Sappo Matteucci, "Although [Italian Prime Minister] Silvio Berlusconi's cabinet issued a decree to confirm Vlad as commissioner, the *Corte di Conti*, which is an administrative tri-
(Continued on page 91)

Lester Sill

"The Chief"



He gave us so much of his time, his knowlege and his love.

He touched our lives in so many wonderful ways.

He made us feel important,

He made us part of his family.

His boundless energy,

His zest for life,

His keen sense of humor,

His many acts of quiet charity,

His personal integrity,

And his love of the music business and its players

Will live in our hearts and minds forever.

Lester will be missed greatly by all of us.



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Atlantic Returns Germany's Die Toten Hosen To U.S.

BY ELLIE WEINERT
and THOM DUFFY

MUNICH—Die Toten Hosen, one of the most successful rock bands to emerge from Germany in the past decade, proudly claims the '70s punk rock of the U.S. and U.K. as its prime inspiration.

"All those punks are the reason we exist," says lead singer Campino, who, like his bandmates, uses only his first name. "We don't see ourselves as musicians, more as fans of a movement."

So while the band has been expanding its following in Europe this fall with a recent British tour and EP release on Virgin Records U.K., Atlantic Records in the U.S. rereleased the band's album "Learning English, Lesson One" on Nov. 15. The album is a tribute to punk, featuring classic tracks and appearances by members of the Ramones, the Damned, Sham 69, and others. Originally released by Virgin Schallplatten in Germany in 1991, the album sold 250,000 copies in the band's home market, according to Virgin. It came out in the U.S. in 1992 on Virgin-affiliated Charisma



Records.

"We had heard great things about the band from our European affiliates, and we realized that they didn't have a U.S. deal," says Woody Firm, manager of operations and assistant to the general manager of Atlantic Records. "The band thought this album would be a great way to introduce them to listeners in the U.S. Although it had been out briefly before, we felt that it had not been fully exploited; not enough people had been exposed to it."

Die Toten Hosen will help promote "Learning English" with up-

(Continued on page 76)

Film, TV Shake Up Phillips' 'Martinis' Virgin Hopes New Exposure Revives Album

BY CARRIE BORZILLO

LOS ANGELES—As Sam Phillips gains valuable exposure in TV and film, Virgin is using the opportunity to give a renewed push to her third pop album, "Martinis & Bikinis."

Even though the album never took off as hoped, the company has pledged its long-term commitment to the title, which was released March 8 (Billboard, July 9).

The week of Oct. 31, Virgin re-serviced the first single from the album, "I Need Love," to album alternative and modern rock radio. The track originally was serviced to album alternative outlets in February and to modern rock in March. Virgin product manager Margi Cheske says the label also will re-service the video "when the time is right."

The inclusion of Phillips' music in TV programs and movies is part of the label's latest marketing thrust. The song and video for the second single, "Baby I Can't Please You," aired on Fox-TV's "Melrose Place" Oct. 10 and Oct. 24, and is included on the show's Giant Records soundtrack, released Oct. 18.

In addition, Phillips recorded Nancy Sinatra's "These Boots Are



Sam Phillips: 'I'm learning a lot about acting.'

Made For Walkin'," a song she performed regularly during her "Indescribable Wow" tour in 1988, for the upcoming Robert Altman film "Prêt-à-Porter."

"This is the tough, rockabilly ver-

sion that it was meant to be," says Phillips.

The song is featured on the Columbia soundtrack, due Dec. 6, along with tracks by U2, the Cranberries, (Continued on page 76)

I.R.S. Reclaims Cutting Edge With 'Six Sided Single'

BY BRETT ATWOOD

LOS ANGELES—I.R.S. Records, which launched the careers of R.E.M., Wall Of Voodoo, the Go-Go's, and Fine Young Cannibals in the '80s, is hoping to expose a new breed of modern rock acts

in the '90s with a long-term project dubbed "Six Sided Single."

The 15-year-old label is seeking unsigned talent for its continuing series of CDs devoted

to showcasing up-and-coming modern rock acts.

Each volume in the "Six Sided Single" series will feature two new songs apiece from three unsigned alternative acts. "Six Sided Single: Vol. 1" hits retail shelves on Tuesday (15), and contains the I.R.S. debuts from Albany, N.Y., act Bloom; San Antonio, Texas, quartet Thirteen; and Los Angeles newcomers Grin. The disc offers these bands their first shot at nationwide attention. I.R.S. is distributed by Cema.

"This is a rekindling of the original I.R.S. mentality," says I.R.S. president Jay Boberg. "We're anxious to deal with self-starting bands who look (Continued on page 91)



Still Unforgettable. Capitol Records president/CEO Gary Gersh presents the family of Nat King Cole with the label's Tower Of Achievement Award. The presentation took place in the studio where Cole recorded many of his famous songs (see page 26). Capitol artists become eligible for the award 15 years after their first Capitol release and when total worldwide album sales exceed 10 million units. Capitol recently released "Nat King Cole Greatest Hits," a compilation that includes the duet version of "Unforgettable" with daughter Natalie. Shown, from left, are Gersh; Natalie Cole; Cole's widow, Maria; and Cole's daughters Casey, Carole, and Timolin.

BMG Aims For U.S. TV With ABC Deal

BY DON JEFFREY

NEW YORK—BMG has taken a long-awaited step into U.S. television through a joint venture with the ABC network, which will produce and distribute programming that features BMG artists.

The first fruit of this labor will be a one-hour prime-time special Dec. 17 called "Christmas At Home With The Stars," in which artists like Aretha Franklin, Toni Braxton, Vince Gill, Kenny G, the Olsen Twins, and Amy

Grant will perform Christmas songs and share holiday memories.

BMG says a soundtrack album from this program is unlikely, but



that audio releases from future projects are anticipated.

Executives close to the venture say future programming could include

O'Donoghue Remembered As Influential Humorist

NEW YORK—Michael O'Donoghue, the songwriter/author/poet/broadcaster and television and film writer widely considered to have been the most influential wit of the last 30 years, died Nov. 7 in Manhattan. He was 54 years old.

Over the course of a career that began on the fringes of the beat scene circa 1960, when he was attending San Francisco State University and the University of California at Berkeley, O'Donoghue worked as a classical music DJ on WBBF-FM in Rochester, N.Y., before gaining attention as a contributor to The Evergreen Review, which ran his "Phoebe Zeit-Geist" comic-strip parody and later collected it in a successful book.



Michael O'Donoghue, right, with wife Cheryl Hardwick.

In the late '60s, he became a guiding editor of The National Lampoon, where he and colleague Doug Kenney acquired national reputations as the two funniest writers in America. O'Donoghue created such unsparing satires of Cold War machismo as "Tarzan Of The Cows," "Battling Buses Of World War II," and "The Vietnam Baby Book," all the while pushing the Lampoon to assume a "no sacred cows" tone in its chronicles of modern culture and its iffy social mores. Long before the notoriety of Hunter S. Thompson and P.J. O'Rourke (both of whom were admirers), O'Donoghue's writing and characterizations shone with what O'Rourke called "his gift for combining the heroic with the banal, as in (Continued on page 87)

*Come to the edge, he said.
They said: We are afraid.
Come to the edge, he said.
They came.
He pushed them...and they flew.*

Guillaume Apollinaire

LESTER SILL

January 13, 1918 • October 31, 1994

His Loving Family

Motown Debuts Interactive Division, Games Imprint

■ BY MARILYN A. GILLEN

NEW YORK—Motown is motoring onto the information superhighway with the launch of a new interactive division, Motown Interactive Entertainment Software, and an affiliated game imprint within that division, dubbed Motown Games.

Motown Games will make its official debut in January with the release of "RapJam Volume One," a joint production with Mandingo Entertainment, which is headed by Ron Sweeney.

The basketball game, which will be launched on the Super Nintendo platform, features a lineup of game characters based on the acts Public Enemy, Warren G, L.L. Cool J, Queen Latifah, Yo Yo, House Of Pain, Coolio, and Onyx.

Gamers choose one of five urban

courts on which to play—each with a distinctive street setting and unique musical "beat"—and then assemble a team from among the rap characters, each of whom has characteristic "moves" they will perform.

A separate soundtrack album featuring hits from those artists, strung together through the "beats" from the game, will launch just prior to the game's debut, according to Motown president/CEO Jheryl Busby.

A Sega Genesis version of the game will follow early in 1995. CD-based versions, featuring full musical soundtracks, are planned for the future.

The artists participating in the debut "RapJam," from a variety of labels, also will film TV and radio

(Continued on page 93)

Ticketmaster Sets Clapton Club Strategy 2-Ticket, Credit Card Rule Intended To Cut Scalping

■ BY CARRIE BORZILLO

LOS ANGELES—To combat ticket scalping and ensure that Eric Clapton's fans have the opportunity to see the artist's rare club appearances at a reasonable price, Ticketmaster has come up with an elaborate plan for November shows in New York, Chicago, New Orleans, and Los Angeles.

In a rare move, Ticketmaster and Creative Artists Agency, which books Clapton, are allowing a maximum of two tickets per customer, at \$30 each, available only via phone.

However, the tickets will not be mailed out to customers. Instead, fans, who must be at least 21 years old, will receive vouchers in the mail. The ticket buyers must bring a voucher, a driver's license or a Social Security card, and a credit card to the club the day of the show in order to pick up the tickets. After receiving the tickets, concert-goers will be required to enter the venue

immediately.

No service charge will be billed to the customer. Ticketmaster president/CEO Fred Rosen says that Ticketmaster has a special arrangement with Clapton for the service-charge fees. Rosen declined to disclose details of the arrangement.



CLAPTON

Tickets go on sale in each city the week before the scheduled shows. According to Tom Ross, head of the music division at CAA, Clapton's first club tour since the '60s will include stops at the House Of Blues in Los Angeles Nov. 11-13; Buddy Guy's Legends in Chicago Nov. 16-18; House Of Blues in New Orleans Nov. 21-23; and Irving Plaza in New York Nov. 26-28.

The tour is in support of his blues

album "From The Cradle" on Duck/Reprise/Warner Bros., which is No. 10 this week on The Billboard 200. Clapton completed an arena tour in support of the album in San Jose, Calif., Nov. 4.

"This was Eric's idea to play clubs and get back to the roots of the blues, and to give the average fan a chance to see him," says Ross. "Obviously, when you have a stadium artist playing clubs, there are some dilemmas, especially when the smallest club is a 200-seater like Buddy Guy's club. So we put tables and chairs in to make it comfortable, and the next dilemma was how to get the tickets to the people without scalpers."

Ross says the plan will give the "average fan" the chance to see Clapton without paying exorbitant scalper prices.

However, this method doesn't allow a fan without a credit card to get into a show. The name on the

(Continued on page 75)

Carpenter Leads Winners In D.C. Music Awards

WASHINGTON, D.C.—Election results of the musical variety were in the news here Nov. 7, as the Washington Area Music Assn. announced its annual awards.

WAMA prizes went to an array of well-known and emerging hometown talents gathered at the Washington Hilton.

The award recipients are chosen by WAMA members, which include Washington area musicians, producers, and club and studio owners. The awards are presented for accomplishments in the period between September 1993 and September 1994.

Mary Chapin Carpenter, who still hangs her hat in the Virginia suburbs, was the biggest winner, taking the top artist, songwriter, and country female vocalist awards, as well

(Continued on page 75)



Dynamic Duo. Martin Bandier, chairman/CEO of EMI Music Publishing, congratulates songwriting/producing team Jimmy Jam and Terry Lewis on their first-ever worldwide co-publishing deal. The deal includes Jam and Lewis' publishing catalogs Flyte Tyme Tunes, New Perspective Publishing, and Help The Bear Music. Although EMI Music Publishing has represented Jam and Lewis outside North America for several years, this is the first time the two have entrusted any company with their entire catalog of work for the world. Shown, from left, are Bandier, Jam, and Lewis.

American Rides Into Rap With Wild West Agreement

■ BY J.R. REYNOLDS

LOS ANGELES—In an attempt to broaden its rap music base, American Recordings has signed Los Angeles-based Wild West Records to a production and distribution deal.

The first release under the arrangement, due Tuesday (15), is the single "Mix Tapes" by hip-hop artist the Nonce. The single was originally released in August and distributed by INDI, which has been handling most of Wild West's releases to this point.

An album by the Nonce, "World Ultimate," is scheduled for a February 1995 release.

The announcement was made by Dan Charnas, director of hip-hop/black music for American, and

Morris Taft Jr., president of Wild West Records.

Taft founded Wild West Records in 1989. A law school graduate, Taft is a former music promoter and per-



sonal manager. He also owns the publishing company Vent Noir Music.

Says Charnas, "Morris represents the ideal combination of a

(Continued on page 75)

EXECUTIVE TURNTABLE

BILLBOARD. Marcia Repinski is promoted to specials production editor for Billboard and associate editorial production manager on Monitors in New York. She was specials assistant for Billboard and assistant editorial production manager on Monitors.

RECORD COMPANIES. Tony Bates is appointed executive VP/CFO for EMI Records Group International in London. He retains his position as CFO at Virgin Music Group.

A&M Records in New York names Jim Phelan VP of A&R and Steve Karas national director of publicity. They were, respectively, founder of the James Phelan Company, which has represented more than 60 record producers, and VP of publicity at I.R.S. Records.

Greg Rogers is appointed senior VP, Asia/Pacific, for MCA Music Entertainment International in Hong



BATES



PHELAN



ROGERS



JENKINS



SHULTS



NUNES



JOYCE



VAN ZEEBROECK

Kong. He was Asia/Pacific regional director, music and computer software, for the Walt Disney Co.

Paul Krige is named managing director of MCA Music Entertainment Australia in Sydney. He was marketing manager for MCA within BMG Australia.

MCA Records restructures its press department, promoting Angee Jenkins to VP of publicity in Los Angeles, overseeing the West Coast press department, and Fletcher Foster to VP of electronic media in Los Angeles. They were, respective-

ly, national director of publicity and VP of public relations. Caroline Prutzman, VP of public relations in New York, oversees the East Coast press department.

Lynn Shults is appointed VP of media for Atlantic Records Nashville. He was operations manager/country music for Billboard.

George Nunes is promoted to VP of sales for Capitol Records in Los Angeles. He was senior director of national sales.

Andy Olyphant is named West Coast director of A&R at Almo

Sounds in Los Angeles. He was creative manager of A&R for Rondor Music International.

Regina Joskow Dunton is appointed national director of publicity for London Records in New York. She was director of national publicity for the PolyGram Label Group.

Lisa Swill is promoted to director of human resources for Atlantic Records in New York. She was manager of human resources.

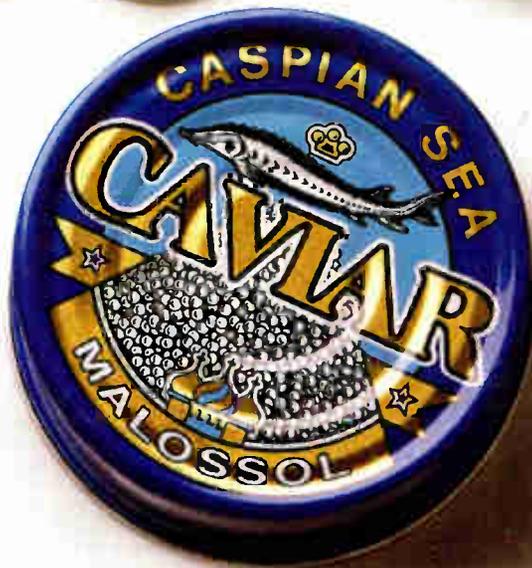
DISTRIBUTION. Tegra Little is promoted to field sales manager, black

music, for WEA Corp. in Los Angeles. She was a sales representative.

PUBLISHING. Richard Joyce is named director of marketing and planning for ASCAP in New York. He was a consultant with the firm Booz Allen & Hamilton.

RELATED FIELDS. John Van Zeebroeck is promoted to VP of operations for MCA Concerts Inc. in Los Angeles. He was VP of finance.

NY



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Folk Music Online, On The Road Songwriters Brought Together Via Internet

BY BRUCE BUCKLEY

SYRACUSE, N.Y.—On the modern folk music scene, it seems that grass-roots ideas are spreading faster via computer than by traditional word-of-mouth. Through the use of the interactive computer bulletin board Internet, folk enthusiast and computer advocate Alan Rowth has organized a new songwriters' showcase, featuring 24 artists, called the Internet Quartets.

Although Rowth has never worked in the music industry, his knowledge of the Internet and familiarity with the growing number of folk music fans online proved to be the tools needed to organize the month-and-a-half venture.

As moderator of the folk music discussion group on the Internet, Rowth used his access to new American singer/songwriters to bring the series together. "After starting the discussion group, I realized how much great talent is out there," he says. "It's like having your ear to the ground; as soon as something happens, we are aware of it. It's like having thousands of

spies."

Rowth compiled a list of his favorite artists, narrowing the roster down to six groups of four acts, including Buddy Mondlock, Barbara Kessler, Martin Sexton, Catie Cur-



MONDLLOCK

KESSLER

tis, Ellis Paul, Diane Ziegler, David Buskin, Jabbering Trout, Erica Wheeler, Bob Halligan, Tom Kimmel, Electric Bonsai Band, Greg Trooper, and Cosy Sheridan.

"I really tried to balance the quartets so that artistically there was interesting diversity, but also there were different artists within the groups who would draw stronger in different regions," he says.

On Oct. 6, the first of the quartets set out to play an 11-club circuit stretching along Interstate 90 from

Boston to Buffalo, N.Y., and finishing off in New York City, Philadelphia, and Alexandria, Va. One week later, the next quartet set out to do the same circuit. The tour ends Nov. 22. The average club capacity is 150 people.

Rowth's interest in starting the series stemmed from his experience at this summer's Kerrville (Texas) Folk Festival. Inspired by all the night campfire circles where artists freely trade songs, Rowth set out to bring that same spontaneous, collaborative style to a stage setting. Rowth used his Internet connections and his own capital to launch the project.

Like Rowth, most of the performers on the tour are involved
(Continued on page 18)



Whirlwind. Carla Olson, center, celebrated the release of her 10th album, "Reap The Whirlwind," on Watermelon Records during a performance/party at Los Angeles' the Derby. Shown, from left, are the Knack's Doug Fieger, the Go-Go's Kathy Valentine, Olson, and Paul Revere & the Raiders' Mark Lindsay and Keith Allison. Both Valentine and Lindsay appear on Olson's record.

Live Performances Get Off The Ground On Sky Radio

BY JIM BESSMAN

NEW YORK—Placido Domingo actually saluted his airborne opera listeners, and while the Rolling Stones didn't sing "Get Off Of My Cloud," they too flew the friendly skies of United Airlines in helping USA Today/Sky Radio's live in-flight concert presentations get off the ground.

Live shows are just the latest twist on in-flight programming designed to make the flying experience more enjoyable. So far, United is the only airline carrying such a service.

The Stones' Oct. 10 New Orleans concert was carried live and free to all 270 United domestic aircraft equipped with the Sky Radio satellite reception

technology. The transmission followed the inaugural Domingo performance at Chicago's Ravinia Festival last June, which was followed by a Yo-Yo Ma concert there in August.

Some 20,000 flyers were able to tune in to the Stones' feed; United Airlines spokesman Tony Molinaro estimates that 60% listened.

"People who couldn't get a ticket to the concert got a free one on us," says Molinaro. "All the flight attendants dressed up in their best rock'n'roll garb, and at [the L.A. airport], we had a Mick Jagger impersonator singing the whole day!"

Additionally, the Stones concert was promoted through program guides
(Continued on page 18)

Germs' Influence Continues To Spread; Pearl Jam On Vinyl; Rundgren's New Score

GERM OF A GOOD IDEA: A tribute album saluting seminal L.A. punk band the Germs is being organized by Gasatanka Records head Bill Bartell. The group's life was short—dashed by the fatal 1979 overdose of lead singer Darby Crash—but its influence was long. Another Germs' musical footnote: The band's first drummer was a pre-Go-Go's Belinda Carlisle.

The album, "A Small Circle Of Friends," will feature covers of Germs songs by several acts, including the Meat Puppets, the Melvins, FIREHOSE's Mike Watt, Dino-saur Jr's J Mascis, the Puzzled Panthers (Sonic Youth's Thurston Moore and the Beastie Boys' Mike D), former Black Flag member Kira Roessler, L7, the Posies, D Generation, and Gumball.

The first single from the project, coming this month, will be "Circle One" by the Holez (members of Hole and former Germs guitarist Pat Smear), backed with "Shut Down" by Mudhoney's Mark Arm and Steve Turner (performing as the Monkey Wrench). Although it would be romantic (and very un-Germ-like) to think that the Holez song brought Kurt Cobain's widow/Hole leader Courtney Love together with Smear in a post-Nirvana tribute of sorts, the track was recorded in 1992, before Smear joined Nirvana. The first video will be the Meat Puppets' version of "Not Alright."

The single will come out on Bartell's Gasatanka label, which is distributed through Dutch East India. However, he says he is talking to several major labels about putting out the album. Look for it in late February or early March.

THIS AND THAT: Epic will release Pearl Jam's 1991 debut, "Ten," on vinyl Nov. 22. It previously had been available only on cassette and CD... Todd Rundgren is writing the score for Jim Carrey's new movie, "Dumb And Dumber"... The only non-score composition on the "Interview With The Vampire" soundtrack, coming from Geffen Nov. 22, is a remake of "Sympathy For The Devil" by Guns N' Roses. The track already has been shipped to radio, but no decision has been made whether to make a single available commercially... Capitalizing on the popularity of the movie "Pulp Fiction," MCA is releasing "Double Feature: Soundtracks From The Quentin Tarantino Films" Nov. 22. The two-CD set contains the soundtrack to Tarantino's 1992 cult film "Reservoir Dogs," as well as "Pulp Fiction." Also included is a 20-page booklet that features Tarantino talking about his movies and music... Sass Jordan appears as a rocker (Delilah from the band

C-Section) on the Nov. 12 episode of TV's "Sisters." Her part may turn into an ongoing role... David Geffen gives a rare interview to Barbara Walters on "20/20" Nov. 11... Chicago-based concert promoter Tinley Park Jam (an offshoot of Jam Productions) and the Nederlander Organization announced Nov. 3 that they have joined forces to present concerts at the New World Theater in Tinley Park, Ill., and the Alpine Valley Music Theater in East Troy, Wis. In the process, Nederlander will no longer present concerts at Poplar Creek Music Theater in Hoffman Estates, Ill., which had competed directly with the New World Theater (booked by Jam) for shows in the Chicago area... The Rolling Stones' Voodoo Lounge tour will come to a television screen near you when the band's Nov. 25 Miami show is presented live as a pay-per-view concert. Ordering price is \$25.95... Producer George Martin was inducted into Hollywood's Rock Walk Nov. 2... Rush drummer Neil Peart received the 1994 Buddy

Rich Lifetime Achievement Award Nov. 6. Previous winners include Mel Lewis, Louie Bellson, and Max Roach... Dana Miller, co-chairman of Entertainment Radio Networks, has been named chair of AIDS Project Los Angeles... The Beatles' "Live At The BBC" double album, coming from Capitol Nov. 29, will include snippets of dialog from BBC interviews with the band, interspersed with 56 tracks. The project will be available on vinyl.

SISTERS DOING IT FOR THEMSELVES: The Women In Music Business Global Conference, slated for Nov. 18-20 in Nashville, has come up with a formidable lineup of speakers and panelists, including Pam Lewis of Doyle/Lewis Management and North/South Records; Bonnie Garner of Rothbaum/Garner Management; Debra Maffet, host of "TNN Country News"; and songwriter Gretchen Peters. Interestingly enough, one of the summit's sponsors is Martin Guitars, which will endeavor to find out why guitar purchases by females have dropped off dramatically from the '80s.

ON THE ROAD: Swing Out Sister has embarked on its first U.S. tour. The outing lasts until Nov. 16... Rob Rule is opening for dada through mid-November. It will then switch to warm up for Candlebox... Everything But The Girl kicks off the second leg of its acoustic U.S. tour Nov. 16 in Atlanta... British sensation Echobelly and Rhode Island's Scarce have teamed for club dates through Nov. 28.



Luis Leaves Them Smiling. Singer Luis Miguel is presented with a plaque from the James L. Knight Center for selling out three shows Oct. 6-8 at the Miami arena. Shown, from left, are Knight Center GM Greg Fisher, Miguel, Knight Center marketing manager Deborah Payne, and Knight Center operations manager Patrick Cumiskey.

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Wes Farrell Sued Over Benson Purchase Accountant Sammis Says He Was Left Out Of Deal

BY EDWARD MORRIS

NASHVILLE—Michael J. Sammis, an accountant and assessor of music business properties, has sued Wes Farrell, president of Music Entertainment Group in New York, alleging breach of contract and other offenses having to do with MEG's purchase in 1993 of the Benson Music Group.

The suit was filed Oct. 27 in U.S. District Court in New York. It asks that the court award Sammis a minimum of \$1,250,000 based on five of his charges, plus an accounting of income from the Benson purchase and punitive damages of an unspecified amount.

According to the complaint, filed by attorney Jonathan D. Davis of the New York law firm Fredericks & Davis, Farrell and Sammis first met in 1989, at which time Farrell "proposed to [Sammis] a business proposition whereby the two of them would work jointly in identifying and evaluating music recording and publishing concerns for potential acquisition."

At the time of the meeting, Sammis, who lives in Agoura, Calif., was working for the Ernst & Young accounting firm. Farrell agreed to find potential acquisitions and investors, according to the complaint. For his part, Sammis would evaluate the properties, draw up business plans for distribution to potential investors, and prepare and send offers to the companies targeted for acquisition.

Farrell told Sammis he could not pay him a salary for his services, the complaint says, so instead he offered Sammis equal share in any equity arising from the acquisitions, the post of chief economic officer, a position as a director of any company acquired, and pay and perquisites "on par with executives in similarly situated positions."

Between their first meeting and early 1993, the complaint continues, Sammis assessed and discussed with Farrell the acquisitions of several publishing companies, Benson among them. Sammis says that he and Farrell met together "several times" at the 1993 MIDEEM music fair to discuss acquiring Benson.

In May 1993, the complaint states, Sammis phoned Farrell to

discuss the sale of another publishing company they had been considering. During this conversation, Farrell allegedly told Sammis that Music Entertainment Group—an organization he had formed with Warburg Pincus & Co.—was going to buy Benson, and that Sammis would not be included in the deal, nor would he serve as CFO or director once the acquisition was completed.

"[Farrell's] purported excuse for excluding [Sammis]," the complaint states, "was his purported

inability to reach [Sammis] on the telephone."

(An account of the Benson sale appears in the Aug. 21, 1993, issue of Billboard.)

Specifically, the complaint cites six causes of action against Farrell: breach of contract, breach of covenant of good faith and fair dealing, breach of fiduciary duty, unjust enrichment, fraud and deceit, and entitlement to accounting. Sammis is asking for a minimum award of \$250,000 for each of the first five causes.

SKY RADIO PERFORMANCES GET OFF THE GROUND

(Continued from page 16)

placed on meal trays, posters at the gates, and, in Chicago, an outdoor billboard.

A unit of the USA Today newspaper company, USA Today/Sky Radio supplies news, sports, and special events programming—now including live music—to more than 425 United, Delta, and Northwest aircraft via a satellite feed originating from the company's Arlington, Va., studios.

"Live music in-flight is a very interesting medium," says Sky Radio's executive VP, I.D. Brown. "When our grandparents listened to Glenn Miller on the radio, they'd sit and stare at the radio set in the living room. Today, radio is something you listen to in the car, when you're shaving, and so on. But with Sky Radio, we return to the performers the audience concentration that our grandparents gave them: Imagine someone strapped in, looking out the window at the cloud tops, listening to a concert. It's a different experience. Domingo was so excited about it that during the concert, he actually talked to the passengers in-flight and asked them to join in and hum along!"

Both Domingo and Yo-Yo Ma's performances were secured via Sky Radio's marketing staff, says VP of radio Holland Cooke, who notes that United is a Ravinia corporate sponsor. The Stones concert came through Sky Radio's association with Westwood One, which syndicated the show to its radio network affiliates.

"We're a 'flying affiliate,'" says Cooke, noting that Sky Radio has also acquired exclusive sky rights for news programming from CNN and live sports, and is seeking other sources.

"We're really blazing a trail, because live in-flight rights were never conceived of until we drilled a one-inch hole into an airplane for installing the [satellite] antenna and receiver," Cooke says. "Until then, there was no live anything, unless the pilot tuned in to a distant FM station for a big game and it sounded like Czechoslovakia!"

Cooke adds that pay-per-view or HBO concerts might also be programmed if they become available. "Working out [the rights to] the MTV Awards and Oscars would be wonderful," says Molinaro, who adds that live video transmission is also on the horizon.

Cooke says Nielsen studies show that 1,100,000 air travelers listen each month on Sky Radio planes. "We're now defining various degrees of time sensitivity attached to entertainment programming," says Cooke. He points to other Sky Radio programs like a recent "United Album Premiere" of Lyle Lovett's "I Love Everybody," which was supplied by AEI Music Networks and went to United aircraft prior to general radio servicing.

Contrasting Sky Radio with various taped music channels also available to headphone listeners, he says that "if you're a frequent flyer, you know which Barry Manilow song comes on next, because you've already heard the tape. Live or real-time programming not only gives you more variety, but a totally different flying experience."

FOLK MUSIC ON TOUR

(Continued from page 16)

with the folk music discussion group. The Internet earned the act Dave's True Story its spot on the tour. "At first Alan didn't like our CD; he thought it was too jazzy," says singer Kelly Flint. "But I was determined to convince him otherwise. So I kept sending him E-mail about gigs we had and good press we had received. By the time I met with him in Kerrville, he had really gained an interest in us."

Says Mondlock, "I've been familiar with many of the people on the tour for years. But it's great to now be able to sing along with the songs I've learned from hearing their albums." Mondlock is a Nashville-based singer/songwriter whose songs have been recorded by such

(Continued on page 20)

ASCAP Embraces A Brave New World Of Marketing

THE MARKETER: Although Rick Joyce, chosen to be ASCAP's first director of marketing and planning (Billboard, Nov. 5), says he might have preferred that the "planning" part of his job profile come before that of "marketing," he insists that marketing is not an oddly placed function in a performance rights group.

As an employee of the consulting firm Booz Allen & Hamilton, Joyce was part of the team that pored over the inner workings of ASCAP, resulting in vast changes in the management of ASCAP and the way it collects royalties.

The changes began to emerge in September 1993. "It became clear to me that there wasn't a planning culture at ASCAP. This is not an indictment, but a reality," he says.

"Our world is changing rapidly, and we've got to be better at looking at the future and preparing for it. The environment of change, from distribution to legislation to technology, is becoming the norm, not the exception."

Joyce sees marketing as "thinking in a disciplined way" in a field of competition featuring "classic share wars" not unlike those between record companies. "Do we fight over one-tenth of a point of market share? We sure do."

"We've tended to be more collectors than marketers. We want [for instance] to communicate with our licensees and let them know why they are valued customers of ours."

Joyce becomes a member of ASCAP's management team; he reports to CEO Dan Gold, whose own ascension was a product of conclusions reached by the \$1 million Booz Allen study that set in motion the biggest internal changes in the society's 80-year history. Joyce says he'll be spending the next several months getting the process in place. "This is not going to be an empire, and we're not about to spend a lot of money. But we've got to tell our story more forcefully and effectively."

To be prepared for the normalcy of change, Joyce says, is to be, above all, stubbornly protective of the rights of ASCAP's writer members. "The more I became familiar with the challenges ahead, the more I got to believe in the absolute right of songwriters to get their due in a world of hostile interests."

PORTER ON PORTER: This is truly an age of discovery for show music fans. For instance, a collection of 13 songs recorded in 1952 by Cole Porter as demos for his show "Can-Can" are to be released to the public for the first time Nov. 15 by Koch International. Besides the well-known songs (i.e., "C'est Magnifique" and "I Love Paris"), the recordings include five songs cut before the show's Broadway opening. Also, the CD re-

prises 1935 recordings by Porter of songs from "Jubilee," which were originally released on a Columbia Records tribute set 20 years ago... The great songwriter is among those Broadway personalities who'll be inducted into the NYU Musical Theatre Hall of Fame during a gala musical celebration Nov. 16 at the University Theatre. Besides Porter, other inductees include Mary Martin, Irving Berlin, and Yip Harburg. Other honorees will go to Gwen Verdon, George Abbott, and Betty Comden and Adolph Green.



by Irv Lichtman

BMI'S In-Flight Deal: BMI has signed a new license agreement with Cambridge Entertainment for its audio client,

US Africa, for delivery of programming for multiple in-flight audio channels. The agreement runs through December 1995, and grants Cambridge subscribers authorization to use music provided by the company from the performance rights group's 2.5 million-song catalog.

MUSICAL HOMAGE TO A CITY: Composer Alan Menken and lyricist/librettist Tim Rice are collaborating on a new musical meant to celebrate the 3,000th birthday of the city of Jerusalem, which King David proclaimed the capital of Israel. The musical, called "King David," will have one performance in the city in 1996 and then will play in other Israeli cities, as well as 22 cities worldwide, among them Paris, New York, Tokyo, and Moscow. Menken and Rice are no creative strangers, having collaborated on songs from "Aladdin" and the stage production of "Beauty And The Beast." Rice, of course, has worked with Andrew Lloyd Webber on two other notable musical theater works whose themes were culled from the Hebrew Testament and the New Testament: "Joseph And The Amazing Technicolor Dreamcoat" and "Jesus Christ Superstar."

CORRECTION: A reference to Jay Morganstern in last week's obituary on Lester Sill incorrectly identified his relationship to Warner/Chappell Music. He is executive VP/GM of the publishing company, and worldwide CEO of its music print division, Warner Bros. Publications.

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

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2. Passion, Vocal Selections
3. The Breeders, Complete
4. Led Zeppelin, Complete
5. Smashing Pumpkins, Siamese Dream.

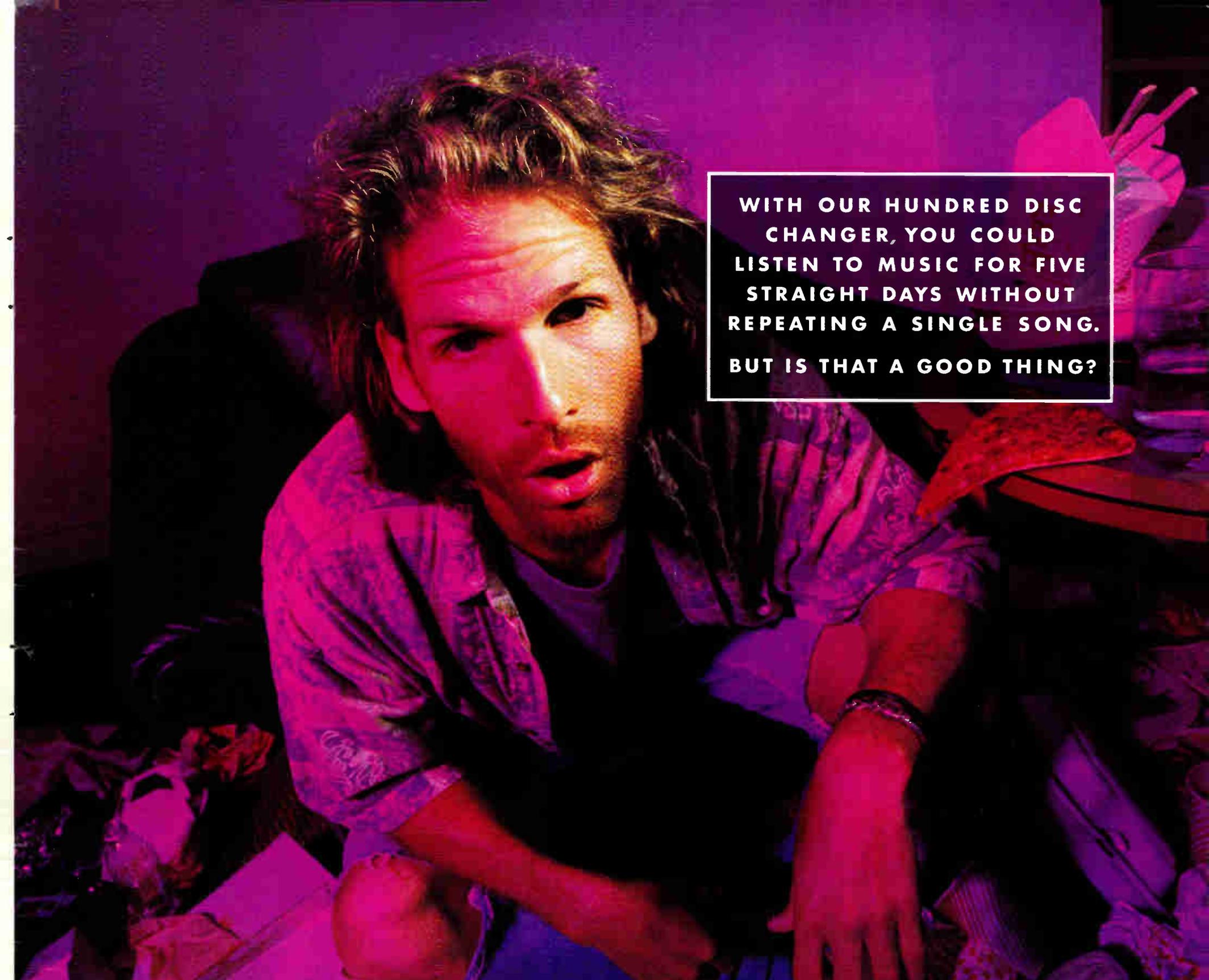
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BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	Boston Garden Boston	Sept 27-29, Oct 1-3	\$2,582,370 Gross Record \$30	96,079 six sellouts	Metropolitan Entertainment Don Law Co
ZZ TOP JACKYL	The Summit Houston	Nov 5-6	\$634,876 \$30.75/\$25.75	23,688 two sellouts	Beaver Prods
BILLY JOEL	Fargodome Fargo, N.D.	Oct 30	\$564,453 \$29.75	18,700 20,000	Ogden Presents
BILLY JOEL	Kemper Arena, American Royal Center Kansas City, Mo.	Oct 13	\$488,703 \$29.75	16,549 sellout	Contemporary Prods.
ERIC CLAPTON	Hartford Civic Center Hartford, Conn.	Oct 13	\$425,568 \$46/\$28.50	12,960 sellout	Metropolitan Entertainment
REBA MCENTIRE JOHN MICHAEL MONTGOMERY JOHN BERRY	Thompson-Boling Arena, University of Tennessee Knoxville, Tenn.	Nov 5	\$384,175 \$25	15,367 17,500	Starstruck Promotions
COUNTING CROWS ENGINE JOE HENRY GIGOLO AUNTS	Greek Theatre Los Angeles	Sept 25, Oct 3-4	\$372,983 \$22.50	16,577 three sellouts	Nederlander Organization
REBA MCENTIRE JOHN MICHAEL MONTGOMERY ARCHER/PARK	Coliseum, Birmingham-Jefferson Civic Center Birmingham, Ala.	Nov 4	\$331,900 \$25	13,276 sellout	Starstruck Promotions
JULIO IGLESIAS	Raymond F Kravis Center West Palm Beach, Fla.	Oct 28-30	\$325,833 \$62.50/\$42.50	5,481 three sellouts	Fantasma Prods
BILLY JOEL	The Mark of the Quad Cities Moline, Ill.	Oct 26	\$320,547 \$29.50	11,062 sellout	Cellar Door

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Artists & Music

FOLK MUSIC ON TOUR

(Continued from page 18)

artists as Garth Brooks and Nanci Griffith.

Although songwriters-in-the-round concerts have become popular at many clubs across the country, the idea of taking it on the road offers a new element. "In a lot of rounds, people only get to exchange songs for one night. This way, as we become more familiar with each others' material, it's easier to join in with a vocal harmony or a second guitar part or even a harmonica solo," says Michael McNevin, a California-based songwriter who has won all three of the Kerrville/Sing Out-sponsored New Folk competitions.

Reaction to the tour from club owners and concertgoers has been generally good. "The shows have been very well received," says Michael O'Leary, owner of Milestones in Rochester, N.Y. "The audience really comes to listen to the music. The draw has been good, and we often see the same faces coming back each week."

O'Leary attributes much of the buzz about the Internet Quartets to local radio support. Rochester album rock station WMAX-FM sponsors the "Acoustic Cafe" at Milestones, charging only \$1.06 at the door and giving airplay to upcoming acts. (In most markets, the average ticket costs \$7.)

In smaller cities such as Syracuse, local radio support coupled with strong interest in regional performers has led to sold-out shows. In larger markets such as Philadelphia, however, the opposite has been true. "Some of the shows have been disappointing. A main reason is that they were added to the tour late, and we didn't have the time to get radio (or) any other promotion," Rowth says.

As a whole, however, Rowth and most of the artists have been pleased with the results of the series. "I base the success of this tour on the excellent CD sales and the mailing lists accumulated by the performers," Rowth says. "We've sold at least as many CDs as we have tickets. Some people walk away with a handful of CDs." Rowth has no plans to release a compilation CD of the tour because of licensing complications.

"This follows what I've been doing all year: trying to broaden my tour base," adds Mondlock.

Rowth and many of the performers have already expressed interest in organizing another tour next year. Having learned from initial setbacks, he expects that, with better lead time for promotion of the tour and the increasing interest in the folk discussion group, momentum will build for future tours.

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UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

SYRACUSE, N.Y.: Performing in front of the president has typically been an honor reserved for top-name artists; however, on Oct. 19, Syracuse-based a cappella group Shade V (pronounced Shade Five) took the stage at a Democratic fundraiser in New York City attended by President Bill Clinton, New York Gov. Mario Cuomo, and several major entertainers, including Madonna, Alec Baldwin, Robin Williams, and Al Pacino. "Singing in front of the president was the ultimate respect we felt could be paid to our music," says group founder Calvin "Nuse" Binns. "I felt our work had finally paid off." Binns and fellow group members John

McCarthy, Joe Simpson, and Ralph Blackshear began singing together on the street corners of Syracuse's Pioneer Village Housing Project. Years later, with the addition of Eric Weiner, a Syracuse University music major, the group's mix of R&B and hip-hop finally took shape as Shade V. "Shade V is the blend of five very different personalities," Binns says. "We all hear the music in different ways, so when it comes together we end up with something that's not like anything only one of us could come up with." Fate intervened for the band during a stop in Albany on Mother's Day. While jogging through the Empire State Plaza, Cuomo heard the group practicing and stopped to listen and meet with the members. The conversation carried back to Cuomo's office, where they talked for several hours. The governor took particular interest in the band's original song, "My Mommy Is My Daddy," which tells the story of four of the group's members growing up in single-parent homes. In the end, Cuomo agreed to help the group out as best he could by inviting them to sing at October's Democratic fundraiser. Since then, several major-label representatives who attended the event have expressed interest in the band's talents. Contact Skip Webb at 315-438-5472.



SHADE V

MADISON, WIS.: "Folk soul" is the term used by the Common Faces to describe their music. It is as descriptive a label as any for a band drawing its sound from smidgens of country and zydeco, daubs of blues and jazz, the steady tempo of rock, and the polyrhythms of world beat. This decidedly happy music ("We're not a scowling band," says guitarist Asa Miura) made



THE COMMON FACES

the act a hit earlier this year on a widening national touring circuit (including New York's CB's Gallery) and in the rock clubs and outdoor festivals of Wisconsin. Even Europe has been receptive: The Common Faces were on a tour this fall that took them through five cities in Austria, plus gigs in Germany and Slovenia. Although grunge is

one element that has not influenced the act, the Common Faces' three self-released CDs were recorded at Butch Vig's Smart Studio (Vig completed sessions on the band's second album as he began work on Nirvana's "Nevermind"). The Vig connection, as well as the band's prodigious musical abilities, has led to session work with Smashing Pumpkins, Vanilla Trainwreck, Black Market Flowers, Freedy Johnston, and others. Contact Asa Miura at 608-274-1386.

DAVE LUHRSEN

HIALEAH, FLA.: There aren't many bands in Florida that play a combination of polka, country, and punk on instruments that range from an accordion to a kazoo, calliope, and clarinet. In fact, there's only one. Who is it? I Don't Know. A longtime local favorite noted for its wild and woolly live shows, I Don't Know has ventured afield lately, playing in Tampa, Daytona, Gainesville, and Orlando, Fla., and in Austin, Texas. All this touring has supported the band's recent full-length CD "Gullible's Travels," which has sold more than 1,200 copies and has European distribution. I Don't Know comprises singer Ferny Coipel, bassist Tony Landa, accordionist Mark Ruiz, and drummer Izo Besares, who are all in their mid-20s. "It's your run-of-the-mill high-energy, orchestrated, non-stop pogo-ing band," says the act's manager, Rob Gelbman. "It's nursery



I DON'T KNOW

folklore mingling with a vaudevillian hard-core attitude." Local alternative paper the New Times has said that I Don't Know is "the Marx Brothers meets the Klezmer Conservatory." Future plans include a trip to Europe next year and a return to the studio for more recording in December. Contact Gelbman Management at 305-922-5737.

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RASTAFARIAN SPIRIT REPLACING VIOLENT THEMES IN DANCEHALL LYRICS

(Continued from page 1)

Although none of these tracks has crossed over to the American R&B or pop charts, many have achieved commercial success in the global Jamaican-music scene. Dreadlocks, the traditional Rasta coif, have been gaining popularity with many dancehall artists—including Capelton and Buju Banton—whereas before, DJs preferred a slick R&B or Westernized look.

"A consciousness [Rastafarian] movement has been part of dancehall reggae for several years now," says Murray Elias, Priority Records' director of A&R/reggae. "One reason that it has suddenly

seeking religious options now, because the political parties seem to have failed everybody. People are looking for other options now, and there has been a retreat into seeking answers from religious organizations. I'm not surprised to hear that this is showing up in the music."

RETURN OF THE '70s

Spirituality used to be a hot lyrical topic in Jamaican music. Called "conscious" or "culture" reggae, the music's "reality" lyrics often reflected social concerns and a passionate belief in Rastafarianism.

The Jamaican religion has an intense identification with the Old Testament, but Rastas believe in the divinity of Haile Selassie, the late emperor of Ethiopia, the first black leader to gain prominence in Africa. His defeat of Mussolini's army in the mid-'30s made him revered as the ultimate symbol of black pride and power. Rastas grow their hair into long, uncombed dreadlocks in adherence to a verse in the Old Testament that prohibits shaving or cutting parts of your hair; they use marijuana as sacrament to keep them distinct from Western religions that use wine; and they long to return to an idealized Zion somewhere in Africa, as promoted by Marcus Garvey whom they consider to be a prophet. Throughout the '70s and into the first half of the '80s, such reggae artists as Burning Spear, Culture, Israel Vibrations, and Bob Marley were in the forefront of this movement.

Philip Smart, a reggae producer, radio personality, and owner of HC&F Studios on Long Island, sees the return of cultural lyrics as part of a larger cycle. "Recently, reggae peaked out on slackness [sexually graphic lyrics], we peaked out on gun lyrics, so now it's time for cultural lyrics again. Culture was strong in the late '70s, so what we are seeing is



ZIGGY MARLEY

blossomed in the last couple of months is a commercially driven reaction to the gun ban."

The ban on gun lyrics was issued by Col. Trevor McMillan, Jamaica's commissioner of police, and discourages clubs and radio from playing records with violent messages.

"The commissioner instituted the ban because he felt these lyrics were creating an atmosphere of violence and undermining the authority of the police," says a spokesman at the commissioner's office in Kingston. According to Carlene J. Edie, associate professor of political science at the University of Massachusetts, Amherst, "The ban on gun lyrics has largely to do with a tremendous increase in the levels of extremely violent crime in Jamaica over the past year."

Edie says the Jamaican murder rate has been climbing steadily; 1993's victims included the popular reggae artists Panhead and Dirtsman. Recently, Papa San, Dirtsman's brother, was arrested in Kingston on gun charges stemming from an alleged shooting incident.

The resurgence of a Rasta-influenced music scene may also reflect a fundamentalist spiritual reawakening taking root in Jamaica. "The International Monetary Fund's structural adjustment program, which was instituted in 1980, has been extremely burdensome and painful for the majority of Jamaicans," says Edie. "Many people are



TONY REBEL

the return of the '70s to the '90s."

In the latter half of the '80s, Rastafarianism and cultural lyrics became less popular. In the last five years, Columbia's Tony Rebel and Big Beat's Garnet Silk were the lone Rastafarian voices crying out in a dancehall wilder-



CUTTY RANKS

ness that was more concerned with raw sex and gangster lyrics than religion. But Banton's '93 hit brought the first wind of change.

"Murderer," released on Mercury, "changed everything," says Carlton Barrett, record buyer for Super Power Records, Brooklyn, N.Y.'s most popular reggae music retail outlet. Having hit No. 1 on the dancehall club and reggae radio show charts in Kingston, New York, and London, "Murderer" boasted anti-gun lyrics stated in specific Biblical terms. Although

'Some of us may have previously neglected it, but the spiritual consciousness has always been there'

the single achieved a solid sales base in the U.S. Jamaican community and received considerable hip-hop club play, Banton is best known in the States for his dancehall hit "Boom Bye-Bye," an anti-homosexual song that was the source of a big controversy in '92.

"The 'Murderer' record by Buju Banton was the turning point as far as dancehall DJs are concerned, because Buju was the leader within the dancehall," says Lloyd Stanbury, vice chairman of Grove Broadcasting, the company that owns IRIE-FM, Jamaica's all-reggae radio station. "Everyone in Jamaica was very supportive of that song, because it came at a time when there were serious violent acts within the country."

Banton says, "Some of us may have previously neglected it, but the spiritual consciousness has always been there. Nothing but consciousness can hold us together as a people. We have to use music to motivate youths toward positivity. We artists, whom the people elect to hold the microphone, we have to do something besides just making the girls jump up."

Says Rebel, "A youth like Buju is my friend, and even before he began to [grow dreadlocks], I knew that he was a cultural youth. Artists like Garnet and myself are trying to create a balance where

cultural music can be commercially accepted while bringing a positive message."

Stanbury says that trend was continued by this year's Reggae Sunsplash Festival, held July 12-15 in Kingston. "On the dancehall night, Capelton was the artist who got the most respect, and on Friday night it was Garnet Silk. On Saturday, it was Ziggy Marley. Capelton is probably the most popular artist right now; he has a number of records that are moving in the direction of roots and culture and positive conscious lyrics."

On his records, Capelton often invokes Haile Selassie, as he does in the introductions to "The Tour"—his reggae single that was a hit on radio and in reggae clubs in New York and Kingston—and to "No Competition," released last summer on Kingston's African Star label. Recently spotted at Don One Sounds in Brooklyn, Capelton's hair was dreadning nicely.

Although a totally conscious dancehall record hasn't enjoyed crossover success in the U.S. since Junior Reid's "One Blood," such themes are beginning to creep into records that can be heard on R&B radio. The Jamaican rapper Ravn's "No Guns, No Murder," produced by WQHT (Hot 97) New York air personality Funkmaster Flex, has garnered airplay on rap and mix shows across the country. The popular anti-gun song includes the conscious reggae line, "Step up in a life and give thanks to the father."

Could this mean that many of the artists who have turned to anti-gun and spiritual lyrics are making a move based on commercial considerations? "We don't know if all of the artists who are catching the cultural wave are serious; maybe some of them have hopped on the bandwagon," says Rebel.

"Not everybody who dreads their hair is a true Rasta," says Cutty Ranks, who is in the midst of recording his debut album for Priority. "Some of these guys talk about how they are a dread and a Rastaman, but they are using it as a disguise. Rastafari business isn't what you have on your head, it's what you have in your heart."

"I am one of the guys who has DJ'd reality lyrics for years, until people acted like they didn't want to listen. People can DJ about guns, but it depends on how you write the lyrics. If you write gun lyrics and tell people to shoot other people, everyone knows that is wrong. But if you write lyrics about personal experience, things that you see going on in the street, or tell people to put down the gun, then it's a different matter. I never promote violence; I just write what I see."

Indeed, Ranks' cultural attitude embodies the same type of militance that helped enliven Bob Marley's writing. "The politicians and upper-class people don't give the artists any support," Ranks

says. "When you DJ conscious lyrics, especially if you talk about the system and the corruption you see in it, they don't like it."

MORE THAN A TREND?

Like the computer-generated rhythms that seem to have a six-month life span, topics in reggae music also come and go. But some observers say that the return to conscious reggae, with its social and Rastafarian themes, will not be just another short-lived trend.

"This is what reggae is about: positive, conscious, informative, and educational," says Stanbury. "This is going to be here for a very long while, because it is going back to the roots."

Ranks is less certain. "You never know if it's going to last," he says. "Maybe a new DJ will come on the scene with something else that is not conscious, and the people will get tired of hearing conscious lyrics and all those things."

The crossover potential of conscious lyrics in the U.S. is also uncertain, according to Priority's Elias.

For example, Rebel's conscious 1992 album "Vibes Of The Times" failed to strike U.S. commercial sparks despite its cultural messages. But the artist is enjoying considerable crossover success with "Weekend Love," his duet with Queen Latifah, featured on her Motown album. Interestingly, the lyrics of "Weekend Love" have little to do with conscious reggae; instead, they deal with a romantic tryst. And some of the most popular Jamaican records to

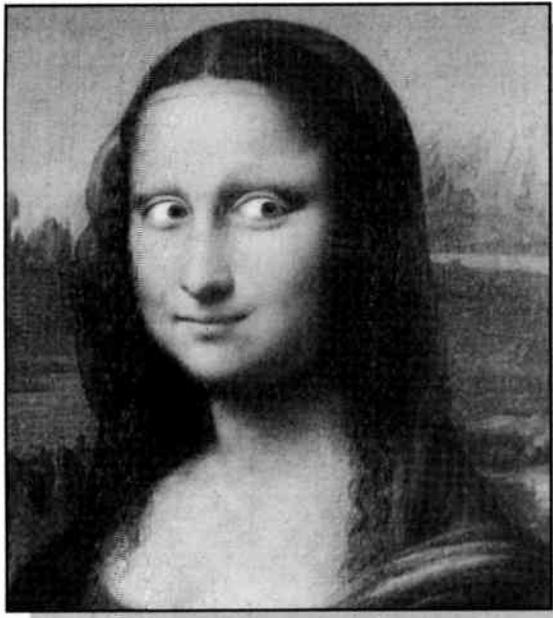


BUJU BANTON

break outside of the community are love songs, like those by J.C. Lodge and Maxi Priest.

"The [conscious] movement will live or die based on the records' commercial acceptance on radio here in America," he says. "And if they don't find commercial acceptance here, I wouldn't be surprised to see the movement dry up in Jamaica."

But Elias is following the conscious reggae trend with great interest. "I'm not closing the door on it; I would sign the right artists with the right material. Ultimately, we'll have to see whether religion is as exciting to the average American kid as guns and sex."



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"Sticky Fingers" The Rolling Stones

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
*** No. 1 ***				
1	4	6	VERUCA SALT MINTY FRESH/DIC 24732/EPIC (10.98/15.98)	AMERICAN THIGHS
2	1	2	DEAD CAN DANCE 4AD 4576/WARNER BROS. (10.98/15.98)	TOWARD THE WITHIN
3	3	60	MARTINA MCBRIDE RCA 66298 (9.98/15.98)	THE WAY THAT I AM
4	11	9	DES'REE 550 MUSIC 64324/EPIC (9.98/15.98)	I AIN'T MOVIN'
5	9	9	RAPPIN' 4-TAY CHRYSALIS 30889/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
6	8	10	USHER LAFACE 26008/ARISTA (9.98/15.98)	USHER
7	7	5	LUCAS BIG BEAT 92467/AG (10.98/15.98)	LUCACENTRIC
8	13	13	DEADEYE DICK ICHIBAN 6501 (11.98/16.98)	A DIFFERENT STORY
9	2	2	ARTIFACTS BIG BEAT 92397/AG (9.98/15.98)	BETWEEN A ROCK AND A HARD PLACE
10	6	5	PARIS PRIORITY 53882* (10.98/16.98)	GUERRILLA FUNK
11	17	17	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
12	5	2	BUDDY GUY SILVERTONE 41542/JIVE (10.98/15.98)	SLIPPIN' IN
13	14	36	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL
14	10	55	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
15	12	9	KEN MELLONS EPIC 53746 (9.98/15.98)	KEN MELLONS
16	16	16	LARI WHITE RCA 66395 (9.98/15.98)	WISHES
17	—	1	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98)	RUTHLESS BY LAW
18	30	2	LIL 1/2 DEAD PRIORITY 53937* (9.98/15.98)	THE DEAD HAS ARISEN
19	22	2	LORDS OF ACID WHITE LABELS/AMERICAN 45574/WARNER BROS. (10.98/16.98)	VOODOO-U
20	15	14	ILL AL SKRATCH MERCURY 522661* (10.98/15.98)	CREEP WIT' ME

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	—	1	VICIOUS EPIC STREET 57857/EPIC (9.98/15.98)	DESTINATION BROOKLYN
22	21	7	WHITEHEAD BROS. MOTOWN 0346 (9.98/13.98)	SERIOUS
23	18	25	CRYSTAL WATERS MERCURY 522105 (10.98/15.98)	STORYTELLER
24	28	19	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW (9.98/13.98)	KIRK FRANKLIN
25	29	19	SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA...
26	20	5	COMMON SENSE RELATIVITY 1208* (9.98/16.98)	RESURRECTION
27	31	5	TONY TERRY VIRGIN 39861 (10.98/15.98)	HEART OF A MAN
28	32	6	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98/15.98)	DELIVERANCE
29	23	11	LUSCIOUS JACKSON GRAND ROYAL 28356/CAPITOL (10.98/15.98)	NATURAL INGREDIENTS
30	26	3	ACOUSTIC ALCHEMY GRP 9783 (10.98/16.98)	AGAINST THE GRAIN
31	27	2	N-PHASE MAVERICK/SIRE 45607/WARNER BROS. (9.98/15.98)	N-PHASE
32	34	7	GRANT LEE BUFFALO SLASH 45714/REPRISE (9.98/15.98)	MIGHTY JOE MOON
33	—	3	CARLOS VIVES POLYGRAM LATINO 518884 (9.98/13.98)	CLASICOS DE LA PROVINCIA
34	36	4	DIS-N-DAT EPIC STREET 57625/EPIC (9.98/15.98)	BUMPIN'
35	25	7	DADA IRS 27986 (9.98/15.98)	AMERICAN HIGHWAY FLOWER
36	—	14	LOREENA MCKENNITT WARNER BROS. 45420 (10.98/15.98)	THE MASK AND MIRROR
37	40	3	MARCUS ROBERTS COLUMBIA 66437 (10.98/15.98)	GERSHWIN FOR LOVERS
38	—	17	MELVIN RILEY MCA 11016 (9.98/15.98)	GHETTO LOVE
39	38	9	FREEDY JOHNSTON ELEKTRA 61655 (10.98/15.98)	THIS PERFECT WORLD
40	—	1	K-DEE LENCH MOB 1002 (10.98/16.98)	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)

POPULAR UPRIINGS

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

SOCIAL ACCEPTANCE: Relativity's first release aimed specifically at album alternative radio is paying off for singer/songwriter/guitarist **Lone Kent**.

The American-born, French-based artist's debut, "Granite & Sand," released Oct. 11 on Crammed/Relativity, mixes American roots music with a European style. "Social Situation" is gar-

"This is our first real effort to go out and build a story at [album alternative]," says Bibeau. "And we've been welcomed with open arms."

To capitalize on the strong airplay, Relativity is sending Lone Kent on a 25-market promotional tour for radio interviews and on-air performances. The tour, which began Nov. 10 and wraps up Dec. 6, also includes radio station-sponsored shows, including KBCO's "Rock And Roll Auction" at the Paramount Theater in Denver on Saturday (19).

"We're trying to have stations sponsor him at local coffeehouses, too, and we'd invite radio, retail, press, and listeners," he says.

SWEET SIXTEEN: Once again, modern rock heavy-weight KROQ Los Angeles' programming choices have created a chain reaction. This time the beneficiary is the London-based alternative band **Bush**, on Los Angeles-based indie Trauma Records.

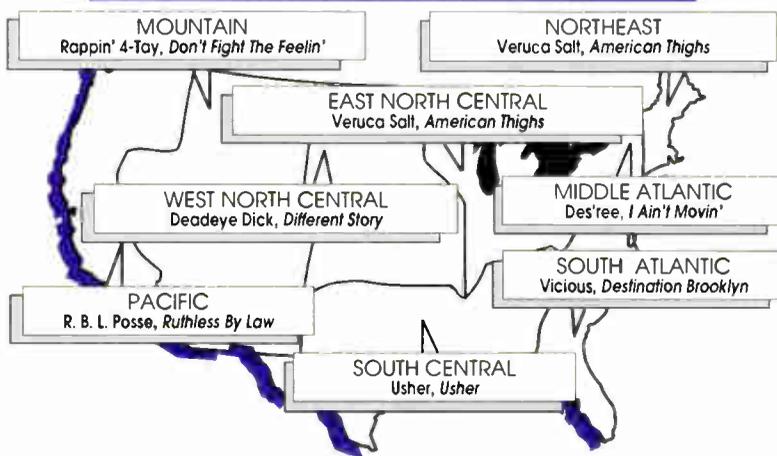
KROQ began playing "Everything Zen" and "Little Things" from the band's debut, "Sixteen Stone," released Nov. 1, before the label even serviced either song.

Now, WKQX (Q101) Chicago, KNDD (the End) Seattle, KOME San Jose, Calif., and WCHZ (Channel Z) Augusta, Ga., are also playing "Everything Zen."



Animal Magnetism. Former Animal Logic singer Deborah Holland is being embraced by album alternative radio with her Dog & Pony Records debut, "Freudian Slip," which features onetime bandmates Stewart Copeland and Stanley Clarke. It is being played on KUT Austin, Texas, and KIOT Sante Fe, N.M.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
PACIFIC	SOUTH CENTRAL
1. R.B.L. Posse, Ruthless By Law	1. Usher, Usher
2. Dead Can Dance, Toward The Within	2. Whitehead Bros., Serious
3. Rappin' 4-Tay, Don't Fight The Feelin'	3. Martina McBride, The Way That I Am
4. Veruca Salt, American Thighs	4. Lari White, Wishes
5. Paris, Guerrilla Funk	5. Veruca Salt, American Thighs
6. Des'ree, I Ain't Movin'	6. Selena, Amor Prohibido
7. Lil 1/2 Dead, Dead Has Arsen	7. Ken Mellons, Ken Mellons
8. Buddy Guy, Slippin' In	8. Rachelle Ferrell, Rachelle Ferrell
9. Martina McBride, The Way That I Am	9. Tony Terry, Heart Of A Man
10. Dru Down, Explicit Game	10. La Diferenzia, La Diferenzia

Rob Kahane, chairman of Trauma, says the band was one of the more popular unsigned bands in England and had been receiving a lot

of radio airplay. "One of the producers at Radio 1 in England tipped me off to the band. They played the demo of 'Everything Zen' and got a

huge response from it," he says.

A video for the song, directed by **Matt Mahurin** (Alice In Chains, U2, Peter Gabriel), was scheduled to be shot in New York the week-end of Nov. 11.

The band will make its first U.S. appearance on Friday (18) at an album-release party and show at Dragonfly in L.A.

Trauma plans to bring the foursome back to the U.S. for a tour in January. Plans to include a snippet of the video and press kit on America Online are also in the works, according to Trauma president **Paul Palmer**.

ROAD WORK:

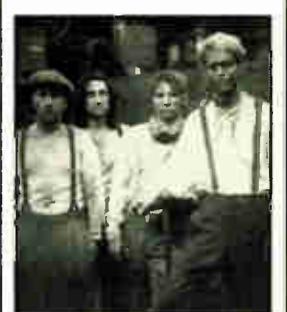
In an effort to target alternative and urban audiences, Virgin is putting singer/songwriter **Ben Harper** on the road with funky alternative rockers **Luscious Jackson**, the soulful hip-hop act **Spearhead**, and rap group **the Fugees**.

The Luscious Jackson dates run from Nov. 25-Dec. 6 and include in-stores in Seattle, Portland, Ore., San Francisco, Santa Barbara, Calif., and San Diego.

Harper then hits the road with Spearhead and the Fugees from Dec. 8-22.

TID BITS: **Method Man**

took the No. 3 slot on the Box for the week ending Nov. 4 with the clip "Bring The Pain," from his Def Jam/RAL debut "Tical" . . . World Domination's **Sky Cries Mary** makes an appearance on "Late Night With Conan O'Brien" Nov. 21 . . . American Recordings put a snippet of the **Johnny Depp** and **Gibby Haynes**-produced electronic press kit for



Fossil Fuel. Fossil, which is managed by CBGB's owner Hilly Kristal, is playing a few shows with Black 47 and some solo dates this month in support of its debut EP, "Crumb," on hifi/Sire/Warner Bros. "Snow Day," a green-vinyl 10-inch, is due in late November. The band's self-titled album is due in January. "Moon" is the first offering for college, album alternative, and modern rock radio.

former **Red Hot Chili Peppers** guitarist **John Frusciante** on the Internet. Frusciante's debut, "Niandra Lades And Usually Just A T-Shirt," is due Nov. 22.

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and came over to our little puddle.
We've been sitting there for years."



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Veteran Divas Find New Audiences *Franklin, LaBelle, Knight Bridge Generation Gap*

BY DAVID NATHAN

LOS ANGELES—Aretha Franklin, Patti LaBelle, and Gladys Knight, who enjoyed their first hit records in the '60s, continue to compete successfully on the Billboard R&B charts thanks to high media profiles, frequent touring, and steady airplay.

Says independent retailer George Daniels of George's Music Room in Chicago, "They're crossing the generation gap with their music, and since all three are strong catalog sellers, we're finding that young buyers who like their current records are going back to buy their older albums, too."

The three veteran artists were teenagers when Franklin scored her first chart record in 1960 with "Today I Sing The Blues." Knight, with the Pips, followed in 1961 with "Letter Full Of Tears," while LaBelle, recording with the Blue Belles, earned her chart debut in 1962 with "I Sold My

Heart To The Junkman."

James Miller, manager of the Crenshaw/Los Angeles outlet of 16-store, Chatsworth, Calif.-based Tempo Records, agrees that sales on Franklin, LaBelle, and Knight have been good.

"Younger buyers have heard these artists' names from their parents. Now they're checking out their music for themselves," he says.

Though each has found acceptance among younger audiences, in part by working with contemporary producers, they maintain their upper-demo fan base through their trademark soulful vocals.

The current LaBelle single, "All This Love," a cover of DeBarge's Teddy Riley-produced hit from 1983, is No. 46 on the Hot R&B Singles chart.

The single, from LaBelle's MCA album "Gems," released in June, was preceded by "The Right Kind Of Lover," produced and co-written by Jimmy Jam & Terry Lewis, which peaked at No. 8 in July.

Knight has spent 13 weeks on the Hot R&B Singles chart with "I Don't Want To Know," written and produced by Babyface. The single is from her second MCA solo album, "Just For You," which was released in late September.

Franklin recently enjoyed a 25-week chart run with "Willing To Forgive," produced and written by Babyface and Daryl Simmons.

The Arista single peaked at No. 5 on the Hot R&B Singles chart and is on the Hot R&B Recurrent Airplay chart.

Tempo's Miller notes that sales on Franklin's current Arista album,

"Greatest Hits (1980-1994)," were spurred by exposure of the single, which is included on the album.

Says Miller, "We got complaints from people who wanted a brand-new Aretha album, but they liked 'Willing To Forgive' so much, they bought the [greatest hits] album," he says.

Jean Riggins, senior VP of black music for Arista, admits that breaking Franklin's "Willing To Forgive" was a major challenge.

"We had all the classic ingredients: a great artist, a great producer, a great song, and a great team working the record. But with classic artists like Aretha, it happens on a record-by-record basis.

"We didn't deliver 'A Deeper Love' [the first single from the

(Continued on next page)



Blackgirl Goes Black Tie. Kaper Records trio Blackgirl and vocalist Lawrence Tolbert, left, congratulate songwriter/vocalist Isaac Hayes, center, at the 16th annual Georgia Music Hall Of Fame Awards dinner Sept. 24 at the Georgia World Congress Center. Hayes received a Georgy Award in the performance category and was a 1994 Hall Of Fame inductee. Blackgirl performed during the formal dinner.

Capitol Celebrates Work Of Nat King Cole; Rhino Releases 6-CD R&B Retrospective

COLE'S CAPITOL ACHIEVEMENT: Nat King Cole was honored posthumously by Capitol Records with its Tower Of Achievement award during a gala celebration Nov. 2. The event was held in the label's recording studios in Los Angeles and was attended by representatives of the entertainment industry as well as political and other business sectors.

Gary Gersh, president/CEO of Capitol, presented the award to Cole's wife and four daughters (including Elektra artist Natalie Cole).

"There is no one more deserving [of the award] than Nat King Cole," said Gersh.

The Tower Of Achievement award was established by Capitol Records to honor artists on its label for their "irreplaceable contribution to music and American popular culture." Frank Sinatra received the award in 1993.

Cole was one of the first artists signed to Capitol in 1943, recording nearly 700 songs before his death in 1965 of lung cancer.

His striking features and at-ease demeanor on his 1956 television program, "The Nat 'King' Cole Show," endeared an entire nation. The show ran 64 weeks before being canceled due to lack of advertising—because, many say, the program was hosted by a black man. However, the variety show paved the way for increased on-camera opportunities for other black entertainers.

At Capitol, the comfortably filled studio housed a festive yet respectful atmosphere, one in which attendees discussed and reflected on the career of a man whose music continues to touch the lives of millions. In an age when self-denigrating lyrics and uninspired melodies are the rule, the evening was a much-needed infusion of harmony.

MORE HISTORY: Rhino Records has released "The R&B Box: 30 Years Of Rhythm & Blues (1943-1972)," a six-CD collection chronicling black music from post-World War II to the debut of disco.

Featured chronologically on discs are 108 original popular tracks. Included is a comprehensive, 60-page liner-note/photo booklet.

Rhino senior director of A&R James Austin and label president Richard Foos, along with musician/writer/producer Billy Vera, served as compilation producers for the project. Suzan Jenkins, director of the Rhythm & Blues Foundation, helped coordinate the project and penned the introduction for the booklet. Essays were written by Peter Grendysa and Eugene Holley Jr.

CHIPPING IN: Rapper Scarface has donated \$5,000 to a flood-relief fund-raiser, sponsored by KBXX (The Box) Houston. The artist's label, Houston-based Rap-A-Lot Records, kicked in another \$10,000. Funds collected from the drive are being given to the American Red Cross.

The artist's solo set, "The Diary," debuted two weeks ago at No. 2 on the

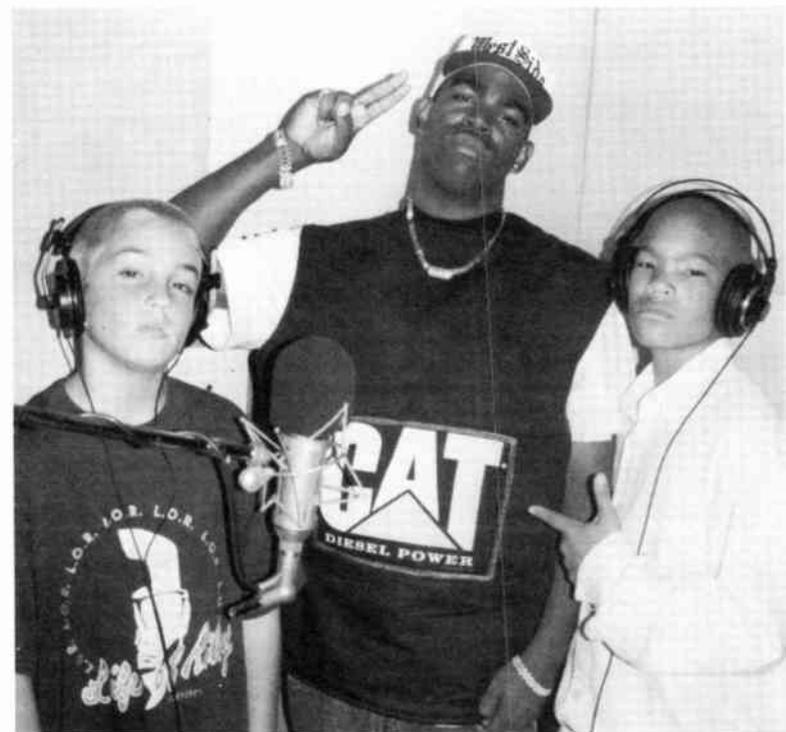


by J. R. Reynolds



Top R&B Albums and The Billboard 200 charts.

MARK YOUR CALENDARS: The 17th annual Black Radio Convention is set for April 14-15, 1995, at the Radisson Hotel in Atlanta. The conference is slated to include the usual workshops and educational sessions on programming, management, engineering, music, and news, with special emphasis on how college radio stations can merge onto the information superhighway. For registration information, contact Convention Chairman, Black College Radio, P.O. Box 3191, Atlanta, GA 30302... ASCAP is hosting its second annual concert, "In Harmony With The Homeless," Wednesday (16) at the Troubadour in West Hollywood, Calif. The event offers an evening of songs written and performed by professional songwriters in collaboration with residents and graduates of the Los Angeles Mission's non-profit rehabilitation program for the homeless. For more information, call 310-398-9650... Cobo Exhibition Hall in Detroit will be the site of the third annual "Franklin Scholarship Awards Dinner and Dance" Nov. 25. The awards were conceived as a nonprofit event by Arista artist Aretha Franklin. Ten graduating high school students will be awarded for outstanding academic achievement. Joining Franklin during the festivities will be Warner Bros. artist Tevin Campbell, who will perform. For ticket information, call 313-894-5788.



Doing Battle. Producer Battlecat, center, is shown with the members of MJJ/Sony act Quo after he put the finishing touches on the rap duo's next single, "Quo Funk." Battlecat's still-untitled debut album is scheduled to be released in early 1995 on his Maverick/WB-affiliated Lifestyles label.

Billboard TOP R&B ALBUMS

FOR WEEK ENDING NOV. 19, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★						
1	1	1	3	SOUNDTRACK DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98) 3 weeks at No. 1	MURDER WAS THE CASE	1
2	2	2	3	SCARFACE RAP A LOT 31146/NOG (10.98/15.98)	THE DIARY	2
★ ★ ★ GREATEST GAINER ★ ★ ★						
3	3	3	5	BARRY WHITE A&M 0115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	3
4	4	5	10	BOYZ II MEN ▲ ³ MOTOWN 0323 (10.98/16.98)	II	1
5	5	4	6	SOUNDTRACK MERCURY 522915 (10.98/16.98)	JASON'S LYRIC	1
6	6	6	8	ANITA BAKER ▲ ELEKTRA 61555 (10.98/16.98)	RHYTHM OF LOVE	1
7	10	11	6	BRANDY ATLANTIC 82610/AG (9.98/15.98)	BRANDY	7
8	8	7	20	BONE THUGS N HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
9	7	9	7	LUTHER VANDROSS LV 57775*/EPIC (10.98/16.98)	SONGS	2
10	13	14	20	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
11	11	12	9	GERALD LEVERT ● EASTWEST 92416/AG (10.98/15.98)	GROOVE ON	2
12	9	8	8	THE NOTORIOUS B.I.G. BAD BOY 73000/ARISTA (9.98/15.98)	READY TO DIE	3
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
13	NEW		1	BRAND NUBIAN ELEKTRA 61682* (10.98/15.98)	EVERYTHING IS EVERYTHING	13
14	NEW		1	DA LENCH MOB STREET KNOWLEDGE 53939/PRIORITY (10.98/16.98)	PLANET OF DA APES	14
15		10	4	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
16	NEW		1	LORDS OF THE UNDERGROUND PENDULUM 30710*/EMI (10.98/16.98)	KEEPERS OF THE FUNK	16
17		15	8	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	6
18		13	3	DIGABLE PLANETS PENDULUM 30654*/EMI (10.98/15.98)	BLOWOUT COMB	13
19		19	19	BIG MIKE ● RAP A LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	4
20		23	19	KEITH SWEAT ● ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	1
21		16	7	CRAIG MACK BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	6
22		—	2	FU-SCHNICKENS JIVE 41519* (10.98/15.98)	NERVOUS BREAKDOWN	19
23		26	7	BEBE & CECE WINANS CAPITOL 28216 (10.98/15.98)	RELATIONSHIPS	19
24		18	24	AALIYAH ▲ BLACKGROUND 41533*/JIVE (9.98/13.98)	AGE AIN'T NOTHING BUT A NUMBER	3
25		20	19	DA BRAT ● SO SO DEF/CHAOS 66164*/COLUMBIA (9.98/15.98)	FUNKDAFIED	1
26		25	23	69 BOYZ RIP IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
27		22	6	JADE GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	16
28		24	11	CHANGING FACES ● SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)	CHANGING FACES	1
29	NEW		1	R.B.L. POSSE IN A MINUTE 8700 (9.98/15.98) HS	RUTHLESS BY LAW	29
30		17	3	MEN AT LARGE EASTWEST 92459/AG (10.98/15.98)	ONE SIZE FITS ALL	17
31		21	10	U.G.K. JIVE 41524 (8.98/15.98) HS	SUPERTIGHT	9
32		—	2	WILLIE D WRAP 8141*/CHIBAN (11.98/16.98)	PLAY WITCHA MAMA	31
33		29	93	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25
34		28	22	WARREN G ▲ ² VIOLATOR/RAL 52335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	1
35		—	2	ARTIFACTS BIG BEAT 92397*/AG (9.98/15.98) HS	BETWEEN A ROCK AND A HARD PLACE	17
36		31	14	IMMATURE MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	26
37		32	10	USHER LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
38		35	5	NAJEE EMI 30789 (10.98/15.98)	SHARE MY WORLD	23
39		39	22	PATTI LABELLE MCA 10870 (10.98/15.98)	GEMS	7
40		37	69	TONI BRAXTON ▲ ⁴ LAFACE 26007*/ARISTA (9.98/15.98)	TONI BRAXTON	1
41		30	52	R. KELLY ▲ ³ JIVE 41527 (10.98/15.98)	12 PLAY	1
42		38	6	KARYN WHITE WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
43		—	2	LIL 1/2 DEAD PRIORITY 53937* (9.98/15.98) HS	THE DEAD HAS ARISEN	39
44		40	24	HEAVY D & THE BOYZ ● UPTOWN 10998*/MCA (10.98/15.98)	NUTTIN' BUT LOVE	1
45	NEW		1	VICIOUS EPIC STREET 57857*/EPIC (9.98/15.98) HS	DESTINATION BROOKLYN	45
46		45	28	OUTKAST ● LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILACMUZIK	3
47		27	5	PARIS PRIORITY 53882* (10.98/16.98) HS	GUERRILLA FUNK	20

48	47	58	58	AARON HALL ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
49	NEW		1	K-DEE LENCH MOB 1002 (10.98/16.98) HS	ASS. GAS OR CASH (NO ONE RIDES FOR FREE)	49
50	40	36	16	MC EHT FEATURING CMW ● EPIC STREET 57696*/EPIC (10.98/15.98)	WE COME STRAPPED	1
51	54	50	11	WHITEHEAD BROS. MOTOWN 0346 (9.98/13.98) HS	SERIOUS	35
52	44	41	14	ILL AL SKRATCH MERCURY 522661* (10.98/16.98) HS	CREEP WIT' ME	22
53	59	61	77	JANET JACKSON ▲ ⁶ VIRGIN 87825 (10.98/16.98)	JANET.	1
54	51	33	7	DR. DRE TRIPLE X 51170* (10.98/16.98)	CONCRETE ROOTS	14
55	55	54	50	SNOOP DOGGY DOGG ▲ ⁴ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
56	53	47	17	ABOVE THE LAW RUTHLESS 5524*/RELATIVITY (9.98/16.98)	UNCLE SAM'S CURSE	15
57	43	43	5	COMMON SENSE RELATIVITY 1208* (9.98/16.98) HS	RESURRECTION	27
58	60	52	5	TONY TERRY VIRGIN 39861 (9.98/15.98) HS	HEART OF A MAN	47
59	56	59	64	BABYFACE ▲ ² EPIC 53558* (10.98/16.98)	FOR THE COOL IN YOU	2
★ ★ ★ PACESETTER ★ ★ ★						
60	73	73	29	SOUNDS OF BLACKNESS PERSPECTIVE 9006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
61	50	42	4	THE DAYTON FAMILY PO BROKE 5433 (9.98/15.98)	WHAT'S ON YOUR MIND	42
62	66	51	11	WEST COAST BAD BOYS NO LIMIT 7187/SMG (9.98/15.98)	ANOTHER LEVEL OF THE GAME	29
63	45	44	11	THE JERKY BOYS ● SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2	16
64	58	—	2	N-PHASE MAVERICK/SIRE 45607/WARNER BROS. (9.98/15.98) HS	N-PHASE	58
65	61	77	25	NORMAN BROWN MOJAZZ 0301/MOTOWN (9.98/13.98)	AFTER THE STORM	21
66	76	67	23	EIGHTBALL & MJG SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	11
67	63	69	37	ARETHA FRANKLIN ● ARISTA 18722 (10.98/16.98)	GREATEST HITS (1980-1994)	23
68	70	71	56	SALT-N-PEPA ▲ ³ NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	6
69	69	—	2	MARVIN SEASE JIVE 41549 (9.98/13.98)	DO YOU NEED A LICKER	69
70	57	46	13	GRAVEDIGGAZ GEE STREET 524016*/ISLAND (9.98/15.98)	6 FEET DEEP	6
71	77	64	3	LO-KEY? PERSPECTIVE 9010 (9.98/15.98)	BACK 2 DA HOWSE	64
72	81	66	6	JOHNNY "GUITAR" WATSON WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW	57
73	48	34	3	O.C. WILD PITCH 30928*/EMI (10.98/15.98) HS	WORD...LIFE	34
74	52	49	8	JONATHAN BUTLER MERCURY 522682 (10.98/15.98)	HEAD TO HEAD	32
75	65	60	15	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98) HS	DON'T FIGHT THE FEELIN'	52
76	74	65	16	JAMIE FOXX FOX 66436 (9.98/15.98)	PEEP THIS	12
77	87	82	105	SADE ▲ ⁴ EPIC 53178 (10.98/16.98)	LOVE DELUXE	2
78	62	56	16	COOLIO ▲ TOMMY 80Y 1083* (11.98/15.98)	IT TAKES A THIEF	5
79	72	78	62	MARIAH CAREY ▲ ² COLUMBIA 53205* (10.98/16.98)	MUSIC BOX	1
80	67	72	103	KENNY G ▲ ² ARISTA 18646 (10.98/15.98)	BREATHLESS	2
81	79	55	4	DIS-N-DAT EPIC STREET 57625*/EPIC (9.98/15.98) HS	BUMPIN'	53
82	85	53	8	BLOODS & CRIPS DANGEROUS 6715/QUALITY (9.98/15.98)	BANGIN ON WAX 2...THE SAGA CONTINUES	20
83	75	63	12	TANYA BLOUNT ISLAND 521514 (9.98/13.98)	NATURAL THING	58
84	80	84	20	MELVIN RILEY MCA 11016 (9.98/15.98) HS	GHETTO LOVE	23
85	71	57	12	PRINCE ● WARNER BROS. 45700 (10.98/16.98)	COME	2
86	82	74	47	PATRA EPIC 53763* (9.98/15.98) HS	QUEEN OF THE PACK	15
87	89	81	33	SOUNDTRACK ▲ ² DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	1
88	68	80	13	VARIOUS ARTISTS THE RIGHT STUFF 29139/CAPITOL (7.98/11.98)	SLOW JAMS THE TIMELESS COLLECTION VOLUME 1	52
89	88	76	6	PHIL PERRY GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	76
90	91	92	39	ZHANE ● ILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	8
91	84	85	102	SOUNDTRACK ▲ ³ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
92	90	88	17	BARRY WHITE MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	82
93	64	48	6	PMD PMD 66475*/RCA (9.98/15.98)	SHADE BUSINESS	12
94	78	68	23	BEASTIE BOYS CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	2
95	100	89	32	INCOGNITO TALKIN LOUD 522036/VERVE (9.98/13.98) HS	POSITIVITY	54
96	RE-ENTRY		53	ZAPP & ROGER ● REPRIZE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
97	86	79	49	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	1
98	RE-ENTRY		8	DRU DOWN RELATIVITY 1222 (9.98/16.98)	EXPLICIT GAMES	46
99	RE-ENTRY		43	JODECI ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	1
100	83	70	3	EDDIE F. AND THE UNTOUCHABLES	LET'S GET IT ON	70

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

VETERAN DIVAS FIND NEW AUDIENCES BY BRIDGING GENERATION GAP

(Continued from preceding page)

'Greatest Hits' album] all the way, although it was a very big club record."

Riggins credits early support from BET and high media visibility as major factors in breaking "Forgive," which has sold more than 335,000 units, according to SoundScan.

Franklin's 1994 media appearances include the Grammy Awards show last March, during which she received a Lifetime Achievement Award, and guest spots on "Saturday Night Live," "The Late Show

With David Letterman," and Oprah Winfrey's 40th birthday show (LaBelle and Knight also appeared).

Riggins notes that Franklin toured more than usual last spring and summer, performing in New Orleans, Atlanta, Detroit, Indianapolis, New York, and Washington, D.C., where she also performed at the White House.

