Billboard® NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

NOVEMBER 5, 1994

IN MUSIC NEWS

Rhino To Reissue Early Robyn Hitchcock Albums

SEE PAGE 18

Modern Rock Radio Roars Ahead

Format's Growth Continues To Surprise

■ BY ERIC BOEHLERT

NEW YORK—As the sea change toward modern rock swells into a tidal wave of interest among listeners, more and more programmers are embracing the music, and the format's growth continues to surprise even its most stri-

DINOSAUR JR

dent supporters.

Virtually across the board, significant ratings gains were the norm for modern rock stations this summer (see box, page 115). The format had already been enjoying one of its strongest years ever, but this latest round of good news is bound to bring in even more players.

"Clearly, we'll see an alternative [station] in every market in America," says Pierre Bouvard, executive VP of the radio research firm Coleman Research. "Whether it's a full-fledged alternative or a top 40 that leans that di-

new rock 102 • ONE

WLUM-MILWAUKEE

rection, this format is for real." His confidence springs not just from newly issued ratings, but from Coleman's latest preference survey among listeners 18-29, which offers a glimpse into the format's future. After being played montages of sample format songs, listeners were asked which they would prefer to tune in. Modern rock's numbers have quadrupled in the survey in just three years.

To date, modern rock's station growth has taken many shapes, including straight format flips (former AC KAMX Albuquerque, N.M., which

L7

changed format last week), album rock stations embracing more of the sound (WMMS Cleveland, which now considers itself a modern rock outlet), top 40s evolving in that direction (WHYT Detroit), and other top 40s simply toying

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Shake-ups Resound Through Warner Family Of Labels

Waronker Era To End

■ BY CRAIG ROSEN

LOS ANGELES—More than any other label, Warner Bros. Records has built an artist roster founded upon close relationships with its top executives. Now, the label's almost family-like atmosphere may be in jeopardy as Lenny Waronker, Mo Ostin's hand-picked successor, has opted not to accept the position of CEO.

Pictured, from left, are Mo Ostin, Joni Mitchell, and Lenny Waronker.

However, Waronker says he will

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Elektra Fires 40

■ BY CRAIG ROSEN

Three months after the appointment of Sylvia Rhone as chairman of Elektra Entertainment/EastWest Records America, the combined entity has opted to eliminate personnel with overlapping duties.

On Oct. 26, approximately 40 people in the Elektra and EastWest promotion, marketing, publicity, and A&R departments on both coasts were

(Continued on page 121)

Sony Throws Hat In Multimedia Ring With Dep't Led By Ehrlich

■ BY MARILYN A. GILLEN

NEW YORK—Sony Music Entertainment, which has been something of a sleeping giant on the new-technology front, has stirred, and can be expected to cast a long shadow in the coming months and years.

EHRLICH

Sony president/COO Tommy Mottola signaled the multitiered music company's expected higher profile in announcing

(Continued on page 119)

Labels Debate Effects Of Mix-Tapes

Dance Music Community Fears Impact

■ BY LARRY FLICK

NEW YORK—The dance music world is starting to feel the effects of a potentially crippling trend, as illegal mix-tapes burgeon into a lucrative cottage industry.

Sequenced and blended together by beats or styles, these tapes are designed to re-create the atmosphere of a nightclub. They are priced between $5 and $15 each, and typically contain 10-15 tracks by various artists that have not been legally licensed from record companies.

The music ranges from familiar major-label hits to independently released singles, and frequently it is already commercially available. Among the acts currently turning up on mix-tapes are Living Joy, Reel 2 Real, E.G. Fullalove, M People, Crystal Waters, Sabrynnah Pope, and Liberty City.

The Billboard Report

Although mix-tapes have been available on street corners and at

(Continued on page 28)

A Rap Promo Tool

■ BY J.R. REYNOLDS

LOS ANGELES—While the dance community increasingly is voicing its concern over lost revenue from the sale of unauthorized mix-tapes, record executives in the hip-hop field see the tapes as an important promotional avenue for new artists.

In fact, many label promotion departments service their hip-hop releases to streetwise rap club DJs—known as tapemasters—who create the tapes.

Selling the cassette compilations violates federal copyright law and some states' true-name-and-address and anti-bootlegging statutes.

(Continued on page 28)

Buena Vista Halts Street Date Snafus With Strict Rules

■ BY EILEEN FITZPATRICK

LOS ANGELES—The video industry let out a collective sigh of relief last week as "Snow White And The Seven Dwarfs" made its video debut without the rash of street-date violations that plagued "Jurassic Park" three weeks ago (Billboard, Oct. 15).

To combat the potential problem, Buena Vista held back shipments of the title until the last possible moment.

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GLOBAL MUSIC PULSE

Laibach Brings New Meaning To Old Hits

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Chinese Rockers Hope To Break Out Of Mainland

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Majors To NARM: Support The Cassette

Configuration Still A Priority, Distributors Say

■ BY ED CHRISTMAN

PHOENIX—With neither the MiniDisc nor the digital compact cassette winning the public's fancy as yet, the presidents of the six major distribution companies used the NARM Fall Conference as a forum to reaffirm their commitment to the analog cassette.

