

Portrait Mines The '70s For Nostalgic Sound

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

NOVEMBER 26, 1994

Ayeroff, Harris Talk About L.A. **Sony Label**

BY CHRIS MORRIS

LOS ANGELES-Former Virgin Records America co-chairmen Jeff Averoff and Jordan Harris

A BILLBOARD EXCLUSIVE





are returning to the record business with a mission: to establish a (Continued on page 134)

Warner Int'l Classical **Unit Ups Video Profile**

■ BY DOMINIC PRIDE

LONDON-With the purchase of one of the leading catalogs of ballet and opera video, Warner Music International's 3-year-old classical department is entering the audio-visual arena in a big way.

At the same time, Warner Classics is repositioning its top management with the departure of Frederic Sichler, president of Erato Disques.

(Continued on page 135)



SEE PAGE 63

RADIO XMAS SHOWS BATTLE FOR TOP ACTS

■ BY CARRIE BORZILLO and BRETT ATWOOD

LOS ANGELES-It has been a nightmare before Christmas for some modern rock radio stations as their top 40 competitors entered the years ago, remains one of the few stations in the format with enough clout to keep competitors from cutting into

Nonetheless, the cloning and competitive nature of "Acoustic Christmas" concerts has led some stations,

source. "They are holding us hostage unless we satisfy their dream itiner-

Although the source claims that stations were threatening not to play records by particular artists if they

did not make a concert appearance,

none of the stations surveyed by Bill-

board said they were making such

The fiercest battle over acts is be-

tween WDRE and the top 40 outlets

WHTZ (Z100) New York and WPLY

(Y100) Philadelphia. (WDRE's pro-

gramming is heard via the WDRE

Modern Rock Network on Philadelphia affiliate WIBF.)

Additionally, WHTG-FM Monmouth, N.J., and Y100 are battling it

Despite WDRE's decade-plus heritage in the modern rock format,





such as KROQ and WDRE Long Is-

land, N.Y., to consider shelving the

One source says some stations have threatened to drop acts from their

playlists over Christmas show re-

quests. "Some programmers think

that it's their natural right to demand

a certain level of talent simply be-

holiday shows after this year.



threats.





top 40 Z100 has landed a stronger

Z100's "Acoustic Christmas," set (Continued on page 125)

Internet Gets Its First Live Concert

BY MARILYN A. GILLEN

NEW YORK-It wasn't much to look at, and the sound was on par with a telephone call. But a Nov. 10 concert

broadcast over the Internet by Seattle indie band Sky Cries Mary was a marvel nonetheless.





term implications for new-artist exposure, major-label artist promotion, and music dissemi-(Continued on page 123)



SEE PAGE 23

Majors Holding Up Inquiry, Gov't Says

"Acoustic Christmas" concert fray,

snatching several of the top modern

Powerhouse KROQ Los Angeles,

the first modern rocker to stage a

seasonal all-star benefit concert five

BY BILL HOLLAND

WASHINGTON, D.C.—The six major U.S. record companies have refused since July to comply with Justice Department requests for company documents concerning their

video licensing business outside the U.S., according to court documents filed by the

department. Time Warner Inc., Sony Corp., PolyGram Hold-

ing NV, EMI Music, Bertelsmann Music Group, and MCA Inc. are named in the filing in a U.S. District

The court papers claim that the labels complied with the Justice Department investigation by providing some material relating to their do-(Continued on page 135)

Worldwide Competition Ups The Ante For Calypso Stars

■ BY ISAAC FERGUSSON

PORT OF SPAIN—This year's carnival competitors around the world

had more than their local crowns to vie for. The winners also were eligible to compete in the first-ever international Carnival King and Queen Of The World Compe-

The event, held in Trinidad Sept. 17-24, was open to winners of national carnival contests on various Caribbean islands, as well

as those held this year in New York,

London, Toronto, and several other cities. The festivities included competitions for the best "portrayal" (costumed performance) and best

calypso/rap performance. In Trinidad,

Carnival celebrations have been occurring more than 200 years. There, and in many other locations, the events begin after

Christmas and continue until Ash Wednesday, the start of the Lenten season, peaking with two days of (Continued on page 122)

IN THIS ISSUE

Music World Mourns Carmen McRae SEE PAGE 9



Featuring Ini Kamoze's smash hit Here Comes The Hotstepper.

Plus music from: Janet Jackson U2 • The Rolling Stones The New Power Generation Terence Trent D'Arby • CeCe Peniston Super Cat • Salt-N-Pepa • M People The Cranberries • Deep Forest (Eric Mouquet, Michel Sanchez) Sam Phillips • The Brand New Heavies In store December 6th.

Once you put it on, you'll never take it off.

Pret-A-Porter." the new film from award-winning director Robert Altman.

Film opens December 21st.

COLUMBIA

Hop Soul Returns.



ALBUM

/C/D-11156

MCA

JULY T

S M T W S 1 8 15 22 29 2 3 4 5 6 9 10 11 12 13 16 17 18 19 20 23 24 25 26 27 30 31 7 14 21 28

SEPTEMBER

F 1 8 15 22 29 S M T W Т S 2 9 16 23 30 3 4 5 6 10 11 12 13 17 18 19 20 24 25 26 27 7 14 21 28

S M

S M T W T F 1 2 3 4 5 6 8 9 10 11 12 1 15 16 17 18 19 2 22 23 24 25 26 2 29 30 31 F 6 13 20 27 S 7 14 21 28

NOVEMBER

S M T W 1 5 6 7 8 12 13 14 15 19 20 21 22 26 27 28 29 T 2 9 16 23 F 3 10 17 S 4 11 18

DECEMBER

S M T F 1 8 15 22 S 2 9 16 23 3 4 5 6 7 10 11 12 13 14 17 18 19 20 21 24 25 26 27 28

Queen Of Hir The

Many



UP

JANUARY

RECORDS

S M 1 2 8 9 15 16 22 23 29 30 T 3 10 17 24 W 4 11 18 T 5 12 19 F 6 13 20 S 7 14 21

MARCH

W 1 8 15 22 T 2 9 16 23 F 3 10 17 24 S 4 11 18 5 6 12 13 19 20 26 27 7 14 21 28

MAY S M 1 7 8 14 15 21 22 28 29 W 3 10 17 24 T 4 11 18 T 2 9 16 23 F 5 12 19

S M T

5 6 7
12 13 14
19 20 21
26 27 28 F S 3 4 10 11 17 18 24 25 W 1 8 15 22 T 2 9 16 23

APRIL

S M T S 1 8 15 22 29 3 4 10 11 17 18 24 25 5 12 19 26 6 13 20 27 7 14 21 28

JUNE

S 3 10 17 24 T 1 8 15 22 29 F 2 9 16 23 30 4 5 11 12 18 19 25 26 6 7 13 14 20 21 27 28

Get Ready For One Mary New Year

Mary Blige



PolyGram Buys Half Of RAL/Def Jam Records

■ BY DON JEFFREY

NEW YORK—PolyGram has acquired 50% of RAL/Def Jam Recordings for \$33 million, a move that had been expected since the rap label signed a distribution agreement with PolyGram in June.

Def Jam founder and chairman/CEO Russell Simmons, as well as his second-in-command, president/COO Lyor Cohen, have signed five-year contracts with PolyGram and will retain their titles and duties. The 50% stake that PolyGram does not own is held by Simmons and Cohen.

This acquisition is viewed by the company and other sources as another sign of PolyGram's increasing commitment to R&B. Last year, the company bought Motown Records for \$301 million.

Although Def Jam has its own marketing, promotion, and publicity departments, PolyGram's Island Records subsidiary will provide support in those areas when needed. Executives maintain that Def Jam will remain "creatively autonomous."

In a statement, PolyGram president/CEO Alain Levy said, "Def

Jam is a vibrant label. I'm looking forward to seeing what they bring to the PolyGram culture by their very presence."

Simmons says, "I'm excited about our new relationship with PolyGram. The deal process took a long time, but Alain Levy and Eric Kronfeld [president/COO of PolyGram Holding] have both demonstrated their commitment, enthusiasm, and support."

The first Def Jam album released under PolyGram was Warren G's debut, "Regulate...G Funk Era," which the company says has sold 2.7 million units in the U.S. since it came out in June. New releases this month are: Method Man's "Tical" (due Nov. 15); Slick Rick's "Behind Bars" (Nov. 15); and Redman's "Dare Is A Dark Side" (Nov. 22).

New York-based Def Jam was founded in 1983 by Simmons and Rick Rubin, who is no longer with the company. The artist roster also includes Public Enemy and L.L. Cool J.

Before it signed with PolyGram, Def Jam had been distributed through Sony Music Entertainment's Columbia Records unit.

MCA Takes Bite Of Kid Vid Market

'Timmy The Tooth' Blitz Aims At TV, Schools

■ BY EILEEN FITZPATRICK

LOS ANGELES—In a kid vid world of purple dinosaurs, radioactive turtles, a mouse, a frog, a pig, and even a talking train, a series based on the adventures of a mischievous molar may not be that far-fetched.

That's MCA/Universal Home Video's hope for "The Adventures Of Timmy The Tooth," due Jan. 31.

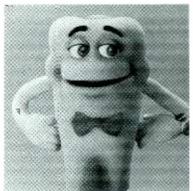
Priced at \$12.98, the unknown property is being backed with a marketing blitz that will create nearly 800 million advertising impressions, according to MCA.

The video will feature clamshell packaging, free stickers with each cassette, and "Timmy The Tooth" giveaways for in-store promotions.

The advertising campaign will hit its target audience an average of 23.6 times during the launch period. In comparison, MCA advertising for "Jurassic Park" hit its target audience 25.2 times, according to MCA.

Elements of the marketing campaign include multiple syndicated television broadcasts during January, a national tie-in with Kellogg's Rice Krispies, pre- and post-street-date advertising, radio promotion, premium items, and an extensive "sampling" program with 15,000 daycare centers and preschools.

"This is the start of a new brand for MCA," says Louis Feola, president of



TIMMY THE TOOTH

MCA Home Video. "It's a property that can go beyond home video to multiple divisions of the company."

Kellogg's will sponsor the syndicated television debut of the series, scheduled to run in two flights between Jan. 15-31.

The first flight will air between Monday and Friday during the 6:30-9 a.m. time block. The second run will air seven days a week between 6:30 a.m. and noon. Five episodes of the program will be shown.

In addition, 18 million Rice Krispies boxes will carry "Timmy The Tooth" trading cards from April to May

From May to August, 9 million 15-ounce boxes of the cereal will carry an offer for consumers to re-

ceive a free, exclusive episode of the series. The episode, "Big Mouth Gulch," will not be available on retail

MCA senior VP of sales and marketing Andrew Kairey says the Kellogg's exclusive will further increase awareness and help retail sales. "This is the same thing as airing something on television and then putting it out on video," he says. "We have to sample the product, and this is another way to get exposure."

Consumers receive the free tape with the purchase of two boxes of Rice (Continued on page 107)

Suppliers Give Fitness Videos A Workout For Holiday Season

■ BY SETH GOLDSTEIN

NEW YORK—Distributors will deck the halls with fitness videos before, during, and after Christmas in an effort to pull the exercise genre out of its recent doldrums.

Exercise tapes traditionally have sold best in the post-holiday season, when overeaters decide it's time to get back into shape. But this year, Handleman hopes to get consumers' attention earlier, with its biggest promotion getting under way in December. It's part of the Troy, Mich.-based rackjobber's attempt to make fitness more of a year-round affair.

"We're going out a little bit earlier than usual," says Handleman VP Dave Stevens. "We want to take advantage of January and the lastminute Christmas traffic."

Handleman figures that its 50-inchhigh, four-sided tower of 400 cassettes will hold its own in several thousand locations against the barrage of hit movies, including "Jurassic Park," "Snow White," "The Flint-

stones," and "Speed," which gobbled up retailers' open-to-buy dollars.

Exercise could use the help. Volume has been up only "slightly" for the year, and off significantly in the last four or five months, Stevens says. "I don't know what's causing the drop-off. It's still a very healthy business"

Stevens says he suspects buyer fatigue: "Personalities like Jane Fonda and Kathy Smith have all been on the market for a very long time. We need a new leader."

Even A*Vision Entertainment's perennial favorite, "Buns Of Steel," may be wearing thin. Stevens says "Buns Of Steel" sales are solid, but worries that the series "is getting spread over an awful lot of SKUs. To some degree, they start to cannibalize each other." Individual titles are down, he adds.

Fitness will gather strength in January, when wholesalers like Ingram Entertainment and Anderson Merchandising, and key retailers such as Musicland, Suncoast Motion Picture Co., and Blockbuster, launch what have become annual chainwide promotions. Musicland and its Suncoast subsidiary have scheduled a nation wide mall campaign that opens at Minneapolis' Mall Of America in January with PPI Entertainment fitness star Denise Austin.

Suppliers are using price, brandname identification, and ancillary products in an effort to get more attention in a crowded field. In fact, Newark, N.J.-based PPI is applying all three. Senior VP of sales Shelly Rudin says the company has dropped the suggested list prices of 15 titles, previously \$13-\$15, to \$7.98 as part of a new line called "A Fit Price."

Meanwhile, PPI has introduced its "Tight Assets" series, an attempt to copy the success of the Maier Group's "Buns Of Steel" body-part cassettes, which were acquired earlier this year by A*Vision. (The title is not to be confused with A*Vision's "Building (Continued on page 135)

Camelot Offers Video Purchasers Free Calling Time

NEW YORK—Camelot Music hopes there's a pleasant ringing sensation accompanying sales of two of this season's biggest sell-through videos, "Speed" and "The Flintstones."

The North Canton, Ohio-based retailer is offering purchasers five minutes of free long-distance calls via a debit phone card packaged with each cassette. Camelot, which spent accrued co-op funds to buy the cards, required a deposit on a copy reserved in advance of the street dates and the purchase of one catalog title.

FoxVideo's "Speed" was bundled with "The Last Of The Mohicans," "Point Break," and "My Cousin Vinny"; MCA/Universal Home Video's "The Flintstones" came with "Uncle Buck," "Harvey," "Problem Child," "Harry And The Hendersons," and "The Jetsons."

When the card number is punched in, it triggers two messages thanking the caller for shopping at Camelot, says Joe Maita of Maita Marketing in Portland, Ore., which organized the promotion. Camelot gets actual cash—a 10% commission—if callers recharge the card for further conversations, he says.

Maita, who brought the idea to the 405-store chain in April, says the promotion is "a way to add some value to the package. It's a tremendous marketing advantage." He claims that it is the first such use in the entertainment industry, and that others are in discussion.

FoxVideo, at deadline awaiting results on "Speed," is a bit more cautious. While he applauds Camelot's execution, (Continued on page 123)



New Artist. New Windham Hill signing Monica Behan greets executives following her recent showcase at New York's Fez. Shown, from left, are Deron Johnson, keyboardist; Michael Dornemann, chairman/CEO, BMG Entertainment; Anne Robinson, president, Windham Hill; Behan; Rudi Gassner, president, BMG International; and Jack Rovner, senior VP, BMG Ventures and Marketing North America.

Challis Named Senior VP At BPI

NEW YORK—Georgina Challis, senior VP/general counsel for Billboard, has been named senior VP of BPI Communications Inc., the magazine's parent company. She was a BPI vice president

Challis' responsibilities include the BPI Entertainment Newswire, all BPI licensing arrangements, and corporate communications. With her new title, she adds responsibility for BPI's Electronic Publishing Operation. Her appointment was announced by BPI chairman Gerald Hobbs.

"This latest promotion recognizes Georgina's outstanding contributions over the last several years. In addition to building our licensing business and handling legal and copyright issues,

she has served as co-executive producer of "The Billboard Music Awards" show on Fox," says Howard Lander, g president of the Billboard Music Group

and executive VP of BPI Communications Inc. "As part of her

"As part of her new responsibilities, Georgina is being charged with" growing the Music Group's latest entry into electronic media, Billboard

Online. Unlike the company's consumer-driven newswire, this service is aimed at the informational needs of industry professionals." Inaugurated earlier this year, Billboard Online enables users to access an extensive electronic archive of Billboard articles and charts from past and current issues.

Challis joined BPI in October 1973 as an editorial assistant for American Artist magazine. After holding several other positions, she began handling licensing for Billboard in 1981. Major Billboard licensees include ABC Radio Network ("American Country Countdown"), Fox Broadcasting ("The Billboard Music Awards"), and Rhino Records.

Challis became a BPI vice president in 1989. She is a graduate of Fordham Law School and a member of the bar in New York and New Jersey.

О

	No. 1 IN BILLBOARD VOLUME 106 • NO. 48	PG. No.
	• THE BILLBOARD 200 • * HELL FREEZES OVER • EAGLES • GEFFEN	130
	CONTEMPORARY CHRISTIAN * HEAVEN IN THE REAL WORLD STEVEN CURTIS CHAPMAN • SPARROW	82
T	COUNTRY ★ LEAD ON • GEORGE STRAIT • MCA	58
P	GOSPEL ★ THE LIVE EXPERIENCE • HELEN BAYLOR • WORD	81
A L	HEATSEEKERS ★ AMERICAN THIGHS • VERUCA SALT • MINTY FRESH / DGC	14
B U VI	THE BILLBOARD LATIN 50 ★ SEGUNDO ROMANCE • LUIS MIGUEL • WEA LATINA	60
S	NEW AGE ★ FOREST • GEORGE WINSTON • WINDHAM HILL	96
	R&B ★ THE ICON IS LOVE • BARRY WHITE • A&M	20
	REGGAE ★ DESTINATION BROOKLYN • VICIOUS • EPIC STREET	96
	WORLD MUSIC * TALKING TIMBUKTU ALI FARKA TOURE WITH RY COODER • HANNIBAL	96
	• THE HOT 100 • * I'LL MAKE LOVE TO YOU • BOYZ II MEN • MOTOWN	128
J	ADULT CONTEMPORARY ★ ALL I WANNA DO • SHERYL CROW • A & M	118
	COUNTRY ★ IF I COULD MAKE A LIVING • CLAY WALKER • GIANT	57
	DANCE / CLUB PLAY * SECRET • MADONNA • MAVERICK / SIRE	55
H 0	DANCE / MAXI-SINGLES SALES * SECRET • MADONNA • MAVERICK/ SIRE	55
, S.	LATIN * LA MEDIA VUELTA • LUIS MIGUEL • WEA LATINA	62
I V G	R&B ★ PRACTICE WHAT YOU PREACH • BARRY WHITE • ASM	17
L E	HOT R&B AIRPLAY ★ I WANNA BE DOWN • BRANDY • ATLANTIC	19
S	HOT R&B SINGLES SALES ★ HERE COMES THE HOTSTEPPER • INI KAMOZE • COLUMBIA	19
	RAP ★ FLAVA IN YA EAR • CRAIG MACK • BAD BOY	22
Ĭ	ROCK / ALBUM ROCK TRACKS * INTERSTATE LOVE SONG • STONE TEMPLE PILOTS • ATLANTIC	119
	ROCK / MODERN ROCK TRACKS * ZOMBIE • THE CRANBERRIES • ISLAND	119
	TOP 40 AIRPLAY / MAINSTREAM ★ HERE COMES THE HOTSTEPPER • INI KAMOZE • COLUMBIA	123
I	TOP 40 AIRPLAY / RHYTHM-CROSSOVER * HERE COMES THE HOTSTEPPER • INI KAMOZE • COLUMBIA	123
	HOT 100 AIRPLAY ★ I'LL MAKE LOVE TO YOU • BOYZ II MEN • MOTOWN	126
	HOT 100 SINGLES SALES ★ HERE COMES THE HOTSTEPPER • INI KAMOZE • COLUMBIA	126
Ì	* TOP VIDEO SALES * * SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO WALT DISNEY HOME VIDEO	106
) 	HEALTH & FITNESS * STEP REEBOK: THE POWER WORKOUT	108
N.	POLYGRAM VIDEO ★ SNOW WHITE AND THE SEVEN DWARFS	110
ľ	WALT DISNEY HOME VIDEO	
	RECREATIONAL SPORTS * 75 SEASONS: 75TH ANNIVERSARY OF THE NFL	108

Labels' Profit Margins Flat, Study Says

Completion Of CD Libraries, Diverging Tastes Blamed

■ BY DON JEFFREY

NEW YORK—Although profits and revenues for record companies have been rising, profit margins are flat and under increasing pressure, according to a new study.

Veronis, Suhler & Associates, a New York-based investment bank, says in its annual Communications Industry Report that operating profits for the record companies it follows rose 4% in 1993, on a 4.6% gain in revenues

Revenues rose at a lower rate than in previous years because the weakness of the dollar against foreign currencies reduced companies' dollar revenues at a time when international sales are becoming a bigger component of overall revenues. Currency shifts also reduced profit margins.

Operating profit margins rose from 9.8% in 1989 to 10.8% last year, according to Veronis, Suhler. But the margin was flat compared to 1992. And the firm says that margin gains may be "limited" in the future.

One big reason for concern about margins is the fact that the "library factor"—consumers replacing their vinyl and cassette collections with CDs—is now less important. "That's basically been the fuel for the industry's growth the last few years," says John Suhler, president of the firm.

Another factor in margin pressure, according to the bankers, is the fact that musical tastes are more diversified now than in previous years when rock was the predominant genre. This trend could raise record companies' costs in finding and developing new talent. "It's taking more and more money to develop acts," says Suhler. "You need more acts in different genres to be successful. It's spreading out the demand for recorded music"

The study shows that manufacturing costs have also risen—to 21% of revenues last year from 17% in 1989—because of the shift to higher-cost CDs from LPs and tapes. But with retailers and consumers demanding lower-priced CDs, record companies are limited in the extent to which they can raise prices. "They haven't been able to get prices up a lot without negatively affecting volume," says Suhler.

One positive sign in the study is that general and administrative costs for record companies have fallen to 21% of revenues last year, from 26% in 1989. This drop has been the result of aggressive cost-cutting programs by companies. "The recorded music business since the mid-'80s has been trying to deal with its cost structure," says Suhler.

The financial analysis of the music business is based on full or partial information from the following companies: Bertelsmann Music Group, All American Communications, Chrysalis, Continuum Group, Grupo Televisa, Integrity Music, K-tel International, PolyGram, Quality Dino, Sony Music, Thorn EMI, and Time Warner.

'TRANSACTIONAL-BASED' VID BIZ

One important trend in the movie business, says Veronis, Suhler, is that studios are beefing up their home-video operations through "transactional-based" businesses, such as pay-per-view movies and pay-per-transaction video distribution. Under PPT, the studio, the retailer, and the distributor all share in the video rental revenues generated at the store level. This business has been spiked by Walt Disney's decision to allow its films to go through Rentrak's PPT system.

The burgeoning field of interactive digital media had the biggest overall gain in revenues of any communications industry segment (18.7%) in 1993. But operating profit for the group that contains home shopping, video games, infomercials, and other businesses fell 22.5%. Veronis, Suhler says this is

because of higher production costs and a more competitive marketplace. "There are more players." says Suhler, "and they're competing for creative talent, competing through trade deals to get advertising." The cost to produce a multimedia product has increased tenfold, he adds.

"The ante's been raised in all aspects of multimedia publishing," says Suhler. "We continue to see strong revenue growth, but costs have gone up commensurately. There's going to be a shakeout."

The most profitable sector of the communications industry, according to Veronis, Suhler, is cable TV. The highest average operating profit margin was achieved by cable operators like Time Warner Cable and Tele-Communications (20.5%), and the second-highest average margin (19%) was among cable networks like Viacom (MTV) and Gaylord Entertainment (Country Music Television).

In its study of the filmed entertainment business, Veronis, Suhler says that overall revenues rose 6.2% last year, but that operating profit for the segment fell 5.2%. Income declined because film is a hit-driven business, and product was not as strong in 1993 as the year before.

Sony Music Revenues, Profits Soar In 2nd Fiscal Quarter

NEW YORK—Sony Corp. has announced that music group worldwide revenues hit \$1.2 billion in the second fiscal quarter, and profits were "substantial."

Music sales increased 10% in dollar value in the U.S. in the quarter ended Sept. 30, but worldwide revenues were up only 2.1% because the yen's value rose against other currencies in the quarter, wiping out some gains from Sony's businesses outside Japan.

Sony's biggest hits were Mariah Carey's "Music Box" (Columbia), which has sold about 20 million units, and "Forrest Gump" (Epic Soundtrax), which moved 3 million.

These gains were not strong enough, however, to offset declining sales and a big loss at Sony Pictures. Operating profit for Sony's combined entertainment businesses fell 1.8% in the quarter, to \$3.65 billion. (The company does not

break out profits for its music and film units separately.)

The movie unit's sales fell more than 21% in the U.S. and down to \$671.6 million worldwide, while it booked \$510 million in losses from projects in development and the settlement of lawsuits and contract claims. In addition, Sony was forced to write off \$2.7 billion on its books for the value of its investment in the movie business.

Sony's electronics business recorded a sales gain of 6% in dollars in the U.S. during the quarter. Worldwide revenues were \$8.07 billion. Operating profit was \$163.2 million

For the six months that ended Sept. 30, sales for the Music Group were \$2.3 billion; for the Pictures Group, \$1.32 billion; and for electronics, \$15.1 billion.

DON JEFFREY

THIS WEEK IN BILLBOARD

A CIRCLE OF STARS ON BBC 2 SHOW

Since its 1992 debut on BBC 2, the music program "Later With Jools Holland" has built a reputation for lighthearted eclecticism. The show gives equal billing to new and established acts in various genres, generating a rare musical chemistry. Thom Duffy reports.

Page 88

AES CONNECTS WITH S.F. MEET

Billboard correspondent Dan Levitin reports from the Audio Engineering Society's 97th annual convention, held Nov. 10-14, where "connectivity" was a key concern for pro-audio manufacturers debuting an abundance of products that can be integrated to create unified studio systems.

Page 112

©Copyright 1994 by BPI Communications. All titles, logos, trademarks, service marks, copyrights, and other intellectual property rights are used under license from VNU Business Press Syndication International BV. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the last week in December with an extra issue in November by BPI Communications. One Astor Piaza, 1515 Broadway, New York, NY. 1.0036. Subscription rate: annual rate, Continental U.S. \$239.00. Continental Europe £199. Billiboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England £16 9£F. Registered as a newspare at the British Post Office. Japan Y109,000. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome. Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, NY. and at additional maling offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106-69-1002 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Printed in the U.S.A.

Album neviews	100
Artists & Music	9
Baptiste's Rhythm Section	18
Between The Bullets	134
The Billboard Bulletin	136
Boxscore	12
Canada	92
Chart Beat	136
Child's Play	97
Classical/Keeping Score	86
Clip List	86
Commentary	8
Country	56
Dance Trax	53
Declarations of	
Independents	95
Enter*Active File	102
Executive Turntable	10
Global Music Pulse	91
Gospel Lectern	82
Hits Of The World	90
Home & Abroad	88
Home Video	103
Hot 100 Singles Spotlight	127

ili the Spirit	01
International	87
Jazz/Blue Notes	18
Latin Notas	60
Lifelines	111
The Modern Age	119
Music Video	83
Newsmakers	124
Popular Uprisings	14
Pro Audio	112
R&B	16
Radio	117
The Rap Column	18
Retail	93
Shelf Talk	106
Single Reviews	101
Studio Action	113
They're Playing My Song	
Top Pop Catalog	98
Update	111
Video Monitor	86
Vox Jox	121
CLASSIFIED	114
REAL ESTATE	116

■ EDITORIAL

■EDITORIAL

Managing Editor: KEN SCHLAGER

Deputy Editor: Irv Lichtman

News Editor: Susan Nunziata

Director of Special Issues: Gene Sculatti; Dalet Brady, Associate Director

Bureau Chiefs: Craig Rosen (L.A.), Bill Holland (Washington),

John Lannert (Caribbean and Latin America)

Art Director: Jeff Nisbet; Assistant: Raymond Carlson

Copy Chief: Bruce Janicke

Copy Editors: Jon Cummings, Marisa Fox

Radio: Phyllis Stark, Senior Editor (N.Y.), Eric Boehlert, Features Editor (N.Y.)

Talent: Melinda Newman, Editor (N.Y.), Eric Boehlert, Features Editor (N.Y.)

Senior Writer: Chris Morris (L.A.)

R&B Music: J.R. Reynolds, Editor (L.A.)

Country Music/Nashville: Edward Morris. Editor, Peter Cronin. Associate Ed.

Dance Music: Larry Flick, Editor (N.Y.), Don Jeffrey, Associate Ed. (N.Y.)

Home Video: Seth Goldstein, Editor (N.Y.), Eileen Fitzpatrick, Associate Ed. (N.A.)

Pro Audio/Technology: Paul Verna, Editor (N.Y.)

Enter*Active: Marilyn A. Gillen. Editor (N.Y.)

Music Video: Deborah Russell. Editor (N.Y.)

Music Video: Deborah Russell. Editor (N.Y.)

Administrative/Research Assistant: Terri Horak (N.Y.)

Editorial Assistant: Brett Atwood (L.A.)

Contributors: Catherine Applefeld, Jim Bessman, Fred Bronson.

Lisa Collins, Larry LeBlanc, Jeff Levenson, Moira McCormick. David Nathan, Havelock Nelson, Deborah Evans Price. Heidi Waleson

International Editor in Chief: ADAM WHITE

European News Editor: Dominic, Pride

Havelock Nelson, Deborah Evans Price, Heid International Editor in Chief: ADAM WHITE European News Editor: Dominic Pride International Deputy Editor: Thom Duffy German Bureau Chief: Wolfgang Spahr Tokyo Bureau Chief: Steve McClure Far East Bureau Chief: Mike Levin

Special Issues Editor: Peter Jones (London) CHARTS & RESEARCH

CHARTS & RESEARCH

Associate Publisher: MICHAEL ELLIS
Director of Charts: Geoff Mayfield (L.A.)
Chart Managers: Suzanne Baptiste (Senior Manager R&B/Reggae), Anthony
Colombo (Album Rock/New Age), Ricardo Companioni (Dance),
Dave Elliott (Hot 100), Datu Faison (Rap/Jazz/
Gospel/World Music), Steven Graybow (Adult Contemporary),
John Lannert (Latin), Mark Marone (Modern Rock/Studio Action),
Geoff Mayfield (Billboard 200), Marc Zubatkin (Video/Classical)
Chart Production Manager: Michael Cusson
Assistant Chart Production Manager: Paul Page
Archive Research Supervisor: Silvio Pietroluongo
Administrative Assistants: Steven Graybow (N.Y.), Michele Botwin (L.A.)

SALES

Associate Publisher/U.S.: JIM BELOFF
Advertising Services Manager: Michele Jacangelo
New York: Ken Karp, Norm Berkowitz, Ken Piotrowski,
Patricia A. Rod Jennings, Doug Ferguson, Gayle Finkelstein, Erica Bengtson
Classified (N.Y.): Jeff Serrette, Laura Rivchun
L.A.: Jodie LeVitus, Gary Nuell, Deborah Robinson,
Lezle Stein, Alyse Zigman, Evelyn Aszodi
Nashville: Lee Ann Photoglo, Mary DeCroce

Associate Publisher/Intl.: GENE SMITH

Associate Publisher/Intl.: GENE SMITH
Europe: Christine Chinetti (London), Robin Friedman, Christopher Barrett
Tokyo: Bill Hersey, Tokuro Akiyama
Southeast Asia: Grace Ip, 310-330-7888 (L.A.)
Milan: Lidia Bonguardo, 011-3336-254-4424
Paris: Francois Millet, 33-1-4549-2933
Melbourne: Amanda Guest, 011-613-824-8260/8263 (fax)
Latin America/Miami: Angela Rodriguez, 305-441-7976
Mexico: Daisy Ducret 213-728-0134

MARKETING

PANAMERTING
Promotion Director: ELISSA TOMASETTI
Special Projects Coordinator: Melissa Subatch
Marketing/Publicity Coordinator: Maureen Ryan
Promotion Design Coordinator: Tony Santo
Circulation Manager: Jeanne Jamin
European Circulation Manager: Sue Dowman (London)
Assistant Circulation Manager: Adam Waldman
Circulation Promotion Account Manager: Trish Daly Louw

■ PRODUCTION

Director: MARIE R. GOMBERT
Advertising Production Manager: John Wallace
Associate Advertising Production Manager: Lydia Mikulko
Advertising Production Coordinator: Cindee Weiss
Editorial Production Manager: Produce Weiss
Editorial Production Formanger: Drew Wheeler
Specials Production Editor: Marcia Repinski
Systems/Technology Supervisor: Barry Bishin
Composition Technicians: Marc Giaquinto, Morris Kliegman, Anthony T. Stallings
Directories Production Manager: Len Durham

ADMINISTRATION

Washington, D.C.

Nashville
49 Music Square W.
Nashville, TN 37203
615-321-4290
fax 615-320-0454
Tokyo
Hersey-Shiga Int'1.
6-19-16 Jingumae
Daisan Utsunomiya Bldg. 402
Shibuya-ku, Tokyo 150
sales 011-81-3-3498-4641
sales fax 011-81-3-3499-5905
edit 011-81-3-3367-0617

edit 011-81-3-3867-0617

ADMINISTRATION

Senior VP/General Counsel: Georgina Challis Director of Research: Jane Ranzman Directories Publisher: Ron Willman On-Line Sales/Support: Lori Bennett Distribution Director: Edward Skiba Group Sales Manager: Jeff Somerstein Billing: Debbie Liptzer Assistant to the Publisher: Kara DioGuardi

PRESIDENT & PUBLISHER: HOWARD LANDER

■ BILLBOARD OFFICES:

New York
1515 Broadway
N.Y., NY 10036
212-764-7300
edit fax 212-536-5055
Los Angeles
5055 Wilshire Blvd. Los Angeles, CA 90036 213-525-2300

Washington, U.C. 806 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833 3rd Floor 23 Ridgmount St. London WC1E 7AH 71-323-6686 Fax: 71-323-2314 fax 213-525-2394/2395 71-323-2316

Chairman Emeritus: W.D. Littleford

edit fax 011-81-3-3867-0216 Chief Executive Officer: GERALD S. HOBBS
President & Chief Operating Officer: Arthur F. Kingsbury
Executive Vice Presidents: John Babcock Jr., Martin R. Feely,
Robert J. Dowling, Howard Lander
Senior Vice Presidents: Paul Curran, Ann Haire,
Rosalee Lovett, Georgina Challis
Vice Presidents: Glenn Hefferman
Chairman Executive W. D. Littleford

<u>Commentary</u>

Our Silence Endangers GATT's Passage

■ BY JASON S. BERMAN and NEIL TURKEWITZ

The members of the 103rd U.S. Congress, now freed from election madness, will return to Washington, D.C., at the end of November for two days that will greatly affect the future of the U.S. and world economies. After almost eight years of international negotiations including nearly every nation, and a year of intensive discussions between the administration, Congress, and the private sector, each member of Congress will have the opportunity to cast a single vote on whether to ratify the General Agreement on Tariffs and Trade (GATT). (Technically, senators will have to vote twice—once on a budget waiver relating to GATT and once on the agreement itself.)

The entire world will be watching the ILS Congress. The stakes are tremendous. Should Congress fail to ratify the agreement, trends toward greater global trade liberalization will be reversed, and markets just opening to U.S. goods and services will be closed. Countries that were prepared to accept protection for intellectual property as part of a quid pro quo within the framework of a broad trade agreement will be reluctant to attack piracy. Areas of the greatest potential growth for the U.S. music industry, and for the U.S. economy as a whole, will be lost.

How could this happen? How could the greatest and most powerful trading nation in the world not leap at the opportunity to create enforceable rules for achieving and defining global business opportunities for U.S. interests? What monster lurks behind this so-called GATT agreement that could have so many elected officials unsure of how to cast their votes? Is there some GATT bogeyman out there, just waiting to swallow us up whole if we make the mistake of ratifying the agreement?

The answer, of course, is instantly both more complex and more recognizable, and it stems from something that we Washingtonians both dread and adore-constituent mail and calls. Those who oppose the agreement-a strange coalition of Nader-environmentalists, Perot-protectionists, organized labor, and conservative Republicans have worked hard to generate a great deal of negative publicity for GATT.

In contrast, those who would profit from ratifying the agreement—essentially the entire universe of providers of goods and services, and those who consume them (i.e., 98% of the population)—have had a more difficult time generating enthusiasm for the accord. Part of the problem is that none of the advocates for the agreement are particularly happy about the agreement. We were sorely disappointed by certain aspects—particularly the failure to ensure that U.S. record companies and performers could not be discriminated against in foreign markets. For each of us, however, the failure to secure certain more parochial concerns should have no impact on our decision whether to support GATT. The fact is, we would be advocating support for this agreement even if it contained no provisions on intellectual property. Simply put, the removal of trade barriers generally will promote global competitiveness and, we believe, greatly improve the standard of living around the globe. This is something that we

support both from a personal and from a business perspective. The development of enhanced trade should lead to the growth of a middle class and reductions in the disparities of wealth that mark many developing and newly industrialized countries. As countries are lifted from the plight of poverty, we will expand the universe of world producers and consumers. By helping developing countries to compete, which the



'U.S. ratification of the GATT is in political hot water unless we all speak out.

Jason S. Berman is chairman/CEO, and Neil Turkewitz is senior VP. international, of the Assn. of America in Washington, D.C.

GATT accord does, we help ourselves to compete and create market opportunities.

It is more than a touch ironic that an agreement whose benefits are so widespread should prove so difficult to ratify. There is no doubt, from any quarter or from any economist, that ratification of the agreement will substantially increase the size of our Gross Domestic Product. There is no doubt that our export earnings will increase, and that our economy will benefit.

The relative silence of GATT supporters, however, has permitted certain elected officials to contemplate voting against it. Our silence has permitted some elected officials to play politics with a vote on our future. and others to believe that they could vote on the basis of parochial constituencies without facing negative consequences. Our silence has enabled certain legislators to say, demagogically, that they support GATT but can't support the budget waiver. This is nonsense. There will be no GATT without the budget waiver. The budget waiver is required because in the near term, federal revenues will be reduced due to tariff reductions, thus creating a "cost' on paper. This is a matter of pure accounting procedure, as federal revenue is projected to increase dramatically as a consequence of an anticipated climb in GDP of \$90 billion per annum.

We need to ensure that legislators cannot hide behind the sanctity of the budget rules to defeat this initiative, and thereby rob us of our future. The budget rules were designed to ensure that the government operates in a sound financial fashion. Even GATT's detractors agree that U.S. ratification is financially sound, even if they find it objectionable on some other basis. Loss of the opportunities presented by the GATT agreement is too high a price to pay to preserve the sanctity of a process, no matter how important that process is—and particularly in a case in which waiving the rules permits passage of legislation consistent with the objective of the rules.

U.S. ratification of GATT is in political hot water unless we all start to speak out and evict the agreement's detractors from their bully pulpits. We urge everyone reading this article to write to your congressional representatives—in particular, to your senators, where the budget vote will pose the greatest hurdle to passage of the legislation—urging their support of the agreement and asking them to do the right thing. In their hearts and their minds, they know what that is.

LETTERS

U.K. MARKET IS OPENING TO PUBLISHERS

I agreed with the basic argument of Peter Reichardt's Commentary (Billboard, Nov. 12), but several other points should be made. In the past year, U.K. A&R departments have become more receptive to using outside songs from music publishers. We have also seen the readiness of artists and their A&R representatives to consider co-writing with outside writers who are signed to publishing deals.

Co-writes are invaluable tools. It's a fact of artistic life that some people specialize in lyrics, others in melodies or grooves. Through co-writing, artists can develop their craft and also their career possibilities. Those artists who do not write will always need a careerbreaking song. "A&R" means linking a great artist with a hit from a songwriter or publisher's repertoire.

It's this kind of creative thinking and teamwork that can yield hits, build careers, and ultimately sell records.

Dave Massey Creative and international manager Hit & Run Music (Publishing) Ltd. London

A&R EXECS NEED TO FIND THE BEST SONGS

I couldn't agree more with Reichardt's assessment of the importance of choosing the

right "R" in developing a new act's career. As he says, not all acts have the ability to compose their own strongest songs, so A&R executives need to find the best material from outside sources if they are to give artists their best shot at career development.

This view is as true in the United States as it is in the U.K. Why, then, are our record companies shooting themselves in the foot by restraining new acts' choices of material through the onerous controlled-composition clauses found in virtually all of their recording agreements?

Ralph Peer II President/CEO peemusic

A GRAMMY WAKE-UP CALL

I want to applaud and thank J.R. Reynolds for his "wake-up call" to all makers of R&B music and all African-Americans in the recording industry (Billboard, Nov. 5). When someone with Billboard's reach and readership makes as strong a statement as he did, it is a tremendous help to NARAS in our efforts to improve the Grammy voting process. Paul David Wilson

Governoi Chicago Chapter of NARAS

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Susan Nunziata, Billboard, 1515 Broadway, New York, N.Y. 10036.



Artists & Music

Jazz Singer, Dies At 72

NEW YORK-Vocalist Carmen McRae, who died Nov. 10 following years of respiratory illness and a recent stroke, never quite achieved the popularity of Billie Holiday, Ella Fitzgerald, and Sarah Vaughan. However, what she did acquire, over the course of five decades, was universal recognition as a jazz singer of the first rank.

While Fitzgerald and Vaughan flaunted instruments with more flexibility and timbral hues, and Holiday fashioned a singing style that freely plumbed her emotional wellsprings, McRae was the ultimate interpreter of lyrics. She was an expert storyteller who gave full value to the text of

Her smoky readings of evergreens like "It Never Entered My Mind,"
"Yesterdays," "Blame It On My
Youth," "My Foolish Heart," and
"Never Let Me Go" became signature outlets for her gently sardonic, but knowing point of view. She was a dramatist whose faultless diction and controlled pauses lent weight and conviction to the songs she favored.

"What struck me most about her," says Scott Colley, her bassist during the years 1986-90, "was her incredible musicianship. She interpreted ballads masterfully. There wasn't anybody, on any instrument, who could do that better. She always made you feel that she believed what she was singing."

McRae was born in Harlem April 8, 1922. After five years of formal piano study, resulting in scholarships for her play, she remained undecided about a career in music. At the behest of her parents, who discouraged her show-business interests, she took a clerical job in Washington, D.C., working for the government.

By 1943, after two years of straddling the fence, working a "straight" job by day yet performing in clubs by night, she surrendered to her passion for singing. Her early and enduring influence was Billie Holiday.

Her first jobs were in the orchestras of Benny Carter, Count Basie, and Mercer Ellington. Her early marriage to drummer Kenny Clarke, a progenitor in the development of bebop, certainly nurtured her appreciation for that period's new music. She soon worked as an intermission pianist and

singer at Minton's

Playhouse in Harlem, and at other clubs around New York In 1954 she made

her first recordings as a leader, and Downbeat magazine hailed her as "best new female

singer." A year later, she landed a contract with Decca, a label she stayed with until 1958. Some of those recordings have been reissued by GRP under the title "Carmen McRae Sings Great American Songwriters.'

Those early tracks reveal a sophisticated appreciation of the songs crafted by George Gershwin, Cole (Continued on page 134)

Carmen McRae, Leading | R&B Acts Go Back To Old School Creative Inspiration Drawn From '70s

■ BY J.R. REYNOLDS

LOS ANGELES—Bucking the trend of R&B albums featuring in-yourface sexual overtures and tape-looped old-school samples, acts such as Lo-Key?, Portrait, and new artist/ producer D'Angelo are creating original, '70s-inspired R&B distinguished by romantic lyrics and subtle har-

Labels hope the kinder, gentler, nostalgic approach will appeal to young and old consumers thirsty for old-school R&B, but without the gritty attitudes of rappers, some of whom also reach back to the '70s for samples and inspiration.

Davitt Sigerson, president/CEO of EMI, considers "new" old school as a renaissance of sorts. "The music style didn't really go away; it had just gone away from the charts," he says. "Now artists have begun dealing with it in a commercial way.'

Violet Brown, urban buyer for Torrance, Calif.-based, 350-store Wherehouse Entertainment, says old-school



radio shows, parties, and club nights could help spur sales of the new oldschool music.

'Young artists and producers are seeing the success of old-school compilations and are going back to try to capitalize on their popularity with

original music," she says.

EMI artist D'Angelo, whose debut album "Brown Sugar" is scheduled for a spring 1995 release, draws hauntingly on the '70s style.

"He's a studio natural—a true singer/songwriter," says Sigerson. 'The music has a strong church element that doesn't sound like a certain radio genre.'

D'Angelo made an early mark as writer and co-producer of the Black Men United all-star anthem "U Will Know." The single, from the Mercury soundtrack to the film "Jason's Lyric," was a top five hit on the Hot R&B Singles chart.

But it is not a given that original records patterned after vintage R&B can be successful in the marketplace. Several once-inactive R&B artistssuch as Bootsy Collins, the JB's, Bobby Byrd, Johnny "Guitar" Watson, and Leon Haywood—have tried to take advantage of the renewed popularity of R&B catalog material by recording new albums. But their success has been mixed at best (Billboard, Oct. 8).

Newer recording acts have also stepped up to the plate. Among the most prominent is Perspective act Lo-Key?, whose latest single, "Tasty," was released Oct. 4 and has reached No. 62 on the Hot R&B Singles chart. The group's album "Back 2 Da Howse," which was released Oct. 18, is No. 71 on the Top R&B Albums

Lo-Key? debuted in 1992 with



"Where Dev At?," which peaked at No. 18 on the Top R&B Albums chart. The set sold more than 255,000 copies, according to Sound-Scan.

Says Michelle Thomas, product manager for Perspective, "On their

first album, Lo-Key? spent a lot of time finding their creative style. They had some rap, along with old-school R&B cuts. The direction of this album is clearly good old-fashioned R&B."

Thomas says recordings of old school-styled music by most artists consist mainly of sampled loops from the '70s. "The challenge is to get the consumer to accept originality, as opposed to sampling," she says. "An additional push has to be made to get people to feel the old school without actually having to hear music they've already heard before.'

Some radio programmers say old school-influenced R&B has the potential to attract a broad audience. Says KPRS Kansas City, Mo., PD Sam (Continued on page 127)

Pato Banton's Virgin Single Is His 1st U.K. Hit

■ BY DOMINIC PRIDE

LONDON-The fatted calf was ready and waiting for Pato Banton, who, like the prodigal son, returned to his native Britain to an unexpected

hero's welcome.



Banton's single "Baby Come Back' is a cover of an Eddy Grant song, and features Ali and Robin Campbell of UB40 on vocals. It has topped the U.K. singles chart for the last

four weeks, and is closing in on platinum status here with 550,000 units shipped, according to Virgin.

Not bad for an artist who has spent most of the last five years out of the country, touring the world and playing to audiences in the U.S. and South America, and who has had little mainstream presence at home. Banton is as surprised as anyone with his U.K. success, although he has charted in Puerto Rico, Peru, and

He is well known in reggae circles, especially in the U.S. Banton and his band the Reggae Revolution opened for Ziggy Marley on a recent U.S.

In the area around his native Birmingham in the U.K., he is also a cult hero, having recorded a reggae hit, "Hello (Continued on page 116)



Ahmad Has His "Day." Giant Records executives congratulate Ahmad, an 18year-old rapper/singer, on gold sales of his first single, "Back In The Day," from his self-titled debut album. His current single is "You Gotta Be." Shown, from left, are Thornell Jones, product manager; Ardenia Brown, head of urban promotion; Cassandra Mills, president of urban music; Tony Collins, West Coast promotion manager: Ahmad: Dave Jacobson, urban A&R: Jean Johnson, head of pop promotion; Lloyd Winston, artist manager; and Paulette Holt, Ahmad's mother.

Sony Music Video Reactivated For MTV Line

BY DEBORAH RUSSELL

LOS ANGELES-Sony Music Entertainment is reactivating its long-dormant music video line, with MTV as its partner. The two plan to release a new line culled from the music network's most popular programs.

Sony Music Video, disassembled more than two years ago (Billboard, Oct. 24, 1992), returns to the home video field Feb. 7, as it unveils a new line of MTV titles based on such popular on-air franchises as "Beavis And Butt-head," "House Of Style," "The Grind," and "The Real World."

MTV and SMV roll out the collection with four specially packaged

"Beavis And Butt-head" titles-devoid of any music video content-at \$14.98 each. In addition, Feb. 7 will see the release of "The Year In Rock: 1994," generated by MTV's news department, and "The Best Of Liquid TV," tied to the network's popular animation showcase. Those titles will be priced at \$12.98 each.

Future releases also will feature original content that may never air on MTV, such as "MTV's Guide To Colleges." In addition, pro-social programs, travelogs, beauty, fashion, and sports shows, and exercise/dance videos are forthcoming.

The deal with Sony was in negotiation prior to the July 7 merger be-

tween MTV parent Viacom Inc. and Paramount Communications, says Van Toffler, MTV's senior VP of programming enterprises and business development. It is likely that MTV and Paramount now will turn their collective sights toward the international market for home video and other new business opportunities.

"We traditionally have had a great relationship with Sony, as has our sister network Nickelodeon," says Toffler, explaining the network's choice in home video partners. "The time was right for [MTV], in light of the fact that we now have more of this programming and software to fill a line such as this."

www.americanradiohistory.com

New marketing personnel will be hired at Sony to work the MTV line; it is unclear who will oversee the operation. The label's team will handle the marketing and promotion efforts with input from MTV, a Sony spokesman says. The possibility exists that a line of music titles featuring Sony artists could be released through the new deal, but the ultimate product mix remains unclear, says the Sony rep.

For its part, MTV is more concerned with creating a line of sell-through, nonmusic product that appeals to its 12-34 demographic than in producing music-oriented titles, says Toffler.

"That's the record labels' business,

(Continued on page 127)

BILLBOARD NOVEMBER 26, 1994

Results Mixed From 'Super Tuesdays'

Retailers Optimistic About Season's Prospects

■ BY FD CHRISTMAN and CRAIG ROSEN

NEW YORK-Music retailers offer mixed appraisals on the sales strength of the first two weeks of the holiday selling season, which kicked off with back-to-back "Super Tuesdays" Nov. 1 and Nov. 8. But they remain optimistic that the plethora of superstar releases available this year will provide the industry with strong Christmas sales.

For the first two weeks of November, most retailers say they were either disappointed by overall sales for their chains, or found that the hot new releases did not perform up to expectations.

On Nov. 1, Megadeth, Tom Petty, and the Black Crowes released new albums; Nirvana released an "Unplugged" album; Aerosmith came to the market with a greatest hits package; and Mariah Carey and Kenny G issued collections of Christmas music. The following week, Jimmy Page & Robert Plant and the Eagles put out live albums; Sting and Sade issued "best of" packages; and Billy Ray Cyrus, Shaquille O'Neal, and George Strait released albums.

On The Billboard 200 this week, 10 of the top 20 albums have been in release for two weeks or less; four albums debut in the top 10.

Despite that influx of big releases, overall unit sales for the week ending Nov. 6, including singles, rose only 1.3% over the total sales generated in the same week in 1993, according to SoundScan, and the week ending Nov. 13 showed just a 3.9% uptick.

But album sales for the two weeks were up 6.4% and 8.1%, respectively, over the sales totals recorded in the corresponding time periods last year, according to SoundScan.

Still, some of the albums mentioned above showed weaker sales than expected. Jeff Abrams, VP of merchandising at 198-unit, Minneapolis-based Best Buy, says, "Overall, our numbers are good; we posted huge, double-digit increases. But I did expect some of the titles to do more than they did, and I wonder if sales will run out of gas. Best Buy will have a great Christmas, but I don't know about industry sales."

Bob Delanoy, VP of retail operations at 91-unit, West Sacramento, Calif.-based Tower, says sales haven't been as strong as chain executives would have liked, and he attributes that to diminishing unit totals on the megahits. Nonetheless, he remains optimistic that sales will be strong for the holiday selling season.

Merchants say they have two key concerns about the holiday season this (Continued on page 127)



Another Opening, Another "Show." Live Entertainment of Canada Inc. has just released the world premiere cast recording of its production of the musical "Show Boat," currently playing on Broadway. The album was released on the company's Livent Music label, and is distributed in North America by Quality Video & Special Products. Enjoying a reception following a Broadway matinee of "Show Boat," from left, are Jack lacchei, East Coast territory manager, Quality Video Inc.; Gregory Johnson, president, Quality Video Inc.; Kathy Swank, guest; Mark Jacoby, "Show Boat" cast member; and Dave Roy, director of purchasing, Camelot Music.

Billboard Adds 3 Local Awards For Asian Telecast

Music Awards will offer three local accolades to its Asian TV audience when it airs Dec. 15 throughout the region on Channel V. STAR TV's music outlet.

For the first time, Billboard will present an Asian Artistic Excellence Award for the greatest contribution to the local music scene. V will add two "Viewer's Choice' awards honoring the best-selling artists in its northern (Chinese) and southern (English) signals.

Last year's Miss India and Miss Universe, Sushmita Sen, will host the separate segment, which has a potential viewership of 210 million

The presentation of the three Asian awards will not be included on the U.S. telecast of the show, Dec. 7 on Fox.

"The addition of this Artistic Excellence accolade to the Asian broadcast clearly recognizes the region's unique creativity," says Adam White, Billboard's international editor in chief, "and we hope it will enhance the show's appeal for

To promote the show, Channel V will run daily half-hour retrospectives of previous international Billboard award winners and profiles of top Asian artists, in addition to its regular Billboard chart countdown

STAR TV is also negotiating with the Singapore Broadcasting Corp. to air the chart show on local terrestrial television.

Reggae Seeks Family Audience With New Set Sony Wonder, Epic Team For Kids Benefit Collection

■ BY TRUD! MILLER ROSENBLUM

NEW YORK-Hoping to change the widespread perception that reggae is violent and sexual, Sony Wonder and Epic Records have collaborated on a reggae compilation aimed at children and families. A portion of its proceeds will be donated to children's charities.

The album, "Positively Reggae: An All Family Musical Celebration," is due out Jan. 17 and features tracks from Shabba Ranks, Shaggy, Mad Cobra, Patra, Bob Marley's son Damien Marley (aka Junior Gong), Lt. Stitchie, Born Jamericans, Bounty Killer, Vicious, and Tony Rebel.

All of the album's songs have positive themes, such as "the importance of education, respecting elders, unity, and world peace," says Vivian Scott, Epic VP of A&R, Black Music. Scott says she came up with the idea when "sitting around one day, feeling very

happy at the success of reggae, and I said, 'It's time to give something While Epic has handled the project's A&R functions, it is being released on Sony Wonder; both labels will team for promotion.

The artists all contributed their work on the album, and Sony Wonder has made a donation to the charities Leap Of Light and Foundation For Children With AIDS. Sony Music Group VP Ted Green declined to reveal the sum, but said it was "in five figures" and that the label will contribute more, based on album sales.

"Positively Reggae" is the fourth title in Sony Wonder's Family Artists series, intended to be listened to by children and parents together. The album was originally slated for October release, but was pushed back to "avoid the crush of the fourth quar-

ter," Green says.

The album offers its artists a

chance to broaden their audiences and enhance their images, Scott says. "We wanted to show that reggae artists are not one-dimensional," she says. "Shabba Ranks and Patra are known for their sexually explicit side, Bounty Killer is known for his gunman side—but these are 360-degree artists. They can come to the plate with offerings different from what they're known for."

Though some artists sport names like Bounty Killer and Vicious, Green says he does not think this will deter parents from buying the album. "I would hope not," he says. "I would hope they would buy it on the basis of the music. We want to focus on the positive message of the album. Needless to say, these tracks and lyrics are very clean. We're trying to show another side of these artists, a much more positive side, and I think that

(Continued on page 123)

URNT E

RECORD COMPANIES. Gary Gilbert is named senior VP of business management for Capitol Records in Los Angeles. He was a partner at entertainment law firm Bloom, Dekom, Hergott and Cook.

Bob Cahill is promoted to senior VP of field marketing for EMI Records in New York. He was VP of sales for SBK.

 $\textbf{Jim Cawley} \ \text{is appointed senior VP} \\$ of marketing and sales for GRP Records in New York. He was VP/GM of Sony Music's Chaos Recordings.

A&M Records in New York names Chuck Bliziotis VP of East Coast operations and Debbie Southwood-Smith A&R director, East Coast. They were, respectively, senior director of national promotion for A&M and A&R director for EMI.

Michael Idlis is promoted to director of alternative promotion for Mercury Records in New York. He was national manager of rock promotion.





Rocco Lanzilotta is promoted to associate director of product marketing and creative planning for Columbia Records in New York. He was manager of product marketing and creative planning.

John "The Horse" McMann is appointed national manager of mixshow/street promotion for Jive Records in New York. He was music director at WWKX Providence, R.I.

Judi Handwerker is promoted to director of creative services at Discovery Records in Los Angeles. She was production coordinator.





Chuck Slomovitz is promoted to national alternative director for Vir-







PUBLISHING. Charlotte Scott is pro-

moted to VP of operations for SESAC





gin Records in New York. He was in Nashville. She was director of royhead of the college department. alty distribution and affiliations administration. DISTRIBUTION. John Avagliano is named senor VP of finance and ad-

Eric Coles is appointed associate director of A&R for Sony Music Publishministration for PolyGram Group Dising in New York. He was creative mantribution in New York. He was VP of ager at Rondor Music International. finance for Sanofi Beaute Inc.

Terri Rossi is appointed VP of mar-RELATED FIELDS. Linda Corradina is keting for BMG Distribution in New named senior VP of programming and production for VH1 in Los Angeles. York. She was director of operations, She was senior VP/executive producer for news and specials for MTV.

John K. Whitehead is named senior VP of merchandising for Trans World Entertainment Corp. in Albany, N.Y. He was president of the paper cutter division of Fay's Inc.

Hayley Sumner is promoted to president of Dan Klores Entertainment, the marketing and promotions division of Dan Klores Associates in New York. She was an executive VP of Dan Klores Associates

Seth Cohen and Mark Satlof are both promoted to VP at Shore Fire Media in Brooklyn, N.Y. They were senior account executives.

BILLBOARD NOVEMBER 26, 1994

R&B music group, for Billboard.

Developing Acts Get TV Showcases

Syndicated, Cable Programs A Boon For Labels

■ BY CATHERINE APPLEFELD

WASHINGTON, D.C.—Call it the latest metamorphosis of music television. During the past five months, a number of new, artist-friendly shows have debuted, giving burgeoning acts unprecedented access to national television exposure.

The nationally syndicated "Jon Stewart Show," cable channel America's Talking's "R&R With Roger Rose" and "Break A Leg,' and Fox offshoot fX's "Breakfast Time" and "Sound fX" have all debuted since June. Additionally, Comedy Central's "Politically Incorrect," which has been on for two years, added musical guests to its lineup this year.

Although none of the newcomers are in the same ballpark as Letterman, Leno, or even Conan O'Brien, their presence is decidedly good news for labels looking for fresh venues for their developing acts.

"Television's a really powerful medium, and there are people out there who watch a lot of TV—they see everything," says David Mill-

man, head of publicity at Giant Records, whose act Denzil got opening-night billing on "Roger Rose." "People talk about ratings, and they are important. But even a show with

modest ratings is seen by huge audiences.'

So far, the late-night "Jon Stewart Show" appears to be generating the most enthusiasm among the new crop, in part because many people were already familiar with Stewart through his show on MTV.

"There's immediate knowledge with Jon Stewart, whereas there is a little more questioning with the

as familiar with them," says Marty Maidenberg, senior director of marketing at Mercury Records, which has placed John Mellencamp and Vanessa Williams on Stewart's show. "Jon Stewart is reaching an audience that's tuned into the MTV world, but acts don't necessarily have to have the clout needed to get

"We generally book acts we feel passionate about, that we feel have a cool vibe-very much along the lines of what you would see on MTV,

(Continued on next page)



The Faces Of Oasis. Epic Records group Oasis met with label executives to celebrate the act's sold-out premiere at Los Angeles' Whisky and the U.S. release of its debut album, "Definitely Maybe." Pictured, from left, are Tony McCarroll, Oasis; Marcus Russell, Oasis' manager; Liam Gallagher, Oasis; Richard Griffiths, president, Epic; Paul McGuigan, Oasis; David Massey, VP of A&R, Epic; and Oasis members Paul Arthurs and Noel Gallagher.

Putumayo Dresses Up Albums From Two Previously Overlooked Singer/Songwriters

SHELTER ME: At their best, multiple-artist musical events-whether they're recorded or live-expose listeners to new acts whom they can then go and explore. That's why we are so delighted by Putumayo's decision to release records by Laura Love and Dougie Mac-Lean. We had never heard of either of these acts until we attended Putumayo's Singer/Songwriter Festival at New York's Carnegie Hall last month. The concert, a benefit for the National Coalition For The Homeless, featured 28 folk singer/songwriters, each performing

one song. While the evening showed the limited range of the folk format-let's say it runs the gamut from A to D (protest songs, social welfare songs, depressing love songs, and environmental songs-sometimes delivered with an annoving, self-righteous earnestness)—the program also displayed how powerful folk songs can be when delivered with not only conviction but strong musical individuality. Scottish singer Mac-

Lean opened the evening on a high note by performing 'Eternity," a stirring song of land owned by generations of a family. But it was Love who stole the show with her song "I'm A Givin' Way." Accompanied only by herself on bass, Love commanded the audience with her clear, rangy voice (a cross between Toni Childs and Joni Mitchell), hip-hop dance steps, and an entrancing melody that combined Native American and African rhythms. Both acts are featuring on Putumayo's double-CD folk sampler, "Shelter." (A portion of the proceeds from sales of the album also goes to the National Coalition For The Homeless.) In February, Putumayo, whose releases are available in the chain's clothing stores as well as at record retailers (through REP), will issue compilations by Love and MacLean. Love's collection will cull cuts from her three independently released albums: MacLean's disc will take tracks from his nine albums, which have never had wide distribution in the

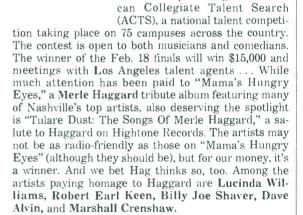
"Our whole approach is that we want to provide an introduction for these artists who don't cross over. In the case of Laura Love and Dougie McLean, they have some music out in a small and underexposed way, but we feel this music has a broad appeal," says Dan Storper, president of Putumayo.

As for the future of the Carnegie Hall folk benefits, Storper says he would like to make them an annual affair and incorporate other kinds of compatible music. such as blues and country.

THIS AND THAT: Talk about strange bedfellows: Nancy Kerrigan (who is working on her recording debut) and Aaron Neville have teamed up for Northwest Airlines Christmas On Ice, a 15-city tour Nov. 23-Dec.

18 that will feature skaters performing, in part, while Neville sings. No word on whether Neville can go from a double Salchow into a triple toe loop . . . Having trouble getting into the Christmas spirit? Look no further than the "Tales From The Crypt" Christmas album, available on Capitol/EMI's Right Stuff imprint. Among the merry ditties are "Twelve Days Of Cryptmas" and "Deck The Halls With Parts Of Charlie." Pass the egg nog ... 4 Non Blondes lead singer Linda Perry has started her own label, Rockstar Records. The first act

signed to the record company, which is still working out its distribution arrangement, is San Francisco rock band Stone Fox Marianne Faithfull has recorded two tracks with John Prine that will appear on Prine's upcoming release. Howie Epstein, of Tom Petty & the Heartbreakers, is producing the project ... Mastercard is sponsoring the Ameri-



N THE STUDIO: Blind Melon is in Kingsway Studio in New Orleans working on the follow-up to its very successful Capitol debut. The album, produced by Andy Wallace, will come out in the spring ... Little Feat enters the studio this month to work on its Zoo debut.

ON THE ROAD: Collective Soul is on its first headlining tour, lasting through Dec. 15. The band will take a break mid-tour to finish recording its next Atlantic Records album, slated for a March release ... Danzig is on the road until Dec. 19 in support of its new "Danzig 4" set ... Dink, Compulsion, and Pop Will Eat Itself are on tour together through Dec. 17 ... Steve Perry and Sass Jordan are playing dates together through Dec. 16... The Cranberries and MC 900 Ft. Jesus are a traveling pair until Dec. 18 ... Judy Collins will perform two Christmas concerts at New York's Carnegie

Alternative Tentacles Marks 15 Years Of Stretching Limits

■ BY DAVID SPRAGUE

NEW YORK-"Punk institution" may sound like an oxymoron. But given the music's recent chart inroads, pioneering labels like Alternative Tentacles-which celebrates its 15th anniversary this monthmust be given credit for upholding the genre's banner, in both attitude

and sound, across the years.

We have this image as a punk label, but we've also done everything from country to rap to spo-ken-word," notes Greg Werckman, who has served as



Alternative Tentacles' label manager for the past five years. "We've never wanted to fall into the trap of having a sound. We've always wanted to do things that were interesting by people we like.

The brainchild of punk provocateur Jello Biafra, then the front man for San Francisco's Dead Kennedys, Alternative Tentacles initially provided an outlet for the Bay Area's

burgeoning punk and hardcore scenes. Early releases—like those of Biafra's band and Vancouver's D.O.A.—cemented a hyper-political reputation that is maintained to this day by acts such as Nomeansno and recent signees like Tribe 8 (an alllesbian punk band from Northern California).

In its embryonic stages, Alternative Tentacles relied on the I.R.S.-

backed Faulty Products for promotion and distribution. But when that organization collapsed in 1982, label regrouped, formu-

lating a tenaciously independent aesthetic that has sustained it over more than 150 releases.

'We've had labels want to buy AT outright, we've had labels want to distribute us, we've had labels come looking for package deals on a few artists," Werckman says, laughing. "We're not rude, so we don't slam the phone down, but I don't think Biafra would do it, because we're doing better than ever right now. But (Continued on page 13)



SHURE

The microphones the professionals stand behind.

THE SOUND OF THE PROFESSIONALS .WORLDWIDE



DEVELOPING ACTS GET NEW TV SHOWCASES

(Continued from preceding page)

but a little more expanded," says booker Bruce Gilmer, who spent eight years at the music cable chan-

Gilmer says he tries to maintain a balance of musical genres in the program's nightly appearances, though the guest list clearly leans toward rock, alternative, and hip-hop. Sheryl Crow, Public Enemy, Fury In The Slaughterhouse, Sonic Youth, and Johnny Cash are among recent guests.

"You probably won't see all that much country or jazz on the show unless it has crossover appeal to our audience," as Cash does, Gilmer says, "Our dream situation is to have a nice balance between developing bands we think are really cool and fit the image, and larger-name acts who still have a cool vibe."

Unlike most of the other latenight programs, the Stewart show is not tied to any strict exclusivity agreements. "I'm more apt to do an act that hasn't yet been on the other shows than do an act that has been on all of them," Gilmer says, "but we have no set exclusivity arrangement.

Therefore, "they are able to get A-level bookings, whereas if they played the territory game they would lose opportunities that would generate ratings for them," says Steve Karas, national director of publicity, East Coast, at A&M Rec-

Karas says the new shows are a boon for baby bands as well as veterans. "For developing acts, it's good to get them on these new shows so they can develop their skills working and performing in front of a camera," he says. "The other side of the fence is that for bigger artists, interspersing their schedules with big and little shows definitely makes it more interesting.



Jon Stewart, center, host of "The Jon Stewart Show," cuts up with members of RCA act Fury In The Slaughterhouse following the band's performance on his show. Shown in the front row, from left, are band members Christof Stein and Hannes Schafer. In the back row, from left, are the band's Rainer Schumann and Kai Wingenfelder, Stewart, and Fury's Thorsten Wingenfelder and Gero Drnek.

The experience Barry White is going to have on 'Politically Incorrect,' for example, is going to be very different than that of 'Today' and 'Regis & Kathie Lee.'"

Though not a performance show, Comedy Central's "Politically Incorrect," which mismatches notables from all walks of life to discuss and debate everything from politics to sports to chastity to Twinkies, has cranked up the music in its third

In October, the show hired segment producer Chuck LaBella away from "Roger Rose" with the explicit mandate of blending musical acts into the mix of its four new shows each week.

"Basically, they had never really heard musicians speak and be wellversed people," LaBella says of the producers' initial resistance to re-cording artists. "When [Kiss'] Paul Stanley was on recently, it was a real surprise to a lot of them to see [how smart he was]. I said, 'Of course he's intelligent—he's a businessman.'

"Politically Incorrect" generally goes for name talent. Recent guests besides Stanley and Gene Simmons have included Thomas Dolby, Barry White, and Rush's Neil Peart. "They need to have some kind of recognition factor," LaBella says, adding that the booking policy at "Roger Rose" was "a lot looser.

Looser and edgier, "Roger Rose," hosted by the former VH1 VJ, aims to carve a niche as a cutting-edge shop. "I'm interested in mixing genres and doing as many new and (Continued on next page)

PUBLICITY

BOXSCORE TOP 10 CONCERT GROSSES Attendance Capacity Gross Ticket Price(s) Date(s) ARTIST(S) \$2,231,085 42,687 ROLLING STONES Concert Prods International USA San Antonio, Texas **BRYAN ADAMS** Gross Record \$55/\$30 IAN MOORE \$2,020,770 **ROLLING STONES** War Memorial Nov 11 Concert Prods Stadium Little Rock, Ark BRYAN ADAMS \$55/\$30 POLITING STONES Nov 13 \$1,996,745 Concert Prods \$55/\$30 **38,732** 42,000 Concert Prods International USA ROLLING STONES BRYAN ADAMS IAN MOORE Sun Bowl. University of Texas-El Paso El Paso, Texas \$1,996,710 \$518,054 \$40 LIZA MINNELLI BILLY STRITCH Westbury Music Fair 14,350 Music Fair Prods Westbury, NY five sellouts Great Western Forum Nov. 3 Inglewood, Calif 13,729 Avalon Attractions **ERIC CLAPTON** \$447,518 19,590 JOAN MANUEL SERRAT National Auditorium Nov 11-12 Mexico City Rene Leon (1.369.405 Mexican pesos \$38.24/\$14.71 18,786 23,670 ANNE MURRAY Oct 24-29 \$373.886 In-hous€ \$30.85/\$25.35/ \$19.80 six shows \$350,024 (1,053,572 12,646 19,974 Oct 15-16 R A C. Produccione National Auditorium JOAQUIN SABINA Mexico City Mexican pesos) \$41.18/\$14.71 Cellar Door \$223,838 STEVEN CURTIS CHAPMAN Palace of Auburn \$35/\$16.50/ Auburn Hills, Mich. \$14.50

Copyrighted and compiled by Amusement Business, a publication of BPI Communications, Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, Call Marie Ratliff, (615)-321-4295.

Lithographed on Heavy Gloss Stock BLACK & WHITE 8x10s 500 - \$70.00 1000 - \$95.00 COLOR 1000 - **\$396.00** Send 8x10 Photo - Check or M.O. Full Color & B/W Posters Picture Business Cards J-Cards • Other Sizes Send For FREE Catalog & Samples PICTURES 1867 E. Florida St. • Dept. BB Springfield, MO 65803-4583 (417) 869-3456

Songs Cut From Movies Resurrected On Laserdisc

by Irv Lichtman

OUT & IN: The Broadway stage is not the only source of songs that for one (good or bad) reason or another failed to make it to opening night. Nor are record companies the only source to give them new life. Musical films are replete with songs that ended up on the cutting room floor, but some do show up every now and then in laserdisc renditions of old musicals, especially those released in recent years by MGM/UA.

While this year's theatrical release of "That's Entertainment III" specialized in cut-out material, the de-

luxe laser version, due Wednesday (23), goes one fascinating step further with an additional 10 numnot bers shown in the film and (with

three exceptions) never offered on laserdisc before.

One of the most unusual entries is Frank Sinatra's rendition of "Boys And Girls Like You And Me," which never made the theatrical release of "Take Me Out To The Ball Game." Earlier, the song failed to make it to the original 1943 New York stage run of "Okl ahoma!" and to MGM's 1944 classic film musical "Meet Me In St. Louis" (Judy Garland's soundtrack rendition of the song will appear on a new laser version of "Meet Me In St. Louis," due soon), Well, maybe you can't keep a good song down, and this one is a very good song, an endearing toast to enduring love.

The other cut-outs in the special "That's Entertainment III" laser edition are "Why So Gloomy?" by Jane Powell ("Holiday In Mexico"), "My Intuition" by Judy Garland ("The Harvey Girls"), "Is It A Crime?" by Judy Holliday ("Bells Are Ringing"), "Why Is Love So Crazy?" and "Fantasy (Sea Of The Moon)" by Esther Williams ("Pagan Love Song"), "An Easier Way" by June Allyson and Patricia Marshall ("Good News"). "Last Night When We Were Young" by Judy Garland ("In The Good Old Summertime"), "You Got Looks" by Lena Horne ("Meet Me In Las Vegas"), and "Love And Kisses" by Bert Lahr and Majorie Main ("Rose

PRODUCER'S TRIBUTE: "One of the perks of being a major-label record producer in the '50s and '60s was being wooed by music publishers and songwriters to record their songs, writes Jim Foglesong in the aftermath of composer Jule Styne's death last September. "I was keenly interested in Broadway musicals, their creators, and the whole process of how the shows arrived on Broadway. As an aspiring young singer, I used to dream of singing on Broadway. In my wildest fantasies, however, I never thought that I would meet Jule Styne, Irving Berlin, Sammy Cahn, Richard Rodgers, Alan Jay Lerner,

Johnny Mercer, or Frank Loesser. When I did get to shake their hands, I could barely speak.

"I was working for Columbia Rec ords, and we had the cast album rights to 'Subways Are For Sleeping' [with a score by Styne, Betty Comden, and Adolph Green]. I was asked to produce the demos of the songs from the show. Not only did Jule Styne show up for the recording sessions, but so did Comden and Green. We worked for several hours together. I played more the role of coordinator than producer. Jule and his

partners, naturally, were intently interested in the

on Styne, Foglesong learned

musical treatment of each song. "In the various obituaries

that Styne was born in London. "I guess I just wanted Jule to be a native New Yorker. Our restaurant meetings were quick and virtually nonconversational. I was flattered that he seemed to know who I was. He wore expensive, sharp, Broadway-looking clothes. When he appeared at the studio, looking show biz and ready for action with those 'subway songs,' I felt the presence of Damon Runyon.

DDIE'S 'ZERO': As Robert Lissaur notes in his "Encyclopedia Of Popular Music In America," the World War II novelty hit "Johnny Zero" was a top 10 recording for the Song Spinners (Decca) in 1943 as an unaccompanied vocal because of a musicians' strike. It's doubtful whether the song, by Mac David and Vee Lawnhurst, has been heard publicly more than a few times since then. But a new three-CD set of six Eddie Cantor broad casts from the war years has just been released on Original Cast Records. And there is the ditty, as performed by Cantor on a May 19, 1943, broadcast.

A pretty clever home-front booster, the lyric tells of a school kid who got nothing but zeros in test scores, yet goes on to down Japanese Zero planes as a combat pilot. As a result, the jeers of his youth change to cheers of "Johnny

ALL PAUL'S: A recent reference in Words & Music to MPL Communications should have noted that the music publishing company is solely owned by Paul McCartney.

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

- 1. Tesla, Bust A Nut
- 2. Sepultura, Chaos A.D.
- 3. Soundgarden, Superunknown
- 4. Slayer, Decade Of Aggression
- 5. Guns N' Roses, Anthology

MUSIC PUBLISHING

Long before she wrote her first song, Shawn Colvin was singing in bars. In order "to have something to sing," performing other people's songs became a necessity. On her new Columbia album, "Cover Girl," Colvin celebrates some of the songs that have taken on a life of their own over the years. The latest single from the album, Greg Brown's "One Cool Remove," is a duet with Mary Chapin Carpenter.

Edited By Peter Cronin

ONE COOL REMOVE Published by Brown-Feldman Publishing (ASCAP)

Shawn Colvin has been singing cover songs as long as she's been singing. But for the singer/songwriter, the first step to a truly great cover version is being moved by a great song. "Ninety percent of the time, I

don't think my versions are any good," Colvin says. "The songs on this record are cases where, because I was moved by the song and because I learned it, something extra happened. There are tons of Greg Brown's songs that I considered doing, and "One Cool Re-



move" was the first one I picked when it came time to do this cover record. One of the first listening rooms I ever played was a place called Passim in Cambridge, Mass., and the first gig I did there was as opening act for Greg. I was really impressed by him, and still am. Greg is a funny guy. I saw him recently and asked if he'd gotten a copy of this record, and he said, 'Yeah. But is she saying, 'like a Buddhist breathing?' And I said, 'Yeah,' and he said, 'Well, my lyric is 'like a Buddhist bleeding.' So I got that wrong, but I'm glad we said 'breathing.' [Mary Chapin Carpenter] and I sing real well together, and I liked the idea of two women doing a duet. It's kind of rare.'

DEVELOPING ACTS GET NEW TV SHOWCASES

(Continued from preceding page)

emerging bands as I can, with a sprinkling of better-known music," says producer Peter Goldsmith. "I like to do music that other people don't do."

Giant's Millman says, "The fact that 'Roger Rose' would book Denzil is nice," he says. "They need big names, but they seem inclined to give young talent a shot, too."
Goldsmith, who will leave the

show later this month, says the plethora of developing acts is not simply a matter of politics. "No one is giving me their 'A' guests until I can do their 'B' guests as well," he says. "But there are 'A' guests who don't make me as excited as some of the up-and-coming acts. I'm happier carving a niche as an avant-garde show." Name acts such as Patti Austin and the Smithereens have played the show, along with developing acts like Martin Page, dada, and 22 Brides.

America's Talking's other musically oriented outlet, the live afternoon program "Break A Leg," has a variety show format that includes a number of musical acts. Among the recent guests are Frente!, Deborah Harry with the Jazz Passengers, Hootie & the Blowfish, and punk ensemble Yahoottee Mormans.

"Our demographics are interesting," says producer Franca Pagliar-ali. "We get a college crowd watching between classes, the regular talk-show viewership at home, and

also a senior crowd. So we try to be very eclectic in who we decide to put on the show. It gives the audience a chance to see lots of different types of music."

As with "Politically Incorrect," "Sound fX," cable channel fX's audience-participatory music review program, features appearances by artists who drop by but do not perform-at least for now, Henry Rollins, Arrested Development, Melissa Etheridge, and Gilby Clarke have all logged time on the set (Billboard,

Peter Faiman, fX executive producer of live segments, says "Sound fX" may include live performances down the line, "but only when we have the resources," he says.

The channel's other musical outlet, "Breakfast Time," which airs from 6:30-9 a.m. Monday through Friday, offers a hip blend of artists performing and hanging out on its set, a real-life apartment—"there's a working toilet and all"-with the three hosts and other passers-by. Recent guests have included the Jerky Boys, Black 47, Dave Koz, They Might Be Giants, the Bulgarian Women's Choir, Sounds Of Blackness, and Roberta Flack.

"We have no strict policies on anything. We book guests and acts of all kinds on the basis of their being interesting and entertaining," Faiman says of "Breakfast." "We like to have musical acts on the show that have a story.'

available on vinyl. "We'll drop cas-

settes before we'd give up on vinyl."

According to Strange, the label sells

one vinyl album for every three

Retailers are divided as to which

New Releases from Hawaii

Painted Tradition Teresa Bright

Ku 2 Tony Conjugacion & **Brother Noland**

Stay Awake 5:05

My Thoughts, My Music, My Time Kaipo Hale

Don't Panic **Island Band**

Led Live - Solo **Ledward Kaapana**

Nahenahe Kanile'a Collection

You've Got a Friend Sam Kapu, Jr.

Without Tears -Waimaka'ole Joanie Komatsu

> Pilialoha Na Lei Mamo

6 & 12 String Slack Key Cyril Pahinui

Society of Seven Live! Society of Seven

These and other products released by Nov. 30 are eligible for 1995 NA HOKU HANOHANO AWARDS. HANOHANO AWARDS.
Awards presentation will be televised live from the Sheraton Waikiki Hotel on KHNL, May 9.

For more information on music and recordings of and from Hawaii, contact the Hawaii Academy of Recording Arts:

P.O. Box 821 Honolulu, HI 96808 Ph/fax (808) 235-9424

Whe<mark>re to go for Hawaii</mark>'s hottest performing artists? Aloha Tower Marketplace, Hawaii's newest one stop entertainment center featuring top local and national groups plus over 200 shops and restaurants.

GRAND OPENING November 19 - 27 Featuring Four Tops & Kapena Willie K & Guess Who Nohe * Peter Moon Band

ALOHA TOWER MARKETPLACE

101 Ala Moana Boulevard Suite 3000 Honolulu, Hawaii 96813 (808) 528-5700

ALTERNATIVE TENTACLES MARKS 15 YEARS OF STRETCHING LIMITS

(Continued from page 11)

I would never say 'never,' since we could be down and out next year.'

There have been periods when Alternative Tentacles teetered on the verge of financial ruin. In 1986, California authorities charged the label with "distribution of harmful matter to minors," thanks to an allegedly obscene reproduction of H.R. Giger's "Landscape 20" (aka "Penis Landscape") included with the Dead Kennedys' "Frankenchrist" album. Although charges were subsequently dismissed, the legal battle put the label in limbo for over a

"A lot of chains refused to go near their releases for a while after that," says Tom Strange, export sales manager at Mordam, the label's distributor. "But it was scarier in terms of personal freedom than finan-

The fallow period that followed stemmed not only from lack of funds, but lack of suitable releases. The breakup of bands like the Dead Kennedys and the Dicks, and the departure of the Butthole Surfers (whose first two releases, "Brown Reason To Live" and "PCP EP," were issued by AT) left a hole that was soon filled by a slew of freeform outfits such as New York's Alice Donut and San Francisco's hip-hop/punk Beatnigs, the latter of which mutated into Disposable Heroes Of Hiphoprisy, which has now morphed into Spearhead.

The bands who have been with us for a number of years just keep growing-not just in terms of sales, but artistically," says Werckman.

"It's really exciting that bands who have had many opportunities to move to other labels have decided to stay here because they like the environment."

That environment is particularly loose, given the indie-raiding atmosphere of the '90s. None of Alternative Tentacles' bands are actually "signed"—the label has never so much as drawn up a contract—and all are free to work with outside labels. Such communal spirit has been reciprocated by artists like Ministry's Al Jorgenson and Paul Barker, who have collaborated with Biafra in the industrial project Lard (which is due for a third AT release in the spring).

'The best thing about AT is that they never want to play it safe," says Tomas Antona, front man for Alice Donut, which has released six albums on the label. "The further out you want to go, the better they like

Antona admits that more resources for advertising and tour support would be appreciated, but he notes that "unlike a lot of people we know at other labels, we get our royalties every six months like clockwork."

While he declined to discuss the label's sales figures, Werckman notes that "some releases have sold as little as 1,000 copies, and some have gone over six figures." The earliest Dead Kennedys discs-which are at the high end of that rangewere issued before accounting processes were in place, but the label has been informed that several of



ALICE DONUT

the group's discs are eligible for European gold certifications.

"We wouldn't actually apply to get one," Werckman says, "because I hear you have to pay for them.'

Sales of older material on CD are important to AT's success, says Mordam's Strange. "[The catalog has] sold steadily over the years, but I think kids will check out the stuff that's more [experimental] just because it's on the label," he says. 'Some of them will end up liking [Japanese avant-rockers] Zeni Geva. and some won't.'

Even though AT has joined the digital age, Werckman insists that all of its releases will continue to be

of the label's faces has more appeal. Christ Vanderloo, manager of Kim's Underground in New York, cites recent releases by Dutch anarcho-trib-

alists Dog Faced Hermans as the most popular AT item at his store. On the other hand, Blacklist in San Francisco, which specializes in underground hardcore, doesn't even carry the label's fringier releases.

"There was no point to it," says Floyd, a staffer at the store, which does much of its business by mail order. "We have a constant demand for Neurosis and Nomeansno records, and some of the older stuff, but it's never translated into kids wanting to buy the artier things on the label."

Nonetheless, the label (which recently celebrated its anniversary with a week of shows at San Francisco's Great American Music Hall) continues to buck trends in its signingsthe latest batch of releases include melodic Japanese band Ultra Bidé and a single pairing Joey Ramone with his real-life brother, Micky Leigh—as well as its business philo-

"We sell our stuff way-cheap—CDs are like \$6-in hopes that stores will only mark them up to \$8.99," says Werckman. "Cooler stores will do that, but a lot of them ream the customer as much as they can. Nine bucks is plenty-we all know how much a CD costs to make.

E BILLBOARD'S HEA E ALBUM CHART

¥	_ ¥	WKS. ON CHART	COMPILED FOR WEEK ENDING NOV. 26, 1994 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED COMPILED, AND PROVIDED BY	
THIS	LAST	WKS	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT F	FOR CASSETTE/CD)
			* * * No. 1 * * *	
1	1	7	VERUCA SALT MINTY FRESH/DGC 24732/GEFFEN (10.98/15.98)	AMERICAN THIGHS
2	4	10	DES'REE 550 MUSIC 64324/EPIC (9.98 EQ/15.98)	I AIN'T MOVIN'
3	3	61	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
4	2	3	DEAD CAN DANCE 4AD 45769/WARNER BROS. (10.98/15.98)	TOWARD THE WITHIN
5	5	10	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
6	16	17	LARI WHITE RCA 66395 (9.98/15.98)	WISHES
7	8	14	DEADEYE DICK ICHIBAN 6501 (11.98/16.98)	A DIFFERENT STORY
8	17	2	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98)	RUTHLESS BY LAW
9	7	6	LUCAS BIG BEAT 92467/AG (10.98/15.98)	LUCACENTRIC
10	15	10	KEN MELLONS EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS
11	13	37	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL
12	14	56	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) THEY'RE	ALL GONNA LAUGH AT YOU
13		1	GOLDY JIVE 41554 (10.98/15.98)	IN THE LAND OF FUNK
14	6	- 11	USHER LAFACE 26008/ARISTA (9.98/15.98)	USHER
15	11	18	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
16	12	3	BUDDY GUY SILVERTONE 41542/JIVE (10.98/15.98)	SLIPPIN' IN
17	18	3	LIL 1/2 DEAD PRIORITY 53937* (9.98/15.98)	THE DEAD HAS ARISEN
18	10	6	PARIS PRIORITY 53882* (10.98/16.98)	GUERRILLA FUNK
19	19	3	LORDS OF ACID WHITE LBLS/AMERICAN 45574*/WARNER BROS. (10.98/16.5	98) VOODOO-U
20	23	26	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER

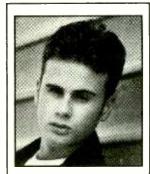
The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediate ineligible to appear on the Heatseekers chart.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

21	9	3	ARTIFACTS BIG BEAT 92397*/AG (9.98/15.98) BETW	EEN A ROCK AND A HARD PLACE
22	20	15	ILL AL SKRATCH MERCURY 522661* (10.98 EQ/15.98)	CREEP WIT' ME
23	27	6	TONY TERRY VIRGIN 39861 (10.98/15.98)	HEART OF A MAN
24		1	FLATLINERZ DEF JAMRAL 523601*/ISLAND (10.98/15.98)	U.S.A.
25	24	20	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPA	RROW (9.98/13.98) KIRK FRANKLIN
26	22	8	WHITEHEAD BROS. MOTOWN 0346 (9.98/13.98)	SERIOUS
27	21	2	VICIOUS EPIC STREET 57857*/EPIC (9.98 EQ/15.98)	DESTINATION BROOKLYN
28	29	12	LUSCIOUS JACKSON GRAND ROYAL 28356/CAPITOL (10.98/15.98)	NATURAL INGREDIENTS
29	30	4	ACOUSTIC ALCHEMY GRP 9783 (10.98/16.98)	AGAINST THE GRAIN
30	40	2	K-DEE LENCH MOB 1002 (10.98/16.98) ASS, GAS OR	CASH (NO ONE RIDES FOR FREE)
31	28	7	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.	DELIVERANCE
<u>32</u>)	_	1	DOCTOR DRE & ED LOVER RELATIVITY 1230* (10.98/16.98)	BACK UP OFF ME!
33	26	6	COMMON SENSE RELATIVITY 1208* (9.98/16.98)	RESURRECTION
34	36	15	LOREENA MCKENNITT WARNER BROS. 45420 (10.98/15.98)	THE MASK AND MIRROR
35	25	20	SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA
36	33	4	CARLOS VIVES POLYGRAM LATINO 518884 (9.98/13.98)	CLASICOS DE LA PROVINCIA
<u>37</u>	_	1	DAVID LANZ NARADA 61046 (10.98/15.98)	CHRISTMAS EVE
38	32	8	GRANT LEE BUFFALO SLASH 45714/REPRISE (9.98/15.98)	MIGHTY JOE MOON
39	_	4	STEVEN CURTIS CHAPMAN SPARROW 51408 (9.98/13.98)	HEAVEN IN THE REAL WORLD
40	39	10	FREEDY JOHNSTON ELEKTRA 61655 (10.98/15.98)	THIS PERFECT WORLD

CARRIE HOT PROSPECTS FOR

THE REAL DEAL: In a rare move for Columbia, the label is "deep-discounting" country singer Wade Hayes' debut, "Old Enough To Know Better," due Dec. 27 on Columbia/ DKC Music, to a \$7.98/\$11.98 list price, according to Allen Butler, executive VP/GM of Sonv Music Nashville.

This isn't done with country music; it's something our pop and alternative divisions



Angel Talk, Jamie Walters self-titled debut on Atlantic is No. 9 among Heatseekers titles in the Northeast this week. Walters, who sang "How Do You Talk To An Angel?" from "The Heights" and is featured on "Beverly Hills 90210." has been performing at malls. A Nov. 12 stop in Boston drew 1,000 people.

do," says Butler. "It's a risk, but we're certain Wade is a

The label opted for the late street date to bypass the flood of superstar releases. "After Christmas is a time when stores are restocking and kids have Christmas money to spend," he says.

The first single, the title track, is gaining spins at country radio. According to Broadcast Data Systems, the song has garnered 905 detections on 98 outlets, including WCLB Boston and WSM Nashville. CMT and TNN are airing the videoclip.

For the past two months, the 25-year-old Bethel Acres, Okla., native has been performing for programmers solo, or with a guitarist or fiddle player.

Columbia is supporting the single with 30 spots featuring the video, running over 10 days in November on CMT.

"Wade is the real deal. He's not a Nashville songwriter who all of a sudden wanted to be an artist," says Butler. "He grew up in Oklahoma with country music in his blood that he got naturally from his dad, who was a musician and always had guitars around the house.'

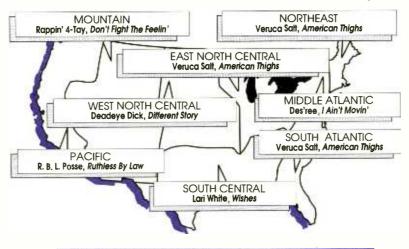
HINK GREEN: Capitol is working Kent, Ohio-based Dink fiercely to alternative dance clubs, and is getting overwhelming feedback from "Green Mind," the first single from the act's self-titled debut, released Nov. 15.

Rave reviews from alternative dance-club DJs are pouring in, and the song is included on CD Culture's October compilation, which went out to 1.000 DJs.



Not So Ordinary. Paula Cole's tour in support of her stunning Imago debut, "Harbinger," concludes Dec. 9 at San Francisco's Great American Music Hall. The label just wrapped up a sixmarket ad campaign on VH1 and MTV. "I Am So Ordinary" is on album alternative KFOG San Francisco and KPNT St. Louis

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

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

- MOUNTAIN

 1. Rappin' 4-Tay, Don't Fight The Feelin'
 2. Veruca Salt, American Thighs
 3. Martina McBride, The Way That I Am
 4. Lari White, Wishes
 5. Dead Can Dance, Toward The Within
 6. Lords Of Acid, Voodoo-U
 7. Lili I/2 Dead, The Dead Has Arisen
 8. R.B.L. Posse, Ruthless By Law
 9. Ken Mellons
 10. Des'ree, I Ain't Movin'

10. Des'ree, I Ain't Movin'

- Veruca Salt, American Thighs Dead Can Dance, Toward The Within 2. Dead Can Dance, Toward The Within
 3. Des'ree, I Ain't Mown'
 4. Adam Sandler, They're All Gonna Laugh.
 5. Flattlinerz, U.S.A.
 6. Vicious, Destination Brooklyn
 7. Ariffacts, Between A Rock And A Hard...
 8. Loreena McKennitt, The Mask & Mirror
 9. Jamie Walters, Jamie Walters
 10. Buddy Guy, Slippin' In

"The reports that came in from the CD Culture were that it was the best song on the disc," says Perry Watts-Russell, VP of A&R at Capitol.

The track is also being worked by Lift, another club promotion firm, and by the label itself.

Lift culled three songs from

the band's two independently released cassette EPs to create a green-vinvl 12-inch that went to clubs in early October. In early November, Capitol serviced a green-marble-vinyl 12-inch with remixes of "Green Mind" by Michael Barbiero (Butthole Surfers, Soundgarden), H. Beno & Critter (Ministry, Nine Inch Nails, Revolting Cocks, Red Hot Chili Peppers), and Sascha (KMFDM).

Like the clubs, modern rock

radio stations have embraced the single. According Broadcast Data Systems, there were 191 detections on 23 outlets for the week ending Nov. 14. including spins at KITS (Live 105) San Francisco, KROQ Los Angeles, and WDRE Long Island, N.Y. The song has garnered top five phone requests at WKQX (Q101)

KNNC Austin, Chicago, Texas, and KXRK Salt Lake

The band will be visiting retail and college and modern rock radio stations during its tour with Pop Will Eat Itself and Compulsion, which kicked off Nov. 17 and wraps up Dec. 17.

Dink attracted the attention of Capitol when modern rock WENZ Cleveland began playing "Green Mind" in 1993. The cut ended up the No. 82 song overall and the No. 1 local song of 1993 at the station.

JOCKEYING For Success: While Chicago-based alternative rockers the Lupins won't make their full-length debut on RCA until May 1995, the band's Lance Tawzer and Stoley will be heard by thousands every Friday night on Q101.

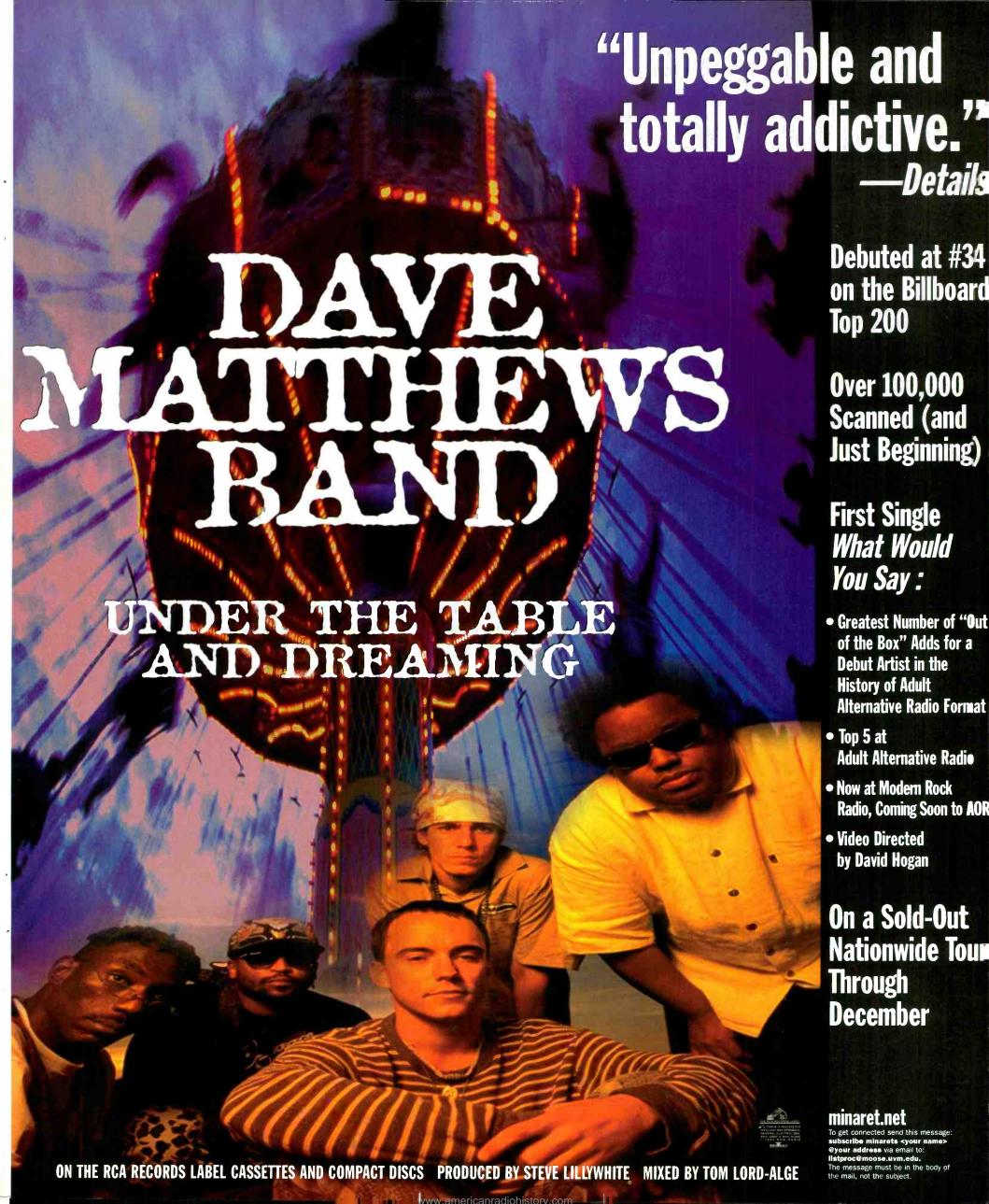
On Oct. 21, the two landed the overnight shift at the station after impressing PD Bill



Zeroing In. Zero Hour's the Black Watch is in the middle of its first national tour. which runs through Dec. 20, in support of its sophomore album, "Amphetamines." The label is setting up a college press conference call for the band in early February. "Whatever You Need" will be serviced to modern rock radio in January.

Gamble during an on-air visit to promote the band's independently released single, "Peach."

Additionally, the band's 'Take" is included on the RCA soundtrack to the Jim Carrey film "Dumb And Dumber," due Nov. 22.



Unity Is Word At RapSheet Confab Giant's Hammer Calls Rivalries 'Hype'

■ BY J.R. REYNOLDS

LOS ANGELES-The first Rap-Sheet Caucus lived up to its theme of "Working Towards A Unified Hip-Hop Nation," as artists and industry players from various rap subgenres across the country came together Oct. 27-29 at the Hollywood Roosevelt Hotel here.

The event-which drew an estimated 1,200 hip-hoppers, according to its organizers-was co-sponsored by BMI, Wherehouse Entertainment, top 40/rhythm KPWR (Power 106) Los Angeles, and major and independent labels.

The confab offered educational meetings and practical workshops designed to instruct on the business of hip-hop music.

A highlight of the conference was a lecture by Michael Datcher, a graduate student of African Studies at UCLA, who provided a historical perspective of contemporary problems affecting black youths.

In an interview following the meeting, Darryl James, convention organizer and editor-in-chief/co-owner of consumer newspaper RapSheet, said battling divisiveness was an important issue.

"We brought together hip-hop fac-tions from the East, the West, old school, and new school," he said. "The thing that stood out most was that people actually care about the rift and schisms affecting hip-hop."

The how-to-styled workshops covered disciplines including management, production and engineering, and public relations.

"Our greatest challenge is making the majors respect the art form of hip-hop ... and dedicate the necessary resources required for the propagation of the art form," said James.

Violet Brown, urban buyer for

Torrance, Calif.-based, 350-store

Wherehouse En-

tertainment, said

the workshop for-

mat was espe-

cially useful for

novices



trade who lack knowledge of retail and distribution oper-

"I get calls all the time from [new independent) labels who don't think they need the distribution companies, don't know how many records to press, or just how many other [competing] records are out there," Brown told Billboard.

The theme of the conference spilled into community-related issues sparked by accusations that crossover artists "sell out" the music art form. In response, Giant recording artist Hammer-who has been criticized by some for not being true to hip-hop culture—said that being a successful recording artist also carries certain social responsibilities.

"I'm a guy who at one time in my career [had] 200 African Americans on my payroll, with an employment budget of over a million plus," Hammer told Billboard.

The artist's various business oper-

ations now employ 30 people.

'Compare that [contribution] to other homies from the 'hood who are always talking about being down on their records, but don't go past that talk," he said.

Hammer dismissed the public perception of rap artists being competitive to the point of combativeness as 'mostly hype.'

"We have to do away with the myths of East Coast versus West Coast rappers," he said. "The battle on wax gets blown out of proportion by the media.

"This [conference] was attended by so many people that hopefully people will begin to see past all that and start taking more care of busi-

New-artist showcases gave out-of-(Continued on page 22)



New Beginnings. Vocalist/songwriter Phil Perry celebrates the release of his MCA/ GRP debut set, "Pure Pleasure," during a party at Hotel Nikko in Los Angeles. Pictured, from left, are Perry, guitarist Lee Ritenour, and producer George Duke.

Miscues Plague Anderson's L.A. Debut; **Hewett Smooth As Silk At Bogart Banquet**

ONGBIRD LANDS AT LUNA PARK: Virgin Records artist Carleen Anderson made a spotty Los Angeles debut Nov. 11 at underground trend spot Luna Park. The show was plagued by sound problems, miscues, and a late curtain call (well past midnight). Despite the technical flaws, the songstress managed to give listeners unfamiliar with her debut album, "True Spirit," a rough glimpse of her stellar vocal talents.

Backed by MCA instrumental ensemble Groove Collective, which was the opening act for the evening, Anderson performed songs mostly from "True Spirit." Unfortunately, a couple of missteps between band and vocalist-they have performed only four dates together-contributed to the somewhat rocky Southland debut.

Still, from husky alto ut-

The Rhythm and the Blues

by J. R. Reynolds

terances to stratospheric soprano highs, Anderson managed to rock the house on a few of the seven songs she performed. Her brassy, resonant vocals are a trademark that should allow her to stand out from the crowd come

Her second single, "Mama Said," was released Nov. 8. So far, only dance clubs have been serviced, but an R&B radio promotion blitz is planned for Nov. 28

Though "True Spirit" was just released in October, the Houston-born U.K. resident is already back in the studio working on her second album. She is collaborating on several tracks with Groove Collective co-producer/keyboardist Itall Shur. As with "True Spirit," her follow-up set (scheduled for 1995) will hit the U.K. before coming across

WORTHWHILE PERFORMANCE: Caliber Records vocalist Howard Hewett soothed listeners with mellow fare during the ultrafestive but very charitable Neil Bogart Memorial Fund dinner Nov. 12 at the Barker Hangar at the Santa Monica Air Center, near Los Angeles. The dinner raised more than \$2 million for pediatric cancer, leukemia, and AIDS research for Children's Hospital in Los

Hewett impressed the more than 1,200 guests with theater show tunes in honor of the dinner's theme, "Bogart

On Broadway." Les Bider, chairman/CEO of Warner/ Chappell, was the evening's honoree. Other performers were the Harvard Westlake Choir, Davis Gaines, and Willie Nelson.

The Neil Bogart Memorial Fund is the West Coast division of the T.J. Martell Foundation.

"This Love Is Forever" is Hewett's new single, and the lush, traditional R&B song is vintage Hewett. It's cur-

rently airing on 19 R&B/adult stations, according to R&B Monitor's

Nov. 11 edition.

The album, "It's Time," was released Nov. 8 and was produced by Hewett and Monty Seward.

HOLIDAY SHOPPING Tip: If you still have room under your Christmas tree Dec. 6, stores will have MCA's "Chess Rhythm &

Roll" set. The remastered four-CD boxed set features 77 songs from Chess Records artists. The collection is a companion release to the 1992 "Chess Blues" boxed set.

"Chess Rhythm & Rol!" features 99 songs from 77 different artists, including Chuck Berry, Bo Diddley, the Moonglows, Etta James, Little Milton, and Dale Hawk-

Accompanying the compilation is a 64-page illustrated booklet with liner notes by Peter Grendysa. The set was produced by Andy McKaie, who compiled the box with Grendysa.

MUSICAL INTERLUDE: Check out "If Tomorrow Never Comes" by Blue Note Contemporary saxophonist Richard Elliot. The sensuous ballad features the driving vocals of Jeffrey Osborne, and is the only vocal track on Elliot's current set, titled "After Dark". . The soundtrack to "Hoop Dreams," the acclaimed film documentary, features an assortment of high-caliber musical styles, from hip-hop to folk blues. The artistic potpourri ranges from rappers Shock G and Humpty Hump ("The Original Lesson") to veteran guitarist Phil Upchurch and Mavis and Pops Staples. The album is a treasure trove of assorted rhythmic wonders ... Speaking of Upchurch, the primo string-plucker was rockin' the (coffee) house recently at (Continued on page 22)

Rhythm And Blues Foundation To Honor Artists With Pioneer Awards

The Sixth Annual Pioneer Awards ceremony is following the Grammy Awards show to Los Angeles. At the March 2 ceremony, a record \$220,000 in grants will be presented by the Rhythm And Blues Foundation to veteran R&B artists.

The Pioneer Awards are traditionally held the evening following the Grammy Awards show; no site has been picked for the ceremony.

The Pioneer Awards will be cohosted by vocalist Jerry "The Iceman" Butler, and Martha Reeves of Martha & the Vandellas.

Eight individual artists and four groups will receive Pioneer Awards, which provide grants of \$15,000 and \$20,000, respectively. The awards presentation will include the Ray Charles Lifetime Achievement Award, the foundation's highest honor. The names of the 1995 honorees will be announced in January.

With the 1995 grants, the foundation will have awarded more than \$1.25 million since it began in 1988.

Past Pioneer Award recipients include Ruth Brown, Aretha Franklin, James Brown, Little Richard, Jimmy Scott, and LaVern

The foundation provides emergency funds and services to music artists in need. Additional foundation programs include the Doc Pomus Financial Assistance program, which provides emergency financial assistance and funding for chronic health care services. The program has issued more than \$400,000 to R&B artists of the '40s, '50s, and

The foundation also works to educate the public concerning the worldwide political, cultural, and economic impact of R&B music and to help preserve the history of the art

Backed by grants from the National Endowment for the Arts and National Public Radio, the foundation is producing a pilot radio program of oral histories of R&B music. Once produced, the foundation hopes to find commercial radio support for its proposed 26-part series.

The pilot will air sometime in 1995, then be housed at the Smithsonian Institution in Washington, D.C.

BILLBOARD NOVEMBER 26, 1994

Bilboard TOP R&B ALBUNS

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

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
	2			* * * No. 1 * * * BARRY WHITE ARM 0115/PERSPECTIVE (9.98/13.98) 1 week at No. 1 THE ICON IS LOV	1
1	3	3	6		
3	2	2	4	SOUNDTRACK DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98). MURDER WAS THE CASI SCARFACE RAP-A-1 OT 39946*/NOO TRYBE (10.98/15.98) THE DIAR*	
4	4	4	11		1
	4	4	11	* * * HOT SHOT DEBUT * * *	1
(5)	NE	N Þ	1	KEITH MURRAY JIVE 41555* (10.98/15.98) THE MOST BEAUTIFULLEST THING IN THIS WORLD	5
6	5	5	7	SOUNDTRACK MERCURY 522915 (10.98 EQ/16.98) JASON'S LYRIC	1
	NE	NÞ	1	SADE EPIC 66686 (10.98 EQ/16.98) THE BEST OF SADE	7
8	6	6	9	ANITA BAKER ▲ ELEKTRA 61555 (10.98/16.98) RHYTHM OF LOV	1
9	NE	N Þ	1	PETE ROCK & C.L. SMOOTH ELEKTRA 61661* (10.98/15.98) THE MAIN INGREDIEN	г 9
10	7	10	7	BRANDY ATLANTIC 82610/AG (9.98/15.98) BRANDY ATLANTIC 82610/AG (9.98/15.98)	7
11	8	8	21	BONE THUGS N HARMONY ▲ CREEPIN ON AH COME UP (EP) 2
				RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	
12	10 9	7	21	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98) BLACKSTREE LUTHER VANDROSS LV 57775*/EPIC (10.98 EQ/16.98) SONG	
14	12	9	9		
15	11	11	10	THE NOTORIOUS B.I.G. ● 8AD BOY 73000/ARISTA (9.98/15.98) READY TO DI GERALD LEVERT ● EASTWEST 92416/AG (10.98/15.98) GROOVE DI	-
(16)	NE		10	SOUNDTRACK HOLLYWOOD 41536/JIVE (10 98/16.98) A LOW DOWN DIRTY SHAM	-
17	15	12	5	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98) VOLUME	
18	13		2	BRAND NUBIAN ELEKTRA 61682* (10.98/15.98) EVERYTHING IS EVERYTHING	
(19)	NE	w D	1	SHAQUILLE O'NEAL JIVE 41550* (10.98/15.98) SHAQUILLE O'NEAL JIVE 41550* (10.98/15.98) SHAQ FU: DA RETURI	
20	17	15	9	GLADYS KNIGHT MCA 10946 (10.98/15.98) JUST FOR YOU	
(21)	NE		1	H-TOWN LUKE 212* (10.98/16.98) BEGGIN' AFTER DAR	
22	16	-	2	LORDS OF THE UNDERGROUND PENDULUM 30710'/EM (10.98/16.98) KEEPERS OF THE FUN	
(23)	29		2	* * * GREATEST GAINER * * R.B.L. POSSE IN-A-MINUTE 8700 (9-98/15-98)	v 23
24	14		2	DA LENCH MOB STREET KNOWLEDGE 53939*/PRIORITY (10.98/16.98) PLANET OF DA APE	
25	18	14	4	DIGABLE PLANETS PENDULUM 30654*/EMI (10.98/15.98) BLOWOUT COM	
26	19	21	20	BIG MIKE ● RAP-A-LOT 53907/PRIORITY (9.98/15.98) SOMETHIN' SERIOU	
27	20	26	20	KEITH SWEAT ● ELEKTRA 61550 (10.98/16.98) GET UP ON I	
(28)		W Þ	1	GOLDY JIVE 41554 (10.98/15.98) (IS) IN THE LAND OF FUN	-
29	25	20	20	DA BRAT ● SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98) FUNKDAFIE	0 1
30	27	24	7	JADE GIANT 24558/WARNER BROS. (10.98/15.98) MIND, BODY & SON	G 16
31	24	18	25	AALIYAH ▲ BLACKGROUND 41533*/JIVE (9.98/13.98) AGE AIN'T NOTHING BUT A NUMBE	R 3
32	26	28	24	69 BOYZ RIP-IT 6901 (8.98/15.98) IS NINETEEN NINETY QUA	13
33	30	25	4	MEN AT LARGE EASTWEST 92459/AG (10.98/15.98) ONE SIZE FITS AL	L 17
34	28	23	12	CHANGING FACES ● SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98) CHANGING FACE	s l
35	21	16	8	CRAIG MACK BAD BOY 73001*/ARISTA (9.98/15.98) PROJECT: FUNK DA WORL	6
36	23	22	8	BEBE & CECE WINANS CAPITOL 28216 (10.98/15.98) RELATIONSHIP	s 19
37	31	27	11	U.G.K. JIVE 41524 (8.98/15.98) (48) SUPERTIGH	т 9
38	33	32	94	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98) RACHELLE FERREL	L 25
39	34	30	23	WARREN G ▲ 2 VIOLATOR/RAL 523335*/ISLAND (10.98/15.98) REGULATEG FUNK ER	A l
40	22	19	3	FU-SCHNICKENS JIVE 41519* (10.98/15.98) NERVOUS BREAKDOW	v 19
41	40	36	70	TONI BRAXTON ▲ LAFACE 26007*/ARISTA (9.98/15.98) TONI BRAXTO	1
42	32	31	3	WILLIE D WRAP 8141*/ICHIBAN (11.98/16.98) PLAY WITCHA MAM	
43	38	29	6	NAJEE EMI 30789 (10.98/15.98) SHARE MY WORL	
44	41	34	53	R. KELLY ▲3 JIVE 41527 (10 98/15.98) 12 PLA	Y l
45)	49	-	2	K-DEE LENCH MOB 1002 (10.98/16.98) HS ASS, GAS OR CASH (NO ONE RIDES FOR FREE	45
	43	39	3	LIL 1/2 DEAD PRIORITY 53937* (9.98/15.98) THE DEAD HAS ARISE	N 39

_							
7	GEMS	98/15.98)	PATTI LABELLE MCA	23	38	39	47
26	PLAYTYME IS OVER	(8) HS	IMMATURE MCA 1106	15	41	36	48
7	THE TRUTH	A (9.98/15.98).	AARON HALL . SILAS	59	47	48	49)
2	USHER	/15.98) HS	USHER LAFACE 26008/A	11	33	37	50
1	98/15 98) NUTTIN' BUT LOVE		HEAVY D & THE BO	25	37	44	51
2	MAKE HIM DO RIGHT		KARYN WHITE WARN	7	42	42	52
4	DESTINATION BROOKLYN		VICIOUS EPIC STREET 5	2	42	45	53
1	BETWEEN A ROCK AND A HARD PLACE				1.7		
			ARTIFACTS BIG BEAT	3	17	35	4
4	HEART OF A MAN		TONY TERRY VIRGIN 3	6	60	58	5)
3	SOUTHERNPLAYALISTICADILLACMUZIK	TA (9.98/15.98)	OUTKAST ● LAFACE 2	29	49	46	6
1	JANET.	25 (10.98/16.98)	JANET JACKSON ▲6	78	59	53	7
3	SERIOUS	0346 (9.98/13.98)	WHITEHEAD BROS.	12	54	51	8
2	GUERRILLA FUNK	98) 🔣	PARIS PRIORITY 53882*	6	35	47	9
1	WE COME STRAPPED		MC EIHT FEATURIN	17	40	50	0
1	(16.98) UNCLE SAM'S CURSE		APOVE THE LAW R	10	E 2	EC	
_			ABOVE THE LAW RU	18	53	56	1
1			SNOOP DOGGY DOG	51	55	55	2
6	AND (10.98/16.98) VERY NECESSARY	LONDON 828392*/ISL	SALT-N-PEPA ▲3 NE	57	70	68	3)
5	DON'T FIGHT THE FEELIN'	9*/EMI (10.98/15.98)	RAPPIN' 4-TAY CHRY	16	65	75	4)
6	98) HS U.S.A.)1*/ISLAND (10.98/15.9	FLATLINERZ DEF JAM	1	N D	NE\	5
1	3) THE JERKY BOYS 2	411*/AG (10.98/15.98	THE JERKY BOYS	12	45	63	6
2	GREATEST HITS (1980-1994)	18722 (10.98/16.98)	ARETHA FRANKLIN	38	63	67	7
2	RESURRECTION	08* (9.98/16.98) HS	COMMON SENSE RE	6	43	57	8
	98) MUSIC BOX	3205* (10 98 FQ/16 9	MARIAH CAREY ▲7	63	72	79	9)
2	FOR THE COOL IN YOU		BABYFACE ▲2 EPIC 53	65	56	59	0
5							-
_			JOHNNY "GUITAR"	7	81	72	1
2		661* (10.98 EQ/15.98	ILL AL SKRATCH ME	15	44	52	2
3	5.98) HEAD TO HEAD	522682 (10.98 EQ/15	JONATHAN BUTLER	9	52	74	3
	(10.98/16.98) ABOVE THE RIM	NTERSCOPE 92359/AG	SOUNDTRACK ▲2 DE	34	89	87	4
2	ANOTHA LEVEL OF THE GAME		WEST COAST BAD	12	66	62	5
5	5.98) HS N-PHASE	4 DNED DDOG /0 08/11	NO LIMIT 7187/SMG (9.98/	3			
6			N-PHASE MAVERICK/SI		58	64	6
	BACK 2 DA HOWSE		LO-KEY? PERSPECTIVE	4	77	71	7
1	THE BODYGUARD	9* (10.98/15.98)	SOUNDTRACK A 11 A	103	84	91	8)
2	BREATHLESS	3/15.98)	KENNY G ▲6 ARISTA 1	104	67	80	9
3	WORDLIFE	/15.98) 🔣	O.C. WILD PITCH 30928*	4	48	73	30
(V15.98) 6 FEET DEEP	016*/ISLAND (9.98 EQ/	GRAVEDIGGAZ GEES	14	57	70	1
7	TER * * *	* PACESET	EDDIE F. AND THE	4	83	100	32)
1	NEW PROPERTY OF THE PARTY OF TH		MOTOWN 0313 (9.98/15.9)				_
2			NORMAN BROWN	26	61	65	13
1	CONCRETE ROOTS	(6.98)	DR. DRE TRIPLE X 5111	8	51	54	4
6	DO YOU NEED A LICKER	8/13.98)	MARVIN SEASE JIVE	3	69	69	5
1	AMERICA: THE JOURNEY OF THE DRUM	AFRICA TO	SOUNDS OF BLACK PERSPECTIVE 9006 (9.98/1	30	73	60	6
4	WHAT'S ON YOUR MIND	KF 5433 (9 98/15 08)	THE DAYTON FAMI	5	50	61	7
			EIGHTBALL & MJG	24	76	66	18
_	ON THE OUTSIDE LOOKING IN	2 (9 08/15 09)	LIGHT DALL & WING				_
1	ON THE OUTSIDE LOOKING IN		DIC NI DAT	100	79	81	39
5	BUMPIN'	PIC (9.98 EQ/15.98)	DIS-N-DAT EPIC STREE	5		84	0
5 2	B BUMPIN' GHETTO LOVE	PIC (9.98 EQ/15.98)	MELVIN RILEY MCA	21	80		11)
1 5 2	B BUMPIN' GHETTO LOVE	PIC (9.98 EQ/15.98)		-		NE	_
1 5 2 9	BUMPIN' GHETTO LOVE 98/16.98) S BACK UP OFF ME! PRONOUNCED JAH-NAY	PIC (9.98 EQ/15.98) (1/15.98) (1/15.98) (1/15.98) (1/15.98) (1/15.98) (1/16.98/15.98)	MELVIN RILEY MCA DOCTOR DRE & ED ZHANE ILLTOWN 638	21		90	_
1 5 2	BUMPIN' GHETTO LOVE 98/16.98) S BACK UP OFF ME! PRONOUNCED JAH-NAY	PIC (9.98 EQ/15.98) (1/15.98) (1/15.98) (1/15.98) (1/15.98) (1/15.98) (1/16.98/15.98)	MELVIN RILEY MCA DOCTOR DRE & ED ZHANE ILLTOWN 638	21	w >		2
1 5 2 9	BUMPIN' GHETTO LOVE 98/16.98) S BACK UP OFF ME! PRONOUNCED JAH-NAY S THE TIMELESS COLLECTION VOLUME 1	PIC (9.98 EQ/15.98) //15.98) SELATIVITY 1230* (10: 1 (9.98/15.98) 8/11.98) SLOW JAMS	MELVIN RILEY MCA DOCTOR DRE & ED ZHANE ● ILLTOWN 630 VARIOUS ARTISTS THE RIGHT STUFF 29139/C	21 1 40 14	91 68	90 88	3
1 5 2 9 8 5	BUMPIN' GHETTO LOVE 98/16.98) S BACK UP OFF ME! PRONOUNCED JAH-NAY S THE TIMELESS COLLECTION VOLUME 1 QUEEN OF THE PACK	PIC (9.98 EQ/15.98) (10.15.98) (10.15.98) (10.15.98) (10.15.98) (10.15.98) (10.15.98) (10.15.98) (10.15.98) (10.15.98) (10.15.98) (10.15.98)	MELVIN RILEY MCA DOCTOR DRE & ED ZHANE ● ILLTOWN 636 VARIOUS ARTISTS THE RIGHT STUFF 29139/C PATRA EPIC 53763* (9.	21 1 40 14 48	91 68 82	90 88 86)2)3)4
1 5 2 9 8 5	BUMPIN' GHETTO LOVE 98/16.98) S BACK UP OFF ME! PRONOUNCED JAH-NAY S THE TIMELESS COLLECTION VOLUME 1	PIC (9.98 EQ/15.98) (10.15.98) (10.15.98) (10.15.98) (10.15.98) (10.15.98) (10.15.98) (10.15.98) (10.15.98) (10.15.98) (10.15.98) (10.15.98) (10.15.98) (10.15.98)	MELVIN RILEY MCA DOCTOR DRE & ED ZHANE ● ILLTOWN 630 VARIOUS ARTISTS THE RIGHT STUFF 29139/C	21 1 40 14	91 68	90 88)2)3)4
1 5 2 9 8 5 1	BUMPIN' GHETTO LOVE 98/16.98) S BACK UP OFF ME! PRONOUNCED JAH-NAY S THE TIMELESS COLLECTION VOLUME 1 QUEEN OF THE PACK	PIC (9.98 EQ/15.98) V15.98) SELATIVITY 1230* (10. (9.98/15.98) SELATIVITY 1230* (10. (9.98/15.98) SELATIVITY 1230* (10. SELA	MELVIN RILEY MCA DOCTOR DRE & ED ZHANE ● ILLTOWN 638 VARIOUS ARIUS 29139/C PATRA EPIC 53763* (9) BLOODS & CRIPS	21 1 40 14 48	91 68 82	90 88 86)2)3)4)5
11 55 22 99 18 55 11 22	BUMPIN' GHETTO LOVE 98/16.98) S BACK UP OFF ME! PRONOUNCED JAH-NAY S THE TIMELESS COLLECTION VOLUME 1 QUEEN OF THE PACK ANGIN ON WAX 2THE SAGA CONTINUES	PIC (9.98 EQ/15.98) TO (10.15.98)	MELVIN RILEY MCA DOCTOR DRE & ED ZHANE ● ILLTOWN 638 VARIOUS ARTISTS THE RIGHT STUFF 29139/C PATRA EPIC 53763* (9) BLOODS & CRIPS DANGEROUS 6715/QUALIT	21 1 40 14 48 9	91 68 82 85	90 88 86 82 94)2)3)4)5
1 5 2 9 4 5 5 1 1 2 7	BUMPIN' GHETTO LOVE 98/16.98) S BACK UP OFF ME! PRONOUNCED JAH-NAY S THE TIMELESS COLLECTION VOLUME 1 QUEEN OF THE PACK UNGIN ON WAX 2THE SAGA CONTINUES ILL COMMUNICATION	PIC (9.98 EQ/15.98) (10.10 (9.98 EQ/15.98) (10.10 (9.98/15.98) (10.10 EQ/16.10 EQ/16	MELVIN RILEY MCA DOCTOR DRE & ED ZHANE ● ILLTOWN 63I VARIOUS ARTISTS THE RIGHT STUFF 29139/C PATRA EPIC 53763* (9. BLOODS & CRIPS DANGEROUS 6715/QUALIT BEASTIE BOYS CAPIT Y?N-VEE PMP/RAL 523I	21 1 40 14 48 9 24	91 68 82 85 78	90 88 86 82 94 RE-E	92 93 94 95 96
1 5 2 9	BUMPIN' GHETTO LOVE 98/16.98) S BACK UP OFF ME! PRONOUNCED JAH-NAY S THE TIMELESS COLLECTION VOLUME 1 QUEEN OF THE PACK ANGIN ON WAX 2THE SAGA CONTINUES ILL COMMUNICATION Y?N-VEE OLD SCHOOL VOLUME III	PIC (9.98 EQ/15.98) (10.15.98) (10.15.98) (10.15.98) (10.19.98/15.98) (10.98/15.98) (10.98/15.98) (10.98/15.98) (10.98/15.98) (10.98/15.98) (10.98/15.98)	MELVIN RILEY MCA DOCTOR DRE & ED ZHANE ● ILLTOWN 634 VARIOUS ARTISTS THE RIGHT STUFF 29139/C PATRA EPIC 53763* (9. BLOODS & CRIPS DANGEROUS 6715/QUALIT BEASTIE BOYS CAPIT Y?N-VEE PMP/RAL 5234 VARIOUS ARTISTS	21 1 40 14 48 9 24 2 5	91 68 82 85 78 NTRY	90 88 86 82 94 RE-E RE-E	92 93 94 95 96 97
1 5 2 2 5 5 1 1 2 7	BUMPIN' GHETTO LOVE .98/16.98) S BACK UP OFF ME! PRONOUNCED JAH-NAY IS THE TIMELESS COLLECTION VOLUME 1 QUEEN OF THE PACK LINGIN ON WAX 2THE SAGA CONTINUES ILL COMMUNICATION Y?N-VEE	PIC (9.98 EQ/15.98) (10.15.98) (10.15.98) (10.15.98) (10.19.98/15.98) (10.19.98/15.98) (10.98/15.98) (10.98/15.98) (10.98/15.98) (10.98/16.98) (10.98/16.98)	MELVIN RILEY MCA DOCTOR DRE & ED ZHANE ● ILLTOWN 63I VARIOUS ARTISTS THE RIGHT STUFF 29139/C PATRA EPIC 53763* (9. BLOODS & CRIPS DANGEROUS 6715/QUALIT BEASTIE BOYS CAPIT Y?N-VEE PMP/RAL 523I	21 1 40 14 48 9 24 2	91 68 82 85 78	90 88 86 82 94 RE-E RE-E	12 13 14 15 16

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,00 album units (250,000 for EPs). A 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 ariists removed from Heatseekers this week. Is indicates past or present Heatseeker title. ©1994, Billboard/BPI Communications, and SoundScan, Inc.