Despite her reputation and past success, airplay and sales were not guaranteed. Says Riggins, "Early on, we experienced a lot of resistance from radio. We felt that 'Will-

ing To Forgive' was a take-no-prisoners record, and a lot of people were surprised when it went top five." The response to "Willing To Forgive" and touring spurred album sales, making the album Franklin's first gold Arista set since 1986.

"Honey," the third single from Franklin's greatest hits collection, is in its 11th chart week. The album has been on the R&B album chart for 37 weeks.

As with Franklin, LaBelle's latest work benefits from the use of hit-making producers. Says Marilyn

Batchelor, national director of black music marketing for MCA, "Jimmy Jam and Terry Lewis and Teddy Riley skewed LaBelle's ['Gems'] album more toward a younger demographic."

The label conducted early setup at retail in March and began teaser ads for the LaBelle album in mid-April. The artist has been on tour for most of the year.

Batchelor says early club response to "Lover" resulted in a series of remixes by MCA A&R executive James Broadway, Def Jef &

Meech Wells, and Darrin Friedman and Hex Hector.

"We got a lot of early radio play in the Mid-Atlantic and Southern regions," says Batchelor. She notes marked sales increases in LaBelle's core markets: New York, Los Angeles, Chicago, Atlanta, Washington, D.C., and her hometown of Philadelphia.

Debuting at No. 8, "Gems" became LaBelle's highest entry ever on the R&B album chart. Says Batchelor, "We're getting a lot of play (Continued on page 32)

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 77 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	11	I WANNA BE DOWN	BRANDY (ATLANTIC) 4 wks at No. 1
2	2	9	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M/PERSPECTIVE)
3	8	9	ON BENDED KNEE	BOYZ II MEN (MOTOWN)
4	3	10	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)
5	7	10	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)
6	6	9	U WILL KNOW	B.M.U. (BLACK MEN UNITED) (MERCURY)
7	5	13	BODY & SOUL	ANITA BAKER (ELEKTRA)
8	4	15	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)
9	10	6	IF YOU THINK YOU'RE LONELY NOW	K-CI HAILEY OF JODECI (MERCURY)
10	9	6	BE HAPPY	MARY J. BLIGE (UPTOWN/MCA)
11	12	4	CREEP	TLC (LAFACE/ARISTA)
12	11	21	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)
13	18	7	YOU WANT THIS	JANET JACKSON (VIRGIN)
14	20	15	BLACK COFFEE	HEAVY D & THE BOYZ (UPTOWN/MCA)
15	14	40	HOW MANY WAYS	TONI BRAXTON (LAFACE/ARISTA)
16	17	15	FLAVA IN YA EAR	CRAIG MACK (BAD BOY/ARISTA)
17	13	17	STROKE YOU UP	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
18	26	3	SHAME	ZHANE (HOLLYWOOD)
19	27	3	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)
20	24	8	LET'S TALK ABOUT IT	MEN AT LARGE (EASTWEST)
21	22	13	CAN U GET WIT IT	USHER (LAFACE/ARISTA)
22	19	10	GET UP ON IT	KEITH SWEAT (ELEKTRA)
23	16	11	I'LL TAKE HER	ILL AL SKRATCH (MERCURY)
24	15	11	5-4-3-2 (YO! TIME IS UP)	JADE (GIANT)
25	34	3	CAN'T HELP MYSELF	GERALD LEVERT (EASTWEST)
26	38	4	OLD SCHOOL LOVIN'	CHANTE MOORE (SILAS/MCA)
27	21	8	FA ALL Y'ALL	DA BRAT (SO SO DEF/CHAOS/COLUMBIA)
28	25	17	I'D GIVE ANYTHING	GERALD LEVERT (EASTWEST)
29	28	24	WHEN CAN I SEE YOU	BAFFYFACE (EPIC)
30	47	3	I APOLOGIZE	ANITA BAKER (ELEKTRA)
31	37	4	FOOLIN' AROUND	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
32	32	4	I CAN GO DEEP	SILK (HOLLYWOOD/JIVE)
33	35	7	GOING IN CIRCLES	LUTHER VANDROSS (LV/EPIC)
34	61	2	ALWAYS AND FOREVER	LUTHER VANDROSS (LV/EPIC)
35	36	15	THROUGH THE RAIN	TANYA BLOUNT (ISLAND)
36	29	17	NEVER LIE	IMMATURE (MCA)
37	39	5	TURN IT UP	RAJA-NEE (PERSPECTIVE)
38	43	9	WHEN A MAN CRIES	TONY TERRY (VIRGIN)
39	23	16	YOUR LOVE IS A...	WHITEHEAD BROS. (MOTOWN)
40	31	18	DO YOU WANNA GET FUNKY	C+C MUSIC FACTORY (COLUMBIA)
41	41	11	WHEN YOU NEED ME	AARON HALL (SILAS/MCA)
42	42	7	TASTE YOUR LOVE	HORACE BROWN (UPTOWN/MCA)
43	44	5	NEVER AGAIN	INTRO (ATLANTIC)
44	53	3	I NEVER SEEN A MAN CRY	SCARFACE (RAP-A-LOT/NOO TRYBE)
45	40	12	JUICY	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
46	30	21	WHERE IS MY LOVE?	EL DEBARGE (REPRISE)
47	50	5	WHY NOT TAKE ALL OF ME	CASSERINE FEATURING CATO (WB)
48	33	12	HUNGAH	KARYN WHITE (WARNER BROS.)
49	63	17	TAKE IT EASY	MAD LION (WEEDEE/NERVOUS)
50	49	11	I DON'T WANT TO KNOW	GLADYS KNIGHT (MCA)
51	66	2	THE MOST BEAUTIFUL	KEITH MURRAY (JIVE)
52	48	5	HIT BY LOVE	CE CE PENISTON (A&M/PERSPECTIVE)
53	52	6	ALL THIS LOVE	PATTI LABELLE (MCA)
54	45	10	THUGGISH RUGGISH BONE	BONE THUGS N HARMONY (RUTHLESS)
55	51	12	IF ANYTHING EVER HAPPENED TO YOU	BEBE & CECE WINANS (CAPITOL)
56	62	4	WHERE DID WE GO WRONG	BLACKGIRL (KAPER/RCA)
57	46	7	CHOCOLATE	Y'N-VEE (FMP/RAL/ISLAND)
58	75	2	FORGET I WAS A "G"	WHITEHEAD BROS. (MOTOWN)
59	54	16	JOY	BLACKSTREET (INTERSCOPE)
60	59	17	TOOTSEE ROLL	69 BOYZ (RIP-IT)
61	—	1	THINKING ABOUT YOU	FELICIA ADAMS (MOTOWN)
62	—	1	I BELONG TO YOU	TONI BRAXTON (LAFACE/ARISTA)
63	73	3	THIS LOVE IS FOREVER	HOWARD HEWETT (CALIBER)
64	60	18	EVERYTHING IS GONNA BE ALRIGHT	SOUNDS OF BLACKNESS (PERSPECTIVE)
65	56	16	TURN DOWN THE LIGHTS	SHANICE (MOTOWN)
66	—	16	AGE AIN'T NOTHING BUT A NUMBER	AALIYAH (BLACKGROUND/JIVE)
67	—	1	THE SWEETEST DAYS	VANESSA WILLIAMS (WING/MERCURY)
68	64	15	ROMANTIC CALL	PATRA FEATURING YO-YO (EPIC)
69	55	39	IT SEEMS LIKE YOU'RE READY	R. KELLY (JIVE)
70	—	1	BREAKDOWN	FU-SCHNICKENS (JIVE)
71	—	1	CAN I STAY WITH YOU	KARYN WHITE (WARNER BROS.)
72	—	1	DO YOU SEE	WARREN G (VIOLATOR/RAL/ISLAND)
73	65	14	LETITGO	PRINCE (WARNER BROS.)
74	69	8	9TH WONDER (SLICKER THIS YEAR)	DIGABLE PLANETS (PENDULUM/EMI)
75	—	1	CONSTANTLY	IMMATURE (MCA)

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

HOT R&B RECURRENT AIRPLAY

1	3	2	NUTTIN' BUT LOVE	HEAVY D & THE BOYZ (UPTOWN/MCA)
2	4	3	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)
3	2	2	THE RIGHT KINDA LOVER	PATTI LABELLE (MCA)
4	1	3	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
5	5	5	SENDING MY LOVE	ZHANE (HOLLYWOOD/MOTOWN)
6	6	2	ALWAYS IN MY HEART	TEVIN CAMPBELL (QWEST/WARNER BROS.)
7	7	9	ANYTHING	SWV (RCA)
8	8	6	I'M NOT OVER YOU	CE CE PENISTON (A&M/PERSPECTIVE)
9	10	6	I MISS YOU	AARON HALL (SILAS/MCA)
10	9	7	WILLING TO FORGIVE	ARETHA FRANKLIN (ARISTA)
11	11	5	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)
12	—	1	SPEND THE NIGHT	N-PHASE (MAVERICK/SIRE/REPRISE)
13	12	10	SOMEONE TO LOVE	MINTY CONDITION (PERSPECTIVE)
14	13	6	WEEKEND LOVE	QUEEN LATIFAH (MOTOWN)
15	17	13	I'M READY	TEVIN CAMPBELL (QWEST/WARNER BROS.)
16	14	15	BELIEVE IN LOVE	TEDDY PENDERGRASS (ELEKTRA)
17	15	16	BUMP N' GRIND	R. KELLY (JIVE)
18	20	10	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)
19	19	4	BOOTI CALL	BLACKSTREET (INTERSCOPE)
20	16	5	FUNKDAFIED	DA BRAT (SO SO DEF/CHAOS/COLUMBIA)
21	22	15	THE MOST BEAUTIFUL GIRL...	PRINCE (NPG/BELLMARK)
22	—	54	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
23	21	28	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)
24	—	32	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)
25	18	38	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)

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

- 27 TITLE (Publisher - Licensing Org.) Sheet Music Dist. 5-4-3-2 (YO! TIME IS UP) (Second Generation Rooney Tunes, BMI/MCA, BMI/Creole Chee Chee, ASCAP/Sista Girl, ASCAP/Nikkian, ASCAP)
- 55 9TH WONDER (SLICKER THIS YEAR) (Wide Grooves, BMI/Giro, BMI/EMI Blackwood, BMI)
- 75 ACTION (EMI Blackwood, BMI) HL
- 46 ALL THIS LOVE (Jobete, ASCAP) WBM
- 48 ALWAYS AND FOREVER (Rodsongs, ASCAP/Almo, ASCAP)
- 13 AT YOUR BEST (YOU ARE LOVE) (Bovina, ASCAP/EMI April, ASCAP)
- 72 BACK SEAT (WIT NO SHEETS) (Bishstick, BMI/Pac Jam, BMI)
- 85 BACK UP OFF ME! (4 The Dough, ASCAP)
- 4 BEFORE I LET YOU GO (Donrit, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tadej, ASCAP/Davey Poo, ASCAP/Chauncey Black, ASCAP) WBM
- 11 BE HAPPY (MCA, ASCAP/Mary J. Blige, ASCAP/Dooch, ASCAP/Twohe And Under, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP)
- 60 BIOLOGICAL DIDN'T BOTHER (Shaq Lyrics, ASCAP/Chrysalis, ASCAP/Zomba, ASCAP/Gabz, ASCAP/11 C, ASCAP)
- 19 BLACK COFFEE (EMI April, ASCAP/Bee Mo Easy, ASCAP/E-Z-Duz-It, ASCAP)
- 9 BODY & SOUL (EMI Virgin, BMI/Shipwreck, BMI/EMI Virgin, ASCAP/Future Furniture, ASCAP)
- 96 BOP GUN (ONE NATION) (Gangsta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WBM
- 38 BREAKDOWN (Zomba, BMI/CPMK, BMU/Saja, BMI/Troutman, BMI) WBM
- 52 BRING THE PAIN ()
- 28 CAN'T HELP MYSELF (Trycep, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI/Zomba, BMI)
- 16 CAN U GET WIT IT (DeSwing, ASCAP/EMI April, ASCAP)
- 4 CHOCOLATE (Jobete, ASCAP) WBM
- 7 CREEP (D.A.R.P., ASCAP)
- 42 DO YOU WANNA GET FUNKY (Cole-Civittes, ASCAP/Duranman, ASCAP/EMI Virgin, ASCAP) HL
- 89 DREAM AWAY (FROM THE PAGEMASTER) (Realsongs, ASCAP/TCF, ASCAP)
- 57 ENDLESS LOVE (Pgp, ASCAP/Brockman, ASCAP/Intersong, ASCAP)
- 86 ERROR OF OUR WAYS (Honey Of A "O", ASCAP/Temp U, ASCAP/Street Zone, BMI)
- 83 EVERYTHING IS GONNA BE ALRIGHT (Flyte Tyme, ASCAP/New Hidden Valley, ASCAP/Casa David, ASCAP/EMI April, ASCAP) WBM
- 18 FA ALL Y'ALL (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP)
- 6 FLAVA IN YA EAR (For Ya Ear, ASCAP/Janice Combs, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
- 35 FOOLIN' AROUND (Zomba, BMI)
- 61 FORGET I WAS A G (Warner-Tamerlane, BMI) WBM
- 15 GET UP ON IT (Keith Sweat, ASCAP/E.A. ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM
- 63 GIT UP, GIT OUT (Gnat Booty, ASCAP/Chrysalis, ASCAP/Goodie Mob, BMI/Organized Noize, BMI/Stiff Shirt, BMI)
- 76 GROOVE OF LOVE (Ensign, BMI/Lane Brane, BMI/Famous, ASCAP/Suga Wuga, BMI)
- 3 HERE COMES THE HOTSTEPPER (Salaam Remi, ASCAP/Pine, PRS/Longitude, BMI) WBM
- 53 HIT BY LOVE (EMI Virgin, ASCAP/Steven And Brendon, ASCAP/Casadda, ASCAP)
- 56 HONEY (Sony, BMI/Ecaf, BMI)
- 14 HOW MANY WAYS/I BELONG TO YOU (Three Boyz From Newark, ASCAP/Polygram, ASCAP/Lady Ashlee, BMI/Lay Bird Alley, BMI/Black Hand, ASCAP/Zomba, BMI/Raphic, BMI) WBM
- 51 HUNGAH (Warner-Tamerlane, ASCAP/Kings Kid, BMI/Flyte Tyme, ASCAP/EMI April, ASCAP) WBM
- 26 I CAN GO DEEP (FROM A LOW DOWN DIRTY SHAME) (Today's Crucial, BMI/Me And My Boy, BMI/Warner-Tamerlane, BMI) WBM
- 92 I CAN'T MAKE YOU LOVE ME (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) WBM
- 30 I'D GIVE ANYTHING (Full Keel, ASCAP/Farrenuff, ASCAP/Farren Curtis, BMI/Longitude, BMI/August Wind, BMI/Albert Paw, BMI/CurbSongs, ASCAP/Mike Curb, BMI) WBM
- 47 I DON'T WANT TO KNOW (Sony, BMI/Ecaf, BMI)
- 58 IF ANYTHING EVER HAPPENED TO YOU (PSO Ltd., ASCAP/Music By Candelight, ASCAP/Music Corp. Of America, BMI/MCA, BMI/Nelana, BMI) WBM
- 32 IF YOU LOVE ME (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Orisha, ASCAP/WB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/EMI April, ASCAP/Slow Flow, ASCAP)
- 8 I'LL MAKE LOVE TO YOU (Sony Songs, BMI/Ecaf, BMI) HL
- 2 I'LL TAKE HER (Gabz, ASCAP/Brian-Paul, ASCAP/11 C, ASCAP/Deep Soul, ASCAP/III, ASCAP/EMI April, ASCAP)
- 74 I MISS YOU (3 Boyz From Newark, ASCAP/Polygram Int'l, ASCAP/Sure Light, BMI)
- 31 I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (N-The Water, ASCAP/EMI Blackwood, BMI/Straight Cash, BMI)
- 2 I WANNA BE DOWN (Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP) WBM
- 29 JUICY/UNBELIEVABLE (Tee Tee, ASCAP/Janice Combs, ASCAP)
- 84 KISS AND SAY GOODBYE (EMI Blackwood, BMI/Nattahnam, BMI)
- 69 LETITGO (Controversy, ASCAP/WB, ASCAP) WBM
- 25 LET'S TALK ABOUT IT (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
- 93 A LIL' SOMETHIN' (Gimme Some Hot Sauce, ASCAP/More Better Grooves, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Famous, ASCAP)
- 88 LOVE SONG (Smoked Salmon, BMI)
- 97 MAKE IT RIGHT (Rhett Rhyne, ASCAP/Quiet Of Mind, ASCAP/BMG, BMI/Girl Next Door, BMI)
- 24 THE MOST BEAUTIFUL THING IN THIS WORLD (Zomba, ASCAP/Illiotic, ASCAP/Erick Sermon, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL
- 17 NEVER LIE (Hook, BMI/Zomba, ASCAP/Teaspoon, ASCAP) WBM
- 87 NONE OF YOUR BUSINESS (Sons Of K-oss, ASCAP/Out Of The Basement, ASCAP/Ulnart, BMI/Next Plateau, ASCAP) WBM
- 33 OLD SCHOOL LOVIN' (EMI Blackwood, BMI/Chante' 7, BMI/Lane Brane, BMI/Ensign, BMI/Suga Wuga, BMI/Tunes On The Verge Of Insanity, ASCAP/Famous, ASCAP/Too True, ASCAP)
- 12 ON BENDED KNEE (Flyte Tyme, ASCAP)
- 68 PARTY (Pottsburg, BMI/Harrick, BMI/Longitude, BMI) WBM
- 59 PLAYAZ CLUB (Rag Top, BMI)
- 1 PRACTICE WHAT YOU PREACH (Seven, BMI/Super, BMI/Divided, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Ramal, BMI) WBM
- 62 ROCKAFELLA (Funky Noble, ASCAP/Malbiz, BMI/Jim

Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	15	FLAVA IN YA EAR	CRAIG MACK (BAD BOY/ARISTA) 2 wks at No. 1
2	4	9	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M/PERSPECTIVE)
3	2	10	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)
4	3	10	I WANNA BE DOWN	BRANDY (ATLANTIC)
5	—	1	CREEP	TLC (LAFACE/ARISTA)
6	10	7	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)
7	5	7	U WILL KNOW	B.M.U. (BLACK MEN UNITED) (MERCURY)
8	7	17	NEVER LIE	IMMATURE (MCA)
9	6	25	TOOTSEE ROLL	69 BOYZ (RIP-IT)
10	8	5	THE MOST BEAUTIFUL...	KEITH MURRAY (JIVE)
11	9	13	THUGGISH RUGGISH BONE	BONE THUGS N HARMONY (RUTHLESS)
12	15	16	CAN U GET WIT IT	USHER (LAFACE/ARISTA)
13	14	6	GET UP ON IT	KEITH SWEAT (ELEKTRA)
14	13	14	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)
15	12	4	YOU WANT THIS	JANET JACKSON (VIRGIN)
16	11	11	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)
17	21	2	BE HAPPY	MARY J. BLIGE (UPTOWN/MCA)
18	16	6	FA ALL Y'ALL	DA BRAT (SO SO DEF/CHAOS/COLUMBIA)
19	—	1	I NEVER SEEN A MAN CRY	SCARFACE (RAP-A-LOT/NOO TRYBE)
20	18	13	JUICY/UNBELIEVABLE	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
21	20	9	HOW MANY WAYS	TONI BRAXTON (LAFACE/ARISTA)
22	17	2	BRING THE PAIN	METHOD MAN (DEF JAM/RAL/ISLAND)
23	19	3	BLACK COFFEE	HEAVY D & THE BOYZ (UPTOWN/MCA)
24	25	5	BREAKDOWN	FU-SCHNICKENS (JIVE)
25	23	17	STROKE YOU UP	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
26	52	2	I CAN GO DEEP	SILK (HOLLYWOOD/JIVE)
27	22	10	I'LL TAKE HER	ILL AL SKRATCH (MERCURY)
28	—	1	ROCKAFELLA	REDMAN (RAL/ISLAND)
29	24	12	BODY & SOUL	ANITA BAKER (ELEKTRA)
30	28	10	PLAYAZ CLUB	RAPPIN' 4-TAY (CHRYSLIS/EMI)
31	31	4	GIT UP, GIT OUT	OUTKAST (LAFACE/ARISTA)
32	27	8	5-4-3-2 (YO! TIME IS UP)	JADE (GIANT)
33	29	20	TAKE IT EASY	MAD LION (WEEDEE/NERVOUS)
34	35	5	STRAP ON THE SIDE	SPICE 1 (TRIAD/JIVE)
35	33	15	I'D GIVE ANYTHING	GERALD LEVERT (EASTWEST)
36	32	17	DO YOU WANNA GET FUNKY	C+C MUSIC FACTORY (COLUMBIA)
37	30	10	ENDLESS LOVE	L. VANDROSS & M. CAREY (COLUMBIA)
38	26	8	9TH WONDER (SLICKER THIS YEAR)	DIGABLE PLANETS (PENDULUM/EMI)
39	67	2	BIOLOGICAL DIDN'T BOTHER	SHAQUILLE O'NEAL (JIVE)
40	34	11	I DON'T WANT TO KNOW	GLADYS KNIGHT (MCA)
41	41	8	HONEY	ARETHA FRANKLIN (ARISTA)
42	46	7	WHEN YOU NEED ME	AARON HALL (SILAS/MCA)
43	—	1	LOVE SONG	MICHAEL WALL LOVE FOUNDATION (SALMON)
44	—	1	CAN'T HELP MYSELF	GERALD LEVERT (EASTWEST)
45	37	13	YOUR LOVE IS A...	WHITEHEAD BROS. (MOTOWN)
46	49	5	WHEN A MAN CRIES	TONY TERRY (VIRGIN)
47	39	4	TIC TOC	LORDS OF THE UNDERGROUND (PENDULUM)
48	38	12	THROUGH THE RAIN	TANYA BLOUNT (ISLAND)
49	36	5	WITHOUT A DOUBT	BLACK SHEEP (MERCURY)
50	59	6	WHERE DID WE GO WRONG	BLACKGIRL (KAPER/RCA)
51	45	6	LET'S TALK ABOUT IT	MEN AT LARGE (EASTWEST)
52	42	8	HUNGAH	KARYN WHITE (WARNER BROS.)
53	40	14	NONE OF YOUR BUSINESS	SALT-N-PEPA (NEXT PLATEAU/LONDON)
54	—	1	I MISS YOU	N II U (ARISTA)
55	74	2	BACK UP OFF ME!	DOCTOR DRE & ED LOVER (RELATIVITY)
56	60	9	PARTY	DIS-N-DAT (EPIC STREET/EPIC)
57	—	1	FOOLIN' AROUND	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
58	48			



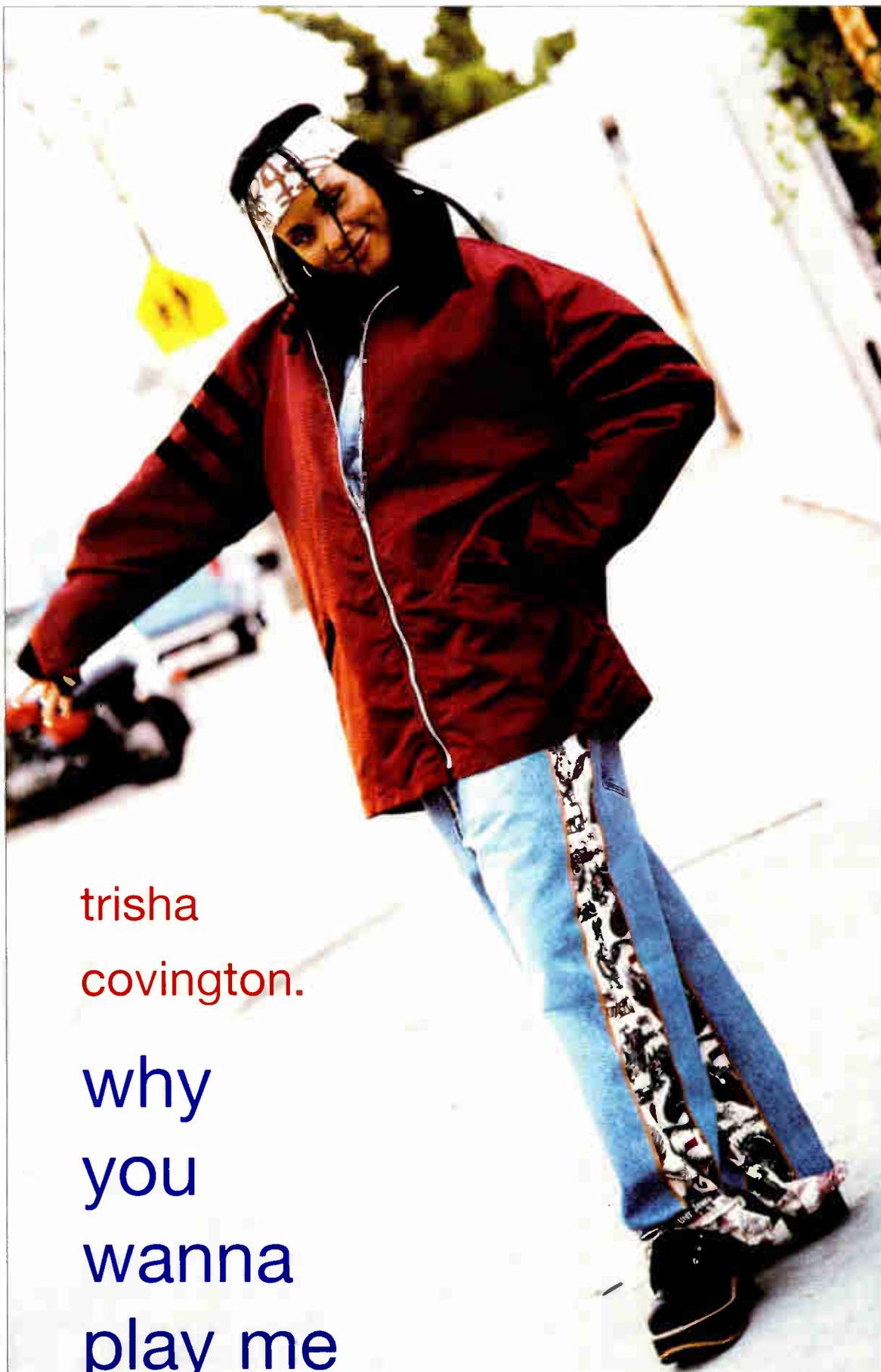
SUZANNE BAPTISTE'S
RHYTHM SECTION

PRACTICE MAKES PERFECT: "Practice What You Preach" by Barry White (A&M) takes hold of the No. 1 position this week on the Hot R&B Singles chart. White has had many hits in his 34 years of recording, but it has been a while since he has enjoyed a No. 1 R&B single. In 1991, "Put Me In Your Mix" made it to No. 2, but he hasn't had a No. 1 since 1977's "It's Ecstasy When You Lay Down Next To Me," which stayed at the top for five weeks. "Practice" is the only single besides "I'll Make Love To You" by Boyz II Men (Motown) that is currently receiving monitored airplay on all 77 stations. White's album "The Icon Is Love" (what a fitting title) is this week's Greatest Gainer on the Top R&B Albums chart.

ON YOUR MARK, GET SET, GO: "Before I Let You Go" by Blackstreet (Interscope) has the second-largest increase in total points and moves into the top five with ease. Although its increase in spins is marginal, the increase in audience is significant. This means that "Before" is starting to convert its daypart rotations into prime-time rotations. Hot on Blackstreet's tail is "Creep" by TLC (LaFace). It boasts the largest gains in total points—in fact, its increase is almost three times that of Blackstreet's. Its huge rise is fueled by the single's release into the marketplace. "Creep" debuts at No. 5 on the R&B Singles Sales chart. Another hot record is "On Bended Knee," the second single from Boyz II Men's "II" (Motown) and this week's Hot Shot Debut at No. 13. "On Bended Knee" is exploding at radio and is due in stores next week. The next couple of week should be very interesting—who will be the first to cross the finish line?

GAINING SPEED: "Can't Help Myself" by Gerald Levert (EastWest) makes a healthy 44-28 leap. This track was featured last year in the HBO movie "Strapped." Some radio programmers liked it so much that they taped it off the television so that they could broadcast it. Now that it is available as a single, it is picking up where its taped incarnation left off. "Can't" is top 10 at WZAK Cleveland, WWDW Columbia, S.C., and WXOK Baton Rouge, La. "I Never Seen A Man Cry" by Scarface (Rap-A-Lot) wins the Greatest Gainer/Sales award this week. This song goes against Scarface's hustler image. It is rap with a positive message about life and death that will hopefully catch on. It debuts at No. 19 on the R&B Single Sales chart, and is No. 3 at KMJQ in Houston. "Old School Lovin'" by Chante Moore (Silas) is steadily increasing at radio, and moves 48-35 on the overall chart. "Old School" ranks top five at KJLH Los Angeles, WENN Birmingham, Ala., and WPLZ Richmond, Va. Her album will hit the streets next week.

RECORDS TO WATCH: "If You Love Me" by Brownstone (MJJ) is developing nicely. This week it picks up five top five rankings, at KTOW Tulsa, Okla., WOWI and WSVY in Norfolk, Va., and WKYS and WHUR in Washington, D.C. "Forget I Was A 'G'" by the Whitehead Bros. (Motown) earns the Greatest Gainer/Airplay honors this week. This is another single from the "Jason's Lyric" (Mercury) soundtrack, and is available on the act's album "Serious" (Motown). It increases in audience by 68%, and is breaking fast in Greensboro, N.C.; Houston; Shreveport, La.; and Raleigh, N.C.



trisha
covington.

why
you
wanna
play me
out?

from her debut album, "call me."

Produced by Alan "BYRD" Tatum for LAQ Music Group.
Mixed by Kenny Smoove for Spoiled Rotten Entertainment.
Management: Greg Parks

"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1994 Sony Music Entertainment Inc.

COLUMBIA

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	KITTY KITTY	69 BOYZ (RIP-IT)	14	6	2	ONE LOVE	NAS (COLUMBIA)
2	5	4	BLOWIN' UP	QUO (MJJ/EPIC)	15	11	6	RUNNING AWAY	NICOLE (AVENUE)
3	4	2	CONSTANTLY	IMMATURE (MCA)	16	—	1	NIKA	VICIOUS (EPIC STREET/EPIC)
4	14	3	STAY THE NIGHT	GERALD ALSTON (STREET LIFE/SCOTTI BROS.)	17	9	8	LUCAS WITH THE LID OFF	LUCAS (BIG BEAT/ATLANTIC)
5	13	6	MUCH LOVE	BOSSMAN AND THE BLAKIAK (SMOOTH SAILIN')	18	21	2	SLYDE	CAMEO (WAY 2 FUNKY/RAGING BULL)
6	—	1	TAKE A TOKE	C+C MUSIC FACTORY (COLUMBIA)	19	15	2	HEAVEN & HELL	RAEKWON FEAT. GHOST FACE KILLER (LOUD)
7	16	2	THE HUMP IS ON	J. LITTLE (ATLANTIC)	20	24	2	RICH GIRL	LOUCHIE LOU & MICHIE ONE (VP)
8	10	2	RETURN OF THE HIP HOP FREAKS	NICE & SMOOTH (RAL/ISLAND)	21	19	2	OVERJOYED	BOYS CHOIR OF HARLEM (EASTWEST)
9	—	1	DOWN 4 WHATEVA	NUTTIN' NYCE (POCKETTOWN/HOLLYWOOD/IVE)	22	—	1	BYE BYE	LADAE (ISLAND)
10	—	1	BOUNCE	KANSAS CITY ORIGINAL SOUND (RCA)	23	—	1	WHERE I WANNA BE BOY	MISSJONES (STEP SUN)
11	17	3	ALL I NEED IS A CHANCE	TAKI 6 (REPRISE)	24	20	2	VOCAB	FUGEES (TRANZLATOR CREW) (RUFFHOUSE)
12	—	2	PIMP OF THE YEAR	DRU DOWN (RELATIVITY)	25	12	6	YOU FOR ME	EX-GIRLFRIEND (REPRISE)
13	23	2	HOLD ON	TANYA BLOUNT (ISLAND)					

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	3	9	★★★ No. 1 ★★★ PRACTICE WHAT YOU PREACH B. WHITE, G. LEVERT, T. NICHOLAS / B. WHITE, G. LEVERT, E. T. NICHOLAS	◆ BARRY WHITE (C) A&M 0778/PERSPECTIVE
2	1	1	12	I WANNA BE DOWN ● K. CROUCH (K. CROUCH, K. JONES)	◆ BRANDY (C) (T) (X) ATLANTIC 87225
3	2	2	10	HERE COMES THE HOTSTEPPER ● S. REMI (I. KAMOZE, S. GIBBS, KENNER, DOMINO, A. KONLEY, K. NIX)	◆ INI KAMOZE (C) (M) (T) COLUMBIA 77614
4	6	7	8	BEFORE I LET YOU GO T. RILEY (T. RILEY, L. SYLVERS, M. RILEY, C. HANNIBAL, D. HOLLISTER)	◆ BLACKSTREET (C) INTERSCOPE 98211
5	5	5	8	U WILL KNOW (FROM "JASON'S LYRIC") B. MCKNIGHT, D. ANGELO (D. ANGELO, L. ARCHER)	◆ B.M.U. (BLACK MEN UNITED) (C) (D) (V) MERCURY 856 200
6	4	9	16	FLAVA IN YA EAR ● EASY MO BEE (C. MACK, EASY MO BEE)	◆ CRAIG MACK (C) (D) (M) (T) BAD BOY 7-9001/ARISTA
7	24	—	2	CREEP D. AUSTIN (D. AUSTIN)	◆ TLC (C) (M) (T) LAFACE 2-4082/ARISTA
8	7	4	15	I'LL MAKE LOVE TO YOU ▲ BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 2257
9	8	8	13	BODY & SOUL A. BAKER (E. SHIPLEY, R. NOWELS)	◆ ANITA BAKER (C) ELEKTRA 64520
10	10	13	5	YOU WANT THIS 70'S LOVE GROOVE J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS, T. LEWIS)	◆ JANET JACKSON (C) (M) (T) (X) VIRGIN 38455
11	13	26	3	BE HAPPY SEAN COMBS, POKE (M. J. BLIGE, A. DELVALLE, S. COMBS, J. C. OLIVIER)	MARY J. BLIGE (C) (T) UPTOWN 54927/MCA
12	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ ON BENDED KNEE J. JAM, T. LEWIS (J. HARRIS, T. LEWIS)	◆ BOYZ II MEN (C) (X) MOTOWN 860 244
13	9	6	12	AT YOUR BEST (YOU ARE LOVE) ● R. KELLY (E. ISLEY, M. HILLY, O. ISLEY, R. ISLEY, C. JASPER)	◆ AALIYAH (C) (T) (X) BLACKGROUND 42239/JIVE
14	11	12	10	HOW MANY WAYS/I BELONG TO YOU V. HERBERT (V. HERBERT, T. BRAXTON, N. GORING, K. MILLER, P. FIELD)	◆ TONI BRAXTON (C) LAFACE 2-4081/ARISTA
15	12	15	7	GET UP ON IT K. SWEAT, F. SCOTT (K. SWEAT, F. SCOTT)	◆ KEITH SWEAT (FEATURING KUT KLOSE) (C) (M) (T) ELEKTRA 64506
16	19	16	16	CAN U GET WIT IT D. SWING (D. SWING)	◆ USHER (C) (D) (M) (T) LAFACE 2-4075/ARISTA
17	14	10	19	NEVER LIE ● C. STOKES, C. CUENI (C. STOKES, C. CUENI)	◆ IMMATURE (C) MCA 54850
18	20	22	7	FA ALL Y'ALL J. DUPRI (J. DUPRI, DA BRAT)	◆ DA BRAT (C) (M) (T) (X) SO SO DEF/CHAOS 77594/COLUMBIA
19	17	19	4	BLACK COFFEE EASY MO BEE, P. ROCK (EASY MO BEE, P. ROCK, HEAVY D)	◆ HEAVY D & THE BOYZ (C) (T) (X) UPTOWN 54931/MCA
20	21	24	24	TOOTSEE ROLL ▲ 95 SOUTH (DA' S W A T TEAM)	◆ 69 BOYZ (C) (M) (T) (X) RIP-IT 6911
21	18	11	18	STROKE YOU UP ● R. KELLY (R. KELLY)	◆ CHANGING FACES (C) (T) (X) SPOILED ROTTEN/BIG BEAT 98279/ATLANTIC
22	16	20	11	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
23	22	17	13	THUGGISH RUGGISH BONE D.J. UNEEK (D.J. UNEEK, BONE)	◆ BONE THUGS N HARMONY (C) (T) RUTHLESS 5527/RELATIVITY
24	26	28	5	THE MOST BEAUTIFUL THING IN THIS WORLD E. SERMON (K. MURRAY, E. SERMON, C. JASPER, E. ISLEY, M. ISLEY, R. B. ISLEY, O. ISLEY, R. ISLEY)	◆ KEITH MURRAY (C) (M) (T) (X) JIVE 42249
25	25	29	8	LET'S TALK ABOUT IT G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	◆ MEN AT LARGE (C) (D) (T) EASTWEST 98221
26	29	47	3	I CAN GO DEEP (FROM "A LOW DOWN DIRTY SHAME") M. CHAPMAN, T. THOMAS (M. CHAPMAN, T. THOMAS, T. EVANS, K. VON)	◆ SILK (C) (T) (X) HOLLYWOOD 42264/JIVE
27	15	14	10	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
28	44	—	2	CAN'T HELP MYSELF G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	◆ GERALD LEVERT (C) (D) EASTWEST 98208
29	23	18	14	JUICY/UNBELIEVABLE ● SEAN COMBS, POKE (THE NOTORIOUS B.I.G.)	◆ THE NOTORIOUS B.I.G. (C) (D) (M) (T) BAD BOY 7-9004/ARISTA
30	27	23	16	I'D GIVE ANYTHING D. FOSTER (C. FARREN, J. STEELE, V. MILAMED)	◆ GERALD LEVERT (C) (D) EASTWEST 98244
31	58	84	3	★★★ GREATEST GAINER/SALES ★★★ I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) B. JORDAN, M. DEAN (B. JORDAN, J. JOHNSON, M. DEAN)	◆ SCARFACE (C) RAP-A-LOT 38461/NOO TRYBE
32	36	66	3	IF YOU LOVE ME D. HALL (G. CHAMBERS, N. GILBERT, D. HALL, K. MADISON, E. SERMON)	BROWNSTONE (C) MJJ 77327/EPIC
33	45	55	4	OLD SCHOOL LOVIN' L. STEWART, K. HARRELL (C. MOORE, P. L. STEWART, T. HARRELL, G. STEWART, M. STEWART)	◆ CHANTE MOORE (C) SILAS 54929/MCA
34	30	33	11	WHEN YOU NEED ME V. BENFORD (A. HILL, L. V. BENFORD, R. SPEARMAN)	◆ AARON HALL (C) SILAS 54902/MCA
35	48	—	2	FOOLIN' AROUND R. KELLY (R. KELLY)	◆ CHANGING FACES (C) SPOILED ROTTEN/BIG BEAT 98270/ATLANTIC
36	32	34	7	WHEN A MAN CRIES J. BARNES, K. BARNES (J. BARNES, K. BARNES)	◆ TONY TERRY (C) (T) VIRGIN 38450
37	41	50	6	TURN IT UP J. JAM, T. LEWIS (J. HARRIS, T. LEWIS, RAJA NEE, R. ISLEY, M. ISLEY, O. ISLEY, E. ISLEY)	◆ RAJA-NEE (C) (T) PERSPECTIVE 7472
38	52	41	5	BREAKDOWN R. KIRKPATRICK (R. ROACHFORD, L. MATURINE, R. KIRKPATRICK, L. TROUTMAN, ROGER TROUTMAN)	◆ FU-SCHNICKENS (C) (T) (X) JIVE 42244
39	50	44	7	WHERE DID WE GO WRONG D. SIMMONS (D. ALLEN)	◆ BLACKGIRL (C) (T) (X) KAPER 62964/RCA
40	40	51	6	WHY NOT TAKE ALL OF ME CATO (CATO)	◆ CASSERINE FEATURING CATO (C) (T) (X) WARNER BROS. 18101
41	35	32	24	WHEN CAN I SEE YOU ● BABYFACE, L. A. REID (D. SIMMONS (BABYFACE)	◆ BABYFACE (C) (D) (M) (T) (V) (X) EPIC 77550
42	33	31	18	DO YOU WANNA GET FUNKY R. CLIVILLES, D. COLI (R. CLIVILLES, D. COLI, D. RAMOS)	◆ C+C MUSIC FACTORY (C) (M) (T) (X) COLUMBIA 77582
43	28	24	16	YOUR LOVE IS A... K. WHITEHEAD (K. WHITEHEAD, E. JOHNSON, DR. DRE, SNOOP)	◆ WHITEHEAD BROS. (C) MOTOWN 2293
44	53	43	20	TAKE IT EASY KRS-ONE (MAD LION)	◆ MAD LION (C) (M) (T) WEED 20126/NERVOUS
45	37	35	17	THROUGH THE RAIN K. JACKSON, E. WHITE, P. LAURENCE (K. JACKSON, E. WHITE, B. WILLIAMS)	◆ TANYA BLOUNT (C) ISLAND 853 314
46	43	45	7	ALL THIS LOVE T. RILEY (EL DEBARGE)	◆ PATTI LABELLE (C) (T) MCA 54925
47	38	36	13	I DON'T WANT TO KNOW BABYFACE (BABYFACE)	◆ GLADYS KNIGHT (C) MCA 54919
48	NEW ▶	1	1	ALWAYS AND FOREVER W. AFANASIEFF, L. VANDROSS (R. TEMPERTON)	◆ LUTHER VANDROSS (C) (D) (M) (V) 7735/EPIC
49	31	27	14	WHERE IS MY LOVE? BABYFACE (EL DEBARGE, BABYFACE)	◆ EL DEBARGE FEATURING BABYFACE (C) (D) (V) REPRISE 18140

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	42	38	8	TASTE YOUR LOVE D. HALL (H. BROWN, BUTTNAKED TIM DAWG, D. HALL)	◆ HORACE BROWN (C) (M) (T) UPTOWN 54672/MCA
51	34	25	12	HUNGAH J. JAM, T. LEWIS (K. WHITE, J. HARRIS, T. LEWIS)	◆ KARYN WHITE (C) (D) (T) (V) (X) WARNER BROS. 18121
52	55	—	2	BRING THE PAIN PRINCE RAKEEM (C. SMITH, R. DIGGS)	◆ METHOD MAN (C) (M) (T) DEF JAM/RAL 853 965/ISLAND
53	47	49	7	HIT BY LOVE SOULSHOCK, KARLIN (S. NIKOLAS, B. SIBLEY, SOULSHOCK, KARLIN, CUTFATHER)	◆ CE CE PENISTON (C) (T) (X) A&M 0768/PERSPECTIVE
54	46	46	9	CHOCOLATE D. RASHEED (N. WALKER, M. GAMMAGE, R. JAMES)	◆ Y?N-VEE (C) (M) (T) PMP/RAL 853 502/ISLAND
55	51	37	8	9TH WONDER (SLICKER THIS YEAR) DIGABLE PLANETS (DIGABLE PLANETS)	◆ DIGABLE PLANETS (C) (T) (X) PENDULUM 58159/EMI
56	49	40	11	HONEY L. A. REID, BABYFACE, D. SIMMONS (BABYFACE)	◆ ARETHA FRANKLIN (C) (D) ARISTA 1-2743
57	39	30	11	ENDLESS LOVE ● W. AFANASIEFF (L. RICHIE)	LUTHER VANDROSS & MARIAH CAREY (C) (D) (M) (V) (X) COLUMBIA 77629
58	54	52	12	IF ANYTHING EVER HAPPENED TO YOU A. MARDIN (J. FRIEDMAN, A. RICH)	◆ BEBE & CECE WINANS (C) CAPITOL 58241
59	56	54	10	PLAYAZ CLUB FRANKY J.C. ESTABAN (A. FORTE)	◆ RAPPIN' 4-TAY (C) (T) (X) CHRYSALIS 58267/EMI
60	NEW ▶	1	1	BIOLOGICAL DIDN'T BOTHER L.G. LORIDER (S. O'NEAL, P. HARVEY, T. PRENDATT)	◆ SHAQUILLE O'NEAL (C) JIVE 42267
61	85	94	3	★★★ GREATEST GAINER/AIRPLAY ★★★ FORGET I WAS A "G" K. WHITEHEAD (K. WHITEHEAD, E. JOHNSON)	◆ WHITEHEAD BROS. (C) (T) (X) MOTOWN 2271
62	NEW ▶	1	1	ROCKAFELLA REDMAN (R. NOBLE, G. CLINTON, B. G. WORRELL, W. COLLINS, L. HAYWOOD)	◆ REDMAN (C) (M) (T) RAL 853 966/ISLAND
63	59	82	4	GIT UP, GIT OUT ORGANIZED NOIZE (A. PATTON, A. BENJAMIN, T. BURTON, C. GIPP, ORGANIZED NOIZE)	◆ OUTKAST (C) (M) (T) (X) LAFACE 2-4085/ARISTA
64	NEW ▶	1	1	THE SWEETEST DAYS K. THOMAS (W. WALDMAN, J. LIND, P. GALDSTON)	◆ VANESSA WILLIAMS (C) (D) (V) (X) WING 851 110/MERCURY
65	62	75	4	TASTY L. ALEXANDER (L. ALEXANDER, T. TOLBERT, J. WRIGHT)	◆ LO-KEY? (C) PERSPECTIVE 7476
66	70	77	4	THIS LOVE IS FOREVER M. SEWARD, H. HEWETT (C. COWAN, N. KANIEL)	◆ HOWARD HEWETT (C) CALIBER 21008
67	65	71	4	TIC TOC M. MARL (D. KELLY, A. WARDRICK, MARLEY MARL)	◆ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 58246/EMI
68	68	74	10	PARTY DIAMOND MUSIC GROUP (J. MCGOWAN, N. ORANGE, V. BRYANT, H. W. CASEY, R. FINCH)	◆ DIS-N-DAT (C) (T) EPIC STREET 77400/EPIC
69	57	48	14	LETITGO PRINCE (PRINCE)	◆ PRINCE (C) (D) (T) (V) (X) WARNER BROS. 18074
70	63	62	16	ROMANTIC CALL HOWIE TEE (H. TEE, D. SMITH, Y. WHITAKER)	◆ PATRA FEATURING YO-YO (C) (M) (T) EPIC 77624
71	NEW ▶	1	1	SPACE PRINCE (PRINCE)	◆ PRINCE (C) (D) (T) (V) (X) WARNER BROS. 18012
72	89	—	2	BACK SEAT (WIT NO SHEETS) B. BURRELL (STICK, DINO, SHAZAM, GI)	◆ H-TUNE (C) (M) (T) LUKE 181
73	82	86	3	WHAT MAKES A MAN (WANNA CHEAT ON HIS WOMAN) M. RILEY (M. RILEY)	◆ MELVIN RILEY (C) (T) MCA 54792
74	NEW ▶	1	1	I MISS YOU V. HERBERT (V. HERBERT, C. HOWARD)	◆ N II U (C) (D) ARISTA 1-2768
75	60	39	17	ACTION D. KELLY (D. KELLY)	◆ TERROR FABULOUS FEATURING NADINE SUTHERLAND (C) (D) (M) (T) EASTWEST 98260
76	86	88	3	GROOVE OF LOVE L. STEWART, K. HARRELL (P. L. STEWART, T. HARRELL)	◆ EBONY VIBE EVERLASTING (E. V. E.) (C) (T) GASOLINE ALLEY 54912/MCA
77	97	97	3	THINKING ABOUT YOU D. WHITTINGTON (F. ADAMS, D. WHITTINGTON)	◆ FELICIA ADAMS (C) MOTOWN 2256
78	80	80	5	STRAP ON THE SIDE BLACKJACK (L. SIMMONS, C. WILSON, R. WILSON)	◆ SPICE 1 (C) (T) JIVE 42232
79	64	58	18	THIS D.J. ● WARREN G (W. GRIFFIN)	◆ WARREN G (C) (M) (T) (X) VIOLATOR/RAL 853 236/ISLAND
80	67	72	5	WITHOUT A DOUBT BLACK SHEEP (BLACK SHEEP, AXELROD, ISLEY, ISLEY, ISLEY, ISLEY, JASPER)	◆ BLACK SHEEP (C) (T) (X) MERCURY 856 170
81	77	79	5	WHERE DID THE LOVE GO (SAY WHAT, SAY WHAT, SAY WHAT?) SALAH (SALAH, SABELLE)	◆ SABELLE (M) (T) (X) TOMMY BOY 6040
82	61	57	16	TURN DOWN THE LIGHTS BO. MCARTHUR (B. WATSON, MCARTHUR)	◆ SHANICE (C) MOTOWN 2255
83	66	65	18	EVERYTHING IS GONNA BE ALRIGHT J. JAM, T. LEWIS (J. HARRIS, T. LEWIS, B. BACHARACH, H. DAVID)	◆ SOUNDS OF BLACKNESS (C) (T) PERSPECTIVE 7462
84	78	—	2	KISS AND SAY GOODBYE J. JEFFERSON (W. LOVETT)	◆ N-PHASE (C) (D) MAVERICK/SIRE 18041/REPRISE
85	93	—	2	BACK UP OFF ME! DOCTOR DRE, ED LOVER, T. MONEY, DAVY D (ED LOVER, T. MONEY)	◆ DOCTOR DRE & ED LOVER (C) (T) RELATIVITY 1236
86	95	87	5	ERROR OF OUR WAYS D. NELSON (D. WILLIAMS, M. FRANKLIN, D. NELSON)	◆ THE TEMPTATIONS (C) MOTOWN 2269
87	71	60	15	NONE OF YOUR BUSINESS S. AZOR (H. AZOR, S. AZOR, M. OLIVER)	◆ SALT-N-PEPA (C) (D) (M) (T) (X) NEXT PLATEAU/LONDON 857 776/ISLAND
88	NEW ▶	1	1	LOVE SONG J. SLAMM, R. MELNIK (J. SLAMM, R. MELNIK)	◆ MICHAEL WALL LOVE FOUNDATION (C) (M) (T) (X) SALMON 40002
89	NEW ▶	1	1	DREAM AWAY (FROM "THE PAGEMASTER") D. FOSTER (D. WARREN)	BABYFACE & LISA STANSFIELD (C) FOX 10020
90	81	70	8	WITH OPEN ARMS G. DUKE (R. FERRELL, D. ROBINSON)	◆ RACHELLE FERRELL (C) MANHATTAN 58258/CAPITOL
91	69	63	11	VIBE NAUGHTY BY NATURE (R. NEUFVILLE, NAUGHTY BY NATURE, R. TEMPERTON)	◆ ZHANE (C) (T) (X) ILLTOWN 22611/MOTOWN
92	87	100	3	I CAN'T MAKE YOU LOVE ME A. FISCHER (M. REID, A. SHAMBLIN)	◆ NANCY WILSON (C) COLUMBIA 77710
93	73	89	4	A LIL' SOMETHIN' C. STEWART, S. HALL (C. STEWART, S. HALL)	◆ A FEW GOOD MEN (C) (D) (M) (T) LAFACE 2-4078/ARISTA
94	83	68	17	SLOW WINE TONY! TONI! TONE! (D. WIGGINS, THE WHOLE NINE, B. ROSS)	◆ TONY! TONI! TONE! (C) WING 853 476/MERCURY
95	76	69	4	WORD IS BOND LORD JAMAR (DECHALUS, MURPHY, MCINTYRE, BALL, DUNCAN, STUART, FERRONE, GORRIE)	◆ BRAND NUBIAN (M) (T) ELEKTRA 66191
96	72	61	18	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 (C) (M) (T) (X) PRIORITY 531 55
97	74	64	9	MAKE IT RIGHT R. LAWRENCE (J. DEVANEY, R. KELLY (R. LAWRENCE, C. BERNARD, S. BENSON)	◆ LISA STANSFIELD (C) GIANT 18065
98	79	59	12	I'VE HAD ENOUGH G. CHARLEY, J. WINSTON (G. CHARLEY)	◆ CINDY MIZELLE (C) (D) EASTWEST 98257
99	96	96	3	ONE TOUCH B. J. EASTMOND (J. SKINNER, B. J. EASTMOND)	◆ PHIL PERRY (C) GRP/MCA 3054
100	84	91	7	BLACK SUPERMAN COLD 187UM (COLD 187 UM, KM, G. K-OSS, J. RUSSELL)	◆ ABOVE THE LAW (C) (T) RUTHLESS 5516/RELATIVITY

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.

Congratulations to Changing Faces

on their
Platinum

single
"Stroke
You
Up"

and their
self-titled

Gold
album

the next
smash is

"Foolin'
Around"



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EXECUTIVE PRODUCERS: KENNY "SMOOVE" KORNIGAY, CHAUNISE CARTER, CRAIG KALLMAN

VETERAN DIVAS FIND NEW AUDIENCES BY BRIDGING GENERATION GAP

(Continued from page 27)

on different album cuts, and we're confident that the early response on the second single, 'All This Love,' will help take the album to gold status."

Batchelor contends that acceptance of LaBelle among younger consumers is the result of her high media profile. "Patti's seen as hip... and being on [the TV sitcom] 'Out All Night' has definitely helped her visibility with young audiences. She includes music by Gerald Levert, Boyz II Men, and Babyface in her live show, and she's really an artist who moves with the times."

While Franklin and LaBelle have toured this year, Knight's marketing strategy has focused mainly on television to maintain public awareness. She is featured in an advertis-

ing campaign for "Aunt Jemima" products. The artist also has a recurrent role as a nightclub owner on the Fox police drama "New York Undercover." In October, she performed her current single on the show.

Batchelor says Knight's new album, which was released in September and is her first new work in 2½ years, has benefited from the artist's media exposure. "We've been getting good response, especially in her key markets, which include the San Francisco Bay area, Atlanta, Detroit, and Las Vegas."

A cross-promotion between MCA and American Greeting Cards at rack accounts like Kmart and Walmart has added to Knight's visibility.

While "I Don't Want To Know" peaked at No. 32 on the Hot R&B Singles chart, it continues to move on the R&B/Adult chart in Airplay Monitor, rising to No. 11 with 319 detections the week ending Nov. 4.

Batchelor says the album is selling well in various markets, and notes particularly favorable response from radio and retail to the 11-minute medley featuring "If You Don't Know Me By Now," "Love Don't Love Nobody," and a cover of the Boyz II Men hit "End Of The Road."

The label is preparing to issue a promo-only edit of Knight's "End Of The Road" cover. A video of the song featuring Knight and the group has been completed. Plans are under way for the artist to tour, but no dates have been announced.

Billboard

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Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	15	FLAVA IN YA EAR ● (C) (D) (M) (T) BAD BOY 7-9001/ARISTA	◆ CRAIG MACK 10 weeks at No. 1
2	2	3	25	TOOTSEE ROLL ▲ (C) (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
3	3	4	5	THE MOST BEAUTIFULLEST THING IN... (C) (M) (T) (X) JIVE 42249	◆ KEITH MURRAY
4	4	2	14	THUGGISH RUGGISH BONE (C) (T) RUTHLESS 5527/RELATIVITY	◆ BONE THUGS N HARMONY
5	5	6	6	FA ALL Y'ALL (C) (M) (T) (X) SO SO DEF/CHAOS 77594/COLUMBIA	◆ DA BRAT
★★★ GREATEST GAINER ★★★					
6	48	—	2	I NEVER SEEN A MAN CRY (C) RAP-A-LOT 38461/NOO TRYBE	◆ SCARFACE
7	7	5	13	JUICY/UNBELIEVABLE ● (C) (D) (M) (T) BAD BOY 7-9004/ARISTA	◆ THE NOTORIOUS B.I.G.
8	6	—	2	BRING THE PAIN (C) (M) (T) DEF JAM/RAL 853 965/ISLAND	◆ METHOD MAN
9	8	8	3	BLACK COFFEE (C) (T) (X) UPTOWN 54931/MCA	◆ HEAVY D & THE BOYZ
10	10	9	6	BREAKDOWN (C) (T) (X) JIVE 42244	◆ FU-SCHNICKENS
11	9	7	10	I'LL TAKE HER ◆ ILL AL SKRATCH FEAT. BRIAN MCKNIGHT (C) (T) (X) MERCURY 856 124	
12	NEW ▶	—	1	ROCKAFELLA (C) (M) (T) RAL 853 966/ISLAND	◆ REDMAN
13	12	11	10	PLAYAZ CLUB (C) (T) (X) CHRYSALIS 58267/EMI	◆ RAPPIN' 4-TAY
14	14	20	5	GIT UP, GIT OUT (C) (M) (T) (X) LAFACE 2-4085/ARISTA	◆ OUTKAST
15	13	12	20	TAKE IT EASY (C) (M) (T) WEEDED 20126/NERVOUS	◆ MAD LION
16	15	14	5	STRAP ON THE SIDE (C) (T) JIVE 42232	◆ SPICE 1
17	11	10	8	9TH WONDER (SLICKER THIS YEAR) (C) (T) (X) PENDULUM 58159/EMI	◆ DIGABLE PLANETS
18	31	—	2	BIOLOGICAL DIDN'T BOTHER (C) (T) (X) JIVE 42267	◆ SHAQUILLE O'NEAL
19	NEW ▶	—	1	LOVE SONG MICHAEL WALL LOVE FOUNDATION (C) (M) (T) (X) SALMON 40001	
20	17	17	4	TIC TOC (C) (M) (T) PENDULUM 58246/EMI	◆ LORDS OF THE UNDERGROUND
21	16	19	5	WITHOUT A DOUBT (C) (T) (X) MERCURY 856 170	◆ BLACK SHEEP
22	18	13	18	NONE OF YOUR BUSINESS (C) (M) (T) (X) NEXT PLATEAU/LONDON B5776/ISLAND	◆ SALT-N-PEPA
23	36	44	3	BACK UP OFF ME (C) (T) RELATIVITY 1236	◆ DOCTOR DRE & ED LOVER
24	25	25	10	PARTY (M) (T) EPIC STREET 77400*EPIC	◆ DIS-N-DAT
25	29	31	5	BLOWIN' UP (DON'T STOP THE MUSIC) (C) (M) (T) MJJ/EPIC STREET 77571/EPIC	◆ QUO
26	34	36	6	MUCH LOVE BOSSMAN AND THE BLAKJAK (D) (M) SMOOTH SAILIN' 123*	
27	20	16	17	THIS D.J. ● (C) (M) (T) (X) VIOLATOR/RAL 853 236/ISLAND	◆ WARREN G
28	23	—	2	THINGS IN THA HOOD (C) (M) (T) ASSAULT/BIG BEAT 98231/ATLANTIC	◆ DFC
29	19	15	17	ACTION ◆ TERROR FABULOUS FEAT. NADINE SUTHERLAND (C) (D) (M) (T) EASTWEST 98260/AG	
30	NEW ▶	—	1	KITTY-KITTY (C) (M) (T) (X) RIP-IT 6921	◆ 69 BOYZ
31	24	—	2	ONE LOVE (M) (T) (X) COLUMBIA 77673*	◆ NAS
32	22	18	17	BOP GUN (ONE NATION) ◆ ICE CUBE FEAT. GEORGE CLINTON (C) (M) (T) (X) PRIORITY 53155	
33	26	27	16	BLACK SUPERMAN (C) (T) RUTHLESS 5516/RELATIVITY	◆ ABOVE THE LAW
34	27	28	8	LUCAS WITH THE LID OFF (C) (T) (X) BIG BEAT 98219/ATLANTIC	◆ LUCAS
35	30	23	12	HIP HOP RIDE (C) (T) (X) EASTWEST 98240	◆ DA YOUNGSTA'S
36	RE-ENTRY	—	2	PIMP OF THE YEAR (C) (T) RELATIVITY 1223	◆ DRU DOWN
37	38	—	2	HEAVEN & HELL RAEKWON FEAT. GHOST FACE KILLER (C) (T) LOUD 64201/RCA	
38	32	26	9	BUCK EM DOWN (C) (M) (T) (X) WRECK 20125/NERVOUS	◆ BLACK MOON
39	28	22	15	AFRO PUFFS (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98233/AG	◆ THE LADY OF RAGE
40	35	24	16	ROMANTIC CALL (C) (M) (T) EPIC 77624	◆ PATRA FEATURING YO-YO
41	21	21	4	WORD IS BOND (M) (T) ELEKTRA 66191*	◆ BRAND NUBIAN
42	39	30	23	FUNKY Y-2-C (C) (M) (T) (X) CHAOS 77461/COLUMBIA	◆ THE PUPPIES
43	37	29	21	NUTTIN' BUT LOVE (C) (M) (T) UPTOWN 54865/MCA	◆ HEAVY D & THE BOYZ
44	33	33	9	I GOT A LOVE (C) (M) (T) ELEKTRA 64513	◆ PETE ROCK & C.L. SMOOTH
45	49	38	9	I USED TO LOVE H.E.R. (C) (T) RELATIVITY 1209	◆ COMMON SENSE
46	40	34	6	GUERRILLA FUNK (C) (T) PRIORITY 53169	◆ PARIS
47	42	35	25	FUNKDAFIED ▲ (C) (M) (T) (X) SO SO DEF/CHAOS 77523/COLUMBIA	◆ DA BRAT
48	44	—	2	RETURN OF THE HIP HOP FREAKS (C) (M) (T) RAL 853 778/ISLAND	◆ NICE & SMOOTH
49	46	40	17	NO GUNS, NO MURDER (C) (M) (T) (X) VP 7399	◆ RAYVON
50	43	37	29	FANTASTIC VOYAGE ▲ (C) (M) (T) (X) TOMMY BOY 7617	◆ COOLIO

○ 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.

M People's 3rd deConstruction Set To Bear 'Fruit'

FRUITY FOLKS: As M People mastermind Mike Pickering awaits the Nov. 14 European release of his band's third deConstruction effort, "Bizarre Fruit," he takes a moment to stretch back and smile at the memories of a year overflowing with breakthroughs and victories for the band.

It all began at the top of 1994 with "Elegant Slumming," an album that railed against the creative parameters of dance music with its equally measured blend of English house and Philly soul rhythms. Crafty concoctions like "Moving On Up" and "One Night In Heaven" were not cast in the standard mold of long and loose anthems that casually amble from one idea to the next in the space of seven-or-so minutes. Instead, these tracks were richly layered, bite-sized treats that were streetwise, but also accessible to the tight confines of three-to-four-minute radio slots. To ears dulled by too many sprawling, one-dimensional records, this album's concise and tuneful demeanor sounded downright revolutionary.

"Dance music is part of the mainstream in the U.K., and I think that removes some of the pressure and stigma from the whole process of making dance music records," says Pickering. "We have never been contrived or calculated in the way we approach music. Our only conscious decision is to work hard enough to hear growth in our songs. That's what makes the success all the sweeter and more rewarding."

Among those rewards are a string of multiformat hits around much of the world; an extensive, sold-out European concert tour that touted a sizzling 10-piece lineup; and a long-deserved connection with a U.S. major label. Since the start of its pact with Epic Records last spring, M People has ruled Billboard's Club Play chart, cracking the top half of the Hot 100 with "Moving On Up."

M People's role as a club community

ambassador to the pop mainstream was solidified last month when "Elegant Slumming" won the British Phonographic Industry's coveted Mercury Prize for album of the year, an honor heretofore bestowed upon rock bands. "It shook a lot of people up in the press that a dance band won the award—the vitriol was brilliant," Pickering says with a prideful laugh. "Not everyone wants to face the truth that more peo-



by Larry Flick

ple here go to clubs than to rock gigs."

After such a sterling year, the pressure to reach higher artistic and commercial plateaus could paralyze the most confident mind. In assembling "Bizarre Fruit," Pickering and partners Paul Heard and Heather Small bypassed such mental drama by diving into an intensive, four-month marathon of writing and recording that allowed little time to acknowledge outside voices or opinions.

"We didn't agonize over what we were going to do," he says. "We just got on with making music. In the end, I think we got a fresher sound by doing it that way."

He's right. Although "Bizarre Fruit" follows a familiar stylistic thread, it actually surpasses its predecessor in quality. "Sight For Sore Eyes" kicks off the set with a rubbery, house-rooted bassline, coated with a rolling piano line that is spiced with a tangy salsa twist. The usually haughty and controlled Small anchors the cut with a performance that pleasantly surprises with its playful tone. In fact, Small's relaxed maturity and broadly developed palette of vocal colors gives "Bizarre Fruit" much of its overall bite—whether she is slinking over the raw funk ground of "Precious Pearl" or waxing philosophical on the wistful future smash "Search For The Hero."

"The combination of being on the road and having a strong vocal coach has extended Heather's range, and made her a confident interpretive singer," Pickering says.

With their creative pieces in place, M People are currently prepping for another year on the road. A tour of the U.K. and Europe begins Dec. 10, and primarily will bring the act into 10,000-capacity venues—except for the occasional multi-night stint at a favorite old club. "Bizarre Fruit" is not planned for stateside release until March, but Pickering is already eyeing the possibility of a U.S. jaunt in the spring.

The likelihood of the band having similar success here seems solid. Epic is now plotting a radio plan for "Excited," the third U.S. single from "Elegant Slumming." After that, we hear that the label will join the worldwide bandwagon for "Open Up Your Heart," the second single from "Bizarre Fruit." In the meantime, import hounds can

delight in the Hed Boys' post-production, as well as an upcoming, promo-only E-Smoove remixes of "Sight For Sore Eyes." Sounds like the start of another banner year.

"The most important thing for us is to make sure that nobody gets left behind," Pickering says. "We haven't changed our ideals. We're just a bunch of clubbers who make music we love."

SWINGIN' SINGLES: "Little" Louie Vega does an excellent job of recasting Groove Collective's funky acid-jazz throwdown "Whatugot" into a viable house mover without losing the seductive, jazzy feel of the original recording. In fact, he wisely pulls out a few retro ideas of his own, transforming the track into a direct descendant of the disco-era musings of Patrick Juvet and the Salsoul Orchestra. A less confident producer might have been daunted by the array of live instruments found in the original arrangement, but Vega has clearly examined each sound and found a comfortable home for it in his musical format. A sparkling gem, available on Giant Steps/Reprise.

Former Electribe 101 chanteuse Billie Ray Martin christens her new solo deal with the WEA-distributed Magnet Records by issuing "Your Loving Arms," a spirited foray into trance-carpeted hi-NRG territory. Her distinctively creamy voice has seldom sounded so strong and worldly, giving the song's romantic prose a decidedly dark and anxious edge. Martin's original production with the Grid has been tweaked nicely by Junior Vasquez and Diss-Cuss, and could open club doors on both sides of the Atlantic. Can't wait for an entire album.

NUGGETS: New York's ever-active Strictly Rhythm Records will soon take a momentary swim away from its house base into calmer musical waters with "The Deep & Slow: A Collection Of 12 Chill-Out Tracks." Not merely another ambient album, this set explores a variety of downtempo vibes, ranging from acid-jazz to quasi-new age/electro-pop styles. The project will be launched with a fine Josh Wink composition, "Higher State Of Consciousness," which will be available on a 12-inch pressing. Other notable cuts on the album include "The Deep & Slow" by Ray Castoldi and "Sunchild" by David Alvarado. Bari G., VP of promotion at Strictly Rhythm, says this set and Wink's single will also mark the label's maiden voyage into adult contemporary and progressive-jazz radio formats... The folks at Chaos Recordings have smartly chosen to give Youssou N'Dour's next single, "Undecided," a clubby vibe by enlisting world-beat twirlers Deep Forest to post-produce the already potent jam. Look for it at the end of this month. Chaos is also prepping for the January release of "You," the second single from Euro-dance act Staxx Of Joy. We are pleased to note that Carol Leeming is the diva in residence. If that is not enough, look for "Sandwiches," a silly but cute debut jam by hip-hop newcomer Count Bass D. It sews



A Notorious Release. New York-based indie Notorious Records hosted a bash at Club USA to celebrate the success of its first single, "Release Me," by Industry. In its initial weeks of circulation, the track has attained breakout status on Billboard's Club Play chart and is a mainstream dancefloor smash in the U.K. Between gigs at clubs around the U.S., the act is preparing its second release. Pictured, from left, are Industry group members Julissa, Christopher Joannou, and Tosh.

spine-crawling guitar riffs over a groove that is drenched with acid-jazz juices... The push behind Deee-Lite's "Dewdrops In The Garden" continues with "Call Me," a fun lil' single that benefits from a slew of remixes by Ralphie Rosario, Rob Sherwood, Haui, Method One, and DJ Icee that dabble in a variety of trend-conscious sounds and moods. We would still love to see

Elektra take the downtempo, wickedly contagious "Say Ahhh!" to top 40... Retro-heads will be pleased to learn that Canadian disco act Lime has dipped into its catalog of disco cuties and reconstructed the hit "Your Love" for the house generation. The track marks Lime's resurrection under the name Step By Step for the Rutherford, N.J.-based BGM America Records... The Moonroof-distributed After Dark Records continues to mine club ground beyond its initial freestyle turf with a pair of notable house-driven singles. Producer Peter Presta comes on with a tribal vibe with "Nokimboda Dance," which kicks requisite African chants with rumbling percussion and an elastic bassline. It's familiar but festive. The same can be said for "Cheba Chant" by X-Files, the brainchild of Clayton Council and André Bagley. This fairly simple exercise in crowd arousal gets its grit from urgent bass/percussion interplay that is reminiscent of the classic '70s funk of Kool & the Gang and Brass Construction... In the Nov. 5 edition of "Dance Trax," the name of the grand prize winner of Island Records' "The Adventures Of Priscilla, Queen Of The Desert" contest was incorrect. The lovely drag queen's name is Chicklet.

TAKE A BOW: Congrats to the winners in the dance music categories at Billboard's Music Video Awards, which were handed out recently in Los Angeles. Janet Jackson's "If," directed by Dominic Sena, was cited as best clip, while US3 took best new artist clip for "Cantaloup," which was directed by Charles Wittenmeier.

Billboard **Dance** HOT Breakouts

FOR WEEK ENDING NOV. 19, 1994

CLUB PLAY

1. LAY DOWN YOUR PAIN TONI CHILDS
GEFFEN
2. JAMBALA MSM (MIAMI SOUND MACHINE) CRESCENT MOON
3. LUCKY YOU THE LIGHTNING SEEDS
TRAUMA
4. AWAY FROM HOME DR. ALBAN LOGIC
5. FUNKY JUMPY MUSIC THE CHOSEN
FEW MAXI

MAXI-SINGLES SALES

1. SCALP DEM SUPER CAT COLUMBIA
2. WHEN WE DANCE STING A&M
3. FREE MY LOVE INTONATION
FEATURING KRISSY METROPOLITAN
4. NIKA VICIOUS EPIC STREET
5. BEHIND BARS SLICK RICK DEF JAM

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

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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	2	3	7	DREAMER MCA 54922 1 week at No. 1	LIVIN' JOY
2	3	8	4	SECRET MAVERICK/SIRE 41772/WARNER BROS	MADONNA
3	1	2	7	TURN THE BEAT AROUND CRESCENT MOON 77631/EPIC SOUNDTRAX	GLORIA ESTEFAN
4	9	13	7	REACH GRP 4019/MCA	PATTI AUSTIN
5	11	17	6	RUNNIN AWAY AVENUE 76127/RHINO	NICOLE
6	15	26	4	EXCITED EPIC 77720	M PEOPLE
7	8	10	8	ABSOLUTELY FABULOUS EMI PROMO	PET SHOP BOYS
8	6	6	8	YOU BRING ME JOY STRICTLY RHYTHM 12275	RHYTHM FACTOR
9	17	22	5	CAN YOU FEEL IT? STRICTLY RHYTHM 12284	REEL 2 REAL FEATURING THE MAD STUNTMAN
10	10	11	8	HUNGAR WARNER BROS. 41615	KARYN WHITE
11	16	25	4	GIRLS + BOYS LOGIC 59001	THE HED BOYS
12	4	4	10	TEMPTED KINETIC/SIRF 41612/WARNER BROS	WATERLILLIES
13	5	1	9	WHAT I NEED MERCURY 858 927	CRYSTAL WATERS
14	7	9	11	MOVE ON BABY FFRR 857 513	CAPPELLA
15	14	15	7	HAND IN HAND (LOOKING FOR SWEET INSPIRATION) EASTWEST 95843	OPUS III
16	18	19	6	YOU MAKE ME FEEL (MIGHTY REAL) 550 MUSIC 77667/EPIC	SANDRA BERNHARD
17	13	5	10	DRUNK ON LOVE EPIC 77722	BASIA
18	19	21	6	COME TAKE CONTROL LOGIC 62971/RCA	SOUND FACTORY
19	23	31	5	EVERYTHING IS GONNA BE ALRIGHT PERSPECTIVE 7475/A&M	SOUNDS OF FACTORY
20	26	34	4	TELL ME (V.I.C.)	KLEO
21	25	28	5	COWGIRL WAX TRAX H7 H/TVT	UNDERWORLD
22	20	12	12	SHORT DICK MAN DJ WORLD 114HD	20 FINGERS
23	35	46	27	RAPTURE CHRYSALIS 58277/EMI	BLONDIE
24	32	36	4	RELEASE ME NOTORIOUS 306	INDUSTRY
25	33	40	3	GROOVE OF LOVE GASOLINE ALLEY 54930/MCA	EBONY VIBE EVERLASTING (E.V.E.)
26	21	14	8	CRAZY MAN MCA 54913	BLAST FEATURING V.D.C.
27	29	29	5	MEDLEY:AQUARIUS/LET THE SUN... EPIC SOUNDTRAX 77647/EPIC	THE FIFTH DIMENSION
*** Power Pick ***					
28	45	—	2	MELODY OF LOVE (WANNA BE LOVED) MERCURY 856 357	DONNA SUMMER
29	41	—	2	LIVING IN DANGER ARISTA 1 2774	ACE OF BASE
30	28	18	10	TRUE SPIRIT VIRGIN 38452	CARLEEN ANDERSON
31	22	20	7	LUVSTUFF MAXI 2017	SAGAT
32	24	24	9	SHARE MY LIFE COLUMBIA 77663	INNER CITY
33	12	7	11	HIT BY LOVE A&M 0765	CE CE PENISTON
34	31	27	8	WHY NOT TAKE ALL OF ME WARNER BROS. 41689	CASSERINE FEATURING CATO
35	30	32	5	HOLD ON KING STREET 101	95 NORTH FEAT. SABRYNAAH POPE
36	38	45	3	THE REAL THING MAX 127	TONY DI BART
37	36	30	11	GOD'S EYE ZOO 14152	THE OVERLORDS
38	37	43	4	MOVE IT LIKE THIS TOMMY BOY 633	K7
39	43	—	2	HERE COMES THE HOTSTEPPER COLUMBIA 77602	INI KAMOZE
40	48	—	2	I LIKE IT COLUMBIA 77605	THE BLACKOUT ALLSTARS
*** Hot Shot Debut ***					
41	NEW	1	1	IF I ONLY KNEW INTERSCOPE 95879/TUNTIC	TOM JONES
42	27	23	11	THE PLACE WHERE YOU BELONG MCA 54926	SHAI
43	46	—	2	THE BIG MAGIC MIND FOOD 393	DRIFTWOOD
44	NEW	1	1	CLUBLIFE (IT'S THE MUSIC) DEEP CRAP 30080/CRAP	URBAN MOTION PROJECT III
45	47	—	2	MISHALE METRO BLUE PROMO/CAPITOL	ANDRU DONALDS
46	NEW	1	1	MAMA SAID VIRGIN 38460	CARLEEN ANDERSON
47	40	39	10	WHERE IS LOVE AND HAPPINESS? ORANGEWERKS PROMO	ANYTHING BOX
48	42	42	8	AGE OF LONELINESS CHARISMA 38440/VIRGIN	ENIGMA
49	49	—	2	CONFIDE IN ME IMAGO 28108	KYLIE MINOGUE
50	NEW	1	1	FIND ME EPIC IMPORT	JAM & SPOON FEATURING PLAVKA

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

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	2	37	3	BRING THE PAIN (M) (T) DEF JAM/RAL 853 965/ISLAND 1 week at No. 1	METHOD MAN
2	1	8	15	FLAVA IN YA EAR (M) (T) BAD BOY 78013/ARISTA	CRAIG MACK
*** Hot Shot Debut ***					
3	NEW	1	1	ROCKAFELLA (M) (T) RAL 853 967/ISLAND	REDMAN
*** Greatest Gainer ***					
4	20	—	2	SECRET (T) (X) MAVERICK/SIRE 41772/WARNER BROS	MADONNA
5	3	1	10	HERE COMES THE HOTSTEPPER (M) (T) COLUMBIA 77602	INI KAMOZE
6	37	—	2	MELODY OF LOVE (WANNA BE LOVED) (M) (T) (X) MERCURY 856 357	DONNA SUMMER
7	NEW	1	1	BE HAPPY (T) UPTOWN 54928/MCA	MARY J. BLIGE
8	11	5	4	THE MOST BEAUTIFUL THING IN THIS WORLD (M) (T) (X) JIVE 42248	KEITH MURRAY
9	5	3	12	SHORT DICK MAN (M) (T) (X) DJ WORLD 114HD	20 FINGERS
10	6	—	2	ONE LOVE (M) (T) (X) COLUMBIA 77673	NAS
11	4	4	9	I WANNA BE DOWN (T) (X) ATLANTIC 85640/AG	BRANDY
12	15	10	10	BUCK EM DOWN (M) (T) (X) WRECK 20100/NERVOUS	BLACK MOON
13	7	2	4	WORD IS BOND (M) (T) ELEKTRA 66191	BRAND NUBIAN
14	8	7	21	TAKE IT EASY (M) (T) WEED 20094/NERVOUS	MAD LION
15	12	13	6	TURN THE BEAT AROUND (T) (X) CRESCENT MOON 77631/EPIC SOUNDTRAX	GLORIA ESTEFAN
16	16	11	6	FA ALL Y'ALL (M) (T) (X) SO SO DEF/CHAOS 77693/COLUMBIA	DA BRAT
17	10	6	3	BLACK COFFEE (T) (X) UPTOWN 54930/MCA	HEAVY D & THE BOYZ
18	13	9	4	YOU WANT THIS 70'S LOVE GROOVE (M) (T) (X) VIRGIN 38455	JANET JACKSON
19	9	14	17	ANOTHER NIGHT (M) (T) ARISTA 1 2725	REAL MCCOY
20	25	16	5	TIC TOC (M) (T) PENDULUM 58159/EMI	LORDS OF THE UNDERGROUND
21	NEW	1	1	EXCITED (T) (X) EPIC 77720	M PEOPLE
22	NEW	1	1	TAKE A TOKE-THE REMIX (M) (T) (X) COLUMBIA 77472	C&C MUSIC FACTORY "FEATURING" TRILOGY
23	24	—	2	VOCAB (M) (T) (X) RUFFHOUSE 77633/COLUMBIA	FUGEES (TRANZLATOR CREW)
24	31	31	3	PROMISE ME (M) (T) (X) METROPOLITAN 3001	LIL SUZY
25	NEW	1	1	C'MON WIT DA GIT DOWN (T) (X) BIG BEAT 95873/AG	ARTIFACTS
26	18	15	13	JUICY/UNBELIEVABLE (M) (T) BAD BOY 78013/ARISTA	THE NOTORIOUS B.I.G.
27	27	32	3	GIRLS + BOYS (T) (X) LOGIC 59001	THE HED BOYS
28	23	22	9	I'LL TAKE HER (T) (X) MERCURY 856 125	ILL AL SKRATCH FEATURING BRIAN MCKNIGHT
29	28	18	5	WITHOUT A DOUBT (T) (X) MERCURY 856 171	BLACK SHEEP
30	21	25	3	LIVING IN DANGER (M) (T) (X) ARISTA 1 2774	ACE OF BASE
31	26	20	6	DREAMER (T) (X) MCA 54922	LIVIN' JOY
32	14	12	5	BREAKDOWN (T) (X) JIVE 42245	FU-SCHNICKENS
33	19	49	3	YOU CAN'T STOP THE PROPHET (T) PAYDAY 120 046/FFRR	JERU THE DAMAJA
34	42	—	2	HEAVEN & HELL (T) LOUD 84203/RCA	RAEKWON FEATURING GHOST FACE KILLER
35	39	23	8	9TH WONDER (SLICKER THIS YEAR) (T) (X) PENDULUM 58159/EMI	DIGABLE PLANETS
36	32	19	3	BASS N THE TRUCK (M) (T) (X) CLR 5209	D.J. KOOL
37	17	17	20	TOOTSEE ROLL (M) (T) (X) RIP IT 6162	69 BOYZ
38	29	29	30	100% PURE LOVE (M) (T) (X) MERCURY 856 485	CRYSTAL WATERS
39	NEW	1	1	THE RHYTHM OF THE NIGHT (T) (X) EASTWEST 95879/AG	CORONA
40	41	38	9	I GOT A LOVE (M) (T) ELEKTRA 66196	PETE ROCK & C.L. SMOOTH
41	RE-ENTRY	8	8	HIP HOP RIDE (T) (X) EASTWEST 95879/AG	DA YOUNGSTA'S
42	NEW	1	1	AWAY FROM HOME (T) (X) LOGIC 59004	DR. ALBAN
43	48	47	8	PARTY (M) (T) EPIC STREET 77400/EPIC	DIS-N-DAT
44	30	—	2	RETURN OF THE HIP HOP FREAKS (M) (T) RAL 853 779/ISLAND	NICE & SMOOTH
45	RE-ENTRY	2	2	WE RUN THINGS (IT'S LIKE DAT) (T) REPRIS 41773/WARNER BROS	DA BUSH BABEES
46	33	30	6	5-4-3-2 (YO! TIME IS UP) (T) (X) GIANT 41758/WARNER BROS	JADE
47	50	—	13	BOOTI CALL (M) (T) (X) INTERSCOPE 95863/AG	BLACKSTREET
48	22	24	6	WHAT I NEED (T) MERCURY 856 107	CRYSTAL WATERS
49	RE-ENTRY	5	5	GET UP ON IT (M) (T) ELEKTRA 66190	KEITH SWEAT (FEATURING KUT KLOSE)
50	RE-ENTRY	5	5	HUNGAR (T) (X) WARNER BROS. 41615	KARYN WHITE



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Mac Attracts. MCA Records' Mac McAnally, second from left, accepts congratulations following his showcase at Nashville's Bluebird Cafe. Shown with him, from left, are Ronnie Brown, associate manager of A&R for MCA/Nashville; T.K. Kimbrell, McAnally's manager; and Tony Brown, president of MCA/Nashville.

Labels Up The Ante On Xmas Sets Promos Include Videos, Radio Specials, Tours

■ BY EDWARD MORRIS

NASHVILLE—The major country labels are promoting their new Christmas albums with a variety of efforts that range from simple music videos to full-fledged radio tours.

This year, there are relatively few new holiday titles. They include John Anderson's "Christmas Time" (BNA), Sammy Kershaw's "Christmas Time's A Comin'" (Mercury), Trisha Yearwood's "The Sweetest Gift" (MCA), and the various-artist compilations "Giant Country Christmas, Vol. 1" (Giant) and "A Tejano Country Christmas" (Arista Texas).

"We're viewing ['A Tejano Country Christmas'] as more than just your basic Christmas record," says Cameron Randle, VP/GM of Arista Texas. With its Latin emphasis, Randle notes, the album provides an alternative to conventional "Currier & Ives" Christmas songs. In addition, the compilation serves as a vehicle from which country stations can reach out to their Spanish-speaking listeners (half the tracks are sung in Spanish). Randle also says that the album will help to introduce all five acts on the Arista Texas roster.

The album has spawned one music video: Freddy Fender's "Blanca Navidad" (White Christmas). The clip was shot this summer on South Padre Island in Texas and offers a whimsical tropical take on the winter holiday.

The video has been serviced to CMT, regional Spanish-language music-video shows, and the national Univision and Telemundo networks. "Blanca Navidad" has also been included on a reel with Alan Jackson's Christmas music video from last year, "I Only Want You For Christmas," and his new video, "Holly, Jolly Christmas."

TNN has scheduled three "Music City Tonight" shows in December to showcase Arista Texas acts and their Christmas music. Joel Nava, the only artist with one of his own compositions on the album ("Mama's Boy"), will visit

all 34 radio stations that report to trade magazine Radio Y Musica.

The album has been sent to all reporting and non-reporting country radio stations and to about 200 Spanish-language stations. Arista is also planning a tie-in with Justin Boots for an in-store promotion, details of which are still being worked out.

Mercury Records is distributing radio specials on Kershaw's "Christmas Time's A Comin'" and Kathy Mattea's Grammy-winning "Good News" album from last year. Mattea also will spotlight the album via her status as CMT's "Showcase Artist Of The Month" for December. (Mercury has licensed "Good News" to Light Records for distribution in Christian bookstores).

Kershaw has a music video for the title cut from his album, featuring an appearance by renowned Cajun artist Wayne Toups. Mattea has two music videos from "Good News": "There's A New Kid In Town" (first released last year) and the new "Mary, Did You Know?"

Mercury has sent two-sided shelf cards to retailers to spotlight the two albums.