At the National Assn. of Recording Merchandisers Retailers and Wholesalers conferences, held concurrently Oct. 21-26 at the Arizona Biltmore here, the six major distribution presidents used a "State Of The Industry" panel discussion to decry the trend toward reducing cassette inventory in stores. The majors had already voiced their concerns about this trend at NARM's annual convention, held in March.

In Phoenix, Paul Smith, chairman of Sony Music Distribution, said, "I am really concerned about some accounts' attitudes toward the cassette. We are doing about 40% of our business on a unit basis in the cassette. It is still a very significant business, and yet I hear from retailers asking about 'how do we work out of the cassette business?' I don't want to work out of it."

As of the week ending Oct. 23, cassette album sales year-to-date totaled 179.9 million units, down 8% from the 195.5 million units sold in the same period last year, according to SoundScan. Overall album sales so far this year break out to 58.3% CD and 41.6% cassette on a unit basis.

But while cassette sales are on the downswing, Cema president Russ Bach said that the format's decline will abate, and estimated that in 1998 the cassette will account for about 20% of the business on a unit basis. "There are concerns that it will die, but we want to send a loud and clear message that we support the cassette," Bach told Billboard.

Cassette sales seem to have been affected by the popularity of the CD, which has increased 21.4% in 1994 unit sales to date compared to the same period last year, according to SoundScan.

But distributors argue that CD penetration hasn't been even, and that jazz and other adult musical genres do a much stronger business in the format. Consequently, accounts that specialize in those genres have strengthened CD while decreasing their commitment to cassette.

Typically, accounts that cater to an older shopper have downsized their cassette inventories, in many cases nearly eliminating catalog titles to concentrate on current product in that format. On the other hand, rackjobbers and accounts that specialize in urban music say that cassettes still dominate their business on a unit basis. Steve Strome, president of Troy, Mich.-based Handleman, says his company's cassette business accounts for about 60% of sales on a unit basis.

In response to the concerns voiced by the majors, some accounts challenged the manufacturers to forgo onerous policies or returns penalties on the cassette. When vinyl was on the decline, manufacturers switched to one-way sales, disallowing returns. PGD president Jim Caparro countered, "We have to challenge you to keep the cassette in the store. But when you reduce the cassette and we are looking at more costly returns, then something has got to give."

While the majors say they continue to support the cassette, Sony and Philips have tried to establish the MiniDisc and DCC to replace it. But distribution and account executives say MD sales have been light so far, while they characterize DCC as "dead in the water." During the panel, BMG president Pete Jones said, "We are just as concerned about the successor format, and as of now, there is no successor configuration."

Smith pointed out that while cassette sales have declined, cassette hardware sales are up slightly. "The cassette is a huge part of our business," Smith told Billboard. "There is no doubt that the MD is the replacement for the cassette, but we still have to work up to it." Sony continues to promote the format, he says.

As for DCC, PGD's Caparro told Billboard, "PolyGram will continue to support Philips' strategy toward the DCC," but he declined to comment further. Philips, the Dutch conglomerate, developed DCC and owns 80% of PolyGram.

FTC Launches New Chapter In Its Probe Of Music Industry Practices

PHOENIX—After more than six months of silence that industry executives hoped signaled the end of the Federal Trade Commission's investigation into music business trade practices, the government agency has initiated a new round of exploration, seeking more information from some major record companies.

Industry executives subpoenaed in mid-October by the FTC differ on the status of the inquiry. Some executives maintain that the latest information requests from the FTC represent a continuation of its probe, while others suggest that the investigation has entered a new, upgraded stage.

In late July 1993, the FTC sent letters to the six majors stating that it had begun a "preliminary inquiry" investigating whether the anti-used-CD policies of some majors violated Section 5 of the FTC Act. That code "prohibits unfair or deceptive acts [or] practices and unfair methods of competition" (Billboard, Aug. 14, 1993). But the probe soon widened beyond the used-CD controversy, with the FTC requesting information on a number of fronts, including minimum-advertised-price policies; how co-op advertising dollars and free goods are allocated to accounts; and whether the six majors were communicating with one another on price information (Billboard, Oct. 23, 1993).

In May, the presidents of the major distributors were subpoenaed to testify, but since then the FTC appeared to back off the investigation, and label and distribution executives were generally of the opinion that "no news is good news."

But in the week beginning Oct. 17, some of the majors were contacted by the FTC and asked to supply more informtion.

At the National Assn. of Recording Merchandisers Fall Conference in Phoenix Oct. 21-26, sales and distribution executives declined to comment on the latest developments in the FTC probe.

But some executives privately suggested that the probe had moved beyond the "preliminary inquiry" stage to a formal investigation that would involve the FTC issuing what is known as an "adjudicative" complaint. These executives say that, for the first time, the FTC has moved beyond distribution to specifically request information from the individual record labels.