A FUNKY POINT OF VIEW FROM THE ARTIST WHO BROUGHT YOU

"FUNK DAT"

"(WHY IS IT) FUNK DAT"
"FUK DAT" "LUVSTUFF"
PLUS 8 NEW CUTS
OUT NOW!







P © 1994 MAXI RECORDS/SELECTIVE COLLECTIVE CORP. 36 W 22ND ST.N.Y.,N.Y.10010

Hot R&B Airplay.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 77 R&B static 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. s' Radio Track service 77 R&B stations

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

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

HOT R&B RECURRENT AIRPLAY

1	4	4	YOUR BODY'S CALLIN' R. KELLY (JIVE)	14	16	16	BELIEVE IN LOVE TEDDY PENDERGRASS (ELEKTRA)
2	2	4	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)	15	15	14	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)
3	3	3	THE RIGHT KINDA LOVER PATTI LABELLE (MCA)	16	18	11	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)
4	1	3	NUTTIN' BUT LOVE HEAVY D & THE BOYZ (UPTOWN/MCA)	17	12	2	SPEND THE NIGHT N-PHASE (MAVERICK/SIRE/REPRISE)
5	5	6	SENDING MY LOVE ZHANE (ILLTOWN/MOTOWN)	18	17	17	BUMP N' GRIND R. KELLY (JIVE)
6	6	3	ALWAYS IN MY HEART TEVIN CAMPBELL (QWEST/WARNER BROS.)	19	23	29	CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)
7	7	10	ANYTHING SWV (RCA)	20	_	2	BIGGEST PART OF ME TAKE 6 (REPRISE)
8	8	7	I'M NOT OVER YOU CE CE PENISTON (A&M/PERSPECTIVE)	21	_	14	I BELIEVE SOUNDS OF BLACKNESS (PERSPECTIVE)
9	9	7	I MISS YOU AARON HALL (SILAS/MCA)	22	25	39	HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)
10	10	8	WILLING TO FORGIVE ARETHA FRANKLIN (ARISTA)	23	21	16	THE MOST BEAUTIFUL GIRL
11	11	6	ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)	24	_	25	NEVER KEEPING SECRETS BABYFACE (EPIC)
12	13	11	SOMEONE TO LOVE MINT CONDITION (PERSPECTIVE)	25	19	5	BOOTI CALL BLACKSTREET (INTERSCOPE)
13	14	7	WEEKEND LOVE QUEEN LATIFAH (MOTOWN)				itles which have appeared on the Hot R&B 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

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)
- 9 TH WONDER (SLICKER THIS YEAR) (Wide Grooves

- 9 TH WONDER (SLICKER THIS YEAR) (Wide Grooves, BMI/Gitns BMI/EMI Blackwood, BMI) ACTION (EMI Blackwood, BMI) HL ALL THIS LOVE (Jobete, ASCAP) WBM ALWAYS AND FOREVER (Rodsongs, ASCAP/Almo, ASCAP) AT YOUR BEST (YOU ARE LOVE) (Bovina, ASCAP/EMI
- BACK SEAT (WIT NO SHEETS) (Bishstick, BMI/Pac
- Jam, BMI)
 BACK UP OFF ME! (4 The Dough, ASCAP)
 BEFORE I LET YOU GO (Donril, ASCAP/Zomba,
 ASCAP/MCA, ASCAP/Tadej, ASCAP/Davey Pooh,
 ASCAP/Chauncey Black, ASCAP) WBM
 BE HAPPY (MCA, ASCAP/Mary J. Blige, ASCAP/Dooch,
 ASCAP/Twelve And Under, ASCAP/Justin Publishing
 Co., ASCAP/EMI April, ASCAP)

 Co., ASCAP/EMI April, ASCAP)

 Co., ASCAP/EMI April, ASCAP)
- Co., ASCAP/EMI April, ASCAP)
 BEHIND BARS (Prinse Pawl, BMI/Jana, BMI/Irving, BMI)
 BIOLOGICAL DIDN'T BOTHER (Shaq Lyrics,
 ASCAP/Chrysalis, ASCAP/Zomba, ASCAP/Gabz,
 ASCAP/II C, ASCAP)
 BLACK COFFEE (EMI April, ASCAP/Bee Mo Easy,
- ASCAP/E-Z-Duz-It, ASCAP)
- ASCAP/E-Z-Duz-tt. ASCAP)
 BODY & SOUL (EMI-Virgin, BMI/Shipwreck, BMI/EMIVirgin, ASCAP/Future Furniture, ASCAP)
 BREAKDOWN (Zomba, BMI/CPMK, BMI/Saja,
 BMI/Troutman, BMI) WBM
 BRING THE PAIN (Careers-BMG, BMI/Razor Sharp, 13

- CAN I STAY WITH YOU (Ecaf, BMI/Sony, BMI)
- CAN'T HELP MYSELF (Trycep, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI/Zlomba, BMI)
 CAN U GET WIT IT (DeSwing, ASCAP/EMI April, ASCAP)
 CHOCOLATE (Jobete, ASCAP) WBM
 CONSTANTLY (EMI April, ASCAP/MIII)III, BMI)
 CREEP (D.A.R.P., ASCAP) HL
 DOWN A WHATENA (ZORD) ASCAP/Act & Rhythm
- DOWN 4 WHATEVA (Zomba, ASCAP/Art & Rhythm, ASCAP/Pocketown, ASCAP/EMI, ASCAP/EMI April,
- ASCAP/Pocketown, ASCAP/EMI, ASCAP/EMI April, ASCAP/Jazzie B., ASCAP/EMI Virgin, ASCAP) DO YOU SEE (Warren G, ASCAP/Colgems-EMI, ASCAP/O/B/O Itself, ASCAP/Extreme, ASCAP) DO YOU WANNA GET FUNKY (Cole-Clivilles, ASCAP/Duranman, ASCAP/EMI Virgin, ASCAP) HL DREAM AWAY (FROM THE PAGEMASTER) (Pagalsonge, ASCAP/CE, ASCAP) 100
- 81

- DREAM AWAY (FROM THE PAGEMASTER)
 (Realsongs, ASCAP/TCF, ASCAP)
 ENDLESS LOVE (Pgp, ASCAP/Brockman,
 ASCAP/Intersong, ASCAP)
 ERROR OF OUR WAYS (Honey Of A "O", ASCAP/Temp
 U, ASCAP/Street Zone, BMI)
 EVERY DAY OF THE WEEK/IF THE MOOD IS RIGHT
 (Armato, ASCAP/Inving, BMI/Little Jerald Jr., BMI/Ju-Ju Bee, BMI)
 EVERYTHING IS GONNA BE ALRIGHT (Flyte Tyme,
 ASCAP/Inving, BMI/Little Jerald Jr., BMI/Ju-Ju Bee, BMI)
 EVERYTHING IS GONNA BE ALRIGHT (Flyte Tyme,
 ASCAP/Inving, BMI/Little Jerald Jr., BMI/Ju-Ju Bee, BMI)
- ASCAP/New Hidden Valley, ASCAP/Casa David, ASCAP/EMI April, ASCAP) WBM
- FA ALL Y'ALL (So So Def, ASCAP/EMI April, ASCAP/Air
- Control, ASCAP)
 FLAVA IN YA EAR (For YA Ear, ASCAP/Janice Combs,
 ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
 FOOLIN' AROUND (Zomba, BMI)
- FORGET I WAS A G (Warner-Tamerlane, BMI) WBM
- GET UP ON IT (Meith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM GIT UP, GIT OUT (Gnat Booty, ASCAP/Chrysalis, ASCAP/Goodie Mob, BMI/Organized Noize, BMI/Stiff
- GROOVE OF LOVE (Ensign, BMI/Lane Brane,
- BMI/Famous, ASCAP/Suga Wuga, BMI)
 HERE COMES THE HOTSTEPPER (Salaam Remii,
- 56
- HERE COMES THE HOTSTEPPER (Salaam Remi, ASCAP/Pine, PRS/Longitude, BMI) WBM
 HIT BY LOVE (EMI Virgin, ASCAP/Steven And Brendon, ASCAP/Casadida, ASCAP)
 HONEY (Sony, BMI/Ecaf, BMI)
 HOW MANY WAYS/B BELONG TO YOU (Three Boyz
 From Newark, ASCAP/Polygram, ASCAP/Lady Ashlee, BMI/Jay Bird Alley, BMI/Black Hand, ASCAP/Zomba, BMI/Raphic, BMI) WBM
 HUNGAH (Warner-Tamerlane, ASCAP/Kings Kid, BMI/Flyte Tyme, ASCAP/EMI April, ASCAP) WBM
 (CAN CO. BEEP (EROM ALLOW DOWN DIPTY
- BMI/Flyte Tyme, ASCAP/EMI April, ASCAP) WBM
 I CAN GO DEEP (FROM A LOW DOWN DIRTY
 SHAME) (Today's Crucial, BMI/Me And My Boy,
 BMI/Warner-Tamerlane, BMI) WBM
 I CAN'T MAKE YOU LOVE ME (Almo, ASCAP/Brio
 Blues, ASCAP/Hayes Street, ASCAP) WBM
 I'D GIVE ANYTHING (Full Keel, ASCAP/Famenuff,
 SSCAP/E-armor Units, BMI/Gowith vie BMI/Aunst Worl
- ASCAP/Farren Curtis, BMVLongitude, BMVAugust Wind,
- ASCAP/Faren Curis, BMM/Longitude, BMM/August Wind, BMM/Abert Paw, BMM/Curbsongs, ASCAP/Mise Curb, BMI) WBM 1 DON'T WANT TO KNOW (Sony, BM/Ecaf, BMI) IF ANYTHING EVER HAPPENED TO YOU (PSO Ltd., ASCAP/Music By Candelight, ASCAP/Music Corp. Of America, BMI/MCA, BMI/Nelana, BMI) WBM IF YOU LOVE ME (Stone Jam, ASCAP/Music, Corp. Of America, BMI/MCA, BMI/Nelana, BMI) WBM IF YOU LOVE ME (Stone Jam, ASCAP/Ms, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/PMB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/BMI April, ASCAP/Slow Flow, ASCAP/B ASCAP/BI April, ASCAP/Slow Flow, ASCAP/Biran-Paul, ASCAP/BI LT LT LAKE HER (Gabz, ASCAP/Biran-Paul, ASCAP/BI LT LT LAKE HER (Gabz, ASCAP/BI) ASCAP/PMI) H. I'LL TAKE HER (Gabz, ASCAP/BMI) ASCAP/PMI) ASCAP/Sure Light, BMI) INSERS YOU (3 Boyz From Newark, ASCAP/Polygram Int'l, ASCAP/Sure Light, BMI) INEVER SEER A MAN CRY (AKA I SEEN A MAN DIE) (N-The Water, ASCAP/EMI Blackwood, BMI/Straight Cash, BMI)
- (N-The Water, ASCAP/EMI Blackwood, BMI/Straight Cash, BMI) I WANNA BE DOWN (Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP) WBM
- JUICY/UNBELIEVABLE (Tee Tee, ASCAP/Janice 40
- 92 KISS AND SAY GOODBYE (EMI Blackwood.
- KISS AND SAY GOODBYE (EMI Blackwood,
 BMI/Nattahnam, BMI)
 KITTY KITTY (Down Low, ASCAP/Drop Science, ASCAP)
 LETITGO (Controversy, ASCAP/WB, ASCAP) WBM
 LET'S TALK ABOUT IT (Divided, BMI/Zomba,
 BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
 LOYE SONG (Smoked Salmon, BMI)
 THE MOST BEAUTIFULLEST THING IN THIS WORLD
- Comba, ASCAP/Illiotic, ASCAP/Erick Sermon,
 ASCAP/EMI April, ASCAP/Bovina, ASCAP/ WBM/HL
 NEVER LIE (Hook, BMI/Zomba, ASCAP/Teaspoon,
 ASCAP) WBM
 MIMA (Dev Vicious, PMI/Rovina, ASCAP/AMI April, ASC
- ASCAP/ WOM NIKA (Don Vicious, BMI/Bovina, ASCAP/EMI April, ASCAP) NONE OF YOUR BUSINESS (Sons Of K-oss, ASCAP/Out Of The Basement, ASCAP/Unart, BMI/Next
- Plateau, ASCAP) WBM 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)
- ON BENDED KNEE (Flyte Tyme, ASCAP)
 ONE TOUCH (Heritage Hill, ASCAP/WB, ASCAP/Jo

Billboard.

x X z

Hot R&B Singles Sales...

X X Z

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			** NO.1 **	38	32	9	5-4-3-2 (YO! TIME IS UP) JADE (GIANT)
1	3	11	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA) 2 wks at No. 1	39	47	5	TIC TOC LORDS OF THE UNDERGROUND (PENDULUM)
2	2	10	PRACTICE WHAT YOU PREACH BARRY WHITE (A&M/PERSPECTIVE)	40	56	10	PARTY DIS-N-DAT (EPIC STREET/EPIC)
3	5	2	CREEP TLC (LAFACE/ARISTA)	41	46	6	WHEN A MAN CRIES TONY TERRY (VIRGIN)
4	1	16	FLAVA IN YA EAR CRAIG MACK (BAD BOY/ARISTA)	42	40	12	I DON'T WANT TO KNOW GLADYS KNIGHT (MCA)
5	4	11	I WANNA BE DOWN BRANDY (ATLANTIC)	43	57	2	FOOLIN' AROUND CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
6	6	8	BEFORE I LET YOU GO BLACKSTREET (INTERSCOPE)	44	38	9	9TH WONDER (SLICKER THIS YEAR) DIGABLE PLANETS (PENDULUM/EMI)
1	-	1	ON BENDED KNEE BOYZ II MEN (MOTOWN)	45	42	8	WHEN YOU NEED ME AARON HALL (SILAS/MCA)
8	7	8	U WILL KNOW B.M.U. (BLACK MEN UNITED) (MERCURY)	46	31	5	GIT UP, GIT OUT OUTKAST (LAFACE/ARISTA)
9	9	26	TOOTSEE ROLL 69 BOYZ (RIP-IT)	47	54	2	I MISS YOU N II U (ARISTA)
10	15	5	YOU WANT THIS JANET JACKSON (VIRGIN)	48	51	7	LET'S TALK ABOUT IT MEN AT LARGE (EASTWEST)
1	17	3	BE HAPPY MARY J. BLIGE (UPTOWN/MCA)	49	35	16	I'D GIVE ANYTHING GERALD LEVERT (EASTWEST)
12	10	6	THE MOST BEAUTIFULLEST KEITH MURRAY (JIVE)	50	48	13	THROUGH THE RAIN TANYA BLOUNT (ISLAND)
13	11	14	THUGGISH RUGGISH BONE BONE THUGS N HARMONY (RUTHLESS)	(51)	=	1	THE SWEETEST DAYS VANESSA WILLIAMS (WING/POLYGRAM)
14	8	18	NEVER LIE IMMATURE (MCA)	52	37	11	ENDLESS LOVE L. VANDROSS & M. CAREY (COLUMBIA)
15)	19	2	I NEVER SEEN A MAN CRY SCARFACE (RAP-A-LOT/NOO TRYBE)	53	36	18	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY (COLUMBIA)
16	13	7	GET UP ON IT KEITH SWEAT (ELEKTRA)	54	55	3	BACK UP OFF ME! DOCTOR DRE & ED LOVER (RELATIVITY)
17	14	15	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)	(55)	66	5	TASTE YOUR LOVE HORACE BROWN (UPTOWN/MCA)
18	12	17	CAN U GET WIT IT USHER (LAFACE/ARISTA)	56		1	CONSTANTLY IMMATURE (MCA)
19	18	7	FA ALL Y'ALL DA BRAT (SO SO DEF/CHAOS/COLUMBIA)	57	62	5	MUCH LOVE BOSSMAN AND THE BLAKJAK (SMOOTH SAILIN')
20	16	12	AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE)	58	70	2	KITTY-KITTY 69 BOYZ (RIP-IT)
(21)	23	4	BLACK COFFEE HEAVY D & THE BOYZ (UPTOWN/MCA)	59		1	RICH GIRL LOUCHIE LOU & MICHIE ONE (VP)
22	21	10	HOW MANY WAYS TONI BRAXTON (LAFACE/ARISTA)	60	50	7	WHERE DID WE GO WRONG BLACKGIRL (KAPER/RCA)
23)	26	3	I CAN GO DEEP SILK (HOLLYWOOD/JIVE)	61	49	6	WITHOUT A DOUBT BLACK SHEEP (MERCURY)
24	22	3	BRING THE PAIN METHOD MAN (DEF JAM/RAL/ISLAND)	62	53	15	NONE OF YOUR BUSINESS SALT-N-PEPA (NEXT PLATEAU/LONDON)
25	20	14	JUICY/UNBELIEVABLE THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	63	74	2	OLD SCHOOL LOVIN' CHANTE MOORE (SILAS/MCA)
26)	43	2	LOVE SONG MICHAEL WALL LOVE FOUNDATION (SALMON)	64	41	9	HONEY ARETHA FRANKLIN (ARISTA)
27)	30	11	PLAYAZ CLUB RAPPIN' 4-TAY (CHRYSALIS/EMI)	65	_	1	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)
28	24	6	BREAKDOWN FU-SCHNICKENS (JIVE)	66	_	1	SCALP DEM SUPER CAT (COLUMBIA)
29	27	11	I'LL TAKE HER ILL AL SKRATCH (MERCURY)	67	67	11	CHOCOLATE Y?N-VEE (PMP/RAL/ISLAND)
30	_	1	BEHIND BARS SLICK RICK (DEF JAM/RAL/ISLAND)	68	45	14	YOUR LOVE IS A WHITEHEAD BROS. (MOTOWN)
(31)	33	21	TAKE IT EASY MAD LION (WEEDED/NERVOUS)	69	69	29	100% PURE LOVE CRYSTAL WATERS (MERCURY)
32	34	6	STRAP ON THE SIDE SPICE 1 (TRIAD/JIVE)	70	58	23	BOOTI CALL BLACKSTREET (INTERSCOPE)
33	25	18	STROKE YOU UP CHANGING FACES (SPOILED ROTTEN/BIG BEAT)	71	_	1	PIMP OF THE YEAR DRU DOWN (RELATIVITY)
34)	39	3	BIOLOGICAL DIDN'T BOTHER SHAQUILLE O'NEAL (JIVE)	72	59	4	TURN IT UP RAJA-NEE (PERSPECTIVE)
35)	44	2	CAN'T HELP MYSELF GERALD LEVERT (EASTWEST)	73	63	18	THIS D.J. WARREN G (VIOLATOR/RAL/ISLAND)
36	28	2	ROCKAFELLA REDMAN (RAL/ISLAND)	74	65	18	ACTION TERROR FABULOUS (EASTWEST)
37	29	13	BODY & SOUL ANITA BAKER (ELEKTRA)	75	73	13	BLACK SUPERMAN ABOVE THE LAW (RUTHLESS/RELATIVITY)
0	Reco	ords v	with the greatest gain. © 1994 Billboard/B	PI Com	mun	icatio	ns and SoundScan, Inc.

- Skin, ASCAP/Zomba, ASCAP) WBM
- Skin, ASCAP/Zomba. ASCAP) WBM
 PARTY (Pottsburg, BMI/Hamick, BMI/Longitude, BMI) WBM
 PLAYAZ CLUB (Rag Top, BMI)
 PRACTICE WHAT YOU PREACH (Seven, BMI/Super,
 BMI/Divided, BMI/Zomba, BMI/Warner-Tamerlane,
 BMI/Ramal, BMI) WBM
 ROCKAFELLA (Furky Noble, ASCAP/Malbiz, BMI/Jim Edd, BMI)
 ROMANTIC CALL (Howie Tee, BMI/Tiving, BMI/Zomba,
 ASCAP/Aunt Hilda, ASCAP/Street Knowledge, ASCAP) WBM
 SHAME (FROM A LOW DOWN DIRTY SHAME)
 (Ilinichangett BMI/Mills & Mills RMI)
- (Unichappell, BMI/Mills & Mills, BMI)

 SPACE (Controversy, ASCAP/WB, ASCAP)
- SPACE (Controversy, ASCAP/MB, ASCAP)
 STRAP ON THE SIDE (Taking Care OF Business, BMI)
 STROKE YOU UP (Zomba, BMI) WBM
 THE SWEETEST DAYS (Spirit Line, BMI/Longitude,
 BMI/Big Mystique, BMI/EMI Virgin, BMI/Kazzoom,
 ASCAP/Famous, ASCAP) HL
 TAKE IT EASY (Misam, ASCAP)
 TASTE YOUR LOVE (Zomba, ASCAP/Horace Brown,
 ASCAP/MY, LIVEN SIDE, ASCAP Manessa, ASCAP/Clude,
 SCAP/MY, LIVEN SIDE, ASCAP Manessa, ASCAP/Clude
- TASTE YOUR LOVE (Zomba, ASCAP/Horace Brown, ASCAP/My Two Sons, ASCAP/Vanessa, ASCAP/Clyde Otts, ASCAP/My, ASCAP/Stone Jam, ASCAP) WBM TASTY (New Perspective, ASCAP)
 THINKING ABOUT YOU (Nytasia, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Chappell, ASCAP/P-Man, BMI)
 THIS D.J. (Warren G, ASCAP)
 THIS LOVE IS FOREVER (Power Players, BMI/Balanga, BMI/Lakiva, ASCAP/Neroses, ASCAP/THOUGH THE RAIN (K-Jack Top 10, ASCAP/Neroses, ASCAP)
 THOUGH THE RAIN (K-Jack Top 10, ASCAP/Neroses, ASCAP)
 THUGGISH RUGGISH BONE (Ruthless Attack, ASCAP/Neroses, ASCAP)
 RECAP/DIGITARY (MARCH TOP)

- ASCAP/Dollarz-N-Sense, BMI/Keenu, BMI)

- TIC TOC (LOTUG, ASCAP/Marley Marl, ASCAP/EMI
- TOOTSEE ROLL (Downlow Quad. BMI)
- TOOTSEE ROLL (Downlow Quad, BMI)
 TURN IT UP (Flyte Tyme, ASCAP/EMI April. ASCAP/TenEight Tunes & Help The Bear, BMI/Bovina, ASCAP) WBM
 U WILL KNOW (FROM JASON'S LYRIC) (Polygram,
 ASCAP/Polygram Int'l, ASCAP/Ah-choo, ASCAP/12 AM,
 ASCAP/Melodies Nside, ASCAP)
 WHAT MAKES A MAN (WANNA CHEAT ON HIS
 WOMAN) (MCA, ASCAP/Deedle Dee, ASCAP)
 WHEN A MAN CRIES (Jareese, BMI)
 WHEN CAN LEEF VOIL (Sony, BMI/Foot, BMI))
- WHEN CAN I SEE YOU (Sony, BMI/Ecaf, BMI)
 WHEN YOU NEED ME (MCA. ASCAP/Geffen.
- nnie Onyx ASCAP)
- ASCAP/Ronnie Onyx, ASCAP)
 WHERE DID THE LOVE GO (SAY WHAT, SAY WHAT,
 SAY WHAT?) (The Lady Roars, BMI/Amplified Isvanni,
 BMI/T-girl, BMI/Warner-Tamerlane, BMI) WBM
 WHERE DID WE GO WRONG (ATV, BMI/Penny Funk, BMI)
 WHERE IS MY LOVE? (Ear, BMI/Sony),
 BMI/Rambush, ASCAP/MCA, ASCAP)
 WHY NOT TAKE ALL OF ME (Alvie's House, BMI)
 WHYMOUT AND ALL OF ME (Alvie's Mouse, BMI)

- WHY NOT TAKE ALL OF ME (Alive's House, BMI)
 WITHOUT A DOUBT (Polygram Int'I, ASCAP/Bep Bo,
 ASCAP/Morley, ASCAP/EMI April, ASCAP/Bovina, ASCAP)
 WORD IS BOND (Brand Nubian. ASCAP/Bot Jam,
 ASCAP/Rushtown, ASCAP/Average, ASCAP/Bug,
 ASCAP/Joe's Songs, ASCAP)
 YOUR LOVE IS A... (K&J, BMI/Sony, ASCAP) HL
 YOU WANT THIS/TO'S LOVE GROOVE (Black ice,
 BMI/Stong-Bazter BMI/Fut Tyme, ASCAP/Johete
- BMI/Stone Agate, BMI/Flyte Tyme, ASCAP/Jobete ASCAP/EMI April, ASCAP) WBM

Beggin' After Dark

Available on CD, Cassette and LP Vinyl XR-212

Still Knockin' Da Boots Fresh off the Multi-Platinum "Fever for Da Flavor" and "Above the Rim" Soundtrack The New Album featuring the first single "Back Seat (Wit No Sheets)"

WXYW - Baltimore

single CR 81-4 and 12 invi GR 489-1

"This one sounds like it can live up to the H-Town tradition." Roy Sampson, P.D.

KMJQ - Houston

"Excellent record..another big hit for H-Town." Carl Connor, P.D.

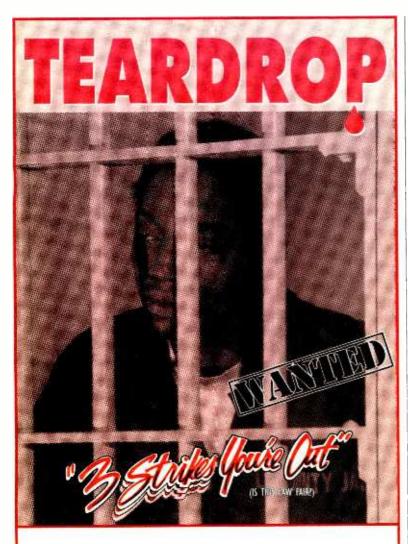
WKYS - Washington DC

"H-Town doesn't take a back seat to anyone. They're back with "another hit." Barbara Prieto, P.D.

WEDR - Miami

"Getti**ng** great phone. H-Town is back home for Thanksgiving, Christmas and the New Year." James Thomas, P.D./M.D.

© 1994 Lute Records, Inc. 8400 N.E. 2nd Avenue Liberty City, Florida 33138 Phone (305) 757-1969



AVAILABLE IN STORES EVERYWHERE

CALL THE INDI NETWORK

CRDI Wax Prichard (818)361-7979

BIG STATE Noble Womble (214)631-1100

MALVERN Lou DeBiase (201)865-4100

MANAGEMENT

Mingon Lewis

ALLSTAR-ATTRACTIONS
(310)247-0588

THE RAP COLUMN

(Continued from page 18)

R&B

bum, "The Most Beautifullest Thing In The World," which drops Tuesday (22) on Jive.

During some of the other sets, there were crew members rolling and smoking blunts. The stage isn't the place for that. It's time rap performers began treating hip-hop like a business instead of a game.

THINGS IN THA HOOD: Craig G. has signed to Street Life/Scotti Bros. . . . Father has re-signed to Uptown ... Special Ed is finishing his third Profile album with producers Mark Sparks, Howie Tee, Father Shaheed (Poor Righteous Teachers), and King Jammy, who co-supervised a duet with Bounty Killa ... Former Tuff Break/A&M signee Tragedy, aka the Intelligent Hoodlum, is working on a book about government-induced genocide called "Arrest The President which is also a song title on his debut album. He's looking for a publisher Hard-edged rap assassin Heather B is back in town demanding that "gun-wavin' niggas" put "All Glocks Down." The gangstalimpin' track, which recreates the bassline from "People Make The World Go Round," was produced by DJ Kenny Parker. The artist is unsigned, but the song is already receiving airplay on several New York radio mix shows, including those overseen by Evil D. and Funkmaster Flex of WQHT (Hot 97) and DJ Red Alert of WRKS (KISS).

RAPSHEET CONFAB

(Continued from page 16)

town conference-goers an eclectic taste of West Coast talent. Elektra Records VP of A&R Dante Ross, who is New York-based, told Billboard, "L.A. is more into the G-funk than New York, but there's also an underground hip-hop scene that's more New York-style."

Ross said the underground L.A. sound has the potential to break nationally. "It's more organic sounding than G-funk. It's not particularly derivative—more a kin of a tribal thing, with not a lot of synth basslines. It's hard, but there's more emphasis on lyrical ability and depth."

RapSheet's James said the conference will become an annual event. "It will probably be held here again next year, but we're not necessarily married to L.A."

THE RHYTHM & BLUES

(Continued from page 16)

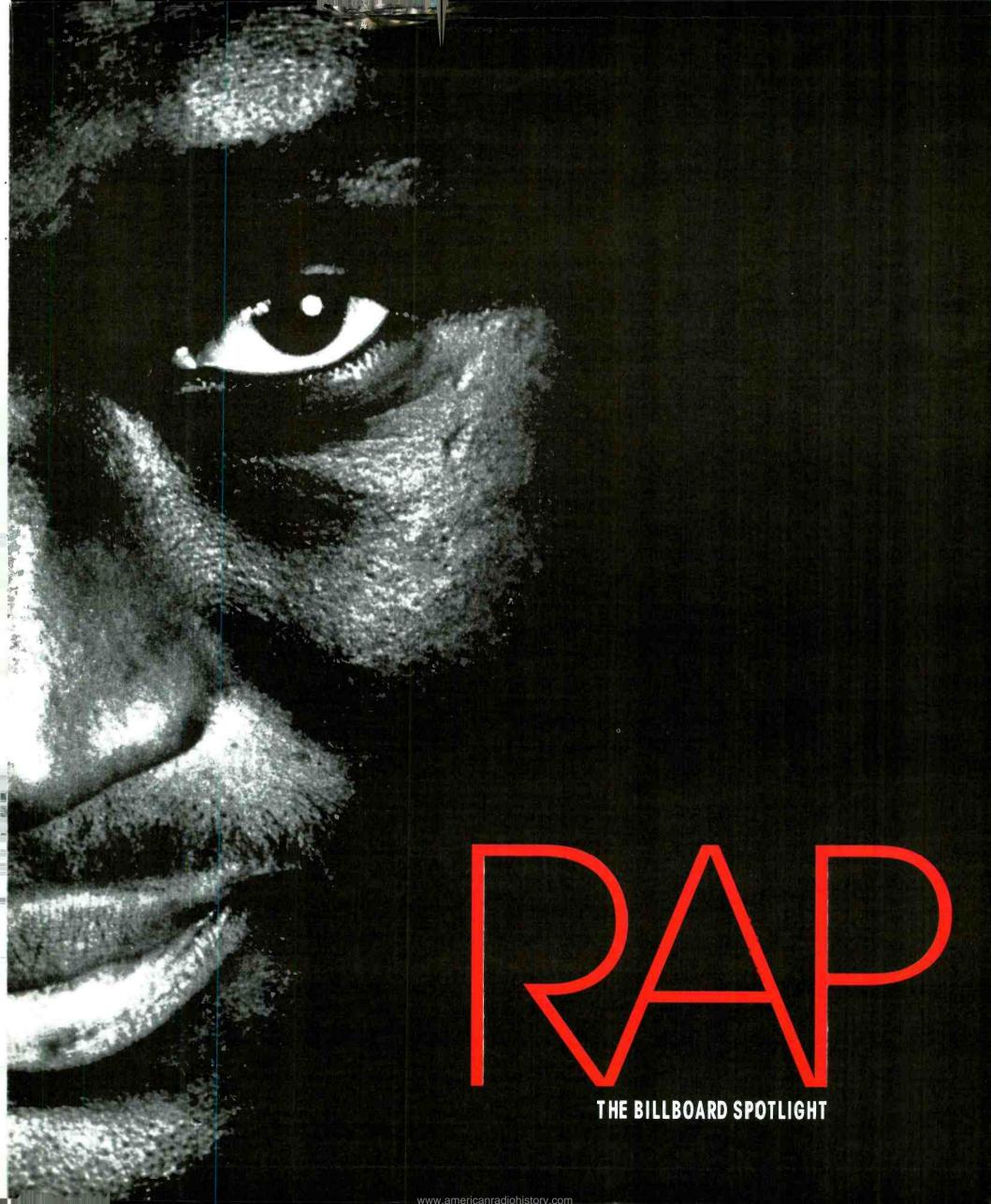
Priscilla's in Toluca Lake, Calif.

BITS: Paul Mooney drops his second StepSun comedy album, "Master Piece," Nov. 29 ... Epic artist Luther Vandross will appear Nov. 28 in a taped performance on the PBS television program "In The Spotlight" ... Radio/video programmers and retailers should be on the lookout for a Silas Records promo kit on Chante Moore. The CD/video trumpets the release of the artist's sophomore set, "A Love Supreme," and comes packaged with sizzling but tasteful black-and-white artwork. The album dropped commercially Nov. 15.

Hot Rap Singles...

			-	P Unigicum
			S.⊢	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan
WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL ARTIST
				* * * No. 1 * * *
1	1	1	16	FLAVA IN YA EAR ◆ (C) (D) (M) (T) BAD BOY 7-9001/ARISTA CRAIG MACK 11 weeks at No. 1
2	2	2	26	TOOTSEE ROLL ▲
3	3	3	6	THE MOST BEAUTIFULLEST THING IN ◆ KEITH MURRAY (C) (M) (T) (X) JIVE 42249
4	4	4	15	THUGGISH RUGGISH BONE ◆ BONE THUGS N HARMONY (C) (T) RUTHLESS 5527/RELATIVITY
<u>5</u>	6	48	3	I NEVER SEEN A MAN CRY (I SEEN A MAN DIE) ◆ SCARFACE (C) RAP-A-LOT 38461/NOO TRYBE
6	5	5	7	FA ALL Y'ALL (C) (M) (T) (X) SO SO DEF/CHAOS 77594/COLUMBIA ◆ DA BRAT
<u>7</u>	9	8	4	BLACK COFFEE ← HEAVY D & THE BOYZ (C) (T) (X) UPTOWN 54931/MCA
8	8	6	3	BRING THE PAIN (C) (M) (T) DEF JAM/RAL 853 965/ISLAND ◆ METHOD MAN
9	7	7	14	JUICY/UNBELIEVABLE ◆ (C) (D) (M) (T) BAD BOY 7-9004/ARISTA
_				*** GREATEST GAINER***
<u>10</u>)	19	_	2	LOVE SONG (C) (M) (T) (X) SALMON 40002 MICHAEL WALL LOVE FOUNDATION
<u> </u>	13	12	11	PLAYAZ CLUB (C) (T) (X) CHRYSALIS 58267/EMI ← RAPPIN' 4-TAY
12	10	10	7	BREAKDOWN (C) (T) (X) JIVE 42244 ◆ FU-SCHNICKENS
13	11	9	11	I'LL TAKE HER ◆ ILL AL SKRATCH FEAT. BRIAN MCKNIGHT (C) (T) (X) MERCURY 856 124
14)	NE	w Þ	1	BEHIND BARS (C) (T) DEF JAWRAL 851 061/ISLAND ◆ SLICK RICK
<u>15</u>)	15	13	21	TAKE IT EASY (C) (M) (1) WEEDED 20126/NERVOUS ◆ MAD LION
16)	16	15	6	STRAP ON THE SIDE (C) (T) JIVE 42232 ◆ SPICE 1
17)	18	31	3	BIOLOGICAL DIDN'T BOTHER (C) (T) (X) JIVE 42267 ◆ SHAQUILLE O'NEAI
18	12	_	2	ROCKAFELLA (C) (M) (T) RAL 853 966/ISLAND ◆ REDMAN
19)	20	17	5	TIC TOC (C) (M) (T PENDULUM 58246/EMI ◆ LORDS OF THE UNDERGROUNE
20	24	25	11	PARTY (M) (T) EPIC STREET 77400*/EPIC ◆ DIS-N-DA
21	17	11	9	9TH WONDER (SLICKER THIS YEAR) (C) (M) (T) (X) PENDULUM 58159/EMI
22	14	14	6	GIT UP, GIT OUT (C) (M) (T) (X) LAFACE 2-4085/ARISTA ◆ OUTKAS
23)	23	36	4	BACK UP OFF ME! ♦ DOCTOR DRE & ED LOVER (C) (T) RELATIVITY 1236
<u>=</u> 24)	26	34	7.	MUCH LOVE (D) (M) SMOOTH SAILIN 123* BOSSMAN AND THE BLAKJAI
25)	30	-	2	KITTY KITTY (C) (M) (T) (X) RIP-IT 6921
26	21	16	6	WITHOUT A DOUBT (C) (T) (X) MERCURY 856 170 ◆ BLACK SHEE
27	22	18	19	NONE OF YOUR BUSINESS (C) (D) (M) (T) (X) NEXT PLATEAU/LONDON 857 776/ISLAND
28	NE	w Þ	1	SCALP DEM (C) (M) (T) (X) COLUMBIA 77655
	36	T	3	PIMP OF THE YEAR (C) (T) RELATIVITY 1223 ◆ DRU DOWN
30	27	20	18	THIS D.J. ◆ WARREN (CLIM) (T) (X) VIOLATOR/RAL 853 236/ISLAND
31	29	19	18	ACTION ◆ TERROR FABULOUS FEAT. NADINE SUTHERLAN
32	33	26	17	(C) (D) (M) (T) EASTWEST 98260/AG BLACK SUPERMAN ◆ ABOVE THE LAV
33	34	27	9	C (T) RUTHLESS 5516/RELATIVITY LUCAS WITH THE LID OFF ♦ LUCAS
34	25	29	6	(C, (T, (X) BIG BEAT 98219/AG BLOWIN' UP (DON'T STOP THE MUSIC) (C (M) (T MJ/EPIC STREET 7757/L/EPIC
35	28	23	3	THINGS IN THA HOOD ◆ DF
36	31	24	3	(C (M) (T (X) ASSAULT/BIG BEAT 98231/AG ONE LOVE ♦ NA
37	32	22	18	(M) (T) (X) COLUMBIA 77673* BOP GUN (ONE NATION) ♦ ICE CUBE FEAT. GEORGE CLINTO
38	+	49	10	(C) (M) (T, (X) PRIORITY 53155 I USED TO LOVE H.E.R. (C) (T, RELATIVITY 1209
39	41	21	5	(C) (T) RELATIVITY 1209 WORD IS BOND ◆ BRAND NUBIA
40	37	38	3	(M) (T) ELEKTRA 66.191* HEAVEN & HELL (C) (T) LOUD 64201/RCA RAEKWON FEAT. GHOST FACE KILLE
(41)	+	40	7	GUERRILLA FUNK ♦ PAR
42	35	30	13	(C) (T) PRIORITY 53169 HIP HOP RIDE ◆ DA YOUNGSTA
43	40	35	17	(C) (T) (X) EASTWEST 98240/AG ROMANTIC CALL ◆ PATRA FEATURING YO-Y
43	38	32	10	(C) (M) (T) EPIC 77624 BUCK EM DOWN ◆ BLACK MOO
45	43	37	22	(C) (M) (T) (X) WRECK 20125/NERVOUS NUTTIN' BUT LOVE ◆ HEAVY D & THE BOY
46	39	28	16	(C) (M) (T) UPTOWN 54865/MCA AFRO PUFFS ◆ THE LADY OF RAG
40	+	-ENTRY	2	(C) (M) (T) (X) DEATH ROW/INTERSCOPE 98233/AG VOCAB ◆ FUGEES (TRANZLATOR CREV
<u>"</u>	42	39	24	(M) (T) (X) RUFFHOUSE 77633*/COLUMBIA FUNKY Y-2-C ♦ THE PUPPLE
40	1 44	1 33	4	(C) (M) (T) (X) CHAOS 77461/COLUMBIA
48	NE	w	1	NIKA (M) (T) EPIC STREET 77717*/EPIC

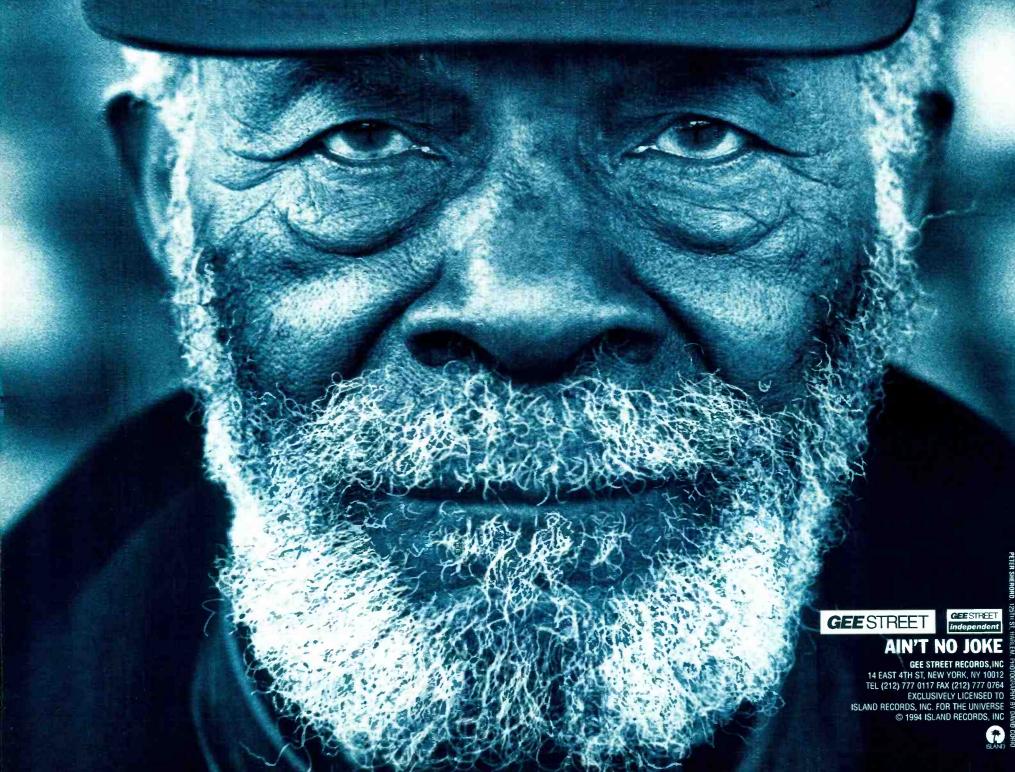
Records with the greatest sales gains this week. ♦ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. "Asterisk indicates catalog number is for cassette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





KEEPIN IT REAL

AMBER CONQUERING LION DOUG E. FRESH GRAVEDIGGAZ MYSTERME & DJ 20/20 NEW KINGDOM PM DAWN STEREO MC'S





In An Ever-Shifting Climate, Rap Holds Steady And Grows Strong

BY HAVELOCK NELSON

ry holding rap back and it will always find a way to break free. Like politics, women's hemlines and restaurant trends, it's an ever-changing thing. Even Monica Lynch, president of rap mainstay Tommy Boy Records, says, "It's like standing on shifting sand."

Unlike previous years, the winners in the 1994 rap race come from pretty much all over. "On an overall level, there wasn't as much regional domination," observes Bill Stephney, president of StepSun Music Entertainment.

Cross-Country Inroads

On the West Coast, L.A. artists like Snoop Doggy Dogg, Rage, Domino and Warren G scored by adopting Dr. Dre's g-fonk lifestyle. And the Bay Area was more active than ever.

While groups from the Oakland-based Hieroglyphics crew (Extra Prolific, Del, Souls Of Mischief) failed to turn their critical raves into commercial success, many others demonstrated that the region was still very fertile. Its artistic center expanded to include Vallejo (Mac Mall, The Clique, Rae Love, Potna Deuce) and San Francisco (RBL Posse, Rappin' 4-Tay) as well as Oakland.

According to journalist Billy Jam, "There were 15 to 30 new releases every week" from Bay Area artists in 1994. Most of their pimp-style output came from indies like Ragtop and In-A-Minute, but this year major labels were a bigger part of the mix. Noo Trybe/Virgin signed Luniz (formerly LuniTunes); EMI picked up Rappin' 4-Tay, and Relativity signed Dru Down. Rumor has it that J.T. The Bigga Figure and Mac Mall are close to linking with majors.

The South continued its rise this year with artists like Big Mike, Scarface and Outkast (whose '70s mack-style LaFace album "Southernplayalisticalliacmuzik" featured no samples).

The Midwest also made gains. "This area consumes a lot of rap but has been underrepresented in terms of



Cleveland's Bone Thugs N Harmony



San Francisco's Rappin' 4-Tay

artistic output," says Lynch. "Audiences have been torn between the West Coast and East Coast in terms of their buying patterns."

Developing acts from the heartland include Assault/Big Beat/Atlantic's DFC (from Detroit), Ruthless/Relativity's Bone Thugs N Harmony (from

Cleveland) and The Bossman and Blackjack (also from Cleveland).

But perhaps the biggest news of the year is that the sun also shined on New York, hip-hop's East Coast borntown. "It came back after catchin' a major ass-whippin' from the West Coast last year," says Bad Boy president Sean

"Puffy" Combs.

According to Lynch, some part of the East Coast's comeback is owed to inspiration from the West. In her mind, tracks by Mary J. Blige, III Al Skratch and Naughty By Nature were "a response to the melodic sounds popularized by the West Coast rap community over the last couple of years."

But bare-bones singles with a distinctly New York MC style also prevailed, including The Notorious B.I.G.'s "Juicy/Unbelievable," Jeru The Damaja's "Come Clean," Craig Mack's "Flava In Ya Ear," Smif & Wesson's "Bucktown," Black Moon's "Buck 'Em Down," Wu-Tang Clan's "Can It All Be So Simple," Redman's "Rockafella," Method Man's "Bring The Pain" and Heavy D & The Boyz's "Black Coffee."

"As far as artistic innovation goes, I didn't hear tons of stuff I've never heard before," says Combs. Neither did most of the other rap-connected music execs surveyed. Still, many styles—from gangsta rap to horror-core, g-fonk to pseudo old-school hip-hop—ruled.



Warren G of the West Coast



Mary J Blige of the East

Targeting Marketing

Although qualitative A&R and making a good, honest record is still a requirement for getting a hip-hop rep in 1994, in the current cluttered marketplace, what really matters is how a par-. ticular project was marketed. 'Marketing and setup really made the difference," says LO 7 Self, "chief commander and warden" of Capitol Punishment, Capitol Records' rap promotion crew. (Capitol is one of the many majors—others include Arista, Columbia and RCA-that have finally learned the importance of the ground floor and how to focus their energies properly within the rap world.)

Offers StepSun's Stephney, "Before, you could just put out a [distinctive]

record like 'Plug Tunin' and win, but today you can make a great record and still have no one hear it."

Adds L.A. Reid, president of LaFace Records, "You can't be sittin' on the bandwagon; you've got to initiate your own thing."

Being responsive to the rap audience and being patient with them has become more important than ever. Albums can no longer be thrown onto record racks before there's a demand for them.

The idea is to develop a strong street base for any new artists in their home territory, with their core audience, via street promotions. Make sure there is notoriety and love there, then move outwards to other regions. After seeding the streets, the next basic step, generally, is approaching mix shows and tapemasters, doing underground magazine ads, etc. But, warns Lynch, "You have to be aware at all times of where you're standing and which way the wind is blowing. There is no rote way of marketing rap."

Many industry observers cite III Al Skratch as an act whose overall artist development suffered because its label, Mercury, dropped a long-player before the singles "Where My Homiez?" and "I'll Take Her" were given a chance to more fully penetrate the marketplace.

Proper marketing has to start early in a record's life, and any plan should be shot with a stream of fresh spunk. For example, when Bad Boy wanted to convey that the label's first acts-Craig Mack and The Notorious B.I.G.—had flavor, Combs came up with the B.I.G. Mack campaign, in which tapes of the two acts were presented to radio, press and consumers in cardboard fast-food containers. Also, Combs and his street team reps promoted the artist on "picket signs" they carried outside movie theaters and music seminars and at black-college homecomings and street fairs.

"People can't be afraid to be visionaries," says Combs. "This year the visionaries won, and they're gonna dominate next year."

On The Radio

On the radio front, the exciting development is that crossover CHR stations in several isolated markets (including New York, Philadelphia, Baltimore, San Francisco and Los Angeles) made a record's transition from the street to the radio much quicker. At stations like WOHT (Hot 97) New York and KPWR (Power 106) Los Angeles, recording artists made up part of the on-air talent. "These stations have really energized the marketplace," says Stephney, who was prophetic at a 1988 panel, when he warned that black stations that ignore [rap music] would end up providing janitorial services for a white pop station.'

MC Serch, the VP of promotion at Wild Pitch Records, says, "At radio, overall, there's still a severe lack of education about what's hot and upcoming. There's an ivory-tower syndrome in a lot of places. Too many PDs still have to be knocked over by something before picking up on it. They don't have the balls to trust their instincts."

Duty Of Touring

As for the rap touring scene, when it comes to hard-edged groups, it's rough and getting rougher. The climate is generally more favorable toward alternative acts and tours that are creatively packaged.

Continued on page 46



BASKAR

The Return Of Old-School Rap And Veteran Artists Recalls The Roots Of The Genre

BY J.R. REYNOLDS

Coming Soon To A Sound System Near You

The following is a selective listing of upcoming rap product, accurate as of press time.

NOVEMBER 1994

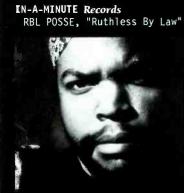
DOGDAY Records 11/5, "Fiendin For The Funk"

EASTWEST Records KAM, "Made In America" SNOW, "Murder Love"

ELEKTRA Records
BRAND NUBIAN, "Everything Is

Everything"
PETE ROCK & C.L. SMOOTH, "The Main Ingredient" EMI Records Group LORDS OF THE UNDERGROUND, ™Keepers Of The Funk"

ICHIBAN Records
KOOL MOE DEE, "Interlude"



Ice Cube

JIVE Records GOLDY, "Land Of Funk"
"A LOW DOWN DIRTY SHAME"

KEITH MURRAY, "The Most Beautifullest Thing In This world"

SHAQUILLE O'NEAL, "Shaq-Fu: Ca Return"

"Amerikkka's SPICE 1, Nightmare" TOO SHORT, "Cocktales"

LUKE Records

H-TOWN, "Beggin After Dark" INDO G. & BLUNT, "The Antidote"

NEW BREED Records VARIOUS ARTISTS, "Fat Jazzy Grooves, Vol. 9"

PALLAS Records ALIEN NATION, "Millennium: The Beginning Of The End"

PEACE Records DJ SMASH, "Bluntz On Wax, Vol. 2"
DJ SMASH, "DJ Smash"

PRIORITY Records

DON JAGWARR, "Faded"

ICE CUBE, "Bootlegs & B-

RELATIVITY DOCTOR DRE & ED LOVER, "Back Up Off Me" VARIOUS ARTISTS, "Reggae Under Cover"

STRESS Records GANGSTA SHORTLES, "Point Of

WARNER BROS.

DA BUSH BABIES, "Ambushed"

O.C.M., "The Next Level"

WORLD RENOWN, "World Renown"

DECEMBER 1994

ATTITUDE Records
QUAD FORCE, "QF 3...The
Trans-Formation"

FREEZE Records BLACKMARKET UNRELEASED

NEW BREED RecordsVARIOUS, "The Best Of Fat Jazzy Grboves, Vol. 1"

PEACE Records MR. SKINZ/I-CUE, "Mad Jazzy Flavors, Vol. 3" VARIOUS ARTISTS, "Mad Jazzy

PRIORITY Records "STREET FIGHTER" Soundtrack

Continued on page 28

he tradition of hip-hop artists sampling beats and grooves from the past to drive their music has made "old-school" music common in the genre. But the retro aspect of rap has moved to the foreground and bloomed into a full-blown sub-genre of sorts, and labels and artists are eager to tap consumer thirst for nostalgia.

The demand for vintage rap has labels exploring various methods of exploiting old-school rap—from releasing classic rap compilation albums to issuing nostalgic soundtracks.

Loud Records' recently released soundtrack for the film "Fresh" features only three original tracks. The rest are old-school hits. "Part of the reason we went with classic tracks was because the movie was a period piece, set in the mid-'80s," says Steven Rifkind, president of Loud. "There's a huge interest in old school, particularly at colleges and with the young adults who are too young to remember the a lyrical standpoint. A lot of the music is drawing too much from other rap songs; there's not as much originality.

Says Shannon Williams, manager of urban marketing/A&R for Rhino Records, "R&B music has always recycled itself, and everyone is going back to the late '70s and early '80s. Younger kids hear the samples, then they want to hear the original.

most important thing is giving the consumers what they're looking for. They want the 10-minute version of 'Atomic Dog,' not the condensed radio version.

What's New?

Despite the popularity of vintage rap being played on radio and around the community, veteran artists are finding



The Furious Five



Doug E Fresh

original pioneers of rap and are hearing the music via today's artists' sampling.

Compiling The Classics

Priority Records was one of the first labels to issue rap compilations. The label first began releasing its 15-CD series "Rapmasters" in 1989. Says Bryan Turner, Priority's president/CEO, "The very first record we released was a compilation. At the time [1985], rackjobbers wouldn't buy product from independent labels. But the compilation we did featured rap artists from major labels, and they went for it.'

Turner says he's amused by the marketing strategies that current compilation competitors are employing to spur sales. "You've got to give those guys credit for their creative packaging and imaging of titles that we've already put out through our 'Rapmasters' series,' he says.

"Old School Rap: Volume 1" is a compilation set released in September by Thump Records. Bill Walker, president of the label, says the popularity of old-school hits is a result of the quality of music being issued by today's rappers. "A lot of the music today is too hard for some kids," says Walker. "I don't think the songs are as good, from



Afrika Bambaataa

Rhino released the compilation set "Phat Trax" in August. Williams says the label is targeting black, Latino and Asian 18- to 35-year-old demographics. "It's mainly ethnic communities who are buying, but we also have mainstream buyers. Radio stations that have hip-hop retro mix shows help make the public aware of the music, says Williams, who says that, while radio is playing some old-school music, listeners crave more. "The resistance to their new music—a problem shared by veteran R&B acts attempting to reignite their careers (Billboard, Oct. 8).

Kevin Evans, president of black music for Scotti Bros., believes older artists have credibility. "Rather than rerelease their old music, I wanted to give them a chance to do new stuff," says Evans.

The result is the Street Life/Scotti Bros. compilation "Raiders Of The Lost Art...." Released in June, the set features new tracks from artists like Kool Moe Dee & Treacherous Three, Kurtis Blow, The Furious Five, Whodini and Afrika Bambaataa. The purpose of the album is to pay homage to the originators of hip-hop, who continue to enjoy fruitful touring careers abroad.

Disappointed that "Raiders" is not selling better, Evans blames the lack of airplay. "Mix-show jocks are building their shows around old-school rap but ignoring the new product that veteran artists are offering," he says. "It's a shame."

Still, veteran artists continue to record with hopes of being accepted back into the fold. Old-school rapper Doug E Fresh, for instance, demonstrated his viability with the hit Gee Street/Island single "I-Ight (Alright)."

Grandmaster Dee of Whodini says the large pool of rap artists currently in release makes it hard for any one act, especially veteran artists, to gain attention. He credits young rappers who are currently recording in the business but says more originality is needed. "Back then, there were fewer acts, and rappers had individual identities and different styles," he says. "There's so many acts out there today, and most of them sound the same. And the ones that are too different get overlooked a lot.' Whodini expects to release a new album during the first quarter of 1995 on So So Def Records.



Rap's entertainers of the year. Hosting Yo! MTV Raps daily and on Hot 97, the top rated morning music show in New York. New single and album Back Up Off Me! blowing up. Video added to MTV in active rotation and debuted #1 on The Box. Album in stores now! Features a Who's Who list of guest rappers with tracks produced by Erick Sermon, Marley Marl, Mark

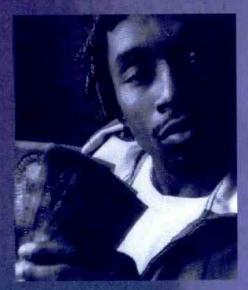


Common Sense

One of the top underground albums of the year, says The Source magazine. Album over 100,000 units and heading to the top of the Gavin Rap charts. Putting Chicago on the map, Common Sense is street poetry at its finest.

The 45 King, and more.





Dru Down

Latest player champ from Oakland, California. New single Mack of the Year in heavy rotation at KMEL in San Francisco. Starting to break out of L.A. and Houston. On tour with Bone Thugs N Harmony. Top 10 requests on The Box. Everybody loves Dru Down

Coming in 1995 on Relativity:

New projects by
Frankie Cutlass, Fat Joe,
Funkmaster Flex Presents
The Flip Squad, G-Slimm,
and coming in January,
Duce Duce, our first
project through Delicious
Vinyl, And much much more.





DROPPIN'SOMBS FROMTHE ATL

LaFace Records is flippin' the script on the hip-hop tip - the folks who brought ya TONI BRAXTON, BOOMERANG™ and USHER are wreckin' the Southernurbanisticundergroundhiphop scene with these phat, funky offerings available now on LaFace compact discs and cassettes



CrazySexyCool



Southernplayalisticadillacmuzik

Coming at ya in '95

Goodie Mob • Body Snatchas • Mad Drama Society of Soul • Nandi

"Creep" to your local retailer for the word on hip-hop's newest power player!





TUEST FIRT

Bronx Club Owner Sal Abitiello Recalls The 'Hood's Old Days

COMING SOON Continued from page 26

JANUARY 1995

AMERICAN Recordings
THE NONCE

ATTITUDE Records
Z.M.F., "Techno Trippin"

BLUNT Recordings
CASH MONEY CLICK, "Pimps And Players"
MIC GERONIMO, "Take It Like It Is"

BLUNTED Records
KAOS, "Who Inda House"

CHAOS Records
COUNT BASS-D

COLUMBIA Records
CYPRESS HILL
CUTTHROATS
KID CAPRI



Eazy-E

EASTWEST Records
CHAMP MC, "Ghetto Love"

FLAVOR UNIT Records
FREDDIE FOXXX, "Crazy Like 4
Foxxx"

FREEZE Records
ESSENCE DONN, "It's Tyme"
SHAM+PROFESSOR, "Split Personalities"

IN-A-MINUTE Records

DRE DOG, "I Hate You With A Passion"

INTERSCOPE Records
NO FACE, "No Face"
RADIO, "Recognize The Deal"
2PAC, "Crucified"

JIVE Records
CRUSTIFIED DIBBS, "Night of
The Bloody Apes"
SMOOTH
SOULS OF MISCHIEF

KAPER Records
QUESTION MARK ASYLUM (Q&A)

LOUD/RCA Records
THE ALKAHOLIKS, "Coast II Coast"

LUKE Records BULLDOG

28

NERVOUS Inc. MAD LION, "Real Thing" SMIF N WESSON, "Da Shinin"

NEW BREED Records
VARIOUS ARTISTS, "Fat Jazzy
Grooves, Vol. 10"

PALLAS Records
ERULE, "Synopsis"
GANJAH K, "Harvest For The World"

PEACE Records

NATIVE STRANGERS, "Natives"
PRUNES, "Prunes"

PROFILE Records
GANKSTA C

RELATIVITY
T.A.B. 'N DA VILLAIN, "Do Or Die"
(Relativity/Ruthless)
VARIOUS ARTISTS, "Gangstas & Guns"

ROWDY Records
RAMPAGE, "Red Oktoba"

RUTHLESS/RELATIVITY
BONE THUGS 'N' HARMONY
EAZY-E, "Str8 Off The Streetz
Of Muthaphuffin' Compton Vols.
1 & 2 "

STEP SUN MUSIC Entertainment
THE TROUBLENECK BROTHERS,
"Love/Hate"

TOMMY BOY
NAUGHTY BY NATURE

YOUNG BLACK BROTHA Records
RAY LUV, "B\Nuttin Move Butt
The Money"

FEBRUARY 1995

AMERICAN Recordings
KWEST THE MADD LADD

ATLANTIC Records
A.D.O.R., "The Concrete"

ATTITUDE Records
B.T.N., "Bim It's On"

BIG BEAT/ATLANTIC DOUBLE X

CAPITOL Records
A.K.A.
CHANNEL LIVE, "Station
Identification"
FUNKY TOWN PROS
HAMI
HURRICANE, "The Hurra"

COLUMBIA Records
SUPER CAT

EASTWEST Records SUPERNATURAL

EMI Records Group

Continued on page 32

n the mid-'70s, the only way to hear rap was in the clubs, and The Fever in the South Bronx was "hip-hop's first home." Club owner Sal Abitiello, who featured such rap artists as Grand Master Flash And The Furious Five, recently opened a new Fever and is about to re-form his Fever Records label as a rap imprint. He also manages, with John "Gungie" Rivera, Doo Wop & The Bounce Squad, a popular New York tapemaster and DJ crew signed to Virgin. Reflecting on the part he's played in the history of rap, Abitiello spoke to Billboard's Havelock Nelson about rap then and now.

Billboard: Where was the original Fever, and where is the new one located?

Sal Abitiello: The first one, which we had for about 10 years, started out as Disco Fever, and it was on 167th and Jerome in the South Bronx. It was open from 1977 to 1986. The new one is in the same area and opened in 1993

BB: Some people imagine the Bronx to be a desolate landscape. What was the area surrounding The Fever like?

SA: The Fever on 167th was surrounded by businesses that flourished because the club was open seven nights a week. The bodegas and restaurants stayed open late and made money off The Fever's customers. We were very community-minded. I opened a skating rink, Skate Fever, in

the same neighborhood, and we let community organizations and schools use it during the day.

I hired and trained people from the Bronx; 80% of my employees lived there. At one point, in 1983, I had 130 people working for me—at Skate Fever, Disco Fever and another jazz place up the block.

BB: How did you find and recruit these people?

SA: They were customers, or cousins of customers, or friends of customers. A lot of the security guards were right out of prison. It was their first legit job, and I kept them in check.

BB: How did you get started in the business? And how did The Fever get started?

SA: My father, Allie Abitiello, put me behind the bar at 17. He owned a black club called Guns And Roses on 167th and Jerome in the Bronx. I was from a white neighborhood, but I hung out around black and Hispanic kids.

My dad's partner was black, and they opened a club called Pepper & Salt and another place in the South Bronx called Sugar & Spice.

When Dad opened a new place, a 30-and-over disco, across from Pepper & Salt, my mother, who had just seen "Saturday Night Fever," said, "Why don't you name it Disco Fever?" And I came up with the slogan "Catch it!" two years later.

BB: How did Disco Fever become hip-hop's first home?

SA: The main DJ was DJ Champagne, a legend in the Bronx with the over-30 crowd. And Sweet G would get on the mike at about 3:30 a.m. and do nursery rhymes for about a half-hour. The crowd would go crazy when he'd say, "Throw your arms in the air and wave 'em like you just don't care." It was the best part of the night.

So I found this street DJ, June Bug, a Puerto Rican kid everybody was talking about. There were really no rap clubs to party. It was all fun. The fact that the surrounding area was violent was what made The Fever different from other clubs. There could be a shooting at any moment, but it was the place to come chill. People were respectful.

BB: How well-received was the metal detector?

SA: People thought I was crazy—especially other club owners and people in the business. They were like, "What the hell kinda place is this?" But I foresaw the way it was going. The kids didn't like it the first week, but later they said, "Whatever," and got used to it. The club was so hot they just wanted to get in.

BB: Was there ever any violence at The Fever?

SA: There were three shootings—murders—at the club.

One was before the metal detectors: a bouncer got shot inside the club. The second involved the manager's son, who wasn't checked that night. The third was a guy off the street who was coming there to kill somebody.

But The Fever was the place to come chill. You came to The Fever to cool out, to party. Whatever beef they had, whoever they'd shot at that day—this wasn't the place to deal with it. If they had a beef with someone in the club, I'd take them in my office, open a bottle of Moet and talk to them. They respected me 'cause I showed them respect.

BB: Around 1978-79, Enjoy started putting out rap records. How did rap getting onto wax affect the club's business?

SA: It was cool, because there were a few rap records we could play. Then Sylvia Robinson made "Rappers Delight" [by The Sugar Hill Gang]. Carlos DeJesus played it on WKTU because he always heard it at The Fever. It was their most requested record. Then, as you know, Sylvia Robinson signed Grand Master Flash right out of the booth. Russell Simmons and Kurtis Blow were there every night. Customers were becoming celebrities, but they were still staying at the club. They were all juiced up because they were becoming stars among their friends. They got respect, got in and drank for free, used the phone, whatever, and still got to be with their people.

BB: What made you start Fever Records?

SA: Russell Simmons and Kurtis
Blow convinced me to start my own
record company. I didn't know anything about the record business. The
manager of the club, Sweet G, was my
first artist. I wrote his record, "Games
Continued on page 40



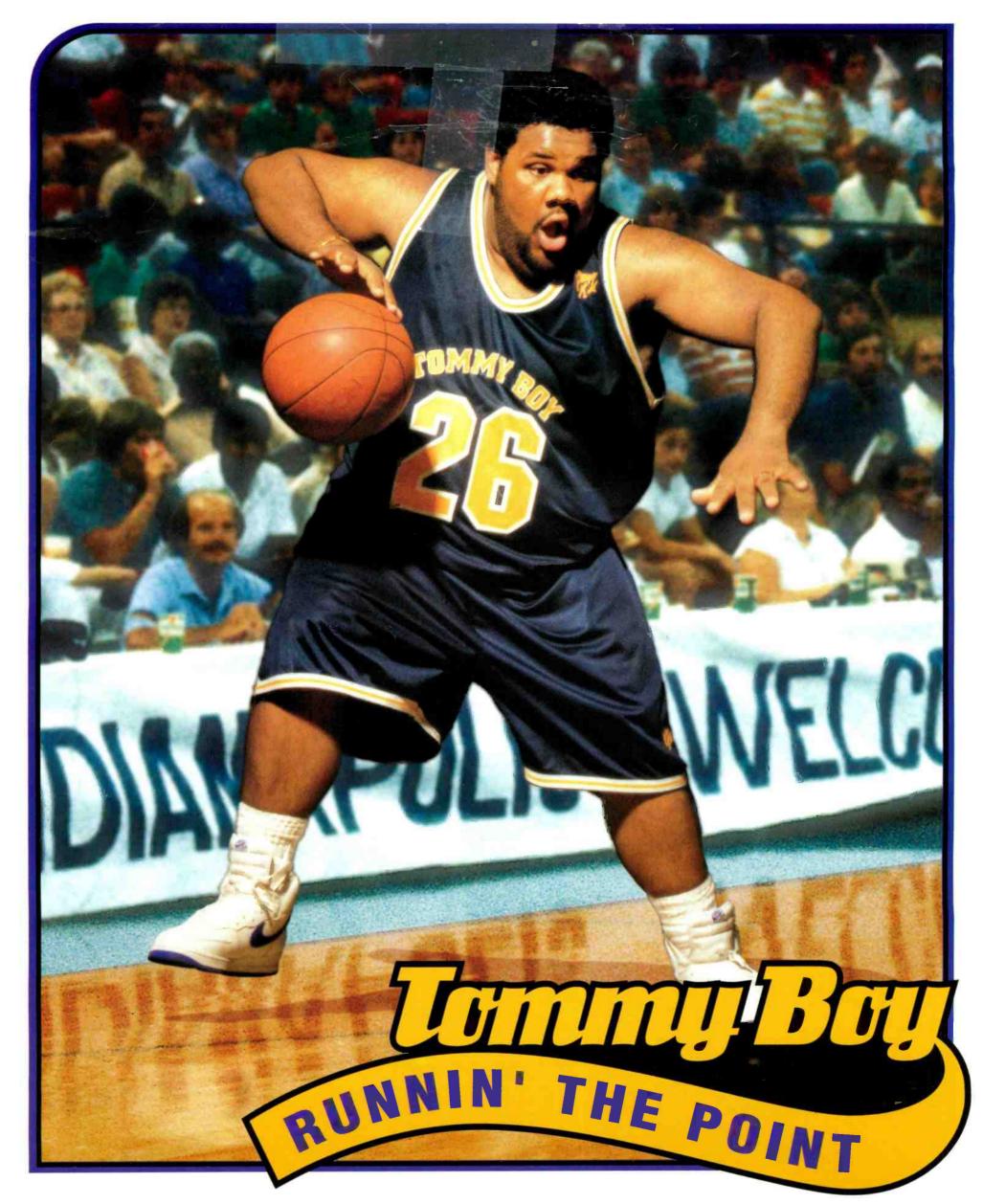
then. Grand Master Flash And The Furious Five were doing park parties and going to Harlem World and maybe The Savoy. I got them to do Tuesdays. The first night, 700 people came, and I hadn't even put flyers out until three days before.

BB: It was basically unadvertised?

SA: People just knew, just from word of mouth. The crowds were going crazy, and the place was becoming a rap club. So I went to Dad and said, "Dad, we're changing the club." I went out and got Lovebug Starski for Monday—boom—packed! Later, I got DJ Hollywood for Wednesday—packed! Thursday, Friday, Saturday, it was June Bug and Sweet G; Sundays it was Eddie Chiba. Seven days—packed! No advertising. The word just spread.

BB: What was the atmosphere like at The Fever?

SA: We had the best sound-system and lights and good security. I was the first one to bring a metal detector into a club. Back then, out of 1,000 customers, you had no more than two or three troublemakers. Everybody came





Bone Thugs N Harmony (Featuring Eazy-E)

Rap's new artist of the year. Already double platinum, the fastest selling new artist E.P. in the history of the music business. Video for Thuggish Ruggish Bone #1 on The Box 12 out of the last 13 weeks. Track still receiving over 1000 BDS Detections Urban & CHR radio. New single Foe Tha Love of \$ ships to radio November 14. Features Eazy-E!!! Debut album in stores February 8.

We want Eazy-E! If any artist has total street credibility, it's this Real Compton Gity G. His E.P. It's On (Or. Dre) 187um Killa went double platinum in record time, the video spending 16 weeks at the top of The Box charts. And the reason he's so popular is that he ain't no studio gangsta—he's the real deal. His weekly radio show is #1 in L.A. on KKBT (92.3 FM). And yes, Amerikka, Str.8 Off The Streetz of Muthaphuckkin Compton Vol. 1 and Vol. II, the long awaited follow-up to the quadruple platinum Fazy Duz It, is in stores March 8th.





Above The Law

New album <u>Uncle Sam's Curse</u> already over 250,000. First single <u>Black Superman</u> one of the hottest G-Funk records of the year. Above The Law has sold over one million units in the last 3 years. On tour with Kokane this winter, New single <u>Kalifornia</u> in January,

Also on Ruthless:

Coming in 1995, new albums from Tab & Da Villon, Da Ibs, Brownside, Atban Klann, and Gangsta Bitch

Mentality. Ruthless Records welcomes new signing Kid Frost.

Menajahtwa

Comin' str.8 outta Compton, the album Cha-licious is produced by DJ Yella, Rhythm D. DJ Uneek, and features Eazy-E, Gangsta Dresta, B.G. Knocc-Out, and Leicy Loc.

HWA

Az Much Ass Azz U Want. First album sold 300,000. Single All That (Juzt A Little Action) banned from video channels. New single, L Ain't No

Lady, out now. Video on The Box.

MC Ren

Strongest lyricist from N.W.A. Debut album Shock Of The Hour sold over 450,000. New single & album in '95.

Kokane

Funk Upon A Rhyme, the funkiest shit since George Clinton's Parliament Funkadelic. Single Bakin' Soda Free out now. Featuring Tha Alkaholiks, Above The Law, Shaki, & The Black Hole Of Watts.





s Got Mus

Rappers Add New Dimension By Learning Multiple Musical Languages

BY J.R. REYNOLDS

COMING SOON ontinued from page 28

FREEZE Records CHUN-LI

ICHIBAN Records MC BREED

IN-A-MINUTE Records I.M.P.

JIVE Records E-40, "In A Major Way"

LOUD/RCA Records CELLA DWELLAS, "Realms 'N' MOBB DEEP, "The Infamous"



Mr. Malik

LUKE Records LORENZO

135TH/LENOX/CHAOS Records

PATCHWERK Records
RAS KASS, "Soul On Ice"

PEACE Records
DJ SMASH, "Bluntz On Wax,

I-CUE, "Funky Vintage" VARIOUS ARTISTS, "Definitions Of Jazz'

POLYDOR Records JOYA, "Here I Am" PANTHER, "Power To The People"

PROFILE Records
NINE, "Uncut"

RCA Records JAMIZ, "Get Loot"

ROWOY Records MR. MALIK, "Chocolate Thai"

RUTHLESS/RELATIVITY ATBAN KLANN, "Grass Roots" KID FROST VARIOUS ARTISTS, "Ruthless... And The Saga Continues"

TOMMY BOY "NEW JERSEY DRIVE" Soundtrack

WILD PITCH Records LARGE PROFESSOR

YOUNG BLACK BROTHAS Records
YOUNG LAY, "All About My \$ Fetti"

MARCH 1995

ATLANTIC Records
SCIENCE OF SOUND

BIG BEAT/ATLANTIC Records

CAPITOL Records

ACEYALONE, "All Balls Don't Bounce" MILKBONE

EMI Records Group GURU

FLAVOR UNIT Records
BIGGA SISTAS, "Sumptin'
Wicked Dis Way Cums"

IN-A-MINUTE Records DOGG POUND POSSE

LOUD/RCA Records FUNKMASTER FLEX, "Bounce To The Beat"

MOTOWN Records **APACHE** TRENDS OF CULTURE

NOO TRYBE Records LUNIZ

PEACE Records

VARIOUS ARTISTS, "DJ Smash
Presents Freestyle Sessions, VARIOUS ARTISTS, "Mad Jazzy Flavors, Vol. 4

PROFILE Records **NEMESIS**

RCA Records
BAS BKASTA, "The Mouth That Roared" LIL HAITIAN ME PHI ME

RUTHLESS/RELATIVITY GBM (GANGSTA BITCH MENTALI-BROWNSIDE

WILD PITCH Records
STREET MILITARY N-TYEE

APRIL 1995

ATTITUOE Records C.C. LEMONHEAD5 "Musicmas-

CAPITOL Records
LOONEEVILLE

FLAVOR UNIT Records SUPREME C

LOUO/RCA Records RAEKWON

NEW BREED Records
VARIOUS ARTISTS, "Fat Jazzy Grooves, Vol. 11"

Continued on page 36

n an effort to find the newest, hippest sounds, rap acts are exploring genres other than R&B to gain an edge to their music. In some cases, as with Relativity artist Common Sense ("Resurrection"). the music has simply come full circle, returning to a sound he touts as hiphop in its original form. With others, such as LaFace recording act Outkast

("Southernplayalisticadillacmuzik"),

the vibe of '70s funk is the style of

Still other artists have taken their music off the traditional beaten path to issue unconventional yet undeniably viable hip-hop styles. Such cross-pollination has led to acts like Private Records artist Chris Thomas, whose first-quarter vet-untitled release blends hip-hop with blues and rock. Big Beat artist Lucas sends hip-hop in a decidedly alternative direction with his current release "Lucacentric."

Live And In Person

Some albums, like "Flava' For The Soul" by Attitude Records artist I.C. Red, are missing a traditional trademark of rap music—samples—as artists opt to record live tracks.

Says Scarface/Priority artist Paris, whose current album, "Guerrilla Funk,"

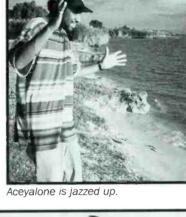
response thing. We also have things like xylophones and live drums. I'd say our music is average street-shit but not average hip-hop. We get that texture but try to make it tight.

Boots says a lot of acts who use instrumentals have sloppy production. "But we do it like James Brown and George Clinton would do," he says. "Our instrumentation is so tight that it's like a package. It comes out not funk, but funky,"

All That Jazz

Jazz-influenced hip-hop has become more accepted in hip-hop circles. Artist





Paris livens up.

ent styles of music-especially within the acid-jazz genre. Says Jeff, "My lyrics are crisp in both sound and intellect. It gets back towards real music, just like the '70s.'

ences," says Capitol VP of A&R Kim

Buje, who notes that, musically,

Aceyalone doesn't try to play it too

safe, but the music is not so different

that it frightens listeners unaccus-

Qwest recording artist Clever Jeff also

blends hip-hop with jazz, all under real-

ity-based lyrics. "A lot of music out

here is that gangsta stuff," he says.

"It's cool if that's what you're all about.

But if you're not coming from that, why

Hop Soul," as a more mature hip-hop.

Personally, he likes listening to differ-

Jeff describes his debut album, "Jazz

tomed to jazz.

front?'

Reggae Revolution

Recently, hip-hop has felt the influence of reggae as well. "Right now, reggae is creeping into its place in the States," says Y-Tee, of the Warner Bros. act Da Bush Babies. "At first, [using reggae] was an underground thing with hip-hop. Now everybody wants to feature a little of it."

Y-Tee says Da Bush Babies blend reggae with hip-hop "just right" on their "Ambushed" debut because the three members are all from the West Indies. 'What really makes reggae work in our music is that [we only use it] when we record a track that has that certain vibe or swing," says Y-Tee, who adds that, while reggae is a primary influence in the group's music, if it doesn't work, it's not forced into the track. "It's not just the hard beat of bass that makes reggae music what it is, If lyrics sound like reggae fits there, then that's what we look for.

Priority rapper Don Jagwarr describes the reggae-influenced hip-hop music on his album "Faded" as "ragga-funk" and is encouraged by the evolution of hip-hop. "It shows a culture trying to learn," he says. "Why is it the richest and smartest people know more than one language? It's because they open their minds to new and different things. And that's what hip-hop is doing right now."



Da Bush Babies were born into reggae

uses no recorded samples, "It's both a business decision and creative move. It's time to step up. People are upping the ante at the creative level. In the beginning, [sampling] was an inexpensive way for rappers to make good music. Now, sampling costs are getting out of hand.

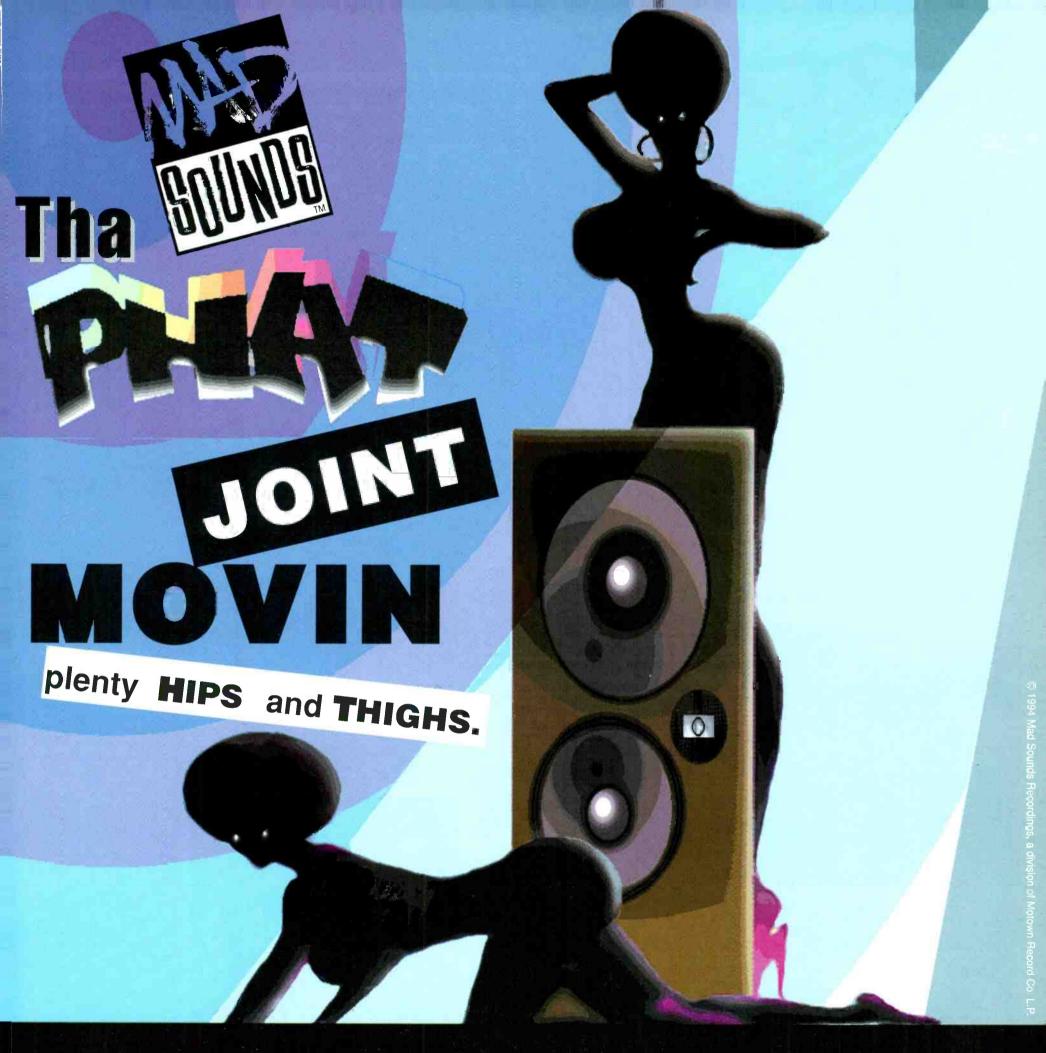
Live instrumentation is becoming more and more a part of ambitious hiphop artists seeking to push the envelope on musical expression. Some artists take the strategy a step further, bypassing conventional instrumenta-

Wild Pitch act The Coup utilizes live horn and string sections on its current set, titled "Ginocide & Juice," and adds a little something extra. Says MC Boots, producer for The Coup, "On one of the songs, we use a stand-up bass and electric bass for a sort of call-and-

Acevalone says his music has its foundation in hip-hop but because he's a fan of traditional jazz, record-buyers will hear an abundance of straightahead jazz sounds when Capitol releases his debut album, "Universal Soldier," during the first quarter of '95.

Says the rapper, "We use a basic hiphop beat. Everything is in 4/4; some of it's in swing-4. But I use my voice as an instrument like the old jazz artists did." Aceyalone says that, although not all the music on the album incorporates jazz, he does use the mathematics of the genre throughout. "Bird, Mingus, Miles, Coltrane-the big names and the small ones, too, are all influences,"

"[Aceyalone] really mixes things up. There's also a lot of old-school sound on the album. Most of his stuff is freeform, which is a tribute to jazz influ-



Apache
Smooth 7
Maniac (Crenshaw Blvd. Records)
Prince Markie D
Rottin Razkalz (Illtown Records)

State Of Emergancy
Tha Mexakinz
Trends Of Culture
Twisted
Xtra Mile

www.amoricanradiohistory.com



Hip-Hop Jumps Cultural Lines

Born Black, The Genre Makes Room For A Variety Of Ethnic Backgrounds

BY HAVELOCK NELSON

ince its isolated beginnings in New York's South Bronx during the mid-1970s, hip-hop has grown to become a thing of immense diversity and mass appeal. It's now the meaning of life for millions of kids and young adults, influencing how they talk, walk and interact, regardless of their race or pedigree.

This cultural development further reinforces the argument that black people are the creators of the most potent pop trends. And the controversies surrounding hip-hop's rise in

Booty Of The Beastie Boys

Many non-black listeners and fans of hip-hop began making creative contributions to the genre after the Beastie Boys' "License To III" in 1986. In urban circles, these artists' output is judged by the same standards laid down by the music's originators. Some artists, like Vanilla Ice, were charged with stripping hip-hop of vitality and feeling. Others, like 3rd Bass and House Of Pain, passed the credibility

Clearly, the rules for acceptance aren't based on race, for many blacks get slammed (see Hammer). Approval is based solely on skills and whether or



Beastie Boys gave white boys license to rap.

mainstream society resemble those spawned by previous sepia creations like jazz, blues and rock 'n' roll. The same question gets raised: Can nonblacks do it?

White Or Wrong?

It should come as no surprise that youths from other cultures connect with hip-hop (which was nurtured by racial and economic oppression). Young people from a variety of traditions are afflicted with having buried identities screaming to get out.

The apparent mission of the Jewish-American posse Blood Of Abraham is to force the hip-hop nation to confront the anti-Semites in their midst. Group member Benyad says they wanted to break the stereotype defined by Jewish activists like Elie Wiesel and Simon Wiesenthal. "The fresh flow is the hard flow, and we wanted to make our presence felt,' he says.

not the music's original form and shape is retained.

Most of the credible non-black performers making hip-hop claim to be products of their environment, RCA's Bas Blasta, who is of Irish and Indian decent, grew up in Waterbury, Conn. living in a one-family house on a middle-class block. But he spent his teen years hanging on grittier streets, among blacks and Hispanics. "To me, the urban environment was more fun and exciting," he says. Hanging in the 'hood, he was introduced to break dancing and started listening to bootleg rap-compilation tapes. "I had memorized all the words to all the rap hits," he says. "When I recognized I sounded good reciting them, I started writing my own stuff."

Bobby Sichran, whose heritage is Jewish, says he got turned on to the blues before being sucked into rap via the radio as a teen. Before Continued on page 44

Rap On Th Global Ma

it's your turn to spin the globe spin it, spin it, spin the globe and check how rap's all over the world -Lucas, "Spin The Globe"

BY KWAKU

LONDON—Fifteen years after those juvenile raps of "Rapper's Delight" crossed over, rap's influence, spurred on by early 1980s films like "Wild Style" and "Breakdance," can be found in countries far removed from its black American inner-city beginnings. Today, whites, Asians and blacks outside of the Anglo-American experience are firmly plugged into the Planet Rap

The U.K.'s Stereo MC's may have gone pop, selling 420,000 copies of their "Connected" album, but they had a two-album hip-hop history and cofounded the Gee Street label, which launched Jungle Brothers and Queen Latifah in the U.K.

Sadly, Blade, an uncompromising rapper of Armenian extraction, who dropped a lauded debut album last year, is now making a "good living" as a warehouse packer. But two other international acts have rosier prospects. The Kaliphz, four Asian rappers and one of Polish extraction, have declared "We're no pacifists, we're Pakifists," on their second London Records E.P., "Hang 'Em Higha." The Brotherhood, a trio made up of a white rapper, a black rapper and a mixedrace DJ, has moved from the independent Bite It to Virgin and has an early 1995 release slated.

It was the "combination of different elements of music like ska and ragtime with the obvious rap element" on

Danish-born Lucas' "Lucas With The Lid Off" that led WEA U.K. A&R manager Jonathan Dickin to sign the artist, who is reaping belated success in the U.S.

A lot of exciting music combinations are taking place with British-Asian rap acts. The lyrical rapper JC 001 broke through with the antifascist "Never Again," on Anxious/WEA, which sampled the Specials' "Ghost Town."

Fun-da-mental, once dubbed the "Asian Public Enemy," is now a foursome, two of whom are black, "We got into rap because of the political expression it allows, says Propa-Ghandhi, coowner of their Nation label. Labelmates Hustler HC, Dub Foundation, Loop Guru and Trans-global Underground all fuse varying degrees of hip-

hop rhythms and rap with an exciting collage of mostly non-Western sourced music and engaging soundbite samples. Trans-global's newly released album, the eclectically engaging "International Times," uses the Arab rapper Heitham, of rock/hip-hop group Senser.

Neither of Ireland's politico-rap lead-



ers, Scary Eire, who fuse hip-hop with Celtic and reggae, nor Talkin' Loud's Marxman have crossed over as expected—though Marxman did have a hit with "All About Eve."

Hype-A-Delics, a bi-racial German trio comprised of a white Berliner DJ and two ex-GI African-American rappers left BMG Ariola after one single in 1991 for their own Juiceful label.



Italy's Jovanotti



Denmark's Lucas

Juiceful also has the Islamic Force. Turkish-German rappers speaking out against racial attacks.

Italian rapper Jovanotti, who is bestknown for his novelty-ish 1990 poprap hit, "Welcome," using the Gino Latino moniker, "has gone back to making real rap," says Roberto Acuna of PolyGram Italy. "Lorenzo 1994,"

lovanotti's sixth album and his first for PolyGram topped the Italian charts this year. It has sold 600,000 copies, and a U.K. deal is being discussed.

In Sweden, it's the poppy Englishrapping acts that rule: Leila K, who is Swedish-born of Moroccan parentage, Stakko Bo and the African dentist known as Dr. Alban. On the underground scene, there's the L.A. gangsta-influenced Tha Brigade.

In nearby Denmark, Backdraft, who rap in both Danish and English, are a big trio in a small rap pond filled with record-company apathy.

Switzerland has a vibrant rap scene. Sens Unik is fronted by a Swiss-French rapper; Silent Majority is a huge multiracial group who fuses live jazz with multilingual rap. Both have released albums on Lausanne-based labels and are popular in Germany and France.

The boost given to French rap by MC Solaar and his 501 Posse members in the international market is nothing short of amazing—especially in the U.K., which historically has been resistant to non-English-language product. Solaar's debut album, "Qui Seme Le Vent Recolte Le Tempo," topped the French charts in 1991, selling more than 250,000 copies. Last year, his producer, Jimmy Jay, released a compilation, "Le Cool Sessions," which showcased an array of French rappers, DJs and producers, including the hard-

core English/French rapping Lucien, the Das EFX-style Sleo trio and Sens Unik. There's also IAM, a multiracial crew from Marseilles, whose members draw from their French Mediterranean and African backgrounds.

While Solaar has a Nov. 21 U.K. release date for his follow-up album, "Prose Combat," which shifted more than 100,000 copies in the first 10 days of its release in France, his homie, Soon E.MC, who draws on the same jazz vibe, has been in the U.K. promoting his recently released EMI album, "Atout...Point De Vue."

"He's just attacking the United Kingdom, and he'll be released in the United States in January on Metro (Blue Note)," says Wende Cook, EMI France's international-

communications manager.

European record companies are now determined to release some of their non-English-language product in the U.S. "If you have music that pleases people, then it can cross over," says Cook, who adds, "I don't think we give people in the U.S. and the U.K. enough credit." ■

Ichinan wasion

ANOTHER STYLE CRIPTANITE DJ SMURF FEARLESS GANGSTA PAT HYPE BOYZ

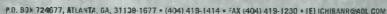
KILO KOOL MOE DEE KWAME MC BREED M.C. SHY-D

OUT UV KONTROL SWEETENLO TREACHEROUS THREE

U KNOW WHO UNLV









nimbus

LICA'





The CD manufacturer independents depend on

West Coast Sales (CA) Phone 800 625 3723 Phone 310 769 6660 Facsimile 310 769 1680 East Coast Sales (NJ) Phone 800 451 8725 Phone 201 379 2890 Facsimile 201 379 4883

NAIRID



COMING SOON

Continued from page 32

NOO TRYBE Records
GETO BOYS

PEACE Records
VARIOUS ARTISTS, "Boodah
Beats, Vol. 1"

PMD/RCA Records
ZONE 7

TOMMY BOY DE LA SOUL

WILD PITCH Records FOUL PLAY

MAY 1995

KAPER/RCA Records
AFRO-PLANE

NOO TRYBE Records
BUSHWICK BILL



House Of Pain

ROWDY Records MALLY G

WILD PITCH Records
DISORDERLY CONDUCT

JUNE 1995

CAPITOL Records
KOOL KEITH

LOUD/RCA Records WU-TANG CLAN

JULY 1995

CAPITOL Records MIKAH-9

TOMMY BOY COOLIO

SEPTEMBER 1995

NERVOUS INC. BLACK MOON

OCTOBER 1995

IN-A-MINUTE Records
RBL POSSE

NERVOUS INC. SKEETA RANX

TOMMY BOY HOUSE OF PAIN

ALL NEW SONGS FROM THE MOTION PICUTRE **IN STORES DECEMBER 6** FROM *STREET FIGHTER", STREET FIGHTER CHARACTERS M PHOTOGRAPHS, STREET FIGHTER LOGO TM & © CAPCOM CO. LTD.



The Vinyl Word

Artists, DJs, Retailers And Promoters Wax Poetic On Rap's Original Format

BY MARISA FOX

bass-heavy tuba reverberates as someone cuts a gritty soul vocal. then a break-beat into the mix. A guy in a nearmeditative state shuffles through a crate, picks out a record, fastens on his headphones, fidgets with the mixing board, backspins the disc half a revolution, waits for his cue, then lets a greasy Stax rhythm roll, all the while keeping to the beat. It's the fourth meeting of New York's Vinyl Preservation Society, and by midnight the smoky brick basement of Soho's Match is hopping from the sounds of the Uptown Crew, a group of DJs from Harlem and the Bronx

This is hip-hop at its rawest and finest—an instinctive meshing of sounds, beats, rhythms and rhyme. "There is no hip-hop without vinyl,"

says the evening's mastermind "Gerb," aka Jeremy Hurley, who manufactures a hip-hop clothing line based around his "Vinyl Rules" T-shirts.

Though the vinyl market has dwindled in the past 10 years to nearly 200% less than its former self, the format is holding on, and not only among the trendy.

On an otherwise silent Sunday morning, there's a crowd outside New York's Day's Inn hotel. "I get there at around 9 a.m. even though the vinyl convention doesn't open officially until 10," says Dante Ross, VP of A&R at Elektra. "And there's a bunch of people in front of me

"You see some of the biggest hip-hop DJs there," he says. "Everyone's trying to chase down that rare jazz or funk record and checking out each other's purchases. These records are too obscure to come out on CD. Even if

they did. they wouldn't have the depth, the richness, and even the scratches that give them such character."

Give Vinyl A Break

Though Ross says vinyl makes up maybe 5% of his Elektra hip-hop stock, it's a small but significant market. "I can't release a hip-hop album without a 12-inch vinyl single first," he says. "How else are the DJs going to play it? How else are they going to break it in the streets or the clubs?"

Though major labels—and many



Coolio's not only hot on vinyl.

larger indies—say all they strive for with a vinyl release is to break even, they wouldn't dream of phasing out the format. Gary Barnard, buyer for Big State, says distributing vinyl is a slow business. "What's keeping it viable is hip-hop." And that's why such distributors as New York's Malverne, Miami's Basin and a long list of one-stops still order it

"As a promo tool, it's a necessity,"

says Fred Feldman, senior VP of promotions and marketing for Profile Records. "Vinyl gives an artist street credibility and helps create a buzz. If something's a hit on the dance floor, you know it has potential."

But vinyl doesn't stop there. For hiphop mix-shows, radio relies on vinyl. "A real hip-hop DJ uses vinyl," says legendary rapper Grandmaster Flash, who now hosts a show called "The Thunderstorm," Mondays through Thursdays on New York's WBLS. Shows like his are the testing and breaking ground for new hip-hop talent and sounds.

"If something's gonna break," says Flash. "it's gonna happen on a mix show first—before it gets added on a station, or gets on regular rotation on MTV or The Box. For a mix-show DJ to play it, it's got to be vinyl."

Labels like Profile, Uptown, Tommy Boy and Priority distribute upwards of 90% of their vinyl to DJs only. "We do a mailing of some 2,000 promo vinyl copies," says Profile's Feldman. "Consumer sales are so negligible on vinyl that we press a very small amount for retail."

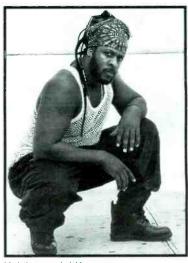
Hip-Hop Shops

The main exception is Jamaican hiphop, or dancehall, a market where fans still buy vinyl at their local mom-andpop store. To reach those customers, EastWest recently struck a deal with VP Records, a leading Jamaican label and distributor in the U.S. ethnic market. Catering to the dancehall market helped push EastWest's Terror Fabulous up the charts

"Terror Fabulous' 'Yagga Yagga' 12-inch did well, and that translated to CD sales," says James Goring, who heads VP's promotions and marketing department. But testing a release on

vinyl only works in select markets—cities like New York, Miami and San Francisco, which are less car-stereo oriented, says Goring.

Bryan Turner, president and CEO of Priority Records, says retailers don't fill vinyl orders, forcing companies like his,

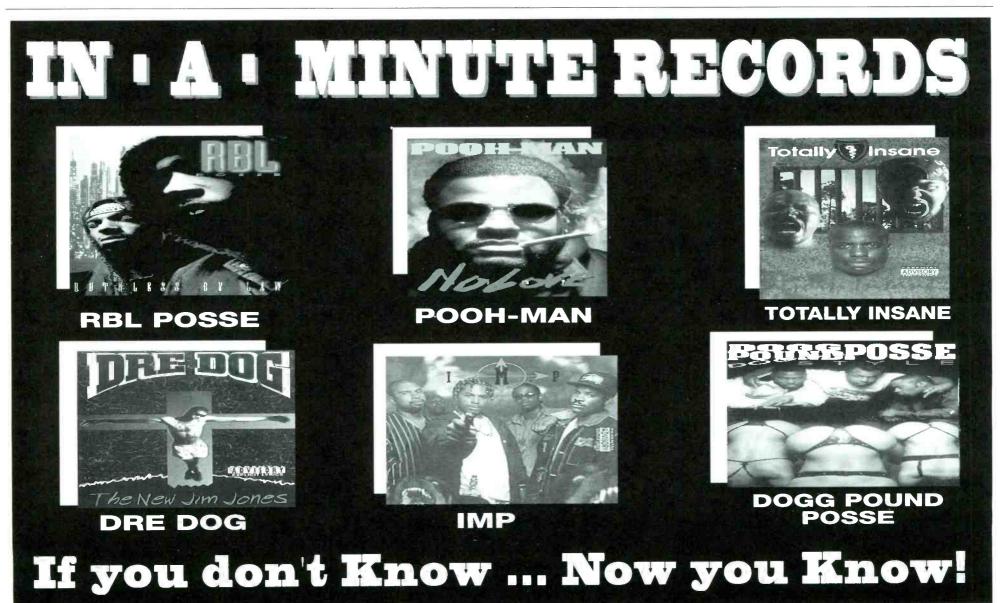


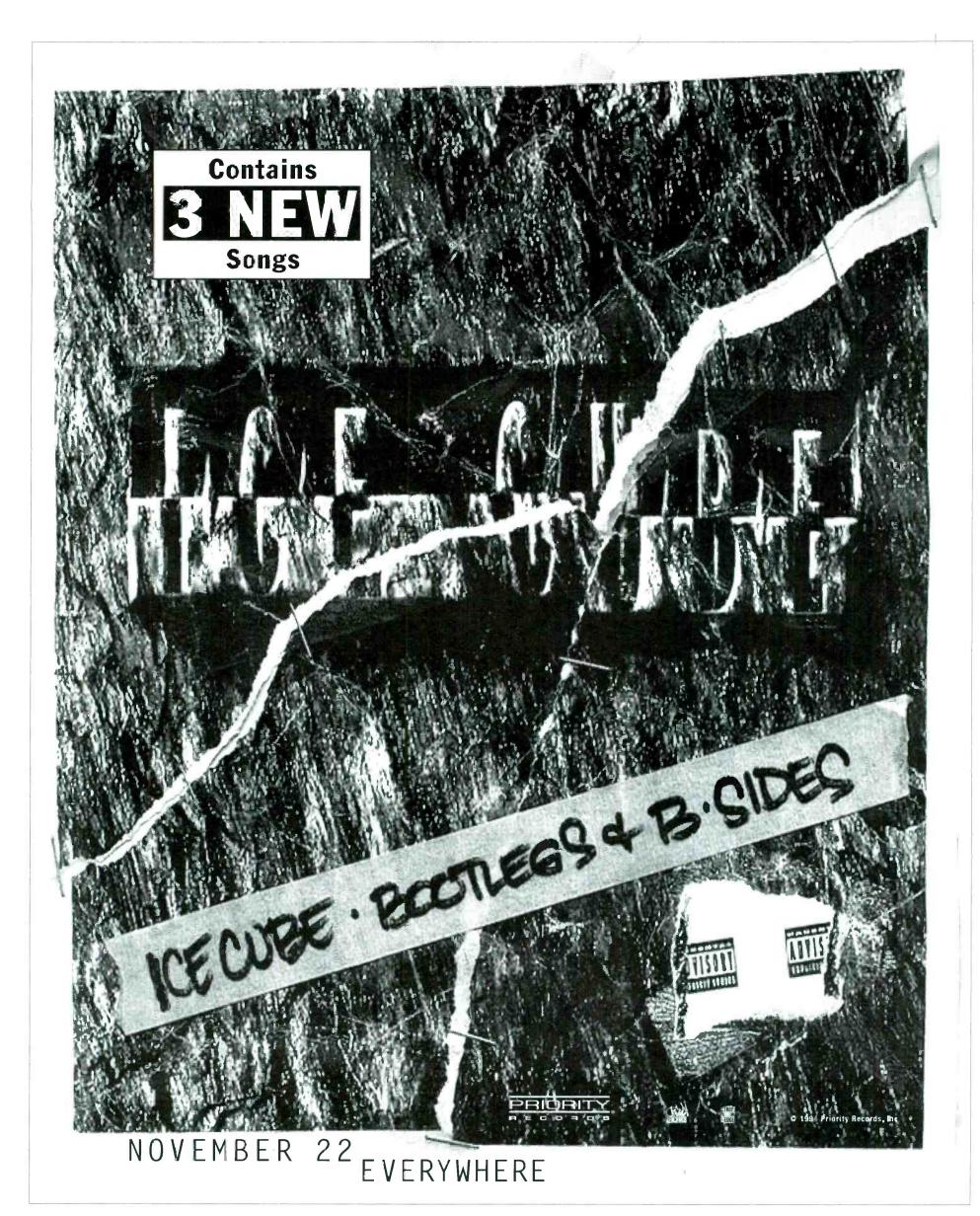
Hotstepper Ini Kamoze

which started as a vinyl-only label, to cut back. "Some 5% to 7% of an initial shipment on a release will be vinyl," says Turner. "And we rarely get reorders. At best, we'll ship 10,000 to 12,000 units on an Ice Cube LP.

"We stopped seeing a demand for it around 1990. We were losing money," says Turner, adding that it costs more to make vinyl, while it retails for less. In addition, stores are not able to stock as much of it, because it takes up more space, and it is more expensive to ship.

One of the undisputed leaders in the vinyl market, Tommy Boy, ironically Continued on page 40





www.americanradiohistorv.co



VINY

Continued from page 38

foresaw the format's downward slide back in the early '80s. It was the first company to release maxi-cassettes, introduced in '82 with Afrika Bambaataa's "Planet Rock." At the time, vinyl made up 100% of all singles released, with maxi-cassettes accounting for 2%. These days, the tables have turned. Tommy Boy's latest boy-wonder, Coolio, sold 43% maxicassettes, and only 8% vinyl on "Fantastic Voyage."

"At first, we ship up to 25% to 30% vinyl on a new release," says Steve Knutson, VP of sales and marketing at Tommy Boy. "Then, after we get a buzz going, we cut off shipping any more vinyl singles and push the album on CD. That's where the profits are.

In addition, Knutson says there is no catalog for vinyl, except for the classics. The demand has created collector's compilations, from "Tommy Boy Classics" to Run-DMC's best-of set "Diggin' In The Crates" (Profile), available on double-LPs for DJs.

"You need a double-LP because sound quality deteriorates the longer the side of an LP," says Herb Powers, senior mastering engineer at New York's Hit Factory. "You're not supposed to go over 20 to 22 minutes per



Dancehaller Terror Fabulous

side. The shorter the side, the higher you can get the volume and the purer you'll get a recording."

For the vinyl junkie, a store like George's Music Room, located in Chicago's Lawndale section, is a must. "During the summer, vinyl is slow to move, 'cause that's when the DJs are away," says George Daniels, who's been running the shop for some 25 years. "But we've sold a lot of needles in the past few weeks." When major chains stopped stocking vinyl, momand-pops like his found their niche. In

addition, what makes a store like his unique is its ability to break a new act on the street level, "Often, labels will just throw us vinyl copies to see if the single will sell at the most grassroots level," Daniels says. "If it does, they'll come back with other formats.

"[Local urban station] WGCI calls us regularly to find out what we're selling. That's how they knew about Ini Kamoze," a Columbia artist whose "Here Come The Hotstepper" has been selling well solely on the strength of vinvl

Vinvl exclusives ensure that New York's Rock'N'Soul, where mostly vinyl releases fill the back and electronics and DJ equipment line the front, is busy-especially on Thursdays and Fridays, when DJs do their shopping.

Milton Nazario, the store's buyer, says certain labels—Eightball, Nervous, Freeze-keep DJs coming back for more vinyl. But a hit record, like Brand Nubian's new single, "Word Is Bond" (Elektra), will draw in the masses

"We take on new labels and DJs on consignment," says Nazario, "That's what we did with KRS-One before he had his deal with Jive, and we just did that with Bobby Konders' new label, Massive B." And Rock'N'Soul's mainline to the street and the future draws the city's top producers, DJs and hiphop acts, from Tribe Called Quest to DJ Red Alert to the Beatnuts, hungry for new sounds.

"The big stores don't break artists," says Nazario. "We do. You'll find out faster and cheaper if a record's got a chance on vinyl. The biggest promoters know to check us out

"You'd never know vinyl is a small market from the activity in here. As long as there is hip-hop, there will be vinyl."

SAL ABITIELLO

Continued from page 28

People Play," and Kurtis Blow produced it. We were the crew.

BB: What stars came out of the

We discovered a music through a nightclub and brought together a community that was in bad shape.

SA: After our first record, everyone was a star: Grand Master Flash, Sugar Hill Melle Mell Hollywood Starski We would have open-mike night, and everyone would come and try to outdo each other. Everybody had a ball. And these kids were really starting to make money, but we never raised the door price. It was still \$3 or \$5. That's when we started to have free holiday parties for the kids and got involved with the United Negro College Fund.

BB: What other stars came out of the club?

SA: Eric B. & Rakim, Run DMC. New Edition and Big Daddy Kane did their first shows there. At least 90% of the old-school guys went to the club. We discovered a music through a nightclub and brought together a community that was in BB: Why did The Fever close?

SA: After 10 years, the Department of Consumer Affairs closed it up for having no cabaret license. It closed on the last day of filming "Krush Groove."

BB: What did you think of "Krush

Groove," which was filmed at the club?

SA: The movie brought too much attention to the club, the neighborhood and the music. The whole neighborhood went right down after that.

BB: What did you do after The Fever closed?

SA: I concentrated on Latin hip-hop and my record company. I opened a new club, primarily Hispanic, with Little Louis Vega as DJ. We had people like the Cover Girls, Brenda K. Starr and Sweet Sensation. LL Cool J did his first show there with Doug E Fresh. We had a combination of freestyle and rap.

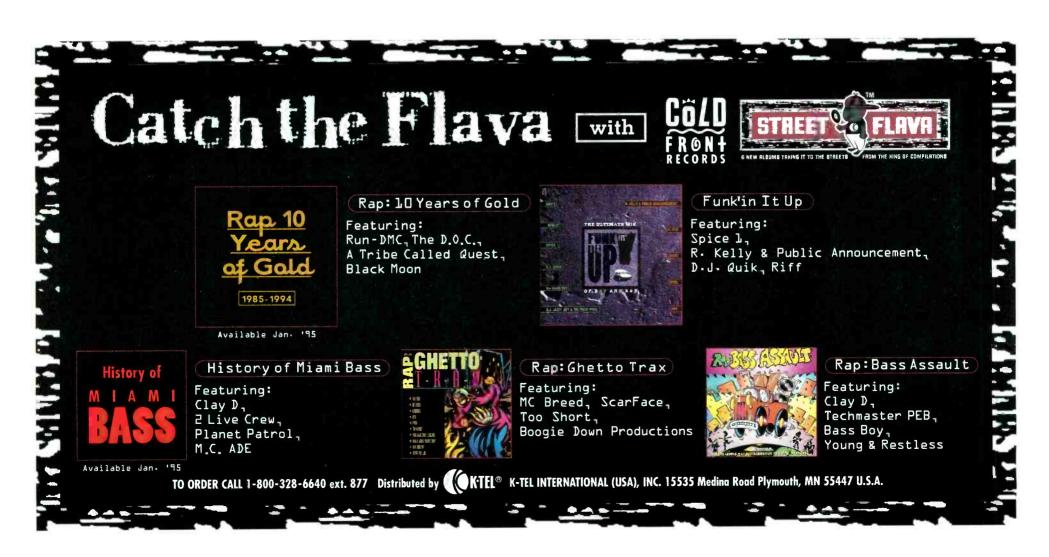
When that club closed. I hooked up with John "Gungie" Rivera to do parties at Club 1018. The Tunnel, Roseland. The Saint. The freestyle started going down, and I was completely out of the rap business.

I'm looking to get back into rap. That's why I opened the club in 1993.

BB: Compare the old Fever with the new Fever.

SA: The crowd and the groups just aren't the same. They're not in that happy, party mode like before. Maybe it's the economy. They're just into being tough. The violence is way, way worse. We never had trouble like this in the first club. The crowd and the entertainers are definitely in another frame of mind

But I'm happy to see the party music beginning to come back, with people like Ini Kamoze, Big E. Smalls, Craig Mack and Doug E Fresh.



elektra & eastwest

brand nubian busta rhymes champ mc das efx da youngsta's grand puba kam ol' dirty bastard pete rock & c.l. smooth supernatural terror fabulous yo yo









The Good, The Bad And The Censored

Labels Clean Up Their Acts, Releasing Two Versions To Please Both Worlds

BY CONNIE BENESCH

t's a fact of life for musicians—especially rappers—that the original versions of their songs often get cleaned up just so they can be aired on the radio or shown on TV. The idea, of course, is to remove raunchy words deemed unfit to be

heard by the public, especially children. So record companies sometimes release two different versions of the same song—the "clean," or radio, form and the original, or "street," one with explicit lyrics intact.

"It's almost a must for them," says Charlene Jones, programming coordinator at KKBT 92.3 (The Beat) in Los Angeles. "The industry [to meet FCC regulations] forces them to have two versions."

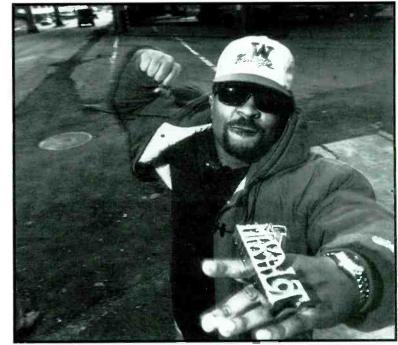
Indeed, a plethora of artists—from Eazy-E to Ice Cube to Paris to Yo Yo to The Coup—have had their songs released in two forms.

"Most rap records have had to do that to a degree. It's because [they're] not radio-friendly, so to speak," says Shirley Bell. VP of A&R at Flavor Unit Management & Records, which has cleaned up tunes such as Apache's "Gangsta Bitch" and even a few words in Queen Latifah's "Can't Understand."

"It doesn't have to feature a lot of profanity, but when it's on the radio, if nothing else, it'll get bleeped out," Bell says.

Reaching Wider

The trend of releasing two versions of songs is not new. Wild Pitch Records, for instance, has been doing it since its inception six years ago. "Unfortunately, the original versions sometimes include words that are not playable on radio," says Wild Pitch president Stu Fine. "When possible, we ask our artists to give us a clean version



Sir Mix-A-Lot remixes a lot for radio.

without compromising their musical and lyrical integrity. I don't think people see it as a hypocritical thing. It's just a way to reach a wider audience."

Some in the industry, especially the artists themselves, have mixed feelings about the fact that they're forced to alter songs to receive airplay.

According to KKBT's Jones, some artists view this mandate to change words in songs for radio "as obstruction of freedom of speech. It's a thin line. You do have to censor it in a sense, but it's a good thing for the youth coming up. Parents have a choice to buy a cleaner version, and choice is good."

"As long as the uncut version is available, it doesn't bother me," says Sir Mix-A-Lot, whose recordings are available on

Rhyme Cartel/American/Reprise. "But if they say it has to be clean, and you cannot have the uncut version, that's when I get scared. That's blatant censorshin."

"It's merely a different approach," says rapper PMD, whose album "Shade Business" was recently released by PMD/RCA in two different versions. "Most would agree that the way you speak to your mother is not the same way you speak to your homies on the corner. You're still the same person—you just approach different ears differently."

And artists recognize that being heard by radio-listening ears translates into record sales.

Luther Campbell, president, owner and CEO of Luke Records, takes a pragmatic approach. "It's mandatory to do two versions in order to be able to sell to the masses," says Campbell, whose Miami-based company releases works by such artists as 2 Live Crew, Poison Clan and Campbell himself, who's known as Luke. "You gotta deal with the FCC regulations. That's their law. But you still got that ghetto law. They want to deal with the real thing. The streets want to hear the uncensored version.

"On the other hand, it's good to have that clean version, because you run into situations where you want to get played at malls and skating rinks," Campbell continues, noting that his company just shipped two versions of his song known alternately as "Where Them Ho's At" and "Where Them Girls At."



The Coup surrendered their weapons.

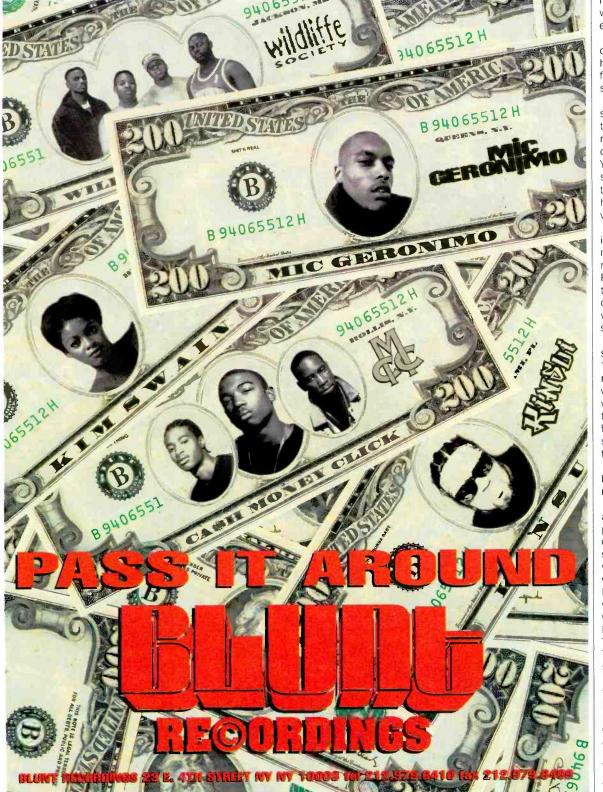
"My daughters, they want to be able to jump to the same music Daddy's jumping to. But they gotta have their [clean] version," Campbell says, referring to his children aged 10, 5, 4 and 1.