MCA has released a music video and single, "It Wasn't His Child," from Yearwood's album, and will soon release the single "It Won't Be The Same

(Continued on page 37)

What's Next, A Tribute To Tributes? Expect The Fanciful As Onslaught Continues

HERE'S TO ... Those who are supposed to know such things assert that the torrent of country tribute albums will recede to a trickle in 1995. Well, that's not what we hear. Our aggressively informal survey of Music Row studios, saloons, and four-wheel drive vehicles with clean tires suggests that there are going to be more such albums—not fewer—in the months soon to come. Of course, most of these projects are still in the talking stage, and we can't vouch for their solidity.

In the wake of "Skynyrd Frynds," we're told you can expect "[James] Taylor's Troubadours," "[John] Denver's Disciples," and "[Engelbert] Humperdinck's Hordes." Also in the works: "Coe Dependents: A Salute To David Allan Coe," "Wasn't That A Time? Country Recalls The Music Of The Energy Crisis Years," "Purple Rinse: The Ladies Of The Grand Ole Opry Sing Prince (Or Whatever The Hell That Little Feller Calls Himself)," and the long-rumored "Larry Gatlin Celebrates Himself." Now, what have you heard?

MAKING THE Rounds: Nashville broke its previous fund-raising efforts this year for the T.J. Martell Foundation, bringing in more than \$310,000 to date. Liberty Records chief Jimmy Bowen served as fund-raising chairman for the 1994 campaign, and Paulo Jankowski was Nashville events chairman ... Mark Chesnutt has scored his first platinum record with "Almost Goodbye" on MCA Records. Chesnutt now records for MCA's Decca label ... On a recent visit to check out the new facilities at Buddy Killen's Stockyard Restaurant & Bullpen Lounge, we were overjoyed to again hear the silvery voice of Vicki Brower, who is now a house regular. Brower was a longtime backup singer for Mickey Gilley, and—as Vicki Rae Von—had an album out in 1987 on the old Atlantic America label. She charted twice that year, with "Not Tonight I've Got A Heartache" and "Torn Up." Her husband, Stuart Brower, has been touring as a drummer in Jo-el Sonnier's band ... Laura Flager, formerly administrative assistant at Pro Tours, is the new radio promotion coordinator for Decca Records ... "Flowers On The Wall," the Lew DeWitt composition that won the Statler Brothers national prominence in 1965, is on the "Pulp Fiction" soundtrack. The song was a No. 2 country and No. 4 pop hit, and went on to win a Grammy. DeWitt, who sang tenor for the Statlers, left the group in 1982 and died in 1990 ... Amy Grant and Vince Gill have a song, "House Of Love," in the upcoming

Michael Keaton/Geena Davis movie "Speechless" ... Barbara Mandrell played a "sinister psychiatrist" on a recent episode of ABC-TV's "The Commish."

Nancy Cardwell is the new special-projects coordinator for the International Bluegrass Music Assn. in Owensboro, Ky. She steps into the post vacated by Jon Hartley Fox, who has started a management agency for bluegrass acts. The IBMA is now offering tapes of the seminars presented at its World Of Bluegrass trade show and convention in September. The tape titles are "The Information Superhighway," "Making The Most Of Showcasing," "The Art Of Negotiating," "Knowing The Bluegrass Mind," "The Bluegrass Performer And Television," "The Business Of Songwriting: Copyrights, Publishing, And Licensing," "Success Stories: Kids And Bluegrass," "Starting A Successful Concert Series," and "Alternative Bookings: Beyond The Usual."

Production has started on a TV special, "Tootsie's Orchid Lounge: Where The Music Began." It chronicles the famed downtown-Nashville bar that once was the favored hangout of Grand Ole Opry stars and the songwriters who vied for their attention. Willie Nelson and Jimmy Dean will host the 60-minute syndicated show, which is tentatively scheduled to begin airing next June ... TNN's "Music City Tonight" has been nominated for a CableACE award in the best music series category. It will compete with "MTV Unplugged" and "VH1 Presents." Country songwriter Hugh Prestwood is in the running for best original song (for "The Song Remembers When"). Winners will be announced in January.

MARK YOUR CALENDAR: The Boston Bluegrass Union hosts "A Bluegrass Summit To Benefit Don Stover," Nov. 20 at Somerville Theater in Somerville, Mass. Proceeds will be donated to cover Stover's recent medical expenses. Stover is a native of West Virginia who pioneered bluegrass music in and around Boston. Performing will be Bela Fleck, Tony Trischka, Bill Keith, Jim Rooney, John Rossbach, Laurie Lewis & Grant Street, Chesapeake, and the Joe Val All-Stars ... Patty Loveless will be the grand marshal in the Nashville Gas Christmas Parade Dec. 4 ... Acts that want to be considered for showcasing at the 1995 International Bluegrass Music Assn. convention can submit credentials and audition material to the IBMA talent showcase committee through Jan. 15.



by Edward Morris

BNA's New Anderson Promo Geared Toward Truckers

NASHVILLE—BNA Entertainment is joining with the National Auto/Truckstops chain in a massive promotion of John Anderson's new "Country 'Til I Die" album. The arrangement will put cassette versions of the album in more than 130 locations across the U.S. and spotlight them with a variety of in-store, print, and radio campaigns.

Anchoring the promotion is the "Country 'Til I Die Sweepstakes," the grand prize of which is a lifetime supply of BNA albums and an all-expenses-paid trip for two to Nashville.

The December/January issue of "Road King"—a magazine for professional drivers—will carry a cover blurb on the promotion, as well as a four-page, four-color insert about the sweepstakes. Approximately 250,000 free copies of each issue of the magazine are distributed through truckstops nationwide. Signs touting the "Country 'Til I Die" promotion will be featured on the racks holding the magazine. There will be ads in "Overdrive" and "Truckers' News" as well.

Also during December and January, radio ads for the promotion will run on the Interstate Radio Network and on trucker programs on clear-channel stations WBAP Fort Worth, Texas; WLW Cincinnati; and WWL New Orleans. Anderson will speak on the ads, and "Country 'Til I Die" will be the background music. The spots will run from Nov. 28-Jan. 1.

Nashville-based Buntin Advertis-

ing has created table tent-cards, posters, gas-pump toppers, and dump bins with header cards for each location. The bins will contain not only the spotlight album, but also Anderson's



ANDERSON

new Christmas album, "Christmas Time," and the remainder of his BNA catalog. BNA will provide copies of the album and Anderson's "Country 'Til I Die" music video for in-store play.

BNA says that it will use "four or five" suppliers, through BMG Distribution, to get the album into the participating outlets.

Although truckstops normally mark up prices for frontline albums substantially beyond what they sell for in regular record stores, BNA has arranged for the Anderson cassette to sell for \$9.98.

In February, Anderson will make a personal appearance (but will not perform) at a cocktail party during the National Assn. Of Truck Stop Operators (NATSO) convention in Nashville. The event is expected to attract 2,500 registrants.

In addition to the grand prize, the "Country 'Til I Die Sweepstakes" will offer 50 first-place prizes of a complete John Anderson BNA album catalog and an autographed photo.

EDWARD MORRIS

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	4	11	★★★ NO. 1 ★★★ SHUT UP AND KISS ME J.JENNINGS, M.C. CARPENTER (M.C. CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77696
2	4	9	11	I SEE IT NOW J.STROUD (P. NELSON, L. BOONE, W. LEE)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87199
3	5	10	9	IF I COULD MAKE A LIVING J.STROUD (K. STEGALL, R. MURRAH, A. JACKSON)	◆ CLAY WALKER (C) (V) GIANT 18068
4	1	1	12	LIVIN' ON LOVE K. STEGALL (A. JACKSON)	◆ ALAN JACKSON (C) (V) ARISTA 1-2745
5	7	11	13	KICK A LITTLE C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, D. O'BRIEN, B. SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18103
6	2	2	13	THIRD RATE ROMANCE B. CANNON, N. WILSON (R. SMITH)	◆ SAMMY KERSHAW (V) MERCURY 858 922
7	11	14	7	THE BIG ONE T. BROWN, G. STRAIT (G. HOUSE, D. O'DAY)	◆ GEORGE STRAIT (C) (V) MCA 5493B
8	12	15	9	IF YOU'VE GOT LOVE S. HENDRICKS (S. SESKIN, M.D. SANDERS)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87198
9	9	13	14	I SURE CAN SMELL THE RAIN M. BRIGHT, T. DUBOIS (J. JARRARD, W. ALDRIDGE)	◆ BLACKHAWK (V) ARISTA 1-2718
10	8	12	17	JUKEBOX JUNKIE J. CUPIT (J. CUPIT, J. HONEYCUTT, K. MELLONS)	◆ KEN MELLONS (C) (V) EPIC 77579
11	15	20	11	WE CAN'T LOVE LIKE THIS ANYMORE G. FUNDIS, ALABAMA (J. JARRARD, W. MOBLEY)	ALABAMA (C) (V) RCA 62897
12	6	5	16	THE CITY PUT THE COUNTRY BACK IN ME B. BECKETT (M. GEIGER, W. MULLIS, M. HUFFMAN)	◆ NEAL MCCOY (C) (V) ATLANTIC 87213
13	13	16	13	BABY LIKES TO ROCK IT S. RIPLEY, W. RICHMOND (S. RIPLEY, W. RICHMOND)	◆ THE TRACTORS (V) ARISTA 1-2717
14	16	17	9	UNTANGLIN' MY MIND J. STROUD, C. BLACK (C. BLACK, M. HAGGARD)	◆ CLINT BLACK (C) (V) RCA 62933
15	17	19	6	WHEN LOVE FINDS YOU T. BROWN (V. GILL, M. O'MARTIAN)	◆ VINCE GILL (C) (V) MCA 54937
16	18	23	9	TAKE ME AS I AM S. HENDRICKS (B. DIPIERO, K. STALEY)	◆ FAITH HILL WARNER BROS. ALBUM CUT
17	20	21	11	WHEN THE THOUGHT OF YOU CATCHES UP WITH ME B. CHANCEY (D. BALL)	◆ DAVID BALL (C) (V) WARNER BROS. 18081
18	21	28	5	PICKUP MAN J. SLATE, J. DIFFIE (H. PERDEW, K. K. PHILLIPS)	◆ JOE DIFFIE (C) (V) EPIC 77715
19	23	27	12	NOW I KNOW G. FUNDIS (C. RAINS, C. GREENE, D. COOK)	◆ LARI WHITE (C) (V) RCA 62896
20	25	31	5	★★★ AIRPOWER ★★★ THIS IS ME K. LEHNING (T. SHAPIRO, T. MCHUGH)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 18062
21	24	26	10	★★★ AIRPOWER ★★★ YOU JUST WATCH ME J. CRUTCHFIELD (R. GILES, B. REGAN)	TANYA TUCKER (V) LIBERTY 79053
22	27	33	9	THAT'S WHAT I GET (FOR LOSIN' YOU) A. REYNOLDS, J. ROONEY (A. ANDERSON, H. KETCHUM)	HAL KETCHUM CURB ALBUM CUT
23	10	8	16	MAN OF MY WORD J. HOBBS, E. SEAY, P. WORLEY (A. SHAMBLIN, G. BURR)	COLLIN RAYE (C) (V) EPIC 77632
24	31	39	4	NOT A MOMENT TOO SOON J. STROUD, B. GALLIMORE (W. PERRY, J. BARNHILL)	◆ TIM MCGRAW CURB ALBUM CUT
25	14	6	13	SHE'S NOT THE CHEATIN' KIND D. COOK, S. HENDRICKS (R. DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-2740
26	32	38	7	DOCTOR TIME S. BUCKINGHAM (S. LONGACRE, L. WILSON)	◆ RICK TREVINO (C) (V) COLUMBIA 77708
27	19	3	16	WHEN YOU WALK IN THE ROOM P. TILLIS, S. FISHELL (J. DESHANNON)	◆ PAM TILLIS (C) (V) ARISTA 1-2726
28	28	34	8	THERE GOES MY HEART D. COOK (R. MALO, KOSTAS)	◆ THE MAVERICKS (C) (V) MCA 54909
29	35	45	4	GOIN' THROUGH THE BIG D M. WRIGHT (R. ROGERS, J. WRIGHT, M. WRIGHT)	MARK CHESNUTT (C) (V) DECCA 54941
30	43	59	3	TILL YOU LOVE ME T. BROWN, R. MCENTIRE (B. DIPIERO, G. BURR)	◆ REBA MCENTIRE (C) (V) MCA 54888
31	22	7	15	WATERMELON CRAWL J. CRUTCHFIELD (B. BROCK, Z. TURNER)	◆ TRACY BYRD (C) (V) MCA 54889
32	29	24	17	WHO'S THAT MAN N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH (C) (V) POLYDOR B53 358
33	39	43	5	NIGHT IS FALLIN' IN MY HEART M. POWELL, T. DUBOIS (D. LINDE)	◆ DIAMOND RIO (C) (V) ARISTA 1-2764
34	26	18	17	I TRY TO THINK ABOUT ELVIS E. GORDY, JR. (G. BURR)	◆ PATTY LOVELESS (C) (V) EPIC 77609
35	37	36	8	COUNTRY 'TIL I DIE J. STROUD, J. ANDERSON (T. SEALS, E. SETSER, J. ANDERSON)	◆ JOHN ANDERSON (C) (V) BNA 62935
36	33	29	19	DOWN ON THE FARM J. STROUD, B. GALLIMORE (K. K. PHILLIPS, J. LASETER)	◆ TIM MCGRAW CURB ALBUM CUT
37	36	32	20	XXX'S AND OOO'S (AN AMERICAN GIRL) G. FUNDIS, H. STINSON (A. RANDALL, M. BERG)	TRISHA YEARWOOD (C) (V) MCA 54898
38	34	30	19	THIRD ROCK FROM THE SUN J. SLATE, J. DIFFIE (J. GREENEBAUM, S. WHIPPLE, T. MARTIN)	◆ JOE DIFFIE (C) (V) EPIC 77577

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	58	—	2	I'LL NEVER FORGIVE MY HEART S. HENDRICKS, D. COOK (R. DUNN, J. DUNN, D. DILLON)	BROOKS & DUNN (V) ARISTA 1-2779
40	41	44	7	I GOT IT HONEST S. GIBSON (A. TIPPIN, B. BURCH, M.F. JOHNSON)	◆ AARON TIPPIN (C) (V) RCA 62947
41	30	22	20	CALLIN' BATON ROUGE A. REYNOLDS (D. LINDE)	◆ GARTH BROOKS (V) LIBERTY 18136
42	38	40	11	TEARDROPS R. BENNETT (G. DUCAS, T. MCBRIDE)	◆ GEORGE DUCAS (V) LIBERTY 79045
43	42	42	11	HARD LOVIN' WOMAN D. COOK (M. COLLIE, D. COOK, J. B. JARVIS)	◆ MARK COLLIE (C) (V) MCA 54907
44	40	35	20	WHAT THE COWGIRLS DO T. BROWN (V. GILL, R. NIELSEN)	◆ VINCE GILL (C) (V) MCA 54879
45	49	54	6	YOU AND ONLY YOU C. HOWARD (C. JONES, J. D. MARTIN)	◆ JOHN BERRY (V) LIBERTY 79058
46	45	48	5	STORM IN THE HEARTLAND J. SCAIFE, J. COTTON (B. HENDERSON, D. BURNS, C. RYLE)	◆ BILLY RAY CYRUS (C) (V) MERCURY 858 260
47	52	58	4	LITTLE HOUSES J. STROUD, D. STONE (M. CATES, S. EWING)	◆ DOUG STONE (V) EPIC 77716
48	46	50	8	WHAT THEY'RE TALKING ABOUT M. WRIGHT (L. BOONE, P. NELSON, R. AKINS)	◆ RHETT AKINS (C) (V) DECCA 54910
49	53	57	5	HEART TROUBLE P. WORLEY, E. SEAY, M. MCBRIDE (P. KENNERLEY)	MARTINA MCBRIDE (C) (V) RCA 62961
50	47	37	18	SHE DREAMS M. WRIGHT (G. HARRISON, T. MENSY)	◆ MARK CHESNUTT (C) (V) DECCA 54887
51	51	41	18	NOBODY'S GONNA RAIN ON OUR PARADE J. LEO (B. PARKER, W. RAMBEAUX)	◆ KATHY MATTEA (C) (V) MERCURY B58 800
52	48	51	7	EUGENE YOU GENIUS B. J. WALKER, JR., K. LEHNING (L. WILSON, B. LAWSON)	◆ BRYAN WHITE (C) (V) ASYLUM 64510
53	55	61	5	LONG LEGGED HANNAH (FROM BUTTE, MONTANA) B. BECKETT, B. TANKERSLEY (J. HUNTER)	◆ JESSE HUNTER (V) BNA 62976
54	57	62	5	TILL I WAS LOVED BY YOU B. BECKETT, H. SHEDD (M. IRWIN, A. JACKSON)	◆ CHELY WRIGHT (C) (V) POLYDOR B53 B10
55	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ MI VIDA LOCA (MY CRAZY LIFE) P. TILLIS, S. FISHELL (P. TILLIS, J. LEARY)	◆ PAM TILLIS (V) ARISTA 1-2759
56	59	—	2	MAYBE SHE'S HUMAN J. LEO (K. ROBBINS, L. MARTINE, JR.)	◆ KATHY MATTEA (C) (V) MERCURY B56 262
57	50	49	9	WHEREVER SHE IS B. CHANCEY, P. WORLEY (J. HOUSE, J. JARRARD)	◆ RICKY VAN SHELTON (C) (V) COLUMBIA 77653
58	44	25	15	HAS ANYBODY SEEN AMY J. SCAIFE, J. COTTON (J. VEZNER, D. HENRY)	◆ JOHN & AUDREY WIGGINS (C) (V) MERCURY 858920
59	68	—	2	HERE I AM E. GORDY, JR. (T. ARATA)	◆ PATTY LOVELESS (C) (V) EPIC 77734
60	60	63	3	SUMMER IN DIXIE B. BECKETT (J. ROBBIN, G. LEVINE)	◆ CONFEDERATE RAILROAD (V) ATLANTIC 82505
61	NEW ▶	1	1	THIS TIME M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	◆ SAWYER BROWN (C) CURB 76930
62	54	53	8	THE POWER OF LOVE S. HENDRICKS (D. COOK, G. NICHOLSON)	LEE ROY PARNELL (C) (V) ARISTA 1-2747
63	56	56	17	SHE THINKS HIS NAME WAS JOHN T. BROWN, R. MCENTIRE (S. KNOX, S. ROSEN)	◆ REBA MCENTIRE (C) (V) MCA 54899
64	NEW ▶	1	1	OLD ENOUGH TO KNOW BETTER D. COOK (C. RAINS, W. HAYES)	◆ WADE HAYES (C) (V) COLUMBIA 77739
65	62	65	13	GONE COUNTRY K. STEGALL (B. MCDILL)	ALAN JACKSON ARISTA ALBUM CUT
66	67	—	2	A GOOD YEAR FOR THE ROSES B. AHERN (J. CHESNUT)	◆ GEORGE JONES & ALAN JACKSON (C) (V) MCA 54969
67	64	68	4	THE RUNNING KIND S. FISHELL, R. FOSTER (M. HAGGARD)	◆ RADNEY FOSTER (V) ARISTA 1-2758
68	72	—	2	THE GIRL FROM YESTERDAY EAGLES, E. SCHEINER, R. JACOBS (G. FREY, J. TEMPCHIN)	EAGLES Geffen ALBUM CUT
69	70	72	4	SHE SHOULD'VE BEEN MINE R. PENNINGTON, WESTERN FLYER (K. BLAZY, R. CROSBY, J. DOWELL)	◆ WESTERN FLYER (V) STEP ONE 485
70	63	66	20	ELVIS AND ANDY B. BECKETT (C. WISEMAN)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87229
71	NEW ▶	1	1	THE FIRST STEP J. CRUTCHFIELD (D. CRIDER, V. THOMPSON)	TRACY BYRD (C) (V) MCA 54945
72	73	74	3	HIGH HOPES AND EMPTY POCKETS J. LEO (A. BYRD, J. ROBINSON)	◆ TERRY MCBRIDE & THE RIDE (C) (V) MCA 54936
73	69	70	7	GIRL THANG B. BECKETT (K. HINTON, M. LAYBOURN, J. RODMAN)	TAMMY WYNETTE (DUET WITH WYNONNA) EPIC ALBUM CUT
74	75	—	2	WHEN I COME BACK (I WANNA BE MY DOG) M. WRIGHT (C. WISEMAN, A. ANDERSON)	◆ GREG HOLLAND (C) (V) WARNER BROS. 18033
75	61	55	14	WHERE THERE'S SMOKE R. SCRUGGS (B. P. BARKER, M. COLLIE)	◆ ARCHER/PARK (C) (V) ATLANTIC 87211

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



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Spotlight Shines On Jackson's Songwriting

BY PETER CRONIN

NASHVILLE—With nine No. 1 hits and countless best-of awards under his big belt buckle, Alan Jackson has become one of an increasing number of artist/writers—including Dwight Yoakam, Vince Gill, Garth Brooks, Mary Chapin Carpenter, and Clint Black—who have reached the top of the country heap. But Jackson is quietly achieving something that has eluded those other famous songwriters: More and more of his songs are becoming hits for

some of his Nashville contemporaries. As an artist, Jackson couldn't be stronger, and he currently occupies three slots on Billboard's Hot Country Singles & Tracks chart. The title song from his latest album, "Livin' On Love," finally drops out of the No. 1 slot after three weeks there; meanwhile, "A Good Year For The Roses," his duet with country legend George Jones (from Jones' "Bradley Barn Sessions" album), is No. 66, and persistent radio play has pushed "Gone Country," a much-talked-about cut from his latest

album, up to No. 65. In addition, his hit version of Eddie Cochran's "Summertime Blues" is No. 14 on the Hot Country Recurrents chart.



JACKSON

But it's his co-writing credits on Clay Walker's "If I Could Make A Living" and on newcomer Chely Wright's "Till I Was Loved By You" that are catching the attention of "song people" like Donna Hilley, president/CEO of Sony Tree Music Publishing.

"Alan Jackson's songs are being recorded by other artists right now, while he's at the height of his career, because they're not gimmicky—they're about real life," says Hilley. "Artists' careers span a shorter period of time than they did in the past. I really don't know how many of today's artists are going to have the staying power of a Willie Nel-

son or a Merle Haggard, but Alan will."

Jackson got his first taste of outside songwriting success in 1991, when Randy Travis had solid hits with two songs, "Better Class Of Losers" and "Together Forever," that he co-wrote with Jackson.

"That was the first time I ever had another artist have a hit with a song of mine, and I loved it," Jackson says. "When I first came to Nashville, I'd never thought of myself as a writer. I was more of a singer who just wanted to make records."

As his strong chart presence clearly shows, Jackson has long since reached that goal, and though he plans to keep his career as an artist in high gear, songwriting is becoming more of a priority for the singer.

"Hopefully, if my career dies down or I get sick of touring, I can continue writing," he says. "I feel real close to that singer/songwriter side. Careers come and go, but a good song can make or break an artist."



Young Country. Three bright new country acts cozy up for their fans at a recent Country America magazine party in Nashville. Shown, from left, are River North Records artist Ronna Reeves and Polydor's Davis Daniel and Chely Wright.

Murphey Debuts On 'Lonesome Dove'

NASHVILLE—Michael Martin Murphey will debut on the syndicated television show "Lonesome Dove: The Series" the week of Nov. 20 in the role of a singing cowboy.

Murphey will play "Murph," an undercover Pinkerton detective who functions as a singing and guitar-playing cowboy.

According to Murphey, who created the role, his character is a composite of three historical figures: D.J. O'Malley, who wrote the western

classic "When The Work's All Done This Fall"; Jules Verne Allen, a radio star of the 1920s and former Texas Ranger who billed himself as the "Singing Cowboy"; and Charles Siringo, a cowboy who became a Pinkerton detective.

In his first appearance on the series, Murphey sings "Yellow Rose Of Texas" and two new original songs.

On Dec. 13, Warner Western will release Murphey's "America's Horses" album.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist

- | | | |
|---|---|---|
| 13 BABY LIKES TO ROCK IT (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chingapin, BMI) WBM | 34 I TRY TO THINK ABOUT ELVIS (MCA, ASCAP/Gary Burr, ASCAP) HL | 61 THIS TIME (Travelin' Zoo, ASCAP/Beginner, ASCAP) |
| 7 THE BIG ONE (Housenotes, BMI) | 10 JUKEBOX JUNKIE (Cupit, BMI/Cupit Memanes, ASCAP) | 54 TILL I WAS LOVED BY YOU (Ten Ten, ASCAP/Mattie Ruth, ASCAP/Seven's Son, ASCAP) |
| 41 CALLIN' BATON ROUGE (Combine, ASCAP/EMI Blackwood, BMI) HL | 5 KICK A LITTLE (Square West, ASCAP/Howlin' Hts, ASCAP) WBM | 30 TILL YOU LOVE ME (Little Big Town, BMI/American Made, BMI/MCA, ASCAP/Gary Burr, ASCAP) |
| 12 THE CITY PUT THE COUNTRY BACK IN ME (Sixteen Stars, BMI/Ome Stars, ASCAP) HL | 47 LITTLE HOUSES (Alabama Band, ASCAP/Wildcountry, ASCAP/Acuff-Rose, BMI) | 14 UNTANGLIN' MY MIND (Blackened, BMI/Irving, BMI/Sony Tree, BMI/Sierra Mountain, BMI) HL/WBM |
| 35 COUNTRY 'TIL I DIE (Almo, ASCAP/Holmes Creek, ASCAP/Irving, BMI/Baby Dumplin', BMI) WBM | 4 LIVIN' ON LOVE (Yee Haw, ASCAP) WBM | 31 WATERMELON CRAWL (Acuff-Rose, BMI/Coburn, BMI) WBM |
| 26 DOCTOR TIME (W.B.M., SESAC/Long Acre, SESAC/Zomba, ASCAP) WBM | 53 LONG LEGGED HANNAH (FROM BUTTE, MONTANA) (Meal And Three, BMI/Ensign, BMI) HL | 11 WE CAN'T LOVE LINE THIS ANYMORE (Alabama Band, ASCAP/Wildcountry, ASCAP/Warner-Tamerlane, BMI/New Works, BMI) WBM |
| 36 DOWN ON THE FARM (Texas Wedge, ASCAP/Noosa Heads, BMI) WBM | 23 MAN OF MY WORD (Hayes Street, ASCAP/Almo, ASCAP/Allen Shamblin, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM | 44 WHAT THE COWGIRLS DO (Benefit, BMI/Englston, BMI) WBM |
| 70 ELVIS AND ANDY (Almo, ASCAP) WBM | 56 MAYBE SHE'S HUMAN (Irving, BMI/Cotter Bay, BMI/Careers-BMG, BMI/Ooo Layng, BMI) | 48 WHAT THEY'RE TALKING ABOUT (Sony Cross Keys, ASCAP/Sony Tree, BMI/Tenitee, BMI) HL |
| 52 EUGENE YOU GENIUS (Zomba, ASCAP/Catch The Boat, ASCAP) WBM | 55 MI VIDA LOCA (MY CRAZY LIFE) (Ben's Future, BMI/Sony Tree, BMI/Dreamcatcher, ASCAP) | 74 WHEN I COME BACK (I WANNA BE MY OOG) (Almo, ASCAP/Mighty Nice, BMI/AI Andersons, BMI/Blue Water, BMI) |
| 71 THE FIRST STEP (Stroudcaster, BMI/Lazy Kato, BMI/EMI April, ASCAP/Ideas Of March, ASCAP) | 33 NIGHT IS FALLIN' IN MY HEART (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI) HL | 15 WHEN LOVE FINDS YOU (Benefit, BMI/Edward Grant, ASCAP/Middle C, ASCAP) WBM |
| 68 THE GIRL FROM YESTERDAY (Red Cloud, ASCAP/Night River, ASCAP) | 51 NOBODY'S GONNA RAIN ON OUR PARADE (Longitude, BMI/Rio Zen, BMI/Reynsong, BMI/Howe Sound, BMI) HL/WBM | 17 WHEN THE THOUGHT OF YOU CATCHES UP WITH ME (EMI Blackwood, BMI) HL |
| 73 GIRL THANG (WB, ASCAP/Warner-Tamerlane, BMI) WBM | 24 NOT A MOMENT TOO SOON (Zomba, ASCAP/Suzi Bob, ASCAP) | 27 WHEN YOU WALK IN THE ROOM (EMI, BMI/Unst, BMI) WBM |
| 29 GOIN' THROUGH THE BIG D (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/Songs Of Jasper, BMI/EMI Blackwood, BMI) | 19 NOW I KNOW (Sony Tree, BMI/Don Cook, BMI) HL | 75 WHERE THERE'S SMOKE (Tom Cathns, BMI/BMG, ASCAP) WBM/HL |
| 65 GONE COUNTRY (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL | 62 OLD ENOUGH TO KNOW BETTER (Sony Tree, BMI) | 57 WHEREVER SHE IS (Sony Tree, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) HL/WBM |
| 66 A GOOD YEAR FOR THE ROSES (Sony Tree, BMI) | 18 PICKUP MAN (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL | 32 WHO'S THAT MAN (Songs Of PolyGram, BMI/Tokeco, BMI) HL |
| 43 HARD LOVIN' WOMAN (Music Corp Of America, BMI/Mark Collie, BMI/Sony Tree, BMI/Don Cook, BMI/Zomba, ASCAP/Inspector Barlow, ASCAP) HL/WBM | 62 THE POWER OF LOVE (Sony Cross Keys, ASCAP) HL | 37 XXX'S AND OOO'S (AN AMERICAN GIRL) (Sony Cross Keys, ASCAP/Motner Dixie, ASCAP/Agust Wind, BMI/Great Broad, BMI/Longitude, BMI) HL/WBM |
| 58 HAS ANYBODY SEEN AMY (Reynsong, BMI/Howe Sound, BMI/Sony Cross Keys, ASCAP) HL | 57 SNE OREAMS (Warner-Tamerlane, BMI/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Oot, ASCAP/Brass Ring, ASCAP) HL/WBM | 45 YOU AND ONLY YOU (Great Cumberland, BMI/Diamond Struck, BMI/WB, ASCAP/Might Be, ASCAP) WBM |
| 49 HEART TROUBLE (Irving, BMI/Littlemarch, BMI) | 69 SHE SHOULDN'T BEEN MINE (Songs Of Grand Coalition, BMI/Songs Of Grand Alliance, ASCAP/Hoosier, ASCAP) | 21 YOU JUST WATCH ME (Oxide Stars, ASCAP) HL |
| 59 HERE I AM (Morganactive, ASCAP/Pookie Bear, ASCAP) | 25 SHE'S NOT THE CHEATIN' KIND (Sony Tree, BMI/Showbilly, BMI) HL | |
| 72 HIGH HOPES AND EMPTY POCKETS (WB, ASCAP/J.E. Robinsons, ASCAP) | 63 SHE THINKS HIS NAME WAS JOHN (Bash, ASCAP/Blue Water, ASCAP/Mighty Nice, BMI/Blue Water, BMI) HL | |
| 3 IF I COULD MAKE A LIVING (Tom Collins, BMI/Murrah, BMI/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM | 1 SHUT UP AND KISS ME (Why Walk, ASCAP) | |
| 8 IF YOU'VE GOT LOVE (Love This Town, ASCAP/MCA, ASCAP) HL/WBM | 46 STORM IN THE HEARTLAND (Pier Five, BMI/Isham Ryle, BMI) | |
| 40 I GOT IT HONEST (Acuff-Rose, BMI/Big Bobcat, BMI/Bruce Burch, SESAC) WBM | 60 SUMMER IN DIXIE (Sony Cross Keys, ASCAP) | |
| 39 I'LL NEVER FORGIVE MY HEART (Sony Tree, BMI/Showbilly, BMI/Acuff-Rose, BMI) | 16 TAKE ME AS I AM (Little Big Town, BMI/American Made, BMI/AI Over Town, BMI/Sony Tree, BMI) HL/WBM | |
| 2 I SEE IT NOW (Sony Tree, BMI/Sony Cross Keys, ASCAP/WB, ASCAP) HL/WBM | 42 TEARDROPS (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Songs Of PolyGram, BMI/Songs Of McRide, BMI) | |
| 9 I SURE CAN SMELL THE RAIN (Alabama Band, BMI/ | | |

LABELS UP THE ANTE ON XMAS SETS

(Continued from page 35)

This Year" from Vince Gill's 1993 collection "Let There Be Peace On Earth."

BNA will release a single and music video, "Christmas Time," from John Anderson's new album, and is preparing a radio special that will be used to promote the album next year.

Lorrie Morgan is drawing attention to her 1993 album "Merry Christmas From London" with a 17-date Christmas tour. At each date, she will perform with a local orchestra. Her itinerary takes her in November to Milwaukee (25), Cleveland (26), Hershey Park, Pa. (27), and Columbia, S.C. (29), and in December to Winston-Salem, N.C. (2), Ocean City, Md. (3), Charleston, W.Va. (5), Columbus, Ohio (6), Wheeling, W.Va. (7), Muskegon, Mich. (9), Auburn Hills, Mich. (10), Merrillville, Ind. (11), Syracuse, N.Y. (13), Portland, Maine (14), Springfield, Mass. (16), Lowell, Mass. (17), and Binghamton, N.Y. (18).

"Giant Country Christmas, Vol. 1" features cuts by Clay Walker, Carlene

Carter, Kenny Rogers, Daron Norwood, Orrall & Wright, Deborah Allen, Laura Vida, Dennis Robbins, Rhonda Vincent, and Chad Mullins.

Besides these major country titles, Sparrow Records has released a various-artists collection, "Heart Of Christmas." Artists appearing on the album are Paul Overstreet, Billy Dean, Steve Wariner, Ricky Van Shelton, John Berry, Glen Campbell, Charlie Daniels, Doug Stone, Emmylou Harris, Restless Heart, and Suzy Bogguss. Most of the songs are previous releases.

New titles from independent bluegrass labels include the Nashville Superpickers' "Pickin' On Christmas" (CMH) and the various-artists "Blue Ridge Mountain Christmas" (Pinecastle).

Last year's best-selling country Christmas albums were Gill's "Let There Be Peace On Earth," Jackson's "Honky Tonk Christmas," Morgan's "Merry Christmas From London," and Garth Brooks' "Beyond The Season."

HOT COUNTRY RECURRENTS

Rank	Weeks on Chart	Title	Artist
1	1	BE MY BABY TONIGHT	JOHN MICHAEL MONTGOMERY
2	3	DREAMING WITH MY EYES OPEN	CLAY WALKER
3	5	WHISPER MY NAME	RANDY TRAVIS
4	2	LOVE A LITTLE STRONGER	DIAMOND RIO
5	4	WINK	NEAL MCCOY
6	8	HANGIN' IN	TANYA TUCKER
7	12	WISH I DIDN'T KNOW NOW	TOBY KEITH
8	6	NATIONAL WORKING WOMAN'S HOLIDAY	SAMMY KERSHAW
9	10	EVERY ONCE IN A WHILE	BLACKHAWK
10	7	WHAT'S IN IT FOR ME	JOHN BERRY
11	11	SHE CAN'T SAY I DIDN'T CRY	RICK TREVINO
12	20	HARD TO SAY	SAWYER BROWN
13	15	THEY DON'T MAKE 'EM LIKE THAT ANYMORE	BOY HOWDY
14	14	SUMMERTIME BLUES	ALAN JACKSON
15	17	WALKING AWAY A WINNER	KATHY MATTEA
16	13	THE MAN IN LOVE WITH YOU	GEORGE STRAIT
17	21	THAT AIN'T NO WAY TO GO	BROOKS & DUNN
18	16	INDEPENDENCE DAY	MARTINA MCBRIDE
19	9	THINKIN' PROBLEM	DAVID BALL
20	19	DON'T TAKE THE GIRL	TIM MCGRAW
21	23	FOOLISH PRIDE	TRAVIS TRITT
22	18	I SWEAR	JOHN MICHAEL MONTGOMERY
23	—	LIFESTYLES OF THE NOT SO RICH & FAMOUS	TRACY BYRD
24	—	PIECE OF MY HEART	FAITH HILL
25	—	WILD ONE	FAITH HILL

◆ 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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	5	MARY CHAPIN CARPENTER COLUMBIA 64327/SONY (10.98 EQ/16.98) 5 weeks at No. 1	STONES IN THE ROAD	1
★★★ No. 1 ★★★						
2	3	4	12	THE TRACTORS ● ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
3	2	2	33	TIM MCGRAW ▲ ¹ CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
4	5	5	19	ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	1
5	4	3	6	BROOKS & DUNN ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
6	6	6	22	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
7	8	10	7	TRACY LAWRENCE ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
★★★ Greatest Gainer ★★★						
8	12	—	2	VARIOUS ARTISTS MCA 11097 (10.98/16.98)	SKYNYRD FRYNDS	8
9	10	11	15	JOE DIFFIE ● EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
10	7	7	41	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
11	13	12	43	JEFF FOXWORTHY ● WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	9
12	9	9	28	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
13	11	8	5	CLINT BLACK RCA 66419 (10.98/16.98)	ONE EMOTION	8
14	18	24	21	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
15	15	14	6	LITTLE TEXAS WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
16	20	19	6	CLAY WALKER GIANT 24582 (10.98/15.98)	IF I COULD MAKE A LIVING	7
17	14	13	6	TOBY KEITH POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8
18	23	18	6	ALABAMA RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	18
19	22	20	62	GARTH BROOKS ▲ ⁴ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
20	26	26	40	BLACKHAWK ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
21	16	17	6	DOLLY PARTON COLUMBIA 66123/SONY (10.98 EQ/16.98)	HEARTSONGS	16
22	24	23	40	THE MAVERICKS ● MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
23	19	22	22	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	12
24	17	15	52	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
25	21	21	20	SAMMY KERSHAW MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
★★★ Hot Shot Debut ★★★						
26	NEW	—	1	WILLIE NELSON LIBERTY/SBK 30420/EMI (10.98/16.98)	HEALING HANDS OF TIME	26
27	25	16	11	PATTY LOVELESS EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
28	30	29	109	ALAN JACKSON ▲ ⁵ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
29	28	28	60	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
30	27	25	56	VARIOUS ARTISTS ▲ ⁶ GIANT 24531 (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
31	29	27	123	MARY CHAPIN CARPENTER ▲ ⁷ COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
32	33	33	35	JOHN BERRY ● LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13
33	31	31	89	BROOKS & DUNN ▲ ⁸ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
34	32	32	58	REBA MCENTIRE ▲ ⁹ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
35	34	30	8	MARK CHESNUTT DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
36	35	36	217	GARTH BROOKS ▲ ¹¹ LIBERTY 93866 (9.98/13.98)	NO FENCES	1

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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	36	37	112	GEORGE STRAIT ▲ ¹² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
38	38	34	28	PAM TILLIS ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
39	39	38	169	BROOKS & DUNN ▲ ¹³ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
40	40	42	78	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
41	37	35	26	TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
42	48	48	11	KEN MELLONS EPIC 53746/SONY (9.98 EQ/15.98) HS	KEN MELLONS	42
43	50	50	20	LARI WHITE RCA 66495 (9.98/15.98) HS	WISHES	43
★★★ Pacesetter ★★★						
44	51	59	16	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
45	46	47	288	GARTH BROOKS ▲ LIBERTY 80897 (9.98/13.98)	GARTH BROOKS	2
46	43	45	6	VARIOUS ARTISTS BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	43
47	41	40	41	COLLIN RAYE ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
48	44	46	85	DWIGHT YOAKAM ▲ ¹⁴ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
49	49	43	114	VINCE GILL ▲ ¹⁵ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
50	42	41	39	NEAL MCCOY ● ATLANTIC B2568/AG (10.98/15.98) HS	NO DOUBT ABOUT IT	13
51	45	39	36	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
52	54	52	37	RICK TREVINO COLUMBIA 53560/SONY (10.98 EQ/15.98) HS	RICK TREVINO	23
53	47	44	58	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
54	65	69	4	GEORGE JONES MCA 11096 (10.98/15.98)	BRADLEY'S BARN SESSIONS	54
55	53	57	165	GARTH BROOKS ▲ ¹⁶ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
56	52	49	18	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	49
57	59	66	3	JOHN ANDERSON BNA 66417 (9.98/15.98)	COUNTRY 'TIL I DIE	57
58	61	54	4	VARIOUS ARTISTS ARISTA 18760 (9.98/15.98)	MAMA'S HUNGRY EYES: A TRIBUTE TO MERLE HAGGARD	54
59	56	55	104	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
60	64	64	28	RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
61	57	56	81	TOBY KEITH ▲ MERCURY 514421 (9.98 EQ/13.98) HS	TOBY KEITH	17
62	58	62	14	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	58
63	60	60	26	LORRIE MORGAN ● BNA 66379 (9.98/15.98)	WAR PAINT	7
64	62	61	66	CLAY WALKER ▲ GIANT 24511 (9.98/15.98) HS	CLAY WALKER	8
65	63	53	33	CONFEDERATE RAILROAD ● ATLANTIC B2505/AG (10.98/15.98)	NOTORIOUS	6
66	NEW	—	1	RICKY VAN SHELTON COLUMBIA 66153 (10.98 EQ/15.98)	LOVE & HONOR	66
67	55	51	25	KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	12
68	NEW	—	1	TRISHA YEARWOOD MCA 11091 (10.98/15.98)	THE SWEETEST GIFT	68
69	69	65	69	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
70	67	67	81	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	9
71	70	72	182	ALAN JACKSON ▲ ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
72	68	63	9	CHRIS LEDOUX LIBERTY 28770 (10.98/15.98)	HAYWIRE	17
73	66	58	3	SUZY BOGGUSS & CHET ATKINS LIBERTY 29606 (10.98/15.98)	SIMPATICO	58
74	71	71	132	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	7
75	72	70	37	SOUNDTRACK ● MCA 10927 (10.98/16.98)	8 SECONDS	3

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING NOVEMBER 19, 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 ▲ ¹⁷ MCA 12* (7.98/12.98) 161 weeks at No. 1	GREATEST HITS	183
2	—	VINCE GILL MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	1
3	3	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	183
4	23	GARTH BROOKS ▲ LIBERTY 98742 (9.98/15.98)	BEYOND THE SEASON	15
5	2	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	168
6	5	GEORGE STRAIT ▲ ¹⁸ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	183
7	4	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	181
8	7	GEORGE STRAIT ▲ MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	181
9	6	MARY CHAPIN CARPENTER ● COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	9
10	—	REBA MCENTIRE ● MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	17
11	10	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	22
12	11	CLINT BLACK ▲ RCA 9668 (9.98/13.98)	KILLIN' TIME	10
13	—	GEORGE STRAIT ● MCA 5800* (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	22

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	8	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	42
15	9	KENNY ROGERS ▲ LIBERTY 5112* (9.98/15.98)	TWENTY GREATEST HITS	87
16	14	MARY CHAPIN CARPENTER ● COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	53
17	—	WILLIE NELSON ▲ COLUMBIA 35305/SONY (7.98 EQ/11.98)	STARDUST	13
18	13	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	30
19	12	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	50
20	16	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	59
21	20	WILLIE NELSON ▲ COLUMBIA 33784/SONY (9.98 EQ/13.98)	GREATEST HITS	44
22	—	TRAVIS TRITT WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	1
23	15	ALABAMA ▲ RCA 7170* (9.98/13.98)	GREATEST HITS	182
24	25	THE BELLAMY BROTHERS CURB 2146/MCA (4.98/11.98)	GREATEST HITS VOL. III	15
25	18	WAYLON JENNINGS ▲ RCA 8506* (8.98)	GREATEST HITS	67

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

Boston Pops' Arthur Fiedler Assessed On Page And Disc

FIEDLER FROLIC: Dec. 17 is the late Arthur Fiedler's 100th birthday, so those Bertelsmann corporate cousins BMG Classics and Doubleday are celebrating the man who put orchestral pops on the American map. BMG is repackaging some of his hundreds of recordings. "Arthur Fiedler: The Collection," a three-CD set, includes "Gaité Parisienne," "Hi-Fi Fiedler," and "Marches In Hi-Fi," while the seven-disc compilation "100 Fiedler Favorites" includes some material never before released on CD. In the stores this week is "Arthur Fiedler And Friends," which showcases the late Fiedler's collaborations with luminaries from Leontyne Price to Chet Atkins. There's also a remastered "Pops Christmas Party."

Fiedler may have been the best-selling conductor in history, but in "Arthur Fiedler: Papa, The Pops, And Me" (Doubleday), his daughter Johanna Fiedler paints a picture at odds with all this musical joviality. Herr Fiedler was a bitter, unhappy man at odds with his dysfunctional family, insecure about his musical abilities, and sneered at by the Boston Symphony for being commercial. Fiedler coined money for the BSO, but in the 1970s the orchestra was still paying him \$12,000 a year, the same salary he started at in 1930.

Customers at Barnes And Noble, Borders, Tower, and other retail outlets can pick up the book and CDs to-

gether (BMG has produced a book-mark to encourage them to do so, and "The Collection" has the same cover art as the book) and ponder the disjunction of music and life for themselves. Some Boston organizations are also planning an event for the actual birthday, but in best Bostonian manner, they're keeping the details quiet.



by Heidi Waleson

WHO'S ON FIRST? Ellen Schantz, publicity maven for Teldec, read about Deutsche Grammophon's new Gil Shaham "Four Seasons" video in this space two weeks ago and wanted to call our attention to Teldec's new video of Il Giardino Armonico performing a movement from the "Summer" section of "The Four Seasons," tied to a CD set for release this month. Like the Shaham video, the Teldec video, directed by Steve Lippman, is stark, gritty, and shot in black and white. But it looks more like Fellini than New York: The players, complete with sunglasses and cigarettes, soak up the rays in an open car, which then accelerates. Schantz

also begs to point out that Lippman and Teldec have been making classical videos since 1992 (with seven now in release), using them in record stores and for presentations to their sales force, as well as for television and general PR. Teldec's first, "Symphonic Tango," even made the Playboy Channel; others have been shown on Bravo, WNYC-TV, and stations nationwide. "It's not enough to have a super press kit," Schantz says. "Everyone wants to see the real thing before they buy."

THE MOUSE THAT ROARED: Naxos has put out its first recording of an American orchestra: the San Diego Symphony under Yoav Talmi gives a vigorous account of seven Berlioz overtures. Klaus Heymann, founder and owner of the Hong Kong-based budget label, reports that Naxos is now recording all over the world and planning to put out 150 titles a year. He estimates that at any given moment, four Naxos sessions are in progress. The label remains repertoire-driven rather than artist-centered, and its operatic ventures are continuing with "Aida" (recorded in Dublin) and "Il Trovatore" (Budapest).

Naxos also is venturing into contemporary music: Antonin Wit and the Polish National Radio Symphony will record a complete cycle of Lutoslawski's orchestral works, and

Heymann is in negotiations with music publishers to record other contemporary composers. Rentals and copyright payments make such projects expensive, but Heymann is gambling

that consumers will take a chance on an unknown piece if the CD costs \$5.99. After all, he says, the Naxos recording of the Stamitz cello concertos sold 50,000 copies.



Life Is A Cabaret. Philips Classics singer Sylvania McNair received congratulations from well-wishers at a recent "Cabaret Night" party held in her honor at the Ballroom in New York to celebrate the release of her album "Sure Thing/The Jerome Kern Songbook," which features Andre Previn on piano. Shown, from left, are Chris Roberts, president, PolyGram Classics & Jazz; Lisa Altman, VP, Philips Classics; Costa Pilavacchi, director of A&R, Philips Classics; Lynne Hoffman-Engel, senior VP of marketing and sales, PolyGram Classics & Jazz; McNair; and pianist Lou Levy, who accompanied McNair's performance at the party.

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Artists & Music

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	10	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98) 10 wks at No. 1	THE 3 TENORS IN CONCERT 1994
2	2	35	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT
3	NEW ▶		BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55206 (10.98/15.98)	CHANT NOEL
4	4	217	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
5	5	8	JAN GARBAREK/HILLIARD ENSEMBLE ECM 21525 (9.98/15.98)	OFFICIUM
6	3	8	CECILIA BARTOLI LONDON 443452 (10.98 EQ/15.98)	MOZART PORTRAITS
7	7	3	ST. LOUIS SYMPHONY ORCH. (SLATKIN) RCA 61673 (9.98/15.98)	ORFF: CARMINA BURANA
8	6	11	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 407109 (13.98/18.00)	LOVE'S ILLUSION
9	NEW ▶		GERMAINE FRITZ/EMILY VAN EVERA ANGEL 55246 (10.98/15.98)	VISION: MUSIC OF HILDEGARD VON BINGEN
10	10	132	UPSHAW/ZINMAN NONESUCH 79282/ELEKTRA (10.97/15.97)	GORECKI: SYMPHONY NO. 3
11	8	48	GERSHWIN/WODEHOUSE NONESUCH 79287/ELEKTRA (10.98/15.98)	GERSHWIN PLAYS GERSHWIN
12	9	7	YO-YO MA SONY CLASSICAL 57961 (9.98 EQ/15.98)	THE NEW YORK ALBUM
13	12	6	VARIOUS ARTISTS RCA 26992 (9.98/15.98)	OPERA'S GREATEST DUETS
14	13	9	KRONOS QUARTET NONESUCH 79346/ELEKTRA (10.98/15.98)	NIGHT PRAYERS
15	11	100	CECILIA BARTOLI LONDON 43627 (10.98 EQ/15.98)	IF YOU LOVE ME

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	41	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98) 41 weeks at No. 1	THE PIANO
2	2	8	JAMES GALWAY RCA 62700 (9.98/15.98)	WIND OF CHANGE
3	4	6	VARIOUS ARTISTS WINDHAM HILL 11150 (9.98/15.98)	BACH VARIATIONS
4	3	45	JOHN WILLIAMS/IZTHAK PERLMAN MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
5	6	14	DAWN UPSHAW NONESUCH 79345/ELEKTRA (10.98/16.98)	I WISH IT SO
6	5	8	PLACIDO DOMINGO ANGEL 55263 (10.98/15.98)	DE MI ALMA LATINA
7	7	24	LONDON SYMPHONY ORCHESTRA RCA 62526 (9.98/15.98)	SYMPHONIC ROLLING STONES
8	9	5	ROYAL PHILHARMONIC (STRATTA) TELDEC 90877/ELEKTRA (10.98/15.98)	SYMPHONIC BOSSA NOVA
9	8	86	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
10	10	106	JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS
11	RE-ENTRY		DOMINGO/ROSS/CARRERAS SONY CLASSICAL 53358 (9.98 EQ/15.98)	CHRISTMAS IN VIENNA
12	11	28	CINCINNATI POPS (KUNZEL) TELARC 80342 (10.98/15.98)	GREAT FANTASY ADVENTURE ALBUM
13	NEW ▶		JOHN WILLIAMS & THE BOSTON POPS ORCH. SONY CLASSICAL 66294 (9.98 EQ/15.98)	IT DON'T MEAN A THING IF IT...
14	13	3	CINCINNATI POPS (KUNZEL) TELARC 80401 (10.98/15.98)	TOP 20-THE VERY BEST OF ERICH KUNZEL
15	RE-ENTRY		JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA SONY CLASSICAL 53380 (9.98 EQ/15.98)	UNFORGETTABLE

TOP OFF-PRICE CLASSICAL™

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	17	THE CHOIR OF VIENNA SPECIAL 5118/SESSEX ENTERTAINMENT (3.98/4.98) 16 weeks at No. 1	MYSTICAL CHANTS
2	2	3	CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL 53725 (5.98 EQ/9.98)	CHRISTMAS FAVORITES FROM THE WORLD'S FAVORITE TENORS
3	9	2	BERLIN SYM. (WOHLERT) LASERLIGHT 15145 (4.98/5.98)	TCHAIKOVSKY: THE NUTCRACKER (HIGHLIGHTS)
4	3	22	VARIOUS ARTISTS MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS
5	6	22	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
6	5	22	CARRERAS-DOMINGO-PAVAROTTI SONY MASTERWORKS 64394 (5.98 EQ/9.98)	ALL-STAR TENORS
7	4	6	VARIOUS ARTISTS PILZ RECORDS 49050 (9.98/13.98)	BEETHOVEN: PIANO SONATAS
8	11	11	VARIOUS ARTISTS INFINITY DIGITAL 57243 (4.98 EQ)	VIVALDI: THE FOUR SEASONS
9	7	15	VARIOUS ARTISTS MADACY 5417 (5.98/9.98)	50 CLASSICAL MASTERPIECES
10	NEW ▶		VARIOUS ARTISTS INFINITY DIGITAL 57257 (4.98 EQ)	CHOPIN: THE ROMANTIC PIANO
11	NEW ▶		VARIOUS ARTISTS INFINITY DIGITAL 57241 (4.98 EQ)	TCHAIKOVSKY: BALLET SUITES
12	8	22	SILOS MONKS DG 445399 (5.98 EQ/10.98)	MYSTERY OF SANTO DOMINGO
13	12	22	WURTTENBERG ORCHESTRA VOX ALLEGRETTO 8098 (2.99/4.49)	PACHELBEL CANON & OTHER WORKS
14	NEW ▶		VARIOUS ARTISTS INFINITY DIGITAL 57220 (4.98)	BEETHOVEN: SYMPHONY NO. 5
15	RE-ENTRY		VARIOUS ARTISTS RCA 60829 (5.98/9.98)	MOZART-GREATEST HITS

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



by Jeff Levenson

AS RECORD EXECUTIVE Danny Goldberg steps into the chairman/CEO spot at Warner Bros. (Billboard, Nov. 12), succeeding current head Mo Ostin, who is scheduled to depart by year's end, jazzers on the inside (as well as consumers) are wondering how the move will affect them. It's too soon to say, but at least one well-placed source sees this move as a good one. My Deep Throat reports that Goldberg is such an artist-oriented guy, with such high regard for the creative process, that he's not likely to mess with the artists already established in the jazz division. He knows some of them, supports them, and should be pleased with their success.

The success has been considerable. Warner Bros. did well this year on both sides of the stylistic aisle, with contemporary titles from Fourplay ("Between The Sheets"), Joe Sample ("Did You Feel That"), Boney James ("Backbone"), and Bob James ("Restless") set against traditional entries from Joshua Redman ("Moodswing"), Wallace Roney ("Misterios"), and Milt Jackson ("The Prophet Speaks").

Scheduled for '95 are works from saxophonist Kenny Garrett (his second for the label) and organist Larry Goldings (his first). Overall, Throat reports, even with a new boss about to take charge, the feeling from within is mostly fine (if not mellow).

ALL ABOARD: Last week's reference to John Coltrane, specifically Rhino's plan to box his entire lot of Atlantic recordings, prompted a fair bit of interest from readers. Among those following the story was

GRP, which wanted us (read: everyone) to know that 55 minutes of never-before-heard Trane material has been unearthed, and that it will be issued any day now. The double-disc package, "Live In Seattle" on Impulse!, dates from September '65 and features the ever-explosive unit of Pharoah Sanders, Donald Garrett, Jimmy Garrison, McCoy Tyner, and Elvin Jones.

THE BIG GUY SPEAKS (AND PLAYS): For those with an insatiable appetite for Oscar Peterson, consider this holiday stocking stuffer: V.I.E.W. Video, the company that specializes in music tapes both historical and performance-oriented, is about to issue "Oscar Peterson: In The Key Of Oscar," which deals with the Olympian piano man's music, and "Oscar Peterson: A Jazz Life," which examines his early years and development. Both volumes come out of the National Film Board of Canada (Peterson's home country), and they are approximately 94 minutes each... Also on tap from V.I.E.W. are separate performance titles featuring Dave Holland, Elvin Jones, Don Cherry, and the Modern Jazz Quartet; a tribute to Django Reinhardt starring Birelli Lagrene; and the musical marriage of Carla Bley and Steve Swallow.

IN THE STUDIO: Marcus Printup, the trumpeter who gets my vote for Young Dude With A Bright New Sound Who Must Be Heard (Soon) While He's Still A Young Dude, is going into the studio to record his first for Blue Note. He can play—that we know—but can he make winning records? Stay tuned... Also in the studio next month will be David Sanchez, whose Columbia debut from last year, "The Departure," signaled his arrival among young tenorists (though Dizzy Gillespie already knew of Sanchez's arrival, having virtually sponsored his transition up from Puerto Rico). Sanchez will be recording his follow-up.



by John Lannert

ELVIS LIVES... IN ARGENTINA: BMG Argentina has announced an ambitious, two-year series of digitally remastered and specially priced reissues (\$14-\$16) that includes the entire Elvis Presley catalog, a new greatest hits collection of rock'n'roll favorites, and 20 specially priced classic rock albums.

The Presley series is divided into two batches: "Elvis In The '90s," which includes material from his first recordings to his 1976 country No. 1 "Moody Blue"; and "Elvis In Hollywood," a soundtrack retrospective sporting two film soundtracks per album. The "Happy Birthday Rock'n'Roll" series boasts 12 albums of original radio classics from 1950-1970, plus 10 records titled "Rock And Roll Heroes." Finally, the "Classic Rock" series includes greatest hits packages from such stalwarts as Jefferson Airplane, Steppenwolf, Alice Cooper, Patti Smith, and Steely Dan.

GETTING CAUGHT UP: The dance version of Gloria Estefan's pop hit "Turn The Beat Around" reached the top of Billboard's Club Play chart last week... Latinos Ariola/BMG superstar Juan Gabriel became the first Latino performer to draw more than 100,000 concertgoers at Universal City Amphitheater, after nearly 21,000 fans showed up for his Oct. 22-24 shows... Three famed Latino recording artists received RIAA certifications in October. Sony superrooner Julio Iglesias scored a quadruple-platinum certification for sales of 4 million units of "1100 Bel Air Place," and a double-platinum disc for sales of 2 million units of "Julio." Spanish opera megastars Pla-

cido Domingo and José Carreras received gold and platinum awards for "Three Tenors In Concert 1994." The record's video counterpart was certified multiplatinum for sales of 500,000 units. Domingo's Angel/EMI Latin pop album, "De Mi Alma Latina," currently rests at No. 19 on The Billboard Latin 50... The Tejano Music Awards is slated to celebrate its 15th anniversary Feb. 11, 1995, at the Alamodome in San Antonio, Texas.

FAB CADDIES TO STUDIO: Hot Sony rock act Los Fabulosos Cadillacs heads to Nassau's Compass Point Studios Nov. 20 to begin recording the follow-up to its huge compilation set "Vasos Vacios." Producing are Chris Frantz and Tina Weymouth of Talking Heads and Tom Tom Club fame, with guest vocal appearances expected by Deborah Harry—in English—and Mick Jones in Spanish(!).

TWIN PEAKS: With Big Mountain's "Un Sensual Amor" assuming the No. 1 slot on MTV Latino's top 20 for the week of Oct. 28-Nov. 3, the California reggae crew became the first act to top MTV Latino's chart with both Spanish- and English-language records. The band's "Baby I Love Your Way" hit No. 1 earlier this year.

BRASILEIRA-NOTAS: Sorely overlooked singer/songwriter Mario Adnet, who performed in May at Billboard's International Latin Music Conference, commences a monthlong Japanese trek in January to support his fine BMG Japan album "Pedra Bonita." Why isn't there international distribution for this stylistic and vocal descendant of Antonio Carlos Jobim, who sits in on a delightful take of Dorival Caymmi's evergreen "Maracangalha"? Superb guest vocal performances are turned in by rock veteran Lobão and silky songstress Lisa Ono, herself a star in Japan... Just out on PolyGram is "Coração Do Brasil," a tribute disc by sertajena stars Chitãozinho & Xororó to their artistic predecessors Tonico & Tinoco.

(Continued on page 50)

International

Japanese Singer Countersues Execs In 'Spiritual' Dispute

■ BY STEVE McCLURE

TOKYO—Pop singer Chicaco Sawada has launched a countersuit against two executives of her record company, Taurus Records, which last year sued Sawada for not delivering an album it said she owned the company.

Taurus seeks 133 million yen (\$1.37 million) in damages, while Sawada's countersuit asks for 65 million yen (\$670,000) in "spiritual damages" (Billboard, Dec. 11, 1993).

Cases of Japanese record companies suing their artists—and vice-versa—are extremely rare.

Sawada's lawyer, Atsushi Naito, says the singer/songwriter decided to countersue following the failure of mediation efforts by the Tokyo District Court, where both lawsuits have been filed. Named in the countersuit are Taurus president Yasuhiro Igarashi and senior VP Minoru Funaki.

Sawada's contract with Taurus, which expired at the end of last year, did not specify how many albums or singles she had to deliver to the company in the contract period. But Taurus, an independent company whose product is distributed by Toshiba-EMI, says the contract contains a "spiritual clause" under which the artist agrees to cooperate with the company. Taurus claims that, on this basis, Sawada had agreed to record an

album of new material for September 1993 release.

Naito says no such agreement existed, and adds that Sawada has decided to leave the label because of what she feels to be its lack of promotional muscle.

Says Funaki, "We don't mind the idea of dealing with Ms. Sawada again, if the lawsuit is resolved in such a way as to make both sides happy, but it depends on whether she wants to or not."

Speculation in the industry is that Sawada will sign with Warner Music Japan, whose chairman, Ryuzo Kosugi, was one of the founders of production company Smile, which has represented Sawada since June 1993. Kosugi no longer has a stake in Smile, but maintains close ties with it.



Keep It In The Family. EastWest Japan artist Mariya Takeyuchi and her artist/producer husband, Tatsuro Yamashita, were among the artists congratulated by Warner Music International top brass who visited Tokyo recently. Shown, from left, are Takashi Kamide, president, eastwest japan; Ken Cooper, executive VP/CFO of WMI; Yamashita; Ramon Lopez, chairman/CEO of WMI; Takeuchi; Bob Morgado; Warner Music Group chairman; Ryuzo Kosugi, Warner Music Japan chairman; and Stephen Shrimpton, Warner Music senior VP Asia Pacific. Takeyuchi's "Impressions" album has sold more than 2 million copies.

Sam Goody's 1st Japanese Store Debuts

■ BY STEVE McCLURE

TOKYO—Japan's first Sam Goody store opens Nov. 11 in the eastern Tokyo suburb of Funabashi. The 2,130-square-foot import specialty outlet will be operated by music retailer Itoh Music City, which has made a franchise agreement with Sam Goody's Japanese licensee, Japan Record Sales Network Inc. (JARECS), a wholesaler owned by a group of leading Japanese record companies.

The store, located in the La La Port shopping center, one of Japan's biggest, will display charts based on sales data provided by Sam Goody stores in the U.S. Itoh Music City's existing record store in La La Port specializes in domestic product.

A JARECS spokeswoman says the store will serve as a trial run for the Sam Goody concept in Japan. Under the terms of the deal with Sam Goody chain owner Musicland, Japanese franchisees will obtain import product either directly from Musicland or through Japanese record companies' import divisions.

Russia Gets Long-Awaited Label Assn. IFPI Hints At Recognition; Majors Host Summit

■ BY ERKIN TOUZMUHAMMAD

MOSCOW—The Russian music market is making further progress toward legitimacy, as Russian labels now have an association to represent their interests.

The Russian Phonographic Assn. (RPI), which announced its de facto formation this spring, finally received its registration papers Nov. 4.

IFPI's regional director for Eastern Europe, Bianka Alicja Kortlan, says IFPI "expects to recognize the new body soon." Kortlan adds, "We always said we would support an association which was representative of all the local record producers. The first association which was formed only had four members, so that

made it difficult."

Kortlan says IFPI will open a Moscow office Dec. 15. Local sources suggest that copyright lawyer Irene Rodina will head the office, which IFPI says will monitor local conditions and keep in contact with RPI members.

Both moves are bound to encourage major labels, which have long eyed the potentially vast Russian market but have despaired of the local market conditions. Last month, all five majors met with local companies here.

The RPI currently has 17 members, and two more have confirmed that they will join. These 19 are the biggest Russian record companies.

The RPI also has chosen its board. Alexei Ugrinovich, former head of SNC Records and currently representative of Sony's DADC plant in Austria, was elected chairman. CEO is Vladimir Prozorovski, a lawyer formerly with the Russian Authors' Society.

Delays have been due in part to rich Russian bureaucratic traditions, in part to defects in some individual members' registration papers, and also in part to the fact that the governmental commission that deals with nonprofit organizations has a very small, overworked staff.

RPI is a nonprofit organization that operates on members' annual subscriptions. Its main objectives are to protect phonogram owners' rights, to secure licensing deals, and to fight piracy. Until RPI existed, cooperation between record companies was almost non-existent, and labels often found themselves at loggerheads.

For example, SNC Records

signed a deal in 1992 with a Moscow techno band, Technology, for its album "Push The Button"; the deal was for all formats, but SNC has only put the album out as an LP. This summer, another label, Russk-soye Snabzhenie, put out the same record on CD.

More recently, the father of a recently deceased cult-rocker from St. Petersburg, Mike Naumenko, has signed deals with two Moscow companies for his son's recorded catalog.

RPI is urging its members to hand in copies of their contracts, to avoid incidents like these.

The need to fight piracy is particularly great, especially at the local level. In early September, the Department of Economic Crimes of the Ministry of the Interior tracked down a shipment of approximately 6,000 copies of 10 best-selling titles in a Moscow warehouse. These included albums by local acts such as Time Machine and Leonid Voskresnie.

The owners of the warehouse have disappeared. This was the first identified case of local-repertoire piracy.

There is still a problem getting a representative list of record companies, because charters for new businesses and commercial ventures in Russia since the fall of Communism do not distinguish between different types of business activities; thus, any company is a potential record company.

On the other hand, some individuals don't even register, operating a kind of "stealth" company.

To become an RPI member, an
(Continued on page 43)

'Carolina' Ruling Favors Greensleeves

■ BY ROGER PEARSON

LONDON—"Does that line go 'Why did you leave that night?' or 'What did you eat last night?'"

That was one of the questions that arose in one of the most bizarre and colorful cases to come before the High Courts of Justice here, when Deputy Judge Anthony Grabiner, QC, was called on to decide who really wrote the hit reggae classic "Oh Carolina" more than 30 years ago.

In the end, he decided Nov. 4 that the true author was John Folkes, a founding member of Jamaican gospel-singing trio the Folkes Brothers, and now a teacher in Canada. The ruling has serious financial ramifications as a result of a remake by the singer Shaggy, whose version took the U.K. and European charts by storm last year.

The suit was brought by Greensleeves Records and Greensleeves Publishing against Melodisc Music and well-known Jamaican reggae personality Prince Buster, named in the suit under his real name of Cecil Campbell.

During the weeklong case, the judge

was treated in court to recordings of the song by the Folkes Brothers, Shaggy, and others. As Grabiner announced his decision, he said that since the hearing he had listened to the song several more times in private.

Folkes and Greensleeves claimed that Folkes wrote the song in 1958. The first recording of it, by the Folkes Brothers, was released in Jamaica in 1960.

But Prince Buster and U.K.-based Melodisc Music Ltd., which is 99% owned by Buster, claimed that he, and not Folkes, was the song's author.

Folkes, the son of a Jamaican church minister, told the court he wrote the song in 20 minutes while sitting on his doorstep.

He said the song was about his girlfriend, Noelena Daniels. However, because he did not want to name her, he called the song "Carolina."

Prince Buster, 56, who had been a street poet, disc jockey, boxer, and "protector" in Jamaica, and who later became a success in the music business, claimed he wrote the song and named it after a girlfriend named Caroline, who was seeing another man.

He claimed that the Folkes Brothers, though they made the initial recording of the song in Jamaica in 1958 through him, had no part in writing it and received a total of 100 pounds for their work in making the record.

Folkes, however, claimed that all the act received for the song was 60 pounds, and that Prince Buster had never discussed the question of royalties with him, even though he had raised the matter.

The judge, after looking at different versions of one particular line of the song, said he was satisfied that the song was written by Folkes.

He granted a declaration to that effect, which also granted Greensleeves Publishing, to which Folkes assigned the copyright prior to the release of Shaggy's hit version, ownership of the copyright.

Afterward, a spokesman for Greensleeves said, "We are delighted that the record has been put straight."

But an angry Prince Buster said outside court that he would like to see the decision appealed.

Roger Pearson is a reporter for the U.K. Law News agency.



European Signing. Ex-Europe lead singer Joey Tempest has signed with PolyGram for an album he is now recording in Stockholm with producer Dan Sundquist. Shown with Tempest, from left, are David Munns, PolyGram senior VP of pop marketing, and Philippe Desindes, VP of marketing at PolyGram continental Europe. PolyGram Sweden and Polydor Germany are co-producing the project, which is due in April 1995.

newsline...

POLYGRAM FRANCE has confirmed Pascal Negre as successor to Paul-Rene Albertini, president of PolyGram Disques (The Billboard Bulletin, Nov. 12). Albertini left to head up Sony Music, following the resignation of Henri de Bodinat. Negre is currently president of Island/Barclay, and is expected to take up his new position Dec. 1.

ITALIAN SINGER Gianna Nannini has signed to Polydor Italy following the expiration of her contract with Dischi Ricordi, acquired by BMG in August. Details of the new deal have not been released, but Polydor managing director Adrian Berwick says the label has also bought rights to the eight most recent albums. Nannini is on PolyGram imprint Metro-nome in Germany, and on Polydor for the rest of the world.

FOUR BRITISH MUSIC industry organizations are to take a combined stand at MIDEM next year. The Music Publishers Assn., the Mechanical Copyright Protection Society, the Performing Right Society, and the British Phonographic Industry will have a joint booth under the "British At MIDEM" umbrella, which will be sponsored by accountants Robson Rhodes. The move is a strong indication that these areas of the business are interested in closer cooperation.

SONY MUSIC GERMANY has launched its own online information service for TV, radio, and press, to allow inquiries about its artists and their products and activities. The "Infotehk" service also will have a forum for open discussion and private e-mail. Sony plans to make black-and-white images available on the service by the end of the year.

DIARY DATES: Transmusicales festival, Rennes, France, Dec. 1-3. For information, telephone 33 99 31 12 10. Fax: 33 99 30 79 27.
Euro Pop Days industry meet, Freiburg, Germany, May 12-14, 1995. For information, call 49 761 28 74 96. Fax: 49 761 27 89 02.

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BMG Looks For New Marketing Ideas In Asia Major Hopes Experimentation Will Improve Its Fortunes

■ BY MIKE LEVIN

ROTOURA, New Zealand—Selling M People to the Koreans and Crash Test Dummies to the Lebanese may take the BMG International marketing staff a few steps away from the ordinary. But with president/CEO Rudi Gassner waving his "global superstar" wand over their heads, the status quo may not be the safest place to be.

Deep in the pack after five years in the Asia-Pacific market, BMG wants to experiment, to gamble, to do anything that will increase sales.

Music markets in Asia, which have surfed comfortably on the back of economic growth, now need a different approach to expand past the narrow view of Chinese pop and the equally safe domestic repertoire currently dominated by BMG's competitors.

Without much to lose, BMG is ditching marketing tradition here, which says that developing industries must be spoon-fed the safest repertoire and must be weaned onto alternative product only when the numbers can support it.

"I can imagine how tough it is on you for me to come in and say 'Get into new things,' when everyone is still developing repertoire and market share," Gassner told Asian employees who gathered last month at this volcanic spring resort here for the company's annual "Asia Best" convention. "But without better exploitation of marketing, formats, or even repertoire, we are in for a very tough time."

Why else would BMG prioritize M People, Crash Test Dummies, and the Grid, alongside Kenny G, Kylie Minogue, and Foreigner in Asia's ballad markets? And why else would it spend a fortune bringing out the region's first two CD-interactive units, when cassettes still dominate the audio market?

Part of the reason is that music in Asia is only one small part of the entertainment industry, not a stand-alone business. Another part of the answer is Gassner's well-known "carrot and stick" approach to development: Asia-Pacific VP of A&R/marketing Stuart Rubin told national managing directors to "find new ideas, no matter how off-the-wall they are. We'll support you. Make sure you support them."

But the biggest factor in the company's new emphasis is money. It can cost startling amounts of money to break into the music and entertainment revenue streams, which everyone knows exist in Asia but aren't quite sure how to tap.

In one sense, there is no such thing as a mistake when your CEO's priorities are based on exploitation of "any type of original repertoire."

BMG senior VP for Asia-Pacific Peter Jamieson has taken the hint. New projects include a dedicated karaoke department, a regionwide dance label, and new licensees in Egypt, Morocco, Sri Lanka, and Papua New Guinea.

BMG's new direction is aimed in part at molding international A&R strengths around Asian tastes. For example, it helped U.S. grunge band Tool (Zoo Entertainment) to release a special Asian edition of its latest album, "Undertow," a first for a music segment that has been virtually ignored in Asia.

Warren Hill's new RCA album will

feature three Asian cuts, including the regionwide Filipino karaoke favorite "Viduri." Also, new artists Ryan Molloy (RCA) and Nick Howard (BMG Australia) were introduced in New Zealand. Both are young, attractive, and highly polished balladeers who will appeal to Asia's preference for distinctly soft music.

But the company's major push will be to find alternatives to Chinese repertoire and its huge market share.

One idea is a joint venture with Hong Kong's Beaver Music that created Kitsch N' Synchron, a regional dance label supplying compilations of international dance tracks pulled from Beaver's massive catalog.

From a pool of 20 tracks for each release, individual Asian offices will choose the 14 or 15 they think will sell best in their territories. The label also will explore locally produced remixes, a tactic that paid off for Singapore-based Valentine Music and its reported million-selling Western dance compilation this year.

Long overdue is a regional video-karaoke division, an offshoot of three-month-old BMG Interactive Entertainment.

Karaoke continues to be one of Asia's biggest revenue generators, yet only a few international and domestic labels are marketing primarily Chinese products.

"If a Hong Kong artist can sell 200,000 [karaoke] units at \$75 each, imagine what a Whitney Houston release could do," says Clive Gardiner, Asia-Pacific director of multimedia and video.

BMG has produced an Elvis Presley karaoke disc and is developing plans for sets featuring Barry Manilow and Toni Braxton, as well as a compilation of BMG-owned chart-toppers from 1969-1994.

The division also wants to help improve the woeful condition of Asian music video. Non-music plans call for a move into CD-ROM software for games, reference material, children's products, and the newest multimedia

buzz word, edutainment.

BMG has already scored with unique CD-ROM music products, the world's first audio-active unit (a normal CD and an interactive CD-ROM in the same disc) from BMG Australia act GF4 (formerly Girlfriend), and BMG Hong Kong's Chinese-language unit from Winnie Lau.

Repertoire is not the only thing to break with tradition at BMG, where the ubiquitous—and misleading—Southeast Asia tag has finally been given the chop.

Reflecting economic, cultural, and political alignments, the region was broken up into subregions North Asia (Japan and South Korea), Pan-China (Taiwan, Hong Kong, and China), ASEAN (Malaysia, Indonesia, Thailand, Singapore, and the Philippines), South Asia (India and the Middle East), and Australia and New Zealand.

Believing that the underrated ASEAN area (with a population of 325 million) holds as much potential as any other, Jamieson created a Southeast Asian repertoire committee and put it under the guidance of the area's most respected executive, Frankie Cheah, who is also managing director in Malaysia and Singapore (the latter on an interim basis).

International product could get vital simultaneous-release protection from parallel exporting and piracy. For domestic artists, it means a cross-border audience open to their albums as well as music aimed at previously ignored markets.

Indonesian R&B/jazz veteran Ebiet Ade will include two English-language tracks on his next album, while the Philippines' Eraserhead and Malaysia's UKAYS (on the new Matchuri domestic label) are being pushed throughout ASEAN with some success.

But it is India and its huge unit sales that could provide the best breakthrough, and BMG expects to finalize its formal partnership with Crescendo Music & Marketing in Bombay before the end of the year (The Billboard Bulletin, Sept. 24).

ARS Signs Distribution Deal With Indisc Sony Pact For Flemish Acts Kept

■ BY MARC MAES

BRUSSELS—ARS Productions has now signed a distribution deal for English-language repertoire with Indisc-Arcade here. This move follows its new policy, whereby all of the Belgian company's material is shipped from the headquarters in Kontich to independent distribution partners in Europe. ARS's Flemish-language productions, including the band Splinter, remain with Sony Music Entertainment.

"We now ship our record from our warehouses to companies like ZYX in Germany, Carrere Music in France, or Max Music in Spain," says Patrick Busschots, ARS Productions managing director. "In each of those countries, we have independent promotion consultants appointed to represent our company and to take on promotion for the specific releases—a first result is that we have five tracks in the French

dance charts today, headed by Technotronic's 'Move It To The Rhythm.'"

Busschots says that ARS had been looking for motivated partners in the past, but had a hard time finding any. "We do take on a considerable risk, but may end up better off afterwards. We ship from our office directly to the distributor and, therefore, have a better survey to coordinate pan-European releases."

Busschots says that the current local ARS-PolyGram deal ends December 31 this year, with one more Kid Safari single and the Technotronic album still on the major's release list. "We opted for Indisc-Arcade, because they are very strong in dance repertoire and Arcade holds three-quarters of the Belgian compilation top 20."

A first release is the Shatak cover "Down On The Street" by Glow, which was produced by Gabrielle producer Martin Lascelles.

More Big Changes At Radio 1 As Management Gets Overhaul

■ BY JEFF CLARK-MEADS

LONDON—A senior management overhaul is taking place at beleaguered BBC Radio 1. The station lost one-third of its market share in the last 12 months (Billboard, Nov. 5), and is now losing its managing editor to a central strategic role within BBC radio (The Billboard Bulletin, Nov. 12).

Paul Robinson, second-in-command to controller Matthew Bannister during Radio 1's yearlong repositioning, has been promoted to project director, 10-year strategy, Network Radio.

This means that the new head of Radio 1's production department, Trevor Dann, will have almost total control of the station's musical programming.

Dann's role will be different from those that have established his reputation. He is most noted for producing BBC-TV's much-loved, adult-oriented Old Grey Whistle Test, and as founding editor of the BBC's Greater London Radio (GLR).

Robinson has been with Radio 1 for four years, during which time he introduced the album playlist and the N-list for new talent, and was responsible for music policy, presentation, promotion,

and research.

Robinson is known to have unsuccessfully applied for the post of head of production, the position eventually secured by Dann. Though Dann is nominally taking over from Chris Lycett in this job, Dann's position will be a new one in Radio 1's hierarchy. Unlike Lycett, he will have the final say on the bulk of Radio 1's programming decisions.

Dann has worked in U.K. radio and music television for more than 20 years, and as managing editor of GLR is credited with creating the station's popular, adult-oriented sound at the end of the '80s. A former Radio 1 producer, Dann left GLR to become a radio industry consultant. He is preparing to take up his Radio 1 position at the beginning of next year.

His task at Radio 1 is a substantial one. For the past year, the station has been in the process of becoming what Bannister describes as an alternative to the chart-oriented commercial radio sector. In that time, its market share has dropped from 19.6% to 11.8%.

Jeff Clark-Meads is U.K. bureau chief for Music & Media.

RUSSIA GETS LONG-AWAITED LABEL ASSN.

(Continued from page 41)

applicant must have registration papers in order to pay membership dues, and must have at least two legitimate recordings in its catalog. The oldest label in RPI, apart from the former monopoly Melodiya, is Sintez Records, founded in 1988. Most of the RPI members have more than 50 titles in their catalogs.

A pivotal event for the Russian music industry occurred Oct. 11 in Moscow, when the IFPI backed a meeting that brought 12 of the RPI's 17 members together with Eastern European major-label representatives, including Sony Music Europe's David Main, BMG's Peter Kallveit, Warner International's Beatrice Silva-Tarouca, EMI's Tony Salter, and PolyGram's Thomas Hedstrom.

Right now, only two majors are represented in this market: PolyGram has a joint venture with Boris Zosimov called PolyGram Russia (Billboard, Nov. 12), and EMI has a distribution deal with Moscow's SBA Records.

The Russian delegation did most of the talking at the meeting, and looked as if they were taking exami-

nations in high school; each company recited its name, year of foundation, number of titles, and distribution/recording/manufacturing facilities.

At the same time, the majors just wanted to learn one basic fact: the size of the Russian record market and its prospects for growth—and the possibility of finding local partners.

Boris Zosimov, president of PolyGram Russia, made a joke that evoked little response among the majors' representatives: "We thought that *you* would tell us the size of the Russian market."

The Russian side could not give a convincing figure on sales and manufacturing.

Evaluation of the Russian market is a difficult undertaking and sometimes requires "espionage." Most of the labels, as well as importers, prefer not to disclose their sales for reasons of taxes and public image.

However, one independent group is putting together data on the Russian market and is expected to publish the figure at the beginning of January.

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Sergio Signs. Sergio Dalma, formerly signed to Barcelona indie Horus, has struck a deal with Phonogram in Spain. Shown inking the deal, from left, are Toni Carvacar, Dalma's manager; Ele Juarez, president/CEO of PolyGram Iberica; Dalma; and Phonogram managing director Javier del Moral.