(Continued on page 121)

THIS WEEK IN BILLBOARD

PUBLISHERS DEVELOP YOUNG TALENT

As rhythm-based music assumes an ever-larger place on top 40 playlists, publishers have placed greater emphasis on finding and training new songwriters and producers for the genre. Larry Flick reports. **Page 18**

GERMANY'S ECM LABEL MARKS 25TH

With an overall sonic identity as unique as the beautiful, introspective graphics that adorn its albums, the Munich-based ECM label has spent 25 years building a reputation for creative integrity. Bradley Bambarger has the story. **Page 49**

BERRY GORDY SPOTLIGHT

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VIDEO RETAILERS SEE THE FUTURE

Eileen Fitzpatrick reports from the Oct. 17-18 Hollywood 2000 conference, where retailers were advised to brace themselves for an onslaught of products in new and unfamiliar hi-tech formats. **Page 97**

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Retailers Make Room For Slew Of Hot Titles

■ BY BRETT ATWOOD

LOS ANGELES—Retailers are preparing for an active holiday season, as a tide of platinum-level acts hits stores in the coming weeks, including new releases from Pearl Jam, Nirvana, the reunited Eagles, former Led Zeppelin members Jimmy Page and Robert Plant, Mariah Carey, and Aerosmith.

Other artists in the hot autumn crop include the Black Crowes, Megadeth, Tom Petty, Sting, and Frank Sinatra.

There are 14 albums due in November from acts that achieved platinum status with their last releases, all but two of which will hit stores on or before Nov. 15. That is a slight increase from the same period last year, when 11 platinum-history albums were released.

For some retailers, the plethora of November releases is too much too late. "Too many titles are coming out in the same two-week period," says Natalie Waleik, senior buyer for the 12-store, Boston-based Newbury Comics chain. "All of this activity is kind of later than we would like it to be. With most of the heavy hitters coming in November, we won't have quite as long a sales period to capitalize on the Christmas rush."

The abundance of A-grade material may leave some retailers short on prime display space. "The labels saved all their good eggs for the final stretch," says John Artale, purchasing manager for the 135-store, Carnegie, Pa.-based National Record Mart chain. "Some of these releases are likely to get lost in the shuffle. We'll just have to do our best to make room for them all."

Retailers contacted by Billboard say the season's top sellers will likely be "Hell Freezes Over" by the Eagles (Geffen, Nov. 22); "No Quarter," the soundtrack from the recent MTV special "Unledded" by Page and Plant (Atlantic, Nov. 8); "MTV Unplugged In New York" by Nirvana (DGC, Nov. 1); and "Vitalogy" by Pearl Jam (Epic, Dec. 6).

"There was definitely a quieter summer at retail for us," says Waleik. "It's strange to have this sudden flurry. Pearl Jam isn't even out

(Continued on page 122)

Multimedia Focus For Billboard Confab

Trade To Explore Music & Video Link

LOS ANGELES—Billboard's 16th annual Music Video Conference is charting a course through the multimedia universe with its first Multimedia Expo and a series of panels to illuminate the link between traditional music video applications and the myriad interactive options now emerging in the recording industry.

The conference opens Wednesday (2) at the Loews Santa Monica Beach Hotel in Santa Monica, Calif. On that day, the Music Video Assn. will hold its annual meeting at 3 p.m. in the hotel, followed by a cocktail reception sponsored by Kodak.

The event wraps Friday (4) with Billboard's Music Video Awards, hosted by Buster Poindexter, whose current Forward/Rhino album, "Buster's Happy Hour," provided the inspiration for the VH1 program of the same name.

Top awards nominees include rapper Coolio, rockers Green Day, jazzy hip-hoppers US3, and contemporary Christian artist Steve Taylor.

MORGADO

POINDEXTER

Bob Morgado, chairman/CEO at the Warner Music Group, will deliver the conference keynote speech on Thursday (3). Among other topics, Morgado is expected to outline Warner Music Group's foray into the development of multimedia products, as well as its ongoing tests of interactive television programming.

Morgado's comments will set the stage for a series of marketing and promotion panels, starting with a session titled "Show & Sell," moderated by Billboard music video editor Deborah Russell. The panel will explore the various methods employed by programmers to exploit the music video's commercial potential as a stimulus to move a variety of goods—including audio and video titles—via mail order. Panelists will include Mark Rosenthal of MTV Networks; Chris Parr of MOR Music TV; J.W. Roth of syndicated program MAX-MUSIC; and David Sams of the infomercial production firm David Sams Industries.

The direct marketing panel will be followed by two multimedia sessions. "Creating Software For Multimedia" will be moderated by Ted Cohen, a consultant to Philips Interactive Media. Panelists will share their definitions of the "killer applications" that ensure a marketable title. Speakers will include Norman Beil of Geffen Records, Alex Melnyk of MCA Records, Matt Farber of MTV, Brad Auerbach of Philips Interactive Media, Marc Canter of Canter Technolo-

(Continued on page 130)

Road Trip. Members of Mercury group Bon Jovi chatted recently with Pyramid Radio executives at the Four Seasons Hotel in Boston. The visit was part of Bon Jovi's six-city promotional tour in support of its new greatest hits album, "Cross Road." Shown, from left, are Steve Rivers, VP of programming, Pyramid Radio; David Leach, senior VP of promotion, Mercury Records; Richie Sambora, Bon Jovi; Ed Eckstine, president, Mercury Records; Jon Bon Jovi; and Richie Balsbaugh, executive officer, Pyramid Radio.

Brandenburg Gate Setting For First MTV Euro Awards

■ BY DOMINIC PRIDE

LONDON—In the shadow of a monument that for 40 years symbolized the division of a continent, MTV is planning its first awards show for a united Europe, with Ireland's Therapy?, Iceland's Bjork, and Belgium's Deus among the nominees.

Berlin's Brandenburg Gate will provide the backdrop for the European Music Awards, to be held Nov. 24 and transmitted live via MTV's international networks.