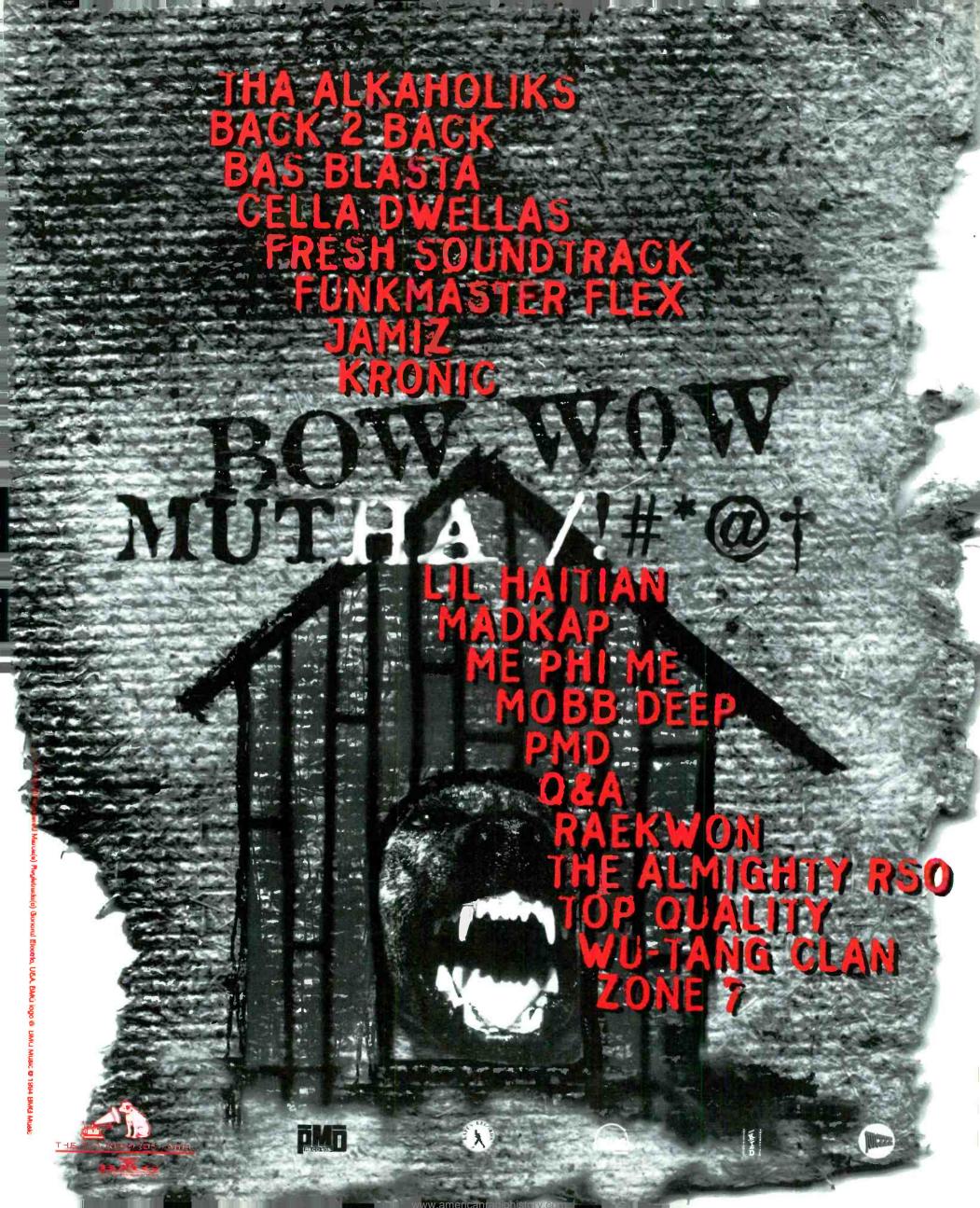
While Sir Mix-A-Lot agrees to make some changes in his songs, he makes sure listeners know about it. "Whenever I do a radio edit or clean version of something, I try to make sure the kids know it's edited," he says. "I just try to make it real obvious [by saying] 'Shut the bleep up.' They know they're not getting the real deal. If you're telling a story about the streets and you don't use the language of the streets, it's not credible to kids. That's why the clean versions don't really sell. They just make the kids want to buy the true stuff.

"Every record I put out, I get problems," continues Mix-A-Lot, whose controversial songs include "Put 'Em On Da Glass" and "Rump Shaker." "I come out with a song and they go, 'This is sexist. We can't have this.' I'm really starting to feel like I'm one of the most have.

"When 'Baby Got Back' came out, people didn't want to play it. A lot of the radio stations said, 'Oh, nobody's going to like this song. This is sexist. Women will never buy this record.' And women bought three to one over men."

Indeed, the irony is that most fans hear the clean versions of songs on the radio and ultimately buy the explicit ones at record stores. Says Fine, "We Continued on page 44







CENSORED

Continued from page 42

find that the consumers don't really want the clean versions. They absolutely want it the way it was originally done.

Sometimes the cleaned-up version involves simply replacing an offensive word. But artists tend to get misunderstood at times-and radio stations will ask for changes to songs nonetheless.

Sir-Mix-A-Lot's "Ride" was one instance of this. "Believe it or not. some people didn't like when I used the word 'mayonnaise.' And I didn't use it in a bad context." insists the rapper. "I'm not talking about sperm when I say 'It ain't good without the mayonnaise. I'm saying. 'When something's good to you, it's not necessarily good for you. It's not the rappers whose minds are in the gutters. To equate mayonnaise with sperm, that's kind of sad.

Radio stations aren't the only outlets that require changing lyrics. For example, Wild Pitch just did a clean version of The Coup's "Takin' These" for The Box. "They asked us to take out all the gun references in the lyrics," Fine says, noting that MTV and BET are airing the original song, which is a Robin Hood tale in which men rob from the rich to give to the poor.

Meanwhile, some artists feel so strongly about the lyrical content of certain songs that they never release a clean radio-oriented single. A recent case in point is The Coup's "Repo Man." which will never make it to the clean format despite repeated requests from people seeking singles of the

"The magic of the record is the chorus: 'Who is the motherfucka drivin' through the woods? Who is the motherfucka drivin' through the hood? Who is the motherfucka up to no good. The Repo Man.' It's this really light, bouncy,



Law-abiding Luke



Oueen Latifah has a few choice words.

wonderfully melodic, sing-along type of a record," says Fine. "It's fabulous. And if it were completely clean, it would be a single candidate.

"But how do you change a record like that and still have the edge that the original one has? We all sort of came to the conclusion that a clean version of 'Repo Man' just would not feel right.'

Of course, as Sir Mix-A-Lot points out, profanity doesn't necessarily make a song better. "I think that if I have to depend totally on [profanity] to get my message across, then I have to work on my vocabulary." he says. "If they told me right now, 'No more sampling and cussing in rap,' I could still get my message across clearly. That's what rap is all about—being creative with words."

CULTURAL LINES

Continued from page 34

recording his Columbia Records debut, "Sympathetical Hurricane," he engineered records for Das EFX and others. "You can't just go from Robert Johnson straight to hip-hop," he says. 'Yet there are connections: James Brown is the missing link.'

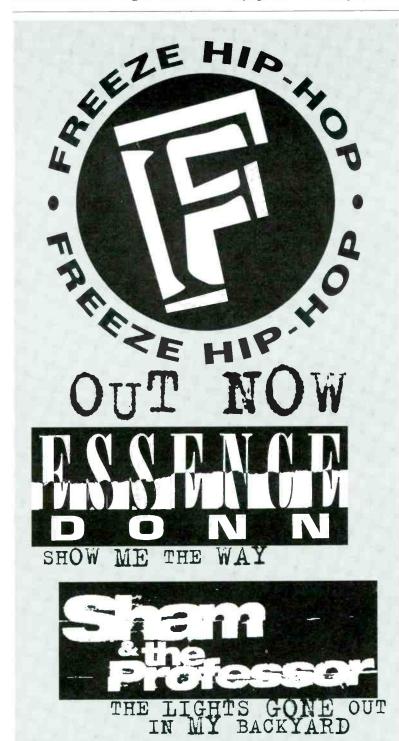
Despite having a huge pop smash with "Jump Around," the Irish-American band House Of Pain gets viewed as more than mere rap opportunists because of lead MC Everlast's background as a member of Ice-T's Rhyme Syndicate.

The group's Danny Boy says, "We don't wanna live up to the expectations of a double-platinum single. We just made a solid hip-hop record. And if we don't get the pop success, that's cool,

'cause we never aimed for it in the first place. Having a big hit can damage your credibility with the hip-hop crowd, but it depends how you present it. We never came out like New Kids On The Block, so we don't worry about that."

Hard-edged beats by the likes of Diamond D and DJ Muggs of Cypress Hill (whose members are Cuban and Puerto Rican) lend credibility to the group's follow-up album to the megahit, "Same As It Ever Was."

When the cult of hip-hop multiculturalism started with the Beastie Boys, many worried that the black originators of the art form would become footnotes in history. That hasn't happened, but the culture continues to be up for grabs by the masses. As time goes by, there's a more pressing question: Who owns hip-hop? ■



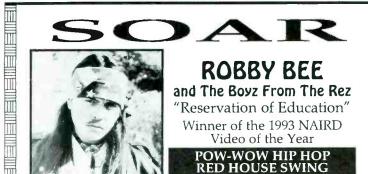
RUDE RYDIMS EP

COMING SOON

BLACK MARKET UNRELEASED LP

BEAT MASTERS UNRELEASED LP

PRIORITY



JULIAN B.

"Once Upon A Genocide"

Warrior 605

Also Available

RUSSELL MEANS

Electric Warrior Warrior 603

"The Sound of Indian America" "

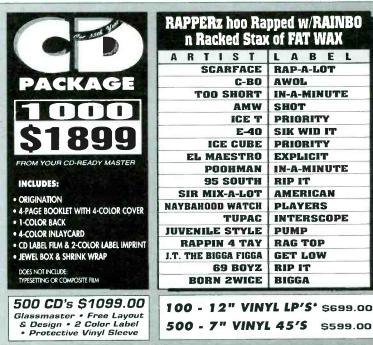
"A Tribal Experience"

Warrior 604

THE SOAR MUSIC GROUP P. O. Box 8606 • Albuquerque, New Mexico 87198 (505) 268-6110 • Fax (505) 268-0237



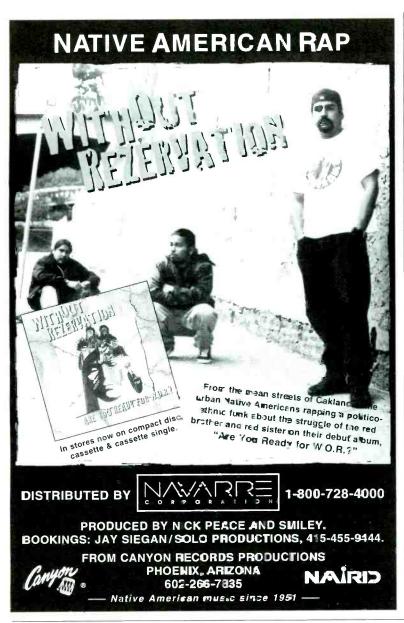
NAIRD

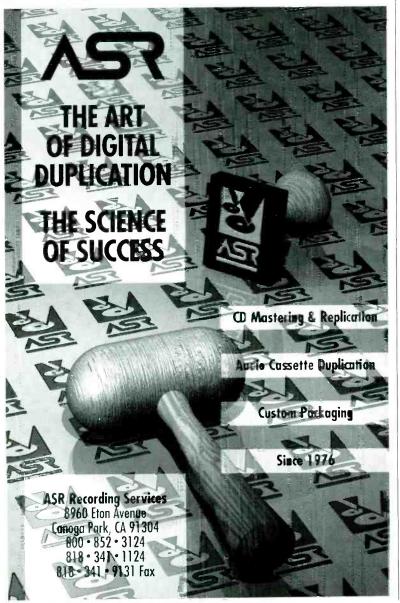




\$595.00









Radio,

Rap Personalities Take To The Airwaves, As Stations Support Self-Representation Of The Hip-Hop Nation

BY BRETT ATWOOD

s rap music continues its aural assault on the airwaves, the invasion is clearly more than musical.
Radio rappers are successfully "wrecking the mike" as onair personalities, too. Both New York and Los Angeles have taken rappers off the street and put them on the air to wreak havoc on stale-sounding radio.

WQHT (Hot 97) New York has been at the forefront of this trend, with no less than 12 rap artists on its staff, including Flavor Flav (Public Enemy), Grandmaster Flash And The Furious Five, Spinderella (Salt-N-Pepa), KRS-One and Monie Love.

"Yo! MTV Raps" hosts Doctor Dre and Ed Lover have proven a hit in the mornings at Hot 97, where that time slot's Arbitron ranking has soared from 13th to 5th. The duo released its first rap album, "Back Up Off Me," on Relativity Nov. 8.

"We started on radio on Saturday evenings at WBLS New York, but it just didn't work out," says Doctor Dre. "We had no control over the show there. It's much different at Hot 97. We're on five times a week, and no one is trying to manipulate us. We do what we know from the heart."

Overall, the 12-plus ratings at Hot 97 inched up from 4.4 to 4.5 in the summer Arbitron book. The station now ranks third in the highly competitive market. Hot 97 PD Steve Smith sees the new strategy as something long overdue in the industry.

"In order to represent hip-hop, you can't just hire deejays from other markets," says Smith. "You have to be in the hip-hop nation to represent it. It just seems like an obvious fit because the artists are the hook. They sell the format for you. They are the stars."

Crosstown rival WRKS recently added its own on-air rapper-DJ. EastWest recording artist Supernatural can be heard Wednesday nights from 10 to midnight.

California Station-Surfing

The West Coast is putting rappers on radio, too. At KKBT (The Beat) Los Angeles, gangsta rapper Eazy-E hosts "The Ruthless Radio Show." which airs weeknights from 6 to 9 p.m. Joining him for the show is Yella, another former NWA member.

"I can bring an audience to radio,"



TV and radio hosts Ed Lover and Dr. Dre

says Eazy-E. "My music already has a following, and the people that like my music will tune in. People want to hear the voice of the street."

Eazy-E says that he is looking into the possibility of purchasing his own radio station sometime in the next year

At crosstown KPWR (Power 106),

hip-hop producers the Baka Boyz (a.k.a. Eric and Nick Vidal) have taken their skills from record to radio. Since the duo joined mornings in February, the Arbitron ratings have increased nearly a full point, as many in Los Angeles tune in to hear their on-air mixing and street humor.

"All the morning shows in this market are done by guys over 30," says Nick, who emphasizes that the station targets 18- to 34-year-olds. "We are the demographic. Until we age beyond our demo, we'll stay with our style. People want to feel young."

Most signed rappers are located in the larger markets, and smaller market stations may not be able to participate in this developing radio trend.

"This will not work in every market," says Smith. "For New York, it's a natural. A lot of the artists that pioneered this format live here."

However, widespread access to rapper-hosted radio may be less than a year away. Doctor Dre says that there are plans to syndicate the Hot 97 show nationally in 1995.

"Our listeners know what's up," says Dre. "They tune in for the realness, the humor and the truth. They want real hip-hop—not jocks who are fake and phony."

RAP HOLDS STEADY

Continued from page 25

According to several booking agents, the specter of violence at shows featuring hard-edged acts and some of the performers' attitudes can be blamed for more than a little of that. Last year, some rap acts reportedly pulled out of tours at the last minute. "That hurts everyone's credibility and isn't good for business," says one agent who wanted to remain anonymous. "Promoters are scared to death of that occurring."

Also, some groups simply performed badly. "A 15-minute show that's mostly a bunch of guys yelling at the white sound man, ultimately, puts an act's career in danger," she says.

Among the tours that successfully emphasized creative packaging are Blood Of Abraham with metalists Overwhelming Colourfast; Digable Planets with Cypress Hill; House Of Pain with Biohazard; and Salt 'N' Pepa with R. Kelly.

Timing. packaging and ticket price are the key elements of a successful run. Some artists have to be flexible about their rates. "I've been educating the groups on what's out there and getting them to not stay home over a difference of \$500," says Peter Schwartz of The Agency Group. "I tell them they can't tour only when they wanna tour."

As rap's sphere expands and money continues to be made, "we have to start looking at it as a real business and not some sort of hobby." says Stephney. "If we treat it seriously, the possibilities are endless."

Such handling has a moral vector too. Those involved in the rap industry have got to stop making threats to journalists, selling the audience short on live stages and perpetrating violence at studios and record labels.

Says Stephney, "It seems that the government couldn't destroy hip-hop; certain community leaders could not destroy hip-hop. But if we're not careful, rap will destroy itself." ■



CHAMMEL LIVE

"fMad Tzm"
The single killing shit right about now n-stores November '94 Check Ya Stations!

BEGSTIE BOYS

"Cel It Together" and "Sure Shot"
Drop kickin' you with crazy flavors from the III Communication Album.

SPECIRHECID

"People In The Middle"
Funk assault on some ole soul-type shit taken off the album HOME.
The whole joint is on that Sly Stone/Gil Scott for the '90's type flava! Don't Sleep.

d.G.

"Never Say Never"
Blowin' up the spot on the
R&B tip. A.G. Is
"The Definitive King of
Hip-Hop Soul"!

HURRICONE

"Elbow Room"
Single and video ready to set
thangs in motion.
On tour with the Beastie Boys

1995 CREEP MOVE



Reating Bad R

Many Rappers Speak Out And Help Out, Taking Positive Action To Improve Their Local And Global Communities

BY MARIA ARMOUDIAN

hile so much emphasis is **W** placed on the detrimental effects of some rap music, there's little acknowledgment of rap's positive cultural contribution and social activism.

Jive's KRS-One, known to his community as "The Teacher," is just one example of the good work being done. Once homeless, KRS-One now lectures at such universities as Harvard, Yale, Vassar and Stanford on his philosophies. "The deepest part of being black is being African. The deepest part of being African is being human," he has stated. "The deepest part of being human is being universal. And the deepest part of being universal

is being balanced. It is all according to where you start or stop studying.'

The rap artist has been actively involved with such organizations as Stop The Violence, **HEAL** and The National Urban League (for raised which he \$600,000). One of KRS-One's newer projects, "Break The Chain," the debut of Marvel Music's new multimedia line, features an audiocassette soundtrack with three KRS-One songs as well as spoken-word. It's

accompanied by a glossy 32-page color comic book that kids can use to follow along. The project promotes literacy and cultural awareness and

teaches black history.

Public Enemy Is A Good Ally

In the forefront of rap activism is Public Enemy, particularly leader Chuck D. Though sometimes criticized munity centers, emphasizing topics related to exploitation and oppression, according to the group's MC Boots.

Rapper D.J. Woody Wood of Three Times Dope (3XD) is the project coordinator for Youth Outreach Adolescent



Activist speaker KRS-One

for excessively violent lyrics, Public Enemy's intentions ostensibly have been to elevate the morale and circumstances of their community.

The group launched a Black Awareness Program to heighten media awareness of important black issues and to strengthen and uplift the black community through education and positive works. The members also have raised or contributed money for various causes, such as the Urban Development Program, a nationwide program by which youths build houses for homeless. And while on a fact-finding mission/concert tour of South Africa/Azania, Public Enemy donated a percentage of its profits to numerous South African liberation movements, such as the African National Congress and Azanian People's Organization.

Back in the States, Public Enemy recently toured 20 cities in the Unity For Peace tour and raised money for such local charities as the Boys and Girls clubs. Chuck D frequently speaks about issues of empowerment in numerous forums, including universities, juvenile homes and correctional facilities, and supports many community organizations, such as Empowerment For Hartford's Youth.

Adamantly opposed to alcohol advertisement in the black communities. Chuck D has led the fight to end them. For his extensive work, he was named Black History Maker Of The Year by Urban Profile magazine.

Eazy-E participates with charity groups Athletes & Entertainers For Children and the Make A Wish Foundation, but his favorite cause is his own hometown of Compton. Eazy-E has met with Mayor Omar Bradley, and the two have initiated a working relationship, concluding mutual goals for the city. The rapper filmed and narrated a public-service announcement on fire safety for the Compton Fire Department, for which he recruited rapper Brownside. He also made—and funded—a Spanish version of the PSA for the city's Latino community.

There are many other rap artists working to better their communities, whether by getting involved with charitable organizations or by speaking out about political issues.

Rap group The Coup organized the Mau Mau Rhythm Collective, which includes artists, educators and activists, as a means to lobby for various local causes, organize protests and conduct readings and study groups that focus on African-American history and politics. The members of The Coup also speak in schools and local comCommunity AIDS Project (YO ACAP), an affiliate of the Greater Philadelphia Urban Affairs Coalition. Wood also founded the Celebrity AIDS Awareness Project (CAAP), a national AIDS education program that involves the participation of popular rap artists in an effort to teach adolescents about the disease

Doug F Fresh is a spokesperson for Voter Jam 94, a campaign sponsored by the New York State Association Of Black And Puerto Rican Legislators. The campaign is intended to increase voter registration among black and Latino youth in New York. He works with the New York Board of Education and frequently speaks at high schools and community colleges on issues of confidence and self-esteem.

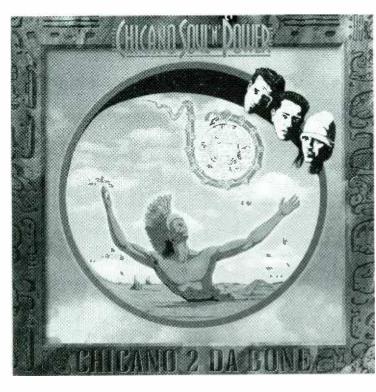
Ahmad speaks at schools and centers such as Ofman Learning Center. where runaways and gang members try to make a fresh start. And the group Grave Diggaz also can be found talking to kids at schools and youth centers.

Hardcore rapper MC Eiht participates in various activities, performing and playing benefit basketball games with well-known athletes to benefit youth centers, recreation centers and gangtruce organizations, such as The Truce Foundation in Las Vegas.

Positive Labels

Rap record companies, too, are joining the positive efforts. Dangerous Records, for instance, uses the rap genre to promote peace. The recently released "Bangin' On Wax—The Saga Continues" is the second effort recorded by members of both the Bloods and Crips gangs. The record "demystified gang colors and gang slang—brought them into the light," says Dangerous president Ronnie Phillips. "These street warriors are teaching gang members everywhere that they can deal with their violence without acting it out.' Phillips' efforts have led to recording careers for a few of the gang member rappers on the album. He has also donated \$5,000 to the Stamps Youth Foundation, an L.A.-based organization that works with gang members trying to change their lives.

Another label, Priority Records, has joined with Los Angeles radio station Power 106 to compile an album that will help fund the building of a performing-arts center. Participating artists include Sir Mix-A-Lot, Tag Team, Rodney O & Joe Cooley, House Of Pain, Black Sheep, Paperboy, Digable Planets, Ice Cube, N2Deep, Dr. Dre, Doz Effects, Public Enemy and George Clinton—all of whom are donating their performances and royalties.



CHICANO, SOUL 'N' POWER 'CHICANO 2 DA BONE'

ON FM RECORDS, A PROUD MEMEBER OF NAIRD

From the streets of Venice, California comes CHICANO, SOUL 'N' POWER, a powerful three man rap group destined to become a leader of the Latino movement as well as one of the most exciting and innovative musical acts of our time. The debut album 'CHICANO 2 DA BONE' convincingly serves notice that powerful music can be combined with intelligent and articulate lyrics. The title track and debut single, 'CHICANO 2 DA BONE' will no doubt become an anthem for Latino culture and the forthcoming second single 'PAPA EGIE' displays the group's lighter side and ability to write absolutely slammin' crossover hit material. Check out our new national treasure:

CHICANO, SOUL 'N' POWER

"CHICANO 2 DA BONE" INTEGRATES TRADEMARK SLAMMIN' BEATS AND SLICK RAPS" - MUSIC

"A GREAT EFFORT. DEFINITELY LOOK OUT FOR CSP" - RAP SHEET

MANAGEMENT: **PETER ASHER** (310)273-9433 BRIDGETTE BARR **JOSE DELGADO**

48

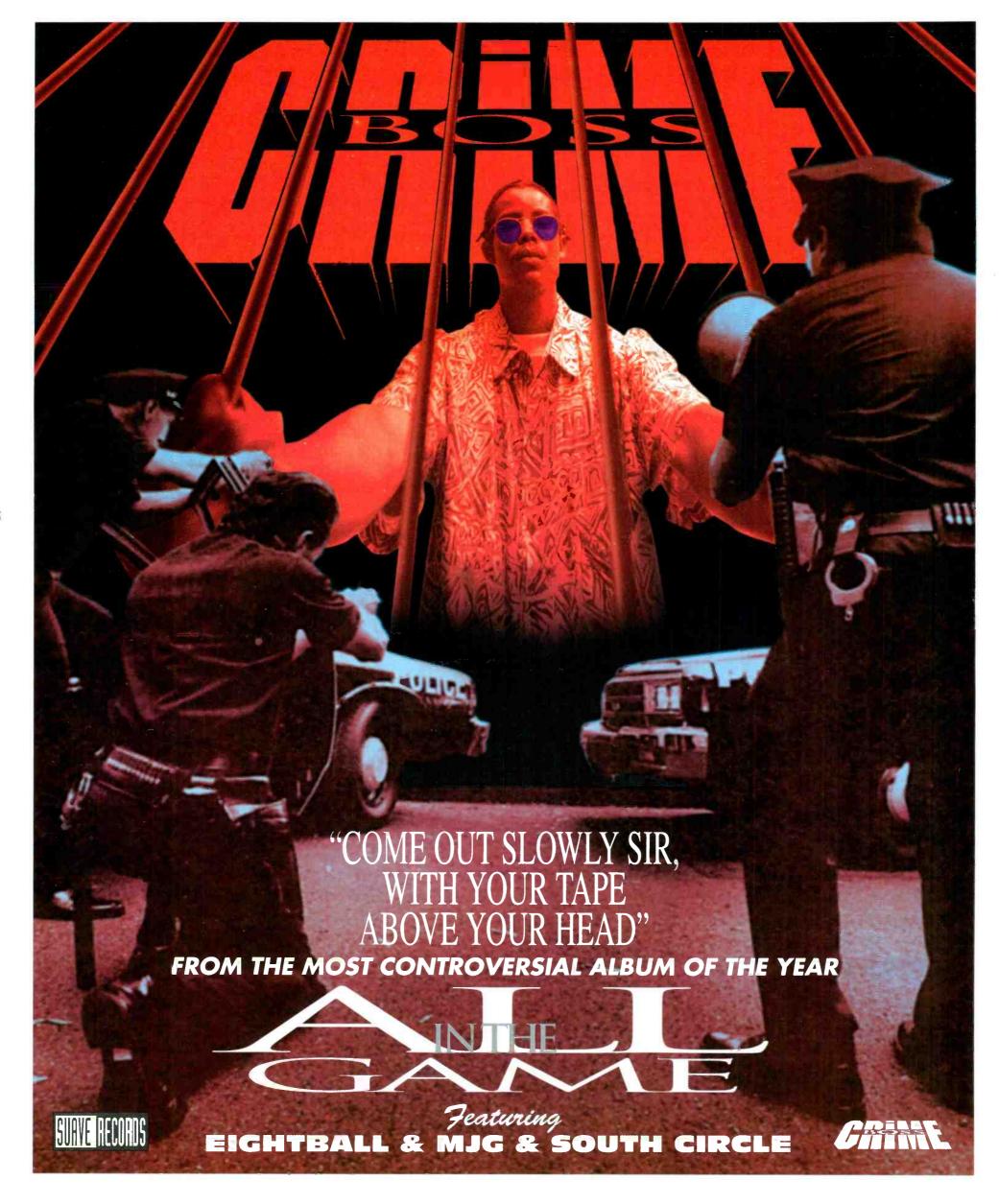
BOOKING AGENT: **FAMOUS ARTISTS** (212)245-3939 DAVID ZEDIK

FM RECORDS (818)887-2070 **CHRIS FALL**

RECORD COMPANY: LATIN PUBLICITY: **DAVID DAMION** (818)769-4840

PUBLICITY: THE GROUP (310)657-2211 PATTY MITZUI **CORI CHILL**

www.americanradiohistory.com





The Underage Take Stage

Young Rappers Take On Tough Topics, Adolescent Audiences, Proving Success Can Be Child's Play

BY MARISA FOX

e poses with joint in hand, facing the camera with an I-can't-be-bothered look. He minces no details as he describes "girls smoking rock," "blood money," "an ill killer blowing spots all over town," over a thumping urban soundscape of shuffling beats. An L.A. gangsta rapper? Guess again.

This is 15-year-old Shyheim, hiphop's most-wanted newcomer, a product of the mean streets of Staten Island, N.Y. Joining him on and off the charts is a whole slew of underage rappers, from the relatively clean-cut Da Youngsta's to the cutesy bass-sounding Puppies, from the spunky Kris Kross to dancehall's number-one son Vicious.

His label unabashedly calls Shyheim hardcore. "Kids like Shyheim face a rough existence," says Gema Corfield, VP of A&R at Virgin. "They see their peers killed right in front of their eyes at a very young age. Life to them is not a pretty picture, but a compelling truth." And kids, whether facing such grim realities or not, are speaking out and building a booming market.

What's happened to the benign kids groups of yesteryear—The Jackson 5, Musical Youth, New Edition? "Most of those acts were manufactured," says Corfield, "which is why they never outlive the novelty factor. The fact that Shyheim is a kid had nothing to do with my decision to sign him."

Growing Pains

If anything, working with an underage artist can be a burden. While a rap career means a ticket out of the projects for many kids, to the label it means extra expenses and vigilance: a tutor, required study hours, curfews, traveling parents or guardians, protective managers scrutinizing contracts,



The Puppies love bass

allocating 25% of the act's royalties and advances to a trust fund accessible when the artist turns 18, working around the school schedule, limiting touring to vacation time and realizing kids get tired and can't work as hard as adults.

And labels have to steer juvenile acts away from clubs—the traditional promotion arena. That's one reason most kid rappers don't try to compete with adults, but instead target other kids, with colorful packaging, playful rhymes and innocent faces.

Columbia's Puppies, who rap over bass rhythms, mostly tour schools, enticing new fans with video giveaways

Da Youngsta's are growing into their careers.

and dance contests (for their first single, "The Funky Y2C"). Kim Burse, their A&R manager, says, "Summertime is blitz time. That's when they can tour to promote the album, and that's when they can play at large outdoor summer concerts, often sponsored by radio stations, which is another key place for kids acts."

Karen Mason, EastWest's product manager, says an act's look and how it comes across on video is crucial. A former marketing director at Columbia, Mason worked Kris Kross' first album. "We saw those kids wearing their pants backwards, and we knew we had to play that up before we started working the music," she says. "We created a trend."

Despite a platinum follow-up album, Kris Kross hasn't increased its fan base. With her current act, Da Youngsta's, Mason says she is pacing the campaign. "You don't want to overexpose them and save nothing for future albums," she says. This is an act with longevity, so you want to leave room for growth with each new album." That plan seems to be working for Da Youngsta's; the 16- and 17-year-olds are already on their third album.

Call Him Mister

Illegal's Malik, formerly known as Lil Malik, is about to step out with his first solo album, as Mr. Malik. His mother, Elease Sumter, doesn't think her 15year-old son is being pushed onto the fast track. She recalls how her son was discovered at age 11, when Naughty By Nature came to his town of Columbia, S.C. "He snuck backstage and got them to listen to his tape," she says. "Before the end of the show, he was up onstage with them. They were ready to take him with them that night." But Malik had to wait two weeks until his mother agreed to let him fly up to New Jersey to work on his first album.

Sumter says those early days were rough, particularly the first nine months, when she didn't get to see Malik at all. But now the independent teen lives less than four hours away—in Atlanta, home of Rowdy Records. Malik owns his house and car, even though he's just shy of legal driving

age. "It's just a start," says his mother, who isn't worried about him being washed up by the time he hits 20.

There are just as many cases of kids turning their early success into career longevity as there are teen sensations later screaming about being exploited, "Often kids in this field graduate to production or acting. says Maurice Starr, who discovered New Kids On The Block. "You can't be a rapper at 40. Donny [Wahlberg, of New Kids] just landed

his first film role." Still, are kids being pushed into music by enterprising managers and/or parents, or is it coming from their own initiative?

"Music offers kids a way to express themselves," says Starr. "And kids out there need positive role models." Starr says kids who emulate gangsta rappers also have a need to speak out. "Before there's a rainbow, there's a storm. And those kids are caught in the storm. Weathering that is how those kids take control of a bad situation, make something out of their lives, and change for the better."

Michael Jackson, who has been outspoken about his tough star-bound childhood, has just signed young rap act Quo to his MJJ management group. The black/white duo is being managed by Jerry Greenberg, who signed Leif Garrett back in the '70s. Greenberg doesn't fear that Quo will fade as fast as his other teen wonder. "Look at Johnny Gill," he says. "He was 12 when he was signed. You have to keep up with the current trends and not place the emphasis on the fact that your artist is a kid."

Epic's Vivien Scott, who signed Vicious when he was 13, agrees. "Vicious is an artist who happens to be a kid, not a kid who happens to be an artist. It's true that kids are the primary target, but it's mostly kids who are buying records anyway," says Scott, who admits using an Isley Brothers sample on Vicious' new single, "Nica," to "put something on there for the adults, the parents."

And that seems to be the trick to marketing children's rap—walking that fine line between appealing to children and attracting adults, creating music that has both realness and a certain level of charm and innocence.

Don Perry, president of Kapers Records, whose act Kronic is distributed through RCA, says that balance shouldn't swing too heavily in either direction. "Kids in this industry need extra guidance and care," he says. "If anything, working with kids is a huge responsibility. That's why labels have to be sure the music speaks loudest and that the lyrics touch the kids out there."



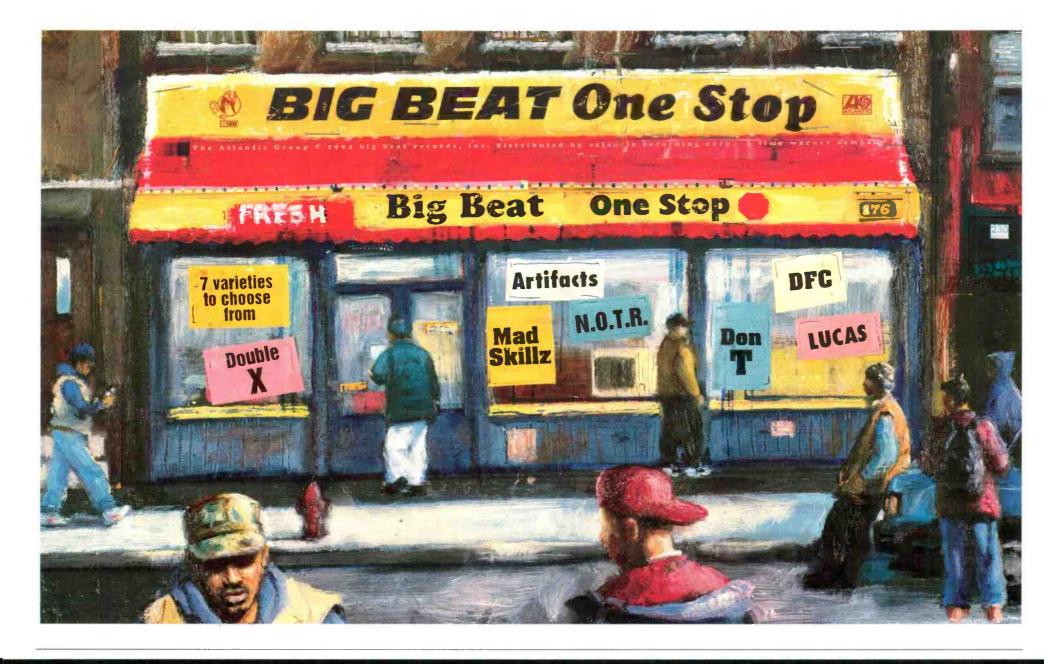


BOMB HIP-HOP MAGAZINE a monthly rap music publication

BOMB MAIL ORDER CATALOG hip-hop products/wholesale & retail graffiti magazines & t-shirts, graffiti/ dj/ & concert video tapes, breakbeat & dj battle records, mix tapes, old school vinyl... & more!

BOMB HIP-HOP COMPILATION album with 12 unsigned rap artists

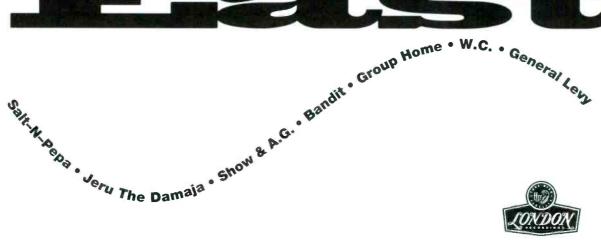
4104 24th Street - Suite #105 San Francisco, CA 94114 phone 415-821-7965 fax 415-285-3518





"It's Natures Not Hate It's Meant To Wake You Up Out Of Your Brainwashed State..."

-Jeru The Damaja

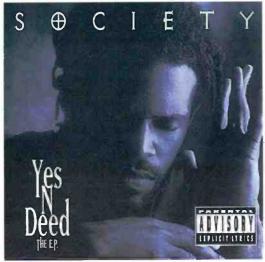








YES 'N' DEED LUKE'S **GOT HIP-HOP!**



XR-777-4 TP/ -2 CD/ -1 VINYL GR-499 -1 12" VINYL CR-999-4 CASSETTE SINGLE

BLAME IT ON THE FUNK! BUT LUKE'S GOT "THE ANTIDOTE!"

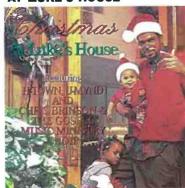


XR-204-4 TP/ -2 CD/ -1 VINYL GR-485-4 MAXI TP/ -1 12" VINYL CR-178-4 CASSETTE SINGLE

FIRST SINGLE:
"IT'S YOUR

BIRTHDAY

LUKE'S CHECKING HIS LIST AND CHECKING IT TWICE; **He's Gonna FIND OUT** WHO'S NAUGHTY OR NICE... SPEND "CHRISTMAS AT LUKE'S HOUSE"



XR-205-4 TP/ -2 CD/ -1 VINYL

STILL KNOCKIN' DA BOOTS FRESH OFF THE MULTI-PLATINUM THE RIM" SOUNDTRACK!



WITH THEIR NEW SINGLE "BACKSEAT" OFF THEIR LONG AWAITED 2ND ALBUM

"BEGGIN' AFTER DARK" XR-212-4 TP/ -2 CD/ -1 VINYL GR-489 -1 12" VINYL SINGLE CR-181-4 CASSETTE SINGLE

LUKE RECORDS' FIRST LADY OF SOUL!



XR-210-4 TP/ -2 CD/ -1 VINYL GR-486-4 MAXI TP/ -1 12" VINYL CR-179-4 CASSETTE SINGLE

PICK IT UP! **HOMETEAM IS BACK** WITH THEIR NEW ALBUM "MALIGNANT GRAFFITI"



XR-213-1 VINYL XR-213-4 TP XR-213-2 CD



GHETTO STYLE D.J.'S BASS VOL 001

FOR THE PERSON WHO HAS EVERYTHING! CHRISTMAS AT LUKE'S SEX SHOP! **FEATURING: POISON CLAN! 2 LIVE CREW!** WHO ELSE!



XR-206-4 TP/ -2 CD/ -1 VINYL

NOT YOUR REGULAR COMPILATION ALBUM!

XR-209-4 TP/ -2 CD/ -1 VINYL

HE 9-FOUR **GIVIN' YOU MORE FOR**

CAPTAIN D*CK IS BACK... SET SAIL FOR ALL POINTS BELOW THE BELT... FREAK FOR LIFE 6996

WHERE THEM GIRLS AT

CR-18O-4 CASSETTE SINGLE

XR-6996-4 TP/

6-4 TP/ -2 CD/ -1 VINYL New Single:

U.K., Baltimore Labels March To Tribal Beat

THE SINGLE LIFE: Though it has been too long since A Man Called Adam fed his cult following with one of his unique jams, his U.K.-headquartered indie, Other Records, is rollin' along quite nicely—as proven by the deep tribal drama served on "I Am The Best" by Maria Naylor.

Naylor smartly is cast as a seductive coquette, chanting and vamping with an ethereal yet highly sexual intensity that is perfectly matched by the music, crafted in four productions by the Rhythm Doctor and Phillippe of Wave fame and the Control Freaks, Unlike other records of this ilk, each mix succeeds in deftly combining guttural African drum and percussion patterns with plush, quasispace-age keyboard lines-making for a wildly cathartic dancefloor experience. Any jock looking to fuel peakhour programs is advised to hit the import racks for this gem, while stateside A&R reps should listen with pen and licensing contract in hand.

Baltimore's Basement Boys introduce their new, self-titled indie label with the double-A-sided "Party Time"/"Kong" by Sticky Fingers. Concocted by newcomer Monte Fulton, both tracks slam wicked primal, house-angled drums and live tribal percussion within a spare keyboard/ vocal-loop arrangement. Though extremely close in vibe and concept, "Party Time" is a bit more geared toward mainstream minds, while "Kong" has a jarring mid-jam breakdown that is strictly for hard-headed underground punters. Basement Boys Records is distributed through Liaison Records in Laurel, Md. Can't wait to see what they unearth next.

Hannah Jones continues to affirm her status as a top-shelf wall-shaker on "Rise," a whirly journey into the bright and sunny land of hi-NRG on U.K.-based Almighty Records. Those festive Loveland lads were at the production helm, showering Jones



by Larry Flick

with an invigorating array of colorful synths, percolating percussion breaks, and a song that is so cute'n'catchy that you will be whistling the refrain for hours after initial impact. A nifty package of remixes, ranging in tone from jaunty Eurodisco to Chicago-spiced pop/house, has the potential to draw a fairly broad audience.

In other diva activity, Connie Harvey's revered gospel-house import "Thank You Lord" is unleashed domestically on New York's Bassline Records, sporting several delicious post-productions by Victor Simonelli. He dives into the original Beat4Feet version and turns it inside out, complementing the song's lovely, spiritual vibe with a rugged, R&Bsoaked bassline. The double-pack of remixes also includes several nifty interpretations by Austria's ever-fierce Club 69 (aka producer/writer Peter Rauhofer). Not to be missed.

SIDEWALK TALK: Although Dave Shaw has been focused primarily on A&R work for Columbia Records in recent times, he sure has not lost his touch as a producer with a sharp ear for smooth grooves. His work on "You Give Good Love" by Bass Crew Featuring Diane King, an underrated jam from the label's "Get It, Got It, Groove" compilation, proves that he really should spend more time in the studio. The track, which now sports a sweet, 11-minutes-plus reconstruction, evenly balances strutting house rhythms with plush, R&B-angled keyboards. And King's performance has a comfy degree of flash ... After an eight-year

alliance, Chicago-rooted producer/ songwriters Hula & K. Fingers have decided to go their separate ways, citing creative differences as the reason. Club historians will remember their work on hits by Lidell Townsell and Billy Ocean, among others. In the future, Hula will pursue dance-oriented projects, while Fingers will investigate hip-hop territory ... More sad news from Chicago: Legendary house trio Ten City has called it quits after nearly a decade of recording. Clubland will never be the same without this groundbreaking act. No further information was available at press time, though word has it that all of the members are already embroiled in separate projects ... Revered DJ/ promoter **Tedd Paterson** has joined . New York's up-and-coming Waako Records as director of dance promotion. Among his first projects for the label are "Lleo Lleo," a salsa-houser by "Brutal Bill" Marquez, and "Generation X" by the Joe Venturahelmed act King Size. Both are shipping soon . . . New York's Bold! Records will be entering 1995 with a string of tasty new singles. Saundra Williams returns with "Unconditionally," boasting remixes by Tony Garcia, DJ EFX, and Eric "E-Smoove" Miller, while Maurissa Rose bows with "Let Us Pray," which is already getting underground props on pre-release cassette. Also on its agenda are "Swamp Fever" by Delta Lady, "Rollercoaster" by Robin Reliant, and an EP by State Of Flux. How 'bout label head Ramon Wells, turnin' it so lovely? ... Shortly after issuing a disco-era career retrospective via

Miami's Hot Productions, D.C. LaRue offers his first new recording in roughly 14 years. "The Rounds &The Deep, Dark Night" is a respectable foray into '90s deep-house that blends lyrical snatches into a familiar bassline. The Deep mix works best, though we also find the acid-jazz Dark Hip version quite interesting .. Tribal America's A&R wunderkind, Rob DiStefano, continues to kick some of the house underground's juicier jams. Producer DJ Pierre and singer Lavette pool their resources for "Muzik Set You Free," a discolaced spinner that boasts one of the strongest choruses Pierre has written in eons. On the compilation tip, Junior Vasquez has been enlisted to beat-mix and sequence "This Is Tribal United Kingdom," a set that outlines the label's better releases over the past six months. It is like taking a momentary twirl through New York's hallowed Sound Factory nightclub, where Vasquez spins weekly . . . One of the better unsigned projects we have encountered is a five-song EP by Los Angeles-based duo Plush. Vocalists Michelle Aupont and Shueby exude considerable pop charm with tunes that emphasize simplistic melodies and lyrics. "What We Call Love" chugs at a midtempo funk pace, while "Something's Changed" and "Love Starts Livin' Tonight" are ripe and ready for hi-NRG consumption. Local club interest is deservedly stirring after the act's performance at the recent AIDS Walk L.A. Call producer Max Bailey in Los Angeles for more details.

Conn. DJ/Producer & Artist **Keeps Uplifting Tunes In Mix**

JUAN COON

Tipton's / Stamford, Conn

JUAN COON IS PROOF that clubland acclaim is not always rooted in New York, Chicago, or London. Over the past two years, he has parlayed a solid reputation as a nightclub and radio DJ into a budding career as a house music

producer and hip-hop performer—all from . his hometown of Norwalk, Conn.

"I have always been geographically close enough to New York to absorb that hardeged vibe, while making sure that my own music maintains a distinctive style," he says. "Hanging in New York is great, and I will eventually make the move, but I'm not necessarily in a big rush to leave my home.

When he is not behind the decks at such

local hotspots as Rumours and Tipton's, Coon can be found preparing for his weekly live remotes for WBLS in New York, or in the studio, writing and recording jams with producer Kingsley O and the K-London Posse, for which he gathered underground props for his work on its singles "Hold Me Back" and "Caught In Love.

Coon is also half of Disciples Of Sound along with Reggie Barrett, an act that made respectable noise in rap circles earlier this year with the track "New Breed," which contains an inspiring plea for unity

and change, borne out of his frustration over community strife.

'There were people getting mixed up in drugs, black-on-black violence ... just a breakdown of the traditional values people used to have. It just made you want to

> shake your head and say 'We need a new breed of people,' because if we keep going in the direction that we're going, there won't be anything left

to enjoy."

This philosophy has long guided Coon in programming music for his nightclub and radio audiences. "The idea is to lift people up from day-to-day troubles and take them to a place of happiness and positivhe says. That explains why his current club playlist has such

upbeat rousers as "What I Need" by Crystal Waters, "I Get Lifted" by Barbara Tucker, and "Dreamer" by Living Joy. Coon also likes to temper his anthems with downtempo reggae and urban flavors-a balance he plans to strike in his writing as well as his production.

"Sticking to one type of music would get boring for me," he says. "Variety keeps the senses awake, and it keeps you focused on moving forward and finding new ideas. To me, that is the true key to suc-LARRY FLICK



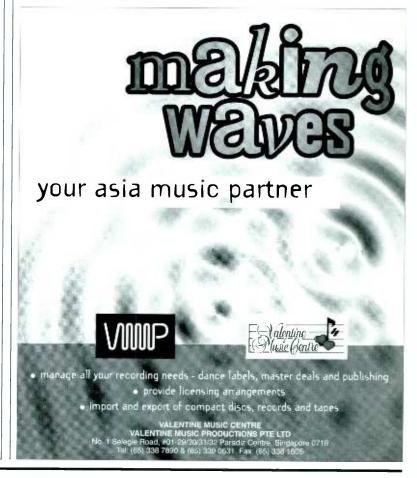
- 1. TAKE A TOKE C+C MUSIC FACTORY FEATURING TRILOGY COLUMBIA

 2. WITCH DOKTOR ARMAND VAN
- BLACK BOOK E.Y.C. GASOLINE ALLEY
- ENCHANTED ENCHANTED RCA
 ARE WE HERE? ORBITAL FFRR

MAXI-SINGLES SALES

- 1. DOWN 4 WHATEVA NUTTIN' NYCE
- 2. MAMA SAID CARLEEN ANDERSON
- 3. KITTY KITTY 69 BOYZ RIP IT STRANGE: STRANGER MIXSHOW MIX
 BOOGIEMONSTERS PENDULUM
- 5. SURE SHOT BEASTIE BOYS CAPITOL

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



Billboard Mills: Summal Summal

ANA Hotel San Francisco, CA January 18 - 20 1995 This year's edition of the Billboard Dance Music Summit will aim to strengthen the positive spirit of the clubland's vast and diverse citizen's, while empowering them with solid and useful information.

SPECIAL ATRACTIONS
KEYNOTE ADDRESS:
Frankie Mauckles - Virgin Recording Artist/Club DJ
Pete Hadfield & Keith Blackhurst Co-Presidents/Founders, deConstruction Records U.K.
Three Nights of Live Showcases
Unique educational workshops:
The Billboard Classroom Series

HOTEL ACCOMMODATIONS

5 O Third Street
San Francisco, CA 94103
For Reservations Call:
(415) 974-6400
Single - \$135 • Double - \$135
Suites from: \$325

To ensure your room, reservation must be made by Dec. 13. Please state that you are with the Billboard Dance Music Summit to receive discounted room rate.

REGISTRATION FEES:
Register early & get last year's early bird rate!
\$175.00 - Early-Bird Special Form & payment must be postmarked by Nov. 14
\$225.00 - Pre Registration - Form & payment
must be postmarked by Dec. 16
\$275.00 - Foll Registration - After Dec. 16 & walk up

New York, NY 10036
This form may be duplicated

CONTACT INFORMATION

MELISSA SUBATCH

Billboard Dance Music Summit

phone: (212) 536-5018

fax: (212) 536-5055

LARRY FLICK

Billboard Dance Editor

(212) 536 - 5050

Please type or print clearly
Please make all payment to Billboard
I am Paying by:

Check Money Order Amex Visa/MC
First Name:

Please fill out form & return to:

Melissa Subatch •1515 Broadway, 14th fl

First Name:
Last Name:
Company:
Title:
Address:
City:
Zip:
Phone:
Fax:
Credit Card #:
Exp. Date:
Cardholder's Signature:

Credit card payments are not valid without signature & expiration date

REGISTRATION FEES ARE NON-REFUNDABLE

HOT DANCE MUSIC

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	CLUB PLAY COMPILED FROM A NATIONAL SAMPL OF DANCE CLUB PLAYLISTS. TITLE LABEL & NUMBER/DISTRIBUTING LABEL	E ARTIST
	r			* * NO. 1 * *	
(1)	2	3	5	SECRET MAVERICK/SIRE 41772/WARNER BROS. 1 week at No.	. 1 ◆ MADONNA
2	1	2	8	DREAMER MCA 54922	LIVIN' JOY
(4)	5	11	7	RUNNIN AWAY AVENUE 76027/RHINO	NICOLE
5	4	15 9	5	EXCITED EPIC 77720	◆ M PEOPLE
6	9	17	8	REACH GRP 4019/MCA	PATTI AUSTIN
7	11	16	5		TURING THE MAD STUNTMAN
8	3	1	8	GIRLS + BOYS LOGIC 59001	◆ THE HED BOYS
9	7	8	9	TURN THE BEAT AROUND CRESCENT MOON/EPIC SOUNDTRAX 77631/EPIC ABSOLUTELY FABULOUS EMI PROMO	
(10)	19	23	6	EVERYTHING IS GONNA BE ALRIGHT PERSPECTIVE 7475/A&M	◆ PET SHOP BOYS ◆ SOUNDS OF BLACKNESS
11	13	5			
12	18	19	7	WHAT I NEED MERCURY 858 927	CRYSTAL WATERS
13	16	18	7	COME TAKE CONTROL LOGIC 62971/RCA	◆ SOUND FACTORY
(14)	20	26	5	YOU MAKE ME FEEL (MIGHTY REAL) 550 MUSIC 77667/EPIC TELL ME SLY \$100	SANDRA BERNHARD
(15)	23	35	28	RAPTURE CHRYSALIS 58277/EMI	KLEO KLEO
16	12	4	11	TEMPTED KINETIC/SIRE 41612/WARNER 8ROS.	◆ BLONDIE ◆ WATERLILLIES
17	8	6	9	YOU BRING ME JOY STRICTLY RHYTHM 12275	RHYTHM FACTOR
18	10	10	9	HUNGAH WARNER BROS. 41615	◆ KARYN WHITE
(19)	24	32	5	RELEASE ME NOTORIOUS 300	◆ INDUSTRY
(20)	29	41	3	LIVING IN DANGER ARISTA 1-2774	◆ ACE OF BASE
_		_			
21)	28	45	3	★ ★ POWER PICK ★ ★ MELODY OF LOVE (WANNA BE LOVED) MERCURY 856 357	DONNA SUMMER
22	14	7	12	MOVE ON BABY LONDON 857 713	◆ CAPPELLA
(23)	25	33	4		NY VIBE EVERLASTING (E.V.E.)
24	15	14	8	HAND IN HAND (LOOKING FOR SWEET INSPIRATION) EASTWEST 95	
25	21	25	6	COWGIRL WAX TRAX 8718/TVT	◆ UNDERWORLD
26	17	13	11	DRUNK ON LOVE EPIC 77572	♦ BASIA
27	31	22	8	LUVSTUFF MAXI 2017	SAGAT
28	46	_	2	MAMA SAID VIRGIN 38460	◆ CARLEEN ANDERSON
29	40	48	3	LIKE IT COLUMBIA 77685	THE BLACKOUT ALLSTARS
30	41	_	2	IF I ONLY KNEW INTERSCOPE 95809/ATLANTIC	◆ TOM JONES
31	26	21	9	CRAYZY MAN MCA 54913	BLAST FEATURING V.D.C.
32	32	24	10	SHARE MY LIFE COLUMBIA 77663	INNER CITY
33	44	-	2	CLUBLIFE (IT'S THE MUSIC) DEEP CRAP 30080/CRAP	URBAN MOTION PROJECT III
34	27	29	6	MEDLEY: AQUARIUS/LET THE SUN EPIC SOUNDTRAX 77647/EPIC	THE FIFTH DIMENSION
35	36	38	4	THE REAL THING MAX 127	◆ TONY DI BART
36	39	43	3	HERE COMES THE HOTSTEPPER COLUMBIA 77602	◆ iNi KAMOZE
(37)	50	_	2	FIND ME EPIC IMPORT ◆ JAM	& SPOON FEATURING PLAVKA
38	34	31	9	WHY NOT TAKE ALL OF ME WARNER BROS. 41689 ◆	CASSERINE FEATURING CATO
39	30	28	11	TRUE SPIRIT VIRGIN 38452	CARLEEN ANDERSON
(40)	45	47	3	MISHALE METRO BLUE PROMO/CAPITOL	ANDRU DONALDS
(41)	NEW	/ ▶	1	* * * HOT SHOT DEBUT *	★ ★
42	43	46	3	THE BIG MAGIC MIND FOOD 003	
43	22	20	13	SHORT DICK MAN DJ WORLD 114/ID	DRIFTWOOD ◆ 20 FINGERS
(44)	NEW	-	1	LAY DOWN YOUR PAIN DGC 22004/GEFFEN	TONI CHILDS
45	35	30	6		RTH FEAT, SABRYNAAH POPE
(46)	49	49	3	CONFIDE IN ME IMAGO 28108	◆ KYLIE MINOGUE
47)	NEW		1	NEWBORN FRIEND ZTT/SIRE 41764/WARNER BROS	◆ SEAL
(48)	NEW		1	THE RHYTHM OF THE NIGHT EASTWEST 95808	CORONA
49)	NEW	-	1	MAKE IT RIGHT GIANT PROMOWARNER BROS.	LISA STANSFIELD
50	33	12	12	HIT BY LOVE A&M 0765	◆ CE CE PENISTON
- 10					◆ OF OF LEMISTON

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	MAXI-SINGLES SALI COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPE STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. STITLE LABEL & NUMBER/DISTRIBUTING LABEL	
1)	4	20	3	* * * NO. 1/GREATEST GAINER SECRET (T) (X) MAYERICK/SIRE 41772/WARNER BROS. 1 week at No. 1	★ ★ ★
2	1	Ż	4	BRING THE PAIN (M) (T) DEF JAM/RAL 853 965/ISLAND	◆ METHOD MAN
3	2	1	16	FLAVA IN YA EAR (M) (T) BAD BOY 7-9002/AR/STA	◆ CRAIG MACK
4	5	3	11	HERE COMES THE HOTSTEPPER (M) (T) COLUMBIA 77602	◆ INI KAMOZE
5	6	37	3	MELODY OF LOVE (WANNA BE LOVED) (M) (T) (X) MERCURY 856 357	DONNA SUMMER
6	3		2	ROCKAFELLA (M) (T) RAL 853 967/ISLAND	◆ REDMAN
1	19	9	18	ANOTHER NIGHT (M) (T) ARISTA 1-2725	◆ REAL MCCOY
8	NEV	V •	1	* * * HOT SHOT DEBUT * * * BEHIND BARS (T) DEF JAM/RAL 851 O6L/ISLAND	◆ SŁICK RICK
9	11	4	10	I WANNA BE DOWN (T) (X) ATLANTIC 85640/AG	◆ BRANDY
10	15	12	7	TURN THE BEAT AROUND (T) (X) CRESCENT MOON/EPIC SOUNDTRAX 77631/EPIC	◆ GLORIA ESTEFAN
11	7		2	BE HAPPY (T) UPTOWN 54928/MCA	MARY J. BLIGE
12	9	5	13	SHORT DICK MAN (M) (T) (X) DJ WORLD 114/ID	◆ 20 FINGERS
13	8	11	5	THE MOST BEAUTIFULLEST THING IN THIS WORLD (M) (T) (X) JIVE 42248	◆ KEITH MURRAY
(14)	30	21	4	LIVING IN DANGER (M) (T) (X) ARISTA 1-2774	◆ ACE OF BASE
15	14	8	22	TAKE IT EASY (M) (T) WEEDED 20094/NERVOUS	◆ MAD LION
(16)	NEV	v >	1	SCALP DEM (M) (T) (X) COLUMBIA 77648	◆ SUPER CAT
17	10	6	3	ONE LOVE (M) (T) (X) COLUMBIA 77673	◆ NAS
(18)	39	_	2	THE RHYTHM OF THE NIGHT (T) (X) EASTWEST 95808/AG	CORONA
19	18	13	5	YOU WANT THIS/70'S LOVE GROOVE (M) (T) (X) VIRGIN 38455	◆ JANET JACKSON
20	13	7	5	WORD IS BOND (M) (T) ELEKTRA 66191	◆ BRAND NUBIAN
21	20	25	6	TIC TOC (M) (T) PENDULUM 58246/EMI ♦ LORDS C	F THE UNDERGROUND
22	17	10	4		HEAVY D & THE BOYZ
(23)	37	17	21	TOOTSEE ROLL (M) (T) (X) RIP-IT 6902	♦ 69 BOYZ
(24)	33	19	4	YOU CAN'T STOP THE PROPHET (T) PAYDAY 120 046/FFRR	◆ JERU THE DAMAJA
(25)	32	14	6	BREAKDOWN (T) (X) JIVE 42243	◆ FU-SCHNICKENS
26	12	15	11	BUCK EM DOWN (M) (T) (X) WRECK 20100/NERVOUS	◆ BLACK MOON
27	16	16	7	FA ALL Y'ALL (M) (T) (X) SO SO DEF/CHAOS 77593/COLUMBIA	◆ DA BRAT
28	21	_	2	EXCITED (T) (X) EPIC 77720	◆ M PEOPLE
29	22		2	TAKE A TOKE-THE REMIX (M) (T) (X) COLUMBIA 77742 ◆ C+C MUSIC FACTOR	Y FEATURING TRILOGY
30	31	26	7	DREAMER (T) (X) MCA 54922	LIVIN' JOY
(31)	NEV	/ 	1	MOVE ON BABY (T) (X) LONDON 857 713	◆ CAPPELLA
32	23	24	3		S (TRANZLATOR CREW)
33	25	_	2	C'MON WIT DA GIT DOWN (T) (X) BIG BEAT 95823/AG	◆ ARTIFACTS
34	28	23	10	I'LL TAKE HER (T) (X) MERCURY 856 125 ◆ ILL AL SKRATCH FEATUR	
35	38	29	31	100% PURE LOVE (M) (T) (X) MERCURY 858 485	◆ CRYSTAL WATERS
36	29	28	6	WITHOUT A DOUBT (T) (X) MERCURY 856 171	◆ BLACK SHEEP
37	27	27	4	GIRLS + BOYS (T) (X) LOGIC 59001	◆ THE HED BOYS
38	42	- 1	2	AWAY FROM HOME (T) (X) LOGIC 59004	◆ DR. ALBAN
39	RE-EN	ITRY	4	RUNNIN AWAY (M) (T) AVENUE 76027/RHINO	NICOLE
40	49	_	6	GET UP ON IT (M) (T) ELEKTRA 66190	EATURING KUT KLOSE)
(41)	48	22	7	WHAT I NEED (T) MERCURY 858 927	CRYSTAL WATERS
(42)	NEW		1		HIE LOU & MICHIE ONE
43	34	42	3	HEAVEN & HELL (T) LOUD 64200/RCA ◆ RAEKWON FEATURIN	
(44)	NEW	-	1	DAAAM! (T) (X) LOUD 64202/RCA	◆ THA ALKAHOLIKS
45)	NEW	-	1	SPACE (T) (X) WARNER BROS. 41833	PRINCE
46	35	39	9	9TH WONDER (SLICKER THIS YEAR) (M) (T) (X) PENDULUM 58159/EMI	◆ DIGABLE PLANETS
47	36	32	4	BASS N THE TRUCK (M) (T) (X) CLR 5209	◆ D.J. KOOL
	NEW		1		TUB DBF % FUTUARD
48	NEW 24	31	4	BACK UP OFF ME! (T) RELATIVITY 1236 ◆ DOI PROMISE ME (M) (T) (X) METROPOLITAN 3001	CTOR DRE & ED LOVER LIL SUZY

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.

DOUBLE 12" COLORED VINYL, CD AND CASSETTE AVAILABLE FROM NAIRID



DANCE FLOOR PACKERS

Be My Man Barduex - Featuring Acacia Harden My Heart **Euro Vision Feeling Of Love** George X You'll Never Be Mine **Project FM** Ya Liego El Maestro Esta Loca Xpin Love Attack **Ferrara**

Love & Desire Arpeggio Burning With Fire Tapps Funkytown
Lipps, Inc.
Capitol Tropical
Two Man Sound
Three Time Lover
Bardeux
Panic Panic French Kiss Samba Johnny Chingas

ON • ORIGINAL ARTISTS

ALSO AVAILABLE TRD VOLUMES 1&2





AVAILABLE RECORDS INC.

P.O. Box 648, Walnut, CA 91788 Phone (909) 595-2144 FAX (909) 598-7028

Country Music Foundation Builds Reissue Label

NASHVILLE—Country program directors and the Nashville record companies that provide them with their music have taken a lot of heat recently over what is seen as the neglect of older artists. But there is one Music City label that will never be accused of that crime.

Like the venerable Nashville institution from which it sprang, Country Music Foundation Records is dedicated to unearthing, preserving, and disseminating the historical roots of country music

"The label was a logical move for us," says Country Music Foundation deputy director Kyle Young, who oversees CMF Records. "Here we are with a tremendous staff who know the history of the music backwards and forwards, and we have these tremendous archives.

The label is indeed an outgrowth of the CMF's many and varied activities, the most visible (and profitable) of which is the Country Music Hall Of Fame. Operating out of barn-shaped quarters at one end of Nashville's Music Row, this artifact-filled shrine to country music's finest attracted close to 300,000 devotees last year.

But it's in the building's basement (just down the stairs from the Johnny Cash exhibit) that the heart and soul of the CMF truly resides. With the most extensive library of country-related publications, clippings, film, television, and radio transcriptions, photographs, and recordings in the world, the CMF is the place Nashville's major labels most often turn when they think about reissuing classic material from their catalogs.

"The label is an important part of our overall program to preserve and present historical country music," says CMF director Bill Ivey. "It is a way of taking the story of the museum and the material in the foundation's library and getting it out to people in a form they can enjoy and learn from. It's another vehicle to tell the country music story.

While Nashville's major labels often turn to the CMF for their expertise, the foundation also aggressively pitches projects to the majors that they feel are worthy of release. That cooperative and symbiotic relationship is vital to the mission of CMF Records, and, according to Ivey, 99% of the label's releases are tied in some way to the major labels.
"What we do is almost always in co-



operation with the majors," he says. "We are either licensing material from them for our label, or we are producing historically oriented material for release by a major label. There are a couple of rare occurrences where we use original material that we own, but there's really very little of that.'

Young estimates that the CMF has thus far lent its expertise to 50-60 major-label reissue projects, many of which originated in meetings of an "ad hoc committee" made up of the CMF's small but dedicated staff. It is that committee (which Ivey affectionately describes as "a historically oriented A&R department") that decides what music "needs" to be released.
"We did a Patsy Cline boxed set a

few years ago for MCA, and we've done some Elvis things for RCA," Young says. "Those things are commercially viable for release by the majors. The other way it works is the major label will say, 'Fine, we'll license the music to you, and you put it out on your label.' The Webb Pierce collection we put out recently is a prime example of that. Webb had 21 or so No. 1 hits in his hevday, but there was very little available out there."
"King Of The Honky-Tonk," the

Pierce collection, was compiled from material licensed from MCA and was released under the CMF Records imprint, while the more recent "The Music Of Bill Monroe: 1936-1994," a four-CD set, was compiled, researched, and produced by the CMF and released on

"When we talk about catalog programs, they're usually the first people we turn to, whether it's for a compilation or the creation of a boxed set,' says Walt Wilson, MCA's senior VP of marketing and sales, who first worked with the CMF on MCA's 1991 Cline boxed set. "They've not only got the recorded resources and the research

and materials in general is really outstanding."

As early as the late '70s, the CMF was lending its expertise to projects like "The Greatest Country Music Recordings Of All Time," an ambitious multi-album series released by the Franklin Mint. In the early '80s, the foundation helped Columbia produce several career retrospective LPs for its Historic Edition Series.

But it wasn't until 1985 that the CMF was presented with the right opportunity to produce its first totally in-house release. A look at the fortuitous and historic turn of events that led to the production of "Just Me And My Guitar," a collection of newly distrates the diligence and wide reach of the foundation's research team.

After receiving a collection of acetate demos and test pressings as a donation from legendary Columbia A&R man (and Country Music Hall Of Fame member) Art Satherly, the foundation realized it had the seeds of a truly historic release. When CMF principal researcher Bob Pinson discovered that more Williams demos had been donated by Satherly to the financially strapped John Edwards Memorial Foundation at UCLA, the CMF succeeded in purchasing them.

"We had all those demos, but we needed more to make an LP," Pinson says. "We decided to investigate

demos in the files at [Williams' Nashville-based publisher] Acuff-Rose, and found that there were. In a couple of cases, they didn't even know they had a particular demo. We also received three or four demos from Fred Maddox that had been pitched by Hank himself to the Maddox Brothers &

The Williams demos, which eventually filled two LPs and have since been combined on the "Rare Demos: First To Last" CD, showed the foundation that it could be done.

When the Hank Williams thing came to pass, we did get more serious," says Pinson. "We got to thinking

(Continued on page 59)

Atkins, Bogguss Prove They're 'Sympatico' Also, CMH Records Collection Goes To The Dogs

Edward Morris is on vacation. This week's column was written by Peter Cronin.

UUET 'TIL YOUR SATISFIED: George Jones and Tammy Wynette both have their own duet records out at the moment, and we hear that they'll be rejoining forces to make one together soon. Let's hope their effort is as truly collaborative as "Sympatico," a project that pairs Nashville legend Chet Atkins with vocalist Suzy Bogguss. From the oh-so-smooth fingerpicking that begins the album's leadoff cut, Jimmie Rodgers' Jailhouse Now," to the lush treatment given Elton John's Sorry Seems To Be The Hardest Word," this eclectic collection recalls the relaxed feeling of camaraderie that pervaded "Neck And Neck," Atkins' 1990 duet project with guitarist Mark Knopfler.

"When I was a kid, my mother told me I'd never keep

a job because I was always telling everybody else what to do," Atkins says.
"That's caused me a great deal of trouble through the years, so it was great to have Suzy telling me what to do. I learned that I could let someone else besides me produce, and still make a pretty good record.

Ordering Chet Atkins around might have been more intimidating for Bog-

guss were it not for the close friendship the two have developed since they first met backstage at TNN's "Nashville Now" eight years ago.

'It was my first time on television, and I was very nervous," says Bogguss. "I was singing at Dollywood at the time, and I didn't even have a recording contract yet. Chet was very consoling that night and told me to relax, that this was a chance to show them what I could do. From the moment I met him, I felt like we could be friends.'

For the unlikely musical couple, the making of "Sympatico," especially the generation-spanning song selection process, was less like work than just hanging out.

"A lot of it was just sitting around picking for hours and letting them just come out of our heads—one song reminds me of another song reminds me of another song," Bogguss says. "Chet brought in two songs, 'This Is The Beginning' and 'Forget About It,' that were written by friends of his. "When he played them for me, I realized they were perfect for me to sing, and thought to myself, 'What a great A&R guy!'"

PAWS FOR THE CAUSE: CMH Records, the little label that brought you the excellent bluegrass soundtrack to the film "High Lonesome," has released "Doggone Country," a collection of canine-related tunes. They include "Where Has My Little Dog Gone" by the Hoosier Hot Shots, "The Poodle Dog Song" by Jimmie Davis, and "Dad Gave My Dog Away," a heart-wrenching narrative by T. Texas Tyler spoken over the tune of "Old Shep." Portions of the record's proceeds will benefit Best Friends Animal Sanctuary.

MAKING THE ROUNDS: And-a-one-and-a-two ... Rounder recording artist Jimmy Sturr can now lay claim to the very cool distinction of being the only polka artist ever to perform at the Grand Ole Opry. The six-time Grammy winner made his Opry debut Nov. 19 ... Jon Grimson, former national promotion manager for Warner Bros.' Nashville-based progressive music division, has formed Counterpoint Music Group, an independent radio promotion, marketing, and consulting firm. The Nash-

ville-based company will concentrate on "progressive, nonmainstream, and roots country artists, as well as Triple-A- and public radio-targeted projects." At Warner Bros., Grimson worked with an eclectic roster that included Take 6, Iris De-Ment, and Bela Fleck & the Flecktones ... Atlantic's Tracy Lawrence has signed a long-term en-

dorsement deal with Yamaha Musical Instruments . Singer John Conlee and band had a close call on a recent return trip from a date in Alaska. Just after takeoff in Seattle, their plane experienced engine failure and was forced to swing out over the ocean, dump its fuel, and make an emergency landing. All are happily back on solid ground in Nashville . . . You can't walk around Music Row these days without running into some East- or West-Coaster asking for directions. If they really want to know where to go, they ought to think about picking up Maude Gold Kiser's "The Treasure Hunter's Guide." This shopping, eating, and sleeping guide to the Middle Tennessee area would be just another all-in-one tourist's bible if it weren't for Kiser's often off-the-wall and always on-themoney tales and tips for the visitor. Perfect for those music biz out-of-towners with a day off. The book is available at bookstores. The number for mail orders is 800-284-6298 Blues belter and longtime Nashville-area resident

Tracy Nelson is experiencing royalty flashbacks. "Soul Of Sadness," which she wrote for her 1971 album "Bring Me Home," is featured on the soundtrack to Universal Pic-The War." The singer also is set to release a new album, "I Feel So Good," her second for Rounder Rec-



The Three Amigos. Sugar Hill recording artist Robert Earl Keen was joined by his old Texas A&M classmate Lyle Lovett for a recent in-store appearance at Marooned Records in College Station, Texas. Shown, from left, are Keen, Lovett, and Bryan Duckworth (Keen's fiddler)

Bilboard HOT COUNTRY SINGLES ED WEEK ENDING NOV. 26, 1994 HOT COUNTRY &TRACKS

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

THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	5	10	# # NO. 1 # # IF I COULD MAKE A LIVING J.STROUD (K.STEGALL, MURRAH, A JACKSON) 1 week at No. 1	
2	1	3	12	SHUT UP AND KISS ME J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	◆ MARY CHAPIN CARPENTER (c) (v) COLUMBIA 77696
3	2	4	12	I SEE IT NOW J.STROUD (P.NELSON,L.BOONE,W.LEE)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87199
4	7	11	8	THE BIG ONE T.BROWN,G.STRAIT (G.HOUSE,D.O'DAY)	GEORGE STRAIT (C) (V) MCA 54938
(5)	8	12	10	IF YOU'VE GOT LOVE S.HENDRICKS (S.SESKIN,M.D. SANDERS)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87198
6	5	7	14	KICK A LITTLE C.DINAPOLI,D.GRAU,LITTLE TEXAS (P.HOWELL,D.O'BRIEN,B.SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18103
7	4	1	13	LIVIN' ON LOVE K.STEGALL (A.JACKSON)	◆ ALAN JACKSON (C) (V) ARISTA 1-2745
8	15	17	7	WHEN LOVE FINDS YOU T.BROWN (V.GILL,M.OMARTIAN)	◆ VINCE GILL (C) (V) MCA 54937
9	11	15	12	WE CAN'T LOVE LIKE THIS ANYMORE G.FUNDIS,ALABAMA (J.JARRARD,W.MOBLEY)	ALABAMA (C) (V) RCA 62897
10	14	16	10	UNTANGLIN' MY MIND J.STROUD,C.BLACK (C.BLACK,M.HAGGARD)	◆ CLINT BLACK (C) (V) RCA 62933
11	16	18	10	TAKE ME AS I AM S.HENDRICKS (B.DIPIERO, K.STALEY)	◆ FAITH HILL WARNER BROS. ALBUM CUT
(12)	18	21	6	PICKUP MAN J.SLATE, DIFFIE (H.PERDEW,K.K.PHILLIPS)	◆ JOE DIFFIE
13	13	13	14	BABY LIKES TO ROCK IT S.RIPLEY, W. RICHMOND (S. RIPLEY, W. RICHMOND)	(C) (V) EPIC 77715 ◆ THE TRACTORS
14	9	9	15	I SURE CAN SMELL THE RAIN	(v) ARISTA 1-2717 ◆ BLACKHAWK
(15)	17	20	12	M.BRIGHT,T.DUBOIS (J.JARRARD,W.ALDRIDGE) WHEN THE THOUGHT OF YOU CATCHES UP WITH ME	
(16)	19	23	13	B.CHANCEY (D.BALL) NOW I KNOW	(c) (v) warner bros. 18081 ◆ LARI WHITE
17)	24	31	5	G.FUNDIS (C.RAINS,C.GREENE,D.COOK) ★★★AIRPOWER★ NOT A MOMENT TOO SOON J.STROUD,B.GALLIMORE (W.PERRY,J.BARNHILL)	(C) (V) RCA 62896 ★ ★ ◆ TIM MCGRAW CURB ALBUM CUT
18	20	25	6	THIS IS ME K.LEHNING (T.SHAPIRO,T.MCHUGH)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 18062
19	29	35	5	* * * AIRPOWER * * GOIN' THROUGH THE BIG D M.WRIGHT (R ROGERS, J.WRIGHT, M.WRIGHT)	
20	21	24	11	YOU JUST WATCH ME J.CRUTCHFIELD (R.GILES,B.REGAN)	TANYA TUCKER (V) LIBERTY 79053
21	10	8	18	JUKEBOX JUNKIE	◆ KEN MELLONS
22	6	2	14	J.CUPIT (J.CUPIT, J.HONEYCUTT, K.MELLONS) THIRD RATE ROMANCE B.CANNON, N. WILSON (R.SMITH)	(C) (V) EPIC 77579 ◆ SAMMY KERSHAW
23)	22	27	10	* * * ÅIRPOWER * * THAT'S WHAT I GET (FOR LOSIN' YOU) AREYNOLDS,LROONEY (A.ANDERSON, H.KETCHUM)	(C) (V) MERCURY 858 922 HAL KETCHUM CURB ALBUM CUT
24	26	32	8	DOCTOR TIME S.BUCKINGHAM (S.LONGACRE, L. WILSON)	◆ RICK TREVINO (c) (v) COLUMBIA 77708
(25)	28	28	9	THERE GOES MY HEART D.COOK (R.MALD,KOSTAS)	◆ THE MAVERICKS (C) (V) MCA 54909
26	30	43	4	TILL YOU LOVE ME T.BROWN, R.MCENŢIRE (B.DIPIERO, G.BURR)	◆ REBA MCENTIRE (C) (V) MCA 54888
27	12	6	17	THE CITY PUT THE COUNTRY BACK IN ME B.BECKETT (M.GEIGER, W.MULLIS, M.HUFFMAN)	◆ NEAL MCCOY
(28)	39	58	3	I'LL NEVER FORGIVE MY HEART S.HENDRICKS,D.COOK (R.DUNN,J.DUNN,D.DULLON)	(C) (V) ATLANTIC 87213 BROOKS-& DUNN
(29)	33	39	6	NIGHT IS FALLIN' IN MY HEART M.POWELL, T. DUBOIS (D.LINDE)	(v) ARISTA 1-2779 DIAMOND RIO
30	25	14	14	SHE'S NOT THE CHEATIN' KIND 0.000K.S.HENDRICKS (R.DUNN)	(C) (V) ARISTA 1-2764 ◆ BROOKS & DUNN
31	23	10	17	MAN OF MY WORD	(V) ARISTA 1-2740 COLLIN RAYE
(32)	40	41	8	J.HOBBS,E.SEAY,P.WORLEY (A.SHAMBLIN,G.BURR) I GOT IT HONEST	(C) (V) EPIC 77632 ◆ AARON TIPPIN
33	27	19	17	S GIBSON (A TIPPIN, B BURCH, M. F. JOHNSON) WHEN YOU WALK IN THE ROOM	(C) (V) RCA 62947 ◆ PAM TILLIS
34	36	33	20	P.TILLIS,S.FISHELL (J.DESHANNON) DOWN ON THE FARM	(C) (V) ARISTA 1-2726 ◆ TIM MCGRAW
35	32	29	18	J.STROUD,B.GALLIMORE (K.K.PHILLIPS,J.LASETER) WHO'S THAT MAN	CURB ALBUM CUT ◆ TOBY KEITH
36	34	26	18	N.LARKIN,H.SHEDD (T.KEITH) I TRY TO THINK ABOUT ELVIS	(C) (V) POLYDOR 853 358 ◆ PATTY LOVELESS
37	38	34	20	E.GORDY, JR. (G. BURR) THIRD ROCK FROM THE SUN	(C) (V) EPIC 77609 ◆ JOE DIFFIE
(38)	43	42	12	J.SLATE, J. DIFFIE (J. GREENEBAUM, S. WHIPPLE, T. MARTIN) HARD LOVIN' WOMAN	(C) (V) EPIC 77577 ◆ MARK COLLIE
40)		"-		D.COOK (M.COLLIE, D.COOK, J.B. JARVIS)	(C) (V) MCA 54907

_		IM			
THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	45	49	7	YOU AND ONLY YOU C.HOWARD (C.JONES, J.D.MARTIN)	◆ JOHN BERRY (V) LIBERTY 18137
40	47	52	5	LITTLE HOUSES J.STROUD, D.STONE (M. CATES, S. EWING)	◆ DOUG STONE (V) EPIC 77716
41	31	22	16	WATERMELON CRAWL J.CRUTCHFIELD (B.BROCK,Z.TURNER)	◆ TRACY BYRD
42	55	_	2	MI VIDA LOCA (MY CRAZY LIFE) P.TILLIS, S.FISHELL (P. TILLIS, JLEARY)	◆ PAM TILLIS (V) ARISTA 1-2759
43	46	45	6	STORM IN THE HEARTLAND J.SCAIFE, J.COTTON (B. HENDERSON, D. BURNS, C. RYLE)	◆ BILLY RAY CYRUS (C) (V) MERCURY 858 260
44)	49	53	6	HEART TROUBLE P.WORLEY,E.SEAY,M.MCBRIDE (P.KENNERLEY)	MARTINA MCBRIDE (C) (V) RCA 62961
45	35	37	9	COUNTRY 'TIL I DIE J.STROUD.J.ANDERSON (T.SEALS,E.SETSER,J.ANDERSON)	◆ JOHN ANDERSON (C) (V) BNA 62935
46	48	46	9	WHAT THEY'RE TALKING ABOUT M.WRIGHT (L.BOONE, P.NELSON, R.AKINS)	◆ RHETT AKINS (C) (V) DECCA 54910
47)	61		2	THIS TIME M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	◆ SAWYER BROWN (c) CURB 76930
48	59	68	3	HERE I AM E.GORDY, JR. (T.ARATA)	◆ PATTY LOVELESS (C) (V) EPIC 77734
49	56	59	3	MAYBE SHE'S HUMAN J.LEO (K.ROBBINS,L.MARTINE,JR.)	◆ KATHY MATTEA (C) (V) MERCURY 856 262
50	64	-	2	OLD ENOUGH TO KNOW BETTER D.COOK (C.RAINS,W.HAYES)	◆ WADE HAYES (C) (V) COLUMBIA 77739
<u>(51)</u>	53	55	6	LONG LEGGED HANNAH (FROM BUTTE, MONTANA) B.BECKETT, B. TANKERSLEY (J. HUNTER)	◆ JESSE HUNTER (V) BNA 62976
52	54	57	6	TILL I WAS LOVED BY YOU B.BECKETT,H.SHEDD (M.IRWIN,A.JACKSON)	◆ CHELY WRIGHT (C) (V) POLYDOR 853 810
53	50	47	19	SHE DREAMS M.WRIGHT (G.HARRISON, T.MENSY)	◆ MARK CHESNUTT (C) (V) DECCA 54887
54	51	51	19	NOBODY'S GONNA RAIN ON OUR PARADE JLEO (B. PARKER, W. RAMBEAUX)	◆ KATHY MATTEA (C) (V) MERCURY 858 800
55	42	38	12	TEARDROPS R.BENNETT (G.DUCAS, T.MCBRIDE)	◆ GEORGE DUCAS (v) LIBERTY 79045
(56)	71	_	2	THE FIRST STEP J.GRUTCHFIELD (D.CRIDER, V.THOMPSON)	TRACY BYRD (C) (V) MCA 54945
<u>(57)</u>	65	62	14	GONE COUNTRY K.STEGALL (B.MCDILL)	ALAN JACKSON ARISTA ALBUM CUT
58	60	60	4	SUMMER IN DIXIE B.BECKETT (J.ROBBIN,G.LEVINE)	◆ CONFEDERATE RAILROAD (V) ATLANTIC 82505
<u>59</u>	66	67	3		ORGE JONES & ALAN JACKSON (C) (V) MCA 54969
60	63	56	18	SHE THINKS HIS NAME WAS JOHN T.BROWN, R.MCENTIRE (S.KNOX, S. ROSEN)	◆ REBA MCENTIRE (C) (V) MCA 54899
61)	68	72	3	THE GIRL FROM YESTERDAY EAGLES.E.SCHEINER.R.JACOBS (G.FREY,J.TEMPCHIN)	EAGLES GEFFEN ALBUM CUT
62	52	48	8	EUGENE YOU GENIUS B.J.WALKER,JR.,K.LEHNING (L.WILSON,B.LAWSON)	◆ BRYAN WHITE (C) (V) ASYLUM 64510
				HOT SHOT DEBU	T
(63)	NEV	V	1	BETWEEN AN OLD MEMORY AND ME G.BROWN (K.STEGALL,C.CRAIG)	TRAVIS TRITT (C) (V) WARNER BROS. 18003
64	58	44	16	HAS ANYBODY SEEN AMY J.SCIAFE,J.COTTON (J.VEZNER,D.HENRY)	◆ JOHN & AUDREY WIGGINS (C) (V) MERCURY 858920
65	69	70	5	SHE SHOULD'VE BEEN MINE R.PENNINGTON, WESTERN FLYER (K.BLAZY, R.CROSBY, J. DOWELL)	◆ WESTERN FLYER (V) STEP ONE 485
66	74	75	3	WHEN I COME BACK (I WANNA BE MY DOG) M.WRIGHT (C.WISEMAN, A.ANDERSON)	◆ GREG HOLLAND (C) (V) WARNER BROS. 18033
67)	73	69	8	GIRL THANG 8.BECKETT (K.HINTON,M.LAYBOURN,J.RODMAN) TAMMY WYN	IETTE (DUET WITH WYNONNA) EPIC ALBUM CUT
68	67	64	5	THE RUNNING KIND S.FISHELL, R.FOSTER (M.HAGGARD)	◆ RADNEY FOSTER (V) ARISTA 1-2758
69	NEW	/▶	1	LISTEN TO YOUR WOMAN NOT LISTED (NOT LISTED)	◆ STEVE KOLANDER (C) RIVER NORTH 4514
70	NEW	/▶	1	SHE'S IN THE BEDROOM CRYING J.SCAIFE,J.COTTON (J.A. STEWART,C.CANNON)	◆ JOHN & AUDREY WIGGINS (c) (V) MERCURY 856 296
71	57	50	10	WHEREVER SHE IS B.CHANCEY, P.WORLEY (J.HOUSE, J.JARRARD)	◆ RICKY VAN SHELTON (C) (V) COLUMBIA 77653
72	NEW	/▶	1	LITTLE BY LITTLE D.COOK (J.HOUSE.R.BOWLES)	◆ JAMES HOUSE (C) (V) EPIC 77757
73	NEW	/ \	1	TAKE THAT J.CRUTCHFIELD (G.BURR, T. SHAPIRO)	◆ LISA BROKOP (C) PATRIOT 79072
74	62	54	9	THE POWER OF LOVE S.HENDRICKS (D.COOK,G.NICHOLSON)	LEE ROY PARNELL (C) (V) ARISTA 1-2747

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. (B) 1994, Billboard/BPI Communications.

HOT COUNTRY RECURRENTS

					1101 00011111
1	_	-	1	XXX'S AND OOO'S (AN AMERICAN GIRL) G.FUNDIS,H.STINSON (A.RANDALL,M.BERG)	TRISHA YEARWOOD
2	1	1	8	BE MY BABY TONIGHT S.HENDRICKS (E.HILL,R.FAGAN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
3			1	WHAT THE COWGIRLS DO T.BROWN (V.GILL,R.NIELSEN)	◆ VINCE GILL MCA
4		-	1	CALLIN' BATON ROUGE A.REYNOLDS (D.LINDE)	◆ GARTH BROOKS LIBERTY
5	2	3	5	DREAMING WITH MY EYES OPEN J.STROUD (T.ARATA)	◆ CLAY WALKER GIANT
6	4	2	7	LOVE A LITTLE STRONGER M.POWELL,T.DUBOIS (C.JONES,B.CRITTENDEN,G.SWINT)	◆ DIAMOND RIO ARISTA
7	5	4	12	WINK B.BECKETT (B.DIPIERO,T.SHAPIRO)	◆ NEAL MCCOY ATLANTIC
8	3	5	5	WHISPER MY NAME K.LEHNING (T BRUCE)	◆ RANDY TRAVIS WARNER BROS.
9	8	6	8	NATIONAL WORKING WOMAN'S HOLIDAY B.CANNON,N.WILSON (R.MURRAH,P.TERRY,J.D.HICKS)	◆ SAMMY KERSHAW MERCURY
10	9	10	13	EVERY ONCE IN A WHILE M.BRIGHT, T.DUBOIS (H.PAUL, V.STEPHENSON, D.ROBBINS)	◆ BLACKHAWK ARISTA
11	11	11	6	SHE CAN'T SAY I DIDN'T CRY S.BUCKINGHAM (T.MARTIN, R. WILSON)	◆ RICK TREVINO COLUMBIA
12	6	8	7	HANGIN' IN J.CRUTCHFIELD (S.BOGARD,R.GILES)	◆ TANYA TUCKER LIBERTY
13	13	15	15	THEY DON'T MAKE 'EM LIKE THAT ANYMORE C.FARREN (J.STEELE, C.FARREN)	BOY HOWDY CURB

14	7	12	17	WISH I DIDN'T KNOW NOW N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH MERCURY
15	15	17	16	WALKING AWAY A WINNER J.LEO (T.SHAPIRO, B. DIPIERO)	◆ KATHY MATTEA MERCURY
16	14	14	4	SUMMERTIME BLUES K.STEGALL (E.COCHRAN, J.CAPEHART)	◆ ALAN JACKSON ARISTA
17	10	7	3	WHAT'S IN IT FOR ME C.HOWARD (J.JARRARD.G.BURR)	JOHN BERRY LIBERTY
18	18	16	10	INDEPENDENCE DAY P.WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	◆ MARTINA MCBRIDE RCA
19	19	9	13	THINKIN' PROBLEM B.CHANCEY (D.BALL, A.SHAMBLIN.S. ZIFF)	DAVID BALL WARNER BROS.
20	17	21	10	THAT AIN'T NO WAY TO GO D.COOK,S,HENDRICKS (R.DUNN,K.BROOKS,D.COOK)	◆ BROOKS & DUNN ARISTA
21	20	19	15	DON'T TAKE THE GIRL J.STROUD,B.GALLIMORE (C.MARTIN,L.W.JOHNSON)	◆ TIM MCGRAW
22	12	20	3	HARD TO SAY M.MILLER, M.MCANALLY (M.MILLER)	◆ SAWYER BROWN CURB
23	21	23	12	FOOLISH PRIDE G.BROWN (T TRITT)	◆ TRAVIS TRITT WARNER BROS.
24	22	18	30	I SWEAR S.HENDRICKS (F.J.MYERS, G.BAKER)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
25			10	WHENEVER YOU COME AROUND T.BROWN (V.GILL.P. WASNER)	VINCE GILL MCA

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

Bilboard TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQU	TITLE IVALENT FOR CASSETTE/CD)	PEAK POSITION
	NEV	v b	1	* * * No. 1/HOT SHOT DEE GEORGE STRAIT MCA 11092 (10.98/15.98) 1 week at No. 1	BUT ★ ★ ★ LEAD ON	1
2	1	1	6	MARY CHAPIN CARPENTER COLUMBIA 64327/SONY (10.98 EQ/1	5.98) STONES IN THE ROAD	1
				* * * GREATEST GAINER		
3	3	2	34	TIM MCGRAW ▲3 CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
4	2	3	13	THE TRACTORS ● ARISTA 18728 (9.98/15.98) LIS	THE TRACTORS	2
5	4	5	20	ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	1
6	5	4	7	BROOKS & DUNN ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
7	7	8	8	TRACY LAWRENCE ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
8	6	6	23	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
9	9	10	16	JOE DIFFIE ● EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
10	11	13	44	JEFF FOXWORTHY ● YC	DU MIGHT BE A REDNECK IF	9
11	10	7	42	JOHN MICHAEL MONTGOMERY ▲ 2 ATLANTIC 82559/AG (10.9	98/15.98) KICKIN' IT UP	1
12	12	9	29	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
13	8	12	3	VARIOUS ARTISTS MCA 11097 (10.98/16.98)	SKYNYRD FRYNDS	8
(14)	NE	N Þ	1	BILLY RAY CYRUS MERCURY 526 081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	14
15	13	11	6	CLINT BLACK RCA 66419 (10.98/16.98)	ONE EMOTION	8
(16)	19	22	63	GARTH BROOKS ▲ 4 LIBERTY 80857 (10.98/16.98)	IN PIECES	1
17	15	15	7	LITTLE TEXAS WARNER BROS, 45739 (10.98/15.98)	KICK A LITTLE	10
(18)	26	_	2	WILLIE NELSON LIBERTY/SBK 30420/EMI (10.98/16.98)	HEALING HANDS OF TIME	18
19	16	20	7	CLAY WALKER GIANT 24582 (10.98/15.98)	IF I COULD MAKE A LIVING	7
20	14	18	22	DAVID BALL ● WARNER BROS. 45562 (9.98/15 98)	THINKIN' PROBLEM	6
21	18	23	7	ALABAMA RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	18
22	20	26	41	BLACKHAWK ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
23	17	14	7	TOBY KEITH POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8
24	23	19	23	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	12
25	24	17	53	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) IIS	TAKE ME AS I AM	7
26	22	24	41	THE MAVERICKS ● MCA 10961 (9.98/15.98) IS	WHAT A CRYING SHAME	6
27	21	16	7	DOLLY PARTON COLUMBIA 66123/SONY (10.98 EQ/16.98)	HEARTSONGS	16
28	25	21	21	SAMMY KERSHAW MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
29	27	25	12	PATTY LOVELESS EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
30	28	30	110	ALAN JACKSON ▲⁴ ARISTA 18711 (10.98/15.98) A LOT ABOUT LIVI	n' (a <mark>n</mark> d a little <mark>'Bo</mark> ut Love)	1
(31)	32	33	36	JOHN BERRY ● LIBERTY 80472 (9.98/13.98)	JOHN BERRY	13
32	29	28	61	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM	14
33	NE	w Þ	1	AARON TIPPIN RCA 66420 (10.98/15.98)	LOOKIN' BACK AT MYSELF	33
34)	34	32	59	REBA MCENTIRE ▲ 2 MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
35	31	29	124	MARY CHAPIN CARPENTER ▲ ² COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
36	33	31	90	BROOKS & DUNN ▲² ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
37	30	27	57	VARIOUS ARTISTS ▲³ GIANT 24531 (10.98/15.98) COMMON THREA	D: THE SONGS OF THE EAGLES	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUI	(VALENT)	PEAK POSITION
38	36	35	218	GARTH BROOKS ▲ 11 LIBERTY 93866 (9.98/13.98)	NO FENCES	1
(39)	37	36	113		RE COUNTRY (SOUNDTRACK)	1
40	38	38	29	PAM TILLIS ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
41	35	34	9	MARK CHESNUTT DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
42	39	39	170	BROOKS & DUNN ▲3 ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
(43)	43	50	21	LARI WHITE RCA 66395 (9.98/15.98)	WISHES	43
(44)	44	51	17	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
45	40	40	79	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
46	45	46	289	GARTH BROOKS ▲5 LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
47	42	48	12	KEN MELLONS EPIC 53746/SONY (9.98 EQ/15.98)	KEN MELLONS	42
(48)	49	49	115	VINCE GILL ▲3 MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
49	41	37	27	TRAVIS TRITT ● WARNER BROS, 45603 (10.98/15.98) TE	N FEET TALL & BULLETPROOF	3
50	48	44	86	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.9	98) THIS TIME	4
51	46	43	7	VARIOUS ARTISTS BNA 66416 (10.98/15.98) KEITH	WHITLEY/A TRIBUTE ALBUM	43
<u>52</u>	68	_	2	* * PACESETTER * * TRISHA YEARWOOD MCA 11091 (10.98/15.98)	THE SWEETEST GIFT	52
53	52	54	38	RICK TREVINO COLUMBIA 53560/SONY (10.98 EQ/15.98)	RICK TREVINO	23
54	47	41	42	COLLIN RAYE ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
(55)	55	53	166	GARTH BROOKS ▲ 10 LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
56	50	42	40	NEAL MCCOY ● ATLANTIC 82568/AG (10.98/15.98)	NO DOUBT ABOUT IT	13
57	53	47	59	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
58	59	56	105	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98	/15.98) HS LIFE'S A DANCE	4
59	51	45	37	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
60	54	65	1 5	GEORGE JONES MCA 11096 (10.98/15.98)	BRADLEY'S BARN SESSIONS	54
61	57	59	4	JOHN ANDERSON BNA 66417 (9.98/15.98)	COUNTRY 'TIL I DIE	57
(62)	66	_	2	RICKY VAN SHELTON COLUMBIA 66153 (10.98 EQ/15.98)	LOVE & HONOR	62
63	61	57	82	TOBY KEITH ▲ MERCURY 514421 (9.98 EQ/13.98) IS	TOBY KEITH	17
64	60	64	29	RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
65	56	52	19	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	49
66	58	61	5	VARIOUS ARTISTS ARISTA 18760 (9.98/15.98) MAMA'S HUNGRY EYES: A	TRIBUTE TO MERLE HAGGARD	54
67	73	66	4	SUZY BOGGUSS & CHET ATKINS LIBERTY 29606 (10.98/15.5	98) SIMPATICO	58
68	NE	w Þ	1	DOUG STONE EPIC 66803/SONY (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	68
69	63	60	27	LORRIE MORGAN ● BNA 66379 (9.98/15.98)	WAR PAINT	7
70	62	58	15	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	58
71	64	62	67	CLAY WALKER ▲ GIANT 24511 (9.98/15.98) IS	CLAY WALKER	8
72	65	63	34	CONFEDERATE RAILROAD ◆ ATLANTIC 82505/AG (10.98/15.9	NOTORIOUS	6
73	71	70	183	ALAN JACKSON ▲2 ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
74	67	55	26	KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	12
75	70	67	82	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	9

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,00 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. IS indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

Billboard. Top Country Catalog Albums...

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

SoundScan

THIS	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVAL	TITLE ENT FOR CASSETTE/CD)	WKS. ON CHART
1	2	VINCE GILL MCA 10877 (10.98/15.98) 1 week at No. 1	LET THERE BE PEACE ON EARTH	2
2	1	PATSY CLINE ▲ 4 MCA 12* (7.98/12.98)	GREATEST HITS	184
3	_	ALAN JACKSON ARISTA 1-8736 (10.98/15.98)	HONKY TONK CHRISTMAS	1
4	4	GARTH BROOKS ▲2 LIBERTY 98742 (9.98/15.98)	BEYOND THE SEASON	16
5	10	REBA MCENTIRE ● MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	18
6	13	GEORGE STRAIT ● MCA 5800* (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	23
7	3	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	184
8	5	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	169
9	7	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	182
10	6	GEORGE STRAIT ▲2 MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	184
11	_	DOLLY PARTON COLUMBIA 46796*/SONY (5.98 EQ/9.98)	HOME FOR CHRISTMAS	19
12	8	GEORGE STRAIT ▲2 MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	182
13	9	MARY CHAPIN CARPENTER ● COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	10
1				

WEEK	LAST WEEK			WKS. ON CHART
14	11	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	23
15	12	CLINT BLACK ▲2 RCA 9668 (9.98/13.98)	KILLIN' TIME	11
16	14	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	43
17		KENNY ROGERS & DOLLY PARTON ▲2 RCA 5307 (7.98/11.98)	ONCE UPON A CHRISTMAS	22
18	_	ALABAMA ▲ RCA 7014 (7.98/11.98)	ALABAMA CHRISTMAS	21
19	15	KENNY ROGERS ▲ LIBERTY 5112*/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	88
20	23	ALABAMA & 3 RCA 7170* (9.98/13.98)	GREATEST HITS	183
21	19	VINCE GILL & MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	51
22	22	TRAVIS TRITT WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
23	18	GEORGE STRAIT ➡ MCA 10450 (9.98/15.98)	TEN STRAIT HITS	31
24	20	ALABAMA A RCA 6825 (7.98/11.98)	ALABAMA LIVE	60
25	17	WILLIE NELSON & COLUMBIA 35305/SONY (7.98 EQ/11.98)	STARDUST	14

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

COUNTRY MUSIC FOUNDATION BUILDS REISSUE LABEL

about all the live Opry stuff we had, and that was another catalyst."

CMF Records went to work sifting through its archives and, over the next few years, released collections of vintage live recordings from artists like Jim Reeves, the Louvin Brothers, and Buck Owens. In 1987, the label released "The Bristol Sessions," a Grammy-nominated, landmark two-CD set documenting Ralph Peer's historic 1927 recordings of such country music pioneers as Jimmie Rodgers and the Carter Family.

Locating the source material for these historic recordings is one thing; bringing them up to snuff sonically is quite another. Since 1980, that job has fallen to the CMF's audio restoration engineer. Alan Stoker, who deserves much of the credit for the consistently state-of-the-art sound of the label's re-

leases.
"We want to make sure the quality
"Some peostays high," says Stoker. "Some people might think of it as 'just damn hillbilly music,' but it means a whole lot

Stoker's tiny basement office, a curious and cluttered mixture of lowand hi-tech audio gear, is where much of the CMF's sonic restoration takes place. In addition to its own in-house equipment, the foundation takes advantage of Nashville's more cuttingedge studio facilities. Stoker makes frequent use of the CEDAR noise-removal system located just down the street at Masterfonics.

CMF Records takes a multifaceted approach to getting its product to listeners. Records are available at the Hall Of Fame's gift shop and by mail order through the foundation's "Coun-

IOO YEARS

CELEBRATING 100 YEARS OF UNPARALLELED COVERAGE.

Billboard's 100th Anniversary Issue

invention of the player piano, nickelodeon and jukebox, to the creation of the

charts the history of the music industry, as well as Billboard's evolution from

1894 to the present. All the eras of music will be examined and celebrated, from

phonograph, radio, television and CD player, Billboard's anniversary issue

early jazz, to the rise of rock and roll, to rap and world music, and every

sub-genre in between inside our 200 + page centennial edition.

(Pre-payment required - U.S. funds only) Send payment to:

Charge to: ___ American Express ___ Visa ___ Mastercard

regular issue and \$10 per hard-bound issue for foreign shipping)

City_____State____

Regular Issue (s)

covers, it is a collector's item and truly a once-in-a-century event.

From carnivals and circuses, the rise of vaudeville, and the

The most absorbing social history of entertainment ever put between two

Make sure you have issues for everyone in your organization! * You may order single issues @ \$15 each or take advantage of our SPECIAL DISCOUNT BULK OFFER:

• ORDER 5 OR MORE ISSUES @ \$7 EACH •

• HARD-BOUND ISSUES @ \$50 EACH • • LIMITED PRINT RUN • RESERVE YOUR ISSUES NOW! • ISSUE DATE: NOVEMBER 1, 1994 •

BILLBOARD 100TH ANNIVERSARY ISSUE COUPON

_# of issues. Phone ()

☐ Hard-bound issue(s)

_____ Exp. Date: _

Adam Waldman, Billboard, 1515 Broadway, 14th fl., New York, NY 10036

try Music Catalog." Finding the label's releases in a local retail shop used to be a bit more of a challenge, but that has become easier since the label hooked up with the REP independent distribution network last

"Before, we were making separate deals with a dozen or so regional distributors, but with REP it's much more streamlined," says Young. "We're dealing with one sales staff and one accounting department, and because they're as effective as they are, it will allow us to release more product. If we get any static from REP at all, it's because we sell things at full-line prices. That's because, if you pick up a CMF record, you can expect that the sound will be as good as it can be, the notes will be exhaustive and well-written, you'll see photographs you've probably never seen before, and you'll see lots of cuts on the

With the Pierce and Monroe collections on the market, the CMF has turned its attention to future projects. including a career retrospective on the late Roger Miller.

"People can look to this label to become more of an area of emphasis for the Country Music Foundation," Ivey says, "Given the fact that we now have a little bit of back catalog, it's beginning to pay for itself, and that's ideal.'



Strike Four Pictured at this year's Bowling Bash to benefit the T.J. Martell Foundation at Nashville's Hermitage Bowling Lanes are, from left, Frances Preston, president/CEO of BMI; recording artists Billy Dean and Faith Hill (celebrity co-hosts); and Paul Jankowski, T.J. Martell events chairman.

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
- 63 BETWEEN AN OLD MEMORY AND ME (EMI April, THE BIG ONE (Housenotes, BMI)
 THE CITY PUT THE COUNTRY BACK IN ME (Sixteen

- Stars, BMI/Dixie Stars, ASCAP) HL
 45 COUNTRY 'TIL I DIE (Almo, ASCAP/Holmes Creek, ASCAP/Irving, BMI/Baby Dumplin BMI) WBM
 24 DOCTOR TIME (W.B.M., SESAC/Long Acre. SESAC/Zomba, ASCAP) WBM
 34 DOWN ON THE FARM (Texas Wedge, ASCAP/Noosa Heads, BMI) WBM
 25 ENGENEY VIII (SEMILIS (Zomba, ASCAP/Catch, The Real

- 62 EUGENE YOU GENIUS (Zomba ASCAP/Catch The Boat. ASCAP) WBM 56 THE FIRST STEP (Stroudacaster, BMI/Lazy Kato, BMI/
- EMI April, ASCAP/Ides Of March ASCAP)

 61 THE GIRL FROM YESTERDAY (Red Cloud, ASCAP/Night
- River, ASCAP)

 GIRL THANG (WB ASCAP/Warner-Tamerlane, BMI) 67
- WBM
 GOIN' THROUGH THE BIG D (Maypop BMI/Wildcountry
 BMI/Route Six. BMI/Songs Of Jasper BMI/EMI
 Blackwood. BMI) HL/WBM
 GONE COUNTRY (Polygram Int'l. ASCAP/Ranger Bob.

- ASCAP/HILL RUSPIGNIT HE ROSES (Sony Tree, BMI)
 HARD LOVIN' WOMAN (Music Corp of America, BMI/
 Mark Collie, BMI/Sony Tree BMI/Don Cook, BMI/Zomba,
 ASCAP/Inspector Barlow, ASCAP) HL/WBM
 HAS ANYBODY SEEN AMY (Reynsong BMI/Howe Sound
 BMI/Sony Cross Keys, ASCAP) HL
 HEART TROUBLE (Irving BMI/Littlemarch, BMI) WBM
 HERE I AM (Morganactive ASCAP/Pookie Bear, ASCAP)
 IF LOULD MAKE A LIVING (Tom Collins BMI/Murrah
 BMI/Seventh Son ASCAP/Mattie Ruth ASCAP) WBM
 IF YOU'VE GOT LOVE (Love This Town ASCAP/MCA
 ASCAP) HL/WBM
- ASCAP) HL/WBM

 32 | GOT IT HONEST (Acuff-Rose, BMI/Big Bobcat BMI/
- Bruce Burch SESAC) WBM

 28 I'LL NEVER FORGIVE MY HEART (Sony Tree BMI/
- Showbilly BMI/Acult-Rose BMI)
 I SEE IT NOW (Sony Tree BMI/Sony Cross Keys
 ASCAP/MB, ASCAP) HL/WBM
 I SURE CAN SMELL THE RAIN (Alabama Band BMI/
- 36 ITRY TO THINK ABOUT ELVIS (MCA ASCAP/Gary Burn
- ASCAP) HE
 JUKEBOX JUNKIE (Cupit, BMI/Cupit Memaries ASCAP)
 KICK A LITTLE (Square West ASCAP/Howlin Hits
- ASCAP) WBM

 69 LISTEN TO YOUR WOMAN ()

 72 LITTLE BY LITTLE (A H Rollins BMI/Texascity BMI/Maypog BMI/Wildcountry BMI)

 40 LITTLE HOUSES (Alabama Band ASCAP/Wildcountry ASCAP/Acult-Rose, BMI) WBM
- 7 LIVIN ON LOVE (Yee Haw ASCAP) WBM 51 LONG LEGGED HANNAH (FROM BUTTE, MONTANA)
- (Meat And Three BM/Ensign BMI) HL

 31 MAN OF MY WORD (Hayes Street, ASCAP/Almo ASCAP/
 Allen Shamblin, ASCAP/MCA, ASCAP/Gary Burr, ASCAP)
- 49 MAYBE SHE'S HUMAN (Irving BMI/Cotter Bay BMI/
 - Careers-BMG BMI/Doo Layng, BMI)
 MI VIDA LOCA (MY CRAZY LIFE) (Ben's Future BMI/
 - Sony Tree, BMI/DreamCatcher ASCAP)
 NIGHT IS FALLIN' IN MY HEART (EMI Blackwood BMI/
- NOBODY'S GONNA RAIN ON OUR PARADE (Longitude
- NOT A MOMENT TOO SOON (Zomba ASCAP/Suzi Bob ASCAP) WRM

- NOW I KNOW (Sony Tree, BMI/Don Cook, BMI) HL OLD ENOUGH TO KNOW BETTER (Sony Tree, BMI) PICKUP MAN (Songwriters Ink, BMI/Texas Wedge
- ASCAP! HL
 74 THE POWER OF LOVE (Sony Cross Keys, ASCAP) HL
 75 THE RED STROKES (Rio Bravo, BMI/Sanderson, ASCAF
 Criterion, ASCAP/Escudilla, ASCAP/Major Bob, ASCAF
- Criterion. ASCAP/ESCUOIIIA.

 NO FERCES. ASCAP)

 THE RUNNING KIND (Sony Tree. BMI) HL

 SHE DREAMS (Warner-Tamerlane. BMI/Patrick Joseph.

 BMI/Sony Cross Keys. ASCAP/Miss Dot ASCAP/Brass

 ASCAP) HL/WBM

 WHAF (Songs Of Grand
- 65 SHE SHOULD'VE BEEN MINE (Songs Of Grand Coalition BMI/Songs Of Grand Alliance ASCAP/Hoosier, 70 SHE'S IN THE BEDROOM CRYING (Millhouse, BMI/
- Songs Of PolyGram, BMI/Taste Auction, BMI)

 30 SHE'S NOT THE CHEATIN' KIND (Sony Tree, BMI/
- Showbilly, BMI) HL

 60 SHE THINKS HIS NAME WAS JOHN (Bash, ASCAP/Blue
- Water, ASCAP/Mighty Nice BMI/Blue Water, BMI) HL
 SHUT UP AND KISS ME (Why Walk, ASCAP)
 STORM IN THE HEARTLAND (Pier Five, BMI/Isham
 Ryle, BMI)
 SUMMER IN DIXIE (Sony Cross Keys ASCAP) HL

- 300 SUMMER IN UIALE (SORY LOSS REYS ASCAP) HL
 1 TAKE ME AS I AM (LUITE BIG TOWN, BMI/American Made,
 BMI/All Over Town, BMI/Sory Tree BMI) HL/WBM
 73 TAKE THAT (MCA. ASCAP/Gary Burr. ASCAP/Great
 Cumberland, BMI/Damond Struck BMI)
 55 TEARDROPS (Polygram Int'l ASCAP/Veg-0-Music
 ASCAP/Songs Of PolyGram, BMI/Songs Of McRide BMI)
 H
- 23 THAT'S WHAT I GET (FOR LOSIN' YOU) (This Big
- ASCAP/Bash ASCAP/Blue Water. ASCAP/Songs Of Portugese, ASCAP/Foreshadow BMI) HL

 25 THERE GOES MY HEART (Sony Tree. BMI/Raul Malo. BMI/Songs Of PolyGram BMI/Seven Angels BMI) HL

 22 THIRD RATE ROMANCE (Fourth Floor ASCAP/WB ASCAP) URM
- 37 THIRD ROCK FROM THE SILN (Major Rob. ASCAP/Rig
- Bravo BMI/Stroudacaster BMI/Baby Mae. BMI) WBM

 18 THIS IS ME (Great Cumberland BMI/Diamond Struck
 BMI/Kicking Bird. BMI)
- 47 THIS TIME (Travelin Zoo ASCAP/Beginner ASCAP)
 52 TILL I WAS LOVED BY YOU (Ten Ten ASCAP/Mattie
- Ruth ASCAP/Seventh Son ASCAP) own BM/American Made BM/American Made BM/MCA ASCAP/Gary Burr ASCAP)

 10 UNTANGLIN' MY MIND (Blackened BM/Irving BMI/
- Sony Tree BMI/Sierra Mountain BMI) HL/WBM
 41 WATERMELON CRAWL (Acutf-Rose BMI/Coburn BMI)
 WRM
- 9 WE CAN'T LOVE LIKE THIS ANYMORE (Alabama Band
- NEW WORKS DMI/ WDMI
 46 WHAT THEY'RE TALKING ABOUT (Sony Cross Keys
- ASCAP/Sony Tree BMI/Terilee BMI) HL
 66 WHEN I COME BACK (I WANNA BE MY DOG) (Almo
 ASCAP/Mighty Nice BMI/Al Andersongs BMI/Blue
- Water BMI)

 8 WHEN LOVE FINDS YOU (Benefit, BMI/Edward Grant
- ASCAP/Middle C ASCAP) WBM

 15 WHEN THE THOUGHT OF YOU CATCHES UP WITH ME
- 33 WHEN YOU WALK IN THE ROOM (EMI BMI/Unart BM!) WBM
 71 WHEREVER SHE IS (Sony Tree BMI/Alabama Band.
 ASCAP/Wildcountry ASCAP) HL/WBM
 35 WHO'S THAT MAN (Songs Of PolyGram BMI/Tokeco
- 39 YOU AND ONLY YOU (Great Cumberland BMI/Diamond
- Struck BMI/WB. ASCAP/Might Be ASCAP) WBM 20 YOU JUST WATCH ME (Dixe Stars, ASCAP) HL

*Note: All active Billboard subscribers on our anniversary date of 11/1/94 will automatically receive one copy of the anniversary issue.

Issue date is November 1, 1994. Please allow 3-5 weeks for delivery. (Add an additional \$5 per

Card#

Signature (Required) _

Company/Title

Address

SEGUNDO ROMANCE

AMOR PROHIBIDO

GRACIAS MUJER

LO NUEVO Y LO MEJOR

DONDE JUGARAN LOS NINOS

PIANO DE AMERICA 2

CAMINO DEL ALMA

SIENTE EL AMOR

LOVE & LIBERTE

LOS DOS PLEBES

GIPSY KINGS

ROMANCE

AYER Y HOY

FNAMORATE

FOGARATE

STEEL RAIN

LA DIFERENZIA

DICEN QUE SOY

CARINO DE MIS CARINOS

GRACIAS POR ESPERAR

THE MAMBO KINGS

CANCIONES DE MI PADRE

COMO TE LLAMAS PALOMA?

TU ULTIMA CANCION

12 SUPER EXITOS

PURA SANGRE

PARA MI REINA

THE BEST

OTRO DIA

MEREN HITS '95

EN CONCIERTO VOL. 1

EL NERVIO DEL VOLCAN

RECUERDO A JAVIER SOLIS

LOS MACHOS TAMBIEN LLORAN

LASTIMA QUE SEAS AJENA

CORAZON DE CRISTAL

SI TE VAS

LIVE!

JULIO

RECORDANDO A LOS PANCHOS

DE MI ALMA LATINA

* * * No. 1 * * *

CARLOS VIVES POLYGRAM LATINO 518 884 CLASICOS DE LA PROVINCIA

* * * HOT SHOT DEBUT * * *

* * * GREATEST GAINER * * *

THE Billboard Latin 50

LUIS MIGUEL • WEA LATINA 97234 11 weeks at No. 1

GLORIA ESTEFAN ▲ EPIC 53807/SONY

BANDA MACHOS FONOVISA 6022

RAUL DI BLASIO ARIOLA 20238/BMGHS

GIPSY KINGS FLEKTRA MUSICIAN 61599/ELEKTRA

LOS TIGRES DEL NORTE FONOVISA 6017

LA DIFERENZIA ARISTA-TEXAS 18786/BMG

JUAN LUIS GUERRA 440 KAREN 21110/8MG

PLACIDO DOMINGO ANGEL 55263/EMI LATIN

JERRY RIVERA SONY 81426

MANA WEA LATINA 90818

CRISTIAN MELODY 0503/FONOVISA

OLGA TANON WEA LATINA 97881

GIPSY KINGS • ELEKTRA 60845

ANA GABRIEL SONY 81401

INDIA SOHO LATINO 81373/SONY

LUCERO MELODY 9162/FONOVISA

JAY PEREZ SONY 81353

LA MAFIA SONY 81215

VICENTE FERNANDEZ SONY 81321

JUAN GABRIEL ARIOLA 21898/BMG

VARIOUS ARTISTS MAX 81325/SONY

M. A. SOLIS Y LOS BUKIS . FONOVISA 6002

LINDA RONSTADT ▲ ELEKTRA 60765

JAIME Y LOS CHAMACOS FREDDIE X

LOS TEMERARIOS AFG SIGMA 3006

JULIO IGLESIAS ▲ 2 SONY 38640

ION SECADA SBK 29683/FMLLATIN

LOS TEMERARIOS AFG SIGMA 3007

GIPSY KINGS ELEKTRA 61390

CAIFANES RCA 21411/BMG VIKKI CARR GLOBO 81393/SONY

LIBERACION FONOVISA 6014

LOS FUGITIVOS RODVEN 3051

BANDA MACHOS FONOVISA 6012

VICENTE FERNANDEZ SONY 81070

GRUPO NICHE GLOBO/SDI 81322 SONY

LA TROPA F MANNY 13034/WEA LATINA

VARIOUS ARTISTS EMITATIN 3071

LOS PALOMINOS SONY 81174

LOS TIRANOS DEL NORTE FONOVISA 9156

SELENA EMILATIN 30907

BRONCO FONOVISA 6015 CHAYANNE SONY 81366

GIPSY KINGS ELEKTRA 60892

SOUNDTRACK ELEKTRA 961240

FAMA SONY 81546

LUIS MIGUEL ▲ WEA LATINA 75805

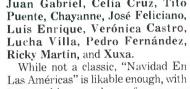




by John Lannert

DISNEY'S FELIZ NAVIDAD: Walt Disney Records' initial foray into the Latino arena comes via the just-released "Navidad En Las Américas," a wildly diverse, 12-

song Christmas set boasting an equally diverse, standout cast of recording stars: Plácido Domingo, Juan Gabriel, Celia Cruz, Tito Puente, Chayanne, José Feliciano, Luis Enrique, Verónica Castro, Lucha Villa, Pedro Fernández,



memorable vocal performances turned in by Domingo ("La Virgen Lava Pañales"), Feliciano ("Noche De Paz"), and Fernández, whose wrench-

ing mariachi take of "Amarga Navidad" renders Elvis Presley's plaintive standard "Blue Christmas" positively jubilant. Puente's fine Latin-jazz rendition of "El Tamborilero" (The Little Drummer Boy) sounds every bit as reverent as the more familiar, slower versions recorded in the past.

Disney is supporting its holiday package primarily with a television

show Dec. 7 on Latino net Univision, which will feature most of the album's participants but not superstars Gabriel or Domingo. Hosted by superthrob Chayanne, the TV version of "Navidad En Las Américas" certainly will spark, but not explode, album sales.

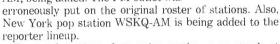
Indeed, "Navidad" is not likely to hit the board in a big way, because the album's wide range of musical styles holds little appeal for genrespecific Latino fans, the vast majority of whom are loyal only to one brand of music, be it banda, salsa, or pop.

It is curious that Disney did not produce a Latino holiday record/TV special exploiting the world-famous

celebrity of the studio's own animated luminaries. In any case, if Disney takes another stab at the Latino music

market, the company will have to narrow its target audience in order to expand record sales.

CHART MUTATES, SLIGHTLY: The list of reporting stations for the Hot Latin Tracks chart has been altered slightly, with regional Mexican KVVA-FM Phoenix being dropped and its pop AM counterpart, KVVA-AM, being added. The FM outlet was



The total number of reporting stations now stands at 117, divided into pop (34), tropical/salsa (22), and regional Mexican (69). Note that eight stations are dual reporters (Latin Notas, Nov. 12). Furthermore, the list of regional Mexican stations includes 18 Tejano stations that play al-(Continued on next page)



2

3 3 73

(4) 4 34

(5)

(9) 14 11

10

11

15 9

16 11

(18)

19

20

(21)

22 21

25 25

(26) 28 32

27

28 26

29 22

30 24 40

31 29 73

(32) 36

(34) 39

35

36 31 5

37

38

(39)

40

41 41

42

43 47 26

44 32 6

45

(46)

(47)

49

(50)

23

28

NEW

8 73

6

12

17 (13)

14 13

(17) 16

10

22

53

73

73

10

17

5

73

64

73

3

4

73

NEW

15 17

19

23

18 20

20

27 33

> 35 50

30 20

33 73

NEW

43 38

RE-ENTRY

RE-ENTRY

44 34

NEW

POP

1 LUIS MIGUEL WEA LATINA SEGUNDO ROMANCE

3 RAUL DI BLASIO ARIOLA/BMG

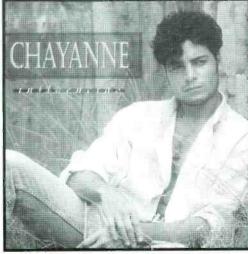
2 CARLOS VIVES POLYGRA LATINO CLASICOS DE LA

42 40

34

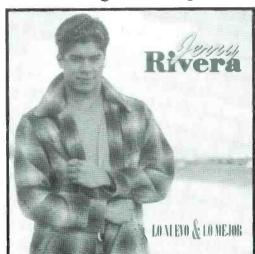
LUIS ENRIQUE

LUIS ENRIQUE



CDZ-81360

Sony TROPICAL



CDZ-81405





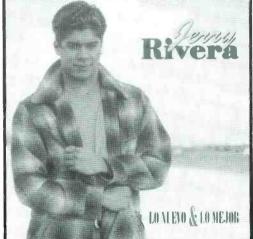
REYES RECORDS INC.