HITS OF THE WORLD



JAPAN (Dempa Publications, Inc.) 11/14/94

CANADA (The Record) 10/31/94

GERMANY compiled by Media Control 11/8/94

FRANCE (SNEP/IFOP/Tite-Live) 10/29/94

THIS WEEK	LAST WEEK	SINGLES
1	NEW	SUKI/KIZUITEYO DREAMS COME TRUE EPIC/SONY
2	2	AI NO TAMENI TAMIO OKUDA SONY
3	1	BARU YO, KOI YUMI MATSUTOUYA TOSHIBA/EMI
4	3	EIEN NO YUMENI MUKATTE MAKI OOGURO B-GLAM
5	4	ITOSHISATO SETSUNASATO KOKOROZUYOSATO RYOKO SHINOHARA & T. KOMURO EPIC
6	NEW	MATSURI NO ATO KEISUKE KUWATA VICTOR
7	NEW	YORU NI DAKARETE—A NIGHT IN AFRO BLUE TOSHINOBU KUBOTA SONY
8	10	KOIBITOTACHI NO CHRISTMAS MARIAH CAREY SONY
9	5	TENCA WO TOROU! UCHIDA NO YABOU YUUKI UCHIDA KING
10	7	MARIA T-BOLAN ZAIN
ALBUMS		
1	3	MARIAH CAREY MERRY CHRISTMAS SONY
2	1	NORIYUKI MAKIHARA PHARMACY WEA
3	NEW	RURIKO KUBOU COLORS EPIC
4	4	VARIOUS MEGA HITS BMG VICTOR
5	NEW	AEROSMITH BIG ONES GEFLEN
6	7	BON JOVI CROSS ROAD NIPPON/PHONOGRAM
7	6	MASAYUKI SUZUKI SHE-SEE-SEA EPIC
8	2	LUNA SEA MOTHER MCA VICTOR
9	5	MIYUKI NAKAJIMA LOVE OR NOTHING PONY CANYON
10	NEW	MADONNA BEDTIME STORIES WEA

THIS WEEK	LAST WEEK	SINGLES
1	1	SECRET MADONNA MAVERICK/WEA
2	3	CAN YOU FEEL THE... E. JOHN HOLLYWOOD/WEA
3	2	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN/PGD
4	5	FUNKDAFIED DA BRAT EPIC/SONY
5	4	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY COLUMBIA/SONY
6	13	LOVE IS ALL AROUND WET WET WET LONDON/PGD
7	12	ALWAYS BON JOVI MERCURY/PGD
8	8	GO ON MOVE REEL 2 REAL QUALITY/PGD
9	6	RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIA/SONY
10	7	WILD NIGHT JOHN MELLENCAMP MERCURY/PGD
11	11	ANY TIME, ANY PLACE J. JACKSON VIRGIN/CEMA
12	10	WHAT'S THE FREQUENCY, KENNETH? R.E.M. WARNER BROS./WEA
13	9	IF YOU GO JON SECADA SBK/CEMA
14	14	100% PURE LOVE CRYSTAL WATERS MERCURY/PGD
15	15	LUCKY ONE AMY GRANT A&M/PGD
16	16	THINK TWICE CELINE DION COLUMBIA/SONY
17	17	DIARY OF A MADMAN GRAVEDIGGAGZ ISLAND/PGD
18	NEW	FA ALL Y'ALL DA BRAT CHAOS
19	NEW	GET DOWN TO IT TBTBT ISBA
20	19	TAKE IT BACK PINK FLOYD COLUMBIA/SONY
ALBUMS		
1	1	R.E.M. MONSTER WARNER BROS./WEA
2	4	VARIOUS DANCE MIX '94 QUALITY
3	3	ERIC CLAPTON FROM THE CRADLE REPRISE/WEA
4	2	THE TRAGICALLY HIP DAY FOR NIGHT MCA/UNI
5	9	BON JOVI CROSS ROAD MERCURY/PGD
6	5	S. CROW TUESDAY NIGHT MUSIC CLUB A&M/PGD
7	8	GREEN DAY DOOKIE REPRISE/WEA
8	NEW	MADONNA BEDTIME STORIES SIRE/WEA
9	10	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
10	7	BOYZ II MEN II MOTOWN/PGD
11	6	SOUNDTRACK FORREST GUMP EPIC/SONY
12	15	BOB SEGER GREATEST HITS CAPITOL/CEMA
13	12	STONE TEMPLE PILOTS PURPLE ATLANTIC/WEA
14	17	OFFSPRING SMASH EPITAPH
15	11	SMASHING PUMPKINS PISCES ISCAriot VIRGIN/CEMA
16	NEW	SOUNDTRACK PULP FICTION MCA/UNI
17	14	COUNTING CROWS AUGUST AND EVERYTHING AFTER DGC/UNI
18	20	SOUNDTRACK THE LION KING HOLLYWOOD/WEA
19	18	CARRERAS, DOMINGO, PAVAROTTI THE 3 TENORS TELDEC
20	NEW	BARENAKED LADIES MAYBE YOU SHOULD DRIVE SIRE/WEA

THIS WEEK	LAST WEEK	SINGLES
1	1	COTTON EYE JOE REDNEX Zyx
2	3	HYPER, HYPER SCOOTER EDEL
3	2	SATURDAY NIGHT WHIGFIELD Zyx
4	13	AN ANGEL KELLY FAMILY EDEL
5	5	ALWAYS BON JOVI MERCURY/PHONOGRAM
6	4	LET THE DREAM COME TRUE DJ BOBO FRESH/EAMS
7	7	WELCOME TO TOMORROW SNAP ARIOLA
8	6	DER BERG RUF K 2 KOCH
9	8	EINS, ZWEI, POLIZEI! MO-DO Zyx
10	9	SWEET DREAMS LA BOUCHE ARIOLA
11	11	LOVE SONG MARK OH MOTOR MUSIC
12	12	DA CAPO PERPLEXER MOTOR MUSIC
13	14	UP 'N AWAY MR. PRESIDENT WEA
14	16	IT'S A RAINY DAY ICE MC POLYDOR
15	10	LOVE IS ALL AROUND WET WET WET PHONOGRAM
16	15	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
17	NEW	LOVE RELIGION U 96 MOTOR MUSIC
18	19	NO ONE 2 UNLIMITED Zyx
19	NEW	RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIA
20	17	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY COLUMBIA
ALBUMS		
1	1	BON JOVI CROSS ROAD MERCURY/PHONOGRAM
2	2	WESTERNHAGEN AFFENTHEATER WEA
3	6	KELLY FAMILY OVER THE HUMP EDEL
4	3	R.E.M. MONSTER WARNER
5	4	WET WET WET END OF PART ONE PHONOGRAM
6	5	JOE COCKER HAVE A LITTLE FAITH EMI
7	8	ERIC CLAPTON FROM THE CRADLE WEA
8	7	CARRERAS, DOMINGO, PAVAROTTI THE 3 TENORS TELDEC/WARNER
9	9	ARZTE DAS BESTE VON KURZ NACH FRUHER COLUMBIA
10	11	SNAP! WELCOME TO TOMORROW ARIOLA
11	10	QUEENSRYCHE PROMISED LAND EMI
12	NEW	VANGELIS 1492—CONQUEST OF PARADISE EAST WEST
13	NEW	EAST 17 STEAM POLYGRAM
14	12	STILTSKIN THE MIND'S EYE VIRGIN
15	14	PINK FLOYD THE DIVISION BELL EMI
16	NEW	CHRIS REA THE BEST OF CHRIS REA EAST WEST
17	16	BODY COUNT BORN DEAD VIRGIN
18	NEW	AEROSMITH BIG ONES GEFLEN
19	15	IM NAMEN DER LIEBE BRUNNER & BRUNNER KOCH
20	17	MARIAH CAREY MUSIC BOX COLUMBIA

THIS WEEK	LAST WEEK	SINGLES
1	1	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY SQUATT/SONY
2	2	LOVE IS ALL AROUND WET WET WET PHONOGRAM/POLYGRAM
3	4	I SWEAR ALL-4-ONE ATLANTIC
4	6	MASTERBOY FEEL OF THE HEAT OF THE NIGHT BARCLAY/POLYGRAM
5	3	WITHOUT YOU MARIAH CAREY COLUMBIA
6	5	HIGH HOPES PINK FLOYD EMI
7	11	IT'S A RAINY DAY ICE MC AIRPLAY/POLYGRAM
8	9	MMM MMM MMM... CRASH TEST DUMMIES ARISTA
9	7	MR. JONES COUNTING CROWS GEFLEN
10	8	MANGEZ-MOI! BILLY ZE KICK & LES GAMINS EN FOLIE POLYGRAM
11	15	EINS, ZWEI, POLIZEI! MO-DO SCORPIO
12	12	COMBIEN DE MURS... PATRICK BRUEL RCA
13	17	INSIDE STILTSKIN VIRGIN
14	19	HEY NOW (GIRLS JUST WANT TO HAVE FUN) CYNDI LAUPER EPIC
15	NEW	I LIKE TO MOVE IT REEL 2 REAL SONY
16	10	BLACK HOLE SUN SOUNDGARDEN A&M
17	NEW	I'LL MAKE LOVE TO YOU BOYZ II MEN POLYDOR
18	16	SATURDAY NIGHT WHIGFIELD AIRPLAY
19	14	BLACK BETTY RAM JAM VERSAILL/SONY
20	NEW	LOSER BECK GEFLEN
ALBUMS		
1	NEW	JEAN FERRAT FERRAT 95 TEMEY
2	6	MADONNA BEDTIME STORIES SIRE/WARNER
3	1	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
4	3	MARIAH CAREY MUSIC BOX COLUMBIA
5	7	JOHNNY HALLYDAY ROUGH TOWN POLYGRAM
6	5	MC SOLAAR PROSE COMBAT POLYDOR
7	2	JEAN-LOUIS AUBERT UNE PAGE DE TOURNEE VIRGIN
8	8	SOUNDTRACK FORREST GUMP EPIC
9	10	PINK FLOYD THE DIVISION BELL EMI
10	13	ROCH VOISINE COUP DE TETE BMG
11	12	ALAIN SOUCHON C'EST DEJA CA VIRGIN
12	4	JAMIROQUAI THE RETURN OF THE SPACE COWBOY SONY
13	9	PATRICK BRUEL BRUEL RCA
14	NEW	MEGADETH YOUTHANASIA EMI
15	15	ACE OF BASE HAPPY NATION BARCLAY/POLYGRAM
16	NEW	ICE MC ICE'N GREEN AIRPLAY
17	17	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC
18	11	JOE COCKER HAVE A LITTLE FAITH EMI
19	16	R.E.M. MONSTER WEA
20	14	ERIC CLAPTON FROM THE CRADLE REPRISE/WARNER

NETHERLANDS (Stichting Mega Top 50) 11/6/94

THIS WEEK	LAST WEEK	SINGLES
1	1	DROMEN ZIJN BEDROG MARCO BORSATO POLYDOR
2	3	ALWAYS BON JOVI MERCURY/PHONOGRAM
3	5	DON'T STOP OUTHERE BROTHERS STEALTH/HOTSOUND
4	4	NO MORE 2 UNLIMITED BYE/SONY
5	2	VOORBIJ PAUL DE LEEUW BROMMERPECH/SONY
6	7	THE SECOND WALTZ ANDRE RIEU MERCURY/PHONOGRAM
7	6	ALS ZE ER NIET IS DE DIJK MERCURY/PHONOGRAM
8	9	MOVE IT UP CAPPELLA AXIS/RED BULLET
9	NEW	BABY COME BACK PATO BANTON VIRGIN
10	NEW	WHERE R U NOW T-SPOON A LA BIANCA/KOCH
ALBUMS		
1	1	PAUL DE LEEUW PARACDMOL BROMMERPECH/SONY
2	2	BON JOVI CROSS ROAD MERCURY/PHONOGRAM
3	6	ANDRE RIEU STRAUSS & CO MERCURY/PHONOGRAM
4	4	DE DIJK DE BLAUWE SCHUIT MERCURY/PHONOGRAM
5	3	WET WET WET END OF PART ONE LONDON/PHONOGRAM
6	8	B.Z.N. SERENADE MERCURY/PHONOGRAM
7	5	MARCO BORSATO MARCO POLYDOR
8	7	ANDRE HAZES AL 15 JAAR GEWOON ANDRE EMI
9	9	R.E.M. MONSTER WARNER
10	10	JOE COCKER HAVE A LITTLE FAITH CAPITOL

HITS OF THE U.K. (11/12/94)

THIS WEEK	LAST WEEK	SINGLES
1	1	BABY COME BACK PATO BANTON VIRGIN
2	2	ALWAYS BON JOVI MERCURY/POLYGRAM
3	5	SHE'S GOT THAT VIBE R. KELLY JIVE
4	7	OH BABY I... ETERNAL EMI
5	3	SATURDAY NIGHT WHIGFIELD SYSTEMATIC
6	4	SWEETNESS MICHELLE GAYLE 1ST AVENUE/RCA
7	17	ANOTHER NIGHT THE REAL MCCOY LOGIC/ARISTA
8	12	ALL I WANNA DO SHERYL CROW A&M
9	6	WELCOME TO TOMORROW SNAP! ARISTA
10	9	SOME GIRLS ULTIMATE KAOS WILD CARD
11	22	IF ONLY I KNEW TOM JONES ZTT/WEA
12	NEW	THIS DJ WARREN G RAI/ISLAND
13	8	HEY NOW (GIRLS JUST WANT TO HAVE FUN) CYNDI LAUPER EPIC
14	NEW	ONE LAST LOVE SONG THE BEAUTIFUL SOUTH GO! DISC
15	NEW	LOVE AND BLAME R.E.M. WARNER BROS
16	13	CIRCLE OF LIFE ELTON JOHN ROCKET
17	14	WHEN WE DANCE STING A&M
18	10	STAY (I MISSED YOU) LISA LOEB & NINE STORIES RCA
19	NEW	NONE OF YOUR BUSINESS SALT-N-PEPA MFR
20	19	STARS CHINA BLACK WILD CARD
21	NEW	MELODY OF LOVE (WANNA BE LOVED) DONNA SUMMER MERCURY
22	15	SECRET MADONNA MAVERICK/SIRE
23	18	YOU NEVER LOVE THE SAME WAY TWICE ROZELLA EPIC
24	NEW	SMALL BIT OF LOVE THE SAW DOCTORS SHAMTOWN
25	21	THE RHYTHM OF THE NIGHT CORONA WEA
26	29	SPEND SOME TIME BRAND NEW HEAVIES MFR
27	27	TAKE THIS TIME SEAN MAGUIRE PARLOPHONE
28	NEW	YOU CAN GO YOUR OWN WAY CHRIS REA EAST WEST
29	23	CRAZY/BLIND MAN AEROSMITH GEFLEN
30	NEW	THINK TWICE CELINE DION EPIC
31	11	SURE TAKE THAT (BROTHERS IN RHYTHM) RCA
32	24	ALICE, WHAT'S THE MATTER? TERRORVISION TOTAL VEGAS
33	NEW	OCEAN PIE SHED SEVEN POLYDOR
34	16	SEVENTEEN LET LOOSE MERCURY
35	NEW	PUSH MOIST CHRYSALIS
36	NEW	SLEEP WELL TONIGHT GENE COSTEMONGER
37	NEW	IT AIN'T A CRIME HOUSE OF PAIN XL RECORDING
38	36	TURN THE BEAT AROUND GLORIA ESTEFAN EPIC
39	20	OUT OF THE SINKING PAUL WELLER GO! DISCS
40	NEW	PRINCES OF THE NIGHT BLAST FEATURING VDC UMM

HITS OF THE U.K. (11/12/94)

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	NIRVANA MTV UNPLUGGED IN NEW YORK GEFLEN
2	1	BON JOVI CROSS ROAD MERCURY/POLYGRAM
3	NEW	INXS THE GREATEST HITS MERCURY
4	2	MADONNA BEDTIME STORIES MAVERICK/SIRE
5	3	CHRIS REA THE BEST OF EAST WEST
6	NEW	SADE THE BEST OF SADE EPIC
7	NEW	AEROSMITH BIG ONES GEFLEN
8	NEW	BLACK CROWES AMERICA AMERICAN RECORDINGS
9	4	R.E.M. MONSTER WARNER
10	5	CYNDI LAUPER TWELVE DEADLY CYNS EPIC
11	12	CLIFF RICHARD THE HIT LIST EMI
12	23	ETERNAL ALWAYS & FOREVER EMI
13	8	GLORIA ESTEFAN HOLD ME, THRILL ME, KISS ME EPIC
14	7	JAMIROQUAI THE RETURN OF THE SPACE COWBOY SONY
15	NEW	UB40 LABOUR OF LOVE—VOLUMES I & II DEP INTERNATIONAL
16	11	PINK FLOYD THE DIVISION BELL EMI
17	10	CRANBERRIES NO NEED TO ARGUE ISLAND
18	14	CARRERAS, DOMINGO, PAVAROTTI THE 3 TENORS TELDEC/WARNER
19	13	OASIS DEFINITELY MAYBE CREATION
20	17	MARIAH CAREY MUSIC BOX COLUMBIA
21	26	ELVIS PRESLEY THE ESSENTIAL COLLECTION RCA
22	9	EAST 17 STEAM LONDON
23	29	ERIC CLAPTON FROM THE CRADLE DUCK/WARNER
24	6	MEGADETH YOUTHANASIA CAPITOL
25	15	BLUR PARKLIFE FOOD
26	16	LUTHER VANDROSS SONGS EPIC
27	19	HANK MARVIN & THE SHADOWS THE BEST OF POLYGRAM
28	NEW	BILL TARMLEY TIME FOR LOVE EMI
29	32	JULIO IGLESIAS CRAZY COLUMBIA
30	34	BRAND NEW HEAVIES BROTHER SISTER MFR
31	18	SUEDE DOG MAN STAR NUDE
32	20	ARETHA FRANKLIN QUEEN OF SOUL—THE VERY BEST OF ATLANTIC
33	27	DANIEL O'DONNELL ESPECIALLY FOR YOU RITZ
34	24	WET WET WET END OF PART ONE PRECIOUS/POLYGRAM
35	NEW	GREEN DAY DOOKIE REPRISE
36	NEW	TOM PETTY WILDFLOWERS WARNER
37	NEW	TERRORVISION HOW TO MAKE FRIENDS AND INFLUENCE PEOPLE EMI
38	22	BRENDA LEE THE VERY BEST OF...WITH LOVE TELSTAR
39	21	REEL 2 REAL MOVE IT! POSITIVA
40	28	THE PRODIGY MUSIC FOR THE JILTED GENERATION XL RECORDINGS

AUSTRALIA (Australian Record Industry Assn.) 11/5/94

THIS WEEK	LAST WEEK	SINGLES
1	1	TOMORROW SILVERCHAIR MURMUR/SONY
2	2	ALWAYS BON JOVI MERCURY/PHONOGRAM
3	6	CLOSER NINE INCH NAILS WARNER
4	3	I'LL MAKE LOVE TO YOU BOYZ II MEN POLYDOR
5	11	ALL I WANNA DO SHERYL CROW POLYDOR
6	5	SECRET MADONNA WARNER
7	7	CHAINS TINA ARENA COLUMBIA
8	8	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY EPIC
9	10	COME OUT AND PLAY OFFSPRING SHOCK
10	9	CONFIDE IN ME KYLIE MINOGUE MUSHROOM/FESTIVAL
11	12	I LOVE THE NIGHTLIFE ALICIA BRIDGES POLYDOR
12	NEW	SOONER OR LATER GF4 BMG
13	13	SWAMP THING THE GRID BMG
14	15	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
15	NEW	YESTERDAY, WHEN I WAS MAD PET SHOP BOYS EMI
16	14	I SWEAR ALL FOR ONE ATLANTIC
17	NEW	ALL COME TOGETHER DIESEL EMI
18	17	AIN'T NOBODY JAKI GRAHAM FESTIVAL
19	18	STEAM EAST 17 POLYDOR
20	NEW	EIGHTEEN STRINGS TINMAN POLYDOR
ALBUMS		
1	NEW	NIRVANA MTV UNPLUGGED IN NEW YORK GEFLEN
2	2	SOUNDTRACK PRISCILLA, QUEEN OF THE DESERT POLYDOR
3	3	BON JOVI CROSS ROAD MERCURY/PHONOGRAM
4	1	MADONNA BEDTIME STORIES WARNER
5	NEW	ABBA ABBA GOLD POLYDOR
6	NEW	COLD CHISEL TEENAGE LOVE WARNER
7	8	CRANBERRIES NO NEED TO ARGUE ISLAND
8	4	HARRY CONNICK JR SHE COLUMBIA
9	NEW	MEGADETH YOUTHANASIA EMI
10	7	THE OFFSPRING SMASH SHOCK
11	5	MARIAH CAREY MUSIC BOX COLUMBIA
12	6	BOYZ II MEN II PHONOGRAM
13	12	AEROSMITH BIG ONES GEFLEN
14	NEW	PANTERA FAR BEYOND DRIVEN WARNER
15	9	SOUNDTRACK THE LION KING SONY
16	NEW	EAST 17 STEAM POLYGRAM
17	NEW	SMASHING PUMPKINS PISCES ISCAriot VIRGIN/EMI
18	10	R.E.M. MONSTER WARNER
19	15	MASSIVE ATTACK PROTECTION VIRGIN
20	NEW	JAMES REYNE WHIFF OF BEDLAM WARNER

ITALY (Musica e Dischi) 11/7/94

THIS WEEK	LAST WEEK	SINGLES
1	1	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
2	2	SATURDAY NIGHT WHIGFIELD X-ENERGY
3	8	THE MOUNTAIN OF KING DIGITAL BOY D-BOY
4	6	SHORT DICK MAN 20 FINGERS TIME/DOWNTOWN
5	3	SECRET MADONNA MAVERICK/SIRE
6	4	IT'S A RAINY DAY ICE MC DWA
7	5	ALWAYS BON JOVI MERCURY/POLYGRAM
8	9	THIS TIME FARGETTA DBM
9	7	GAM GAM MARIO PILATO & MAX MONTI VOLUMEX
10	NEW	HYMN CABBALLERO DISCOMAGIC
ALBUMS		
1	3	BON JOVI CROSS ROAD MERCURY/POLYGRAM
2	1	MINA CANARINO MANNARO PDU/EMI
3	2	MADONNA BEDTIME STORIES MAVERICK/WARNER
4	5	GIPSY KINGS GREATEST HITS COLUMBIA
5	4	VARIOUS DEEJAY PARADE 5 TIME
6	7	VARIOUS TOP OF THE SPOT POLYDOR
7	NEW	LIGABUE A CHE ORA! LA FINE DEL MONDO WARNER
8	NEW	FIGURELLA MANNOIA GENTE COMUNE SONY MUSIC
9	10	RICCARDO COCCIANTE UN UOMO FELICE VIRGIN
10	NEW	ERIC CLAPTON FROM THE CRADLE WARNER

SPAIN (TVE/AFVVE) 10/29/94

THIS WEEK	LAST WEEK	SINGLES
1	1	HYMN CABBALLERO MAX MUSIC
2	2	LET THE BEAT GO ON DR. ALBAN ARIOLA

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 11/12/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	2	ALWAYS BON JOVI MERCURY/POLYGRAM
2	1	SATURDAY NIGHT WHIGFIELD X ENERGY
3	4	COTTON EYE JOE REDNEX JIVE
4	3	LOVE IS ALL AROUND WET WET WET PRECIOUS/POLYGRAM
5	5	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
6	9	WELCOME TO TOMORROW SNAP! ARIOLA
7	NEW	SECRET MADONNA MAVERICK/SIRE
8	8	BABY COME BACK PATO BANTON VIRGIN
9	NEW	LET THE DREAM COME TRUE D.J. BOBO FRESH
10	7	I SWEAR ALL-4-ONE BLITZ/ATLANTIC
ALBUMS		
1	2	BON JOVI CROSS ROAD MERCURY/POLYGRAM
2	1	R.E.M. MONSTER WARNER
3	NEW	MADONNA BEDTIME STORIES MAVERICK/SIRE
4	3	CARRERAS, DOMINGO, PAVAROTTI THE 3 TENORS TELDEC/WARNER
5	4	WET WET WET END OF PART ONE PRECIOUS/POLYGRAM
6	5	ERIC CLAPTON FROM THE CRADLE REPRISE/WARNER
7	6	MARIAH CAREY MUSIC BOX COLUMBIA
8	7	JOE COCKER HAVE A LITTLE FAITH CAPITOL
9	8	JAMIROQUAI THE RETURN OF THE SPACE COWBOY SONY
10	10	PINK FLOYD THE DIVISION BELL EMI

BELGIUM (IFPI Belgium/SABAM) 10/28/94

THIS WEEK	LAST WEEK	SINGLES
1	1	KING OF YOUR HEART GOOD SHAPE DINO
2	2	NO ONE 2 UNLIMITED BYTES/SONY
3	6	IT'S A RAINY DAY ICE MC BYTES/SONY
4	3	COTTON EYE JOE REDNEX JIVE
5	10	SURE TAKE THAT RCA
6	4	EINS, ZWEI, POLIZEI MO-DO TOP SECRET RECORDS
7	5	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY EPIC
8	8	WELCOME TO TOMORROW SNAP! ARIOLA
9	9	HEMELSBLAUW WILL TURA TOPKAPI
10	NEW	DON'T STOP OUTHERE BROTHERS STR
ALBUMS		
1	2	R.E.M. MONSTER WARNER
2	4	ROCH VOISINE COUP DE TETE RCA/BMG
3	1	CARRERAS, DOMINGO, PAVAROTTI THE 3 TENORS TELDEC/WARNER
4	3	WET WET WET END OF PART ONE PRECIOUS/POLYGRAM
5	7	BON JOVI CROSS ROAD MERCURY/PHONOGRAM
6	6	BART KAEHL HET BESTE VAN RCA
7	5	JOE COCKER HAVE A LITTLE FAITH CAPITOL
8	9	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE SONY
9	8	ERIC CLAPTON FROM THE CRADLE REPRISE/WARNER
10	NEW	SOUNDTRACK FORREST GUMP EPIC

SWEDEN (GLF) 11/4/94

THIS WEEK	LAST WEEK	SINGLES
1	1	THIS IS THE WAY E-TYPE SONET/POLYGRAM
2	2	COTTON EYE JOE REDNEX JIVE
3	3	ALWAYS BON JOVI MERCURY/POLYGRAM
4	6	OPPNA DIN DORR TOMMY NILSSON ALPHA/SONY
5	4	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN ROCKET
6	5	LOVE IS ALL AROUND WET WET WET FONTANA
7	8	BALLADEN OM ELLA ELSA DIA PSALMA MUSIKDISTRIBUTION
8	NEW	GIVE IT UP! (FOR THE MELODIE) MELODI MC SIDELAKE
9	NEW	SATURDAY NIGHT WHIGFIELD 12 INC
10	NEW	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY EPIC
ALBUMS		
1	NEW	MAGNUS UGGLA 100% UGGLA, ABSOLUT INGET ANNAT COLUMBIA
2	2	BON JOVI CROSS ROAD MERCURY/BMG
3	1	MAURO SCOCCO 28 GRADER I SKUGGAN DIESEL/BMG
4	NEW	MEGADETH YOUTHANASIA EMI
5	3	R.E.M. MONSTER WARNER
6	4	UNO SVENNINGSSON UNO RECORD STATION/BMG
7	5	MADONNA BEDTIME STORIES WARNER
8	NEW	TOM PETTY WILDFLOWERS WARNER
9	NEW	NIRVANA UNPLUGGED IN NEW YORK GEFREN
10	NEW	NORDMAN NORDMAN SONET

PORTUGAL (Portugal/AFP) 11/2/94

THIS WEEK	LAST WEEK	ALBUMS
1	1	BON JOVI CROSS ROAD MERCURY/POLYGRAM
2	10	MADONNA BEDTIME STORIES WARNER
3	NEW	MEGADETH YOUTHANASIA CAPITOL
4	2	VARIOUS 16 TOP WORLD CHARTS 94 VIDISCO
5	3	GABRIEL O PENSADOR GABRIEL O PENSADOR COLUMBIA
6	NEW	VARIOUS LOS PICAPIEDRA MIX VIDISCO
7	4	PEDRO ABRUNHOSA/BANDEMONI VIAGENS POLYDOR
8	7	VARIOUS ROCK BALLADS WARNER
9	5	THE CULT THE CULT BEGGARS BANQUET EMI
10	NEW	LEANDRO & LEONARDO DOR DE AMOR NAO TEM JEITO WEA

NEW ZEALAND (RIANZ) 11/2/94

THIS WEEK	LAST WEEK	SINGLES
1	1	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY EPIC
2	3	BABY COME BACK PATO BANTON VIRGIN
3	2	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN
4	NEW	LANGUAGE DAVE DOBBYN SONY
5	6	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY COLUMBIA
6	7	HEY NOW (GIRLS JUST WANNA HAVE FUN) CYNDI LAUPER EPIC
7	8	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY SONY
8	5	THIS D.J. WARREN G POLYGRAM
9	4	FLY GIRL KULCHA WARNER
10	NEW	SWEETS FOR MY SWEET CJ LEWIS BMG
ALBUMS		
1	1	R.E.M. MONSTER WARNER
2	3	SMASHING PUMPKINS PISCES ISCARIOT VIRGIN
3	NEW	BON JOVI CROSS ROAD MERCURY/POLYGRAM
4	4	SOUNDTRACK THE LION KING SONY
5	10	MARIAH CAREY MUSIC BOX COLUMBIA
6	2	BOYZ II MEN II MOTOWN
7	NEW	SOUNDTRACK FORREST GUMP SONY
8	6	LARRY ALDER THE GLORY OF GERSHWIN POLYGRAM
9	7	SMASHING PUMPKINS SIAMESE DREAM VIRGIN
10	8	LUTHER VANDROSS SONGS SONY

SWITZERLAND (Media Control Switzerland) 11/12/94

THIS WEEK	LAST WEEK	SINGLES
1	6	SATURDAY NIGHT WHIGFIELD PHONOGRAM
2	1	LET THE DREAM COME TRUE D.J. BOBO FRESH
3	3	ALWAYS BON JOVI MERCURY/POLYGRAM
4	5	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
5	8	SWEET DREAMS LA BOUCHE BMG
6	2	I SWEAR ALL-4-ONE WARNER
7	7	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY EPIC
8	4	LOVE IS ALL AROUND WET WET WET POLYGRAM
9	NEW	SECRET MADONNA WARNER
10	NEW	LIFE IN THE STREETS PRINCE ITAL JOE & MARKY MARK WARNER
ALBUMS		
1	2	BON JOVI CROSS ROAD MERCURY/POLYGRAM
2	1	R.E.M. MONSTER WARNER
3	3	JOE COCKER HAVE A LITTLE FAITH EMI
4	NEW	YELLO ZEBRA POLYGRAM
5	4	ERIC CLAPTON FROM THE CRADLE REPRISE/WARNER
6	5	PATENT OCHSNER GMESS BMG ARIOLA
7	NEW	MADONNA BEDTIME STORIES WARNER
8	6	ZURI WEST ZURI WEST SOUND SERVICE
9	9	JAMIROQUAI RETURN OF THE SPACE COWBOY SONY
10	NEW	SNAP! WELCOME TO TOMORROW BMG/ARIOLA

FINLAND (Seura/IFPI Finland) 10/30/94

THIS WEEK	LAST WEEK	SINGLES
1	2	LET THE DREAM COME TRUE D.J. BOBO JIVE
2	1	SECRET MADONNA SIRE
3	3	COTTON EYE JOE REDNEX JIVE
4	5	SURE TAKE THAT RCA
5	4	ALWAYS BON JOVI MERCURY/POLYGRAM
6	NEW	FEELING SO GOOD MOBY MUTE
7	NEW	ROCK A BIT B.G. THE PRINCE OF RAP DANCE POOL
8	8	BLIND MAN AEROSMITH GEFREN
9	10	TROUBLE SHAMPOO FOOD/EMI
10	9	LOVE IS THE POWA! SOUND OF R.E.L.S. GO RECORDS
ALBUMS		
1	1	BON JOVI CROSS ROAD MERCURY/PHONOGRAM
2	2	R.E.M. MONSTER WARNER
3	NEW	MADONNA BEDTIME STORIES MAVERICK/SIRE
4	NEW	MEGADETH YOUTHANASIA EMI
5	NEW	KLAMYDIA TIPPURIKVARTETTI KRALKUND
6	4	QUEENSRYCHE PROMISED LAND EMI
7	3	WET WET WET END OF PART ONE PRECIOUS/POLYGRAM
8	5	ICE MC ICE'N'GREEN PITCH CONTROL/K TEL
9	8	GREEN DAY DOOKIE REPRISE/WARNER
10	7	SLAYER DIVINE INTERVENTION AMERICAN RECORDS

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

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	JOSE LUIS RODRIGUEZ RAZONES PARA UNA SONRISA SONY
2	NEW	SERGIO DALMA SOLO PARA TI BMG
3	NEW	LOS LADRONES SUELTOS LOS LADRONES SUELTOS SONY
4	NEW	VARIOUS YOUR SONGS POLYGRAM
5	NEW	U2 ACHTUNG BABY ISLAND
6	NEW	ROXETTE CRASH! BOOM! BANG! EMI
7	NEW	ANTONIO BIRABENT TODOO ESTE TIEMPO BMG
8	NEW	BRONCO PURA SANGRE BMG
9	NEW	PARALAMAS DOS MARGARITAS EMI
10	NEW	SOUNDGARDEN SUPERUNKNOWN POLYGRAM

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SWITZERLAND: Even though Switzerland and Germany share the same language, very few of this country's acts ever make an impact in the much bigger German market, let alone elsewhere in Europe. However, D.J. BoBo (alias René Baumann) has not only conquered the charts here, but has taken up residence on the German and European hit parades as well—proof that dance music is one language the entire European Community understands. Signed to EAMS, a small, previously independent dance import label based in Deggendorf in southern Germany, BoBo has put both record company and town on the map. His debut single, "Somebody Dance With Me," released in 1993, was a substantial hit not only here but in Austria, Sweden, Israel, and Australia, and in Germany, all five of his singles have been certified gold (250,000 units sold). Here at home, his debut album, "Dance With Me" (released in the U.S. by CMC International), is certified double-platinum (100,000 units). **ELLIE WEINERT**



FRANCE: The latest album by singer and songwriter Gabriel Yacoub, "Quatre" (Four), has been released by Boucherie Productions, the small independent label run by François Hadji-Lazaro (front man of the group Pigalle), who has always cited Yacoub as one of his main influences. The 14 songs include a personalized version of an old Jacques Brel song, "Regarde Bien Petit," which sounds as if it were written for Yacoub. But mostly the songs showcase Yacoub's talents as a composer and arranger who subtly combines old instruments—such as bagpipes and hurdy-gurdy on the track "La Mariole"—with contemporary sounds. This is a style of music reminiscent of Yacoub's former group, Malicorne, which rose to prominence in the 1970s. With its modern interpretations of traditional French music, Malicorne became the flagship of the country's modern folk movement and was an important influence on contemporary artists such as Stephan Eicher. After a decade, the group disbanded and Yacoub embarked on a solo career, touring extensively in North America and cutting three albums that demonstrated his unusual versatility. "Trad Arr," a collection of traditional songs, was followed in 1986 by the more experimental, synthesizer-driven "Elementary Levels Of Faith," featuring Hungarian musician Ivan Lantos (of Kolinda fame), and then "Bel" (1990), a collection of songs he had composed and performed during the preceding decade. **EMMANUEL LEGRAND**

INDONESIA: The album "Denpasar Moon" (Pirahna Records), which was recorded in Jakarta by British artist Sabah Habas Mustapha (ex-member of 3 Mustaphas 3) in conjunction with various Indonesian musicians, has become a major hit here. The title track initially was covered by Mari Beth in the Philippines, who sold more than half a million copies, and it has since been covered by countless Indonesian bands. Indeed, after a recent visit, Habas left Jakarta with no fewer than 40 cassettes of his song recorded in a range of local and folk styles such as "jaipongan" and "dangdut." **SIMON BROUGHTON**

BULGARIA: Despite financial difficulties, the 25th annual Golden Orpheus jubilee went ahead as usual at the seaside resort of Sunny Beach. Of the 28 new songs by Bulgarian writers showcased at the event, the winner of the Grand Prix trophy was "Friday Midnight," an exquisite ballad written by Valdy Totev, the singer in the long-running Bulgarian rock group Schtourtsite (the Crickets). First prize in a newly established category, Folk Inspired Song, went to the impressive vocal quintet Folk Skat Band, which managed to create a modern sound without betraying the original syncopations of Bulgarian folk. **CHAVDAR CHENOV**

NORWAY: Almost every composer of techno music based in the far-northern town of Tromsø has contributed to a new compilation titled "TOS.CD." The album, which takes its name from the airport identification code for Tromsø, was released to celebrate the 10th anniversary of local radio program "Beatservice." Among the 14 contributors are Biosphere, Djingo, and Ismistic, all of which have already exposed their material to techno fans outside the country. The compilation was launched with a rave in Tromsø, followed by a party in Oslo that featured live performances from several of the acts. As a result of the album, a new record company, Beatservice Records, has been established, with distribution via Sonet. Follow-up singles from some of the contributors are expected early next year. **HELLE HOINNESS**

FINLAND: The annual Finnish Rock Championship contest has always generated heated debate. Is the contest a good way to publicize unsigned acts? Can a small jury of journalists, concert promoters, and record company executives correctly identify which band has the most potential in the real world of recording and touring? This year's contest, held in Turku, was particularly controversial. In the past, the winners have usually been slightly eccentric pop and rock groups, but this time the surprise winner was Rytke, an unruly but otherwise straightforward punk band with an energetic live show. Time will tell whether Rytke can get as far as last year's champion, Pekka Ja Susi, which has just released its debut album on BMG. **ANTTI ISOKANGAS**



PORTUGAL: One of the exciting new groups helping to jolt the rock scene here out of a period of stagnation is Repórter Estrábico, whose new album, "Umbigo" (Umbilicus), released on the independent label Númerica, has been greeted with enthusiasm by the press and DJs. The music is an engaging mixture of funk and hip-hop, and standout cuts include "Malditos Headphones," "Pele," "O Grande Bongo," and the title track. The group, which was founded in 1987, released its first album, "Uno Dos" (PolyGram), in 1991 to widespread critical acclaim. Now, following impressive sales and radio and television exposure, Repórter Estrábico has embarked on a national tour to promote the new album. **FERNANDO TENENTE**

Bernhardt Reconciles Rock, New Age With 4th Imagine Set

■ BY LARRY LeBLANC

TORONTO—With his fourth album, "Reconciliation," on the Quebec-based independent label Imagine Records, singer/guitarist Patrick Bernhardt sought to challenge the musical perimeters of new age music by creating what he calls "new age rock."

Noting that much of what has characterized new age from its beginnings has been the lack of a traditional, rhythmic base, Bernhardt says, "With this album,

I wanted to surpass the musical frontiers of new age, and to have a reconciliation between two extremes, new age and rock music. My goal was to produce the highest feelings of new age music and have the deepest energy of rock music, and still be in complete meditation."

Bernhardt says he also wanted to shatter the premise that spiritual music should evoke serenity. "People like categories, stereotypes, and caricatures, but I don't accept that," he says. "To

me, all that is cultural harassment. Some people don't want to realize that spiritual music or consciousness-raising music does not necessarily mean relaxation music. You can create music with a powerful rhythm and still be conscious of your inner life."

One of the handful of Canadian artists, including Michael Jones, William Ellwood, Warren Hill, and Andre Gagnon, working under the new age umbrella, 43-year-old Bernhardt lives in St. Marguerite, Quebec, in the Lauren-

tians. On his four albums, he has sung in Hebrew, Latin, and in several native dialects. Today, he pens the majority of his compositions in Sanskrit, an Indo-European language that originated around 1200 B.C.

According to Denis Lemieux, promotion director of the St. Sauveur, Quebec-based Imagine label, Bernhardt's 1989 debut album, "Atlantis Angelis," has sold 140,000 units worldwide to date; 1990's "Solaris Universalis," which reached No. 12 on Billboard's

Top New Age Albums chart, has sold 80,000 units; and 1992's "Shamanyka" has sold 40,000 units. "Solaris Universalis" won a Félix award for top new age album in 1991, and "Shamanyka" won the same award in 1993.

The new age-styled Imagine label, with a roster that also includes veteran Texas singer/guitarist Shawn Phillips, German songstress Jane Roberts, and Canadian keyboardist Rick McGale, is independently distributed in North America and Europe.

"Patrick doesn't get much radio air-play," says Lemieux. "That's why it's so much of an achievement for him to reach gold [50,000 units in Canada] with 'Atlantis Angelis.' His albums mostly sell by word-of-mouth."

"His music [works best in the] late evening," says Paul Fisher, PD at adult contemporary CHFI here, one of the few Canadian radio stations playing Bernhardt's music. "It's tough to play in the middle of the day. It also has to be presented in a setting where it's surrounded with like-minded music."

Born in Algiers in 1952 to French parents, Bernhardt lived in France, the Netherlands, and England before emigrating to Canada in 1981. While living in London, he met several Quebec musicians who encouraged him to come to Montreal to work on a recording project.

"They sent me an air ticket, and I thought, 'Why not?'" Bernhardt says. "I came, and it was all wonderful—the people, the land, the culture, the possibilities. I found there were good musicians, good recording studios, and many possibilities to work."

Before moving to new age, Bernhardt had a brief fling with the pop world, fronting BMG Quebec's Francophone pop/rock group Jimmy Victim & the Romantic Machine. The group had a provincial disco hit with the song "Taxi Révisés."

Bernhardt dismisses his pop phase. "It was fast-food music which I did just to make money," he says. "After two years, and after studying the influences of sound on the human body, I realized I could not use music so cheaply."

In the mid-'80s, Bernhardt traveled to southern India to develop his interest in ancient Indian music that had been preserved in the great collection of kirtans (devotional songs). On his return to Canada, he contacted producer Pierre Durivage about recording sacred southern Indian mantras in a new age context. Durivage produced the intricately beautiful "Atlantis Angelis" for his newly formed Imagine label.

"I told him we should use this new age market to have a place in the [retail] racks," says Bernhardt.

Unlike "Atlantis Angelis," which was recorded over a three-week period, it was a four-month grind putting together "Reconciliation."

After three tracks had been recorded with violinist/pianist Paul Boudreau, Bernhardt brought in keyboardist Ben Griffith to take over the project.

"Paul and I didn't have the same vision of the album," Bernhardt says. "It was beautiful, but not enough down-to-



BERNHARDT

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ARTISTS & MUSIC

Niche Shows Persist Without Label Aid New Satellite, Interactive Outlets Offer Hope

BY BRETT ATWOOD

LOS ANGELES—Specialty music video shows continue to face a substantial challenge in acquiring label support and cultivating a product mix, according to a panel of niche-video programmers who spoke at the 16th annual Billboard Music Video Conference, held Nov. 2-4 here.

However, the panelists expressed optimism about new distribution opportunities for specialized music shows. New media outlets, such as direct-broadcast satellite and interactive cable, can mean new and broader TV audiences. That is good news for such outlets as 24-hour contemporary Christian network Z Music.

"Technology will help us all in terms of getting distribution," said Z Music president Ken Yates. "No matter what your viewpoint of life is, technology will give you access to a wider audience."

But gaining access to support from the mainstream-driven label community is another story, said Charlene Warner, executive producer of Richmond, Va.-based "Tropical Beat."

"If I waited for major-label support, I'd be broke by now," said Warner, whose program reaches approximately 300 cable markets. The dancehall- and reggae-flavored show is sponsored primarily by AT&T.

"The AT&T account has enabled us to produce weekly shows and to do a lot of stuff that we otherwise would not be able to do," she added.

The Austin, Texas-based, municipally supported Austin Music Network, which airs approximately 32

hours of programming each week, has had difficulty getting even the most basic amount of support from some labels, said media coordinator Kent Benjamin.

For example, he noted that the network has yet to receive a video for David Ball's "Thinkin' Problem" on Warner Bros./Nashville.

"[Ball] is an Austin act, and we can't even get it," he said.

Acquiring quality clips was one of the greatest obstacles facing Z Music when it launched in March 1993, Yates said. Z Music airs about 350 Christian music videos, which is up from the 200 videos that the network aired a year ago.

"Any video is a fresh video, because nobody has seen [Christian music videos] before," Yates said. "There had been very few outlets for exposure for Christian music programming."

Since many niche programmers have limited resources and a lack of label-supplied programming, they often must fill the on-air hours with original material.

"There are over 500 jazz festivals each year that we cover," said Kenneth Burgmaier, president of Colorado-based "Jazz Alley," a program that airs on several cable and satellite-TV outlets across the nation. "It's real tough. There aren't many jazz videos that [major labels] have to send us, so we go out, and we make the videos."

Burgmaier said that 70% of the programming on "Jazz Alley" is created in house, and that the show boasts a roster of non-music industry corporate sponsors, including Coors Light,

United Airlines, and Cellular One.

Making a profit from niche programming takes time and loads of patience, Burgmaier said.

"How do you make a million dollars with jazz? You start with \$2 million," he said, joking.

For upstart music video programmers, the main challenge is just to get on the air, noted Adam Smith, executive producer of "Underground Hip-Hop Video Magazine," which airs weekly on a single Pittsburgh public-access channel.

"When I first called the labels to tell them that I had an uncensored hip-hop show, they thought I was crazy," said Smith, who holds a second job as a janitor to support the show. "We have no sponsors. We have no advertisers. I do everything out of my own pocket."

Smith said that his show hasn't run into many problems with censorship at the public-access station.

"We're defining the limits for their entire station," he said, adding that he will not change the uncensored format to reach a wider audience.

"If it's hardcore, uncensored, street-oriented, or straight-up raw, then it's exactly what I'm looking for," he said. "I'm the guy who calls the labels and says, 'Can you put the cussing back in?' ... I would rather pay to do it the way that we now do it, than lighten it up."

For programmers aiming to expand beyond public access, direct-broadcast satellite and other emerging new media outlets can help extend the reach of niche programming, Yates said.

In addition, traditional and interac-

(Continued on next page)

Programmers From Diverse Genres Swap Insights At Billboard Conference

VIDEO MELTING POT: Billboard's 16th annual Music Video Conference & Awards is one of the few industry gatherings that attracts myriad professionals from a wide variety of musical genres. Case in point: How often does one see a contemporary Christian programmer sharing professional insight with a hardcore rap programmer? (See story, this page.)

In fact, a number of the 1994 meetings saw professionals in the jazz, reggae, hip-hop, country, alternative, metal, and R&B genres seated next to one another, not to mention in close proximity to multimedia pioneers and inventors who rarely interface with music business professionals.

As an observer of an industry that so often splinters into musical micro-fragments, it was refreshing to see a rare melding of the collective consciousness that is music video.

And while it was reassuring to see the musical elements come together, we can only fret that the promotion, programming, and production communities often remain independent, and sometimes ignorant, of one another's concerns.

But we're happy to say we even caught a few video promoters and programmers sitting in on the video production sessions, while a few brave production representatives explored the promotion panels.

Not surprisingly, the comments heard in sessions focusing on programming, promotion, and production could well have been culled from the same proverbial script. We'd all be wise to mix it up a bit more often.

RETAIL WAS ONE element running rife through the Music Video Conference this year, as shortform clips increasingly are being used as commercial stimuli to drive up mail-order product sales.

All of the speakers on the panel titled "Show & Sell" admitted that the potential to alienate TV viewers with sales pitches is a problematic issue that must be addressed if direct marketing continues to be a goal for music video programmers.

Matt Farber, VP of programming and new business for MTV, said his network tries to make its sell-through program "The Goods" as entertaining as possible. It's unlikely the network will increase air time for "The Goods" beyond its current four hours per week. "We don't want to turn MTV into a shopping channel," he said.

Even infomercial producer David Sams, chairman/CEO of David Sams Industries, said he makes sure that selling comprises no more than 6½

minutes in each of his 30-minute infomercials.

Sams actually approaches the infomercial as a marketing and positioning tool to help sell product by artists who receive minimal radio and video airplay. His productions include infomercials for such artists as Pia Zadora and Canada's Rita MacNeil.

"We're developing into a very significant marketing tool," he said. "The infomercial is extremely powerful when it comes to positioning a personality."

THE EYE



by Deborah Russell

RAPPING ABOUT Video: R&B and rap video programmers used a conference discussion group to re-emphasize their desire for greater balance in the distribution of record label promotion tools. Secondary-market programmers complained that the majority of promotional dollars, ticket giveaways, and artist visits unfairly go to radio stations, despite video's contribution to breaking artists.

"We're the place you come when radio won't play your new artists, and then, once we get the buzz going on them, you forget all about us," one disgruntled programmer told the label executives in attendance.

Representatives from label video departments encouraged local programmers to develop cooperative relationships with retail outlets and radio stations to bolster their stature within their respective markets. But many programmers were lukewarm to the idea, citing their desire to avoid becoming "stepchildren" of the business.

In an attempt to strengthen their position in the business, programmers said they plan to create an urban-video coalition. The organization would allow programmers to better share information and strategies, and strengthen their position in the music business.

No timetable was established for the formation of the coalition.

ASK ME ANYTHING: Columbia is making available to Internet users an online listing of several hundred regional/local music video shows, complete with genre, air time, and location, among other details. During the Music Video Assn. meeting that opened the conference, Columbia's online guru and VP of video promotion Mark Ghuneim offered the organization a "page" on the label's web site.

COMMERCIAL FREE: During the MVA meeting, R-N-R Freelance's Mark Weinstein, who co-chairs the group's ethics committee, (Continued on next page)



The Box used the Billboard Music Video Conference as an opportunity to introduce the music video community to Frankie Blue, its new director of programming, pictured at left. Attendees at the Knowledge Is Power party co-sponsored by the Box and Sony Music paid \$50 for an audience with Blue, who joined the Box from radio station WHTZ (Z100) New York in September. The kissing booth raised \$2,000 for the Knowledge Is Power Foundation, which was launched by Los Angeles radio station KPWR (Power 106). The event, at the Sony Music Corp.'s West Coast headquarters, featured a performance by former Arrested Development vocalist Dionne Farris, right. The Columbia artist performed tunes from her debut album "Wild Seed-Wild Flower." MJJ Music duo Quo and Ruthless/Relativity act Bone Thugs N Harmony also performed. (Photos: Savage Photography)

GREEN DAY SHOWS MAXIMUM VISION WITH 'LONGVIEW' CLIP

(Continued from page 1)

ward/Rhino artist and VH1 personality Buster Poindexter.

The Maximum Vision award honors the videoclip that does the most to advance an artist's career. Winning video "Longview" also was named best new artist clip in the alternative/modern rock category.

"This is the first award this band has ever won," said Wendy Griffiths, Warner Bros. director of national video promotion, upon accepting the "new artist" award for the band, which was performing that night in Dominguez Hills, Calif. Griffiths and fellow Warner Bros. director of national video promotion Steve Stevenson visited the stage repeatedly throughout the ceremony, as Warner Bros.-affiliated acts dominated the awards, reaping a total of seven trophies in the contemporary Christian, country, hard rock/metal, pop/AC, and R&B/urban categories.

Spike Jonze, another Satellite Films-associated director, was honored as the year's top director. The second Satellite Films director to be so honored, Jonze was the eye behind such clips as the Beastie Boys' "Sabotage," Weezer's "Buddy Holly," and Dinosaur Jr.'s "Feel The Pain."

Satellite's head of music video, Danielle Cagaanan, accepted the award for Jonze. Satellite's Mark Romanek received the debut award last year.

This year's other multiple-award-winning act was Coolio, whose "Fantastic Voyage" was honored as best clip and best new artist clip in the rap category. The video, which was a Maximum Vision nominee, was directed by F. Gary Gray of F.M. Rocks.

Director Charles Wittenmeier of the End was the eye behind two award-



Billboard Music Video Awards show host Buster Poindexter, in photo at left, congratulates Wendy Griffiths, Warner Bros.' director of national video promotion, as she collects one of seven awards corralled by Warner-affiliated acts. At right, Satellite Films director Mark Kohr, who reeled Green Day's "Longview" video, which won two awards, is joined by Danielle Cagaanan, head of music video at Satellite Films, who accepted the director of the year award on behalf of Spike Jonze. (Photo: Savage Photography)

winning clips. He reeled Counting Crows' DGC/Geffen clip "Mr. Jones," which was named best new artist clip in the rock category, and Capitol's US3 clip "Cantalooop," which netted the best new artist video award in the dance category.

Among the other artists whose clips were honored were R.E.M., the Rolling Stones, Janet Jackson, D.C. Talk, Martina McBride, Faith Hill, Rollins Band, Candlebox, Gloria Estefan, Toni Braxton, Me'Shell NdegéOcello, and Sheryl Crow.

In the local/regional programming awards, the crew behind Newark, N.J.-

based "Power Play" walked away with two awards, for best pop/AC show and best Latin show (for "Power Play International").

Ralph McDaniels of the New York-based urban show "Video Music Box" was honored as the top programmer in both the rap and R&B categories. It was McDaniels' third consecutive win in the rap category.

Other repeat winners were Tom Green, whose "Light Music" was named best contemporary Christian show; Kris Harris, whose "30 Minutes Of Rock" was named best hard rock/metal show; and Mike Drumm, whose

"Music Link" was named best rock show.

Here is a complete list of winners:

GENERAL AWARDS

Maximum Vision: Green Day, "Longview" (Reprise/Warner Bros.)

Best Director: Spike Jonze, Satellite Films.

ALTERNATIVE/MODERN ROCK

Clip Of The Year: Beastie Boys, "Sabotage" (Capitol).

New Artist Clip: Green Day, "Longview" (Reprise/Warner Bros.)

Best Local/Regional Show: "Bohemia After Dark," Portland, Ore.

CONTEMPORARY CHRISTIAN

Clip Of The Year: DC Talk, "The Hardway" (Forefront Communications).

New Artist Clip: Steve Taylor, "Bannerman" (Warner/Alliance).

Best Local/Regional Show: "Light Music," Wall, Pa.

COUNTRY

Clip Of The Year: Martina McBride, "Independence Day" (RCA).

New Artist Clip: Faith Hill, "Piece Of My Heart" (Warner Bros.)

Best Local/Regional Show: "New Country," Austin Music Network, Austin, Texas.

DANCE

Clip Of The Year: Janet Jackson, "If" (Virgin).

New Artist Clip: US3, "Cantalooop" (Capitol).

Best Local/Regional Show: "Atlanta's Fresh Party," Atlanta.

HARD ROCK/METAL

Clip Of The Year: Rollins Band, "Liar" (Imago).

New Artist Clip: Candlebox, "Change" (Maverick/Sire/WB)

Best Local/Regional Show: "30 Minutes Of Rock," Athens, Ga.

LATIN

Clip Of The Year: Gloria Estefan, "Con Los Anos Que Me Quedan" (Sony Discos).

New Artist Clip: Los Fabulosos Cadillacs, "Matador" (Sony Discos).

Best Local/Regional Show: "Power Play International," Newark, N.J.

ROCK

Clip Of The Year: Rolling Stones, "Love Is Strong" (Virgin).

New Artist Clip: Counting Crows, "Mr. Jones" (DGC/Geffen).

Best Local/Regional Show: "Music Link," Denver; "Raw Time," Austin, Texas.

RAP

Clip Of The Year: Coolio, "Fantastic Voyage" (Tommy Boy).

New Artist Clip: Coolio, "Fantastic Voyage" (Tommy Boy).

Best Local/Regional Show: "Video Music Box," New York.

R&B/URBAN

Clip Of The Year: Toni Braxton, "Breathe Again" (Arista).

New Artist Clip: Me'Shell NdegéOcello, "If That's Your Boyfriend" (Maverick/Sire/WB).

Best Local/Regional Show: "Video Music Box," New York.

POP/AC

Clip Of The Year: R.E.M., "Everybody Hurts" (Warner Bros.).

New Artist Clip: Sheryl Crow, "All I Wanna Do" (A&M).

Best Local/Regional Show: "Power Play," Newark, N.J.

THE EYE

(Continued from preceding page)

reported that the MVA succeeded in arguing to the New York City Office Of Telecommunications that music videos are not commercials to sell albums, and thus can be programmed on public access television. Public-access programmers are encouraged to contact the MVA for details.

ORIENT EXPRESS: MTV Asia is moving forward on its plans to build a production facility worth \$25 million-\$30 million, said Tom Hunter, senior VP of international operations, MTV Networks. While the studio likely will be housed in Singapore, Hunter says the network will have a presence in many Asian cities.

MTV Asia, one of the most complex international launches the music video network has ever attempted, also is one of the most expensive. Hunter noted that the Asia project requires four or five times the capital investment of any previous MTV international launch. But the payoff is that much better, he said with a knowing smile.

BUSTER'S MOVES: While in Los Angeles to host Billboard's Music Video Awards, Buster Poindexter stopped by the offices of his Rhino label for a one-hour online session with CompuServe users. In addition to plugging his current album, "Buster's Happy Hour," Poindexter talked about his other incarnation as David Johansen, solo artist and founding member

of the New York Dolls.

After seeing the warm reception to his awards show performance, we can only wonder why VH1, which runs Poindexter's "Happy Hour" program, is not exploiting his nutty humor and maximizing his offbeat sensibilities to the ultimate benefit of VH1 viewers.

MAJOR PLAYERS in music video are not the only ones speculating about the potential industry impact of a new programming behemoth, such as the stalled network proposed by Warner Music Group, Sony Software, EMI, PolyGram, BMG, and Ticketmaster. Regional programmers, such as Kevin Ferd of Newark, N.J.'s "Power Play," are even more concerned about their own survival. "There's a very short window for the regionals these days," Ferd says.

On the other hand, the emergence of a new national network could mean expanded opportunities for producers such as Ferd. Regional shows could be picked up as regular network programming for the outlets, while regional producers could be tapped to lend their skills to the new services.

TAHITI CARCHIDI: Some regional programmers just know how to work the right angles. Take Paul Carchidi of Boston-based "Rage" and "Outrageous." On Nov. 5, following the Billboard Music Video Conference, Carchidi boarded a plane for Tahiti,

compliments of his sponsors Quantas Airlines and Islands In The Sun. When Carchidi and company were not sipping cocktails in the Tahitian breeze, they were shooting exteriors and bumpers for their music video programs.

Carchidi also reported that he has drawn his Tower Records retail partners into the traveling promotion. The three Boston-area stores that cross-promote "Rage" and "Outrageous" are set to provide customers with bag inserts that offer airline discounts on trips to Tahiti. The Tower promotion debuts in early December and runs for several weeks.

Carchidi also has linked with the resort chain Club Med for future advertising and promotion opportunities.

SHOOTING STARS: Stevie Wonder and Boyz II Men met with conference attendees Nov. 3 during a Motown reception. Programmers, including Kenny Burgmaier of "Jazz Alley" in Denver, Kurt Jones of "Da Bomb" in East Lansing, Mich., and Anthony Baxter of "Video Jamz" in Mount Pleasant, S.C., shot footage and personalized bumpers for their respective programs.

Baxter got the ultimate treat. The programmer/performer, a longtime fan of Wonder's, sat down at the piano and sang a few tunes with the living legend. Last we heard, the two were discussing the fulfillment of Baxter's dream of re-



"Music Link" was named best rock show.

Here is a complete list of winners:

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New Artist Clip: Green Day, "Longview" (Reprise/Warner Bros.)

Best Local/Regional Show: "Bohemia After Dark," Portland, Ore.

cording an album of Wonder's songs.

Public Enemy's Chuck D was in the house as well, taping interviews and IDs with dozens of local programmers at a reception held by Island Records.

And we haven't yet heard whether pop star/"Baywatch" star/executive producer David Hasselhoff reeled any IDs for attending video programmers. But Hasselhoff was spotted in the hotel, and he was rumored to be lurking about the lifeguard station adjacent to the MTV party at the Santa Monica pier.

Assistance in preparing this column provided by Carrie Borzillo and J.R. Reynolds.

NICHE PROGRAMS HOLD ON

(Continued from preceding page)

tive cable will continue to be a source for new opportunities, since many systems are expanding their channel capacity to compete with DBS and other new media.

Broadcast TV should not be overlooked, added "Tropical Beat" programmer Warner, who emphasized that the benefit of broadcast-television exposure is in its numbers. "Cable is limited. A lot of people do not have cable. When you're on broadcast [TV], you reach a far greater audience."

The Austin Music Network is planning an ambitious jump from local to

national availability, said Benjamin.

"We want to get the quality up a bit more before we start exporting the program nationally," he said.

To build up local awareness, the Austin Music Network is listed in the TV time grids in two local papers and runs spots on the local album alternative radio station. Benjamin said that the show's four-person staff is aiming to break out of Austin's city limits in the next few months.

The panel was moderated by Billboard senior writer Chris Morris.

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- 7 Toni Braxton, How Many Ways
- 8 Jade, 5-4-3-2
- 9 Snoop Doggy Dogg, Murder Was The Case
- 10 TLC, Creep
- 11 Craig Mack, Flava In Ya Ear
- 12 Heavy D & The Boyz, Black Coffee
- 13 Usher, Can U Get Wit It
- 14 Boyz II Men, On Bended Knee
- 15 Nuttin' Nyc, Down 4 Whateva
- 16 Luther Vandross, Always And Forever
- 17 Babyface, Rock Bottom
- 18 Keith Sweat, Get Up On It
- 19 Aaron Hall, When You Need Me
- 20 Bebe & CeCe Winans, If Anything Ever...
- 21 Warren G, Do You See
- 22 Ini Kamoze, Here Comes The Hotstepper
- 23 Ebony Vibe Everlasting, Groove Of Love
- 24 Mc Eht, Gez Make The Hood Go Round
- 25 Blackstreet, Before I Let You Go
- 26 Quo, Blowin' Up
- 27 Black Men United, U Will Know
- 28 Blackgirl, Where Did We Go Wrong
- 29 Pete Rock & C.L. Smooth, I Got A Love
- 30 Salt-N-Pepa, None Of Your Business

★★ NEW ADDS ★★

Seal, Newborn Friend
 Vanessa Williams, The Sweetest Days
 After 7, Not Enough Hrs. In The Night
 Mint Condition, So Fine
 Brownstone, If You Love Me
 Gerald LeVert, Can't Help Myself
 Gladys Knight, End Of The Road
 Zhane, Shame
 Shaquille O'Neal, Biological Didn't Bother



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Sammy Kershaw, Third Rate Romance
- 2 Alan Jackson, Livin' On Love
- 3 David Ball, When The Thought Of You...
- 4 Faith Hill, Take Me As I Am
- 5 Kathy Mattea, Maybe She's Human
- 6 Garth Brooks, The Red Strokes
- 7 Tracy Lawrence, I See It Now
- 8 Neal McCoy, The City Put The Country...
- 9 Blackhawk, I Sure Can Smell The Rain
- 10 Little Texas, Kick A Little
- 11 Mary Chapin Carpenter, Shut Up And ...
- 12 Clay Walker, If I Could Make A Living
- 13 Vince Gill, When Love Finds You

- 14 The Tractors, Baby Likes To Rock It
- 15 Clint Black, Untanglin' My Mind
- 16 Toby Keith, Upstairs Downtown
- 17 Lari White, Now I Know
- 18 Reba McEntire, Till You Love Me †
- 19 Billy Ray Cyrus, Storm In The Heartland †
- 20 Patty Loveless, Here I Am †
- 21 Larry Stewart, Losing Your Love †
- 22 Tim McGraw, Not A Moment Too Soon †
- 23 Joe Diffie, Pickup Man †
- 24 Wade Hayes, Old Enough To Know Better †
- 25 Garth Brooks, Callin' Baton Rouge
- 26 Ricky Van Shelton, Wherever She Is
- 27 Jesse Hunter, Long Legged Hannah
- 28 John Anderson, Country 'til I Die
- 29 Rodney Foster, The Running Kind †
- 30 Randy Travis, This Is Me †
- 31 Doug Stone, Little Houses
- 32 Confederate Railroad, Summer In Dixie
- 33 Brooks & Dunn, She's Not The Cheatin' Kind
- 34 Rhett Akins, What They're Talking About
- 35 Aaron Tippin, I Got It Honest
- 36 Dan Seals, Love Thing
- 37 Greg Holland, When I Come Back †
- 38 Clinton Gregory, The Guff And The Shell
- 39 Mac McAnally, Down The Road
- 40 Ricky Lynn Gregg, After The Fire Is Gone

† Indicates Hot Shots

★★ NEW ADDS ★★

Alabama, Angels Among Us
 Cleve Francis/Patti Austin, We Fell In Love...
 Ken Mellons, I Can Bring Her Back
 Noah Gordon, The Blue pages
 Pam Tillis, Mi Vida Loca (My Crazy Life)
 Russ Taff, Love Is Not A Thing
 Sammy Kershaw, Southbound
 Shenandoah/Alison Krauss, Somewhere In The ...
 Eagles, The Gift From Yesterday
 Wynonna & Michael English, Healing



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Stone Temple Pilots, Interstate Love Song **
- 2 Offspring, Self Esteem *
- 3 Boyz II Men, On Bended Knee
- 4 Nirvana, About A Girl
- 5 Aerosmith, Blind Man **
- 6 John Mellencamp, Dance Naked
- 7 Coolio, I Remember
- 8 Snoop Doggy Dogg, Murder Was The Case
- 9 Janet Jackson, You Want This
- 10 The Cranberries, Zombie *
- 11 R.E.M., What's The Frequency, Kenneth?
- 12 Salt-N-Pepa, None Of Your Business
- 13 The Black Crowes, A Conspiracy
- 14 Rolling Stones, Out Of Tears
- 15 Madonna, Secret
- 16 Immature, Never Lie
- 17 Hole, Doll Parts
- 18 Warren G, Do You See
- 19 Bon Jovi, Always
- 20 Live, I Alone
- 21 Da Brat, Fa All Y'all
- 22 Liz Phair, Supernova
- 23 Beastie Boys, Sure Shot

- 24 Veruca Salt, Seether
- 25 Candlebox, Cover Me
- 26 Queensryche, I Am I
- 27 Sting, When We Dance
- 28 Jimmy Page & Robert Plant, Gallows Pole
- 29 Boyz II Men, I'll Make Love To You
- 30 Megadeth, Train Of Consequences
- 31 Green Day, Basket Case
- 32 Sheryl Crow, All I Wanna Do
- 33 Real McCoy, Another Night
- 34 Lucas, Lucas With The Lid Off
- 35 Ace Of Base, Living In Danger
- 36 Soul Asylum, Can't Even Tell
- 37 Freddy Johnston, Bad Reputation
- 38 Warren G & Nate Dogg, Regulate
- 39 Hootie & The Blowfish, Hold My Hand
- 40 Bad Religion, 21st Century (Digital Boy)
- 41 Soundgarden, My Wave
- 42 Eric Clapton, Motherless Child
- 43 Urge Overkill, Girl, You'll Be A Woman...
- 44 Salt-N-Pepa, Shoop
- 45 Snoop Doggy Dogg, Gin And Juice
- 46 TLC, Creep
- 47 Dr. Dre, Nuthin' But A "G" Thang
- 48 Soundgarden, Black Hole Sun
- 49 Compulsion, Delivery
- 50 Luscious Jackson, Citysong

** Indicates MTV Exclusive
 * Indicates Buzz Bin

★★ NEW ADDS ★★

Tom Petty, You Don't Know How It Feels
 Madonna, Secret (Dance-O-Rama Mix)
 Soundgarden, Fell On Black Days
 Weezer, Buddy Holly
 Heavy D & The Boyz, Black Coffee
 Sunny Day Real Estate, Seven
 The Cult, Coming Down (Drug Tongue)
 Eagles, Hotel California
 Doctor Dre & Ed Lover, Back Up Off Me
 Shaquille O'Neal, Biological Didn't Bother
 Oasis, Supersonic



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- 1 Tracy Lawrence, I See It Now
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- 3 The Tractors, Baby Likes To Rock It
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- 6 Alan Jackson, Livin' On Love
- 7 Faith Hill, Take Me As I Am
- 8 Marty Stuart, That's What Love's About
- 9 Vince Gill, When Love Finds You
- 10 Clay Walker, If I Could Make A Living
- 11 Neal McCoy, The City Put The Country...
- 12 John & Audrey Wiggins, Has Anybody ...
- 13 Blackhawk, I Sure Can Smell The Rain
- 14 Little Texas, Kick A Little
- 15 John Anderson, Country 'til I Die
- 16 Mary Chapin Carpenter, Shut Up And Kiss Me
- 17 Keith Whitley/Various Artists, A Voice...
- 18 Clint Black, Untanglin' My Mind
- 19 Aaron Tippin, I Got It Honest
- 20 Jesse Hunter, Long Legged Hannah

- 21 Joe Diffie, Pickup Man
- 22 Kathy Mattea, Maybe She's Human
- 23 Ken Mellons, Jukebox Junkie
- 24 Tim McGraw, Not A Moment Too Soon
- 25 The Mavericks, There Goes My Heart
- 26 Rick Trevino, Doctor Time
- 27 Willie Nelson, Once You're Past The Blue
- 28 Billy Ray Cyrus, Storm In The Heartland
- 29 Randy Travis, This Is Me
- 30 Doug Stone, Little Houses

★★ NEW ADDS ★★

Garth Brooks, The Red Strokes
 Wade Hayes, Old Enough To Know Better
 Jamie O'Hara, 50,000 Names
 Larry Stewart, Losing Your Love
 Trisha Yearwood, It Wasn't His Child
 Lisa Brokop, Take That
 Ricky Lynn Gregg, After The Fire Is Gone
 Clinton Gregory, The Guff And The Shell
 Willie Nelson, December Day



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Sheryl Crow, All I Wanna Do
- 2 Madonna, Secret
- 3 Melissa Etheridge, I'm The Only One
- 4 Sting, When We Dance
- 5 Gloria Estefan, Turn The Beat Around
- 6 John Mellencamp, Dance Naked
- 7 Eric Clapton, Motherless Child
- 8 Ace Of Base, Living In Danger
- 9 Pretenders, I'll Stand By You
- 10 Jon Secada, If You Go
- 11 Hootie & The Blowfish, Hold My Hand
- 12 Boyz II Men, I'll Make Love To You
- 13 Des'ree, You Gotta Be
- 14 Urge Overkill, Girl, You'll Be A Woman...
- 15 Stone Temple Pilots, Big Empty
- 16 Rolling Stones, Out Of Tears
- 17 Toad The Wet Sprocket, Something's Aways
- 18 Babyface, When Can I See You
- 19 John Mellencamp, Wild Night
- 20 Tom Jones, If I Only Knew
- 21 Toni Braxton, You Mean The World To Me
- 22 Mazzy Star, Fade Into You
- 23 Lisa Loeb & Nine Stories, Stay
- 24 Counting Crows, Mr. Jones
- 25 Melissa Etheridge, Come To My Window
- 26 Seal, Prayer For The Dying
- 27 Freddy Johnston, Bad Reputation
- 28 Gin Blossoms, Found Out About You
- 29 R.E.M., What's The Frequency, Kenneth?
- 30 Counting Crows, Round Here

★★ NEW ADDS ★★

Tom Petty, You Don't Know How It Feels
 Boyz II Men, On Bended Knee
 Amy Grant & Vince Gill, House Of Love
 Bob Seger, Night Moves
 Blackstreet, Before I Let You Go
 Seal, Newborn Friend
 Carly Simon, Like A River
 Barry White, Practice What You Preach
 Stone Temple Pilots, Interstate Love Song
 Vanessa Williams, The Sweetest Days
 Sam Phillips, Baby I Can't Please You

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 19, 1994.



Continuous programming
 12000 Biscayne Blvd
 Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Snoop Doggy Dogg, Murder Was The Case

BOX TOPS

Bone Thugs N Harmony, Thuggish Ruggish...
 Method Man, Bring The Pain
 Doctor Dre & Ed Lover, Back Up Off Me
 Blackstreet, Before I Let You Go
 Scarface, I Never Seen A Man Cry
 Boyz II Men, On Bended Knee
 Rappin' 4-Tay, Playaz Club
 Shaquille O'Neal, Biological...
 Outkast, Git Up, Git Out
 Craig Mack, Flava In Ya Ear
 69 Boyz, Tootsee Roll
 Spice 1, Strap On The Side

ADDS

Artifacts, C'mon Wit Da Git Down
 Barrio Boyz, Try A Little Tenderness
 Brownstone, If You Love Me
 Dana Dane, Record Jock
 Fugees, Vocab
 Gerald Alston, Stay The Night
 Gladys Knight, End Of The Road
 House Of Pain, Legend
 Immature, Never Lie
 Jayo Felony, Brothas & Sistas
 K-Ci Of Jodeci, If You Think Lonely Now
 Kansas City Original Sound, Bounce
 Lighter Shade Of Brown, Dip Into My Ride
 London Suede, Wild Ones
 Luther Vandross, Always And Forever
 M People, Excited
 Magna Pop, Lay It Down
 Redman, Rockafella
 Ron C, Mobb'n'
 Silk, I Can Go Deep
 Society, Yes N Deed
 Subway, This Lil' Game We Play
 20 Fingers, Short Short Man
 Vanessa Williams, The Sweetest Days
 Veruca Salt, Seether



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

Eagles, Hotel California
 Tim McGraw, Not A Moment...
 Luther Vandross, Always And Forever
 Adrian Legg, The Crockett Waltz
 The Byrds, Tum Tum Tum
 Barbara Streisand, Evergreen
 DiBlasio, Delicado/Tico Tico
 Sheryl Crow, All I Wanna Do
 Anita Baker, Body & Soul
 Basia, Third Time Lucky
 Page/Plant, Gallows Pole
 Santana, Luz Amor Y Vida
 Sting, When We Dance
 Alan Jackson, Livin' On Love
 Harry Connick Jr., (I Could Only) Whisper...
 Rolling Stones, You Got Me Rocking
 Gloria Estefan, Turn The Beat Around
 The Red Hots, Teach Your Children
 The Tractors, Baby Likes To Rock It
 Joe Cocker, The Simple Things



Six hours weekly
 1 Centre Street, Room 45
 New York, NY 10007

Kwame, What's It Like
 Milk, Get Off My Log
 Big Daddy Kane, Show & Prove
 Rob Base, Break Of Dawn
 Ill Al Skratch, I'll Take Her
 Shabba Rankins, Original Woman
 Nas, One Love
 Da Bush Babees, We Run Things
 Gravediggaz, Nowhere To Run...
 Brandy, I Wanna Be Down
 Jerry The Damaga, Can't Stop The Prophet
 Gerald Levert, I'll Do Anything
 K7, Move It Like This

Ini Kamoze, Here Comes The Hotstepper
 Fu-Schnickens, Breakdown
 Jade, 5-4-3-2
 Raja-Neer, Turn It Up
 Craig Mack, Flava In Ya Ear



Continuous programming
 Hawley Crescent
 London NW18TT

Bon Jovi, Always
 Snap/Summer, Welcome To Tomorrow
 Take That, Sure
 Rednex, Cotton Eye Joe
 Whigfield, Saturday Night
 Vandross/Carey, Endless Love
 2 Unlimited, No One
 Wet Wet Wet, Love Is All Around
 East 17, Steam
 Boyz II Men, I'll Make Love To You
 Madonna, Secret
 Dr. Alban, Let The Beat Go On
 Cappella, Move It Up
 Youssou N'Dour/N. Cherry, 7 Seconds
 Sophie B. Hawkins, Right Beside You
 Reel To Real, Can You Feel It
 Sheryl Crow, All I Wanna Do
 Warren G & Nate Dogg, Regulate
 Maxx, You Can Get It
 Pato Banton, Baby Come Back



Continuous programming
 2806 Opryland Dr
 Nashville, TN 37214

Gary Chapman, Sweet Glow Of Mercy
 Take 6, Biggest Part Of Me
 Steven C. Chapman, Heaven In The...
 Amy Grant, Lucky One
 Bryan Duncan, Traces Of Heaven
 Dionne Ferris, I Know
 Clay Crosse, My Place Is With You
 Newsboys, Shine
 Dakota Motor Co., Truth

Out Of The Grey, All We Need
 Twila Paris, What Am I?
 Rich Mullins, The Color Green
 Lisa Bevill, Hold On
 DC Talk, Luv Is A Verb
 BeBe & CeCe Winans, If Anything...



One hour weekly
 216 W Ohio
 Chicago, IL 60610

Pavement, Range Life
 This Picture, Hands On My Soul
 Ex-Idols, Go Away
 Jawbox, Savory
 Superchunk, Driveway To Driveway
 Flaming Lips, She Don't Use Jelly
 Oasis, Supersonic
 Jesus Lizard, Destroy Before Reading
 Radiohead, My Iron Lung
 Kate Bush, The Red Shoes
 Murmurs, You Suck
 Tar, Satriis
 Poster Children, What's Inside The Box
 Pale Saints, Angel
 Stabbing Westward, Lies
 Rancid, Salvation
 London Suede, Wild Ones
 Jeff Buckley, Grace
 Deus, Suds & Soda
 The Cranberries, Zombie



1/2-hour weekly
 46 Gifford St
 Brockton, MA 02401

The Cult, Coming Down
 Frank Black, Headache
 They Might Be Giants, Snail Shell
 The Cranes, Shining Road
 Dionne Ferris, I Know
 London Suede, Wild Ones
 Sarah McLachlan, Good Enough
 Bad Religion, 21st Century Digital Boy
 Bryan Ferry, Mamouna
 Stabbing Westward, Lies
 Murmurs, You Suck
 Fatima Mansions, Loyaliser

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	19	TONY BENNETT COLUMBIA 66214	★★★ No. 1 ★★★ 19 weeks at No. 1 MTV UNPLUGGED
2	3	7	MARCUS ROBERTS COLUMBIA 66437 HS	GERSHWIN FOR LOVERS
3	4	8	JOSHUA REDMAN QUARTET WARNER BROS. 7072 HS	MOOD SWING
4	2	17	GROVER WASHINGTON, JR. COLUMBIA 64319	ALL MY TOMORROWS
5	5	7	PERLMAN/PETERSON TELARC B3341	SIDE BY SIDE
6	9	5	VARIOUS ARTISTS ATLANTIC B2699	BURNING FOR BUDDY - A TRIBUTE TO THE MUSIC OF BUDDY RICH
7	6	51	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
8	10	8	SHIRLEY HORN VERVE 523486	I LOVE YOU PARIS
9	8	73	HARRY CONNICK, JR. ▲ COLUMBIA 53172	25
10	7	7	GINGER BAKER TRIO ATLANTIC B2652	GOING BACK HOME
11	NEW ▶		DAVE GRUSIN GRP 9789	ORCHESTRAL ALBUM
12	11	57	SOUNDTRACK HOLLYWOOD 61357/ISLAND	SWING KIDS
13	13	32	ETTA JAMES PRIVATE B2114	MYSTERY LADY
14	16	2	TOOTS THIELEMANS PRIVATE B2120	EAST COAST/WEST COAST
15	12	26	DIANE SCHUUR/B.B. KING GRP 9767	HEART TO HEART
16	15	5	MARK WHITFIELD VERVE 523591	TRUE BLUE
17	14	53	CASSANDRA WILSON BLUE NOTE B1357/CAPITOL	BLUE LIGHT 'TIL DAWN
18	17	3	DAVE BRUBECK TELARC B3363	JUST YOU, JUST ME
19	24	48	BILLIE HOLIDAY VERVE 513 943	BILLIE'S BEST
20	20	51	ELLA FITZGERALD VERVE 519 084	THE BEST OF THE SONGBOOKS
21	23	7	MEL TORME CONCORD 4614	A TRIBUTE TO BING CROSBY
22	RE-ENTRY		ROY HARGROVE NOVUS 63178/RCA	APPROACHING STANDARDS
23	18	5	BETTY CARTER VERVE 523600	FEED THE FIRE
24	22	25	ROY HARGROVE QUINTET VERVE 523 019	WITH THE TENORS OF OUR TIME
25	19	25	LENA HORNE BLUE NOTE 28974/CAPITOL	WE'LL BE TOGETHER AGAIN

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	NEW ▶		KENNY G ARISTA 18767	★★★ No. 1 ★★★ 1 week at No. 1 MIRACLES THE HOLIDAY ALBUM
2	1	101	KENNY G ▲ ARISTA 18646	BREATHLESS
3	2	5	NAJEE EMI 30789	SHARE MY WORLD
4	4	25	NORMAN BROWN MOJAZZ 0301/MOTOWN	AFTER THE STORM
5	3	10	RUSS FREEMAN & RIPPINGTONS GRP 9781	SAHARA
6	5	4	ACOUSTIC ALCHEMY GRP 9783	AGAINST THE GRAIN
7	6	6	HIROSHIMA QWEST 45601/REPRISE	L.A.
8	7	3	RICHARD ELLIOT BLUE NOTE 27838/CAPITOL	AFTER DARK
9	8	27	JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE
10	11	6	PHIL PERRY GRP 4026	PURE PLEASURE
11	10	14	GEORGE HOWARD GRP 9780 HS	A HOME FAR AWAY
12	12	31	INCOGNITO VERVE FORECAST 522 036/VERVE HS	POSITIVITY
13	9	17	EVERETTE HARP BLUE NOTE 89297/CAPITOL HS	COMMON GROUND
14	18	4	WARREN HILL RCA 66503	TRUTH
15	13	24	AL JARREAU REPRISE 45422/WARNER BROS.	TENDERNESS
16	15	10	JOE SAMPLE & SOUL COMMITTEE WARNER BROS. 45729	DID YOU FEEL THAT?
17	19	24	BONEY JAMES WARNER BROS. 45611 HS	BACKBONE
18	14	6	DAVID BENOIT GRP 9787	SHAKEN NOT STIRRED
19	17	22	DAVID SANBORN ELEKTRA 61620	HEARSAY
20	20	13	ART PORTER VERVE FORECAST 523 356/VERVE HS	UNDERCOVER
21	16	10	PETER WHITE SIN-DROME 1808	REFLECTIONS
22	21	69	DAVE KOZ CAPITOL 98892	LUCKY MAN
23	25	24	NANCY WILSON COLUMBIA 57425	LOVE, NANCY
24	24	61	FOURPLAY ● WARNER BROS. 45340	BETWEEN THE SHEETS
25	22	19	EARL KLUGH WARNER BROS. 45596	MOVE

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

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Unamplified Gold. Warner Music Brasil legend Gilberto Gil, center, accepted a gold record Oct. 17 for his acoustic album "Unplugged," which has sold 150,000 units in Brazil. Gil is planning to tour the U.S. early next year. Shown with him at the presentation are Paulo Junqueiro, left, A&R manager at Warner Music Brasil, and Sergio Affonso, right executive director of Warner Music Brasil.

LATIN NOTAS

(Continued from page 40)

better known as Coração Do Brasil. Also released on PolyGram is Netinho's "Nada Vai Nos Separar," the follow-up to his platinum debut "Um Beijo Pra Você," plus an acoustic album by rock quartet Nenhum De Nós ("Acústico Ao Vivo—Theatro São Paulo") and the sophomore effort by novo-samba group Pirraça ("Me Leva Pra Casa")... Recently released by Sony are splendid albums by standout singer/songsmith João Bosco ("Na Onda Que Balança," produced by Ronnie Foster), reggae titans Cidade Negra ("Sobre Todas As Forças," with a vocal cameo from Shabba Ranks), and a self-titled album by inimitable song stylist Edson Cordeiro, whose gender-bending soprano goes Minnie Riperton-high during a fabulous Latin pop rendition of "Babalú."

ARGENTINA-NOTAS: The long-awaited return of Robert Fripp's venerable art-rock outfit King Crimson took Argentina by storm in October, with 14 sold-out shows in Buenos Aires, La Plata, and Córdoba. While in Argentina, Fripp participated in Music & Sound '94, a six-day confab featuring music seminars and instrument expos that ran Oct. 10-15. Other notables taking part in the event were Living Colour's Doug Wimbush and former Twisted Sister member Mark Mendoza... BMG's Rata Blanca returned to Buenos Aires after kicking off its five-month El Libro Oscuro Tour, which took the metal band to Spain, Portugal, and Mexico. Complementing the tour stops were a showcase set in Miami and a promo visit to Brazil, which plunked down \$350,000 to lure Rata Blanca from PolyGram, has just put out the band's latest album, "Entre El Cielo Y El Infierno"... Jorge Alvarez is resurrecting his '60s label Mandioca with a new album by the same artist who recorded the first record for the label: Moris. The album, now nearing completion, sports a mix of tango with rock, as well as a cover of the classic "Tomo Y Obligo"... EMI's Los Enanitos Verdes, who finished a 30-date jaunt throughout the country Oct. 30 in Buenos Aires, has notched a platinum disc (60,000 units sold) with "Big Bang."

Assistance in preparing this column provided by Marcelo Fernandez Bitar in Buenos Aires.

Hot Latin Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track Service. 116 Latin Music Stations are electronically monitored 24 hours a day, 7 days a week.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
*** No. 1 ***					
1	3	3	4	LOS REHENES FONOVISIA	NI EL PRIMERO NI EL ULTIMO 1 week at No. 1
2	4	10	3	LUIS MIGUEL WEA/LATINA	LA MEDIA VUELTA
3	1	1	15	SELENA EMI/LATIN	BIDI BIDI BOM BOM
4	8	8	4	LA MAFIA SONY	ME DUELE ESTAR SOLO
5	6	11	4	SPARX FONOVISIA	TE AMO, TE AMO, TE AMO
6	5	6	4	BANDA MACHOS FONOVISIA	EL PUCHONCITO
7	7	4	8	ANA GABRIEL SONY	TU LO DECIDISTE
8	10	9	7	JUAN LUIS GUERRA 440 KAREN/BMG	VIVIRE
9	9	5	15	BANDA Z FONOVISIA	LA NINA FRESA
*** AIRPOWER ***					
10	40	—	2	SELENA EMI/LATIN	NO ME QUEDA MAS
11	11	14	3	EDNITA NAZARIO EMI/LATIN	QUIERO QUE ME HAGAS EL AMOR
12	12	13	4	GRUPO MOJADO FONOVISIA	PARA QUE
13	13	7	7	INDUSTRIA DEL AMOR FONOVISIA	A CAPA Y ESPADA
*** AIRPOWER ***					
14	21	—	2	LUIS ENRIQUE SONY	ASI ES LA VIDA
15	2	2	13	CRISTIAN MELODY/FONOVISIA	MANANA
16	14	16	4	FANDANGO USA FREDDIE	TE AMARE UN MILLON DE VECES
17	19	17	4	ANA BARBARA FONOVISIA	NADA
*** AIRPOWER ***					
18	23	28	4	JUAN GABRIEL ARIOLA/BMG	LENTAMENTE
19	17	18	4	LA DIFERENZIA ARISTA/TEXAS/BMG	SI LO QUIERES
20	22	34	6	GIRO SONY	AMOR LUNATICO
21	20	22	4	LOS CAMINANTES LUNA/FONOVISIA	LAGRIMAS AL RECORDAR
22	16	20	7	EDGAR JOEL RODVEN	EN LAS NUBES
23	18	12	4	LOS YONICS FONOVISIA	NO MAS BOLEROS
24	15	15	6	INDIA SOHO/LATINO/SONY	NUNCA VOY A OLVIDARTE
25	26	25	4	LOS FUGITIVOS RODVEN	YO TU DUENO
26	36	32	3	LOS TIRANOS DEL NORTE FONOVISIA	TRAGOS AMARGOS
27	NEW ▶	1	1	ALEJANDRO FERNANDEZ SONY	A PESAR DE TODO
28	24	27	20	JUAN GABRIEL ARIOLA/BMG	PERO QUE NECESIDAD
29	NEW ▶	1	1	VICENTE FERNANDEZ SONY	NO, NO Y NO
30	27	30	4	VICTOR MANUELLE SONY	APIADATE DE MI
31	NEW ▶	1	1	FAMA SONY	QUIERO VOLVERTE A VER
32	30	26	5	OLGA TANON WEA/LATINA	RECETA DE AMOR
33	28	23	23	LA MAFIA SONY	VIDA
34	33	31	3	CHAYANNE SONY	QUERIDA
35	NEW ▶	1	1	BANDA Z FONOVISIA	LAS CHICAS MODERNAS
36	NEW ▶	1	1	BANDA BLANCA FONOVISIA	SWING LATINO
37	NEW ▶	1	1	LA TROPA F MANNY/WEA/LATINA	QUE ME HAS HECHO TU
38	29	24	14	LOS TIGRES DEL NORTE FONOVISIA	LA MESA DEL RINCON
39	39	38	8	RICARDO ARJONA SONY	SEÑORA DE LAS CUATRO DECADAS
40	32	—	2	BANDA EL MEXICANO MUSART/BALBOA	RAMITO DE VIOLETAS
POP		TROPICAL/SALSA		REGIONAL MEXICAN	
32 STATIONS		22 STATIONS		70 STATIONS	
1	EDNITA NAZARIO EMI/LATIN	1	LUIS ENRIQUE SONY	1	LOS REHENES FONOVISIA
2	QUIERO QUE ME HAGAS...	2	ASI ES LA VIDA	2	NI EL PRIMERO NI EL...
3	LA MEDIA VUELTA	3	GIRO S/D/SONY	3	LA MAFIA SONY
4	JUAN LUIS GUERRA 440	4	AMOR LUNATICO	4	ME DUELE ESTAR SOLO
5	KAREN/BMG VIVIRE	5	VICTOR MANUELLE SONY	5	SPARX FONOVISIA
6	JUAN GABRIEL ARIOLA/BMG	6	APIADATE DE MI	6	TE AMO, TE AMO, TE AMO
7	LENTAMENTE	7	EDGAR JOEL RODVEN	7	BANDA MACHOS FONOVISIA
8	CHARLIE MASSO SONY	8	EN LAS NUBES	8	EL PUCHONCITO
9	TE ME VAS	9	INDIA SOHO/LATINO/SONY	9	ANA GABRIEL SONY
10	RICARDO ARJONA SONY	10	NUNCA VOY A OLVIDARTE	10	TU LO DECIDISTE
11	SEÑORA DE LAS CUATRO...	11	JERRY RIVERA SONY	11	BANDA Z FONOVISIA
12	OLGA TANON WEA/LATINA	12	ME ESTOY	12	LA NINA FRESA
13	RECETA DE AMOR	13	EDNITA NAZARIO EMI/LATIN	13	SELENA EMI/LATIN
14	CRISTIAN MELODY/FONOVISIA	14	QUIERO QUE ME HAGAS...	14	BIDI BIDI BOM BOM
15	MANANA	15	OLGA TANON WEA/LATINA	15	GRUPO MOJADO FONOVISIA
16	Laura Pausini WEA/LATINA	16	RECETA DE AMOR	16	PARA QUE
17	LA SOLEDAD	17	ZONA ROJA MAX/SONY	17	FANDANGO USA FREDDIE
18	CHAYANNE SONY	18	A PARTIR DE MANANA	18	TE AMARE UN MILLON...
19	QUERIDA	19	GILBERTO SANTA ROSA	19	ANA BARBARA FONOVISIA
20	RICARDO MONTANER EMI/LATIN	20	SONY TE PROPONGO	20	NADA
21	NO TE PARECES A MI	21	HECTOR TRICOCHE RODVEN	21	INDUSTRIA DEL AMOR
22	SELENA EMI/LATIN	22	SILENCIO	22	UNICO/FONOVISIA A CAPA Y...
23	BIDI BIDI BOM BOM	23	LUIS MIGUEL WEA/LATINA	23	LA DIFERENZIA ARISTA
24	BANDA Z FONOVISIA	24	LA MEDIA VUELTA	24	TEXAS/BMG SI LO QUIERES
25	LA NINA FRESA	25	JUAN LUIS GUERRA 440	25	LOS CAMINANTES
26	INDIA SOHO/LATINO/SONY	26	KAREN/BMG VIVIRE	26	LUNA/FONOVISIA LAGRIMAS...
27	NUNCA VOY A OLVIDARTE	27	TITO ROJAS M.P.	27	LOS YONICS FONOVISIA
28	SONY TU IMAGEN	28	HE CHOCADO CON LA VIDA	28	NO MAS BOLEROS
29	GIRO S/D/SONY	29	LA SOLEDAD		
30	AMOR LUNATICO				

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 600 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1994 Billboard/BPI Communications, Inc.