Performers at the awards will include Ace Of Base, Roxette, Aerosmith, Bjork, Take That, and Therapy?. Among those lined up to present awards are Neneh Cherry, Youssou N'Dour, East 17, and Megadeth's Dave Mustaine.

MTV Europe has assembled what it terms its "dream team" for the European Music Awards, headed by producer Ned O'Hanlon, who was executive producer for U2's dazzling Zoo TV world tour. The team includes photographer and director Anton Corbijn as creative consultant, Grammy Awards show producer Ken Ehrlich as production consultant, video director Bruce Gowers, and lighting designer Allen Branton.

All will work with MTV Europe executive producer Sara Martin, who assembled the team.

Corbijn has directed videos for U2, Nirvana, and Depeche Mode, among others, and has provided characteristically grainy, monochrome cover artwork for artists including U2 and Germany's Herbert Groenmeyer.

Ehrlich's credits include TV specials for Rod Stewart and Stevie Wonder, and he has been involved in the TV production of the Grammy Awards for the last 14 years. Gowers has directed more than 350 music videos for artists such as Genesis, Prince, and Michael Jackson.

"The quality is what you'd expect from any international awards show," says MTV Europe's president, creative

(Continued on page 22)

Front Row, Rhino Fight To Be (Temporary) King Of Beasts

■ BY SETH GOLDSTEIN

NEW YORK—The pride of lions is at stake.

While Disney concentrates its energies on "Snow White," two home video independents are scrapping over which has the rights to a precursor to the studio's next sure-fire multimillion-unit hit, "The Lion King," due Feb. 28, 1995.

The title at issue is an animated, made-in-Japan television series from the 1960s called "Kimba The White Lion." New Jersey-based Front Row Entertainment claims it has already nailed down a license from Krypton International in Palm Beach, Fla., to release the first batch of TV episodes in January. Krypton, affiliated with Front Row, bought the U.S. rights from Marubeni, a Japanese trading company.

Rhino Home Video sees things differently. "We've agreed in principle to acquire 'Kimba The White Lion' " from a source other than Krypton, says video VP Arny Schorr. "If someone is making representations [that] they have those rights, they'll probably get a letter." Schorr hopes to have two double-episode "Kimba" cassettes out in January at $9.95 each. They'll be on Rhino's new Acme Video label, established for titles outside Schorr's usual mix of horror, comedy, music, and kid vid. Acquisitions that "might be counter to Rhino's image" qualify, he says.

Front Row would like Acme to pass on "Kimba." VP Robert Janeczek says attorneys from the two sides are talking. "Krypton is not dealing with them," he says. "We're trying to find out who is."

A January start is vital regardless of who releases the series. "Kimba" and a Marubeni-financed sequel, "Leo the Lion, King Of The Jungle," have animated characters similar to those in Disney's "Lion King." In fact, the Japanese producer complained that it had not been properly credited by the studio, and asked Disney to correct the omission.

But "The Lion King," the second-highest-grossing movie of 1994, will brush aside the competition when retail sales commence Feb. 28. (National advertising is set to begin March 3.) So the earlier in the new year that "Kimba" arrives, the more time the series will have to feast on "The Lion

(Continued on page 123)

Mazza, Maher Set Up Shop In Nashville, L.A.

Shelby Lynne Is First To Sign With Label/Mgmt Firm

■ BY EDWARD MORRIS

NASHVILLE—Magnatone Entertainment has opened its headquarters here, housing a record label, publishing company, management company, and joint-venture merchandising setup all under its umbrella.

Magnatone is headed by Jim Mazza, who most recently ran Morgan Creek Records and was chairman of the EMI label before that, and Brent Maher, former producer for the Judds. Mazza, who holds the CEO title, will be stationed in Los Angeles. Maher is president of Nashville operations.

"One of the reasons we have a satellite office in Los Angeles is to make sure that we don't lose opportunities that come from that end of the entertainment business—television and film," says Mazza.

Still in the process of staffing, Magnatone Entertainment has already appointed Nick Cua as executive VP and COO, Dianna Maher as VP of Magnatone Music Publishing, and Bob Burwell as VP of marketing. Burwell will also work with the management division.

By January, Brent Maher says, there should be about 14 on the Nashville staff. Among those will be a promotional team and a media rep.

Shelby Lynne, who was with Mazza on Morgan Creek, is Magnatone's first signing. Maher is producing the acclaimed but hard-to-format artist, who has recorded everything from hardcore country to big band.

"You can't run away from a talent like Shelby Lynne just because she doesn't fit in the normal way of doing business," Maher says. Lynne is also signed to Magnatone Management.

Mazza and Maher maintain that the label will have an eclectic roster, which they expect will include 12 or so acts. "We've even got a jazz artist in pre-production," Maher notes.

"We're really trying to make music that may not have a particular format," Mazza says. "We're going to let the music sort of find its own audience . . . From a promotional perspective, we do have to recognize the various categories. But our promotional people will be as open-minded as we can make them."

Maher says, "I think we are going to have a focus of a sort, and country [music] is certainly part of it . . . We've got a couple of artists who we're looking at in [the traditional country] area. And we've got some artists who are on the contemporary side of country, but still very 'formatable.' Then we have some other artists we're talking to who are really a lot closer to [album alternative]. That's really quite a broad spectrum. And the people that we're bringing on board are going to be people who have an appreciation for all of that."