CD'S - TAPES & MUSICAL VIDEOS

140 N.W. 22 Avenue, Miami, Florida 33125 • Tel.: (305) 541-6686 / Fax: (305) 642-2785 TODO EN MUSICA · EVERYTHING YOU NEED IN MUSIC · FULLY COMPUTERIZED

MAJOR CREDIT CARDS ACCEPTED

Burning Whispers



NAIRD

Member of

13 JULIO IGLESIAS SONY JULIO 14 GIPSY KINGS ELEKTRA

15 CHAYANNE SONY INFLUENCIAS

TROPICAL/SALSA 1 GLORIA ESTEFAN EPIC/SONY

2 JERRY RIVERA SONY LO NUEVO Y LO MEJOR

3 OLGA TANON WEA LATINA

SIENTE EL AMOR
4 JUAN LUIS GUERRA 440
KAREN/BMG FOGARATE
5 INDIA SOHO LATINO/SONY
DICEN QUE SOY

J NAUL UI BLASIU ARIOLAPMG
PIANO DE AMERICA 2

4 MANA WEA LATINA DONDE
JUGARAN LOS NINOS
5 CRISTIAN MELODYFONOVISA
CAMINO DEL ALMA
6 GIPSY KINGS ELEKTRA MUSICIANVELEKTRA LOVE & LIBERTE
7 PLACIDO DOMINGO
ANGEUEMI LATIN 6 VARIOUS ARTISTS MAX/SONY SALSA MIX
7 SOUNDTRACK ELEKTRA
THE MAMBO KINGS
8 GRUPO NICHE SONY
THE BEST

9 VARIOUS ARTISTS EMILATIN MEREN HITS '95 10 VARIOUS ARTISTS 9 LUIS MIGUEL WEA LATINA

MAX/SONY MERENGUE MIX
11 LUIS ENRIQUE SONY LUIS ENRIQUE

12 CACHAO CRESCENT MOONSONY
MASTER SESSIONS VOL

MASTER SESSIONS VOL. 1
13 VARIOUS ARTISTS SONY SALSA MAGIC

14 EL GENERAL RCA/BMG

ES MUNDIAL

15 JUAN LUIS GUERRA 440

KAREN/BMG BACHATA ROSA

REGIONAL MEXICAN 1 SELENA EMI LATIN

2 BANDA MACHOS FONOVISA

GRACIAS MUJER
3 LOS TIGRES DEL NORTE
FONOVISA LOS DOS PLEBES
4 ANA GABRIEL SONY

5 LA DIFFRENZIA ARISTA

1EXAS/BMG LA DIFERENZIA
6 FAMA SONY ENAMORATE
7 LUCERO MELODY/FONOVISA
CARINO DE MIS CARINOS

CARINO DE MIS CARINUS
8 VICENTE FERNANDEZ SONY
RECORDANDO A LOS PANCHOS
9 JAY PEREZ SONY STEEL RAIN
10 LINDA RONSTADT ELEKTRA
CANCIONES DE MI PADRE

CANCIONES DE MI PADRE
11 LOS TEMERARIOS AFG
SIGMA TU ULTIMA CANCION
12 SELENA EMI LATIN
12 SUIPER EXITOS

13 JAIME Y LOS CHAMACOS

FREDDIE COMO TE LLA PALOMA? 14 BRONCO FONOVISA

PURA SANGRE

15 LOS TEMERARIOS

AFG SIGMA EN CONCIERTO

VOL. 1

☐ Albums with the greatest sales gains this week.

Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units.

RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase.

1994, Billboard/BPI Communications and SoundScan, Inc.

LATIN NOTAS

(Continued from preceding page)

most exclusively Tex-Mex sounds. Thus, the actual number of stations rotating regional Mexican artists is 51.

Finally, there are a couple of other chart features on the Hot Latin Tracks chart that merit comment. First, the Airpower designation is achieved by a single when it first scores 600 points. Second, any song that stays on the chart for 26 weeks and has fallen out of the top 20 will be dropped from the chart. Songs retaining top 20 status will remain until they fall from the top 20. This move, says Billboard associate publisher Michael Ellis, allows the chart to be more fluid by giving up-and-coming songs an opportunity to make the chart.

CHAYANNE SEES Clearly Now: On Nov. 17, Sony Discos Inc. awarded Chayanne its Crystal Globe Award for worldwide sales exceeding 500,000 units. The Puerto Rico native, whose acting career has taken off once again with the hit telenovela "Volver A Empezar," has re-signed with Sony Discos for a long-term deal. Terms were not revealed by Frank Welzer, president of Sony Music International, Latin America, but he says Chayanne may cut an English-language record.

ASCAP DEBUTS So-Flo Upstarts: As part of its effort to expose South Florida's unsigned musical talent. ASCAP is slated to host a two-day showcase Dec. 1-2 at Miami Beach's Stephen Talkhouse. Among the Latino-rooted acts booked to perform at the bilingual hoedown are Tommy Anthony & Goza, who played at Billboard's fifth annual International Latin Music Conference last May; Alma Raymi, an Andean rock act from Peru; singer/songwriter Alfredo Matheus; and Suzette, a Miami pop vocalist "in the vein of Mariah Carey and Whitney Houston," says ASCAP membership manager Ivan F. Alvarez. The licensing society also is sponsoring several A&R/publishing panels Dec. 3 at the Talkhouse.

MEXICO WANTS MICK & CO: Rolling Stones fever is in full effect in Mexico, where concert promotion firm OCESA Presents already has sold out the Jan. 14 and Jan. 16 shows slated to be staged at the 50,000-seat Los Hermanos Rodríguez Autodromo in Mexico City. What's more, OCESA prez Bruce Moran says that tickets for an added third performance Jan. 18 are almost gone.

IMBALADA RETURNS: Mighty PolyGram percussion ensemble Timbalada follows its self-titled 1993 debut, which sold 140,000 copies, with another seismic clutch of Afro-Brazilian nuggets, titled "Cada Cabeça E Um Mundo." Once again, producers Carlinhos Brown and Wesley Rangel toss tasty pinches of rock, funk, and techno in with deeply thunderous drum rolls and strong choral refrains that often espouse the uncomplicated spirituality of the Bahian drum player. Though pleasant and stronger melodically than its predecessor, "Cada Cabeça" could foreshadow larger success with leadoff single "Namoro A Dois," a gentle love paean propelled by understated tambor rumblings, catchy melodies, and the sweet soul

vocal flavorings of front man Xexéu.

Son" OVER HAVANA: The San Francisco-based culture safari outfit Caribbean Music & Dance Programs is scheduled to sponsor "Rumba & Folklore" Dec. 27-Jan. 4, 1995 in the Cuban province of Matanzas. The nine-day exploration of the dance and musical heritage of Matanzas includes workshops led by members of Los Muñequitos De Matanzas and Grupo AfroCuba.

In addition, CMDP is slated to hold its third annual International Cuban Popular Music & Dance Workshop Feb. 5-20, 1995, in Havana. The two-week event sports a host of music and dance workshops that explore the origins of folkloric dances and time-honored musical genres such as the bedrock Cuban rhythm, the son. On hand to helm the music seminars will be famed home-grown musicians Chucho Valdés, Juan Formell, and Changuito. Running concurrently with the

workshop is Havana's 15th International Latin Jazz Festival.

RELEASE UPDATE: Suddenly, live greatest hits packages are popping up in the Latino market, where PolyGram Latino has just released Pimpinela's "Nuestras 12 Mejores Canciones... En Concierto"... WEA Latina seems to be milking Maná's first two albums, "Falta Amor" and "Donde Jugarán Los Niños," for all they're worth via a live disc containing

material from both albums, due in early December ... Sony is expected to release a live greatest hits compendium from Sony supergrupo La Mafia in January or February ... EMI Latin has no product hitting streets in December, but label president José Béhar says first-quarter albums are due from Selena, Mazz, Paulina Rubio, Eddie Santiago, Alvaro Torres, and new signee Bibi Gaytan. Béhar also is rhapsodizing about Milly, a 19
(Continued on next page)



Nothing melts away the winter blues like Billboard's Miami Spotlight. Our February 1 Ith issue promises to take the chill out of winter by exposing you to the hottest spots on the Miami music scene. From clubs to production facilities, we'll take an in-depth look at the latest trends, acts and musical genres that keep this music market sizzling.

There's only one venue that can bring your message to 200,000 readers in 107 countries – Billboard. Contact your representative for more information....

Angela Rodriguez - Fla.: (305) 441 - 7976 · Daisy Ducret - LA/Mexico: (213) 525 - 2307 NY: Ken Piotrowski: (212) 536 - 5223 · ISSUE DATE: 2/11 · AD CLOSE: 1/17

Hot Latin Tracks





	ALO RODRIGUEZ	AUNQUE LO DUDE			
POP	TROPICAL/SALSA	REGIONAL MEXICAN			
32 STATIONS	22 STATIONS	70 STATIONS			
1 LUIS MIGUEL WEA LATINA LA MEDIA VUELTA 2 JUAN LUIS GUERRA 440 KAREN/BMG VIVIRE 3 EDNITA NAZARIO EMI LATIN QUIERO QUE ME HAGAS 4 ILIAN CARRIEL ARIOLO MOMBO	1 LUIS ENRIQUE SONY ASI ES LA VIDA 2 JERRY RIVERA SONY ME ESTOY 3 VICTOR MANUELLE SONY APIADATE DE MI 4 CIMPO STAYSONY	1 LOS REHENES FONOVISA NI EL PRIMERO NI EL 2 SPARX FONOVISA TE AMO, TE AMO, TE AMO 3 LA MAFIA SONY ME DUELE ESTAR SOLO 4 SPI ENA EMILATIN			

QUIERO QUE M 4 JUAN GABRIEL 5 TONY VEGA RMM/SONY ESTOY EN EL PROCESO. 6 EDGAR JOEL RODVEN

5 RICARDO MONTANER EMI LATIN NO TE PARECES A MI 6 CHARLIE MASSO SONY

TE ME VAS
7 LUCERO MELODY/FONOVISA
SIEMPRE CONTIGO
8 JON SECADA SBK/EMI LATIN
SOLO TU IMAGEN
9 LOURDES ROBLES SONY
AMANECIENDO EN TI

10 CHAYANNE SONY

11 LAURA PAUSINI WEA LATINA

ASI ES LA VIDA 14 OLGA TANON WEA LATINA

QUIERO QUE ME HAGAS
10 ZONA ROJA MAXSONY
A PARTIR DE MANANA
11 OLGA TANON WEA LATINA

EN LAS NUBES
7 LALO RODRIGUEZ EMI LATIN

AUNQUE LO DUDES
8 GILBERTO SANTA ROSA

SONY TE PROPONGO

9 EDNITA NAZARIO EMI LATIN
OLIJERO QUE ME HAGAS...

11 LOS TIRANOS DEL NORTE

GRAM LATINO MI FORMA.

14 ANA BARBARA FONOVISA

NO ME QUEDA MAS 5 BANDA MACHOS FONOVISA

TU LO DECIDISTE 8 GRUPO MOJADO FONOVISA DARA OLIF

EL PUCHONCITO 6 BANDA Z FONOVIS

9 SELENA EMILATIN

BIDI BIDI BOM BOM 10 FANDANGO USA FREI

7 ANA GABRIEL SONY

BILLBOARD NOVEMBER 26, 1994



Knowledgeable Latin Service Reps.

PHONE

(619) 695-8863

Another Platinum Award? Ebullient

Garcia, right, accepted a platinum disc

from Sony managing director Roberto

Caldeiro, left, for Garcia's latest album,

"La Hija De La Lagrima," which has

(Continued from preceding page)

year-old pop singer from Puerto Rico

currently freshening up her pipes with

noted vocal coach Seth Riggs. Milly's

first album will be produced by the

SHOW BRIEFS: Alluring Brazilian

songstress Marisa Monte is sched-

uled to perform Monday (21) at

S.O.B.'s in New York. Her fine Metro-

Charcoal" was released in August .

That same night, S.O.B.'s is promot-

ing two shows by merengue diva Olga

Supper Club in support of her high-

three weeks to rule the Hot Latin Tracks chart since the BDS conver-

sion. "La Media Vuelta" is Miguel's

record-setting 10th chart-topper.

La Mafia's "Me Duele Estar Solo"

(Sony), Sparx's "Te Amo, Te Amo,

Te Amo" (Fonovisa), and Selena's

"No Me Queda Más" (EMI Latin)

Despite declining in sales for the

11th consecutive week, Miguel's

"Segundo Romance" remains com-

fortably entrenched at No. 1 on The

Billboard Latin 50. The next four

albums are bunched closely, including Banda Machos' "Gracias

Mujer" (Fonovisa), which makes an

eye-popping chart bow at No. 5.

Gloria Estefan's "Mi Tierra"

(Epic/Sony), now holding at No. 3,

and Maná's "Donde Jugarán Los

Niños" (WEA Latina), lodged at

No. 8, are the only top 10 albums that have been on the Latin 50 since

its inception.

are knocking on the door.

... Classic rock act Deep Pur-

Sony Argentina rock star Charly

sold 60,000 units in Argentina.

LATIN NOTAS

ubiquitous K.C. Porter.

Best Prices Guaranteed

(619) 695-3768 FAX

Catalogs and Fivers

TOLL FREE:

100% Returns* (on recommended products)

1-800-74-LATIN

HABLAMOS

PORTUGUES

FRANCES

MANHATTAN LATIN MUSIC CENTER

DISTRIBUIDORA ONE-STOP MAS GRANDE DE MUSICA LATINA

ILLAMENOS HOY!

Toll Free 800-745-4509

Fax: 212-563-4847 Tel. 212-563-4508 Mia. 305-591-7684

Fax 305-477-0789 471 W. 42 ST. NY. NY. 10036

DISCOS COMPACTOS

CASSETTES

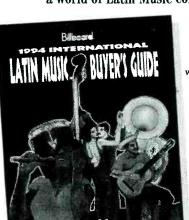
VIDEOS

ACCESSORIOS

ESPAÑOL **MUCHO MAS** NAIRD INGLES



Billboard's 1994 International Latin Music Buyer's Guide puts a world of Latin Music contacts in the palm of your hand!



Over 3,000 listings in 18 countries worldwide let you reach record company executives...research music publishers. contact international promoters...find a wholesaler or distributor...get in touch with Latin Music radio stations in the U.S. and Puerto Rico...locate clubs, managers. agents...and much more

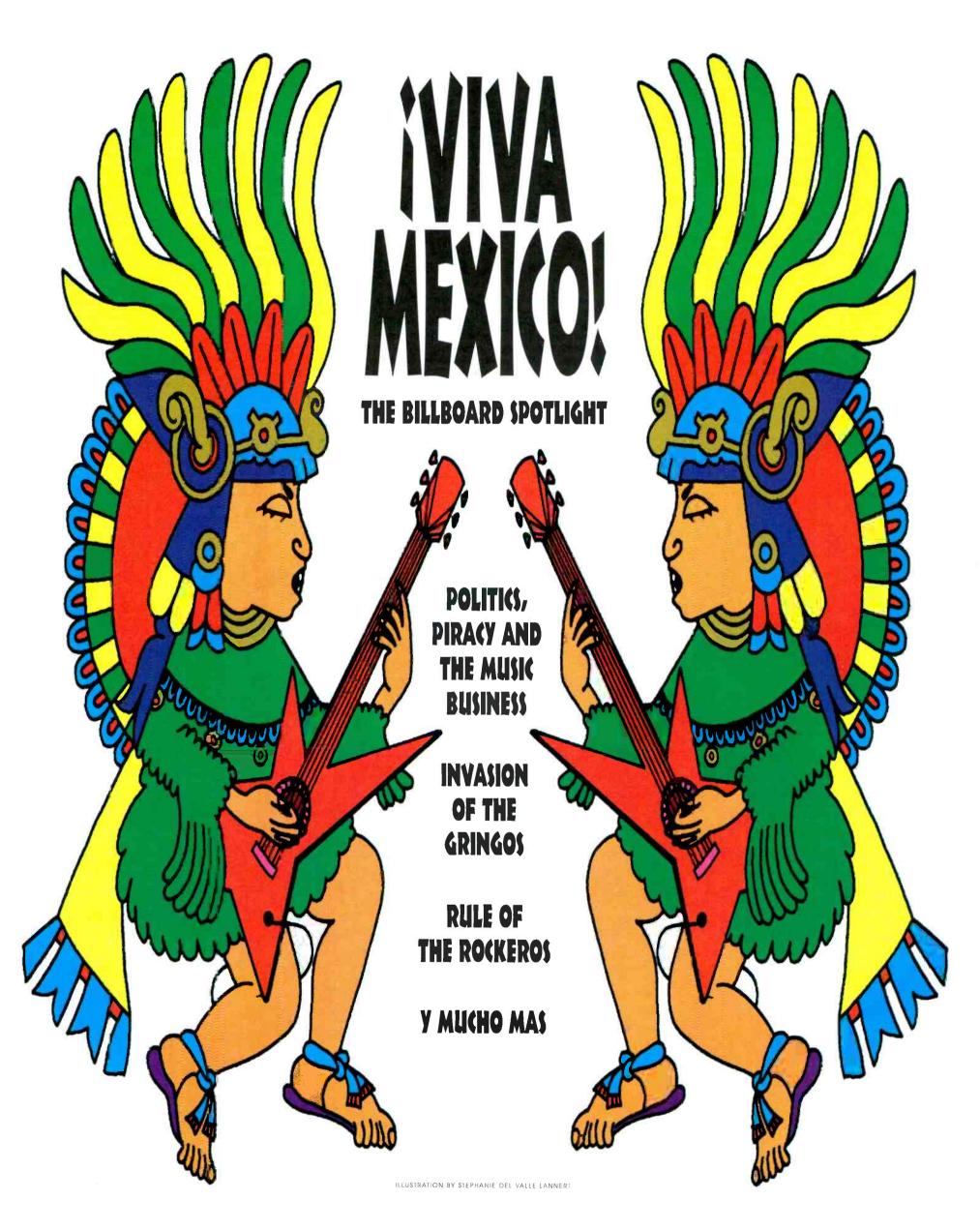
The 1994 International Latin Music Buyer's Guide is a vital business tool for anyone involved in the Latin Music marketplace. To order your copy call toll-free: 1-800-344-7119 or 1-908-363-4156. Or send check for \$60 plus \$4 shipping & handling (\$10 for international orders) with this ad to: Billboard Directories, Dept. BDLD3074, P.O. Box 2016, Lakewood, NJ 08701

COMPLETELY UPDATED FOR '94

12 LUIS MIGUEL WEA LATINA LA MEDIA VIJFITA SE FUE

12 RICARDO ARJONA SONY
SENORA DE LAS CUATRO.

13 LUIS ENRIQUE SONY
ASTES LA VIDA 12 VICENTE FERNANDEZ SONY LA MEDIA VUELTA
13 HECTOR TRICOCHE ROOVEN SILENCIO
14 INDIA SOHO LATINO/SONY
NUNCA VOY A OLVIDARTE
15 OLGA TANON WEA LATINA
RECETA DE AMOR 13 PEDRO FERNANDEZ POLY RECETA DE AMOR 15 LAURA PAUSINI WEA LATINA 15 ALEJANDRO FERNANDEZ







50. PISO MIAMI, FL 33166 (305) 871-8050 FAX (305) 871:0240

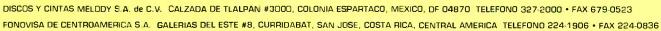
ARENA TOWERS II 7324 SOUTHWEST FWY. SUITE 1490 HOUSTON, TX 77074 (713) 773-0300 FAX (713) 773-0317

#2007 PHOENIX, AZ 85035 (602) 233-8676 FAX (602) 233-8760

761 WILLOW CREEK ORIVE ATLANTA, GA 30328 (404) 705-8624 FAX (404) 705-8528

AVENIDA PONCE DE LEON #268 PISO #10 - SUITE #1001 SAN JUAN, PR 00917 (809) 767-1288 FAX (809) 250-6683

701 S. 48th AVENUE, #E7 YAKIMA, WA 98908 (509) 965-5367 FAX (509) 965-5439































Label Roundup: Current Acts Activities

By John Lannert and Ramiro Burr

With contentious presidential politics behind them, most record executives based in Mexico have returned to the more pertinent matters at hand, namely coordination of album releases for the traditionally strong fourth quarter, as well as development of new artists.

Except for Juan Gabriel's "Gracias Por Esperar," Luis Miguel's "Segundo Romance" and Ricarod Arjona's "Historias," there have been no runaway hit records to help propel the Mexican market toward higher sales heights. Nevertheless, the domestic market has not collapsed—an indication that the wealth is perhaps being spread more evenly than before.

Moreover, healthy sales numbers rung up by Gloria Estefan's 1993 smash "Mi Tierra" (500,000 units), Selena's "Amor Prohibido" (200,000 units) and the Barrio Boyzz's 1993 hit "Dondequiera Que Estés" (100,000 units) demonstrated that U.S. Latino artists can penetrate a market that historically has resisted product from U.S. Hispanic acts.

Musically, most record label execs in Mexico-like their counterparts elsewhere—wax enthusiastic about rosters, most of which reflect the diverse music tastes of the country's rabid enthusiasts.

Below is a thumbnail rundown of the artists being released and marketed in Mexico.

ARIOLA/BMG MEXICO

Label boss Jesús López, noted for his acumen in picking hit rock acts, is looking to travel down the grupo/ranchera path with upcoming product from immensely popular rural pop act Bronco, plus a ranchera album by Guadalupe Pineda. López notes that Juan Gabriel's next album will be ranchera as well. In addition, BMG has recently released



Reaching for ranchera: Juan

albums by rock songstress Alejandra Guzmán ("Enorme") and beloved pop crooner José José ("Grandeza Mexicana"). López expects holiday releases from highly regarded rock act Maldita Vecindad and classy song stylist Rocio Dúrcal. López adds that a live greatest-hits album by Gloria Trevi may be shipped around Continued on page 68

OVERVIEW 95

Will the new political mood motivate Latin America's "most enthusiastic record-buyers"? And what about piracy, trends and tourists?

John Lannert reports...

ccording to the International Federation of Phonographic Industries (IFPI), the sales of recorded product last year in Mexico hit \$572.8 million, making Latin America's largest market

the No. 8 market in the world.
"That's true," comments Mario
Ruiz, president EMI Music Mexico, referring to the IFPI tally. "But if we could reduce piracy by at least 40%, we could be the No. 5 market in the world."

As always, chronic record piracy continues to be a stubborn parasite sucking sales out of a static industry animal that grew only 0.3% in 1993. Nonetheless, with the election of Ernesto Zedillo Ponce de León, candidate of the long-dominant Institutional Revolutionary Party, Ruiz reckons that piracy may finally be on the wane.

"Zedillo in the past has been very supportive of anti-piracy campaigns and the protection of intellectual rights," says Ruiz.

Jesús López, VP Latin, North America, BMG International, agrees, saying government/record industry cooperation will become closer, "which will cause piracy in

Mexico to drop dramatically in the coming years.'

To ensure that the country's anti-piracy continues on sure footing, meanwhile, the Mexican trade organization Asociación Mexicana de Productores de Fonogramas (AMPROFON) embarked on a public-awareness campaign in October that features public service announcements by prominent recording artists

At the same time, IFPI held its annual congress last month in

Mexico City where IFPI members lobbied Mexican government officials to tighten the noose around counterfeit operators.



EMI's Ruiz



Sony's Vásquez





PolyGram's Bestard

NEW ADMINISTRATION

Apart from anticipated piracy benefits, most record-label executives based in Mexico stress that with Zedillo in office for the next six years, a sense of calm confidence has befallen the domestic economic environment. Still, some record executives are concerned that if Zedillo pursues too closely the anti-inflationary economic stratagem of his predecessor, Carlos Salinas de Gortari, then the economy-and the domestic record industry—will remain in a frustrating holding pattern.

"If I were him," says Raúl Vásquez, president of market leader Sony Music Mexico, "I would get through the harder policies now and let the effects of those policies take place in the next few years. People are extremely optimistic, expecting a 5% growth in the economy and significant growth in the record industry. I'm not that optimistic.'

Vasquez, however, is in the minority of label heads who figure tranquil economic stability will translate into an increase in purchases of recorded product by Mexican consumers, renowned in the Latino music industry as enthusiastic record-buyers

Armed with that data, record executives in Mexico are now confronted with a more basic question: What is the next musical trend that will catch the ear of diverse Mexican music fans, many Continued on page 74

BILLBOARD NOVEMBER 26, 1994



A New Home For the Best Artists in Mexico Un Nuevo Hogar Para los Mejores Artistas en México

EMI MUSIC MEXICO





Label Roundup

Continued from page 66

the holiday season.

DISA

Tejano sounds dominated the musical plate of this Monterrey-based indie label in 1994. In March, the label inked a distribution and promotion pact with San Antonio Tejano imprint Joey Records that called for Disa to promote Joey artists in Mexico, Several months later, Disa began signing Tejano acts directly to the label. The label's first signee was former Joey artist Jorge Alejandro. In September, Disa signed another promotion and distribution deal with Hacienda Records, based in Corpus Christi, Texas. While such major record companies as Sony and EMI have been pushing their Tejano acts in Mexico since 1990, Disa's label director Domingo Chávez reckons there is room for other players. "We feel there are areas, especially in northern Mexico where [Tejano acts] can be worked,' says Chávez, "and we think the market can be big enough for us to step in."

EMI MUSIC MEXICO

EMI's current priority album is Mijares' July release "Vive En Mí," which label president Mario Ruiz says is a musical reunion between Mijares and producer Oscar López. "This record returns to Mijares' familiar sound,"



Expecting early in '95: Pandora

says Ruiz. In addition, Ruiz enthuses about Alessandra Rosaldo and Chacho Gaytán, the male/female songwriter duo known as Sentidos Opuestos, whose sophomore album "Al Sol Que Más Calienta" was released in August. Due out early next year are albums by Rocío Banquells, Pandora, Paulina Rubio and Aleks Syntek. Foreign Latino acts that have made big sales headway this year are Tejana star Selena and Spain's renowned rock act Héroes Del Silencio.

MELODY

While Melody VP Marco Antonio Rubí notes that sales were a little slow in the first half of 1994, he is generally optimistic about the future. "I think 1993-94 has been bad in general, with slow sales, but I think we're over the worst," says Continued on page 73

Pop Rockeros Rule

Maná's rise and the demographic drop send labels scrambling for a new wave of commercial combos

By John Lannert

hen the Mexican government began allowing the staging of rock shows a few years back, a swarm of hitherto underground acts came out of the woodwork, lead by Caifanes and Maldita Vecindad.

Subsequently, rock en español became de rigor among hip Mexican urbanites, most of whom lived primarily in Mexico City. Though album sales were not spectacular compared to pop—driven by grupos or pop superstars, several discs by Caifanes and Maldita Vecindad were able to sell around 300,000 units. Caifanes' latest album, "El Nervio Del Volcán," already has sold 260,000 units, says Jesús López, VP Latin, North America, BMG



Pop 'n' rockin': Maná

International, generally regarded as the first record executive of a multinational to tap into Mexico's rich vein of rock artists.

But, as Caifanes, Maldita and fellow rockers Fobia and Café Tacuba were making commercial inroads in the last two years, there was another rock-oriented band that was steering toward a more melodic, pop-laced sound—Maná. The Warner quintet's 1992 album "Falta Amor," which has sold more than 500,000 units, and its 1993 follow-up, "Donde Jugaran Los Niños?," a million-plus seller, has created not only a new-genre buzzword—pop/rock—but it also sent the Mexican labels scrambling for

like-minded artists.

Leonor Villanueva, executive director of Warner Music Mexico, calls Maná's fabulous sales prosperity revolutionary and credits the band's artistic and commercial personality for its runaway success. "Their songs are popular because they write lyrics that say something, but in a very simple manner," says Villanueva. "Also, they really take care of all aspects of their career, from their image to the prices of their tickets. They're real impresarios."

Moreover, says Mario Ruiz, president EMI Music Mexico, Maná has changed the perception of rock music in Mexico.

"Maná is the act which really gave strength to the idea that it's OK to be a rockero and commercial at the same time," states Ruiz, adding that he is in the process of signing a few pop/rock acts of his own.



Pioneers: Caifanes

POLYGRAM'S POP-ROCK PUSH

Francisco Bestard, managing director, Polygram Discos Mexico, is pushing three pop/rock bands—Los Gallos, Mercurio and Ragazzi—and has signed a deal with former BMG exec Oscar López, giving PolyGram first dibs

on acts he produces. "There is a place for pop/rock," says Bestard.

Sony Music Mexico already has one robust-selling artist swimming stylistic waters akin to Maná—singer/songwriter Ricardo Arjona. The Guatemalan native sold 500,000 units of his 1992 label debut, "Animal Nocturno." His 1994 follow-up, "Historias," has sold more than 400,000 copies, says Raul Vasquez, president of Sony Music Mexico.

López opines that Maná not only may have altered the direc-Continued on page 74

CORPORATE PORTFOLIO



building the music of the new m

hile the New York Times noted in October that he sings "in a universal language," 24 year-old sensation

Luis Miguel is being pegged as possibly the most influential musical talent ever to emerge, not only from his native Mexico, but from the Latin American continent.

With a multi-ger erational fan base whose hysteria level is reminiscent of the Beatles and whose age range confounds observers, Luis Miguel's 12-year career is a continuum of unprecedented recording and performance successes, including the first-ever RIAA Gold award in 1991 for a non-crossover Spanish-language album, Romance. This collection of some of the all-time greatest boleros sold over 4.7 million units worldwide.

Another multi-million seller, his production debut Aries, yielded his first solo Grammy award in 1994 for Best Latin Fop Album (he won a Grammy for a duet with Sheena Easton at age 15). Segundo Romance, the recent release on which Luis Miguel pays tribute to the essentials of Latin music, vaulted anto the Billboard 200 with an unheard-of #29 entry and had sold nearly 3 million units in 3 weeks. The idolized crooner, whose mature, polished yet soulfully steamy performing energy evoked rave reviews throughout his SRO US tour, began a twomonth stint across Latin America in early November. Next? His recording of "Come Fly with I.Ae" on the Sinatra Duets M album.

our years after its 1976 entry onto the Latin American continent, Warner Music International (then known as WEA International Inc.) started a record company in Mexico with a small staff covering operations, sales, publicity/promotion, distribution and finance, and called it WEA Discos Mexico. In its embryonic stages the company embraced its original mission — the marketing of a wide range of music from its sister American labels — with enthusiasm and commitment.



Those qualities have endured, and in the company's thirteen year-old incarnation as Warner Music Mexico, remarkable results are visible; a 176% growth in

revenues between 1990 and 1994; the signing and development of the most artistically ambitious and commercially successful domestic roster in the country, with extraordinary influence throughout the region; groundbreaking strategic marketing of international repertoire, classical music and music video, and a creatively-driven staff team of 160. Victorious in the swiftly evolving environment of the new Mexico, having broken new artists, taking advantage from the stabilized economy and the burgeoning growth of new entertainment technologies (compact disc penetration has exceeded 50%), Warner Music Mexico today is a company poised to lead the key market in a region which is undergoing one of the swiftest and most explosive growth courses imaginable.

Warner Music Mexico Managing Director Julio Saenz, who has helmed the company since 1991, describes its central philosophy: "Our focus is to perform as a major force in the cultural, political and economic environment, both locally and internationally; we see ourselves as a partner in a global business. Our goal is to develop not only the best artists in many genres of music, but also real executives, music business leaders, who have the acumen to balance

5X1CO

Part of the company's winning team enjoys the thrill of victory in New York as they receive the Bravo Award for placing three singles in the Top 5 of the Niefsen Hit Parade chart (I-r): Lizzy Cancino, Gerardo Vergara, Alfonso Larriva, Cafe Tacuba's Emmanuel del Real, Cosme, and Joselo Rangel; Julio Saenz, Leonor Villanueva, Alfredo Gatica, Cafe Tacuba's Quique Rangel, and Minerva Pedraza.

the appreciation of artistry with strategic marketing needs and financial objectives. We intend to be a powerful magnet, attracting an unequalled domestic roster, and drawing international artists to commit their touring and promotional time here in the new Mexico, an incredibly rich, diverse and fascinating place."

Saenz has a powerful right-hand in Executive Director Leonor Villanueva, who joined the team mid-year in 1993. Her successful development, with a core team of eight managers, of an innovative Anglo-International department, has greatly broadened the scope of exposure for many English-language artists, yielding a platinum album for 4 Non Blondes, a gold one for Inner Circle, and numerous chart, sales and certifications successes for such artists as Madonna, Phil Collins, Mötley Crüe, Depeche Mode, Seal, Laura Pausini, The 3 Tenors and many others."We have a young and dynamic team; we break traditions, mixing between domestic and interational media, targeting new segments of the public to build a broader audience and a bigger success for all the artists," Villanueva comments.

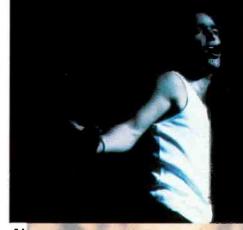
Warner Music Mexico supports the IFPI, RIAA, and FLAPF in the fight against the piracy of recorded music and video. oosely translated, the word "mana" means "fruit of the gods," but for the international Latin quintet Maná, the term "roots of the people" might be a better fit After selling over 2 million units of its last two albums, Falta Amor and ¿Donde Jugaran Los Ninos?, the anthem-driven pcp rock band credits their constant grass-roots touring for creating what critics in the US, Europe and Latin

America are calling "Maná-mania."

The phenomenon has been captured — live and worldwide — for the band's next release, recorded live in concert in Los Angeles' Universal Amphitheatre, San Diego's Sports Arena, Buenos Aires' Teatro Gran Rex, Santiago's Estadio de Chile, and Barcelona's Sala Estandard. The threeman core of the group, comprised of lead singer

Fher, drummer Alex Gonzalez and bassist Juan Diego, invites top session players to participate in their acclaimed, celebratory sound with its targeted messages: the care of abandoned children, the need for safe sex, and the urgent defense of ecology (the band are long-term supporters of Greenpeace).

Maná won the 1994 Billboard Latin Music awards for Best New Artist and Pop/Rock Artist of the Year; but in '94 they stopped touring only long enough for Fher and Alex to produce their first live recording; the 18-track 2 CD release, featuring two acoustic tracks recorded with strings in Barcelona, is scheduled for the end of the year.

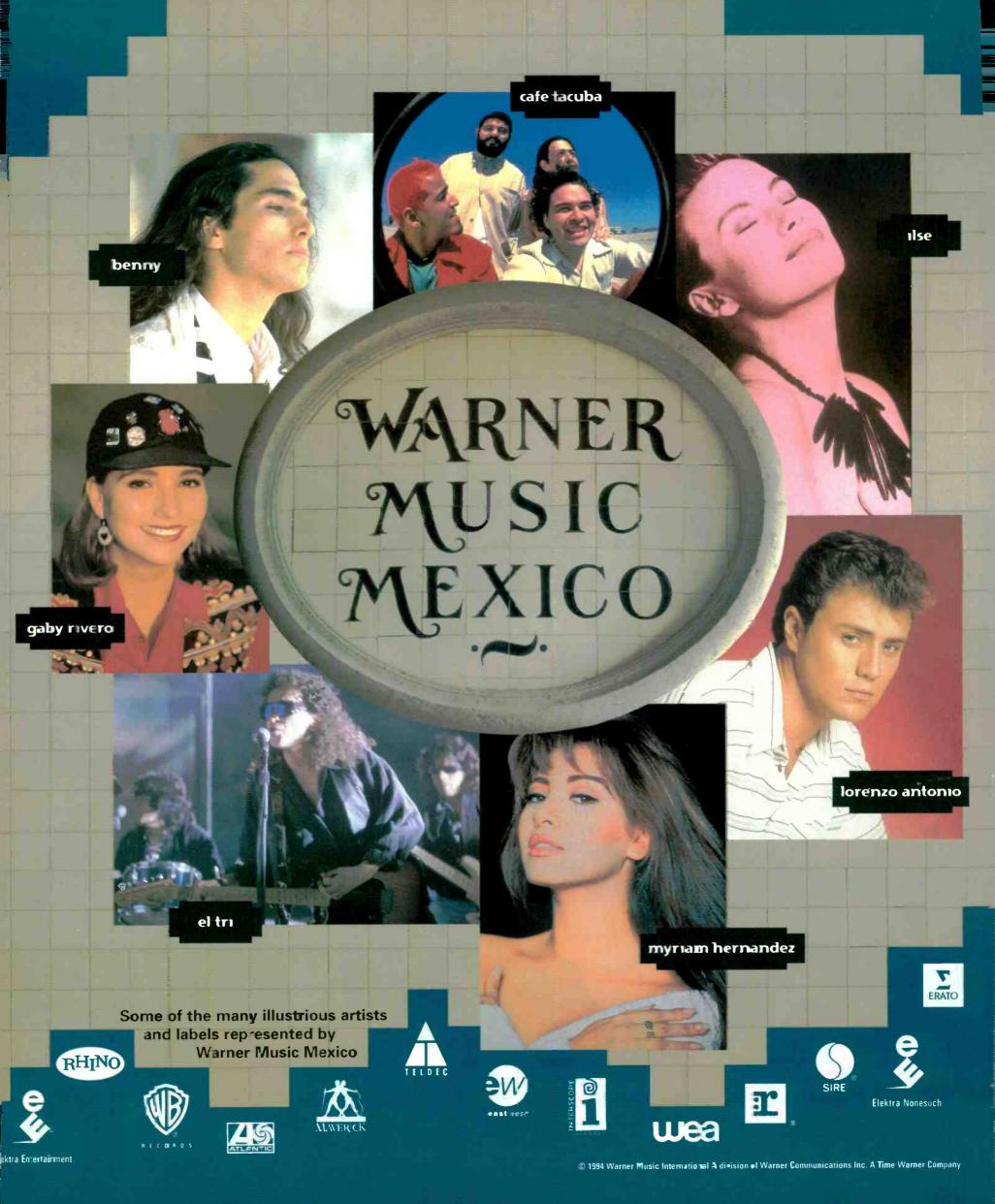


Juan

Alex









Label Roundup

Continued from page 68

Rubí, adding that piracy continues to siphon off 50% of potential revenue.

Rubí is confident that the recent election of President Ernesto Zedillo Ponce de Leon and the expected economic benefits of the North America Free Trade Agreement (NAFTA) will strengthen the Mexican record market. "The political climate has stabilized." says Rubí, "which has produced confidence at every level, from the public to the record industry."

MUSIVISA

1994 was a banner year for grupero imprint Musivisa, whose label VP José Manuel Presa claims that Musivisa's record sales are "about 25%" above 1993's figures. "We've had a lot of [multimedia] promotions for our grupos since September 1993, and that's paid off very well," says Presa, who declines to reveal specifics about the label's sales tallies.

Though Musicisa is geared toward grupos, Presa points out that label subsidiary Discos Rocío will now feature folkloric acts.

Moreover, Musivisa has created a tropical imprint Musivisa Tropical, which already sports the likes of prominent Afro-Caribbean acts El Gran Combo and Banda Blanca. As for 1995, Presa is upbeat, remarking that the label will expand into Colombia, Venezuela, Argentina and Chile. "We have many new groups we want to push hard [in those countries]," notes Presa, "as well as continuing to support our big names like Los Bukis and Los Tigres Del Norte."

PEERLESS

In January of 1994, this venerable Mexican independent inked a distribution pact with Sony Music Mexico, which the label's general manager, Pedro Carmona, notes "has enabled us to concentrate more on marketing and restructuring of the label." In the meantime, Peerless is planning a duets album with ranchero legend Pedro Infante and a host of Mexican superstar singers. "The project is sort of similar to what Natalie Cole did with her father," explains Carmona. Released in August was "Los Acosta En Vivo," a live album by the veteran pop/ballad grupo who also produced a home video carrying the same title. Also out are "Corona De Espinas" by cumbia artist Margarita and "Pachangas" by Colombian tropical artist Fruko, a licensed act from Colombian imprint Discos Fuentes.

POLYGRAM DISCOS MEXICO

Francisco Bestard, managing director, PolyGram Discos Mexico, remarks that the label got off to a flying start in 1994, awarding four Spanish-language gold records for 100,000 units sold: "Clasicos De La Provincia" by Colombia's vallenato troubadour Carlos Vives; "Mujer" by Spanish pop siren Marta Sanchez; "Marcos Llunas" by Marcos Llunas, son of Spanish crooner Dyango; and "Hay Continued on page 74

The Gringos Are Coming!

Tours, Radio And TV Help Swell Sales Of Foreign Acts

By John Lannert

Half-million seller: Houston

ne of the biggest-selling albums in Mexico last year was not recorded by a superstar Mexican act such as Luis Miguel or Vicente Fernández, but by Whitney Houston, whose soundtrack smash "The Bodyguard" sold more than 500,000 units in Mexico.

That impressive sales tally, claims Jesús López, VP Latin, North America, BMG International, makes "The Bodyguard" the best-selling, English-language record ever in Mexico. The album's

commercial feat also underscores the growing popularity of foreign, English-language acts in Mexico.

Nine superstar acts have garnered cumulative sales surpassing 200,000 units, including Michael Jackson, Madonna, Bryan Adams. Elton John, UB40, U2, Bon Jovi, Scorpions and Metallica. Among the biggest individual sellers are Michael Jackson's "Thriller" (400,000 units), Madonna's "Erotica" (250,000 units) and Metallica's 1993 self-titled album (210,000 units).

Baby acts are scoring big numbers as well. 4 Non Blondes' debut 1993 re-

lease, "Bigger, Better, Faster, More!," sold over 225,000 units. López points out that Ace Of Base's "The Sign" has sold more than 300,000 copies in only four months.

"But the most important thing," says López, "is that there are many groups selling 25,000 units instead of 5,000 units."

FRIENDLY FOREIGN FIRE

What's fueling the fire for increased album sales by foreign acts? There is a divergence of opinion among the record-label executives based in Mexico. Francisco Bestard, managing director of PolyGram Discos Mexico, posits that foreign artists are establishing a Mexican beachhead "because there haven't been any blockbuster records in Spanish."

Continued on page 76

After Junkets And Joint Ventures, U.S. Retailers' Border Crossings Get Mixed Results

By Ed Christman

Ithough three major U.S. merchandisers have invaded Mexico in the last 18 months, other U.S. merchants have lost their enthusiasm for heading south of the border.

Tower Records became the first U.S. retailer to debut in Mexico when it opened a store in late 1993 in Mexico City. The West Sacramento, Calif.-based company says it has plans to

open two more stores there next year. Meanwhile, the two largest rackjobbers, Handleman Co. and Western Merchandisers, opened operations in Mexico last year, when each of them followed their main retail accounts into the country.

Handleman, based in Troy, Mich., racks Kmart, which opened its two Mexico stores in 1993. Western Merchandisers racks Wal-Mart, which has formed a joint venture with Mexican retailer Cifra SA that has opened 12 stores in that country.

A fourth retail merchandiser, Virgin, also is actively seeking a Mexican partner to establish a foothold in Mexico. Ian Dufell, president of Virgin Retail Group USA, Pacific-Asia, says that Virgin "is in advance negotiations with a joint-venture partner to go into Mexico City."

However, other large U.S. accounts that previously express-



Trans World's Higgins



Camelot's Bressi

ed interest in expanding into Mexico, like the Musicland Group and Wherehouse Entertainment, now appear to have put those plans on hold.

SHOPPING CENTERS AND NAFTA

Industry observers say that the U.S. accounts' initial infatuation with Mexico was fueled by the signing of the North American Free Trade Agreement (NAFTA) among the U.S.,

Continued on page 76



Label Roundup

Continued from page



Amores Que Matan," by Argentinian brother/sister duo Pimpinela. Upcoming product is expected from Brazil's kid TV superstar Xuxa, a recent signee; Gala, a dance act similar to Enigma "but heavier," says Bestard; and a pop act called Dengue.

SONY MUSIC MEXICO

In the wake of his recent appointment as senior VP, Latin America, Sony Music International, label president Raúl



Vásquez is in the process of acclimating Angel Carrasco, formerly Sony Discos A&R chief, to his new post as managing director in Mexico. Carrasco will have good product to work, including strong-selling albums by Vicente Fernández ("Recordando A Los Panchos"), his son Alejandro ("Grandes

Exitos A La Manera...") and Ana Gabriel ("Ayer Y Hoy"). Vásquez also anticipates robust retail activity for recent releases by Emmanuel ("Esta Aventura") and Lupita D'Alessio ("Leona Dormida"), the latter of which, says Vásquez, "represents a new Lupita. It's a more mature pop sound."

WARNER MUSIC MEXICO:

Luis Miguel's August release "Segundo Romance," the



follow-up to his blockbuster 1991 disc "Romance," dominates the Warner music sked for late 1994. "We shipped out 450,000 units," says executive director Leonor Villanueva, an extraordinarily lofty tally. But Warner also is active with such other acts as Café Tacuba, whose wildly diverse, critically hailed "RE" is yielding hit sin-

gles on rock and ranchera radio stations alike. Upcoming product is expected, as well, from newer artists Benny, "a pop singer songwriter with a lot of soul," says Villanueva, and dance act Moctezuma.

Overview '95

Continued from page 66

of whom listen to a variety of music ranging from rock to ranchera?

"We're seeing a lot more companies going into rock and pop/rock, and that will continue to be a trend," notes Vásquez, "but the strongest tendency we've seen is mostly in regional music, be it ranchera or grupo."

GREAT FOR GRUPOS

Marco Antonio Rubí, VP, Discos Melody, concurs, saying that grupos were still outselling the label's solo acts, and adding that Mexico's touristy discos. Those tourists who hear that music return home and ask for the dance material, which often is cut in their own country.

There is yet another interesting trend, says Pedro Carmona, general manager of Mexico's venerable independent label Peerless. Carmona posits that the divisive nature of Mexico's recent politics has led to the resurgence of traditional Mexican

music as sort of a unifying denominator.

"People were afraid of divisions within the country caused by allegiances with the different presidential candidates," says Carmona. "But at least everyone can agree about our musical heritage, so our traditional music has helped bring people

Some record executives are concerned that if Zedillo pursues too closely the anti-inflationary economic stratagem of his predecessor, Carlos Salinas de Gortari, then the economy—and the domestic record industry—will remain in a frustrating holding pattern.

"for the first three quarters, it was great for grupos."

Ruiz, however, views the grupero movement as topping out. "What's really gaining strength is rock," he says. Agreeing with Ruiz are Francisco Bestard, managing director, PolyGram Discos Mexico ("I'm betting on rock"), Leonor Villanueva, executive director, Warner Music Mexico, home of pop/rock phenom Maná, and López, whose label boasts not only a beefy rock-roster, but an alternative imprint Culebra.

We have a new generation of young people that is, from a cultural standpoint, closer to rock, and that pattern will grow stronger," notes López. However, López points out another phenomenon involving foreign dance acts, whose music is rotated at

What will tether the domestic Mexican record-markets more closely will be more U.S. distributors and retailers setting up shop in Mexico. Last year, Tower Records opened its first store in Mexico City. Earlier this year, U.S. distributor giant Handleman Co. signed a pact with VideoVisa to distribute prod-

uct in the Mexican chain's 1600 stores.
"And with other U.S. chains expected to come down here," adds Warner's Villanueva, "we expect even more points of sale for our product.'

With record sales flat in dollar terms in the first six months of 1994 and down 5% in terms of unit volume, the Mexican record industry certainly would welcome more sales outlets.

Rockeros

Continued from page 68

tion of rock music, but they also have elevated the quality of contemporary pop, as well. "There could be a new level of pop, like



Café Tacuba

a Mecano of Spain," he says.
"Mexico has not seen an artist of that caliber, so far." López adds that singer/songwriters such as Arjona represent a new breed, "not of the type of the '60s and '70s that were sad and spoke of social afflictions, but rather a singer/ songwriter who reflects the revolution and changes in Mexican soci-

ety."
Why are such rock-rooted sounds becoming ever more popular?

"Because more than 50% of the Mexican population is under 20 years old," answers Ruiz, echoing

the sentiments of his colleagues. "But more important is that there is a musical evolution taking place among the Mexican youth. Five or six years ago, the kids were listening to pop acts like Flans, Pandora, Mijares and Emmanuel.

"Now they get MTV, they travel and they're getting fed all this Anglo product. All of a sudden, you talk to kids 18 or 19, they're into Led Zeppelin, Jimi Hendrix and the Rolling Stones. They're listening to Spanish-language rock because of the message. I mean, Caifanes and Maná have become strong groups."

PERILS OF MAINSTREAMING

Predictably, rock purists such as Jordi Soler, station manager of Mexico City's alternative outlet Rock 101, are cool to the pop elements creeping into Mexico's rock vernacular. Worst still, opines Soler, is the warm embrace being given to domestic rock acts by mainstream media, particularly Mexico's behemoth tele-

vision network Televisa.

"The record labels are grabbing the few rock acts they have and trying to integrate them into shows broadcast on Televisa," laments Soler. "So, for example, you see Caifanes on a talk show with Verónica Castro and neither one understands each other. What will happen is that Mexico's rock artists will disappear into a medium that robs the identity of the most familiar acts.

Perhaps. But if down-the-middle, pop/rock acts can churn out big sales figures, a mainstream network like Televisa may no longer be interested in rock groups off the beaten path.





Music Of Unlimited Power.

Magneto, Alejandro Fernandez, Ana Gabriel, Vikki Carr, Vicente Fernandez, Lupita D'Alessio, and Ricardo Arjona The Very Best From Sony Music Mexico.



Foreign Acts

Continued from page 73

Mario Ruiz, president, EMI Music Mexico, meanwhile, points to an industry cycle "that finds the Anglo acts on the upswing right

Leonor Villanueva, executive director, Warner Music Mexico, reckons the increasing number of points of sale—particularly with the imminent invasion of U.S. retail chains—is contributing to the sales spurt in foreign product.

Most record executives agree, however, that the key ingredient to the foreigners album-sales prosperity is the growing number of foreign recording acts playing live shows in Mexico. Indeed, a veritable who's who of superstar English-speaking acts have performed in Mexico, including Madonna, Michael Jackson, Elton John, U2, Pink Floyd, Bon Jovi, Guns N' Roses, Metallica and Phil Collins.

Not all of the strong-selling acts, though, have toured Mexico. Whitney Houston has never performed in Mexico, nor has Ace Of Base. And 4 Non-Blondes made only one TV appearance last year and did telephone interviews.





The Cranberries

ter ever. In November 1993, Madonna performed three sold-out shows at

states that the last half of 1993 was the company's biggest semes-

Mexico City's 53,000-seat Autodromo Hermanos Rodriguez. Paul McCartney subsequently performed two sellout concerts. So far,

1994 has seen slower sledding for OCESA with Pink Floyd's April 9-10 shows causing the greatest fan stir and, not coincidentally, the largest gross sales figure—\$4.7 million.

Other artists whom OCESA has brought in successfully, but with lesser fanfare, are Santana, Scorpions, Aerosmith, Phil Collins, Motley Crue, INXS, Depeche Mode, UB40 and Kiss. Moran says that Mexico City shows by Pet Shop Boys (Nov. 20-21), Deep Purple (Nov. 23) and the Cranberries (Dec. 4) round out this year's musical menu. He adds that the Rolling Stones' three January shows at the

50,000-seat Los Hermanos Rodriguez Autodromo, each of which is a sellout, will "start the year off with a bang.'

Moran views the slowdown as cyclical in nature, but points out that Mexico's 30% withholding tax has limited the country's potential for

live shows. "That withholding tax is a tax credit in the U.S. and the U.K., and presents no problem for a superstar act," he says. "But for a smaller artist depending on the cash flow, it can be a real impediment." Ticket prices, Moran notes, have held steady between \$25 and \$60.



Even if developing acts cannot tour Mexico, their music can be heard on more and more radio and television stations springing up around the country. Mexico City's FM radio station Rock 101, for example, has been rotating alternative and mainstream rock sounds since 1984. Station manager Jordi Soler says his station plays "75% to 80% alternative rock, with the balance mainstream." After 10 p.m. the station plays classic rock. The split between English- and Spanish-language music is 85 to 15.

We have many listeners, mostly between 16 and 20, looking to learn about catalog material, as well as looking for new music," says Soler, adding that "we are condemned to always be alternative."

And that is where PolyGram's Bestard will start promoting the Cranberries and Soundgarden, his two current priorities. "First, we'll go to alternative radio outlets, after which these acts may go to the mass public," says Bestard. "Then maybe they will become the U2s of tomorrow." \blacksquare



Continued from page 73

Canada and Mexico in 1993. In addition, the move by Melvin Simon & Associates, the Indianapolis-based shopping-center developer, into Mexico (where it is building two large shopping centers) also spurred interest among music retailers.

In many instances, music retailers' expansion projects can be guided by where their developing partners decide to build. In the case of Simon, the giant developer conducted a junket to Mexico in March 1993, bringing about 80 U.S. merchants down to check out the country and see the areas where it would build malls in Mexico City and Guadelajara. Among the U.S. merchants making that trip were Musicland and Wherehouse.

According to one senior distribution-executive, by June of 1993, one of the main questions at the NARM Retailers Conference was if the six majors would relax their stand on exporting, which would allow retailers to replenish stock in any

stores they might open in Mexico from their U.S. distribution facilities. After those meetings, he said that the retailers suddenly began showing a lot of interest in Mexico.

But the six majors held firm on their policy of not allowing U.S. accounts to export product out of the country. While that discouraged merchants, other factors also came into play against a southward movement. According to an article in the Wall Street Journal, prime real estate in Mexico is as expensive as that on New York's Fifth Ave. Also, marketing information is virtually non-existent. On the plus side, according to that article, Mexico has 550 square feet of retail space per 1000 inhabitants, compared with 19,000 square feet per 1000 inhabitants in the U.S. Still, per capita income is about \$2,200 a year in dollars, which is about one-sixth less than the U.S. average. Besides those general issues,

cessful.



Hastings' Marmaduke



music merchants cite specific reasons that are keeping them out of Mexico. In the case of Torrance, Calif.-based Wherehouse Entertainment, the chain had been involved in negotiations to do a joint venture with Grupo VideoVisa. Although neither party ever publicly admitted to those negotiations, sources say that if successful, it would have resulted in Wherehouse doing business in Mexico. But negotiations ultimately proved unsuc-

Simultaneously, the California economy began to wreak havoc with the Wherehouse, and the chain appears to have backpedaled from all of its aggressive expansion plans in order to focus on getting its core business up to snuff. Wherehouse executives were unavailable to comment.

MUSICLAND'S INTERNATIONAL MOVES

Like Wherehouse, Musicland also appears to have lost interest in expanding into Mexico. At the International Council of Continued on page 78

TIRED OF SPANISH MUSIC

But Raúl Vásquez, president, Sony Music Mexico, notes that the steady stream of concerts in Mexico "has called attention to the Anglo music. Plus, people are tired of Spanish pop music. So, now what we're trying to do is convince the artists to consider Mexico City as another stop on their promotional or concert tour.'

Similarly, Bruce Moran, president of OCESA Presents, Inc., is attempting to lure more foreign artists down Mexico way. Thus far, OCESA has brought more foreign acts into Mexico in the past two years than any other concert promotion company. Moran



4 Non-Blondes

PEERLESS, S.A. DE C.V. MARIANO ESCOBEDO 201 • TELS. 531-33-20 Y 545-72-15 • C.P.11320 MEXICO, D.F. • TELEFAX (525) 254-75-40

BILLBOARD SPOTLIGHT BILLBOARD NOVEMBER 26, 1994 76







Retail

Continued from page 76

Shopping Centers' annual convention, held in Las Vegas in May, the main rumor making the rounds was that Musicland had tentatively agreed to leasing space in Simon's Mexican malls.

Musicland has already become an international retailer through its move into the U.K. and its licensing of the Sam Goody name to a group in Japan. But the Mexico rumor proved completely unfounded, and at that time, Musicland officials said that they had other opportunities they were following up on.

Since then, Musicland has announced that it will open 50 Media Plays next year, which would bring that chain to about 100 stores and effectively double the company's revenues.

Besides Musicland and Wherehouse, other large accounts say they are busy exploiting opportunities in the U.S. Bob Higgins, chairman, CEO and president of Albany, N.Y.-based Trans World Entertainment Corp., says, "We have plenty of opportunity in the U.S. and in our existing store base. At this time, it would not be appropriate for us to expand into Mexico."

Joe Bressi, senior VP at North Canton, Ohio-based Camelot Music, also says, "We have not looked at" moving into Mexico. "Our company hasn't crossed any borders yet. In the future, who knows? Now, we are concentrating on the U.S." Similarly, Ann Lieff, president of Miami-based Spec's Music, says, "We haven't really thought about it. We are concentrating on Florida

and Puerto Rico and don't want to dilute our efforts."

NO BOOKS FOR HASTINGS

John Marmaduke, president of Hastings Books, Video & Music, says, "We have no interest in Mexico at present, due to a number of reasons." First off, the book industry has not realized its potential in the country, Marmaduke says, explaining that "the book industry has never developed a good paperback-book business there, either because or as a result of the fact that book consumption is very low in Mexico. To give you a comparison, the Western Merchandiser distribution center in Dallas ships about as many books a year as the entire country of Mexico.

As for the music business there, Marmaduke says he believes that distribution in Mexico is in transition, which may ultimately prove beneficial. But "prior customs were detrimental to the overall growth of the business there. A perfect example is that a typical Walt Disney video in Mexico sells for 50% to 100% higher than it does in the U.S. You can imagine when a population with one sixth the purchasing power of the U.S. has to pay twice as much for an item, how few are going to be purchased?"

With most major U.S. accounts not willing to consider expansion into Mexico at this time, Melvin Simon & Associates appear to be concentrating on luring international music-merchants like HMV and Virgin into Mexico. But officials with those companies were unavailable to comment. Observers suggest that Simon may also be trying to induce Blockbuster Music to try out

Mexico, since the video-rental division is already in that country (spokesmen from those companies were unavailable to comment, however).

For their part, Russ Solomon, president, and Stan Goman, senior VP, at Tower Records/Video, say they are very pleased with their store in Mexico City. Goman adds that the store, which measures 15,000 square feet on three levels, is doing so well that the firm plans to open two more stores in Mexico City next year. Those stores will probably measure between 10,000 and 12,000 square feet.

Handleman's joint venture with Grupo VideoVisa also has aggressive growth plans. The company says it will spend \$20 million over the next several years to increase its business there. The company currently operates a 17,500-square-foot warehouse, employing 13 people, and is looking to achieve sales of \$25 million in its first year of operation, which ends next March.

Cover art credit:

Our cover is by Stephanie Del Valle, a Louisville-based illustrator and cartoonist. Del Valle has won several design awards from the Florida Press Association. She is the wife of John Lannert, Billboard's Latin American/Caribbean Bureau Chief.



Bringing the songs of Mexico to the world.

peermusic de Mexico

Te: (525) 353-1964

Fax: (525) 561-4282



Latin music: Classical, Jazz, New Instrumental and Tropical

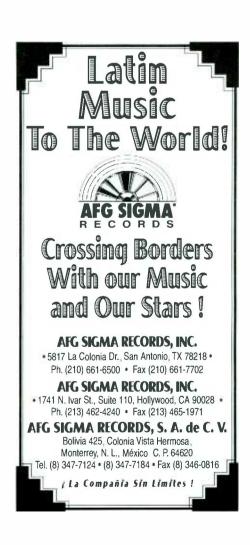
Our large catalogue is avaliable for licensing or export;

we ship all over the world.

We are also the most reliable independent record company in Mexico for marketing and national distribution of foreign catalogues.



Adolfo Prieto 1649-1er piso Col del Valle, México 03100, D.F. Phone 534-8667 534-8647 Fax: 524-9160



messicol discos MUSGI





THE MOST SUCCESFUL INDEPENDENT

























ORQUESA SINFONICA NACIONAL (HUAPANGO DE MONCAYO)





MAIN OFFICE IN MEXICO CITY:

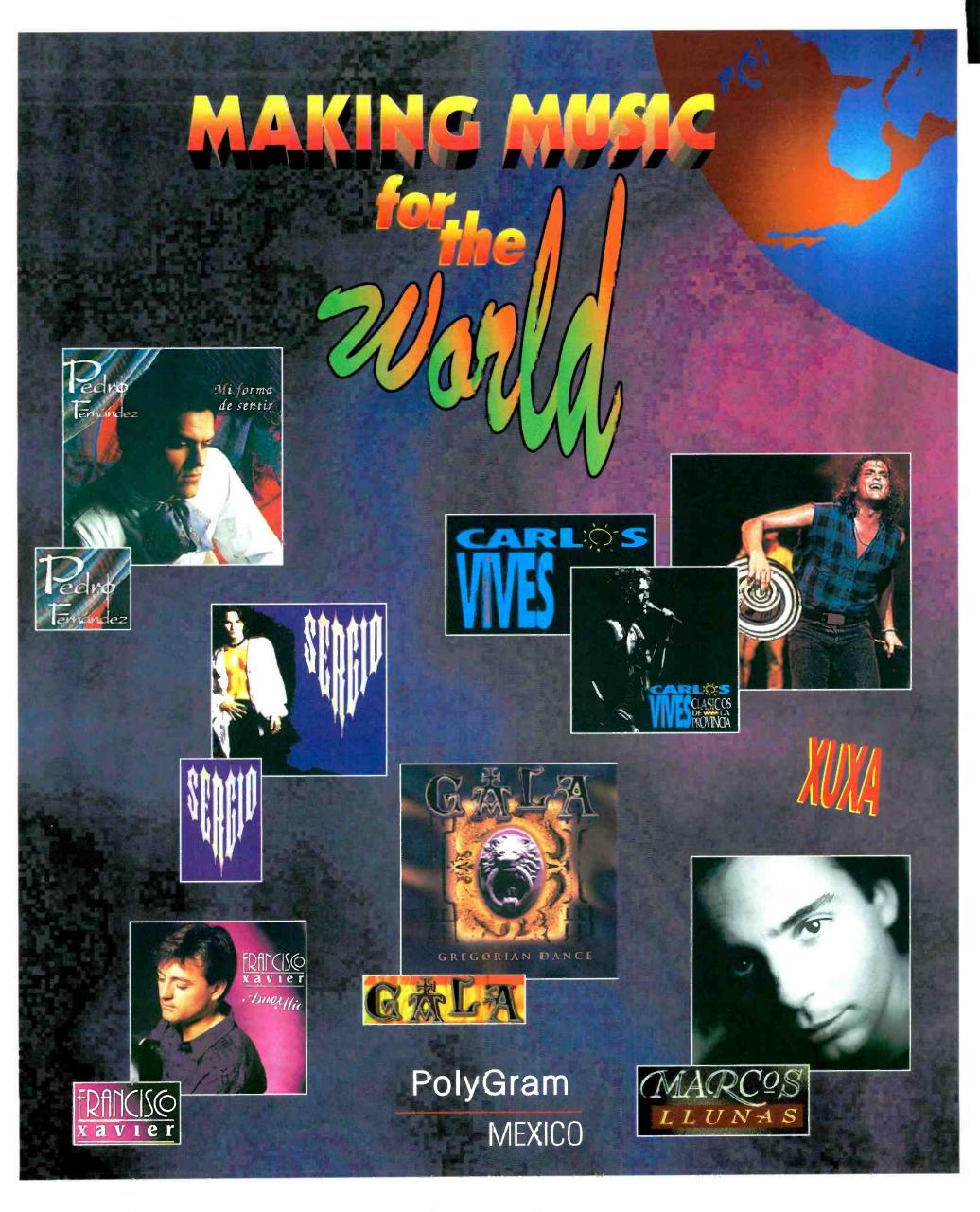
DISCOS MUSART S.A. DE C.V.

AV. CUITLAHUAC 2335, MEXICO CITY, 02870 MEX. PHONE: (525) 341 52 78, FAX: (525) 341 19 60

OFFICE IN U.S.A.:

BALBOA RECORDS Co.

10900 WASHINGTON BLVD, CULVER CITY, CA. 90230, U.S.A. PHONE: (310) 204 37 92, FAX: (310) 204 08 86



Artists & Music

In the SPIRIT



by Lisa Collins

CHANGES: "There's a lot of great choirs out there, and we're just trying to do the best that we can," says Christopher Squire, who directs, manages, and performs with the Philadelphia-based, 17-year-old Wilmington Chester Mass Choir. Thus far, the group's best has translated into four hit albums, an armful of Stellar Awards, and a string of SRO dates throughout the eastern seaboard.

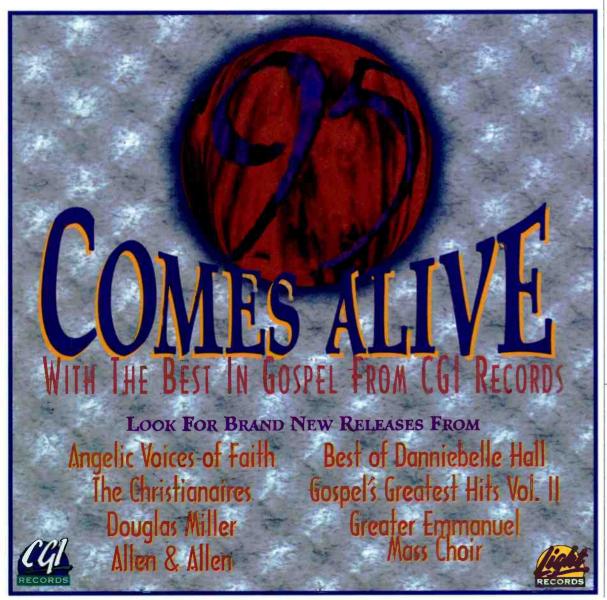
For the moment, the choir's latest album, "The Change Will Come," is one of gospel's 10 top-selling releases. "From a marketing standpoint, it is a great deal more competitive for choirs," Squires says. "You have to set yourself apart from the rest. Sometimes people get into the beat more than the message, but the music we sing ministers to us, and that's half the battle."

Down Memphis Way: The Church of God In Christ, the nation's second-largest African-American religious denomination, held its 87th annual Holy Convocation in Memphis Nov. 8-15. Those in attendance included O'Landa Draper, Stephanie Mills, Lawrence Matthews, Timothy Wright, Edwin & Walter Hawkins, Jennifer Holliday, and the Clark Sisters, who received special recognition on behalf of their mom, the late Mattie Moss Clark. The late Clark's recently released biography, "Climbing Up The Mountain" (Sparrow Press), was a popular convention sales item. Also heavily fea-

tured was "Dr. Mattie Moss Clark Presents . . . The National C.O.G.I.C. Music Convention Choir Live In Atlanta."

Gospel labels kept a lower-than-normal profile, with the exception of Word Records, which used the occasion to host a reception showcasing the latest releases from Draper & the Associates ("A Celebration Of Praise") and Rev. Tyrone Block ("Rev. Milton Brunson Presents Tyrone Block & The Christ Tabernacle Combined Choirs—All For Me") . . . In other news, it was revealed that kidney dialysis has become a very real option for James Moore, who has been battling diabetes and became gravely ill in Memphis.

WORK TO DO: The Clark Sisters will be featured as spokeswomen in the "Work To Do" campaign to increase membership and generate positive changes in members' communities. The project is named after the Clark Sisters' song "Work To Do," from their latest release, "Mir-Ocean Records has pushed back the release of the much-anticipated Hawkins family project, featuring Walter, Edwin, and Lynette "Baby Sis" Hawkins. The album, recorded live March 19-20 in Oakland, Calif., marks their first joint effort as a family unit since 1980. Reports indicate that the delay is due to the forthcoming formalization of a joint pact between Ocean Records and Bellmark ... Stephanie Mills has embarked on a tour to promote her gospel release "Personal Inspirations. Mills says the album features songs that carry a great deal of personal meaning. A Kirk Franklin/Mills concert pairing is in the works . . . Finally, Warner-Alliance is seeking material for the debut album by new signee Beverly Crawford. Meanwhile, the label is tight-lipped about its latest signee, O'Landa Draper, and is still very much in negotiations with Donnie McClurkin.



Top Gospel Albums.

WEEK	S. AGO	NO	Compiled from a national sample of retail store and one-stop sales reports.
THIS	2 WKS.	WKS.	ARTIST TITL LABEL & NUMBER/DISTRIBUTING LABEL
			** No.1 **
1	1	11	HELEN BAYLOR WORD 66#43/EPIC 5 weeks at No. 1 THE LIVE EXPERIENC
2	2	75	MISSISSIPPI MASS CHOIR MALACO 6013 IT REMAINS TO BE SEED
3	3	15	THE WILLIAMS BROTHERS BLACKBERRY 1606/MALACO IN THIS PLAC
4	5	23	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4006/CGI LIVE IN ATLANTA AT MOREHOUSE COLLEG
5	4	71	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW KIRK FRANKLIN & FAMIL
6	6	27	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC 3006/TYSCOT IT'S OUR TIM
7	7	17	DOROTHY NORWOOD MALACO 4467 LIVE" WITH THE GEORGIA MASS CHOI
8	13	7	STEPHANIE MILLS GOSPO-CENTRIC 72123/SPARROW PERSONAL INSPIRATION
9	14	37	CHICAGO COMM. CHOIR AMBASSADOR 47005/REDEMPTION WE GIVE YOU PRAIS
10	8	15	WILMINGTON CHESTER MASS CHOIR ATLANTA INT'L 10199 THE CHANGE WILL COM
11	9	51	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 211 LIVE AND IN PRAISE
12	10	11	VICKI WINANS INTERSOUND 9127 VICKI WINAN
13	15	17	WANDA NERO BUTLER SOUND OF GOSPEL 205 CHIKE ANYABWILL
14	18	27	VARIOUS ARTISTS BLACKBERRY 1605/MALACO SONGS MAMA USED TO SIN
15	11	19	L.A. MASS CHOIR CGI 1083 I SHALL NOT BE DEFEATE
16	36	3	JENNIFER HOLIDAY INTERSOUND 9113 ON & O
17	16	29	CALVIN BERNARD RHONE CGI 1092 LIVE I'M A WINNE
18	12	5	WITNESS CGI 1101 HE CAN DO THE IMPOSSIBL
19	29	3	ALBERTINA WALKER BENSON 1130 SONGS OF THE CHURCH-LIVE IN MEMPHI
20	27	5	DOTTIE PEOPLES ATLANTA INT'L 10200 ON TIME GO
21	17	27	SOUNDS OF BLACKNESS PERSPECTIVE 9006 AFRICA TO AMERICA: THE JOURNEY OF THE DRUI
22	19	21	EDWIN HAWKINS INTERSOUND 9124 KINGS & KINGDOM
23	20	21	TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR SAVOY 7113/MALACO COME THOU ALMIGHTY KIN
24	28	5	BEBE & CECE WINANS CAPITOL 28216 RELATIONSHIP
25	NE'	w >	O'LANDA DRAPER WORD 9488 LIVE - A CELEBRATION OF PRAIS
26	23	79	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO LIVE IN MEMPHI
27	21	53	YOLANDA ADAMS TRIBUTE 3937 SAVE THE WORL
28	24	7	ORLANDO WRIGHT SOUND OF GOSPEL 203 ORLANDO WRIGH
29	22	53	REV. JAMES MOORE MALACO 6015 I WILL TRUST IN THE LOR
30	25	3	CHICAGO MASS CHOIR CGI 1122 I'M SO GRATEFU
31	33	5	THE SONGBIRDS FEAT, REV. ANDREW CHEAIRS BLACKBERRY 2000/E&J THE FAMIL
32	38	3	JAMES HALL & WORSHIP & PRAISE INTERSOUND 9131 GOD IS IN CONTRO
33	32	19	WILLIE NEAL JOHNSON AND THE NEW KEYNOTES MALACO 6017 LORDTAKE US THROUG
34	NE	wÞ	TYRONE BLOCK/CHRIST TABERNACLE CHOIR WORD 9490 ALL FOR M
35	26	29	JOHN P. KEE TYSCOT 43009/VERITY COLORBLIN
36	39	49	LASHUN PACE SAVOY 14814/MALACO SHEKINAH GLOR
37	RE-E	NTRY	MINISTER CHARLES WOOLFORK/THE PRAISE COVENANT CHOIR BENSON 4013/CGI GIVIN' UP THE PRAIS
	37	13	THE LOS ANGELES GOSPEL MESSENGERS
38	1 "		SAVOY 14818/MALACO WE HAVEN'T FORGUTTEN YO
38 39	NE	WÞ	TRAMAINE HAWKINS COLUMBIA 57876 A HIGHER PLACE

Recording industry Assn. Of America (KIAA) certification for sales of 500,000 units;
 A RIAA certification for sales of million units;
 A RIAA certification for sales of million units;
 A RIAA certification for sales of 500,000 units;
 A RIAA certif

A bird in the Church is worth a Roomful of Gospel Hits!



REVEREND BENJAMIN CONE, JR.

birds church

RECORDS 4470

Billboard

Gospel ECTERN



by Deborah Evans Price

Christian Country Music Awards show Nov. 9 in Nashville, it was obvious that Christian country has fully emerged as a separate genre with a bright future. In the past, people thought of Christian country in terms of artists like Ricky Skaggs, Paul Overstreet, and the Whites—country acts on secular labels that performed music that reflected their religious beliefs. Their style was different from the Southern gospel that was played on Sunday mornings on country radio stations. (Southern gospel was—and still is—an entirely different piece of the Christian music pie.)

Country artists are still very much a part of the Christian country movement, but the artists whose performances dominated the awards were acts like Susie Luchsinger, Ken Holloway, Bruce Haynes, and MidSouth—Christian artists signed to Christian labels who perform music with Christian lyrics and country instrumentation. The songs and the artists share many similarities with their secular counterparts. With his black hat and energetic stage presence, Holloway reminded me of another Louisiana native—Tim McGraw. Another Christian country act, Rivers & Owens, is a duo that invites comparisons to Brooks & Dunn—except that Rivers & Owens aren't quite as animated. (But then, who else is as wild on stage as Kix Brooks?)

Drinking, drugs, and sex are also in the lyrics of some Christian country songs. The Days performed "Child Of The Light," which describes the life of a prostitute before her conversion to Christianity. Haynes performed a song whose opening lines talked about drinking in the morning and taking pills at night. If radio listeners tune in and hear these songs, they initially might not know they are listening to a Christian song. The difference between these songs and secular drinking or fallenangel songs is that there is a positive resolution, when accepting Christ totally changes the picture.

All in all, the CCMA awards show was thoroughly enjoyable. Overstreet and Debra Maffett were engaging co-hosts. Maffett also revealed that she is more than a television hostess with her wonderful performance of "Where Will You Be?" Barrett, Haynes, MidSouth, Luchsinger, the Days, and Terri Lynn also turned in powerful performances. The closing number, featuring Andy Landis, the Fox Brothers, and the Nashville chapter of the Gospel Music Workshop Assn. choir, was incredible. Landis is one of the genre's most exciting talents, and her performance of "He's Knockin" brought the crowd to its feet for the finale.

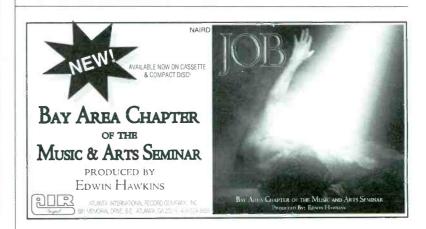
EVERYTHING IS BIGGER IN TEXAS: It seems even the audiences are bigger in the Lone Star State, as Carman found out when more than 71,000 people filled Texas Stadium for the Oct. 22 stop of his free Raising The Standard tour. According to the National Christian Promoter's Roundtable Box Office, the event was the best-attended Christian concert ever. At press time, Carman's 85-city tour had made 75 stops and had been attended by more than 910,000 people. The Texas Stadium show surpassed (Continued on page 86)

Available October 18 Available November 29 Available through Contact Clark Contact November 29 Available in November 50 Available in November 70m Sparrow Press.

Top Contemporary Christian

THIS WEEK	WKS. AGO	(S. ON	Compiled from a national san and one-stop sales	
푸	2 V	WKS.	LABEL & NUMBER/DISTRIBUTING LABEL	
1		17	* * NO. 1 STEVEN CURTIS CHAPMAN	
1	1	17	SPARROW 1408 17 weeks at No. 1 HS	HEAVEN IN THE REAL WORL
2	2	11	AMY GRANT MYRRH 6974/WORD	HOUSE OF LOV
3	4	5	4 HIM BENSON 4046	THE RID
4	3	9	ASHTON/BECKER/DENTE SPARROW 1389	ALONG THE ROA
5	5	103	DC TALK ● FOREFRONT 3002/STARSONG	FREE AT LAS
6	6	15	NEWSBOYS STARSONG 8814	GOING PUBLI
7	7	7	BEBE & CECE WINANS SPARROW 1417	RELATIONSHIP
8	8	57	CARMAN ● SPARROW 1387	THE STANDAR
9	NE	w►	SANDI PATTI WORD 9443	FIND IT ON THE WING
10	12	57	MICHAEL W. SMITH REUNION 0086/WORD	FIRST DECADE 1983-199
11	10	5	SIERRA STARSONG 1003	SIERR
12	9	13	BRYAN DUNCAN MYRRH 6973/WORD	SLOW REVIVA
13	15	7	MARK LOWRY WORD 9441	MOUTH IN MOTIO
14	24	3	GUARDIAN PAKADERM 83186/MYRRH	SWING SWANG SWUN
15	13	41	POINT OF GRACE WORD 26014	POINT OF GRAC
16	NE	w▶	VARIOUS ARTISTS BRENTWOOD 5342 AM	IERICA'S 25 FAVORITE HYMN
17	11	45	TWILA PARIS STARSONG 8805	BEYOND A DREAM
18	16	19	TAKE 6 WARNER ALLIANCE 4150/SPARROW	JOIN THE BAN
19	29	131	RAY BOLTZ WORD 5473	MOMENTS FOR THE HEAR
20	20	33	OUT OF THE GREY SPARROW 1405	DIAMOND DAY
21	17	97	NEWSBOYS STARSONG 8251	NOT ASHAME
22	22	37	MICHAEL CARD SPARROW 1435	JOY IN THE JOURNE
23	14	31	AUDIO ADRENALINE FOREFRONT 3012/STA	RSONG DON'T CENSOR M
24	19	5	CARMAN EVERLAND 9475/WORD	YO KIDS
25	NE	wÞ	WAYNE WATSON WORD 4242	ONE CHRISTMAS EV
26	30	37	STEVE GREEN SPARROW 1334	WHERE MERCY BEGIN
27	23	27	CLAY CROSSE REUNION 9728/WORD	MY PLACE IS WITH YO
28	34	23	GARY CHAPMAN REUNION 0084/WORD	THE LIGHT INSID
29	31	9	CHERI KEAGGY SPARROW 1419	CHILD OF THE FATHE
30	28	59	VARIOUS ARTISTS REUNION 0083/WORD	SONGS FROM THE LOF
31	RE-E	NTRY	PAM THUM BENSON 4002	FAITHFU
32	25	33	PHILLIPS, CRAIG & DEAN STARSONG 8806	5 LIFELIN
33	21	3	MORTAL INTENT 9487	WAK
34		WÞ	VARIOUS ARTISTS STARSONG 1018	CELEBRATE THE GIF
35	27	37	RON KENOLY INTEGRITY 055/SPARROW	GOD IS ABL
36	33	53	GEOFF MOORE & THE DISTANCE FOREFF	
37	36	3	HELEN BAYLOR WORD 66443	THE LIVE EXPERIENC
U I		35	MICHAEL SWEET BENSON 2231	MICHAEL SWEE
38	76		MICHAEL SALET BENOON 5521	WHOTIALL SWEE
38 39	26	W▶	DENNIS JERNIGAN HEART CRY 9459/WORD	BREAK MY HEAR

■ 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.
Is indicates past or present Heatseeker title © 1994, Billboard/BPI Communications.



Music Video

ARTISTS & MUSIC

What Standards, Whose Practices?

Panel Plunges Into Murky Programming Waters

BY CHRIS MORRIS

LOS ANGELES—A panel of music video programming executives inconclusively negotiated the traditionally murky waters of standards and practices Nov. 4 during the annual programming panel at the Billboard Music Video Conference.

The imaginatively staged forum, "Exploiting Women Vs. Exploding Women," took the form of a mock talk show, replete with "applause" signs and musical accompaniment courtesy of the L.A. band Native Shrubs. The program was hosted by "Fernaldo Rivera" (Relativity Records director of video Sean Fernald), who roved the audience decked out in an extravagant pompadour and smoking jacket.

Predictably, the panel devolved into a wrangle between the panelists and video producers and promotion personnel, who fruitlessly sought a firm definition of what constitutes a

programmable clip.

MTV VP of music programming Patti Galluzzi said, "There aren't any completely black-and-white answers for how to determine what can go and what can't go," though she noted that depictions of excessive violence and drug use are considered "completely unaccentable"

sidered "completely unacceptable." Galluzzi added, "I know [MTV] has made mistakes in the past, and we will continue to make mistakes.

It's a human process."

John Robson, VP of programming/international for the Box, argued, "There's room for directors to make what they want and to find a home for it."

Noting the free-swinging nature of the Playboy Channel's "Hot Rocks," which airs uncensored clips, Robson added, "[Producer and panelist] Eric [Mittleman] is gonna call you back and say, 'Standards has a problem: It's not wild enough.'"

Mittleman said that while the provisions of the Child Protection Act guide his programming decisions, poor production values ultimately will keep a clip off the air, rather than questionable content.

Galluzzi and recently appointed VH1 senior VP of music and talent relations Wayne Isaak both contended that the networks' impressionable young audience had to be protected.

"I see a certain amount of the youth imitating the videos they see,"



Open Up. Smash! Films director Pam Robinson, left, is the eye behind Rachelle Ferrell's new Capitol video "With Open Arms."

Isaak said

Galluzzi suggested that labels can help streamline the review process if they determine the network's problem with the clip, submit lyrics along with clips, and review network-requested edits before submitting them. She claimed that 80% of recently submitted edits don't accomplish the changes that the labels say they do.

Confronting repeated complaints

that standards and practices is "a gray area," Galluzzi said, "I think there are rules, and I'm pretty sure most of the people in this room could recite them."

recite them."

"Thank God for inconsistency,"
Robson noted. "At least you have
room for freedom of expression."

During the panel, controversial clips by the Gravediggaz, Sir Mix-A-Lot, the Beastie Boys, L7, M.C. Eiht, Eazy-E, and Danzig were shown.



Relativity Records director of video Sean Fernald (center, with pompadour) hosted a mock talk show Nov. 4 to address the major video programmers' stance on standards and practices. Shown, from left, are participants Wayne Isaak of VH1, MTV's Patti Galluzzi, Playboy TV's Eric Mittleman, BET's Gregg Diggs, and the Box's John Robson. Fernald assumed the personality of bogus talk show host Fernaldo Rivera to explore the issues of "Exploiting Women Vs. Exploding Women" during Billboard's 16th annual Music Video Conference. (Photo: Henry M. Uto)

PRODUCTION NOTES

LOS ANGELES

• L7's Warner Bros. video "I'm Stuck Here Again" is a Squeak Pictures production directed and shot by Carlos Grasso. Scott Shapiro and Catherine Finkenstaedt produced

• Aaron Hall's new Silas/MCA video "When You Need Me" is a Power Films production directed by Okuwah. "Skinny B." Lewis produced the shoot; Eagle Eigelson directed photography.

• Oil Factory Films director Wiz is the eye behind the Black Crowes' American video "A Conspiracy."

• Kevin Kerslake directed and produced Mazzy Star's latest Capitol clip, "Halah."

NEW YORK

• Luscious Jackson's new Capitol video "Deep Shag" is a Propaganda Films production directed by Steve Hanft. In addition, Propaganda director Stephen Kirklys recently reeled the Warner Bros. video "Stone Horses" for God's Child.

• Director Diane Martel recently reeled Method Man's "Bring The Pain" for Def Jam. Dave Daniel directed photography on the shoot, which features an appearance by dancehall rapper

Booster. Aaron Costa produced. OTHER CITIES

• Director Sherri Breyer and a crew from Zeitgeist traveled to the highlands of Central Mexico to shoot Julia Fordham's new Virgin video "Hope, Prayer & Time." Nancy Bennet executive produ-

• H-GUN Labs director Benjamin Stokes lensed Dink's video "Green Mind" for Capitol Records. Barbara Schwarz produced the clip on location in Cleveland. Schwarz also produced the San Diego-based shoot for the Melvins' Atlantic video "Queen." Eric Matthies directed.

• Squeak Pictures director Nigel Dick lensed Real McCoy's new Arista video "Another Night" on location in London. Fiz Oliver and Catherine Finkenstaedt produced the clip; John Simmons directed photography.

 Director Dwayne Coles reeled Blackstreet's new Interscope video "Good Life." Vince Toto directed photography on the Virginia-based shoot. Robert Johnson produced for the Elite Co.
 Oil Factory director Greg Ma-

• Oil Factory director Greg Masuak traveled to Hawaii to shoot "Change Your Mind" and "Love Here I Come" for A&M's Bad Boys Inc.

Confab Attendees Try To Iron Out Kinks In Vid Biz

by Deborah.

Russell

AND SO IT GOES: Video producers, programmers, and promoters who attended Billboard's 16th annual Music Video Conference Nov. 2-4 took advantage of the informal "discussion group" format to address a variety of issues that affect their collective job performance.

During the "Sins Of Commission" discussion, label commissioners and production company representatives agreed that the process of producing a clip has grown increasingly political, as more players have become involved in the video-making process.

Mercury's director of video production **Jeff Newman**, who facilitated the

talk with Squeak Pictures executive producer Pam Tarr, reminded production company representatives to keep label commissioners apprised of their relationships with creative personnel outside video departments.

Herb Agner, video manager at Warner Bros./Nashville, said, "When you deal with A&R people or artist managers, you are only empowering people who don't have knowledge of the filmmaking process."

Production company representatives pressed label personnel to formalize the commissioning routine. The End's Randy So-

sin asked that labels enact an awarddate procedure so that production companies would know, by a deadline, whether or not they received a job.

Budgetary issues dominated much of the conversation, and label representatives urged members of the production community to write accurate treatments for the budgets with which they are presented.

MONEY, MONEY, MONEY: Financial issues remain a primary concern at the promotion and programming levels as well. Attendees of the discussion group "Balancing The Needs Of Programmers And Promoters" sought solutions to the ongoing problems of advertising and label support provided to local shows.

Columbia VP of video promotion Mark Ghuneim stressed that programmers seeking funds from labels should be prepared to provide information and hard data to labels regarding the impact of video play on local sales.

Labels must respect the role of programmers, too, noted KISS-TV's Jeremy Savage, adding that label reps should not expect video programmers to risk alienating viewers by experimenting with untested songs.

"If it's not being played in the market and [the label] is asking us to be the proving ground, that's a pretty tall favor," Savage said.

Regional programmers must treat their shows as businesses and should aggressively seek cross-promotions with retail and radio outlets, label reps urged.

SELLING OUT? Talk of the merits and pitfalls of cross-promotions continued during genre-specific format forms.

"With the DIY spirit, is this good or too commercialized?" asked **Doug McVehil**, manager of national video promotion for Epic Records. He led the discussion group attended by alternative rock players.

"It could be," responded Mike Drumm of "Music Link." "You may have Epitaph Records fans that are offended by it ... But then again, where else can they turn [for alterna-

tive videos]?"

Siouxsie Crawford of Portland, Ore.-based "Bohemia After Dark" argued that shows can maintain credibility if the promotions are approached in the spirit of each show.

"We need to do this," Crawford said, "instead of asking labels for money."

ROUBLE IN paradise: Country video professionals are facing a programming landscape that is less rosy than it was 12 months ago, AristoMedia owner Jeff Walker noted during the country discussion group.

Several regional country programs recently lost regular broadcast-time slots to

the Tribune-syndicated show "The Road." In addition, CMT is becoming more segmented, while noncountry networks such as VH1 appear to be cutting back on country clips.

However, a push by radio stations to create more regional video shows is an encouraging sign for the future, Walker said.

VIDEO BREAKTHROUGHS: Meanwhile, the sales success of the Tractors, the Mavericks, and Jeff Foxworthy was lauded as an important example of how country video has the power to break new acts.

CMT played the David Ball video "Thinkin' Problem" in heavy rotation for six weeks before it was released to radio, said Margie Taylor, CMT lead programming coordinator. That single was embraced at radio, and went on to peak at No. 2 on Billboard's Hot Country Singles & Tracks chart.

QUICK CUTS: Paramount Television Group has signed MTV Productions to a first-look deal. As part of the development pact, MTV Productions will develop, create, and produce TV series and specials for all networks and first-run syndication.

REEL NEWS: Burbank, Calif.-based ET/VideoLink has acquired the assets of N.Y.-based closed-circuit programmer Telegenics Music Video Network Inc. Chris Russo, Telegenics president/founder, will continue to serve as an independent consultant to the operation.



Music Video

Frankie Blue of the Box, third from left, attracts a crowd to his "kissing booth" at the Box/Sony Music party. Lining up to meet and greet are, from left, Atlantic's Linda Ferrando, A&M's Emily Wittman, Telemotion's Laurel Sylvanus, VH1's Terence Lam, MCA's Pamela Marcello, and EMI's Allison Bandier,



Bob Morgado, chairman/CEO of the Warner Music Group, describes Warner's commitment to music video during his keynote speech



New Music Now's Tom Sodeur, left, and Epic's Doug McVehil would walk 500 miles to see a good video—but only had to go as far as the Box/Sony party



Billboard's Video **Bash On The Beach**

LOS ANGELES-Leaders of the music video and multimedia industries gathered Nov. 2-4 for the 16th Annual Billboard Music Video Conference & Awards at the beachfront Loews Santa Monica Hotel here. Highlights included Billboard's first MultiMedia Expo, an opening-night gala celebration hosted by MTV Networks at the Santa Monica Pier carousel, and a "Knowledge Is Power" fund-raising party co-sponsored by the Box and Sony Music at Sony's West Coast headquarters. The conference closed with an awards ceremony hosted by Forward/Rhino recording artist Buster Poindexter. (Photos: Mark Savage/Savage Photography)



Telemotion's Laurel Sylvanus, left, tries her luck at the tables with ZTV/Muzak's Max Leinwand, Joanna Wiese, and Bob King during the Box/Sony celebration. Gambling chips were traded in for raffle tickets at the evening's conclusion.



Atlantic's Doug Cohn, left, and Imago's Foye Johnson flex their promotional muscles



Capitol's Danny Lockwood, left, and Anne Deasey enjoy the sea breeze off the Santa Monica pier with EMI U.K.'s Trudy Bellinger and One World Productions executive producer Joseph Uliano.



The Box's Les Garland, left, hooks up with MJJ Records president Jerry Greenberg at the Box/Sony Music "Knowledge Is Power" party.



Buster Poindexter hands US3's award for best new artist in a dance clip to Capitol's Bonnie Burkert, left, and Gina Gore



MTV's opening-night reception allowed multimedia consultant Deborah Newman, left, formerly of Sony Music Video, to reunite with Columbia's Mark Ghuneim.



Video programmers who picked up awards for best local/regional shows included, rear, from left, Power Play's Sam Cerami and Kevin Ferd, Music Link's Mike Drumm, Lightmusic's Rose Somma-Tennent, Austin Music Network's Tim Hamblin, Bohemia After Dark's Siouxsie Crawford, Atlanta Fresh Party's Mike Ousley; front, from left, Video Music Box's Ralph McDaniels, 30 Minutes Of Rock's Kris Harris, and Power Play's Tom Terreri.



Capitol's Linda Ingrisano, left, catches up with MTV/VH1's Andy Schuon during the opening-night reception.



Geffen's Peter Baron, left, and Andy Scott, who formerly represented director Samuel Bayer (the eye behind videos by Nirvana and Hole), reconnoiter during MTV's opening-night soirée



Celebrating their collective country victories during the Nov. 4 awards ceremony are, from left, Warner Bros.' Herb Agner, RCA's Suzette Tucker, AristoMedia's Jeff Walker, and Austin Music Network's Tim Hamblin and Kent Benjamin.

Music Video



Production company personnel represented at the Nov. 4 music video awards included, from left, Perry Joseph of MediaLab, Kim Dellara of Planet Pictures, Cordelia Plunket of the Underground, Varenne Ferrari of Palomar Pictures, Sheira Rees-Davies of Squeak Pictures, and Keith Milton of Chelsea Pictures



BNA's Summer Harman enjoys MTV's opening-night reception with AristoMedia's Jon Howard, left, and Clayton Cooper, right.



Arista's Andrew Berkowitz, left, and Wendy White pick up the award for best R&B/urban clip for Toni Braxton's "Breathe Again



Virgin's Richy Vesecky, left, and VH1's Dave Weier contemplate a spin on the carousel during the MTV Networks' opening-night reception at the Santa Monica Pier



From left, Billboard music video editor Deborah Russell joins forces with Daisy Force Pictures owner Beth LaMure and director Richard Levine.



Multimedia pioneers John Atcheson of MNI Interactive, left, and Marc Canter of Canter Technology interact during the Box/Sony gala



The Box's Lois Schmatz, left, John Robson, and Tamara Walters take their chances at the "Knowledge Is Power" fundraising party, which was centered on a Las Vegas gaming theme.



Buster Poindexter presents Tommy Boy's Laura Hynes with one of two awards honoring Coolio's videoclip for "Fantastic Voyage.



show "Avant Garde" is flanked by Epic's Diane Blankumsee, left, and Arista's Wendy White during MTV's opening-night reception.

David Bodrick of N.Y.-based video



Teletunes' Suzette Pallares, left, the University of Wisconsin's Nick Hahn, and Roadrunner Records' Tom Gates trade tales at the Box/Sony bash



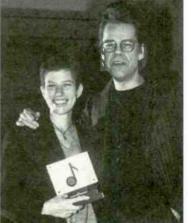
left, and Mike Mack of Noo Trybe/Virgin take a break from the gambling tables during the "Knowledge Is Power" party sponsored by the Box and Sony.



MTV's John Cannelli, left, VH1's Darcy Sanders-Fulmer, MTV's Kurt Steffek, and EMI's Allison Bandier converge at the Santa Monica Pier carousel during the opening-night festivities



Round The Globe Music's Cindy Roach, left, and Carolina Minier, right, box in the the Box's J. Gibbs during the network's "Knowledge Is Power" reception.



Buster Poindexter presents Virgin's Lori Feldman with the best rock clip of the year award for the Rolling Stones' "Love Is Strong," directed by David Fincher



Island's Steve Leeds, left, Giant's Steve Backer, and Interscope's Jeff Marks cut loose during MTV's opening-night reception at the Santa Monica Pier



UFO Interactive's Doug Cerrone, left, demonstrates the virtues of a CD-ROM press kit as Beth Broday of Thirteen/WNET New Media Group observes

Video Monitor, Artists & Music

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



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

- 1 Warren G, Do You See 2 Janet Jackson, You Want This 3 Ce Ce Peniston, Hit By Love 4 Chante Moore, Old School Lovin' 5 Heavy D & The Boyz, Black Coffee 6 Jade, 5-4-3-2

- 6 Jade, 5-4-3-2
 7 Snoop Doggy, Munder Was The Case
 8 Da Brat, Fa All Y'all
 9 Brandy, I Wanna Be Down
 10 Boyz II Men, On Bended Knee
 11 Barry White, Practice What You
 12 Luther Vandross, Always And Forever
 13 Rachielle Ferrell, With Open Arms
 14 Ini Kamoze, Here Cornes The Hotstepper
 15 Blackstreet, Before I Let You Go
 16 Bebe & Cece Winans, if Anything Ever Hap
 17 Eborry Vibe Everlasting, Groove Of Love
 18 Quo, Blowin' Up
- 18 Quo, Blowin' Up 19 TLC, Creep
- 20 Mc Eint, Geez Make The Hood Go Round 20 Mc Eint, Geez Make The Hood Go Round 21 Toni Braxton, How Many Ways 22 Casserine, Why Not Take Ali Of Me 23 Black Men United, U Will Know 24 Nuttin' Nyce, Down 4 Whateva 25 III Al Skratch, 'I'l Take Her 26 Jeru The Damaja, You Can't Stop The Prop 27 Keith Murray, The Most Beauthiliest Thing... 28 Scarface, I Never Seen A Man Cry 29 N II U, I Miss You 30 Zhane, Shame

Changing Faces, Foolin' Around Changing Faces, Foolin' Around Silk, I Can Go Deep The Puppies, Summer Delight Dana Dane, Record Jock Kwame, What's It Like Nita Whitaker, What's A Heart To Do Babyface & Lisa Stansfield, Dream Away Dionne Farris, I Know onne Farris, I Know oward Hewett, This Love Is Forever



- Mary Chapin Carpenter, Shut Up And Kiss Me
 Lari White, Now I Know
 Faith Hill, Take Me As I Am
- Sawver Brown, This Time

- 4 Sawyer Brown, This Time 5 Garth Brooks, The Red Strokes 6 The Tractors, Baby Likes To Rock It 7 Neal McCoy, The City Put The Country... 8 Blackhawk, I Sure Can Smell The Rain 9 Little Texas, Kick A Little

- 10 David Ball, When The Thought Of You...
 11 Tracy Lawrence, I See It Now
 12 Clint Black, Untanglin' My Mind
 13 Clay Walker, If I Could Make A Living
 14 Vince Gill, When Love Finds You
 15 Jeo Diffe, Pickup Man †
 16 The Mavericks, There Goes My Heart
 17 Pam Tillts, Mi Vida Loca
 18 Wade Hayes, Old Enough To Know Better †
 19 Larry Stewart, Losing Your Love †
 20 Sammy Kershaw, Third Rate Romance
 21 Trisha Yearwood, It Wasn't His Child †
 22 Patty Loveless, Here I Am
 23 John & Audrey Wiggins, She's in The... †
 24 Toby Keith, Upstairs Downtown
 25 Jamie D'Hara, 50, 000 Names †
 26 Jesse Hunter, Long Legged Hannah
 27 Alan Jackson, Livin' On Love
 28 Billy Ray Cyrus, Storm In The Heartland †
 29 Reba McEntire, Till You Love Me †
 30 Mark Collie, Hard Lovin' Woman
 31 Rhett Akins, What They're Talking About
 32 Randy Travis, This Is Me
 33 Western Flyer, She Should've Been Mine
 34 Ricky Lynn Gregg, After The Fire Is Gone
 35 Tim McGraw, Not A Moment Too Soon †
 36 George Ducas, Teardrops
 37 Chely Wright, Till I Was Loved By You
 38 Aaron Tippin, I Got It Honest
 39 Greg Holland, When I Come Back

- 37 Chely Wright, Till I Was Loved By You 38 Aaron Tippin, I Got It Honest 39 Greg Holland, When I Come Back 40 Kathy Mattea, Maybe She's Human † 41 Sammy Kershaw, Southbound 42 Mac Mcanally, Down The Road 43 John Anderson, Country Till Die 44 Terry McBride & The Ride, High Hopes... 45 Gibsor/Miller Band, Red, White And Blue 46 Rick Trevino, Doctor Time 47 Red Hots, Teach Your Children 48 John Berry, You And Only You 49 Doug Stone, Little Houses 50 Confederate Railroad, Summer In Dixie

† Indicates Hot Shots

* * NEW ADDS * *

Boy Howdy, True To His Word George Ducas, Lipstick Promises
Hank Williams, Jr., † Ain't Goin' Peacefully
James House, Little By Little
Jed Zepplin, Workin' Man Blues
Perfect Stranger, Ridin' The Rodeo
Pirates Of The Mississippi, You Could Do Better



- 1 Offspring, Self Esteem
 2 John Mellencamp, Dance Naked
 3 Aerosmith, Blind Man **
 4 Stone Temple Pilots, Interstate Love Son
 5 Snoop Doggy Dogg, Munder Was The Case
 6 Boyz II Men, On Bended Knee
 7 Nirvana, About A Girl
 8 Immature, Never Lie
 9 The Black Crowes, A Conspiracy
 10 Hole, Doll Parts *
 11 R.E.M., What's The Frequency, Kenneth?

- 12 The Cranberries, Zombie *
 13 Madonna, Secret
 14 Salt-N-Pepa, None Of Your Business
 15 Rolling Stones, Out Of Tears
 16 Coolio, I Remember
 17 Veruca Salt, Seether *
 18 Warren G, Do You See
 19 Janet Jackson, You Want This
 20 Live, I Alone
 21 Bon Jovi, Aiways
 22 Urge Overkill, Girl, You'll Be A Woman...
 23 Megadeth, Train Of Consequences
 24 Queensryche, I Am I
 25 Liz Phair, Supernova
 26 Weezer, Buddy Holly 26 Weezer, Buddy Holl

- 26 Weezer, Buddy Holfy
 27 Candlebox, Cover Me
 28 TLC, Creep
 29 Eagles, Hotel California
 30 Freedy Johnston, Bad Reputation
 31 Real McCoy, Another Night
 32 Jimmy Page & Robert Plant, Gallows Pole
 32 Jimmy Page & Robert Plant, Gallows Pole
 33 Tom Petty, You Don't Know How If Feels
 34 Bad Religion, 21st Century Digital Boy
 35 Corrosion Of Conformity, Albatross
 36 Soul Asylum, Can't Even Teil
 37 Ace Of Base, Living In Danger
 38 Toad The Wet Sprocket, Sorething's Alway
 39 Sheryl Crow, All I Wanna Do

- 38 Toad The Wet Sprocket, Something's Alway 39 Sheryl Crow, All I Wanna Do 40 Tom Jones, If 1 Only Knew 41 Smashing Pumpkins, Disarm 42 Soundgarden, Black Hole Sun 43 Beastle Boys, Sure Shot 44 Hootle & The Blowfish, Hold My Hand 45 Da Braf, Fa All Yall 46 Green Day, Basket Case 47 Candlebox, Far Behind 48 Oasis, Supersonic

- Oasis, Super 49 Compulsion, Delivery 50 Soundgarden, My Wave
- ** Indicates MTV Exclusive

* * NEW ADDS * * Green Day, When I Come Around Jimmy Page & Robert Plant, Thank You Blackstreet, Before I Let You Go



2806 Doryland Dr Nashville, TN 37214

4 P.M., Sukiyaki

- 1 Mary Chapin Carpenter, Shut Up And Kiss Me
- 2 The Tractors, Baby Likes To Rock It3 Neal McCoy, The City Put The Country.

- 3 Neal McCoy, The City Put The Country...
 4 Lari White, Now I Know
 5 Little Texas, Kick A Little
 6 Tracy Lawrence, I See It Now
 7 Clint Black, Untanglin' My Mind
 8 Clay Walker, If I Could Make A Living
 9 Garth Brooks, The Red Strokes
 10 Sammy Kershaw, Third Rate Romance
 11 Blackhawk, I Sure Can Smell The Rain
 12 Alan Lakson, Livin', On Love
- 12 Alan Jackson, Livin' On Love 13 David Ball, When The Thought Of You...
- Lisa Brokop, Give Me A Ring Dakoda Motor Co., Truth Steven C. Chapman, Heaven In The Out Of Eden, Lovely Day

14 Faith Hill, Take Me As I Am
15 John Anderson, Country 'til I Die
16 Marty Stuart, That's What Love's About
17 Aaron Tippin, I Got It Honest
18 Vince Gill, When Love Finds You
19 Joe Diffie, Pickup Man
20 The Mavericks, There Goes My Heart
21 Jamie D'hara, 50, 000 Names
22 Garth Brooks, Callin' Baton Rouge
23 Ken Mellons, Jukebox Junkie
24 Tim McGraw, Not A Moment Too Soon
25 Mark Collie, Hard Lovin' Woman
26 Willie Melson, Once You're Past The Blue
27 Billy Ray Cyrus, Storn In The Heartland
28 Randy Travis, This Is Me
29 Doug Stone, Little Houses

29 Doug Stone, Little Houses 30 Greg Holland, When I Come Back

* * NEW ADDS * *

Pam Tillis, Mi Vida Loca (My Crazy Life) Sawyer Brown, This Time Shenandoah/Alison Krauss, Somewhere in The ... John & Audrey Wiggins, She's in The Bedroom. Wynonna & Michael English, Healing Bellamy Brothers, The Dance Medley

Continuous programming 1515 Broadway, NY, NY 10036

1 Melissa Etheridge, I'm The Only One

1 Meilsa Euterioge, I'll The Only One
2 Madonna, Secret
3 Sting, When We Dance
4 Gloria Estefan, Tum The Beat Around
5 Boyz II Men, I'll Make Love To You
6 John Mellencamp, Dance Naked
7 Sheryl Crow, All I Wanna Do
8 Bon Jovi, Always
9 Ace Of Base, Living In Danger
10 Eric Clapton, Motherless Child
11 Tom Jones, If I Only Knew
12 Gin Blossoms, Allison Road
13 Rolling Stones, Out Of Tears
14 R.E.M., What's The Frequency, Kenneth?
15 Toad The Wet Sprocket, Something's Alway
16 Hootie & The Blowfish, Hold My Hand
17 Des'ree, You Gotta By

16 Hootie & The Blowfish, Hold My Hand
17 Des'ree, You Gotta Be
8 Urge Overkill, Girl, You'll Be A Woman...
19 Bonnie Raitt, Love Sneakin' Up On You
20 Jon Secada, If You Go
21 Babyface, When Can I See You
22 Vanessa Williams, The Sweetest Days
23 Toni Braxbon, You Mean The World To Me
24 Collective Soul, Shine
25 Ace Of Base, Don't Turn Around
26 Counting Crows, Round Here
27 John Mellencamp, Wild Night
28 Eagles, Get Over It
29 Counting Crows. Row.

29 Counting Crows. Mr. Jones 30 Pretenders, I'll Stand By You Victoria Williams, Crazy Mary Sugar, Believe What You're Saying

Victoria Williams, Crazy Mary Sugar, Believe What You're Saying

* * NEW ADDS * *

14 Faith Hill, Take Me As I Am



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

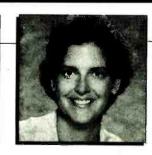
Shudder To Think, Hit Liquor Aimie Mann, That's Just What... Bryan Ferry, Mamouna L7, Stuck Here Again Hole, Doll Parts Black Crowes, A Conspiracy Liz Phair, Supernova The Mighty Mighty Bosstones, Kinder Bjork, Violently Happy Dada, All I Am Sting, When We Dance Boyz II Men, On Bended Knee Dana Dane, Record Jock Queensryche, I Am I Murmurs, You Suck TLC, Creep Gigolo Aunts, Bloom

CMC CALIFORNIA MUSIC CHANNEL

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

Rappin' 4-Tay, Playaz Club Rappin 4-1ay, 16yaz Culu Brandy, I Wanna Be Down Janet Jackson, You Want This Boyz II Men, On Bended Knee Mac Mall, Ghetto Theme Aaliyah, At Your Best Warren G, Do You See TLC, Creep TLC, Creep 69 Boyz, Tootsee Roll Men At Large, Let's Talk About It





by Heidi Waleson

GETTING TO EVERYBODY ELSE: This month, a new, Miami-based company, headed by the Dutch entrepreneur Maurice Keizer, is launching TuTTi, a book-CD product designed to capture some of those folks, especially women ages 30 to 50, who never buy classical CDs. Each issue will focus on a single composer and will feature a 48-page magazine (without advertising) and a CD with full-length works by the composer.

Keizer and his market researchers are convinced that there is a big audience out there that is tired of soft rock, wants to move on, and would go for classical music if the intimidation factor were removed. Their solution is to educate while entertaining, with plenty of pictures and short, breezy, informative articles written by popular, not classical, writers. Another goal is to position classical composers as "the rock stars of their day."

Not surprisingly, the first issue spotlights Mozart and includes lots of images from the movie "Amadeus." It goes beyond the obvious, however, with such features as an article on the development of the orchestra; capsule interviews with such Mozart interpreters as Anne-Sophie Mutter, Cecilia Bartoli, and Mitsuko Uchida; and a small item about castrati. The specially produced EMI disc packaged with it includes pieces like "Sinfonia Concertante" and "Ave verum corpus" rather than greatest hits, performed by quality artists like the Academy of St. Martin in the Fields and Roger Norrington.

TuTTi will be sold from counter displays in bookstores, not record stores, because, Keizer says, "our target audience doesn't go to record stores" but likes to browse in bookstores. Several copies of the magazine will be open for perusal, and the bookstores are being offered the CD to play. The company is talking to a book club and is testing direct mail and television advertising as well. EMI shipped 50,000 CDs for the first issue, but TuTTi is talking about an eventual circulation of 150,000. Two issues, undated, are to be produced every two months. Next up are Leonard Bernstein, Tchaikovsky, and Maria Callas (thanks to her appearance on the soundtrack to the movie "Philadelphia"), and TuTTI is thinking about featuring living composers and artists as well. Some CDs will include works from only one label; others will mix and match. Tutti has agreements with Sony and BMG in addition to EMI, and is talking to other labels as well.

Keizer expects the product to take at least two years to turn a profit, and he says he is in it for the long haul. The Dutch edition is now on issue No. 15 (Handel), is planned for the next three years, and hasn't repeated a subiect vet.

MUSIC FOR KIDS: Not many people write good music for children, but Rob Kapilow appears to be an exception. The two short music-theater pieces that he and members of the New Jersey Chamber Music Society presented at New York's 92nd Street Y recently were lively, funny, and written in an engagingly sophisticated, quasi-Stravinskian musical idiom with no hint of pandering.

The program, which is being recorded this month and will be released on the Koch label in the spring, includes "Green Eggs And Ham," based on the Dr. Seuss classic, and "You And Hugh," which has an original text by the playwright Terrence McNally. The pieces also benefit from the extraordinary vocal flights of soprano Angelina Reaux. (Her blues take on "I would not, could not, with a goat," and so on, from "Green Eggs" is not to be missed.) Some of the text of "You And Hugh" seems to be aimed more at parents than children, but the scores are a knockout for everyone.

GOSPEL LECTERN

(Continued from page 82)

the record Carman set last year when he drew more than 50,000 in Johannesburg, South Africa.

Fans began camping out the day before the Texas Stadium show, and many had to be turned away when the venue filled to capacity. According to Bruce Hardy, VP/GM of Texas Stadium, there were "zero problems. If adults could see how these kids reacted, they'd have a better appreciation of youth in America," he says.

SPARROW'S PEACOCK Flies On Internet: "Everything That's On My Mind," the forthcoming Sparrow album by Charlie Peacock, is not due for release until Dec. 27, but a preview of the album already is available to on-line enthusiasts on "The Very Official

Charlie Peacock Internet Site." Sparrow Communications Group is launching the release with a marketing campaign that includes a world premiere of the first single, "One Man Gets Around," on the Internet. Excerpts from the album were made available to Internet users in mid-November, making Peacock the first Christian artist known to go online. Users will have the opportunity to download photos, artwork, lyrics, and essays, as well as participate in an interactive interview with Peacock.

The Peacock site is a free service that can be accessed as follows: WORLD WIDE WEB: http:// www.netcentral.net/sparrow/ peacock.html. For Internet e-mail, use peacock-info@netcentral.net.

THE CLIP LIS

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 26, 1994.



Continuous programm 12000 Biscayne Blvd Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Bone Thugs N Harmony, Thuggish. BOX TOPS

TLC, Creep
H.W.A., Ain't No Lady
Doctor Dre & Ed Lover, Back Up Off Me
Blackstreet, Before I Let You Go
Craig Mack, Flava In Ya Ear
Snoop Doggy Dogg, Murder Was The Case
Method Man, Bring The Pain
Mel-Low, Money, Houses & Clothes
Scarface, I Never Seen A Man Cry
Rappin' 4-Tay, Playaz Club
Quo, Blowin' Up Rappin' 4-1ay, Playaz Club Quo, Blowin' Up Outkast, Git Up, Git Out Boyz II Men, On Bended Knee Toni Braxton, How Many Ways Spice 1, Strap On The Side Luke, It's Your Birthday Da Brat, Fa All Yall Da Brat, Fa All Y'all Boyz II Men, I'll Make Love To You Shaquille O'Neal, Biological... Barry White, Practice What You Preach Lords Of The Underground, Tic Toc Dis-N-Dat, Party

ADDS

Babyface & Lisa Stansfield, Dream Away Changing Faces, Foolin' Around Cootlo, Mama I'm In Love E.Y.C., Black Book Gerald Levert, Can't Help Myself Hammer/Deion Sanders, Straight To My Feet Jamie Walters, Hold On Madonna Serret (Dance-O-Rama Mix) Madonna, Secret (Dance-O-Rama Mix) Nirvana, About A Girl Prince, Dolphin Salt-N-Pepa, None Of Your Business 69 Boyz, Kitty Kitty Soundgarden, Fell On Black Days

Thuglife, Cradle To The Grave
Tom Petty, You Don't Know How It Feels

mor **MUSIC**

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

Bonnie Raitt, Storm Warning
Carly Simon, Like A River
Three Tenors, La Donna e' Mobile
Eagles, Girl From Yesterday
Trisha Yearwood, It Wasn't His Child
Adrian Legg, The Crockett Waltz
Chaka Demus & Pilers, She Don't Let Nobody
Julio Iglesias/Sting, Fragile
The Mavericks, There Goes My Heart
Mary Chapin-Carpenter, Shut Up...
Inner Circle, Games People Play
Joshua Kadison, Picture Postcards From LA.
Santana, Luz Amor Y Vida
Eric Clapton, Motheriess Child
Page/Plant, Gallows Pole Eric Clapton, Motheriess Child Page/Plant, Gallows Pole Rolling Stones, You Got Me Rocking Sting, When We Dance Luther Vandross, Always And Forever Tim McGraw, Not A Moment To Soon Barbra Streisand, Evergreen

AMERICANA

Continuous programm P O BOX 398 Branson, MO 65616 programming

Lisa Brokop, Take That
Phil Perry, One Touch
Patty Loveless, Here I Am
Barbra Streisand, Evergreen
Mac McAnally, Down The Road
Bonnie Raitt, Storm Warning
Niki Harris/Peter Cox, I Only Have Eyes.
Blue Rodeo, Hasn't Hit Me Yet
Dino, Power Theme
David Gates, Love Is Always Seventeen
AVB, I Need You
Kathy Mattea, Maybe She's Human AVB, I Need You Kathy Mattea, Maybe She's Human Out Of The Grey, All We Need

Clay Walker, If I Could Make A Living The Tokens, Lion Sleeps Tonight Wynonna & Michael English, Healing Wynonna & Michael Eng Randy Travis, This Is Me Amy Grant, Lucky One Junior Brown, Sugarfoot Rag Phillips, Craig & Dean, A Friend Called Grace



Continuous programming 1111 Lincoln Rd Miami Beach, FL 33139

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

Lightmusic

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

DC Talk, Jesus Is Just Alright Rich Mullins, The Color Green Steve Taylor, Jesus Is For Losers Geoff Moore, Heart To God, Hand To Man BeBe & CeCe Winans, If Anything... Ray Boltz, I Piedge DC Talk, Luv Is A Verb Glen Kaiser, Most Of All Dakoda Motor Co., Stand Up

International

Jones To Host 1st MTV Europe Awards In Berlin

LONDON—Tom Jones is to host MTV Europe's first awards ceremony to be held Nov. 24 in Berlin (Billboard, Nov. 5).

The Welshman will conduct the 90-minute live show, which will feature



JONES

Aerosmith,
Roxette,
Bjork, Eros
Ramazzotti,
Take That,
and Therapy?, all of

acts such as Ace Of Base,

whom were confirmed to appear at press

Presenters for the show, which is to be held in the Pariser Platz in front of the Brandenburg Gate, will include Michael Hutchence, Naomi Campbell, Helena Christensen, Megadeth's Dave Mustaine, East 17, and Herbert Groenemeyer.

Jones, adored by young and old, especially women, is currently No. 13 in the U.K. singles charts with "If Only I Knew," a song which raised eyebrows because it has the veteran crooner veering off into rap from the song's start.

DOMINIC PRIDE

Political Chaos Halts Fonit Cetra Sale

Calls For RAI Ousters May Bring More Changes

■ BY MARK DEZZANI

MILAN—Italy's Nuova Fonit Cetra (NFC) label is now no longer for sale, according to its owner, the state broadcasting corporation RAI.

RAI owns 90% of NFC, with the remaining 10% being held by domestic label Dischi Ricordi, which was bought by BMG in August (Billboard, Aug. 20).

Continuing turmoil within RAI appears to have put the tin hat on earlier plans to sell off a majority stake in the (NFC) label, as RAI's newly appointed director general has said that plans to sell the label have been halted.

RAI indicated earlier this year that it wanted to dispose of non-core assets, including its loss-making music company (Billboard, July 2). CGD/Warner and EMI Italy were among the contenders to buy into NFC, which last year lost 8 billion lire (\$5 million) on sales of 40 billion lire (\$25 million).

RAI's new board of governors, installed this summer, took direct control of each of the corporation's subsidiaries, with RAI governor Ennio Presutti replacing Severiano Glaray as president of NFC. Glaray himself was appointed in May this year.

In turn, NFC director general Luciano Ceschia, appointed in March 1994, has been replaced by former marketing director Carlo Latini.

NFC press director Eraldo Di Vita says, "Latini has been mandated to come up with a new restructuring plan, which doesn't anticipate selling off shares in the company. Several majors had been negotiating [to buy a stake]; however, the latest policy has shelved the sell-off plans."

Di Vita says the situation could soon change yet again. "There is a new law being proposed which blocks RAI governors from holding a second executive post with the RAI or with its subsidiaries, which could see Presutti having to relinquish his role as NFC president."

Presutti is among three governors who are considering resigning from the RAI board. RAI president Letizia Moratti has been criticized for her uncompromising leadership style, with political opponents claiming that new executive appointments that she pushed through represented a "repoliticization" of the state broadcaster in favor of media magnate and prime minister Silvio Berlusconi's government.

Her actions led last week to RAI director general Gianni Billia leaving af-

ter only three months; one governor also resigned, and two others, including Presutti, are said to be considering similar action.

Mounting pressure on Moratti and the RAI board to resign en masse could mean yet another executive and policy change at NFC. Last week, the Italian senate passed a motion of no confidence against the RAI board members, calling for their resignation. The prevailing influence of the extreme right-wing National Alliance party on Italy's state cultural institutions makes it likely that pressure will remain to resist selling off domestically owned assets to multinational companies, especially after the buy-out of the country's largest independent, Dischi Ricordi, by German multinational BMG



Back To Basia-ics. Epic U.K. artist Basia was in an ecstatic mood after the last gig in her three-night stint at London's Jazz Cafe, which attracted the likes of Bryan Ferry, John Taylor, and Sade's band. Shown, from left, are Basia's manager, Dee Anthony; Epic managing director Rob Stringer; Basia; and Sony Music U.K. chairman/CEO Paul Burger.

director of Sony Music Holland. N'Dour got the award for his album "The Guide (Wommat)." Warner Japan Moves Into

One For The Mantelpiece, Youssou

N'Dour, left, receives a Dutch Edison

award from Paul Hertog, managing

■ BY STEVE McCLURE

Compilations

TOKYO—Warner Music Japan has become the second Japanese record company to rack up big sales with a compilation of foreign hits.

Since its June 25 release, WMJ's 16-track "Hits 1" collection has sold some 350,000 copies, proving that non-Japanese music can do well in this domestic-oriented market if properly promoted.

"We had the idea of releasing a compilation of foreign music for some time," says Kei Hayashi, WMJ's assistant general manager, international. What convinced WMJ to go ahead with the "Hits 1" project was the phenomenal success of Toshiba-EMI's "Now 1" compilation, which has sold more than a million units since its December 1993 release.

"Hits 1," subtitled "When you're crazy for music," is an eclectic sampling of recent Warner offerings, such as "Informer" by Snow, "Both Sides Of The Story" by Phil Collins, and Earth, Wind & Fire's "Sunday Morning."

Hayashi says the hardest thing about putting the Japan-only compilation together was getting the necessary clearances from labels and managers.

In this regard, WMJ scored a real coup by obtaining permission from Eric Clapton's management to use the "Unplugged" version of "Layla," since Clapton is usually loath to have his material used in such collections. Hayashi says WMJ chairman Ryuzo Kosugi played a crucial role in the sometimes delicate negotiations.

"We tried to explain that by being included in 'Hits 1,' we could help expand artists' careers here in Japan," Hayashi

WMJ relied heavily on TV ads to promote "Hits 1" to the general public, as opposed to the core music fans whom labels here usually target through ads in specialist music publications.