Goody Got Bennett. After performing recently at Radio City Music Hall in New York, Tony Bennett, whose new album on Columbia is "Snowfall," went down the block to the Sam Goody store for an in-store appearance. Pictured, from left, are Christine Vaccari, sales rep for Sony Music Distribution; Rita Donato, Musicland senior store manager; Beth Sheldon, Musicland marketing coordinator; Bennett; Lisa Kaplan, Musicland marketing assistant; Craig Ward, Musicland regional director; and Janet Figueroa, Musicland district manager for Manhattan.

Spec's Has 20/20 Vision Of Future Fla. Chain Plots Expansions, Deeper Selection

■ BY DON JEFFREY

MIAMI—Spec's Music, the Florida-based retailer, has a goal of becoming a \$100 million company before too long. The opening of larger stores carrying a wider selection of music is a key strategy for achieving that aim.

It is a goal that is not far away. In the fiscal year that ended June 30, Spec's booked revenues of \$78.4 million, up from \$72.7 million the year before.

Spec's president Ann Loeff and senior VP of merchandising and marketing David Hainline discussed the company's direction at the 1994 convention here Oct. 11-13.

Like many retailers, Spec's views larger stores as a way to create excitement among customers and offer them the deepest selection of prod-

uct. "Our big focus is on adding more SKUs and larger selection, to make the stores easier for shoppers to shop in," Loeff says.

Stores that are now 7,000-10,000 square feet are being expanded to 10,000-15,000 square feet, while the chain seeks new sites in the latter range.

There are also plans to build megastores with about 22,000 square feet of space.

Hainline says, "One thing about bigger stores is that if you create the right environment and selection, they become event entertainment centers."

In addition to increasing square footage and stock-keeping units, Spec's has beefed up its buying and field staff, enlarged its distribution center, and made \$2.5 million worth of improvements to its computerized inventory system.

Internal and external changes to the stores include a new logo and design, an increased number of listening stations, and the merchandising of CDs and cassettes together. Hainline says the latter move offers "flexibility" at a time when the cassette is shrinking as a percentage of music sales and becoming more and more difficult to merchandise.

At the time of the convention, Spec's had 55 stores open in Florida and Puerto Rico. By the end of this year, there will be 61, executives say.

Next year, Spec's will open two high-visibility megastores not far from headquarters here. Both will be larger than 20,000 square feet. One is in the upscale Coconut Grove section of Miami. This store is designed to include a protruding, glass-enclosed area for listening posts and an outdoor seating area for performances. The other megastore is in Miami Beach's South Beach section, which is enjoying a resurgence of activity and investment and becoming one of the hottest retail areas in southern Florida. This store is a renovation of a two-story building

that, because it is in a historical district, will preserve the existing facade. These big stores will offer CD-ROM titles, but not books. Currently, Spec's biggest store is in the Sawgrass Mills outlet mall in West Broward County.

Despite the emphasis on expansion, there are no plans at present to add stores outside Florida and Puerto Rico. "We don't have any signed deals to leave here," says Loeff. "But we aren't opposed to leaving here."

Loeff says that Spec's has not saturated all the important markets in Florida, noting that Spec's does not have a large presence in the big markets of Jacksonville and Orlando.

For the most part, Spec's will be developing its own real estate. "There are not a lot of acquisitions left in our markets," says Loeff. Free-standing stores in the 10,000-15,000-square-foot range will likely be the biggest growth vehicle.

But mall outlets will be opened as well. "Malls are doing well," says Loeff. "We have five new mall deals this fiscal year with [mall developer] DeBartolo." The mall stores are also getting bigger; they are going up to 4,000-7,000 square feet.

Financing for the expansion will be done through cash flow and bank borrowings. The company has a new \$15 million line of credit from its banks.

Except for improving selection and convenience for consumers, there are no plans to change the chain's focus on selling music. Although sales of home video are increasing, executives maintain that Spec's is first and foremost a music chain, and that the emphasis will remain on music. Video rental is offered in about 12 stores, but Hainline says, "We'll phase them out as the stores come up for remodeling."

As for video games, Loeff adds, "Music is our core business. We have not [become] involved in the game business."

Boutique items are likely to find more space in Spec's stores, but these products will "be things that connect to the music," says Hainline.

(Continued on page 54)

Educated LP Buyers Flock To Princeton Vinyl Specialist Thrives With Vast, Eclectic Selection

■ BY LINDA CROWLEY

PRINCETON, N.J.—Ask most people what they know about Princeton, N.J., and more than likely they'll mention the prestigious university. Ask the same question of hardcore record collectors, and there's a good chance they'll direct you to the Princeton Record Exchange, located one block from the Ivy League campus.

Owned and managed by Barry Weisfeld, the Princeton Record Exchange has gained a reputation as having one of the best collections of vinyl in the New York/Philadelphia corridor. With an inventory of more than 100,000 LP titles, 90% of which are used, the store attracts avid collectors from as far away as Europe. On an average Saturday, according to the owner, there may be 70 or 80 bargain hunters and collectors in the store at one time, intently browsing through rows of wooden bins containing everything from classical to alternative rock, with a fair share of idiosyncratic and rare pressings.

Weisfeld began building his impressive inventory as a youthful passion. "I was obsessed with collecting records in college," he says. In 1975, after graduating from the University of Hartford, he stacked his collection of 1,000 records in a van and, in effect, went back to college. But this time it was strictly in search of sales. For nearly five years, he supported himself—often sleeping in his van—by buying and selling records on campuses and at flea markets all over the East Coast and in parts of the Midwest. During that period, Princeton was just one



stop on his college itinerary, but in 1980 he decided to make it his home by opening the Princeton Record Exchange on Nassau Street, the town's main thoroughfare, directly opposite the campus.

Five years later, with business going well and inventory building rapidly, the store moved to its current location on a quiet side street, one block farther from the main shopping area. "By sacrificing location for space, we may have lost a small percentage of walk-by, impulse shoppers," says Weisfeld, "but it was worth it because we more than tripled our space."

Deceptively small on the exterior, the narrow but deep one-story, white-brick structure is conveniently located next to a large, metered parking lot. The total space is 4,300 square feet, about one-quarter of which is reserved for storage and offices.

Although Weisfeld retains the intense energy level of a seller accustomed to a hectic emporium, he prides himself now on what he calls the "professional environment" of his store, pointing to the bright, fluorescent lights (to better inspect the quality of the records), carpeted floor, and ample aisle space. "We try to discourage a flea-market atmosphere," he says. "There is no bargaining over prices, and our customers are satisfied because they know that anywhere else they will find the same record at two to three times the price."

Adding to the store's professional environment is Weisfeld's knowledgeable staff of 12 full-time and eight part-time employees, many of whom are either musicians or collectors, and

seven of whom have worked at the store for more than six years. "The turnover is low," Weisfeld says, "because they like the work and, relatively speaking, the compensation is good." The store is open seven days a week, and at any given time at least half the staff is engaged in activities other than working the counter. "[Dealing in used product] is labor-intensive," he says. Purchasing, inspecting, and pricing a collection that could contain as many as 2,000 records—most of which come unsolicited from individuals, estate sales, and radio stations—requires a team of three to seven people with specialized knowledge in rock, jazz, and classical music.

In addition to LPs, which account for about 43% of total sales, the Princeton Record Exchange also carries CDs and cassettes. Housed in the front third of the store are 35,000 CDs (40% used, 60% new), which make up 50% of the store's total sales, and 5,000 cassettes, which account for 4%. New inventory is purchased from a nearby

(Continued on page 55)

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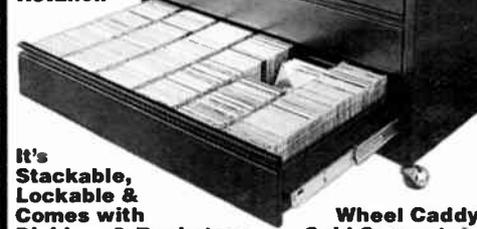


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Musicland/Blockbuster Rumor Offers Much Food For Thought

WHAT NEXT?: On Nov. 2, Paul Marsh, an analyst at New York-based NatWest Securities Corp., issued a report suggesting that the Musicland Group would eventually acquire Blockbuster Music. The report spelled out a scenario whereby Musicland would pay for the acquisition by issuing up to 18.2 million new shares to Viacom, giving that company a 35% stake in the Minneapolis-based merchant. The report labeled the whole scenario as "speculation" three times, including in its headline.

Needless to say, as news of this report spread via word-of-mouth through the music industry, eventually key details and words like "Paul Marsh," "analyst," "NatWest," and "speculation" were no longer included in the telling. It wasn't a report anymore, but a rumor spreading like wildfire: that Musicland was negotiating to buy Blockbuster Music.

Track, of course, was aware of the speculative nature of the report, but just to make sure that Marsh wasn't the recipient of information from Musicland, Blockbuster, Viacom, or any other insiders, I made a sweep of phone calls to see if Blockbuster Music is up for sale. It's not.

After obtaining and reading the report, Track put in a call to Marsh, an entertainment analyst, who reaffirmed that the Musicland/Blockbuster deal was pure speculation on his part.

"But it isn't just wild musings," he says. "It's a scenario that could take place. You have to admit it's an intriguing scenario."

Track agrees that it is intriguing, and that Marsh's arguments are well thought out. But Track doesn't think this deal will ever happen. But just for the heck of it, let's look more closely at his speculation.

Marsh begins his report by noting that music retail "will consolidate around a few major players." Well, that's a given.

Marsh questions whether Viacom's strategic interests lie in the direction of music retail. Marsh is not alone here. While all concerned with the Viacom/Blockbuster merger have talked at length about synergy—which admittedly exists in ample supply between the companies—they aren't fooling anyone.

Most observers believe that the main reason Viacom wanted the deal to happen was to access the cash flow that the Blockbuster Video stores throw off. Paine Weber analyst Craig Bibb estimates that Blockbuster's cash flow this year will reach \$680 million, with most of that coming from the video chain. With nearly \$10 billion in debt, many wonder why Viacom would want to invest more than \$100 million in annual capital expenditures to build music stores in an intensely competitive and low-margin

industry.

That skepticism may exist, but it doesn't mean it's right. Contrary to those who question Viacom's resolve, Blockbuster Music will open between 25 and 50 new stores in 1995, and will remodel about 30 stores, according to Gerry Weber, president of Blockbuster Music. Also, Virgin Retail USA, which is 75% owned by Blockbuster, plans to open at least 10 superstores in the U.S. next year.

While Weber says he respects Marsh, he reports that Viacom is 100% committed to music retailing. And just to make sure that the wrong idea doesn't linger in the marketplace, he repeats that Marsh's report was clearly labeled

speculation and that no such talks are happening between Musicland and Viacom. For their part, Musicland executives were just as surprised as

others when the report surfaced, according to Marcia Appel, a Musicland spokeswoman.

From Track's viewpoint, Marsh's logic begins to go askew when he suggests that Viacom would be willing to sell Blockbuster Music for Musicland stock. The deal, as he values it, would leave Viacom with a 35% stake in Musicland, which, based on the current price of \$15.125 per share, would make the deal worth \$350 million.

Supporters of Marsh's speculation point out that Musicland currently is undervalued, and Viacom's debt structure would allow the company to wait until the stock's value appreciates before selling it off. But then Viacom's stake would be so large that it wouldn't be able to discretely liquidate its holdings, and it would be forced to take the more risky route of conducting a secondary public offering.

Track has these questions concerning Marsh's suggestion of a stock deal: Why would Viacom want to gamble that the Musicland stock will appreciate? And if Viacom needs cash to pay down debt, why would it do a stock deal? Why wouldn't it just put the chain up for sale, which not only would bring in cash, but would bring other bidders to the table?

Also, why would Musicland want to buy Blockbuster Music? Musicland is focusing on growing through its new concepts like Media Play and On Cue, and has moved away from the deal table.

While this deal may never happen, 1995 is shaping up as a cataclysmic year for music retailing. The price war, the superstore shootout, and the pressure for chain owners to cash out before their stores become obsolete all will continue to drive consolidation. Who knows what kinds of megadeals will stun the industry down the pike? Stay tuned to this space.

**RETAIL
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by Ed Christman



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Malaco Throws An In-House Party For Hill Bluesman Gets Tribute Set; So Does Joseph Spence

LET'S ZELEBRATE: With the likes of Eric Clapton stepping up with blues recitals these days, most listeners take the genre's ongoing popularity as a given. But in 1980, the blues was out of mind for the majority of the listening public—that is, until Z.Z. Hill hit the scene.

Hill, a Texas-born soul/blues vet, boosted the fortunes of Jackson, Miss.-based Malaco Records and became a blues luminary with five albums he cut for the label between '80 and '84. He scored a major hit with "Down Home Blues," the anthemic, pelvis-grinding title cut of his biggest album. Sadly, he died in 1984 at age 48 from injuries suffered in a car accident.

Cognizant of the role Hill played in its development, Malaco is paying homage to him on the 10th anniversary of his death with "Z. Zelebration." While tribute albums are everywhere you look these days, this one is slightly different in that it's an in-house job. Malaco has brought together the formidable stars of its own blues roster for the set, and backing is supplied by the house band of Muscle Shoals Sound, the famous Alabama studio that Malaco now operates.

Running down some of Hill's best-known tunes are Bobby "Blue" Bland, Little Milton, Latimore, Denise Lasalle, Shirley Brown, Johnny Taylor, Artie White, Poo-nanny, Mike Griffin, and the Beat Daddys. Taking a page from Natalie Cole's "duet" with father Nat King Cole on "Unforgettable," Dorothy Moore performs electronically with Hill on "Please Don't Let Our Good Thing End." And all hands come on board for an album-closing ensemble version of "Down Home Blues."

"Z.Z. is what established Malaco in the blues, and as a viable independent label," says Tommy Couch Jr., who co-produced the album with Malaco partner and house producer Wolf Stephenson. "He was the one that reopened the doors [for blues]. This was real music comin' back. As a result, all these acts came back."

Beyond paying homage to its big-



by Chris Morris

gest star (and to the veteran blues luminaries who record for Malaco), the label is using "Zelebration" to promote Hill's back catalog. Until now, only two of the singer's seven Malaco albums were available on CD; late this month, the company will issue the remaining five titles.

"Z.Z. built a plateau for where we were going after 1980," Couch says. "This is another plateau . . . This should throw us up to the next level. It should also create a lot of interest in our back catalog."

The label also clearly wants to introduce its sound to a young white audience that may not have grabbed it yet. (Traditionally, Malaco's blues albums have sold to an older, Southern, African-American set.) To that end, the label is placing ads in blues magazines and blues society publications catering to that audience, and has (for the first time!) hired a publicist to work the record with the rock press.

Did we mention that the album is soulful, entertaining, and a fine tribute to a significant talent who broke new commercial ground for the blues? Hope so.

TRIBUTEMANIA II: While we're on the subject of salutes, we should mention Danbury, Conn.-based Green Linnet Records' tribute album saluting Joseph Spence, the great Bahamian guitar player.

Spence—whose music is available on such indies as Arhoolie, Rounder, and Hannibal—was a supreme original: His knotty, complex picking and muttering vocals brought a varied repertoire of Caribbean folk tunes and sacred songs to crackling life. All his original works are highly recommended.

So is Green Linnet's "Out On The Rolling Sea," on which a madly diverse group of musicians honors Spence (who, like Z.Z. Hill, passed away in 1984). Featured performers include Van Dyke Parks, Victoria Williams, Taj Mahal, David Lindley, David Grisman, 3 Mustaphas 3, Ralph McTell, Henry Kaiser, Tarrika Sammy, and Jim Dickinson.

WANNABE ROCKSTAR: 4 Non Blondes lead singer Linda Perry has started up an independent label, Rockstar Records. The company, which will focus on San Francisco-area talent, will debut next spring with an album by alternative band Stone Fox, which Perry will produce. She offered a preview of things to come when she sat in with the group on the closing night at Jacks Sugar Shack's West L.A. location last month.

FLAG WAVING: "You always want to have that volunteer fire department sort of thing, but we play music instead of fighting fires," says Bill Taft of Atlanta's Smoke. "Like, 'This sounds like a three-alarm show! Let's go!'"

The music of Smoke—heard on its debut album, "Heaven On A Popsicle Stick," on Atlanta's Long Play Records—displays the kind of collective spirit Taft is talking about, but the sound itself is maddeningly hard to describe. It's a sound as cloudy as the band's name, veering from gutter bluesiness to old-timey country to noir folk.

"Beautiful music is what we call it," Taft says. "It's really just people playing music a lot like most other bands, getting together and making noise in a room, and keeping the noise they like."

Smoke was formed two years ago as an adjunct to the late, flamboyant Opal Foxx Quartet. The current lineup includes that group's lead singer, Benjamin, who no longer wears his notorious frocks on stage ("He just wears whatever is lying around," Taft says), and cellist Brian Halloran.

Taft, who plays cornet and banjo in the band, was the guitarist for the Jody Grind, a sweet, swinging Atlanta act that folded after two of its members were killed in a 1992 highway crash. Drummer Tim Campion and guitarist Coleman Lewis round out the group.

Much of Smoke's unique style is the product of Taft's musicianship. He took up the cornet three years ago after buying the instrument in a pawn shop ("It had less buttons than a saxophone, so I thought it would be easier to play," he says).

He began playing banjo six years ago. "There's a musical fascism associated with the banjo," he says, acknowledging its common role as a bluegrass or folk instrument. "I think it's because of the people who play it, not the instrument."

Taft's off-kilter use of his axes combines with Halloran's somber cello, Lewis' spare guitar work, and Benjamin's Steirno-laced vocals for an uncannily original, oft-disquieting sound. Smoke 'em if you got 'em.



Nashville Acts Play WaxWorks. Warner Bros. Records artist David Ball and Giant Records' Clay Walker paid a visit to the WaxWorks convention recently in Owensboro, Ky. Shown, from left, are Ball; Terry Woodward, president of WaxWorks; and Walker.

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PGD's Interactive System Puts New-Release Info On Disc

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—PolyGram Group Distribution has begun to offer an electronic new-release book that, in addition to the usual information, will allow accounts to listen to samples of songs on upcoming albums.

The book, designed in conjunction with Philips Media, is interactive and offers audio and visual

clips in addition to the traditional information found in new-release catalogs. PGD executives are touting the book as a replacement for the printed new-release books. The book will be issued monthly on disc.

In order to meet demand, PGD is surveying its top 200 accounts to determine what types of computer hardware they have. In its final form, the Electronic New Release

Book "could be on a Mac, on IBM, on CD-ROM, or CD-i. Or there could be multiple systems," says Andrew Rauhauser, PGD's director of planning.

PGD debuted the book at the National Assn. of Recording Merchandisers Fall Conference, where it was well received. Roman Kotrys, owner of Dearborn, Mich.-based Repeat The Beat, described the

electronic book as "incredible." "It is a revolutionary way of doing business," he says. "It would make it easy to buy new releases."

Paul Mawhinney, owner of Pittsburgh-based Record-Rama Sound Archives, was so impressed with the book that "I'd go get a machine within 24 hours" in order to have the capabilities offered by the book. "It would be invaluable to me."

The electronic release book works this way: Users are first presented with "spotlight" titles, and, after choosing one, can read in-depth information on the release.

Users also can browse by genre, label, or release date, or can read the release book in page-by-page order, without skipping around.

Within each category, the screen offers a menu of artists and releases. The user selects an artist, and can then choose to see song titles as well as hear a 30-second audio samples of any song. Also, the book includes marketing information on the album (merchandising, advertising aids, plans for radio, videos, press, bar codes, etc.)

If available, the electronic new-release book also will include video-clips as well as marketing information on them, such as when they started to get airplay on national music video networks.

In addition, users can immediately order albums in desired quantities by filling in account information and hitting the "send" button, which immediately transmits the order to the label by either fax or computer file.

"This streamlines the whole monthly buying process," says Rauhauser. "It has all the information of the traditional release book, plus it offers audio samples and videos. With this system, a buyer can find the information he wants instantly, and he can place an order simply by pressing a button."

SPEC'S VISION

(Continued from page 51)

"Look at concert sales. There's a demand out there for related products." But he cautions that chains that stray too far from their strength "can lose their identity." He adds, "We don't want to go off into areas we're not good at."

And used CDs are not likely to be added to the product mix.

Spec's says it expects a strong holiday selling season with all the big new titles coming out between now and the end of the year. Lieff says the summer was slow because tourists, who make up a significant percentage of Spec's customers, were not as numerous as before. The World Cup kept many South Americans at home over the summer, and the publicity surrounding highway shootings in Miami kept many Europeans away.

Besides the slowdown in tourism, Spec's has been bedeviled, as have other retailers, by the price wars in many markets. "I think it's a real concern," says Lieff. "All of our costs seem to be going up. Landlords are charging more. Margin squeeze is a real problem for retailers. Customers are more price-conscious. Our challenge is to increase our customer service—provide the service and knowledge to our customers that they want."

Spec's employs 850 people.

Executives say relations with the labels are good. As Hainline says, the record companies know that Spec's big presence in Florida means "we can work quickly to break new artists."

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ILLUSTRATION BY DAVID RIGUOLA

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2	2	EAGLES ▲ ¹⁴ ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	183
3	3	BEASTIE BOYS ▲ ⁵ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	115
4	4	BOB MARLEY AND THE WAILERS ▲ ⁵ TUFF GONG 846210* (10.98/16.98)	LEGEND	172
5	9	PINK FLOYD ▲ ⁶ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	183
6	7	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	183
7	10	EAGLES ▲ ¹⁰ ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	89
8	5	JOURNEY ▲ ⁷ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	183
9	11	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	182
10	14	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	181
11	13	EAGLES ▲ ³ ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	181
12	12	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	160
13	6	NIRVANA SUB POP 34* (8.98/14.98)	BLEACH	31
14	15	AEROSMITH ▲ ⁶ COLUMBIA 36865 (7.98 EQ/11.98)	GREATEST HITS	180
15	8	ERIC CLAPTON ▲ ³ POLYDOR 825382* A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	183
16	—	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1988 (9.98/14.98)	A FRESH AIRE CHRISTMAS	26
17	16	JANIS JOPLIN ▲ ³ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	137
18	22	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	177
19	17	JAMES TAYLOR ▲ ⁷ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	183
20	—	HARRY CONNICK, JR. ▲ COLUMBIA 57550 (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS	1
21	18	ELTON JOHN ▲ ¹⁰ POLYDOR 512532* A&M (7.98/11.98)	GREATEST HITS	173
22	19	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	174
23	—	BOYZ II MEN ▲ MOTOWN 6365 (10.98/16.98)	CHRISTMAS INTERPRETATIONS	1
24	—	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1984 (9.98/14.98)	CHRISTMAS	26
25	20	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	92
26	23	THE DOORS ▲ ² ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	169
27	37	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNRYD'S INNYRDS	66
28	—	VINCE GILL ▲ MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	1
29	21	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	156
30	26	METALLICA ▲ MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	166
31	25	BILLY JOEL ▲ ⁶ COLUMBIA 40121 (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	183
32	44	EAGLES ▲ ELEKTRA 705 (13.98/19.98)	LIVE	15
33	28	GREEN DAY LOOKOUT 46* (7.98/10.98)	KERPLUNK	8
34	27	YANNI ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	39
35	24	ROLLING STONES ▲ ³ ABKCO 6667 (15.98/31.98)	HOT ROCKS	18
36	35	METALLICA ▲ ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	165
37	32	ORIGINAL LONDON CAST ▲ ³ POLYDOR 83173/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA	58
38	34	VARIOUS ARTISTS WALT DISNEY 60605 (16.98/11.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	7
39	31	QUEENSRYCHE ▲ ⁶ EMI 92806 (10.98/15.98)	EMPIRE	15
40	30	BONNIE RAITT ▲ ⁵ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	38
41	42	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129/AG (10.98/15.98)	LED ZEPPELIN IV	157
42	—	SOUNDTRACK ▲ ⁷ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	61
43	29	MELISSA ETHERIDGE ▲ ISLAND 90875 (8.98/16.98)	MELISSA ETHERIDGE	13
44	39	CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	169
45	40	GREEN DAY LOOKOUT 22* (7.98/10.98)	39/SMOOTH	7
46	33	SEAL ▲ SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	18
47	—	AMY GRANT ▲ A&M 0101 (10.98/15.98)	HOME FOR CHRISTMAS	9
48	38	CAROLE KING ▲ ⁴ COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	33
49	41	SOUNDTRACK ▲ POLYDOR 875095/A&M (9.98/15.98)	GREASE	6
50	36	MEAT LOAF ▲ ¹⁰ CLEVELAND INT'L 34974* EPIC (10.98 EQ/15.98)	BAT OUT OF HELL	183

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.

EDUCATED LP BUYERS FLOCK TO PRINCETON

(Continued from page 51)

one-stop. "It may be more expensive," says Weisfeld, "but merchandise is easier to order, and can be had in one day."

Blank tapes and T-shirts sporting the Princeton Record Exchange logo are the only accessory items sold. They amount to about 1% of total sales.

While acknowledging that there is a lot more competition from chain stores now than when he first started, Weisfeld does not feel particularly threatened, because sales of new pop music account for only 10%-20% of total revenues.

Last year, the store grossed more than \$1 million in sales; this year Weisfeld expects to do even better. "Business is gradually growing," he says. "Each year we gain more customers than we lose."

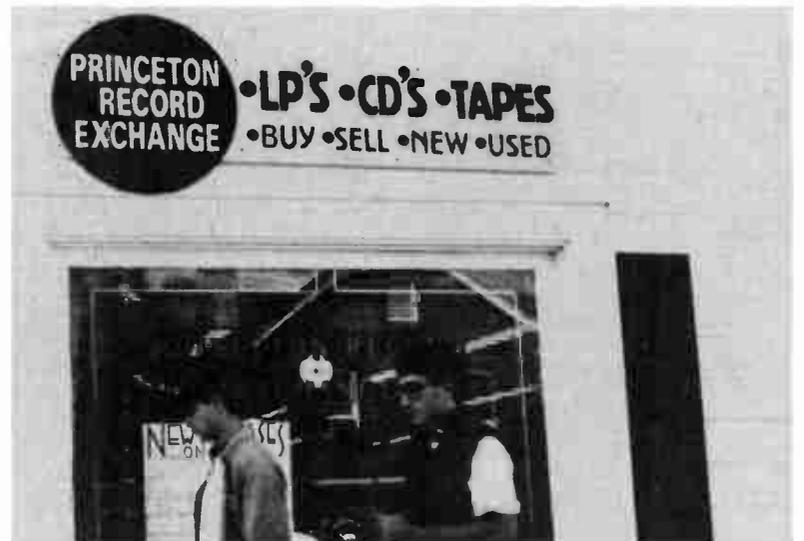
Despite its growing success, Weisfeld has no plans to open another shop. "I like the idea of doing one store really well," he says, attributing customer satisfaction to three factors: quality, reasonable prices, and a wide selection. To ensure quality, the store offers a one-week guarantee on all used product, less than 2% of which is returned.

To keep prices substantially lower than his competitors in the used-product marketplace, Weisfeld cuts down on labor costs by making the store exclusively self-service. Unlike competing stores that sell used and collectible LPs and CDs, the Princeton Record Exchange does not sell through catalog, nor does it do customer-requested searches for specific hard-to-find recordings. Instead, the staff encourages customers to browse. "Some stay all day," Weisfeld says.

The price of a used recording is determined by supply and demand, reference books, intuition, and the overall condition of the piece. The markup on used LPs tends to be 150%, with the majority of records selling for \$1.99-\$9.99 and collectibles generally ranging from \$25-\$300. There is also a special budget section, with prices between 99 cents and \$4.99. If an LP doesn't sell within six months, it is marked down 25% to 65%. "Items are priced to sell quickly, and most stuff sells within six months," says Weisfeld. Lower-priced records that do not sell are eliminated at a rate of 1,000 a week. "The expensive records stick around," says Weisfeld. "It's easier to sell 10 \$100 records than 100 \$2 ones." Used CDs generally sell for \$6.99-\$9.99.

Weisfeld estimates that 20% of the customers are responsible for 80% of the sales. To lure them back on a regular basis, new inventory is introduced at what could be called a record pace. One of the most popular sections, "New Arrivals," features at least 1,000 newly acquired LP titles a week, enticing a fair share of customers to come into the store two or three times a week.

"LPs are not dead," Weisfeld is fond of saying. He says he has sold albums to people who traded in their vinyl when CDs came in, only to find out that they preferred the more natural sound of records to the colder, digital sound of CDs. As to why some records are more popular than others, Weisfeld shrugs his shoulders and says, "It's not that logical; the demand for



The Princeton Record Exchange is located one block from prestigious Princeton University. (Photo: Linda Crowley)



Avid record collectors search through the bins of used LPs in the classical department of the Princeton Record Exchange. (Photo: Linda Crowley)

a record, at least in the rock category, takes on a life of its own." Predictably popular, however, are the Beatles and Elvis Presley. Just recently, an obscure Elvis 45 of "Kid Galahad," from the Presley movie of the same name and made for promotional purposes only, was culled from the store's pile of 30,000 45s and purchased for \$400 by an Elvis collector who stops by every four months. And a rare two-rec-

ord set of stereo LPs on the VeeJay label, "The Beatles Vs. The Four Seasons," sold for a whopping \$600.

With both bargain hunters and serious collectors, the Princeton Record Exchange has established a secure niche for itself in vinyl. Says Weisfeld, "For the tiny percentage of people who did not make the transition to CD, we can make them happy here."

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Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

▶ THE BLACK CROWES

America
PRODUCERS: Jack Joseph Puig & the Black Crowes
American 9 43000

The Crowes' rollicking third album flies in the face of convention, mixing into its '70s-influenced rock brew elements of swamp-funk (fab "P.25 London"), country twang ("Wiser Time"), and odd little bits of Latin salsa ("Gone," burner "High Head Blues"). It works. Most solid choices in this fluid bunch are "Cursed Diamond," which drops Chris Robinson's plaintive vocal into a swirly rock base; hard-on rocker "A Conspiracy"; and pretty, snide "Nonfiction."

★ THE GOLDEN PALOMINOS

Pure
PRODUCER: Anton Fier
Restless 72761

This new effort from the Pals' latest lineup is top-heavy with breathy atmosphere and is ably anchored by Anton Fier's dependable drums, guitar work by Boots Collins and Nicky Skopelitis, and Bill Laswell's burbling bass. The result is music that is both oh-so-languid modern rock and dance-mix-friendly pop (notably the churning lead single "Heaven"). "Little Suicides," the most polished gem here, is ripest for radio play, setting off Lori Carson's crystalline vocal to stunning effect. The title cut, with an infectious, loopy chorus line, is another jewel.

THE CRAMPS

Flamejob
PRODUCERS: Lux Interior & Ivy Rorschach
Medicine/Warner Bros. 24592

On their sixth album, Lux Interior and Poison Ivy serve up the usual fare: primitive, three-chord garage rock heaped under naughty double-entendres. True to the spirit of rock's debauched pioneers—Hasil Adkins, for one—the Cramps shamelessly revel in gore'n'guts ("Mean Machine"), chills'n'thrills ("Let's Get Fucked Up," "Sado County Auto Show"), and raunch'n'roll ("Swing The Big Eyed Rabbit" and saucy first single "Ultra Twist"). In keeping with their pure psychobilly/B-movie vision, Lux's frenzied vocals, Ivy's fuzzy, Link Wray-type guitars, Slim Chance's snakey rhythms, and Harry Drumdini's pounding drums are compressed through demonic, echoey mixes. A great major label debut.

VARIOUS ARTISTS

A Broadway Christmas
PRODUCER: Bruce Kimmell
Varese Sarabande 5517

It's true that no great Christmas/New Year's standards have flowed from the Broadway musical, but that doesn't mean that Broadway writers haven't left a legacy of charming creations. In this collection of 15 songs, one can point to Julie Styne, Betty Comden & Adolph Green's "Be A Santa," Jerry Herman's "We Need A Little Christmas," and Carol Hall's "Hard Candy Christmas." The oldest holiday greeting, actually one of regret, is a 1924 Irving Berlin item, "The Happy New Year Blues." Though not directly written for the stage, Hugh Martin & Ralph Blane's "Have Yourself A Merry Little Christmas," and Meredith Willson's "It's Beginning To Look A Lot Like Christmas" may have made the program because of their recognition factor. As usual for the label, the songs are showcased by an engaging group of Broadway and cabaret singers.

R & B

▶ VARIOUS ARTISTS

Stolen Moments: Red Hot + Cool
PRODUCER: Earle Sebastian
GRP 9794

Acid-jazz stars talk about AIDS on this, the fifth fund- and consciousness-raising album

SPOTLIGHT



NIRVANA
Unplugged In New York
PRODUCERS: Nirvana & Scott Litt
DGC 24727

Among the late Kurt Cobain's last recordings, this MTV "Unplugged" session promises as much satisfaction for the curiosity seeker as for the most avid Nirvana fanatic, loaded as it is with soulful performances of such hits as "Come As You Are," "On A Plain," and "All Apologies." The album—already familiar to the millions who have seen the MTV telecast—features three Meat Puppets tracks, with members of that band chipping in, plus other oddball covers. First single is the Lennon-esque "About A Girl," from "Bleach," already a mainstream success thanks to massive radio exposure. Another window into a tragic genius.

for the Red Hot Organization (to be accompanied by a public TV special). The GRP-reissued progressive jazz label Impulse! sets the musical and graphic style for this beat-ific alliance of young hip-hopppers (like Digable Planets, the Pharcyde, US3, Me'Shell NdegéOcello, MC Solaar, United Future Organization, and Carleen Anderson) with jazzmen (like Pharoah Sanders, Herbie Hancock, Joshua Redman, Ron Carter, Ramsey Lewis, Don Cherry, Bernie Worrell, Roy Ayers, and Lester Bowie). "Stolen Moments" includes a Coltrane-inspired bonus disc featuring Branford Marsalis. GRP has also issued a companion album of original Impulse! tracks, "Red Hot On Impulse."

RAP

▶ PETE ROCK & C.L. SMOOTH

The Main Ingredient
PRODUCERS: Pete Rock & C.L. Smooth
Elektra 61661

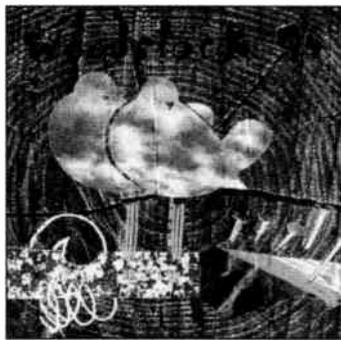
On second hit-bound release, Rock folds litesome jazz and soul into pillow grooves and butterscotch beats, while Smooth drops mystic, erotic, conscious, and braggadocious rhymes with a relaxed amaretto flow. Best moments come during "I Gotta Love," which has an implicit dub feel; the title track, on which "East Coast terrorism" is unleashed on undeserving rivals; and the freaky-romantic "Searching." This is hard-edged rap that adults can understand.

▶ VICIOUS

Destination Brooklyn
PRODUCERS: Donovan Thomas, Dave Kelly, Howie Tee, Salaam Remi, Clark Kent
Epic 57857

Artist debuted late last year on Doug E. Fresh's hit song "Freaks." Next, he made an appearance on "DJ Red Alert's Dancehall Show" album, blasting gun worship from "Glock." Now, on his debut album, the 15-year-old is spreading sweet-voiced ragga chat over tuneful hip-pop, jagged dancehall riddims, and undiluted street beats. During "Life Of A Shortie," an underground party-starter, he stirs it up alongside Fresh and Shyheim. And on the instantly haunting "Nika," he celebrates puppy love while bragging, "I make the ladies say 'Owl,' brothers go 'Ho!'"

SPOTLIGHT



VARIOUS ARTISTS
Woodstock '94
PRODUCER: Larry Hamby
A&M 31454 0289

"Woodstock '94," the album, is as joyfully diverse as the event it represents. Seamlessly moving from the nostalgic (CSN's "Deja Vu," Bob Dylan's "Highway 61") to the cutting edge (tracks by Nine Inch Nails and Rollins Band) to the monstrously loud (Metallica, Aerosmith) to the up-and-coming (Sheryl Crow, Green Day), two-disc set offers a colorful snapshot of current musical tastes, with an accent on hard-edged alternative rock. Massive outlay by label will help establish album as the definitive Woodstock memento and a first-rate compilation of great music.

▶ SHAQUILLE O'NEAL

Shaq-Fu: Da Return
PRODUCERS: Various
Jive 41550

Musically, sophomore album comes from several places, including "Shaolin," Long Beach, New Jersey, and New York City. Thus, it doesn't hold together with maximum levels of cohesiveness. Artist's diction is precise but often bland. For added flavor, he operates alongside such guest voices as Warren G, Erick Sermon, Redman, Ill Al Skratz, RZA, and Method Man. Beyond "Biological Didn't Bother," the lead single, on which Shaq mixes praise for his stepdad with disdain for his real pops, listeners will find braggadocio, upbeat words to grow on, and respect for rap's creative roots. There's enough here to satisfy anyone's funky urges.

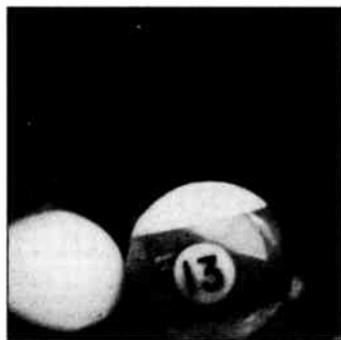
JAZZ

▶ THE TEODROSS AVERY QUARTET

In Other Words
PRODUCER: Michael Cuscuna
GRP 9788

Auspicious debut from hot young GRP

SPOTLIGHT



BOTTLE ROCKETS
The Brooklyn Side
PRODUCER: Eric Ambel
East Side Digital 81002

This is the sound of the heartland beating out a living, and it's a powerful noise. Hard-working, hard-drinking, never hard-hearted, the characters peopling the Bottle Rockets' hard-rocking second album are a vivid cross-section of rural America, drawn by people who've been there. The Rockets' music is equally distinctive American rock'n'roll—a sonic offshoot of outlaw country that careens from the guitar squall of a Neil Young (chaotic stomper "Sunday Sports") to the frantic Southern rock of ZZ Top ("Radar Gun") to the tear-in-your-beer country of Hank Williams ("Queen Of The World"), all the way to pop-edged grooves ("I'll Be Coming Around"). One number is in a class all its own: "Welfare Music," a stunner mixing acoustic guitar, dobro, mandolin, and fiddle, is a poignant but clear-eyed take on the odds of just getting by. Literate and kick-ass.

signee Teodross Avery is a solid showcase for the lithe, dexterous chops of this 21-year-old saxman/composer. This quartet date also features guest Roy Hargrove, who horns in on such tracks as the sharp, uptempo "High Hopes" and Wayne Shorter's swirling, waltz-time "Edda." Aside from the freestyle, relentlessly driving "Urban Survival," standouts include "One To Love," the balladic passages of which alternate with bluesy ones, and "An Ancient Civilization," on which Avery's musette-like soprano turns cannily Coltranean.

DON STILLE

Aurora's Dance
PRODUCERS: Nick De Brown & Vincent DiBenedetto
Limit Up 0001

Chicago-area jazz pianist Don Stille leads this traditional trio date with a vibrant

NEW AGE

★ TRANCE MISSION

Meanwhile...
PRODUCER: Simon Tassano
City Of Tribes 005

Trance Mission joins the ranks of Jon Hassell, Steve Roach, and Robert Rich in exploring a primal, techno-tribal music. Stephen Kent's didgeridoo is a signature sound of the San Francisco group, but it's only part of a hallucinatory swirl of ancestral grooves mixed in modern atmospheres. Kenneth Newby's Asian wind instruments, John Loose's multi-lingual percussion, and the spinning improvisations of clarinetist Beth Custer converge in incantatory soundscapes, with a lyricism that's uncommon for the genre. Even a pair of misplaced spoken-word segments can't mar this seductive world-fusion journey.

LATIN

▶ SERGIO ARAU

Mi Frida Sufrida
PRODUCER: Ricardo Ochoa
Sony 81383

Husky-voiced Mexican rock pioneer returns with wryly humorous vignettes about love of his country and its women, each of which is served atop an insistent and eclectic, norteña-flavored rock groove. Though single pickings are slim (save plaintive ballad "La Invasion"), crisply paced album contains many biting and entertaining entries, such as "Cuando Me Dices Que No," "Deberia Ser Delito," and dramatic title track, a poignant ode to Mexican painter Frida Kahlo.

★ GUADELUPE PINEDA

Enamorarse Asi
PRODUCER: Pepe Aguilar
Aniela/BMG 22501

Pretty Mexican songstress realizes best shot to crack U.S. market with a gorgeous ranchera record etched with mariachi, norteña, and country accents. Expect radio programmers to latch onto the lovely leadoff single, "Válgame Dios," as well as the title track, "Mi Más Bello Amor," and "Llegaste A Tiempo."

CLASSICAL

VERDI: OTELLO

Plácido Domingo, Cheryl Studer, Sergei Leiferkus, others; Orchestra and Chorus of Opera Bastille, Myung-Whun Chung.
PRODUCER: Lennart Dehn
Deutsche Grammophon 439 805

This high-octane "Otello," driven from the pit by Chung, borders on a brutality that steals the magic from the opera's quieter moments. However, Domingo, who sets the standard for the title role in the opera house today, inhabits the part to perfection. Studer is a shade dull as Desdemona; Leiferkus is an ideally venomous Iago.

★ MENDELSSOHN: COMPLETE WORKS FOR CELLO AND PIANO

Steven Isserlis, Melvin Tan
BMG Classics 62553

A poised and elegant performance of these lovely works (two sonatas, Variations concertantes, Assai tranquillo, and Lied ohne Worte), given particular grace by the splendid fortepiano playing of Melvyn Tan.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Re-released albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (◻): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

▶ **BOYZ II MEN** *On Bended Knee* (4:19)

PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: J. Harris III, T. Lewis
PUBLISHER: Flyte Tyme Tunes, ASCAP
Motown 1251 (c/o PGD) (cassette single)

Although the certified-platinum "I'll Make Love To You" continues to reign atop the Hot 100, Motown is wisely prepping this lovely pop/R&B ballad to follow a similar chart and sales path. The single has all the right ingredients: tight harmonies, white-knuckled lead vocals, a slow and grinding urban groove, and words of undying love. Should easily keep Boyz II Men on top of playlists well into the new year.

▶ **TOM PETTY** *You Don't Know How It Feels* (4:12)

PRODUCERS: Rick Rubin, Tom Petty, Mike Campbell
WRITER: T. Petty
PUBLISHER: Gone Gator, ASCAP
Warner Bros. 18030 (cassette single)

Petty christens his long-touted move to Warner Bros. with a rootsy rocker that is underlined with even-handed acoustic strumming and blues-angled harmonica blowing. As always, Petty's deadpan vocal delivery gives his clever lyrics a worldly edge without dabbling too deeply in heavy-hearted angst. First single from "Wildflowers" will give top 40 formats a much-needed shot of straight-ahead rock'n'roll.

▶ **DAN HARTMAN** *The Love In Your Eyes* (4:04)

PRODUCER: Dan Hartman
WRITER: D. Hartman
PUBLISHERS: EMI/April/Constant Evolution, ASCAP
REMIXER: Frankie Knuckles
Chaos 6494 (c/o Sony) (cassette single)

Hartman was working on a new album at the time of his death earlier this year. This was among his final compositions, and it shows that he was still among the best writers and producers in pop music. Wrapped in warm romance, tune has a retro-soul quality similar to his timeless mid-'80s hit "I Can Dream About You." Perfectly suited to several radio and club formats, single is an essential programming item from the upcoming "Keep The Fire Burnin'" collection.

TERROR FABULOUS *Yaga Yaga* (3:52)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
EastWest 5957 (cassette single)

Fabulous should have no trouble increasing his momentum with this hearty stew of hip-hop and reggae musical chunks. Constantly shifting groove inspires the booty, while Fab's agile singing and toasts hold the ear. A heavy hitter with both street and mainstream appeal.

EDIE BRICKELL *Tomorrow Comes* (3:56)

PRODUCERS: Paul Simon, Roy Halee
WRITER: E. Brickell
PUBLISHER: MOA, ASCAP
Geffen 4667 (c/o Uni) (cassette single)

On her second solo single, Brickell is assisted by her husband, Paul Simon, and noted Simon & Garfunkel producer Roy Halee. The good news is that Brickell is a natural fit at top 40 and AC radio. The former head of the New Bohemians tumbles down a pleasant pop path, paved with reserved guitars, colorful lyrics, and a gospel-flavored organ.

WENDY MOTEN *Whatever You Imagine* (3:23)

PRODUCER: Keith Thomas
WRITERS: C. Weil, B. Mann, J. Horner
PUBLISHERS: Fox Film Music/Dyad, BMI; TCF/Horner, ASCAP
EMI 19921 (c/o Cema) (cassette single)

Moten has the sincerity to make this syrupy ballad palatable. She succeeds in giving the song, taken from the soundtrack to the kiddie movie "The Pagemaster," a much-needed dash of soul without losing sight of its childlike charm. Given the success of tunes from "The Lion King," this single seems to have a good chance at similar radio and sales acceptance.

★ **DISHWALLA** *It's Going To Take Some Time* (4:17)

PRODUCER: Matt Wallace
WRITERS: C. King, T. Stern
PUBLISHERS: Colgems-EMI/Blue Guitar, ASCAP
REMIXERS: Phil Nicolo, Dishwalla, Mark Mazzetti, David Young
A&M 8326 (c/o PGD) (CD single)

Alternative quartet offers a skittling, guitar-sliced rendition of a Carpenters tune, lifted from the sterling "If I Were A Carpenter" tribute to the pop duo. Band strikes a perfect balance between playing with the kitsch of the project and making the most of a truly classic tune. This would have been a wise choice of cover for the band in any case. Would fit equally well on top 40 and modern rock playlists.

LOVESTATION FEATURING LISA HUNT

Best Of My Love (3:24)

PRODUCERS: Lovestation
WRITERS: M. White, A. McKay
PUBLISHERS: Sagfire, BMI; Steelchest, ASCAP
REMIXERS: Lovestation, Phillip Damien, Rhano Burrell, Mohammed Moretta
Pandisc 118 (CD single)

The oft-covered Emotions evergreen is tweaked into NRGetic house submission. You may have heard this track's brand of rollicking piano lines and fluttering strings before, but there is no denying that it works quite well with the song. Icing on the cake is smiley vocal by Hunt, who deserves the opportunity to show the world her chops with an original tune. In the meantime, nosh on five bright and bouncy remixes, designed for crossover radio and club consumption.

R & B

▶ **GERALD LEVERT** *Can't Help Myself* (4:08)

PRODUCERS: Gerald Levert, Edward Nicholas
WRITERS: G. Levert, E. Nicholas
PUBLISHERS: Trycap Publishing/Ramal, BMI
EastWest 5919 (c/o Atlantic) (cassette single)

As one of the kings of R&B crooners, Levert swaggers through this slickly produced soul ditty with distinguished prowess. Singing of family values and love in bloom, Levert showcases his lofty range over lush instrumentation. From the album "Groove On."

★ **CARLEEN ANDERSON** *Mama Said* (4:07)

PRODUCER: Ian Green
WRITERS: C. Anderson, I. Green
PUBLISHERS: MCA/BMG, ASCAP
REMIXERS: K-Klass, Phillip Damien
Virgin 39761 (c/o Cema) (cassette single)

Anderson's genius "True Spirit" long-player should get a nice boost from the onset of this wildly infectious R&B/funk romp. As a singer, Anderson stands tall as a diva with a difference, shading the requisite sass and range with jazzy colors that endlessly delight. Truly among the best singles of 1994, this song also comes in traditional jazz, disco, and deep-house versions that will help entice punters at club, R&B, top 40, and AC levels.

NEW & NOTEWORTHY

COUNT BASS D *Sandwiches* (4:35)

PRODUCER: not listed
WRITER: D. Farrell
PUBLISHER: Dwight Farrell's Music/EMI, BMI
Hoppoh/Chaos 6667 (c/o Sony) (12-inch single)

The lines dividing hip-hop and acid jazz continue to blur with the onset of this simmering stew of groove flavors. The Count has a laid-back style of rhyming that sits well within the track's arrangement of live drums, snakey funk guitars, and cushiony keyboards. Yet he succeeds in delivering words that are hard and direct enough to fly with street purists. Could be this season's equivalent to Digable Planets or US3, only with an ample sense of humor.

★ **SHANICE** *I Wish* (3:49)

PRODUCERS: Lance Alexander, Prof. T
WRITERS: L. Alexander, T. Tolbert
PUBLISHER: New Perspective, ASCAP
Motown 1241 (c/o PGD) (cassette single)

With each track, Shanice moves closer to establishing herself as a chanteuse capable of adult fare. On this well-structured ballad, her voice is layered to create an airy cushion for a lead performance that slowly progresses from quietly wistful to booming and assured. With justice, this engaging effort will connect with programmers who have been indulging in the hip-hop balladry of Aaliyah and Brandy.

★ **CAMEO** *Slyde* (3:52)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Way 2 Funky/Raging Bull 3001 (c/o Alliance) (CD single)

Venerable band returns with a horn-rimmed anthem that combines its signature electro beats with brassy, classic-funk flavors à la Parliament/Funkadelic. Act has not delivered anything this inspired and feisty in years. Incredibly contagious and danceable, single deserves immediate play at R&B and pop formats.

TONYA BLOUNT *Hold On* (3:39)

PRODUCERS: Kevin Jackson, Erik White, Paul Lawrence
WRITERS: K. Jackson, E. White
PUBLISHERS: K-Jack Top 10/Neroses, ASCAP
Island 6885 (cassette single)

The time has come for Blount to get the recognition and success she has long deserved. Latest shot from her fab "Natural Thing" opus is a swaying R&B ballad that leaves plenty of room for her to flex her chords and prove her mettle as a stylist on par with seasoned vets. Finger-poppin' slow groove is right in the pocket of current radio movements, and single comes in four nicely varied mixes. Pick one.

COUNTRY

▶ **PAM TILLIS** *Mi Vida Loca* (2:51)

PRODUCERS: Pam Tillis, Steve Fishell
WRITERS: P. Tillis, J. Leary
PUBLISHERS: Ben's Future/Sony Tree, BMI; DreamCatcher, ASCAP
Arista 2759 (c/o BMG) (7-inch single)

Tillis is one singer who, to quote the King, "don't sound like nobody," and this jumping track, with its south-of-the-border Bo Diddley feel, clearly demonstrates why she was recently named the Country Music Assn.'s female vocalist of the year.

▶ **TRAVIS TRITT** *Between An Old Memory & Me* (4:05)

PRODUCER: Gregg Brown
WRITERS: K. Stegall, C. Craig
PUBLISHERS: EMI/April/Keith Stegall, ASCAP; EMI-Blackwood, BMI
Warner Bros. 7251 (7-inch single)

Leave it to ol' Travis to remind us that, as long as people drink, there will be drinking songs. It takes a lot of chutzpah to tackle an old Keith Whitley number, but Tritt rises to the challenge here, reminding us what a terrific song this is.

▶ **TRACY BYRD** *The First Step* (2:22)

PRODUCER: Jerry Crutchfield
WRITERS: D. Crider, V. Thompson
PUBLISHERS: Stroudacaster/Lazy Kato/EMI/April/Ides Of March, BMI/ASCAP
MCA 54945 (c/o Uni) (7-inch single)

Byrd continues in the same gimmicky vein of his last couple of singles. Despite a seemingly endless supply of two-step cliches, the singer manages to inject more than enough spirit to get this one over. Maybe he was really just born to sing this stuff.

▶ **JAMES HOUSE** *Little By Little* (3:38)

PRODUCER: Don Cook
WRITERS: J. House, R. Bowles
PUBLISHERS: Sony Tree/Maypop/Wildcountry, BMI
Epic 77752 (c/o Sony) (7-inch single)

House comes on strong here with a vocal attack reminiscent of frequent co-writer Raul Malo of the Mavericks. They also share producer Don Cook, who brings to this track a made-for-radio sonic punch.

▶ **LARRY STEWART** *Losing Your Love* (3:28)

PRODUCER: Scott Hendricks
WRITERS: V. Gill, K. Fleming, H. DeVito
PUBLISHERS: Benefi/Irving, BMI; Eaglewood/Almo/Little Nemo, ASCAP
Columbia 77753 (c/o Sony) (7-inch single)

The fact that it was co-written by Vince Gill, who also contributes background vocals, is by far the most interesting thing about this midtempo, low-energy ballad. An engaging vocalist, Stewart is going to have to find more solid material to go along with his superstar endorsements.

JOHN & AUDREY WIGGINS *She's In The Bedroom*

Crying (3:18)
PRODUCERS: J. Scarfe, J. Cotton
WRITERS: J.A. Stewart, C. Cannon
PUBLISHERS: Millhouse/Songs of PolyGram International/Taste Auction/EMI, BMI
Mercury 1356 (c/o PolyGram) (CD promo)

Brother-and-sister team has been building slowly with its first two single releases, and this gorgeous and cautionary ballad, which takes full advantage of the duo's in-the-blood vocal blend, should kick radio doors down for good.

DANCE

▶ **ARMAND VAN HELDEN** *Witch Doktor* (10:50)

PRODUCER: Armand Van Helden
WRITER: A. Van Helden
PUBLISHERS: New York House/Break Dancin' Bob, BMI
Strictly Rhythm 12295 (12-inch single)

Van Helden makes good on the promise exhibited on a string of revered underground jams over the past year. This single from his self-titled EP grabs your mind and body during the first 30 seconds, and never lets go. Rife with wicked vocal loops and trippy sound effects, tribal-houser is destined to be a club classic. Don't be late to the party.

★ **WILLIE NINJA** *Hot* (8:00)

PRODUCER: "Little" Louie Vega
WRITERS: W. Ninja, India, L. Vega
PUBLISHER: Indul, BMI
REMIXERS: "Little" Louie Vega, Kenny "Dope" Gonzalez, Oscar Gaetan, Ralph Falcon
Nervous 20099 (12-inch single)

Veteran club figure resurfaces on a deep-house track that is etched with spine-crawling percussion and an elastic bassline. Listen closely for backing vocals by India, Michael Watford, and Carole Sylvian. Factor in hypnotic remixes by the Murk Boys, and you have an anthem that will have runaway girlies gagging with glee.

ERNEST KOHL *Don't Let Me Down Again* (10:05)

PRODUCERS: Vincent DeGiorgio, John Greczula
WRITERS: V. DeGiorgio, J. Greczula
PUBLISHER: BMG Canada
REMIXER: Tom Moulton
ZYX 7415 (CD single)

Hi-NRG mainstay continues his bid for acceptance into house music circles with an appropriately deep, dark anthem. Longtime fans will dig the trance-ish Euro-slant of the synths and the song's melodramatic chorus, while harder heads might be converted via Tom Moulton's fine 10-plus-minute post-production.

A C

▶ **TONY BENNETT & K.D. LANG** *Moonglow*

(3:08)
PRODUCER: David Kahne
WRITERS: V. Hudson, E. Delange, I. Mills
PUBLISHERS: Mills/Scarsdale, ASCAP
Columbia 6653 (c/o Sony) (CD promo)

Is there anyone cooler than Bennett? Not even close! He is joined by lang for a fairly faithful reading of this pop standard, taken from his recent "Unplugged" session. Words fail to fully capture the pleasure to be derived from this tingly track. Listen and discover.

★ **SHAWN COLVIN WITH MARY CHAPIN**

CARPENTER One Cool Remove (3:18)

PRODUCERS: Steuart Smith, Shawn Colvin
WRITER: G. Brown
PUBLISHER: Brown-Feldman, ASCAP
Columbia 6662 (c/o Sony) (CD promo)

Colvin's "Cover Girl" opus should get a nice boost from this intelligent acoustic ballad, penned by Iowa tunesmith Greg

Brown. She gives this exploration of the desire for relief from the pressures of the day an honesty that is affecting and oddly comforting. Colvin's voice is complemented by Carpenter's subdued harmonies and counter vocals. The latter's presence will likely strengthen this noteworthy single's radio muscle.

ROCK TRACKS

▶ **VERUCA SALT** *Seether* (3:16)

PRODUCER: Brad Wood
WRITER: N. Gordon
PUBLISHER: Are You There God It's Me, ASCAP
Minty Fresh/DGC 4700 (c/o Uni) (CD single)

Although it is a challenge to figure out who or what the "Seether" is, this deceptively perky pop track boils with infectious energy. Rumbling guitars roll over foaming rock rhythms, while the stringent female vocal remains controlled and, more importantly, cool. From the album "American Thighs."

★ **THE PONTOONS** *Juncos And Robins* (3:20)

PRODUCER: Not listed
WRITERS: T. Hunt, M. Aznavourian
PUBLISHER: Not listed
Pontoons 01 (7-inch single)

Hailing from Hoboken, N.J., this trio has one of the best indie debuts of the year. From jangly acoustic rhythms to candid pop vocals, the hook is unforgettable. Fans of R.E.M. will relate to the underdog, anti-formula rock sensibilities present here. Contact: 212-535-0995.

CHEATER *The Hours & Times* (2:15)

PRODUCER: not listed
WRITER: S. Trask
PUBLISHER: So(D)!(My
Menlove 01 (c/o Detour M) (7-inch single)

New York-based quartet passionately rocks with a dignified fury. Quivering vocals and pop-conscious guitar licks ornament a well-penned tune. The flip side, "Sticky," immediately immerses the listener with graphic, gay-themed lyrics and a sexually charged delivery.

RAP

▶ **SOULS OF MISCHIEF** *Get The Girl, Grab The Money, And Run* (3:52)

PRODUCER: A-Plus
WRITERS: A. Carter, T. Massey, O. Lindsey, D. Thompson
PUBLISHER: Souls Of Mischief, BMI
Hollywood/Jive 42256 (c/o BMG) (12-inch single)

Taken from the soundtrack to "A Low Down Dirty Shame," this song stirs up some troublesome soul. As a jazzy horn plays along, a funky bassline and randy groove intensify an already greedy-minded rap. The real gem on this 12-inch is its flip side, which has two mixes of the Casual cut "Later On." Casual delivers a whispered street rap over a melodic sample of Herbie Hancock's "Trust Me."

▶ **THA ALKAHOLIKS** *Daaam!* (3:59)

PRODUCER: E-Swift
WRITERS: E. Brooks, J. Robinson, R. Smith
PUBLISHER: ESP/Warner Tamerlane, BMI
Loud/RCA 64202 (c/o BMG) (12-inch single)

Tha Alkaholiks sure know how to throw down a cool flow. The trio funks up an otherwise standard jam with rhymes that'll make ya say "Daaam!" A haunting, high-pitched organ squeals over a repetitious bass line, courtesy of guest musician Les July. Contains sampled elements from Pamplemousse's "Gimme What You Got."

EDDIE BONE *Eddie Bone* (no timing listed)

PRODUCER: Pitch
WRITER: not listed
PUBLISHER: not listed
Tommy Boy 654 (12-inch single)

Eddie raps about Eddie. That's OK, though, because the Dallas rapper has a lot to say about himself. The '70s funk groove is filled with steamy rhymes and freaky grooves. Bone comes off tough in this stand-offish rap, then suddenly breaks mold and starts to sing as the song slowly fades. For a laid-back gangsta stroll, bite this Bone.

PICKS (▶): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

The Enter*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

Warner Goes Online With Jazz Promotion

■ BY MARILYN A. GILLEN

NEW YORK—Warner Bros. aims to spread the word, and the gospel, on jazz with the launch of a new World Wide Web site devoted to the genre.

"Word Of Mouth In Cyberspace" goes online Tuesday (15) as a separate menu item in the "Jazz Online" arena of the Internet.

The site, designed and implemented by San Francisco-based marketing and promotions company Jazz Online, will feature exclusive text, graphical, and audio information on Warner Bros.' jazz artists and releases, according to Randall Kennedy, Warner Bros.' national director of marketing for jazz and progressive music.

Initial features include a "Warner Bros. Jazz Listening Booth" in which net surfers can hear samples from new releases as well as view graphics and access text.

"Another great feature is our celebration of Miles Davis that features Warner Bros. recordings with excerpts of liner notes, pictures, and sounds," says Joe Vella, Jazz Online's founder and president.

In the future, Vella says, videoclips will be posted, and the service will host online interviews with label artists.

Additionally, the Warner Bros. site offers what is essentially an interactive version of Warner Jazz's former printed magazine, Word Of Mouth. "What we've done is take that puppy cyberspace," Kennedy says.

The advantages of such a move are enormous, he adds.

"First, and most basically, my job is marketing, and that means getting information out about what we're doing and what's coming up," Kennedy says. "This is a way to do that in greater detail than we ever could before, and with a much quicker turnaround time. It's almost instantaneous."

Beyond providing pure information, however, the Internet can offer a sort of musical education—or at least a guided exploration—for

younger consumers who might otherwise not get the chance to get turned on to jazz, Kennedy says.

"That's our other primary goal, to bring that college-age demo back to our jazz ranks," he says. "We've been moving toward the 25-40 demo for some time now, and radio isn't going to help expand that much, because commercial radio is aimed at the core 12-plus [audience] and college radio has become so heavily alternative-skewed."

The online world, however, offers Warner Bros. a shot at the eyes and ears of a new demo. "That's where you'll see 15-18-year-olds and college kids coming back on and checking out hot sites all over the net," Kennedy says. "And we're sure that when they give us a listen, they'll discover that jazz has as much passion and authenticity as any alternative music."

Warner Jazz artists also will be featured at other Warner Bros. sites online, Kennedy notes, so the chances of

catching those eyes and ears—and keeping them—are expanded.

"When you can get someone to give a listen to Miles Davis, they are going to realize, My God, this is really amazing," he says. "And then, hopefully, they will go from there to explore new releases. And they'll make mistakes, but hopefully we're there at the flick of a wrist to let them find out more about an artist or what something sounds like, and to refer them to other good choices."

Ovitz Teams With Bell, Nynex, Pacific Telesis New Firms To Deliver On-Demand Programming

LOS ANGELES—The future of on-demand home entertainment as envisioned by a trio of deep-pocketed baby Bells and one well-connected Hollywood agent isn't that far away. And it isn't arriving over cable lines.

Bell Atlantic, Nynex, and Pacific Telesis have jointly formed two new companies designed to facilitate delivery of on-demand programming for movies, video, and music beginning in the second half of 1995, and additional on-demand programming, including special-interest music videos, downloadable video games, and shopping in "1996 and beyond."

That's according to the telcos' business plan for their new \$300 million venture. The three will align themselves with Hollywood's Creative Artists Agency in a bid to circumvent the "500 channels and nothing on" scenario by developing the programming to be delivered to homes over their "video dial tone networks."

Those networks, combined, are projected to deliver video to more than 20 million homes via telephone lines over the next five years, according to the telcos.

They are directly competing for consumers' attentions with cable companies like Time Warner in Orlando, Fla., which hopes to deliver interactive programming over cable lines, and with satellite delivery services.

In emphasizing video on demand, they are also going head-to-head with video retailers, who have thus proved hardy competition to the attempted assaults of pay-per-view.

In combining their efforts, however, the telcos manage to avoid competing with each other, and duplicating expensive development efforts.

Each of the telcos will invest at least \$100 million in cash and assets in the start-up of the venture, forming two new companies devoted, respectively, to new media (content) and technology (such as the "navigator," which will guide consumers through the services). The companies will be jointly owned by the telephone companies, and headed by CEOs to be named early next year.

Creative Artists Agency, headed by Mike Ovitz, will have no ownership stake in the new companies, but will receive an unspecified fee to work in a "consulting" capacity. Its role in establishing relationships with the creative community for the development and acquisition of programming will be key. Other roles that the companies outlined for CAA include advice in the areas of executive staffing, business

development, and entertainment-industry alliances.

"Our challenge is to help stimulate the creation and marketing of programming that will engage the consumer," said Ovitz, whose status as superagent to the superstars promises to speed such development.

The telcos also will contribute to the new technical company their existing technical development and support resources, such as the StarGazer navigation system developed by Bell Atlantic. StarGazer likely will be the jumping-off point for the development of the new combined venture's navigator, according to a Bell Atlantic executive.

"By joining forces, we speed the process of delivering new video information services to the marketplace, reduce the risks associated with this new technology, accelerate the development of standards, and lower costs to each company," said Raymond W. Smith, president/CEO of Bell Atlantic Corp.

Initial rollout of programming is slated for the latter half of 1995.

MARILYN A. GILLEN

Game Makers Roll Out 32-Bit Units

Big Promos From Sony, Sega, Matsushita

■ BY STEVE McCLURE

TOKYO—Japan's video-game war is heating up. Sony and Sega are set to launch 32-bit machines by year's end, while Matsushita is rolling out a lower-priced version of its 32-bit Panasonic REAL 3DO hardware unit.

The Sega Saturn video-game unit goes on sale here Nov. 22 at a special introductory price of 44,800 yen (\$461), rising to 49,800 yen (\$513) after January. Sega reportedly is aiming at sales of 2 million units in the first year.

Over at Sony Computer Entertainment, Dec. 3 has been set as the launch date in Japan for the PlayStation, Sony's attempt to carve out a niche in the video-game market.

The 32-bit PlayStation, which uses

CD-ROM software, will sell for 39,800 yen (\$410). Sony says it is aiming for sales of 1 million units within six months, backed by what it says will be one of the largest promotional campaigns ever launched by the Sony group. The product will be introduced to the U.S. and European markets sometime next year.

Meanwhile, beginning Nov. 11, Matsushita is marketing a smaller and cheaper version of its REAL 3DO video-game unit. It will sell for 44,800 yen (\$461), compared to the original version's price of 54,800 yen (\$564). Some larger stores have been selling the machine for just under 40,000 yen (\$412). Even so, REAL 3DO sales reportedly have not matched Matsushita's initial target.



Drummer Boy. Kevin Conway, second from left, got a shot at the musical fast track by going online on CompServe. The Scranton, Pa., native—and drummer in local band Necessary Noise—was the grand-prize winner in Mercury act Cinderella's "audition contest" to find a new drummer. He is now eligible for an in-person audition with the band and will know if he got the gig shortly thereafter. More than 100 aspiring Cinderella drummers tried out by uploading WAV files, which were judged by the act. Pictured with Conway, from left, are band members Tom Keifer, Eric Brittingham, and Jeff LaBar.

'Cybermania' Cites Tops In Multimedia

INTERACTIVE AWARDS: "Mortal Combat" slayed audience members during the first "Cybermania: The Ultimate Gamer Awards" Nov. 5 in Los Angeles. Cable channel TBS televised the show nationally.

The Acclaim title garnered the nod for "Best Overall Game," an award voted on by viewers via phone and the Prodigy commercial online network during the two-hour telecast.

Other awards were voted on by members of the sponsoring Academy of Interactive Arts & Sciences, as well as by the viewing public via mail, phone-in votes, and Prodigy forums.

Hosted by actors Leslie Nielsen and Jonathan Taylor Thomas, the show drew a slew of entertainers, including Shelley Duvall, Herbie Hancock, Thomas Dolby, and René Auberjonois.

Philips Interactive Media, however, proved to be the true star of the show, making off with four of the 12 awards handed out.

Winners were as follows: Best Action/Adventure: "Doom," Id Software; Best CD-ROM: "7th Guest," Virgin Games; Best Portable Game: "Aladdin," Walt Disney Games/Virgin Games; Best Comedy: "Wacky World Of Miniature Golf," Philips Interactive Media; Best Art or Graphics: Rand and Robyn Miller, "Myst," Broderbund; Best Musical: "Xplora 1 (Peter Gabriel)," Interplay; Best Simulation Strategy, "Sim City Enhanced" CD-ROM, Interplay; Best Sports: "Caesars World Of Boxing," Philips Interactive Media; Best Actress: Grace Zabriskie, "Voyeur," Philips Interactive Media; and Best Actor: Robert Culp, "Voyeur," Philips Interactive Media.

A special award was presented to Iwerks Entertainment for Best Achievement in Virtual Reality for its "Virtual Adventures."

MULTIMEDIA VISION: Virgin Interactive Entertainment has agreed to acquire the majority of the assets of the software publishing division of Media Vision, the Fremont, Calif.-based multimedia supplier that sought bankruptcy protection earlier this year.

The move will allow Media Vision to concentrate on its core business of providing multimedia hardware and add-in products for personal computers, according to the company.

Titles under development at Media Vision that will fall under VIE's direction, pending approval of the deal, include the cinematic adventure title "The Daedalus Encounter," starring Tia Carrere; the in-development "Hodj'n'Podj," a fantasy game, and "Rivers Of Dawn," a role-playing game; and one other title.

VIE also will acquire three Media Vision titles already on the market: "Critical Path," "Wiggins In Storyland," and "Road Scholar."

The agreement awaits approval from the Bankruptcy Court in Oakland, Calif. Media Vision says it will continue to support the titles currently being shipped through the end of 1994, as well as fulfill orders for the currently shipping products until such approval is received. All other titles originally published by Media Vision have been sold or are being sold to other parties.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Exercise Vid Helps Disabled 'Rise Up' 60 Shelf Talk: Marketing 'The Mask' 67
 Video Previews: Beastie Boys 65 Laser Scans: A Deal For Image, Geffen 69

PICTURE THIS™

By Seth Goldstein



CRAIG'S HERE: Craig Odanovich, who ran grocer HEB's stand-alone video stores and was a member of the VSDA board, joins Hollywood Entertainment in Portland, Ore., this month as one of two executive VPs. It's something of a homecoming—Hollywood bought the Video Central unit from San Antonio, Texas-based HEB about six months ago.

Meanwhile, Hollywood Entertainment, which runs 101 stores (the 100th opened in Santa Clara, Calif., last month), is negotiating a new revenue-sharing deal with Rentrak; the current deal expires Feb. 28, 1995, says chairman Mark Wattles. Pay-per-transaction is beneficial, but the chain was as profitable before PPT as it has been after, he notes. "We have to decide what to do." The chain is among Rentrak's biggest accounts.

SELLING SCARLETT: Cabin Fever Entertainment may place separate rental and sell-through price tags on "Scarlett" when the eight-hour miniseries reaches retail, possibly next April. The budget edition, on four cassettes, could sell for \$50, but president Tom Molito says nothing has been nailed down.

CBS, which was to air "Scarlett" beginning Sunday (13), will prep the home market, much as the network's telecast of "Lonesome Dove" helped launch Cabin Fever's first million-unit release. Molito thinks "Scarlett" will break that record "as the most successful telefilm on video," and perhaps will surpass "The Little Rascals," at 2.6 million.

HOME ALONE: Fox Lorber president Richard Lorber has bought back the New York-based program supplier from Gaga in Tokyo. Lorber turned to Gaga several years ago to bankroll operations after extricating himself from Prism Entertainment's control.

But the agreement "became kind of a stalemate" as Gaga focused more on domestic activities, Lorber says. "With changes in the Japanese market, it didn't make sense anymore." In the end, Fox Lorber, while profitable, was left with "a lot of debt," he adds.

Lorber now owns 100% of the holding company, which itself owns 90% of Fox Lorber and has options
(Continued on page 66)

B-Movie Studios Race To Sell-Through

Hemdale, UAV & Vidmark Pull Out All Stops

BY STEVE TRAIMAN

NEW YORK—B-movie suppliers, which are fast becoming an endangered species, are trying to scramble onto the sell-through bandwagon as it accelerates toward year-end records and an even-stronger 1995.

Virtually every independent, ranging from Hemdale Home Video to UAV Entertainment and Vidmark, has come up with successful combinations of aggressively promoted B-titles, repriced in standard and extended-play formats and featuring creative packaging.

Hemdale sales VP Tom Schon, who has been with the company three years, claims sell-through has made 1994 a "phenomenal year." For example, "Savage Land," with Graham Greene and Corbin Bernsen, sold more than 400,000 units at \$19.95 list "in a congested market," he says. To capitalize on the next sequel, "Highlander 2," with Sean Connery and Christian Lambert, was released in midsummer at \$14.95 in standard play and at \$9.95 in extended play, and has done well without any real promotional effort. Schon says, "When the new film hits, we'll pull out all the stops as we did with the original 'Terminator' when 'T2' was re-

leased."

Hemdale has been racking up strong sales in family fare with the animated "The Princess And The Goblin," which sold more than 1 million units at \$24.95 list. The title, which had Hershey Chocolates and General Mills' Kix cereal as co-sponsors, is one of eight Hemdale features to receive the Dove Foundation family-approved seal.

As an example of its variety, Hemdale has a 48-unit "Family Favorites" pre-pack available this month. It includes three adventure-westerns on the Dove list, "The Polar Bear King" and "Savage Land" at \$19.95, and "Legend Of Wolf Mountain" and "Little Heroes" at \$14.95. Hemdale counts on sell-through to double its sales in 1995.

UAV Entertainment president Jerry Pettus Jr. says, "The year has been fantastic, as we've broken ground in new markets and have aggressively gone after licenses on high-quality B-titles with starpower." The company shipped more than 30,000 units of Kevin Costner's "Stacy's Knight" Oct. 1 and expects it to deliver more than 100,000 in the next few years.

Pettus also points to the continuing success of the Hollywood Movie

Magic promotion launched four months ago, with 24 titles in pre-pack displays with 60, 80, and 160 units. "We're doing stellar numbers," says Pettus, referring to various licensed titles, including "The Bounty" with Mel Gibson, "All Of Me" with Steve Martin, "Magic" with Anthony Hopkins, "Best Seller" with James Woods, and "Red Sun" with Charles Bronson.

"Our retail-direct program makes it possible to provide EP tapes at \$7.95 suggested list, with a typical 30% margin to the retailer," says Pettus. "For longer movies, we use thinner, 100% chromium-dioxide tapes, and the TMD high-speed duplicating process," in UAV's Charlotte, N.C., facility. UAV, which bought finished goods from Orion Home Video, was able to get the three-hour "Dances With Wolves" on a single cassette. It also has Orion's "Silence Of The Lambs" to headline the promotion.

Pettus also reports orders of more than 250,000 units—25% ahead of last year—for UAV's holiday pre-pack of 12 family-oriented favorites, either
(Continued on page 62)

Buena Vista Flexes In Fitness Market With Macpherson

BY EILEEN FITZPATRICK

LOS ANGELES—Until now, Buena Vista Home Video's experience in the exercise market has been limited to "Workout With Barbie," featuring a perky aerobics instructor putting an 11½-inch doll through the paces.

But in January, the supplier will get serious with the release of "Your Personal Best Workout With Elle Macpherson." The supermodel is paired with Karen Voight, a trainer to the stars and a leader in the fitness field with her own series of tapes from ABC Video.

The title streets Jan. 13, with a suggested retail price of \$19.99.

Buena Vista VP of public relations and event marketing Tania Moloney says the pairing of Macpherson and Voight came about as the result of Disney's year-old
(Continued on page 64)



Broadway Comes To Main Street. Actress and fitness expert Stefanie Powers, second from left, recently brought her "Broadway Workout" tour to the Kmart in Chula Vista, Calif. Shown with her before the autograph session (with pens and water glass already in place), from left, are store manager Dean Ward, Mary Stone of Handleman Co., and Don Spielvogel, sales and marketing VP of Lightyear Entertainment, which is marketing the title through BMG Distribution.

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Golden Rose Vid Helps Disabled 'Rise Up,' Exercise

BY CATHY APPLEFELD

WASHINGTON, D.C.—Limited mobility—due either to age or a debilitating condition—used to be considered one of the greatest barriers to a robust workout.

No longer. Now participants at home or in the hospital can engage in solid, challenging exercises from their chairs, floors, beds, even wheelchairs, thanks to a variety of exercise videos that answer their specific needs.

"Rise Up With Rosie," from Berkeley, Calif.-based Golden Rose Productions, is an inspirational session geared toward seniors who have limited endurance but still can enjoy and benefit from moving their bodies to various dance rhythms. Led by a senior citizen with experience in the field of geriatrics and an obvious zeal for life, Rosie's workout includes sing-along portions and concludes with her personal message of encouragement.

"Rise Up" has opened the doors to a whole new market as well, according to Dan Goldblatt, the video's producer. "While we expected a great response from [Rosie's] peer group, we have been astonished by the response from baby-boomers concerned with their own aging parents," he says.

Endorsed by the Multiple Sclerosis Society of America, Morro Bay, Calif.-based Mobility Limited's new "Pathways" video combines full-body toning exercises with special moves aimed at reducing muscle stress and bolstering balance. The non-aerobic routine, which focuses on slow breathing and concludes with a 10-minute relaxation period, is also well-suited to people with arthritis and those who are overweight.

Similarly, "Chair Dancing," from Chair Dancing International Inc., features a complete set of cardiovascular and body-strengthening exercises in which participants can engage while seated in a straight-back chair. The workout, adaptable to three levels of fitness, is conducted by a young dance instructor who learned the merits of chair dancing after she injured her ankle. Participants are encouraged to hold paper plates for use as mini-hand-weights and cymbals to help keep the rhythm of the upbeat soundtrack.

Brentwood Home Video's just-released "Everyone Can Exercise" offers an intense program that can be adapted for people with limited or no lower-body movement. The four-part program—which includes warmup, abs and lower-back, full-body workout with weights, and cool-down—stars actress Maria Serrao, who is paralyzed from the knees down and completes the exercises from her wheelchair and on the floor.

In addition, two "able-bodied" people demonstrate how to do the workout from a standing position, so everyone can exercise together.

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* Independent Research. † David Lieberman, USA TODAY, 8/15/94. ** 1985-94 Independent Research.
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HOME VIDEO

A Banner Year For Macrovision's Anti-Copy Efforts

■ BY STEVE TRAIMAN

NEW YORK—Macrovision is winding up its most successful year ever in protecting electronically transmitted and prerecorded video programs from unauthorized copying or viewing, according to Bill Krepick, senior VP of sales and marketing.

Not only did the Mountain View, Calif.-based company recently announce a cease-and-desist settlement with the biggest U.S. distributor of "black boxes" that remove anti-copy coding, but it also protected more tapes than ever before in North America and overseas.

The latter was achieved through the signing of additional suppliers—home video and pay-per-view—and new duplicators for theatrical, nontheatrical, and corporate programs.

By the end of 1994, more than 200 million videocassettes—the largest number in any year—will have been Macrovision-encoded in the U.S., up from 170 million in 1993, according to Krepick. This includes Disney, FoxVideo, and MCA/Universal Home Video, the three major labels using Macrovision on all releases, and HBO Video, Warner, and MGM/UA, which generally limit use to hit titles. Disney's "Snow White" and MCA's "Jurassic Park" are covered.

Major independents added to the Macrovision stable are Wood Knapp for kid vid and Trimark for its Vidmark imprint. Krepick acknowledges that Paramount and Columbia TriStar Home Video are "still ambivalent, with no major titles protected by Macrovision this year." But eight of 10 of this year's sell-through hits were protected, he claims, as well as 75% of the top 25 rental titles projected through year's end. "We also added four or five new duplicators in the U.S.," he notes, "and estimated we're in 95 percent of all facilities doing any significant business."

Overseas, "the best way to measure our increase is to look at hardware and duplication installations. We went from 160 at the end of 1993 to 205 this year, a 25% gain, and from 23 to 27 countries, adding India, Pakistan, Portugal, and Hungary," says Krepick. "The number of protected videocassettes increased by a similar percentage, to 40 million from 32 million units."

The black box settlement requires that HSN Marketing stop supplying its decoders to its 71 retailer and direct-marketing accounts as of April 30, 1995. All units remaining in inventory will be handed over to Macrovision for destruction. HSN did not agree that it was infringing Macrovision's patents, but the settlement effectively removes the company from the business of trying to remove or circumvent the anti-copying signal.

The Macrovision process, added to a tape at the time of duplication, "confuses" the recording VCR and forces it to make a bad copy. It does not interfere with playback of the original. Duplicators pay a licensing fee, generally 10 cents a tape, split between Macrovision and the rights holders.

(Continued on page 66)

B-MOVIE STUDIOS

(Continued from page 59)

24- or 60-count. Featured are "White Fang" and Henry Winkler's "A Christmas Carol."

"For '95, we have plans for a series of two-packs at \$5.99, \$7.99, and \$9.99, both artist and genre-related," he says. "It's a very high-priority promotion for us."

Acknowledging that the past year "has seen a general flattening for the B-movie market," Vidmark VP Gina Draklich says that "we're very adept at pulling product through. We launched our sell-through efforts earlier this year, and in addition to creatively marketing our catalog, we're aggressively acquiring specialized product and films," including "O.J. Simpson: Juice On The Loose" and "The Ultimate Fighting Champion-



Hemdale sell-through promotion.

ship."

Vidmark's "Blinky Bill," from Australia, will be supported by a nationally syndicated children's TV show with more than 160 licensees.

By June, Draklich says, "we're looking to bring out the second 'Ultimate Fighting Championship,' which should do even better than the first. With added sell-through titles and promotions, we definitely expect both
(Continued on next page)

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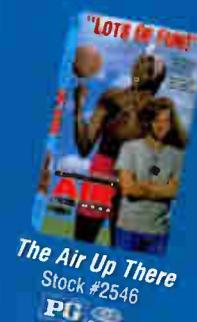
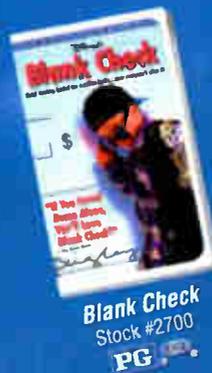
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B-MOVIE STUDIOS

(Continued from preceding page)

increased sales and a better bottom line."

Len Levy, newly appointed senior VP at PM Entertainment's video division, says the company is capitalizing on the success of "Magic Kid" with—what else?—"Magic Kid II." It is a different slant for PM, which has specialized in action-adventure and martial arts features mixed with the occasional erotic thriller.

"Now we've got 'Magic Kid II,' a PG-rated film that parents can live with," says Levy. "Kids really relate to Ted [Jan Roberts], who's had TV exposure on Fox's 'Married With Children.' He's scheduled for more films and TV, and has been used effectively in retailer and distributor personal appearances." Twelve-year-old Roberts pitched his title at a recent meeting of distributor Baker & Taylor Video, and at the East Coast Video Show in Atlantic City, N.J.

Video Treasures marketing VP Sandra Weisenauer says, "Overall business in the B area is definitely ahead of last year, with more demand for a broad array of products." Among them are two-packs, duplicated in extended play, at \$9.99 list, including "The Green Hornet" and "Flash Gordon" in the Hollywood Matinee series and Gene Autry and Roy Rogers in a Classic Westerns promotion.

Recent orders for a Halloween promotion ran 5%-10% ahead of last year, she says. Featured were "Nightmare On Elm Street," "Nightmare II," and "Night Breed," among others. Meanwhile, based on the success of its Laurel & Hardy series, Video Treasures is launching its \$14.98 "The Hope Diamond Collection" this month, with six repackaged titles, including "The Seven Little Foys" and "The Lemon Drop Kid." Five more are due in February, highlighted by "Son Of Paleface" and "The Road To Rio," with Bing Crosby.

Video Treasures recently bowed a four-title Jerry Lewis package that Weisenauer claims "has done close to 100,000 units as of early November."

Also doing well is a repackaged public domain line, "The Hollywood Favorites," with 20 extended-play titles at \$9.99. Released last spring, the titles, which include "Godzilla" and "Megalon," have racked up close to 200,000 units, on par with Video Treasures' Wilderness Series.