(Continued on page 23)

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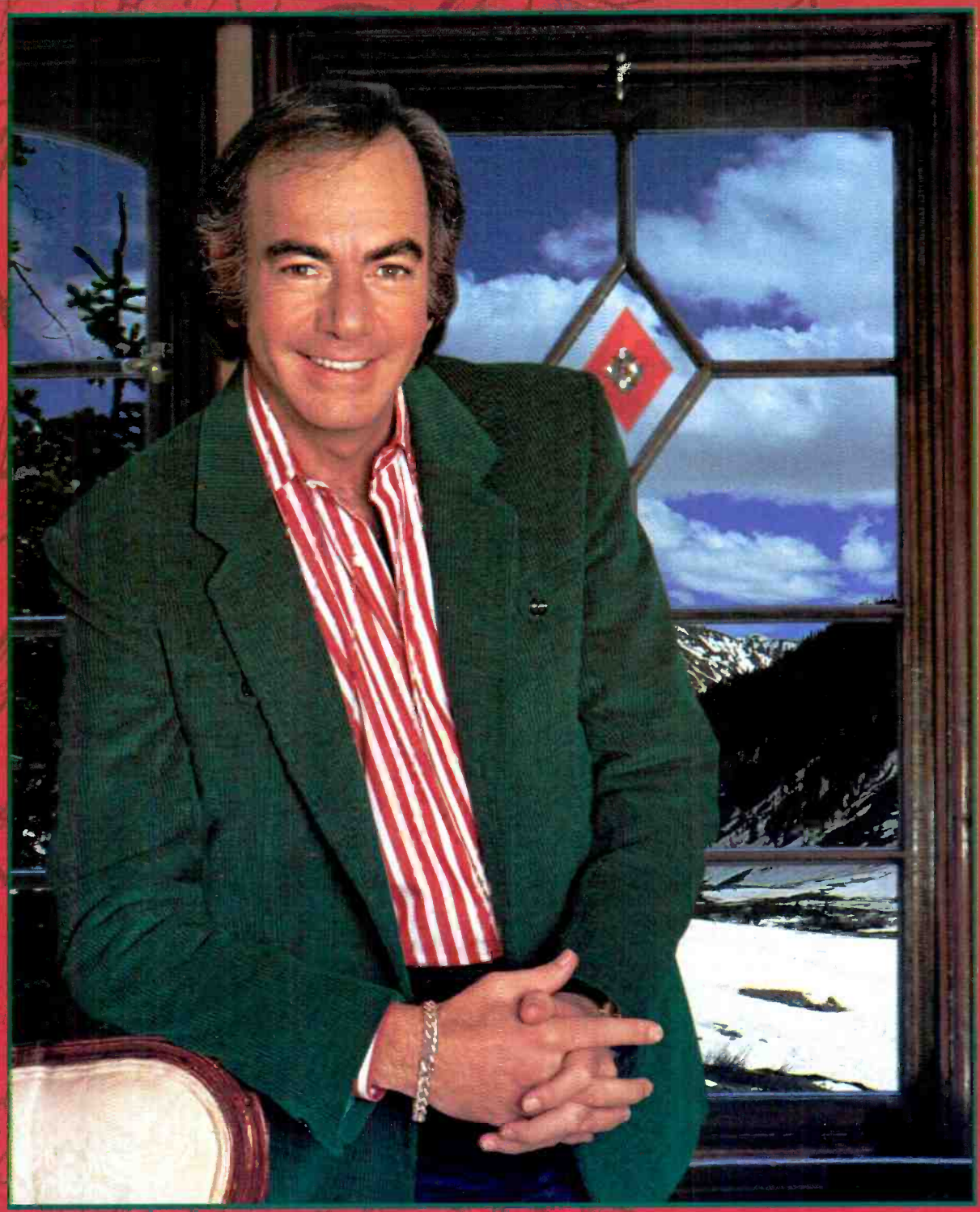

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Commentary

Countering Bootlegs Demands Vigilance

■ BY MARGO LANGFORD

Last June, the IFPI launched the largest anti-bootleg action in its history. Prince, U2, Madonna, Guns N' Roses, Phil Collins, and Bon Jovi combined forces to lodge complaints in an Italian court against five large Italian-based companies supplying significant quantities of unauthorized live recordings, or bootlegs, to most of the world's music markets.

The case was the result of hundreds of complaints by members and the collation of evidence that took more than one year to gather. Legal action could never have been initiated without the help of key industry executives, who assisted in persuading these major artists to participate. None of them will personally benefit from these court cases, since the remedies sought are injunctions against production and distribution of the relevant bootlegs, as well as a clarification of the law. However, the foresight and courage of these artists will ultimately benefit the entire industry.

Historically, bootlegs have been seen as flattering and had a rather racy cachet. However, much more is at stake.

Bootlegging is now a multinational, multimillion dollar activity, illegal in many countries. Bootlegs compete for shelf space and sales with authorized recordings. Many artists have witnessed this phenomena while on concert tours. Sometimes a particular bootleg is released to coincide with the tour, long before the artist can even consider the merits of, or make arrangements for, the release of an official version. Bootleggers are undoubtedly being unjustly enriched by the enterprise of others, both the artists and those who finance, market and develop them.