All of the album's songs were released within the last two years, except for Deep Purple's 1972-vintage "Highway Star," which was included due to its recent use in a TV commercial. It was released as a "tie-up" single when the ad first aired last year, and since then has sold 10,000 copies, which is unusually high for a foreign single.

Warner plans to release "Hits 2" early next year.

Martland Delights In Tweaking Classical Purists

■ BY ANDREW STEWART

LONDON—British composer Steve Martland's broad musical interests, ranging from the medieval motet to hard rock, have set him at odds with classical music purists, who find his compositions crude, unrefined, and altogether lacking in subtlety.

Martland shakes a fist at such elitist attitudes, reserving his fiercest attacks for those critics, promoters, and broadcasters unable to accept that serious contemporary music may legitimately appeal to audiences unfamiliar with, or even hostile to, the works of Mozart, Beethoven, and Wagner.

A recent release from BMG Classics' Catalyst label suggests that there's far more to Martland than his detractors are prepared to concede, not the least of which is the music of his poignant string quartet "Patrol" and the jazz/rock-flavored "Principia."

The opening work on the album, "Danceworks," reveals the composer's characteristic use of brass and saxophones as explosive, almost percussive instruments, demanding levels of stamina rarely, if ever, required from trumpeters and trombonists and a total commitment to Martland's music from the entire band.

"I don't care whether more people get to like music of the past as a result of my work," Martland says. "I'm fighting the battle on behalf of contemporary music in order to widen the cultural picture. Nevertheless, classical music has been the preserve of an



MARTLAND

elitist group for far too long. If I can help break the establishment doors down and let more people gain access, then that's to the good. It's like a crusade for me."

Cover photos of the mean, lean Martland, complete with close-cropped hair, white T-shirt, Levi's 501s, and regulation Doc Marten boots, have led some to conclude that he would be quite capable of breaking down doors, whether they belonged to members of the music establishment or anybody else who stood in his way. A previous Martland release on the Manchester-based Factory label was rejected for sale by what the composer calls "snobbish" specialist classical retailers.

"I don't mind if people think I'm a hooligan, because it gives me the opportunity to challenge the status quo. I'm not afraid to speak up when I hear that the state funding for music in schools has been cut to the bone in Britain and elsewhere, or to criticize the middle-class dominance of classical music," he says.

Martland has no doubt about the way in which his music is perceived in certain quarters. One classical critic recently suggested that he should dig a hole and bury his work to save posterity the trouble.

"I think the general belief expressed by the mandarins of culture in Britain is that my music is crap," he says

"There is the feeling that what I do is rubbish, that it is not music in the normal sense. I'm not sure whether it's because of the pop imagery associated with me or not.

"It now seems acceptable for a composer like Mark-Anthony Turnage to talk constantly about jazz, because those in the classical establishment have been forced to recognize the respectability of jazz. Pop music and rock culture are not seen as respectable. But I'm not a pop star, neither do I go to pop concerts and think, 'Oh, yes, I'll use a bit of this and a bit of that in my next piece.'"

He expresses disbelief that senior arts administrators can make value judgments on the relative worth of contemporary pop and rock and classical music without apparent awareness of the stylistic diversity of the former.

"My music is so formally structured, probably more so than in the case of the works of those composers liked by the establishment. Medieval music is so highly organized and charged with rhythmic energy, and yet it, too, is seen by many as primitive," he says.

"Generally, my music tends to be punchy and rhythmic, which is why I think there is a young, pop-like audience for it."

Simon Foster, marketing director of BMG Classics (U.K.), points out that Martland's "Patrol" album has sold "reasonably well in Britain and Europe," though he declined to give sales figures.

"We still have a long way to go in the American market. We've read the reviews from America with great interest, and they've ranged from the euphoric to the dismissive," he says.

"Because Steve's coming new to the U.S. market, they see him as a pop figure who has moved across to make a classical disc."

Negre Gets Top Job At PolyGram France

■ BY EMMANUEL LEGRAND

PARIS—Although the arrival of Paul-Rene Albertini as president of Sony Music France has not yet been announced officially, PolyGram France made public on Nov. 9 its decision to replace him with current Island/Barclay president Pascal Negre as president of PolyGram Disques France, the record division of PolyGram France (Billboard, Nov. 19).

In addition, Negre has been appointed by PolyGram France president Alfredo Gangotena as deputy general manager of the group.

Albertini is poised to replace Sony Music France's president, Henri de Bodinat, and is believed to be moving there by Dec. 1.

In appointing Negre, PolyGram made a choice that reflects continuity

with the past and a desire to quickly fill a vacant seat. Negre frequently has been mentioned as a natural candidate for Albertini's seat.

It is understood that Negre will concentrate on the global and day-to-day artistic and marketing decisions of the different PolyGram labels reporting to him (including Phonogram, Polydor, Island/Barclay, and Remark), while Gangotena, who has just completed his first 60 days at Poly-Gram, will oversee strategic and general policy of the group. Gangotena also is expected to become an active SNEP member, a position Albertini was supposed to hold.

By reaching the top operational spot at PolyGram, Negre, 33, adds another episode to one of the quickest rises in the French industry. After working at private radio stations and independent PR companies, he joined BMG's promotion staff in 1986, then moved to Sony Music, where he eventually was promotion director of the Columbia label from 1988-90.

Albertini then hired him as general manager of the Barclay label, which was merged with Island in 1992. he turned the label into a solid company, with best-selling albums from acts such as Alain Bashung, Stephan Eicher, Noir Desir, and Bernard Lavilliers, who were signed before he arrived. He also was an architect in the development of the Algerian rai star Khaled in France and abroad

Earlier this year, Negre added to his duties the supervision of Phonogram. Negre is expected to remain actively involved in the Island/Barclay operations.

Jools Holland Holds Court On BBC's Eclectic 'Later'

HOME &

ABROAD

by Thom Duffy

LED BY A STINGING intro from INXS, the musicians arranged in a circle in a BBC TV studio steamed into a full jam as the camera swept by them one by one. Starting from the Australian superstars, the shot captured edgy British newcomers Portishead, Scottish rocker Edwyn Collins, American soul veteran Percy Sledge, and Canadian singer/songwriter Sarah McLachlan. Fi-

nally, the camera reached the sweetly eccentric ringmaster of this musical Big Top, Jools Holland, standing by his grand piano.

"Ladies and gentlemen, I have to say I think that probably was one of the tightest beginnings we've ever had," Holland declared. "All of us in the same key in the same room at the same time—which is one of the first rules of showbiz."

Since its debut on BBC 2 in October 1992, "Later With Jools Holland" has distinguished itself as one of the most entertaining and adventurous music television programs on the air today—on either side of the Atlantic. It has also become a key television showcase in the U.K. for artists from around the

Spun off two years ago from "The Late Show," an arts and music magazine show on BBC 2, "Later" has thrived through the combined talents of Holland, a host and musician who interacts effortlessly with fellow musicians; producer Marc Cooper, who books the critical mix of artists; and director Janet Fraser Cook, who conceived the allimportant circular setting for "Later" and scripts the 500-odd shots used in every hourlong show. They work with assistants and a skilled team of staging, lighting, and sound crews who bring it all together. Response to the show has been so strong that BBC 2 moved "Later" this fall to an earlier time of 8 p.m. Saturdays.

Unlike the network TV music showcases in the U.S., hosted by the likes of Jay Leno and David Letterman, the commercial-free "Later" is first and foremost a music program, not a talk show. And unlike Britain's venerable "Top Of The Pops," it captures artists performing live, without backing tracks.

Yet what really makes "Later"

Yet what really makes "Later" stand apart is the diversity of artists booked for every program, chosen on critical merit rather than just commercial status, and the chemistry created as acts perform individually or jointly in Holland's magical circle.

"Later" has been gaining fans among American artists such as Bonnie Raitt, who headlined a show last spring, but Cooper has had to explain the show's concept to artists from the U.S. and Europe. "A lot of them are appalled initially," he says with a laugh, recounting the worst possible reaction. "You want me to be on a show with *whom?* You want me to be *how close* to another band?"

"In a sense, it's an innocent show because its so democratic," he adds. "This tends to be a very hierarchical business, and we work in a circle. The one thing we're asking artists is

to give of themselves, because if they get into it, it makes people generous, like the way they get into the opening jam. The best thing about the show is that spirit, and it comes from that circle."

For Cook, the setting of "Later" both played into Holland's natural ringmaster character and the look of the show. "I think of it as one long shot, so you feel like everything just flows together," she says.

Flowing together on "Later" are genres of music that break all format rules, with refreshing effect. Of course, there is method to the musical madness. The artist mix for most shows includes a headliner, a legendary musical figure, a cutting-edge talent, and often a striking moment from outside the musical mainstream.

Thus, Johnny Cash shares a bill with Pops Staples, Carleen Anderson, and Mazzy Star. Elvis Costello is joined by Shelia Chandra, Counting Crows, Otis Rush, and Honky. The reunited Robert Plant and Jimmy Page are booked alongside Elastica, Les Negresses Vertes, June Tabor, and the Terem Quartet.

"At its best, we've aspired to be a very friendly club and sort of a '60s Monterey Pop Festival, where all sorts of different genres of music could face each other," says Cooper. He regrets, however, that he has been unable to lure more American R&B acts to the program. "I love the show elements of an R. Kelly or a Tony Toni Toné or a Salt-N-Pepa," he says.

But "Later With Jools Holland"

certainly could lure an American audience of older, savvy music fans, if syndicated abroad to such outlets as PBS, the Arts & Entertainment channel, or, perhaps most logically, the newly revamped VH1.

"I think that because of the type of show it is, because it's critically based, it hits a certain market bang on," says Cooper. "We'd love for people in America to see it."

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E-7AH or faxed to 071-323-2314.

Cano Makes An Introspective Solo Debut Mecano Member Insists That Band Isn't Splitting Up

■ BY HOWELL LLEWELLYN

MADRID—Despite the fact that he lives in Amsterdam and his band, Mecano, has not released an album in three years, Nacho Cano insists that the million-selling act has not split up.

Cano made the denial while pre-



CANO

e denial while presenting his solo effort, "Un Mundo Separado Por El Mismo Dios" (A World Separated By The Same God), his

solo debut for Virgin España, which has bagged him for its small but growing roster of Spanish acts.

It has been three years since the three-piece Mecano released the million-seller "Aidalai." Nacho's brother, Jose Maria, is in London writing an opera to be presented late next year in Washington, D.C., and singer Ana Torroja is ensconced in New York. Yet Mecano, signed to BMG Ariola in Spain, will release an album in 1996, Cano says.

A spiritual air pervaded the launch of what is being seen as one of the most important records in Spain this year.

The Virgin Records album was launched not in a discotheque or theater, but in the National Anthropological Museum. On entering the dimly lit presentation area, visitors had to walk up a saffron-colored carpet fringed by burning candles. Besides the pop liggers and music press inside, there were nuns, Buddhists, and priests.

Each of the album's 13 instrumental numbers was presented with its own elaborate videoclip, reflecting the two years Nacho has spent on this often ethereal work. "El Waltz De Los Locos" (Waltz Of The Lunatics) was filmed in a home for the mentally disturbed near Madrid, while "El Professor De Danza" (Dance Teacher) was recorded with New York's prestigious Alvin Ailey Dance Theater. Nacho says the latter song reflects the rec-

ord's philosophy: "Only effort without pause can bring results to discipline and work."

But the title track is the most shocking. The idea of God dividing mankind is reinforced with newsreel footage of Hitler ranting at a Nazi rally, scenes of the Holocaust, Arab verses recorded in Tunisia, a Jewish group singing in a synagogue, and Catholics welcoming the Pope in Seville.

"These are not just songs, they are scenes from my life," says Cano. "I have been leaning toward Oriental philosophies in recent years, and this is clear from the CD, but I remain independent from any one group.

"All the songs are based on reallife experiences," he says. "I spent weeks in the mental home and at the dance school. 'El Dolor Del Agua' [The Pain Of Water] is an homage to the work of Greenpeace. Yes, I suppose you can say this is my opera prima. I've traveled and experienced a lot, at the maximum level. Anyway, I think artists are in a powerful position to say things they feel strongly."

Asked about the CD's title, he says, "The world is a creation of different races and languages, and each of us has a different way to reach the Creator, especially if you are from the former Yugoslavia or Palestine. Actually, I don't understand the title very well myself."

Mecano has sold millions of units in its 14 years, but perhaps Cano's admirable effort is too obscure to be so successful. It was released Nov. 4 in Spain and will be released in most of the rest of Europe and Latin America in January.

The films that accompany the tracks will be used to promote the record, and as yet there are no plans to release it as a sell-through video.

Luis Alamon, Virgin's artistic director, says, "This album is the definitive national takeoff for Virgin Spain, [which has a very small domestic roster], and it is very important for us."

Italy's Indies Plan 3-Day Global Dance Fest For TV

■ BY MARK DEZZANI

MILAN—Italy's independent record company association AFI plans to launch a three-day international dance music festival next spring—on television. Franco Donato, AFI president and managing director of Italian indie Full Time Productions, says details of the festival will be revealed in January at the MIDEM conference in Cannes.

"This is one of several projects being planned to create more space for music on television," says Donato. "The first International Festival of Dance Songs will take place over three days next May or June. It will concentrate on dance music with melody and lyrics, and not hard-core instrumental dance. Joyanotti and Cappella are two

examples of the kind of music that will be featured."

While the exact location, dates, organizers, and international TV coverage will be detailed at MIDEM, Donato says that the Italian state broadcaster RAI is participating in the organization and will televise the event.

"We are currently negotiating international TV distribution for the festival, which will be hosted by three multilingual presenters from different European countries, with the festival open to international artists," he says.

The festival will be based on the song-competition format, but awards are also being considered on salesbased criteria.

2 New Stations Open Up Malaysian Radio

Broader Range Of Repertoire To Receive Airplay

■ BY ALEXANDRA NUVICH

KUALA LUMPUR—New flexibility in Malaysian radio licensing is giving record executives a helping hand in selling repertoire to this country of 19 million people.

By granting two 24-hour licenses for commercial radio stations in September, the Malaysian government has indicated that it plans to open music broadcasting to a wider range of repertoire. Although there are several dozen stations throughout the country, only four government-controlled FM channels (Radio 1-4) in Kuala Lumpur dedicate any time to music during their 18 hours on the air.

The new stations, Time Highway Radio and Radio Muzic, are also in Kuala Lumpur and are gearing their programming to a more youth-oriented audience, with up-to-date music and livelier presentation. Both will limit advertising to 10 minutes each hour.

vertising to 10 minutes each hour.

The government owns 30% of Time Highway, yet the station's programming runs from top 40 to such alternative rock as the Cranberries and Stone Temple Pilots.

"We want to bring back the open format of radio in the 1970s," says head DJ Richard LaFaber. "We want to draw [those listeners] who do not listen to radio at present, [which means] we're competing with CD players and tape recorders."

Radio Muzic is a re-formatted version of the government's Radio 2, concentrating on pop, R&B, and alterna-

tive music from the 1960s.

Radio in Malaysia is music's most effective medium of promotion. Under the country's Islamic laws, music gets little if any play on terrestrial television, even though it attracts the majority of advertising revenues. Satellite TV is banned.

The new licenses are one more indication of the government's loosening of cultural laws. Earlier this year, a ban prohibiting artists with long hair from performing live was rescinded. Record executives say industry sales could grow as much as 8%-10% in 1995, up from a reported \$65 million in 1994.

"It's all very refreshing. Not only do you have more choice of music, but you have DJs who are more in tune with what's happening," says Darren Choy, A&R manager for EMI Malaysia.

Others report that music advertising on radio could overtake TV ad revenues for the first time this year.

"Two 24-hour stations will not only boost sales of the latest releases, but will also spur demand for back catalog," says Chang Ong-yen, A&R executive for PolyGram's local affiliate.

For listeners, the new stations will provide a welcome break from the "take-it-or-leave-it" attitude of government radio that concentrated its international programming solely on MOR artists like Whitney Houston, Richard Marx, and Jon Secada.

"Alternative music was completely missed out here. We're just giving it the attention it deserves," says La-Faber, adding that the new rotation laysian Radio neceive Airplay

sits well with his seven English-speak
U.K. MARKET figures from the British Phonographic I

ing and 12 Malay DJs.

Time Radio will play 60% international repertoire (including syndicated programs) and 40% local, such as stars Sainal Abidin, Sheila Majed, Wings, and M. Nasir. Radio Muzic will split its programming evenly between foreign and domestic music.

Both will also broadcast news and stock market reports in an effort to increase their demographic profile to 15-44-year-olds. The stations' early success has already prompted the government to plan a re-launch of its Englishlanguage Radio 4 as a 24-hour station in 1995.

U.K. MARKET figures from the British Phonographic Industry show growth of 11.6% in value in the third quarter, to 196.2 million pounds (\$309.7 million). This puts the market up 12.5% for the 12 months ending in September, at 842.9 million pounds (\$1.33 billion). Album units were 7.9% ahead, at 160.4 million pounds, for the same period, and CD album units had 21% growth. Top sellers included the compilation "Now 28," R.E.M.'s "Monster," and Wet Wet Wet's "End Of Part One." Singles showed a 10.4% increase in the 12 months, to 61.8 million pounds, with Wet Wet Wet's "Love Is All Around," Whigfield's "Saturday Night," and All-4-One's "I Swear" among key earners.

GREECE'S MARKET dropped 15.6%, to 3.5 million units, in the first nine months of this year, according to the local IFPI group. A surge in parallel imports is blamed for the drop, and international repertoire was hit hardest, with a drop of 40% in unit sales. The fall of the drachma against the dollar contributed strongly, says one retail executive. "All our outlets are now sourcing international product from anywhere except local record companies." At the same time, CD unit sales of local repertoire grew by 23%.

Dalma Signs Long-Term Deal With PolyGram Spain

■ BY HOWELL LLEWELLYN

MADRID—Spain's most successful solo artist of the 1990s, Sergio Dalma, has left the Barcelona independent label Horus and signed a long-term contract with PolyGram Spain here.



DALMA

PolyGram Spain president/ CEO Ele Juarez says he is delighted to secure Dalma, whom he regards as "the best ballad voice in Spain. He is quite seriously a

potential new Ju-

Dalma has sold 1.2 million units of his four albums in Spain alone and is also popular in Latin America.

"Sergio is joining PolyGram's expansion policy in Latin America, where he sells well but will now sell better with us," says Juarez. "Following our success with Marta Sanchez, with sales of 500,000 units of 'Mujer' in Latin America, where she has been in the top 10 of every country, Sergio realized he had a much better chance of crossover success with a multinational behind him."

In Spain, Dalma sold 600,000 copies of "Bailar Pegados," and his last album, "Solo Para Ti," moved 280,000

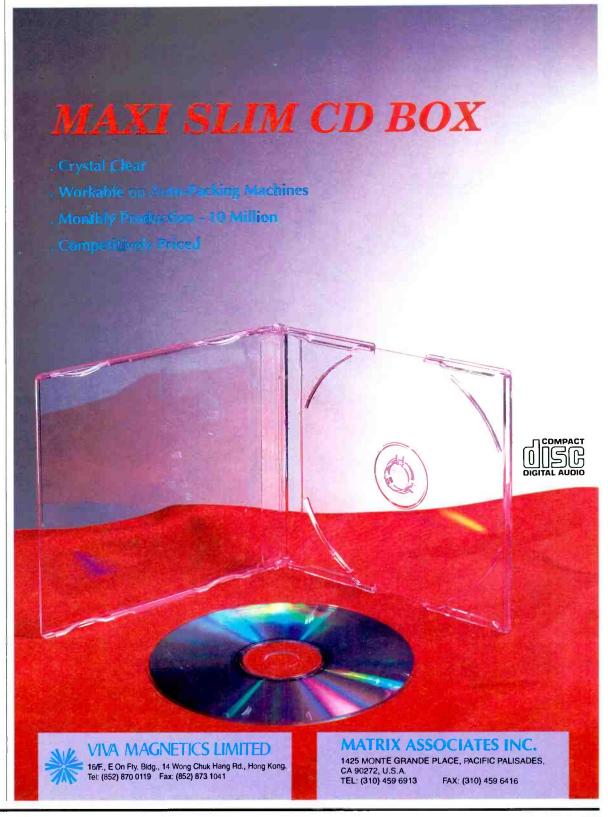
units, according to Horus.

"In Spain, each of his albums sells between 200,000-600,000 units, but our aim now is to move 1 million units per album worldwide," says Juarez. "Sergio has a great voice and a sensational charisma, and I honestly think he could cultivate the same interest and support that Julio Iglesias enjoys"

Juarez says the contract with Dalma "goes well into the next century. The important thing is to build up an international repertoire, because Sergio has great potential for export."

He adds that sales of PolyGram's Spanish product so far in 1994 have increased by 35% over last year, thanks largely to Sanchez (with worldwide sales of 600,000 units), Antonio Vega, and Barricada. In January, Sanchez is to release "Mujer" ("Woman") in English in Britain, France, the Benelux countries, and Germany.

Dalma and Sanchez are signed to Phonogram, and the multinational's other half, Polydor, has major plans for Vega and country-rock group La Frontera in 1995. Dalma's fifth album, and his first with Phonogram, is due for release in first-quarter 1995. The Catalan singer first achieved national fame as the Spanish entrant in the 1989 Eurovision Song Contest.



LITC OF THE CONTONI



<u>APAN</u>	(Dempa Publications, Inc.) 11/14/94			A (The Record) 11/7/94			NY compiled by Media Control 11/15/94	FR	ANC	E (SNEP/IFOP/Tite-Live) 11/5/94
IS LAST	SINGLES	THIS	LAST	SINGLES		LAST	SINGLES		LAST WEEK	SINGLES
NEW	SUKI/KIZUITEYO DOREAMS COME TRUE EPIC/SONY	1	3	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN/PGD	1	1	COTTON EYE JOE REDNEX ZYX	1	l	7 SECONDS YOUSSOU N'DOUR & NENEH
2	AI NO TAMENI TAMIO OKUDA SONY	2	1	SECRET MADONNA MAVERICK/WEA	2	2	HYPER, HYPER SCOOTER EDEL			CHERRY SQUATT/SONY
1 3	BARU YO, KOI YUMI MATSUTOUYA TOSHIBAJEMI EJEN NO YUMENI MUKATTE MAKI OOGURO B-	3	2	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN	3	3	AN ANGEL KELLY FAMILY EDEL	2	4 3	FEEL THE HEAT MASTERBOY BARCLAY/POLY
3	GLAM	4	5	FUNKDAFIED DA BRAT EPIC/SONY	4 5	5	SATURDAY NIGHT WHIGFIELD ZYX ALWAYS BON JOVI MERCURY/PHONOGRAM	4	2	I SWEAR ALL-4-ONE ATLANTIC LOVE IS ALL WET WET WET PHONOGRAM/POL
4	ITOSHISATO SETSUNASATO KOKOROZUYOSATO	5	4	DO YOU WANNA GET FUNKY C+C MUSIC	6	6	LET THE DREAM COME TRUE DJ BOBO FRESH/EAMS	5	5	WITHOUT YOU MARIAH CAREY COLUMBIA
NEW	RYOKO SHINOHARA & T. KOMURO EPIC MATSURI NO ATO KEISUKE KUWATA VICTOR	6	13	FACTORY COLUMBIASONY	7	7	WELCOME TO TOMORROW SNAP! ARIOLA	6	6	HIGH HOPES PINK FLOYD EMI
NEW NEW		7	12	LOVE IS ALL AROUND WET WET LONDON/PGD ALWAYS BON JOVI MERCURY/PGD	8	8	DER BERG RUFT K2 KOCH	7	7	IT'S A RAINY DAY ICE MC AIRPLAY/POLYGRAM
	TOSHINOBU KUBOTA SONY	8	8	GO ON MOVE REEL 2 REAL QUALITY/PGD	9	12 11	DA CAPO PERPLEXER MOTOR MUSIC LOVE SONG MARK OH MOTOR MUSIC	8	18 9	SATURDAY NIGHT WHIGFIELD AIRPLAY MR. JONES COUNTING CROWS GEFFEN
10	KOIBITOTACHI NO CHRISTMAS MARIAH CAREY	9	6	RIGHT BESIDE YOU SOPHIE B. HAWKINS	11	9	EINS, ZWEI, POLIZEI MO-DO ZYX	10	NEW	SECRET MADONNA WARNER
5	TENCA WO TOROU! UCHIDA NO YABOU YUUKI	10	7	COLUMBIA/SONY WILD NIGHT JOHN MELLENCAMP MERCURY PGD	12	10	SWEET DREAMS LA BOUCHE ARIOLA	11	8	MMM MMM MMM CRASH TEST DUMMIES
5	UCHIDA KING	111	111	ANY TIME, ANY PLACE JANET JACKSON VIRGIN	13	13	UP 'N AWAY MR. PRESIDENT WEA	12	14	HEY NOW CYNDI LAUPER EPIC
7	MARIA T-BOLAN ZAIN			CEMA	14 15	NEW NEW	IS THIS THE LOVE MASTERBOY POLYGRAM ALL I WANNA DO SHERYL CROW POLYGRAM	13 14	NEW 17	LET THE BEAT GO ON DR. ALBAN NN'B I'LL MAKE LOVE TO YOU BOYZ I! MEN POL
_	ALBUMS	12	10	WHAT'S THE FREQUENCY, KENNETH? R.E.M. WARNER BROS / WEA	16	17	LOVE RELIGION U 96 MOTER MUSIC	15	15	I LIKE TO MOVE IT REEL 2 REAL SONY
3	MARIAH CAREY MERRY CHRISTMAS SONY NORIYUKI MAKIHARA PHARMACY WEA	13	9	IF YOU GO JON SECADA SBK/CEMA	17	19	RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIA	16	NEW	IMAGINE JOHN LENNON EMI
NEW		14	14	100% PURE LOVE CRYSTAL WATERS MERCURY/PGD	18	14	IT'S A RAINY DAY ICE MC POLYDOR	17	11	EINS, ZWEI, POLIZEI MO-DO SCORPIO
4	VARIOUS MEGA HITS BMG VICTOR	15	15	LUCKY ONE AMY GRANT A&M/PGD	19 20	15 18	NO ONE 2 UNLIMITED ZYX	18 19	12 10	COMBIEN DE MURS PATRICK BRUEL RO MANGEZ-MO!! BILLY ZE KICK & LES GAMIN
NEW		16	16 17	THINK TWICE CELINE DION COLUMBIASONY	20	10	ALBUMS	19	10	FOLIE POLYGRAM
7	BON JOVI CROSS ROAD NIPPON/PHONOGRAM MASAYUKI SUZUKI SHE-SEE-SEA EPIC	17	NEW	DIARY OF A MADMAN GRAVEOIGGAZ ISLAND/PGD FA ALL Y'ALL DA BRAT CHAOS	1	1	BON JOVI CROSS ROAD MERCURY/PHONOGRAM	20	19	INSIDE STILTSKIN VIRGIN
2	LUNA SEA MOTHER MCA VICTOR	19	NEW	GET DOWN TO IT TBTBT ISBA	2	3	KELLY FAMILY OVER THE HUMP EDEL			ALBUMS
5	MIYUKI NAKAJIMA LOVE OR NOTHING PONY	20	19	TAKE IT BACK PINK FLOYD COLUMBIA/SONY	3	2	WESTERNHAGEN AFFENTHEATER WEA	1	NEW	NIRVANA UNPLUGGED IN NEW YORK GEFF
	CANYON AAADOMMA RECTIME STORIES		1	ALBUMS	4 5	16	R.E.M. MONSTER WARNER CHRIS REA THE BEST OF CHRIS REA EAST WEST	2	1 4	JEAN FERRAT FERRAT 95 TEMEY MARIAH CAREY MUSIC BOX COLUMBIA
	MADONNA BEDTIME STORIES WEA	1	NEW	NIRVANA MTV UNPLUGGED IN NEW YORK DGC/UNI	6	8	CARRERAS, DOMINGO, PAVAROTTI THE 3	4	3	FRANCIS CABREL SAMEDI SOIR SUR LA TE
	RLANDS (Stichting Mega Top 50) 11/19/94	2	NEW 1	AEROSMITH BIG ONES GEFFEN/UNI R.E.M. MONSTER WARNER BROS,/WEA			TENORS TELDEC/WARNER			COLUMBIA
LAST	SINGLES	4	2	VARIOUS ARTISTS DANCE MIX '94 QUALITY	7	6	JOE COCKER HAVE A LITTLE FAITH EMI	5 6	2 8	MADONNA BEDTIME STORIES WARNER SOUNDTRACK FORREST GUMP EPIC
K WEEK	DROMEN ZIJN BEDROG MARCO BORSATO	5	5	BON JOVI CROSS ROAD MERCURY/PGD	8	5 NEW	WET WET WET END OF PART ONE PHONOGRAM D.J. BOBO THERE IS A PARTY EAMS	7	6	MC SOLAAR PROSE COMBAT POLYDOR
	POLYDOR	6 7	8	TRAGICALLY HIP DAY FOR NIGHT MCA/UNI MADONNA BEDTIME STORIES SIRE/WEA	10	NEW	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&	8	9	PINK FLOYD THE DIVISION BELL EMI
2	ALWAYS BON JOVI MERCURY/PHONOGRAM	8	3	ERIC CLAPTON FROM THE CRADLE REPRISE/WEA		1 1	M	9	NEW	SOUNDTRACK PULP FICTION MCA
9	BABY COME BACK PATO BANTON VIRGIN DON'T STOP OUTHERE BROTHERS STEALTH/	9	9	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD	11	NEW	MADONNA BEDTIME STORIES WEA	10	12	JAMIROQUAL THE RETURN OF THE SPACE COWBOY SQUATT/SONY
3	HOTSOUND	10	6	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&	12	NEW NEW	STING THE BEST OF STING 1984-1994 A&M FLIPPERS SAYONARA ARIOLA	11	7	JEAN-LOUIS AUBERT UNE PAGE DE TOUR
6	THE SECOND WALTZ ANDRE RIEU MERCURY/	11	7	M/PGD	14	7	ERIC CLAPTON FROM THE CRADLE WEA			VIRGIN
5	PHONOGRAM	12	10	GREEN DAY DOOKIE REPRISE/WEA BOYZ II MEN II MOTOWN/PGD	15	9	ARZTE DAS BESTE VON KURZ NACH FRUHER	12	16	JOE COCKER HAVE A LITTLE FAITH EMI
NEW	VOORBIJ PAUL DE LEEUW BROMMERPECH/SONY I WILL SURVIVE HERMES HOUSE BAND XPLO/MUSIC	13	16	SOUNDTRACK PULP FICTION MCA/UNI	1.6	NIEVA	COLUMBIA	13 14	5 16	JOHNNY HALLYDAY ROUGH TOWN POLYGRA ACE OF BASE HAPPY NATION BARCLAY/POLYG
NEW	LET ME BE FREE 2 BROS ON THE 4TH FLOOR	14	NEW	MEGADETH YOUTHANASIA CAPITOL/CEMA	16 17	NEW 12	MEGADETH YOUTHANASIA EMI VANGELIS 1492—CONQUEST OF PARADISE EAST	15	11	ALAIN SOUCHON C'EST DEJA CA VIRGIN
	LOWLAND/MUSIC	15	12	BOB SEGER GREATEST HITS CAPITOL/CEMA	-		WEST TANKED TO THE TANKED TO T	16	13	PATRICK BRUEL BRUEL RCA
4 7	2 UNLIMITED NO MORE BYTE/SONY	16 17	NEW 14	BLACK CROWES AMORICA AMERICAN/WEA OFFSPRING SMASH EPITAPH	18	15	PINK FLOYD THE OIVISION BELL EMI	17	10	ROCH VOISINE COUP DE TETE BMG
7	ALS ZE ER NIET IS DE DIJK MERCURY/PHONOGRAM ALBUMS	18	13	STONE TEMPLE PILOTS PURPLE ATLANTIC/WEA	19 20	10	SNAP! WELCOME TO TOMORROW ARIOLA	18	17	RAGE AGAINST THE MACHINE RAGE AGAII THE MACHINE EPIC
1	PAUL DE LEEUW PARACDMOL BROMMERPECH/SONY	19	11	SOUNDTRACK FORREST GUMP EPIC/SONY	20	1 20 1	MARIAH CAREY MUSIC BOX COLUMBIA	19	16	ICE MC ICE'N GREEN AIRPLAY
NEW		20	NEW	TOM PETTY WILDFLOWERS WARNER BROS./WEA				20	20	ERIC CLAPTON FROM THE CRADLE REPRISEA
2	BON JOVI CROSSROAD MERCURY/PHONOGRAM	-			<u> </u>			1		
6	B.Z.N. SERENADE MERCURY/PHONOGRAM ANDRE RIEU STRAUSZ & CO MERCURY/PHONOGRAM									
NEW								ITA	LY	(Musica e Dischi) 11/14/94
4	DE DIJK DE BLAUWE SCHUIT MERCURY/PHONOGRAM			ITS OF TH		_		THIS		
5	WET WET END OF PART ONE LONDON/	-	-	© 1994, Billboard/BPI Communicat	ions (M	usic Wee	k/ © CIN) 11/19/94	WEEK	WEEK	SINGLES
7	MARCO BORSATO MARCO POLYDOR	THIS	LAST	<u> </u>		LAST		1 2	4 3	SHORT DICK MAN 20 FINGERS TIME/DOWNTO THE MOUNTAIN OF KING DIGITAL BOY D.E
8		WEEK	WEEK	SINGLES	WEEK	WEEK	ALBUMS	3	1 1	7 SECONDS YOUSSOU N'DOUR & NENEH
STR	ALIA (Australian Record Industry Assn.) 11/20/94	1 2	1 7	BABY COME BACK PATO BANTON VIRGIN ANOTHER NIGHT (MC SAR &) THE REAL MCCOY	1	2 NEW	BON JOVI CROSS ROAD JAMBCO			CHERRY COLUMBIA
LAST	ALIA (Australian Necola Industry Assit.) 11/20/54		'	LOGIC/ARISTA	2 3	NEW	STING FIELDS OF GOLD A&M BEAUTIFUL SOUTH CARRY ON UP THE CHARTS	5	NEW	SENZA PRAOLE VASCO ROSSI EMI
WEEK	SINGLES	3	NEW	LET ME BE YOUR FANTASY BADY D SYSTEMATIC			GO! DISCS	6	6 2	IT'S A RAINY DAY ICE MC DWA SATURDAY NIGHT WHIGFIELD X-ENERGY
1	TOMORROW SILVERCHAIR MURMUR/SONY	4	2	ALWAYS BON JOVI MERCURY/POLYGRAM	4	1	NIRVANA UNPLUGGED IN NEW YORK GEFFEN	7	5	SECRET MADONNA MAVERICK/SIRE
2	ALWAYS BON JOVI MERCURY/PHONOGRAM	5	8 4	ALL! WANNA DO SHERYL CROW A&M OH BABY I ETERNAL EMI	5	3 15	INXS THE GREATEST HITS MERCURY UB40 LABOUR OF LOVE VOL. I & II DEP	8	10	HYMN CABBALLERO (DISCOMAGIC) DISCOM
NEW 5	SPIN THE BLACK CIRCLE PEARL JAM POLYDOR ALL I WANNA DO SHERYL CROW POLYDOR	7	3	SHE'S GOT THAT VIBE R KELLY JIVE		li	INTERNATIONAL/VIRGIN	9	8	THIS TIME FARGETTA DBM
7	CLOSER NINE INCH NAILS WARNER	8	NEW	SIGHT FOR SORE EYES M PEOPLE RCA	7	NEW	JIMMY PAGE & ROBERT PLANT NO QUARTER	10	9	GAM GAM MAURO PILATO & MAX MONTI V
4	I'LL MAKE LOVE TO YOU BOYZ II MEN POLYDOR	9	NEW	TRUE FAITH NEW ORDER LONDON	8	6	FONTANA SADE THE BEST OF SADE EPIC	1		BON JOVI CROSS ROADS MERCURY/POLYGRAM
7	CHAINS TINA ARENA COLUMBIA	10	5 6	SATURDAY NIGHT WHIGFIELD SYSTEMATIC SWEETNESS MICHELLE GAYLE 1ST AVENUE/RCA	9	4	MADONNA BEDTIME STORIES MAVERICK	2	NEW	STING FIELDS OF GOLD A&M/POLYGRAM
6 9	SECRET MADONNA WARNER COME OUT AND PLAY OFFSPRING SHOCK	12	NEW	WE HAVE ALL THE TIME IN THE WORLD LOUIS	10	5	CHRIS REA THE BEST OF EAST WEST	3	2	MINA CANARINO MANNARO PDU/EMI
10	ENDLESS LOVE LUTHER VANDROSS & MARIAH			ARMSTRONG EMI	11	11	CLIFF RICHARD THE HIT LIST EMI	4	3	MADONNA BEDTIME STORIES MAVERICKWAR
	CAREY EPIC	13	11	IF ONLY I KNEW TOM JONES ZTT/WEA	12	7	AEROSMITH BIG ONES GEFFEN	5 6	6 7	VARIOUS TOP OF THE SPOT POLYDOR LIGABUE A CHE ORA' LA FINE DEL MONDO
11	I LOVE THE NIGHTLIFE ALICIA BRIDGES POLYDOR	14 15	12 10	THIS DJ WARREN G RAL/ISLAND SOME GIRLS ULTIMATE KAOS WILD CARD	13 14	12 9	R.E.M. MONSTER WARNER	"	′	WARNER
12 15	SOONER OR LATER GF4 BMG YESTERDAY, WHEN I WAS MAD PET SHOP BOYS	16	9	WELCOME TO TOMORROW SNAP! ARISTA	15	10	CYNDI LAUPER TWELVE DEADLY CYNS EPIC	7	5	VARIOUS DEEJAY PARADE 5 TIME
1.0	EMI	17	NEW	HALF THE MAN JAMIROQUAL SONY S2	16	13	GLORIA ESTEFAN HOLD ME, THRILL ME, KISS ME	8	5	GIPSY KINGS GREATEST HITS COLUMBIA
10	CONFIDE IN ME KYLIE MINOGUE MUSHROOM/	18	NEW	THE WILD ONES SUEDE NUDE	17	18	CARRERAS, DOMINGO, PAVAROTTI THE 3	9	NEW 9	NIRVANA UNPLUGGED IN NEW YORK GEFFE RICCARDO COCCIANTE UN UOMO FELICE
NEW	FESTIVAL ZOMBIE CRANBERRIES ISLAND/POLYDOR	19 20	NEW 14	END OF A CENTURY BLUR PARLOPHONE. ONE LAST LOVE SONG BEAUTIFUL SOUTH GO! DISC	''		TENORS TELDEC/WARNER	1.0		JUNIO GOGGINITIE ON DOMOTELIOE
20	EIGHTEEN STRINGS TINMAN POLYDOR	21	13	HEY NOW (GIRLS JUST WANT TO HAVE FUN)	18	20	MARIAH CAREY MUSIC BOX COLUMBIA			
16	I SWEAR ALL FOR ONE ATLANTIC			CYNDI LAUPER EPIC	19	NEW	PJ AND DUNCAN PSYCHE-THE ALBUM TELSTAR	CD	AIN	(TVE/AEVVE\ 11/5/04
17	ALL COME TOGETHER DIESEL EMI	22	16	CIRCLE OF LIFE ELTON JOHN ROCKET	20 21	17 27	CRANBERRIES NO NEED TO ARGUE ISLAND HANK MARVIN & THE SHADOWS THE BEST OF	-		(TVE/AFYVE) 11/5/94
13	SWAMP THING THE GRID BMG	23	20	STARS CHINA BLACK WILD CARD NONE OF YOUR BUSINESS SALT-N-PEPA ###			POLYGRAM	THIS WEEK	LAST	SINGLES
14	7 SECONDS YOUSSOU N'DOUR & NENEH CHERRY COLUMBIA	24 25	18	STAY (I MISSED YOU) LISA LOEB & NINE STORIES	22	21	ELVIS PRESLEY THE ESSENTIAL COLLECTION RCA		NEW	HYPNOSE SCORPIA BLANCO Y NEGRO
	ALBUMS	23	10	RCA	23	25	BLUR PARKLIFE PARLOPHONE	2	1	HYMN CABBALLERO MAX MUSIC
1	NIRVANA UNPLUGGED IN NEW YORK GEFFEN	26	NEW	AND SO LOVE IS KATE BUSH EMI	24	19	OASIS DEFINITELY MAYBE CREATION	3	NEW	ZENTRAL BAILA MAX MUSIC
NEW	INXS GREATEST HITS WARNER	27	17	WHEN WE DANCE STING A&M	25	14	JAMIROQUAL THE RETURN OF THE SPACE COWBOY SONY	4	3	BASS BUMPERS GOOD FUN GINGER MUSIC
2	SOUNDTRACK PRISCILLA; QUEEN OF THE	28	30 15	THINK TWICE CELINE DION EPIC BANG AND BLAME R.E.M. WARNER BROS	26	16	PINK FLOYD DIVISION BELL EMI	5 6	4 2	OUTSIDE WORLD SUNBEAM GINGER MUSIC LET THE BEAT GO ON DR. ALBAN ARIOLA
3	DESERT POLYDOR BON JOVI CROSS ROAD MERCURY/PHONOGRAM	30	NEW	LET'S GET TATTOOS CARTER U.S.M. CHRYSALIS	27	29	JULIO IGLESIAS CRAZY COLUMBIA		NEW	LA LA LA HEY HEY OUTHERE BROTHERS MA
	ABBA ABBA GOLD POLYDOR	31	NEW	DON'T BRING ME DOWN SPIRITS MCA	28	NEW	EAGLES HELL FREEZES OVER GEFFEN	8	NEW	WELCOME TO TOMORROW SNAP! ARIOLA
h			\$ F		29	22	EAST 17 STEAM LONDON			
5	CRANBERRIES NO NEED TO ARGUE ISLAND	32	21	MELODY OF LOVE (WANNA BE LOVED) DONNA				9	5	
7	CRANBERRIES NO NEED TO ARGUE ISLAND/ POLYDOR	1		SUMMER MERCURY	30	8	BLACK CROWES AMORICA AMERICAN RECORDING/BMG		5 NEW	I FOUND LOX TALEESA MAX MUSIC
7 NEW	CRANBERRIES NO NEED TO ARGUE ISLAND/ POLYDOR THE CULT CULT VIRGIN	32	21					10	NEW	ALBUMS
7	CRANBERRIES NO NEED TO ARGUE ISLAND/ POLYDOR	1		SUMMER MERCURY YOU CAN GO YOUR OWN WAY CHRIS REA EAST	30 31	8 23	BLACK CROWES AMORICA AMERICAN RECORDING/BMG ERIC CLAPTON FROM THE CRADLE DUCK/WARNER	10		I FOUND LOX TALEESA MAX MUSIC

www americantadiohistory com

NEW

Hits Of The World is compiled at Billboard/London by Julie Boodhoo and Christine Price. Contact 71-323-6686, fax 71-323-2314/2316.

37 NEW

38 39 40 NEW

23 36

25 NEW

THE MORE I GET, THE MORE I WANT KWS
FEATURING TEDDY PENDERGRASS X-CLUSIVE
YOU NEVER LOVE THE SAME WAY TWICE
ROZELLA EPIC
GIRL, YOU'LL BE A WOMAN SOON URGE
OVERRILL SONY

YOUR LOVING ARMS BILLIE RAY MARTIN MAGNET

THE RHYTHM OF THE NIGHT CORONA WEATWANGLING THREE FINGERS IN A BOX MIKE

POLYDOR
THE CULT CULT VIRGIN
MADONNA BEDTIME STORIES WARNER
HARRY CONNICK JR. SHE COLUMBIA
MARIAH CAREY MUSIC BOX COLUMBIA
OFFSPRING SMASH SHOCK
COLD CHISEL TEENAGE LOVE WARNER
PANTERA FAR BEYOND DRIVEN WARNER
MEGADETH YOUTHANASIA EMI
AEROSMITH BIG ONES GEFFEN
WENDY MATTHEWS THE WITNESS TREE

WENDY MATTHEWS THE WITNESS TREE SONY

SOUNDTRACK FORREST GUMP SONY
BOYZ II MEN II POLYDOR
SMASHING PUMPKINS PISCES ISCARIOT VIRGIN

STING FIELDS OF GOLD A&M

'New' indicates first entry or re-entry into chart shown.

LAURA PAUSINI LAURA PAUSINI DROWARNER ROSARIO SIENTO EPIC BON JOVI CROSS ROAD MERCURYPHONOGRAM

HERBERT VON KARAJAN ADAGIO KARAJAN

CARRERAS, DOMINGO, PAVAROTTI THE 3 TENORS TELDECWARNER

DEUTSCHEPOLYGRAM
MADONNA BEDTIME STORIES WARNER
ANA BELEN/VICTOR MANUEL MUCHO MAS QUE
DOS ARIOLA
ERIC CLAPTON FROM THE CRADLE WARNER

ELLA FITZGERALD ESSENTIAL ELLA POLYGRAM TV
MICHAEL BALL THE BEST OF POLYGRAM TV
QUEEN GREATEST HITS I & II EMI
CLAYDERMAN & LAT IN HARMONY POLYDOR

BRAND NEW HEAVIES BROTHER SISITER ##

DANIEL O'DONNELL ESPECIALLY FOR YOU RITZ

5 8

10 10

3 4

5 6

10 11

16 17 18 NEW

19 17

EU	ROC	CHART HOT 100 11/19/94 & MEDIA	IRE	ELAI
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	
1	1	ALWAYS BON JOVI MERCURY/POLYGRAM	1	1
2	2	SATURDAY NIGHT WHIGFIELD X ENERGY	2	2
3	3	COTTON EYE JOE REDNEX JIVE	3	NEW
4	4	LOVE IS ALL AROUND WET WET WET PRECIOUS/	4	3
		POLYGRAM	5	3
5	5	7 SECONDS YOUSSOU N'DOUR & NENEH	6	6
١.		CHERRY COLUMBIA	7	NEW
6	8	BABY COME BACK PATO BANTON VIRGIN	8	5
7	6	WELCOME TO TOMORROW SNAP ARIOLA	9	NEW
8	NEW	IT'S A RAINY DAY ICE MC DWA	10	10
9	7	SECRET MADONNA MAVERICK/SIRE		l
10	9	LET THE DREAM COME TRUE D.J.BOBO FRESH	1	1
		ALBUMS	2	3
1	1	BON JOVI CROSS ROAD MERCURY/PDLYGRAM	3	2
2	3	MADONNA BEDTIME STORIES MAVERICK/SIRE	4	4
3	2	R.E.M. MONSTER WARNER	5	5
4	NEW	NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN	6	NEW
5	6	ERIC CLAPTON FROM THE CRADLE REPRISE/WARNER	7	7
6	4	CARRERAS, DOMINGO, PAVAROTTI THE 3	8	NEW
		TENORS TELDEC/WARNER	9	8
7	5	WET WET END OF PART ONE PRECIOUS/	10	6
8	7 1	MARIAH CAREY MUSIC BOX COLUMBIA		ı
9	NEW	MEGADETH YOUTHANASIA CAPITOL		
10	NEW	AEROSMITH BIG ONES GEFFEN		
1			1	

AUSTRIA (Austrian IFPI/Austrian Top 30) 11/9/94

SINGLES

ALBUMS

10 NEW

AND (IFPI Ireland) 11/10/94

SINGLES
ALWAYS BON JOVI JAMBCO/MERCUR BABY COME BACK PATO BANTON VIRGIN SPANISH LADY DUSTIN EMI
SATURDAY NIGHT WHIGFIELD SYSTEMATIC

ZOMBIE CRANBERRIES ISLAND WHEN WE DANCE STING A&M
CIRCLE OF LIFE ELTON JOHN ROCKET

ALBUMS

LOVE ME FOR A REASON BOYZONE POLYDOR ALL I WANNA DO SHERYL CROW A&M
SMALL BIT OF LOVE SAW DOCTORS SHAMTOW

CHRISTY MOORE LIVE AT THE POINT COLUMBIA

STING FIELDS IF GOLD A&M
VARIOUS A WOMAN'S HEART 2 DARA
SADE THE BEST OF SADE EPIC

SOUNDTRACK FORREST GUMP EPI

COTTON EYE JOE REDNEX ECHO HYPER HYPER SCOOTER EXCL

HEY SUSSER LUCIELECTRIC BMG

ALWAYS BON JOVI MERCUR DER BERG RUFT K2 KOCH SWEET DREAMS LA BOUCHE BMG

R.E.M. MONSTER WARNER

SATURDAY NIGHT WHIGFIELD ECHO
LOVE IS ALL AROUND WET WET POLYGRAM

I SWEAR ALL-4-ONE ATLANTIC
LET THE DREAM COME TRUE DJ BOBO ECHO

NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN BON JOVI CROSS ROAD MERCURY/PHONOGRAM

BRUNNER & BRUNNER IM NAMEN DER LIEBE

ERIC CLAPTON FROM THE CRADLE WARNER

CARRERAS, DOMINGO, PAVAROTTI THE 3

JOE COCKER HAVE A LITTLE FAITH EMI
NOCKALM QUINTETT UND OBER RHODOS KUSS

SOUNDTRACK FORREST GUMP SON

STILTSKIN THE MINDS EYE EM

NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN BON JOVI CROSS ROAD JAMBCO/MERCURY R.E.M. MONSTER WARNER CRANBERRIES NO NEED TO ARGUE ISLANO

VARIOUS NOW THAT'S WHAT I CALL MUSIC 1994

THIS WEEK	LAST WEEK	SINGLES A		STR
1	1	KING OF YOUR HEART GOOD SHAPE DING	THIS	LAST
2	3	IT'S A RAINY DAY ICE MC BYTE/SONY	WEEK	
3	4	COTTON EYE JOE REDNEX JIVE	1	1
4	2	NO ONE 2 UNLIMITED BYTE/SONY	2	NEW
5	NEW	ALWAYS BON JOVI MERCURY/POLYGRAM	3	3
6	NEW	THE RETURN PIN-OCCHIO DIS	4	NEW
7	5	ENDLESS LOVE LUTHER VANDROSS & MARIAH	5	2
		CAREY EPIC	6	5
8	8	WELCOME TO TOMORROW SNAP ARIOLA	7	9
9	NEW	LET ME BE FREE 2 BROTHERS ON THE 4TH IND	á	4
10	NEW	CIRCLE OF LIFE ELTON JOHN MERCURY/POLYGRAM	9	7
		ALBUMS	10	NFW
1	2	R.E.M. MONSTER WARNER	10	11211
2	5	BON JOVI CROSS ROAD MERCURY/PHONOGRAM	١,	NIE 14/
3	2	ROCH VOISINE COUP DE TETE RCA/BMG	1 2	NEW
4	NEW	NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN	3	1
5	4	WET WET WET END OF PART ONE PRECIOUS	_	4
		POLYGRAM	4	5
6	3	CARRERAS, DOMINGO, PAVAROTTI THE 3	5	6
		TENORS TELDECWARNER	6	NEW
7	NEW	SADE THE BEST OF SADE EPIC	7	
8	7	JOE COCKER HAVE A LITTLE FAITH CAPITOL	′	2
9	11	MADONNA BEDTIME STORIES WARNER	8	3
10	NEW	MARIAH CAREY MERRY CHRISTMAS COLUMBIA	9	7
			9	l ′

BELGIUM (IFPI Belgium/SABAM) 11/4/94

DENMARK (IFPI/Nielsen Marketing Research) 11/8/94

THIS	LAST WEEK	SINGLES
1	1	COTTON EYE JOE REDNEX BMG/ARIOLA
2	2	SATURDAY NIGHT WHIGFIELD SCANDINAVIAN
3	4	EINS, ZWEI, POLIZEI MO-DO WARNER
4	3	ALWAYS BON JOVI MERCURY/POLYGRAM
5	NEW	CROWN OF WORMS MEGADETH EMI
6	NEW	HEY NOW (GIRLS JUST WANT TO HAVE FUN) CYNDI LAUPER EPIC
7	8	GOODNIGHT GIRL '94 WET WET WET POLYGRA
8	5	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN
		POLYGRAM
9	7	ANOTHER DAY WHIGFIELD SCANDINAVIAN
10	NEW	NO ONE 2 UNLIMITED SCANDINAVIAN
		ALBUMS
1	2	BON JOVI CROSS ROAD MERCURY/POLYGRAM
2	4	THOMAS HELMIG STUPID MAN BMG/ARIOLA
3	7	SMOKIE THE ORIGINAL SMOKIE GOLD BMG/ARIO
4	NEW	DIZZY MIZZ LIZZY DIZZY MIZZ LIZZY EMI
5	6	SMOKIE CELEBRATION ELAP
6	9	WET WET WET END OF PART ONE POLYGRAM
7	NEW	AEROSMITH BIG ONES MCA
8	10	R.E.M. MONSTER WARNER
9	NEW	MEGADETH YOUTHANASIA EMI
10	NEW	SHU-BI-DUA LIVE OG GLADE DAGE ELAP

NORWAY (Verdens Gang Norway) 11/8/94 THIS LAST

WEEK	WEEK	SINGLES
1	1	COTTON EYE JOE REDNEX BMG
2	2	SATURDAY NIGHT WHIGFIELD SCANDINAVIAN
3	3	ALWAYS BON JOVI MERCURY/POLYGRAM
4	6	REGULATE WARREN G. & NATE DOGG WARNER
5	8	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN/ POLYGRAM
6	5	CRIES LIKE A BABY SEPTEMBER WHEN WARNER
7	4	LOVE IS ALL AROUND WET WET WET POLYGRAM
8	9	EVEN IF THE RAIN FLAVA TO DA BONE WEA
9	NEW	CRAZY/BLIND MAN AEROSMITH GEFFEN
10	NEW	TENDER HEART TRANCYLVANIA NA
		ALBUMS
1	1	SEPTEMBER WHEN HUGGER MUGGER WARNER
1 2 3	2	OYSTEIN SUNDE DU MA'KKE KOMME HER SONET
3	3	BON JOVI CROSS ROAD MERCURY/POLYGRAM
4	10	STEINAR ALBRIGTSEN THE TROUBADOUR NORSK. BMG
5	8	SOUNDTRACK FORREST GUMP SONY
6	NEW	NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN
7	4	HANNE BOEL MISTY PARADISE EMI
8	NEW	DE LILLOS MERE SONET
9	NEW	AEROSMITH BIG ONES GEFFEN
10	9	WESENSTEEN WESENLUND & STEEN NA

PORTUGAL (Portugal/AFP) 11/9/94

THIS	LAST	
WEEK	WEEK	/
1	NEW	۱ ا
2	6	١
3	1	E
4	7	F
		F
5	NEW	/
6	4	١
7	NEW	5
8	3	
9	8	١
10	2	١,

NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN VARIOUS LOS PICAPIEDRA MIX VIDISCO BON JOVI CROSS ROAD MERCURY/POLYG PEDRO ABRUNHOSA/BANDEMONI VIAGENS

AEROSMITH BIG ONES GEFFEN VARIOUS 16 TOP WORLD CHARTS 94 VIDISCO SADE THE BEST OF SADE SONY MEGAOETH YOUTHANASIA CAPITOL VARIOUS ROCK BALLADS WARNER
MADONNA BEDTIME STORIES WARNER

HONG KONG (IFPI Hong Kong Group) 11/6/94

WEEK	LAST WEEK	ALBUMS
1	3	LEON LAI LOVE AFFAIR - NEW SONGS + BEST HITS POLYGRAM
2	1	EMIL CHOW MEET WITH MUSIC ROCK
3	NEW	VIVIEN CHOW WHEN AUTUMN LEAVES FALLIN DOWN POLYGRAM
4	5	PRISCILLA CHAN WHO IS THE LOVER TODAY POLYGRAM
5	NEW	EDMOND LEUNG THE BEST CAPITAL ARTISTS
6	4	JOYCE LEE TOUCHING YOU FITTO
7	2	SAMMI CHENG TIME, PLACE, PERSON CAPITAL
8	NEW	CHEUNG CHI LAM CHI LAM SONY
9	NEW	SALLY YEH CHROUS CLASSIC WARNER
10	7	ERIC SUEN LOVE STORY (FIRST PART) STAR

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

U.K.: The Oct. 31 reissue of London singer Wayne Marshall's album "Ninety Degrees & Rising" is set to turn into something of a cause célèbre. Originally released last June, the album features Marshall's distinctive street-soul sound, laced with upfront sexual lyrics, particularly on the song



'Your G-Spot." "Ninety Degrees & Rising" was featured heavily in dance clubs and on black music specialist radio all summer. Aided by a no-spend street marketing campaign, the alburn achieved sales of about 40,000 copies. Encouraged by the top 30 success of the remodeled single, "Ooh Aah (G-Spot)," Orlando Gittens, owner of the tiny Soultown label, acquired financing for a crossover advertising campaign that took in trade and consumer press, radio, and cable TV. There has been concern about the explicit nature of the lyrics, while others have branded Marshall as an R. Kelly copyist-a charge strenuously refuted by Gittens. However, the fact that the al-

bum did not chart despite the advertising push is causing industry concern here. Junior Giscombe, chart committee chairman of the British R&B Assn., says it will be highlighting the album's poor chart performance as part of its case for persuading the Chart Information Network to put more black music specialist retailers on the sample for its forthcoming R&B chart (Billboard, Sept. 10). Otherwise, Giscombe says, "R&B products, which sell strongly outside the [chains] like Virgin and Our Price, will remain invisible to the industry at large." Undeterred, Gittens plans a Nov. 28 release for Marshall's follow-up, provocatively titled "Censored." KWAKU

FRANCE: The extraordinary success of two new film soundtracks has underlined the close relationship between images and music, and the people responsible for each. Zbigniew Preisner composed the score for Polish director Krzysztof Kieslowski's latest movie, "Red" (starring Jean-Louis Trintignant), which follows "Blue" and "White" to complete a trilogy of films directed by Kieslowski with music by Preisner (all three soundtracks are on Virgin). Meanwhile, composer Eric Serra's score for French director Luc Besson's movie "Leon" (starring Jean Reno) marks the fifth time the two have worked together. Previous Besson movies with soundtracks by Serra are "Subway," "La Femme Nikita," "Le Grand Blue," and "Atlantis" (all on Sony). Without any major artist to promote them, the soundtracks to both "Red" and "Leon" have entered the charts immediately, not only here in France but in other countries where the films have been released. Both soundtracks are original scores based on classical constructions and form, and their success reflects the effective teamwork between creators in different art forms. In both cases, the music has become a valuable means of promoting the film and vice versa. PHILIPPE CROCO

NETHERLANDS: Fondly known as "the Amsterdam Nightingale," singer Mathilde Santing has released "Hey Jean," a customized version of the old Jimi Hendrix hit "Hey Joe," as her new single. Given a subtle new arrangement for cello, accordion, and bass, the number is one of 12 tracks on Santing's current album, "Under A Blue Reef" (Sony). A collection of other people's songs, the album also features newly arranged versions of two Todd Rundgren songs ("Lost Horizon" and "Tiny Demons"), Joan Armatrading's "Love And Affection," and the Stevie Wonder/Ira Tucker Jr. composition "Bad Weather." Santing is winning something of a reputation for her cover versions, and last year she won an Edison-the Dutch recording industry equivalent of a Grammy—for her album "Texas Girl & Pretty Boy," a collection of 14 songs written by Randy Newman (including "I'll Be Home," "Living Without You," "Lonely At The Top," and "Simon Smith And His Amazing Dancing Bear"). WILLEM HOOS

RUSSIA: Earlier this year, Time Machine became the first rock act to play in Red Square, headlining a six-hour show to celebrate its 25th anniversary. The country's oldest and still biggest name in rock, with a cult status similar to that of **the Grateful Dead** in the U.S., Time Machine attracted a crowd estimated at 350,000 people, who stood in the rain for six hours to watch their heroes perform along with four support groups. Now Time Machine has become the first Russian act to have its work available on laserdisc, albeit in extremely limited quantities. Last month, Sintez Records took delivery of 500 laserdisc copies of the group's "Unplugged" concert, manufactured at the Sonopress factory in Germany. This initial run is a venture into a relatively new market. About 20,000 Phillips CDV-496 laserdisc players were assembled at the Yekatirinburgh Electromechanic Plant a couple of years ago, and imports of laserdisc players, while slow, are steadily growing. There is increasing demand for laserdiscs, mostly for cartoons and musical programs, but so far the main purchasers have been home pirates who proudly display signs saying "Laser-Copy on their video-rental kiosks. ERKIN TOUZMUHAMMAD

POLAND: He can play violin, cello, trombone, cornet, piano, and percussion, but the celebrated jazz musician **Zbigniew Namyslowski** is best known as "the man with the saxophone." Although he has been an established presence on the jazz scene here for 35 years, Namyslowski is still a restless talent forever in search of fresh ideas. A committed disciple of the great American players—Char-

lie Parker, Sonny Rollins, John Coltrane, et al.—and a familiar sight at innumerable jam sessions and festivals all over the world, he has never limited himself solely to jazz and is no stranger to the world of R&B and rock. Earlier this year, he hooked up with a group of folk musicians from the higher mountain region of Poland to give a new twist to some traditional tunes. The results have just been released on the cassette "Namyslowski Jazz Quartet & Kapela Góralska," and the ensemble made a guest appearance last month at the Jazz Jamboree '94 in Warsaw. They gave a thrilling performance and proved that in the right hands, the art of jazz improvisation knows no limits.



BEATA PRZEDPELSKA

Singer/Songwriter Veda Hille Clears An Avant-Garde 'Path'

■ BY LARRY LeBLANC

TORONTO—With the release of her second independent album, "Path Of A Body," prodigiously talented singer/songwriter/pianist Veda Hille makes her mark as one of the most genuinely innovative avant-garde musicians in Canada.

Marked by her superb jazz- and classical-style piano work, and with a strong rhythmic and harmonic stamp, Hille's album, released on her own Ball

Of Flames label and distributed nationally by Festival Records, seethes with honest conviction and musical rewards. The album was co-produced by Hille, guitarist Stephen Nikleva, and engineer Greg Reely at Mushroom Studios in Vancouver.

Bright, serious, and startlingly selfassured, the Vancouver-based performer chuckles at several Canadian critics' mistaken comparisons of her music to that of American singer/songwriter Tori Amos and, a bit surprisingly, to that of '70s British progressive rockers King Crimson.
"I understand the comparisons to

"I understand the comparisons to Tori Amos, but, other than the 'woman and a piano' thing, I don't see a lot of similarities," Hille, 26, says. "I love when people tap into the King Crimson thing, because I sometimes feel I'm managing to foist some new jazz music on people with the vehicle of personal lyries."

Asked what primary influences she hears in her music, Hille replies, "I

hear a lot of classical in the independence of the hands. When I was a child, I listened to a lot of [classical pianist] Glenn Gould."

Growing up in Vancouver and nearby Langley, British Columbia, Hille began playing piano at age 6. She studied classical piano privately for 10 years, and jazz piano for three years at Vancouver Community College.

"There was always music in our house, because my father was always in bands," says Hille. Following high school, Hille had a brief and unhappy tenure as a lounge musician before entering the Emily Carr College of Arts and Design to study filmmaking. However, disillusioned by what she was discovering about the politics of the film industry, she dropped out of the fouryear program after two years.

Hille began composing music at 21, after discovering a book of poems she had written as a child.

"I had assumed I wasn't a writer, but

while reading my early poems I thought, 'I certainly did used to work with words.' Then my friend Stephanie Aitken [who painted the portrait of Hille for the cover of 'Path Of A Body']



HILLE

told me I could write music. It hadn't occurred to me. A week later, I wrote the song 'In A Crowd.' [Writing that song] was one of those points when you feel something, and you change."

Speaking of the delicate balance between creativity and craft, Hille credits her jazz and art school training for preparing her for the discipline of writing and performing.

Hille's first major break as a professional musician came when she performed solo at the Vancouver Folk Music Festival in 1992 to an enthusiastic audience. "I had been attending the Vancouver Festival since I was 12, so playing there was really great."

That same year, Hille recorded the cassette "Songs About People And Buildings." "When I recorded that album, it was from a real pure place," she says. "I just wanted to record the songs. I didn't have any self-inflicted pressure in terms of knowing people would be listening to them later."

Before beginning to record "Path Of A Body," Hille, aiming for a more cohesive sound, teamed with guitarist Nikleva (who had played with Mae Moore and Sarah McLachlan), bassist Martin Walton (Nyetz), and percussionist/ drummer Steve Lazin (Bob's Your Uncle), who had been playing together as Red Herring in Vancouver.

MAPLE BRIEFS

BUFFY SAINTE-MARIE will be inducted into the Canadian Hall of Fame at the 24th annual Juno Awards, to be held March 26, 1995, at Copps Coliseum, Hamilton, Ontario.

EFFECTIVE IN APRIL, True North Records will be distributed by MCA Records Canada, ending a 24-year relationship with Sony Records Canada. The Toronto-based indie has a roster consisting of Bruce Cockburn, Barney Bentall & the Legendary Hearts, and Stephen Fearling.

AT SONY MUSIC Canada, Bob Campbell has been appointed senior VP, marketing; Ron Camilleri has been named director, Columbia Records; Randy Sharrard has become director, catalog and jazz marketing; and Bruce MacTavish joins the company as manager, TV and catalog marketing.

BILLBOARD SPOTLIGHTS





IT'S THAT TIME OF YEAR

Just as Canadian folklore centers around nature's yearly renewal, the music community depends on Billboard's annual spotlights for its in-depth coverage of industry activity.

This year is no different... Billboard's February 4th issue explores the Canadian music scene by covering:

- Canadian music publishing Children's entertainment Music in the ethnic communities
- An A&R person's guide to new underground talent A general overview of the music scene in Canada Rejuvenate your business with BILLBOARD!

An ad in this spotlight can send your message roaring across 107 countries... to 200,000 people.

ISSUE DATE: Feb. 4 AD CLOSE: Jan 10 NY Ad Rep: Norm Berkowitz (212) 536 - 5016

Retail



Hootie Rocks Hard. Atlantic act Hootie & the Blowfish performed a set at the Hard Rock Cafe on Biscayne Bay during the recent Spec's Music convention in Miami. Shown in the top row, from left, are Steve Jones, Southeast regional marketing manager, Atlantic Records, and the band's Mark Bryan. In the middle row, from left, are band member Jim Sonefeld; Beth Fath, senior buyer, Spec's Music; Pete Anderson, VP of sales, Atlantic Records; and Randy Morris, director of purchasing, Spec's Music. In the bottom row, from left, are Kent Rippey, marketing manager, Atlantic Records; band member Dean Felber; Ann Lieff, president, Spec's Music; and band member Darius Rucker.

After Buyout, Strawberries Is Ripe

Chain Gears Up For Growth & Competition

■ BY ED CHRISTMAN

FALMOUTH, Mass.—The last year has been a busy one for Strawberries. It completed a successful turnaround from being a financially troubled retailer to becoming a healthy, robust merchant; it opened 14 new stores and remodeled 25 other outlets; and its management found a white knight to finance an acquisition of the company from the previous owners, LIVE Entertainment.

But at the company's annual convention, held here at the Seacrest Resort in the middle of October, management emphasized preparing the chain for future growth and increased competition. The theme of the convention,

"Sound Vision," was kind of a play on words, according to Ivan Lipton, president of the Milford, Mass.-based chain. "We have a



sound vision as to where the company wants to go in the future," he

In an interview with Billboard, Lipton said that a major focus of the convention was talking about the new company that was created by the leveraged buyout. "We have a new company with new partners, and we have the capital to achieve our objectives," he told store managers. "We are moving forward with good, sound preparation and strategies."

In September, after a yearlong search for an investment partner, Lipton, senior VP of merchandising Al Wilson, and 14 other members of Stawberries' senior and middle management participated in a leveraged buyout of the chain from LIVE Entertainment. Castle Harlan, a New York-based investment company, put up about \$13 million in cash, went to the private placement market to raise \$20 million, and then drew down \$2 million from a revolving loan to buy the chain from Van Nuys, Calif.based LIVE for \$35 million.

That buyout was the culmination of a turnaround engineered by Lipton and senior management, after the chain found itself in financial trouble in 1991, due to the weak balance sheet of LIVE. The chain's founder, Morris Levy, had sold Strawberries to LIVE in 1989. During the PGD presentation, John Madison, executive VP with the distributor, told Strawberries employees that Levy, who died in 1991, would have been proud of all that the company had accomplished in the last few years.

The chain's turnaround began in December 1991, when Lipton was named president, and after returning the chain to profitability, he began a search for investment partners that led to the deal with Castle Harlan.

During that period, the chain concentrated on upgrading existing stores. The chain's prototype store used to be about 3,500 square feet, but in the last four years about 75 stores have been enlarged, many of them to about 6,000 square feet. In 1994, the chain resumed opening new outlets, adding a total of 14 stores to its portfolio. The company closed its fiscal year with revenues of about \$106 million and is projected to do about \$117 million in its current fiscal year, which ends Jan.

Waxie maxies MUSIC AND VIDEO STORES

31, 1992. Comparable-store sales growth is about 5%-6%, he said.

Now, with the acquisition behind it, Strawberries is positioned to grow, Lipton said. The company's existing distribution center should be able to handle the company's

existing distribution center should be able to handle the company's growth; it was designed to service 250-300 stores, he said. In 1995, the chain plans to open

25 stores, and it will maintain that pace for the next several years. Currently, Strawberries fields about 155 outlets, of which about 37, in the Virginia/Washington, D.C., market, operate under the Waxie Maxie's logo.

"Over the next four years, we will spend about \$20 million in building new stores and for remodels and capital improvements," Lipton said. Also, Lipton said that acquisitions will fuel growth.

While many of its competitors are concentrating on opening superstores, Strawberries will follow its strategy of opening neighborhood stores in its current markets along the Northeastern coast, from Maine down to Virginia. Stawberries mainly opens stores of about 6,000 square feet in strip centers and free-standing locations. "Despite all the competition,

(Continued on page 96)

BIBLIOTECH ...

Dove Plans To Fly On \$4 Mil. From Share Sale Audiobook Publisher To Pay Debts, Acquire Rights

BY TRUDI MILLER ROSENBLUM

NEW YORK—Dove Audio Inc., an independent audiobook publisher, hopes to raise about \$4.13 million through a public offering and use the funds for paying down debt and for general corporate purposes.

In the proposed offering, the company plans to issue 833,333 shares, or 23.4% of outstanding shares, at \$6 per share. Dove will use \$900,000 to pay outstanding debts and \$300,000 to pay money owed to two company executives, company president Michael Viner and VP Deborah Raffin Viner. The remainder of the profits will be used for general purposes and working capital, including acquiring the rights to book and film properties.

After the offering, which, at press time, was expected to happen during the week of Nov. 14, principal shareholders, directors, and officers will own about 2.8 million of the outstanding shares, or 76.6%.

In the first six months of 1994, the company had a net loss of \$357,000, compared to a net loss of \$80,000 in the first six months of 1993. For the year ending Dec. 31, 1993, Dove posted a net profit of \$107,000 on total revenues of \$7.8 million, compared with 1992's net profit of \$1.23 million on total revenues of \$9.3 million.

Total revenues for the first half of 1994 were \$3.9 million, up 20.7% from the \$3.23 million generated in the same period in 1993. Of total sales, publishing accounted for \$2.94 million in revenues in the first half of 1994, compared to \$3.2 million for the same period in 1993, a decrease of 9%. This drop was attributed to lower revenues from third-party licensing, lower average unit sales prices because of significant remainder sales, and an in-

crease in reserves established against audiobook sales.

The other source of revenue for the first half of 1994 was the domestic network licensing of "Morning Glory," which produced film revenues of \$944,000.

For the year that ended Dec. 31, 1993, revenues from publishing



rose to \$7.5 million, from \$5.2 million in 1992, an increase of 44%. Film revenues fell to \$340,000 in 1993, from \$4.1 million in 1992, a decrease of 92%. Operating profits fell to \$307,000, from \$1.44 million, a decrease of 79%, in the same period.

The rise in publishing revenues in 1993 was attributed to the success of Robert James Waller's "The Bridges Of Madison County" and "Slow Waltz In Cedar Bend," plus the release of more new titles in 1993 than in 1992, as well as increased sales of catalog titles. Film revenues decreased because 1992 had the network debut of Dove's TV-movie "Sands Of Time." But in 1993, film revenues were due only to licensing "Morning Glory" in certain markets.

The lower net profits in '93 were attributed to increases in expenses: The cost of sales increased 44%, from \$3.2 million in '92 to \$4.6 million in '93, due to the increase in sales volume; selling, general, and administrative expenses rose 21%,

from \$2.3 million in 1992 to \$2.7 million, due to increased overhead costs and the fact that in 1992 certain personnel and administrative costs relating to film production were capitalized as film costs rather than general costs that year. Interest expense increased 60% in 1993, from \$85,000 to \$136,000, due to higher debt levels, but partially offset by lower interest rates on certain debt.

Dove was founded in 1985 and currently has a library of 800 audiobook titles. The company produces 100 to 120 new titles a year, and has recently moved into the fields of book publishing and film production. Among its best-known audio titles are the Grammy-winning "Audrey Hepburn's Enchanted Tales," Amy Tan's "The Joy Luck Club," Robert James Waller's "The Bridges Of Madison County," Stephen Hawking's "A Brief History Of Time," LaVyrle Spencer's "Family Blessings," and six titles by Sidney Sheldon, who is also a director of the company and one of its founders.

(Continued on page 98)

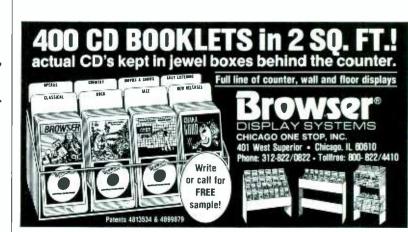
In addition to 104 different section dividers, 191 categories, 1312 artists, and a full line of accessories,

ANY THING YOU WANT.

we can custom print



FOR A FREE CATALOG CALL 800/648-0958
GOPHER PRODUCTS



THE CD LISTENING STATIONS INTERACTIVE POINT-OF-PURCHASE SYSTEMS

FEATURING RELIABLE TOP-QUALITY COMPONENTS FULL ONE YEAR WARRANTY INCLUDED



MODEL CDLS 406T

TABLE-TOP MODEL 6 TITLES/UNIT DIM: 27.25"H X 25.5"W X 24"D



MODEL CDLS 101 SINGLE DISC D1M: 7"H X 20"W X 13"D



MODEL CDLS 212 12 TITLES/UNIT 56"H X 25.5"W X 23.25"D

CONTROL PANEL FEATURES: VFD SCREEN, DISC SELECT, TRACK SELECT, STOP & VOLUME MODULAR COMPONENTS (WITHOUT FIXTURE) AVAILABLE MANY DIFFERENT MODELS AND COLORS TO CHOOSE FROM COMING SOON: VIDEO, CD-ROM, AUDIO BOOKS, VIDEO GAMES...

DEVELOPED BY HIGH LEVEL MARKETING Los Angeles, California (818) 769-7700



Reinforced Headphones

Jewel-Box Display

Automatic Shut-Off

• Full Power Return

Easy Mounting

Call 1-800-835-7072

lescan now for <u>free</u> catalog. Full line suppliers of interactive merchandising systems including CD Changers Music, Video & Audiobook sampling systems and interactive touch screen kiosks



Garth May Not Steal Christmas, But New Year's Is Definitely His

GARTH TO THE RESCUE: Just when you thought that stores were bursting at the seams with new album releases from superstars, merchants might want to save some of their opento-buy dollars for what will undoubtedly be the last, if not the biggest, release to come out during the holiday selling season. Garth Brooks is expected to release a greatest hits package Dec. 20.

Cema may follow the Disney example and offer the album for a limited time, although no cutoff date has been set.

The album will contain 18 tracks, according to sources, and will carry list equivalent prices of \$15.98 for CD and \$10.98 for cassette.

Previously, Pearl Jam's "Vitalogy" and Vanessa Williams' "The Sweetest Days" held the distinction of vying to be

the last big releases for this holiday season. Both are due Dec. 6.

EMI Records Group executives were unavailable to officially comment. One executive in the EMI

camp says that Liberty has wanted to put a Brooks greatest hits album out for a while, and recently got the go-ahead. Then, when label execs were considering potential release dates, they saw that they could get the album out in time to provide shoppers with one last Christmas gift.

by Ed Christman

Howard Appelbaum, executive VP at Kemp Mill Music, says that the Dec. 20 Brooks release is quite interesting. "We do a ton of business during the period between Thanksgiving and Christmas," he notes. "But the week after Christmas is huge, and in January there is a tremendous opportunity to market product. Consumers are flush with cash in January, before their credit card bills

GOOD WORKS: One of the things up for auction at the 1994 Nordoff-Robbins Silver Clef Award fundraiser, which this year honored Atlantic Records chairman Ahmet Ertegun, was a full month of sale pricing and in-store positioning for a featured album of choice at Blockbuster Music. Epic Records won a spirited bidding war with a final donation of \$37,000. Proceeds from the auction was donated to the Nordoff-Robbins Music Therapy Foundation.

AT TRICK: Virgin Retail Group U.S. dropped Track a line to promote the opening of its third megastore Nov. 21 in Sacramento, Calif. That store will take in 25,000 square feet spread over two levels, and in addition to the usual large selection of music, video, and computer software games, it will have separate jazz/new age and classical rooms. Also, it will carry Virgin-brand clothing, feature 150 listening posts, and stock

URIED UP: Mainstream Records, which at one time had as many as 12 stores, has closed its doors, selling off its few remaining locations, according to a letter sent to Billboard by the company's owner, Jim Peterson,

CEMA REPORTS that it is revamping its team. Joe McFadden says Cema has restructured part of its field staff. Last month, it changed the jobs of the branch marketing representatives, making them artist-development representatives and assigning them to work under Cliff O'Sullivan, who has been named VP of artist development. O'Sullivan previously was a senior director of product development at Mercury Records.

The O'Sullivan-led team will have one job—a very important job, McFadden says. "We wanted a staff to think about breaking artists 24 hours a day.

That staff numbers 24, with 16 regional ADRs and eight urban reps. Previously, Cema had two teams, a blue and red team, and each worked different

artists-often resulting in buyers receiving two phone calls from Cema, among other snafus. Now the team is divided up regionally, so that buyers receive only

one call, and the ADRs are more in tune with what is happening in their market.

"The team will work a focused priority list from the labels," says McFadden. So, for example, the developingartist team would work on albums by Cema acts like Moist, Bloodline, Everclear, and Big Chief. "Their job is to work with retail and other marketing elements to help break records," he said. "They will work closely with the labels" distribution and regional staffs.

KEVAMPED: Capitol has made over its field marketing team as well, according to Faith Henschel, VP of field marketing. The company's label directors, who oversee all marketing and advertising plans for Capitol's projects in their regions, are Joy Feuer, covering the West and based in Burbank, Calif.; Eric Schindler, covering the South and based in Atlanta; Barbara Schwartz, covering the Northeast and based in Hackensack, N.J.; and Tom Balla, covering the Midwest and based in Arlington Heights, Ill.

Assisting the label managers, respectively, are marketing managers, Danielle Flores, based in Alameda, Calif.; Koby Halbrook, based in Irving, Texas; Mariva Magsino, based in Hackensack, N.J.; and marketing director Cheryl Shaver, based in Middleburg Heights, Ohio.

SHOWING SOME SPINE: In response to an item two weeks ago about Rykodisc choosing to go with a cardboard top spine, Ryko VP Rob Simonds told Track that the pressing plant the label uses to press albums doesn't have the capability to provide cellophane spines like those used by the majors. The key, Simonds says, is that the label wanted to meet retail's needs by having a top spine, and that the top spine that Ryko uses allows the label to provide additional information about its CDs . . . Responding to that item, Bobbi Miller. marketing director at Seattle-based Sub Pop, wrote to inform Track that Sub Pop albums have top spines.



Close the Loop

WE HAVE ALMOST everything you need to close the loop on great audio sales this holiday season.



First, there's the dramatic historical lift you get in Disney audio sales for the fourth quarter. That's probably because (so we're told by consumers) Disney audio makes the perfect stocking stuffer or family holiday travel companion.



Second, there's The Lion King. Now that the king has returned to theaters and a whole new wave of promotion is underway, your sales across all our Lion King products will be roaring as loud as ever.



Third, there's Walt Disney Records' ággressive 4th quarter consumer promotions, including Lion King Soundtrack and catalog product rebate offers in conjunction with Dial Liquid Soap.



But the critical fourth part is up to you. To maximize the opportunity and close the loop, you need to make sure your Disney audio section is well stocked and merchandised. So check that stock level and merchandising plan now. After all, you would'nt want a great sales opportunity to get left out in the cold!



Big-Name Execs Go DIY With New Indies

Also, The Blues Flow Once More From Radcliff's Hands

ABELS GALORE: News of a host of newly formed regional independent labels-many of them started up by executives with noteworthy track records—has hit DI's desk in recent weeks.

Dakota Arts, an imprint based in Needham, Mass., has been founded by Bruce Dickinson and Jay Fialkov. Dickinson was most recently A&R VP at MCA, where he was involved with such acts as Meat Loaf and the Tragically Hip; he previously was active in the marketing and artist development arena at Columbia. Fialkov is a prominent Boston entertainment attorney and manager.

The label is kicking off with "Graham Parker's Christmas Cracker," a three-song EP of holiday material by one of our favorite singer/songwriters. The record is being distributed by REP Co. in Minneapolis.

Kudzu Records has sprung up from the underbrush in Birmingham, Ala. The company partners Don VanCleve, president of the Alabama retailer Magic Platter, with Conrad Rafield and Jay Wilson, partners in Birming-ham's New Era Management & Promotions.

The label, which is being distributed by Alliance Entertainment's Encore in Denver, has made deals with three acts: Athens, Ga.'s Catfish Jenkins (whose just-issued debut album, "Normaltown," was produced by John Keane, known for his work with such notables as R.E.M. and Indigo Girls); local blues-rock unit Gravy; and Slick

Santa Fe, N.M., is serving as the home base of MTI (short for Musical Transformations Inc.). The company, founded by artistproducer Mariam, launches this month with the label chief's own "Mesa Sunrise." Forthcoming projects include a "Santa Fe Sampler"; an album by Native American artist Robert Mirabal; and a reissue of singer/songwriter Eliza Gilkyson's "Pilgrims."

MTI is being distributed by a variety of regionals: Rockbottom in Davie, Fla.; Great Bay in Baltimore; City Hall in San Rafael, Calif.; and Action in Cleveland.

Finally, former Epic national director of rap and alternative Troy White is operating his own Chicago-based company, Vibration Entertainment. The imprint just debuted with "Insanity Jane," an album by Windy City soul-pop singer Wade Hubbard. Alliance is distributing Vibration. White continues to operate his urban marketing firm, the White House.

KENT REDIVIVUS: In other label news, L.A.-based industry vet Morey Alexander has revived the Kent Records imprint. In the '60s, Alexander moved from Chicago to L.A. to work with Kent, a noted blues imprint whose artists included B.B. King, Lightnin' Hopkins, and John Lee Hooker.

Alexander bought thousands of



by Chris Morris

masters from Kent's Jules Bihari in 1970, and later sold most of the masters to Frank DiLeo, who has since leased much of the material to Virgin's Flair Records. However, Alexander has retained the Kent logo and some vintage material, a good deal of it previously unreleased.

Kent reappears this month with a new album, "Lost In The Blues," by L.A.-area vocalist Zola Moon. The company also will initiate a reissue campaign. Artists will include harmonica master Charlie Musselwhite, L.A. blues icon Johnny Otis, and comic Rudy Ray Moore; anthologies will be devoted to the work of such blueeyed blues talent as pianist Barry Goldberg, guitarist Mike Bloomfield, and guitarist Harvey Man-

LAG WAVING: After years of lionization on the Washington, D.C., and New York blues scenes, guitarist Bobby Radcliff attracted plenty of attention with his first two Black Top Records releases, "Dresses Too Short" and "Universal Blues." Then the worst happened.

Two years ago, Radcliff started devloping problems with his hands.

"The first thing I had was a ganglion on my hip joint, the first joint of my index finger," Radcliff says. "It was like having a pebble under

my joint.
"Then I developed carpal tunnel syndrome," he says. "I eventually

developed numbness in the fingers and couldn't play comforta-bly. I couldn't feel the strings. It was probably the scariest feeling I ever had. I didn't know what the hell was going on. I was terrified. I said it was all over-my career was dead."

Thankfully, Radcliff ultimately had two operations that alleviated his problems, and he has returned with a third Black Top set, "There's A Cold Grave In Your Way," that captures his biting,

One of the loveliest tracks on the new release is "I Need You So," based on an arrangement of the B.B. King tune by Radcliff's mentor, Magic Sam.

'When I was younger, I modeled myself after him," Radcliff says of Sam, who tutored the guitarist as a teen in Chicago, "I kinda got stuck with his title when I was a kid. He was such a big influence-I wouldn't be playing blues guitar without his influ-

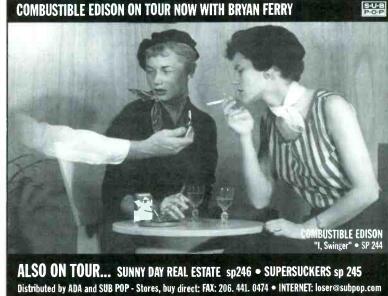
"Cold Grave" also bears a heavy soul imprint, with covers of classics by Tyrone Davis, Beginning Of The End, and Kool & the Gang. Radcliff drew these tunes from his days in D.C. R&B com-

"I was playing a lot of black clubs and had basically an all-black band," Radeliff says. "That period of soul really hit me ... It got for me where you couldn't just play blues all night. You had to mix it up.'

Radcliff and his group—which includes bassist Billy Ottinger, drummer Chris Lacinak, and recently recruited second guitarist Mark Longeran-will be appearing at New York's Bottom Line Dec. 3 and at Fleetwood's in D.C. Dec. 29. The band is contemplating additional dates in Europe and the U.S. for early '95.









SERVICING AUDIO RETAILERS COAST TO COAST... **OUR TOP PRIORITY!** CUSTOMER SATISFACTION means fulfilling their special order requests STAT. If your current distributor continuously has your items on "terminal backorder," it's time for you to turn to BAKER & TAYLOR! We've firmly established a national reputation for carrying deep, deep catalog, from hundreds of major and independent manufacturers. With coast-to-coast service and same-day shipping for qualifying orders, we'll help you "close the sale" with just one easy phone call. Send us your "outs" and see what we can do for you and for your customers. BE ON TOP, STAY ON TOP: WITH BAKER & TAYLOR! **CALL TODAY!** 1-800-775-3300, X 128 BAKER & TAYLOR

AFTER BUYOUT, STRAWBERRIES IS RIPE

(Continued from page 93)

there is still a lot of opportunities and niches out there [in the chain's present markets]," Lipton said, adding that Strawberries might include a new market or two in its trade area in the coming year.

While eschewing the superstore strategy, the chain has three stores that are each larger than 10,000 square feet—two in Boston and one in New Haven, Conn. Strawberries opens larger stores in markets that can support them,

"APURIMAC" (HOM 7016)

"MYSTIC ISLAND"

WATER STORIES"

as well as satellite stores. But Lipton cautioned that superstores will never be the chain's bread and but-

While noting the competition, Lipton acknowledged that price cutting by some chains had made the landscape tougher to navigate. But he added that Strawberries has maintained its sales when go-ing against discounters. "We think our stores offer a lot of value be-yond price," he said. "We are

PURIMAC II

RETURN TO ANCIENT AMERICA"

arrangements make this collection of ten

Evocative, emotional, enchanting... Cusco,

where the modern meets the mystery of

"Cusco shows us that concern for the

-The MAC Report

world around us can be captivating and

songs an exemplary interpretation of

Haunting flutes, playful pan pipes,

traditional rhythms and electronic

indigenous life in the Americas

Ancient America.

stimulating.

Higher Octave Music

strong in service."

In addition to building new stores and remodeling existing ones, the chain will spend another \$3 million-\$4 million to improve its systems and to roll out a point-ofsale/inventory replenishment system. As part of that, Lipton said the company will replace many of its existing systems. The rollout is scheduled to begin in January with some test stores, and he hopes it will be completed by late summer.

Those systems will improve selection while freeing up store managers' time to concentrate on merchandising, Lipton said. "We want to get managers away from tasks and allow them to focus on merchandising more," he said. "That has been a big theme at the convention.

The chain also is hoping to improve in customizing inventory in the stores. Wilson said the chain has put together in-store programs for about five different genres of music. "Now, if you have a title that doesn't make sense chainwide, you can target stores that are strong in particular genres." Those programs are for urban, alternative, classical, jazz, and country.

Waxie Maxie's was perceived as the place for rock, "but we sell a lot of R&B there, and we have renewed Waxie's commitment to that genre," Wilson said.Waxie Maxie's also sells a lot of country, he added.

Going forward, Strawberries plans to use its systems "to figure out ways to better target merchan-

One tool that will allow the chain to Target customers better is the istation, which the chain is in the process of adding to stores. So far 80 outlets have an i-station, which allows customers to sample music from practically every album in the store and also collects demographic data and information on users' musical tastes. The chain plans to add it to more stores.

The average Strawberries outlet is probably stocked with about 20,000-25,000 CD titles, Lipton said. Strawberries also carries about 10,000-12,000 cassette titles. He noted that many of the company's competitors have been decreasing their commitment to cassettes, but Strawberries still gets (Continued on page 98)



- 16. ANOTHER STAR IN THE SKY
- 17. NOUVEAU FLAMENCO OTTMAR LIEBERT
- 18. CLASSICA NOUVEAU TOM BARABAS
- 19. UNIVERSE 3 VARIOUS FATHON

- REAL MUSIC

 23. TO RUSSIA WITH LOVE MANNHEIM
 STEAMROLLER AMERICAN GRAMAPHONE
 24. IN MY TIME YANNI PRIVATE MUSIC

dise correctly," he said.

TITLE/ARTIST/LABEL

- 20. WINDHAM HILL SAMPLER '94
- 21. HONORABLE SKY PETER KATER &
- R. CARLOS NAKAI SILVER WAVE

 22. THE SACRED FIRE NICHOLAS GUNN
- 25. ONE THOUSAND & ONE NIGHTS SHAHIN & SEPEHR HIGHER OCT

TOD RECCAE ALRIMS...

Billboard.

	IUP NEGUAE ALDUNIO™							
THIS WEEK	LAST WEEK	WKS. ON CHART		sample of retail store and rack sales compiled, and provided by SoundScan ARTIST				
1	1	2	DESTINATION BROOKLYN	NO. 1 * * VICIOUS Weeks at No. 1				
2	2	43	QUEEN OF THE PACK EPIC 53763*	PATRA				
3	4	43	BAD BOYS BIG BEAT 25282/AG	INNER CIRCLE				
4	3	21	YAGA YAGA EASTWEST 92327/AG	TERROR FABULOUS				
5	5	43	PROMISES & LIES VIRGIN 88229	UB40				
6	7	11	REGGAE DANCER BIG BEAT 92408/AG	INNER CIRCLE				
7	10	5	STIR IT UP COLUMBIA 57511	VARIOUS ARTISTS				
8	6	23	KIDS FROM FOREIGN DELICIOUS VINYL/EASTWEST 92349/AG	BORN JAMERICANS				
9	8	43	COOL RUNNINGS CHAOS 57553*/COLUMBIA	SOUNDTRACK				
10	9	7	VEX MCA 11114	STEEL PULSE				
11	11	14	REGGAE GOLD 94 VP 1369	VARIOUS ARTISTS				
12	12	43	SONGS OF FREEDOM ▲ TUFF GONG 12280*/ISLAND	BOB MARLEY				
13	15	41	VOICE OF JAMAICA MERCURY 518013*	BUJU BANTON				
14	14	12	BEST OF DANCEHALL REGGAE PRIORITY 53758	VARIOUS ARTISTS				
15	13	42	ALL SHE WROTE MANGO 9930*/ISLAND	CHAKA DEMUS & PLIERS				

TOP WORLD MUSIC ALBUMS...

EEK	AGO	7	Compiled from a national	sample of retail store sales reports.
THIS WEEK	2 WKS.	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			* *	No. 1 ★ ★
1	1	31	TALKING TIMBUKTU HANNIBAL 1381	ALI FARKA TOURE WITH RY COODER 31 weeks at No. 1
2	3	19	THE GUIDE (WOMMAT) CHAOS 53828/COLUMBIA	YOUSSOU N'DOUR
3	8	7	ISO MANGO 539941/ISLAND	ISMAEL LO
4	2	13	TRANCE PLANET WORLDLY MUSIC 7206/TRILOKA	VARIOUS ARTISTS
5	5	13	FANDANGO NIGHTS MESA 79079/RHINO	WILLIE & LOBO
6	4	19	WAKAFRIKA GIANT 24566/WARNER BROS.	MANU DIBANGO
7	6	33	AYE MANGO 539 934/ISLAND	ANGELIQUE KIDJO
8	7	51	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/ELEKTRA	GIPSY KINGS
9	9	23	SABSYLMA LUAKA BOP 45537/WARNER BROS.	ZAP MAMA
10	NE	WÞ	ROSE AND CHARCOAL METRO BLUE 30080/BLUE NOTE	MARISA MONTE
11	NE	w►	RITUAL NONESUCH 79349	LE MYSTERE DES VOIX BULGARES
12	NE	w►	BEGGARS AND SAINTS TRILOKA 7208	JAI UTTAL
13	13	31	THE MANSA OF MALI - A RETP MANGO 539 937/ISLAND	ROSPECTIVE SALIF KEITA
14	14	3	MUZINA ROUNDER 5059	TABU LEY ROCHEREAU
15	11	5	ASHIKO XENOPHILE 4018/GREEN LINNET	I.K. DAIRO

TOP NEW AGE ALBUMS...

1	4	3	★ ★ NO. 1 FOREST WINDHAM HILL 11157 1 week at No. 1	★ ★ GEORGE WINSTON			
2	1	5	ACOUSTIC PLANET HIGHER OCTAVE 7070	CRAIG CHAQUICO			
3	2	35	LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116	YANNI			
4	3	7	MANDALA DOMO 71001	KITARO			
5	6	5	PASSION MUSIC FOR GUITAR NARADA 61044	VARIOUS ARTISTS			
6	13	5	ROMANCE MUSIC FOR PIANO NARADA 61045	VARIOUS ARTISTS			
7	5	29	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS			
8	7	13	WINDHAM HILL PIANO SAMPLER II WINDHAM HILL 11149	VARIOUS ARTISTS			
9	12	155	SHEPHERD MOONS ▲' REPRISE 26775/WARNER BROS.	ENYA			
10	9	31	GUITAR PASSION UNIVERSAL WAVE 1214	CHARO			
11	14	9	IN SEARCH OF ANGELS WINDHAM HILL 11153	VARIOUS ARTISTS			
12	8	13	APURIMAC II HIGHER OCTAVE 7067	CUSCO			
13	10	27	NARADA LOTUS ACOUSTIC SAMPLER 5 NARADA 61041	VARIOUS ARTISTS			
14	19	63	HOURS BETWEEN NIGHT + DAY OTTMEPIC 53804	MAR LIEBERT + LUNA NEGRA			
15	18	286	WATERMARK ▲ REPRISE 26774/WARNER BROS.	ENYA			

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

'One of the most popular New Age groups -Ornega New Age Directory CUSCO 2000" (HDM 7/HE) Billboard's #1 Independent Adult Alternative/ New Age Label 1991, 1992 & 1993 As In music, so in life' **Higher Octave Music** 23715 W. Malibu Rd. #358, Malibu, CA 90265 (310) 589-1515 • Fax (310) 589-1525 "CUSCO 2002" (HOM 7051) NAIRD

Rounder Enters Alternative Distrib With MFLP Purchase

ROUNDUP: The Rounder Records Group's recent purchase of Music For Little People's distribution company gives the latter a stronger base from which to operate, and opens the door for Rounder to alternative distribution.

That's the consensus of executives at both Rounder and the former Music For Little People Distribution—which was just renamed Rounder Kids.

The deal does not include the Redway, Calif.-based Music For Little People label (or its sister label, EarthBeat!), nor does it take in MFLP's consumer mail-order



by Moira McCormick

business, which remains jointly owned by founders Leib and Linda Ostrow, Jimmy Durchslag, Stuart Schonfield, and Warner Bros. Records. But the next wholesale catalog will bear the name of the new distribution company, Rounder Kids.

According to Anne Tangney, marketing director for Rounder Kids, the seven-person staff of MFLP Distribution, based in Montpelier, Vt., has remained the same through the Sept. 12 ownership change. Now, however, shipping is being handled out of Rounder's Cambridge, Mass., headquarters. Rounder Kids functions as a separate corporation within the Rounder Records Group, says Rounder co-founder Bill Nowlin. (Though Rounder had never operated a specific chil-

dren's division, the label has released several kids' titles a year for some time.)

Nowlin, who says he learned of MFLP Distribution being on the block last spring, adds, "We wanted to strengthen ourselves in the alternative distribution market, and children's product is a major genre for nonrecord accounts. We're very interested in reaching into the book market-we see Borders Books & Music as a positive development. People who like our music [predominantly blues, folk, world, and reggae] tend to be on the literate side, and many probably don't even set foot into [mainstream | record stores.'

Nowlin, who acknowledges that Rounder's own inventory of niche music is particularly compatible with the niche aspect of children's product, says Rounder director of special marketing Bing Broderick and director of marketing Susan Piver "will be consulting with Will Forest [formerly of MFLP Distribution, now Rounder Kids' sales manager] on ways to bring Rounder product into alternative stores. Will is very autonomous; we're relying on him and his staff to continue what they've been doing."

ing."
"Our focus is the same," says
Tangney, who had, like Forest,
previously worked for Silo Inc.
Silo, along with the former Music
For Little People Distribution, is
regarded as the largest independent distributor of children's product. "Our accounts [some 2,200]
are the same," Tangney adds.

What has changed—for the better, according to Forest—is "we're able to have a lot more stock and a lot better fill." After all, he notes, Cambridge is an urban center, unlike rural Redway in Northern California. "Rounder understands that distribution is a high-volume, low-margin business—that children's product in particular is a

hard sell, different from most other audio—and they know how to do it profitably."

STAR TRACKS: Fred Penner and his Cat's Meow Band have embarked on their first Canadian tour in 21/2 years. The Winnipeg resident and much-loved veteran kids' singer/songwriter (15-plus years and counting) will complete 35 northern dates before 1995 arrives. (As always, the devoted father of four is scheduling gigs around birthdays and holidays.) Supporting Penner's most recent Oak Street Music release, "What A Day!." the tour is intended to raise awareness for Pediatric AIDS Canada ... Speaking of beloved

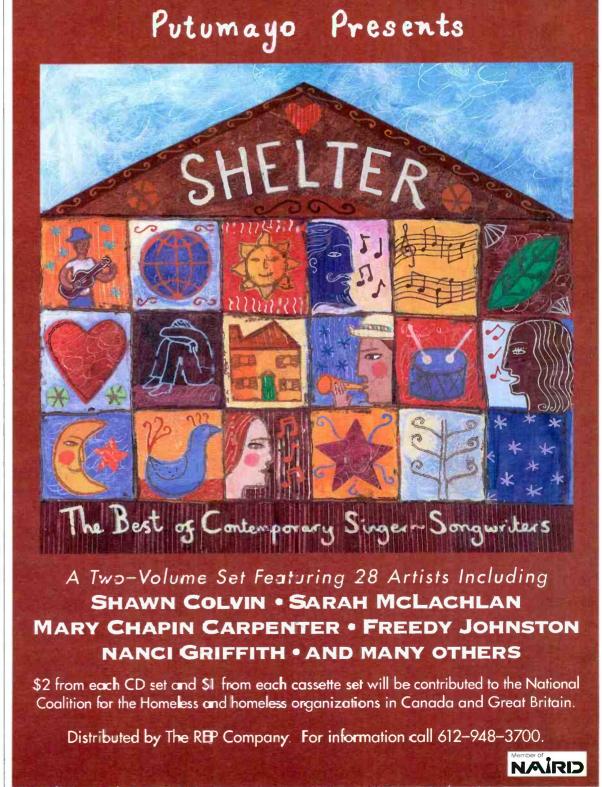
veterans. Mister Rogers has a pair of new audio releases available through the Hal Leonard Corp., of Milwaukee. "You Are Special" features 15 songs written and performed by Fred Rogers; a book/audio "MusicTivity" pack, "Won't You Be My Neighbor?," consists of a music-based activity book accompanying the CD or cassette . . . Since leaving Walt Disney Records earlier in the year, Craig 'n Company's Craig Taubman has kept his dance card plenty full. To wit: Taubman composed and directed all original music for the Fox network's new preschool series "Rimba's Island"; composed and performed "You're My Best Friend" for Paramount's family

film "Andre"; will host the program "Eco-Kids" on the Ecology Channel next spring; and will release a new album, "My Jewish Discovery," a collection of Jewish children's music, this January.

DISNEWS: The latest from Walt Disney Records' Storyteller Series are the book/cassette packages "The Lion King: Far From The Pride Lands," featuring original cast voices; and the Christmas release "The Lion King: The Brightest Star." narrated by James Earl Jones (the voice of Mufasa in "The Lion King"). Also available is the second release in Disney's recently debuted sing-along series, "Beauty (Continued on page 99)



Hat Trick. MCA Records and Uni Distribution held a cocktail reception for radio and retail to promote Patti LaBelle's new MCA album, "Gems." Pictured, from left, are Paul Barrette, East Coast promotion director, MCA Records; Rich Grobecker, divisional VP, Uni Distribution; Diane Monk, regional promotion manager, MCA; LaBelle; Rhonda Foreman, regional director of sales, MCA; Mike Khouri, regional sales manager, Uni; Abbe Frank, senior director of marketing, Uni; and Mike Toomey, sales representative, Uni.





He came to your store with only one thing on his mind. He wanted a CD. He didn't want to hear 'we're out of it."

If you were out, he could've done something drastic He'd probably have gone to another store. Worse, he might have never come

SOUTHWEST WHOLESALE

4240 Lockefield Houston, Texas 77092

REGGAE MUSIC

Aree Catalog, Same Day Mail, Best Price
Call Toll Free To Place Orders

1-800-441-4041 *Fax:* 718-658-3573



Import Export



STRICTLY THE BEST 14 CASSETTE, CD, & LP VP # 1394

MAIN BRANCH: 89-05 138th Street, Jamaica, NY 11435 Tel: 718-291-7058 IN FLORIDA: 5893 S.W. 21st St., W. Hollywood. Florida 33023 Tel: 305-966-4744 Fax: 305-966-8766

LARGEST DISTRIBUTOR

Billboard 8/G SEVEN

ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide: The worldwide music & video business-to-business directory jampacked with record & video co's, music publishers, distributors & more. \$109
- 2. International Talent & Touring Guide: The source for U.S. & international talent, booking agencies, facilities, services & products. \$85
- 3. Record Retailing Directory: Detailed information on thousands of independent music stores & chain operations across the USA. \$125
- **4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. **\$45**
- **5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. **\$50**
- 6. International Recording Equipment & Studio Directory: All the facts on professional recording equipment, studios, & equipment usage. \$50 \$40!
- International Latin Music Buyer's Guide: The essential tool for finding business contacts in the Latin music market. \$60

Mail in this ad with check or money order or call today! For fast service call: 1-800-223-7524 Or 1-800-344-7119 In NY call (212) 536-5174. In NJ call (908) 363-4156.

Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701

Please add \$4 per directory for shipping & handling (\$10 for international orders).

Add appropriate sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only.

All sales are final.

98

Retail

STRAWBERRIES

(Continued from page 96)

about 30% of sales from them. The typical outlet also carries about 800-1,000 video titles, he said.

At the convention's award dinner, Lipton told employees that 1994 "has been a year of tremendous accomplishments, not the least of which was the acquisition."

He noted all the steps that the chain was taking to "further strengthen the company and help it attain our goal to be the dominant retailer in our market-place."

But as the chain embarks on its future objectives, Lipton reminded the store managers that they were the key ingredient in the company's plans. "It can't be done without our great group of store managers," he said.

At the convention, Strawberries presented its annual employee awards. District manager of the year was David Hamula, Metro Boston district. Store manager of the year was Robin King of store No. 18. The award for best G.U.E.S.T. (greet, understand, escort, suggest, thank you) star went to Jennifer Donohue of store No. 526. The award recognizes customer service.

Marian Roberts of store No. 13 was named best visual store manager, David Fetz of store No. 522 was named best training store manager, and James Lamperetta of store No. 21 was named street smart manager. The rising star award went to Jim Camacho, district manager of the South Shore district. Ralph Tomei of store No. 98 was named shrinkbuster of the year.

Strawberries also presented awards to its vendors. For music, Richard Hegerich was declared major sales rep of the year, and Louisa Hufstader was named independent sales rep of the year. The major label of the year award went to UNI, and the independent label of the year award went to Koch International.

In other product lines, Fox/Video was named video vendor of the year. Maxell was named the accessory vendor of the year.

Convention attendees were entertained by numerous recording acts during the course of the convention. Among them were Jacko Pierce, Black 47, Marcus Roberts, Brownstone, Andru Donalds, Adrian Legg, Phil Perry, Rippopotamus, Over The Rhine, George Ducas, Blue Rodeo, Paula Cole, Jules Shear, and the Time Beings.

DOVE PLANS TO FLY

(Continued from page 93)

Dove has also published audiobooks by Dave Barry, Garrison Keillor, Andy Rooney, Mary Higgins Clark, Ed McBain, and numerous other authors. Movie tie-ins include "Buffy, The Vampire Slayer," "Dracula," "Batman," and "The Last of the Mohicans." The company also has a children's division, called Dove Kids.

In the book field, Dove has publishing rights to about 40 titles and is about to publish Faye Resnick's "Nicole Brown Simpson: The Private Diary Of A Life Interrupted." Films include "Morning Glory," based on a book by LaVyrle Spencer, and the TV-movies "Memories Of Midnight" and "Sands Of Time," based on books by Sidney Sheldon.

Billboard®

FOR WEEK ENDING NOVEMBER 26, 1994

Top Pop Catalog Albums

0	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG LIST PRICE)	THIS
	★ ★ ★ NO. 1 ★ ★ ★ MANNHEIM STEAMROLLER ▲ 3 AMERICAN GRAMAPHONE 1988 (9 98/14.98) 14 weeks at No. 1	1
	HARRY CONNICK, JR. ▲ WHEN MY HEART FINDS CHRISTMAS	2
	COLUMBIA 57550 (10.98 EQ/16,98) BOYZ II MEN	3
\vdash	MOTOWN 6365 (10 98/16 98) VINCE GILL ▲ LET THERE BE PEACE ON EARTH	4
-	MANNHEIM STEAMROLLER A CHRISTMAS	
H	AMERICAN GRAMAPHONE 1984 (9.98/14.98) NINE INCH NAILS ● PRETTY HATE MACHINE	5
-	TVT 2610* (9 98/15 98) BEASTIE BOYS ▲ ⁵ LICENSED TO ILL	6
H	DEF JAM 40238/COLUMBIA (7.98 EQ/11.98) EAGLES ▲ ¹⁴ GREATEST HITS 1971-1975	7
H	ELEKTRA 105* (10 98/15.98) BOB MARLEY AND THE WAILERS ▲ 5 LEGEND	8
H	TUFF GONG 846210*/ISLAND (10 98/16.98) JOURNEY A JOURNEY'S GREATEST HITS	9
-	COLUMBIA 44493 (9,98 EQ/15.98) PINK FLOYD * THE WALL	10
\vdash	COLUMBIA 36183* (15.98 E0/31 98) PINK FLOYD ▲ 13 DARK SIDE OF THE MOON	11
-	CAPITOL 46001* (9.98/15.98) AMY GRANT ▲ HOME FOR CHRISTMAS	12
	A&M 0001 (10.98/15.98)	13
L	REPRISE 26774/WARNER BROS (10.98/15 98)	14
	STEVE MILLER BAND A 6 GREATEST HITS CAPITOL 46101 (7 98/11.98)	15
	JIMMY BUFFETT ▲ 2 SONGS YOU KNOW BY HEART MCA 5633* (7.98/11 98)	16
	AEROSMITH ▲ 8 GREATEST HITS COLUMBIA 57367 (7 98 EQ/11 98)	17
	ERIC CLAPTON ▲ ³ TIME PIECES - THE BEST OF ERIC CLAPTON POLYDOR 825382*/A&M (7.98 EQ/11.98)	18
	NIRVANA SUB POP 34* (8.98/14.98)	19
	PATSY CLINE ▲ 4 MCA 12* (7.98/12.98) GREATEST HITS	20
	EAGLES ▲ 10 HOTEL CALIFORNIA ELEKTRA 103 (7 98/11.98)	21
	JAMES TAYLOR ▲ 7 GREATEST HITS WARNER BROS 3113* (7 98/11.98)	22
	JANIS JOPLIN ▲ 2 GREATEST HITS COLUMBIA 32168 (5,98 EQ/9,98)	23
	EAGLES ▲ 3 ELEKTRA 60205 (10.98/15.98) GREATEST HITS VOL. 2	24
	METALLICA ▲ 3AND JUSTICE FOR ALL ELEKTRA 60812 (9 98/15.98)	25
	ELTON JOHN ▲ 10 POLYPOR 512532*(ASM (7.98/11.98)	26
	CREDENCE CLEARWATER REVIVAL ▲ 2 CHRONICLE VOL. 1 FANTASY 2* (10.98/17.98)	27
	THE DOORS ▲ 2 BEST OF THE DOORS	28
	ELEKTRA 60345 (12.98/19.98) CROSBY/SINATRA/COLE IT'S CHRISTMAS TIME	29
H	LASERLIGHT 15152 (2 98/6.98) NAT KING COLE CHRISTMAS SONG	
H	CAPITOL 46318 (7.98/11 98) BARBRA STREISAND ▲ 3 CHRISTMAS ALBUM	30
H	COLUMBIA 9557* (5 98 EQ/9 98) VARIOUS ARTISTS DISNEY CHILDREN'S FAVORITES VOLUME 1	31
	WALT DISNEY 60605 (6 98/11 98) ALAN JACKSON ● HONKY TONK CHRISTMAS	32
-	ARISTA 18736 (10.98/15.98) GARTH BROOKS ▲ 2 BEYOND THE SEASON	33
	LIBERTY 98742 (10.98/15.98)	34
	COLUMBIA 40121 (15.98 EQ/28.98) METALLICA A 2 RIDE THE LIGHTNING	35
	MEGAFORCE 60396/ELEKTRA (9.98/13.98) FLEETWOOD MAC ▲ 3 GREATEST HITS	36
	WARNER BROS. 25801 (9.98/15.98) YANNI A REFLECTIONS OF PASSION	37
_	PRIVATE MUSIC 2067 (9.98/15.98) VARIOUS ARTISTS \$\text{\text{\text{VARIOUS ARTISTS}}} \text{\text{\text{\text{VERY SPECIAL CHRISTMAS}}}	38
	A&M 3911 (10.98/16.98)	39
	MCA 42031 (2.98/6 98)	40
	LYNYRD SKYNYRD A MCA 42293 (7.98/12.98) BEST-SKYNYRD'S INNYRDS MCA 42293 (7.98/12.98) BEST-SKYNYRD'S INNYRDS MCA 42293 (7.98/12.98)	41
	ORIGINAL LONDON CAST A 3 PHANTOM OF THE OPERA POLYDOR 831273/48M (10.98 EQ/16.98)	42
	VARIOUS ARTISTS WINDHAM HILL 11134 (10.98/15,98) A WINTER'S SOLSTICE VOLUME 4	43
	CHICAGO ▲ ² REPRISE 26080/WARNER BROS. (9.98/15.98) GREATEST HITS 1982-1989	44
	GREEN DAY KERPLUNK LOOKOUT 46* (7.98/10.98)	45
	ROLLING STONES ▲ 6 HOT ROCKS ABKCO 6667 (15.98/31.98) HOT ROCKS	46
	LED ZEPPELIN ▲ 10 ATLANTIC 82638/AG (10.98/15.98)	47
	METALLICA ▲ 3 ELEKTRA 60439 (9.98/15.98) MASTER OF PUPPETS	48
Г	BONNIE RAITT ▲ ° LUCK OF THE DRAW CAPITOL 96111 (10,98/15,98)	49
	1	

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.

When In Westport, Jazz Aficionados Drop By Sally's Place

■ BY KAREN BRUNO

WESTPORT, Conn.—"I've had a 40-year love affair with music," says a beaming Sally White, raising a clenched fist to her heart. "I wake up in the morning and truly feel that I'm lucky to want to go to work the way I do."

As the owner of Sally's Place, a jewel box of a store that specializes in jazz and alternative music, White is something of an institution in affluent Westport, a town characterized by its ties to Manhattan and the well-known musicians, songwriters, and composers who live here.

Her "love affair" began in 1955 while she was wheeling her first baby in a carriage past Melody House, a mom-and-pop record store in her hometown of Norwalk, Conn. A friend who worked in the shop suggested that she take a part-time job there. "Within 15 minutes of walking in the store, I knew what I wanted to do for the rest of my life," she says.

White eventually worked at Melody House in Westport, then managed the music department at Klein's,

a Westport bookstore, for 20 years. When the music section was converted into a children's book area, she knew it was time to move on.

In 1984, she opened Sally's Place in a former insurance office in a mini retail mall on Main Street, about a half block from Westport's thriving commercial district.

The cheerful clapboard building, which houses a florist and other local businesses, is on a leafy street. The site was selected for its low rent and ample parking—rarities in Westport. "My twin sister found it," she says. Sally's Place is located on the second floor, up a short flight of steps. "After 35 years in town, people know I'm here," Sally says of her less-thanideal location. A small wooden sign near the front door announces "Sally's Place."

White does not advertise, and she sells new music at list price only. "One time I thought about putting a few CDs on sale, but a kid who worked for me said, 'Sally, you don't have to do that,' so I didn't," she says.

White clearly relishes dealing with customers, and says, "The bottom



line never mattered to me." She did not know her annual gross (\$300,000) or the number of titles in stock (more than 15,000) until she asked her bookkeeper.

A typical exchange at the store goes like this:

Customer: "I have a nasty word for you, Sally."

Sally: "Is it Goody's?" Customer: "No.

Customer: "No. Ever heard of Kenny G?"

Sally: "Sure." Customer: "I need the same

sound as a gift for my brother-inlaw."

Sally (quickly): "There's George Howard, Najee, David Sanborn, Grover Washington."

Customer: "Oh, it has to be on a cassette."

Sally: "Grover should do."

"Once my customer walks in the door," White says later, with a dazzling smile, "I've got him. Even if he doesn't buy anything, he'll be back." With her knowledge of jazz, she feels she offers something that the chains cannot. The store is open seven days a week, and White works six of them. "I rarely take a vacation," she says.

This month, the small chain Hear Music is expected to open an outlet about five minutes from her store, joining Sam Goody as the local competition. White shows a visitor Hear Music's glossy brochure, which depicts the store's plush listening kiosks and wood paneling. "I can't worry about it," she says, clearly worried.

She has tried to keep her unclut-

tered, 600-square-foot store looking much the way record shops did in the '50s. "I work hard at that," she says. No promotional items, such as mobiles or posters, are displayed. Instead, framed artwork—photographs and lithographs signed for White by various jazz greats—line the walls. She keeps vinyl in the store partly because she "loves the way it looks," buying used product from collectors and new LPs from labels. Vinyl accounts for between 5% and 10% of gross sales; CDs account for 70%.

"Musicians feel comfortable in the store," says John DeChello, a part-time worker. "Dave Brubeck called up the other day. Any other music store, and I would have thought it was a friend goofing on me." The shop also has a section for self-produced CDs by local artists.

Jazz is the "focal point" of Sally's Place. "It's kind of like my passion," White says, and it accounts for 60% of the titles in the store, displayed according to label. The only videos she sells are jazz.

White, who buys direct from all the labels, says she has strong relationships with her suppliers. "[Sony] has great salespeople. I'm lucky I don't have to pay what the one-stops charge." She does, however, use a couple of one-stops for some orders.

What Sally's does not sell is "screaming metal or rap," she says. "I say to the kids who ask for it, 'I'm too cool for rap.' No one can tell me what to do, and if I don't want it in the store—if it is sexist, racist, violent, or angry—I don't have to carry it."

She also does not sell used CDs. "I don't want to be a library. I send them to City Disc," she says.

The store's most important selling tool is the music White plays. "Some-



Sally's Place is located on the second floor of a small shopping center on Main Street in Westport, Conn. (Photo: Karen Bruno)

one will come in and say that her husband told her to buy whatever I am playing," she says.

After she opened Sally's Place in 1984, White employed a full-time worker for five years. "He decided to go back to school at about the same time the recession began," she says. "I saved \$6,000 in salary and benefits in the first three months." Since then, White has relied upon two part-time workers, who start at \$7 an hour. "The kids find me," she says.

When she was starting out, White says, she "never ever thought" that she would own a business. "The store is mine now—I finished paying for it two years ago. After all these years, the business still has magic for me."



On the walls of Sally's Place are framed, signed photographs of jazz artists. (Photo: Karen Bruno)

CHILD'S PLAY

(Continued from page 97)

And The Beast Sing-Along, a full-color, 28-page lyrics book and songs-only cassette of "B&B" music.

KIDBITS: Sony Wonder has released a pair of audio products centered on New Line Cinema's new animated feature film "The Swan Princess." In conjunction with Epic Soundtrax and Sony 550 Music, Sony Wonder has bowed the movie's soundtrack, as well as a book/tape adaptation under its banner alone. Additionally, Sony Wonder and Sony 550 Music have jointly issued a commercial single featuring two songs from the movie: "Far Longer Than Forever" by Columbia artist Regina Belle, and "Eternity" by Epic Records' Dream Come True ... The voice of the Swan Princess herself, Broadway performer Michelle Nicastro, has released her newest album, "Reel Imagination-Classic Songs From Family Films," on Varese Sarabande . .. Two recently issued kids' albums target an older age group (preteens) than the customary preschool/early grades audience: Vitamin L's Every Moment!" (Lovable Creature Music, Ithaca, N.Y.) and "We Are The Future!" (Joy Sounds, Houston) ... Redmond, Wash.based songwriter Rick Wong's first children's album, "The Little Things" (Jacqui Bob Music Productions), is performed by an aggregation of area musicians, called Friends Of The Family, that includes players affiliated with Tim Noah, Tickle Tune Typhoon, and other children's music luminaries . New holiday-themed releases include Chicagoan Fred Koch's This The Season" (Melody House Records, Oklahoma City), an eclectically interpreted collection of favorites like "Must Be Santa" and "Jingle Bells"; Kid Rhino's "Have Yourself A Looney Tunes Christfeaturing the classic Warner Bros. cartoon crew; and Cindy Paley's "Chanukah, A Singing Celebration" (Kleet Productions, Van Nuys, Calif.) Paley's album, along with Warner Bros. "A Children's Chan-Records' ukah," is being worked by Las Vegas/New York-based radio promotion company Rock 'N' Boomers, which has also taken on first-rate indie artists Peggosus, Katherine Dines, Dana, Karen Golden, Chris & Judy, Club Baby Starring Denise, and Fritzie, whose new release "My Treasure Chest" (Slug Bug Records, Larchmont, N.Y.) is a charmer . . . The always-excellent Classical Kids series, from the Children's Group/ BMG Kidz, has won a most fitting Award of Excellence from the Film Advisory Board for its most recent album, "Tchaikovsky Discovers America" ... Shari Lewis and Lamb Chop will appear on Broadway Dec. 6-11 at the Richard Rodgers Theatre in the appropriately titled "Lamb Chop On Broadway" ... Master storyteller Jim Weiss's newest release is Rudyard Kipling's "The Jungle Book" (Greathall Productions, Benicia, Calif.).



COMPLETE

CD'S
TAPES
CD-ROM
KARAOKE
LASERDISC
ACCESSORIES
CASS. SINGLES
12" & 7" VINYL
VIDEO CASSETTES
+ FULL LATIN CAT.