Holiday sales of "Santa Claus: The Movie" and two new releases, "Thomas The Tank Engine's Christmas" and "Perry Como's Christmas Concert," are hopping. "They really pumped things up this year," Weisenauer says. For '95, she is looking for a lot more two-packs, including "some never done before in this format," such as Chuck Norris in "Delta Force" and "Delta Force 2," and Charles Bronson in "Assassination" and "Death Wish IV."

Next year, Video Treasures hopes to cash in on Handleman's mid-1994 purchase of Starmaker Entertainment, particularly its expertise in selling supermarkets and drug chains. "They've already started handling some of our product in both these tremendous growth areas, and will add more this coming year," she says. "We know the relationship will bring in more new business."



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Director of Photography MATTHEW F. LEONETTI, A.S.C. Executive Producer GARY STUTMAN Based on the Motion Picture "ANGELS IN THE OUTFIELD" from the TURNER ENTERTAINMENT CO. LIBRARY Screenplay by GREGORY KINGSLEY & GEORGE WILLES and HOLLY GOLDBERG SLOAN

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BUENA VISTA TONES UP

(Continued from page 59)

alliance with Miramax Films.

Macpherson co-starred in the Miramax release "Sirens," now on cassette, as a voluptuous model who tempts a young minister played by Hugh Grant.

Buena Vista Home Video president Ann Daly then introduced Macpherson to Voight when the model-turned-actress needed to shed the 20 pounds she gained for the movie.

"I'm not sure if we're really going to be in the exercise market," says Moloney. "But what attracted us to this project is the combination of a supermodel who can drive sales and a renowned fitness expert. The two, together, have the ability to attract the fitness-tape buyer."

Unlike Voight's advanced-level solo performances, Moloney says the Macpherson tape will concentrate on a basic overall fitness. It teaches circuit training, low-impact aerobics, and toning. Voight also has created some new techniques, which should also spur interest among her video clientele.

To add to Macpherson's glamour appeal, the program was shot in Hawaii. Moloney says the location was not chosen to attract men expecting to see the Sports Illustrated swimsuit cover girl in skimpy bikinis. "What we've done is seriously create a contemporary workout, and the setting is part of it," says Moloney.

While many exercise tapes initially ship between 300,000-500,000 units, Buena Vista is shooting for an ambitious 1 million units. The studio hopes timing—January inaugurates the start of the fitness season—and packaging will help.

The cassettes come in a clamshell box, a first for the exercise genre. "It's just a great way to shelf exposure," says Moloney. In addition, consumers who purchase the video can send in for a free combination water bottle/hand weight. Consumer advertising for "Elle" will generate more than 1.7 billion impressions.

Moloney says Buena Vista has not ruled out future projects with either Macpherson or Voight, but so far it is a one-shot deal. "If this tape puts us in the exercise market, that would be good," says Moloney. "But we'll wait and see."

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SCHOLASTIC

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

The Beastie Boys, "Sabotage," Grand Royal Pictures/Capitol Video, 60 minutes, \$19.95.

Dressed in oversized suits, wigs, false mustaches, and shades to rival Sean Penn's ensemble in "The Falcon & The Snowman," the Beasties are taking the '70s thing to a place most of us would really rather leave behind for good in their title-track clip and between-clip banter on this decidedly cutting-edge longform. Music is culled mainly from "Check Your Head" and "License To Ill," as well as "Ill Communication" and "Some Old Bullshit," both released this summer. Live versions of "Gratitude," "Skills To Pay The Bills," "Screaming At A Wall," "Namaste," and "So What 'Cha Want," in a performance with Cypress Hill, are among the highlights, as are intermittent scenes of the band members in full '70s garb on a faux talk show.

Tracy Lawrence, "I See It Now," A*Vision Entertainment (212-275-2900), 40 minutes, \$12.98.

Lawrence, one of country's rising stars, talks about the leap of faith that landed him in Nashville a few years ago, his musical role models, and his fans in this weave of interview segments and clips. Video compilation includes nine songs in all, from the albums "Sticks And Stones," "Alibis," and the new "I See It Now," including the title tracks, "Today's Lonely Fool," "Can't Break It To My Heart," and "Renegades, Rebels & Rogues." Lawrence's new album and single continue to climb into the upper echelons of the Top Country Albums and Hot Country Singles & Tracks charts, and this longform makes for a nice audio-visual complement.

"Jazz Scene USA," Shanachie Entertainment (201-579-7083), 60 minutes, \$14.95.



Steve Allen's early-'60s live-performance series was a more than a showcase for American jazz music. It was an education in the genre

and its ascending artists. Host Oscar Brown Jr., an early VJ, not only introduces each act but provides context for the pieces they perform, their instruments of choice, and their individual styles. The program focuses largely on California-based acts, but includes several national performers as well. The first four "Jazz Scene USA" volumes, grouped in pairs in their video incarnation, feature the Cannonball Adderley Sextet and the Teddy Edwards Sextet, the Frank Rosolino Quartet and Stan Kenton & His Orchestra, Shelly Manne & His Men and Shorty Rogers & His Giants, and the Phineas Newborn Jr. Trio and the Jimmy Smith Trio.

CHILDREN'S

"Adventures With Baaco: Animal Quest," Kids Trek Productions (310-643-8017), 32 minutes, \$14.95.



First in new live-action series from Kids Trek that features Baaco, a costumed creature from "outer space," is a detailed look at the animals of the world. Lean, green Baaco shows up one day in an elementary-school science class and accompanies Mr. Dean and his students on a trip to a nearby international zoo. Using a combination of original songs, dances, and fun factoids, the children learn and teach home viewers about a variety of creatures from all seven of the earth's continents. Although Baaco—who has come to earth to study its inhabitants—is no Alf, he'll get a laugh or two from the video's intended age group of 2-5-year-olds.

"Captain January," Fox Video, 81 minutes, \$14.98.

Available in color for the first time, the latest entry in FoxVideo's Shirley Temple collection is a nautical adventure that finds the child star living with a lighthouse keeper who rescued her after her parents drowned. When a

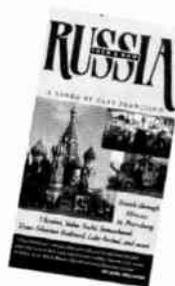
truant officer visits and decides she is not getting a proper upbringing, she is shipped off to boarding school before being rescued by relatives who reunite her with her surrogate father. Musical highlights include Temple performing "At The Codfish Ball" with a young Buddy Ebsen and renditions of "Early Bird," "The Right Somebody To Love," and "Asleep In The Deep." Also new in the Temple series is a colorized version of "Wee Willie Winkie."

"The Captain Of The Forest," Just For Kids Home Video/Celebrity Entertainment (818-595-0666), 80 minutes, \$24.90.

Most recent animated, feature-length children's film from JFK concerns a canine cop named Captain Schnauzer and his hilarious search to sniff out the feline fiend Zero and restore justice to the streets. Developed and produced by the studio that created "The Princess And The Goblin" and "The Little Fox," "Captain" is a treat for dog people, cat people, and any other youngsters who are interested in a good, non-violent story with a well-developed sense of humor.

DOCUMENTARY

"Russia: Then & Now," Clay Francisco Films/Victory Audio Video Services (310-416-9140), 80 minutes, \$19.95.



Journey through the many diverse landscapes and historical eras that have left their imprint on the former Soviet Union is a comprehensive guide that will appeal to potential visitors, historians, and travel buffs alike. An insider with an obvious sense of history and humor, Francisco leads viewers on an informal tour through Moscow and St. Petersburg, as well as now-independent Kiev, Yalta, Lake Baikal, and the beautiful resort town of Sochi, among other stops. In a look at the other side of the world, Clay Francisco also is releasing

"Hollywood: Yesterday & Today."

MADE-FOR-TV

"Luke And Laura Volume II: The Greatest Love Of All," "All About Erica," ABC Video, approximately 60 minutes, \$14.95.



The soap parade continues with these two new releases that invite viewers on a walk down memory lane with three veterans of the ABC stable. "The Greatest Love Of All," the follow-up to "Lovers On The Run," offers more vignettes from the on-again-off-again romance that has lasted longer than most soap opera dynasties. Scenes include the wedding to end all weddings; Laura's return after being captured for two years by a vengeful family; and several of the couple's encounters with celebs, including Elizabeth Taylor and Milton Berle. Finale is a scene from their recent return to "General Hospital." An up-close and personal profile, "All About Erica" is an overview of the life and loves of one of daytime's all-time greatest bad girls. Video is out in plenty of time to help celebrate the 25th anniversary of "All My Children."

INSTRUCTIONAL

"A Pruning MicroCourse: Six Solutions To The Overgrown Yard," Paragon Home Video (206-441-4500), 110 minutes, \$29.95.

Excessively chatty video explores each and every one of the finer points of pruning in step-by-step fashion that is easy to follow. The unrehearsed, albeit congenial host covers such topics as basic cuts, the best way to follow a shrub's habit and prune accordingly, etc. She begins with the "don'ts" of tree and shrub care, showing detailed diagrams and photos of trees in winter when they are devoid of leaves so that viewers can see the results of improper chopping in the resulting branch patterns. She then explains how to take the proper precautions for the healthiest possible—and best-looking—greenery.

Billboard

FOR WEEK ENDING NOVEMBER 19, 1994

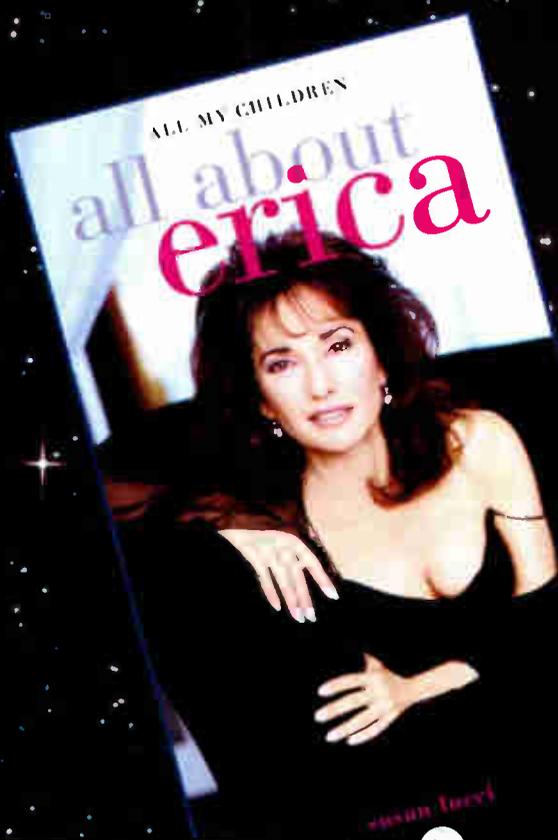
Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Copyright Owner Manufacturer, Catalog Number	Principal Performers
			★★★ No. 1 ★★★		
1	1	5	JURASSIC PARK (PG-13)	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern
2	2	7	THE CROW (R)	Miramax Films Buena Vista Home Video 3034	Brandon Lee
3	5	3	THE PAPER (R)	Universal City Studios MCA/Universal Home Video 82005	Michael Keaton Glenn Close
4	3	5	THE NIGHTMARE BEFORE CHRISTMAS (PG)	Touchstone Pictures Touchstone Home Video 3603	Animated
5	4	10	FOUR WEDDINGS AND A FUNERAL (R)	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant
6	10	2	NO ESCAPE (R)	Savoy Pictures HBO Home Video 90982	Ray Liotta Lance Henriksen
7	7	5	BAD GIRLS (R)	FoxVideo 8627	Madeline Stowe Mary Stuart Masterson
8	6	6	NAKED GUN 33 1/3: THE FINAL INSULT (PG-13)	Paramount Pictures Paramount Home Video 32785	Leslie Nielsen Priscilla Presley
9	15	2	SIRENS (R)	Miramax Films Miramax Home Entertainment 2557	Hugh Grant Tara Fitzgerald
10	8	5	SURVIVING THE GAME (R)	New Line Home Video Columbia TriStar Home Video 76173	Ice-T Rutger Hauer
11	NEW		GUARDING TESS (PG-13)	Columbia TriStar Home Video 78703	Shirley MacLaine Nicolas Cage
12	13	4	ABOVE THE RIM (R)	New Line Home Video Columbia TriStar Home Video 76673	Leon Tupac Shakur
13	12	7	THREESOME (R)	Columbia TriStar Home Video 76153	Lara Flynn Boyle Stephen Baldwin
14	NEW		SNOW WHITE AND THE SEVEN DWARFS (G)	Walt Disney Home Video 1524	Animated
15	11	11	SCHINDLER'S LIST (R)	Amblin Entertainment MCA/Universal Home Video 82153	Liam Neeson Ben Kingsley
16	NEW		THE COWBOY WAY (PG-13)	Universal City Studios MCA/Universal Home Video 42151	Woody Harrelson Kiefer Sutherland
17	9	12	THE REF (R)	Touchstone Pictures Touchstone Home Video 2748	Denis Leary Judy Davis
18	23	2	CROOKLYN (PG-13)	Universal City Studios MCA/Universal Home Video 82069	Alfre Woodard Delroy Lindo
19	17	5	CHINA MOON (R)	Orion Pictures Orion Home Video 8785	Ed Harris Madeleine Stowe
20	14	3	BACKBEAT (R)	PolyGram Video 8006317713	Sheryl Lee Stephen Dorff
21	16	7	MOTHER'S BOYS (R)	Miramax Films Touchstone Home Video 2541	Jamie Lee Curtis Peter Gallagher
22	19	10	LIKE WATER FOR CHOCOLATE (R)	Miramax Films Touchstone Home Video 2111	Lumi Cavazos Marco Leonardi
23	20	9	SERIAL MOM (R)	Savoy Pictures HBO Home Video 90980	Kathleen Turner Sam Waterston
24	26	2	CLEAN SLATE (PG-13)	MGM/UA Home Video 904972	Dana Carvey Valeria Golino
25	NEW		THE HUDSUCKER PROXY (PG)	Warner Bros. Inc. Warner Home Video 13166	Tim Robbins Paul Newman
26	21	12	INTERSECTION (R)	Paramount Pictures Paramount Home Video 32242	Richard Gere Sharon Stone
27	18	5	BITTER MOON (R)	New Line Home Video Columbia TriStar Home Video 27163	Hugh Grant Peter Coyote
28	22	5	THE WEDDING BANQUET (R)	Samuel Goldwyn Co. FoxVideo 8170	Winston Chao May Chin
29	32	2	MONKEY TROUBLE (PG)	New Line Home Video Columbia TriStar Home Video 58553	Harvey Keitel Mimi Rogers
30	25	14	WHAT'S EATING GILBERT GRAPE (PG-13)	Paramount Pictures Paramount Home Video 32955	Johnny Depp Juliette Lewis
31	24	6	FAREWELL MY CONCUBINE (R)	Miramax Films Touchstone Home Video 2522	Leslie Cheung Zhang Fengyi
32	27	17	GRUMPY OLD MEN (PG-13)	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau
33	31	6	THE SNAPPER (R)	Miramax Films Buena Vista Home Video 2523	Colm Meaney Tina Kellegher
34	NEW		JIMMY HOLLYWOOD (R)	Paramount Pictures Paramount Home Video 33048	Joe Pesci Christian Slater
35	NEW		WHITE FANG II (PG)	Walt Disney Pictures Walt Disney Home Video 2554	Scott Bairstow Charmaine Craig
36	NEW		CLIFFORD (PG)	Orion Pictures Orion Home Video 2864	Martin Short Charles Grodin
37	33	15	ON DEADLY GROUND (R)	Warner Bros. Inc. Warner Home Video 13227	Steven Seagal Michael Caine
38	34	9	GREEDY (PG-13)	Universal City Studios MCA/Universal Home Video 82004	Michael J. Fox Kirk Douglas
39	29	18	PHILADELPHIA (PG-13)	Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington
40	28	3	SAVAGE LAND (PG)	Hemdale Home Video 7230	Corbin Bensen Vivian Schilling

◆ 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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MACROVISION

(Continued from page 61)

"This agreement means that the major source of black boxes in the U.S. will no longer be supplying these units," Krepick says. "We've put 19 companies out of business before, and we don't think there's a huge amount of units out there, based on inventory confiscated to this date. We only estimate about 200,000 households with these units, as most suppliers tend to be small-inventory firms."

Macrovision already has been supplied with a list of HSN Marketing's current and former retail customers. These outlets will lose their source of supply, he points out, and could be subject to patent infringement actions should they either continue to sell HSN's black boxes after the April 30, 1995, cutoff date or advertise their availability after Dec. 31, 1994.

"While in the past we have been successful in forcing individual retailers and direct-mail marketers of black boxes to exit the business," Krepick says, "this settlement marks the first time the source of these devices has agreed to discontinue its black box-related distribution business."

Pay-per-view is allowing Macrovision to expand its horizons. The company has added seven set-top manufacturers, including Scientific-Atlanta, Zenith, and Philips Consumer Electronics, to the two, General Instrument and Thomson Consumer Electronics, licensed to use the Macrovision circuit at the end of 1993.

"For the growing 'video on demand' market, any operator will have the ability in their network to copy-protect any program, although the decision is still with the studio or pay-per-view programmer," says Krepick.

"In terms of extending anti-copy technology into the digital world, we've introduced Macrovision's IPPS [Intellectual Property Protection System]. This takes several added patents that can be applied in digital VCRs and digital CD video five-inch discs."

PICTURE THIS

(Continued from page 59)

on the 10% still held by Prism. He sees the home video arm as the "dominant independent" in alternative fare, including foreign movies.

Orion Home Video, which used to distribute the Orion Classics label, now handles the 120-title Fox Lorber library, expanding in the direction of sell-through. Lorber, who is still looking for outside financing, says he is negotiating for rights to reprice 12 movies.

Fox Lorber is also venturing into exercise via a Joan Collins workout tape and an adventure in the skin trade starring the Barbi twins.

VIDBITS: Japanimation may get crowded next year, as a major video independent readies its entry into a genre largely created and dominated by New York-based Central Park Media... Remember that dog? Best Film & Video president Roy Winnick and "Benji" creators Joe and Carolyn Camp have formed Benji Associates, which will develop and produce movies, TV programs, and videos featuring "America's most huggable hero"... UAV Entertainment has signed model Rachel Hunter to a fitness deal, its second. Kathy Ireland was first.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

New Line, Turner Unveil 'Mask' Marketing Plans

MASK APPEAL: The first test of the union of New Line Home Video and Turner Home Entertainment will be hitting a 7 million-unit goal for the Jan. 19 release of "The Mask." Suggested retail is \$19.98.

Calling the Jim Carrey movie the "biggest video title in New Line's history," executive VP Michael Karaffa says the company will spend \$10 million advertising the title.

Marketing elements include a \$5 million television advertising campaign, a \$600,000 radio promotion, a \$3 rebate on 10 New Line and Turner titles when consumers purchase the video, and cross-promotions with Pop Secret microwave popcorn and Kenner Toys.

General Mills will feature "The Mask" on more than 9 million packages of Pop Secret. When popped, the bags will reveal a full-color image of the green-skinned "Mask" character.

Details of the Kenner promotion will be revealed later this year, when the company announces a new line "Mask" toys.

A "Mask" video game expected by the end of first-quarter 1995 will feature an insert offering a free T-shirt with purchase of the video. The game will include an entry form for a contest offering a trip to the set of "The Mask II."

New Line will promote Turner's new animated series, "Space Ghost: Coast To Coast," debuting on the Cartoon Network this month. A bonus episode and interviews with Carrey and director Charles Russell will be on "Mask" cassettes.

"The Mask" is also the biggest title for Turner, which until now has had its sell-through experience limited to special interest, including CNN news specials and selected Hanna-Barbera kids titles. However, Turner has scored big with "Ken Burns' Baseball," selling about 1 million units of the nine-tape series, according to executive VP Stuart Snyder.

Snyder says the company has had plenty of time to prepare for its role as New Line sales agent. The merger was announced over a year ago, and "The Mask" was a certain sell-through title once it cleared \$100 million in box-office revenues.

"Since last year, we've been evolving and taking the steps needed to handle this type of product," says Snyder. "And 'The Mask' is a great title to start with."

The title has been one of the incentives for Snyder to build up Turner Home Entertainment. Under his direction, Turner has added about 20 sales reps, as well as marketing support. When Snyder came to Turner two years ago, he inherited five reps and a skeletal marketing department.

To address recent street date concerns, Snyder will announce a policy for "The Mask" that is expected to in-

clude a Jan. 17 warehouse and retail availability date.

New Line sales VP Kevin Kasha, however, doesn't expect many street date violations. "The market is used to handling a 7 million-unit title," he says. "It's a different story when you ship 20 million units to 100,000 stores."

DIRECT FROM DISNEY: Just about everyone says Buena Vista Home Video is planning a direct-to-video sequel to "The Lion King"—except for Buena Vista. The

real "Lion King" arrives in stores Feb. 28.

"If we do a sequel, it will be direct," says Buena Vista VP of publicity **Tania Moloney**. "But

right now it's a production issue, which depends on coming up with a good story."

Moloney says Buena Vista has come up with a couple of good direct-to-video stories for other famous Disney characters. One, called "The Princess Collection," features new plots for Ariel from "The Little Mermaid," Belle from "Beauty And The Beast," and Jasmine from "Aladdin." Other Disney "princesses" may also be included, she says.

The series should debut in April 1995. Other titles are being geared up for direct release during 1996, Moloney adds.

Meanwhile, MCA/Universal Home Video will unveil plans this week for its first direct-to-video feature, called "Timmy The Tooth." The supplier expects the title will take a bite out of first-quarter sales.

A PENNY FOR VIAAC: Wherehouse Entertainment, Strawberries, Suncoast Motion Picture Co., Tower Classics, Stop & Shop, and Movies-To-Go are just a few of the chains that have signed on for the Video Industry AIDS Action Committee's "A Penny For AIDS" fundraising campaign.

The second annual campaign takes place during National AIDS Awareness Week, Nov. 24-Dec. 1. Retailers are asked to contribute to VIAAC a penny for every rental and sales transaction during the week.

Last year, the campaign raised \$130,000. VIAAC has set a new goal of \$260,000, according to chairperson **Jere Rae-Mansfield**.

Money raised by VIAAC has been distributed to more than 75 AIDS health care providers in the U.S. and Canada.

AND THE WINNER IS... Blockbuster Entertainment Group recently handed out its franchise awards recognizing outstanding marketing, promotions, and business operations. Honorees included Southern Stores Video of Memphis, which

(Continued on page 69)

SHLEF TALK

by Elleen Fitzpatrick



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	19	2	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Home Video 1524	Animated	1937	G	26.99
2	1	5	JURASSIC PARK ◊	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern	1993	PG-13	24.98
3	2	6	THE NIGHTMARE BEFORE CHRISTMAS	Touchstone Pictures Touchstone Home Video 3603	Animated	1993	PG	19.99
4	3	9	THE 3 TENORS IN CONCERT 1994	A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	29.98
5	4	8	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG	19.95
6	5	6	BEASTIE BOYS: SABOTAGE	Capitol Video 77787	Beastie Boys	1994	NR	16.98
7	9	12	PLAYBOY CELEBRITY CENTERFOLD: LATOYA JACKSON	Playboy Home Video Uni Dist. Corp. PBV0756	LaToya Jackson	1994	NR	19.95
8	6	10	D2: THE MIGHTY DUCKS	Walt Disney Pictures Walt Disney Home Video 2553	Emilio Estevez	1994	PG	19.99
9	11	2	PENTHOUSE: PARTY WITH THE PETS	Penthouse Video A*Vision Entertainment 50568-3	Various Artists	1994	NR	19.95
10	10	5	PETER GABRIEL: SECRET WORLD LIVE	Geffen Home Video 39547	Peter Gabriel	1994	NR	24.95
11	8	30	AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	9.98
12	17	34	YANNI: LIVE AT THE ACROPOLIS ▲	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
13	16	3	IT'S THE GREAT PUMPKIN, CHARLIE BROWN	Paramount Home Video 83718	Animated	1994	NR	12.95
14	15	4	SMASHING PUMPKINS: VIEUPHORIA	Virgin Music Video 77788	Smashing Pumpkins	1994	NR	19.98
15	18	9	KISS: KISS MY A**	PolyGram Video 8006323093	Kiss	1994	NR	19.95
16	7	12	BEETHOVEN'S 2ND ◊	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG	24.98
17	13	6	HONDO	MPI Home Video 7021	John Wayne Geraldine Page	1953	NR	19.98
18	20	5	BARBRA STREISAND: BARBRA-IN CONCERT	Columbia Music Video SMV Enterprises 24V50115	Barbra Streisand	1994	NR	24.98
19	14	12	PLAYBOY: WET & WILD-THE LOCKER ROOM	Playboy Home Video Uni Dist. Corp. PBV0757	Various Artists	1994	NR	19.95
20	12	2	PENTHOUSE: PET OF THE YEAR PLAYOFF '94	Penthouse Video A*Vision Entertainment 50778-3	Various Artists	1994	NR	19.95
21	34	6	THE CASE OF THORN MANSION	Dualstar Video BMG Kidz 30050-3	Mary-Kate & Ashley Olsen	1994	NR	12.98
22	21	4	PLAN 9 FROM OUTER SPACE	Rhino Video 2173	Beta Lugosi Tor Johnson	1959	NR	9.95
23	30	58	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
24	25	102	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
25	29	25	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR	22.99
26	37	3	TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 13158	Christian Slater Patricia Arquette	1993	NR	19.98
27	24	32	MY FAIR LADY: 30TH ANNIVERSARY ◆	FoxVideo 8166-30	Rex Harrison Audrey Hepburn	1964	G	24.98
28	23	14	THUMBELINA	Warner Bros. Inc. Warner Home Video 24000	Animated	1994	G	24.96
29	31	10	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
30	26	2	THE FIRM	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R	19.95
31	27	2	PATRIOT GAMES	Paramount Pictures Paramount Home Video 32530	Harrison Ford Anne Archer	1992	R	14.95
32	NEW ▶		DEAD CAN DANCE: TOWARD THE WITHIN	Warner Reprise Video 3-38405	Dead Can Dance	1994	NR	19.98
33	RE-ENTRY		THE CASE OF THE LOGICAL I RANCH	Dualstar Video BMG Kidz 30051-3	Mary-Kate & Ashley Olsen	1994	NR	12.98
34	33	11	PLAYBOY: LOVE, SEX & INTIMACY	Playboy Home Video Uni Dist. Corp. PBV0762	Various Artists	1994	NR	29.95
35	32	2	BON JOVI: CROSS ROAD	PolyGram Video 8006327773	Bon Jovi	1994	NR	19.95
36	RE-ENTRY		SAVAGE LAND	Hemdale Home Video 7230	Corbin Bernsen Vivian Schilling	1994	PG	19.95
37	NEW ▶		SPORTS ILLUSTRATED 1994 SWIMSUIT ISSUE VIDEO	Warner Bros. Inc. Warner Home Video 35846	Various Artists	1994	NR	12.95
38	40	18	PENTHOUSE: SEXIEST AMATEUR VIDEOS	Penthouse Video A*Vision Entertainment 50776-3	Various Artists	1994	NR	19.95
39	NEW ▶		GEORGE BALANCHINE'S THE NUTCRACKER	Warner Bros. Inc. Warner Home Video 13000	Macaulay Culkin Jessica Lynn Cohen	1994	G	19.99
40	NEW ▶		THE LINE, THE CROSS & THE CURVE	Columbia Music Video SMV Enterprises 19V50118	Kate Bush	1994	PG	19.98

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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	NEW ▶		SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Home Video Image Entertainment 1524	Animated	1937	G	29.99
2	1	3	JURASSIC PARK ◊	Amblin Entertainment MCA/Universal Home Video 41829	Sam Neill Laura Dern	1993	PG-13	44.98
3	2	7	SCHINDLER'S LIST ◊	Amblin Entertainment MCA/Universal Home Video 41927	Liam Neeson Ben Kingsley	1993	R	44.98
4	3	7	ALADDIN	Walt Disney Pictures Image Entertainment 1662	Animated	1992	G	49.99
5	4	7	THE CROW	Miramax Films Image Entertainment 3034	Brandon Lee	1994	R	39.99
6	8	3	BARBRA STREISAND: BARBRA-IN CONCERT	Columbia Music Video 50115	Barbra Streisand	1994	NR	49.98
7	6	9	FOUR WEDDINGS AND A FUNERAL	Gramercy Pictures Image Entertainment 8006317693	Andie MacDowell Hugh Grant	1994	R	34.95
8	7	17	TOMBSTONE	Hollywood Pictures Image Entertainment 2544	Kurt Russell Val Kilmer	1993	R	49.99
9	5	7	THE 3 TENORS IN CONCERT 1994	A*Vision Entertainment 50822-6	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	39.98
10	NEW ▶		THE HUDSUCKER PROXY	Warner Bros. Inc. Warner Home Video 13166	Tim Robbins Paul Newman	1994	PG	34.98
11	NEW ▶		HALLOWEEN	Voyager Company Criterion Collection	Jamie Lee Curtis Donald Pleasence	1978	R	99.95
12	NEW ▶		SIRENS	Miramax Films Image Entertainment 2557	Sam Neill Hugh Grant	1994	R	39.99
13	10	21	DANCES WITH WOLVES	Orion Pictures Image Entertainment 2814	Kevin Costner	1990	PG-13	124.99
14	11	9	LIKE WATER FOR CHOCOLATE	Miramax Films Image Entertainment 2111	Marco Leonardi Lumi Cavazos	1993	R	39.99
15	18	3	BACKBEAT	PolyGram Video 8006317711	Sheryl Lee Stephen Dorff	1994	R	34.95
16	9	5	NAKED GUN 33 1/3: THE FINAL INSULT	Paramount Pictures Pioneer LDCA, Inc. 32785	Leslie Nielsen Priscilla Presley	1994	PG-13	39.95
17	NEW ▶		THE PAPER	Universal City Studios MCA/Universal Home Video 42062	Michael Keaton Glenn Close	1994	R	34.98
18	16	5	FAREWELL MY CONCUBINE	Miramax Films Image Entertainment 2522	Leslie Cheung Zhang Fengyi	1993	R	39.99
19	17	15	CLOSE ENCOUNTERS OF THE THIRD KIND	Columbia TriStar Home Video 76866	Richard Dreyfuss	1977	PG	39.95
20	23	3	THREESOME	Columbia TriStar Home Video 76156	Lara Flynn Boyle Stephen Baldwin	1994	R	34.95
21	15	3	BITTER MOON	New Line Home Video Image Entertainment 2673	Hugh Grant Peter Coyote	1992	R	49.99
22	13	3	ABOVE THE RIM	New Line Home Video Image Entertainment 2678	Leon Tupac Shakur	1994	R	39.99
23	NEW ▶		BAD GIRLS	FoxVideo Image Entertainment 8600-85	Madeleine Stowe Mary Stuart Masterson	1994	R	39.98
24	12	13	PHILADELPHIA	Columbia TriStar Home Video 52616	Tom Hanks Denzel Washington	1993	PG-13	39.95
25	22	3	ASSAULT ON PRECINCT 13	Image Entertainment 2304	Austin Stoker Darwin Joston	1976	R	39.99

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THIS WEEK...

Music is making a comeback at Image Entertainment! We've just signed an exclusive multi-year laserdisc deal with Geffen Home Video that is guaranteed to pump a lot of great music video programming into our pipeline.

The Eagles, one of this year's most successful concert acts, will come to laser with *Hell Freezes Over*, their live concert for MTV. The concert aired last month to phenomenal ratings and features behind-the-scenes footage and exclusive interviews. Aerosmith's *Big Ones You Can Look At*, a collection of the group's video hits from their extensive Geffen catalog, will include never-before-seen rare footage of the band and the video, "Cryin'," which won

the MTV 1994 Music Video Award for Best Video of the Year. Nirvana's *Live! Tonight! Sold Out!!* chronicles the explosive days surrounding the band after the release of *Nevermind* in '91 with live performances from around the world, interviews, behind-the-scenes exploits and excerpts from the band's own home video archives!

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Image To Distribute Geffen's Music Vids; Sales Blizzard Expected For 'Snow White'

IMAGE-GEFFEN DEAL: Image Entertainment has inked an exclusive, multiyear deal with Geffen Records for distribution of the latter's music video programming on laserdisc. Titles from the Eagles, Aerosmith, and Nirvana will be among the first laser titles to result from the pact, according to Image spokesman **Garrett Lee**.

SNOW WHITE'S DEBUT: Disney's "Snow White" laserdisc bowed Oct. 26 and was off to an excellent start its first week, with roughly 200,000 units shipped, according to distributor Image Entertainment. Although "Snow White" did not match the Tyrannosaurus-sized initial sales enjoyed by MCA/Universal's "Jurassic Park" laserdisc, it posted excellent numbers, and retailers anticipate a strong showing by the Disney title this winter.

"Snow White" is available in two versions on laserdisc: a \$29.99 CLV disc and a \$99.99 CAV special edition. The latter includes a great deal of supplementary material, much of it not available in the VHS format. The CAV "Snow White" offers frame-by-frame viewing and three audio choices: the original monaural soundtrack, an isolated music and effects track, and a full digital stereo soundtrack. It includes the "Making Of Snow White" documentary, plus conceptual drawings, deleted scenes, storyboards, character and background designs, and many other extras. Ten lithographs of original theatrical posters, plus the illustrated hardcover book "Walt Disney's Snow White And The Seven Dwarfs & The Making Of The Classic Film," are also included.

"Disney should be commended for this," Image's Garrett Lee says of the collector's set. "It truly rivals the work that Voyager Company does with their Criterion Collection special editions."

Laserdisc specialist Dave's Video, The Laser Place sold some 500 copies of "Snow White" in its first seven days of release, according to **Dave Lukas**, co-owner of the Studio City, Calif., store. "About 300 of those were the CAV, and 200 CLV," notes Lukas, who expects "Snow White" to be a consistent seller over the long haul. By contrast, Lukas

sold roughly 500 copies of "Fantasia" and some 900 units of "Jurassic Park" during their first weeks.

Tower Records/Video initially shipped some 8,300 copies of "Snow White" to the chain's stores, according to video product manager **Cliff Macmillan**. He notes that about 5,000 of those were CLV and 3,000 the CAV edition. Those numbers contrast with roughly 20,000 units of "Jurassic Park" initially shipped to Tower's outlets.

Craig Scollard, owner of Laser Library in Pasadena, Calif., reports



by Chris McGowan

that he sold about 50 copies of "Snow White" during the title's first week. That is much less than his store's first-week sales of "Jurassic Park," but "over the long run, I think 'Snow White' will sell better than 'Jurassic Park,'" Scollard says.

'JURASSIC' UPDATE: Meanwhile, **Dave Lukas** of Dave's Video reports that his store sold some 1,500 copies of "Jurassic Park" in the first three weeks, which already puts it ahead of the approximately 1,000 copies of "Fantasia" he has sold since its 1991 release.

MCA SPECIAL EDITIONS: MCA/Universal debuts its "Signature Series" line of special-edition laserdiscs Dec. 28 with "Dragon: The Bruce Lee Story" (wide, Digital Dolby Surround Stereo, extras, \$69.98), which will include audio commentary from director **Rob Cohen**, storyboards, and more. Set for 1995 are "Signature" versions of "1941" and "Field Of Dreams."

WOODSTOCK REVISITED: Warner's laserdisc edition of "Woodstock: Three Days Of Peace And Music" (widescreen, Dolby Surround Digital Stereo, 225 mins., \$49.98) is a remarkable concert video experience and boasts a stunning, remixed soundtrack. Don't miss it if you get a chance to watch this laserdisc hooked up to a big-screen TV and a good stereo system. Also new from Warner: "Wyatt Earp" (wide, \$44.98). Warner Reprise recently bowed "Dead Can Dance: Toward The Within" (77 mins., \$34.98).

DIRTY HARRY SET: Another notable Warner release is "Clint Eastwood: The Dirty Harry Collection" (widescreen, six movies, \$199.98), a boxed set that contains "Dirty Harry," "Magnum Force," "Clint Eastwood: The Man From Malpas," "The Enforcer," "Sudden

Impact," and "The Dead Pool." The first four movies are presented in their original 2.35:1 aspect ratios, which offer 43% more image than on the pan-scan tape versions.

LUMIVISION just bowed "Creative Process: Norman McLaren" (CAV, \$69.95), a documentary about the legendary Canadian experimental filmmaker. The disc examines his avant-garde techniques and surreal experiments, and the CAV format affords frame-by-frame views. Also out is "3 X 3 Eyes" (English and Japanese soundtracks, \$39.95), a Japanese animated feature that follows the adventures of Pai, a 300-year-old "teenage girl" who journeys from Tibet to Tokyo as she seeks to transform herself into a true human.

TELDEC has "The Art Of Conducting: Great Conductors Of The Past" (117 mins., \$34.97), which documents 16 of the century's great conductors rehearsing, performing, and conversing about their craft. Rare footage of such legends as **Arthur Nikisch**, **Sir John Barbirolli**, **Sir Thomas Beecham**, **Leopold Stokowski**, **Richard Strauss**, **Bruno Walter**, and **George Szell**, plus recollections by the likes of **Yehudi Menuhin** and **Isaac Stern**, are included in this fascinating release.

MGM/UA has "Blown Away" with **Jeff Bridges** and **Tommy Lee Jones** (wide or pan-scan, \$44.98) set for Dec. 14. **Macaulay Culkin** and **Ted Danson** are featured in "Getting Even With Dad" (\$34.98), due Nov. 30.

DAN & OZZY: Epic Music Video has "Dan Fogelberg Live" and "Ozzy Osbourne: Don't Blame Me" (\$29.98 each).

MCA has "The Paper" (wide, \$34.98), "Ice Man" (wide, \$34.98), "Phantasm III" (\$34.98), and "The War Lord" (wide, \$39.98). Columbia TriStar has several notable sci-fi and horror films, many remastered or letterboxed for the first time: "Candyman" (\$34.95); "Eyes Of Laura Mars," "Christine," "Fright Night," and "The Seventh Sign" (all wide, \$34.95); and the **Ray Harryhausen** double bill "It Came From Beneath The Sea"/"20 Million Miles From Earth" (\$59.95).

PIONEER just bowed Paramount's "Breakfast At Tiffany's" (1961, wide, remastered, \$39.95; special edition, \$79.95), the superb comedy based on a **Truman Capote** story and brought to the screen by director **Blake Edwards**. **Audrey Hepburn** and **George Peppard** lead the cast, and **Henry Mancini** supplied the soundtrack.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
★ ★ NO. 1 ★ ★						
1	1	6	BARBRA-THE CONCERT Columbia Music Video SMV Enterprises 24V50115	Barbra Streisand	LF	24.98
2	2	10	THE 3 TENORS IN CONCERT 1994 A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
3	NEW		BIG ONES YOU CAN LOOK AT Geffen Home Video 39546	Aerosmith	LF	24.98
4	3	35	LIVE AT THE ACROPOLIS ▲ Private Music BMG Home Video B2163	Yanni	LF	19.98
5	4	57	OUR FIRST VIDEO ▲ Dualstar Video BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
6	5	29	LIVE Curb Video 177706	Ray Stevens	LF	16.98
7	8	8	BOYZ II MEN THEN II NOW PolyGram Video 8006326553	Boyz II Men	LF	14.95
8	7	2	CROSS ROAD PolyGram Video 8006367773	Bon Jovi	LF	19.95
9	11	81	COMEDY VIDEO CLASSICS ▲ Curb Video 177703	Ray Stevens	LF	16.98
10	9	10	KISS MY A** PolyGram Video 8006323093	Kiss	LF	19.95
11	13	2	THE GATE TO THE MIND'S EYE Miramax Images Inc. BMG Home Video B0101-3	Thomas Dolby	LF	19.98
12	6	7	SABOTAGE Capitol Video 77787	Beastie Boys	LF	16.98
13	10	5	VIEUPHORIA Virgin Music Video 77788	Smashing Pumpkins	LF	19.98
14	14	24	THE SIGN ● Arista Records Inc. BMG Video 15728	Ace Of Base	SF	9.98
15	12	5	SECRET WORLD LIVE Geffen Home Video 39547	Peter Gabriel	LF	24.98
16	15	54	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX ▲ Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
17	19	4	WAR PAINT-VIDEO HITS BMG Home Video 66284	Lorrie Morgan	SF	12.95
18	18	49	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89.98
19	21	6	KICK A LITTLE Warner Reprise Video 3-38404	Little Texas	LF	14.98
20	29	2	I SEE IT NOW A*Vision Entertainment 50744-3	Tracy Lawrence	LF	12.98
21	22	114	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.98
22	20	56	GREATEST HITS ● MCA Music Video 10932	Reba McEntire	LF	19.98
23	24	8	PIECES OF TIME Warner Reprise Video 3-38351	Dwight Yoakam	LF	16.98
24	23	30	KICKIN' IT UP ● A*Vision Entertainment 50656-3	John Michael Montgomery	SF	12.98
25	25	27	INDIAN OUTLAW ● Curb Video 177708	Tim McGraw	LF	16.98
26	28	125	THIS IS GARTH BROOKS ▲ Liberty Home Video 40038	Garth Brooks	LF	24.98
27	17	2	THE LINE, THE CROSS & THE CURVE Columbia Music Video SMV Enterprises 19V50118	Kate Bush	LF	19.98
28	27	25	ZOO TV: LIVE FROM SYDNEY PolyGram Video 8006313733	U2	LF	19.95
29	26	49	MARIAH CAREY ▲ Columbia Music Video SMV Enterprises 19V49179	Mariah Carey	LF	19.98
30	33	88	DELICATE SOUND OF THUNDER ▲ Columbia Music Video SMV Enterprises 24V-49019	Pink Floyd	LF	24.98
31	30	91	I STILL BELIEVE IN YOU ▲ MCA Music Video 10679	Vince Gill	SF	9.98
32	36	50	DANGEROUS: THE SHORT FILMS Epic Music Video SMV Enterprises 19V49164	Michael Jackson	LF	19.98
33	34	14	TEN FEET TALL AND BULLETPROOF Warner Reprise Video 3-38387	Travis Tritt	LF	14.98
34	RE-ENTRY		CHRISTMAS WITH LUCIANO PAVAROTTI Video Treasures SV9084	Luciano Pavarotti	LF	9.99
35	40	2	CHRISTMAS WITH VINCE GILL MCA Music Video 11473	Vince Gill	LF	19.98
36	35	24	THE HOME VIDEO ● Arista/LaFace Records BMG Video 25727	Toni Braxton	LF	12.98
37	16	2	TOWARD THE WITHIN Warner Reprise Video 3-38405	Dead Can Dance	LF	19.98
38	31	193	IN CONCERT ▲ PolyGram Video 0712233	Carreras-Domingo-Pavarotti	LF	29.95
39	32	40	ALAPALOOZA: THE VIDEOS Scotti Bros. Video BMG Home Video 754923	"Weird Al" Yankovic	SF	9.98
40	RE-ENTRY		3 CHAINS O' GOLD Warner Reprise Video 3-38399	♠	LF	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ♠ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1993, Billboard/BPI Communications.

SHELF TALK

(Continued from page 67)

won the Chairman's and Spirit of Blockbuster citations; Blue Grass/Mountain Valley/Western Pa., named developer of the year; Hawaii-based Pacific Video Entertainment, the marketing winner; and Temple, Texas-based Trinity Entertainment Group, the "WOW" champ for best store appearance and impact. The international franchisee award was won by Cinema y Video S.A., based in Santiago, Chile. A total of 16 awards were presented at Blockbuster's annual franchise expo, held in White Sulphur Springs, W.Va., Oct. 26.

Pro Audio

High-End Production Enters New Age Solid State Logic Introduces Hard Disc

■ BY ZENON SCHOEPE

LONDON—In a move that likely will revolutionize high-end production, analog-console leader Solid State Logic is set to launch large-scale analog and digital consoles integrated with random-access multitrack at the Nov. 10-14 Audio Engineering Society convention in San Francisco.

The Axiom Digital and SL 9000 J Series analog desks permit users to choose the route most relevant to their purposes, while the DiskTrack random-access system heralds the arrival of the hard disc as a feasible alternative to tape-based analog and digital multitrack.

With up to 95 tracks, DiskTrack uses new concurrent-access technology, which permits a disc to be read and written to at the same time for drop-ins, plus backing up while work is in progress.

In typical SSL "system" fashion, a means of "resource management" is included, allowing expensive input/output capability to be allocated economically and the DiskTrack to be shared between control rooms.

"Axiom is a landmark product," says SSL marketing director Colin Pringle. "It is the industry's first opportunity to have a digital audio production system built to order, according to the application. The inclusion of hard-disc storage and

editing differentiates the Axiom from other digital consoles."

The first one-knob-per-function digital console, Axiom comes with up to 96 channels, full dynamic automation, and resetability. The Surround Sound-capable desk has integrated EQ, dynamics, and reverb effects, plus what the company describes as a "uniform extremely low" processing delay, regardless of the amount of processing going on.

In offering digital and analog consoles to integrate alongside its DiskTrack system, SSL has stood by its guns in claiming that it is buyers, and not manufacturers, that must decide the domain in which they wish to mix.

"I don't believe it's for us to dictate to people which preference is correct, but the need for random-access storage and greater control over the management of your investment—your resources in a studio—is inarguable," says Pringle.

The SL 9000 is said to be ergonomically similar to the 4000, but has been significantly enhanced in terms of automation and features. A J Series computer has improved versions of Ultimatum and Total Recall (it imports G Series and G Plus mixes) with automated long and short faders, channel switches, and left/right front/back panning in sizes of up to 120 channels. Mix busses are balanced, and the desk

has an all-new electronic design with 48-track bussing, six mono and one stereo aux sends, switchable E or G Series EQ on each channel, four additional stereo mix busses, LCRS buss access from long and short faders at all times, and dynamics on each channel. Both the SL 9000 and the Axiom can be integrated with SSL's VisionTrack random-access picture source from its digital post-production product family.

Shipping is planned for February, with an SL 9000 with Ultimatum and Total Recall as standard, weighing in at around 10% (Continued on next page)



Playing Games With Euphonix. The Sega Music Group, which produces soundtracks for such proprietary game titles as "Sonic The Hedgehog" and "Batman Returns," has installed a Euphonix CS2000 system in its San Francisco studio complex. Shown at the new board, from left, are Sega Music Group director Spencer Nilsen and engineer David Young.

There's No Place Like Home As David Briggs Seeks 'Live' Sound For Neil Young, Others

■ BY RICK CLARK

Veteran producer David Briggs doesn't like recording studios.

"If you give me a chance," he says, "I would rather record in a house, or a barn, or any place other than a studio. If I have got to work in one, I want to work in a really big soundstage-size room. The bigger the better, and the reason is I prefer live recording."

Briggs has used this "live" approach for all his production work, which encompasses the bulk of Neil Young's solo output—such classic albums as "Everybody Knows This Is Nowhere," "After The Gold Rush," "Zuma," "Rust Never Sleeps,"

"Ragged Glory," and, most recently, "Sleeps With Angels." Briggs has also produced albums by Spirit, Nick Cave, Grin, Nils Lofgren, Alice Cooper, Jerry Williams, and, most recently, Virgin Records act Royal Trux.

"For Neil's last record, I used a soundstage and set the band up like they were on stage with a full P.A. and let it rip," says Briggs, who even employed stage lights for the sessions. "Of course, I mike the amps, drums, and all the vocals, because they are all live vocals as well. I also mike the room and use that, because in the 'swims' is where the 'spooks' lives."

It is the process of ferreting out "spooks in the swim" that makes producing exciting and challenging for Briggs. The "swim" is the interaction of instrumental and vocal sounds as they are bouncing through the recording space. The "spooks" are the strange, unpredictable harmonic sparks that develop in that situation.

"When you start using rooms, with the big sound, strange things happen," says Briggs. "If you know how to control it and focus your tight miking and make it work with you, instead of against you, you can do some great stuff. Otherwise, it will sound like mush. It is a major wild card, but that is where the fun comes from."

Briggs usually likes to run four large P.A. sidefills surrounding the band—two front and two back—carrying the vocals (and maybe kick drum) signals, in lieu of using head-

would prefer to record on digital multitrack, mix directly to Sony 1630, and monitor through the 1630 at all times. That way, there are no surprises down the line."

But digital has its price, according to Briggs. "What suffers the most in a digital recording, at least to my ear, is the spook in the swim," he says. "With the sampling rates what they are with the 1630, the 'air' that is in a record—the overtones and the second and third harmonics—don't exist. Digital reads it and goes black. Consequently, it makes no attempt to pull that out and show it to you, and that is where the top spook lives. That is where you go looking for that."

Unlike many rock records, Briggs' productions incorporate the drums into the music rather than letting them dominate it.

"It has been my experience, like the rules of physics, that no two bodies can occupy the same spot at the same time. When you start putting sound together, there is always going to be something dominant and everybody else is going to fall off of it," Briggs explains. "Somebody is going to be bigger, and I like for the guitars to be bigger, and the drums to be smaller."

Briggs' most recent project, Royal Trux, was recorded in Memphis at Kiva Recording Studios. Briggs is particularly excited about the band, which he describes as musically possessing elements of early Traffic, with vocals reminiscent of the Band in the Big Pink-era. The project took five days, from start to rough mixes.

"I love things that just get up and go and have their own life to them," he says. "Five days later, seven songs are done, and you go, 'How did I do that?' The first blush is, 'They can't be any good. Anything that easy can't be that good.' It is a philosophy I see repeated in bands and record com-

(Continued on next page)

AUDIO TRACK

NASHVILLE

B.B. WATSON was at Emerald Studio recently, cutting tracks with producer **Clyde Brooks**. **Steve Marcantonio** engineered the sessions behind the SSL G Series with Ultimatum... Epic recording artist **Ricky Skaggs** was at Woodland Digital working with producer **Brian Ahern** on an upcoming project. **Alan Schulman** engineered the sessions. Also at Woodland Digital, MCA/Karambolage recording artist **Jonell Mosser** has been working on her upcoming debut album with producer **Don Was**. **Ed Cherney** engineered the sessions... RCA artist **Ty England** has been working with producer **Garth Fundis** at the Sound Emporium on his upcoming debut for the label. **Dave Sinko** engineered the sessions... Producer **Jerry Crutchfield** has been at the Music Mill tracking and overdubbing an upcoming **Beatles** 30th-anniversary tribute for Liberty Records. Featured on the project, which is being engineered by **Jim Cotton** and **Terry Bates**, are **Collin Raye**, **Billy Dean**, **Joe Diffie**, **Tim McGraw**, and **Little Texas**.

OTHER LOCATIONS

AT MUSHROOM STUDIOS In Toronto, Geffen act the **Pasties** was working on an upcoming project with pro-

ducer/engineer **Dave Ogilvie**. Assisting on the sessions was **Pete Wonsiak**... Engineer **David Radin** mastered the new release from Arena recording artist **Felix Avier** at Trutone Inc. in Hackensack, N.J. ... **Faith No More** was at Bearsville (N.Y.) Studios recording its upcoming album for Sire/Warner Bros. Sessions were produced by **Andy Wallace** and engineered by **Cliff Norrell**. Assisting was **Chris Laidlaw**... RWI Studios in Fremont, Calif., played host to Capitol act **Show And Tell**. Sessions were produced by "The Whole 9" and engineered by **Steve Young** and **Mike Hersch**, who employed the AMEK Mozart console and a pair of Otari MTR-100 24-track machines... PolyGram Studios in Edison, N.J., began remastering **Eric Clapton's** catalog, beginning with four **Cream** titles. Chief engineer **Joseph Palmaccio** used Apogee 20-bit A/D and D/A converters, a Sonic Solutions DAW, and the Apogee UV22 Super CD Encoding System... At Sound Techniques in Boston, Quest group **Ruffnexus** remixed an upcoming single. **Scott Stallone** produced the sessions, and **Dave Kirkpatrick** engineered behind the SSL console.

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.

PRO FILE

'I also mike the room and use that, because in the "swims" is where the "spooks" lives'

phones or floor wedges. He feels that headphones not only destroy the players' top end, but also cause considerable fatigue.

"Most musicians who use headphones are history by the five-hour mark. Without phones, I get 15 or 16 hours of playing a day out of bands, and they love to do it," says Briggs. "I set the band up in such a way that everybody's playing has a sweet spot, like you hear on stage. It's how big of a sweet spot can you get is the name of the game."

Even though Briggs loves the sound of analog, he generally works in digital and has ways of dealing with its shortcomings.

"I have never liked CDs and I don't like digital, but I use them all," he says. "We don't make records anymore. We make CDs. Sooner or later you are going to have to enter the digital domain, no matter what you want or what kind of tricks you do. I've come to the conclusion that I

Pro Audio

PRODUCER DAVID BRIGGS

(Continued from preceding page)

panies and everybody. As far as I'm concerned, two years is when it is not any good."

Briggs recalls that a single "Ragged Glory" session yielded seven songs, each done in one pass. "We doubled the background vocals and that was it," he says. "It was the night of an earthquake, and we just played right through it. The ground was shaking, and we thought it was us," Briggs says, laughing. "Any time you can get seven finished masters in one night, you know you are doing something right."

Briggs calls production work an art form—"either that or the world's hig-

hest-paying babysitting job!"

He adds that producing is like coaching sports: "You've got to know when to kiss ass, and you've got to know when to kick ass. You can't do them both at the same time, and you can't do the wrong one at the wrong time, or you will just ruin everything."

Like many talented producers, Briggs tries to remain unobtrusive. "I just try to lay out the context as clearly as possible, so that no side roads present themselves to the artists as they go towards their art," he says. "If you can do that, then their art will stick on tape."

HARD DISC LAUNCHED

(Continued from preceding page)

more than an SL 8000 with similar specs. An SL 9000 with DiskTrack will be comparable in cost to an Ax-10m.

"The industry is looking for someone in SSL's position to take a lead and suggest what everyone ought to be looking at for their next purchase," says Pringle. "The same philosophy which applied to integrating many features into the 4000 desk has come to bring more of today's functions into today's consoles and to allow people to benefit from hard disc, regardless of whether they prefer an analog control surface or a digital one."

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOVEMBER 12, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-SALES	MODERN ROCK
TITLE Artist/ Producer (Label)	I'LL MAKE LOVE TO YOU Boyz II Men/ Babyface (Motown)	I WANNA BE DOWN Brandy/ K. Crouch (Atlantic)	LIVIN' ON LOVE Alan Jackson/ K. Stegall (Arista)	FLAVA IN YA EAR Craig Mack/ Easy Mo Dee (Bad Boy/Arista)	INTERSTATE LOVE SONG Stone Temple Pilots/ B. O'Brien (Atlantic)
RECORDING STUDIO(S) Engineer(s)	LARRABEE (Los Angeles) Brad Gilderman	STUDIO 56 (Los Angeles) Booker T. Jones III	THE CASTLE (Nashville) John Kelton	HIT FACTORY (New York) Bob Brockmann	SOUTHERN TRACKS (Atlanta, GA) Nick DiDia
RECORDING CONSOLE(S)	SSL 4000G	Trident 80B	SSL 4040G	Neve VRP 60 w/ Flying Faders	SSL 4064G with Ultimotion
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A827	ADAT	Studer A820	Studer A800	Studer A827
STUDIO MONITOR(S)	Augsperger/TAD	JBL	UREI 813 Yamaha NS10	UREI 813C	Yamaha NS10
MASTER TAPE	3M 996	Ampex 489	Ampex 456	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	ENCORE (Los Angeles) Mick Guzauski	STUDIO 56 (Los Angeles) Booker T. Jones III	THE CASTLE (Nashville) John Kelton	HIT FACTORY (New York) Bob Brockmann	SOUTHERN TRACKS (Atlanta, GA) Nick DiDia
CONSOLE(S)	SSL 4000G	Neve VR60	SSL 4056G	Neve VR 60 w/ Flying Faders	SSL 4040G
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	ADAT 3700	Studer A80	Studer A800	Studer A827
STUDIO MONITOR(S)	Augsperger/ Tannoy SGM10	Augsperger/ TAD	UREI 813 Yamaha NS10	UREI 813C	Yamaha NS10 Augsperger
MASTER TAPE	3M 996	Ampex 489	Ampex 456	Ampex 499	Ampex 456
MASTERING (ALBUM) Engineer	FUTURE DISC Eddy Schreyer	BERNIE GRUNDMAN Brian Gardner	MASTERMIX Hank Williams	HIT FACTORY MASTERING Chris Gehringer	GATEWAY Bob Ludwig
PRIMARY CD REPLICATOR (ALBUM)	PMBC	WEA Manufacturing	BMG Manufacturing	BMG Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	HTM	BMG Manufacturing	BMG Manufacturing	WEA Manufacturing

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Update

LIFELINES

BIRTHS

Girl, Skylar Louise, to Joseph and Dawn Carmody, Oct. 5 in Honesdale, Pa. They are owners of Major Music Inc., a retail music store there.

Twin boys, Benjamin and Maxwell, to Bob and Linda Walsh, Oct. 14 in Boston. He is CD buyer for Tower Records Boston.

Girl, Ashley Lynn, to Ed and Linda Larsen, Oct. 18 in Cleveland. She processes orders at Action Music Sales Inc. there.

Girl, Madison Elizabeth, to Bob and Jody Biernacki, Oct. 22 in Huntington, N.Y. He is VP of sales for SJS Entertainment.

Boy, Jackson Steven, to Gary and Mary Dell'Abate, Oct. 27 in New York. He is the producer for the syndicated Howard Stern radio show.

MARRIAGES

Marc Little to Tegra Hearn, Sept. 3 in Los Angeles. He is an entertainment attorney. She is field sales manager, black music, for WEA Corp.

Eric Blockie to Nicole Forsyth, Sept. 24 in Lake Placid, Fla. He is a production manager for Bill Graham Presents in San Francisco.

Daniel Abraham to Alyson Lurie, Oct. 15 in New York. He is a producer and remixer.

Paul Wexler to Diane Patrick, Oct. 29 in New York. He is a freelance producer, music journalist, and publicity writer, who was formerly affiliated with Atlantic, Island, and Warner Bros. Records. She is a freelance music journalist, publicity writer, and president of Patrick Communications Ltd.

DEATHS

Joe Ianello, 45, of complications due to MELAS, a rare neurological disorder, Oct. 26 in New York. Ianello was VP of pop promotion for Atlantic Records in New York. He began his career as a publicist with booking/management firm the Jim Halsey Co. in Tulsa, Okla. He moved to New York and became assistant editor of Record World magazine, followed by a stint in the publicity department of Showtime. He joined Atlantic in 1982 and through the years served as promo representative in New York and Boston/Hartford/Albany; associate director of national promotion; and senior director of pop promotion. He became the promo VP in September 1990. He is survived by his wife, Janet, and his sister. To contribute to the MELAS Foundation, make checks payable to Columbia University and send to the Joe Ianello Fund, c/o Dr. Salvatore DiMauro, Columbia University, Department of Neurology, 630 W. 168th St., New York, NY 10032.

Kenneth A. Wendrich, 62, Nov. 1 in Nashville of injuries from an automobile accident. Wendrich was executive director of the W. O. Smith Nashville Community Music School, an organization that provides low-cost music lessons to poor children. He had held the

post since 1984. Previously, the Connecticut native was dean of the Bowling Green (Ohio) State University's College Of Musical Arts. He taught earlier at Yale. He is survived by his mother, his wife, a son, a daughter, and a granddaughter.

Wandra Merrell Brown, 69, of cancer, Nov. 2 in Hackensack, N.J. She was a composer, singer, music publisher, and owner of Wanessa Music Productions Co. She wrote several hundred songs, which were recorded by Lou Monte, Petula Clark, Connie Francis, and many other artists; she was also a recording artist in her own right. Among her songs were "Calypso Italiano," "Pepino The Italian Mouse," "Baby Lover," "and "Spanish Nights And You." As a singer, she recorded for RCA Victor and performed on stage with Sammy Davis Jr. and Johnny Ray. She is survived by her husband, George Brown, and daughter, Donna. Her son George Jr. died in 1987.

Fred "Sonic" Smith, 45, of a heart attack, Nov. 4 in Detroit. Smith was a

founding member of the Detroit band the MC5, which was linked to John Sinclair's White Panther Party in the late '60s. With the group, Smith recorded three albums mating high-energy rock'n'roll and occasional political harangues: the notorious "Kick Out The Jams" for Elektra (which edited an expletive out of the title track) and "Back In The U.S.A." and "High Time" for Atlantic. After the breakup of the MC5 in the early '70s, Smith formed Sonic's Rendezvous Band, which performed on the club circuit in Detroit. Smith married poet-rocker Patti Smith (who made him the subject of her song "Frederick," on the 1979 album "Wave"). He appeared on her 1988 Arista album "Dream Of Life," and they collaborated on a song for the soundtrack of Wim Wenders' film "Until The End Of The World." Most recently, they were working on Patti's upcoming solo album.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

KID PLAY: Warner Music Group is the sole sponsor for the second consecutive year of The Performance Project, a New York City music-instruction program that is being produced by the City Parks Foundation and the New York City Department of Parks and Recreation. Its participation allows middle-school children (ages 8-14) in low-income neighborhoods to audition for the program, with those selected participating in an intensive eight-week, after-school instructional program led by professional musicians. Upon completion of the instructional program, the children will perform side by side with professional musicians in

concerts before their peers at schools and before their local communities at recreational centers in their neighborhoods. The City Parks Foundation is a nonprofit group formed in 1989 to raise money and provide special programs in parks throughout New York City. For more info, contact Will Tanous at 212-484-8067 or Patrick Epstein at 212-988-9093.

BUILDING FUND: Some \$110,000 was raised Oct. 11 at the first annual Willie Dixon/Blues Heaven benefit at B.B. King's Blues Club in Los Angeles. The money will be used to help restore the historic Chess Records building in



Song For The Mayor. New York Mayor Rudolph Giuliani congratulates the All City High School Chorus as it launches its 60th season with a performance at City Hall. The chorus has numerous corporate backers, including BMG, Capitol Cities/ABC Inc., EMI Records Group, MTV Networks, Sony Corp., and Warner Music Group. Through the years, it has headlined at Lincoln Center, Carnegie Hall, Alice Tully Hall, and St. Patrick's Cathedral. Shown in front row, from left, are Richard I. Beattie, Esq., chairman of the executive committee, Simpson Thacher & Bartlett; Susan Naahley, director of public affairs, Sony Corp. of America; Linda Moran, VP of group and external relations, Warner Music Group; Caroline Vincent, director of communications, MTV Networks; Debra Levy, president, Debra Levy & Associates; Mayor Giuliani; Ramon A. Cortines, chancellor, New York Board of Education; Lee Silver, VP of corporate relations, the Shubert Organization; Anne-Marie Hudley (rear), director, All City High School Choir; Carol J. Parry, managing director, Chemical Banking Corp.; Cynthia Wainwright, director of corporate social policy, Chemical Banking Corp.; Lois Rivkin, president, Friends of the Public Schools; and Rosa Mae Curtis, Reverend, Gospel Mission.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

NOVEMBER

Nov. 11-13, **Universal Zulu Nation 20th Anniversary Celebration**, with panel discussions and a hip-hop tribute sponsored by the Rap Coalition, various locations, New York. Wendy Day, 212-533-8538.

Nov. 12, **"Back To Broadway" Evening**, honoring Warner/Chappell Music chairman/CEO Les Bider, benefiting the T.J. Martell Foundation's Neil Bogart Memorial Fund, Barkar Hangar, Santa Monica. Karen Tremewan Carbone, 310-247-2980.

Nov. 12, **"Legal And Business Aspects Of The Music Industry,"** presented by Texas Accountants and Lawyers For The Arts and the Houston Bar Assn. Law And The Arts Committee, The Pig Live, Houston, Texas. 713-526-4876.

Nov. 15, **National Music Foundation Fund-raising Dinner**, honoring Billboard's 100th anniversary, benefiting the National Music Center,

Marriott Marquis, New York. Ellin Delsener, 212-245-6570.

Nov. 15-17, **Direct Response TV East Expo & Conference**, including a separate section on music and licensed merchandising, presented by Advanstar Expositions, New York Hilton & Towers, New York. Gabrielle Bergin, 714-513-8400.

Nov. 15-18, **18th Annual Verband Deutscher Tonmeister International Convention On Sound Design**, Municipal Hall, Karlsruhe, Germany. 011-49-2204-23-595.

Nov. 16, **Music Career Day Extravaganza**, presented by the Chicago chapter of NARAS, Warren Township High School, Chicago. Hy Kloc, 312-786-1121.

Nov. 16-19, **10th Annual JazzTimes Convention**, Loews New York Hotel, New York. 301-588-5531.

Nov. 18-20, **Women In Music Business Assn. Global Conference**, Vanderbilt Plaza Hotel, Nashville. 615-251-3101.

Nov. 19, **10th Annual Stellar Awards**, Auditorium Theater, Chicago. 312-664-5900.

Nov. 19, **"Artistry & Business Wisdom: A&R, Songwriting & Music Publishing,"** seminar sponsored by BMI and presented by the Washing-

Chicago, which was recently acquired by the Blues Heaven Foundation. At the event, executives of MCA Records presented the directors of the Blues Foundation with a donation of \$50,000. Performers included Mick Fleetwood, Branford Marsalis, Becky Barksdale, Doyle Bramhall, Lonnie & Ronnie Brooks, Sherry Clark, Butch & Alex Dixon (Dixon's son and grandson), John McVie, Lowell Fulson, Keb' Mo', the King Brothers, John Mayall, Sam Moore, Cash McCall, Lucky Peterson, Pops Staples, George Thorogood, and Shirli Dixon, Dixon's daughter. The Blues Foundation was founded by Willie Dixon in 1979 to promote blues educa-

tion in the schools. It also issues the annual Muddy Waters scholarship and provides emergency health care and royalty recovery services for blues performers and writers. Donations can be sent to the foundation at 249 N. Brand Blvd. #590, Glendale, Calif., 91202. For more info, call Cary Baker at 310-358-8688.

PATRICK BERNHARDT

(Continued from page 46)

earth rock... no guitar. Ben came in, and we invited [guitarist] Roger Mann. Then we found this rock sound without losing the new age spirit.

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FOR THE RECORD

Due to an editing error, the headline on the Immature story in the Nov. 12 issue cited the wrong record label. Immature is on MCA Records.

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AMERICAN RIDES INTO RAP WITH WILD WEST

(Continued from page 14)

young A&R person... with savvy business skills that will make the new label relationship work."

Despite American's distribution relationships with REP and Tommy Boy, all releases from Wild West will be distributed through WEA, Charnas says.

The arrangement gives Wild West a major-label support platform on which to launch its artists. Says Taft, "This deal brings us into the [WEA] fold and bolsters our capability for marketing and promotion."

Wild West's roster includes the Nonce, Supherb, Kinfolk, Vell Bakardi, Speak No Evil, Torche, and Tha Mexakinz.

In November 1993, Wild West signed a long-term distribution deal with Motown for releases by Torche and Tha Mexakinz. That agreement will not be affected by the American/Wild West pact.

Charnas describes the Wild West relationship as a partnership designed to strengthen American's

visibility in the hip-hop genre. "As one of our affiliated production labels, the Wild West logo will appear as prominently as the American logo," he says.

American has a similar label deal with Rhyme Cartel, home to Sir Mix-A-Lot and Jazz Lee Alston.

Rap acts signed directly to American are not affected by the Wild West deal. Those acts are Milk., the Art Of Origin, Kwest Tha Madd Lad, 5-One-Six, and Blaque Spurm.

Taft expects to issue six releases on Wild West in 1995. "Since discovering brand-new acts is what keeps me interested in the business, I usually sign acts that need development—and that takes time," he says.

Though Wild West is primarily a hip-hop label, Taft plans to issue R&B and acid jazz product. "I'm also looking forward to going into film soundtracks," he says.

WASHINGTON MUSIC AWARDS

(Continued from page 14)

as the Spotlight Award, which is given to the artist who brings the most national attention to the Washington music scene.

Bill Kirchen, who achieved early success as the guitarist with rockabilly/roots group Commander Cody & the Lost Planet Airmen also earned four awards: country instrumentalist, roots rock male vocalist, roots rock duo/group (with his band Too Much Fun), and musician of the year.

Last year's musician of the year, saxophonist Ron Holloway, took four jazz awards.

Carpenter's new album, "Stones In The Road," was not eligible for an album of the year nomination due to its October 1994 release date. The top award went instead to the sentimental favorite, "Celebration Of A Dreamer," an all-star tribute to the late songwriter Dave Allen, who died of brain cancer in 1992 at age 42.

The album marshalled the talents of five area studios and more than 50 artists, including singer/songwriters Jonathan Edwards, Tom Lofgren, and producer/guitarists Stuart Smith and John Jennings. Proceeds go to Allen's three children.

Several WAMMIES went to area artists who have made the leap from the local to the national spotlight. The urban contemporary female vocalist and duo/group awards went to Me'Shell NdegéOcello, for her debut album on the Maverick label, "Plantation Lullabies," as well as for her duet with John Mellencamp on the Mercury track "Wild Night."

The go go duo/group award went to Chuck Brown, the tireless godfather of the "Bustin' Loose" dance music genre.

The producer of the year award went to John Alagia, who produced the 1993 indie release "Remember Two Things" by the Dave Matthews Band. That act is now signed to RCA.

The alternative rock male vocalist award went to 9353 vocalist Bruce Merkle; the top alternative rock female vocalist was scatological rocker Esmirelda; and the alternative duo/group award went to emmet swimming.

Jazz bassist Keeter Betts was presented with the WAMA Hall of Fame Award, as was the late Quentin "Footz" Davidson, drummer of the go go group Rare Essence, a victim of a drive-by shooting earlier this year.

TICKETMASTER DEVISES CLAPTON CLUB SCHEME

(Continued from page 14)

ID, voucher, and credit card must be the same.

"We knew we couldn't please all the people, but at the same time, half the house won't be filled with the rich fan, while the average fan can't get in," says Ross.

The guest lists for the shows have been cut down as well. For in-

stance, there are a total of 100 tickets on the guest lists for all three L.A. shows.

"Eric is losing a fortune on this," adds Ross. "But these were my marching orders. We called all the brokers, and they don't have any tickets, so we think this has worked."

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ATLANTIC RETURNS GERMANY'S DIE TOTEN HOSEN TO U.S. MARKET

(Continued from page 12)

coming Canadian and U.S. tour dates as the opening act for San Francisco's Green Day—a band that opened shows in Germany this spring for Die Toten Hosen (Billboard, April 9). "It's a give and take," says Campino, noting how the members of the two bands discovered common punk roots despite growing up in very different cultures.

In Europe, meanwhile, Die Toten Hosen is releasing a second album of English-language songs, "Love Peace And Money." Preceded by the five-track EP "Put Your Money Where Your Mouth Is" (which features a bizarre cover of "Guantanamera"), the new album is slated for release in the U.K. in December and the U.S. next year. As a characteristic prank, the band billed "Love Peace And Money" in Germany as a Japanese import, with Japanese liner notes translated into German and English.

"Love Peace And Money" is the 10th album in the decade-long career of a band that, according to its record label, has sold more than 4 million albums to date, primarily in Germany, Austria, and Switzerland. Arena headliners at home, Die Toten Hosen has opened shows in Germany for the Rolling Stones and U2, and has played dates throughout Western and Central Europe, South America, and Russia.

Yet Campino, in true punk style, says, "We were never ambitious. We never wanted to be stars."

THE DEAD TROUSERS

In 1983, EMI Records in Germany released the Düsseldorf band's debut album, "Opel Gang." Die Toten Hosen translates literally as "the dead trousers," but the phrase is a German metaphor for "all talk, no action."

A second EMI album, "Unter Falscher Flagge" (Under A False Flag), followed before the band switched labels to Virgin in Germany. Although its first two albums for Virgin, "Battle Of The Bands" in 1985 and "Damenwahl" (Ladies Choice) in 1986, did not

crack the German album chart, live tours built the group's fan base.

From the start, Die Toten Hosen has worked with British producer Jon Caffery, who had been a studio engineer in London during the heyday of punk, working on tracks including the Sex Pistols' "God Save The Queen." A love for German punk rock brought Caffery into contact with Jochen Huelder, manager of the German underground band Einstürzende Neubauten (Collapsing New Buildings). Huelder introduced Caffery to Die Toten Hosen.

"The key to the success of Germany's No. 1 punk band," says Huelder, "is their anti-establishment attitude and the fact that they are good live performers who play everything from living rooms to football stadiums. They have paid their dues and built up a following over the past 10 years."

The band's breakthrough came in 1987 with the top 20 album "Never Mind The Hosen, Here's Die Roten Rosen" (Never Mind The Trousers, Here's The Rotten Roses). The group went gold in Germany with 400,000 sales of "Bis Zum Bitteren Ende—Live" (To The Bitter End—Live) in 1988, and hit No. 1 on the German album chart for the first time in 1990 with "Auf Dem Kreuzzug Ins Glück."

With platinum sales of more than 600,000 units in Germany in 1993 for both "Kauf Mich! (Buy Me!)" and the best-of collection "Reich & Sexy," Die Toten Hosen was presented with the Echo

Award as the most successful German band of the year.

"Die Toten Hosen sell extremely well within their fan following, and Virgin has broadened their acceptance via excellent promotion," says Wolfgang Orthmayer, managing director of the World Of Music record store in Munich. "Therefore, it came as no surprise that the 'Kauf Mich!' campaign won the Echo Award for the best marketing campaign of 1993."

Jurgen Krause at the indie shop Hitsville in Düsseldorf says, "Kids start coming in two weeks in advance to inquire about the availability of an upcoming release, since they want to be among the first to have it. And whenever Campino comes into our store—dark glasses or not—he is forced into an impromptu autograph session."

ANTI-NAZI STANCE

While Die Toten Hosen's brand of aggressive rock is not a staple of German pop stations, Helmut Lehnert, head of music programming at commercial radio outlet "Fritz" in Potsdam, says his station is one of the few in Germany to broadcast each of the band's singles and put them in heavy rotation throughout the day. "The most requested songs by the Hosen," he says, "are the ballad 'Weil Ich Dich Liebe' (Because I Love You), 'Hier Kommt Alex' (Here Comes Alex), and 'Sascha.'"

The anti-Nazi single "Sascha, Ein Aufrechter Deutscher" (Sascha, An Upstanding German), which was alleged to contain pro-

vocative lyrics, was the focus of a controversy. The band was brought to court by a right-wing politician, who claimed the band was inciting action against him. The case was dismissed for lack of evidence, and Die Toten Hosen donated all proceeds from the song, more than \$330,000, to the Düsseldorf-based Appeal Against Racism And Racial Prejudice.

"In times like this, which are rough, you should be able to stand up and fight for what's right," Campino says of the band's stance in the face of racist activity in Germany. "We see ourselves as a political band, although we're not serious all the time."

During October, the band played 13 dates in the U.K., opening for Terrorvision. A performance in London was recorded for international syndication by MCM Networking. Before heading to the U.S., Die Toten Hosen was set for a November tour in seven key German cities. A concert in Mannheim was filmed by the German music channel Viva for broadcast Dec. 4, "Hosen Day," a 24-hour tribute to the band. The broadcast will feature exclusive interviews and video-clips.

In the U.S., Atlantic will boost the band with its rerelease of "Learning English, Lesson One." "Most of the songs on the album feature musicians from the bands that originally did the songs," says Firm. Among them are "Blitzkrieg Bop" with Joey Ramone, "Whole Wide World" with Wreckless Eric, "Baby Baby" with members of the Vibrators, and "Born

To Lose" with Johnny Thunders & the Heartbreakers. The latter track was Thunders' final recording session before his death in 1991.

"We're really using the band's cool imagery as an awareness tool," says Firm. "They have an extensive line of merchandising with great graphics that are very intriguing. We're doing mailings of T-shirts, pens, tour books... so that by the time the album comes out, our target retailers, radio stations, and press will definitely be aware and intrigued. We also hope that the dates with Green Day will help expose the band. They're doing two dates in Canada in November, and dates in New York and Philadelphia at the beginning of December."

Firm concedes that Atlantic's new push on a previously released album may be "a little confusing. But we really see it as just an introduction. We plan on having a long-range relationship with this band."

The rerelease plans also do not trouble Die Toten Hosen. "All these songs deserve attention," Campino says of the album's punk classics. "It was so important to meet our old heroes. After we'd done the record, we became stronger fans of these bands than we were before. If I'm going to tell my grandchildren one day what I did with my life, this is the first album I would get out of the drawer to play."

Assistance in preparing this story was provided by Trudi Miller Rosenblum in New York.

FILM, TV EXPOSURE SHAKE UP SAM PHILLIPS' 'MARTINIS'

(Continued from page 12)

Salt-N-Pepa, and Ini Kamoze.

The Miramax film, which features Julia Roberts, Tim Robbins, and a cast of other stars, opens in 1,000 theaters Dec. 21.

In addition, the singer has landed a role in the 20th Century Fox film "Die Hard III: With A Vengeance," in which she will play Jeremy Irons' mute German terrorist girlfriend. Cheske says Phillips is also working on a song for either the opening or closing credits of the movie, which is due next summer.

The singer, who has never acted before, was chosen for the part when the director saw her album; its back cover features a very austere-looking Phillips with slicked-back hair.

"[Acting is] a lot of fun. I'm learning a lot," she says. "The first day, the director said, 'Rolling,' and to me, that means you start. So I started, and the director said, 'Cut,' laughed, put his arm around me, and said, 'It's customary for me to say 'action' first.'"

Fox Records is set to release "With A Vengeance," the soundtrack to "Die Hard III," in July 1995. However, Kevin Nakao, senior director of marketing at Fox, says the music is not yet confirmed.

"We've always been pretty aggressive when it comes to [getting music in movies and TV shows], but especially with Sam," says Cheske. "We're always looking for other avenues with Sam. This is a

great way to expose her music."

Virgin is hoping the inclusion of "These Boots Are Made For Walkin'" in "Prêt-A-Porter" will spur sales of "Martinis & Bikinis" in much the same way that Phillips benefited from the "Melrose Place" exposure.

The critically acclaimed "Martinis & Bikinis" spent one week on The Billboard 200, at No. 182, and peaked at No. 9 on Heatseekers. According to SoundScan, the album has sold more than 73,000 copies to date.

John Artale, purchasing manager of the 135-store, Carnegie, Pa.-based National Record Mart chain, says, "She more than doubled in sales last week. The thing with 'Melrose Place' is, they play a song for a long time, and if you like it, sure, it could spur sales... ['Martinis & Bikinis'] is a good record, and it bears working again."

Virgin chose to re-service "I Need Love" because the "timing was bad" the first time out, says Cheske.

"By the time it started getting a really good response, we had already gone with 'Baby I Can't Please You' as the second single," she says. "It started picking up steam when we went with the second single. Based on that, we're working it more aggressively now."

Cheske also hopes that "I Need Love" will cross over to top 40 this time. "Her appeal since this was

first worked is more broad-based now, from her constant touring," she says.

Modern rock KPOI Honolulu is one station that didn't play "I Need Love" in March, but it placed the song into regular rotation Nov. 1.

"Everyone but Virgin is mad at me for adding this, because Sam doesn't really fit what we're doing," says KPOI PD Ted Taylor. "We used to be a [top 40]-leaning alternative station, and now we're a more [album rock]-leaning alter-

native station. The reason I added it is because I think it's a great song. I'm going to play the shit out of it, and hope they love it."

Virgin is in the midst of putting together a live promotional CD culled from Phillips' numerous on-air radio performances, including stints on public radio KCRW Los Angeles, album alternative KSCA Los Angeles, Public Radio International's "The World Cafe," modern rock WNNX (99X) Atlanta, and modern rock WDRE Long Island, N.Y.

Hosen Hits: The Band's Biggest

Die Toten Hosen has sold more than 4 million albums in Germany, Austria, and Switzerland, according to Virgin Schallplatten. The band's most successful albums, and their domestic sales as certified in Germany, are:

- "Bis Zum Bitteren Ende—Live" (Until The Bitter End—Live), 1988, 400,000 units;
- "Ein Kleines Bisschen Horrorschau" (A Little Bit Of Horror Show), 1988, 600,000;
- "Auf Dem Kreuzzug Ins Glück" (On A Crusade To Happiness), 1990, 460,000;
- "Learning English: Lesson One," 1991, 250,000;
- "Kauf Mich" (Buy Me!), 1993, 600,000;
- "Reich & Sexy (Best Of)," 1993, 600,000.

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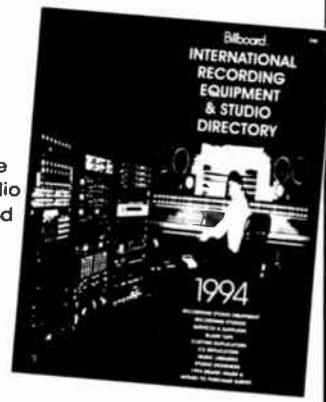
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Taking' It To The Streets. WQHT (Hot 97) New York jock Baltazar, left, recently joined volunteers for a "Hot 97 Street Sweep" day of cleaning in the Bronx.

When Martinez Needs Advice, Consultant Mother Knows Best

■ BY BRETT ATWOOD

LOS ANGELES—When top 40/rhythm WQHT (Hot 97) New York personality Angie Martinez calls her mother for advice, she gets a healthy dose of career counseling, too. That's because mom happens to be veteran programmer Shirley Maldonado, who is currently an adult alternative radio consultant.



MARTINEZ

Martinez has successfully followed in her mother's footsteps to become one of the few high-profile females in the male-dominated radio business.

Maldonado began in radio in the late '70s as a programming assistant at WYNY New York, and eventually worked her way up to MD. That was followed by stints at the Source radio network, WRKS New York, and WPOW



MALDONADO

(Power 96) Miami.

Martinez, who is now 23, started in radio as a teenager, when she would answer phones and do odd jobs at top 40 Power 96, where her mother worked.

"Of course, as a single parent, Angie would come along with me for a lot of the promotions I was involved in," says Maldonado. "In fact, she participated. She was an active listener of the format that I was programming at the time. So, from a business perspective, her ears were helpful. At age 16, she was living the music."

When Maldonado left Power 96 for her first PD gig at crosstown WXDJ, her daughter continued to give her input to WPOW as a staffer in the sta-

tion's research department.

"In some ways, it was like I never left Power 96," Maldonado says, joking. "Angie was like a younger version of me at the station."

A brief consulting job for adult alternative station WLVE (Love 94) Miami was soon followed by a move to New York, where Maldonado assumed PD duties at adult alternative WQCD (CD101.9) in 1990. Martinez joined her mother for the move, and found herself with her second radio job at Hot 97.

"I was dying to come back to New York," Martinez says. "Unfortunately, I had to start at the bottom again."

After several long months of work, bolstered by a healthy dose of strong persistence, Martinez worked her way up to become head of the research department, and eventually found her way into the programming department at Hot 97.

Getting on the air, however, was a fluke. "I never really aimed to get on-air," Martinez says. "I have always preferred programming, but my mom gave me some great advice. She said that it was important to learn absolutely everything in radio. That's why I did the [audition] tape in the first place. It just seemed like the smart thing to do."

Former Hot 97 APD Kevin McCabe heard the tape and called Martinez after Saturday night jock Sue O'Neil became ill only an hour before her shift.

"I just threw on a pair of sweat pants and went out the door," Martinez says of her first on-air experience. "I had no preparation or anything. I ran upstairs and told my mom that I was going to finally be on the radio, and she turned on every radio in the house. I wasn't great, but Kevin said it was OK for a first time. The next time there was an emergency, he called me again."

Eventually, Martinez landed overnights at the station, and last month was promoted to the prime 1-4 p.m. shift.

(Continued on next page)

Arbitron, Scarborough Join Forces Venture Could Offer 'Comprehensive' Research

■ BY PHYLLIS STARK

NEW YORK—Arbitron will obtain a 50% interest in the Scarborough Research Corp. as part of a new joint venture between the two companies. The other half will remain with Scarborough parent company VNU.

In exchange for half of Scarborough, a 24-year-old market-research-services business, Arbitron parent Ceridian Corp. will hand over to VNU its 50% interest in Competitive Media Reporting, an enterprise that previously had been jointly owned by the two companies. CMR is a leading provider of national and local competitive advertising information for advertising agencies, advertisers, broadcasters, and publishers.

VNU, a Dutch publishing company, also owns a number of U.S. business information services and magazines, including Billboard. Its Scarborough Research division provides clients with qualitative data on consumer shopping patterns, product purchases, and media usage in 58 U.S. markets. Scarborough clients include newspapers, broadcasters, agencies, and adver-

tisers.

Arbitron's own fledgling qualitative service, LocalMotion, will continue in smaller markets not served by Scarborough.

In addition to a two-year partnership in CMR, Arbitron and Scarborough also had an existing deal, which gave Arbitron the right to sell Scarborough qualitative data to radio.

When VNU ran the now-defunct Birch radio-ratings service, the two companies were rivals. Now, as partners, representatives say each side brings a particular strength to the table: Arbitron's local broadcast-media measurement and Scarborough's expertise in newspaper, consumer, and retail research.

"We see this as a win/win opportunity for both companies and, most importantly, for our clients," says Scarborough Research president Robert Cohen. "Our mission is to be the leading high-quality provider of local market information."

Cohen and Arbitron president Steve Morris stress that Scarborough qualitative information and Arbitron ratings complement each other and, in Morris'

words, can be "woven together" to create a comprehensive research package.

The transactions are expected to be completed by the end of the year.

In an unrelated development, Arbitron announced Nov. 8 that it would hold up the scheduled release of the phase one fall Arbitrends for one week after it identified an error in the data. That mistake was caused by new internal processing software, installed for the fall '94 survey period, that misassigned some diaries to the wrong Zip codes, according to VP/communications Thom Mocarsky. It was found during Arbitron's newly enhanced quality-assurance checks, which were implemented as a result of a series of mistakes and reissued market reports during the spring and summer ratings periods.