Artists also cannot control the quality of bootleg recordings being released in their name, with their photograph or image. Bootleggers do not pay artists royalties, so they also unfairly compete with the authorized record company releases, which must include royalties in the costs.

And finally, the consumer may now be deceived into buying a bootleg CD inadvertently. Sometimes, bootlegs are presented with copycat packaging, or misleading descriptions. Often, there is no reference to the fact that the recordings are made from unauthorized concert performances.

Perhaps there is a reluctance for both industry insiders and its critics to take bootlegging seriously, because it is perceived that the victims are the major artists, who are not generally economically disadvantaged. However, the public can also lose out, when potential profits are lost that may have contributed to the promotion of new talent or the production of specialty recordings.

One might imagine that anyone responsible for the bottom line at a record company or artist's management firm would not intentionally permit this activity to continue unchecked. However, even insiders sometimes hold the antiquated view that bootlegging is a marginal phenomenon, relegated to the obsessive fan. As a result, the IFPI must often struggle to get the necessary documentation from artists that is required to pursue this infringement in the courts.

What is sought from record executives is simple. We need a direct contact to explain the problem and to present the artists with "ready to sign" papers, which grant permission to pursue bootlegs on their behalf.

This is required because, in many jurisdictions, including most European countries, the artists must bring the case, since the lawsuit is based on the personal "performance" right of the artist. The artists may have consented to this production, and therefore the courts will not take the objection seriously unless clearance is verified and documented.

Under the law in the United Kingdom, both civil and criminal proceedings can generally be issued directly by the record companies or their rights body, the British Phonographic Industry, without the need to involve the artist, which has resulted in the initiation of many more cases. In fact, the BPI has had a record year for bootleg raids, with increased police awareness and concern expressed from Department of Trade & Industry Minister, Patrick McLaughlin.

'We must remain vigilant'

Margo Langford is senior legal adviser at IFPI.

For Prince, who is bootlegged more often than any other artist, it is largely a matter of artistic control. He approached Warner Music and his publishers, Warner/Chappell, to hire a private U.S.-based company called GrayZone with a wide brief to identify the perpetrators of all unauthorized goods exploiting Prince (Billboard, June 11). To date, GrayZone has logged more than 400 different Prince bootlegs, found in virtually every key territory.

They have also discovered that recordings can now be distributed through public access databases, such as the "Internet" system. Internet was designed for universal, open access to data exchange. As a result, anonymous users can input digital sound recordings that can be downloaded undetected anywhere in the world. This technology illustrates the need for personnel at compact disc and cassette factories to vet suspicious orders, since they may now be the first to detect rights infringement.

There is no doubt that with the very rare exception, the first fixation of the concert constitutes an unauthorized activity. Indeed, concert organizers generally ensure that tickets explicitly prohibit copying, and often patrons are screened for recording equipment. It therefore follows that many of the concert recordings must have been recorded either from the sound feed at the concert venue, or on smuggled equipment, which results in very poor quality versions. Other concert performances have been recorded from radio and television broadcasts.

That this activity is then sanctioned by subsequent licensing by mechanical rights bodies is an absurdity, given modern economic thinking. However, as many of the bootlegged artists have found to their dismay, even when, as songwriters, they object to the licensing of their songs to bootleg companies, some authors' societies still continue the policy of issuing mechanical reproduction licenses for unauthorized live concerts. IFPI advocates that all rights should be cleared before licenses are issued.

The steps taken by the European Commission and the GATT TRIPS negotiators to outlaw this practice are welcome initiatives, but local compliance with treaties and directives is slow, and implementing legislation is not yet widely apparent. In Europe, Article 6, Chapter II of the Rental Directive came into force in July and explicity grants performers and broadcasters the right to authorize or prohibit the fixation of performances. Only two of the 10 European Union countries required to upgrade laws in compliance with the directive have done so.

Therefore, we must remain vigilant. With less than one year before performers' rights become universal under GATT, there is no time for complacency. We must ensure that governments pass the enabling legislation to protect performers' creative and economic interests. We must also enforce these rights when they come into being.

Excerpted by Billboard from Langford's article in the IFPI newsletter "For The Record."

LETTERS

DISCOUNTERS MENACE INDIE RETAILERS

Independent retailers are increasingly under very real attack from mass merchandisers such as Best Buy and Circuit City.

It is not in the best interests of the major labels to allow these pricing practices to continue. Such pricing erodes the perceived value of CDs by erroneously confirming the public's belief that CD prices are too high. No less important, though, is the simple fact that continued price wars will drive many independent stores (and, I suspect, some chains) out of the business. The end result is less competition and fewer outlets for new artists. Clearly, all record manufacturers have a vested interest in maintaining a healthy, competitive marketplace and a high perceived value of their products.

Independent retailers should not try to beat these discounters at their own game. Best Buy and their ilk are making a killing selling appliances while indies struggle selling music. Indies can de-emphasize or not carry what the discounters do, and emphasize product lines they don't offer (used CDs, indies, deep catalog, imports), or products with a high markup (accessories, T-shirts). In advertising, indies can stress selection and service, not price. We cannot count on help from the majors. We must define and capture our own niche in the marketplace.