5 LOCAL OFFICES TO SERVE YOU NATIONWIDE

Orange County Los Angeles Atlanta Philadelphia Milwaukee

(1) X

(800)827-7177 (800)795-6874 (800)758-6710

ohia (800)733-3397 kee (800)558-9066

bum Reviews

POP

► MEGADETH

Youthanasia
PRODUCERS: Max Norman & Dave Mustaine Capitol 29004

Proven masters of the melodic-metal form return with another hard-rockin' album that has clearly struck a major chord with fans: It debuted at No. 4 on The Billboard 200. Band's sixth set, recorded in offbeat environs of Phoenix, isn't a large stylistic departure from earlier outings, but that's hardly a complaint. "Youthanasia" is a pounder. From drumbeat opening of raging "Addicted To Chaos" to controlled thrash of single "Train Of Consequences," Mustaine and company deliver trademark aggressive rage'n'roll to powerful effect. Even the slower numbers pump; notably, "Tout Le Monde," which builds to a lusty explosion, and the slinky, swell "Family Tree

FRANK SINATRA

Duets II
PRODUCER: Phil Ramone, Hank Cattaneo
Capitol 28103

Sequel to the 1993 album that made Sinatra hip again is cut from the same template as the original: sparkling duets between Ol' Blue Eyes and a cast of partners that ranges from pop luminaries (Linda Ronstadt, Lena Horne, Neil Diamond) to rising stars (Jon Secada, Luis Miguel) to alternative rockers (Chrissie Hynde). Among the highlights are a bossa nova tinged "Fly Me To The Moon" with Antonio Carlos Jobim and a swingin' "My Kind Of Town" with Frank Jr. Another "event" record, albeit a repeat performance.

DIE TOTEN HOSEN Learning English, Lesson One PRODUCERS: Jon Caffery & Die Toten Hosen Atlantic 82702

That's Dead Trousers, in case anyone's German is rusty, but these guys, who have sold millions in their home region, are no slackers. They're punk enthusiasts, and the true lesson they offer on their first Englishlanguage set—which saw previous U.S. release in 1992 via Charisma—is a highspirited survey course of the genre. Classic punk material is resurrected energetically with assistance from members of the bands that originally recorded the songs. Here, then, are the late Johnny Thunders, in his last recording session, on "Born To Lose"; Joey Ramone on "Blitzkrieg Bop"; and members of the Vibrators on knockout "Baby Baby," among other highlights. A new album is due stateside next year.

* KEVIN SALEM Soma City PRODUCER: Niko Bolas Roadrunner 8879

Outstanding solo debut from singer/ songwriter Salem, previously known only as a former Dumptrucker and sideman for Freedy Johnston and Yo La Tengo. Riding high on Salem's excellent pop craft and Dylanesque phrasing (plus harmonies from Syd Straw), this consistently strong set is notable for the iron-fisted grooves of "Lighthouse Keeper" and "Resist," the "Exile"-style Stones-rock of "Deeper Hole," the splendid pop of "Amnesia" and "Remain," and the Kinks-ish changes of "Forever Gone," co-written by Butch Vig.

VARIOUS ARTISTS The Busby Berkeley Album PRODUCER: Simon Wood Angel 55189

Musical director/archivist John McGlinn is usually found bringing old Broadway shows back to life, but here he turns to four classic Warner Bros. musicals of the '30s choreographed by Busby Berkeley, with melodies by Harry Warren and words by Al Dubin. Re-creating—of course—the original Ray Heindorf orchestrations. McGlinn and his fine singers and orchestra cover ground familiar to movie-goers, yet with sound that brings the performances up

SPOTLIGHT



BAARA MAAL Firin' In Fouta PRODUCER: Simon Emmerson Mango 539 944

Third and strongest label release from Senegalese singer/songwriter Baaba Maal matches his classic declamatory vocals with compositions that show a sophisticated international perspective. In addition to Maal's large ensemble, this album features such guest players as Andy Shephard and Jah Wobble, and makes tasteful use of horns and even strings. Highlights of a sharp set include the pulsating West African funk of "Sidiki" and "Salimoun," the Latininfluenced "African Woman," the sonorous Afro-dub of "Mbaye" and "Njilou," and the hypnotic, acoustic groove of "Ba."

to digital-era standards. Songs include "42nd Street," "Shuffle Off To Buffalo," "You're Getting To Be A Habit With Me," and "We're In The Money." Can't you just see it all, too?

RAP

METHOD MAN

Tical PRODUCER: Prince Rakeem "The RZA" Def Jam 314 523 839-4

Album's title and performer's moniker both refer to marijuana. A prominent loose part from the gold-selling Wu-Tang Clan—he starred on the act's black belt-lethal jam "M.E.T.H.O.D. Man"—his solo set brings more mad flava. Passionate rhymes about ghetto love and everyday struggle cut through dusty, minimalist blends of drunken beats and spliff-sized grooves. The effect is both intoxicating and addictive

LORDS OF THE UNDERGROUND Keepers Of The Funk

PRODUCERS: Marley Marl, Kevin "K-Def" Handsford
Pendulum/EMI 30710

There's a cut on this album, titled "What We Want," on which the New Jersey rappers rhyme about their desire for the big time atop a track that has the energy of a Saturday night on the corner. They're not breaking the promise they made on their debut—to live and die for the funk. They're just hoping to float similarly constructed rhythm rafts further down the stream. Angel-voiced singer Deniece Williams is featured on "Faith," while George Clinton guests on the title track.

JAZZ

► CHICK COREA & JOE HENDERSON Live In Montreux

PRODUCER: Chick Corea Stretch/GRP 1112

Montreux, Switzerland, was the setting for this enjoyable acoustic live date that blends the contrasting styles of Corea and Henderson with the estimable rhythm section of bassist Gary Peacock and drummer Roy Haynes. Corea lets his pianistic fancies fly high, especially on solo introductions to his "Psalm" and to the Monk classic "Trinkle, Tinkle." Henderson's tenor ably navigates Corea's breathless,

SPOTLIGHT



CHANTE MOORE A Love Supreme PRODUCERS: Various Silas/MCA 11157

Vocalist's sophomore set is paced by thoughtful, romantic song and succulent arrangements. Though tempered somewhat to garner younger demos, the 15-track set remains true to the artist's core audience. Album has excellent crossover potential-not due to creative compromise. Rather, elegant production styling and simple but expressive vocal renderings yield broad-ranging appeal. From the deeply emotive "Am I Losing You" to the nostalgic cover medley "Free/Sail On," album has the potential to break artist to the next level.

romantic "Folk Song" and swings soulfully on Cole Porter standard "So In Love."

RODNEY KENDRICK Dance, World, Dance PRODUCER: Jean-Philippe Allard Verve 521 937

An intriguing, globally-influenced date from progressive pianist Kendrick, who range from a solo-piano turn to leading a 10-piece band featuring Arthur Blythe, Bheki Mseleku, and Graham Haynes. Kendrick's free, genre-bounding style is well suited to his elaborate rhythms, often woven together by two bassists and two percussionists. Noteworthy tracks include the airy, mystical theme of "Santeria," the driving, hydraulic swing of "Totem," and the heavy rhythms of the offbeat "Cogent."

LATIN

ALEJANDRO LERNER

Permiso De Volar PRODUCERS: Humberto Gatica, Alejandro Lerner RCA/BMG 21563

A favorite son in his native Argentina, this splendid singer/songwriter remains virtually unknown in the U.S., despite delivering one well-crafted pop album after another. Though latest effort by honey-

SPOTLIGHT



VISION: THE MUSIC OF HILDEGARD VON BINGEN

PRODUCER: Tom McAnany Angel 7243 5 55246 21

Label follows up the phenomenon that was (and remains) "Chant" with another present-day marvel that taps into centuries-old works for inspiration. Though both mine early religious sources, "Vision" is a very different work, from its singers (two women whose crystalline voices surely catch the ear of divinity) and its more musical sound (hypnotically melodic and undeniably stirring, it mixes in trace elements of world music, new age, and ambient beats) to its hybrid melding of old and new into something of pure and timeless beauty. The powerful source material, complete with original Latin lyrics, is the liturgical songs of 12thcentury abbess Von Bingen. The music which turns on the abbess' strikingly inventive melodies, is interpreted, arranged, and performed by Richard Souther, and ranges from more classical sounds to stunning tracks underpinned with a driving rhythmic skeleton ("Praise For The Virgin," "Vision")

voiced baritone meanders into blues and pop/soul directions, radio will respond much more readily to stately, romantic confessionals such as leadoff single "Sin Amor," the title track (co-authored with David Foster), and bilingual "You'll Never Know," with Air Supply's Graham Russell.

COUNTRY

VARIOUS ARTISTS

Tulare Dust: A Songwriter's Tribute To Merle Haggard PRODUCER: Tom Russell, Dave Alvin Hightone HCD 8058

This, the other Merle Haggard tribute record, is lower-key and lower-budget than its recently released major-label companion, but there's a rootsier, Merle-like grit running through these performance "Songwriters" is the key word in the title,

and top-of-the-line tunesmiths like Iris DeMent, Robert Earl Keen, Joe Ely, Rosie Flores, and Lucinda Williams turn in heartfelt performances on some of Haggard's best. Highlights include Dwight Yoakam's bare-bones version of "Holding Things Together" and Billy Joe Shaver's rip-roaring take on "Rambling Fever."

CONTEMPORARY CHRISTIAN

JANET PASCHAL

Journey of Grace PRODUCERS. Greg Neison, Cheryl Rogers, Dan Cleary, Dor Word 7019409601

Janet Paschal has always had one of the most affecting voices in Christian music, and her new release—her first in three years finds her sounding better than ever. However, one of the project's assets is Paschal's discovery of her songwriting muse. She wrote or co-wrote much of the material here, including "If I'd Had My Way," the album's strongest cut. Album should re-establish Paschal as one of Christian music's top female acts.

CLASSICAL

* STEVE REICH: TEHILLIM; THREE MOVEMENTS FOR ORCHESTRA

Schönberg Ensemble, Percussion Group The Hague; Reinbert de Leeuw; London Symphony Orchestra, Michael Tilson Thomas PRODUCER: Judith Sherman Elektra Nonesuch 79295

Two '80s scores by one of our finest composers are performed superbly. The ecstatic vocal piece "Tehillim," made up of endlessly inventive and overlapping settings of ancient Hebrew psalm texts, anticipates Reich's opera "The Cave"; "Three Movements" brilliantly blends the orchestra with Reich's trademark percussion instruments.

SCHUMANN: FOUR SYMPHONIES, OVERTURE, SCHERZO AND FINALE

The Hanover Band, Roy Goodman PRODUCER: Andrew Keener BMG Classics 61931

Billed as the "first complete recording performed on period instruments," this Schumann has the tightness, lively tempi, and transparent textures associated with the best period performances, though the conducting is often relentless rather than flexible. Excellent wind playing is a plus.

CHRISTMAS

NATALIE COLE

Holly & Ivy
PRODUCERS: Tommy LiPuma, Andre Fischer
Elektra 61704

Natalie Cole has made that rarest of Christmas albums: an elegant set with appeal that could outlast the season. All the yule standards are present and accounted for—"The First Noel," "Silent Night," etc.—but Cole's approach is anything but rote. She does an inspired jazz take on "Jingle Bells," for instance; a pure-blues "Merry Christmas Baby"; and a rollicking "Joy To The World." Album's single is the sole original: "No More Blue Christmas'," a soulful, torch-like burner.

► KENNY G

Miracles: The Holiday Album PRODUCER: Kenny G Arista 18767

The best-selling saxophonist turns his talents to the Christmas season on a new album that is as warm and welcoming as a winter evening spent inside by a fire. G's expressive soprano sax is beautifully mated here with piano and strings on such classics as "White Christmas" and "Have Yourself A Merry Little Christmas," and with organ and guitar on stunning "Silver Bells." Two original numbers, co-written by Walter Afanasieff, add to a delightful package: "Miracles," and, in a nod to the other seasonal holiday, "The Chanukah Song."

BILLBOARD NOVEMBER 26, 1994

VITAL REISSUES.

VARIOUS ARTISTS

The R&B Box: 30 Years Of Rhythm & Blues COMPILATION PRODUCERS: James Austin, Richard Foos, & Billy Vera Rhino 71806

Assembled with the exquisite taste and scholarly attention to detail that characterize Rhino's reissues, six-disc box examines the golden age of R&B, from early '40s jump blues to the Spinners' 1973 hit "I'll Be Around." In between are tracks by the giants of R&B and its related forms-Ray Charles, the Temptations, Etta James, Little Richard, B.B. King, Marvin Gaye, Wilson Pickett, Otis Redding, Aretha Franklin, Ike & Tina Turner, and others. Even the unfortunate omissions (because of licensing restrictions) of Sam Cooke and Stevie Wonder do not detract from an otherwise superlative package.

RI ONDIF The Platinum Collection

COMPILATION PRODUCER: Vincent Vero Chrysalis/EMI 31100

Two-disc set faithfully documents Blondie's late-'70s/early-'80s reign as New York's pre-eminent punk/new wave/disco/rock'n'roll band. Package consists of every single released by the group in the U.S. and U.K.—from "X Offender" to "Hanging On The Telephone" to "War Child"—plus tasty demos and outtakes, including a 1975 recording of "Heart Of Glass" precursor "Once I Had A Love." Complementing these selections is a short but informative essay that surveys the band's history, as well as commentary by various members on the material.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (*): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (II): 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.

100 www.americanradiohistory.com

Single Reviews

POP

► PEARL JAM Spin The Black Circle (2:48) PRODUCERS: Brendan O'Brien, Pearl Jam WRITERS: Pearl Jam, E.V. PUBLISHER: not listed Epic 77771 (c/o Sony) (cassette single)

White-hot band's latest album, "Life," is previewed with a fast and furious rave-up that assaults the senses with a joltingly primal vocal from Eddie Vedder and a bank of scorching, punkish guitars. Cut is already rattling top 40 cages with refreshing rock aggression that has been missing in recent times. Flipside tune, "Tremor Christ," stomps at a slower, more familiar pace, and should get a comparable amount of airplay.

► PATTY SMYTH Look What Love Has Done

(4:05)
PRODUCER: James Newton Howard
WRITERS: C.B. Sager, J. Ingram, J.N. Howard, P. Smyth
PUBLISHER: not listed
MCA 3238 (c/o Uni) (cassette single)

Smyth resurfaces with a sweet pop ballad from the soundtrack to Arnold Schwarzenegger's new movie, "Junior." Shifting from a stock piano-vocal opening to a softly percussive, rocking groove, single maintains a youthful top 40 tone while keeping options for AC play wide open. Smyth brings a worldly, empathetic quality to a lyric that might sound schmaltzy in lesser hands. In all, a noteworthy venture that leaves you wanting more.

★ HOOTIE & THE BLOWFISH Hannah Jane (3:33)

PRODUCER: Don Gehman WRITERS: M. Bryan, D. Felber, D. Rucker, J. Sonefeld PUBLISHER: not listed Atlantic 5931 (cassette single)

Another instantly memorable pop jewel is showcased from fab band's must-hear debut, "Cracked Rear View." Lead singer Darius Rucker walks the fine line between youthful accessibility and troubadour savvy, which should keep the critical acclaim flowing while enticing more teenage top 40 punters to the fold. Tight weaving of acoustic and electric guitars adds edge to a bouncy melody and a singalong chorus. Added sales incentive comes from the inclusion of an acoustic, nonalbum version of the previous hit, "Hold My Hand.'

AJADE Everyday Of The Week (5:16) PRODUCERS: Robert Jerald, Cassandra Mills WRITERS: A. Armato, R. Jerald, K. Miller PUBLISHERS: Armato, ASCAP; Irving/Little Jerald Jr./Ju-Ju Bee, BMI Giant 7285 (c/o Warner Bros.) (cassette single)

New-jill swingers mine their cool "Mind, Body & Soul" set and pull out this midtempo shoulder-shaker. Craftily constructed hook sticks to the brain upon impact, and the vocals are strong without being overpowering. Single also can be found on the second soundtrack to "Beverly Hills 90210." The potential for

CAUSE & EFFECT Inside Out (4:20)

PRODUCER: Martin Phillips WRITERS: R. Rowe, K. Milo PUBLISHERS: Cause & Effect/Chrysalis Song, BMI REMIXER: Keith Milo Zoo 14198 (c/o BMG) (cassette single)

multiformat domination is formidable.

Second offering from "Trip" is stamped with the group's standard synth sound. Dance fans may go for the syncopated electro beats, while popsters should find the understated hook and yearning lyrics worth a few spins. Check out the Primordial mix for a pleasant journey into mind-bending ambience.

R & B

CHAKA DEMUS & PLIERS She Don't Let Nobody

CHARA DEMUS & PLIERS SHE DG (4:35) PRODUCERS: Sly & Robbie WRITERS: C. Mayfield, D. Fekaris PUBLISHERS: MM&M/Fekaris, ASCAP REMIXER: Salaam Remi Mango 867 (cassette single)

Reggae duo interprets a Curtis Mayfield evergreen with a warm and faithful hand. Delicate funk rhythms are injected with

subtle island nuances. The vocal arrangement is handled in a similar fashion, as tuneful toasting is countered by smooth and easygoing crooning. Though urbanites are likely to be among the first to embrace this fine single, prospects at pop and AC levels should be pursued.

★ MICHAEL WALL Love Foundation (3:50) PRODUCERS: J. Slamm, Robby Melnik
WRITERS: M. Wall, J. Slamm, R. Melnik
PUBLISHERS: Smoked Salmon Songs, BMI
REMIXERS: DJ Polo, Slamm, DJ EFX, DJ Digit
Salmon 40001 (CD single)

Rapper gets romantic on a funk-fortified track that skittles with an insinuating, acid-jazz-minded beat. Wall's easygoing love talk is matched by swelling organ lines and soothing acoustic strumming.
Mellow jam is a gift to programmers who want hip-hop with a warm and fuzzy demeanor. Dig into the CD pressing's nine potent remixes.

TOUCHE Playtime (no timing listed) PRODUCER: Shawn Waters
WRITERS: S. Waters, S. Henderson
PUBLISHER: not listed
Boss 5001 (cassette single)

Male quintet serves a familiar plate of doohop morsels, spiced with a pinch of classic soul flavor. You can guess what they want to do during playtime, and they sing about it with just the right amount of slick harmonizing and over-the-top lead flexing.

COUNTRY

ALAN JACKSON Gone Country (3:50)

PRODUCER: Keith Stegall WRITER: B. McDill PUBLISHERS: PolyGram International/Ranger Bob, ASCAP Arista 2778 (c/o BMG) (7-inch single)

The most talked-about country song of the year, and deservedly so. Thematically, this is an ode to all the country music carpetbaggers flowing into Music City. Musically, it kicks ass.

VINCE GILL It Won't Be The Same This Year

PRODUCER: Tony Brown
WRITER: V. Gill
PUBLISHERS: Benefit, BMI
MCA 3227 (c/o Uni) (7-inch single)

Talk about a blue Christmas. Gill is so

NEW & NOTEWORTHY

3RD NATION | Believe (4:08) PRODUCER: 3rd Nation
WRITERS: C. Salter, J. Black, K. Kalvola
PUBLISHER: Citrus/Champion
REMIXERS: Stonebridge, Nick Nice, Rollo, Rob D.
Champion/EastWest 5933 (cassette single)

The onslaught of European retro-disco pop twirlers continues with this fun and frenetic spinner. You may forget what year it is halfway through this track but that's what makes this cut such a blast. The chorus is a pure pop singalong, and the instrumentation teeters between faux-rave synths and swirling orchestral strings. Giddy as all get-out, this single has the muscle to assist in the fight to increase the visibility of dance music at top 40 radio.

SPIRITS Don't Bring Me Down (7:46) SPIRITS DON'T DRING HIS DOWN (7:46) PRODUCER: Serious Rope WRITERS: A. Friedman, D. Rochefort PUBLISHER: not listed REMIXERS: Marshall Jefferson, Terry Farley MCA 3235 (c/o Uni) (12-inch single)

One of the hottest dance music singles in the U.K. right now gets a timely stateside release. Rife with classic '70spop flavors, bright house anthem has an instantly catchy melody and chorus. Production by red-hot Serious Rope team is a nicely measured blend of club-smart bass aggression and radioconscious vocals. Look for single to transcend expected dancefloor acceptance, and close the year with a transition onto crossover radio formats. emotionally out front on this holiday tribute to his late brother that, like most of his material, it hits the listener directly in the heart.

► RODNEY CROWELL I Don't Fall In Love So

Easy (3:49)
PRODUCERS: Tony Brown, Rodney Crowell
WRITER: R. Crowell
PUBLISHERS: Sony Tunes, ASCAP
MCA 54946 (c/o Uni) (7-inch single)

The usually angst-driven singer/ songwriter sounds like a happy man on this gorgeous ballad. The change suits him well. With background vocal support from Trisha Yearwood, this is one of Crowell's most laid-back and effective vocal performances.

► BOY HOWDY True To His Word (3:16)

PRODUCER: Chris Farren
WRITERS: J. Steele. C. Farren, G. Harrison
PUBLISHERS: Farren-Curtis/Mike Curb/August Wind/
Longitude/Georgian Hills, BMI; Farrenuff/Full Keel, ASCAP
Curb 1098 (7-inch single)

Catching love on the rebound is the theme of this midtempo ballad, which shares the vocal attack and hooks that made the band's "She'd Give Anything" such a smash.

CLEVE FRANCIS WITH PATTI AUSTIN We Fell In Love Anyway (3:27)

PRODUCER: Robert Byrne WRITERS: M. Reid, N. Martin PUBLISHERS: BMG Songs/Careers-BMG, ASCAP/BMI Liberty 79068 (c/o Cema) (CD promo)

Francis has had a hell of time getting the attention of country radio programmers, and this pleasant duet-which features one his better vocal performancesprobably will not help. It is a decent ballad, but it is not country.

COLLIN RAYE My Kind Of Girl (2:50) PRODUCERS: John Hobbs, Ed Seay, Paul Worley WRITERS: D. Cochran, J. Jarrard, M. Powell PUBLISHERS: Alabama Band/Wildcountry, ASCAP; Careers-BMG, BMI Epic 77773 (c/o Sony) (7-inch single)

A great ballad singer, Raye has to work a little harder when the tempo and the volume go up. On this cliché-ridden "rocker," he tries way too hard and falls

DANCE

► BARBARA TUCKER | Get Lifted (7:12) PRODUCER: "Little" Louie Vega WRITERS: L, Vega, R. Carroll, E. Matthews, B. Tucker PUBLISHER: Indilu, BMI REMIXERS: "Little" Louie Vega, Armand Van Helden Strictty Rhythm 017 (12-inch single)

Tucker follows her massive "Beautiful People" with a similar house mover. She belts words of increased spirituality and unity with earnest conviction, matching the energy of the groove with ease. The stylistic influence of producer Louie Vega is evident. He weaves a kickin' rhythm base that both DJs and punters will find infectious. Should keep Tucker's club presence strong and steady.

DEEE-LITE Call Me (5:03)

PRODUCERS: Towa Tei, Lady Kier, Super DJ Dmitry WRITERS: Lady Kier, T. Tei. Super DJ Dmitry PUBLISHERS: Delovely, ASCAP REMIXERS: Ralphi Rosario, Method One, Rob Sherwood, DJ Icee, Hani Elektra 5713 (12-inch single)

Latest offering from "Dewdrops In The Garden" is a hardcore club offering that places more emphasis on the act's talent for hearty beats than its quirky persona. Lady Kier's vamps are always a pleasure, but DJs are more likely to dig the doublepack of mixes that dabble in a wide variety of trendy vibes, ranging from pop/house to trance and tribal. Deserves immediate attention.

THE MACK MACHINE FEATURING KAREN

PRODUCER: AI Mack
WRITER: not listed
PUBLISHER: not listed
REMIXERS: AI Mack, Pete Arden, Mr. Onester, Steven C.
G-Zone 604 (c/o Gee Street) (12-inch single)

Though the act's previous cut, "Count On Me," remains among the more

underappreciated gems in recent months, the future of this lightly formulaic tribal/house anthem looks extremely bright. Producer/writer Al Mack sews a solid hook into an urgent, spine-crawling groove that is respectably fleshed out by singer B'ernod. Check out the sleek and well-focused house mix by Mack and Pete Arden.

LAGAYLIA Shower Me With Love (9:20)
PRODUCERS: Emilio Estefan, Lawrence P. Dermer
WRITERS: J. Secada, L.P. Dermer
PUBLISHERS: Foreign Imported, BMI
REMIXER: Eric "E-Smoove" Miller Crescent Moon/Epic Soundtrax 77704 (c/o Sony) (12inch single)

Epic's innovative collection of club remixes from "The Specialist" soundtrack should get a boost from the commercial release of this butt-wigglin' anthem. Lagaylia displays notable diva potential, and her performance is enhanced by another in Eric "E-Smoove" Miller's long string of smokin' post-productions. Any of his house mixes is fine turntable fodder.

AC

MAIRE BRENNAN Big Yellow Taxi (4:09) PRODUCER: not listed WRITER: J. Mitchell PUBLISHERS: Siquomb, BMI Atlantic 5943 (cassette single)

The tinkling jazz-pop tone of this Joni Mitchell cover is tad off-putting in its first moments. Hang with it, though, and let Brennan's delightful vocal lead you through the arrangement. By the track's end, you will find this preview into her upcoming "Misty Eyed Adventures" a revelation that must be experienced again and again.

ROCKTRACKS

THE GOATS Rumblefish (3:01) PRODUCERS: Joe Nicolo, the Goats WRITER: The Goats PUBLISHERS: Somethin 'Bout A But, BMI Columbia 6204 (c/o Sony) (CD promo)

This jittery track roams all over the musical map. Mixing metal, jazz, and rap, the Goats build a solid musical foundation that is clearly carved from the influences of others. Cypress Hill fans will dig the raspy rock rap, while jazz connoisseurs will shake their heads in utter disbelief at the odd integration. An intelligent, angry achievement.

LITTLE JOHN Scared (3:43)
PRODUCER: Mike Deneen
WRITERS: S. Freeman, J. Bosco
PUBLISHER: not listed
Crane Mountain 03 (7-inch single)

Big sounds are coming from Allston, Mass.-based Little John. The trio produces a full, rich sound, as it balances busy guitars with a catchy pop hook and clever lyrics. Modern rock and top 40 radio should check out this indie-rock effort. Contact: 617-789-4141.

SEAWEED Go Your Own Way (3:50) PRODUCERS: Clint Werner, Seaweed WRITER: L. Buckingham PUBLISHERS: Now Sounds, ASCAP Chaos 6645 (c/o Sony) (CD promo)

Fleetwood Mac's classic rock nugget gets a grunge-induced reading that will likely leave old-timers scratching their heads, while kids will discover a timeless tune that deserves a new lease on life. Single from the excellent soundtrack to 'Clerks" is ready for alternative radio

THE ROSEMARYS Dear Margaret (no timing listed) PRODUCER: Kevin Moloney WRITER: not listed PUBLISHER: not listed Fox 62997 (CD single)

Taking a cue from the late '80s, this modern-minded pop track enhances the jangly guitar rhythms of that era. The vocal rarely rises above a slight whisper, drowned in a sea of guitar-riffed bliss. Trippy, but tangible fun.

KORN Clown (no timing listed) RODUCER: Ross Robins WRITER: Korn
PUBLISHERS: Goat Head, ASCAP
Immortal/Epic 6661 (c/o Sony) (cassette single)

After about 30 seconds of foul-mouthed banter, this heavy-rockin' track fully kicks in and kicks butt. The wait is well worth it, as a scratchy, psychedelic song scorches the senses with a fierce force of $anger-driven\ energy.\ The\ unconventional$ and crazed atmosphere will appeal to alternative rockers who crave the fringe. You just can't keep a good clown down.

RICK SABO One (2:27)
PRODUCERS: Rick Sabo, Larry Van Over
WRITER: R. Sabo
PUBLISHER: not listed
Hacienda 001 (7-inch single)

This acoustic-guitar snippet is over before it begins. As a melodic journey into the self-proclaimed "electrified classical guitar," this peaceful tune should interest those who appreciate accomplished guitar work.

RAP

FUNKDOOBIEST Rock On (4:06)

PRODUCER: DJ Muggs WRITERS: Muggerud, Vasquez, Bouldin PUBLISHERS: Soul Assassins/MCA/Funkdoobiest/ Immortal/BMG/Peace Unity Love, ASCAP Immortal/Bpic 6581 (c/o Sony) (12-inch single)

Don't let the title fool you: Rather than rock, Funkdoobiest rolls heavy with a rumbling bass and relentless backbeat. The moody keyboard samples loop to form a dreamlike trance, while a backing beat continues to chip away at an otherwise sedate state. The weird lyrics are a mystery, but few will care, as the brash delivery is utterly absorbing.

BIG D Drop Your Guns (no timing listed) PRODUCER: Darin Baity WRITER: not listed PUBLISHER: not listed PUBLISHER: not listed Trumpet 149 (CD single)

With a call to "drop your guns and use your fists," Big D gets the anti-violence message half right. This tough-talkin' rap avoids preaching, but makes a noble attempt at detailing the need to end the curbside mentality. Funky rhythms and rolling riffs will please those who seek a serious groove. Contact: 201-833-2488.

KING SUN Humm Deez Nuts (4:00) PRODUCER: Sudhama Ranganathan WRITERS: King Sun, S. Ranganathan PUBLISHERS: Jus' Livin'/King Sun, BMI:True Roots, Cold Chillin' 2040 (CD single)

This ragged rap is odd, to say the least. Slightly paranoid lyrics portray King Sun's distaste for unfaithful women Some soul emerges through the bullying and bragging as Sun strains to sing the title hook, which is a dis to those who cramp his style. The catch phrase is more memorable than the song.

PHUNKE ASSFALT Indonesha (4:08) PRODUCER: World WRITER: Phunke Assfalt PUBLISHER: not listed A Street 10504 (c/o Navarre) (CD single)

Borrowing from the raunch of bootybass, this uptempo creation boasts one of the most infectious rap hooks since Naughty By Nature's "O.P.P." The rapid pace, pounding bass, and playful banter will satisfy the easily pleased. However, the sexist lyrics won't win over many female fans. Things slow down on the Seduction Mix, which adds a smooth sax solo and a lower BPM count.

MENTAL ILLNESS Noiz (4:22)

PRODUCER: Glenn Pinkney WRITERS: J. Chong, W. Nichols, H. Harris, G. Pinkney PUBLISHERS: Potential/Wikid & Evil Musik, BMI Step Sun 0142 (CD single)

Mental Illness conducts musical warfare on the mind. Crazy lyrics cut deep, as a cautious bassline advances the track through dark themes and tough turf. The additional cut, "Where's My Loot," is murderous. Check it out and check in.

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.

BILLBOARD NOVEMBER 26, 1994 101 www.americanradiohistory.com

The Enter*Active File

MES & RETAIL-TECH MEDIA

Nintendo Readies Virtual Reality Game

NEW YORK-Nintendo's talking new hardware, and it's not Ultra 64. This is newer still, and due sooner.

The game giant's latest entry in the hardware wars is "Virtual Boy," a 32bit "virtual reality" table-top game system it plans to introduce in Japan and the U.S. next April.

The retail price for the Japanese introduction is pegged by Nintendo at 19,800 yen (about \$200); software is expected to retail for 5,000-7,000 yen (about \$50-\$70). Three software titles will be launched with the system, according to Nintendo, to be followed by two to three new titles per month.

The product—a stand-alone, battery-powered unit that does not connect to a TV set-will have its U.S. unveiling at the Winter Consumer Electronics Show, Jan. 6-9 in Las Vegas, when U.S. prices will be set and debut software titles showcased. The hardware was slated to be shown Nov. 15 in Japan at the Shoshinkai Software Exhibition.

VR FOR THE MASSES

The new platform, billed by Nintendo as "the first virtual reality system developed and produced for the mass market," uses a proprietary "vir-

tual display" technology developed by Waltham, Mass.-based development company Reflection Technology, combined with 3D "image immersion" technology developed by Nintendo to produce an "immersive" 3D environment, according to Nintendo.

"It will transport game players into a 'virtual utopia' with sights and sounds unlike anything they've ever experienced—all at the price of a current home video-game system," says Nintendo Co. president Hiroshi Yamauchi.

Nintendo has acquired a minority

interest in the privately held Reflection Technology—its first-ever equity position in a U.S.-based company—as well as the exclusive worldwide licensing rights within the game market to Reflection's display technology. Virtual Boy marks "the initial application of this technology," Nintendo says.

To play games on the system, users look directly into two small displays to view stereoscopic images created by red LEDs, or light-emitting diodes. Players reportedly will see high-resolution 3D images against a black backhanced by stereophonic sound and a new, double-grip controller, says Nin-

Nintendo of Japan predicts Virtual Boy sales there to total 3 million hardware units and 14 million software units by March 1996.

"We are very confident of the market potential for Virtual Boy," says Nintendo of America chairman Howard Lincoln of its U.S. potential.

Those sales, though, will have to come in the face of increasing competi-(Continued on page 109)

Warner Network Adds Atari Games

T'S PLAY TIME (WARNER): Time Warner Cable's planned Full Service Network has added on-demand access to Atari's Jaguar 64-bit interactive games to its list of program offerings, according to a pact between the two companies.

The Full Service Network, offering interactive programming, is slated to roll out to select consumers in Orlando, Fla., early next year.

To access the Atari games, consumers must have an Atari hardware system. The games are digitally compressed and stored on magnetic hard drives, and downloaded to consumers upon request. Those consumers owning a color printer will be able to download full-color instruction booklets.

Approximately 30 Atari Jaguar titles will be available on the network next year, according to Time Warner Cable.

 $oldsymbol{C}$ AT'S OUT OF THE BAG: Big Top Productions has snagged rights to the character "Felix The Cat" for multimedia use, according to the San Francisco-based multimedia developer and publisher. Big Top plans to develop 12 interactive products featuring Felix over the next three years. First up, in January 1995, is an innovative CD-ROM that allows users to create their own cartoon animations starring Felix.

Video-Game Modem Hits Market

NEW YORK—Catapult Entertainment's XBAND multiplayer videogame system is on shelves and on-

The system, which allows gamers to play against each other in real time over wide distances, debuted in five large cities Nov. 17, and is targeted for rollout to the rest of the country in early 1995.

A strong marketing push—including TV, radio, and print ads, as well as a promotion with publisher EA Sports-will support the market debut for the system, which was announced in June (Billboard, June 18).

Also announced in June was a similar game-play modem, developed by AT&T, that was initially targeted for use with the 3DO videogame system. AT&T has since decided not to manufacture the device, which was dubbed the Edge.

Catapult's XBAND system combines a game modem add-onwhich players buy and connect to their existing hardware—with a network to which they must subscribe for access to other connected XBAND gamers. The modem, distributed by video-game publisher T-HQ, carries a suggested retail price of \$69.95 and will be sold in a variety of stores, including Babbage's, Electronic Boutique, Software Etc., and Wal-Mart.

Brian Farrell, executive VP/COO of TH-Q, says retailer support has been strong for the launch. "They expect XBAND to add excitement

(Continued on page 109)

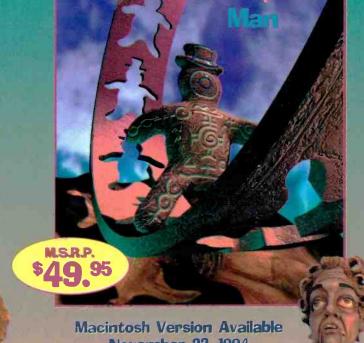


new entertainment medium. Think of it as an "ALBUM LENGTH INTERACTIVE MUSIC VIDEO" With a story that never ends the same way twice.

includes:

- -9 Original Songs
- -Over 35 Minutes Of New Music
- Can Be Played On Either Audio GD Player Or CD-RDM
- Multiple Levels Of Interactivity





November 22, 1994

MPC Version Available January 1995

Ilso Available from Ion: David Bow'e "Jump" & Brian Eno "Headcandy"

Distributed By NAVARRE 1.800.728.4000

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

N.Y. Store Becomes Art Gallery104	Shelf Talk: Holiday Cross-Promotions 106
Rare-Video Retailer Branches Out 105	Video Previews: New Wave Hits110

PICTURE THIS ... By Seth Goldstein

TURNING A PAGE: Confident of Macauley Culkin's appeal, FoxVideo reportedly has begun preparing for the sell-through release of "The Pagemaster" in mid-April. The combined live-action and animated feature, in which Culkin learns that books are life's real adventure, opens this month.

Trade sources indicate the studio will have a major Kmart campaign as part of the rollout. FoxVideo marketing VP Mike Dunn says otherwise: "We don't have any time slotted for it, and we haven't said a word to Kmart." Dunn says that strong preview exit interviews indicate that the movie will "play through Christmas and beyond."

Meanwhile, first-quarter sell-through continues to build momentum, with "Little Giants" the latest addition to Warner Home Video's clamshelled family entertainment line. It's due in February at \$24.96; Disney's "Angels In The Outfield" follows March 21, three weeks after "The Lion King."

The market seems able to absorb no end of 1 million-to-8 million-unit titles, but may be having trouble digesting 27 million copies of "Snow White" and the 20 million-plus units of "Jurassic Park." Betting among skeptics is that Disney and MCA/Universal will each finish at 14 million-15 million units.

Disney's estimate of 17 million "Snow White" tapes sold over the three weeks since the street date draws almost universal disbelief. Unlike "Aladdin," one executive says, "They're demographically pinned down to a little girl's movie."

CORRECTION: We mistook packaging for price in our Nov. 19 item about "Scarlett." Cabin Fever Entertainment plans to release the miniseries at one price point, but in two configurations—a two-pack for the rental trade and a four-pack aimed at sell-through. Suggested list hasn't been established.

CHICAGO CRAFTED: Turner Home Entertainment is taking over distribution of the Prism Entertainment line, according to the terms of a three-year deal hammered out in Chicago in early November.

The arrangement, covering 36 new productions and a catalog of 178 titles, lets Turner fill in a genre (Continued on page 110)

Censor Gets Retroactive Powers BBFC Can Act On Videos Already OK'd

■ BY PETER DEAN

LONDON—For British video suppliers and retailers, these may be the unkindest cuts of all.

Great Britain's video censor, the British Board of Film Classification, has won the power to re-examine, re-edit, and ban, if necessary, movies on video that have already been passed for general consumption and given legal video certificates.

Eleventh-hour amendments to the controversial Criminal Justice Bill recently gave the BBFC retrospective powers, enabling it to reconsider the 25,000 videos that have been legally distributed in the past 10 years. Whether or not BBFC will act—it says it is hesitant—has the business on edge for the second time this year.

The Criminal Justice Bill already gave the BBFC more wide-ranging powers this summer by allowing it to "have special regard to any harm caused by a work to potential viewers or, through their behavior, to society by the manner in which the

work deals with criminal behavior, illegal drugs, violent behavior/incidents, horrific behavior/incidents, and human sexual activity."

With the new amendments made law, the BBFC can now apply these criteria to titles on store shelves and even those privately owned. If the BBFC decided to ban a title or upgrade its classification, it would make illegal its further sale by dealers and private collectors, with potential fines of 20,000 pounds (approximately \$30,000) for anyone found in violation.

It is common practice for members of the public to sell secondhand videos in the many thousands of boot fairs (which are like car trunk or flea market sales in the U.S.) held each week across the country. In addition, store owners regularly sell off excess copies.

The matter of compensation and how the public is to be notified has not been discussed.

At a conference on censorship this summer, BBFC director James Ferman voiced concern over the practicalities of applying censorship to videos retrospectively, especially in its effect on private sale.

"The Home Office's view is that this would be very difficult to do, because it would affect videos not only in shops but also in homes, as the Video Recordings Act does apply to the sale, for example, of videos in boot fairs. They were of the belief that people should have the right to sell their private property in boot fairs.

"It's very difficult to go back," said Ferman. "I couldn't support retrospection over nine years," the period under consideration.

Given the power, the BBFC was expected to ban "Child's Play 3" and a number of other horror movies that have been linked to supposed copycat crimes. Ferman, however, now says he does not intend to reach into the past.

"The BBFC doesn't have any titles in mind with regard to retrospective classification, as there is no evidence of any videos having created any crime," says the British (Continued on page 108)

'Little Rascals' Keeps Growing For Cabin Fever

■ BY SETH GOLDSTEIN

NEW YORK—Cabin Fever Entertainment is having a rascally good time turning a 60-year-old theatrical series into a kid vid hit with legs.

We're talking, of course, about "The Little Rascals," which has topped 2.6 million units at retail and seems likely to pass the 3 million mark by the end of the holiday season. New episodes should be in stores by this time next year, pushing the numbers still higher.

Retailers who first dismissed "The Little Rascals" as tired goods apparently have had second thoughts about this spruced-up edition. Blockbuster recently ordered the full 12-tape set for companyowned stores, according to Bob Bantle, senior VP of Cabin Fever, headquartered in Greenwich, Conn. The chain's franchisees were successful from the start, and they

(Continued on next page)



A Pumpkin Grows On Sunset. New Line Home Video celebrated the announcement of its sell-through release "The Mask" in a manner befitting the Halloween-ish nature of the Jim Carrey movie, planting a 600-pound pumpkin in front of Tower Video's Sunset Boulevard store. Enjoying the sales prospects, from left, are Pam Kelly of New Line, Craig Van Gorp and Bob Prudhomme of distributor Turner Home Entertainment, Todd Mehan of Tower, and Kevin Kasha of New Line.

DREAM DATES.



And what could be dreamier for your customers than a year's worth of dates with their favorite Playmates? Playboy's 1995 Video Playmate Calendar. It'll be a beautiful year for them, and a profitable one for you.

PLAYBOY HOME VIDEO

© 1994 Playboy. All Rights Reserved.

N.Y. Retailer Installs Art For Video's Sake

Setting Store Apart Is Key For Classics/Import Specialist

■ BY JIM BESSMAN

NEW YORK-Bahman Maghsoudlou, the Iranian expatriate film scholar and author who has successfully moved into movie production from his International Film & Video Center in Manhattan, has devised a way to further distinguish his store from the competition: He has turned it into an art gallery.

Maghsoudlou has just hung six paintings by Darvush Shokof, a multidimensional artist and founder of the "maximalism" school. Maximalist paintings, Maghsoudlou says, are figurative and involve eroticism, social comment, and satire. One of the movement's bestknown pieces, Shokof's "Vegetarian Dracula," is included in International's exhibit.

Shokof, meanwhile, is currently collaborating with Maghsoudlou on a movie project, thereby fulfilling Maghsoudlou's requirements for in-store ex-

"We'll only display the work of 'diverse' artists," Maghsoudlou says, meaning either film or video makers who paint, or painters who make films or videos. Regarding Shokof, his avantgarde short "Angels Are Wired," which won an award at the 1993 Prague Video Festival and is now in the Bonn Museum, will also be programmed at International Film & Video Center, as will his CD soundtrack to "Dogs Are Not Allowed" on the German Wurfel label a more recent experimental feature that has been honored at the Kassel Film Festival.

Both Shokof titles were co-produced by Maghsoudlou, who previously was executive producer of "Manhattan By Numbers," the first English-language movie by acclaimed Iranian director Amir Naderi. The feature garnered great press when it was shown at some 30 international festivals last year, including the New Directors/New Films festival in New York, and Maghsoudlou is now premiering it in several major U.S. markets. He's also readving two more productions, including a thriller titled "Breathful," starring writer/director Shokof and fellow artist Georg Dokoupil.

Dokoupil, a founder of the New Wild Painters movement in Germany, will be the subject of Maghsoudlou's next art installation. But the video store/art gallery concept itself showcases his newly renovated and expanded location on the posh East Side near Bloomingdale's. The outlet has absorbed a sister location two blocks away.

Key to the makeover of the 600square-foot store are the 30-foot-high white walls, which provide space for the exhibitions. But equally significant from the retail perspective is Maghsoudlou's move toward displaying his select inventory of more than 14,000 titles in flat, 6inch-by-11-inch, clear plastic browser sleeves.

"Instead of being able to have only 5,000 [empty] boxes on the floor, we now have the cover art to all our titles sorted in bins alphabetically by category or nationality," says Maghsoudlou, whose store has been cited by magazines and Leonard Maltin's "Movie And Video Guide" for its depth in classic and foreign films.

"When I established the store in '83, I wanted it to be different and unique, to be a library of world cinema for film scholars and buffs and universities and celebrities," says Maghsoudlou, adding that his clientele is made up of these groups and also includes international mail-order customers.

"When giants like Blockbuster came around, I knew I couldn't compete with them financially, so I concentrated on art and the history of motion pictures.'

But the current state of the video industry makes this difficult, Maghsoudlou says. "Business isn't bad-but it's not good. We survive because we're specialists and can ship any title that's in print anywhere in the world within two days. But rental is dying because the window between home video and pay-per-view is so small." (The studios say otherwise, noting that windows for most big titles have opened to 80 days.)

26

27 21 8

28 34 2

29 23 10

31 28

32 36 2

33 31 7

34

35

39 35 2

40 40

26 13

33 7

37 NEW▶

38 NEW▶

36 32 18

30 | 30

15

6

27 6 BITTER MOON (R)

MOTHER'S BOYS (R)

SERIAL MOM (R)

CLIFFORD (PG)

INTERSECTION (R)

THE SNAPPER (R)

BLACK BEAUTY (G)

WHITE FANG II (PG)

BRAINSCAN (R)

GRUMPY OLD MEN (PG-13)

JIMMY HOLLYWOOD (R)

WHAT'S EATING GILBERT GRAPE (PG-13)

THE WEDDING BANQUET (R)

FAREWELL MY CONCUBINE (R)

The industry itself isn't helpful to small retailers like himself, he adds.

"They don't support us in the right way," he says. "Disney films like 'Sleeping Beauty' and 'Snow White' come out at \$26.99 for retailers, but the big chains sell them for \$15, so people think we cheat. Something's fishy here."

Release schedules also leave much to be desired for dealers like Maghsoudlou.

"They need to put out more classic film noir and romances from the '30s, '40s, and '50s, which people all over the rately! Everyone wants it, but it's now \$350 to get one good \$12 movie. They call it 'promotion'—I call it 'imposing'!



Retailer Bahman Maghsoudlou of the International Film & Video Center with one of the paintings on display in his midtown Manhattan store

'LITTLE RASCALS'

(Continued from preceding page)

"helped make the case for the corporation to really take a look at the product," he says.

Cabin Fever faced some early problems that might have caused head scratching among Butch, Alfalfa, and the gang. "The Little Rascals," on television and imperfect cassette editions for years, was thought to have worn out its welcome. "So the community wasn't as gung-ho as we would have liked,' Bantle says.

Technical improvements aside, Cabin Fever had to prove to distributors and rackjobbers that its version was different. The answer was multipart-60minute cassettes that would attract stores buying for a rental clientele, a \$14.95 suggested list that would promote sell-through, and what Bantle calls "killer deals" for wholesalers.

In particular, stores could buy 10 of the series and get the other two free, effectively lowering their costs, and receive extended dating (now discontinued) on what they initially purchased. Trying to establish a retail beachhead. Cabin Fever also elected to release its package before the big-screen arrival of Universal Pictures' "The Little Rascals," which opened in mid-summer.

700,000 cassettes were shipped July 7, about two weeks before print and television ads started promoting the movie. Two weeks after Universal's rollout. Cabin Fever cranked up its own campaign to take advantage of the theatrical publicity. Then "we hit paydirt," says Bantle, who dates the surge in his sales from Aug. 1. It took just 21/2 months to nearly quadruple deliveries to the current level.

MCA/Universal Home Video is expected to release the sell-throughpriced cassette in the first quarter of 1995, which likely will fuel more demand for Cabin Fever to satisfy.

Bantle says "The Little Rascals," duplicated by Michigan-based Premiere Video, has done well in "every conceivable type of outlet." Cabin Fever is turning up the heat with a national radio promotion beginning Nov. 28, similar to the one that boosted its sales of the TV miniseries "Lonesome Dove," now ex-

ceeding 1 million units.
"The Little Rascals" will carry over into 1995 and beyond. "We have more to release," says Bantle, although he wants to be sure "we don't cannibalize existing sales." Cabin Fever plans to introduce another eight to 10 cassettes late next year.

There's also the possibility of colorized versions of the black-and-white film, licensed from owner RHI Entertainment in New York, the source of much of Cabin Fever's release schedule. "The Little Rascals," says Bantle, "has been launched as a franchise."

8 LAST Copyright Owner TITLE (Rating) Manufacturer, Catalog Number Performers * * * No. 1 * * * Universal City Studios 1 3 4 THE PAPER (R) MCA/Universal Home Video 82005 Glenn Close 2 2 8 THE CROW (R) Buena Vista Home Video 3034 Amblin Entertainment Sam Neill 3 1 6 JURASSIC PARK (PG-13) MCA/Universal Home Video 82061 Shirley MacLaine 11 2 **GUARDING TESS (PG-13)** Columbia TriStar Home Video 78703 Nicolas Cage Savoy Pictures 5 б 3 Ray Liotta NO ESCAPE (R) HBO Home Video 90982 Lance Henriksei Gramercy Pictures Andie MacDowell 5 11 FOUR WEDDINGS AND A FUNERAL (R) PolyGram Video 8006317693 Hugh Grant Touchstone Pictures 7 4 6 THE NIGHTMARE BEFORE CHRISTMAS (PG) Touchstone Home Video 3603 Universal City Studios Woody Harrelson 8 16 2 THE COWBOY WAY (PG-13) MCA/Universal Home Video 42151 Mıramax Films Hugh Grant 9 3 SIRENS (R) Miramax Home Entertainment 2557 Tara Fitzgerald Amblin Entertainment John Goodmai 10 NEW THE FLINTSTONES (PG) Rick Moranis 11 7 6 BAD GIRLS (R) Mary Stuart Masterso Paramount Pictures Leslie Nielsen 12 8 7 NAKED GUN 33 1/3: THE FINAL INSULT (PG-13) Paramount Home Video 32785 Priscilla Presley New Line Home Video 13 10 SURVIVING THE GAME (R) Columbia TriStar Home Video 76173 Rutger Hauer Warner Bros. Inc. Warner Home Video 13166 Tim Robbins 25 14 2 THE HUDSUCKER PROXY (PG) CROOKLYN (PG-13) Universal City Studios Alfre Woodard 15 18 3 MCA/Universal Home Video 82069 Delroy Lindo Touchstone Pictures
Touchstone Home Video 2748 16 17 13 THE REF (R) Judy Davis Dana Carvey Valeria Golino 17 24 3 CLEAN SLATE (PG-13) MGM/UA Home Video 904972 Sheryl Lee 18 20 4 BACKBEAT (R) PolyGram Video 8006317713 Amblin Entertainmen 19 15 12 SCHINDLER'S LIST > (R) 20 14 SNOW WHITE AND THE SEVEN DWARFS (G) Walt Disney Home Video 1524 Animated Lumi Cavazos 21 22 Mıramax Films 11 LIKE WATER FOR CHOCOLATE (R) Touchstone Home Video 2111 Lara Flynn Boyle Stephen Baldwir 22 13 THREESOME (R) Columbia TriStar Home Video 76153 23 New Line Home Video 12 5 ABOVE THE RIM (R) Columbia TriStar Home Video 76673 Tupac Shakui Orion Pictures 24 Ed Harris 19 CHINA MOON (R) Orion Home Video 8785 Madeleine Stowe New Line Home Video Harvey Keitel Columbia TriStar Home Video 58553 Mimi Rogers Harvey Keitel 25 29 3 MONKEY TROUBLE (PG)

New Line Home Video

Paramount Pictures

Savoy Pictures

Touchstone Home Video 2541

Paramount Home Video 33048

Paramount Pictures Paramount Home Video 32955

HBO Home Video 90980

Samuel Goldwyn Co.

Orion Home Video 2864

Touchstone Home Video 2522

Paramount Home Video 32242

Buena Vista Home Video 2523

Warner Home Video 14400

Walt Disney Home Video 2554

Hemdale Home Video 7230

Columbia TriStar Home Video 72773 Edward Furlong

FoxVideo 8170

Orion Pictures

Mıramax Films

Mıramax Films

Warner Bros. Inc

Warner Bros. Inc

Walt Disney Pictures

Paramount Pictures

Columbia TriStar Home Video 27163 Peter Coyote

Hugh Grant

Jamie Lee Curtis

Peter Gallagher

Christian Slater

Kathleen Tumer

Sam Waterston

Johnny Depp Juliette Lewis

Winston Chao

Martin Short

Charles Grodin

Leslie Cheung

Zhang Fengyi

Richard Gere

Colm Meaney

Tina Kelleghe

Jack Lemmor

Sean Bean

Andrew Knott

Scott Bairstow

Joe Pesci

Top Video Rental

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

world look for," he says, "instead of coming out with a lousy selection of musicals and westerns, which are less in demand. Another example: Fox puts out the De Niro remake of 'Night And The City,' and lets any retailer who buys five pieces get a free copy of the 1950 original, which you can't get sepa-

(Continued on next page)

♦ 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.

Mrs. Hudson's Branches Out With Rare Vids

■ BY TERRI HORAK

NEW YORK—Call it video outreach: A New York City retailer is expanding with satellite locations to make its vast collection accessible to more customers.

Located in Manhattan's West Village, 5-year-old Mrs. Hudson's Video Library is offering a "Take-Away" service whereby patrons can call and request a video, then pick up the tape the next day, either at the store or one of four locations in surrounding neighborhoods.

"Our collection is so different that people kept saying, 'I wish you were in my neighborhood,' " says co-owner Ellen Enke.

Mrs. Hudson's is known for its library of hard-to-find titles, B-movies, and foreign films—sometimes one title qualifies for all three—and off-the-beaten-track television shows like "Brideshead Revisited," "Doctor Who," and "Space Patrol."

The service has been available since October at a pharmacy, two mailbox service outlets, and a bookstore, all equipped with signs and brochures. Each gets 50 cents per tape handled, but "they also like the increased foot traffic," Enke says.

Armed with a recently computerized inventory, Enke rented more than 4,000 square feet of warehouse space to accommodate an expanded collection now approaching 15,000 titles.

"Ideally, we'd like to have one of everything," says Enke, who often "wheels and deals one title at a time" to acquire out-of-print cassettes.

For customers, there is an \$8.95 "Take-Away" registration fee that includes a 200-page catalog and two free rentals. Mrs. Hudson's (named after Sherlock Holmes' landlady) doesn't charge for rental-club membership, but the catalog costs \$4.50. Rental prices are \$3.50 for one movie and \$5.65 for two, regardless of whether the tapes are obtained at the main store or at the satellite locations.

Enke included fliers in coupon packs to residents in the new neighborhoods, and has two more direct-response efforts planned. While business has been slow, Enke says, "Once the weather gets bad and people realize how easy the service is to use, they're going to love it."

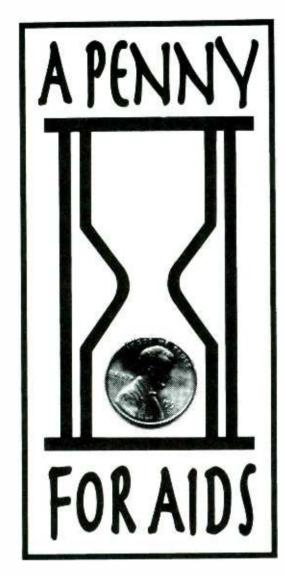
ART FOR VIDEO'S SAKE

(Continued from preceding page)

"But every company has something against it. [Years ago], RCA/Columbia [now Columbia TriStar Home Video] put out a lot of classic titles which were so expensive they didn't work, so they sold a lot of them to GoodTimes, which put them out at a cheap price. But the tape quality was so lousy, they were neither sellable or rentable.

"And when classic films do come out on video, they come out silently: for example, five Harold Lloyd films came out without any fliers, amouncements, promotions. I only found out about it through my own curiosity—even the distributors didn't know about it!

"This works against the industry."



Nov 24th-Dec 1st

A National Fund Raising Campaign Sponsored by VIAAC VIDEO INDUSTRY AIDS ACTION COMMITEE Join The Video
Industry's 2nd Annual
"A Penny For AIDS"
Campaign. The
largest fund raising
event in video
industry history.

HOW CAN YOU PARTICIPATE?

Every time you rent or purchase a video or disc, participating retailers contribute penny to the Video Industry AIDS Action Committee (VIAAC).

Look for the LOGO and visit your video store often between November 24 and December 1 and you can make a direct donation by using the coupon below. It's that simple and that important!

All money collected is used to provide care for people with HIV and AIDS through community based organisations.

\$<	
Name: Mr/ Mrs _	
Mailing Address:	
City:	State: Zip:
"A Penny For Aids" 3519 W. Pacific Ave. Burbank, CA 91505 1-800-84-PENNY	Phone: Enclosed is my tax-deductible contribution (Federal Tax I.D. # 95-4350064 (payable to VIAAC) enclosed for \$ Please charge my Visa Mastercard (check one) to make my tax-deductible contribution in the amount of \$ Credit Card #
(1-800-847-3669) FAX: 818-972-9579	Expiration date: Authorized Signature

Studios Set Cross-Promos Aimed At Holiday Shoppers

by Eileen Fitzpatrick

PROMO PARADE: Republic Pictures Home Video, Turner Home Entertainment, and Warner Home Video are all hitching up cross-promotional bandwagons to entice shoppers during the holidays and right into the new year.

Consumers who purchase Republic's "Joan Lunden: Workout America" will qualify for a \$3 rebate from Nabisco Shredded Wheat. Purchase of the video, priced at \$14.98, and two boxes of the cereal are required.

Nabisco will advertise the title, in stores Dec. 14, and the offer in a na-

tional freestanding insert scheduled to reach 48 million households Jan. 8.

A discount coupon for the cereal also will be inserted into

all copies of the video and will be handed out in more than 5,000 supermarkets in January. It alerts consumers to the cassette, which in turn carries a 30-second commercial for the cereal.

The collectability of "Gone With The Wind" and Barbie have prompted Turner and Mattel to team for a cross-promotion centered on that bold-as-brass heroine, Scarlett O'Hara.

As part of the promotion, Mattel has created three limited-edition dolls with Barbie as Scarlett in as many costumes from "Gone With The Wind," based on the original ideas of the movie's costume designer, Walter Plunkett.

With the purchase of any of the Barbies, Turner will include the free video "Hollywood Remembers Vivien Leigh: Scarlett And Beyond." Narrated by Jessica Lange, it was released at retail in 1990.

Mattel will advertise the collection through a 30-minute infomercial hosted by Leeza Gibbons, scheduled to air throughout the holiday buying season. The three-doll set, complete with a backdrop of Tara and certificate of authenticity, sells for \$224.55 plus postage and handling. Mattel is using the offer to launch its "Hollywood Legends Collections."

The release of Warner's "The Troll In Central Park" features a \$5 rebate, expiring June 30, 1995, with purchase of the title and any one of 22 other Family Entertainment titles.

Hitting stores Jan. 10, the title is priced at \$19.98. A trailer on the video will advertise Warner's thirdand fourth-quarter releases "Thumbelina," "The Nutcracker," and "Black Beauty."

CHOICES CHOOSES: East Coast video retailer Choices Entertainment has decided to merge with Los Angeles-based JD Store Equipment.

The 11-store chain, with stores in Pennsylvania, New Jersey, and Delaware, previously announced its intention to merge with Louisville, Ky.-based retailer, Roadrunner. The deal fell apart a few weeks ago.

John Maioriello, president of JD Store, will become chairman of the board of Choices when the deal is completed.

Regarding his new role, Maioriello says he will be negotiating merger and acquisition agreements to bring several strong regional chains under the Choices umbrella.

"There are a number of regional chains that want to consolidate and become one large video chain," he says. "And I'll be actively involved in

making that happen."

Maiorello won't disclose which chains the company is talking to. Roadrunner, however, isn't among them.

Choices will announce which retailers have agreed to enter the fold by the end of the year, Maioriello

QUIET PLEASE: H. Wayne Huizenga's big tribute dinner, hosted by the National Conference of Christians & Jews, had a few tense moments when the crowd got a little too loud for the entertainment.

Singer Patti LaBelle, the featured performer at the Nov. 10 Los Angeles bash honoring the Blockbuster Entertainment chairman, stopped her hourlong set briefly to complain that people sitting up front were talking during her performance. "If this were Barbra Streisand up here, you wouldn't be talking," LaBelle concluded. She then promptly finished her set and left the stage.

In addition, LaBelle and master of ceremonies **Bob Saget** had to put up with a horrible sound system, which hindered both of their performances.

Some in the crowd thought La-Belle's behavior was unprofessional and racist, but event organizers saw it differently.

"I don't think it was said with any animosity. I'm sure this has happened to every performer who plays this type of dinner event," says group spokesman Jerry Habush. "It was a wonderful performance and a tremendous contribution to the evening." LaBelle appeared courtesy of MCA

Despite the snafu, the event raised a record \$1 million for the NCCJ. Approximately 1,100 Hollywood luminaries attended the event, with Spelling Entertainment's Aaron Spelling presenting the NCCJ's Humanitarian Award to Huizenga.

EARLY LUCKY: Due to enthusiastic retail response, CBS/Fox Video is moving up the street date for "Lucky Vanous: The Ultimate Fat-Burning System."

The 50-minute workout, starring the model made famous by his sexy (Continued on page 110)

Top Video Sales...

THIS WEEK	LAST WEEK WKS. ON CHART		COMPILED FROM A NA	TIONAL SAMPLE OF RETAIL STORE SALES Copyright Owner	Principal	Year of Release	Rating	Suggested
H	-	>		Manufacturer, Catalog Number ★★★ NO. 1★★★	Performers	> ~	œ	S
1	1	3	SNOW WHITE AND THE SEVEN	Walt Disney Home Video 1524	Animated	1937	G	26.9
2	2	6	JURASSIC PARK ♦	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill	1993	PG-13	24.9
3	3	7	THE NIGHTMARE BEFORE CHRISTMAS	Touchstone Pictures Touchstone Home Video 3603	Laura Dern Animated	1993	PG	19.9
4	4	10	THE 3 TENORS IN CONCERT 1994	A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	29.5
5	NE	N Þ	THE FLINTSTONES	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis	1994	PG	19.
6	NE	N Þ	BLACK BEAUTY	Warner Bros. Inc. Warner Home Video 14400	Sean Bean Andrew Knott	1994	G	24.
7	9	3	PENTHOUSE: PARTY WITH THE PETS	Penthouse Video A*Vision Entertainment 50568-3	Various Artists	1994	NR	19.
8	5	9	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG	19.
9	7	13	PLAYBOY CELEBRITY CENTERFOLD: LATOYA JACKSON	Playboy Home Video Uni Dist. Corp. PBV0756	LaToya Jackson	1994	NR	19.9
10	6	7	BEASTIE BOYS: SABOTAGE	Capitol Video 77787	Beastie Boys	1994	NR	16.9
11	20	3	PENTHOUSE: PET OF THE YEAR PLAYOFF '94	Penthouse Video A*Vision Entertainment 50778-3	Various Artists	1994	NR	19 9
12	19	13	PLAYBOY: WET & WILD-THE LOCKER ROOM	Playboy Home Video Uni Dist. Corp. PBV0757	Various Artists	1994	NR	19.9
13	16	13	BEETHOVEN'S 2ND →	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG	24.9
14	NE	v >	AEROSMITH: BIG ONES YOU CAN LOOK AT	Geffen Home Video 39546	Aerosmith	1994	NR	24.9
15	11	31	AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	9.9
16	12	35	YANNI: LIVE AT THE ACROPOLIS ▲ ³	Private Music BMG Home Video 82163	Yanni	1994	NR	19.9
17	8	11	D2: THE MIGHTY DUCKS	Walt Disney Pictures Walt Disney Home Video 2553	Emilio Estevez	1994	PG	19.9
18	27	33	MY FAIR LADY: 30TH ANNIVERSARY ◆	FoxVideo 8166-30	Rex Harrison Audrey Hepburn	1964	G	24.9
19	10	6	PETER GABRIEL: SECRET WORLD LIVE	Geffen Home Video 39547	Peter Gabriel	1994	NR	24.9
20	17	7	HONDO	MPI Home Video 7021	John Wayne Geraldine Page	1953	NR	19.9
21	18	6	BARBRA STREISAND: BARBRA-IN CONCERT	Columbia Music Video SMV Enterprises 24V50115	Barbra Streisand	1994	NR	24.9
22	39	2	GEORGE BALANCHINE'S THE NUTCRACKER	Warner Bros. Inc. Warner Home Video 13000	Macaulay Culkin Jessica Lynn Cohen	1994	G	19.9
23	32	2	DEAD CAN DANCE: TOWARD THE WITHIN	Warner Reprise Video 3-38405	Dead Can Dance	1994	NR	19.9
24	22	5	PLAN 9 FROM OUTER SPACE	Rhino Video 2173	Bela Lugosi Tor Johnson	1959	NR	9.9
25	13	4	IT'S THE GREAT PUMPKIN, CHARLIE BROWN	Paramount Home Video 83718	Animated	1994	NR	12.9
26	25	26	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR	22 9
27	34	12	PLAYBOY: LOVE, SEX & INTIMACY	Playboy Home Video Uni Dist. Corp. PBV0762	Various Artists	1994	NR	29.9
28	29	11	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.9
29	15	10	KISS: KISS MY A**	PolyGram Video 8006323093	Kiss	1994	NR	19.9
30	24	103	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.9
31	NEV	/ ▶	GRUMPY OLD MEN	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13	19.9
32	30	3	THE FIRM	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R	19.9
33	NEV	/▶	IN THE LINE OF FIRE	Columbia TriStar Home Video 52315	Clint Eastwood John Malkovich	1993	R	19.9
34	14	5	SMASHING PUMPKINS: VIEUPHORIA	Virgin Music Video 77788	Smashing Pumpkins	1994	NR	19.9
35	23	59	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.9
36	33	6	THE CASE OF THE LOGICAL I RANCH	Dualstar Video BMG Kidz 30051-3	Mary-Kate & Ashley Olsen	1994	NR	12.9
37	40	2	THE LINE, THE CROSS & THE CURVE	Columbia Music Video SMV Enterprises 19V50118	Kate Bush	1994	PG	19.9
38	NEV	/ ▶	SYMPATHY FOR THE DEVIL	ABKCO Video 1002	Rolling Stones	1970		29.9
39	RE-EN	ITRY	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
40	21	7	THE CASE OF THORN MANSION	Dualstar Video BMG Kidz 30050-3	Mary-Kate & Ashley Olsen	1994	NR	12 98

RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ↑ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ■ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. ■ 1994, Billboard/BPI Communications.

'TIMMY THE TOOTH'

(Continued from page 6)

Krispies.

Feola admits that finding a sponsor for the unproven property wasn't easy. "We were concerned we wouldn't get our first choice," Feola says, "because we were selling the relationship instead of the other way around."

Although MCA did not have a major sponsor, the company used a similar marketing strategy when it debuted "The Little Engine That Could" on TV, then released the video soon after in 1993. The title has sold more than 700,000 units, according to trade reports. But Feola says the company wasn't satisfied with a one-shot deal.

"We learned a big lesson from 'Engine,' in that we didn't have a series of characters to build on," says Feola.

In addition to the television airing and the Kellogg's connection, teachers and kids will sample the tape at day-care centers across the country. A teacher's guide and lesson planner are also part of the package. In addition, Kellogg's will include "Timmy" in its "wallboard" program, designed to reach more than 2 million upscale households with kids.

The wallboard program consists of an oversized poster promoting Kellogg's cereals, as well as a character or theme. The posters are distributed to preschools across the country.

Feola envisions "Timmy" inspiring videos, television, theme-park attractions, music, books, and films. To date, MCA's book division, Price Stern Sloan, is planning to release two "Timmy" books in the spring of 1995.

"Timmy" books in the spring of 1995.
Initial "Timmy" sales will "not be a big number," but retailers most familiar with the 2-to-7-year-old market should stock the title well, says Feola.

Ten episodes have been produced, three of which will be released on video Jan. 31. Kellogg's has not signed on to support any additional releases.

The rights to "Timmy The Tooth" were acquired by the MCA video unit in May 1993 from Bomp Productions. The character was created seven years ago, and has been touring as a children's theater production for the last four years.

"We had pitched the series to several preschool home-video companies," says Dina Fraboni, one of the character's creators and producers. "But it was pretty obvious when we sat down with MCA that they got it."

Suzie Peterson, VP of creative affairs at Universal Family Entertainment, says MCA staffers say the series contains a well-defined cast of characters and entertaining stories.

"A lot of preschool programming gets short shrift and isn't entertaining," says Peterson. "This series is very sophisticated. It doesn't talk down to kids, and it's funny."

Fraboni describes the series as a "classic boy-and-his-dog story," only Timmy's dog is a toothbrush named Brushbrush. Other Timmy friends include Johnny Paste, Mr. Wisdom, and Ms. Flossy, and her horse Waxy. They all live in Flossmore Valley and fight evil nemeses named Cavity Goon, Ms. Sweety, and the Gingivitis Gang.

In addition, Peterson says the series is unusual because the entire cast is made up of puppets. "On 'Sesame Street' there are the Muppets, but there has always been human [characters] around as well."

The Return of the Dragon!

Puff Is The Original Evergreen Character!

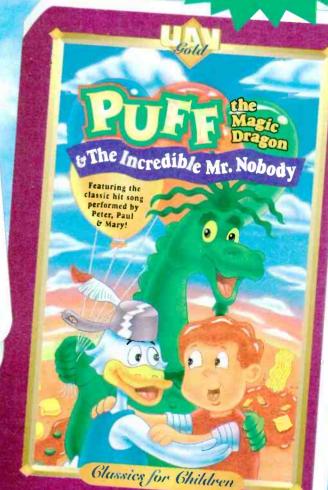
When Puff the Magic Dragon comes back, he comes back big! UAV is proud to introduce the re-release of Puff the Magic Dragon's animated adventures in clamshell packaging! This time around, Puff is packing great consumer incentives. Puff-mania will be flying high in '95! Order today!



- Two hour-long animated releases (Puff the Magic Dragon and Puff and the Incredible Mr. Nobody)
- Features the unforgettable voice of Burgess Meredith!
- Deluxe clamshell packaging!
- Includes the classic hit song by Peter, Paul and Mary!
- Evergreen popularity!

RETAIL SUPPORT

UAV will provide retailers with Point of Purchase poster and counter standee!



CONSUMER INCENTIVES

- Puff Pogs included on package!
- Consumers who buy both Puff releases can receive a FREE Puff plush dol!!

PUFF THE MAGIC DRAGON #1217

12-COUNT COUNTER DISPLAY
Dimensions: Set up: 13.5" X 13.5" X 21.5"; Shipper: 13.75" X 13.25" X 13.5"

36-COUNT FLOOR DISPLAY

Dimensions: Set up: 18.75" X 24.5" X 73"; Shipper: 43.75" X 20.75" X 5.5"

CASE PACKS: Clamshell: 18 and 36 count assorted Sleeve: 30 and 48 count assorted

PUFF AND THE INCREDIBLE MR. NOBODY #1259

MSRP: \$12" PREBOOK: JANUARY 12 STREET DATE: FEBRUARY 16

FOR ORDERING CALL: 800-486-6782 FAX 803-548-3335

© MCMLXXVIII THE MY COMPANY OMCMXCIV UAV CORP. DESIGN, GRAPHICS & PACKAGE CHARLOTTE, NC ALL RIGHTS RESERVED



BRITISH CENSOR GETS RETROACTIVE POWERS OVER VIDEOS

(Continued from page 103)

Video Association's director general, Lavinia Carey. "The BBFC has looked at 'Child's Play 3,' which sparked the whole thing off, and everyone on the Video Consultative Council, including child education committees such as Kidscape, all agreed that there was no connection between 'Child's Play 3' and the James Bulger case, and there was no mistake in its original classification." In the Bulger trial, two children were convicted of abducting and killing 2-year-old James.

Carey says the BBFC wants to use its powers to downgrade age ratings for videos to rectify "faults" resulting from being too severe in the past and lacking the new 12 rating for video until this past summer. "Crocodile Dundee" had a strict 15 rating, while "Batman" was a 12 in theaters but a 15 on tape. Of course, even if titles qualify, they may not be changed. For example, it was not deemed commercially worthwhile to re-rate "Westworld" from a 15 to a 12 when the title was considered for re-release.

Ferman has tried to reassure the video industry that the new law will be handled only in extreme cases. "We will use this power sparingly," he says. "It's a reserve power. Even in minor cases, there may be as many as 2,000 copies of a film on the shelves of rental shops. It's an enormous thing to do to remove them all. If we are inundated with complaints. we will obviously look at a video again. If there was a sudden rush of domestic tragedies, where children were copying a scene, maybe that scene would have to be cut.'

Paul Brett, director of marketing and publicity for Guild Entertainment, which distributes "Terminator 2" and "Cliffhanger," says, "The new law is very, very disturbing. After all, one of the first rules of justice is that you have to bring in laws that are workable. This isn't. It's complete nonsense."

With the BBFC forced through the Criminal Justice Bill to cut scenes rather than upgrade age-ratings, trade observers expected the censor to become more heavyhanded, a trend already under way. In the year ending Dec. 31, 1993, for example, one in 10 of all features were cut for cinema exhibition, with scenes containing martial arts weaponry, combat techniques, sexually explicit language, and cruelty to animals excised. When these same titles came to video, many were cut even more heavily. In 1993, the BBFC rated 2,961 videos, 217 of which were cut, 22 more than in the previous year.

Many of these movies are mainstream features and not marginal material. "Under Siege," for example, had to have four cuts before it was allowed a 15 rating. "Cliffhanger" had 40 seconds cut for a cinema rating of 15 and then a further six cuts totaling 16 seconds before it was allowed the same certificate for video.

Two of the latter cuts had racial overtones. One cut was to "reduce the flurry of blows" between a Caucasian and a black, another to remove the line "Blow up that black bastard.'

BBFC no longer allows video labels to reinstate cut theatrical scenes in return for a tougher-and perhaps more commercial—age rat-

which way the censor will swing is open to debate. The BBFC is in the middle of one of its most controversial periods, having refused to rate many high-profile movies while at the same time trying to clear a backlog of video titles.

Most recently, the BBFC has decided not to classify Oliver Stone's "Natural Born Killers" for cinema or for video, letting it join "Reservoir Dogs," "Menace II Society," "Dirty Weekend," and "Shopping" in the group of unrated titles. "The

Exorcist" and "The Texas Chainsaw Massacre" have never been passed for video.

However, the BBFC has allowed the theatrical release of the Macauley Culkin feature "The Good Son," as well as the video distribution of "Beyond Bedlam," "Bad Lieutenant," and "True Romance," the latter scripted by Quentin Tarantino. Warner Home Video had to change its summer release schedule when 'True Romance" was initially denied a video certificate, but the movie is probably more commercial now with the ban on "Natural Born Killers" (which Tarantino originally wrote) and the December arrival in theaters of Tarantino's "Pulp Fic-

"We're expecting that consumer and retailer demand will be quite considerably higher than before,' says Warner Home Video managing director Mike Heap, with just a hint of a smile.

VIDEO PEOPLE

Ralph Walin advances to senior VP of sales, Columbia TriStar Home

Walter Sulatyckyj is named director of software development and acquisitions at PPI Entertainment. Also, Jim LaFrance is named regional sales manager, and Marylou Bono departs as public relations chief.

Doug Roberts joins the National Captioning Institute as program marketing director. Sheila Kirwin is named program marketing

Appointments at Hemdale Home Video: Timothy Waters to VP/GM; David Kane to controller; Pat McDonough to national sales director, based in Minneapolis; Todd Hansen to Midwest regional sales manager; Greg Pastor to Mid-Atlantic regional sales manager; Susan Winthrop to technical services director; Danny Rye to manufacturing and distribution manager; James Rothaar to sales administration director; Dubi-Ben

Shoham to special markets head; and Debbie Midgett to inside sales man-

William Gillan joins Montreal-based Astral Communications as head of newly formed Astral Multimedia.

Bill Bryant has been appointed assistant VP for major accounts and special markets at Ingram Entertainment. He takes over the responsibilities of David Ingram, who was named president in August.

Industry veteran Len Levy joins PM Entertainment Group as senior VP of its video division.

Gloria Griessman is appointed director of special markets, domestic home video, for Turner Home Entertainment.

Appointments at RKO Warner Video: Neal Machanic to purchasing VP and Brian Fuller to operations VP.

Yosuke Kobayashi advances to president of Pioneer LDCA in Long Beach, Calif., a manufacturer and distributor of laserdiscs.

Eleanor Richman advances to the newly created position of programming VP for Disney subsidiary Buena Vista Home Video. She will oversee all original and made-for-video productions for release by the Walt Disney, Jim Henson, and Buena Vista labels.

John Bione, formerly of How To Video Source in New York, has been appointed Eastern regional manager of Kultur International Films. Randi Taubman joins as PR director.

Columbia TriStar Home Video has relocated to 10202 W. Washington Blvd., Culver City, Calif. 90232. The new phone number is 310-280-8000.

Greg Voynow, formerly with Columbia House Video Club, has been named director of Scholastic Productions' Book Club Video.

Billboard

AGO

WKS.

SA TITLE

Special Interest Video Sales...

Ŧ	2	≩સ	Program Supplier, Catalog Number	Si
		RE	CREATIONAL SPORTS	
			* * NO. 1 * *	
1	1	5	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL PolyGram Video 8006319053	19.95
2	2	5	BASEBALL: A FILM BY KEN BURNS Turner Home Entertainment B5318	179.9
3	4	49	BAD GOLF MADE EASIER ABC Video 45003	19.98
4	13	3	BEST OF ABC'S MONDAY NIGHT FOOTBALL PolyGram Video 8006319073	19.95
5	7	3	NBA REWIND: THE FUNNIEST & FINEST PLAYS FoxVideo (CBS/Fox) 8158	14.98
6	5	51	SHAQ ATTACK: IN YOUR FACE Parade Video 530	19.98
7	8	21	THE TOP 50 WORLD CUP GOALS PolyGram Video 8006315333	14.95
8	3	9	THE STORY OF WORLD CUP USA '94 PolyGram Video 8006315633	14.95
9	6	17	1994 STANLEY CUP CHAMPIONS: N.Y. RANGERS ABC Video 44039	19.95
10	RE-E	NTRY	DREAM TEAM II FoxVideo (CBS/Fox) 8133	14.98
11	RE-ENTRY		1994 WINTER OLYMPIC HLTS. FoxVideo (CBS Video) 5985	19.98
12	11	25	NBA GUTS & GLORY FoxVideo (CBS/Fox) 5981	14.98
13	17	17	WORLD CUP USA: OFFICIAL PREVIEW PolyGram Video 8006315733	14.95
14	RE-E	NTRY	100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793	14.95
15	RE-E	NTRY	THE JOE MONTANA STORY PolyGram Video 4400881953	19.95
16	10	29	SIR CHARLES FoxVideo (CBS/Fox) 5992	19.98
17	RE-E	NTRY	WHEN IT WAS A GAME 2 HBO Home Video 90843	14.98
18	15	43	NFL ROCKS-EXTREME FOOTBALL PolyGram Video 4400876853	19.95
19	18	69	NBA SUPERSTARS 2 FoxVideo (CBS/Fox) 5558	16.98
20	9	126	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports. TITLE Program Supplier, Catalog Number	Suggested
		Н	EVILH VND EITNESS	

THIS W	2 WKS	WKS. C	TITLE Program Supplier, Catalog Number	Sugges List Pri
		H	EALTH AND FITNESS	
1	4	29	* * NO. 1 * * STEP REEBOK: THE POWER WORKOUT PolyGram Video 4400877673	19.95
2	5	39	JANE FONDA'S YOGA EXERCISE WORKOUT♦ A*Vision Entertainment 55021-3	19.98
3	11	31	YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	19.98
4	17	103	STEP REEBOK: THE VIDEO PolyGram Video 4400847853	29.95
5	10	51	BOXOUT WITH SUGAR RAY LEONARD PolyGram Video 4400877493	19.95
6	7	95	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
7	2	55	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
8	6	135	ABS OF STEEL WITH TAMILEE WEBB A*Vision Entertainment 132	9.95
9	15	5	STEP REEBOK: CIRCUIT CHALLENGE PolyGram Video 8006319013	19.95
10	8	17	DENISE AUSTIN: TRIMWALK Parade Video 1483	19.98
11	l	49	ABS OF STEEL 2000 WITH TAMILEE WEBB A*Vision Entertainment 227	14.95
12	RE-E	NTRY	T'AI CHI FOR HEALTH Healing Arts 1044	29.98
13	RE-E	NTRY	DENISE AUSTIN'S SUPER STOMACHS Parade Video 27	14.98
14	NE	wÞ	O.J. SIMPSON: MINIMUM MAINTENANCE FITNESS FOR MEN Uni Dist. Corp. 5101-3	14.95
15	RE-E	NTRY	BUILDING STRENGTH WITH SUSAN POWTER A*Vision Entertainment 50601-3	19.95
16	9	7	KATHY SMITH'S NEW YOGA A*Vision Entertainment 50570-3	19.95
17	NE	wÞ	HIPS & THIGHS OF STEEL 2000 A*Vision Entertainment 51310-3	14.95
18	RE-ENTRY		BUNS OF STEEL 2000 WITH TAMILEE WEBB A*Vision Entertainment 226	14.95
19	3	9	SUSAN POWTER: SHOPPING WITH SUSAN A*Vision Entertainment 50600-3	12.95
20	RE-E	NTRY	KATHY SMITH'S AEROBOX WORKOUT♦ A*Vision Entertainment 50518-3	19.95

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ®1994, Billboard/BPI Communications.

VIDEO GAME MODEM

(Continued from page 102)

and sales to the 16-bit game business," he says.

Subscriptions to the XBAND Network will be \$7.95 a month for "base service," says Catapult.

Subscription offers players such things as playing tips and ranking information, in addition to the core service of matching players to an available competitor of equal skill level, or to one of their choosing.

Concerned parents will be able to set controls on access time to the network, as well as to long-distance service (all access set up by XBAND will be a local call, unless long-distance is specified by gamer and parent).

At launch, the system supports only the Sega Genesis 16-bit game system. Game titles that will be supported by the network also are limited to a handful of titles, though a decidedly hot handful: "Mortal Kombat," "Mortal Kombat II," "NBA Jam," "Madden NFL '95," "NHL '94," and "NHL '95." "Madden NFL '95" will be the fo-

"Madden NFL '95" will be the focus of a Nov. 26 cross-promotion with game publisher EA Sports that will pit actor Dean Cain (Superman on TV's "Lois & Clark") against two New York Jets football players in a real-time, online showdown.

New XBAND-compatible games will be added on an ongoing basis, according to executives at Cupertino, Calif.-based Catapult.

Super Nintendo compatibility is targeted for first-quarter launch.

VIRTUAL REALITY GAME

(Continued from page 102)

tion for consumers' hardware dollars within the next year.

Nintendo's other new hardware entry, the next-generation Ultra 64 cartridge-based system, will be available worldwide next year, as will Sega's next-generation machine, the 32-bit Saturn, which goes on sale in Japan this month.

Additionally, Sony's first videogame entry, the 32-bit PlayStation, will be on the Japanese market next month, and available stateside next

Also in the 32-bit race is the 3DO machine. Goldstar's first units will be introduced this year, supplementing Panasonic's REAL 3DO players.

FOR THE RECORD

The phone number of Shanachie Entertainment, producer of the video "Jazz Scene USA," is 201-579-7763. The retail price of the video is \$19.95. Incorrect information was given in Video Previews in the Nov. 19 issue.

Reach For The STARS! Moving? Relocating?

ARE YOU INTERESTED IN RESIDENTIAL.
COMMERCIAL OR STUDIO PROPERTIES
BE SURE TO READ THE ADS IN THE REAL
ESTATE TO THE STARS CLASSIFIED
SECTION EVERY WEEK IN BILLBOARD



MUSIC

"New Wave Hits Of The 80's," Rhino Home Video, 38 minutes, \$14.98. The term "new wave" is used a bit loosely, but classic '80s songs abound in this straight-ahead run-through of some of the most salient. clips. Virtually all of the featured acts are alumni of VH1's "What Ever Happened To" and various other nostalgia programs. Here's the lineup: Gary Numan's "Cars"; a decidedly uncut version of Duran Duran's "Girls On Film," which definitely didn't make it to MTV; Golden Earring's "Twilight Zone"; Bow Wow Wow with "I Want Candy"; Haircut 100's "Love Plus One"; Thomas Dolby's early ode to technology, "She Blinded Me With Science"; an alternate version of Dexy's Midnight Runners "Come On Eileen"; ABC's
"Poison Arrow"; Total Coelo's "I Eat Cannibals"; and the Dream Academy's "Life In A Northern Town."



CHILDREN'S

"Shelley Duvall Presents Mrs. Piggle Wiggle," MCA Universal Home Video, approximately 1 hour, \$12.98.

An extension of Shelley Duvall's "Bedtime Stories' line, this three-cassette series teaches kids problem solving and responsibility.
The lessons are taught by a cast of kooky characters led by Mrs. Piggle Wiggle herself, played by Jean Stapleton. She is assisted by her daughter Potsy, played by Duvall, a wise old tree, and Blackjack the parrot. They all live in a bright and cheery house with oversized, odd-shaped furniture and household appliances. "The Pet Forgetters Cure" and "The Never Want to Go To Bedders Cure" feature such guest stars as Joan Cusack, Ed Begley Jr., and Phyllis Diller as a madcap helicopter pilot. In each of these stories, Mrs. Piggle Wiggle is called upon by household head Ed Begley Jr. to solve a minor family crisis. In one, his daughter won't take care of her pets. By giving the daughter responsibility for one of her pets, Mrs. Piggle Wiggle is able to make her realize the error of her ways. This episode has a very funny animal beauty contest, with a pig winning the evening gown competition. Each tape in the series

includes two half-hour episodes. Others are "The Not Truthful Cure" and "The Radish Cure," as well as "The Answer-Backer Cure" and "The Chores Cure."

"Dinosaurs Next Exit,"

Wehman Video Distribution (206) 726-0220, 48 minutes, \$19.95. Part educational, part travelog, "Dinosaurs Next Exit" gives kids and parents a guide to 18 dinosaur-theme parks across the U.S. and Canada. The tape also gives viewers a behind-the-scenes look at how dinosaur models at these parks are built, using everything from papier-mâché to the latest animatronic technologies. The educational part comes from dinosaur historian and consultant Don Glut, who runs through the brief history of the public's century-long fascination with dinosaurs. The first public display opened in England back in 1854. "The models weren't accurate, but it was the first attempt," he says. The lesson has interesting tidbits, including: Some parks were built by WPA workers during the Depression, and dinosaurs were used as a marketing tool by the Sinclair Refinery to sell more gasoline back in the 1930s. The video interviews kids visiting the various parks, as well as park employees, for an overall perspective of each featured location. Not exactly as much fun as watching "Jurassic Park," but for families planning a vacation, the tape provides some interesting side trips.

"Teddy Bear Blues," Kid-Vid (800-4-KIDVID), 45 minutes, \$19.95.



Originally produced in Israel, this video offers a new take on a virtual almanac of traditional American and British nursery rhymes, as well as some selections from around the world. Songs are set to original music—from reggae to classical to pop—and unique dances and skits that are acted out by an entertaining group of children. Selections include "B-I-N-G-O," "The Alphabet Song," "The Cat & The Fiddle," "London Bridge," "Twinkle Twinkle Little Star," "Mary Had A Little

Lamb," and "Hush Little Baby." In addition to colorful presentations of each song, the words flash on screen so that kids at home can sing along.

HEALTH/FITNESS

"Susan Powter: Burn Fat & Get Fit," A*Vision (212-275-2900), 60 minutes, \$19.95.



The living room of Powter's home in the Southwest is the setting for her latest winnerof-a-workout video. Fastpaced interval training is the name of the game this time around, in a program that combines a hearty aerobic routine with resistance anaerobic exercises designed to strengthen various parts of the body to better prepare it for everyday tasks such as lifting, bending, and summoning bursts of energy. In her typical user-friendly fashion, Powter continuously demonstrates how the workout can be modified for use with or without weights, a step, or a chair so that people of all fitness levels can participate. She also explains the proper form for the various movements

"Hollywood Fitness Series with Martin Henry," Wood Knapp Video, 45 minutes, \$12.98. Capitalizing on the trend

toward fitness professionals

starring in their own series of tapes, Wood Knapp has nabbed Martin Henry, one of Hollywood's hottest celebrity trainers. A former Karen Voight instructor, Henry's tape focuses on precise body positioning to exercise specific muscle groups. However, Henry speaks a bit too quickly for average viewers to completely master his routine. He does show viewers the right and wrong ways to do the exercises, which is a big help, but it would take many viewings to grasp the routines. As with many first-time trainers, the tapes are a little too difficult for the average person looking to start an exercise routine. Intermediate fitness levels would be more comfortable, and even viewers in that category probably will find it quite challenging. The three-tape series includes "Legs,"

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

"Buns," and "Abs" workouts.

DOCUMENTARY

"At The Jazz Band Ball," Shanachie Entertainment (201-579-7083), 60 minutes, \$19.95. This straight-no-chaser

video presents jazz and pop music performers caught on film between 1925 and 1933. Viewers had better keep the liner notes at the ready, since the soundtrack doesn't include an explanatory voiceover. Louis Armstrong and Duke Ellington are easily identified, and their red-hot music fills much of the bill. But if you don't recognize bandleader Paul Whiteman and didn't know that legendary cornetist Bix Beiderbecke played for him, you will miss that eye-blink moment when Beiderbecke surfaces for a brief solo. The images are fascinating, nonetheless—the youth and elegance of the Ellington crew: Armstrong's supreme (and well-placed) confidence; Bill Robinson's intricate tap routine, seemingly ignored by nightclub-goers more concerned with corsages Social historians might also note a minidrama acted out by the Ellington band, which walks off the Cotton Club stage in protest of the callous treatment dancer Fredi Washington received after she had collapsed during her routine. A playlet with Bessie Smith shows why the blues aren't meant to have a happy ending.

"Opening To Angels," Lightworks Audio & Video (800-795-TAPE), 60 minutes, \$24.95.



Angels are in vogue. Believers will tell you they've been around since the beginning of time, but one would be hard-pressed to find a time in recent history when angels were more intertwined with popular culture than they are now. Witness the outpouring of angel-related television programs, books, and related materials, including this new documentary on the heavenly bodies. Interviews with sundry spiritual teachers, authors, visual artists, composers, and the like shed light on their various encounters with angels, their personal methods of communication, and how they came to be believers. Skeptics will scoff; wannabe believers will be intrigued.

Billboard

FOR WEEK ENDING NOVEMBER 26, 1994

Top Kid Video.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS. TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price				
			* * * * No. 1 * * *						
1	19	3	SNOW WHITE AND THE SEVEN DWARFS Walt Disney Home Video 1514	1937	26.99				
2	1	25	THE RETURN OF JAFAR Walt Disney Home Video 2237	1994	22.99				
3	4	5	IT'S THE GREAT PUMPKIN, CHARLIE BROWN Paramount Home Video 83718	1994	12.95				
4	3	59	ALADDIN Walt Disney Home Video 1662	1992	24.99				
5	2	15	THUMBELINA Warner Bros. Inc./Warner Home Video 24000	1994	24.96				
6	12	5	BARNEY'S IMAGINATION ISLAND The Lyons Group 2003	1994	14.95				
7	5	11	THE PRINCESS AND THE GOBLIN Hemdale Home Video 7113	1994	24.95				
8	6	7	MARY-KATE & ASHLEY OLSEN: LOGICAL I RANCH Dualstar Video/BMG Kidz 30051-3	1994	12.98				
9	9	107	BEAUTY AND THE BEAST Walt Disney Home Video 1325	1991	24.99				
10	11	258	PINOCCHIO ◆ Walt Disney Home Video 239	1940	24.99				
11	7	7	MARY-KATE & ASHLEY OLSEN: THORN MANSION Dualstar Video/BMG Kidz 30050-3	1994	12.98				
12	15	35	THE FOX AND THE HOUND Walt Disney Home Video 2141	1981	24.99				
13	25	3	THE STORY OF CHRISTMAS Hemdale Home Video 7096	1994	14.95				
14	NE	W Þ	MUPPET CLASSIC THEATER Jim Henson Video	1994	19.95				
15	13	13	BARNEY: LIVE IN NEW YORK CITY The Lyons Group 2002	1994	19.99				
16	RE-E	NTRY	DUMBO ◆ Walt Disney Home Video 24	1941	24.99				
17	16	129	101 DALMATIANS Walt Disney Home Video 1263	1961	24.99				
18	20	35	THERE GOES A BULLDOZER! ◆ Kidvision/A*Vision Entertainment 50701	1994	12.95				
19	18	3	MIGHTY MORPHIN: ALPHA'S MAGICAL CHRISTMAS Saban Entertainment/A*Vision Entertainment 42014-3	1994	12.95				
20	8	15	MY NEIGHBOR TOTORO Tokuma Publishing/FoxVideo 4276	1988	19.98				
21	RE-ENTRY		ALICE IN WONDERLAND ◆ Walt Disney Home Video 36	1951	24.99				
22	RE-ENTRY		THERE GOES A FIRE TRUCK! ◆ Kidvision/A*Vision Entertainment 50700	1994	12.95				
23	RE-ENTRY		FANTASIA Walt Disney Home Video 1132	1940	24.99				
24	21	11	THERE GOES A POLICE CAR! Kidvision/A*Vision Entertainment 50719-3	1994	10.95				
25	NEV	N Þ	A CHARLIE BROWN THANKSGIVING Paramount Home Video 83714	1994	12.95				
◆ ITA	◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail								

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

PICTURE THIS

 $(Continued\ from\ page\ 103)$

missing from its release schedule: B-movies, either with very limited theat-rical release or routed straight to video. Made-for-cable movies, aired on Turner's TNT network, are a different breed.

SHELF TALK

(Continued from page 106)

Diet Coke commercials, is now scheduled to be in stores Dec. 21, two weeks ahead of the original Jan. 4 street date. The retail price remains \$14.98.

On the kids side, four new episodes of "Mister Rogers Neighborhood" will be in stores Jan. 18, priced at \$9.98.

Each of the videos will be packed with a mail-in offer for the wooden trolley featured in the series. The trolleys will be available for \$8, half their retail price. But Prism has found its erotic thrillers to be limp performers, a disappointment it shares with other independents who are seeing open-to-buy dollars shifting to video games and sell-through.

It's no secret that 10-year-old Prism, previously distributed by Paramount Home Video before it decided to go it alone, has been seeking financial help and a new direction pointed at action titles and multimedia.

FALLOUT: The "Jurassic Park" street date fiasco has led Flash Distributors' Steve Scavelli to resign from the board of VSDA's metropolitan New York chapter. Scavelli says that big retailers who claimed they broke street date to stay competitive are "self-serving. They're using the association for their own interests." He adds, "My accounts are small guys who see me as a bad guy for being part of it."

Update

LIFELINES

BIRTHS

Boy, Jake Philip, to Tim and Leona Devin, Oct. 21 in New York. He is general manager of Tower Records in Greenwich Village.

Girl, Isabella, to **Peter** and **Lorena Fassler**, Nov. 4 in Toronto. He is executive VP/CFO of PolyGram Group Canada Inc. in Markham, Ontario.

Girl, Marike Johanne, to Jens-Peter Labus and Grit Reiche, Nov. 4 in Frankfurt am Main, Germany. He is head of purchasing for the music store WOM—World Of Music in Frankfurt. She is a sales rep for Sony Music Germany.

MARRIAGES

Larry Cohen to Sara Leopold, Nov. 13 in Birmingham, Mich. He is director of product development for Muze Inc.

DEATHS

Major Bill Smith, 72, after a long illness, Sept. 12 in Texas. Smith was a publisher, producer, promoter, and president of LeBill Music Inc. and LeCam Records. He produced the hits "Hey Baby" by Bruce Channel, "Hey Paula" by Paul & Paula, and "Last Kiss" by J. Frank Wilson, among many other songs. He is survived by his sons, James and Terry; his daughters, Pamela Barkley, Debra Gillum, and Andrea Cornell; his brother, William Clarence Smith; and nine grandchildren. His son William Carroll Smith, president of Soft Charay Music, died earlier this year. Donations in his memory may be made to the Union Gospel Mission of Ft. Worth, 1331 E. Lancaster Ave., Ft. Worth, Texas 76102.

Shorty Rogers, 70, Nov. 7 in Van Nuys, Calif. Born Milton Rajonsky, the trumpeter/writer/arranger was a well-known figure in West Coast jazz from the '40s on. He arranged for and played with the Woody Herman and Stan Kenton big bands, and cut combo sessions with Art Pepper, Jimmy Giuffre, Bud Shank,



Gib Generously. Kenny Loggins donates an autographed guitar, provided by the Gibson Guitar Corp., to Childhelp USA for its Rock & Roll Memorabilia Celebrity Auction. Childhelp USA is dedicated to the prevention, research, and treatment of abused and neglected children. Shown, from left, are David Watson, Childhelp USA; Loggins; and Robin Braun, Gibson Corp.

Bob Cooper, and Hampton Hawes. He recorded for RCA, Contemporary, Discovery, and Atlantic. In the '50s, he led the Lighthouse All-Stars at the Hermosa Beach, Calif., club, and reconvened the group for tours in the early '90s. Rogers was a prolific film and TV arranger; his work included the jazz scores for "The Wild One" and "The Man With The Golden Arm." He is survived by his wife, Marge, and three children.

John ("Jack") Lord Booth, 87, of natural causes, Nov. 11 in Grosse Pointe, Mich. A media pioneer, Booth began his career in 1931 with a partial interest in radio station WJBK-AM Detroit. In the 1940s, he constructed one of the nation's first FM stations, WJLB. Following World War II, he built and bought many other stations. In the early '60s, he became a cable television pioneer and constructed systems in various cities in Michigan and Virginia. In the late '70s, sons John and Ralph took over management of the

NEW COMPANIES

Show & Biz Record Productions Inc., formed by John Henry. A full-service company specializing in artist management, promotions, artist development, and music publishing. Show & Biz is seeking a distribution deal through a major or independent label. The company is now accepting demos from alternative rock, hardcore rap, jazz, R&B, and pop artists. P.O. Box 931, Englewood Cliffs, N.J. 07632; 201-871-4555.

Fearless Urge, formed by Neill King, Sheila Groves, and Robin Pfefer. A new record label and merchandising company. First release is the CD "Music From Here" by guitarist Ronnie Montrose. King engineered Green Day's current album; Groves owns the Notable Talent booking agency. P.O. Box 2595, Petaluma, Calif. 94953; 707-769-9214.

Endless Noise Productions, formed by Jeff Elmassian, Ken Johnson, and John Bashew. Company specializes in composing music and sound design for television and radio commercials, feature films, television programming and interactive/multimedia projects, with recording facilities in Santa Monica, Calif., and Hollywood. Composer Elmassian has worked on the scores of such films as "Fried Green Tomatoes" and "The Shawshank Redemption." Sound designer Ken Johnson worked on "Stargate," "Star Trek V," and other projects. Bashew is a 15-year ad agency and production company producer. 914 4th St., No. 205, Santa Monica, Calif. 90403; 310-394-8904.

family's media business, now known as Booth American Company. He is survived by his wife, Louise; his sons, John and Ralph; two daughters, Doreen and Jackie; his sister, Virginia Booth Vogel; 11 grandchildren; and five great-grandchildren. A third daughter, Winkie, died in 1974. Donations may be made to Detroit Institute of Arts, 5200 Woodward Ave., Detroit, Mich. 48202, or to the Michigan Cancer Foundation, 110 E. Warren Ave., Detroit, Mich. 48202.

Carmen McRae, 72, of a stroke following complications due to respiratory illness, Nov. 10 in Beverly Hills, Calif. (See story, page 9.)

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036, within six weeks of the event.



With A Little Help From T.J.'s Friends. Members of T.J.'s Friends, a division of the T.J. Martell Foundation, enjoyed a party at New York's Pozo Lounge following a benefit performance of the off-Broadway hit "Stomp." The sold-out show and party raised funds for leukemia, cancer, and AIDS research. Shown, from left, are "Stomp" performer Hillel Meltzer and unidentified friend; "Stomp" performer Evert Bradley; T.J. Friends member Stacy Meyrowitz; "Stomp" performer Mathew Pollack; T.J. Friends members Christy Epstein and Amu Duncan; "Stomp" performers Vicki Tanner and Davi Vieira; and T.J.'s Friends member Alison Max

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. 22, ITA Annual Update Seminar: "Current Status And Future Trends In The Magnetic And Optical Recording Media Industries," Plaza Hotel, New York. 212-643-0602.

DECEMBER

Dec. 5, **Fifteenth Songwriter Showcase**, presented by the Songwriters' Hall Of Fame and the National Academy Of Popular Music, Tramps, New York. Bob Leone, 212-319-1444.

Dec. 7, **Billboard Music Awards**, Universal Amphitheatre, Los Angeles. Darren Gold, 310-451-7111

JANUARY

Jan. 5-7, **Fourth Annual Showbiz Expo East**, New York Hilton & Towers, New York. 714-513-8400.

Jan. 6-9, **Consumer Electronics Show,** Las Vegas Convention Center, Las Vegas. 202-457-8700

Jan. 12-15, Performance Magazine's 15th Annual Summit Conference, Doral Resort and Country Club, Miami. Shelly Watkins, 817-338-9444

Jan. 13-16, MILIA Convention, Palais des Festivals, Cannes, France. 212-689-4220.

Jan. 18-20, **Billboard Dance Music Summit,** ANA Hotel, San Francisco. Melissa Subatch, 212-536-5018.

Jan. 21-23, National Assn. Of Music Merchants Convention, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.

Jan. 24-27, ITA Information Superhighway Conference, Santa Clara Convention Center,

Santa Clara, Calif. 212-643-0620.

Jan. 30, American Music Awards, Shrine Auditorium, Los Angeles. 818-841-3003.

Jan. 30-Feb. 3, **MIDEM Convention**, Palais des Festivals, Cannes, France. 212-689-4220.

FEBRUARY

Feb. 11-14, **52nd National Religious Broadcasters Convention,** Opryland Hotel, Nashville. 703-330-7000

Feb. 15-18, **Gavin Seminar**, Hyatt Regency, New Orleans. 415-495-1990.

Feb. 22-25, **37th Annual NARM Convention**, San Diego Marriott and Convention Center, San Diego, Calif. 609-596-2221.

MARCH

March 1, **37th Annual Grammy Awards,** Shrine Auditorium, Los Angeles. 310-392-3777.

March 1-4, Country Radio Seminar, Opryland Hotel, Nashville. 615-327-4487.

March 21-25, Winter Music Conference, Fountainbleau Hilton, Miami, 305-563-4444.

GOOD WORKS

OUR MAN HELPS: Bill Holland, Billboard's Washington, D.C., bureau chief, was presented with a special recognition award from the Washington Area Music Assn. Nov. 9 for his humanitarian efforts in spearheading a fund-raising concert for ailing area saxophonist Larry Strother last July.

ADDED SHOW, MORE HELP: In addition to Amy Grant's Dec. 20 and 21 performances at the Grand Ole Opry House on behalf of her Helping Hand Foundation Christmas benefit, a third show, Dec. 22, has been scheduled. The concerts will also feature Vince Gill, Michael W. Smith, and Gary Chapman. For more info, call Fran Curtis at 212-779-3500.

SWINGIN' FOR CHARITY: "The Ladies Who Sang With The Bands" a show to benefit the nonprofit Society of Singers, will be held Nov. 21 at Sportsmen's Lodge in Los Angeles. In addition to the female singers, Juggernaut (conducted by Ray Charles) and Frank Capp will perform. The Society

of Singers is a nonprofit group dedicated to providing counseling, compassion, understanding, and financial assistance to persons in need. For more info, call **Reta Rose** at 213-651-1696.

FOR A TOY-FULL YULE: Saturn Records act Larry Lee Jones will perform Nov. 19 at Seven Spring's "Fall Country Jamboree" in Pittsburgh to benefit "Toys For Needy And Homeless Kids." For more info, contact Tony Josato at 412-343-5222.

N MEMORY of Lou Friedman, father of Vivien Friedman of Vivien Friedman of Vivien Friedman Public Relations, the family has requested that donations be made to the T.J. Martell Foundation or the Jewish National Fund. Friedman, 87, died Nov. 11 of lung cancer in New York. In addition to his daughter, he is survived by his wife, Eva.

N MEMORY of Fannie Press, the mother of veteran industry executive Cy Leslie, who died Nov. 14 on Long Island, N.Y., the family has requested

that in lieu of flowers donations be made to the T.J. Martell Foundation or the Anti-Defamation League Of B'nai B'rith. Press, in her 90s at the time of her death, is also survived by a daughter, Roslyn. Leslie's daughter, Ellen, is married to **Joe Cohen**, another industry executive.

FOR CHILDREN WITH AIDS: Sharonmarie Fisher's fourth annual Christmas Benefit for Children With AIDS will be held Dec. 3 at the Palomino Club in North Hollywood. Proceeds are to be split between Caring For Babies With AIDS and Tuesday's Child. A performer, Fisher has been HIV positive for almost nine years. Besides Fisher's Women In Country, scheduled headliners include Glen Clark, Rick Vito, Eddie Cunningham, Phillip Maldonado, Chris Gaffney, Liza Jane Edwards, Rudy King, Levon Harris, and Lulu Small. All music equipment will be donated by Greg Loeb from Guitar-Guitar. A \$20 or \$10 donation with a children's gift will be requested at the door. For more info, call Fisher at 805-523-9313 or fax 805-523-9138.

BILLBOARD NOVEMBER 26, 1994

- www.americanradiohistory.com

Pro Audio

AES Confab Draws Star Producers, 'Integrated' Tech

BY DAN LEVITIN

SAN FRANCISCO—It was the best of timecodes, it was the worst of timecodes. It was the convention of the Pope Of Pop, it was the convention of his heirs. It is the year of connectivity, the year of wireless; the year of digital, the year of analog; the year of Harman International. The 97th annual AES convention in San Francisco was, by any account, the most impressive, technically sophisticated meeting yet.

The convention floor exhibits were slicker than ever before, rivaling even those at this year's CES in Anaheim, Calif. Product booths gave neophyte engineers and producers the opportunity to hobnob with the likes of George Martin, Tony Brown, Phil Ramone, and Ed Cherney.

One common theme of the show seemed to be connectivity: Manufacturers demonstrated an unprecedented concern over being able to integrate a wide variety of different devices. Another theme was "give 'em what they want"

Many companies unveiled new digital products, but new lines of analog products (e.g., SSL) and tube products (e.g., AKG) were also in abundance at the show, in response to the broad tastes of studio users. "I'm seeing lots of tube equipment, which I think is a great trend," said musician/producer/gearhead Ray Benson, of Asleep At The Wheel fame.

Beyond hardware connectivity were more explicit corporate alliances, with none more far-reaching than the Harman Group's recent expansion. Although Harman International has made no secret of its corporate acquisitions, visitors walking through the area unofficially dubbed "Harmanville" were still likely to be surprised at the breadth of the new company, which



MARTIN

now boasts ownership of JBL, Soundcraft, AKG, Lexicon, Studer, and other heavy hitters. Fortunately, brandname identity and product-line identification remain relatively unaf-

fected by the change of ownership, and familiar corporate rep faces graced the subsidiaries' booths.

Not everyone was impressed with the progress on display. Legendary producer George Martin complained that the technology has overshadowed the music itself. "With all the advances in recording technology, the quality of popular music has not improved correspondingly," he said. "Great music flows from the fingers of fine musicians to their instruments. I enjoy the new technology, but it can't replace good musicians or good songwriting."

Producer/engineer Ken Kessie (En Vogue, Whitney Houston) agreed. "The real problem facing modern music wasn't addressed. True, I saw sexy new mikes, gorgeous mike pre-amps, and the beautiful glow of tubes in new

EQs and compressors—great sound is available to those with even the smallest budgets. Unfortunately, most of this killer gear will be used to make great-sounding, third-rate, mostly recycled attempts at great music. The pioneers of the '50s, '60s, and '70s did more with four tracks than today's artists do with 72. If somebody doesn't wake up soon, the audio CD will have about as much impact as the made-for-TV movie!"

These complaints notwithstanding, manufacturers and end-users waxed optimistic about the looming era of connectivity. They noted that designers seem to be moving toward an increased consciousness—and accommodation—for providing interfaces across different manufacturers' equipment. For example, Sony's new PCM-9000 digital master disc recorder speaks SCSI, ethernet, 9-pin, AES/EBU, and RS-232

"Now users can link up a Sonic Solutions to the PCM-9000," said Courtney Spencer, Sony's VP of professional audio. And larger manufacturers are concerned about interfacing with smaller manufacturers' products, with Sony/TASCAM, Panasonic/Alesis, and Avid/Yamaha announcing increased cooperation in making their products compatible.

Enhanced hardware and software integration between Avid and Yamaha products is promised—Avid will offer a direct digital interface between Yamaha's DMC 1000 digital mixing console and Avid's Audio Vision and Audio Station editing products.

Sony and Panasonic's alliances with TASCAM and Alesis, respectively, are a natural outgrowth of the larger companies' investments in tape media. TASCAM's DA88 recorder uses the Sony-invented Hi-8 tape, whereas Alesis uses S-VHS tape—to which Panasonic is firmly committed—in its ADAT units. Alesis will be using Panasonic's S-VHS recording mechanism in future ADAT machines, and Panasonic likely will introduce its own ADAT machine.

In addition, Sony has just introduced the PCM-800, an 8-track digital recorder that shares many of the features of a fully loaded Tascam DA-88, using Tascam-licensed DTRS technology (Billboard, Nov. 12).

YAMAHA MIXER MAKES SPLASH

Perhaps the most impressive single unit at the show (alongside Otari's RADAR—see story, this page) was Yamaha's ProMix 01 digital mixer. The available features would have been inconceivable at 10 times the price just a few years ago: 16 inputs; automation with 520 parameters, storable into 50 program memories (in live mixing applications, one could store the settings for 50 different songs); two onboard, SPX990-style processors: six compression channels; and absolute precision for fader memory, with 4,096 steps on each fader. Analog in, analog or digital out (48KHz), the signal stays in the digital domain, never actually passing through the faders, the 24-bit resolution in the mix bus, 32-bit in the eq section. The price on the unit is a scant \$2,000 (Billboard, May 28). "The Pro Mix is phenomenal," Stanford University studio engineer Jay Kadis said enthusiastically. "To get 20 bit-in and out and 16 channels of automation for \$1,999 is incredible. They've done a superb job of combining all their previous attempts at mixing and moving faders. Compare it to the DMP-7, which was \$5,000 and had half the features. Yamaha obviously learned a lot from their previous products, and they are capitalizing on both their successes

and their failures."

"Our product strategy is to develop this technology upwards," said Yamaha marketing manager Michael MacDonald. "We're starting with a small mixer everyone can use one of and get used to. We'll build the product line up from here." Independent software developers such as Mark of the Unicorn and Opcode are already working on software to enhance the function and features of the unit

Otari Shows New Random-Access Hard-Disc Recorder At AES Meet

SAN FRANCISCO—Otari unveiled the long-awaited RADAR (Random Access Digital Audio Recorder) to an enthusiastic audience at the 97th Audio Engineering Society convention Nov. 10-14 here. Manufactured by Creation Technologies of Vancouver, RADAR is exclusively distributed and marketed worldwide by Otari.

"Strategic alliances can be extremely important if the fit is right," Otari marketing manager James Goodman said. "It allows for building on the strengths of both companies."

The 40-pound, rack-mountable unit is configured for 8, 16, or 24 tracks, and sells (with remote) for less than \$1,000 per track. Random-access hard-disc recording has the advantage of instantaneous access to any point in the recording; there is no winding time, because there is no tape to wind, only "pointers" to spots on a magnetic hard disc. Backward recording and playback are also effortless.

The introduction of this product signals a crossroads for the music recording industry, according to longtime industry observer Jay Kadis, an engineer and music technology instructor at Stanford University. With hard-disc recording now so affordable, the question is whether both tape and tapeless formats will coexist, or whether tape will disappear very soon.

"The speed with which you can get stuff going is improved, without rewind time and shuttling time," said Kadis of RADAR. "The tradeoffs are how many projects you can work on at once, and how long it takes to back things up. For now, it looks like the number of projects you can work on is limited by the number of hard discs you can afford. But the introduction of RADAR definitely signals a change."

The unit supports five different sampling frequencies between 32KHz and 48KHz, and as shipped (with a 1.2 gigabyte drive per 8 tracks) allows for 22 minutes of recording per track at 48KHz. Backups are to 8mm tape drive (optional), and a SCSI port allows for additional hard drives to extend recording time, or for off-line backup. In addition, an ADAT interface through an optical link allows ADAT owners to interface with the unit without leaving the digital domain.

Hard-disc-based multitrack recording is, of course, not new with the introduction of RADAR, but the unique combination of professional features and low price represents a true landmark in professional recording products.

The recorder features conventionally arrayed function keys, supplemented by a Qwerty keyboard and dedicated edit function keys for cut, copy, paste, clip, loop, move, modify, auto punch, auto play, locate, varispeed, and undo. The time-code synchronizer will chase-lock to 24, 25, 29.97, 29.97DF, 30, and 30DF rates.

DAN LEVITIN



In The Stratta Sphere. Conductor Ettore Stratta, right, is shown at Westlake Studio in Los Angeles during the recording sessions for his most recent project, the Teldec release "Symphonic Bossa Nova." With Stratta, from left, are collaborators Jorge Calandrelli, Dori Caymmi, and Al Jarreau.

Avid, Digidesign To Merge A 'Logical' Move For Digital Firms

SAN FRANCISCO—Avid Technology Inc., a leader in digital video systems, and Digidesign Inc., a leader in digital audio, have announced a merger agreement, through an exchange of their NASDAQ-traded shares. Completion of the merger is subject to approval by both companies' shareholders and is expected to take two to three months.

"Digidesign is one of the most phenomenal companies in audio, with in excess of 8,000 ProTools systems sold," Avid VP of North American field operation Rick Cramer noted at the Nov. 10-14 Audio Engineering Society convention here, where the merger was announced. Cramer called the venture "a logical outgrowth" of Avid's growing relationship with the Menlo Park, Califbased company. "We used Digidesign's Audio Media and SA4 boards in our own products. We have been buying 25% of their production output, so the merger makes good business sense."

Digi's solid distribution network also was an attraction. "They can get us into the home studios and recording studios," Cramer said, noting that those are markets that Avid has yet to thoroughly penetrate.

Avid, based in Tewksbury, Mass., supplies software and hardware for nonlinear film, video, and audio editing, as well as networking technologies for applications ranging from desktop

video to broadcast news. Ranked by Fortune magazine as the ninth-fastest-growing company in the country, Avid has an international network of direct sales offices, distributors, and resellers. Avid engineers developed OMF—the open media framework—a digital file interchange protocol that has been accepted by more than 150 partner companies, including Silicon Graphics, Grass Valley, Sun, Studer, Sonic Solutions, AMS, and Waveframe. OMF is media independent.

Digidesign supplies digital audio production hardware and software for music, film, video, multimedia, and broadcast. Popular in many project studios for supplying CD-quality audio tools (such as recording, editing, mixing, and signal processing) at a reasonable price, Digidesign products are also sold internationally.

In a development that further underscores Avid's desire to better serve the audio market, Avid and Yamaha announced at the 97th AES that they will strengthen their relationship to allow for integration between the companies' respective audio products (see AES overview, this page).

Under the proposed merger, Digidesign shareholders will receive 0.79 shares of Avid common stick for each share of Digidesign common stock.

DANIEL LEVITIN

"This is the kind of information that venues such as the Miami Orange Bowl Stadium look to for future 'knock-out' events." Monique R. Perez, Events Coordinator, City of Miami.

"The Billboard International Talent & Touring Directory is a lifesaver! Year-to-date I have booked over 150 room nights thanks to your directory. This is a must in sales offices." Carol A. Lobaito, Director of Sales, Days Inn Santa Rosa.



From the newest acts to the hottest venues, promoters, suppliers and equipment manufacturers, Billboard's 1995 International Talent & Touring Directory is the only worldwide directory to the entertainment industry. Finally everything you need to book talent, promote tours, and take care of business is in one single, easy-to-use reference source!

You get more than 17,000 listings in the U.S. and 22 countries worldwide! Agents & Managers Sound & Lighting Services Venues Clubs Hotels Instrument Rentals Staging & Special Effects Security Services Charter Transportation Merchandisers

Save time, save worry and make money — order the 1995 International Talent & Touring Directory today!

Order multiple copies for your entire staff!

YES! Please send me Billboard's 1995 International Talent & Touring Directory. I am enclosing \$85 per copy plus \$4 shipping and handling (\$10 for international orders. NY, NJ, CA, TN, MA, IL, PA & DC please add applicable sales tax.)
of copies Check enclosed for \$
Charge \$to my: ☐ American Express ☐ MasterCard ☐ Visa
Card # Exp. Date
Signature (required)
Cardholder (please print)
Name
Company
Address
City, State, Zip
Please note: Orders are payable in U.S. funds drawn on a U.S. bank only. All sales are final.
Mail coupon to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.
For fastest service call 1-800-223-7524 or 1-800-344-7119.
In NY call (212) 536-5174. In NJ call (908) 363-4156.

Pro Audio

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOVEMBER 19, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-SALES	ALBUM ROCK	
TITLE Artist/ Producer (Label)	I''LL MAKE LOVE TO YOU Boyz II Men/ Babyface (Motown)	PRACTICE WHAT YOU PREACH Barry White/ B White, G. Levert T. Nicholas (A&M)	SHUT UP AND KISS ME Mary Chapin Carpenter/ J. Jennings M.C. Carpenter (Columbia)	BRING THE PAIN Method Man/ Prince Rakeem (Def Jam/RAL)	INTERSTATE LOVE SONG Stone Temple Pilot B. O'Brien (Atlantic)	
RECORDING STUDIO(S) Engineer(s)	LARRABEE (Los Angeles) Brad Gilderman	RISE LABS (Los Angeles) Jack Terry	BIAS (Springfield, VA) Bob Dawson	36 CHAMBERS (Staten Island, NY) The RZA	SOUTHERN TRACKS (Atlanta, GA) Nick DiDia	
RECORDING CONSOLE(S)	SSL 4000G	SSL 4000	API 4032	Neve/Solar Logic	SSL 4064G with Ultimation	
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A827	Otari DTR-90	Ampex MM 1200 (Dolby SR)	ADAT	Studer A827	
STUDIO MONITOR(S)	Augsperger/TAD	Yamaha NS10 UREI813	Yamaha NS10 UREI813	KRK 9000	Yamaha NS10	
MASTER TAPE	3M 996	Ampex 499	BASF 468	Ampex 456	Ampex 499	
MIX DOWN STUDIO(S) Engineers(s)	ENCORE (Los Angeles) Mick Guzauski SOUND CASTLE (Silverlake, CA) Craig Burbidge		BIAS (Springfield, VA) Bob Dawson	CHUNG KING (New York) John Wyndrycs	SOUUTHERN TRACKS (Atlanta, GA) Nick DiDia	
CONSOLE(S)	SSL 4000G	SSL 4000G with G Plus Automation	API 4032	Neve VR 60	SSL 4040G	
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Lexcion 2020 AD Otari DTR-90	Studer A827	Studer A827	
STUDIO MONITOR(S)	Augspurger/ Tannoy SGM10	Custom Augspurger	TAD with Hidley	Custom TAD	Yamaha NS10 Augsperger	
MASTER TAPE	3M 996	3M 996	BASF 468	Ampex 499	Ampex 456	
MASTERING (ALBUM) Engineer	M) Eddy Schreyer Dave Collins MASTER		GEORGETOWN MASTERS Denny Purcell	MASTERDISK Tony Dawsey	GATEWAY Bob Ludwig	
PRIMARY CD REPLICATOR (ALBUM)	PMDC	DADC	Sony Manufacturing	PMDC	WEA Manufacturing	
PRIMARY TAPE DUPLICATOR (ALBUM)	НТМ	Sonopress	Sony Manufacturing	Cinram	WEA Manufacturing	
0.1001.000						

© 1994, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

MORE ALBUMS GO GOLD ON AMPEX THAN ON ALL OTHER TAPES PUT TOGETHER

AMPEX

A MASTER OF ENGINEERING

Ampex Recording Media Corporation 401 Broadway, M.S. 22-02 B1 Redwood City, California 94063 (415) 367-3809

BILLBOARD NOVEMBER 26, 1994

CALL TOLL FREE 1-800-223-7524 assified: \$4.85 per word, minimum ord DISPLAY CLASSIFIED:

Billboard Classified Action Mart

Call Jeff Serrette NY State - 212/536-5174 • Outside NY State - toll free 800/223-7524 Billboard Classified • 1515 Broadway • New York, NY 10036

REAL ESTATE TO THE STARS

For Real Estate information call Laura Rivchun

1 (800) 223-7524 - in NY (212) 536-5173 • NY OFFICE FAX # (212) 536-5055

800 223-7524 • For Classified Advertising Only

FAX YOUR AD 212-536-5055

Real Estate To The Stars \$65.00 per inch

SERVICES

SERVICES

A TO Z MUSIC SERVICES INC 105 DUANE STREET . SUITE 52B

TRIBECA TOWER . NY . NY 10007

TELEPHONE (212) 346-0653/73

FAX (212) 346-0679

FALL SPECIAL OFFERS FOR

CD'S & CASSETTES

1,000 CD Albums • Glassmaster • Two Colour On Body Print • Four Page Booklet And Tray Card 4 X 1 Colour • Jewel Box • Shrink Wrap

\$1750

(From CD Ready Master and Composite Printers Film) 1,000 Cassettes Running Master • Label Plate • 1 Colour Print On Cassette Inserts • Norelco Box • Shrink Wrap

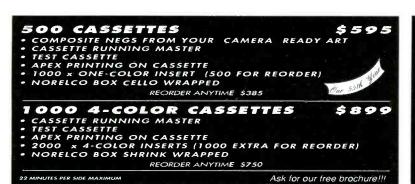
\$925

(From Dat Or Tape And Composite Films)
• Full Type Setting And Design Service
• All Editing And Packaging Requirements

THE LEADING MANUFACTURING SERVICE FROM THE UK

NOW IN THE UNITED STATES

THE ONLY NUMBER YOU NEED FOR DESIGN AND MANUFACTURING



1738 Berkeley Street, Santa Monica, CA 90404 = (310) 829-3476 • Fax (310) 828-8765

Rainbo Records and Cassettes

COMPACT DISCS • 95¢ EACH

(Bulk from your C.D. ready master and label positives) minimum 1000

Complete CD and Cassette Packages Available in quantities of 250/500/1000

1-800-874-4174 CALL FOR A QUOTE

Digital Mastering Systems • Digital Audio Duplication • Computer Graphics

NATIONAL TAPE DISC 1110-48th Avenue North • Nashville, TN 37209



Best Values in The Industry!