Trends for 94 markets will be delayed seven days from the originally published schedule, which spanned Nov. 8-23. Arbitron initially held up release of the first four markets by 24 hours, then decided on the longer, more comprehensive postponement to give staffers time to check for any additional errors.

YOUNG EARS OPEN TO BOTH COUNTRY & ALTERNATIVE MUSIC

(Continued from page 1)

windows in an attempt to pick up alternative KSPI (the Spy) in nearby Stillwater, Okla. "They'd go back and forth between Twister and the Spy, blasting whichever song they liked better."

Vic Thomas has been spinning records at Greenville, S.C.-area high school and college parties for 11 years. Along with the usual requests for pop and R&B hits, he says kids today, particularly at suburban dances, are demanding alternative and country. According to Thomas, Tracy Byrd's "Watermelon Crawl," the Meat Puppets' "Back Water," Little Texas' "God Blessed Texas," and Smashing Pumpkins' "Today" are all current crowd-pleasing musts.

Few, if any, country requests were logged prior to 1990, Thomas says, while alternative interest has been emerging in the last 18 months.

That same trend can be seen at country dance clubs, where the average age is plunging from the 40s through the 30s and into the 20s, says club promoter and record distributor Wynn Jackson. "Without a doubt, we see that [youth trend] everywhere we go."

Ron Burt, who oversees music at the 4,000-person-capacity Crystal Chandelier just north of Atlanta, says he's drawing so many college students that he's been experimenting with spinning some R.E.M. and Blur singles among the country hits. "We get a lot of 99X listeners," he says, referring to the city's modern rock outpost, WNNX.

Burt is not alone in mixing up the offerings. "I guarantee, if you go to a country bar here, you'll [eventually] hear Offspring and Nine Inch Nails," says Mike Peer, MD at modern rock

Country, Modern Rock Hot Spots

Below is a list of markets in which both country and modern rock record sales rank above, or well above, the national average.

EAST

Charlottesville, Va.
Gainesville, Fla.
Indianapolis

CENTRAL

Austin, Texas
Cedar Rapids, Iowa
Kansas City, Mo.
Lafayette, Ind.
Lubbock, Texas
Madison, Wis.
Mankato, Minn.
Minneapolis
Omaha, Neb.
Oklahoma City
Peoria, Ill.
Springfield, Ill.
Topeka, Kan.

MOUNTAIN

Albuquerque, N.M.
Butte, Mont.
Colorado Springs, Colo.
Denver
Flagstaff, Ariz.
Phoenix
Salt Lake City

WEST

Alaska
Eugene, Ore.
Eureka, Calif.
Hawaii
Portland, Ore.
Reno, Nev.
Sacramento, Calif.
Santa Barbara, Calif.
Seattle
Spokane, Wash.

Source: "Latitude & Attitudes: An Atlas of American Tastes, Trends, Politics and Passions" (Little, Brown and Co.) by Michael Weiss. Information is based on surveys conducted by Simmons Market Research Bureau.

KNNC Austin, Texas.

That sort of anecdotal evidence doesn't definitively answer whether a curious cross-pollination is taking place. But Rick Blackburn, president of Atlantic/Nashville, is a believer, based on focus group research conducted by the label within the last 18 months among 18-24-year-olds who buy at least six country records a year. Blackburn says it is clear that those consumers are much more "open and objective to music," and that customers approach cashiers with Cranberries and John Michael Montgomery CDs in hand "without too much consideration... I don't think 18-21-year-olds see it as right or wrong, or better or worse. They have an enormous appetite for music, period."

Although SoundScan does not pinpoint which demographic is buying specific records, young consumers historically have always out-spent older customers. According to a NARM/RIAA consumer behavior study issued in March, the 19-25 demo purchased 33.1% of all recorded music in 1993. That means it is safe to assume that, just as in rock, pop, and R&B, kids have fueled many of country's chart conquests, says consultant Albright.

"Our research shows young demos buying country records in greater numbers," says Eddie Reeves, senior VP/GM Warner Bros./Nashville. It also shows that those young demos' tastes "run across the whole spectrum." Format or genre hopping, (Continued on page 80)

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	11	ALL I WANNA DO A&M 0702	◆ SHERYL CROW 4 weeks at No. 1
2	3	8	7	SECRET MAVERICK/SIRE 18035/WARNER BROS.	◆ MADONNA
3	5	5	12	I'LL MAKE LOVE TO YOU MOTOWN 2257	◆ BOYZ II MEN
4	2	2	13	CIRCLE OF LIFE HOLLYWOOD 64516	◆ ELTON JOHN
5	4	4	26	WILD NIGHT ◆ JOHN MELLENCAMP/ME'SHELL NDEGECELLO MERCURY 858 738	
6	8	6	17	BUT IT'S ALRIGHT ELEKTRA 64524	◆ HUEY LEWIS & THE NEWS
7	6	3	15	LUCKY ONE A&M 0724	◆ AMY GRANT
8	7	7	29	IF YOU GO SBK 58165/EMI	◆ JON SECADA
9	11	13	8	TURN THE BEAT AROUND CRESCENT MOON 77630/EPIC SOUNDTRAX	◆ GLORIA ESTEFAN
10	9	9	30	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
11	10	11	14	WHEN CAN I SEE YOU EPIC 77450	◆ BABYFACE
12	14	16	9	I'M THE ONLY ONE ISLAND 854 068	◆ MELISSA ETHERIDGE
13	12	10	27	LOVE IS ALL AROUND LONDON 857 580/ISLAND	◆ WET WET WET
14	13	12	26	CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	◆ ELTON JOHN
15	15	15	32	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	◆ TONI BRAXTON
16	16	18	17	PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS.	◆ SEAL
17	18	21	26	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	◆ MARIAH CAREY
18	19	17	23	DON'T TURN AROUND ARISTA 1-2691	◆ ACE OF BASE
				★★★ AIRPOWER ★★★	
19	22	29	4	ONCE IN A LIFETIME COLUMBIA ALBUM CUT	MICHAEL BOLTON
20	17	14	10	ENDLESS LOVE COLUMBIA 77629	LUTHER VANDROSS & MARIAH CAREY
21	21	24	4	GET OVER IT GEPFEN 19376	◆ EAGLES
22	25	32	4	WHEN WE DANCE A&M 0846	◆ STING
23	29	30	11	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	◆ PRETENDERS
24	24	22	12	DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917	FOUR SEASONS
25	20	19	12	WHISPER YOUR NAME COLUMBIA 77718	◆ HARRY CONNICK, JR.
26	30	33	6	ALWAYS MERCURY 856 227	◆ BON JOVI
27	28	28	6	IF I'M NOT IN LOVE REUNION 64216/RCA	KATHY TROCCOLI
28	27	20	22	STAY (I MISSED YOU) RCA 62870	◆ LISA LOEB & NINE STORIES
29	31	36	5	PICTURE POSTCARDS FROM L.A. SBK 58238/EMI	◆ JOSHUA KADISON
30	26	25	11	BODY & SOUL ELEKTRA 64520	◆ ANITA BAKER
31	23	23	16	UNTIL I FALL AWAY A&M ALBUM CUT	◆ GIN BLOSSOMS
32	32	27	21	THE WAY SHE LOVES ME CAPITOL 58167	◆ RICHARD MARX
33	36	38	3	YOU GOTTA BE 550 MUSIC 77551	◆ DES'REE
34	33	34	7	OUT OF TEARS VIRGIN 38459	◆ ROLLING STONES
35	38	—	2	ONLY ONE ROAD 550 MUSIC 77661	CELINE DION
36	34	35	6	THE SIMPLE THINGS 550 MUSIC 77660	◆ JOE COCKER
37	39	—	2	DANCE NAKED MERCURY 856 346	◆ JOHN MELLENCAMP
				★★★ HOT SHOT DEBUT ★★★	
38	NEW ▶	1		STORM WARNING CAPITOL ALBUM CUT	◆ BONNIE RAITT
39	37	37	21	YOU CAPITOL 58195	◆ BONNIE RAITT
40	35	31	13	THE COLOR OF THE NIGHT MERCURY 858 616	◆ LAUREN CHRISTY

○ 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	1	3	BEAUTIFUL IN MY EYES SBK 58099/EMI	◆ JOSHUA KADISON
2	2	2	6	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	◆ MADONNA
3	5	—	2	I SWEAR BLITZZ 87243/ATLANTIC	◆ ALL-4-ONE
4	3	5	4	FOUND OUT ABOUT YOU A&M 0418	◆ GIN BLOSSOMS
5	4	4	29	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
6	7	7	9	EVERYDAY ATLANTIC 87300	◆ PHIL COLLINS
7	6	3	9	THE SIGN ARISTA 1-2653	◆ ACE OF BASE
8	9	—	8	BABY I LOVE YOUR WAY RCA 62780	◆ BIG MOUNTAIN
9	8	10	12	NOW AND FOREVER CAPITOL 58005	◆ RICHARD MARX
10	10	6	18	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	◆ LITTLE TEXAS

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

'70s Hits Do The Trick At Magic 102.9 Oldies Bring New Success To WMGK Philadelphia

JULIAN BREEN takes exception to the "O" word. As director of operations for Greater Media's WMGK (Magic 102.9) Philadelphia, he programs a format most in the industry would refer to as '70s-based oldies. Breen, however, says that "in public perception, the 'O' word belongs to traditional oldies formats. It doesn't belong to us." He is equally prickly about labeling just what kind of '70s format the station programs, renouncing the industry's tendency to divide the format into two genres named after the radio groups that have had the most success with them: CBS' classic rock-based version and Cox's '70s pop variation.

"We define our own," Breen says. "I don't want to be tarred with the brush of what either of those folks do. I'll be responsible for what we do."

In fact, Breen says the station concentrates on all the music that was played on the top 40 stations of the era, specifically Philadelphia's WIBG and WFIL. "If the top 40 stations of the time played the songs, we consider them," says Breen, who takes no particular pains to avoid train-wreck seagues between the two genres of '70s music. "Train wrecks are us," he says. "We will happily play Led Zeppelin into Donna Summer. It's fun."

Here is what the station played on a recent afternoon hour: Natalie Cole, "This Will Be"; Electric Light Orchestra, "Livin' Thing"; Redbone, "The Witch Queen Of New Orleans"; the Eagles, "Hotel California"; the Guess Who, "No Sugar Tonight/New Mother Nature"; Rose Royce, "Wishing On A Star"; Crosby, Stills, Nash & Young, "Woodstock"; the Beatles, "Got To Get You Into My Life"; Heart, "Dog and Butterfly"; Spinners, "I'll Be Around"; Edgar Winter Group, "Frankenstein"; Billy Joel, "You're My Home"; and the Steve Miller Band, "Swingtown."

The station flipped to the '70s format from mainstream AC on July 11, and in the summer Arbitron book, it immediately shot up 3.6-4.5 12-plus, cracking the market's top 10 for the first time in more than three years. Other demos showed even more remarkable growth. The station jumped 5.0-6.4 25-54 and 3.5-6.6 18-34. Morning man John Harvey, whose chatty act was toned down considerably with the new format's launch, rocketed from 12th to sixth place.

Breen says that success was not altogether surprising. "In the world of demographic specialties, our expectation was as a mature format, we could get into the top three [among] adults 25-54," he says. "I'm surprised that it all came together quite this quickly, but formats based on familiar hit music" are bound to do well, Breen says.

As Breen expected, WMGK's success came at the expense of the market's album rocker (WMMR), classic rocker (WYSP), and oldies station (WOGL-FM), which were off 6.6-5.6, 5.6-5.2, and 5.0-4.6 12-plus, respectively.

The station's evolution to the '70s format started slowly with a Saturday night '70s show hosted by Mike Bove. Breen says the program became so popular that "in many respects it was the Saturday night show that ate the radio station."

He says there is a "broad historical logic" to support his belief that the '70s format will enjoy a long life. He notes that the first mainstream oldies station, KRTH, signed on in Los Angeles in 1972. Twenty-two years later, that station is "still chugging out the same songs" and remains successful. For that reason, Breen says, "I have high hopes for a 20-year run or better" for the '70s format.

Breen's radio career began in his home town of Atlantic City, N.J., where he worked at WMID in the late '50s. While attending college at Rutgers University in New Brunswick, N.J., he hooked up with what he calls "a very embryonic Greater Media," which owns local station WCTC. After a few years there, he joined WABC New York, where he was assistant program manager under his mentor, Rick Sklar.

After programming KYA-AM-FM San Francisco, Breen spent some time in the consulting business at Broadcasters Workshop. He rejoined Greater Media in 1975 and put WMGK and sister station WPEN on the air. After 15 years in Greater Media's corporate operation as VP/programming, he returned to

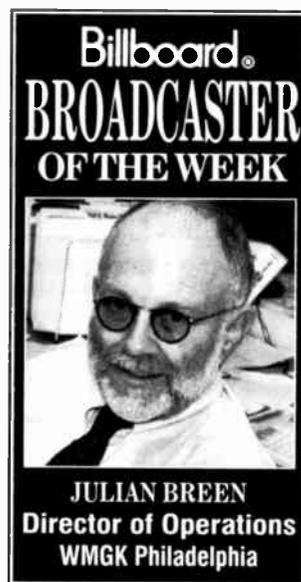
Philadelphia in the summer of 1993 as director of operations for WMGK and adult standards WPEN, while retaining his corporate VP stripes.

Looking toward WMGK's growth potential, Breen says that "being No. 1 is do-able. There is a lot of enthusiasm for what we're doing on the radio."

He is especially pleased that WMGK was able to pull off the format change without blowing up the entire station and taking its heritage along with it. "This is a very refreshing thing to happen for WMGK," he says. "We were able to make this change and get listeners to understand it without trashing the station."

Ironically, the station's format change means that next September, when WMGK celebrates its 25th anniversary, it will be playing the same music it was broadcasting when it first signed on in 1975.

PHYLLIS STARK



WHEN MARTINEZ NEEDS ADVICE, HER CONSULTANT MOTHER KNOWS BEST

(Continued from preceding page)

"It was just a combination of being really lucky and really persistent," says Martinez. "It's just unbelievable. I try not to think about how many people are listening. I just go to work and do it."

Maldonado is keeping quite busy these days as well. She recently gave up a full-time slot as PD of WNNR Raleigh, N.C., to return to Fort Lauderdale, Fla., though she still consults WNNR.

"I've always wanted to consult stations in the [adult alternative] format," says Maldonado. "That's because it is quality music that attracts a quality demographic. If it was the right situation, I would return to programming, but I'd like to focus on consulting for now."

Neither mom nor daughter say they feel competitive with one another.

"It is funny, though, that when I started I was known as Shirley's daughter," says Martinez. "I think that my mom was really thrown the first time someone asked if she was Angie's mother."

Finding both a mother and daughter who have successfully built careers in radio is not an easy task. Women in radio, and especially female programmers, are clearly in the minority. However, Martinez and her mom have had little trouble making an impact in the industry.

"From where I stand, there are plenty of executive opportunities for women in radio," says Martinez. "Hot 97 has MD Tracy Cloherty and GM

Judy Ellis—both of whom are dynamite."

Adds Maldonado, "I think it's really changing. Women are really moving into the managerial roles in radio and coming strong up the ranks. It's not like it used to be."

When things do get rough, Martinez never hesitates to call her mom for some expert advice.

"I've been in some tough situations where I'll sit and think, 'What would mom do?'" says Martinez, who adds that she often calls Maldonado for some free professional advice. "People pay my mom to consult, but she's been my own personal consultant for years. She knows her stuff."

Perhaps it's mothers who know best after all.

WHEN MALAISE SETS IN, its grip can be tough to break, says Glen Phillips, guitarist and vocalist for Toad The Wet Sprocket. The band's single "Something's Always Wrong" (Columbia) is No. 19 on the Modern Rock Tracks chart. Phillips co-wrote the song, or pieced it together, with band member Todd Nichols.

"It was one of those things where Todd had the startup music and this verse, and we kept trying to plug a good chorus onto it" says Phillips.

Eventually the contemplative track came together. "The song in general is about kind of being shut off, and not addressing real problems—score problems—always blaming problems on unrelated things. Whether it's other people or objects you need to own, or new situations that need to happen, you're always saying, 'Well,

this is why I'm all screwed up right now. It's not my fault,' instead of ever addressing the real problems, which are harder to solve."

Phillips says that theme crops up throughout the band's latest record, "Dulcinea," "probably because



"I think I wrote three, maybe four songs last year. That's pathetic!"
—Toad the Wet Sprocket

I've been kind of unhappy for a while. Its been one of those years of going, 'OK, I'm not really happy with myself right now. I know that. I don't know exactly what to do about it. I know I need to do

something.' Want to be my therapist? Anyway, it's just this year of being well aware of feeling very stuck, but not really knowing how to get out of it, not having any solutions."

That mindset, the singer says, "either manifests itself in writer's block or in writing songs about, 'Damn, I need to do something.' Or both. "I think I wrote three, maybe four songs in the last entire year. That's pretty bad. Hey, that's pathetic! But usually, it ends up breaking at one point. And to get into that [writing] frame of mind, I have to have already been working. It's kind of like joining [the Screen Actors' Guild], from what I've heard; to work, you have to be a member of the union. To be a member of the union, you have to be working. It's kind of like that with writing; I already have to be writing to be inspired."

Billboard® FOR WEEK ENDING NOVEMBER 19, 1994

Album Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
1	1	1	14	★★★ No. 1 ★★★ INTERSTATE LOVE SONG 10 wks at No. 1	STONE TEMPLE PILOTS ATLANTIC
2	3	3	9	WHAT'S THE FREQUENCY, KENNETH?	R.E.M. WARNER BROS.
3	2	2	5	GALLOWS POLE	JIMMY PAGE & ROBERT PLANT ATLANTIC
4	5	10	3	YOU DON'T KNOW HOW IT FEELS	TOM PETTY WARNER BROS.
5	6	5	4	A CONSPIRACY	THE BLACK CROWES AMERICAN/REPRISE
6	7	12	3	BLIND MAN	AEROSMITH Geffen
7	8	7	6	ABOUT A GIRL	NIRVANA DGC/Geffen
8	4	4	5	GET OVER IT	EAGLES Geffen
9	9	6	13	FELL ON BLACK DAYS	SOUNDGARDEN A&M
10	11	11	9	I ALONE	LIVE RADIOACTIVE/MCA
11	10	8	5	I AM I	QUEENSRYCHE EMI
12	12	16	8	SELF ESTEEM	OFFSPRING EPITAPH
13	17	25	3	★★★ AIRPOWER ★★★ COVER ME	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
14	20	28	4	★★★ AIRPOWER ★★★ OUT OF TEARS	ROLLING STONES VIRGIN
15	13	15	7	COMING DOWN (DRUG TONGUE)	THE CULT BEGGARS BANQUET/SIRE/REPRISE
16	NEW	1	1	★★★ AIRPOWER ★★★ SPIN THE BLACK CIRCLE	PEARL JAM EPIC
17	16	18	31	FAR BEHIND	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
18	NEW	1	1	TREMOR CHRIST	PEARL JAM EPIC
19	28	36	3	MY WAVE	SOUNDGARDEN A&M
20	15	13	13	BASKET CASE	GREEN DAY REPRISE
21	18	14	17	HOLD MY HAND	HOOTIE & THE BLOWFISH ATLANTIC
22	14	9	11	TORE DOWN	ERIC CLAPTON DUCK/REPRISE
23	19	19	24	VASOLINE	STONE TEMPLE PILOTS ATLANTIC
24	23	24	6	DANCE NAKED	JOHN MELLENCAMP MERCURY
25	NEW	1	1	SYMPATHY FOR THE DEVIL	GUNS N' ROSES Geffen
26	21	21	19	COME OUT AND PLAY	OFFSPRING EPITAPH
27	22	26	5	SOMETHING'S ALWAYS WRONG	TOAD THE WET SPROCKET COLUMBIA
28	25	23	12	YELLOW LEDBETTER	PEARL JAM EPIC
29	29	30	4	DON'T FOLLOW	ALICE IN CHAINS COLUMBIA
30	32	—	2	CAN'T EVEN TELL	SOUL ASYLUM COLUMBIA
31	30	31	3	CEILING	ROYAL JELLY ISLAND
32	26	17	18	YOU GOT ME ROCKING	ROLLING STONES VIRGIN
33	31	29	12	PLANET CARAVAN	PANTERA EASTWEST
34	24	22	10	ALLISON ROAD	GIN BLOSSOMS A&M
35	27	20	13	HIGH HOPES	PINK FLOYD COLUMBIA
36	38	—	2	HEADED FOR DESTRUCTION	JACKYL Geffen
37	NEW	1	1	PLOWED	SPONGE CHAOS
38	36	—	18	LONGVIEW	GREEN DAY REPRISE
39	NEW	1	1	A MURDER OF ONE	COUNTING CROWS DGC/Geffen
40	NEW	1	1	ALBATROSS	CORROSION OF CONFORMITY COLUMBIA

Billboard® FOR WEEK ENDING NOVEMBER 19, 1994

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
1	1	1	8	★★★ No. 1 ★★★ ZOMBIE	THE CRANBERRIES ISLAND
2	2	3	6	ABOUT A GIRL	NIRVANA DGC/Geffen
3	4	7	6	LANDSLIDE	SMASHING PUMPKINS VIRGIN
4	3	2	9	WHAT'S THE FREQUENCY, KENNETH?	R.E.M. WARNER BROS.
5	5	4	14	INTERSTATE LOVE SONG	STONE TEMPLE PILOTS ATLANTIC
6	8	8	10	SUPERNOVA	LIZ PHAIR MATADOR/ATLANTIC
7	9	11	6	DOLL PARTS	HOLE DGC/Geffen
8	7	5	16	SELF ESTEEM	OFFSPRING EPITAPH
9	6	6	13	FEEL THE PAIN	DINOSAUR JR. SIRE/REPRISE
10	11	9	9	WELCOME TO PARADISE	GREEN DAY REPRISE
11	NEW	1	1	★★★ AIRPOWER ★★★ SPIN THE BLACK CIRCLE	PEARL JAM EPIC
12	10	10	11	SEETHER	VERUCA SALT MINTY FRESH/DGC/Geffen
13	12	14	7	SWEET JANE	COWBOY JUNKIES NOTHING/INTERSCOPE
14	15	15	8	SUPERSONIC	OASIS EPIC
15	18	33	3	BUDDY HOLLY	WEEZER DGC/Geffen
16	17	21	4	CAN'T EVEN TELL	SOUL ASYLUM COLUMBIA
17	14	13	14	I ALONE	LIVE RADIOACTIVE/MCA
18	19	19	5	MY WAVE	SOUNDGARDEN A&M
19	13	12	12	SOMETHING'S ALWAYS WRONG	TOAD THE WET SPROCKET COLUMBIA
20	24	25	16	FELL ON BLACK DAYS	SOUNDGARDEN A&M
21	16	17	11	GOOD ENOUGH	SARAH MCLACHLAN ARISTA
22	21	20	17	FADE INTO YOU	MAZZY STAR CAPITOL
23	20	22	20	BASKET CASE	GREEN DAY REPRISE
24	30	38	3	THE WHOLE WORLD LOST ITS HEAD	GO-GO'S IRS
25	NEW	1	1	TREMOR CHRIST	PEARL JAM EPIC
26	26	26	7	COMING DOWN (DRUG TONGUE)	THE CULT BEGGARS BANQUET/SIRE/REPRISE
27	NEW	1	1	LOOKING FOR A SONG	BIG AUDIO COLUMBIA
28	25	23	19	ALL I WANNA DO	SHERYL CROW A&M
29	NEW	1	1	COVER ME	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
30	22	18	15	SOMETIMES ALWAYS	THE JESUS AND MARY CHAIN AMERICAN/WARNER BROS.
31	23	16	10	MOCKINGBIRDS	GRANT LEE BUFFALO REPRISE
32	28	30	9	BAD REPUTATION	FREEDY JOHNSTON ELEKTRA
33	NEW	1	1	21ST CENTURY DIGITAL BOY	BAD RELIGION ATLANTIC
34	35	—	2	GIRL, YOU'LL BE A WOMAN SOON	URGE OVERKILL MCA
35	36	37	3	THAT'S JUST WHAT YOU ARE	AIMEE MANN IMAGO
36	27	27	19	FAR BEHIND	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
37	39	—	2	A CONSPIRACY	THE BLACK CROWES AMERICAN/REPRISE
38	29	24	19	UNDONE - THE SWEATER SONG	WEEZER DGC/Geffen
39	NEW	1	1	DELIVERY	COMPULSION INTERSCOPE
40	31	32	19	EINSTEIN ON THE BEACH	COUNTING CROWS DGC/Geffen

HITS! IN TOKIO

Week of October 30, 1994

- ① Secret / Madonna
- ② Always / Bon Jovi
- ③ Hungah / Karyn White
- ④ Space Cowboy / Jamiroquai
- ⑤ I'll Make Love To You / Boyz II Men
- ⑥ Endless Love / Luther Vandross & Mariah Carey
- ⑦ All I Wanna Do / Sheryl Crow
- ⑧ Get Over It / Eagles
- ⑨ Body And Soul / Anita Baker
- ⑩ Un Homme Et Une Femme / Clementine
- ⑪ When We're Makin' Love / Dpaz Featuring Ray Hayden
- ⑫ Motherless Child / Eric Clapton
- ⑬ Breaking Away / Jaki Graham
- ⑭ Da. Yo. Ne / East End X Yuri
- ⑮ The Rhythm Is Magic / Marie Claire D'Ubaldo
- ⑯ Good Times / Edie Brickell
- ⑰ Best Of My Love / C. J. Lewis
- ⑱ What's The Frequency, Kenneth? / R.E.M.
- ⑲ Kaerou Kana / The Boom
- ⑳ Na Estrada / Marisa Monte
- ㉑ Love Is All Around / Wet Wet Wet
- ㉒ Luv Connection / Tei Towa
- ㉓ La La (Means I Love You) / Swing Out Sister
- ㉔ Mickey Mouth / Dulfer
- ㉕ At Your Best (You Are Love) / Aaliyah
- ㉖ Hey Now (Girls Just Want To Have Fun) / Cyndi Lauper
- ㉗ Stroke You Up / Changing Faces
- ㉘ Trouble / Shampoo
- ㉙ Biggest Part Of Me / Take 6
- ㉚ Down In The Bottom / Walter Becker
- ㉛ Vem Vet / Lisa Ekdahl
- ㉜ Make It Right / Lisa Stansfield
- ㉝ I Want To Live / Naomi Campbell
- ㉞ Wonderful World / Gone Tomorrow
- ㉟ Do It Again / Paul Hardcastle
- ㊱ Bird Of Paradise / Izit
- ㊲ Vivire / Juan Luis Guerra And 440
- ㊳ Shine / Aswad
- ㊴ When Can I See You / Babyface
- ㊵ Letigo / 卍
- ㊶ Lucky Dne / Amy Grant
- ㊷ We Are The Pigs / Suede
- ㊸ Turn Down The Lights / Shanice
- ㊹ Stay With Me Baby / Trine Rein
- ㊺ Brazilian Love Affair / Shakatak
- ㊻ Mercy Mercy Me / Special EFX
- ㊼ Work Your Body / Charnett Moffett
- ㊽ You Got Me Rocking / The Rolling Stones
- ㊾ Don't Make Me Wait / Peabo Bryson
- ㊿ Alive / Jan Johnston

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO

81.3 FM J-WAVE

Compiled from a national sample of airplay supplied by Broadcast Data Systems. Radio Track service. 109 album rock stations and 34 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.

Radio Labio's Maldonado Stirs Controversy Offensive Content Cited As Station Pulls Jock's Show

LOS ANGELES—Francisco Maldonado, Spanish radio's answer to Howard Stern, is beginning to cause the same stir that the self-proclaimed "King Of All Media" has. In fact, Maldonado, whose three-hour call-in show, "Intercambio," is syndicated on eight stations via the Radio Labio Spanish network, calls himself "The God Of Radio."

The show was pulled from Spanish affiliate KUNA Palm Springs, Calif., Oct. 7, only six days after the station added the show. Radio Labio and KUNA's attorneys are trying to work the problem out.

KUNA GM Mark Wright says the station received threats of vandalism and had nine local advertisers cancel that week.

"We decided it wasn't worth it," says Wright. "The people here are from northern Mexico, and they're very conservative. This isn't a slam against Radio Labio—the [other] programming we get from them is absolutely superlative. [Maldonado] is just something this community is not ready for, and it created problems for us and cost us money."

Wright says it was the show's sexual discussions that offended listeners and advertisers the most. As for Maldonado's penchant for verbally attacking Latinos, Wright says, "I know what he's trying to do, and I applaud him for that. He's trying to wake up Hispanics and pull them out of submissiveness, and tell them how they can assimilate themselves more into where they are. I understand his intent, but his methods aren't right."

Radio Labio GM Juan Andres DeHaseth says the network attempted to meet with the community leaders who called for the advertising boycott of KUNA. However, the leaders called for the boycott anonymously and refused to talk with Radio Labio executives.

"This is the same thing that hap-



by Carrie Borzillo

pened with Rush [Limbaugh] and Stern," he says. "He's just telling it like it is. We're the least educated and the poorest paid, and he's just calling a spade a spade."

DeHaseth says a salesperson at the station told him the advertisers were all of Mexican descent, and that they "just don't understand free speech."

The show's content includes Maldonado calling his listeners "donkeys" for not voting and for not trying to become a part of the "American system," according to DeHaseth.

Maldonado has been living in the U.S. for five years and is in the process of becoming an American citizen, something he frequently encourages his Latino listeners to do.

AROUND THE INDUSTRY

Westwood One is pulling the plug on Dick Clark's "Rock, Roll & Remember" and "Countdown America" one month early. The last shows on the net will air the weekend of Nov. 26-27. United Stations Radio Networks will pick up "Rock, Roll & Remember" and "Dick Clark's U.S. Music Survey," the renamed "Countdown America," the following weekend (Billboard, Oct. 29).

United Stations has named its album alternative radio show "The Difference With Todd Rundgren." The show is inspired by and co-produced with WXPN Philadelphia's "The World Cafe," which is syndicated on public radio stations via Public Radio International (Billboard, Oct. 15).

Ellen James Martin joins PRI's

"Marketplace" as a commentator on real estate and housing. She writes the syndicated "Smart Moves" column.

SportsFan Radio Network has purchased "The Pete Rose Radio Show," which has 80 affiliates, from Katz Radio Group. The show, once syndicated by Sports Entertainment Network, airs from 7-9 p.m. Eastern and is hosted by Rose and Michelle Oaks. Premiere Radio Networks handles sales for the net, which launched in January.

The Branson Country Music Network has bowed "Branson Coast To Coast," a five-hour country music show hosted by former WIL St. Louis jock Rick Bonner. KLRA Little Rock, Ark., and WNJC Vineland, N.J., are among the 12 stations on which the show is debuting.

National Alternative Network will bow a live concert program in early 1995, tentatively titled "Wired Live."

Westwood One Entertainment will simulcast Whitney Houston's performance in Johannesburg, South Africa, "Whitney—The Concert For A New South Africa," which will be presented on HBO Nov. 12.

WW1 is also offering a three-hour Thanksgiving special dubbed "Once Upon A Lifetime: Thanksgiving With Alabama," featuring music and interviews with the band.

Entertainment Radio Networks co-chairman Dana Miller has been elected as board chair of AIDS Project Los Angeles.

The Church of Jesus Christ of Latter-Day Saints is offering a slew of 30-minute, documentary-style radio programs as part of its "Times And Seasons" series. They are: "The Free Press"; "Self-Esteem"; "Family Traditions"; "Kicking The Habit"; "Educating Our Children"; "The Marriage Partnership"; "Crime Prevention"; "The Learning Process"; and "Literacy."



Just Koz. Saxophonist Dave Koz meets with executives from SW Networks at the recent National Assn. of Broadcasters conference to discuss the new show he is hosting for the network (Billboard, Oct. 22). Pictured, from left, are Paul Goldstein, executive producer at SW Networks; Koz; Corinne Baldassano, SW Networks' VP/programming; and SW Networks president/CEO Susan Solomon.

Changes In Communications Bill Likely Under Republicans

■ BY BILL HOLLAND

WASHINGTON, D.C.—Political insiders here say that Republican gains in the Nov. 8 elections could mean slower progress in 1995 on legislation to update the Communications Act, the so-called information superhighway bill.

The new Republican majorities in the Senate and House could bring about legislative gridlock as the GOP battles President Clinton issue by issue in the next Congress.

It was soon-to-be Senate majority leader Bob Dole, R-Kan., who led Republican opposition to year-end legislation, including the doomed information superhighway bill.

It is difficult at this point to predict how Republicans will decide to offer a communications bill rewrite, insiders here say. Chances are that it will differ in significant details from its Democratic predecessor, but probably not in most issues affecting broadcasters.

In a Republican-controlled Senate,

Sen. Larry Pressler, R-S.D., will take over the chairmanship of the telecommunications-related Commerce Committee.

On the House side, Republican gains will make it more difficult than ever for Democratic telecommunications leaders such as John Dingell, D-Mich., and Ed Markey, D-Mass., to forge administration-friendly legislation.

Republicans are not expected to try to revive Fairness Doctrine legislation, insiders say, and probably will vote against Democratic budget-increase

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schemes such as spectrum fees.

STATION OWNERSHIP REPORT OUT

The FCC released its long-awaited radio station ownership report Nov. 8; as noted here earlier, it draws few conclusions as to the use of local marketing agreements, the impact of the larger caps on minority ownership, or the effects of ownership relaxation on diversity.

However, the report, completed Oct. 20 but not released immediately, does suggest that diversity of other media (such as cable) may mean that "the public has access to a wide range of viewpoints and the diversity of voices we seek."

Still, the report states that to make an accurate assessment, "we would need more information regarding changes in the amount of news and public affairs programming and general changes in formats that have occurred, in addition to the data on the changes in the number of stations in an individual market."

UPDATE ON NAB RENEWAL SEMINARS

The National Assn. of Broadcasters will hold its next series of radio license renewal seminars in the South and Midwest.

The last 1994 seminar is scheduled for Nov. 17 in Columbus, Ga.; the first for 1995 takes place in Jackson, Miss., Jan. 24, followed by a seminar in Louisville, Ky., March 14.

YOUNG EARS OPEN TO BOTH COUNTRY & ALTERNATIVE MUSIC

(Continued from page 77)

including periodic jumps to alternative, are more common now, according to Reeves.

The same openness is seen by Dan Pearman, PD at KYNG ("Young Country") Dallas, which, according to Arbitron estimates, shares approximately 60,000 listeners with crosstown modern rock KDGE. "I don't think people are as dogmatic about one particular genre" of music, he says. Instead, they are likely to scan the radio dial, and where they stop depends upon their musical mood of the moment.

Eric Logan, PD of KYCW Seattle says, "People have gotten so sophisticated with their listening habits. They want to have diverse selections of music for different moods, which are changing all the time." He says he wouldn't be surprised if his new country station shares listeners with crosstown modern rock KNDD. "It's not a stretch at all for someone to listen to both. These are changing times."

Others aren't so sure. "I don't know anybody who's said, 'I listen to coun-

try and to you guys,'" says Christian Unruh, PD at modern rock WZRH New Orleans. "You really can't get further apart musically. I base this on nothing but my gut, but I don't believe anybody listens to alternative and country." While Unruh may be voicing a common refrain, others flatly disagree.

"That's dead wrong," says Hallam at KKBQ Houston, who insists there is a "snobbery in the business" when it comes to the growing influence Nashville has on mainstream, traditionally non-country listeners. According to Arbitron, nearly 90,000 KKBQ listeners also tune in crosstown KRBE, a top 40 station that spins lots of Stone Temple Pilots and Offspring. Hallam assumes he's already sharing with Houston's KZFX, which flipped to modern rock as KRQT (Rocket 107.5) in late October.

The country/modern rock trend remains a modest one. According to Strategic Radio Research's AccuRatings service, 10% of hot country listeners check out modern rock radio on a

regular basis. The reason it's happening at all is that young, predominantly white listeners in large numbers have discovered both formats. Two of the three fastest-growing formats among 12-24-year-olds are hot country and modern rock, according to AccuRatings' analysis. (Hard rock is the third.)

'DIFFERENT TOP 40'

At modern rock, a new batch of acts (Hole, Weezer, Pavement) are propelling the format toward a sea of new listeners (Billboard, Nov. 5). According to the exclusive Billboard/Arbitron national format ratings, since 1989 the percentage of 12-17-year-old listeners who make up the modern rock audience has more than tripled. "New rock has become a different kind of top 40," says KNNC PD Lynn Barstow, noting the format's growing roster of mass-appeal stars.

A virtually identical scenario is being played out at country. The idea that kids in the South—or anywhere—grew up listening to country radio in large numbers, and that their current

allegiance to the format is nothing new, is inaccurate. According to the Billboard/Arbitron format ratings, five years ago 2.8% of country listeners were between the ages of 12 and 17. Today that number has grown nearly four-fold, to 10.2%. (KMLE is the second most-listened-to station among teens in Phoenix, a once unheard-of ranking for a mass-appeal country outlet.)

The fact is, the 18-24 demo is country radio's fastest-growing segment. Because of that influx, the average age of a format listener has dropped five years since 1990.

Like country dance club owners, programmers attribute the rise to an eruption of young Nashville talent, many of whom are in their 20s themselves (Clay Walker, Faith Hill, Tim McGraw) and can appeal to the new generation of devotees.

Hallam at KKBQ sees it all as just the latest manifestation of the age-old music business adage: "People respond to the hits."

Student Sues Don & Mike In Sordid Case; ANG Stockholders Approve Paxson Merger

AN ANONYMOUS University of Maryland student has filed a \$35 million lawsuit against syndicated talk hosts **Don Geronimo** and **Mike O'Meara**, citing invasion of privacy, negligence, and intentional infliction of emotional distress. Also named in the suit are Infinity Broadcasting (which owns the station where the hosts are based, **WJFK-FM** Washington, D.C.), plus **WJFK VP/GM Ken Stevens**, former **PD Cerphe Colwell**, assistant producer **Billy Reed**, and afternoon traffic reporter **Sherry Elicker**.

According to the suit, the plaintiff, who was "infatuated and intimidated" by Geronimo, "allowed him to kiss her and fondle her breast, but she refused, in spite of his insistence, to engage in any other sexual conduct with him." At that point, the suit claims, Geronimo satisfied himself sexually while she was in his car. When the plaintiff was getting out of Geronimo's car, he allegedly said to her, "I have to see you again . . . You and I could have a lot of fun together."

The suit also claims that the plaintiff got involved in a relationship with Reed and revealed to him that she has herpes, a fact that Reed allegedly passed along to the jocks, who broadcast it on the air.

Stevens and Colwell could not be reached for comment at press time, although Stevens told *The Washington Post*, "We do not believe any of the allegations in the complaint, and we will be responding vigorously to every one of them in court."

Geronimo and O'Meara have been sued twice before for unrelated incidents. Both of those suits have been settled.

In other news, stockholders of the American Network Group voted Nov. 4 to approve the previously announced merger of ANG into Paxson Communications Corp. The newly merged company owns 16 radio stations, with applications pending approval for two more, plus several television stations, state networks, and sports networks.

A postscript to the New Jersey Senate race, in which Democratic incumbent **Frank Lautenberg** publicly condemned his Republican challenger, **Chuck Haytaian**, via a TV attack spot for refusing to distance himself from controversial, conservative, and allegedly racist **WABC** New York afternoon talk show host **Bob Grant** (Billboard, Nov. 12): Lautenberg won the extremely close race. On Election Night, a New Jersey NAACP executive and Lautenberg ally was interviewed on television and was asked who, or what, might have tipped the balance Lautenberg's way. His slightly tongue-in-cheek response: "God bless Bob Grant."

PROGRAMMING: JAMES' NEW MIX

Randy James has been named PD of **WRQX** (Mix 107.3) Washington, D.C., replacing **Lorrian Palagi**, now at **WPNT** Chicago. James previously was OM/PD at **WMMX** (Mix 107.7) Dayton, Ohio.

WTEM Washington, D.C., PD **Doug Gondek** exits and plans to relaunch his consulting business. No replacement has been named.

Kim Alexander has been upped from APD to PD at **WXPB** Philadelphia, replacing **Mike Morrison**, now at **KSCA** Los Angeles.

Ragan Henry has sold **KKZR** Houston to Salem Communications for \$12 million. According to Salem executive VP **Eric Halvorson**, the "Z-Rock" affiliate will flip to a Christian talk format in early February. Halvorson would not confirm reports that the current staff has been given 60 days notice. Salem also signed an agreement to



by **Phyllis Stark**
with reporting by **Eric Boehlert**
and **Brett Atwood**

purchase brokered **KENR** Houston from Susquehanna Radio Corp. for an undisclosed amount. That station also will convert to Christian talk, Halvorson says. Salem plans to erect a new, 2,000-foot tower for **KKZR** on Houston's north side.

WNUA Chicago APD/MD **Mike Fischer** has been named PD for **SW Networks'** new 24-hour adult alternative format. Fischer begins his new duties Nov. 28.

KUBE Seattle evolves from top 40/mainstream to top 40/rhythm.

WCCO Minneapolis PD **Jim Ashbery** exits and has not been replaced.

APD **Ron Bunce** is upped to PD at **WLUM** Milwaukee, replacing **Tony Dee**. **WKQX** (Q101) Chicago PD **Bill Gamble** continues to consult **WLUM**.

Jones Satellite Networks has picked up syndication of the **Z Spanish Radio Network**, making it Jones' eighth full-time format. The **Z Spanish Radio Network**, which will continue to program the format, already has affiliates in San Francisco; Sacramento, Calif.; Tucson, Ariz.; Fresno, Calif.; Yakima, Wash.; and Springdale, Ark.

JSN also announced that it is relocating its sales, traffic, clearance, and affiliate-relations departments from Dallas to the company's Denver headquarters. National sales manager **Mike Tyler** will not make the move, and has left the company.

KCKY Phoenix flips from its talk/sports format to Spanish AC under a new local marketing agreement with **Nica Mex Corp.**, which has an option to purchase the station from **Grande Voz Inc.**

WGSF Memphis flips from contemporary Christian to all-news, with local programming in the morning and "CNN Headline News" the rest of the day.

KDEO-FM Honolulu has switched from its free-form "Radio Free Hawaii" format to classic rock as "the Blaze," after station owner **Norm Winter** gave up his lease on the station. It is now in a sales mar-

keting agreement with **Loew Broadcasting Corp.**, owner of crosstown **KRTR** and a construction permit at 104.3, which had been assigned the calls **KBLZ**. Those calls now move to **KDEO**.

Under the new agreement, **Loew** moves "the Blaze" from 102.7 to 104.3. It is programmed by former **KRTR** morning personality **Brock Whaley**. Both Whaley and his former **KRTR** morning partner, **Malon Moore**, now host mornings at **KBLZ**. Over at **KRTR**, crosstown **KGUY** morning hosts **Michael Qseng** and **Kari Steele** join for the same duties. No word on what format the 104.3 frequency will assume.

Rex Broadcasting, owner of **KCUB/KIIM** Tucson, Ariz., has closed on its \$3.5 million purchase of crosstown **KCRZ** from Tucson Community Broadcasting, which it has been operating under an LMA. **KCRZ** continues to simulcast **KCUB** for now.

Tony Valera is upped from music coordinator to OM of **KMXZ** Monterey, Calif., and crosstown LMA partner **KAXT** (formerly **KXDC**), replacing **Linda Roberts**, who exits. **KAXT**, which had been dark, returned to the air Nov. 4 with a hot country format and a new staff.

KMXZ morning hosts **Keith Lynch** and **Steve Davis** join **KAXT** for mornings. **KCHO** Chico, Calif., midday host **Ashley Evans** is now on **KAXT** from 10 a.m.-noon under her real name, **Karen Bonds**. OM Valera is on the air from noon-2 p.m., and former Sheppard Communications group programmer **Don Murray** joins for afternoons. **KMXZ** 1-3 p.m. host **Dan Aquino** joins **KAXT** for nights as **Danny Rhodes**.

In addition, **KMXZ** has made some changes to its staff. PD/midday host **Bobby D** moves to mornings. Newcomer **Jimmy Cruz** joins for middays, while P/T jock **Steve Herrera** is upped to afternoons, replacing **Rudy Alfaro**, who exits. Former **KHSL** Chico station manager **Jackie B** joins for nights, replacing the **Black Widow**, who exits.

KFGI Austin, Texas, has flipped from oldies to hot AC as "Party 94.7," and has applied for the new



calls **KPTY**. Morning man **Steve Kerr** moves to middays at sister **KKMJ** and has not been replaced. **WNCT-FM** Greenville, N.C., flips from soft AC to oldies.

Joe Logan is out as PD at **KSSN** Little Rock, Ark., after 17 months at the helm. GM **Jay Werth** is accepting T&Rs.

WKTI Milwaukee MD/midday host **John Harrison** exits to become PD at **WAZY** Lafayette, Ind. **WKTI** night jock **Leonard Peace** is upped

newsline...

BILL KORN has been promoted from president to chairman/CEO of Westinghouse Broadcasting Co. He succeeds former chairman **Burton Staniar**, who continues as chairman/CEO of Westinghouse subsidiary the Knoll Group.

JACK DANIEL moves from VP/GM to station manager of **WEDJ** Charlotte, N.C. **Macon Moye**, GM of sister station **WRFK** Charlotte, is **WEDJ's** interim GM.

MARK KOPLEMAN is the new GM at **WZZU/WDCG** Raleigh, N.C., replacing **Ron Stone**, who exits. **Kopleman** was GM at sister stations **KCEE/KRQQ** Tucson, Ariz.

MARC LEUNISSEN, VP/GM of **WEZB** New Orleans, has been elected chairman of the eight-member advisory board for **Interep's** Major Market Radio.

BARRY BUTLER has been upped to president/GM of **Shadow Broadcasting Services'** Chicago office, and **Harvey Wittenberg** has been elevated to Midwest VP for affiliate relations. In **Shadow's** San Francisco office, **John Winder** joins as VP/Northern California affiliates and operations, and **Tom Hogan** has been named GSM. **Winder** arrives from **Metro Traffic**. **Hogan** was sales manager at **XHRM** San Diego.

STATION SALES: **WNOE-AM** New Orleans from **Radio Equity** partners to **Communicom Co.** of Louisiana for an undisclosed price.

SALE CLOSINGS: **WRNJ/WHKQ** Racine, Wis., from **Vision Broadcasting Inc.** to **M G Radio L.L.C.** (a new company formed by **Vision** and members of the **Marcus** family of Milwaukee), for an undisclosed price; **WSRV** Smyrna, Del., from **Kent County Radio Inc.** to **Benchmark Communications**, for \$389,000.

to MD/middays.

Oldies **WFAT** Kalamazoo, Mich., has become the first affiliate of **Westwood One's** new '70s format.

WTTF Tiffin, Ohio, afternoon host **Ken Hawk** exits to become PD at **WPHM/WBTI** Port Huron, Mich. Former **WTWR** Toledo, Ohio, P/T jock **Donna Pecolis** replaces him at **WTTF**.

PEOPLE: DEBELLA BACK TO RADIO?

Former **WMMR** Philadelphia jock **John DeBella** was scheduled to appear on former rival **Howard Stern's** syndicated morning show Nov. 11. **DeBella** is expected to announce his return to broadcasting, possibly in afternoons at **WYSF** Philadelphia. Look for details here next week.

WBZZ (B94) Pittsburgh production director and noon-3 p.m. jock **David Edgar** is upped to APD, replacing **Clarke Ingram**, now at **WPXY** Rochester, N.Y. **Edgar** retains his shift. Also, **WYHY** (Y107) Nashville afternoon jock **Downtown Billy Brown** joins B94 for that shift, replacing **Ingram**. OM **Buddy Scott** is still looking for a 9 a.m.-noon jock and a production director.

WTAE Pittsburgh has rehired **Larry O'Brien** and **John Garry** for mornings, replacing the current "Newsline" program. The pair, which started at the station in 1972, had been out of radio for a while and last worked at crosstown **WMXP** (now **WZPT**).

KLOU St. Louis MD **Gary Kolarcik** exits, and his position has been eliminated.

WHJX Jacksonville, Fla., MD **Tim Virgin** has become the latest casualty of the station's receivership and format change. Afternoon jock **Greg Brady** is acting MD.

Overnight jock **Phil Dirt** is upped to MD at **WRXS** (X107) Ocean City, Md., replacing **Brian Hall**, who has taken a leave of absence.

Former **KDIA** San Francisco PD **Jeff Harrison** is working overnights at **KACD/KBCD** Los Angeles.

WJJD/WJMK Chicago promotion director **Tom Edwards** exits and has not been replaced. Also, as expected, former crosstown **WLS-AM-FM** host **Ty Wansley** joins **WJJD** as morning co-host with **Ed Vrdolyak**, **Wansley's** former partner at **WLS**, who joined **WJJD** a few weeks ago.

To fill the evening slot vacated by the demise of **Gene Burns'** syndicated show (**Billboard**, Nov. 12), **WRKO** Boston is now simulcasting **Charles Adler's** "Adler On Line" show from local TV station **WABU**.

KYGO-FM Denver afternoon host **Keith Riker** has exited. PD **John St. John** is searching for a replacement.

Following its format change to country, **WKSI** Greensboro, N.C., has revamped its lineup. MD/midday host **Darren Stevens** moves to mornings, where he is paired with current morning host and PD **Chuck Finley**. Former crosstown **WNEU** (now **WXRA**) midday host **Dave Oakley** joins **WKSI** for that shift. Ex-**WNEU** morning man **Rod Davis** joins for afternoons. Production director/afternoon driver **J.P. Morgan** moves to nights. P/T jocks **Austin Scott** and **Wendy Thomas** rotate in overnights.

KEYI Austin, Texas, morning team **Dan Lopez** and **Michelle Roebuck** exit following the station's format change to oldies (**Billboard**, Nov. 12). No replacements have been named; T&Rs to OM/PD **Dave LaBrozzi**.

Jon Jeffrey Kay, last with **WZRR** Birmingham, Ala., is now hosting afternoons at **WXCW** (Citrus 95) Homosassa Springs, Fla.

Dennis Shreefer, previously of **Dame Media** in Harrisburg, Pa., joins **WSPD** Toledo, Ohio, for mornings, replacing **Jerry Anderson**, who exits.

ASCAP TO HONOR BILLBOARD'S 100TH

(Continued from page 1)

honor them," says ASCAP president Marilyn Bergman. "The ASCAP Deems Taylor Special Citation being presented in honor of Billboard's 100th anniversary this year is richly deserved. No other publication has so consistently set the standard for coverage of our business."

Billboard editor in chief Timothy White says of the honor, "The ASCAP-Deems Taylor Awards are the most

prestigious laurels in American music journalism, so Billboard is thrilled and deeply humbled to be recognized in this way. Publisher Howard Lander and I accept this award on behalf of all the marvelous editors, reporters, chart directors, and publishers who have worked so hard over the last century to uphold and further the traditions of Billboard. We also thank the artists and the industry professionals

who labor on the artists' behalf, because Billboard exists to serve the highest aims of that readership."

BROADCAST HONORS

The ASCAP-Deems Taylor broadcast award in television will be presented to David Horn, executive producer of Thirteen/WNET's "In The Spotlight," a series of television specials showcasing contemporary popular music. In the radio broadcast category, the show to be honored is "The Composer's Voice," a series featuring living composers and their music; the award will be presented to the show's co-producers, the Minnesota Composers Forum and Minnesota Public Radio, executive producers Arthur Cohen and Linda Hoeschler, and production staffers Alan Baker, Jeffrey Brooks, and Bill Morelock.

In the book category, authors and publishers of eight notable books will be honored. The winners are Glen Alyn for "I Say Me For A Parable, The Oral Autobiography Of Mance Lipscomb, Texas Bluesman," published by W.W. Norton & Co.; Mary A. Bufwack and Robert K. Oermann for "Finding Her Voice: The Saga Of

Women In Country Music," published by Crown Publishers Inc.; Lawrence Cohn, editor of "Nothing But The Blues," published by Abbeville Press Inc.; Luc Delannoy for "Pres: The Story Of Lester Young," translated by Elena Odio, published by University Of Arkansas Press; Walter Frisch for "The Early Works Of Arnold Schoenberg 1893-1908," published by the University Of California Press; David Lewin for "Musical Form And Transformation: 4 Analytic Essays," published by Yale University Press; Frederick Neumann for "Performance Practices Of The Seventeenth And Eighteenth Centuries," published by Schirmer Books; and Mary Jane Phillips-Matz for "Verdi: A Biography," published by Oxford University Press.

Additionally, eight writers of journal or magazine articles, newspaper articles, or program notes will be honored. The winners are Brian Cullman for his article "Cheb Khaled & The Politics Of Pleasure" in *Antaeus*; Michael Hicks for his article "Cowell's Clusters" in *The Musical Quarterly*; Sandra Hyslop for her articles "Generations Of Creative Genius—Part I And 2" in *Sym-*

phony; Alan Light for his article "A Lasting Impression—The Rolling Stone Interview With Curtis Mayfield" in *Rolling Stone*; Howard Mandel for his articles "David Sanborn Swings Back" and "All Dizzy's Children" in *Down Beat*; Scott Poulson-Bryant for his articles "Dead Again?" and "Puff Daddy" in *Vibe*; Mark Swed for his articles "A Stockhausen Rarity" in *The Wall Street Journal*, "Cage And Counting" in a catalog for The Museum Of Contemporary Art, Los Angeles, and "Look Out, It's Lennymania!" in *The Los Angeles Times*; and David Wright for his program notes for The New York Philharmonic 1993-94 season in *The Philharmonic-Symphony Society*.

The ASCAP-Deems Taylor Awards are presented in honor of Deems Taylor, a composer, music critic, editor, and former ASCAP president. To be eligible, books and articles must have been published in the U.S. for the first time in 1993 and must be nonfiction prose about music and/or its creators (not a textbook or instructional guide). The winners were chosen by a panel of ASCAP members. A total of \$6,000 in cash prizes will be distributed among the winners.

Top 40 Airplay



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 79 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	14	ALL I WANNA DO SHERYL CROW (A&M) 7 wks at No. 1	1	2	8	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA) 1 wk at No. 1
2	3	11	ANOTHER NIGHT REAL MCCOY (ARISTA)	2	3	6	ON BENDED KNEE BOYZ II MEN (MOTOWN)
3	4	7	SECRET MADONNA (MAVERICK/SIRE/WB)	3	4	6	I WANNA BE DOWN BRANDY (ATLANTIC)
4	2	15	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)	4	1	15	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)
5	5	13	I'M THE ONLY ONE MELISSA ETHERIDGE (ISLAND)	5	5	17	NEVER LIE IMMATURE (MCA)
6	6	7	ALWAYS BON JOVI (MERCURY)	6	6	15	AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE)
7	10	5	LIVING IN DANGER ACE OF BASE (ARISTA)	7	7	5	YOU WANT THIS JANET JACKSON (VIRGIN)
8	8	15	100% PURE LOVE CRYSTAL WATERS (MERCURY)	8	8	12	ANOTHER NIGHT REAL MCCOY (ARISTA)
9	7	15	DECEMBER 1963 FOUR SEASONS (CURB)	9	9	6	SECRET MADONNA (MAVERICK/SIRE/WB)
10	9	20	WHEN CAN I SEE YOU BABYFACE (EPIC)	10	12	9	PLAYAZ CLUB RAPPIN' 4-TAY (CHRYSALIS/EMI)
11	12	13	I'LL STAND BY YOU PRETENDERS (SIRE/WARNER BROS.)	11	24	3	CREEP TLC (LAFACE/ARISTA)
12	13	6	WHAT'S THE FREQUENCY, KENNETH? R.E.M. (WARNER BROS.)	12	10	17	STROKE YOU UP CHANGING FACES (SPOILED ROTTEN)
13	11	24	WILD NIGHT JOHN MELLENCAMP (MERCURY)	13	11	24	100% PURE LOVE CRYSTAL WATERS (MERCURY)
14	16	6	SOMETHING'S ALWAYS WRONG TODD THE WET SPROCKET (COLUMBIA)	14	14	23	FANTASTIC VOYAGE COOLIO (TOMMY BOY)
15	18	5	ALLISON ROAD GIN BLOSSOMS (A&M)	15	21	3	EVERY DAY OF THE WEEK JADE (GIANT)
16	15	9	NEW AGE GIRL DEADEYE DICK (ICHIBAN)	16	19	6	FA ALL Y'ALL DA BRAT (SO SO DEF/CHAOS)
17	36	2	ON BENDED KNEE BOYZ II MEN (MOTOWN)	17	17	12	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
18	14	25	SHINE COLLECTIVE SOUL (ATLANTIC)	18	15	14	BOP GUN (ONE NATION) ICE CUBE FEAT. GEORGE CLINTON (PRIORITY)
19	23	4	YOU WANT THIS JANET JACKSON (VIRGIN)	19	13	11	ENDLESS LOVE L. VANDROSS & M. CAREY (COLUMBIA)
20	19	8	FADE INTO YOU MAZZY STAR (CAPITOL)	20	18	7	THUGGISH RUGGISH BONE BONE THUGS N HARMONY (RUTHLESS)
21	21	10	YOU GOTTA BE DES'REE (550 MUSIC)	21	20	6	HOW MANY WAYS TONI BRAXTON (LAFACE/ARISTA)
22	27	4	HOLD MY HAND HOOTIE & THE BLOWFISH (ATLANTIC)	22	NEW ▶		SHAME ZHANE (HOLLYWOOD/JIVE)
23	20	7	TURN THE BEAT AROUND GLORIA ESTEFAN (CRESCENT MOON)	23	23	7	TOOTSEE ROLL 69 BOYZ (RIP-IT)
24	25	8	INTERSTATE LOVE SONG STONE TEMPLE PILOTS (ATLANTIC)	24	16	23	WHEN CAN I SEE YOU BABYFACE (EPIC)
25	24	10	BASKET CASE GREEN DAY (REPRISE)	25	22	13	NONE OF YOUR BUSINESS SALT-N-PEPA (NEXT PLATEAU/LONDON)
26	32	2	DANCE NAKED JOHN MELLENCAMP (MERCURY)	26	29	4	LIVING IN DANGER ACE OF BASE (ARISTA)
27	26	4	GET OVER IT EAGLES (GEFFEN)	27	32	2	BE HAPPY MARY J. BLIGE (UPTOWN/MCA)
28	33	2	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)	28	25	7	U WILL KNOW B.M.U. (BLACK MEN UNITED) (MERCURY)
29	28	13	FAR BEHIND CANDLEBOX (MAVERICK/SIRE/WB)	29	28	16	ACTION TERROR FABULOUS (EASTWEST)
30	30	3	LUCAS WITH THE LID OFF LUCAS (BIG BEAT/ATLANTIC)	30	35	2	PRACTICE WHAT YOU PREACH BARRY WHITE (A&M)
31	22	10	ENDLESS LOVE L. VANDROSS & M. CAREY (COLUMBIA)	31	26	19	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY (COLUMBIA)
32	40	2	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA)	32	37	11	BODY & SOUL ANITA BAKER (ELEKTRA)
33	31	4	ABOUT A GIRL NIRVANA (DGC/GEFFEN)	33	RE-ENTRY		ALL I WANNA DO SHERYL CROW (A&M)
34	NEW ▶		BLIND MAN AEROSMITH (GEFFEN)	34	NEW ▶		DO YOU SEE WARREN G. (VIOLATOR/RAL/ISLAND)
35	29	8	CIRCLE OF LIFE ELTON JOHN (HOLLYWOOD)	35	34	9	FLAVA IN YA EAR CRAIG MACK (BAD BOY/ARISTA)
36	NEW ▶		EVERY DAY OF THE WEEK JADE (GIANT)	36	39	9	SHORT SHORT MAN 20 FINGERS (ZOO)
37	34	24	UNTIL I FALL AWAY GIN BLOSSOMS (A&M)	37	31	8	TURN THE BEAT AROUND GLORIA ESTEFAN (CRESCENT MOON)
38	35	20	I'LL BE LOVING YOU COLLAGE (VIPER/METROPOLITAN)	38	NEW ▶		IT SEEMS LIKE YOU'RE READY R. KELLY (JIVE)
39	NEW ▶		SPIN THE BOTTLE THE JULIANA HATFIELD THREE (RCA)	39	30	14	NUTTIN' BUT LOVE HEAVY D & THE BOYZ (UPTOWN/MCA)
40	NEW ▶		AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE)	40	NEW ▶		THE SWEETEST DAYS VANESSA WILLIAMS (WING/MERCURY)

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.

POLYGRAM SLASHES PRICES ON MUSIC VIDEOS

(Continued from page 1)

\$9.95 eight previously released, 30-to-75-minute titles that had been priced between \$14.95 and \$19.95. The performers—Bob Marley, Eric Clapton, Bryan Adams, Amy Grant, Paul McCartney, Anthrax, Extreme, and Genesis—are the pick of the crop, says Bill Sondheim, PolyGram Video's senior VP of sales and marketing. Titles such as "Cream Of Clapton" and "The Bob Marley Story" have been consistent sellers since their release, he says.

Several titles date from the late '80s, but Sondheim says that "this isn't the last gasp of air for old, tired releases," as budget packages frequently are. In fact, "A History," featuring Genesis, until recently had been entangled in legal difficulties that kept it off limits for two years.

Sondheim expects the titles in the promotion, "Video Worth Listening To For Less," to deliver a total of 500,000 units, most of them before the focus shifts to another batch of \$9.95 titles in late March. New arrivals for the "For Less" roster will be selected quarterly from virtually the entire PolyGram catalog.

Most retailers believe PolyGram is

in tune with the market. "Lowering the price point should help sales overall," says Marty Sikich, a video and laser buyer for Virgin Megastore. "But it also depends on the artist." PolyGram's line will have a month to prove itself at Virgin, which puts newly repriced product on the new-release wall for 30 days. Afterward, the store consigns such product to the artist's section, where it becomes less visible.

But PolyGram plans to keep the promotion's profile high. In addition to displays and a lengthy play reel for in-store monitors, Sondheim and senior director of sell-through marketing Paul Freehauf say they have developed an extensive radio campaign using a 60-minute infomercial that will feature key tracks, alongside comments from performers touting the value of "listening" to video.

PolyGram hopes to clear 75-100 album rock, classic rock, and college stations for a Jan. 2-23 run, generating 100 million gross impressions. "We're not going to stress \$9.98 and then go away," says Freehauf.

The company, which has been renegotiating royalty terms with the per-

formers or, as in the case of Marley, their estates, is trying hard to attract street support. According to a Nov. 2 internal memo to distribution, it has offered "very aggressive" discounting—47% off retail and 50% off rack-jobber accounts—and payments are not due until June 10, more than six months after sales get under way. Though he wouldn't be specific, Sondheim says PolyGram will be "supportive" of stores that request some form of protection covering the same tapes bought at the higher prices.

Sondheim, who expects participation from all major chains, including Blockbuster Music, believes the program "might enable us to expand beyond" traditional outlets and the "hot core" audience for particular artists. He anticipates "strong profits" from the line, which might also serve to introduce first-time buyers to more expensive PolyGram titles.

By the end of next year, Sondheim says, he envisions management saying, "Hey, you surprised us on this one." However, he acknowledges that "anything delivering a strong payoff is not risk-free."

SPEC'S EXPLORING SALE PROSPECTS

(Continued from page 10)

in 1948 by Martin Spector, who remains chairman of the company. His daughter Ann Lief is president.

Spec's executives declined to comment beyond the press release. However, informed sources say that Paine Webber began alerting potential suitors in late October that Spec's was coming on the block. Moreover, some sources indicate that a "book" containing the company's financial data may already have been sent to some prospective buyers.

Spec's, a publicly traded company on the NASDAQ over-the-counter exchange, closed with a bidding price of \$5.75 at press time, up 50 cents. The company, which has 5.2 million shares outstanding, is 50% owned by the Spector family.

In the fiscal year that ended July 31, the company had total revenues of \$78.4 million, up 9.5% over the previous year,

and net earnings of \$2.8 million, up 144% over the previous year.

Financial executives speculate that Spec's management would like to get about \$8-\$11 a share, but that bidders for the chain would likely start in the range of \$6-\$8 a share.

The move to place Spec's on the block comes at a tricky juncture in the music retail business, which has been undergoing consolidation since 1989. In the last six months, some of the major predators that have been driving consolidation, including the Minneapolis-based Musicland Group, Philadelphia-based W.H. Smith, and Albany, N.Y.-based Trans World Entertainment, have moved away from the acquisition mode, and a number of smaller chains have been unsuccessful in attempts to be acquired.

Observers familiar with the market say that many chains, both mall-based

and free-standing, now have stores that are obsolete because they are too small to be considered desirable. Also, an intense price war throughout the industry has eroded margins, making acquisitions a less viable strategy.

Spec's, however, is considered an attractive property thanks to its market dominance, larger stores, strong performance, and excellent systems (see story, page 51).

Among the chains that are still interested in growing through acquisitions are Blockbuster Music; HMV; Camelot Music, which is owned by Investcorp; Warehouse Entertainment, which is owned by Merrill Lynch; and Strawberies, which recently underwent a management-led buyout. Also, National Record Mart has quietly been trying to cut deals with some smaller chains.

ED CHRISTMAN

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1918 - 1994



Blockbuster Plans Soundtrack & Game Promos To Boost Rentals

BY EILEEN FITZPATRICK

LOS ANGELES—Blockbuster Video is planning encore performances of its in-store promotions, which, over the past year, have increased rental business beyond the chain's expectations.

Last year's campaigns included the "Hollywood Soundtracks" Academy Award promotion and a video-game championship.

Blockbuster director of national promotions Don Simons announced the 1995 plans during a panel at the Sixth Annual EPM Marketing Conference held here Nov. 7-8.

"We've seen a significant increase in business during these promotions," he said. "Normally, a half-of-a-percentage-point increase is considered successful, and we're well above that."

Simons said the chain will repeat the "Hollywood Soundtracks" promotion in March 1995, with Sony Music supplying the premium music compilation, according to label sources.

The 1994 compilation, supplied by Cema Special Markets, contained 10 tracks from "The Bodyguard," "The Crying Game," "Sleepless in Seattle," "Benny & Joon," and other movie hits (Billboard, March 19).

Simons said the chain sold about 1 million units of the compilation, which was priced at \$2.99 for CD and \$1.99 for cassette when consumers rented two videos.

Sony owns the rights to the "Forrest Gump" soundtrack, which most likely will play a major role on the 1995 compilation. The film also is being touted as a multinominee in next year's Oscar race. Sony distributed the top-selling album on its Epic Soundtrax label.

Blockbuster also will bring back its World Videogame Championships, which was co-sponsored by Domino's Pizza, Continental Airlines, Acclaim Entertainment, and Nestle's.

In that traffic-building promotion, more than 230,000 game players at

Blockbuster outlets worldwide competed for prizes—including all-expense paid trips to San Francisco to tour the R&D labs at Capcom USA and Electronic Arts—in the four-week contest. The winners were also featured in a game from Electronic Arts called "Strike."

"We attracted more gamers by feeding off their urge to display their skills and compete against their peers," said Simons.

Upcoming Blockbuster promotions include an awards show scheduled to air on CBS in May or early June and a cross-promotion with sister company Showtime, scheduled for December. Simons, however, would not elaborate on these plans.

In total, Simons said, consumers have purchased or received for free more than 7 million promotional items, ranging from CDs, audio cassettes, calendars, or snacks, by renting an extra movie at Blockbuster stores. In addition, about 225,000 con-

sumers have signed on as card-carrying members of the retailer as a result of those promotions.

MOVIE CALENDAR

Starting Monday (14), the "Blockbuster Best of 1995 Movie Calendar" goes on sale at the chain. Simons described it as the retailer's "most liked promo item." Consumers can purchase the calendar for \$1.49 with any rental or video purchase. The 1994 calendar sold 1.3 million units in a six-week period, Simons said.

Movie-poster art from "Forrest Gump," "True Lies," "Speed," and "The Client" are among the video titles featured in the 1995 calendar. "People like this promo because they can use it," said Simons. The calendar also contains more than \$30 worth of bounce-back coupons.

He said items people can either use everyday or munch on while watching a video are the retailer's most popular promotional tools.

The retailer nixed a promotion in which consumers could receive a collectible lucite paperweight featuring an actual film clip from "The Wizard of Oz."

"It just didn't work in the test markets," he said. "People didn't know what it was good for."

In one of its most successful promotions, Blockbuster moved more than 5 million units of a free premium called the "Bonus Box" during a four-week promotion earlier this year.

The box contained Keebler snacks, Rice Krispies, Carnation Instant Breakfast, an assortment of candies, and other brand-name snacks, for which consumers had to rent three movies.

"We had been trying to have a premium in which people rented three instead of the normal two," said Simons. "And this accomplished that goal."

He noted that the Bonus Box promotion will be repeated twice in 1995. Food also drove customers into Blockbuster as a result of a summer promotion with Taco Bell.

The fast-food restaurant handed out 45 million free-rental coupons with a food and drink purchase in September (Billboard, Sept. 24).

Simons said that during the month, 225,000 consumers became new Blockbuster members.

SELL-THROUGH DEAL SUCCESS

The chain will stick to rental promotions, Simons said, mainly because studios are reluctant to offer exclusive videos for sell-through promotions.

"We believe the key to selling is getting consumers into the store to rent," he said. "By far, people come to Blockbuster to rent, not to buy."

However, Simons said recent promotions involving "Barbra—The Concert" and "Jurassic Park" "did very well."

"Barbra—The Concert" generated controversy with the inclusion of a bonus clip exclusive to the chain (Billboard, Sept. 17).

For "Jurassic Park," the chain offered 10 free rentals when consumers prepurchased the video (Billboard, June 18).

"For the most part, studios don't want an offer to be exclusive to one retailer, and, besides, there's a lot less margin with sell-through product," he said. "Rental is still our driving force."

VID RENTALS OUT AT BLOCKBUSTER MUSIC OUTLETS

(Continued from page 10)

operates larger stores in the 12,000-14,000 square foot range, which can comfortably contain a good music selection along with video rental. Weber says he does not feel the need to move as "urgently" in eliminating rental from Sound Warehouse, and will take rental out as those stores are remodeled.

Chainwide, Blockbuster Music remodeled about 30 stores last year, and plans to redo the same number in 1995, says Weber.

He adds that Blockbuster's parent, Viacom, which merged with the retail giant in September, is enthusiastic about supporting the chain's expansion plans for next year, despite published speculation that Viacom does not want to be in the record store business (see Retail Track, page 52).

The chain expects to open about 35-50 new record stores in 1995, he says. While that may be down from the 100 it opened this year, he says that Blockbuster Music will spend the first part of next year consolidating its concept. "If you think in terms of what we have already done this year, opening 100 stores, remodeling 30 stores, changing the name of all stores to Blockbuster Music and putting in listening posts in those outlets, and putting together a purchasing team, it's time to do some fine-tuning," says Weber.

He adds that the chain still has a lot of things on its "plate," like trying to maximize the synergies gained through the merger with Viacom. Beginning in January, Blockbuster Music will roll out a store-within-a-store, which will feature licensed product and special promotions from Viacom properties, particularly from MTV and VH1.

"We will have a space within the store that will sell T-shirts and other licensed product," he explains. "We are looking to run contests in conjunction with MTV and VH1. We want them to do live broadcasts from Blockbuster Music stores. We want to have a space within the store where, when something like [Paramount's] 'Forrest Gump' is hot, we can exploit it."

He says Blockbuster Video will create a similar space in their stores to exploit synergies with Viacom-owned entities MTV, Nickelodeon, Paramount, and Simon & Schuster.

Executives from MTV and Blockbuster began a dialog as early as March in an effort to create a blueprint for the "corner store" concept (Billboard, March 19).

At that time, MTV Networks chairman/CEO Tom Freston said the proposed store-within-a-store would be used to move merchandise specific to the MTV Networks

For instance, a special bin could be reserved for albums and videos by acts whose music is programmed in the context of such shows as MTV's "Unplugged," "Alternative Nation," and "Yo! MTV Raps." In addition, he said

the space would be reserved for such logo-ed merchandise as Beavis and Butt-head paraphernalia. A rack could be designated for "Buzz Bin" artists, as well, said Freston in March. And while the MTV Networks would not share financially in the sales of those items, he added that the cross-promotional benefit to the channels would be worth the effort.

In return, those stations could create

'CD PLUS' IS THE WORD, BUT WHAT IS THE STANDARD?

(Continued from page 10)

for several competing formats in the marketplace. A handful of other manufacturers are exploring ways to overcome the flaw in CDs using "track one" for all the non-audio data.

Another computer giant, meanwhile, planned its own music industry-targeted announcement Nov. 10. Apple Computer says it is forming an "interactive music developers program," designed to assist members of the music industry in producing CD Plus titles, according to Duncan Kennedy, Apple's multimedia product line manager.

"The goal will be to help music professionals who are not necessarily 'techies' create interactive content on CD-ROMs using CD Plus," says Kennedy.

READY TO GO

Sony's music division has already produced examples of "multisession" titles, including one featuring the band Alice In Chains that executives have been quietly demonstrating for retailers and other members of the industry.

The company is expected to release its first commercial CD Plus titles early next year, probably bundled with a separate CD driver (Billboard, Nov. 10). The RIAA subcommittee draft on the discs includes the recommendation that "initial discs be bundled with a floppy disc containing the software required to access all sessions on the disc."

In his Nov. 3 address at the Billboard Music Video Conference, Warner Music Group chairman/CEO Robert Morgado said his company had produced "CD Plus" test discs in its plant. Also at the conference, Alex Melnyk, VP of interactive media at MCA, declared CD Plus "the record of the fu-

ture," saying that MCA is prepared to launch discs as soon as standards are settled (see story, page 10).

The RIAA entered the "enhanced CD" fray earlier this month with the announcement that it would form a technical committee to assist in the development of a voluntary industry standard (Billboard, Oct. 29).

Whether or not the Philips/Sony/Microsoft technical standards announcement appears this month as expected, the RIAA says its new technology committee still has a role to play in the emerging CD Plus product.

"We are looking at a variety of issues, not so much at the technical problem of overcoming 'track one,'" says David Liebowitz, executive VP and general counsel for the RIAA.

Other companies, however, are looking at that technical issue. "ActiveAudio" is the phrase used for the approach taken by an Australian company called Pacific Advanced Media Studios, which has worked with BMG Australia to produce a CD single for the act Gf4 that includes more than 30 minutes of video.

A company executive says PAMS intends to license the technology on a royalty basis for "a few pennies a disc."

"It's basically track zero," says Fred Stauder, director of strategic development for PAMS. "Track zero" refers to the placement of the computer data track before the first track of an audio disc. Consumers then would not have to manually skip over a track when playing back the disc on an audio player.

Stauder concedes that consumers can, however, accidentally "back" into the data track while listening to the audio, which could result in a

burst of unpleasant noise on some players.

David Waldrep, president of West Hollywood, Calif.-based AIX, says he is avoiding that problem in his "i-trax" system of producing enhanced CDs by "leaving a buffer of dead space" between the data and the first audio track, he says.

Waldrep was demonstrating his first two titles, featuring bands signed to his own record label, at the Billboard conference.

"When CD Plus arrives, fine," Waldrep says. "I can support that. But in the meantime, I'm here now."