As it did during the used-CD debacle, PGD has blazed a trail in the war on predatory pricing (Billboard, Aug. 20). Each of the remaining five majors should follow PGD's lead in refusing service (be it direct, one-stop, or rack sales) to any retailer who prices below wholesale. In the end, only these chains will benefit from predatory pricing; when they are the only retail outlets left standing, they will be able to dictate terms to labels, distributors, and artists alike.

Randy Anthony
Manager
ABCD's
Houston

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LIFEbeat Aims For $1M In Holiday Benefit Campaign

■ BY MELINDA NEWMAN

NEW YORK—Less than three years after its formation, LIFEbeat, one of the music industry's main AIDS-relief organizations, may break the $1 million fund-raising mark for 1994.

With two pivotal events remaining this year—CounterAid retail week Dec. 1-7, and a Christmas card campaign—LIFEbeat executive director Tim Rosta feels optimistic about the organization's chances. Major funds have already poured in this year, including $243,000 received from the Barbra Streisand Foundation from ticket sales from her New York concerts.

For the first time, LIFEbeat will offer its own line of holiday cards, which, if the entire order sells out, could earn LIFEbeat $347,000, according to Rosta.

The card line was the idea of LIFEbeat volunteer Carin Savel-Lowery, whose husband, Calvin, an art director at Arista Records, died of AIDS-related causes last year.

The cards were designed by art

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3 Chinese Acts Get Push In Taiwan

Airplay Barriers Don't Faze Magic Stone Label

■ BY GLENN SMITH

TAIPEI—Three mainland Chinese artists are hoping that the release of their albums in Taiwan could signal the first significant acceptance of Beijing's underground rock movement outside China.

New recordings by Dou Wei, He Yong, and Zhang Chu first reached Chinese stores in June, and debuted in Taiwan earlier this month. The delay gave their label, Magic Stone, enough time to prepare to promote them in a market with few media channels for alternative music.

Magic Stone's overseas promotion manager, Dennis Yang, says, "We cannot expect major support from the three local TV networks [CTV, CTS, and TTV]. That is a cruel reality for us."

Instead, Magic Stone will rely on the Pan-Asian music video station Channel V, and on Taiwan's cable channels, for exposure. Airplay will incorporate videoclips and artist interviews as well as a program offering a retrospective on Beijing's underground band scene.

Magic Stone was launched by Taiwan's Rock Records in 1991 to develop mainland Chinese acts.

Other promotions for the Mandarin-language releases will include print advertisements in local newspapers, radio spots on English-language station ICRT, and in-store events at Tower Records and other retailers.

The total promotion budget for the three artists is about $56,000, says Yang, significantly less than the $100,000-$200,000 normally allocated to new-artist promotion on the country's major TV channels.

Magic Stone says it has sold about 200,000 units of each artist in China since June, and forecasts sales of about 100,000 copies in Taiwan during the next 12 months. Industry observers here call the estimates overly optimistic for anything alternative. Indeed, that figure is considered a success for mainstream Mandarin pop (Mandopop) singers.

The big problem facing artists from China is a virtual ban on their music by Taiwan broadcast media. Also, Chinese acts cannot make promotional appearances because, for political reasons, mainlanders are officially barred from traveling to Taiwan.

Even without these barriers, TV

(Continued on page 119)

Indie Catalogs Reap Benefits Of Alums' New Hits

■ BY CHRIS MORRIS

LOS ANGELES—Independent rock labels are discovering that there is gold in their catalogs, as hot, current major-label albums by former indie acts are firing the groups' old records on Billboard's Top Pop Catalog Albums chart.

This week, Nine Inch Nails' 1989 TVT Records album "Pretty Hate Machine" holds the No. 1 position on that chart for the sixth week in a row. The album sold more than 10,000 units last week, according to SoundScan.

Green Day's two albums for Berkeley, Calif.-based Lookout Records, "Kerplunk!" (1992) and "39/Smooth" (1990), appear on the chart this week at No. 20 and No. 27, respectively. SoundScan says that the former sold more than 5,000 units during the week ending Nov. 5, while the latter moved approximately 4,700.

Nine Inch Nails' conquest of the catalog chart undoubtedly has been aided by the popularity of the alternative band's current Nothing/TVT/Interscope album "The Downward Spiral," which stands at No. 37 on The Billboard 200 this week and has already been certified platinum. The band also appears on the Nothing/Interscope soundtrack to "Natural Born Killers," No. 57 this week; NIN leader Trent Reznor had a major role in creating the soundtrack for the Oliver Stone film.

NIN also was one of the high-profile acts at the recent Woodstock '94 festival.

However, Steve Gottlieb, president of New York-based TVT, notes that "Pretty Hate Machine," now in its 59th week on the catalog chart, was a strong seller long before the band's current success. He also maintains that the album was selling well, even

(Continued on page 119)

Hoot And A Holler. The members of Hootie & the Blowfish try on Billboard/Popular Uprisings T-shirts to celebrate their ascent to the top of the Heatseekers chart with their album, "Cracked Rear View." The Atlantic release, which bowed at No. 1 on Heatseekers in the July 23 issue, bullets this week to No. 44 on The Billboard 200. Showing off their shirts, from left, are bassist Dean Felber, guitarist Mark Bryan, vocalist/guitarist Darius Rucker, and drummer Jim "Soni" Sonefeld.