Call For Our Complete Catalog

EUROPADISK LTD.

75 Varick Street, New York, NY 10013 T (212) 226-4401 FAX (212) 966-0456





Be a part of this don't miss issue with a
Billboard Classified/Real Estate Advertisement!!
This is an issue that will be circulated and referred to for
many, many weeks to come . . .
CALL TODAY!! DON'T DELAY!!

Toll Free (800) 223-7524

Billboard CLASSIFIED ACTION MART Jeff Serrette (212) 536-5174 (NYS) FAX: (212) 536-5055

AD DEADLINE: DECEMBER 9th ISSUE DATE: DECEMBER 24th

Billboard REAL ESTATE TO THE STARS Laura Rivchun (212) 536-5173 (NYS) FAX: (212) 536-5055



Video / Graphics &

It's a Tough Market! To Win You Need Mind-Blowing Graphics That Will Get Your Product The Attention It Deserves. 4th Dimension Graphics Can Give You The Creative Edge You Need To Cut Through The Clutter. FREE Estimates.

* Music Video Animation * Full Service Video Production 1-800-631-0133
* 3D For Print, Film & TV * Graphic FX For Every Budget 1-800-631-0133 When You Need The Very Best In Graphics, Contact The 4th Dimension

COMBINATION SPECIAL! 500 TAPES AND 500 CD'S COMPLETE RETAIL READY PACKAGE

on Special Price COV \$2,355



PROFESSIONAL RECORDING AND DUPLICATING SUPPLIES

COMPLETE LINE OF





QCA, INC. • 2832 SPRING GROVE AVE. • CINCINNATI, OH 4522





KLARITY

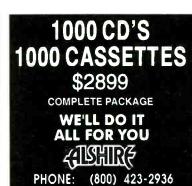
KASSETTE

800-458-6405

ALIGNED ALIDIO 1 - 800 - 869 - 6561 718 - 788 - 6969 / FAX 718 - 499 - 0421

SMALL AD, BIG VALUE!

SERVICES





FAX: (818) 569-3718

CD & CASSETTE PRODUCTION

ROOSEVELTOWN, N.Y.

Tel: (315) 769-0034 Fax: (315) 769-0342

1-800-APD-DISC (273-3472)





BILLBOARD CLASSIFIED 1-800-223-7524 212-536-5174

212 - 333 - 5953

330 WEST 58TH ST. NEW YORK, N.Y. 10019

Jeff Serrette

Master Productions Recording

Studio, 2415 North Texas Blvd,

Weslaco, Texas 78596, is looking

Orchestral Music. The groups will

play at Public Dances, Weddings

and 15th Birthday celebrations.

There are 5 positions opened.

The company offers \$350.00 a

week per person. The job covers

the Texas area only. This job is

temporary for the period of one

year. If interested please call

(210) 968-5777.

for Musical Groups that will play



BASE CHROME SUPER MAXELL XLII

AUDIO, VIDEO & AMPEX MAG MEDIA MAXELL

POLYMATRIX

SHAPE, TDK

DIGITAL TAPES 1-800-221-6578 IN NYC 718-435-7322 24 HOUR FAX 718-853-2589

NORELCO. JEWEL POLY BOXES & EMPTY REELS DISCOVER VISA MASTERCARD AMEX

RECORD PROMOTION

EXPERIENCE! EXCELLENCE! Working All Leading National Charts.
"One Of The Foremost
Names in Music Promotion"

RCI Records Inc., 1-800-737-9752 4721 Trousdale Dr., Nashville, TN 37220 615-833-2052 • FAX 615-833-2101

CUSTOM COMPACT DISCS

Affordable single copy CDs starting at \$35. Write, call or fax for information.

46 PRODUCTIONS

42W557 Hawk Circle, St Charles, IL 60175 TEL (800) 850 5423 FAX (800) 203 1725

FOR SALE

Buy direct and save! While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890-6000. FAX: (609) 890-0247 or write

SCORPIO MUSIC, INC. P.O. BOX A TRENTON, NJ 08691-0020

LOWEST PRICE!

- * CD's LP's Tapes
- * Cut-Outs Over Stocks *
 * Budget Midline *
 * Call For Your Free Catalog Today!

MUSIC WORLD 8555 Tonnelle Ave., N. Bergen, NJ 07047 Tel: (201) 662-7600 Fax: (201) 662-8060





DON'T BUY CUTOUTS!

Until You See Our Catalog Of Great Cassettes and CD'S TARGET MUSIC DISTRIBUTORS 7925 NW 66 th ST., DEPT J

Phone: (305) 591-2188 Fax: (305) 591-7210

OPERATING SUPPLIES

FOR SALE

Jewel Boxes • CD Blisters Security Packaging Plastic & Paper Sleeves
Price Guns • Mailers • Dividers WRAPPING & PACKAGING

The Jewelmaster Packaging System tetail-level shrinkwrapping. Does CD's, Videos assettes, L.P's, posters & more...only \$189.95! Low-cost shrinkwrapping solutions for retailers & distributors. L. sealers available!

MUSIC AND MORE...

Comics/Rags · Accessories · Diams · app DERFORMANCE DISTRIBUTORS E- NEW BRUNSWICK NJ 08901

OFFICIALLY LICENSED COUNTRY MUSIC MERCHANDISE DEALERS WANTED. Top artists' tees, caps,

mugs, and more, available from America's one stop source for country music merchandise. The Music Merchant, Inc., Box 7783, Shreveport, LA 71107, 1-800-861-1400 for information and wholesale price list.

WANTED TO BUY



CASH - CASH - CASH

Top \$ paid on CD's, Cassettes, LP's, Music Books, Rock T-shirts. No quantity too big or too small. Call 201-662-7600 or Fax: 201-662-8060

BOOKS/PUBLICATIONS

THE CHITLIN' CIRCUIT A GUIDE TO THE BLACK MUSIC INDUSTRY

A BOOK FOR ALL RACES. **OVER 2000 MUSIC** INDUSTRY CONTACTS **PRE-PUBLICATION PRICE** \$35.00 UNTIL NOV. 20, 1994 \$50.00 STARTING DEC. 1, 1994 (510) 733-6096

GROWING REISSUE LABEL and DISTRIBUTOR

Relocating to NORTHERN NEW JERSEY - has the following positions available:

- Executive Assistant to President; Office experience & Microsoft Word for Windows proficiency required. Good organizational skills,
- high energy, self-starter.

 DATA ENTRY/CUSTOMER SERVICE MAS 90, order processing and operations experience required.
 • FULL CHARGE BOOKKEEPER - MAS 90, 2 Years Distribution &
- Royalty experience required, accounts receivable and payable, plus payroll responsibility.
- WAREHOUSE MANAGER Minimum 2 Years related experience

required.

ALL POSITIONS REQUIRE STRONG COMPUTER PROFICIENCY Reply in Confidence to: ECLIPSE MUSIC GROUP, INC. 522 US Highway 9 North · Suite 300 · Manalapan, NJ 07726

ARTIST RELATIONS REPRESENTATIVE WANTED

We're a major distributor of keyboards guitars, amplifiers and more seeking ar individual to handle our artist relations activities. Your responsibilities will include actively seeking new artists for endorsement and negotiating the terms. Interfacing with current endorsers and assisting those artists with loans, purchases, service, etc. Interviewing endorsers for news releases, company publications and a lot more. The right candidate must possess consummate people skills. Be able to open doors that would remain closed to a less skilled individual Have a working knowledge of music instrument technology. Be up on (and into) a wide diversity of musical styles and be able to travel at least 50% of the time. If you think you're the multi-faceted individual who can do this job, send your resume and salary requirements to

Box 8197, **Billboard Classified** 1515 Broadway, New York, NY 10036

MUSIC Contract Administrator

Major record company seeks candidate who is familiar with analyzing recording agreements and proficient in royalty calculations. Candidate must have at least 2 years related experience and college degree, Solid computer literacy is required. Please send resume and cover letter with salary

requirements, to: **BHA Box 278** 16th Floor, 555 Madison Ave.

New York, NY 10022 Equal Opportunity Employer

PRODUCTION

Tommy Boy seeks an individual with strong pre-production and production/ manufacturing experience. Must have excellent computer skills and strong leadership abilities. This is an exciting opportunity if you have the desire to shape your future with a dynamic and progressive growth company. Please send resume and salary history to:

Tommy Boy, 902 Broadway New York, NY 10010 Att: SK or Fax (212) 388-8400.

WE ARE AN EQUAL OPPORTUNITY EMPLOYER

Major distributed growth label seeking national radio promotion director. Proven ability to manage high-impact multi-format charting, major market promotion/ merchandising/live appearances, and results reporting. Energetic team player who can convert relationships to results and provide R&R/BDS/ College profiles for distribution and retail marketing. Send resume and salary requirements to:

BOX 8196 BILLBOARD CLASSIFIED 1515 BROADWAY NEW YORK, NY 10036

BAND SEEKS MANAGEMENT

Newly signed major-label pop group seeks committed, well-connected management company. Major-label client experience a must. Send info to 2566 Washington St., #4, SF CA 94115 or call Andrew at (415) 929-8822.

Master Productions Recording Studio, 2415 North Texas Blvd, Weslaco, Texas 78596, is looking for Musical Groups that will play Tropical and Romantic Music. The groups will play at Weddings, 15th Birthday celebrations and public dances. There are 5 positions opened. The company offers \$350.00 a week per person. The job covers Texas area only. This is temporary for the period of one year. If interested please call (210) 968-5777.

World's largest karaoke manufacturer is seeking National Sales Manager to expand sales. Must be comfortable with record chains as well as consumer electronics chains & manufacturers. Forward resume to: DKKaraoke Entertainment Inc. – Attn: VP. Sales Mktg., 660 Maple Ave., Torrance, CA. 90503 or Fax to: (310) 782-2324

MUSIC CO. BUSINESS AFFAIRS MANAGER/CONTRACT ADMINISTRATOR

Handle copyright licensing/royalties, clearances, track payments, all admin. functions for record and music publishing company. Strong computer and quantitative bkgrd, min. 2 yrs. music co. admin. exp. req'd. EOE. Resumes: fax 212 388-8400/mail Tommy Boy Records, 902 Broadway, NY, NY 10010, Attn: Senior VP.

RETAIL SALES REPS

needed for exciting & successful POSTER line! Rock, girl/guy, Black Light, fantasy & more. Many territories open. We've been #1 in colleges for years, now we're expanding retail. (Fax resume to 513-577-7110, Attn: Vickie, PH: 513-577-7100.

MUSIC CO. INTERNAT'L MRKTING MANAGER

Responsibilities: Devise and implement strategic plans to maximize internat'I profits, handle relations with foreign licensees, coordinate artists' internat'l tours/activites. Maintain and expand mrkt database of major internat'l music mrkts. Administrative duties include servicing materials to licensees and billing, tracking payments. Strong computer, quantitative skills read. Understanding of entertainment software industry helpful. Multilingual desirable. EOE. Resumes: fax 212-388-8403/mail Tommy Boy Records, 902 Broadway, NY, NY 10010, Attn: Senior VP.

CUT-OUT MERCHANDISE MGR. & BUYER

Major Wholesaler of Cut-Out & Over Stock Audio Based in Southern Florida Seeks Knowledgeable & Motivated person

Minimum 5 years experience with Cut-Out product Salary & Benefits based on experience

> Box 8194 Billboard Classified 1515 Broadway New York, NY 10036

VP SALES AND MARKETING

Major video label based in NJ seeks creative, proven self-starter recognized by mass merchants and sell-thru chains. Must be skilled in creating marketing and promotional programs, as well as motivating and leading existing sales force. Competitive salary, benefits package and bonus program.

Send resume and salary history to: Box 8195, Billboard Magazine, 1515 Broadway, NYC NY 10036

NEED WEST COAST DISTRIBUTION?? CALL: LEE TOTAL RECORDING (805) 388-7688

SPACE SALES REP

Specialized dealer of audio and video needs experienced co-op ad sales producer for in-house monthly catalog and trade journal sales. Highest commissions paid.

Call Mr. Jacobs (310) 532-9024

(Continued on page 116)

HELP WANTED RADIO

STATION WITH AN ATTITUDE SEEKS HARD DRIVING ROCK AND ROLL ISSUE -ORIENTED ENTERTAINING TALK SHOW HOST. MUST HAVE EXPERIENCE, MUST HAVE A KICK ASS WINNING ATTITUDE, GOTTA BE READY TO BOOK AND WIN EVERY SINGLE NIGHT!! SEND TAPES TO PROGRAM DIRECTOR, NEWSRADIO WGST, P.O. BOX 11928, ATLANTA, GA 30305. ABSOLUTELY NO PHONE CALLS!

POSITIONS WANTED

Seasoned, management level, individual seeks responsible position in the Music/ Entertainment industry. Extensive knowledge of business - especially royalties, copyright, licensing, contracts and accounting. F/T preferred but will consider consulting. FAX MUSIC 212-455-8517.

NEW INDIE RECORD LABEL

in NYC seeks motivated and experienced partner to share broad responsibilities in spare time. Must know and love alternative music Equity for sweat and commitment. Expenses covered. No capital required. Serious in only to: DER, PO Box 1965, NY, NY 10156.

DRUMMER SEEKS INTERNATIONAL ACT

Highly experienced professional drummer w/top name credits seeks established national/international pop, rock, R&B or country, cross-over act. Resourceful team-player, versatile w/great feel, knowledgeable on all aspects of music business. All information confidential. Fax to (908) 781-1693 &/or send material to Sphere Productions, P.O. Box 991, Far Hills, NJ 07931-0991.

TALENT

Very talented outgoing female vocalist, and songwriter eager for a record contract, and to soar to the top (601) 352-2023 BOBBI

PROFESSIONAL SERVICES

ENTERTAINMENT LAWYER

For all of your California legal needs.

Law Offices of Dane Alexander (415) 485-1054

NOVELTIES

MUSIC MERCHANDISE MUSIC MERCHANDISE
The greatest variety of licensed product around!
POSTERS, T-SHIRTS, STICKERS, PATCHES,
CAPS, JEWELRY, TAPESTRIES, BUTTONS, ETC...
Same day shipping / NO minimums
GET IT ALL WITH ONE CALL!!!
ALERS DNLY - 1.800-248-2238 - CALL FOR CATALOG
ZMACHARS POSTERS, INC
(305) 888-2238 / FAX (305) 888-1924
7911 NW 72 AVE, SUITE 102 MEDLEY, FL 33166
SERVICE IS OUR #1 GOAL!

> REAL ESTATE RATES
> Rate \$65
> 1 Inch by 1 Column See Coupon For Details

ACCESSORIES



APPAREL



LICENSED MUSIC APPARREL OVER 100 ARTISTS **CALL FOR FREE CATALOG** DEALERS ONLY 1 800 328 0308

FIXTURES

FACTORY DIRECT CD JEWELBOX STORAGE CABINETS. In Stock Now, No. Waiting, Choice of colors, 2 sizes 2 drawer, 570 Capacity, \$234 3 drawer, 855 Capacity, \$289

Prices INCLUDE locks. Textured steel construction

CD JEWELBOX SHELF, 2-TIER Gridwall, Slatwall, Pegboard, 8 facings, capacity 64, 25" long, double tier. Black, white, grey. Adjustable dividers. "Flip-thru" browsing. Use for CD-ROM

Plans at no cost or obligation.

• JEWEL BOX OR LONG BOX COMPACT DISC DISPLAYERS • AUDIO CASSETTE DISPLAYERS •LASER DISC DISPLAYERS
•VIDEO CASSETTE DISPLAYERS
•ELECTRONIC ARTICLE
SURVEILLANCE SYSTEMS

✓ NEW! >

•COMIC BOOK DISPLAYERS
•TRADING CARD DISPLAYERS COLLECTIBLES DISPLAYERS For Gridwall, Slatwall, Pegboard. •GLASS SHOWCASES

Stocked in Chicago, Baltimore, Los Angeles, and London, England

Free 100 Page Color Catalog 1 • 800 • 433 • 3543 Ask for Jim McFarland Fax: 213 624-9022

TAPES

SENTRYSYSTEMS

A New Generation of Reusable Software Security Packaging

- Seven Models Including a double CD Package
- Adapts to all EAS Technologies
- Increase Profits by Reducing

Call or Write Today for Brochure and Samples

C & D Special Products, Inc. 309 Sequoya Drive Hopkinsville, KY 42240 **West Coast** 800-366-4923 1-800-922-6287

COMPUTERS

MUSICWARE the ericite evillee

Complete POS/Inventory Control for your Record Store

Available in user selectible English or Spanish.

Musicware Europe
 Musicware USA
 Musicware Europe

 6300 Creedmoor Rd.
 Saxiony House

 Suite 138
 Easthompnett. Chichester

 Roleight. NC 27615
 Sussex, England

 [919]833-5533
 Poll 8 UY

 Fax (919)833-1900
 (2243)775419
 Fax (0243)
 (D243) 775419 Fox (D243) 776327

Record Trak Computerized Inventory Management for Record Stores

800-942-3008

Voice 203-265-3440 Fax 203-269-3930

YSL COMPUTER SYSTEMS **MEAN MORE PROFIT!**

Call or fax today to see why YSL is undeni ably the leader in computer systems for music and video retailers and wholesalers We built 20+ years of music and video in dustry experience into our computer systems to help make your business more profitable

YOUNG SYSTEMS LIMITED Phone (404) 449-0338 Fax (404) 840-9723 Australia: (08) 338-2477

6185 Buford Hwy Ste C-100, Norcross, Ga 30071

REAL ESTATE TO THE ST★RS

PRAGUE

Czech Republic, the hottest spot on earth for recording in the next 10 years. FOR SALE OR LEASE, 16th **CENTURY CHATEAU, and** estate, completely renovated to highest standards. Ideal for: STATE OF THE ART RECORDING STUDIO COMPLEX FOR EASTERN EUROPE. Living and working space approx. 15,000 square feet, 34 rooms, 15 bathrooms, indoor swimming, 10 fireplaces, waterfall, forests, gardens . .

Contact: Mr. P. Sauve TE. (42-2) 99 80 423 FAX. (42-2) 66 79 35 97

To order a

BILLBOARD **DIRECTORY** Call **Toll Free** 1 (800) 223-7524

PATO BANTON'S SINGLE MAKES A U.K. SPLASH

(Continued from page 9)

Tosh, Got A Toshiba." Yet as a pop crossover artist in the U.K., he is a newcomer.

"I've tried to avoid the British market, as I was known there as a dancehall DJ and not much more, says Banton. "I've been doing a lot of other things on tour, singing, dancing, performing. People had a hard time dealing with those changes."

Born in Brixton, London, Banton (aka Patrick Murray) grew up in Britain's second-largest city, Birmingham, where he started MC-ing on his father's roving sound system. His first break came in 1981, when he won a talent competition judged by Ranking Roger, then chief toast-master for the Beat (known in the U.S. as the English Beat).

'I heard about the competition half an hour before, and joined the back of the line," Banton says of the event. "Straight away, five guys left the queue because they knew me. Then I got on stage and started dancing all around, and I kicked the mike cable and they couldn't hear any more, so I just kept on dancing like crazy and went off stage. The crowds were roaring for more.

Roger and Banton became friends, which led to Roger producing Banton's reggae single "Hello Tosh, Got A Toshiba," which brought him local fame. Banton and Roger also recorded "Pato And Roger A Go Talk" on the Beat's 1982 album "Special Beat Service"

"Roger introduced me to the business and things like contracts. and I was impressed by his professionalism," says Banton.

The collaboration with UB40's Campbell brothers is much more recent. At the end of his U.S. tour, Banton's U.S. manager, Gabriel Leconte, suggested covering "Baby Come Back."

"At first I was unsure, as I didn't want to do the song an injustice," says Banton. "What I did know was that I didn't want to be the one singing 'Baby Come Back,' so we had to get someone else."

UB40 and the recently reformed General Public were approached, and Rob and Ali Campbell agreed to do it. "Baby Come Back" was produced by Stoker, drummer for General Public.

Banton says he laid down guide vocals that Ali could add to later. "They ended up using the first vocal I did. When I heard the final delivery, I thought, yes, this is it."

Banton is signed to I.R.S. in the U.S., and says the label was instrumental in linking Banton with the Campbell brothers. The label also released Banton's previous five albums in the U.S., including "Wize Up," "Visions Of The World," Never Give In," and the live album "Live And Kicking All Over America."

I.R.S. also has released the greatest hits album "Collections, leased by Virgin in the U.K. Oct. 17. The package takes in some of Banton's anthems, including "Don't Sniff Coke," "Wize Up," and "Never Give In."

Banton returned home to the U.K. in early October, after spending the better part of a year on tour in America. Virgin licensed Banton for the world outside North America.

PRODUCES LOCAL ARTISTS

A self-professed workaholic, Banton has rigged up his studio and begun producing artists local to his native Birmingham. Among those he has recorded on his label, Gwarn International, are Delroy The Barber, a professional barber who has fulfilled his ambition of recording Nat King Cole's "Mona Lisa."

He also has given a hand to local singer Phil Joseph, who is reportedly about to ink a deal with a major label. Banton guested on Joseph's version of "Cupid."

"It's not about money, it's about making dreams come true," says Banton. "Roger and the boys from UB40 gave me my breaks. I think I should give someone else a break."

Banton says the audience he attracts in the U.S. is "the kind of people who used to follow Bob [Marley], people who are looking for higher thoughts." His music, with its strong messages of peace and reconciliation, stands in stark contrast to the often violent lyrics of ragga and some of the jungle music being produced.

"I don't think you have to say something threatening or refer to women's private parts just to get attention," says Banton. "That's just looking for short-term atten-

With his hectic promotional schedule, his work recording vocals for his next single, "Bubblin' Hot," slated for early-February release, and his planned tour of Brazil in January, Banton is staying put in Birmingham for now—"because that's where my mum is!"



Radio



Calling All Cales. WXRK (K-Rock) New York Sunday night host Vin Scelsa, right, brings together two leading Cales—J.J., left, and John, center—for an evening of music. (Photo: Chuck Pulin)

Jock, Sued After Quitting, Now Files Sex Charge Suit

■ BY PHYLLIS STARK

NEW YORK—Former WSNY (Sunny 95) Columbus, Ohio, morning co-host Christine Sullivan has filed a countersuit against the station, claiming sexual discrimination and harassment. The station already has a breach of contract suit pending against Sullivan, who quit her job there earlier this year.

The station's suit against Sullivan, whose real name is Christine Shirer, was filed on June 29, but did not come to light until Sullivan filed her counterclaim last month. WSNY's suit claims Sullivan breached her contract with the station by announcing her intention to leave two years before the expiration of her contract.

The station's suit seeks unspecified damages in excess of \$40,000 for "expenses associated with moving [Sullivan] to Columbus and loss of expenses associated with commercial and promotional activity involving



Mad As Hell."Papa Joe" Chevalier, daytime talk show host for One-On-One Sports Radio Network, wallows in the half-million baseball cards disgruntled fans sent in to protest the baseball-less autumn.

the defendant."

In her counterclaim, Sullivan says she was harassed by both PD Don Hallett and morning co-host Bob Simpson, and was discriminated against by being paid a salary lower than Simpson's. She also claims that Simpson "often engaged in profane, demeaning, and/or physically threatening conduct toward women assigned to work with him," a situation she says was exacerbated by Simpson's alleged "excessive drinking."

Although Sullivan was hired with the understanding that she and Simpson would co-host the morning show, Sullivan's suit states that she was relegated to the role of sidekick by Simpson.

Her suit also claims that Hallett referred to her in "sexually discriminatory and denigrating terms" and "has engaged in a pattern and practice of denying female employees equal employment opportunities, equal treatment, and equal pay compared to similarly situated male employees."

Among the former WSNY air personalities who Sullivan claims experienced similar treatment are Jane London, Deb Jordan, and Liz Laubach. Reached for comment by the Columbus Dispatch, Laubach said, "being a woman at that station, the opportunities definitely were not there. [Sullivan's] got a case. Regarding Don Hallett: What goes around comes around."

Hallett says he is only authorized by the station's attorneys to give the following prepared statement to the press: "We did everything in our power to keep [Sullivan], and we suffered damages. We did file suit, and we believe her counterclaims against us are completely unfounded."

Sullivan's suit seeks compensatory damages in excess of \$25,000 for emotional distress, back pay, front pay, and punitive damages.

WWCR Takes Country Worldwide Shortwave Station Targets Int'l Audience

■ BY BRETT ATWOOD

LOS ANGELES—As country music expands its global following, international shortwave station World Wide Country Radio is taking an unconventional approach to wrangling up commercial interest in the American-rooted music

genre overseas. Nashville-based WWCR broadcasts far-reaching shortwave transmissions targeted at an international audience, since most Americans do not own shortwave radios.



BYINGTON

"If the music industry wants to get a fair slice of Europe and Africa, they need to understand the power of shortwave radio," says WWCR GM George McClintock

Though shortwave has a large international presence, the format has been superseded in the U.S. by the more popular FM and AM bands. McClintock estimates that 7.5% of the U.S. population own shortwave radios, and that 250,000 people hear the WWCR broadcast in the U.S. WWCR has a potential worldwide audience of approximately 2.5 million people, according to McClintock.

WWCR broadcasts four hours daily except Saturday. Informational and paid programming fills the frequency, when it is not playing classic and current country favorites.

The broadcast's slot, which is noon-4 p.m. Nashville time, is not a prime listening period in the U.S., but it hits international audiences at peak listening periods, according to WWCR program coordinator Jim Hicks. From a global perspective, the show airs from 6-10 p.m. in London and 7-11 p.m. in

WWCR, which began broadcasting its country programming earlier this year, operates on three different transmitters, each located in Nashville. The station's signal reaches as far away as Europe, Africa, New Zealand, the Fiji Islands, and portions of Australia.

"There are tens of thousands of shortwave radio stations around the world," says Hicks, adding that most people still think of shortwave radio programming as a tool for political propaganda.

Hicks programmed WLAC Nashville as both a top 40 and N/T station in the mid-'80s, before coordinating programming at WWCR with the amfm Co., which he co-founded in 1990.

The station is owned by the New Orleans-based F.W. Robbert Broadcasting Co.. which also owns AM religious outlet WNQM Nashville

Though it is not a religious sta-

tion, WWCR broadcasts Christian news briefs at the top of the hour, which are provided by Dallasbased USA Radio Networks.

Label reaction to the upstart station has ranged from disinterest to disbelief, according to Hicks. "The labels said, 'You're doing what?" he says. "They just don't get it."

McClintock says, "There is a total lack of understanding in the music industry of this medium and its audience. There is still more than one shortwave radio to every man, woman, and child in Europe."

Despite its wide-reaching listenership, WWCR has had a difficult time getting sponsors. A 60-second spot on WWCR costs \$30.

"It is a day-to-day challenge to continue doing this, from an economic point of view," McClintock says. "We still need time to develop. Some of the advertisers need to learn to deal with Euro-

We stand for liberty and freedom, and the music reflects that'

peans before any expansion can take place."

Commercial country music is mostly absent from shortwave radio, though the Voice Of America broadcasts a block of country programming once a week. European awareness of country music also has been boosted by the music-video channel CMT Europe.

Hicks says that international tastes dictate a different form of country programming than U.S. listeners may expect.

"There are no rules," he says. "It's gut programming. "There is more talking on this broadcast than on a typical country radio station. It's not back-to-back music."

One key difference between U.S. and international audiences is the increased demand for celebrity information on the stars of the genre, past and present, says

Hicks.

"There is a lot of interest in the specials that we air on the superstars of country, and we have a heavier amount of country classics in rotation [than most U.S. country stations]," Hicks says.

On Sunday afternoons, WWCR broadcasts live from the Nashville Cowboy Church on Music Row. That program frequently features well-known guest performers such as Johnny Cash.

as Johnny Cash.

"Super Star Super Performance" is a daily block of classic and current music devoted exclusively to a single top country act, though that program occasionally integrates rock'n'roll classics in the mix

"Some legendary rock artists, like Elvis Presley, are strongly embraced by the country communities, so we include them in there, too," says Hicks.

The station's sole air personality is local radio veteran Dick "Bama" Byington, who also fills a P/T shift at crosstown WSIX.

Staying tuned in to World Wide Country Radio can be a difficult task. Hicks says that WWCR must change frequencies to maintain its global coverage. To hear the four-hour block of country programming, listeners can tune in to 17.525 Mhz. on their shortwave radios. Near the end of the broadcast, listeners must switch to 12.160 Mhz.

Discussing the station's lofty ambitions, McClintock says he aims for a higher goal than simply exposing country music to an international audience. The manifest destiny of American ideology is at the root of WWCR, he says.

"I believe in freedom of access to information, and shortwave radio provides that internationally," says McClintock. "Many of the other countries use shortwave because the governments don't necessarily want the people to know what is really going on. We stand out as a beacon in the darkness. We stand for liberty and freedom, and the music reflects that. It promotes the culture of America."



Top Honors. Norm Pattiz, chairman of Westwood One Inc., presented a Lifetime Achievement Award to Ted Turner during the National Broadcasters Hall of Fame ceremonies. Pictured, from left, are Pattiz; WW1 personality (and Pattiz' wife) Mary Turner; Jane Fonda; and Ted Turner.

BILLBOARD NOVEMBER 26, 1994

117

Radio

Hot Adult Contemporary™

	ctronical	y monitor	eu 24 no	urs a day, 7 days a week. Songs ranked by number of detected	ons.
T. WK.	L WK.	2 WKS	WKS.	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				* * * No. 1 *	* *
1	1	1	12	ALL I WANNA DO A&M 0702	◆ SHERYL CROW 5 weeks at No. 1
2	2	3	8	SECRET MAVERICK/SIRE 18035/WARNER BROS.	◆ MADONNA
3	3	5	13	I'LL MAKE LOVE TO YOU MOTOWN 2257	◆ BOYZ II MEN
4	4	2	14	CIRCLE OF LIFE HOLLYWOOD 64516	◆ ELTON JOHN
5	5	4	27	WILD NIGHT → JOHN MELLENCAMP/ME MERCURY 858 738	SHELL NDEGEOCELLO
6	6	8	18		EY LEWIS & THE NEWS
7	7	6	16	LUCKY ONE A&M 0724	◆ AMY GRANT
8	8	7	30	IF YOU GO SBK 58165/EMI	◆ JON SECADA
9	9	11	9	TURN THE BEAT AROUND CRESCENT MOON 77630/EPIC SOUNDTRAX	◆ GLORIA ESTEFAN
10	12	14	10	-	MELISSA ETHERIDGE
11	11	10	15	WHEN CAN I SEE YOU EPIC 77550	◆ BABYFACE
12	10	9	31		MELISSA ETHERIDGE
13	13	12	28	LOVE IS ALL AROUND LONDON 857 580/ISLAND	◆ WET WET WET
14	14	13	27	CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	◆ ELTON JOHN
15	17	18	27	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	◆ MARIAH CAREY
16)	16	16	18	PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS.	◆ SEAL
17	15	15	33	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	◆ TONI BRAXTON
				* * AIRPOWER	***
18)	26	30	7	ALWAYS MERCURY 856 227	◆ BON JOVI
(19)	19	22	5	ONCE IN A LIFETIME COLUMBIA ALBUM CUT	MICHAEL BOLTON
				COLOMBIA FEDORIO CO	
				* * * AIRPOWER	
20	22	25	5	* * * AIRPOWER WHEN WE DANCE A&M 0846	◆ STING
	22	25 21	5 5	★ ★ ★ AIRPOWER WHEN WE DANCE ASM 0846 GET OVER IT GEFFEN 19376	◆ STING ◆ EAGLES
20 21 22		-		* * * AIRPOWER WHEN WE DANCE A&M 0846 GET OVER IT GEFFEN 19376 DON'T TURN AROUND ARISTA 1-2691	◆ STING ◆ EAGLES ◆ ACE OF BASE
20 21 22 23	21	21	5	* * * AIRPOWER WHEN WE DANCE ASM 0846 GET OVER IT GEFFEN 19376 DON'T TURN AROUND ARISTA 1:2691 I'LL STAND BY YOU SIRE 18160/WARNER BROS.	◆ STING
20 21 22 23 24	21	21	5 24	* * * AIRPOWER WHEN WE DANCE A&M 0846 GET OVER IT GEFFEN 19376 DON'T TURN AROUND ARISTA 1-2691 I'LL STAND BY YOU SIRE 18160/WARNER BROS. YOU GOTTA BE 550 MUSIC 77551	◆ STING
20 21 22 23	21 18 23	21 19 29	5 24 12	* * * AIRPOWER WHEN WE DANCE ASM 0846 GET OVER IT GEFFEN 19376 DON'T TURN AROUND ARISTA 1:2691 I'LL STAND BY YOU SIRE 18160/WARNER BROS. YOU GOTTA BE 550 MUSIC 77551 IF I'M NOT IN LOVE REUNION 64216/RCA	◆ STING
20 21 22 23 24 25 26	21 18 23 33	21 19 29 36	5 24 12 4	* * * AIRPOWER WHEN WE DANCE ASM 0846 GET OVER IT GEFFEN 19376 DON'T TURN AROUND ARISTA 1:-2691 I'LL STAND BY YOU SIRE 18160/WARNER BROS. YOU GOTTA BE 550 MUSIC 77551 IF I'M NOT IN LOVE REUNION 64216/RCA DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917	◆ STING
20 21 22 23 24 25	21 18 23 33 27	21 19 29 36 28	5 24 12 4 7	* * * AIRPOWER WHEN WE DANCE ASM 0846 GET OVER IT GEFFEN 19376 DON'T TURN AROUND ARISTA 1:2691 I'LL STAND BY YOU SIRE 18160/WARNER BROS. YOU GOTTA BE 550 MUSIC 77551 IF I'M NOT IN LOVE REUNION 64216/RCA DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917	◆ STING
20 21 22 23 24 25 26	21 18 23 33 27 24	21 19 29 36 28 24	5 24 12 4 7 13	* * * AIRPOWER WHEN WE DANCE ASM 0846 GET OVER IT GEFFEN 19376 DON'T TURN AROUND ARISTA 1:2691 I'LL STAND BY YOU SIRE 18160/WARNER BROS. YOU GOTTA BE 550 MUSIC 77551 IF I'M NOT IN LOVE REUNION 64216/RCA DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917 PICTURE POSTCARDS FROM L.A. SBK 58238/EMI	◆ STING ◆ EAGLES ◆ ACE OF BASE ◆ PRETENDERS ◆ DES'REE KATHY TROCCOLI FOUR SEASONS
20 21 22 23 24 25 26 27	21 18 23 33 27 24 29	21 19 29 36 28 24 31	5 24 12 4 7 13 6	* * * AIRPOWER WHEN WE DANCE ASM 0846 GET OVER IT GEFFEN 19376 DON'T TURN AROUND ARISTA 1:2691 I'LL STAND BY YOU SIRE 18160/WARNER BROS. YOU GOTTA BE 550 MUSIC 77551 IF I'M NOT IN LOVE REUNION 64216/RCA DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917 PICTURE POSTCARDS FROM L.A. SBK 58238/EMI WHISPER YOUR NAME COLUMBIA 77718	◆ STING
20 21 22 23 24 25 26 27 28	21 18 23 33 27 24 29	21 19 29 36 28 24 31 20	5 24 12 4 7 13 6	* * * AIRPOWER WHEN WE DANCE ASM 0846 GET OVER IT GEFFEN 19376 DON'T TURN AROUND ARISTA 1:2691 I'LL STAND BY YOU SIRE 18160/WARNER BROS. YOU GOTTA BE 550 MUSIC 77551 IF I'M NOT IN LOVE REUNION 64216/RCA DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917 PICTURE POSTCARDS FROM L.A. SBK 58238/EMI WHISPER YOUR NAME COLUMBIA 77718 STAY (I MISSED YOU) RCA 62870	◆ STING
20 21 22 23 24 25 26 27 28 29	21 18 23 33 27 24 29 25 28	21 19 29 36 28 24 31 20 27	5 24 12 4 7 13 6 13 23	* * * AIRPOWER WHEN WE DANCE AM 0846 GET OVER IT GEFFEN 19376 DON'T TURN AROUND ARISTA 1: 2691 I'LL STAND BY YOU SIRE 18160/WARNER BROS. YOU GOTTA BE 550 MUSIC 77551 IF I'M NOT IN LOVE REUNION 64216/RCA DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917 PICTURE POSTCARDS FROM L.A. SBK 58238/EMI WHISPER YOUR NAME COLUMBIA 77718 STAY (I MISSED YOU) ENDLESS LOVE LUTHER VANDR	◆ STING
20 21 22 23 24 25 26 27 28 29 30	21 18 23 33 27 24 29 25 28	21 19 29 36 28 24 31 20 27	5 24 12 4 7 13 6 13 23	* * * AIRPOWER WHEN WE DANCE ASM 0846 GET OVER IT GEFFEN 19376 DON'T TURN AROUND ARISTA 1:2691 I'LL STAND BY YOU SIRE 18160/WARNER BROS. YOU GOTTA BE 550 MUSIC 77551 IF I'M NOT IN LOVE REUNION 64216/RCA DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917 PICTURE POSTCARDS FROM L.A. SBK 58238/EMI WHISPER YOUR NAME COLUMBIA 77718 STAY (I MISSED YOU) RCA 62870 ENDLESS LOVE COLUMBIA 77629 BODY & SOUL	◆ STING ◆ EAGLES ◆ ACE OF BASE ◆ PRETENDERS ◆ DES'REE KATHY TROCCOLI FOUR SEASONS ◆ JOSHUA KADISON HARRY CONNICK, JR. LOEB & NINE STORIES OSS & MARIAH CAREY
20 21 22 23 24 25 26 27 28 29 30 31	21 18 23 33 27 24 29 25 28 20 30	21 19 29 36 28 24 31 20 27 17	5 24 12 4 7 13 6 13 23 11	* * * AIRPOWER WHEN WE DANCE AM 0846 GET OVER IT GEFFEN 19376 DON'T TURN AROUND ARISTA 1:2691 I'LL STAND BY YOU SIRE 18160/WARNER BROS. YOU GOTTA BE 550 MUSIC 77551 IF I'M NOT IN LOVE REUNION 64216/RCA DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917 PICTURE POSTCARDS FROM L.A. SØK 58238/EMI WHISPER YOUR NAME COLUMBIA 77718 STAY (I MISSED YOU) ENDLESS LOVE COLUMBIA 77629 BODY & SOUL ELEKTRA 64520 UNTIL I FALL AWAY	◆ STING
20 21 22 23 24 25 26 27 28 29 30 31 32 33	21 18 23 33 27 24 29 25 28 20 30	21 19 29 36 28 24 31 20 27 17 26	5 24 12 4 7 13 6 13 23 11 12	** * AIRPOWER WHEN WE DANCE AM 0846 GET OVER IT GEFFEN 19376 DON'T TURN AROUND ARISTA 1:2691 I'LL STAND BY YOU SIRE 18160/WARNER BROS. YOU GOTTA BE 550 MUSIC 77551 IF I'M NOT IN LOVE REUNION 64216/RCA DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917 PICTURE POSTCARDS FROM L.A. SBK 58238/EMI WHISPER YOUR NAME COLUMBIA 77718 STAY (I MISSED YOU) RCA 62870 ENDLESS LOVE COLUMBIA 77629 BODY & SOUL ELEKTRA 64520 UNTIL I FALL AWAY ASM ALBUM CUT ONLY ONE ROAD 550 MUSIC 77661	◆ STING
20 21 22 23 24 25 26 27 28 29 30 31 32	21 18 23 33 27 24 29 25 28 20 30	21 19 29 36 28 24 31 20 27 17 26 23 38	5 24 12 4 7 13 6 13 23 11 12	* * * AIRPOWER WHEN WE DANCE AM 0846 GET OVER IT GEFFEN 19376 DON'T TURN AROUND ARISTA 1:2691 I'LL STAND BY YOU SIRE 18160/WARNER BROS. YOU GOTTA BE 550 MUSIC 77551 IF I'M NOT IN LOVE REUNION 64216/RCA DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917 PICTURE POSTCARDS FROM L.A. SØK 5823ØEMI WHISPER YOUR NAME COLUMBIA 77718 STAY (I MISSED YOU) RCA 62870 ENDLESS LOVE COLUMBIA 77629 BODY & SOUL ELEKTRA 64520 UNTIL I FALL AWAY A&M ALBUM CUT ONLY ONE ROAD 550 MUSIC 77661 * * * HOT SHOT DER THE SWEETEST DAYS WING 851 110/MERCURY	◆ STING ◆ EAGLES ◆ ACE OF BASE ◆ PRETENDERS ◆ DES'REE KATHY TROCCOLI FOUR SEASONS ◆ JOSHUA KADISON HARRY CONNICK, JR. LOEB & NINE STORIES OSS & MARIAH CAREY ◆ ANITA BAKER ◆ GIN BLOSSOMS CELINE DION BUT ★ ★ ◆ VANESSA WILLIAMS
20 21 22 23 24 25 26 27 28 29 30 31 32 33 34	21 18 23 33 27 24 29 25 28 20 30 31 35	21 19 29 36 28 24 31 20 27 17 26 23 38	5 24 12 4 7 13 6 13 23 11 12 17 3	* * * AIRPOWER WHEN WE DANCE AM 0846 GET OVER IT GEFFEN 19376 DON'T TURN AROUND ARISTA 1: 2691 I'LL STAND BY YOU SIRE 18160/WARNER BROS. YOU GOTTA BE 550 MUSIC 77551 IF I'M NOT IN LOVE REUNION 64216/RCA DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917 PICTURE POSTCARDS FROM L.A. SBK 58238/EMI WHISPER YOUR NAME COLUMBIA 77718 STAY (I MISSED YOU) ENDLESS LOVE COLUMBIA 77629 BODY & SOUL ELEKTRA 64520 UNTIL I FALL AWAY ASM ALBUM CUT ONLY ONE ROAD 550 MUSIC 77661 * * * HOT SHOT DEF THE SWEETEST DAYS WING 851 110/MERCURY THE WAY SHE LOVES ME CAPITOL 58167	◆ STING ◆ EAGLES ◆ ACE OF BASE ◆ PRETENDERS ◆ DES'REE KATHY TROCCOLI FOUR SEASONS ◆ JOSHUA KADISON • HARRY CONNICK, JR. LOEB & NINE STORIES OSS & MARIAH CAREY ◆ ANITA BAKER ◆ GIN BLOSSOMS CELINE DION BUT ★ ★ ◆ VANESSA WILLIAMS ◆ RICHARD MARX
20 21 22 23 24 25 26 27 28 29 30 31 32 33	21 18 23 33 27 24 29 25 28 20 30 31 35	21 19 29 36 28 24 31 20 27 17 26 23 38	5 24 12 4 7 13 6 13 23 11 12 17	* * * AIRPOWER WHEN WE DANCE AM 0846 GET OVER IT GEFFEN 19376 DON'T TURN AROUND ARISTA 1:-2691 I'LL STAND BY YOU SIRE 18160/WARNER BROS. YOU GOTTA BE 550 MUSIC 77551 IF I'M NOT IN LOVE REUNION 64216/RCA DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917 PICTURE POSTCARDS FROM L.A. SBK 58238/EMI WHISPER YOUR NAME COLUMBIA 77718 STAY (I MISSED YOU) RCA 62870 ENDLESS LOVE COLUMBIA 77629 BODY & SOUL ELEKTRA 64520 UNTIL I FALL AWAY A&M ALBUM CUT ONLY ONE ROAD 550 MUSIC 77661 * * * HOT SHOT DEE THE SWEETEST DAYS WING 851 110/MERCURY THE WAY SHE LOVES ME	◆ STING ◆ EAGLES ◆ ACE OF BASE ◆ PRETENDERS ◆ DES'REE KATHY TROCCOLI POUR SEASONS ◆ JOSHUA KADISON HARRY CONNICK, JR. LOEB & NINE STORIES OSS & MARIAH CAREY ◆ ANITA BAKER ◆ GIN BLOSSOMS CELINE DION BUT ★ ★ ◆ VANESSA WILLIAMS ◆ RICHARD MARX RICHARD MARX
20 21 22 23 24 25 26 27 28 29 30 31 32 33 34	21 18 23 33 27 24 29 25 28 20 30 31 35	21 19 29 36 28 24 31 20 27 17 26 23 38	5 24 12 4 7 13 6 13 23 11 12 17 3	* * * AIRPOWER WHEN WE DANCE AM 0846 GET OVER IT GEFFEN 19376 DON'T TURN AROUND ARISTA 1:2691 I'LL STAND BY YOU SIRE 18160/WARNER BROS. YOU GOTTA BE 550 MUSIC 77551 IF I'M NOT IN LOVE REUNION 64216/RCA DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917 PICTURE POSTCARDS FROM L.A. SØK 5823ØEMI WHISPER YOUR NAME COLUMBIA 77718 STAY (I MISSED YOU) RCA 62870 ENDLESS LOVE COLUMBIA 77629 BODY & SOUL ELEKTRA 64520 UNTIL I FALL AWAY A&M ALBUM CUT ONLY ONE ROAD 550 MUSIC 77661 * * * HOT SHOT DEE THE SWEETEST DAYS WING 851 110/MERCURY THE WAY SHE LOVES ME CAPITOL 58167 NOTHING LEFT BEHIND US	◆ STING ◆ EAGLES ◆ ACE OF BASE ◆ PRETENDERS ◆ DES'REE KATHY TROCCOLI FOUR SEASONS ◆ JOSHUA KADISON • HARRY CONNICK, JR. LOEB & NINE STORIES OSS & MARIAH CAREY ◆ ANITA BAKER ◆ GIN BLOSSOMS CELINE DION BUT ★ ★ ◆ VANESSA WILLIAMS ◆ RICHARD MARX
20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36	21 18 23 33 27 24 29 25 28 20 30 31 35	21 19 29 36 28 24 31 20 27 17 26 23 38	5 24 12 4 7 13 6 13 23 11 12 17 3	** * AIRPOWER WHEN WE DANCE AM 0846 GET OVER IT GEFFEN 19376 DON'T TURN AROUND ARISTA 1:2691 I'LL STAND BY YOU SIRE 18160/WARNER BROS. YOU GOTTA BE 550 MUSIC 77551 IF I'M NOT IN LOVE REUNION 64216/RCA DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917 PICTURE POSTCARDS FROM L.A. SØK 58238/EMI WHISPER YOUR NAME COLUMBIA 77718 STAY (I MISSED YOU) ENDLESS LOVE COLUMBIA 77629 BODY & SOUL ELEKTRA 64520 UNTIL I FALL AWAY ABM ALBUM CUT ONLY ONE ROAD 550 MUSIC 77661 ** * HOT SHOT DEE THE SWEETEST DAYS WING 851 110/MERCURY THE WAY SHE LOVES ME CAPITOL 58167 NOTHING LEFT BEHIND US CAPITOL 4BUM CUT MISSING YOU COLUMBIA 77760	◆ STING ◆ EAGLES ◆ ACE OF BASE ◆ PRETENDERS ◆ DES'REE KATHY TROCCOLI POUR SEASONS ◆ JOSHUA KADISON HARRY CONNICK, JR. LOEB & NINE STORIES OSS & MARIAH CAREY ◆ ANITA BAKER ◆ GIN BLOSSOMS CELINE DION BUT ★ ★ ◆ VANESSA WILLIAMS ◆ RICHARD MARX RICHARD MARX
20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37	21 18 23 33 27 24 29 25 28 20 30 31 35 NEV	21 19 29 36 28 24 31 20 27 17 26 23 38	5 24 12 4 7 13 6 13 23 11 12 17 3	* * * AIRPOWER WHEN WE DANCE ASM 0846 GET OVER IT GEFFEN 19376 DON'T TURN AROUND ARISTA 1:-2691 I'LL STAND BY YOU SIRE 18160/WARNER BROS. YOU GOTTA BE 550 MUSIC 77551 IF I'M NOT IN LOVE REUNION 64216/RCA DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917 PICTURE POSTCARDS FROM L.A. SBK 58238/EMI WHISPER YOUR NAME COLUMBIA 77718 STAY (I MISSED YOU) RCA 62870 ENDLESS LOVE COLUMBIA 77629 BODY & SOUL ELEKTRA 64520 UNTIL I FALL AWAY ASM ALBUM CUT ONLY ONE ROAD 550 MUSIC 77661 * * * HOT SHOT DEE THE SWEETEST DAYS WING 851 110/MERCURY THE WAY SHE LOVES ME CAPITOL 58167 NOTHING LEFT BEHIND US CAPITOL ABUM CUT MISSING YOU COLUMBIA 77760 DANCE NAKED MERCURY 856 346	◆ STING ◆ EAGLES ◆ ACE OF BASE ◆ PRETENDERS ◆ DES'REE KATHY TROCCOLI FOUR SEASONS ◆ JOSHUA KADISON • HARRY CONNICK, JR. LOEB & NINE STORIES OSS & MARIAH CAREY ◆ ANITA BAKER ◆ GIN BLOSSOMS CELINE DION BUT ★ ★ • VANESSA WILLIAMS ◆ RICHARD MARX RICHARD MARX • STEVE PERRY

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

		FIL	JI N	DOF! COLLIFIAN CHUNIT	ILUUIIILITIU
1	l	1	4	BEAUTIFUL IN MY EYES SBK 58099/EMI	◆ JOSHUA KADISON
2	2	2	7	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	◆ MADONNA
3	6	7	10	EVERYDAY ATLANTIC 87300	◆ PHIL COLLINS
4	3	5	3	I SWEAR BLITZZ 87243/ATLANTIC	◆ ALL-4-ONE
5	7	6	10	THE SIGN ARISTA 1-2653	◆ ACE OF BASE
6	4	3	5	FOUND OUT ABOUT YOU A&M 0418	◆ GIN BLOSSOMS
7	5	4	30	THE RIVER OF DREAMS COLUMBIA 77086	♦ BILLY JOEL
8	8	9	9	BABY I LOVE YOUR WAY RCA 62780	◆ BIG MOUNTAIN
9	_	_	21	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
10	9	8	13	NOW AND FOREVER CAPITOL 58005	◆ RICHARD MARX

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Las Vegas Soft AC Outlet Cool On '70s Hits

PD Emphasizes '80s & '90s, Jumps To No. 2 In Market

AT A TIME when AC stations began embracing music from the '70s, either as a full-time format or as part of their programming mix, KSNE (Sunny 106.5) Las Vegas PD Tom Chase decided to decrease the presence of music from that decade on

"We adjusted our music to be more contemporary, got rid of a lot of '70s material, and concentrated on the '80s," says Chase. "Among AC cumers, there wasn't much appetite for the '70s.'

While that is not true of the pop and rock music of the era. Chase says listeners were not responding well to the mellower '70s material more closely associated with the soft AC format, such as Barry Manilow and Bread.

As a result of those programming changes, the station has grown from a 4.5 12-plus share in the summer 1993 Arbitron book to a 7.6 share this past summer, and is currently No. 2 in the market 12-plus. In just the last book alone, the station rocketed forward 5.6-7.6 12-plus from the spring.

A decreased reliance on '70s library material is not the station's only unusual programming strategy. It also has the very surprising presence of a female lead personality in the morning show. While industry observers pay a lot of lip service to the concept of a female-dominated morning show, which seems to make particular sense for female-targeted formats like AC, few stations

have actually installed female lead personalities. KSNE, and morning host Melanie, are the rare exceptions. To Chase's credit, he has enough control of his ego not only to allow Melanie to shine, but to take on the role of morning sidekick himself.

"It's kind of an abstract concept, having a female lead in the morning," Chase says. "It's so unusual that people really notice it ... There aren't that many women on the air. I think guys need to get out of the stone age and start using women [as air personalities]," he adds.

KSNE changed to those calls from KRLV in late August, but Chase says the shift was "really just window dressing." The station had been using the "Sunny" handle and "continuous soft hits" positioner since the spring of 1992.

The summer book gains, he says, were simply "the reward of getting on a good marketing campaign and sticking to that."

That campaign, launched last spring, was designed to hammer home the station's soft AC position. "The music images in the market were in sort of a disarray," Chase says. "And even though this

station has been soft AC for some time, we decided to focus on one message, and that's that we're the soft AC" in the market.

Musically, Chase says, "We straddle the fence. We're rather contemporary, as soft AC's go.' About 25% of the station's music is currents or recurrents, which Chase defines as music from 1993 or 1994. The rest is older material, although only about 2% of the library pre-dates 1975. Programming includes a nightly "love songs" show from 7

p.m.-midnight.

Here's a music monitor from a recent afternoon hour: Billy Ocean, "Love Is Forever"; Dan Fogelberg, "Hard To Say"; Ce-line Dion, "The Power Of Love"; Phil Collins, "A Groovy Kind Of Love": David Soul, "Don't Give Up On Us"; Diana Ross, "Missing You"; Babyface, "When Can I See You"; James Taylor & J.D. Souther, "Her Town Too"; Linda Ronstadt & Aaron Neville, "All My Life"; Freddie Jackson, "You Are My Lady"; k.d. lang, "Constant Craving"; Peabo Bryson, "If Ever You're In My Arms Again"; and All-4-One, "I Swear."

'This station's big strength is in the product consistency and the focused marketing we've been doing," says Chase. That marketing includes television and outdoor advertising, but its primary emphasis is on community events, which Chase says "give us a tremendous amount of exposure."

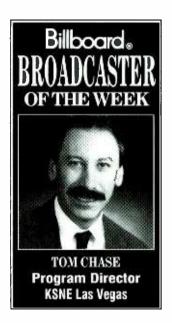
This year, 19,000 people showed up for the station's fourth

annual "Safe Street" Halloween promotion, for which staffers distributed 10 tons of candy. Other annual station events include a springtime Easter egg hunt, a holiday "magical forest" Christmas light festival, and an "Ice Cream Sunday" every fall. The latter event is co-sponsored with a local public television station.

Chase's early career was spent in top 40 radio. He was a jock at KYNO Fresno, Calif., and KXKX Denver before he moved to Sacramento, Calif., where, for almost 10 years, he programmed KWOD and later KROY.

His first AC programming experience was at KMZQ Las Vegas. After a stint on the air at KLTR Houston, he returned to Las Vegas in 1991 to program what was then KRLV.

The challenge of AC programming. Chase says. "is how you create passion in your audience for your radio station. Because it's such a passive audience, you have to have a clear-cut identity, but also have those franchise events like we do with Safe PHYLLIS STARK



Interep Looks Into Marketing To Men

NEW YORK-The potential to market to men is the subject of a new study from the Interep Radio Store's research division, Among the study's key findings is that men do 36.3% of all household shopping for consumer goods and spend more than a trillion dollars a year on purchases.

According to the new study, "Marketing To Men," single men have an average of \$11,000 a year in discretionary income to spend.

Among the study's other findings,

radio reaches 96.5% of all men during an average week, and nearly 66% of all men 18-plus listen to radio during television's prime-time

The average time a man spends listening to radio is three hours and 38 minutes a day. The largest portion (35%) of that takes place at home, although in-car listening accounts for 33.1% of male radio time in a typical week.

In the 18-34 demo, album rock is the most-listened-to format among

males, followed by top 40 and classic rock. In the 18-49 demo, classic rock is the top format, followed by album rock and top 40.

Among males 25-54, classic rock and oldies are tied for the most popular format, and are followed by jazz and new age, which Interep groups separately.

In the 35-64 demo, full-service is the leading format, followed by allnews, classical, and soft AC.

PHYLLIS STARK

HE POLISHED MAYHEM of the Go-Go's returns with "The Whole World Lost Its Head" (I.R.S.), No. 21 on the Modern Rock Tracks chart.

The song emerged this summer when Kathy Valentine rang band member Jane Wiedlin and suggested they work together on a "thrashy pop" song the bassist had been kicking around. "When Jane got here, I played the music and sang the melody, so we had a real easy job ahead of us: write some words to it," Valentine says. "We both thought we wanted to avoid the kind of 'Oh everybody's crazy/Everybody's crazy/The whole world's lost its head.' We wanted to get a little bit more specific, but at the same time not have it be heavy or serious. Because, obviously, things are a complete mess and chaotic. And if it's in the spirit

TRACK TITLE

BLIND MAN

ABOUT A GIRL

A CONSPIRACY

FELL ON BLACK DAYS

SYMPATHY FOR THE DEVIL "INTERVIEW WITH THE VAMPIRE" SOU!

GET OVER IT

SELF ESTEEM

OUT OF TEARS

TREMOR CHRIST

MY WAVE

VASOLINE

FAR BEHIND

HOLD MY HAND

DANCE NAKED

TORE DOWN

DON'T FOLLOW

BASKET CASE

YELLOW LEDBETTER

COME OUT AND PLAY

CAN'T EVEN TELL

NEED YOUR LOVIN

A MURDER OF ONE

HEADED FOR DESTRUCTION

BAD ATTITUDE SHUFFLE

TRAIN OF CONSEQUENCES

YOU GOT ME ROCKING

CEILING

PLOWED

PUSH

ALBATROSS

COMING DOWN (DRUG TONGUE)

SPIN THE BLACK CIRCLE

COVER ME

LALONE

WKS

4

6

4

5

6

10

14

4

of the Go-Go's and the nature of the music, it just seemed like it would be more fitting to approach it with a more humorous angle. I've tried to write songs before that had some political bent, but it always felt preachy and weird."



◆ TOM PETTY

◆ AEROSMITH

◆ THE BLACK CROWES

MAVERICK

NIRVANA

◆ EAGLES

◆ SOUNDGARDEN

◆ CANDLEBOX

◆ QUEENSRYCHE

GUNS N' ROSES

PEARL JAM

◆ ROLLING STONES

◆ SOUNDGARDEN

◆ STONE TEMPLE PILOTS

◆ JOHN MELLENCAMP

◆ HOOTIE & THE BLOWFISH

◆ CANDLEBOX

ERIC CLAPTON

PEARL JAM

PEARL JAM

ALICE IN CHAINS

◆ GREEN DAY

◆ OFFSPRING

◆ THE CULT

ROYAL JELLY

COUNTING CROWS

◆ CORROSION OF CONFORMITY

◆ SPONGE

JACKYL

CINDERELLA

◆ MEGADETH

◆ ROLLING STONES

TESLA

◆ SQLIL ASYLLIM

"I think the song would have fit into our set in 1980."

--- The Go-Go'

Having fun remains a high priority, says Valentine. "When we broke up in 1985, I think we were real confused as to what the Go-Go's were. It had become real important to us to be taken seri-

ously . . . I went and saw the B-52's shortly after they had that big hit, "Love Shack." I actually went with [former bandmate] Charlotte [Caffey], and it was right at the beginning of us being friends again after the band had broken up. Charlotte and I looked at each other [during the B-52's show] and said, 'They're just fun, and the audience is having a blast.' It was like we knew that there was something we had kind of forgotten—that it was OK to be fun. It was an interesting moment in time. When we got together to record again, I kept that in mind."

"The Whole World" comes with a slightly harder Go-Go's sound. Valentine says, "Everything we played was that fast until we did our first album [in 1981], and our producer made us slow everything down. In a weird way, I think the song would have fit into our set in 1980."

to be taken seri- in into our set

Billboard_®

2

3

4 3

(5)

6

7 5

8

9

10 9 9

(11)

12 13

13 11

14 25

(15) 14

(16) ₁₈

(17) ₁₉

18 | 17

19 23

20 21

21 24

22 27

23 | 22

24 28

25

(26) | 29

27 20

28 26

29 | 15 | 13 | **8**

30 30

(31)

32 31

33 37

34) 40

35 39

(36)

37)

(38)

(39)

40

36 | 38

NEW >

NEW

NEW ▶

32 | 26

16

2

4 5

6

8

10

12

3 10

8

6

4

11

12 9

17

10 6

20 5

28

16 32

18

23

22

14

25

29 5

15 14

21

32

30

NEW >

19 25

18

6

12

13

2

20

3

1

4

2

2

19

FOR WEEK ENDING NOVEMBER 26, 1994

* * * No. 1 * * *

INTERSTATE LOVE SONG 11 w/s at No. 1 ◆ STONE TEMPLE PILOTS

GALLOWS POLE

◆ JIMMY PAGE & ROBERT PLANT

NO QUARTER, JIMMY PAGE & ROBERT PLANT (UNLEDDED)

ATLANTIC

* * * AIRPOWER * * *

* * * AIRPOWER * * *

 $\star\star\star\mathsf{AIRPOWER}\star\star\star$

SOMETHING'S ALWAYS WRONG♦ TOAD THE WET SPROCKET

Rock Tracks

WHAT'S THE FREQUENCY, KENNETH?

NEW YORK

YOU DON'T KNOW HOW IT FEELS

Billboard_®

FOR WEEK ENDING NOVEMBER 26, 1994

Modern Rock Tracks...

1						
1	⊢. Š	WK.	2 WKS	WKS		ARTIST LABEL/DISTRIBUTING LABEL
1					+++No 1+	· · ·
2 2 2 7 ABOUT A GIRL 3 3 4 7 LANDSLIDE SMASHING PUMPER 3 3 3 4 7 PESCES SCANDT 4 5 5 15 SCANDT WITHOUT SCAND STONE TEMPLE PRISCES SCANDT 4 5 5 15 SCANDT WITHOUT SCANDT WITHOUT SCANDT PRISCES SCANDT 5 7 9 7 DOLL PARTS 6 6 8 11 SUPERNOVA DELORE SCANDT WITHOUT SCANDT PRISCES SC	1	1	1	9	ZOMBIE 5 weeks at No	.1 ◆ THE CRANBERRIES
2	_			-		◆ NIRVANA
4	-		2		MTV UNPLUGGED IN NEW YORK	DGC/GEFFEN
3	3	3	4	7	PISCES ISCARIOT	VIRGIN
10	4	5	5	15	PURPLE	ATLANTIC
7	(5)	7	9	7		◆ HOLE DGC/GEFFEN
New 1	6	6	8	11		◆ LIZ PHAIR MATADOR/ATLANTIC
BANG AND BLAME	7	10	11	10	WELCOME TO PARADISE	GREEN DAY REPRISE
8						
10	8	NE	N Þ	1	BANG AND BLAME	◆ R.E.M. WARNER BROS.
10	9	8	7	17		◆ OFFSPRING
11	10	9	6	14	FEEL THE PAIN	 DINOSAUR JR.
AMMERICAN PINE SMITH PRESIDENCES MINIT PRESIDENCES	11	12	10	12		◆ VERUCA SALT
13	-					MINTY FRESH/DGC/GEFFEN ◆ WFF7FR
13	$\overline{}$	15		4	WEEZER	DGC/GEFFEN
15	13	4	3	10	MONSTER	WARNER BROS.
11	14	13	12	8		COWBOY JUNKIES NOTHING/INTERSCOPE
19	15	11	_	2		PEARL JAM EPIC
TREMOR CHRIST	16)	14	15	9	SUPERSONIC DEFINITELY MAYBE	◆ OASIS EPIC
17						
18	17)	25	_	2	TREMOR CHRIST	PEARL JAM EPIC
19 34 35 3 3 3 3 3 4 4 5 5 5 5 5 5 5 5	18	16	17	5	CAN'T EVEN TELL	◆ SOUL ASYLUM
19 34 35 3 GIRL, YOU'LL BE A WOMAN SOON		10				COLUMBIA
20 18 19 6 MY WAVE SUPERUNKNOWN ** ★ ★ AIRPOWER ★ ★ ** ★ ★ AIRPOWER ★ ★ ** THE WHOLE WORLD LOST ITS HEAD RETURN TO THE VALLEY OF THE GO-GO'S 22 17 14 15 I ALONE RETURN Y (DIGITAL BOY) ** STRANGER THAN FICTION ** AIRPOWER ★ ★ ** THE WHOLE WORLD LOST ITS HEAD RETURN TO THE VALLEY OF THE GO-GO'S 23 33 — 2 21ST CENTURY (DIGITAL BOY) ** STRANGER THAN FICTION ** BAD RELIGIO ALLOW HIGHER POWER ** COVER ME CANDLEBOX ** COVER ME CANDLEBOX ** CANDLEBOX ** COVER ME CANDLEBOX ** SOUND GARDE ALOR WAVERICK/SIRE/WARNER BR REVER WAVER BR REVER BR REVER WAVER BR REVER	(19)	2.4	25	2	GIRL, YOU'LL BE A WOMAN SOON	◆ URGE OVERKILL
21 24 30 4	\equiv	34	33	·	"PULP FICTION" SOUNDTRACK	MCA COLINDOADDEN
21	20	18	19	6		A&M
22 17						
17	(21)	24	30	4	RETURN TO THE VALLEY OF THE GO-GO'S	V GU-GU S IRS
233 33	22	17	14	15		◆ LIVE RADIOACTIVE/MCA
24 27 — 2 LOOKING FOR A SONG HIGHER POWER ◆ BIG AUD COLUM 25 29 — 2 COVER ME CANDLEBX ◆ CANDLEBS 26 20 24 17 FELL ON BLACK DAYS SOUNDGARDS SOUNDGARDS 27 37 39 3 A CONSPIRACY AMORICA ◆ THE BLACK CROWLAMERICAN/REPR 28 19 13 13 SOMETHING'S ALWAYS WRONG ◆ TOAD THE WET SPROCK DULCINEA 29 22 21 18 FADE INTO YOU SOUIGHT THAT I MIGHT SEE ◆ MAZZY STA 30 21 16 12 GOOD ENOUGH FUMBLING TOWARDS ECSTASY ◆ SARAH MCLACHLE ARIS 31 23 20 21 BASKET CASE DOOKIE ◆ GREEN D. DOOKIE 32 35 36 4 THAT'S JUST WHAT YOU ARE MELROSE PLACE - THE MUSIC ◆ AIMEE MAN MELROSE PLACE - THE MUSIC 33 28 25 20 ALL I WANNA DO MELROSE PLACE - THE MUSIC ◆ SHERYL CRO 34 NEW ▶ 1 YOU SUCK THE MUSIC ◆ THE MURMUIRS ◆ THE MURMUIRS	(23)	33	_	2	21ST CENTURY (DIGITAL BOY)	 BAD RELIGION
25 29	(24)	27		2	LOOKING FOR A SONG	◆ BIG AUDIO
26 20 24 17 FELL ON BLACK DAYS SUPERUNKNOWN SOUNDGARDE A 27 37 39 3 A CONSPIRACY AMERICAN/REPR 28 19 13 13 SOMETHING'S ALWAYS WRONG ◆ TOAD THE WET SPROCK DULCINEA DULCINEA CAPIT 30 21 16 12 GOOD ENOUGH FUMBLING TOWARDS ECSTASY 31 23 20 21 BASKET CASE DOONIE 32 35 36 4 THAT'S JUST WHAT YOU ARE MELROSE PLACE - THE MUSIC MAY 33 28 25 20 ALL I WANNA DO TUESDAY NIGHT MUSIC CLUB 34 NEW ▶ 1 YOU SUCK THE MURMURS MAY MAYENIANA SOUNDGARDS SOUNDGARDS AMERICAN/REPR AMERICAN/REPR AMERICAN/REPR SARAH MCLACHL/A REPR ARIC ALL I WANNA DO TUESDAY NIGHT MUSIC CLUB A 34 NEW ▶ 1 YOU SUCK THE MURMURS SOUNDGARDE AMERICAN/REPR AMERICAN/REPR SARAH MCLACHL/A REPR A SARAH MCLACHL/A REPR SARAH MCLACHL/A REPR A SARAH MCLACHL/A REPR SARAH MCLACHL/A REPR THE MURMURS THE MURMURS THE MURMURS THE MURMURS COUNTING CROV	=					
20 24 17 SUPERUNKNOWN A	ردی					CANDLEBOX
28 19 13 13 3 3 3 3 3 3 3	20		0.4	-	CANDLEBOX	MAVERICK/SIRE/WARNER BROS.
29 22 21 18 SO DULCINEA COLUMN	_	-		17	CANDLEBOX FELL ON BLACK DAYS SUPERUNKNOWN	MAVERICK/SIRE/WARNER BROS. SOUNDGARDEN A&M
30 21 16 12 12 16 16	_	-		17	CANDLEBOX FELL ON BLACK DAYS SUPERUNKNOWN A CONSPIRACY AMORICA	MAVERICK/SIRE/WARNER BROS. SOUNDGARDEN A&M THE BLACK CROWES AMERICAN/REPRISE
31 23 20 21 21 22 23 20 21 24 24 24 24 24 24 24	27)	37	39	17	CANDLEBOX FELL ON BLACK DAYS SUPERUNKNOWN A CONSPIRACY AMORICA SOMETHING'S ALWAYS WRONG TO DULCINEA	MAVERICK/SIRE/WARNER BROS. SOUNDGARDEN A&M ◆ THE BLACK CROWES AMERICAN/REPRISE DAD THE WET SPROCKET COLUMBIA
23 20 21 DOOKIE REPR	27) 28	37 19	39 13	17 3 13	CANDLEBOX FELL ON BLACK DAYS SUPERUNKNOWN A CONSPIRACY AMORICA SOMETHING'S ALWAYS WRONG◆ TO DULCINEA FADE INTO YOU	MAVERICK/SIRE/WARNER BROS. SOUNDGARDEN A&M ◆ THE BLACK CROWES AMERICAN/REPRISE DAD THE WET SPROCKET
32 35 36 4 THAT'S JUST WHAT YOU ARE MELROSE PLACE - THE MUSIC MAIN AND	27) 28 29	37 19 22	39 13 21	17 3 13 18	CANDLEBOX FELL ON BLACK DAYS SUPERUNKNOWN A CONSPIRACY AMORICA SOMETHING'S ALWAYS WRONG ◆ TO DULCINEA FADE INTO YOU SO TONIGHT THAT! MIGHT SEE GOOD ENOUGH	MAVERICK/SIRE/WARNER BROS. SOUNDGARDEN A&M ◆ THE BLACK CROWES AMERICAN/REPRISE DAD THE WET SPROCKET COLUMBIA ◆ MAZZY STAR
33 28 25 20 ALL I WANNA DO 34 NEW ▶ 1 YOU SUCK THE MURMURS 35 40 31 20 EINSTEIN ON THE BEACH COUNTING CROV	27 28 29 30	37 19 22 21	39 13 21 16	17 3 13 18 12	CANDLEBOX FELL ON BLACK DAYS SUPERUNKNOWN A CONSPIRACY AMORICA SOMETHING'S ALWAYS WRONG ◆ TO DULCINEA FADE INTO YOU SO TONIGHT THAT I MIGHT SEE GOOD ENOUGH FUMBLING TOWARDS ECSTASY BASKET CASE	MAVERICK/SIRE/WARNER BROS. SOUNDGARDEN A&M THE BLACK CROWES AMERICAN/REPRISE DAD THE WET SPROCKET COLUMBIA MAZZY STAR CAPITOL SARAH MCLACHLAN ARISTA GREEN DAY
34 NEW 1 1 1 1 1 1 1 1 1	27 28 29 30 31	37 19 22 21 23	39 13 21 16 20	17 3 13 18 12 21	CANDLEBOX FELL ON BLACK DAYS SUPERUNKNOWN A CONSPIRACY AMORICA SOMETHING'S ALWAYS WRONG ◆ TO DULCINEA FADE INTO YOU SO TONIGHT THAT! MIGHT SEE GOOD ENOUGH FUMBLING TOWARDS ECSTASY BASKET CASE DOOKIE THAT'S JUST WHAT YOU ARE	MAVERICK/SIRE/WARNER BROS. SOUNDGARDEN A&M THE BLACK CROWES AMERICAN/REPRISE DAD THE WET SPROCKET COLUMBIA MAZZY STAR CAPITOL SARAH MCLACHLAN ARISTA GREEN DAY AIMEE MANN
(35) 40 31 20 EINSTEIN ON THE BEACH COUNTING CROV	28 29 30 31 32	37 19 22 21 23 35	39 13 21 16 20 36	17 3 13 18 12 21 4	CANDLEBOX FELL ON BLACK DAYS SUPERUNKNOWN A CONSPIRACY AMORICA SOMETHING'S ALWAYS WRONG ◆ TO DULCINEA FADE INTO YOU SO TONIGHT THAT! MIGHT SEE GOOD ENOUGH FUMBLING TOWARDS ECSTASY BASKET CASE DOOKIE THAT'S JUST WHAT YOU ARE MELROSE PLACE - THE MUSIC ALL I WANNA DO	MAVERICK/SIRE/WARNER BROS. SOUNDGARDEN A&M THE BLACK CROWES AMERICAN/REPRISE DAD THE WET SPROCKET COLUMBIA MAZZY STAR CAPITOL SARAH MCLACHLAN ARISTA GREEN DAY REPRISE AIMEE MANN MAGO SHERYL CROW
	28 29 30 31 32 33	37 19 22 21 23 35 28	39 13 21 16 20 36 25	17 3 13 18 12 21 4 20	CANDLEBOX FELL ON BLACK DAYS SUPERUNKNOWN A CONSPIRACY AMORICA SOMETHING'S ALWAYS WRONG ◆ TO DULCINEA FADE INTO YOU SO TONIGHT THAT I MIGHT SEE GOOD ENOUGH FUMBLING TOWARDS ECSTASY BASKET CASE DOOKIE THAT'S JUST WHAT YOU ARE MELROSE PLACE - THE MUSIC ALL I WANNA DO TUESDAY NIGHT MUSIC CLUB	MAVERICK/SIRE/WARNER BROS. SOUNDGARDEN A&M THE BLACK CROWES AMERICAN/REPRISE DAD THE WET SPROCKET COLUMBIA MAZZY STAR CAPITOL SARAH MCLACHLAN ARISTA GREEN DAY REPRISE AIMEE MANN IMAGO
DGC NAKITICS VOC. 1	27) 28 29 30 31 32 33 34	37 19 22 21 23 35 28	39 13 21 16 20 36 25	17 3 13 18 12 21 4 20	CANDLEBOX FELL ON BLACK DAYS SUPERUNKNOWN A CONSPIRACY AMORICA SOMETHING'S ALWAYS WRONG ◆ TO DULCINEA FADE INTO YOU SO TONIGHT THAT I MIGHT SEE GOOD ENOUGH FUMBLING TOWARDS ECSTASY BASKET CASE DOOKIE THAT'S JUST WHAT YOU ARE MELROSE PLACE - THE MUSIC ALL I WANNA DO TUESDAY NIGHT MUSIC CLUB YOU SUCK THE MURMURS	MAVERICK/SIRE/WARNER BROS. SOUNDGARDEN A&M THE BLACK CROWES AMERICAN/REPRISE DAD THE WET SPROCKET COLUMBIA AMAZZY STAR CAPITOL SARAH MCLACHLAN ARISTA GREEN DAY REPRISE AIMEE MANN ARISTA SHERYL CROW A&M THE MURMURS MCA
1 SMASH EPITA	27 28 29 30 31 32 33 34 35	37 19 22 21 23 35 28 NEV	39 13 21 16 20 36 25 W 31	17 3 13 18 12 21 4 20	CANDLEBOX FELL ON BLACK DAYS SUPERUNKNOWN A CONSPIRACY AMORICA SOMETHING'S ALWAYS WRONG ◆ TO DULCINEA FADE INTO YOU SO TONIGHT THAT! MIGHT SEE GOOD ENOUGH FUMBLING TOWARDS ECSTASY BASKET CASE DOOKIE THAT'S JUST WHAT YOU ARE MELROSE PLACE - THE MUSIC ALL I WANNA DO TUESDAY NIGHT MUSIC CLUB YOU SUCK THE MURMURS EINSTEIN ON THE BEACH DGC RARITIES VOL. 1	MAVERICK/SIRE/WARNER BROS. SOUNDGARDEN &&M THE BLACK CROWES AMERICAN/REPRISE DAD THE WET SPROCKET COLUMBIA MAZZY STAR ARISTA SARAH MCLACHLAN ARISTA GREEN DAY ALIMEE MANN IMAGO SHERYL CROW THE MURMURS MCA COUNTING CROWS DGC/GEFFEN
	27 28 29 30 31 32 33 34 35	37 19 22 21 23 35 28 NEV	39 13 21 16 20 36 25 W 31	17 3 13 18 12 21 4 20 1	CANDLEBOX FELL ON BLACK DAYS SUPERUNKNOWN A CONSPIRACY AMORICA SOMETHING'S ALWAYS WRONG ◆ TO DULCINEA FADE INTO YOU SO TONIGHT THAT I MIGHT SEE GOOD ENOUGH FUMBLING TOWARDS ECSTASY BASKET CASE DOOKIE THAT'S JUST WHAT YOU ARE MELROSE PLACE - THE MUSIC ALL I WANNA DO TUESDAY NIGHT MUSIC CLUB YOU SUCK THE MURNURS EINSTEIN ON THE BEACH DGC RARITIES VOL. 1 GOTTA GET AWAY SMASH	MAVERICK/SIRE/WARNER BROS. SOUNDGARDEN A&M THE BLACK CROWES AMERICAN/REPRISE DAD THE WET SPROCKET COLUMBIA MAZZY STAR ARISTA SARAH MCLACHLAN ARISTA GREEN DAY ABM AIMAGO SHERYL CROW A&M THE MURMURS ACCUNTING CROWS DGCGEFFEN OFFSPRING EPITAPH
38 30 22 16 SOMETIMES ALWAYS → THE JESUS AND MARY CHA	27 28 29 30 31 32 33 34 35 36	37 19 22 21 23 35 28 NEV 40	39 13 21 16 20 36 25 W 31	17 3 13 18 12 21 4 20 1 20	CANDLEBOX FELL ON BLACK DAYS SUPERUNKNOWN A CONSPIRACY AMORICA SOMETHING'S ALWAYS WRONG ◆ TO DULCINEA FADE INTO YOU SO TONIGHT THAT! MIGHT SEE GOOD ENOUGH FUMBLING TOWARDS ECSTASY BASKET CASE DOOKIE THAT'S JUST WHAT YOU ARE MELROSE PLACE - THE MUSIC ALL I WANNA DO TUESDAY NIGHT MUSIC CLUB YOU SUCK THE MURMURS EINSTEIN ON THE BEACH DGC RARITIES VOL. 1 GOTTA GET AWAY SMASH DELIVERY	MAVERICK/SIRE/WARNER BROS. SOUNDGARDEN A&M THE BLACK CROWES AMERICAN/REPRISE DAD THE WET SPROCKET COLUMBIA AMAZZY STAR CAPITOL SARAH MCLACHLAN ARISTA GREEN DAY REPRISE AIMEE MANN ARISTA SHERYL CROW A&M THE MURMURS MCA COUNTING CROWS DGC/GEFFEN OFFSPRING
39 36 27 20 FAR BEHIND ◆ CANDLEBG	27 28 29 30 31 32 33 34 35 36 37	37 19 22 21 23 35 28 NEV 40 NEV	39 13 21 16 20 36 25 N - 31 N -	17 3 13 18 12 21 4 20 1 20 1 20	CANDLEBOX FELL ON BLACK DAYS SUPERUNKNOWN A CONSPIRACY AMORICA SOMETHING'S ALWAYS WRONG ◆ TO DULCINEA FADE INTO YOU SO TONIGHT THAT I MIGHT SEE GOOD ENOUGH FUMBLING TOWARDS ECSTASY BASKET CASE DOOKIE THAT'S JUST WHAT YOU ARE MELROSE PLACE - THE MUSIC ALL I WANNA DO TUESDAY NIGHT MUSIC CLUB YOU SUCK THE MURNURS EINSTEIN ON THE BEACH DGC RARITIES VOL. 1 GOTTA GET AWAY SMASH DELIVERY COMFORTER SOMETIMES ALWAYS ◆ THE	MAVERICK/SIRE/WARNER BROS. SOUNDGARDEN A&M THE BLACK CROWES AMERICAN/REPRISE DAD THE WET SPROCKET COLUMBIA AMAZZY STAR CAPITOL SARAH MCLACHLAN ARISTA GREEN DAY REPRISE AIMEE MANN HAGGO SHERYL CROW A&M THE MURMURS MCA COUNTING CROWS COUNTING CROWS OFFSPRING EPITAPH COMPULSION INTERSCOPE
I I - I I CANDIERDY MAVEDICACIONADIRE DEI	27) 28 29 30 31 32 33 34 35) 36 37 38	37 19 22 21 23 35 28 NEX 40 NEX 39	39 13 21 16 20 36 25 ₩ ► 31	17 3 13 18 12 21 4 20 1 20 1 20 1 2	CANDLEBOX FELL ON BLACK DAYS SUPERUNKNOWN A CONSPIRACY AMORICA SOMETHING'S ALWAYS WRONG ◆ TO DULCINEA FADE INTO YOU SO TONIGHT THAT I MIGHT SEE GOOD ENOUGH FUMBLING TOWARDS ECSTASY BASKET CASE DOOKIE THAT'S JUST WHAT YOU ARE MELROSE PLACE - THE MUSIC ALL I WANNA DO TUESDAY NIGHT MUSIC CLUB YOU SUCK THE MURMURS EINSTEIN ON THE BEACH DGC RARITIES VOL. 1 GOTTA GET AWAY SMASH DELIVERY COMFORTER SOMETIMES ALWAYS \$ THE FAR BEHIND	MAVERICK/SIRE/WARNER BROS. SOUNDGARDEN A&M THE BLACK CROWES AMERICAN/REPRISE DAD THE WET SPROCKET COLUMBIA AMAZZY STAR CAPITOL SARAH MCLACHLAN ARISTA GREEN DAY REPRISE AIMEE MANN HAGGO SHERYL CROW A&M THE MURMURS MCA COUNTING CROWS COUNTING CROWS DEGGEFFEN OFFSPRING EPITAPH COMPULISION INTERSCOPE JESUS AND MARY CHAIN AMERICAN/WARNER BROS. CANDLEBOX
T T T T CANDLERUY MAVEDICA (VOICE DO)	27) 28 29 80 31 32 33 33 34) 85) 86) 37	37 19 22 21 23 35 28 NEX 40 NEX 39	39 13 21 16 20 36 25 ₩ ► 31	17 3 13 18 12 21 4 20 1 20 1 20 1 2	CANDLEBOX FELL ON BLACK DAYS SUPERUNKNOWN A CONSPIRACY AMORICA SOMETHING'S ALWAYS WRONG ◆ TO DULCINEA FADE INTO YOU SO TONIGHT THAT I MIGHT SEE GOOD ENOUGH FUMBLING TOWARDS ECSTASY BASKET CASE DOOKIE THAT'S JUST WHAT YOU ARE MELROSE PLACE - THE MUSIC ALL I WANNA DO TUESDAY NIGHT MUSIC CLUB YOU SUCK THE MURMURS EINSTEIN ON THE BEACH DGC RARITIES VOL. 1 GOTTA GET AWAY SMASH DELIVERY COMFORTER SOMETIMES ALWAYS STONED AND DETHRONED	MAVERICK/SIRE/WARNER BROS. SOUNDGARDEN A&M THE BLACK CROWES AMERICAN/REPRISE COLUMBIA MAZZY STAR ARISTA SARAH MCLACHLAN ARISTA GREEN DAY AIMEE MANN IMAGO SHERYL CROW A&M THE MURMURS COUNTING CROWS DGC/GEFFEN OFFSPRING EPITAPH COMPULSION INTERSCOPE JESUS AND MARY CHAIN AMERICAN/WARNER BROS.

HITS! IN

Week of November 6, 1994

- ① Space Cowboy / Jamiroquai
- ② Secret / Madonna
- 3 Always / Bon Joyi
- 4 Hungah / Karyn White
- All I Wanna Do / Sheryi Crow
- 6 I'll Make Love To You / Boyz II Men
- ① Get Over It / Eagles
- ® Endless Love /
- Luther Vandross & Mariah Carey

 (9) Un Homme Et Une Femme / Clementine
- ① Love Is All Around / Wet Wet Wet
- Da. Yo. Ne / East End X Yuri
- 1 Luv Connection / Tei Towa
- 13 Body And Soul / Anita Baker
- (3) At Your Best (You Are Love) / Aaliyah
- (5) What's The Frequency, Kenneth? / R.E.M
- The Rhythm Is Magic / Marie Claire D'Ubaldo
- 1 Breaking Away / Jaki Graham
- [®]Na Estrada / Marisa Monte
- Best Of My Love / C J LewisKaerou Kana / The Boom
- When We're Makin Love /
 Opaz Featuring Ray Hayden
- Make It Right / Lisa Stansfield
- Brazilian Love Affair / Shakatak
 Trouble / Shampoo
- 3 When We Dance / Sting
- When We Dance / Sting

 Good Times / Edie Brickell
- Motherless Child / Eric Clapton
- Mathar / Indian Vibes
- Biggest Part Of Me / Take 6
- 30 La La (Means I Love You) / Swing Out Sister
- 3 We Are The Pigs / Suede
- Dpen Up My Mind / Christopher Cross
- 3 Bird Of Paradise / Izit
 4 Hey Now (Girls Just Want To Have Fun) /
- Cyndi Lauper

 38 Where Is The Feeling / Kylie Minogue
- 36 Down In The Bottom / Walter Becker
- (1) I Want To Live / Naomi Campbell (3) Turn The Beat Around / Gloria Estefan
- Do It Again / Paul Hardcastle
- 1 Get The Job Done /
- Brigette McWilliams

 ① Stroke You Up / Changing Faces
- 49 You Got Me Rocking /
- The Rolling Stones

 Mickey Mouth / Dulfer
- All I Want For Christmas Is You /
- Mariah Carey

 B Heart Of Stone / Dave Stewart
- 48 Turn Your Love Around / Bill Champlin
- Wonderful World / Gone Tomorrow
 Can I Stay With You / Karyn White
- 49 Vivire / Juan Luis Guerra And 440
- ⑤ 5-4-3-2 (Yo! Time Is Up) / Jade

FM JAPAN / 81.3 FM in TOKYO

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 album rock stations and 38 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 400 detections (Modern Rock) for the first time. Videocijo availability. 1994, Billboard/BPI Communications)

New NAB Book Teaches Brand Building

Guide Offers Case Studies Of Successful Stations

LOS ANGELES—When it comes to a radio station being topof-mind with its listeners, brand identity is clearly the name of the game. A new book published by the National Assn. Of Broad-casters, "The Franchise: Building Radio Brands" by Lew Dickey, founder and president of Stratford Research, is a good guide on how to do just that.

The 150-page, paperback book, which the NAB is selling for \$25 to members and which bookstores are selling for \$50, maps out the fundamentals of building a radio brand and the importance of doing so in a well-written, easy to understand way.

The book begins with a brief history of branding, and why it is the vital ingredient of any successful product, whether it's Coke, Nike, or WNEW New York.

While "The Franchise" devotes a great deal of space to theory, it also delves into specific case studies of such well-branded stations as KRTH Los Angeles, KGO San Francisco, WIP Philadelphia, WHUR Washington, D.C., KKBQ and KLOL Houston, WHYI (Y100) Miami, and WJYE Buffalo, N.Y.

For example, Dickey shows how KRTH has enjoyed long-term success by not just playing oldies, but transcending the format and becoming, in Dickey's opinion, a "true franchise."

Specific marketing campaigns in each case study would have made the book an even more useful read. Nevertheless, Dickey's explanation of the common denominators of franchise success and the listener/station relationship should prove useful for marketers, and will likely make readers' creative juices flow.

"The Franchise" also contains a timely chapter on brand strategies for stations in duopoly situa-



by Carrie Borzillo

tions

IDEA MILL: TURKEY TIME

WQSR Baltimore and local good samaritan Bea Gaddy will once again serve Thanksgiving dinners to an estimated crowd of 27,000 people for the Thanks For Giving organization.

Johnny Unitas, the Baltimore Colts Hall Of Famer, will serve as honorary chairman of the event. Attendees also take home a bag of groceries.

Gaddy started the tradition in 1981 when she served Thanksgiving dinners to 39 people with the money she won from a lucky lottery ticket.

In response to Susan Smith's confession in the drowning of her two sons in Union, S.C., KYCW Seattle donated \$1,000 to Treehouse, which helps needy and neglected youth, in lieu of running its regularly scheduled daily contest.

KHKS Dallas morning man Kidd Kraddick hosted a four-day trip to Disney World for a group of about 100 chronically ill children from four Dallas-area hospitals

CJEZ Toronto aired a 25th-anniversary special commemorating the start of the rumor that Paul McCartney was dead. Morning man Tom Rivers, who was one of the first Canadian jocks to publicly announce the rumor, hosted the special.

KSCA Los Angeles will present "Gimme Shelter V," an

acoustic benefit show for the homeless, Nov. 21 at the Palace, featuring Peter Himmelman, Matthew Sweet, Maria McKee, Michael Penn, Ted Hawkins, and Sara Hickman, among other artists.

To lure new radio members, PROMAX is offering a special incentive for radio professionals at the network and station levels. New members can receive an 18-month membership for the price of a normal one-year membership.

The 1995 PROMAX Conference and Exposition will be held June 7-10 in Washington, D.C.



Sweetening San Diego. Street Life/Scotti Bros. recording artist Sweet Sable recently stopped by XHTZ (Z90) San Diego for an on-air chat. Pictured, from left, are Z90 MD Jeff Nelson; Sweet Sable; OM Lisa Vasquez; and Steve Lake, Street Life/Scotti Bros. director of national promotion.

FCC May Let Stations Run On Automatic Pilot EAS Replaces EBS; Duty Operators Made Obsolete

■ BY BILL HOLLAND

WASHINGTON, D.C.—The FCC has floated a proposal that would allow unattended operation of broadcast stations, citing the availability of modern monitoring and control equipment that "may have rendered unnecessary the continuous attendance of the duty operator for many, if not all, stations."

The FCC cautioned, however, that automation "will in no way diminish the responsibilities of licensees to adequately monitor technical operations and to adjust and maintain their stations in compliance with the technical rules."

Currently, the FCC requires radio and TV stations to be operated by a "transmitter duty operator" holding a commercial operator license or permit. Under the new rules, this directive will no longer apply

Further, for those stations that elect to retain a duty operator, the commission has proposed waiving the requirement that the operator hold a permit.

In unattended operation, the proposal would make it obligatory for the monitoring to be performed by equipment that could take the station off the air or could contact a person designated by the licensee in the event of a serious malfunction

The commission is soliciting comment on the proposal.

FCC REPLACES EBS SYSTEM

The FCC has replaced the current Emergency Broadcast System, which has proved to be outmoded and, in several cases, unworkable, with a digital Emergency Alert System.

The new EAS will be compatible with both new and established communications technologies, including satellite, broadcast, and cable.

The commission says the new system will have the ability to alert the public more quickly and reliably than the old EBS.

Major new features of the EAS

WASHINGTON ROUNDUP_M

include a digital system "architecture" to allow all media to send and receive alerting information, and a multiple-source monitoring system for emergency broadcasts.

The system also will have a shortened alerting tone to replace the irritating, 25-second EBS buzz (which often gets tuned out), along with automated and remote-control operations with a built-in, weekly off-air test and monthly onair test component.

The FCC also claims that the new system will be broadcast in several languages, will accommodate those who are hearing or sight impaired, and will feature counterfeit signal prohibitions and a standard protocol for sending messages.

Phase-in implementation begins in July 1995.

FRITTS: MEET NEW MEMBERS

While congressional committee assignments reflecting Republican majorities in the Senate and House are still forthcoming, National Assn. Of Broadcasters president Eddie Fritts has advised broadcasters to become familiar with the scores of new legislators elected by voters

"I urge broadcasters to use this time before the 104th Congress convenes to familiarize the scores of new lawmakers with our industry," he said recently. "New and returning members of Congress need to know you, your business, and your concerns before they begin."

LAYOFFS HIT VOICE OF AMERICA

Federal budget cuts have hit the Voice Of America, where officials of VOA's boss, the United States Information Agency, announced cuts of 70 VOA employees, most of them stateside, Nov. 14.

More layoffs could be in the works, according to a USIA spokesperson, especially in the foreign-language services branch.

GEARING UP FOR RADIO MONTH

Radio stations nationwide have been sent NAB promotion kits for the Radio Month campaign, slated for January 1995.

Radio broadcasters celebrated the month from the '40s through the early '70s, according to the trade group. This year marks the 75th anniversary of radio, as well as the industry's first \$10 billion advertising sales year.

The promotion kits include the special music CD unveiled at the recent NAB Radio Show with multiformat jingles, as well as a celebratory letter from President Clin-

SOMETHING TERRIBLE HAPPENS WHEN YOU DON'T ADVERTISE ...

NOTHING ...

CALL BILLBOARD CLASSIFIED 1-800-223-7524 (OUT OF STATE) 212-536-5174



Night Help. Erasure's Andy Bell, left, stopped by KRBE Houston and helped MD/ night jock Paul "Cubby" Bryant spin records. Here, the two tout their T's.

Pranks Result In A Pair Of Suspensions; 2 Stations Fined For Airing Phone Calls

RADIO PRANKS are only funny until you're caught.

That is probably the lesson KFMB-FM (Star 100.7) San Diego PD Tom Gjerdrum came away with when he was reportedly suspended for two weeks without pay after he was caught playing a trick on rival KKLQ-FM (Q106), where he once worked.

According to the San Diego Union-Tribune, Gjerdrum faxed blank pages to Q106 for several hours a day over a two-week period. The prank reportedly came to light after Q106 obtained a court order against KFMB.

Billboard was unable to reach KFMB GM Arnie Kleiner for comment, but he told the Union-Tribune, "It's something [Gjerdrum] did on his own; no one else at the station knew it was going on. He thought he was being funny, but I don't think it was funny at all "

Also recently suspended was WRCX Chicago morning man Mancow Muller, who was off the air for a day Nov. 15 for what PD Dave Richards calls "verbal taunting" of former Chicago Bear Keith Van Horne. The Chicago Sun-Times reports that Muller called Van Horne "a trained professional... trained in killing people." Van Horne, who is seeking an on-air apology and retraction from the station, faces battery charges stemming from an incident in Waukegan, Ill., according to the paper.

Two other stations, meanwhile, have been fined \$2,000 each by the FCC for allegedly taping and airing phore calls without permission. WNNX (99X) Atlanta's fine stemmed from a February 1992 on-air conversation with the police chief of Frostproof, Fla. KHSL-FM Chico, Fla., aired a call from two disc jockeys to a listener in June 1993.

Both stations have 30 days to respond to the commission.

EZ Communications' presider t/COO Alan Box and VP/CFO Ron Peele sent a letter to current and potential shareholders Nov. 15, explaining why they think EZ's share price is undervalued and inviting potential investors to "take a very serious look at our company right now, to either establish or build your position." The letter also suggested that the company's board is considering initiating a stock bnyback program. The company has scheduled a presentation for investors Tuesday (22) in Fairfax, Va.

In a meeting of the Radio Advertising Bureau's board of directors last week, members voted to extend RAB president Gary Fries' contract until 2001. Also, Federated Media president John Dille was elected board chairman, succeeding Heritage Media Corp.'s Paul Fiddick. Granum Communications president/CEO Herb McCord was elected vice chairman, and Albimar Communications' Skip Finley was named finance committee chairman.

PROGRAMMING: KYCY PD EXITS

KYCY (Young Country) San Francisco PD Lee Douglas exits and has not been replaced. Douglas is looking for a new opportunity and can be reached at 510-855-1588.

Former WJJD Chicago afternoon jock Bob Dearborn, who lasted just a few weeks as morning man at KKSN-FM Seattle, has landed the PD job at KIXI Seattle, where he will also do an undetermined air shift. He replaces former PD Mike Webb, who exits.

Meanwhile, Infinity Broadcastingowned WJJD flips from adult standards to all-talk Monday (21) with a syndicated lineup of Westwood One talkers. Local morning men Ed Vrdolyak and Ty Wansley remain, followed by



by Phyllis Stark with reporting by Eric Boehlert and Brett Atwood

WW1's G. Gordon Liddy. The rest of the lineup includes syndicated talkers Don Geronimo and Mike O'Meara, Tom Leykis, Mike Walker, David Brenner, and Jim Bohannon.

KQKS (KS104) Denver PD Mary Chavez exits less than a month after being upped from MD to the top slot. WHTZ (Z100) New York assistant research director Jeff Ballentine replaces her. Assistant MD John Dickinson is upped to MD.

Jeff Garrison is the new OM at WESC-AM-FM/WBBO Greenville, S.C. Previously APD/MD at KKBQ Houston, Garrison replaces former WFBC-AM-FM PD John Landrum, who moves into the APD position. WBBO PD Bill McCown remains.

WSCR Chicago has been granted FCC approval to move from daytime-only status to 24-hour operation.

KLDZ Lincoln, Neb., has become the second affiliate of Westwood One's '70s format. The station had already been programming the format locally.

Communicon Co. will flip its two new acquisitions, WSSH Boston and WNOE-AM New Orleans, to a full-service religious format after it closes on the stations in the early part of next year. WSSH is currently Spanish. WNOE-AM simulcasts country WNOE-FM.

WPLW suburban Pittsburgh, which had already been religious, has affiliated with the contemporary Christian K-Love Radio Network.

Former oldies outlet WMQX-AM Winston-Salem, N.C., which has been silent, signs back on with a gospel format under new owner Willis Broadcasting.

Former sports station WTIK Raleigh, N.C., which also has been silent, is back on the air with a religious format as part of a new duopoly with similarly formatted crosstown outlet WFTK

WOKE Charleston, S.C., flips from adult standards to sports.

WLYV Fort Wayne, Ind., which had been silent, returns to the air as an affiliate of Morningstar Radio Networks' contemporary Christian format, "Pure AC." Jeff Freeman arrives as GM from a position as executive assistant at a local church. Fort Wayne broadcasting veteran Mary Ann Taylor is OM

Former KYEA (K98) Monroe, La., afternoon jock Dorian Flowers has been named PD/afternoon jock at crosstown KRVV, replacing former PD Vic Mathis, who exits. Also, former KIPR (Power 92) Little Rock, Ark., evening jock Broadway Joe (aka No Name) joins KRVV for that shift.

NETWORK NEWS: WOLFMAN HOWLS

Liberty Broadcasting will launch legendary personality Wolfman Jack into syndication Friday (25). The jock, who already hosts a show on Liberty's WXTR Washington, D.C., will host the live syndicated broadcast every Friday night from 7-11 p.m. Eastern time from Washington's Hard Rock Cafe. DigiNet Syndication is handling station clearance and ad sales.

Anthony Rudel has been named VP of classical programming at SW Networks. He previously was VP/programming at WQXR New York, and more recently was president and publisher at Classic CD magazine.

Elliot Mintz has announced plans to step down as host of Westwood One's weekly show "The Beatle Years" at the end of the year to devote more time to his consulting business. Mintz previously hosted "The Lost Lennon Tapes" for the network. A replacement is expected to be named shortly.

Effective Dec. 3, WW1 moves the time slot for "David Essel-Alive! America's Positive Radio Show." The show will be heard Saturdays from 4-7 p.m. Eastern time.

Interstar Network has acquired consultancy Jack Hayes & Associates, and will change its name to Interstar Programming. Hayes will serve as chairman of the consulting company and will continue to work with its N/T and sports stations. He will name a VP of music formats shortly.

Former KMGX Los Angeles PD Manny Pachecho is now director of network operations at Hollywoodbased Royal Programs Network, which syndicates "Art Laboe's Killer Oldies Show"

BOOTH AMERICAN FOUNDER DIES

Booth American Co. founder John Lord "Jack" Booth, 87, passed away Nov. 11 at his home in Grosse Pointe Farms, Mich.

After purchasing an Detroit AM station in 1939, Booth built one of the nation's earliest FM stations, WJLB Detroit, which became the flagship of what grew into a substantial, privately owned broadcasting group.

Booth is survived by his wife, Louise; two sons; two daughters; eleven grandchildren; and five great-grandchildren.

PEOPLE: ROLFE NEW KZLA APD

KKNU Eugene, Ore., PD Cary Rolfe joins KZLA Los Angeles for APD/MD duties, replacing former MD Lisa Puzo, now at Asylum/Nashville.

KMEL San Francisco midday host Michael Erickson is upped to APD at the station, replacing Mike Marino.

newsline...

CHARLES WARFIELD, GM of WRKS New York, has announced his intention to leave the station following the upcoming closing on its sale to Emmis Broadcasting.

BOB MOORE returns to KRLA/KLSX Los Angeles as VP/GM, replacing Allan Chlowitz, who exits. Moore previously had held that position for 10 years, and more recently had been VP/GM of KIKK-AM-FM/KILT-AM-FM Houston. Dickie Rosenfeld, who retired earlier this year from the Houston stations, where he had worked for 34 years, will return as GM.

 $\mbox{\bf MIKE}$ FEZZEY will be upped from GSM to GM at WJR Detroit, when Jim Long retires at the end of the year.

REID REKER, GM of KFRG/KOOJ Riverside, Calif., exits after only two months on the job. Owner Lawrence Amaturo is acting GM.

JIM CONNOR, GM of WEAT-AM-FM West Palm Beach, Fla., is retiring after 37 years in the business. Paul Levesque, Group VP of parent Taylor Communications Group, assumes GM duties.

ANNELL KIRKLAND has been tapped to manage Keymarket's pending acquisition, WFBC-AM-FM/WORD Greenville, S.C., plus crosstown local marketing agreement partner WSPA-AM-FM. Kirkland, who managed former Keymarket property WDCK Richmond, Va., replaces Ray Cal, now at WEMP/WMYX/WEZW Milwaukee.

GINA MAXWELL exits as GM of WOWO-AM Fort Wayne, Ind., following closing on the sale of the station to Inner City. The new owner has entered into an LMA with Federated Media, owner of crosstown WQHK-AM/WMEE. Federated's Tony Richards is now managing WOWO.

STATION SALES: WRCQ Fayetteville, N.C., from Metropolitan Broadcasting Associates to Kinetic Communications Inc., for \$2.8 million; KMIX-AM-FM Modesto, Calif., from Radio Associates Group to Silverado Broadcasting, for \$1.5 million; WNBF/WHWK Binghamton, N.Y., from American Radio Systems to Wicks Broadcast Group, for an undisclosed price.

WWCD Columbus, Ohio, APD/afternoon jock Dirk Thompson has resigned. P/T jock Tim Bennett takes over his on-air position. No new APD has been named.

As expected, former WMMR Philadelphia morning man John De-Bella has joined crosstown rival WYSP for afternoons (Billboard, Nov. 19). He replaces Russ Albums, who exits.

Randy Davis moves from afternoons at WKYS Washington, D.C., to mornings at WERQ Baltimore, where he joins current morning man Tony Hill. At WKYS, Stan Boston, last at WNHC New Haven, Conn., takes over afternoons.

Felicia Ledesma joins WJZW Washington, D.C., for the vacant evening shift. She previously hosted mornings at former crosstown outlet WJZE (Jazzy 100), and more recently worked P/T at crosstown WHILD

WYLD-FM New Orleans picks up the syndicated Tom Joyner morning show. Former morning man Jo Jo Walker moves to afternoons. PD Skip Dillard moves from afternoons to middays.

Kim Leslie is the new afternoon jock at WSM-FM Nashville. Leslie, who had been working P/T at WSM-AM, takes over for MD Wade Jessen, who comes off the air.

Local nightclub mixer James Coles joins KIKI-FM Honolulu for the newly created MD slot. Coles hosted an evening mix show at the station several years ago. Midday host Shilyne Cole and sister KKLV afternoon host Rory Wild are now paired in mornings at KIKI, replacing Alicia K., who exits. Night host

Jared Jeffries shifts to middays, while former KYLD/KYLZ (Wild 107) San Francisco night host Lanai joins for the same duties.

WWST Knoxville, Tenn., morning man Todzilla moves to nights. Hollywood Hendrix, formerly of WHYT Detroit, takes over wakeups. Tony Castle, formerly at WAEV Savannah, Ga., takes over as MD/overnights. Also, WWST midday jock Cindy Kern has resigned and has not been replaced.

WIVK-FM Knoxville jock Ben Campbell and crosstown WOKI night host Brian Taylor both join WWYC Lexington, Ky., as "Ben & Brian" in mornings. They replace Eric Stevens and Mark Travis.

KLFX Killeen, Texas, jock David Beck joins KTOM Monterey, Calif., to co-host mornings with Johnny Morgan.

Former WAAA Winston-Salem, N.C., afternoon host D. Cherie' Lofton joins WLRD (Flava 107.7) Fayetteville, N.C., for middays. WLRD, a new R&B station, signed on Oct. 27.

CJMX (Mix 105) Sudbury, Ontario, midday host Shirley Harasym, a 10-year station veteran, exits radio to work for the local Heart And Stroke Foundation.

Doug Schwartz (aka Doug Lawrence), former MD at WSOS Jacksonville, Fla., who most recently has been working P/T at WSER Elkton, Md., has been upped to MD/afternoon host there.

Melissa Sandler Brezner joins KKRW (Arrow 93.7) Houston as promotion director. She previously was special events and promotion coordinator at crosstown KRBE.

WORLDWIDE COMPETITION UPS THE ANTE FOR CALYPSO STARS

(Continued from page 1)

nonstop celebration in February. But the Trinidad Carnival began to eclipse celebrations on other islands, which began rescheduling their events. Today, Carnival celebrations are held throughout the year.

The Carnival King and Queen of the World Competition, held at Trinidad's National Stadium, was sponsored by the National Carnival Commission and the National Assn. of Carnival Bandleaders and its president, Richard Afong.

The competition raised the ire of many Trinidadians, who felt there was only room for one annual event on the island. "There is simply nothing left to put into a second carnival in the middle of the year," one attendee said. That response was evident by the low attendance and the absence of steel bands from the event. At the competition's peak, only about 14,000 people were present in the 20,000-capacity stadium. On opening night, only about 6,000 people showed up.

Some observers blamed the low turnout on a lack of international promotion, while others say the high ticket prices, which ranged from \$30-\$200, were responsible.

The \$2 million event also was controversial in that it allowed a total of four acts from Trinidad to compete for the titles of King and Queen, while other participating countries were permitted only one entry per title. The four Trinidadian acts earned the first- and second-place awards.

Controversies notwithstanding, the weeklong event was the most visually fantastic exhibition of Trinbagonian culture ever mounted outside the regular carnival season, with excellent staging and execution. Twenty-one resplendent kings and 22 bejewelled queens competed in the preliminaries, and the field was narrowed to 10 kings and 11 queens for the final competition.

The "Symphony Of Light," portrayed by London's Elma Betancourt, was an early favorite and might indeed have won had Betancourt not fallen twice on the stage, her elaborate costume toppled by the strength of Trinidad's famous trade winds.

The first-place Queen was Tessa John's "Light Of The World," followed by Denise Duncan's "D' Divine Bird, Lota, Bringer Of Life."

The two male entries from T&T tied for first place. Anthony Paul's portrayal "The Conquest" (based on the legend of Perseus' conquest of Medusa in Greek mythology) and Teddy Eustace's shimmering, gilded performance, "The Valiant Gladiator," were both unbeatable, even by the standards of such brilliant opponents as St. Vincent's Trevor de Shong, portraying "Tinamou," a resplendent, snake-fighting South American bird.

The panel of 12 judges included Joan Massiah, a three-time queen who now lives in Washington, D.C.; Fareed Sultan-Khan, a former San Fernando king of carnival who also judges Toronto's annual Caribana king and queen competition; costume designer Janice Reed, also a Caribana judge; costume designer Pat Bayer of Barbados, who was recommended by that island's National Cultural Foundation; and Dr. Arnold Homer, who was recommended by the International Caribbean Carnival Assn.

Audiences eager for innovative, nondance-based calypso were thrilled by the Talkalypso contest of calypso and rap, won by calypsonian Shortpants with his a cappella recitations of his hits "We Don't Want A Boo" and "Saga Of The Cow." Veteran rapso performer













Clockwise, from upper left, Marvelous Marva of United Sisters accepted the band's Sunshine Award for best party calypso of 1994, a title they shared with soca clown prince Crazy. At the Carnival King And Queen Of The World Competition in Trinidad, Shadow, Baron, and Stalin participated in a reunion of the famous Calypso Tent Revue. Veteran rapso performer Brother Resistance came in second in the Talkalypso contest during the World Competition. (Photos: Isaac Fergusson)

Brother Resistance came in second with his rendition of Shadow's "Cook Curry Okra."

Perhaps the most exciting feature of the competition was the show "Xante, Trini, Xante" ("show off, Trini, show off"). Telling the history of T&T and its multicultural population in dance and song, this ambitious, exquisitely produced show featured European and Asian music, and Indian and African drumming.

Each nationality was represented in costume, and by a different sort of light: candles represented Europeans, while the East Indians had "deyas," their traditional ceremonial lights, and flambeaux torches signified Africa.

There was also plenty of soca. On Sept. 21, Lord Kitchener headlined a reunion of the famous Calypso Revue Tent, bringing out Stalin, Shadow, Baron, Anselm Douglas, Machel Montano, and other calypso heroes to render hits of the past and present.

The finals of the International King and Queen contest were enlivened by soca messenger David Rudder, who performed alongside T&T's 1994 calypso monarch, Delamo, and its Roadmarch King, Preacher.

"Opening up new frontiers for the music at these kinds of events is the way to go," says Rudder. "Now that soca and calypso are more active internationally, it is only a matter of time before that big breakthrough, where the music has impact internationally."

On Sept. 24, Republic Day—the day commemorating the formation of the Republic of Trinidad—festivities ended in a mini carnival, with masquerade in the streets. The finalists from the King and Queen contests danced with the mudmen and blue devils covered in oil paint (known as "old mas") and the ragtag bands.

With only a handful of steel pan orchestras participating, the music at the festivities was provided predominantly by truck-borne DJs with high-powered sound systems. Only the Amoco Renegades, the Woodbrook Modernaires, and the Starlift Steel Orchestra, along with a handful of small pan-around-theneck bands, participated. Observers say the expense of participating in the island's annual February carnival left most major steel bands too drained to play on the streets in September.

The idea for a World Carnival Com-

petition has been around since the mid-'60s, nurtured by the founders of big masquerade spectacles, including George Bailey, Harold Saldenah, and Edmond Hart. During the 1960s, they began developing the idea by staging carnival exhibitions in the summer at New York's Madison Square Garden.

Afong, who runs the Babarossa masquerade camp in Port of Spain, says the idea for the contest jelled after the April 1993 formation of the International Caribbean Carnivals Assn., an umbrella organization seeking to represent all Caribbean-style carnivals in North America and Europe.

"The formation of that body opened up our eyes to the fact that Trinidad immigrants have indeed taken the carnival culture around the world," says Afong. "Immediately, we saw the potential of a World Carnival Competition here in Trinidad. I felt that the time had come; it was now or never."

CARNIVAL AROUND THE WORLD

Successful carnival events continue to expand rapidly in cities with immigrant Caribbean populations, such as Toronto, London, and New York, propelling Caribbean music and "mas" culture.

At Trinidad's February Carnival, Paul's "The Conquest" earned him the title of Carnival King. John's "Light Of The World" brought her the Carnival Queen title. Band of the year was Wayne Berkeley's "Mirage."

One-name wonders Delamo and Luta tied for Trinidad Calypso Monarch, and the Witco Gay Desperadoes emerged as Panorama Steelpan champions playing Superblue's hit calypso tune, "Fire Coming Down."

At Barbados' annual Crop Over Festival, which ran from late July to early August, John King was crowned Calypso Monarch for his "Jump And Wave." The King of Barbados' Grand Kadooment masquerade competition was Christopher Govia.

Meanwhile, on Grenada in August, Grentel Comancheros Steel Orchestra emerged with two wins, as Panorama Champions and band of the year, for their masquerade portrayal "Extracts From The Alien World." Calypso Monarch was Elwin McQuilkin (aka the Black Wizard) with his "Soca Instruction," a lesson in how to make good soca, and "Massa," a witty tune about

the current wave of privatization bringing back slavery days.

At St. Lucia's February carnival, Mighty Pep won the Calypso Monarch title for his performances of "Alien" and "Calypso Farewell." Roadmarch honors went to Stylish Rock for his "O.K." Band of the year was Royalties Group for their portrayal "Sahara Crossing." Drawing further honor to Royalties Group was Lydia Theobalds, whose portrayal of "Nefertiti—Sun Queen Of Egypt" earned her the title of St. Lucia's Queen. Carnival King was Asai Willie portraying "The Demon Within."

Further up the Caribbean chain, in St. Vincent, Trevor DeShong shook the town to emerge as Carnival King with his breathtaking "Tinamou" in July.

In the five years since Byron Lee launched Jamaica's first carnival, the reggae island is seeing its first resurgence of calypso, which was last popular 30 years ago. Each year, T&T's soca masters go to Jamaica to set the pace at the festivities. Band of the year at that April competition was d'Midas Jamaica, with "Where? In D Pacific."

For the second consecutive year, Jamaica's Carnival Queen was Byron's daughter, Daniella Lee, with "Goddess Of Paradise."

At the North American carnivals, Toronto's 1994 Caribana in July was bigger than ever. Roadmarch King was Preacher, with his "Jump And Wave." The No. 1 steel orchestra was Afropan. The coveted band of the year title went to Louis Saldenah's "Rhythm In The Sky." Courtney Doldron's portrayal, "Ming D'man of Magic," earned him Toronto's Carnival King crown. Toronto's Queen was Natasha McCollin with her portrayal of "Dance Ka Lay Lay."

Brooklyn's mammoth West Indian Day Carnival, held each year on Labor Day, gave band of the year honors to the Sesame Players for "Fantasy Island." Veteran King Robert Redman beat all comers in Brooklyn for carnival King honors with his portrayal, "Omar D'Grand Wizard." Brooklyn's Queen was Leonora Timothy for her "Legend Of D Snow Maiden."

At Miami's October Carnival, Roadmarch King was Ajala with "Tidal Wave." Band of the year was Genesis, portraying "Beyond The Horizon." Best live band was Xtatic. Top DJ was Sound City. Carnival King was Sean DeFreitas for "The Conquest Of Leviathan." Carnival Queen was Jennifer Alexander, portraying "An Illusion In Glass."

At San Francisco's spring Carnival, D'Midas International was named band of the year for "Where? In D Pacific," while in neighboring Oakland's summer festival, Clint Copeland was Carnival King for his "Agora." His wife, Debra Copeland, won Carnival Queen with her portrayal "Beauty Of The Orient."

Caribbean-style carnivals also took place in East Orange, N.J.; Atlanta; Houston and Galveston, Texas; Orlando and Tampa, Fla.; Boston; and Montreal, Ottawa, and Windsor in Canada.

Across the Atlantic, the U.K.'s Notting Hill Gate Carnival in mid-August again proved to be the biggest, hippest street festival in Europe, with its rich cornucopia of musical sounds. Jungle ruled the 1994 event, and the multi-ethnic participation was unrivalled anywhere except Trinidad. Carnival King was Clive Scarborough for his portrayal "Masquerade 2000." Carnival Queen was Janet Skepple for "Perpetual Beauty." Band of the year was "Masquerade 2000." London Calypso King 1994 was Lord Cloak, and the steel pan panorama champion was the Red Stripe Ebony Steel Orchestra.

KITCH COPS TOP SUNSHINE HONOR

Local carnivals were augmented by the annual Steelband and Calypso Sunshine Music Awards, which also inducted a number of artists into its Sunshine Calypso and Steelband Hall Of Fame.

Trinidad's Natasha Wilson was named female vocalist of the year for her single "Chill Out," and Barbados' Red Plastic Bag was named best new male of 1994 for his "Ragga Ragga" soca/reggae/fusion single. Older legends included the Mighty Sparrow, who took male vocalist of the year honors, and his longtime nemesis Lord Kitchener, who walked away with the coveted calypso of the year award for his "Mystery Band."

The awards were presented for songs released after February 1993. A panel of judges selected by the Sunshine Music Awards Organization in New York determines the winners and the Hall Of Fame inductees.

Three awards were given for best party calypso of 1994: Dance master Superblue won with "Bacchanal Time"; soca clown prince Crazy scored with "Paul"; and the explosive United Sisters hit with "Whoa Donkey."

Stalin scored a Sunshine Award for best social commentary with his song "Black Man Killing Black Man." Rudder's "Potato" won him a best creative humor award. Arranger of the year was Boyie Mitchell for Kitchener's track "Mystery Band." Producer of the year honors went to Mackie Nelson and Julian Williams for their work on "Mystery Band."

Sunshine Awards Hall of Fame Inductees included steel pan pioneers Carlton "Zigilee" Constantine and George Yeats; legendary Trinidad Tripoli Steel Orchestra leader Hugh Borde; and calypsonians Carlton Gumbs, the Mighty Spitfire, and Julian Pierre.

Sunshine Music Awards for lifetime accomplishments and contributions to the art form went to Shirland Eton Wilson (aka the Mighty Fighter), pan soloist extraordinaire Earl Brooks, and actor, director, and dancer Geoffrey Holder.

INTERNET BROADCASTS ITS FIRST LIVE CONCERT

(Continued from page 1)

nation are dizzying.

"It reminded me of what they must have felt like in the early days of TV or radio," says Roderick Romero, who fronts the techno/ambient group. which is signed to RED-distributed World Domination Records, "Crackly sound, maybe a fuzzy picture. But it was something entirely new, and it was coming into being before your eves.'

Less than a week later, that picture of music's online future would take further shape with the planned Nov. 18 broadcast by the Rolling Stones of 20 minutes of their tour stop at Dallas' Cotton Bowl. The video broadcast of three or four songs was set to go out live over the Internet, in a bid to whet appetites for a more conventional live broadcast the following week: the Friday (25) pay-per-view airing of the Virgin Records band's Miami date.

'We're always seeking alternative, cutting-edge marketing options for our products," says McAdory Lipscomb, executive VP/GM of Showtime Event Television Pay Per View, which was to mount the Stones' Internet broadcast in conjunction with New

FREE CALLING TIME

(Continued from page 6)

FoxVideo national sales director Joe DiMuro says he would have to "play wait and see" regarding a second trial. He says he thinks the idea might work again in certain geographic markets.