MARILYN A. GILLEN



Piano Forte. Virgin Records executives came backstage at Southern California's Orange County Center For The Performing Arts to congratulate Michael Nyman, holding plaque at left, on the gold certification of his soundtrack album to "The Piano." Holding the plaque at right is Nigel Barr, Nyman's manager and trombonist with the Michael Nyman Band. Shown, from left, are Phil Fox, Virgin director of product management; Joyce Castagnola, VP of sales; Cynthia Bryce, VP of creative projects; Nyman; Mark Kohler, West Coast regional sales manager; Gerard Talbot, catalog manager; and Barr.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 194 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	15	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN) 11 wks at No. 1
2	2	15	ALL I WANNA DO	SHERYL CROW (A&M)
3	3	7	SECRET	MADONNA (MAVERICK/SIRE/WB)
4	4	13	ANOTHER NIGHT	REAL MCCOY (ARISTA)
5	7	6	ON BENDED KNEE	BOYZ II MEN (MOTOWN)
6	5	8	HERE COMES THE HOTSTEPPER	INI KAMOOZE (COLUMBIA)
7	8	12	I'M THE ONLY ONE	MELISSA ETHERIDGE (ISLAND)
8	11	7	ALWAYS	BON JOVI (MERCURY)
9	6	23	WHEN CAN I SEE YOU	BABYFACE (EPIC)
10	9	26	WILD NIGHT	JOHN MELLENCAMP (MERCURY)
11	12	14	I'LL STAND BY YOU	PRETENDERS (SIRE/WARNER BROS.)
12	10	24	100% PURE LOVE	CRYSTAL WATERS (MERCURY)
13	14	15	DECEMBER 1963	FOUR SEASONS (CURB)
14	18	6	YOU WANT THIS	JANET JACKSON (VIRGIN)
15	17	7	I WANNA BE DOWN	BRANDY (ATLANTIC)
16	15	9	WHAT'S THE FREQUENCY, KENNETH?	R.E.M. (WARNER BROS.)
17	13	8	TURN THE BEAT AROUND	GLORIA ESTEFAN (CRESCENT MOON)
18	16	5	LIVING IN DANGER	ACE OF BASE (ARISTA)
19	21	13	NEVER LIE	IMMATURE (MCA)
20	23	11	INTERSTATE LOVE SONG	STONE TEMPLE PILOTS (ATLANTIC)
21	22	35	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND)
22	28	6	ABOUT A GIRL	NIRVANA (DGC/GEFFEN)
23	20	15	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)
24	27	31	DON'T TURN AROUND	ACE OF BASE (ARISTA)
25	31	10	SUKIYAKI	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
26	29	8	ZOMBIE	THE CRANBERRIES (ISLAND)
27	19	11	ENDLESS LOVE	L. VANDROSS & M. CAREY (COLUMBIA)
28	24	29	IF YOU GO	JON SECADA (SBK/EMI)
29	34	9	YOU GOTTA BE	DES'REE (550 MUSIC)
30	26	11	CIRCLE OF LIFE	ELTON JOHN (HOLLYWOOD)
31	25	30	STAY (I MISSED YOU)	LISA LOEB & NINE STORIES (RCA)
32	41	3	EVERY DAY OF THE WEEK	JADE (GIANT)
33	33	28	SHINE	COLLECTIVE SOUL (ATLANTIC)
34	47	5	ALLISON ROAD	GIN BLOSSOMS (A&M)
35	36	8	SOMETHING'S ALWAYS WRONG	TOAD THE WET SPROCKET (COLUMBIA)
36	30	23	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)
37	32	16	BASKET CASE	GREEN DAY (REPRISE)

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

HOT 100 RECURRENT AIRPLAY

1	2	19	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)
2	1	4	PRAYER FOR THE DYING	SEAL (ZTT/SIRE/WARNER BROS.)
3	3	3	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)
4	—	1	CAN YOU FEEL THE LOVE TONIGHT	ELTON JOHN (HOLLYWOOD)
5	4	11	BEAUTIFUL IN MY EYES	JOSHUA KADISON (SBK/EMI)
6	9	66	TWO PRINCES	SPIN DOCTORS (EPIC)
7	7	5	ANYTIME YOU NEED A FRIEND	MARIAH CAREY (COLUMBIA)
8	5	6	THE SIGN	ACE OF BASE (ARISTA)
9	6	11	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)
10	11	2	CLOSER	NINE INCH NAILS (NOTHING/TVT)
11	8	6	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)
12	20	4	CRAZY	AEROSMITH (Geffen)
13	—	1	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC)
14	19	47	HEY JEALOUSY	GIN BLOSSOMS (A&M)
15	12	28	I'LL BE LOVING YOU	COLLAGE (VIPER/METROPOLITAN)
16	14	15	WHATTA MAN	SALT-N-PEPA/VEN VOGUE (NEXT PLATEAU)
17	10	7	ALWAYS	ERASURE (MUTE/ELEKTRA)
18	17	26	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)
19	16	26	BECAUSE THE NIGHT	10, 000 MANIACS (ELEKTRA)
20	15	54	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
21	18	8	I'LL REMEMBER	MADONNA (MAVERICK/SIRE/WB)
22	25	42	NO RAIN	BLIND MELON (CAPITOL)
23	13	34	SHOOP	SALT-N-PEPA (NEXT PLATEAU/LONDON)
24	21	4	BACKWATER	MEAT PUPPETS (LONDON/ISLAND)
25	24	2	WHAT'S UP	DJ M.K.O. (IZYX)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

15	TITLE (Publisher - Licensing Org.) Sheet Music Dist.
16	100% PURE LOVE (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) HL
83	5-4-3-2 (YO! TIME IS UP) (Second Generation Rooney Tunes, BMI/MCA, BMI/Croole Chee Chee, ASCAP/Sista Girl, ASCAP/Niklan, ASCAP) HL
95	9TH WONDER (SLICKER THIS YEAR) (Wide Grooves, BMJ/Gitro, BMJ/EMI Blackwood, BMI) HL
70	ACTION (EMI Blackwood, BMI) HL
3	ALL I WANNA DO (WB, ASCAP/Warner-Tamerlane, ASCAP/Old Crow, BMI/Ignorant, ASCAP/Zen Of Iniquity, ASCAP/Almo, ASCAP/Canvas Mattress, ASCAP) WB
5	ALWAYS (Polygram Int'l, ASCAP/Bon Jovi, ASCAP) HL
4	ANOTHER NIGHT (Copyright Control)
16	AT YOUR BEST (YOU ARE LOVE) (Bovina, ASCAP/EMI April, ASCAP) HL
86	BACK UP OFF ME! (4 The Dough, ASCAP)
39	BEFORE I LET YOU GO (Donni, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tadej, ASCAP/Davey Pooh, ASCAP/Chauncey Black, ASCAP) HL/WBM
51	BE HAPPY (MCA, ASCAP/Mary J. Blige, ASCAP/Dooch, ASCAP/Twelve And Under, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP) HL
67	BLACK COFFEE (EMI April, ASCAP/Bee Mo Easy, ASCAP/E-Z-Duz-It, ASCAP) HL
74	BLIND MAN (Swag Song, ASCAP/EMI April, ASCAP/MCA, ASCAP/T.Rhodes, ASCAP)
56	BODY & SOUL (EMI Virgin, BMI/Shipwreck, BMI/EMI Virgin, ASCAP/Future Furniture, ASCAP) HL
57	BOP GUN (ONE NATION) (Gansta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WB
78	BREAKDOWN (Zomba, BMJ/CPMK, BMJ/Saja, BMJ/Troutman, BMI) WB
75	BRING THE PAIN (Careers-BMG, BMI/Razor Sharp, BMI) HL
68	BUT IT'S ALRIGHT (Famous, ASCAP) HL
59	CAN U GET WIT IT (DeSwing, ASCAP/EMI, ASCAP) HL
37	CIRCLE OF LIFE (FROM THE LION KING) (Wonderland, BMI) HL
42	COME TO MY WINDOW (MLE, ASCAP/Almo, ASCAP) WB
25	CREEP (EMI April, ASCAP/D.A.R.P., ASCAP) HL
55	DANCE NAKED (Full Keel, ASCAP) WB
19	DECEMBER 1963 (OH, WHAT A NIGHT) (Seasons, BMJ/Jobete, ASCAP) WB
40	DON'T TURN AROUND (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP/Edison Sunset, ASCAP/BMG, ASCAP) HL/WBM
62	DO YOU WANNA GET FUNKY (Cole-Cliviles, ASCAP/Duranman, ASCAP/EMI Virgin, ASCAP) HL
20	ENDLESS LOVE (Pgg, ASCAP/Brockman, ASCAP/Intersong U.S.A., ASCAP) HL
41	FA ALL Y'ALL (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
52	FADE INTO YOU (Salley Gardens, BMI)
49	FANTASTIC VOYAGE (T-Boy, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP) HL
31	FAR BEHIND (Skinny White Butt, ASCAP/WB, ASCAP/Maverick, ASCAP) WB
10	FLAVA IN YA EAR (For Ya Ear, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP/Justin Publishing Co., ASCAP) HL
96	FOOLIN' AROUND (Zomba, BMI)
34	GET OVER IT (Black Cypress, ASCAP/Red Cloud, ASCAP/WB, ASCAP) WB
89	GET READY FOR THIS (Any Kind Of Music, ASCAP/MCA, ASCAP) HL
65	GET UP ON IT (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) HL/WBM
81	GIRL, YOU'LL BE A WOMAN SOON (FROM PULP FICTION) (Tallyrand, ASCAP/Sony, ASCAP)
82	GOOD ENOUGH (Sony, BMJ/Tyde, BMI) HL
2	HERE COMES THE HOTSTEPPER (Salaam Remi, ASCAP/Pine, PRS/Longitude, BMI) WB
90	HIP HOP RIDE (Marley Marl, ASCAP/EMI April, ASCAP/Top Jam, BMI/Supreme C, ASCAP) HL
99	HIT BY LOVE (EMI Virgin, ASCAP/Steven And Brendon, ASCAP/EMI Blackwood, BMI/EMI Casadida, BMI) HL
60	HOLD MY HAND (EMI April, ASCAP/Monica's Reluctance To Lob, ASCAP) HL
35	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
76	I CAN GO DEEP (FROM A LOW DOWN DIRTY SHAME) (Today's Crucial, BMI/Me And My Boy, BMI/Warner-Tamerlane, BMI) WB
77	(I COULD ONLY) WHISPER YOUR NAME (Papa's-June, BMI/Clean-Con, BMI)
73	I'D GIVE ANYTHING (Full Keel, ASCAP/Farrenuff, ASCAP/Farren Curtis, BMI/Longitude, BMI/August Wind, BMI/Albert Paw, BMI/CurbSongs, ASCAP/Mike Curb, BMI) WB
47	IF YOU GO (Foreign Imported, BMI) WB
1	I'LL MAKE LOVE TO YOU (Sony, BMJ/Ecaf, BMI) HL
18	I'LL STAND BY YOU (Hynde House of Hits, ASCAP/Clive Banks, ASCAP/Jerk Awake, ASCAP/Tom Kelly, ASCAP)
63	I'LL TAKE HER (Gabz, ASCAP/Brian-Paul, ASCAP/11 C, ASCAP/Deep Soul, ASCAP/111, ASCAP)
11	I'M THE ONLY ONE (MLE, ASCAP/Almo, ASCAP) WB
72	I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (N-The Water, ASCAP/EMI Blackwood, BMJ/Straight Cash, BMI)
92	I SEE IT NOW (Sony Tree, BMI/Sony Cross Keys, ASCAP/WB, ASCAP) WB/HL
7	I WANNA BE DOWN (Human Rhythm, BMJ/Young Legend, ASCAP/Chrysalis, ASCAP)
38	JUICY/UNBELIEVABLE (Tee Tee, ASCAP/EMI April, ASCAP/Justin Publishing Co., ASCAP)
93	LETITGO (Controversy, ASCAP/WB, ASCAP) WB
22	LIVING IN DANGER (Megasongs, BMI/Careers-BMG, BMI) HL
69	LOVE IS ALL AROUND (Songs Of PolyGram, BMI) HL
29	LUCAS WITH THE LID OFF (Copyright Control)
54	LUCKY ONE (Age To Age, ASCAP/Reunion, ASCAP/Sony, ASCAP/Yellow Elephant, ASCAP) HL
53	THE MOST BEAUTIFUL THING IN THIS WORLD (Zomba, ASCAP/Illotic, ASCAP/Erick Sermon, ASCAP/EMI April, ASCAP/Bovina, ASCAP) HL/WBM
8	NEVER LIE (Hook, BMI/Zomba, ASCAP/Teaspoon, ASCAP) WB
43	NEW AGE GIRL (NAG, BMJ/Songs Of PolyGram, BMI) HL
45	NONE OF YOUR BUSINESS (Sons Of K-oss, ASCAP/Out Of The Basement, ASCAP/Unart, BMI/Next Plateau, ASCAP) WB
14	ON BENDED KNEE (Flyte Tyme, ASCAP)
64	OUT OF TEARS (Promopub B.V., ASCAP)
85	PICTURE POSTCARDS FROM L.A. (Joshuasongs, BMI/Seymour Glass, BMI/EMI Blackwood, BMI) HL
36	PLAYAZ CLUB (Rag Top, BMI)

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	8	HERE COMES THE HOTSTEPPER	INI KAMOOZE (COLUMBIA) 2 wks at No. 1
2	4	7	ALWAYS	BON JOVI (MERCURY)
3	2	14	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)
4	3	15	FLAVA IN YA EAR	CRAIG MACK (BAD BOY/ARISTA)
5	5	9	I WANNA BE DOWN	BRANDY (ATLANTIC)
6	7	16	NEVER LIE	IMMATURE (MCA)
7	6	21	TOOTSEE ROLL	69 BOYZ (RIP-IT)
8	8	11	ANOTHER NIGHT	REAL MCCOY (ARISTA)
9	9	7	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M)
10	10	12	ALL I WANNA DO	SHERYL CROW (A&M)
11	15	11	THUGGISH RUGGISH BONE	BONE THUGS N HARMONY (RUTHLESS)
12	13	7	U WILL KNOW	B.M.U. (BLACK MEN UNITED) (MERCURY)
13	14	6	SECRET	MADONNA (MAVERICK/SIRE/WB)
14	11	11	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)
15	16	4	YOU WANT THIS	JANET JACKSON (VIRGIN)
16	—	1	CREEP	TLC (LAFACE/ARISTA)
17	25	5	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)
18	12	10	ENDLESS LOVE	L. VANDROSS & M. CAREY (COLUMBIA)
19	19	7	TURN THE BEAT AROUND	GLORIA ESTEFAN (CRESCENT MOON)
20	17	17	STROKE YOU UP	CHANGING FACES (SPOILED ROTTEN/WB BEAT)
21	21	7	SHORT DICK MAN	20 FINGERS (DJ WORLD/ID)
22	27	12	CAN U GET WIT IT	USHER (LAFACE/ARISTA)
23	23	5	FA ALL Y'ALL	DA BRAT (SO SO DEF/CHAOS)
24	22	8	LUCAS WITH THE LID OFF	LUCAS (BIG BEAT/ATLANTIC)
25	18	26	100% PURE LOVE	CRYSTAL WATERS (MERCURY)
26	28	5	THE MOST BEAUTIFUL	KEITH SWEAT (ELEKTRA)
27	29	8	PLAYAZ CLUB	RAPPIN' 4-TAY (CHRYSLIS/EMI)
28	24	13	JUICY	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
29	20	18	NONE OF YOUR BUSINESS	SALT-N-PEPA (NEXT PLATEAU/ISLAND)
30	33	6	GET UP ON IT	KEITH SWEAT (ELEKTRA)
31	32	8	HOW MANY WAYS	TONI BRAXTON (LAFACE/ARISTA)
32	44	2	BE HAPPY	MARY J. BLIGE (UPTOWN/MCA)
33	26	12	FAR BEHIND	CANDLEBOX (MAVERICK/SIRE/WB)
34	30	10	DECEMBER 1963	FOUR SEASONS (CURB)
35	37	24	CLOSER	NINE INCH NAILS (NOTHING/TVT/INTERSCOPE)
36	31	17	THIS D.J.	WARREN G (VIOLATOR/RAL/ISLAND)
37	—	1	I NEVER SEEN A MAN CRY	SCARFACE (RAP-A-LOT/NOO TRYBE)
38	38	8	WHAT'S THE FREQUENCY, KENNETH?	R.E.M. (WARNER BROS.)
39	41	3	BLACK COFFEE	HEAVY D & THE BOYZ (UPTOWN/MCA)
40	40	9	I'LL STAND BY YOU	PRETENDERS (SIRE/WARNER BROS.)
41	35	28	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC)
42	36	21	WHEN CAN I SEE YOU	BABYFACE (EPIC)
43	34	12	BODY & SOUL	ANITA BAKER (ELEKTRA)
44	46	8	NEW AGE GIRL	DEADEYE DICK (ICHIBAN)
45	45	5	BREAKDOWN	FU-SCHNICKENS (JIVE)
46	42	6	5-4-3-2 (YO! TIME IS UP)	JADE (GIANT)
47	43	9	I'LL TAKE HER	ILL AL SKRATCH (MERCURY)
48	48	2	BRING THE PAIN	METHOD MAN (DEF JAM/RAL/ISLAND)
49	—	1	WHEN WE DANCE	STING (A&M)
50	49	14	I'D GIVE ANYTHING	GERALD LEVERT (EASTWEST)
51	55	4	I'M THE ONLY ONE	MELISSA ETHERIDGE (ISLAND)
52	39	17	BOP GUN (ONE NATION)	ICE CUBE (PRIORITY)
53	52	4	I SEE IT NOW	TRACY LAWRENCE (ATLANTIC)
54	47	16	DO YOU WANNA GET FUNKY	C+C MUSIC FACTORY (COLUMBIA)
55	50	6	UNDONE - THE SWEATER SONG	WEEZER (DGC/GEFFEN)
56	56	6	SHUT UP AND KISS ME	MARY CHAPIN CARPENTER (COLUMBIA)
57	62	4	SUKIYAKI	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
58	63	2	GET OVER IT	EAGLES (Geffen)
59	—	1	I CAN GO DEEP	SILK (HOLLYWOOD/JIVE)
60	72	2	OUT OF TEARS	ROLLING STONES (VIRGIN)
61	70	17	TAKE IT EASY	MAD LION (WEEDEE/NERVOUS)
62	53	25	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)
63	54	7	9TH WONDER (SLICKER THIS YEAR)	DIGABLE PLANETS (PENDULUM/EMI)
64	61	5	LIVIN' ON LOVE	ALVIN JACKSON (ARISTA)
65	51	8	WATERMELON CRAWL	TRACY BYRD (MCA)
66	74	2	REDNECK STOMP	JEFF FOXWORTHY (WARNER BROS.)
67	—	1	ROCKAFELLA	REDMAN (RAL/ISLAND)
68	—	1	YOU GOTTA BE	DES'REE (550 MUSIC)
69	59	13	LOVE IS ALL AROUND	WET WET WET (LONDON/ISLAND)
70	—	1	LIVING IN DANGER	ACE OF BASE (ARISTA)
71	57	14	ACTION	TERROR FABULOUS (EASTWEST)
72	69	27	DON'T TAKE THE GIRL	TIM MCGRAW (CURB)
73	58	13	LUCKY ONE	AMY GRANT (A&M)
74	64	12	CIRCLE OF LIFE	ELTON JOHN (HOLLYWOOD)
75	—	1	GIT UP, GIT OUT	OUTKAST (LAFACE/ARISTA)

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23	PRACTICE WHAT YOU PREACH (Seven, BMI/Super, BMI/Divided, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Ramal, BMI) WB
87	TAKE IT EASY (Misam, ASCAP)
66	THIS D.J. (Warren G, ASCAP)
86	THUGGISH RUGGISH BONE (Ruthless Attack, ASCAP/Dollar-N-Sense, BMI/Keenu, BMI)
24	TIC TOC (LOTUG, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP) HL
13	TOOTSEE ROLL (Downlow Quad, BMI)
12	TURN THE BEAT AROUND (FROM THE SPECIALIST) (Unichappel,

Billboard HOT 100 SINGLES

FOR WEEK ENDING NOV. 19, 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	15	★★★ No. 1 ★★★ I'LL MAKE LOVE TO YOU ▲ BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 2257 13 weeks at No. 1
2	4	5	10	HERE COMES THE HOTSTEPPER ● S. REMI (I. KAMOZE, S. GIBBS, KENNER, DOMINO, A. KONLEY, K. NIX)	◆ INI KAMOZE (C) (M) (T) COLUMBIA 77614
3	2	2	16	ALL I WANNA DO B. BOTTRELL (W. COOPER, S. CROW, B. BOTTRELL, D. BAERWALD, K. GILBERT)	◆ SHERYL CROW (C) A&M 0702
4	3	4	13	ANOTHER NIGHT FRESHLINE, THE BERMAN BROTHERS (J. WINDING, QUICKMIX, O. JEGELITZA)	◆ REAL MCCOY (C) (D) (M) (T) ARISTA 1-2724
5	6	6	8	ALWAYS P. COLLINS (J. BON JOVI)	◆ BON JOVI (C) (D) (V) (X) MERCURY 856 227
6	5	3	7	SECRET MADONNA, D. AUSTIN (MADONNA, D. AUSTIN)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK/SIRE 1B035/WARNER BROS.
7	7	8	8	I WANNA BE DOWN ● K. CROUCH (K. CROUCH, K. JONES)	◆ BRANDY (C) (T) (X) ATLANTIC 87225
8	8	7	17	NEVER LIE ● C. STOKES, C. CUENI (C. STOKES, C. CUENI)	◆ IMMATURE (C) MCA 54850
9	12	13	5	YOU WANT THIS/70'S LOVE GROOVE J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS, T. LEWIS)	◆ JANET JACKSON (C) (M) (T) (X) VIRGIN 38455
10	9	23	15	FLAVA IN YA EAR ● EASY MO BEE (C. MACK, EASY MO BEE)	◆ CRAIG MACK (C) (D) (M) (T) BAD BOY 7-9001/ARISTA
11	15	16	16	I'M THE ONLY ONE H. PADGHAM, M. ETHERIDGE (M. ETHERIDGE)	◆ MELISSA ETHERIDGE (C) (X) ISLAND 854 068
12	17	19	20	TOOTSEE ROLL ▲ 95 SOUTH (DA'S W.A.T. TEAM)	◆ 69 BOYZ (C) (M) (T) (X) RIP-IT 6911
13	16	18	9	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
14	NEW ▶	1	1	★★★HOT SHOT DEBUT★★★ ON BENDED KNEE J. JAM, T. LEWIS, J. HARRIS, T. LEWIS	◆ BOYZ II MEN (C) (T) (X) MOTOWN 860 244
15	13	12	26	100% PURE LOVE ● THE BASEMENT BOYS (C. WATERS, T. DOUGLAS, J. STEINHOUS, T. DAVIS)	◆ CRYSTAL WATERS (C) (M) (T) (X) MERCURY 858 485
16	14	10	12	AT YOUR BEST (YOU ARE LOVE) ● R. KELLY (E. ISLEY, M. ISLEY, O. ISLEY, R. ISLEY, C. JASPER)	◆ AALIYAH (C) (T) (X) BLACKGROUND 42239/JIVE
17	11	11	23	WHEN CAN I SEE YOU ● BABYFACE, L. A. REID, D. SIMMONS (BABYFACE)	◆ BABYFACE (C) (D) (M) (T) (V) (X) EPIC 77550
18	19	20	15	I'LL STAND BY YOU I. STANLEY (C. HYNDE, B. STEINBERG, T. KELLY)	◆ PRETENDERS (C) (D) (V) SIRE 18160/WARNER BROS.
19	18	15	42	DECEMBER 1963 (OH, WHAT A NIGHT) B. GAUDIO (B. GAUDIO, J. PARKER)	◆ FOUR SEASONS (C) (T) CURB 76917
20	10	9	11	ENDLESS LOVE ● W. AFANASIEFF (L. RICHE)	LUTHER VANDROSS & MARIAH CAREY (C) (D) (M) (V) (X) COLUMBIA 77629
21	21	21	9	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. 1B050
22	22	28	5	LIVING IN DANGER T. EKMAN, P. ADEBRATT (JOKER, BUDDHA)	◆ ACE OF BASE (C) (M) (T) (X) ARISTA 1-2754
23	25	30	7	PRACTICE WHAT YOU PREACH B. WHITE, G. LEVERT, T. NICHOLAS (B. WHITE, G. LEVERT, E. T. NICHOLAS)	◆ BARRY WHITE (C) A&M 0778
24	20	17	26	WILD NIGHT J. MELLENCAMP, M. WANCHIC (V. MORRISON)	◆ JOHN MELLENCAMP WITH ME'SHELL NDEGEORLO (C) (V) (X) MERCURY 858 73B
25	71	—	2	★★★GREATEST GAINER/SALES★★★ CREEP D. AUSTIN (D. AUSTIN)	◆ TLC (C) (M) (T) LAFACE 2-4082/ARISTA
26	24	22	10	THUGGISH RUGGISH BONE DJ UNEEK (DJ UNEEK, BONE)	◆ BONE THUGS N HARMONY (C) (T) RUTHLESS 5527/RELATIVITY
27	23	14	17	STROKE YOU UP ● R. KELLY (R. KELLY)	◆ CHANGING FACES (C) (T) (X) SPOILED ROTTEN/BIG BEAT 98279/ATLANTIC
28	28	34	7	U WILL KNOW (FROM "JASON'S LYRIC") B. MCKNIGHT, D'ANGELO (D'ANGELO, L. ARCHER)	◆ B.M.U. (BLACK MERY UNITED) (C) (D) (V) MERCURY 856 200
29	29	29	8	LUCAS WITH THE LID OFF LUCAS, J. LINTON (SECON, FREED, BROWN, ZANY)	◆ LUCAS (C) (T) (X) BIG BEAT 98219/ATLANTIC
30	39	46	10	SUKIYAKI M. P. DESANTIS, J. MELILLO (H. NAKAMURA, R. EI)	◆ 4 P.M. (C) (X) NEXT PLATEAU/LONDON 857 687/ISLAND
31	26	24	13	FAR BEHIND K. GRAY, CANDLEBOX (K. MARTIN, CANDLEBOX)	◆ CANDLEBOX (C) MAVERICK/SIRE 18118/WARNER BROS.
32	35	55	11	SHORT DICK MAN C. BABIE (M. MOHR, C. BABIE)	◆ 20 FINGERS (C) (D) (M) (T) (X) S O S 14194/200
33	46	53	12	YOU GOTTA BE A. INGRAM, DES'REE (DES'REE, A. INGRAM)	◆ DES'REE (C) (D) 550 MUSIC 77951
34	31	43	4	GET OVER IT EAGLES, E. SCHEINER, R. JACOBS (D. HENLEY, G. FREY)	◆ EAGLES (C) (V) GEFEN 19376
35	37	41	8	HOW MANY WAYS V. HERBERT (V. HERBERT, T. BRAXTON, N. GORING, K. MILLER, P. FIELD)	◆ TONI BRAXTON (C) LAFACE 2-4081/ARISTA
36	36	42	9	PLAYAZ CLUB FRANKY J, C. ESTABAN (A. FORTE)	◆ RAPPIN' 4-TAY (C) (T) (X) CHRYSALIS 58267/EMI
37	27	25	13	CIRCLE OF LIFE (FROM "THE LION KING") C. THOMAS (ELTON JOHN, T. RICE)	◆ ELTON JOHN (C) (D) HOLLYWOOD 64516
38	30	27	13	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
39	58	64	5	BEFORE I LET YOU GO T. RILEY (T. RILEY, L. SYLVERS, M. RILEY, C. HANNIBAL, D. HOLLISTER)	◆ BLACKSTREET (C) INTERSCOPE 98211
40	33	32	29	DON'T TURN AROUND ● EKMAN, ADEBRATT (A. HAMMOND, D. WARREN)	◆ ACE OF BASE (C) (D) (M) (T) (V) ARISTA 1-2691
41	44	48	6	FA ALL Y'ALL J. DUPRI (J. DUPRI, DA BRAT)	◆ DA BRAT (C) (M) (T) (X) SO SO DEF 77594/CHAOS
42	43	45	39	COME TO MY WINDOW H. PADGHAM, M. ETHERIDGE (M. ETHERIDGE)	◆ MELISSA ETHERIDGE (C) (X) ISLAND 858 028
43	42	40	13	NEW AGE GIRL F. LEBLANC (C. GUILLOTTE)	◆ DEADEYE DICK (C) (V) (X) ICHIBAN 232
44	45	49	8	SOMETHING'S ALWAYS WRONG G. MACKILLOP (T. NICHOLS, G. PHILLIPS, TOADI)	◆ TOAD THE WET SPROCKET (C) (D) COLUMBIA 77639
45	32	38	18	NONE OF YOUR BUSINESS S. AZOR (H. AZOR, S. AZOR, M. OLIVER)	◆ SALT-N-PEPA (C) (D) (M) (T) (X) NEXT PLATEAU/LONDON 857 776/ISLAND
46	54	63	4	WHEN WE DANCE H. PADGHAM, STING (STING)	◆ STING (C) (X) A&M 0846
47	40	35	29	IF YOU GO J. SECADA, E. ESTEFAN, JR. (J. SECADA, M. A. MOREJON)	◆ JON SECADA (C) (D) (T) (V) SBK 58165/EMI
48	34	26	29	STAY (I MISSED YOU) (FROM "REALITY BITES") ● J. PATINO (L. LOEB)	◆ LISA LOEB & NINE STORIES (C) (X) RCA 62870
49	38	33	25	FANTASTIC VOYAGE ▲ DOBBS, THE WIND (VEY, DOBBS, ALEXANDER, BEAVERS, CRAIG, MCCAIN, SHELBY)	◆ COOLIO (C) (M) (T) (X) TOMMY BOY 617

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	47	36	29	SHINE ● E. ROLAND (E. ROLAND)	◆ COLLECTIVE SOUL (C) (V) ATLANTIC 87237
51	55	82	3	BE HAPPY SEAN COMBS, POKE (M. J. BLIGE, A. DELVALLE, S. COMBS, J. C. DLIVIER)	◆ MARY J. BLIGE (C) (T) UPTOWN 54927/MCA
52	52	51	12	FADE INTO YOU D. ROBACK (H. SANDOVAL, D. ROBACK)	◆ MAZZY STAR (X) CAPITOL 98253*
53	56	58	5	THE MOST BEAUTIFULLEST THING IN THIS WORLD E. SERMON (K. MURRAY, E. SERMON, C. JASPER, E. ISLEY, M. ISLEY, R. B. ISLEY, O. ISLEY, R. ISLEY)	◆ KEITH MURRAY (C) (M) (T) (X) JIVE 42249
54	41	31	15	LUCKY ONE K. THOMAS (A. GRANT, K. THOMAS)	◆ AMY GRANT (C) (V) (X) A&M 0724
55	63	75	4	DANCE NAKED J. MELLENCAMP, M. WANCHIC (J. MELLENCAMP)	◆ JOHN MELLENCAMP (C) (D) (V) (X) MERCURY 856 346
56	51	52	12	BODY & SOUL A. BAKER (E. SHIPLEY, R. NOWELS)	◆ ANITA BAKER (C) ELEKTRA 64520
57	49	37	17	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 (C) (M) (T) (X) PRIORITY 53155
58	NEW ▶	1	1	SPIN THE BLACK CIRCLE/TREMOR CHRIST B. O'BRIEN, PEARL JAM (PEARL JAM, E. VEDDER)	◆ PEARL JAM (D) (V) EPIC 77771*
59	66	61	12	CAN U GET WIT IT D. WILKINS (D. WILKINS)	◆ USHER (C) (D) (M) (T) LAFACE 2-4075/ARISTA
60	64	67	7	HOLD MY HAND D. GEHMAN (M. BRYAN, D. FELBER, D. RUCKER, J. SONEFELD)	◆ HOOTIE & THE BLOWFISH (C) ATLANTIC 87230
61	83	—	2	★★★GREATEST GAINER/AIRPLAY★★★ THE SWEETEST DAYS K. THOMAS (W. WALDMAN, J. LIND, P. GALDSTON)	◆ VANESSA WILLIAMS (C) (D) (V) (X) WING B51 110/MERCURY
62	57	54	17	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
63	62	65	9	I'LL TAKE HER L. G. LORIDER (L. ILL, L. G. TONY P.)	◆ ILL AL SKRATCH FEATURING BRIAN MCKNIGHT (C) (T) (X) MERCURY 856 124
64	65	66	6	OUT OF TEARS D. WAS, THE GLIMMER TWINS (M. JAGGER, K. RICHARDS)	◆ ROLLING STONES (C) (V) (X) VIRGIN 38459
65	69	69	6	GET UP ON IT K. SWEAT, F. SCOTT (K. SWEAT, F. SCOTT)	◆ KEITH SWEAT (FEATURING KUT KLOSE) (C) (M) (T) ELEKTRA 64506
66	53	44	18	THIS D.J. ● WARREN G (W. GRIFFIN)	◆ WARREN G (C) (M) (T) (X) VIOLATOR/RAL B53 236/ISLAND
67	67	70	3	BLACK COFFEE EASY MO BEE, P. ROCK (EASY MO BEE, P. ROCK, HEAVY D)	◆ HEAVY D & THE BOYZ (C) (T) (X) UPTOWN 54931/MCA
68	61	59	13	BUT IT'S ALRIGHT S. LEVINE (J. JACKSON, P. TUBBS)	◆ HUEY LEWIS & THE NEWS (C) ELEKTRA 64524
69	59	56	20	LOVE IS ALL AROUND WET WET WET (R. PRESLEY)	◆ WET WET WET (C) (D) (V) LONDON B57 580/ISLAND
70	60	60	18	ACTION D. KELLY (D. KELLY)	◆ TERROR FABULOUS FEATURING NADINE SUTHERLAND (C) (D) (M) (T) EASTWEST 98260
71	68	57	8	UNDONE - THE SWEATER SONG R. OCASEK (R. CUOMO)	◆ WEEZER (C) (V) DGC 19378/GEFFEN
72	NEW ▶	1	1	I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) B. JORDAN, M. DEAN (B. JORDAN, J. JOHNSON, M. DEAN)	◆ SCARFACE (C) RAP-A-LOT 38461/NOO TRYBE
73	70	62	16	I'D GIVE ANYTHING D. FOSTER (C. FARREN, J. STEELE, V. MILAMED)	◆ GERALD LEVERT (C) (D) EASTWEST 98244
74	78	—	2	BLIND MAN M. BEINHORN (S. TYLER, J. PERRY, RHODES)	◆ AEROSMITH (C) GEFEN 19377
75	76	—	2	BEING THE PAIN PRINCE, RAKEEM (C. SMITH, R. DIGGS)	◆ METHOD MAN (C) (M) (T) DEF JAM/RAL B53 965/ISLAND
76	96	—	2	I CAN GO DEEP (FROM "A LOW DOWN DIRTY SHAME") M. CHAPMAN, T. THOMAS (M. CHAPMAN, T. THOMAS, T. EVANS, K. VON)	◆ SILK (C) (T) (X) HOLLYWOOD 42264/JIVE
77	74	74	5	(I COULD ONLY) WHISPER YOUR NAME T. FREEMAN (H. CONNICK, JR., R. MCLEAN)	◆ HARRY CONNICK, JR. (C) COLUMBIA 77718
78	73	72	5	BREAKDOWN R. KIRKPATRICK (R. ROACHFORD, L. MATURENE, R. KIRKPATRICK, L. TROUTMAN, ROGER TROUTMAN)	◆ FU-SCHNICKENS (C) (T) JIVE 42244
79	86	87	6	SUPERNOVA L. PHAIR (L. PHAIR)	◆ LIZ PHAIR (C) (V) (X) MATADOR 98206/ATLANTIC
80	84	—	2	THE RHYTHM OF THE NIGHT CHECCO, SOUL TRAIN (F. BONTEMPIA, G. ORDON, G. SPAGNA)	◆ CORONA (C) (T) (X) EASTWEST 98192
81	NEW ▶	1	1	GIRL, YOU'LL BE A WOMAN SOON (FROM "PULP FICTION") URGE OVERKILL, KRAMER (N. DIAMOND)	◆ URGE OVERKILL (C) MCA 54935
82	79	77	7	GOOD ENOUGH P. MARCHAND (S. MCLACHLAN)	◆ SARAH MCLACHLAN (C) (D) ARISTA 1-2690
83	75	76	9	5-4-3-2 (YO! TIME IS UP) M. C. ROONEY, M. MORALES (JADE, M. C. ROONEY, M. MORALES)	◆ JADE (C) (D) (T) (X) GIANT 18066
84	93	89	4	TIC TOC M. MARL (D. KELLY, A. WARDRICK, MARLEY MARL)	◆ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 58246/EMI
85	92	—	2	PICTURE POSTCARDS FROM L.A. P. VAN HOOKE, R. ARGENT (J. KADISON)	◆ JOSHUA KADISON (C) SBK 58238/EMI
86	NEW ▶	1	1	BACK UP OFF ME! DOCTOR DRE, ED LOVER, T. MONEY, DAVY D (ED LOVER, T. MONEY)	◆ DOCTOR DRE & ED LOVER (C) (T) RELATIVITY 1236
87	95	86	17	TAKE IT EASY KRS-ONE (MAD LION)	◆ MAD LION (C) (M) (T) WEEDED 20126/NERVOUS
88	81	78	15	ROMANTIC CALL HOWIE TEE (HOWIE TEE, D. SMITH, Y. WHITAKER)	◆ PATRA FEATURING YO-YO (C) (M) (T) EPIC 77624
89	80	85	10	GET READY FOR THIS P. WILDE, J. P. DECOSTER (R. SLINGARD, P. WILDE, J. P. DECOSTER)	◆ 2 UNLIMITED (C) (T) RADICAL 15535/CRITIQUE
90	82	73	9	HIP HOP RIDE M. MARL (Q. GOODMAN, T. GOODMAN, T. DAWSON, C. HARTE, M. MARL)	◆ DA YOUNGSTA'S (C) (T) (X) EASTWEST 98240
91	NEW ▶	1	1	SUN'S GONNA RISE N. DIDIA, S. SALAS (S. JORDAN, S. SALAS)	◆ SASS JORDAN (C) IMPACT 54970/MCA
92	89	92	3	I SEE IT NOW J. STROUD (P. NELSON, L. BOONE, W. LEE)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87199
93	77	68	14	LETITGO PRINCE (PRINCE)	◆ PRINCE (C) (D) (T) (V) (X) WARNER BROS. 1B074
94	91	90	4	SHUT UP AND KISS ME J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77696
95	85	84	6	9TH WONDER (SLICKER THIS YEAR) DIGABLE PLANETS (DIGABLE PLANETS)	◆ DIGABLE PLANETS (C) (T) (X) PENDULUM 58159/EMI
96	NEW ▶	1	1	FOOLIN' AROUND R. KELLY (R. KELLY)	◆ CHANGING FACES (C) (T) (X) SPOILED ROTTEN/BIG BEAT 98207/ATLANTIC
97	NEW ▶	1	1	SPIN THE BOTTLE (FROM "REALITY BITES") S. LITT (J. HATFIELD)	◆ THE JULIANA HATFIELD 3 (C) (X) RCA 64207
98	87	80	19	THE WAY SHE LOVES ME R. MARX (R. MARX)	◆ RICHARD MARX (C) (V) CAPITOL 58167
99	90	95	3	HIT BY LOVE SOULSHOCK, KARLIN (S. NIKOLAS, B. SIBLEY, SOULSHOCK, KARLIN, CUTFATHER)	◆ CE CE PENISTON (C) (T) (X) A&M 0768
100	88	81	5	WATERMELON CRAWL J. CRUTCHFIELD (B. BROCK, Z. TURNER)	◆ TRACY BYRD (C) (V) MCA 54889

Records with the greatest airplay and sales gains this week. ◆ Videotape 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 SINGLES SPOTLIGHT™

by Dave Elliott

"HERE COMES THE HOTSTEPPER" by Ini Kamoze (Columbia) surges ahead to No. 2, knocking back both Sheryl Crow's "All I Wanna Do" (A&M) and Real McCoy's "Another Night" (Arista), which actually gained points this week. "Hotstepper" is within striking distance of Boyz II Men's "I'll Make Love To You" (Motown), and might prevent the latter from tying the all-time record of 14 weeks at No. 1 held by Whitney Houston's "I Will Always Love You." If "Hotstepper" takes two weeks to overtake "I'll Make Love," then the Boyz may instead be succeeded at No. 1 by—Boyz II Men! The act's new single, "On Bended Knee," makes quite a debut this week at No. 14, based only on airplay points. With a week of sales under its belt next week, "Knee" could go all the way to No. 2, and even has an outside chance of hitting the top next week. "Knee" moves to No. 1 this week at XHTZ San Diego, WQHT New York, and WERQ Baltimore.

A ROCK GROUP FROM Seattle makes its first appearance on the Hot 100: Pearl Jam, which has sold more than 13 million albums domestically, and finally releases its first commercial single. It's the double-sided "Spin The Black Circle"/"Tremor Christ" (Epic). "Spin" debuts on the Hot 100 Airplay chart at No. 60, and is already top five at WKQX Chicago, KNDD Seattle, KITS San Francisco, and KPNT St. Louis. "Tremor" is getting significant airplay, too—it's top 20 at KEGE Minneapolis, KROQ Los Angeles, and WNNX Atlanta.

TLC'S "CREEP" (LaFace/Arista) explodes in sales this week and is, by far, the biggest overall point gainer on the chart. "Creep" has more than double the increase of the second-biggest gainer on the chart, Vanessa Williams' "The Sweetest Days" (Wing/Mercury). "Sweetest" is also this week's Greatest Gainer/Airplay, and in its second week on the chart it is already top 10 at WIOQ Philadelphia, WGTZ Dayton, Ohio, and WERQ Baltimore. Blackstreet's "I'll Let You Go" (Interscope) is the next-biggest overall gainer outside the top 20 and the third-biggest sales gainer on the chart, with early airplay at KBXX Houston, KDON Monterey/Salinas/Santa Cruz, Calif., and WJXX Roanoke/Lynchburg, Va. Greatest Gainer/Airplay runner-up is Des'ree's "You Gotta Be" (550 Music), which moves 13 places in its 12th week on the chart. It's receiving top 10 airplay at WHYI Miami, KUBE Seattle, WNCI Columbus, Ohio, WTIC Hartford, Conn., and WPLJ New York.

"SHOUT OUTS" TO Doctor Dre & Ed Lover, who enter the Hot 100 for the first time with "Back Up Off Me!" (Relativity). Dre & Lover not only are the hosts of "Yo! MTV Raps," but also are the morning team at WQHT (Hot 97) New York. Also appearing on the chart for the first time is the Juliana Hatfield 3 with "Spin The Bottle" (RCA). "Spin" is the latest single from the very successful "Reality Bites" soundtrack, and is pulling in top 20 airplay at WKBQ St. Louis, KRBE Houston, and WPLY Philadelphia. Sass Jordan appears on the chart for the first time with her single "Sun's Gonna Rise" (MCA). Sass has already cracked the top 20 at WXXX Burlington, Vt., WKTI Milwaukee, WRXQ Washington, D.C., and KXYQ Portland, Ore.

MICHAEL O'DONOGHUE, 54, REMEMBERED AS INFLUENTIAL HUMORIST

(Continued from page 12)

'Tarzan Of The Cows,' and his stellar sense of black humor."

O'Donoghue also wrote many of the most outrageous episodes (including "The Nazi Doctor Doolittle") of "The National Lampoon Radio Hour." His skills as a director of modern radio melodrama—including a genius for attention to sonic detail—led to his co-production of the 1972 "Radio Dinner" comedy album, acclaimed as a masterpiece of contemporary satire.

'LAMPOON' RADIO TROUPE

It was during his days at the "Lampoon Radio Hour" that O'Donoghue collaborated with and vigorously supported the performing talents of such emerging stars as John Belushi, Chevy Chase, Bill Murray, and Gilda Radner. Like O'Donoghue, many members of the "Lampoon" radio troupe and its stage-revue offshoot (who were also former members of Chicago's Second City or other improv companies) were hired by producer Lorne Michaels in 1975 to realize the repertoire/skit concept of NBC's new live, late-night TV comedy show "Saturday Night" (later retitled "Saturday Night Live").

O'Donoghue was a writer/performer on "Saturday Night" during the golden era of its first five seasons, and such contributions as his "Claudine Longet Invitational Ski Tournament" and "Star Trek" parody skits established the program as a scathing cultural sounding board.

O'Donoghue often appeared before the "SNL" cameras in the vaguely sinister, sunglasses-wearing persona "Mr. Mike," relating one of his "Least Loved Bedtime Stories"—in which, for instance, he reduced the hippity-hoppy antics of Br'er Rabbit to "random antics of meaningless violence." He also starred in skits depicting the likely reactions of the Mormon Tabernacle Choir, Tony Orlando & Dawn, and '70s talk show host Mike Douglas to having long steel needles thrust into their eyes. In the early '80s, O'Donoghue briefly returned to the show as head writer before resigning in 1985.

O'Donoghue, who won two Emmy Awards for his "SNL" work, once said about his writing, "I never wrote or pandered to a market. I never made the stupid mistake of saying, 'I'm the New York sophisticate and I like this joke, but the pig masses in Crib Death, Iowa, will never understand it because they are such filth.' So I never did a Carol Burnett and wrote down to anyone."

PUSHED FOR MUSIC

Born Jan. 5, 1940, and raised in rural Sauquoit, N.Y., Michael Henry O'Donoghue had equally forceful tastes in rock'n'roll, and joined friend Belushi in urging "SNL" to book favorite punk and new wave rockers of the era (Fear, Elvis Costello) as musical guests.

Pulling away from the show for controversial projects like the 1980 cult film "Mr. Mike's Mondo Video," he became a partner in screenwriting with former Crawdaddy/Rolling Stone journalist and "SNL" writer Mitch Glazer. They featured the Sex Pistols' Sid Vicious singing "My Way" in the "Mondo Video" sendup of "Mondo Cane" and other early-'60s Italian oddities-of-the-world documentaries.

Murray starred as a present-day Scrooge in Glazer and O'Donoghue's 1988 Paramount film "Scrooged," a recasting of Charles Dickens' "A Christmas Carol" in which Murray played Frank Cross, the youngest and meanest network TV chief in Christendom. Praised by Pauline Kael of The New Yorker as "a triumphant parody of Yuppie callousness," the sardonic "Scrooged" became one of the most successful Christmas movies of all time, and also spawned a top 10 duet single ("Put A Little Love In Your Heart") for Annie Lennox and Al Green, and a hit soundtrack album for A&M Records.

DOLLY PARTON HIT

O'Donoghue also wrote a number of popular songs, including "Let's Talk Dirty To The Animals," which was featured in Radner's 1977 Broadway revue "Live From New York" and recorded on her show's successful Warner cast album. In 1982, O'Donoghue had a top 10 country hit on RCA with "(Single Bars And) Single Women," performed by Dolly Parton.

While no fan of cheap sentiment, O'Donoghue loved the expensive sort, and the many fetes, recitals, and holiday theme parties he threw with wife Cheryl Hardwick (a longtime music director of "Saturday Night Live" and composer for the Children's Television Workshop) were the chic downtown social events of the '80s and '90s, featuring guest musician-friends as diverse as James Taylor, Paul Shaffer, and Diamanda Galás. In late 1991, O'Donoghue and Hardwick hosted a historic reception-recital (Music To My Ears, Billboard, June 6, 1992)

for Leon Theremin, inventor of the pioneering electronic instrument that bears his name. It was the 95-year-old Theremin's first appearance in America since 1938.

A screen actor with roles in such comedies as "Head Office" and Woody Allen's "Manhattan," O'Donoghue also was the author of several humor books and editions of his wry poetry ("The Encyclopedia of Humor," "Bears"). O'Donoghue was working at the time of his death on a novel called "Letters From France" and an extensive anthology of his work. He also was more than a year into a regular column for Spin magazine, titled "Not My Fault!"

As O'Donoghue told Billboard writer Eric Boehlert in an interview at his home, several days before he died suddenly from a cerebral hemorrhage, "It shouldn't be printed, the column. I have in my mind the ideal thing: It would be pasted up with letters cut out from newspapers and magazines, tied to a rock, and hurled through a window. That would be the ideal way my column would be delivered."

"Michael always knew the right targets," cohort Glazer told Billboard. "And he was the seminal figure since the '60s for the cutting edge of comedy in this country. Michael had real social concerns and was very moral, but he was also a sucker for a good joke. His 'nothing's sacred' sense of humor was based entirely on how good the joke actually was. If you were really funny, then all bets were off."

Said to be the source of more admired quips than any wag since Oscar Wilde, O'Donoghue also walked it like he talked it. As he remarked in 1979, "Life is not for everybody."



Private Eyes Rap Market. Private Music president/CEO Ron Goldstein announces the signing of rap/blues artist Chris Thomas to a multi-album deal. The singer/songwriter/guitarist's label debut, "21st Century Blues . . . From Da Hood," is due for an early 1995 release. Shown, from left, are Goldstein, Thomas, producer John Porter, and manager Greg Lewerke of Vault Management.

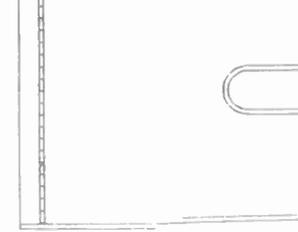
BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	6	LIVIN' ON LOVE	ALAN JACKSON (ARISTA)
2	10	8	REDNECK STOMP	JEFF FOXWORTHY (WARNER BROS.)
3	6	5	WITHOUT A DOUBT	BLACK SHEEP (MERCURY)
4	—	2	WHEN YOU NEED ME	AARON HALL (SILAS/MCA)
5	—	1	ROCKAFELLA	REDMAN (RAL/ISLAND)
6	7	6	TASTE YOUR LOVE	HORACE BROWN (UPTOWN/MCA)
7	9	4	HEADLINE NEWS	WEIRD AL YANKOVIC (SCOTTI BROS.)
8	22	2	IF I ONLY KNEW	TOM JONES (INTERSCOPE)
9	17	2	GIT UP, GIT OUT	OUTKAST (LAFACE/ARISTA)
10	4	8	AIN'T NOBODY	JAKI GRAHAM (AVEX GROUP/CRITIQUE)
11	—	1	THE WHOLE WORLD LOST ITS HEAD	GO-GO'S (IRS)
12	—	1	BIOLOGICAL DIDN'T BOTHER	SHAQUILLE O'NEAL (JIVE)
13	20	5	STRAP ON THE SIDE	SPICE 1 (JIVE)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	CAN'T HELP MYSELF	GERALD LEVERT (EASTWEST)
15	25	2	DREAM AWAY	BABYFACE & LISA STANSFIELD (FOX)
16	8	7	KICK A LITTLE	LITTLE TEXAS (WARNER BROS.)
17	—	1	HOUSE OF LOVE	AMY GRANT WITH VINCE GILL (A&M)
18	—	1	WHERE DID WE GO WRONG	BLACKGIRL (KAPER/RCA)
19	11	5	WHOOPI! (THERE IT WENT)	TAG TEAM/MICKEY/MINNIE/GOOFY (LIFE)
20	23	2	NEWBORN FRIEND	SEAL (ZTT/SIRE/WARNER BROS.)
21	14	5	MOTHERLESS CHILD	ERIC CLAPTON (DUCK/REPRISE)
22	24	2	PROMISE ME	LIL SUZY (METROPOLITAN)
23	16	5	I REMEMBER	COOLIO (TOMMY BOY)
24	5	6	THIRD RATE ROMANCE	SAMMY KERSHAW (MERCURY)
25	21	2	ROUND & ROUND	MIRANDA (SUNSHINE)

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

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
NOVEMBER 19, 1994



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
*** No. 1/Hot Shot Debut ***						
1	NEW	1	1	NIRVANA DGC 24727* (10.98/16.98)	1 week at No. 1 MTV UNPLUGGED IN NEW YORK	1
2	2	4	10	BOYZ II MEN ▲ MOTOWN 0323 (10.98/16.98)	II	1
3	1	1	3	SOUNDTRACK DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98)	MURDER WAS THE CASE	1
4	NEW	1	1	MEGADETH CAPITOL 29004 (10.98/16.98)	YOUTHANASIA	4
5	4	5	25	OFFSPRING ▲ EPITAPH 86432* (8.98/14.98) HS	SMASH	4
6	NEW	1	1	AEROSMITH GEFEN 24716 (12.98/17.98)	BIG ONES	6
7	3	—	2	MADONNA MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
8	NEW	1	1	TOM PETTY WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
9	5	6	6	R.E.M. WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
10	6	7	8	ERIC CLAPTON DICK/REPRISE 45735/WARNER BROS. (10.98/16.98)	FROM THE CRADLE	1
11	NEW	1	1	THE BLACK CROWES AMERICAN/REPRISE 43000/WARNER BROS. (10.98/16.98)	AMERICA	11
12	7	2	3	SCARFACE RAP A LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
13	14	13	5	THE CRANBERRIES ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	9
14	10	9	39	GREEN DAY ▲ REPRISE 45329*/WARNER BROS. (9.98/15.98) HS	DOOKIE	4
15	11	10	36	SHERYL CROW ▲ A&M 0126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	8
16	12	12	23	SOUNDTRACK ▲ WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
17	13	8	3	BON JOVI MERCURY 526013 (10.98 EQ/16.98)	CROSSROAD	8
18	9	11	3	GLORIA ESTEFAN EPC ▲ (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9
19	8	—	2	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (10.98/15.98)	GREATEST HITS	8
*** Greatest Gainer ***						
20	28	27	5	BARRY WHITE A&M 0115 (10.98/16.98)	THE ICON IS LOVE	20
21	16	14	8	ANITA BAKER ▲ ELEKTRA 61555 (10.98/16.98)	RHYTHM OF LOVE	3
22	21	31	4	SOUNDTRACK MCA 11103* (10.98/16.98)	PULP FICTION	21
23	18	17	22	STONE TEMPLE PILOTS ▲ ATLANTIC 82607* AG (10.98/16.98)	PURPLE	1
24	22	20	6	SOUNDTRACK MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	17
25	20	21	59	MELISSA ETHERIDGE ▲ ISLAND 848660 (10.98/15.98)	YES I AM	16
26	17	16	7	LUTHER VANDROSS LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	5
27	27	19	17	BONE THUGS N HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
28	15	3	3	QUEENSRYCHE EMI 30711* (10.98/16.98)	PROMISED LAND	3
29	19	15	5	MARY CHAPIN CARPENTER COLUMBIA 64327 (10.98 EQ/16.98)	STONES IN THE ROAD	10
30	NEW	1	1	MARIAH CAREY COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	30
31	24	22	52	CANDLEBOX ▲ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7
32	30	25	50	ACE OF BASE ▲ ARISTA 18740 (9.98/15.98)	THE SIGN	1
33	31	30	10	THE TRACTORS ● ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	30
34	25	18	5	SMASHING PUMPKINS VIRGIN 39834* (9.98/13.98)	PISCES ISCARIOT	4
35	29	23	33	TIM MCGRAW ▲ CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
36	23	24	18	SOUNDTRACK ▲ EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
37	32	29	47	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
38	NEW	1	1	KENNY G ARISTA 18767 (10.98/16.98)	MIRACLES THE HOLIDAY ALBUM	38
39	33	34	17	ROLLING STONES ▲ VIRGIN 39782 (10.98/16.98)	VOODOO LOUNGE	2
40	26	26	6	BARBRA STREISAND COLUMBIA 66109 (22.98 EQ/29.98)	THE CONCERT	10
41	35	33	19	ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	5
42	43	45	6	BRANDY ATLANTIC 82610/AG (9.98/15.98)	BRANDY	42
43	34	28	6	BROOKS & DUNN ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
44	39	38	22	WARREN G ▲ VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
45	37	37	35	NINE INCH NAILS ▲ NOTHING/TVT INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
46	36	36	35	SOUNDGARDEN ▲ A&M 0198* (10.98/16.98)	SUPERUNKNOWN	1
47	38	35	10	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614/AG (14.98/19.98)	THE 3 TENORS IN CONCERT 1994	4
48	41	44	17	HOOTIE & THE BLOWFISH ATLANTIC 82613/AG (10.98/15.98) HS	CRACKED REAR VIEW	41
49	48	47	28	LIVE ● RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	38
50	45	43	9	GERALD LEVERT ● EASTWEST 92416/AG (10.98/16.98)	GROOVE ON	18
53	39	8	8	THE NOTORIOUS B.I.G. BAD BOY 73000/ARISTA (9.98/15.98)	READY TO DIE	15
54	NEW	1	1	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	52
54	NEW	1	1	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
54	NEW	1	1	AND NUBIAN ELEKTRA 61682* (10.98/16.98)	EVERYTHING IS EVERYTHING	54

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
55	49	53	7	TRACY LAWRENCE ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
56	60	—	2	VARIOUS ARTISTS MCA 11097 (10.98/16.98)	SKYNYRD FRYNDS	56
57	NEW	1	1	LORDS OF THE UNDERGROUND PENDULUM 30710*/EMI (10.98/16.98)	KEEPERS OF THE FUNK	57
58	53	51	36	YANNI ▲ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
59	52	52	11	AMY GRANT A&M 0230 (10.98/15.98)	HOUSE OF LOVE	13
60	51	46	30	ALL-4-ONE ▲ 8LITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
61	56	62	15	JOE DIFFIE ● EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
62	46	42	41	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
63	50	41	12	THE JERKY BOYS ● SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2	12
64	47	—	2	JONI MITCHELL REPRISE 45786/WARNER BROS. (10.98/15.98)	TURBULENT INDIGO	47
65	59	58	18	MAZZY STAR ● CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE	36
66	58	64	34	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 54188 (10.98/15.98)	CHANT	3
67	65	66	13	JEFF FOXWORTHY ● WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	65
68	54	50	28	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
69	74	73	4	GEORGE WINSTON DANCING CAT 11157/WINDHAM HILL (10.98/16.98)	FOREST	69
70	62	65	32	SOUNDTRACK ▲ INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98)	THE CROW	1
71	44	32	3	DIGABLE PLANETS PENDULUM 30654*/EMI (10.98/15.98)	BLOWOUT COMB	32
72	69	72	56	SALT-N-PEPA ▲ NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
73	75	74	19	DA BRAT ● SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	11
74	73	82	17	HARRY CONNICK, JR. ● COLUMBIA 64376 (10.98 EQ/16.98)	SHE	16
75	61	59	24	AALIYAH ▲ BLACKGROUND 41533*/JIVE (9.98/15.98)	AGE AIN'T NOTHING BUT A NUMBER	18
76	64	60	23	BEASTIE BOYS ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
77	57	48	5	CLINT BLACK RCA 66419 (10.98/16.98)	ONE EMOTION	37
78	80	79	69	TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
79	136	148	26	KENNY LOGGINS SONY WUNDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER	65
80	87	89	19	69 BOYZ RIP-IT 6901 (9.98/15.98) HS	NINETEEN NINETY QUAD	63
81	NEW	1	1	DA LENCH MOB STREET KNOWLEDGE 53939*/PRIORITY (10.98/16.98)	PLANET OF DA APES	81
82	NEW	1	1	RED HOT CHILI PEPPERS EMI 29665* (10.98/16.98)	OUT IN L.A.	82
83	79	70	8	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	53
84	70	71	16	COOLIO ▲ TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	8
85	97	120	19	HOLE DGC 24631 GEFEN (10.98/15.98)	LIVE THROUGH THIS	55
86	71	56	23	SEAL ● ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
87	86	87	62	MARIAH CAREY ▲ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
88	76	76	11	CHANGING FACES ● SPOILED ROTTEN/8IG BEAT 92369*/AG (9.98/15.98)	CHANGING FACES	25
89	72	55	4	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME I	42
90	78	54	6	SLAYER AMERICAN 45522*/WARNER BROS. (9.98/15.98)	DIVINE INTERVENTION	8
91	68	49	6	LYLE LOVETT CURB 10808/MCA (10.98/16.98)	I LOV EVERYBODY	25
92	83	78	31	PINK FLOYD ▲ COLUMBIA 64200* (10.98 EQ/16.98)	THE DIVISION BELL	1
93	88	90	38	SARAH MCLACHLAN ● NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
94	84	77	13	WEEZER DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	56
95	82	80	67	SMASHING PUMPKINS ▲ VIRGIN 8867* (9.98/15.98)	SIAMESE DREAM	10
96	67	57	11	SOUNDTRACK ● NOTHING/INTERSCOPE 92460/AG (10.98/16.98)	NATURAL BORN KILLERS	19
97	63	68	4	BARRY MANILOW ARISTA 18771 (10.98/16.98)	SINGIN' WITH THE BIG BANDS	63
98	81	—	2	FU-SCHNICKENS JIVE 41519* (10.98/15.98)	NERVOUS BREAKDOWN	81
99	66	63	81	AEROSMITH ▲ GEFEN 24455 (10.98/16.98)	GET A GRIP	1
100	100	95	13	IMMATURE MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	95
101	115	109	19	KEITH SWEAT ● ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	8
102	110	111	77	JANET JACKSON ▲ VIRGIN 87825 (10.98/16.98)	JANET.	1
103	101	114	24	TOAD THE WET SPROCKET ● COLUMBIA 57744 (10.98 EQ/15.98)	DULCINEA	34
104	93	97	52	CELINE DION ▲ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
105	91	83	7	LIZ PHAIR MATADOR/ATLANTIC 92429/AG (10.98/15.98)	WHIP-SMART	27
106	96	99	169	METALLICA ▲ ELEKTRA 61113* (10.98/15.98)	METALLICA	1
107	77	81	39	SOUNDTRACK ▲ RCA 66364 (10.98/16.98)	REALITY BITES	13
108	90	67	7	CRAIG MACK BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	21
109	92	100	20	JOHN MELLENCAMP MERCURY 522428 (10.98 EQ/16.98)	DANCE NAKED	13
110	98	115	21	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53

Albums with the greatest sales gains are indicated by a star. * Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.



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DEMAND IT.

 **BASF**

I.R.S. RECLAIMS CUTTING EDGE WITH 'SIX SIDED SINGLE'

(Continued from page 12)

to get help from labels in their own way. For us, this is crucial to maintaining a presence and proper attitude toward the future of music."

Boberg says I.R.S. plans to issue between four and six new titles in the series over the next year, each of which is expected to be priced at \$5.49-\$6.99.

The debut volume could face a tough battle at retail, as it fights for shelf space against several top-name holiday releases.

"It's an insane time right now to try something like this," says Bob Say, VP/head buyer for the Reseda, Calif.-based, seven-store chain Moby Disc. "It is something that our customers

will probably be interested in, but it could get lost in the flood of new releases this Christmas season. Maybe in January, we will be able to position this in a prime spot, but right now, it is just too difficult to find a display place for this."

Modern-rock-radio acceptance of cutting-edge acts such as Epitaph's platinum Offspring and Minty Fresh/DGC critical faves Veruca Salt are prime examples of why the timing is right for this project, says modern rock KNDD (the End) Seattle MD Marco Collins.

"It's a great concept," he says. "Now, more than ever, programmers

are keeping their eyes and ears open to new things. A record like this has a lot of potential, because everyone is looking to break new bands right now."

Putting together the first volume required A&R coordinator Brian Foyster to sift through more than 1,000 tapes before picking the three acts on the first EP.

"We went through 10 months' worth of demos," says Foyster. "I find maybe one good tape out of every 100."

Foyster says the label also looks at regional sales patterns and independent-music fanzines to further scout potential candidates. In addition, re-

gional representatives in Chicago, Boston, and New York seek out local acts with significant potential.

"We're always checking with college [music directors] to find out what bands are worth checking out in their area," says Foyster.

Despite its success in the '80s, I.R.S. has failed to make much of a dent in the mainstreaming of modern rock in the '90s. Only the act dada has managed to make a significant chart showing in the past few years. The Los Angeles-based act peaked at No. 111 on The Billboard 200 with its 1993 release, "Puzzle." This year's follow-up, "American Highway Flower," didn't fare as well, peaking at No. 178 on the album chart.

SPECIAL CONTRACT

"I'd love to see one of these bands break at radio," says Foyster. "My biggest fear is that [another label] will come in and sign away one of these acts after we put time into them. We don't want to be another major label's A&R source."

To safeguard against that situation, the acts that appear on the "Six Sided Single" series must sign contracts that give I.R.S. matching rights to counter any offers made by competing labels.

"We only have rights to what they deliver to us," says Boberg. "The band is not encumbered at all. We wanted this deal to be as loose as possible."

In the agreement, I.R.S. either provides recording-studio time to the band or purchases the finished master. Though the label owns the rights to the master recordings, each band retains all other rights to its songs, and

may rerecord them at any time.

To help spur interest at retail, Boberg says I.R.S. hopes that the acts that appear on the compilation will hand out "Six Sided Single" promotional fliers and posters at their live shows.

In addition, I.R.S. plans to sponsor a "Six Sided Single" minitour next year, which will link several acts who appear on the EPs on one bill.

"The bands will benefit, because they get instant access to major distributors and a larger staff than they could probably find on their own," says Boberg. Each volume in the series will be serviced to 700 college stations.

"It's really ballsy of I.R.S. to do this," says Grin vocalist Brett White. "For us, this all came together so quickly. We've only been together since April, and we're just fascinated by the opportunity to get this kind of exposure."

No two songs by the same artist appear consecutively on the six-track sampler. Foyster says he hopes the track listing will encourage radio hosts to play multiple tracks from the disc.

"Hopefully, some people at college radio will just let the songs segue," Foyster says.

In addition to its retail availability, Boberg says that the "Six Sided Single" can be purchased through I.R.S.' mail-order merchandising department, and that the label may look at a direct-mail subscription approach for the project in the future.

Already on tap for volume 2, which is due in late January, are Crumbox and the Monets, both from Los Angeles, and the British act Naked ID.

BMG SETS SIGHTS ON U.S. TV THROUGH ABC DEAL

(Continued from page 12)

Lifetime, and 33.3% of Arts & Entertainment.

Strauss Zelnick, president/CEO of BMG Entertainment North America, says, "What's exciting about this deal is that it allows us to enter network TV, which really leverages off our skills and abilities and makes use of our incredible roster."

This is said to be the first production venture between a big TV network and a major music company. The CBS network and CBS Records were sister companies until the music company was sold to Sony, and NBC and RCA Records were both part of RCA Corp. until Bertelsmann bought the label, but those network/label linkages did not include co-programming ventures. Representatives of NBC, CBS, and Fox say their networks are not involved in production deals with record companies.

Audio products from the ABC venture will be distributed through BMG labels, while home video releases will

go through BMG Video. ABC Video Distribution will license the programming to TV stations in the U.S. and distribute it overseas.

Executives stress that the venture will not produce music video programming that would compete with MTV or the proposed cable-music venture that BMG is undertaking with four other music majors and Ticketmaster.

"This really isn't about music video," says Zelnick. "We have a strong relationship with MTV and an association with a potential new channel. This isn't intended to supplant that. This will be complementary, by giving more exposure to BMG artists—and to a different audience."

Mark Pedowitz, senior VP for business affairs, ABC Television Network Group, says the deal ironically came about after negotiations between the two companies on another project fell apart. BMG and ABC had been talking about a kids' audio label,

but in the end ABC teamed up with Atlantic Records to develop the ABC Kids imprint. However, the new TV venture emerged out of those discussions.

Although this is BMG's first foray into TV here, the company's Germany-based parent produces and owns rights to television programming in Europe. BMG has made no secret of its desire to enter the U.S. movie and TV business and has held discussions with several studios.

Jack Rovner, senior VP of BMG Ventures and Marketing North America, will head the TV project for BMG. In a company statement, he called the venture "a tremendous marketing vehicle" for BMG artists that "offers additional creative opportunities for our artists to perform in the television medium."

The Christmas project will be produced by Dick Clark Productions.

BMG's labels include RCA Records, Arista Records, Zoo Entertainment, Imago, and Private Music.

ITALIAN SONGWRITERS PROTEST VOID AT SIAE

(Continued from page 10)

bunal that checks the legality of decrees, has so far blocked the decree without explanation.

"The effect of this power vacuum risks paralyzing SIAE's activities, including the division and payment of rights to Italian and international authors," he says. "It renders impossible the effective representation of authors' rights in all spheres of show business and culture, and weakens the fight against piracy."

Meanwhile, Matteucci says a new government decree is the first movement of a requiem for authors' rights in Italy. Decree No. 606, passed Oct. 31, reduces copyright payments from local TV and radio stations from 2.5%

of advertising revenue to 0.1%. "This means that for every 100 million lire (\$62,500) of revenue, local stations only pay 100,000 lire (\$62.50), instead of 2.5 million lire (\$1,562.50)."

"The decree becomes law immediately after ratification by parliament, which could take several months," he says. "It also creates a dangerous precedent, since the national TV and radio networks could protest in the courts that they are unfairly prejudiced, which would block their payments in the meantime, including those destined for foreign authors. The implications could be serious if foreign authors do not enjoy the same protection in Italy that Italian authors

benefit from abroad."

One of Italy's Private TV and Radio Federations, FRT, which represents Berlusconi's three national TV networks, has already asked for the reduced rights payments to be extended to cover national as well as local broadcasters.

In May 1993, the SIAE won a five-year court battle against Berlusconi's Fininvest and other national networks for a flat 3% copyright levy on advertising revenue, including back payments.

Commenting on the government's attitude towards the SIAE, Franco Michallizzi, secretary of the Italian authors and composers union SNAC says, "They are taking us for asses; 0.1% is little better than nothing at all. Although I wouldn't say that the decree was the initiative of the prime minister, his TV networks could eventually benefit."

Michallizzi says that the permanent general assembly will announce further actions to protest the decree and the delay in appointing a new commissioner. "We are going to urge all authors and artists to boycott the annual Sanremo Song Festival [in February] to protest the attack on our livelihoods, which is blocking the collection and distribution of our copyright payments and threatening the payment of copyrights not just from local broadcasters, but potentially from national TV and radio, as well as discotheques and dancehalls."

NASHVILLE SONGWRITER SEMINAR SET

NASHVILLE—The Songwriters Guild Foundation and the Songwriters Guild of America's Nashville branch will present the second annual Building A Songwriter Career Seminar, Feb. 10-12, 1995. The series of classes, panels, and related activities will be held at the Union Station Hotel here.

A new feature of the event will be an awards dinner to honor the writers of the top five singles of 1994, according to Billboard's Hot Country Singles & Tracks chart.

Registration fees for the seminar are \$139 for SGA members and \$194

for non-members. Those who register before Dec. 6 get a 25% discount. Feb. 9 is the final deadline for registrants.

Debbie McClure, SGA's regional director for Nashville, says that the organization is still in the process of choosing panelists for the songwriter panel and for the opening night's songwriter show.

Registration forms are available from SGA's Nashville office, as is information on program-book advertising and insertions for the "goodie bag" given to all registrants.

EDWARD MORRIS

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MUSIC BIZ WEIGHS IMPACT OF REPUBLICAN VICTORY

(Continued from page 10)

perspective toward the main intellectual property issues that concern the music industry, including the performance right bill, tavern owners' music royalty-exemption legislation, and extended-term copyright reform.

Most echo Marilyn Bergman, president of ASCAP, who says, "I really don't think the issues of intellectual property or copyright protection will be affected by partisan politics. I mean, Orrin Hatch and Carlos Moorhead, for example, have been strong supporters of these issues for some time. And the importance of the music industry to the economy also lifts it out of bipartisan politics." Hatch, a Utah Republican, is expected to become chairman of the Senate's copyright-oriented Judiciary Committee; California Republican Moorhead will probably get the chairmanship in the House.

Bergman adds, however, that the influence of conservative forces on state and local governments "is another matter entirely, but it's too soon to tell."

Ed Murphy, president of the National Music Publishers Assn., says, "I really can't assess the changes [on Capitol Hill] yet. I don't even have information yet about who will replace who on committees. But it is always a shame to have to say goodbye to friends you've worked with on issues."

Hill sources say the majority shift will not affect decisions to hold further congressional oversight hearings into another issue of interest to the music

business: concert-ticketing practices.

Committee chair assignments for the 104th Congress will not be announced until the new Congress convenes in January, but insiders already are speculating about the new lineup. Hatch, the probable chairman of the Senate Judiciary Committee, would replace Joseph Biden of Delaware.

Judiciary's Patents, Copyrights & Trademarks subcommittee may go to Sen. Charles Grassley of Iowa, who would replace retiring Sen. Dennis DeConcini, D-Ariz.

Sources say that Sen. Larry Pressler of South Dakota has the best shot for the chairmanship of the communications-oriented Commerce, Science and Transportation Committee, replacing Sen. Ernest Hollings of South Carolina; Sen. John McCain of Arizona is seen as the new chairman of the Communications Subcommittee, replacing Sen. Daniel Inouye of Hawaii.

On the House side, Judiciary chairman Jack Brooks of Texas, defeated in his re-election bid, probably will be replaced by Moorhead, the committee's ranking Republican, although a less senior member may also be in consideration.

Judiciary's subcommittee on Intellectual Property and Judicial Administration, previously chaired by retiring Rep. William J. Hughes of New Jersey, will probably be chaired by Rep. J. Howard Coble of North Carolina. Hughes was an important industry ally on copyright issues.

House Energy and Commerce Committee chairman John Dingell could be replaced by Moorhead or Thomas Bliley Jr. of Virginia, insiders say.

That committee's Telecommunications and Finance subcommittee probably will shift from Rep. Ed Markey of Massachusetts to Rep. Jack Fields of Texas.

Commenting on national issues, a representative of the National Assn. of Broadcasters, the biggest opponent of a performance right bill, says the changeover probably will not affect reintroduction of that legislation, nor an amendment to exempt traditional broadcasters.

"The possible new chairmen of the Senate and House Judiciary Committees, Hatch and Moorhead, are supporters of that legislation, but they also support a carve-out [exemption] for broadcasters," says NAB spokesman Doug Willis.

Recording Industry Assn. of America chairman Jay Berman says there "isn't going to be much of a change" in the way industry issues are dealt with, because "on an international level, music is part of the fabric of the economy. We were going to get two new judiciary chairmen anyway; it just happens that they're going to be Republican."

Commenting on changes in state and local governments, Tim Sites, the RIAA's VP of communications, plays down an assessment of the Republican victories as a mandate for conservative "family values."

"The results of the midterm elections may prove problematic for some cutting-edge music," Sites says. "They'll be some concerns, but I think both parties heard the call by voters for less government, and hopefully that will translate into greater tolerance for all artistic expression."

Sites backs up his remarks by citing two immediate examples of how First Amendment issues can survive the public's shift to the right: the election day defeats of two worrisome propositions, Ballot Measure 19 in Oregon and Amendment 16 in Colorado, which would have broadened and toughened obscenity measures in those states.

The measures would have allowed local cities and towns in those states to set and enforce their own definitions of obscenity on a community-by-community basis, potentially creating hundreds of differing and conflicting obscenity definitions.

For several years, conservative groups have been trying to shift obscenity statutes from states to local communities, in hopes of fragmenting or bringing down First Amendment legal precedents.

"What would seem to violate a community standard in, say, a suburb of Denver might not be seen as violating a community standard in Boulder," says Paul Rusinoff, the RIAA's director of state relations. "Retailers would have been forced to basically self-censor to avoid litigation."

Rusinoff chalks up the victories to lobbying by local citizen-action groups—the RIAA and the National Assn. of Recording Merchandisers contributed to the groups—and the success of pre-election day radio spots, funded by RIAA and recorded by Mike Mills of R.E.M., that explained how the initiatives would stifle free expression.

"They came at the right time," Rusinoff says. "We have been told that the spots had a major impact."



by Geoff Mayfield

OPEN THE FLOODGATES: Four titles invade the top 10 of The Billboard 200, led, as expected, by Nirvana's "MTV Unplugged In New York" (No. 1, with more than 310,000 units). The other trump cards in the deck are No. 4 Megadeth (143,000 units), the No. 6 greatest hits set from Aerosmith (90,000 units), and, at No. 8, the Warner Bros. debut by Tom Petty (84,000 units). Missing the top 10 by a little more than 3,000 units is the new Black Crowes (73,000 units). This is the third time in 1994 that we've seen four new titles enter the top 10. In the June 25 issue, Stone Temple Pilots rang in at No. 1, ahead of Warren G, Boston, and Vince Gill, and just a couple of weeks ago (Billboard, Nov. 1), Snoop Doggy Dogg and Dr. Dre's "Murder Was The Case" soundtrack came in on top, followed by Scarface, Queensryche, and Bon Jovi. Still, despite 1994's three-peat, four titles bowing in the top 10 is a relatively rare event. Prior to June, it had not happened since the April 18, 1992, issue, when five titles crashed the first 10 spots.

YELLOW FLAG: The good news for music merchants is that the hot new titles boost unit sales on The Billboard 200 by about 8%. Be careful, though, not to overestimate the impact of this week's numbers on the overall fourth-quarter picture. As was true of most superstar titles that have hit in the last two months, this new batch of heavyweights did little to stir sales of albums that were already in stores. On The Billboard 200, a majority of titles—136, including 33 of the top 50—sold fewer units than they did last week. If you back out the units represented by the five new top 15 entries, the chart actually shows an 8% decline from the previous week. Note, too, that with the exceptions of Boyz II Men (No. 2, with more than 160,000 units), the "Murder" soundtrack (No. 3, 143,500 units), R.E.M. (No. 9, 79,000 units), and Eric Clapton (No. 10, 76,500 units), few of this quarter's big bangers have been able to maintain any kind of sales momentum in the face of such heavy traffic.

ANOTHER YELLOW FLAG: As shown below in Market Watch, year-to-date unit volume of all album and singles units stands 4.3% ahead of last year's pace. But industry sources speculate that square footage of available retail space—paced by the expansion of discounters Best Buy and Circuit City, along with new stores opened by conventional music retailers—has expanded by somewhere between 25% and 30%. The disparity in those numbers suggests that some dealers have already encountered tough sledding. Don't be surprised if the "For Sale" sign that Miami-based Spec's Music just hung out (see story, page 10) shows up at other chains.

HO, HO, HO: Mariah Carey (No. 30, with 45,000 units) and Kenny G (No. 38, with 32,000 units) hang the first 1994 Christmas ornaments on The Billboard 200, and both are off to much stronger starts than any of the Christmas titles that debuted last year. Harry Connick Jr.'s seasonal title—which reached the highest peak, at No. 13, of any released in 1993—entered at No. 146. Others who rang up holiday sales last year, followed by peak and entry ranks: Vince Gill (No. 13, No. 192), Boyz II Men (No. 19, No. 136), and Aaron Neville (No. 36, No. 200) . . . Any Christmas titles released prior to 1994 are designated catalog and begin showing up this week on Top Pop Catalog and Top Country Catalog. Sales of Christmas titles always accelerate when the Thanksgiving weekend arrives. The Top Christmas Albums chart, which lists both new and catalog holiday releases, will return in the Dec. 3 issue, and will be published biweekly through the first issue of 1995.

PRICE POINTS: Of the 407 albums that have debuted on The Billboard 200 this year, eight (about 2%) had CD list or equivalent prices above \$16.98. On next week's chart, the Eagles, who should bow at No. 1, sport an \$18.98, while Jimmy Page/Robert Plant is a \$19.98'er.

EMI INT'L COMPLETES EXECUTIVE SHUFFLE

(Continued from page 10)

nies," says Berry. "He's a good all-rounder. If you think about the limits of where Virgin's territory ends, that's where EMI's international range begins. In countries where Virgin doesn't have a company, EMI handles [the repertoire] anyway."

Berry declined to discuss Stockley's departure. Stockley could not be reached for comment at press time.

One key difference under the new regime is that EMI's Japanese joint venture, Toshiba/EMI, which previously came under Stockley's area of responsibility, now reports directly to Berry. Toshiba/EMI president Takeshi Okkotsu and EMI's regional director for Japan, Peter Buckleigh, now report to Berry.

Stockley was instrumental in the acquisition of an additional 5% stake in Toshiba EMI, giving EMI a 55% controlling majority on the board. He also traveled to India in October with Thorn EMI chairman Colin Southgate to investigate opportunities for expanding the company's presence in the subcontinent.

Berry says he intends this latest move to be the final change at Gloucester Place.

He also rules out the idea of a wholesale changing of the guard in EMI's national companies. "There's no plot to go and weed people out," he says. "I don't want change for the sake of change. You have to remember that I have taken on a role in a company which was doing fine without me."

The team is complete, and EMI is not looking to appoint an A&R or creative head for the new regime, according to Berry. "It's fairly unusual for the international side of things to have an A&R function," he says. "Most of the creative work to do with making individual records takes place in the individual companies. The greatest exper-

tise should be in the market at the level of the operating companies. We can't have people at the international level changing artists' images."

At the same time, Berry says he wants the individual companies in EMI to be more communicative about their repertoire. "Every country which is active in local repertoire should take responsibility for making the record happen; they shouldn't just pass it over to someone else," he says. "There are records which could sell many more copies in other countries."

Expectations of a reshuffling were great even before Berry assumed his newly created position in September. Insiders at EMI are less surprised by the scope and nature of the changes than by the timing; an overhaul had been predicted for Jan. 1.

Since September, Berry has been assembling a team made up of Virgin Music Group employees. First was the appointment of Shelagh McLeod as senior VP of legal and business affairs. Tony Bates, Virgin's CFO, took on the post of senior VP/CFO at EMI Records Group International in October. Both kept their existing Virgin responsibilities. With the appointment of Dimont, EMI now has three senior Virgin figures, all of whom will retain their Virgin duties.

BERRY DISPUTES RUMOR

Berry says he has no plans to relinquish control over Virgin to its senior VP, Nancy Berry. "I love my wife very much, but I can't imagine that happening," Berry says, noting that he is bewildered at the persistent industry rumors.

Another new position has been created in the reshuffle: Chris Windle has been named senior VP of international marketing. His department will take on many of the European and international marketing functions.

MARKET WATCH A WEEKLY NATIONAL MUSIC SALES REPORT				
OVERALL UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
12,767,000	12,324,000	UP 3.6%	12,606,000	UP 1.3%
YEAR-TO-DATE UNIT SALES				
YTD (1994)	YTD (1993)	CHANGE		
536,122,000	514,056,000	UP 4.3%		
FOCUS ON CASSETTE ALBUM SALES:				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
4,226,000	4,176,000	UP 1.2%	4,660,000	DOWN 9.3%
YEAR-TO-DATE CASSETTE ALBUM SALES				
YTD (1994)	YTD (1993)	CHANGE		
188,282,000	204,725,000	DOWN 8%		
ROUNDED FIGURES				
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY				

NEW FORMATS FOR MUSIC DISCUSSED AT BILLBOARD VIDEO CONFERENCE

(Continued from page 10)

one example of finding new avenues for creative expression—and sales—in new technology (Billboard, Nov. 12).

Warner Music Group itself has been tapping into a variety of other new pipelines. Among other initiatives, it has acquired stakes in CD-ROM companies such as Inscape (currently developing a Residents CD-ROM) and Hyperbole (a Seattle-based developer of interactive films).

Warner Music Group's latest investment, officially announced after the conference, is in Chicago-based interactive developer Imagination Pilots (which most recently produced the game spin-off to the film "Blown Away").

But the new convergence of the music, video production, and computer industries also is bringing about "an interesting clash of cultures," said McGrew. And that fact was evident in the adjacent MultiMedia Expo, as attendees got hands-on experience with a variety of computer-based exhibits, ranging from interactive press kits to interactive poetry demos and new generations of interactive music video.

"I smell 8-track," joked one music video-industry veteran, but the general view was one of curiosity and a readiness to learn.

"They're a little tentative at first," said Nina Ristani, a producer of two debut GUMBOvision CD-ROM titles—"On The Charts: I.R.S. 1979-1994," and "William Orbit: Strange Cargo III"—from multimedia developer TROON, in conjunction with I.R.S. Records. "Then they ask, what does it do? They're [music video] developers—they're expecting tools. I have to explain that it's just entertainment."

Alex Melnyk, VP of interactive media at MCA Records, which plans to release five "full-fledged" CD-ROMs next year, noted in a panel on "Creating Software For Multimedia" that record-label executives could be "initially intimidated" by CD-ROMs.

And with some good reason, said Ted Cohen, a consultant to Philips Interactive Media and the panel moderator.

"I've been in meetings with record executives and asked them, 'who's going to man the customer-support line?'" he said. "And they say, 'the what?' This is new to music and video companies. You never had to worry whether your VHS



This year's Billboard Music Video Conference featured the magazine's first MultiMedia Expo, which attracted a variety of software and hardware developers. In the photo above, Canter Technology sales representative Brian Zisk, right, introduces the San Francisco-based multimedia company's latest development in interactive music. Watching the demonstration, from left, are programmer Dante Moratto of Long Island, N.Y., video show "Rock Rap"; Mercury Records' Diane Earl; Tom Sodeur of Proctorsville, Vt., video show "New Music Now"; and Capitol Records' Bonnie Burkert. At right, Jon Halleran, creative supervisor/senior VP at Santa Monica, Calif.-based TROON, teaches Beth Broday, executive producer for Thirteen/WNET New Media Group, to "paint" with music videos. TROON displayed its "GUMBOvision" line of products at the Expo. (Photos: Savage Photography)



tape would boot or not."

Cohen is working on a CD-ROM featuring Island Records act the Cranberries, which is due out next March. Like other multimedia products, the Cranberries product raises many thorny rights and royalty issues, he noted.

Brad Auerbach, VP of legal affairs for Philips Interactive Media, said those issues will be sorted out project by project. "In this case [with the Cranberries], I'd say all involved would take part—Island, the developer, and the artist."

Another new hybrid music/video product—so-called "enhanced CDs" with bonus video tracks and liner notes—raise similar issues of rights and royalties. The fundamental issue is whether the new products should be construed as music products, video products, or something entirely new.

The music video production community, which traditionally has not retained any ownership of clips created for artist promotion, can be expected to favor a new standard that would allow creators to share in the royalties from new media.

But Norman Beil, head of new media at Geffen Records, argued strenuously for the music-product view, saying the current multimedia scene, from the labels' point of view, breaks down into three distinct business models, each with different demands.

"First, there is the game business, and right now that is the current business," he said. (Geffen's debut multimedia product is the music video-based puzzle game "Vid Grid.") "In that business, it all starts with a great game, and games have simply licensed music to use.

"Then there are interactive records [or enhanced CDs], which I am really bullish on," he added. "Labels are going to contract for that [with interactive producers] in a work-for-hire arrangement. I don't see them giving away royalties."

Challenged on that point, Beil said, "These are music products. People are buying them for the music, not for the extra stuff."

The third business model, truly interactive entertainment products, will open up entirely new relationships between the record labels and multimedia developers, he said.

As to how that will shake out, McGrew said, "We just don't have the answers yet, because all the elements aren't there to have the answer yet... Our job is to fill the needs of the market at this point in time."

MOTOWN DEBUTS INTERACTIVE DIVISION

(Continued from page 14)

spots promoting the game, Busby says, and will be featured prominently in all marketing efforts, from in-store standups to posters. Radio contests, a promotional press tour, and ad campaigns in game magazines also are part of the attack plan for the product.

Parent company PolyGram will handle distribution, Busby says.

"We've assembled an exciting lineup of young, contemporary artists that will appeal to both game fans and music fans," he says. "I think the artists are very comfortable with Motown's approach to this marketplace, as well as our handling of their involvement in it. We understand the integrity of their image and their music, and we want to complement that. They don't want to come off looking corny."

It is the integrity—and value—associated with the Motown name that spurred the launch of the new division and its game imprint, Busby says.

"When we first prepared ourselves to become a part of the PolyGram organization, we brought in [director of new business develop-

ment] Eddie Brown and his team to evaluate what kinds of businesses Motown should be associated with," Busby says.

"Because we found that the Motown name was one of the most recognized names in the entertainment business, it made sense for us to leverage that in other ventures," says Brown. "And interactive was a logical first step."

Although the games division will focus on developing more traditional gaming products, only some of which will be music-based, Brown says that a variety of Motown CD-ROM projects also are in the works for release next year, and that other projects will focus on markets including chil-

dren's projects and educational titles. Children's books also are in the works.

As for the games, Busby is bullish on the prospects brought to the new business venture from PolyGram.

"They will bring a whole new dimension to the merchandising and marketing of the gaming world," he says. "PolyGram is already taking a leadership role in the emergence of the single entertainment superstores, where you can buy albums and games and CD-ROMs."

Motown's interactive division will work with sister company Philips Media, as well as outside developers, on CD-ROM project development, Busby says.

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AD CLOSE: NOVEMBER 22

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YEAR IN VIDEO
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EDITED BY IRV LICHMAN

BENITEZ, INVESTORS SET MUSIC CO.

A new music publishing operation, JB Music, and (eventually) an indie label are new ventures established by producer/composer John "Jellybean" Benitez and industry investor Wasserstein Perella Entertainment. Benitez's credits include production collaborations with Madonna, Whitney Houston, Sting, and Rubén Blades. Benitez will merge three existing ASCAP, BMI, and SESAC publishing firms into the new operation. When established, the label (yet to be named) will develop and distribute music by bilingual Latino artists, with simultaneous releases in English and Spanish. Both operations are based in New York, with plans set for offices in other cities. Benitez says a label link with major distribution is in the works.

WHEREHOUSE/BOA DISCOUNTS

Wherehouse Entertainment and Bank Of America have teamed for a promotion in California that will give Bank Of America Versatel cardholders \$3 off any CD priced at \$14.99 or higher, and \$2 off each cassette. The promotion, which kicked off Nov. 4, runs through Dec. 18.

VIRGIN RETAIL EYES MADRID

Virgin Retail Europe is making its entry into Madrid, though not with its megastore concept. The chain, partly owned by Blockbuster, is leasing space in five department stores owned by the Galerías Preciados

chain, giving Virgin more than 25,000 square feet in the stores. Three of them are in downtown locations.

FRENCH CHAIN SALE NEAR

Troubled French chain Nuggets is about to be sold to its competitor Madison, creating a chain of more than 100 stores. Francis Caussou, founder of Madison, does not rule out closing stores in cities where there are overlaps between the two chains.

DANCE MUSIC BY CHOPIN

BMG Classics apparently sees the "dance single" potential of Chopin, so it has pressed promotional 12-inch vinyl copies of four Chopin dances that are part of pianist Evgeny Kissin's new release of mazurkas by the composer. The label says it won't mind if DJs use them as giveaways to college-age youths, said to be the fastest-growing segment of classical music buyers. Next up is music of Hildegard von Bingen, the 12th-century abbess.

THEY RAN THE N.Y. MARATHON

At least six members of the music and home entertainment industries ran the grueling 26.2-mile New York City Marathon Nov. 6. The best time among them was that of Steve Lerner, a Richmond, Va.-based buyer for Circuit City, who clocked in at 3 hours, 6 minutes in his sixth run. Alan Marker of Twinbrook Distributors in New York ran his fourth race at 3:23; LIFEbeat founder and former EMI Records president/CEO Daniel Glass, in his fourth race, ran

it at 3:56; Mercury Records national manager of pop promotion Don Cottingham made his first run, timed at 3:59; Deborah Kern, marketing manager at GRP Records, clocked in at 4:13 in her first run; and David Levin, industry business manager at Padell, Nadell & Co. in New York, ran his second race in 4:59.

RENTRAK GAINS IN 2ND QTR

Rentrak Corp., a distributor of leased videocassettes to retailers, reports that better-selling video titles and higher-profile retail accounts resulted in a nearly 50% increase in fiscal second-quarter revenues and a significant turnaround in profits. For the three months that ended Sept. 30, Portland, Oregon-based Rentrak says it posted a net profit of \$823,954 on revenues of \$22.7 million, compared with a net loss of \$1.8 million on revenues of \$15.2 million in the same period last year.

GETTING INTO LIZA'S ACT

Liza Minnelli told guests at the Friars Foundation tribute to Tony Bennett, held Nov. 7 at the Plaza Hotel in New York, that she'll be playing the Metropolitan Opera sometime in 1996, and that Bennett will be part of it. However, the role of Bennett, who is also known for his paintings, will be that of scenic designer. Other music acts who performed during the event included Michael Feinstein, Cy Coleman, and Bennett himself, in separate performances with Minnelli and Coleman.

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Another Lucky 13 For Boyz II Men

BOYZ II MEN MAKE CHART HISTORY on II fronts, as "I'll Make Love To You" holds at No. 1 on the Hot 100 for the 13th week and its follow-up, "On Bended Knee," makes a spectacular debut at No. 14.

"I'll Make Love To You" is one of only three singles in the rock era to remain No. 1 for 13 weeks or longer. As everyone on earth must know by now, Whitney Houston holds the record with the 14-week run of "I Will Always Love You." What's truly amazing is that both of the 13-week No. 1 singles are by Boyz II Men. "I'll Make Love To You" has equaled the reign of "End Of The Road," giving the Boyz 26 weeks atop the Hot 100 with just two singles.

By entering at No. 14, "On Bended Knee" ties Janet Jackson's "That's The Way Love Goes" as the seventh-highest debuting single in the history of the Hot 100. The top three debuts all belong to the Beatles: "Let It Be" checked in at No. 6 in 1970, and "Hey Jude" and "Get Back" both entered at No. 10, in 1968 and 1969, respectively.

In fourth place is Herman's Hermits' "Mrs. Brown You've Got A Lovely Daughter," No. 12 its first week out. Tied for fifth place are Madonna's "Erotica" and Mariah Carey's "I'll Be There," which both debuted at No. 13.

"On Bended Knee" is the second Boyz II Men single to debut in the top 15. The group's remake of the Five Satins' "In The Still Of The Nite (I'll Remember)," from the soundtrack to the TV miniseries "The Jacksons: An American Dream," debuted at No. 15 in November 1992.

If "On Bended Knee" hits No. 1, it will have a lot to live up to. After all, the Motown quartet has never had a No. 1 single that stayed on top less than 13 weeks.

Chart watchers will be anxiously awaiting next week's

Hot 100. If Boyz II Men are still on top, "I'll Make Love To You" will tie "I Will Always Love You." But look out—here comes Ini Kamoze, who could be a hotstepper if he garners a No. 1 single his first time out.

AS THE CROW CHARTS: Sheryl Crow's "All I Wanna Do" slips one place from No. 2 after six weeks as runner-up to Boyz II Men. William Simpson of Los Angeles points out that it's the longest run at No. 2 since Tag Team spent seven weeks in that position with "Whoop! (There It Is)." Simpson also notes that Crow could organize a support group with Patty Smyth, who spent six weeks at No. 2 with "Sometimes Love Just Ain't Enough" during the reign of "End Of The Road."

PUCKER UP: After charting the progress of Mary Chapin Carpenter the last two weeks, I'd be remiss not to mention that "Shut Up And Kiss Me" is the new No. 1 title on Hot Country Singles & Tracks. That gives Carpenter her first chart-topper, an honor well deserved.

PRACTICE MAKES PERFECT: While Carpenter celebrates her victory on the country chart, Barry White should be jumping for joy at the news on the R&B side. "Practice Makes Perfect" is his sixth solo No. 1 single and his first since October 1977, when "It's Ecstasy When You Lay Down Next To Me" became his biggest hit, spending five weeks at the top. White first topped the R&B chart in 1973 with "I'm Gonna Love You Just A Little More Baby." He last visited the summit in 1990, when he was featured on Quincy Jones' "The Secret Garden (Sweet Seduction Suite)" along with Al B. Sure!, James Ingram, and El DeBarge.



by Fred Bronson



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