Marketing VP Mike Dunn says the idea was the subject of "a concept test we did a long time ago," but he worries whether "the technology on a national scale" could stand up under a huge volume of calls placed in a single day. Nevertheless, DiMuro credits the phone card for a "material impact" on Camelot's orders for more than 50,000 copies of "Speed," 20% ahead of "Mrs. Doubtfire," FoxVideo's last sellthrough smash.

Awaiting sales figures from Camelot, DiMuro's chief concern was whether customers who reserved copies of "Speed" had seen it advertised cheaper elsewhere and gotten their deposits back. Camelot was not available for comment.

SETH GOLDSTEIN

York-based multimedia concern Thinking Pictures and Sun Micro-

systems.
"What's most interesting about this for the short term is what it says about real-world demand," says Thinking Pictures president Stephan Fitch. "This broadcast isn't easy to get at, and people are struggling to have a look. It indicates that if you have good content, you will have an audience. You just have to give them something that they want.'

Mike Slade, president of multimedia company Starwave, which mounted the Sky Cries Mary broadcast from its Bellevue, Wash., offices, agrees that these first small steps have been heartening to the programs producers and consumers alike.

"Everybody keeps hearing about the 'information superhighway,' about all these wonderful things that are going to happen down the road," he says. "But here we are, right now, saying here's something we can do today with today's technology that people truly want to receive. We're delivering on a promise that people were starting to get a little suspicious about. At least we've made a start toward keeping that promise.'

TECHNOLOGICAL HURDLES

Like the early TV and radio broadcasts, the first live Internet concerts aren't without their imperfections, and likely won't shed them for some time

Access is the key hurdle, all parties

agree.
"You've got to have a powerful computer," says Starwave VP of technology Patrick Naughton. "I can't see anyone having a computer in their home able to receive these broadcasts-not yet, at least.

The Internet broadcasts from Sky Cries Mary and the Rolling Stones were disseminated over something called the MBONE, an experimental, "multicast" broadband version of the normal Internet backbone that enables the sending of video information to anyone with direct Internet access.

Only specially equipped computers can receive MBONE broadcasts, which to date have taken the less flashy, less heralded form of video conferences, university lectures, and the

REGGAE SET AIMED AT CHILDREN, FAMILIES (Continued from page 10,

will work very successfully." The album will also capitalize on

the Family Artists name, which is beginning to gain recognition among parents, Green says. The previous Family Artists releases are Kenny Loggins' "Return To Pooh Corner"; Nicolette Larson's "Sleep, Baby, Sleep": and Tom Chapin's "Zag Zig." Green says there are major artists lined up for titles to be released in

"The Family Artist series is meant to be something that parents and children can enjoy together," he says. "If a parent likes dancehall or reggae, this record makes a lot of sense. And I think kids today are much more knowledgeable about music than in the past; they listen to different types of music, they hear reggae and dancehall on the radio.

In marketing the project, Sony Wonder has created an electronic press kit that will be sent to mainstream entertainment publications and television shows. Epic's urban department will promote the album at urban radio and publications, while Sony Wonder will target the children's market. In addition, the album will be serviced to Jamaican and Caribbean radio.

No commercial single will be available, but promotional copies of "Poor People's Song" by Patra and "Teach The Children" by Tony Rebel will be serviced to radio stations and clubs. Scott says she expects the singles to get significant club play. "With sound systems and clubs not wanting to play gun lyrics, we feel these songs will do very well, because they're by top artists and have good musical quality, but also have positivity," she

The labels also plan nontraditional promotions, including an essay contest with schools, tie-ins with local churches, and a possible campaign with one or more children's TV networks. The details have not been finalized, says Green.

(Starwave was careful to observe 'netiquette during its broadcast, Naughton says, clearing its space-gobbling broadcast with an Internet operations committee. "We stayed right in the regulations," he says.)

The network connection, too, is extremely demanding, requiring a "T1" line, which is the equivalent of about 24 regular telephone lines or 12 higherquality ISDN lines.

In the future, the new infrastructure now being laid to bring "interactive TV" into homes-through highquality phone or cable lines, and through the likes of "cable modems" for computers—will open the door to home delivery of such broadband computer broadcasts, possibly as early as next year, Thinking Pictures' Fitch

Today, access to MBONE broadcasts is limited to institutional sites such as college campuses, government offices, and corporate headquarters. Naughton estimates there are 1 million computers worldwide with the ability to receive both the audio and video feed of the MBONE broadcasts. Other computers with high-speed modems, like those increasingly being bought for home computers, would be able to access the audio feed, Naughton says.

Sky Cries Mary manager Nick Turner, who came up with the concert idea and pitched it to Starwave, has no complaints about that reach. "The universities all have T1 lines," he says, "and that's the crowd we want to reach. And we reached them all over the world, all at once. The feedback was phenomenal."

SOUND AND VISION

The sound and video were well short of phenomenal, though still technologically impressive.

The audio, says Naughton, was eight-bit mono. The video was six frames per second (TV quality, by contrast, is 30 frames per second), filling about one quarter of the computer

"In plain English, it looked sort of like a small TV screen with kind of a strobe light effect in the picture," he says. "The sound was like a high-quality telephone line.'

The audience, he added, didn't seem to mind. "One guy in New Zealand emailed us right away to say it looked like an MTV special effect. Sort of a cool warp to the picture.'

That instant feedback is something you can't get in any other medium, says Glenn Morrissey, Starwave's director of music development, who is working on a number of CD-ROM projects for Starwave, including a new Peter Gabriel CD-ROM due next year.

"For the broadcast, we had set up a real-time feedback board so that people could send in any comments as the show was going on," Morrissey says. "I don't know exactly what we expected. but the level of interaction was remarkable—we were getting questions, requests, even outright directions.'

Romero adds, "While we were playing, a guy would write in from New Zealand saying, 'I'd like to hear more guitar,' and the guy at the mixing board would push that level up a few dBs. Someone in Japan wanted to see what kind of guitar we were using, so the cameraman focused in on that.

Says Morrissey, "You can't get something like that at any concert, or on TV. And that's important for a new medium: to offer something unique and compelling.

For Starwave, which got involved in

the Internet broadcast because of a link with a band member-one of the group's members is working as a sound mixer on the Gabriel CD-ROM-such revelations alone were worth the price of the adventure.

"There was no revenue here for us. no big corporate plan," says Slade. "We did it now to see if we could do it, and because we know this is coming. Long-term, the interactive music CD-ROMs we are working on now will migrate to interactive services. And we'll

"And for now, this is simply an incredible medium for exposing musicwe sent a local band out around the world."

Starwave expects to mount similar concerts in conjunction with major-label acts "in the near future," he adds, though none are set vet.

"We've all seen it can be done," he says, "There's no turning back,"

Top 40 Airplay...



THIS WEEK	DAST WELK	WEFKS ON	Top 40/Mainstream TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKSON	Top 40/Rhythm-Crossover title artist (Label/Distributing Label)
(2	12	* * NO. 1 * * ANOTHER NIGHT REAL MODEY (ARISTA) 1 wk at No. 1	Œ	1	9	* * NO. 1 * * HERE COMES THE HOTSTEPPER INI KAMCZE (COLUMBIA) 2 Wes at No.
2	1	15	ALL I WANNA DO SHERYL CROW (A&M)	(2)	2	7	ON BENDED KNEE BOYZ II MEN (MOTOWN)
3)	6	8	ALWAYS BON JOVI (MERCURY)	1	3	7	I WANNA BE DOWN BRANDY (ATLANTIC)
4	3	8	SECRET MADONNA (MAVERICK/SIRE/WB)	4	4	16	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)
5	5	14	I'M THE ONLY ONE MELISSA ETHERIDGE (ISLAND)	5	5	18	NEVER LIE IMMATURE (MCA)
6	4	16	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)	6	7	6	YOU WANT THIS JANET JACKSON (VIRGIN)
7	7	6	LIVING IN DANGER ACE OF BASE (ARISTA)	Œ	8	13	ANOTHER NIGHT REAL MCCOY (ARISTA)
8	17	3	ON BENDED KNEE BOYZ II MEN (MOTOWN)	8	6	16	AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE)
9)	8	16	100% PURE LOVE CRYSTAL WATERS (MERCURY)	9	9	7	SECRET MADONNA (MAVERICK/SIRE/WB)
10	9	16	DECEMBER 1963 FOUR SEASONS (CURB)	(10)	11	4	CREEP TLC (LAFACE/ARISTA)
TD	12	7	WHAT'S THE FREQUENCY, KENNETH? R.E.M. (WARNER BROS.)	OI.	22	2	SHAME
12	11	14	I'LL STAND BY YOU PRETENDERS (SIRE/WARNER BROS.)	12	10	10	ZHANE (HOLLYWOOD/JIVE) PLAYAZ CLUB RAPPIN' 4-TAY (CHRYSALIS/EMI)
13	10	21	WHEN CAN I SEE YOU BABYFACE (EPIC)	(13)	15	4	EVERY DAY OF THE WEEK JADE (GIANT)
14)	15	6	ALLISON ROAD GIN BLOSSOMS (A&M)	14	12	18	STROKE YOU UP CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
15)	14	7	SOMETHING'S ALWAYS WRONG TOAD THE WET SPROCKET (COLUMBIA)	15	13	25	100% PURE LOVE CRYSTAL WATERS (MERCURY)
16)	19	5	YOU WANT THIS JANET JACKSON (VIRGIN)	16	17	13	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
17	16	10	NEW AGE GIRL DEADEYE DICK (ICHIBAN)	17	20	8	THUGGISH RUGGISH BONE BONE THUGS N HARMONY (RUTHLESS)
18)	22	5	HOLD MY HAND HOOTIE & THE BLOWFISH (ATLANTIC)	(18)	23	8	TOOTSEE ROLL 69 BOYZ (RIP-IT)
19	13	25	WILD NIGHT JOHN MELLENCAMP (MERCURY)	19	16	7	FA ALL Y'ALL DA BRAT (SO SO DEF/CHAOS)
20)	28	3	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)	20	14	24	FANTASTIC VOYAGE
21)	21	11	YOU GOTTA BE DES'REE (550 MUSIC)	(21)	27	3	BE HAPPY
22	18	26	SHINE	22	18	15	MARY J. BLIGE (UPTOWN/MCA) BOP GUN (ONE NATION)
23	20	9	FADE INTO YOU MAZZY STAR (CAPITOL)	23	21	7	HOW MANY WAYS
24)	23	8	TURN THE BEAT AROUND	(24)	28	8	U WILL KNOW
	26	3	GLORIA ESTEFAN (CRESCENT MOON) DANCE NAKED JOHN MELLENCAMP (MERCURY)	(25)	40	2	B.M.U. (BLACK MEN UNITED) (MERCURY) THE SWEETEST DAYS VANESSA WILLIAMS (WING/MERCURY)
26)	24	9	INTERSTATE LOVE SONG STONE TEMPLE PILOTS (ATLANTIC)	26	24	24	WHEN CAN I SEE YOU
27)	25	11	BASKET CASE	27	26	5	BABYFACE (EPIC) LIVING IN DANGER
28)		3	GREEN DAY (REPRISE) HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA)	(28)	30	3	PRACTICE WHAT YOU PREACH BARRY WHITE (A&M)
29)	30	4	LUCAS WITH THE LID OFF	29	25	14	NONE OF YOUR BUSINESS
	34	2	BLIND MAN	(30)		2	SALT-N-PEPA (NEXT PLATEAU/LONDON) IT SEEMS LIKE YOU'RE READY
	27	5	GET OVER IT	(31)	33	3	R. KELLY (JIVE) ALL I WANNA DO
	33	5	ABOUT A GIRL	32	19	12	SHERYL CROW (A&M) ENDLESS LOVE
-	29	14	FAR BEHIND	(33)	NE		L. VANDROSS & M. CAREY (COLUMBIA) BEFORE I LET YOU GO
34)	36	2	EVERY DAY OF THE WEEK	(34)	NE	N Þ	BLACKSTREET (INTERSCOPE) IF YOU THINK YOU'RE LONELY NOW
35)	NEV	v >	THE RHYTHM OF THE NIGHT	(35)	35	10	K-CI HAILEY OF JODECI (MERCURY) FLAVA IN YA EAR
	VEV		ZOMBIE	(36)	34	2	DO YOU SEE
	VEW		THE CRANBERRIES (ISLAND) NEVER LIE	(37)		9	TURN THE BEAT AROUND
_	VEW		RAIN KING	38	29	17	GLORIA ESTEFAN (CRESCENT MOON/) ACTION
2		-	COUNTING CROWS (DGC/GEFFEN) THE SWEETEST DAYS			-	TERROR FABULOUS (EASTWEST)
39)	NEW	V	VANESSA WILLIAMS (WING/MERCURY)	39	36 I	10	SHORT SHORT MAN 20 FINGERS (ZOO)

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 ited 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.

www.americanradiohistory.com

Newsmakers



Pleased To Meet You. RCA Records Label executives meet with artist Dillon O'Brian before his acoustic set at the Mercury Lounge in New York. Shown, from left, are Ken Krasner, manager of artist development; Ross Elliott, O'Brian's manager; Joe Galante, president; Randy Goodman, senior VP of marketing; O'Brian; Dave Novik, senior VP of A&R; David Fitch, VP of sales; and Hugh Surratt, senior director of artist development.



Hangin' With Julio. Julio Iglesias answered questions from Concord, Calif. high school students as part of the American Express Gold Card Grammy Festival's national educational outreach initiative. The students were also given tickets to Iglesias' concert that night.



Dealbuilding. EastWest group the dambuilders socialize following a taping of "Late Night With Conan O'Brien." The group has just signed with EMI Music Publishing and recently released "Smell," the follow-up single to "Shrine," from its album "Encendedor." Shown, from left, are Steve Patch, creative manager of A&R, East Coast, EMI Music Publishing; Melissa Allen, the band's manager; band member Kevin March, O'Brien; and band members Enc Masunagi, Joan



Slick Outfit. China Kantner, daughter of Jefferson Airplane's Grace Slick and Paul Kantner, presents the dress Slick wore at the original Woodstock to the Rock And Roll Hall Of Fame and Museum. The presentation took place at the House Of Blues in Los Angeles. At left is Michael Goldberg, associate curator of the Rock And Roll Hall Of



Haunted Holidays. The Cryptkeeper, host of HBO's "Tales From The Crypt" series, signs with EMI's The Right Stuff label. The Cryptkeeper's album "Have Yourself A Scary Little Christmas" arrived Nov. 15 and features such songs as "Twelve Days Of Cryptmas" and "Deck The Halls With Parts Of Charlie." Shown,

from left, are David Braun, the Cryptkeeper's attorney, Jack Wohl. album

Blues Are Gold. Following the Moody Blues' recent performance at the Hollywood Bowl, Atlas Records president Nick Gatfield presents the band with gold plaques commemorating sales of the video "Live At Red Rocks." The video features the Moody Blues in concert with the Colorado Symphony Orchestra in Denver. Shown, from left, are band member Justin Hayward; Gatfield; and band members John Lodge, Graeme Edge, and Ray Thomas.



Golde Hits. Songwriter Franne Golde announces her worldwide publishing deal with Warner/Chappell Music. Hits written by Golde include "Nightshift" by the Commodores, "Don't Look Any Further" by M People, and "Even If My Heart Would Break" by Kenny G with Aaron Neville. Her songs have also been recorded by Celine Dion, Heart, Diana Ross, Bette Midler, and others. Shown, from left, are Rick Shoemaker, Warner/Chappell executive VP of creative; Judy Stakee, Warner/Chappell VP of creative services; Golde; and attorney Jay Cooper



Bogmen Fan. Penelope Ann Miller, star of the films "The Shadow" and "Carlito's Way," shows her admiration for Arista group the Bogmen on a recent visit to the label's West Coast office. At right is Lonn Friend, Arista VP of A&R, West Coast, who signed the band.

RADIO CHRISTMAS SHOWS COMPETE FOR TOP ACTS

(Continued from page 1)

for Dec. 5 at Madison Square Garden, features Green Day and Sheryl Crow, both hot with platinum-selling albums, as well as Hole, Weezer, and others. (See graphic, this page.)

WDRE's New York shows, Dec. 13-14 at the Beacon Theatre, feature such veteran modern rock acts as the Go-Go's, Big Audio, and the Jesus & Mary Chain, as well as newcomers such as Frente!. Yet none of the acts on the bill are as hot as Green Day or Crow. "[Z100] took the whole thing from us," says WDRE OM/PD Russ Mottla. "We've been doing it for years."

However, Steve Kingston, director of operations and programming at Z100, says the top 40 outlet, which plays a significant amount of modern rock, has as much right to the acts as WDRE.

Kingston says the station didn't have to flex any muscle to secure such a strong lineup. "We have a history of very healthy relationPhilly with Y100," he adds. "They have an acoustic Christmas show with the Cranberries and Big Audio now."

To convey to listeners that WDRE has been doing the show longer than its rivals, the station jokingly named its event "The 75th Annual Acoustic Christmas Show," although it has actually been hosting the concert for just four years.

FORCED TO OFFER INCENTIVES

The competition for bands has escalated to the point where stations are forced into offering incentives to get bands on the bill.

Some stations have offered up to \$5,000 plus expenses for a headliner. Nearly every station hosting a Christmas show this year has had to offer at least partial expenses to some of its acts. Others, such as smaller-market stations, can't afford to play that game.

Since these shows are all benefits for various charities, normally the

inferiority problem.

"It's been an ugly experience," says KEDG Las Vegas GM Dax Tobin. "We're still looking for a headliner. Playing Vegas is not as important as playing KROQ. Everyone knows that . . . It's a difficult situation, and I'm not sure anyone's to blame for the problems, because this has exploded beyond what anyone imagined. I heard Stone Temple Pilots had 35 requests for shows at this time, and we know they can't do all of them."

Sherman Cohen, PD at XHRM (the Flash) San Diego, is facing a similar situation. "KROQ is getting all of them, and we have [crosstown rival XTRA-FM] here, too. But the few bands that they don't play, we do. So those are the ones we have."

Labels don't have it easy, either, as stations are bombarding them with requests.

"When we approached Liz Phair with the idea of doing one of these

to get him on the bill. However, Manilow is not confirmed yet.

Because of the hassles, the future looks bleak for some of these shows. Gene Sandbloom, APD at KROQ, says, "Five years ago, when it started, it was really innovative. Now we're finding it harder to keep the night special. When there are two

dozen stations doing the same thing, it's hardly innovative anymore. It's time for us to go back to a clean slate and start fresh."

As for KNDD's future plans, Lee says it's time for his show to get back to a smaller, more intimate vibe, like when the station first hosted the show.







THE CRAMPS

ships with labels and managers and artists," he says. "We support the bands, the bands support us. It's radio 101."

However, Steve Tipp, Reprise VP of contemporary music promotion, says the station pulled "huge strings" to land the label's Green Day, which Z100 snagged exclusively despite multiple requests for appearances at other Christmas shows. "Z100 was willing to move a mountain to get them," Tipp says. "A station like Z100 is in a rare

"A station like Z100 is in a rare position, along with KROQ or [WKQX] Q101 [Chicago]," he adds. "When they want somethin, and they've been there for you, you deliver a band like Green Day."

Mottla and other modern rock programmers feel betrayed by some labels. "My heart says I wish [labels] would support us more, because we broke these bands, and the Z100's of the world will probably be onto the next thing, when we'll always be here" Mottla says

ways be here," Mottla says.
"The same thing happened in

IF YOU HAVE A

PROFESSIONAL SERVICE

YOU'D LIKE TO

ADVERTISE TO THE

acts wouldn't get paid or have their expenses covered. This has been a problem for some labels, who have had multiple requests for artists to play these shows.

"Everyone wants their own piece of the pie," says Steve Leeds, VP of alternative promotion at Island/London. "Record companies are not in the concert-booking business. It's just not fair for radio to ask the record companies to subsidize a significant amount of money, when many of these acts are still developing."

Lynn McDonnell, alternative promotion director at Interscope, is also concerned. "[Stations] definitely do their part, but someone like Tom Jones has 13 people in his entourage," she says. "When the airfare is paid for by the labels, it gets expensive"

WDRE isn't the only station fighting this battle. Matt Pinfield, PD at WHTG-FM, is facing the same problem with Y100.

Pinfield says one act turned down a request to play WHTG-FM's Dec. 17 show in order to take a night off before playing Y100's Dec. 18 date.

"I supported this act for 10 years, and they can't do my show to take a night off for the [top 40 station]? I couldn't believe it . . . I understand the pressures on a label, but [Y100] weren't even playing this band.

"At least in New York, Z100 sup-

"At least in New York, Z100 supports every act on their bill," says Pinfield. "I know [KNDD (the End)] Seattle's date is the same as ours, and I surely wouldn't be upset to lose a band to a station like that. At least they're a full-fledged modern rock radio station."

Y100 MD Chuck Tisa says that while the station wasn't playing the act in question when it was booked, the artist's new single is now featured on the station.

Meanwhile, other stations are facing the small- and medium-market

shows, we kept the radio station choices as minimal as possible," says Kris Gillespie, director of radio promotion at Matador. "She chose KROQ, because that was familiar to her. She hasn't played a live show since May, and hopefully this will ease her back into playing live again."

The demand for top-name talent by radio simply exceeds the supply, says Mark Neiter, who handles alternative promotion at American Recordings.

"It all comes down to routing," says Neiter. "If a station is in the area when a band is also there, then they have a chance."

Likewise, Leeds' solution is to organize these shows more like a minitour (Billboard, Sept. 17). However, many radio executives, such as Gabrielle Medecki, promotion director at KITS (Live 105) San Francisco, and Keri Lee, promotion director at KNDD, say that doing so would take away from the uniqueness of the station's event.

STRANGE STAGE-MATES

To separate their shows from the rest, some stations are opting for one unique, nonformat performer, as many stations did last year when they put crooner Tony Bennett on their bills.

"The Tony Bennett thing last year had a lot to do with all the interest in these shows," says Nancy Cambino, director of marketing and promotion at WDRE. "It got national attention on TV, and people started saying, 'Hey, what's this?"

This year, at least three stations have booked Vegas mainstay Tom Jones, and one is working out a deal with Barry Manilow.

To make matters even stranger, KEDG is having the Cramps back Jones onstage. Meanwhile, Dwight Arnold, MD at XHRM, says Manilow's people called the station

we're finding it harder to ke night special. When there a	eep the vibe, like vare two hosted the s	when the station firs show.
RADIO'S ACOUS	STIC CHRIST	MAS LINEUP
A sample of holiday concert fa	are from modern rock-lea	aning stations nationwide.
WEQX Albany, N.Y., Dec. Grant Lee Buffalo Lughead	5 Mark Curry	G. Love & Special Sauce
WFNX Boston, Dec. 6 Big Audio Tracy Bonham Cliffs Of Dooneen	Simple Minds Grant Lee Buffalo Dambuilders	Janet Lavalley Radiohead
WKQX (Q101) Chicago, Do Dinosaur Jr Bad Religion	Dec. 1 Killing Joke Weezer	Veruca Salt Hole
KDGE Dallas, Dec. 18 Linda Perry Simple Minds	Sarah McLachlan The Go-Go's	dada
CIMX Detroit (no date; lineup Pete Droge	tentative) Girls Against Boys	
KEDG Las Vegas, Dec. 12 Tom Jones with the Cramps Sponge		dada
KROQ Los Angeles, Dec. Bad Religion Live Meat Puppets Sunny Day Real Estate	Hole Luscious Jackson Liz Phair	announced) Jesus & Mary Chain Mazzy Star Stone Temple Pilots
KEGE Minneapolis, Nov. 3 Love Spit Love Hole	30 Grant Lee Buffalo Big Audio	dada
WHTG-FM Monmouth, N.J Evan Dando Frente! Murmurs		Love Spit Love Lightning Seeds band)
WHTZ (Z-100) New York, I Weezer Hole Bon Jovi		,,
WDRE New York, Dec. 13 The Go-Go's Jesus & Mary Chain G. Love & Special Sauce	Big Audio Evan Dando	Love Spit Love Radiohead Black 47
WDRE New York, Dec. 14 The Go-Go's Simple Minds Goo Goo Dolls Frente!	Big Audio Jeffrey Gaines G. Love & Special Sauce	Love Spit Love Luscious Jackson
WIBF Philadelphia, Dec. 19 Pete Droge Goo Goo Dolls	5 Jeffrey Gaines Radiohead	G. Love & Special Sauce
WBRU Providence, R.I., Do The Go-Go's Love Spit Love Black 47	ec. 15 Big Audio Lightning Seeds	Evan Dando Frente!

KWOD Sacramento, Calif., Dec. 7

Jesus & Mary Chain
The Cramps

Linda P.
Weezer

dada

Bad Religion

Mary Chain Linda Perry (of 4 Non Blondes)
nps Weezer Love Spit Love

XTRA-FM (91X) San Diego, Dec. 12
Simple Minds
Hole
Tom Jones

XHRM (the Flash) San Diego, Dec. 19
Sarah McLachlan Danielle Brisebois

KITS (Live 105) San Francisco, Dec.9
Lightning Seeds
Bad Religion
Love Spit Love

Bad Religion Love Spit Love Simple Minds Sheryl Crow Jesus & Mary Chain The Go-Go's Hole KOME San Jose, Calif., Dec. 8

Black Crowes

Weeze

Hole

Sheryl Crow

The Cramps

Luscious Jackson Linda Perry
KNDD (the End) Seattle, Dec. 17
Sheryl Crow Radiohead

Sheryl Crow Radiohead
Jesus & Mary Chain
HES Washington D.C. Dec. 16

WHFS Washington, D.C., Dec. 16
Freedy Johnston Evan Dando Pete Droge
Live Veruca Salt Simple Minds
The Go-Go's Big Audio Sheryl Crow

MUSIC INDUSTRY
CALL
BILLBOARD CLASSIFIED
TODAY
800-223-7524

212-536-5174

BILLBOARD NOVEMBER 26, 1994

FAX: 212-536-5055

Hot 100 Airplay

olay supplied by Broadcast Data Systems' Radio Track service. Id 24 hours a day, 7 days a week. Songs ranked by gross impres-lact times of airplay with Arbitron listener data. This data sions, computed by cross-referencing is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			** NO.1 **	38	48	2	THE SWEETEST DAYS VANESSA WILLIAMS (WING/MERCURY)
1	1	16	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN) 12 wks at No. 1	39	40	7	LANDSLIDE SMASHING PUMPKINS (VIRGIN)
2	4	14	ANOTHER NIGHT REAL MCCOY (ARISTA)	40	55	2	SHAME ZHANE (HOLLYWOOD/JIVE)
3	2	16	ALL I WANNA DO SHERYL CROW (A&M)	41)	44	14	BUT IT'S ALRIGHT HUEY LEWIS & THE NEWS (ELEKTRA)
4	5	7	ON BENDED KNEE BOYZ II MEN (MOTOWN)	42	38	13	FADE INTO YOU MAZZY STAR (CAPITOL)
5	3	8	SECRET MADONNA (MAVERICK/SIRE/WB)	43	27	12	ENDLESS LOVE L. VANDROSS & M. CAREY (COLUMBIA)
6	6	9	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA)	44	49	4	DOLL PARTS HOLE (DGC/GEFFEN)
1	7	13	I'M THE ONLY ONE MELISSA ETHERIDGE (ISLAND)	4 5	53	4	WHEN WE DANCE STING (A&M)
8	8	8	ALWAYS BON JOVI (MERCURY)	46	46	29	UNTIL I FALL AWAY GIN BLOSSOMS (A&M)
9	9	24	WHEN CAN I SEE YOU BABYFACE (EPIC)	<u>47</u>)	74	2	GIRL, YOU'LL BE A WOMAN SOON URGE OVERKILL (MCA)
10	12	25	100% PURE LOVE CRYSTAL WATERS (MERCURY)	48	54	13	SELF ESTEEM OFFSPRING (EPITAPH)
11	11	15	I'LL STAND BY YOU PRETENDERS (SIRE/WARNER BROS.)	49	43	5	GET OVER IT EAGLES (GEFFEN)
12	15	8	I WANNA BE DOWN BRANDY (ATLANTIC)	50	39	18	STROKE YOU UP CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
13	13	16	DECEMBER 1963 FOUR SEASONS (CURB)	51	47	16	LUCKY ONE AMY GRANT (A&M)
14	14	7	YOU WANT THIS JANET JACKSON (VIRGIN)	52	52	5	PLAYAZ CLUB RAPPIN' 4-TAY (CHRYSALIS/EMI)
15)	19	14	NEVER LIE IMMATURE (MCA)	(53)	70	2	THE RHYTHM OF THE NIGHT CORONA (EASTWEST)
16	10	27	WILD NIGHT JOHN MELLENCAMP (MERCURY)	54	71	2	HOLD MY HAND HOOTIE & THE BLOWFISH (ATLANTIC)
17	17	9	TURN THE BEAT AROUND GLORIA ESTEFAN (CRESCENT MOON)	55	50	16	BOP GUN (ONE NATION) ICE CUBE (PRIORITY)
18	16	10	WHAT'S THE FREQUENCY, KENNETH? R.E.M. (WARNER BROS.)	<u>56</u>		1	BANG AND BLAME R.E.M. (WARNER BROS.)
19	18	6	LIVING IN DANGER ACE OF BASE (ARISTA)	57	51	8	LUCAS WITH THE LID OFF LUCAS (BIG BEAT/ATLANTIC)
20	20	12	INTERSTATE LOVE SONG STONE TEMPLE PILOTS (ATLANTIC)	58	61	2	DANCE NAKED JOHN MELLENCAMP (MERCURY)
<u>21</u>)	21	36	COME TO MY WINDOW MELISSA ETHERIDGE (ISLAND)	<u>59</u>		1	IT SEEMS LIKE YOU'RE READY R. KELLY (JIVE)
22	29	10	YOU GOTTA BE DES'REE (550 MUSIC)	60	59	7	THUGGISH RUGGISH BONE BONE THUGS N HARMONY (RUTHLESS)
<u>23</u>)	25	11	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)	<u>(61)</u>	64	2	TOOTSEE ROLL 69 BOYZ (RIP-IT)
24	22	7	ABOUT A GIRL NIRVANA (DGC/GEFFEN)	<u>62</u>)	63	4	BE HAPPY MARY J. BLIGE (UPTOWN/MCA)
25)	32	4	EVERY DAY OF THE WEEK JADE (GIANT)	63	57	11	NEW AGE GIRL DEADEYE DICK (ICHIBAN)
26	24	32	DON'T TURN AROUND ACE OF BASE (ARISTA)	64)	68	17	EINSTEIN ON THE BEACH COUNTING CROWS (DGC/GEFFEN)
27	26	9	ZOMBIE THE CRANBERRIES (ISLAND)	65	62	4	SWEET JANE COWBOY JUNKIES (NOTHING/INTERSCOPE)
28	28	30	JON SECADA (SBK/EMI)	66	58	15	TODAY SMASHING PUMPKINS (VIRGIN)
29	23	16	AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE)	67	56	4	WELCOME TO PARADISE GREEN DAY (REPRISE)
30	31	31	STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)	68	69	7	SHORT SHORT MAN 20 FINGERS (S.O.S./ZOO)
31)	34	6	ALLISON ROAD GIN BLOSSOMS (A&M)	69)		1	TREMOR CHRIST PEARL JAM (EPIC)
32	30	12	CIRCLE OF LIFE ELTON JOHN (HOLLYWOOD)	70	-	1	FLAVA IN YA EAR CRAIG MACK (BAD BOY/ARISTA)
33)	45	4	CREEP TLC (LAFACE/ARISTA)	(11)	-	1	IF YOU THINK YOU'RE LONELY NOW K-CI HAILEY OF JODECI (MERCURY)
(34)	35	9	SOMETHING'S ALWAYS WRONG TOAD THE WET SPROCKET (COLUMBIA)	(72)		1	BUDDY HOLLY WEEZER (DGC/GEFFEN)
35	42	45	MR. JONES COUNTING CROWS (DGC/GEFFEN)	73	60	2	SPIN THE BLACK CIRCLE PEARL JAM (EPIC)
36	37	17	BASKET CASE GREEN DAY (REPRISE)	74	67	6	FEEL THE PAIN DINOSAUR JR (REPRISE)
37)	41	20	FAR BEHIND CANDLEBOX (MAVERICK/SIRE/WB)	(75)	_	1	SUPERNOVA LIZ PHAIR (MATADOR/ATLANTIC)

Records with the greatest gain. © 1994 Billboard/BPI Communications HOT 100 RECURRENT AIRDI AV

			UNI INA VEPA
1		1	SHINE COLLECTIVE SOUL (ATLANTIC)
2	1	20	FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M)
3	2	5	PRAYER FOR THE DYING SEAL (ZTT/SIRE/WARNER BROS.)
4	3	4	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)
5	-	1	FANTASTIC VOYAGE COOLIO (TOMMY BOY)
6	5	12	BEAUTIFUL IN MY EYES JOSHUA KADISON (SBK/EMI)
7	4	2	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN (HOLLYWOOD)
8	7	6	ANYTIME YOU NEED A FRIEND MARIAH CAREY (COLUMBIA)
9	6	67	TWO PRINCES SPIN DOCTORS (EPIC)
10	9	12	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)
11	10	3	CLOSER NINE INCH NAILS (NOTHING/TVT)
12	8	7	THE SIGN ACE OF BASE (ARISTA)
13	11	7	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)

14	13	2	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC)
15	14	48	HEY JEALOUSY GIN BLOSSOMS (A&M)
16	17	8	ALWAYS ERASURE (MUTE/ELEKTRA)
17	_	1	LOVE IS ALL AROUND WET WET WET (LONDON/ISLAND)
18	19	27	BECAUSE THE NIGHT 10, 000 MANIACS (ELEKTRA)
19	12	5	CRAZY AEROSMITH (GEFFEN)
20	16	16	WHATTA MAN SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
21	22	43	NO RAIN BLIND MELON (CAPITOL)
22	23	35	SHOOP SALT-N-PEPA (NEXT PLATEAU/LONDON)
23	18	27	ALL THAT SHE WANTS ACE OF BASE (ARISTA)
24	24	5	BACKWATER MEAT PUPPETS (LONDON/ISLAND)
25	21	9	I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB)

HOT 100 A-Z TITLE (Publisher - Licensing Org.) Sheet Music Dist.

15 100% PURE LOVE (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) HL
 89 5-4-3-2 (YO! TIME IS UP) (Second Generation

nes, BMI/MCA, BMI/Creole Chee Chee ASCAP/Sista Girl ASCAP/Nikkian, ASCAP) H 100 9TH WONDER (SLICKER THIS YEAR) (Wide Grooves

9TH WONDER (SLICKER THIS YEAR) (Wide Grooves. BMI/Gitro. BMI/EMI Blackwood. BMI) HL ACTION (EMI Blackwood. BMI) HL ALL I WANNA DO (WB, ASCAP/Warner-Tamerlane. ASCAP/Old Crow, BMI/Ignorant. ASCAP/Zen Of Iniquity, ASCAP/Almo, ASCAP/Canvas Mattress. ASCAP) WBM ALWAYS (Polygram Ini*1, ASCAP/Bon Jovi, ASCAP) HL ANOTHER NIGHT. (Copyright Control)

ANOTHER NIGHT (Copyright Control)
AT YOUR BEST (YOU ARE LOVE) (Bovina, ASCAP/EMI

April, ASCAP) HL
BACK UP OFF ME! (4 The Dough, ASCAP)
BEFORE I LET YOU GO (Donril, ASCAP/Zomba,
ASCAP/MCA, ASCAP/Tadej, ASCAP/Davey Pooh,
ASCAP/Chauncey Black, ASCAP) HL/WBM
BE HAPPY (MCA, ASCAP/May J. Blige, ASCAP/Dooch,

ASCAP/Twelve And Under. ASCAP/Justin Publishing

Co., ASCAP/EMI April. ASCAP) HL BEHIND BARS (Prinse Pawl, BMI/Jana, BMI/Irving.

95 BIOLOGICAL DIDN'T BOTHER (Shaq Lyrics

ASCAP/LLC ASCAP)

58

ASCAP/I1 C, ASCAP)
BLACK COFFEE (EMI April, ASCAP/Bee Mo Easy,
ASCAP/E-Z-Duz-It, ASCAP) HL
BLIND MAN (Swag Song, ASCAP/EMI April,
ASCAP/MCA, ASCAP/T. Rhodes, ASCAP) HL
BODY & SOUL (EMI Virgin, BMI/Shipwreck, BMI/EMI
Virgin, ASCAP/Futhre Furniture, ASCAP) HL
BOP GUN (ONE NATION) (Gansta Boogie, ASCAP/WB,
ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WBM
BREAKDOWN (Zomba, BMI/CPMK, BMI/Saja,
BMI/Troutman, BMI) WBM
BRING THE PAIN (Careers-BMG, BMI/Razor Sharp, BMI) HL
BUT IT'S ALRIGHT (Farnous, ASCAP) HL
BUT IT'S ALRIGHT (Farnous, ASCAP) HL
CAN'T HELP MYSELF (Trycep, BMI/Willesden,
BMI/Ramal, BMI/Cleveland's Own, BMI/Zomba, BMI)
CAN U GET WIT IT (DeSwing, ASCAP/EMI, ASCAP) HL
CIRCLE OF LIFE (FROM THE LION KING) (Wonderland,
BMI) HL

COME TO MY WINDOW (MLE. ASCAP/Almo. ASCAP) WBM

COME TO MY WINDOW (MIE, ASCAP/Mino, ASCAP) WBM CONSTANTLY (EMI April, ASCAP/Milhihl), BMI/Jesse Powell, BMI/Jeron Beal, BMI) CREEP (EMI April, ASCAP/D.A.R.P., ASCAP) HL DANCE NAKED (Full Keel, ASCAP) WBM DECEMBER 1963 (OH, WHAT A NIGHT) (Seasons, BMI/Jobete, ASCAP) WBM DON'T TURN AROUND (Albert Hammond, ASCAP/WB, ASCAP/RESSONGS, ASCAP/Edition Sunset, ASCAP/BMG, ASCAP) HL/WBM

ASCAP/BMG, ASCAP) HL/WBM
DO YOU WANNA GET FUNKY (Cole-Clivilles.
ASCAP/Duranman, ASCAP/EMI Virgin, ASCAP) HL
ENDLESS LOVE (Pgp, ASCAP/Brockman.
ASCAP/Intersong U.S.A., ASCAP) HL
EVERY DAY OF THE WEEK/IF THE MOOD IS RIGHT

ato, ASCAP/Irving, BMI/Little Jerald Jr., BMI/Ju-Ju

FA ALL Y'ALL (So So Def. ASCAP/EMI April, ASCAP/Air

FADE INTO YOU (Salley Gardens, BMI)
FAR BEHIND (Skinny White Butt, ASCAP/WB,
ASCAP/Maverick, ASCAP) WBM

16

ASCAP/Maverick, ASCAP) WBM
FLAVA IN YA EAR (For Ya Ear, ASCAP/EMI April, ASCAP/Bee
Mo Easy, ASCAP/Justin Publishing Co., ASCAP) HL
FOOLIN' AROUND (Zomba. BMI) WBM
GET OVER IT (Black Cynress, ASCAP/Red Cloud,
ASCAP/WB, ASCAP) WBM

83

67

GET UVEN IT LOBRA CYPINESA, ASCAP/RED GLOUD,
ASCAP/WB, ASCAP) HL
GET READY FOR THIS (Any Kind Of Music,
ASCAP/MCA, ASCAP) HL
GET UP ON IT (Keth Sweat, ASCAP/E/A, ASCAP/WB,
ASCAP/Scottsville, BMI/EMI Blackwood, BMI) HL/WBM
GIRL, YOU'LL BE A WOMAN SOON (FROM PULP
FICTION) (Tallyrand, ASCAP/Sony, ASCAP) HL
GOOD ENOUGH (Sony, BMI/Tyde, BMI) HL
HERE COMES THE HOTSTEPPER (Salaam Remi,
ASCAP/Pine, PRS/Longitude, BMI) WBM
HOLD MY HAND (EMI April, ASCAP/Monica's
Reluctance To Lob. ASCAP) HL
HOUSE OF LOVE (Sony Cross Keys. ASCAP/Tree,
BMI/Greenberg, BMI/Warmeractive, BMI)
HOW MANY WAYS/I BELONG TO YOU (Three Boyz
From Newark, ASCAP/Polygram, ASCAP/Lady Ashlee, From Newark, ASCAP/Polygram, ASCAP/Lady Ashlee BMI/Jay Bird Alley, BMI/Black Hand, ASCAP/Zomba,

BMI/Raphic, BMI) HL/WBM
I CAN GO DEEP (FROM A LOW DOWN DIRTY SHAME) (Today's Crucial, BMI/Me And My Boy BMI/Warner-Tamerlane, BMI) WBM

(I COULD ONLY) WHISPER YOUR NAME (Papa'se. BMI/Clean-Con. BMI)

I'D GIVE ANYTHING (Full Keel, ASCAP/Farrenuff, ASCAP/Farren Curtis, BMI/Longitude, BMI/August Wind, BMI/Aibert Paw, BMI/Curbsongs. ASCAP/Mike Curb, BMI) WBM

IF YOU GO (Foreign Imported BMI) WBM

I'LL MAKE LOVE TO YOU (Sony, BMI/Ecaf, BMI) HL
I'LL STAND BY YOU (Hynde House of Hits.
ASCAP/Clive Banks, ASCAP/Jerk Awake, ASCAP/Tom

Kelly, ASCAP)
I'LL TAKE HER (Gabz, ASCAP/Brian-Paul, ASCAP/11
C, ASCAP/Deep Soul, ASCAP/III, ASCAP)
I'M THE ONLY ONE (MLE, ASCAP/Almo, ASCAP) WBM
I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (NThe Water, ASCAP/EMI Blackwood, BM/Straight Cash, BMI) HL
I SEE IT NOW (Sony Tree, BMI/Sony Cross Keys,
ASCAP/WB, ASCAP) WBM/HL
I WANNA BE DOWN (Human Rhythm, BMI/Young
Legend, ASCAP/Chysalis, ASCAP)
JUICY/UNBELIEVABLE (Tee Tee, ASCAP/EMI April,
ASCAP/Justin Publishing Co., ASCAP)
LIVING IN DANGER (Megasongs, BMI/Careers-BMG,
BMI) HL 22

BMI) HL LUCAS WITH THE LID OFF (Copyright Control) LUCKY ONE (Age To Age, ASCAP/Reunion, ASCAP/Sony, ASCAP/Yellow Elephant, ASCAP) HL

MENTAL PICTURE (Foreign Imported, BMI)
THE MOST BEAUTIFULLEST THING IN THIS WORLD ba, ASCAP/Illiotic, ASCAP/Erick Sermon ASCAP/EMI April, ASCAP/Bovina, ASCAP) HL/WBM

NEVER LIE (Hook, BMI/Zomba. ASCAP/Teaspoon NEW AGE GIRL (NAG, BMI/Songs Of PolyGram, BMI) HL NONE OF YOUR BUSINESS (Sons Of K-oss, ASCAP/Out of the Basement, ASCAP/Unart, BMI/Next

3 ON BENDED KNEE (Flyte Tyme, ASCAP) WBM

Billboard

× × 7

Hot 100 Singles Sales

× × z

THIS WEEK	LAST WEE	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEE	LAST WEEN	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			* * NO. 1 * *	38	35	25	CLOSER NINE INCH NAILS (NOTHING/TVT/INTERSCOPE)
1	1	9	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA) 3 wks at No. 1	39	44	9	NEW AGE GIRL DEADEYE DICK (ICHIBAN)
2	3	15	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)	40	38	9	WHAT'S THE FREQUENCY, KENNETH?
3	2	8	ALWAYS BON JOVI (MERCURY)	41	40	10	I'LL STAND BY YOU PRETENDERS (SIRE/WARNER BROS.)
4	_	1	ON BENDED KNEE BOYZ II MEN (MOTOWN)	42	39	4	BLACK COFFEE HEAVY D & THE BOYZ (UPTOWN/MCA)
5	5	10	I WANNA BE DOWN BRANDY (ATLANTIC)	43	36	18	THIS D.J. WARREN G (VIOLATOR/RAL/ISLAND)
6	7	22	TOOTSEE ROLL 69 BOYZ (RIP-IT)	44		1	CONSTANTLY IMMATURE (MCA)
1	8	12	ANOTHER NIGHT REAL MCCOY (ARISTA)	45	70	2	LIVING IN DANGER ACE OF BASE (ARISTA)
8	16	2	CREEP TLC (LAFACE/ARISTA)	46	41	29	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC)
9	6	17	NEVER LIE	47	43	13	BODY & SOUL ANITA BAKER (ELEKTRA)
10	4	16	FLAVA IN YA EAR	48	45	6	BREAKDOWN
11	9	8	CRAIG MACK (BAD BOY/ARISTA) PRACTICE WHAT YOU PREACH	49	42	22	FU-SCHNICKENS (JIVE) WHEN CAN I SEE YOU
(12)	13	7	BARRY WHITE (A&M) SECRET	(50)	53	5	BABYFACE (EPIC) I SEE IT NOW
(13)		1	MADONNA (MAVERICK/SIRE/WB) SPIN THE BLACK CIRCLE	(51)	51	5	TRACY LAWRENCE (ATLANTIC) I'M THE ONLY ONE
14	10	13	PEARL JAM (EPIC) ALL I WANNA DO	52	46	7	MELISSA ETHERIDGE (ISLAND) 5-4-3-2 (YO! TIME IS UP)
(15)	15	5	SHERYL CROW (A&M) YOU WANT THIS	(53)	57	5	JADE (GIANT) SUKIYAKI
		8	JANET JACKSON (VIRGIN) U WILL KNOW	54	47	10	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
16	12	_	B.M.U. (BLACK MEN UNITED) (MERCURY) BEFORE I LET YOU GO		-		OUT OF TEARS
(17)	17	6	BLACKSTREET (INTERSCOPE) THUGGISH RUGGISH BONE	(55)	60	3	ROLLING STONES (VIRGIN)
18	11	12	BONE THUGS N HARMONY (RUTHLESS) TURN THE BEAT AROUND	(56)	59	2	SILK (HOLLYWOOD/JIVE) BEHIND BARS
(19)	19	8	GLORIA ESTEFAN (CRESCENT MOON) SHORT DICK MAN	(57)	-	1	SLICK RICK (DEF JAM/RAL/ISLAND)
20	21	8	20 FINGER\$ (S.O.S./ZOO)	58	56	7	SHUT UP AND KISS ME MARY CHAPIN CARPENTER (COLUMBIA) BRING THE PAIN
21	14	12	AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE)	59	48	3	METHOD MAN (DEF JAM/RAL/ISLAND)
(22)	23	6	FA ALL Y'ALL DA BRAT (SO SO DEF/CHAOS)	(60)	-	1	SHAQUILLE O'NEAL (JIVE)
23	18	11	L. VANDROSS & M. CAREY (COLUMBIA)	61)	61	18	TAKE IT EASY MAD LION (WEEDED/NERVOUS)
24	20	18	STROKE YOU UP CHANGING FACES (SPOILED ROTTEN/BIG BEAT)	62	58	3	GET OVER IT EAGLES (GEFFEN)
25	25	27	100% PURE LOVE CRYSTAL WATERS (MERCURY)	63	49	2	WHEN WE DANCE STING (A&M)
26	24	9	LUCAS WITH THE LID OFF LUCAS (BIG BEAT/ATLANTIC)	64	55	7	UNDONE - THE SWEATER SONG WEEZER (DGC/GEFFEN)
27	27	9	PLAYAZ CLUB RAPPIN' 4-TAY (CHRYSALIS/EMI)	65	68	2	YOU GOTTA BE DES'REE (550 MUSIC)
28	29	19	NONE OF YOUR BUSINESS SALT-N-PEPA (NEXT PLATEAU/ISLAND)	66	66	3	REDNECK STOMP JEFF FOXWORTHY (WARNER BROS.)
29	22	13	CAN U GET WIT IT USHER (LAFACE/ARISTA)	67	64	6	LIVIN' ON LOVE ALAN JACKSON (ARISTA)
30	26	6	THE MOST BEAUTIFULLEST KEITH MURRAY (JIVE)	<u>68</u>)	72	28	DON'T TAKE THE GIRL TIM MCGRAW (CURB)
31	30	7	GET UP ON IT KEITH SWEAT (ELEKTRA)	69	63	8	9TH WONDER (SLICKER THIS YEAR DIGABLE PLANETS (PENDULUM/EMI)
32	32	3	BE HAPPY MARY J. BLIGE (UPTOWN/MCA)	70	52	18	BOP GUN (ONE NATION) ICE CUBE (PRIORITY)
33	31	9	HOW MANY WAYS TONI BRAXTON (LAFACE/ARISTA)	71	50	15	I'D GIVE ANYTHING GERALD LEVERT (EASTWEST)
34	28	14	JUICY THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	72	54	17	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY (COLUMBIA)
35	34	11	DECEMBER 1963 FOUR SEASONS (CURB)	73	_	1	FADE INTO YOU MAZZY STAR (CAPITOL)
36	33	13	FAR BEHIND	74	62	26	FANTASTIC VOYAGE COOLIO (TOMMY BOY)
37)	37	2	I NEVER SEEN A MAN CRY	(75)	-	1	THE SWEETEST DAYS
			SCARFACE (RAP-A-LOT/NOO TRYBE) with the greatest gain. © 1994, Billboard		Com		VANESSA WILLIAMS (WING/MERCURY)

OUT OF TEARS (Promonuh B.V. ASCAP)

OUT OF TEARS (Promopub B.V., ASCAP)
PICTURE POSTCARDS FROM L.A. (Osbhuasongs,
BMI/Seymour Glass, BMI/EMI Blackwood, BMI) HL
PLAYAZ CLUB (Rag Top. BMI)
PRACTICE WHAT YOU PREACH (Seven, BMI/Super
BMI/Divided, BMI/Zomba, BMI/Warner-Tameriane.

THE RHYTHM OF THE NIGHT (Gema, Saie/Warner

INC. Saie) WBM
ROMANTIC CALL (Howie Tee, BMI/Irving,
ASCAP/Zomba. ASCAP/Aunt Hilda. ASCAP/Street
Knowledge. ASCAP) WBM
SECRET (WB, ASCAP/Webo Girl, ASCAP/EMI April,
ASCAP/D. A. R. P., ASCAP) HL/WBM
SCAP/D. A. R. P., ASCAP) HL/WBM
(Unichappell, BMI/Mills & Mills. BMI)
SHORT DICK MAN (Tango Rose, ASCAP)
SHUT UP AND KISS ME (Why Walk, ASCAP)
SOMETHING'S ALWAYS WRONG (WB, ASCAP/Wet
Sprocket, ASCAP) HL

SPIN THE BOTTLE (FROM REALITY BITES) (Juliana

Hatfield, BMI/Zomba, BMI) WBM STAY (I MISSED YOU) (FROM REALITY BITES)

(Furious Rose, BMI) WBM STROKE YOU UP (Zomba, BMI) WBM SUKIYAKI (Toshiba, BMI/EMI, BMI/Beechwood, BMI) HL

SUN'S GONNA RISE (WB, ASCAP/Cats Sass, ASCAP/Green Lantern, BMI/Polygram Int'l, Salidified, BMI) HL

78 SUPERNOVA (Sony, ASCAP) HL

51 THE SWEETEST DAYS (Spirit Line, BMI/Longitude BMI/Big Mystique, BMI/EMI Virgin, BMI/Kazzoom ASCAP/Famous, ASCAP) WBM/HL

ASCAP/TATIOUS, ASCAP)
TAKE IT EASY (Misam, ASCAP)
THIS D.J. (Warren G, ASCAP)
THUGGISH RUGGISH BONE (Ruthiess Attack,

ASCAP/Dollarz-N-Sense, BMI/Keenu, BMI)
TIC TOC (LOTUG, ASCAP/Marley Marl. ASCAP/EMI

TREMOR CHRIST/SPIN THE BLACK CIRCLE (Innocent Bystander, ASCAP/Mrite Treatage, ASCAP/Scribing C-Ment, ASCAP/Polygram Int'i, ASCAP) HL

TURN THE BEAT AROUND (FROM THE SPECIALIST)

(Unichappell, BMI) HL
UNDONE - THE SWEATER SONG (E.O. Smith, BMI)
U WILL KNOW (FROM JASON'S LYRIC) (Polygram
Int'l, ASCAP/Ah-choo, ASCAP/12 AM, ASCAP/Melodies

WHAT'S THE FREQUENCY, KENNETH? (Night Garden,

BMI/Warner-Tamertane, BMI) HL
WHEN CAN I SEE YOU (Sony, BMI/Ecaf, BMI/Epic,

WHEN WE DANCE (Magnetic, PRS/Regatta,

MINITY BANGE (Magnote, Montegata, Montegata,



Of ccu. se, you wouldn't be having this anxiety attack it you used new BASF 900 maxima. High Output Mastering Tape. With 3 dB more output and 2 dB less no se than standard analogue mustering tapes, it is identical to the

MOL and the signal-to-noise ratios of other high output masters. But it has the reel-to-reel reliability and consistency of BASF 911.

Low rub off. Precision-manufactured. It's classic BASF. The kind of BASF tape stud os have been relying on since 1934. As you turn to face the band (gulp), you make a vow. If you're able to survive the next ten minutes,

the first thing you'll do is contact BASF at 1-800-225-4350 (Fax: 1-800-446-BASF); in Canada 1-800-661-8273.

DEMAND IT.



you were using just

"crapped out."

Bilboard 200.

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

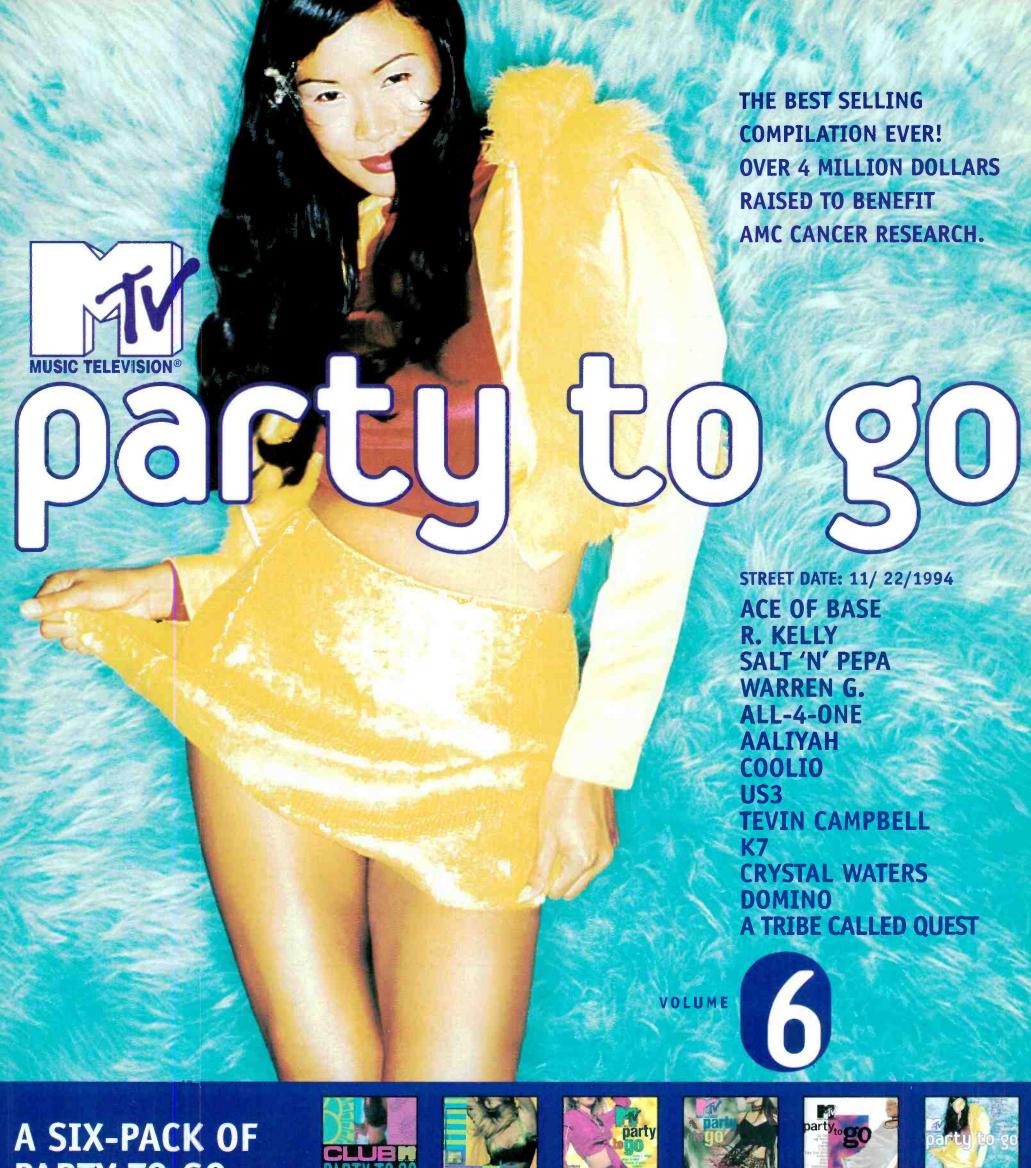
FOR WEEK ENDING NOVEMBER 26, 1994



-						_
~	×	S)	WKS. ON CHART			PEAK
WEEK	LAST	2 WKS AGO	WKS	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OF	TITLE R EQUIVALENT FOR CASSETTE/CD)	PEA
				* * * No. 1/Hot Shot I	DEBUT* * *	
	NEV	V	1	EAGLES GEFFEN 24725 (12.98/17.98) 1 week at No. 1	HELL FREEZES OVER	1
2	1	-	2	NIRVANA DGC 24727*/GEFFEN (10.98/16.98) M	TV UNPLUGGED IN NEW YORK	1
3	2	2	11	BOYZ II MEN ▲3 MOTOWN 0323 (10.98/16.98)	U.	1
4	NEV	v 🕨	1	JIMMY PAGE & ROBERT PLANT ATLANTIC 82706*/AG	(14.98/19.98) NO QUARTER	4
5	3	1	4	SOUNDTRACK DEATH ROW/INTERSCOPE 92484/AG (10.98/16	98) MURDER WAS THE CASE	1
6	5	4	26	OFFSPRING ▲ EPITAPH 86432* (8.98/14.98)	SMASH	4
7	NEV	v 🕨	1	STING A&M 540269 (10.98/16.98) FIELDS OF GOL	D - BEST OF STING 1984-1994	7
8	6		2	AEROSMITH GEFFEN 24716 (12.98/17.98)	BIG ONES	6
9	NEV	v Þ	1	SADE EPIC 66686 (10.98 EQ/16.98)	BEST OF SADE	9
10	8		2	TOM PETTY WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
1)	16	12	24	SOUNDTRACK ▲ 6 WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
2	13	14	6	THE CRANBERRIES ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	9
12	10	14	0			-
3)	30		2	★ ★ ★ PACESETTER MARIAH CAREY COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	13
4	9	5	7	R.E.M. WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
15	14	10	40	GREEN DAY ▲ 2 REPRISE 45529*/WARNER BROS. (9.98/15.98		4
6	7	3	3	MADONNA MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.9		3
17	10	6	9	ERIC CLAPTON DUCK/REPRISE 45/35/WARNER BROS. (10.98)		1
1	10	0	1	* * GREATEST GAIN		_
8	38		2		IRACLES THE HOLIDAY ALBUM	18
19	4		2	MEGADETH CAPITOL 29004 (10.98/16.98)	YOUTHANASIA	4
20	15	11	37	SHERYL CROW ▲ A&M 540126 (9.98/15.98) ■S	TUESDAY NIGHT MUSIC CLUB	8
-	_			BOB SEGER & THE SILVER BULLET BAND		0
21	19	8	3	CAPITOL 30334 (10.98/15.98)	GREATEST HITS	8
2)	20	28	6	BARRY WHITE A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20
23	17	13	4	BON JOVI MERCURY 526013 (10.98 EQ/16.98)	CROSSROAD	8
24)	22	21	5	SOUNDTRACK MCA 11103* (10.98/16.98)	PULP FICTION	21
25	12	7	4	SCARFACE RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
26)	NE	N	1	GEORGE STRAIT MCA 11092 (10.98/15.98)	LEAD ON	26
27	18	9	4	GLORIA ESTEFAN EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9
28	23	18	23	STONE TEMPLE PILOTS ▲ 3 ATLANTIC 82607*/AG (10.98)	/16.98) PURPLE	1
29	21	16	9	ANITA BAKER ▲ ELEKTRA 61555 (10.98/16.98)	RHYTHM OF LOVE	3
30	25	20	60	MELISSA ETHERIDGE ▲2 ISLAND 848660 (10.98/15.98)	YES I AM	16
31	31	24	53	CANDLEBOX ▲2 MAVERICK/SIRE 45313/WARNER BROS. (9.98	3/15.98) HS CANDLEBOX	7
32	24	22	7	SOUNDTRACK MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	17
33)	32	30	51	ACE OF BASE ▲ 5 ARISTA 18740 (9.98/15.98)	THE SIGN	1
				WEITH AND DAY	ULLEST THING IN THIS WORLD	34
34)	NE	N	1	JIVE 41555* (10.98/15.98)		
35	26	17	8	LUTHER VANDROSS LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	5
36	29	19	6	MARY CHAPIN CARPENTER COLUMBIA 64327 (10.98 E		10
37)	35	29	34	TIM MCGRAW ▲3 CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
38	33	31	11	THE TRACTORS ◆ ARISTA 18728 (9.98/15.98)	THE TRACTORS	30
39	27	27	18	BONE THUGS N HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) ■S	CREEPIN ON AH COME UP (EP)	12
40	11		2	THE BLACK CROWES AMERICAN/REPRISE 43000*/WARNE	R BROS. (10.98/16.98) AMORICA	11
41	36	23	19	SOUNDTRACK A PPIC SOUNDTRAX 66329/EPIC (15.98 EQ/2	94 98) FORREST GUMP	2
42	34	25	6	SMASHING PUMPKINS VIRGIN 39834* (9.98/13.98)	PISCES ISCARIOT	4
43	28	15	4	QUEENSRYCHE EMI 30711* (10.98/16.98)	PROMISED LAND	3
44	37	32	48	COUNTING CROWS ▲ ⁴	AUGUST & EVERYTHING AFTER	4
		-		DGC 24528/GEFFEN (10.98/15.98) HS	WHO I AM	5
45	41	35	20	ALAN JACKSON & ARISTA 18759 (10.98/15.98)	WAITIN' ON SUNDOWN	15
46	43	34	7	BROOKS & DUNN ARISTA 18765 (10.98/15.98)		2
47	44	39	23	WARREN G A VIOLATOR/RAL 523335*/ISLAND (10.98/15.98	00110F=T	10
48	40	26	7	BARBRA STREISAND COLUMBIA 66109 (22.98 EQ/29.98)		
49	42	43	7	BRANDY ATLANTIC 82610/AG (9.98/15 98)	WOODOO LOUNGE	42
50	39	33	18	ROLLING STONES ▲ VIRGIN 39782* (10.98/16.98)	VOODOO LOUNGE	
51)	NE	w >	1	PETE ROCK & C.L. SMOOTH ELEKTRA 61661* (10.98/15.98)	THE MAIN INGREDIENT	51
52	46	36	36	SOUNDGARDEN ▲ 3 A&M 540198* (10.98/16.98)	SUPERUNKNOWN	1
		1				_

	-		18	NOVEMBER 26, 1994	
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
54	47	38	11	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ THE 3 TENORS IN CONCERT 1994 ATLANTIC 82614/A6 (14.98/19.98)	4
55)	NEV	N Þ	1	VARIOUS ARTISTS A&M 540289 (19.98/32.98) WOODSTOCK 94	55
56	49	48	29	LIVE RADIOACTIVE 10997*/MCA (10.98/15.98) THROWING COPPER	38
57	48	41	18	HOOTIE & THE BLOWFISH ● ATLANTIC 82613/AG (10.98/15 98) IS CRACKED REAR VIEW	41
58	55	49	8	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98) I SEE IT NOW	28
59	53	40	23	VINCE GILL ▲ MCA 11047 (10.98/15.98) WHEN LOVE FINDS YOU	6
60	52	55	21	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98) BLACKSTREET	52
61	58	53	37	YANNI ▲² PRIVATE MUSIC 82116 (10.98/15.98) LIVE AT THE ACROPOLIS	5
62	59	52	12	AMY GRANT A&M 540230 (10.98/16.98) HOUSE OF LOVE	13
63	61	56	16	JOE DIFFIE ● EPIC 64357 (10.98 EQ/15.98) THIRD ROCK FROM THE SUN	53
64	51	42	9	THE NOTORIOUS B.I.G. ● BAD BOY 73000/ARISTA (9.98/15.98) READY TO DIE	15
65	50	45	10	GERALD LEVERT ● EASTWEST 92416/AG (10.98/16.98) GROOVE ON	18
66	60	51	31	ALL-4-ONE ▲2 BLITZZ/ATLANTIC 82588/AG (10.98/15.98) ALL-4-ONE	7
67	NE		1	SHAQUILLE O'NEAL JIVE 41550* (10.98/15.98) SHAQ-FU: DA RETURN	67
_				DENEDICTINE MONICO DE CANTO DOMINCO DE CILOCA?	-
68	66	58	35	ANGEL 55138 (10.98/15.98)	3
69	67	65	14	JEFF FOXWORTHY ● YOU MIGHT BE A REDNECK IF WARNER BROS. 45314 (10.98/15.98)	65
70	62	46	42	JOHN MICHAEL MONTGOMERY ▲ 2 ATLANTIC 82559/AG (10.98/15.98) KICKIN' IT UP	1
71	68	54	29	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98) READ MY MIND	2
72)	72	69	57	SALT-N-PEPA ▲3 NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98) VERY NECESSARY	4
73	56	60	3	VARIOUS ARTISTS MCA 11097 (10.98/16.98) SKYNYRD FRYNDS	56
74	69	74	5	GEORGE WINSTON DANCING CAT 11157/WINDHAM HILL (10.98/16.98) FOREST	69
75)	94	84	14	WEEZER DGC 24629/GEFFEN (10.98/15.98) IS WEEZER	56
76)	NE	N D	1	BILLY RAY CYRUS MERCURY 526081 (10.98 EQ/16.98) STORM IN THE HEARTLAND	76
77	63	50	13	THE JERKY BOYS ◆ SELECT 92411*/AG (10.98/15.98) THE JERKY BOYS 2	12
78	65	59	19	MAZZY STAR ● CAPITOL 98253 (10.98/15.98) SO TONIGHT THAT I MIGHT SEE	36
79	78	80	70	TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98) TONI BRAXTON	1
80	70	62	33	SOUNDTRACK ▲ INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98) THE CROW	1
81	85	97	20	HOLE DGC 24631/GEFFEN (10.98/15.98) LIVE THROUGH THIS	55
82	74	73	18	HARRY CONNICK, JR. ● COLUMBIA 64376 (10.98 EQ/16.98) SHE	16
83	87	86	63	MARIAH CAREY & COLUMBIA 53205* (10.98 EQ/16.98) MUSIC BOX	1
84	73	75	20	DA BRAT ◆ SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98) FUNKDAFIED	11
85	80	87	20	69 BOYZ RIP-IT 6901 (9.98/15.98) IS NINETEEN NINETY QUAD	63
				CADALI MCI ACLII AN A	
86	93	88	39	NETTWERK 18725/ARISTA (9.98/15.98)	50
87	77	57	6	CLINT BLACK RCA 66419 (10.98/16.98) ONE EMOTION	37
88	8 6	71	24	SEAL ◆ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98) SEAL	20
89	71	44	4	DIGABLE PLANETS PENDULUM 30654*/EMI (10.98/15.98) BLOWOUT COMB	32
90)	123	117	104	SOUNDTRACK ▲ 11 ARISTA 18699* (10.98/15.98) THE BODYGUARD	1
91	75	61	25	AALIYAH ▲ BLACKGROUND 41533*/JIVE (9.98/15.98) AGE AIN'T NOTHING BUT A NUMBER	18
92	NE	W >	1	SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98) A LOW DOWN DIRTY SHAME	92
93	76	64	24	BEASTIE BOYS ▲ CAPITOL 28599* (10.98/15.98) ILL COMMUNICATION	1
94	64	47	3	JONI MITCHELL REPRISE 45786/WARNER BROS. (10.98/15.98) TURBULENT INDIGO	47
95	57		2	LORDS OF THE UNDERGROUND PENDULUM 30710*/EMI (10,98/16 98) KEEPERS OF THE FUNK	57
96	84	70	17	COOLIO ▲ TOMMY BOY 1083* (11.98/15.98) IT TAKES A THIEF	8
97	83	79	9	GLADYS KNIGHT MCA 10946 (10.98/15.98) JUST FOR YOU	53
98	54		2	BRAND NUBIAN ELEKTRA 61682* (10.98/15.98) EVERYTHING IS EVERYTHING	54
99	100	100	14	IMMATURE MCA 11068 (9.98/15 98) (S) PLAYTYME IS OVER	95
100	95	82	68	SMASHING PUMPKINS ▲ 3 VIRGIN 88267* (9.98/15 98) SIAMESE DREAM	10
	92	83	32	PINK FLOYD A ² COLUMBIA 64200* (10.98 EQ/16.98) THE DIVISION BELL	1
101	116	184	32	VARIOUS ARTISTS TOMMY BOY 1100 (10.98/15.98) JOCK ROCK VOLUME 1	10
102	-		78	141/57	10
103	102	110	5	ON ON THE PLANE BANDO	63
104	97	63			
_	144	193	22	WALT DISNEY 60857 (10.98 Cassette)	40
105	_			CELINE DION ▲2 550 MUSIC 57555/EPIC (10.98 EQ/16.98) THE COLOUR OF MY LOVE	4
_	104	93	53		-
106	104	93	25	TOAD THE WET SPROCKET ● COLUMBIA 57744 (10.98 EQ/15.98) DULCINEA	-
105 106 107 108		-			34

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



PARTY TO GO



executive producers
TOM FRESTON and TOM SILVERMAN



GOLD



PLATINUM



GOLD



VOL. 4 (TB 1075) GOLD



VOL. 5 (18 1097) **GOLD**



VOL. 6 (TB 1109)

	Ш			continued FOR WEEK	ENDING	NOVE	МВЕ	R 26,	1994	ļ
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK	THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	
110	99	66	82	AEROSMITH ▲ GEFFEN 24455 (10.98/16.98) GET A GRIP	1	156	146	133	65	Ī
(111)	124	106	63	GARTH BROOKS ▲ LIBERTY 80857 (10.98/16.98) IN PIECES	1	157	137	102	9	ì
112	111	89	7	LITTLE TEXAS WARNER BROS. 45739 (10.98/15.98) KICK A LITTLE	51	158	158	143	196	Ī
(113)	141		2	WILLIE NELSON LIBERTY/SBK 30420/EMI (10.98/16.98) HEALING HANDS OF TIME	113	159	171	164	26	٠,
114	88	76	12	CHANGING FACES ● SPOILED ROTTENIBIG BEAT 92369*/AG (9.98/15.98) CHANGING FACES	25	160	169		2	
115	96	67	12	SOUNDTRACK ● NOTHING/INTERSCOPE 92460/AG (10.98/16.98) NATURAL BORN KILLERS	19	161	135	132	8	
116	118	104	7	CLAY WALKER GIANT 24582/WARNER BROS. (10.98/15.98) IF I COULD MAKE A LIVING	50	162	82	-	2	Ī
117	110	98	22	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98) THINKIN' PROBLEM	53	163	154	140	40	ī
118	109	92	21	JOHN MELLENCAMP MERCURY 522428 (10.98 EQ/16.98) DANCE NAKED	13	164	159	152	99	1
119	120	121	52	TOM PETTY & THE HEARTBREAKERS ▲ GREATEST HITS MCA 10813 (10.98/17.98) GREATEST HITS	5	165	152	169	51	-
120	119	109	104	MCA 10013 (10.36)17.36) KENNY G ▲ 6 ARISTA 18646 (10.98/15.98) BREATHLESS	2	166	134	151	9	1
121	122	107	7	ALABAMA RCA 66410 (10.98/15.98) GREATEST HITS III	90	167	170	176	72	-
122	91	68	7	LYLE LOVETT CURB 10808/MCA (10.98/16.98) LOVE EVERYBODY	26	168	129		2	
123	125	116	41	BLACKHAWK ● ARISTA 18708 (9.98/15.98) BLACKHAWK	98	169	164	144	22	_
124	115	120	152	PEARL JAM ▲ EPIC 47857* (10.98 EQ/16.98) IS TEN	2					_
(125)	128	147	4	VERUCA SALT MINTY FRESH/DGC 24732/GEFFEN (10.98/15.98) (ISS AMERICAN THIGHS	125	170	160	138	33	ı
126	107	77	40	SOUNDTRACK ▲² RCA 66364 (10.98/16.98) REALITY BITES	13	171	163	158	56	١
127	101	115	20	KEITH SWEAT ● ELEKTRA 61550 (10.98/16.98) GET UP ON IT	8	172	NE	v Þ	1	,
128	105	91	8	LIZ PHAIR MATADOR/ATLANTIC 92429*/AG (10.98/15.98) WHIP-SMART	27	(173)	NE	v Þ	1	
129	121	85	7	TOBY KEITH POLYDOR 523407/A&M (10.98/15.98) BOOMTOWN	46	174	153	134	34	
130	114	103	83	GIN BLOSSOMS ▲ A&M 5403 (9.98/13.98) S NEW MISERABLE EXPERIENCE	30	(175)	180	162	59	-
-		_		KENNIN LOCCING	65	176	168	145	124	1
131	79	136	27	SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)		(177)	NEV	v .	1	1
132	113	111	7	JADE GIANT 24558/WARNER BROS. (10.98/15.98) MIND, BODY & SONG	80					(
133	133	130	158	NIRVANA ▲ 6 DGC 24425*/GEFFEN (10.98/15.98) NEVERMIND	1	178	NE		1	-
134	131	99	23	TRACY BYRD MCA 10991 (10.98/15.98) NO ORDINARY MAN	93	179	181	161	34	_
135	132	95	39	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) TAKE ME AS I AM	59	180	145	124	8	_
136	127	108	36	THE MAVERICKS ● MCA 10961 (9.98/15.98) IS WHAT A CRYING SHAME	54	181	173	156	90	ا
137	149	123	11	BARNEY ● BARNEY MUSIC 28338/EMI (9.98/16.98) BARNEY'S FAVORITES VOL. 2	66	182	166	150	42	1
138		168	38	JOSHUA KADISON ♦ SBK 80920/EMI (10.98/16.98) IS PAINTED DESERT SERENADE	8	183	174	173	156	١
139	90	78	7	SLAYER AMERICAN 45522*/WARNER BROS. (9.98/15.98) DIVINE INTERVENTION INXS ATLANTIC 82622/AG (10.98/16.98) THE GREATEST HITS	112	184	178	172	113	(
140	112				-	185	165	135	49	
141	136	113	60	NIRVANA ▲ 3 DGC 24607*/GEFFEN (10.98/16.98) IN UTERO	1	186	190	182	219	- 4
142	108	90	8	CRAIG MACK BAD BOY 73001*/ARISTA (9,98/15 98) PROJECT: FUNK DA WORLD	21	187	NE	v >	1	ı
143	126	94	7	DOLLY PARTON COLUMBIA 66123 (10.98 EQ/16.98) HEARTSONGS	87	188	176	177	116	ı
144	130	126	53	R. KELLY ▲ 3 JIVE 41527 (10.98/15.98) 12 PLAY SNOOP DOGGY DOGG ▲ 1 DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98) DOGGY STYLE	1	189	148	153	20	1
145	140	141	51		73	190	157	139	11	1
146	138	105	21	SAMMY KERSHAW MERCURY 522125 (10.98 EQ/15.98) FEELIN' GOOD TRAIN PATTY LOVELESS FPIC 64188 (9.98 FQ/15.98) WHEN FALLEN ANGELS FLY	60	191	186	174	53	
147	143	112	12		81	192	151	127	7	Ī
148	98	81	3	FU-SCHNICKENS JIVE 41519* (10.98/15.98) VARIOUS ARTISTS NATIVITY IN BLACK: A TRIBUTE TO BLACK SABBATH		_	197			(
149	117	119	6	CONCRETE 66335/COLUMBIA (10.98 EQ/16.98)	50	193		186	20	
150	81	-	2	DA LENCH MOB STREET KNOWLEDGE 53939*/PRIORITY (10.98/16.98) PLANET OF DA APES	81	194	RE-E		9	
151	139	122	247	ORIGINAL LONDON CAST ▲² POLYDOR 831563*/A&M (10.98 EQ/16.98) PHANTOM OF THE OPERA HIGHLIGHTS	46	195	189	165	1	
152	147	159	7	DAVE MATTHEWS BAND UNDER THE TABLE AND DREAMING	34	196	150	170	6	_ '
(153)	NEV		1	RCA 66449 (9.98/15.98) H-TOWN LUKE 212* (10.98/16.98) BEGGIN' AFTER DARK	153	197	185	170	25 25	_
_				COLLECTIVE SOUL A		198	182	155		-
154	142	118	31	ATLANTIC 82596/AG (10.98/15.98) HS	15	199	155	131	3	
(155)	162	146	110	ALAN JACKSON ▲ ⁴ ARISTA 18711 (10,98/15,98) A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13	(200)	RF-F	NTRY	5	٦

	-111.0 -	-11 20			
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
156	146	133	65	BABYFACE ▲ PPIC 53558* (10.98 EQ/16.98) FOR THE COOL IN Y	OU 16
157	137	102	9	PETER GABRIEL GEFFEN 24722 (12.98/19.98) SECRET WORLD L	IVE 23
158	158	143	196	ENIGMA ▲2 CHARISMA 86224/VIRGIN (9.98/13-98) MCMXC A	D. 6
159	171	164	26	JOHN BERRY ● LIBERTY 80472 (9.98/13.98) IS JOHN BER	RY 85
160	169	-	2	DES'REE 550 MUSIC 64324/EPIC (9.98 EQ/15.98) IS 1 AIN'T MOV	'IN' 160
161	135	132	8	BEBE & CECE WINANS CAPITOL 28216 (10.98/15.98) RELATIONSH	IPS 111
162	82	-	2	RED HOT CHILI PEPPERS EMI 29665* (10.98/16.98) OUT IN I	A. 82
163	154	140	40	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98) THE CROSS OF CHANC	SES 9
164	159	152	99	STONE TEMPLE PILOTS ▲ 3 ATLANTIC 82418/AG (9.98/15.98) CC	RE 3
165	152	169	51	AARON HALL ● SILAS 10810/MCA (9.98/15.98) THE TRU	ITH 47
166	134	151	9	BLUES TRAVELER A&M 540265 (9.98/15.98) FO	UR 54
167	170	176	72	THE CRANBERRIES A SVERYBODY ELSE IS DOING IT, SO WHY CAN'T V	VE? 18
168	129		2	CARLY SIMON ARISTA 18752 (10.98/16.98) LETTERS NEVER SE	NT 129
169	164	144	22	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98) THE WAY THAT I	AM 106
170	160	138	33	SOUNDTRACK ● DAZED AND CONFUS	SED 70
171	163	158	56	MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98) PEARL JAM ▲ * EPIC 53136* (10.98 EQ/16.98)	vs. 1
(172)	NE		1	AARON TIPPIN RCA 66420 (10.98/15.98) LOOKIN' BACK AT MYSI	
				DENEDICTINE MONICO OF CANTO DOMINGO DE CILOS	
(173)	NE	N D	1	ANGEL 55206 (9.98/16.98)	DEL 173
174	153	134	34	BONNIE RAITT ▲ CAPITOL 81427 (10.98/16.98) LONGING IN THEIR HEAF	RTS 1
175	180	162	59	REBA MCENTIRE ▲ ² MCA 10906 (10.98/15.98) GREATEST HITS VOLUME T	WO 5
176	168	145	124	MARY CHAPIN CARPENTER ▲2 COLUMBIA 48881 (10.98 EQ/15.98) COME ON COME	ON 31
177	NE	N >	1	NEIL DIAMOND COLUMBIA 66465 (10.98 EQ/16.98) THE CHRISTMAS ALBUM VOLUM	E II 177
(178)	NE	NÞ	1	CINDERELLA MERCURY 522947 (10.98 EQ/15.98) STILL CLIMBI	NG 178
179	181	161	34	SOUNDTRACK ▲ 2 DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98) ABOVE THE F	RIM 2
180	145	124	8	DR. DRE TRIPLE X 51170* (10.98/16.98) CONCRETE ROC	OTS 43
181	173	156	90	BROOKS & DUNN ▲² ARISTA 18716 (10.98/15.98) HARD WORKIN' M	AN 9
182	166	150	42	ALICE IN CHAINS ▲ COLUMBIA 57628* (7.98 EQ/11.98) JAR OF FLIES (EP) 1
183	174	173	156	ENYA ▲3 REPRISE 26775, WARNER BROS. (10.98/15.98) SHEPHERD MOC	NS 17
184	178	172	113	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98) GREATEST H	ITS 11
185	165	135	49	VARIOUS ARTISTS ▲ GIANT 24531/MARNER BROS. (10.98/16.98) COMMON THREAD: THE SONGS OF THE EAG	LES 3
186	190	182	219	GARTH BROOKS ▲11 LIBERTY 93866 (9.98/13 98) NO FENC	CES 3
(187)	NE	N Þ	1	NATALIE COLE ELEKTRA 61704 (10.98/16.98) HOLLY &	IVY 187
188	176	177	116	ERIC CLAPTON ▲7 DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98) UNPLUGG	ED 1
189	148	153	20	BIG MIKE ● RAP-A-LOT 53907/PRIORITY (9.98/15.98) SOMETHIN' SERIC	US 40
190	157	139	11	LUIS MIGUEL ■ WEA LATINA 97234 (9.98/15.98) SEGUNDO ROMAN	ICE 29
191	186	174	53	BRYAN ADAMS ▲ 3 A&M 540157 (10.98/16.98) SO FAR SO GO	OD 6
192	151	127	7	BIG HEAD TODD & THE MONSTERS STRATEG	EM 30
(193)	197	186	113	GIANT 24580*/WARNER BROS. (10.98/15.98) GEORGE STRAIT ▲ MCA 10651 (10.98/15.98) PURE COUNTRY (SOUNDTRAI	CK) 6
(194)	RE-E	NTRY	20	PAM TILLIS ● ARISTA 18758 (9.98/15.98) SWEETHEART'S DAN	ICE 51
· - /	189	165	9	MARK CHESNUTT DECCA 11094/MCA (10.98/15.98) WHAT A WAY TO L	
195		114	6	DREAM THEATER EASTWEST 90126/AG (10.98/15.98) AWA	
195 196	150			HEAVY D & THE BOYZ ● UPTOWN 10998*/MCA (9.98/15.98). NUTTIN' BUT LC	OVE 11
196	150 185	170	25		
196 197		170 155	25	JON SECADA ● S8K 29272/EMI (10.98/16.98) HEART, SOUL & A VO	ICE 21
196 197 198	185	-		JON SECADA ● S8K 29272/EMI (10.98/16.98) DEAD CAN DANCE 4AD 45769/WARNER BROS. (10.98/15.98) TOWARD THE WITH	
196 197	185 182 155	155	25		HIN 131

TOP ALBUMS A-Z (LISTED BY ARTISTS)

69 Boyz 85 Aaliyah 91 Ace Of Base 33 Bryan Adams 191 Aerosmith 8, 110 Alabama 121 Alice In Chains 182 All-4-One 66 Alice In Channs 182
Ali-4-One 66
Babyface 156
Anita Baker 29
David Ball 117
Barney 137
Beastle Boys 93
Benedictine Monks Of Santo Domingo
De Silos 68, 173
John Berry 159
Big Head Todd & The Monsters 192
Big Mike 189
Clint Black 87
The Black Crowes 40
Blackhawk 123
Blackstreet 60
Blues Traveler 166
Bon Jovi 23
Bone Thugs N Harmony 39
Boyz II Men 3

Brand Nubian 98 Brandy 49 Toni Braxton 79 Brooks & Dunn 46, 181 Garth Brooks 111, 186 Tracy Byrd 134

Dead Can Dance 199 Des'ree 160 Neil Diamond 177 Joe Diffile 63 Digable Planets 89 Celaine Dion 106 Dr. Dre 180 Dream Theater 196 Eagles 1 Enigma 158, 163 Enya 183 Gloria Estefan 27 Melissa Etheridge 30 Jeff Foxworthy 69 Fu-Schnickens 148 Fu-Schnickens 148
Kenny G 18, 120
Warren G 47
Peter Gabriel 157
Vince Gill 59
Gin Blossoms 130
Amy Grant 62
Green Day 15
Aaron Hall 165
Heavy D & The Boyz 197
Faith Hill 135

Hole 81 Hootie & The Blowfish 57 H-Town 153 Immature 99 INXS 140 Alan Jackson 45, 155 Janet Jackson 103 Jade 132 The Jerky Boys 77 Joshua Kadison 138 Toby Keith 129 R. Kelly 144 Sammy Kershaw 146 Gladys Knight 97 Gladys Knight 97
Tracy Lawrence 58
Gerald Levert 65
Little Texas 112
Live 56
Kenny Loggins 131
Lords Of The Underground 95
Patty Loveless 147
Lyle Lovett 122
Luis Miguel 190
Craix Mark 142 Craig Mack 142

Madonna 16
Barry Manilow 104
The Mavericks 136
Mazzy Star 78
Martina McBride 169
Reba McEntire 71, 175
Tim McGraw 37
Sarah McLachlan 86
Megadeth 19
John Mellencamp 118
Metallica 109
John Michell 94
John Michael Montgomery 70
Keith Murray 34
Willie Nelson 113 Willie Nelson 113 Nine Inch Nails 53 Nirvana 2, 133, 141 The Notorious B.I.G. 64 Offspring 6 Shaquille O'Neal 67 ORIGINAL LONDON CAST Phantom Of The Opera Highlights 151

Queen 184 Queensryche 43 Jimmy Page & Robert Plant 4 Dolly Parton 143

Pearl Jam 124, 171 Tom Petty 10 Tom Petty & The Heartbreakers 119 Liz Phair 128 Pink Floyd 101 Queensryche 43
R.E.M. 14
Bonnie Raitt 174
Red Hot Chili Peppers 162
Robbie Robertson & The Red Road
Ensemble 200
Pete Rock & C.L. Smooth 51
Rolling Stones 50 Sade 9
Salt-N-Pepa 72
Scarface 25
Seal 88
Jon Secada 198
Bob Seger & The Silver Bullet Band 21 Carly Simon 168 Slayer 139 Smashing Pumpkins 42, 100 Snoop Doggy Dogg 145 Aaron Tippin 172 Toad The Wet Sprocket 107

Soundgarden 52 SOUNDTRACK Above The Rim 179 The Bodyguard 90 The Crow 80 Dazed And Confused 170 Forrest Gump 41 Jason's Lyric 32 The Lion King 11 A Low Down Dirty Shame 92 Murder Was The Case 5 Natural Born Killers 115 Pulip Fiction 24 Reality Bites 126 Pulp Fiction 24
Reality Bites 126
SOUNDTRACK CAST
The Lion King Sing-Along (EP) 105
Sting 7
Stone Temple Pilots 28, 164
George Strait 26, 193
Barbra Streisand 48
Keith Sweat 127
The Life 109 Thug Life 108 Pam Tillis 194

The Tractors 38 The Tractors 38

Luther Vandross 35

VARIOUS ARTISTS

Common Thread: The Songs Of The Eagles 185

Jock Rock Volume 1 102

Nativity in Black: A Tribute To Black Sabbath 149

Skynryd Frynds 73

Woodstock 94

55

Veruca Salt 125

Clau Waller 116 Clay Walker 116 Weezer 75 Barry White 22 BeBe & CeCe Winans 161 George Winston 74

Yanni 61



The only advertising award for the music and home entertainment industries!

Recognize great art and visual communication

• Define standards of creative excellence for marketing in the music and home entertainment industries • Award the contribution of the creative services/marketing areas to the success of an artist, group, or company.

Awarded in all of the following media: • consumer print • trade print • television/cable • radio • point-of-

purchase • standard packaging/album cover art & video packaging • special packaging • tour posters • outdoor



Entrants include creative services departments, advertising agencies, graphic design companies. Billie Awards for the best consumer and trade advertising are given in these categories:

• music • home/music video • music publishing • pro audio • radio • retail



For more information call The Billie Awards Hotline: (212) 536-5019. The Billie Awards Ceremony - April 20, 1995, New York City. Celebrate your image to the industry ... The 1995 International Billie Awards! Look for details in Billboard.

AYEROFF, HARRIS TALK ABOUT L.A. SONY LABEL

(Continued from page 1)

West Coast presence for the Columbia Records Group.

Ayeroff and Harris' still-unnamed new label will open its doors Jan. 3 in Sony Music's offices in Santa Monica, Calif.

The new company will start by using the promotion staff and roster of Chaos Recordings, Columbia's 2-year-old, New York-based imprint. In addition, Ayeroff and Harris will be able to draw artists and executives from other areas of Sony's talent pool.

Ayeroff and Harris say that the first releases from the label will arrive late in the second quarter of 1995.

Columbia Records Group chairman Don Ienner told Billboard, "I've had the idea for a West Coast label for a while, and then, when Jeff and Jordan became available, we went for it. Basically, what we're looking to do is to have a welcome mat for every artist on the West Coast."

Ayeroff and Harris arrive in the Columbia fold 15 months after their departure from Virgin Records America, which they co-founded with Richard Branson in 1986 (Billboard, Aug. 21, 1993).

At that label, Ayeroff and Harris oversaw the development of new talents such as Smashing Pumpkins, Lenny Kravitz, Soul II Soul, Paula Abdul, Ziggy Marley, Sam Phillips, and After 7, and brought in established acts such as Janet Jackson, the Rolling Stones, Steve Winwood, and Roy Orbison.

Prior to their association with Virgin, Ayeroff and Harris served together at A&M. Ayeroff rose to senior VP/creative director, leaving in 1983 for Warner Bros., where he served as senior VP/creative marketing until departing for Virgin in 1986. Harris worked at A&M from the '70s through 1986, rising to senior VP of A&R.

The duo recently appeared headed for Warner Bros., but Ayeroff and Harris told Billboard that that possibility evaporated when Warner chairman Mo Ostin decided to leave the label, setting in motion a chaotic chain of events within the Warner Music Group (Billboard, Aug. 27).

"We were going to become presidents of Warner Bros.," Ayeroff says. "When we had left Virgin, we had a meeting with Mo the next day. At that point, we were talking about having our own label. It evolved from that to [running] Reprise, and Reprise morphed into Warner Bros. Michael [Ostin] was going to run Reprise, and we were going to run Warner Bros."

Porter, Harold Arlen, Jerome Kern,

and other writers responsible for the

iations included Knapp (1958-60), Co-

lumbia (1960-62), Atlantic (1967-71),

Concord (1980-88), and RCA (1990 un-

til the present). Her most recent

recordings, both available on RCA, are

tributes to Thelonious Monk ("Carmen

McRae Sings Monk") and Sarah

Vaughan ("Sarah-Dedicated To

You"). In support of her high standing

as one of jazz's reigning divas, she

toured extensively, playing concerts,

clubs, and festivals throughout Europe

Over the next decades, her label affil-

(Continued from page 9)

Great American Songbook.

JAZZ SINGER CARMEN McRAE DIES AT 72

"When Mo was out, we were out," Harris adds.

Ayeroff says, "[Warner Music U.S. president/COO] Doug [Morris] didn't want to do the deal, and [Warner president] Lenny [Waronker] couldn't make a decision whether he wanted to stay, and we were stuck in the middle of that . . . So we basically picked up the phone and started calling people."

LINKED BY SPLIT ENZ

Ayeroff and Harris met with several companies before going with Sony. The pair has personal relationships with executives there that date back for years.

When they were at A&M, both worked with the New Zealand group Split Enz, which was handled by Champion Entertainment, the management company headed by Tommy Mottola, who is now president/COO of Sony Music Entertainment. Ayeroff also did freelance work for another Champion client, Hall & Oates.

The two also worked with Peter Frampton, whose manager, Dee Anthony, is the father of Sony Music Entertainment executive VP Michele Anthony.

"When Michele came to go to law school here, I had gone to [USC] law school, and I helped her find an apartment—I've known her for that long," Ayeroff says. "I don't think people know that we have these long-term relationships there."

Columbia proved attractive to the duo, Harris says. "They are the strongest company, they are the company with the most stability, and they understand the balance and the contribution that we can make here on the West Coast, the presence that we can give them in the artistic community."

SONY TALENT POOL

Plans call for the Chaos staff of approximately 15 people, which exists essentially as a promotion entity, to fold into the Ayeroff-Harris venture. Chaos founding label manager Jim Cawley joined GRP in mid-November as senior VP of sales and marketing.

Chaos' most significant domestic successes were with the rap act Da Brat and the reggae-flavored "Cool Runnings" soundtrack. Ienner notes that African artist Youssou N'Dour also has enjoyed significant worldwide sales.

"Chaos made money from the day it opened," Ienner says. "There were huge moments. In the beginning, I never viewed it as a full label. I viewed it as an extension for some

"Carmen was an actress," says Norman Simmons, her pianist from 1960-1970. "She was determined to live within the lyrics of her songs, to be inside the music. She projected an air of self-assurance, a kind of assertiveness, especially on stage, that people responded to, women more so than men. Carmen will be remembered in a specific way: When you think of her, you won't necessarily think of the voice. You'll think of the stories she told."

McRae's marriage to Clarke, and a subsequent marriage to bassist Ike Isaacs in the '50s, both ended in divorce. There are no immediate survivors

Ruffhouse acts or some so-so Def Jam acts or some international acts ... When the Def Jam deal expired, we sat there and said, 'OK, we've got about eight months to figure out what we're gonna do.' And we did."

Ayeroff says that although he and Harris haven't met the entire Chaos crew, "Everybody says this is a great promotion staff, so we feel very confident. We've checked the promotion staff out with other people, and it all comes back very positive. We don't anticipate any changes coming from us."

Regarding the label's ultimate

size, Harris says, "The roster's going to dictate how big the staff is going to be. We're not going to have a huge staff and then fill in records... The creative staff is what we're concentrating on right now, putting together A&R, marketing, video—everything you need to run a record company. There are core services that we'll share with Columbia. There are certain administrative things that we don't need to have."

Besides drawing from Chaos' roster—which also includes such rock acts as Ned's Atomic Dustbin and Sponge—the pair will have access to other Sony executives and artists. "We have managers from Columbia who might want to be with us," says Ayeroff. "There's a list of people we may want to talk to at Columbia, to see if they wanted to be with us, for desire's sake or for geography's sake"

Ienner says, "If an artist would like to work with Jeff and Jordan and their team, they will not get a problem from us."

NOT THE FIRST WEST COAST PUSH

The new company is not Columbia's first attempt to establish a West Coast presence. In late 1988, when Columbia was still owned by CBS, the firm started WTG Records, which was styled as a full-service, L.A.-based label under veteran executive Jerry Greenberg. However, despite limited success with acts like Bonham, the imprint finally expired through attrition in the early '90s.

Ienner says that Ayeroff and Harris' deep West Coast roots give their label a strong shot at being a success for Columbia. "Jeff and Jordan have been doing business on the West Coast for over 20 years, so they have all the contacts necessary to help grow a label," he says.

The executives also bring to the table their hands-on style and their unique symbiosis, which have been in play since they first worked together at A&M in the early '70s.

Ayeroff says the reason he and Harris think their relationship works is because "we still have jobs. We're not guys who act as presidents. I still work on videos, Jordan still works on albums. I still work on advertising and imaging and all of that stuff. Jordan meets with the bands and works with producers and works with songwriters and all that stuff. Somewhere in between the two of us, there is the president of a record company.

"The fact of the matter is, one of the things we decided to do when we started Virgin still holds true. We didn't want to 'Peter Principle' ourselves out of what we enjoyed doing and what we were good at. So that will continue, and the structure of the company will reflect that."





by Geoff Mayfield

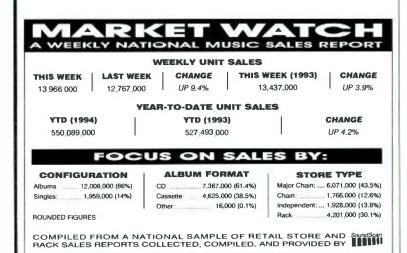
PULLING THE SWITCH: Next week's issue signals the beginning of a new chart year, and with that, two of our album lists—Top New Age Albums and Top World Music Albums—will convert to SoundScan methodology, using the same universe of stores that reports to most of our other music sales charts, a sample which represents about 85% of all U.S. retail sales. The charts will continue to be published every other week, but will now be compiled weekly. When the revamped charts return in two weeks, the "last week" ranks will reflect the unpublished numbers from next week's charts. The sales totals from the unpublished charts will count toward the 1995 Year In Music charts. In weeks when our bi-weekly charts are not published, they are still released via Billboard Information Network and SoundScan.

AGLES FLY ON SUNDAY, And Every Other Day, Too: As expected, the reunited Eagles swoop to a perch atop The Billboard 200, as the band's part-live/part-studio effort achieves first-week sales exceeding 266,500 units. The Eagles aren't alone, as, for the second straight week, four titles bow in the top 10. Other winners from the "Super Tuesday" slate of Nov. 8 releases: Jimmy Page & Robert Plant (No. 4, 138,000 units) and greatest hits sets from Sting (No. 7, 96,000) and Sade (No. 9, 80,000 units).

GETTING BETTER: So maybe it's going to turn out to be a healthy holiday selling season after all. Including the sales represented by the week's new albums—a total of 17 bow on this week's list—the big chart shows an 11% increase. In contrast to last week, when the big sellers were dominated by rock offerings, the more diverse slate of genres represented by this week's batch seems to spur sales on titles that were already sitting in store bins. Of the 200 albums that appeared on last week's chart, 107 saw sales gains over the prior week, quite the reverse of last week's Billboard 200. Aside from the sets that enter the top 10, this week's key debuts include George Strait, who debuts at No. 1 on Top Country Albums and at No. 26 on the big chart (57,500 units), and new Jive artist Keith Murray, who has the Hot Shot Debut on Top R&B Albums (No. 5) and a "beautifullest" Billboard 200 bow at No. 34 (45,000 units). It seems as if Strait's new one also invigorates his "Pure Country" soundtrack, which bullets at No. 193 on The Billboard 200 and at No. 39 on the country list.

SOPHOMORE WEEK: Of the five titles that debuted in the top 11 positions last week, the two that are closer to the pop end of the rock spectrum have healthy second weeks, while the ones that lean to the hard side see unsurprising slides. Aerosmith is the only one of the five to actually manage an increase (although the act's best-of set gets pushed back to No. 8, its 96,000-unit sum reflects a gain of some 6,000 copies), and Tom Petty's 9% loss is a modest second-week decline (No. 10, 77,000 units). By comparison, Megadeth drops 4-19 with a 56% decline (63,000 units); the Black Crowes, who have been hung up by a cover-art snafu (Billboard, Nov. 12), fall 11-40 with a 47% slide; and last week's chart topper, Nirvana, dips to No. 2 with a 41% sales erosion (184,000 units).

MORE CHRISTMAS TRAPPINGS: The Greatest Gainer on The Billboard 200 is Kenny G's Christmas album (rising 38-18 as sales more than double, to 65,000 units), while Mariah Carey's holiday bauble wins the Pacesetter award with a 62% gain (30-13, almost 73,000 units). Also throwing garland on the list are new holiday titles from the Benedictine Monks of Santo Domingo de Silos (No. 173), Neil Diamond's Christmas sequel (No. 177), and Natalie Cole (No. 187). Seasonal albums also continue to storm Top Pop Catalog Albums and Top Country Catalog, with a 107% sales boost pushing Mannheim Steamroller's "A Fresh Aire Christmas" to the top of the former list (12,000 units) a week or two earlier than its usual rise to that perch.



and Japan.

MAJORS HOLDING UP INQUIRY, JUSTICE DEPARTMENT SAYS

(Continued from page 1)

mestic operations, but allege that the companies withheld certain documents related to overseas business.

The labels became a target of a Justice Department inquiry earlier this year, after Sony, Time Warner, EMI, PolyGram, BMG, and Ticketmaster announced their plans to establish a U.S. music video channel.

In the U.S., record companies have a tradition of granting cable networks such as MTV the right to play music videos without a fee in return for the publicity they provide (although MTV has paid the labels for exclusive rights to certain videos). Overseas, however, labels are compensated for music video airplay. Until recently, the major record companies have refused to license video rights, except through licensing groups such as Video Performance Limited in the U.K.

The Justice Department filing is the latest volley in a 2-year-old legal wrangle that transcends geographic boundaries. In 1992, MTV complained to the competition authorities of the European Commission that the majors were using VPL as a vehicle to keep video license fees artificially high. MTV instead sought to negotiate directly with the record companies.

MTV also filed a High Court writ last summer seeking damages for the period that VPL has licensed the channel. Sony, BMG, PolyGram, Warner Music, and the IFPI were named as defendants in that suit.

On Nov. 1, Sony became the first major music company to license worldwide rights for its videos to MTV Networks, which includes MTV and VH1 (Billboard, Nov. 12).

According to the Justice Department filing—known as a petition to enforce civil investigative demands—the labels argued that the requests went beyond the department's jurisdiction and were in conflict with the

"principles of international comity." The term comity is used to describe the legal courtesy one nation gives to the business principles and laws of another nation. Civil investigative demands, or CIDs, are formal Justice Department requests for information.

The Nov. 3 filing claims that the U.S. is entitled to "the documents and interrogatory answers sought by its CIDs because it is authorized to investigate the factual basis for a potential antitrust claim, because U.S. courts probably have jurisdiction to hear such a claim, and because the information is otherwise relevant to understanding, and admissible to establish, the full nature and intent of the majors' domestic activities, over which the U.S. jurisdiction is undisputed."

The filing asks Chief Judge Harold Greene to rule that the labels must comply with the requests "regardless of whether the documents and information concern activities in the United States or abroad." Such material could contribute to a determination of whether the major labels unfairly control access to records and music videos that they produce or license overseas, sources say.

In its court papers, the Justice Department says the labels have refused to answer certain interrogatories contained in CIDs served last July.

According to the filing: "The United States has reason to believe that, acting through various copyright societies and joint ventures—including music video and 'digital radio' ventures formed to conduct business in the United States—the majors may have entered into a worldwide series

of related agreements designed to dominate, discipline, eliminate, or extract monopoly prices from companies providing high-technology audio and video-music programming services via cable, satellite, and wire transmission . . in all major geographic markets.

"In addition to the domestic effects arising from the operation of the American components of the alliance [between the six major record companies], it is likely that foreign components substantially affect the domestic and export commerce of American music programming companies."

Justice Department spokesman Stan Strickland stresses that the department is "not suing anybody, but rather asking for information."

Margaret Wade, a Time Warner Music Group representative, says, "We believe we have not violated the antitrust laws of the United States." She adds that while the company has complied with Justice Department requests for information relating to its U.S. business activities, the agency also seeks information on Time Warner's overseas activities "over which the Department of Justice has no jurisdiction."

Sources say the Justice Department also has requested information from VPL, but that the U.S. courts have no jurisdiction to force the video organization to comply with the request.

Executives from the Recording Industry Assn. Of America and Sony declined comment. Officials from MTV Networks and the other major record companies were unavailable at press time.



ABC'S OF LATIN AMERICA

ISSUE DATE: DECEMBER 10
CLOSED

SWEDEN

ISSUE DATE: DECEMBER 17
AD CLOSE: NOVEMBER 22

YEAR IN MUSIC

ISSUE DATE: DECEMBER 24 AD CLOSE: NOVEMBER 29

YEAR IN VIDEO

ISSUE DATE: JANUARY 7 AD CLOSE: DECEMBER 13

WINTER CES

ISSUE DATE: JANUARY 7 AD CLOSE: DECEMBER 13

DANCE SUMMIT

ISSUE DATE: JANUARY 21 AD CLOSE: DECEMBER 27

FRANCE

ISSUE DATE: JANUARY 28 AD CLOSE: JANUARY 3

MIDEM

ISSUE DATE: FEBRUARY 4 AD CLOSE: JANUARY 10

CANADA

ISSUE DATE: FEBRUARY 4
AD CLOSE: JANUARY 10

MIAMI

ISSUE DATE: FEBRUARY 11 AD CLOSE: JANUARY 17

ENTER*ACTIVE

FILE I (Games)

ISSUE DATE: FEBRUARY 18
AD CLOSE: JANUARY 17

UK SPOTLIGHT

ISSUE DATE: FEBRUARY 18
AD CLOSE: JANUARY 24

CHILDREN'S AUDIO/VIDEO

ISSUE DATE: FEBRUARY 18
AD CLOSE: JANUARY 24

NARM & SAN DIEGO

ISSUE DATE: FEBRUARY 25 AD CLOSE: JANUARY 31

INDIES

ISSUE DATE: FEBRUARY 25
AD CLOSE: JANUARY 31

NY: 212-536-5004 LA: 213-525-2308 NASHVILLE 615-321-4294 UK & EUROPE 44-71-323-6686

SUPPLIERS GIVE FITNESS VIDEOS A WORKOUT

(Continued from page 6)

Finally, PPI has packaged a workout belt with an abdominal training cassette from its biggest asset, Austin. The \$29.98 unit is "something you can pick up on an impulse," says Rudin, unlike other equipment cross-promoted with videos. He hopes the combination will fight "the glut of product."

Fitness majors see the Handleman promotion as one way to tower above the crowd. A*Vision, which claims a 75% market share on the strength of "Buns," Smith, and Fonda, will have at least 50% of the space, according to marketing VP Ellen Hochman, formerly of the Maier Group. "We're all really turning it up a notch."

PPI has cornered 25% for 16 titles, a mix of Austin, Tony Little, and David Gray releases, Rudin says. Also included is the Regis Philbin workout tape introduced in mid-1994 with much fanfare but only modest results. "We haven't given up on Regis," he says.

Stevens, who declined to discuss the promotion in detail, says A*Vision has a "substantial piece" of the unit, followed by PPI and Video Treasures, a Handleman subsidiary. Video Treasures' current title features Philbin's talk show co-host, Kathie Lee Gifford.

Other labels will be represented, including PolyGram's "Winning Body Workout," starring Olympic figure skating medalist Nancy Kerrigan, as long as programs are priced under \$20. Lightyear Entertainment's "Broadway Workout," with Stefanie Powers, is also under consideration.

The Handleman tower doesn't preclude other opportunities. A*Vision, for example, has expanded a pallet display originally designed for "Buns" to include about 200 pieces drawn from its entire line. It offers exposure

for "some of the smaller titles that might not get merchandising," says Hochman. "Each brand will be represented."

She expects the pallet, due in January, to find placements in outlets such as sporting goods stores that don't normally stock video.

A*Vision will introduce a new, fourtitle "Buns" series in 1995, as well as \$9.95 and \$14.95 additions to the present line. The company also plans more acquisitions.

Warner Music International pur-

chased National Video Corpora-

tion/NVC Arts, which has some 200

opera and ballet titles, including per-

formances from the Bolshoi. Kirov.

and New York City ballet companies,

as well as soprano Dame Kiri Te

Kanawa. Most of the performances

were recorded live in front of audi-

ences, rather than specifically for

London-based NVC's products

will be distributed internationally

through Warner Classics Interna-

tional, and NVC will form part of the

In the U.S., NVC product will be

marketed by Elektra International

Classics, which handles all of Warn-

er's international classical music and

video repertoire in the U.S. The titles

Julian Wills will continue as chair-

man/CEO of NVC, which will contin-

ue operating from its own headquar-

ters, according to a Warner Music

will be distributed by WEA Corp.

Warner Classics group.

(Continued from page 1)

video.

International representative.

WARNER CLASSICAL UNIT UPS VIDEO PROFILE

Warner has distributed NVC's catalog since a 1989 deal in which Warner acquired a minority stake in the video company. Warner's classical labels Erato and Teldec have approximately 10 video titles of their own, says Warner Classics International senior VP Peter Andry. "They haven't really exploited them very much so far," he adds. "This deal will come in very useful when we're looking to interactive [products] such as CD-ROM. We'll use up a lot of material on that."

Existing Teldec and Erato video titles now will be handled internationally by NVC.

The future development of the video market will also provide new opportunities for NVC's catalog, Andry says. "At the moment, laserdisc is large and outmoded," he says. "When we finally get the shrinking of the laserdisc down to 5 inches, then the market will start taking off. We're still a couple of years away from that. Although the picture quality on a 5-inch video is good, the sound is better than VHS, but not as good as CD."

Andry says that NVC and Warner Classics will continue making productions for video, with an increase in symphonic recordings, mainly with Erato and Teldec artists.

Andry rules out further acquisitions, "because there's no one quite like NVC. They've been doing what they do for over a decade now, and they're unique."

NVC also is active in TV co-productions and syndication. Its most famous recent effort was the "Three Tenors In Concert 1994" performance earlier this year. NVC and Warner handled the sell-through video sales for the concert, which Andry puts in excess of 900,000 copies, including laserdisc.

SICHLER DEPARTS

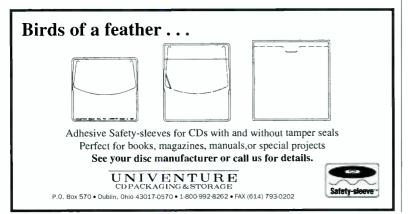
At the same time that it trumpeted the acquisition, Warner announced the Dec. 1 departure of Sichler, president of French classical label Erato Disques, which was bought by Warner in 1992. Sources say Sichler had reached the end of the contract he agreed to when the label was bought.

He is succeeded by Didier Durand-Bancel, formerly deputy managing director of Teldec International in Hamburg. Durand-Bancel joins as director-general, rather than taking Sichler's title of president. From 1990-1993, Durand-Bancel was marketing manager of Warner Classics in France.

Professor Hans Hirsch, formerly managing director of Teldec, becomes president of Teldec Classics International, a move seen as a largely symbolic but long overdue promotion to reflect Hirsch's activities within Warner's classical organization.

Warner formed Teldec International a year after it bought Teldec Record Service in December 1988. The pop side of Teldec was split from the classical and was subsequently named EastWest Germany.

The latest addition to the Warner Classics stable is the Finlandia label, with rare Sibelius recordings, acquired as part of Finland's Fazer Muusiikki last year.



BILLBOARD NOVEMBER 26, 1994

www.americanradiohistory.com



The Billboard Bulletin...

NEW GERMAN CABLE CHANNELS

MTV Europe and major label-backed network Viva are to go head-to-head in the German market, with each bowing a channel targeting the 25plus demo. MTV is launching a German-language VH1 and has hired former Viva program director Christoph Post and German video producers Me Myself and Eye to head it up. Meanwhile, Viva has poached MTV Europe managing editor of news Steve Blame to run its new channel, Viva 2, which will debut next spring. Media sources say there isn't enough room for both stations on Germany's already crowded cable

ROCK HALL HONORS ACKERMAN

Paul Ackerman, Billboard's music editor for 30 years, will be honored posthumously Jan. 12 by the Rock And Roll Hall Of Fame. Ackerman will be inducted into the Hall as a "nonperformer."

along with the Allman Brothers Band, Al Green, Janis Joplin, Led Zeppelin, Martha & the Vandellas, Young, Frank Zappa, and "early influ-



ence" the Orioles. The induction ceremony will take place at New York's Waldorf-Astoria.

KAMOZE SIGNS ELEKTRA DEAL

Dancehall artist Ini Kamoze signed

a seven-album deal with Elektra Nov. 14 after a drawn-out bidding war (Billboard, Nov. 12). The sum was undisclosed. "Sylvia Rhone [Entertainment Group chairman] at Elektra went the extra mile to make this deal." says Kamoze's attorney, Cassie Roessel. The single "Here Comes The Hotstepper," which is No. 2 on this week's Hot 100, will not appear on Kamoze's Elektra debut, which is scheduled for spring 1995 release. The single will be featured on the Columbia soundtrack to the upcoming film "Prêt-A-Porter."

TRAUMA VIA INTERSCOPE

Trauma Records, the new L.A.-based label operated by manager Rob Kahane and partner Paul Palmer, will be distributed domestically and internationally by Interscope. The label, whose roster includes the modern rock acts Lightning Seeds and Bush, will also receive marketing support from Interscope.

BMG VIDEO SHUFFLE

New York-based BMG Video is adding and shedding staff following the appointment of Joe Shults as GM. Patti Bodner, formerly of New Line Home Video, arrives from L.A. as marketing VP. Meanwhile, marketing director Jane Palmese and BMG Kidz sales director Bernie Horowitz have left.

DAVIS TO OPEN LAW PRACTICE

Fred Davis is leaving his post as executive VP of A&R at EMI Records, effective Nov. 18, to establish his own law practice in New York, with an association with entertainment attorney Joel Katz in Atlanta. There was no word at press time on whether a replacement will be made by EMI Records chief Davitt Sigerson, who also heads A&R.

MARIAH HITS BIG IN JAPAN

Bulletin hears from Sony Japan that Mariah Carey is, in their estimation. the largest-selling international solo artist there ever. The label's assertion is based on the sale of more than 1.2 million units of her "Merry Christmas" album, and close to 2 million in sales for her previous release, "Music Box." As for the Yule disc, it is considered to have registered the biggest first-week sales in Japan-almost 200,000 units. It has also spawned a No. 1 single, "All I Want For Christmas Is You.

JOE SMITH STRIKES AGAIN

Called on as an auctioneer at the recent Nordoff-Robbins Music Therapy Foundation fund-raiser in New York, industry roastmaster Joe Smith couldn't avoid commenting on the "shifting fortunes" at the Warner Music Group. Sylvia Rhone and Seymour Stein, he noted, were both at the Elektra Entertainment table, "but not making eye contact." Val Azzoli, said Smith, was asking, "You want me to do what?" while Danny Goldberg was "terrified another upheaval would make him CEO of EMI Bolivia." As for the evening's honoree, Ahmet Ertegun "doesn't give a damn what's going on," Smith said.

Eagles Take It To Limit One More Time

THERE ARE SOME ALBUMS you think you'll never see. Like Prince's "The Black Album," which is having a limited release. Like a new Beatles album, which will be issued in December. Like Abba's "Opus 10," which was begun, but never completed. And, like a brand-new Eagles album, which enters The Billboard 200 at No. 1. "Hell Freezes Over" makes its debut at the top, 221/2 years after the Eagles first appeared on that same chart. That's the

fourth-longest span between an artist's chart debut and the artist's first album to debut at No. 1. Who waited the longest? Barbra Streisand was patient enough to wait 30 years and three months between the debut of 'The Barbra Streisand Album" and the No. 1 debut of "Back To Broadway." In second place, Pink Floyd endured 26 years and four months between the debut of their self-titled

first album and the No. 1 debut of "The Division Bell." And, in third place, Eric Clapton had to wait only 24 years and two months between the chart entry of his self-titled debut LP and the No. 1 debut of 'From The Cradle.

The Eagles have the longest chart span in recent memory between albums. The group's second volume of greatest hits was its last album to chart before the new Geffen release. That hits collection debuted 12 years and two weeks ago.

SORRY, WHITNEY: Records are made to be broken or at least tied. Boyz II Men's "I'll Make Love To You" hasn't ceded its No. 1 position to Ini Kamoze or to themselves (more on that in a moment). That means "I'll Make Love To You" is on top of the Hot 100 for the 14th week, tying the record set by Whitney Houston with "I Will Always Love You." Those two singles are the longest-running No. 1 hits of the rock era, and the longest-running No. 1 singles since Francis Craig's "Near You" had a 17week run in 1947.

That keeps the chart suspense hanging for another week-will the Boyz make it 15 weeks, breaking Whitney's record? Will "Here Comes The Hotstepper" step up to No. 1? Or will "On Bended Knee" move from No. 3 to No. 1 and make Boyz II Men only the third act in chart history to succeed itself at No. 1? The other two are Elvis Preslev

and the Beatles.

By moving up 11 places this week, "On Bended Knee" allows Boyz II Men to be the first act with two titles in the top three since the Bee Gees did so for several weeks in a row in 1978 with "Night Fever" and "Stayin' Alive."

PIC RELEASE: There must be a lot of fans of the old yellow-and-black Epic 45 label, back when its hottest

stars were Bobby Vinton and the Dave Clark Five. Why? Because Pearl Jam has faithfully reproduced its design on the cover of its CD single, which rockets 40 places from 58-18. If Pearl Jam knew its singles were going to sell this well, it might have released one before—"Spin The Black Circle" marks the group's maiden appearance on the Hot

FAMILY FEUD: It's a return match between the Hatfields and the McCoys on the Hot 100, according to chartwatcher William Simpson of Los Angeles. This time, Real McCoy is winning, with "Another Night" holding at No. 4. The Juliana Hatfield 3 is way behind, charting at No. 97 with "Spin The Bottle." The last time the two families battled on the Hot 100 was in 1965, when the McCoys were No. 1 with "Hang On Sloopy" and the Righteous Brothers with Bobby Hatfield were moving down with "Unchained Melody."



by Fred Bronson

No.1 Film Interview With The Vampire

The Vampire Chronicles

No. 1 Album Eagles Hell Freezes Over

No. 2 Album Nirvana MTV Unplugged in New York

> No. 8 Album Aerosmith Big Ones

> > Have A Nice Day. We Are.



©1994 Geffen Records, Inc

Public Notice:

People Who Own Bootleg Copies Of Prince's "Black" Album Given Offer of Amnesty

In December 1987, Warner Bros. Records was set to release Prince's newest album—which never had an official name, but has been referred to as "the black album." That album had, as you might guess, an entirely black package, other than the catalogue number. Just before its release, Prince decided not to issue the album, and paid to have all 400,000 copies of the initial pressing destroyed. A few dozen copies survived the purge; one was later auctioned for \$13,500. It's been called "the rarest album ever."

During the years since the withdrawal of "the black album," many counterfeit pressings of it have annoyed the hell out of Warner and Prince.

"The black album?" It's only probably THE most bootlegged album in history!" said David Altschul, Warner Bros. Records' Chief of Legal Outrage.

"And you're gonna. . .what??" he catapulted. "I totally eschew this!"

Since nobody knew what that word means, Warner Bros. Records has now —finally— gone ahead, launching its ONE-TIME, LIMITED RELEASE OF THE BLACK ALBUM.

Warner will sell copies of ("the black album") for a limited time—starting this November 22 and stopping cold January 27 of next year. Starting January 28, Warner will sell it no more. Is that clear? Two months of sales only.

"Huh?" do we hear you ask?

There's more.

WARNERS OFFERS AMNESTY TO OWNERS OF BOOTLEG COPIES

During this sales period, Warner Bros. Records is offering to owners of illegal, bootleg copies of the original album, this offer of amnesty: the first 1,000 people who return their naughty, counterfeit copies of "the black album" to Warner Bros. will receive —for free— a real, new "black album" — CD or cassette, in genuine Warner shrink wrap.

Offer valid only through December 15, 1994. Offer limited to the 50 United States—period. Offer limited to first 1,000 felons. One copy exchanged per felon. No incriminating questions asked. Smoking in balcony only. No firearms permitted. Offer void any place they like to prohibit this kind of stuff. Otherwise, go for it.

To take advantage of this offer, Warner will be setting up the Warner Bros. Amnesty Forgiveness Center.



Those wishing to participate by mail may send their contraband albums to: AMNESTY OFFER, Warner Bros. Records, P.O. Box 6868, Burbank, CA 91505.

HIGHLIGHTS OF THE LATEST PRINCE MARKETING CAMPAIGN:

About all this, Warner is, it appears, dead serious. On release day of "the black album" (Nov. 22), all Warner employees are supposed to dress in black, and Warner is going to turn off all the lights in the building for a 15 minute "blackout." Eye-catching marketing tools, too. First designs for these from Warner's Art Department...



Compact Disc Cover



Postcard (not to scale)



Scene from Promo Video



Poster (not to scale)

...not to mention this "Amnesty Program" thing. Apparently, Warner is considering some kind of "Amnesty Contest," also. (Grand prize winner of that is to be eligible, we hear, for the Federal Witness Relocation Program.)

Prince. The Black Album.



Warner Bros. Records (for a while, anyway)