Rhino Enters Label Venture With Library Of Congress

■ BY BILL HOLLAND

WASHINGTON, D.C.—Rhino Entertainment and the Library of Congress have signed a five-year licensing and production agreement to release compilations of audio and video recordings culled from the library's extensive sound recording, broadcast, and film collections.

The initial compilations, according to Rhino president Richard Foos, will feature archival spoken-word recordings. They will be followed by music and video releases chosen on the basis of research by Rhino A&R executives.

The new collections will be released on a new imprint, Rhino/Library of Congress. It will be distributed by Rhino through its separate distribution agreement with Atlantic Records, which in turn is distributed by WEA worldwide.

The first project slated for release under the new agreement will be a three-CD boxed set, "Great Presidential Speeches." A release date is set for fall 1995.

"The library is a mother lode of material," Foos says. "And since the speeches and some other spoken-word materials were already in the public domain, we decided to move on that first. Of course, there's a huge amount of music at the library, and we still have to find out all that's there. Also, we're going to have to research the rights first and get the clearances."

According to Foos, Rhino's head of A&R, Dave McLees, and James Austin, its senior director of A&R special projects, will travel to Washington in March to begin investigating the wellspring of sound recordings, vintage radio and TV shows, and films in the library's motion picture, broadcasting and recorded sound division.

Although the pact is the first large-scale licensing and production deal between a label and the library, Rhino joins a number of labels that have begun mining this national resource.

Sony and indies Ryko, Rounder, Biograph, and jazz label Musicmasters are among the recent prospectors searching through the archival gold in the stacks.

Sony found pay dirt in the library's World War II V-disc collection (a U.S. Armed Forces label created for GIs), discovering and releasing rare Frank

(Continued on page 131)

Oldfield Pioneers Music/Cyberspace Border

WEA 'Distant Earth' CD Offers Bonus Multimedia Track

■ BY MARILYN A. GILLEN

NEW YORK—Mike Oldfield's forthcoming WEA Records album is adamantly about the future, from its source (a science-fiction novel by "2001: A Space Odyssey" author Arthur C. Clarke) to its groundbreaking inclusion of a bonus multimedia track on a regularly priced CD.

"The Songs Of Distant Earth," which follows Oldfield's 2-million-selling 1992 release "Tubular Bells II," launches Nov. 14 in Europe and early next year on Reprise in the States. When it hits, it will mark the highest-profile merger yet of the traditional album and the emerging world of CD-ROMs—and the highest-profile measure yet of consumers' interest.

WEA Records, a unit of Warner International, says the album's jewel box will be stickered to alert consumers to the inclusion of the multimedia track, which can be accessed by buyers owning a multimedia computer or CD-ROM drive. Other buyers will still have the equivalent of a standard album, except they will need to skip over the first track when playing it back.

WEA Records head of international Mark Crossingham says that traditional marketing efforts for the album will be expanded to tap into the new pipelines generated by the multimedia component, such as placing ads in computer magazines, placing the product in the interactive-display stations in record stores, and running in-store and in-window video demos of the CD-ROM clips. Ads also will tout the bonus clips.

OLDFIELD

The science-fiction angle, including liner notes written by Clarke, is another novel aspect that will allow WEA to push the album through a variety of publications and other related channels.

"Nobody's pretending this will sell millions more albums yet," says Crossingham. "But, together, it brings in a new audience we might not have gotten, and also gives something extra to fans buying the album."

"Every CD gives you 680 megabytes of space," says Brendan McNamara, head of interactive production company Balanda Multi-Media and producer of the interactive portion of Oldfield's album. "And most albums use only about 400 of those megs. So there is a perfect opportunity to drop something extra in, just as a bonus."

The "something extra"—in this case, about six minutes' worth of 3D computer-generated material—evolved naturally from Oldfield's creative process, he says.

"I was having difficulty in the be-

(Continued on page 122)

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Allen Remembered As Top Rock'n'Roll Saxophonist

■ BY CHRIS MORRIS

LOS ANGELES—For many, Lee Allen, who died of cancer Oct. 18 in Los Angeles at age 67, was *the* rock'n'roll saxophone player.

"There was no rock'n'roll saxophone until Lee Allen," says Phil Alvin, who played with Allen in the L.A.-based band the Blasters. "Lee Allen is one of the most important instrumentalists in rock'n'roll."

Drummer Earl Palmer, whose career in New Orleans paralleled Allen's, says, "Prior to the guitar, it was the tenor sax that played the solos on the rock'n'roll records, and I don't know anybody who played more than Lee Allen . . . Lee was a phenomenal player." Allen's career as an instrumentalist spanned nearly five decades.

A powerful tenor player whose fat tone bore the influence of his favorite instrumentalist, "honker" Illinois Jacquet, Allen was a linchpin of New Orleans' studio scene during the '50s.

ALLEN

He recorded prolifically in that setting, appearing on the biggest hits by Little Richard and Fats Domino. Other Crescent City notables he played behind included Huey "Piano" Smith, Smiley Lewis, Lloyd Price, Professor Longhair, Shirley & Lee, Clarence "Frogman" Henry, Earl King, Guitar Slim, Ernie K-Doe, Tommy Ridgley, and Frankie Ford.

(Continued on page 123)

Miller Leaves Legacy Of Seminal Albums

Producer For Rolling Stones, Spencer Davis, Traffic Was 52

■ BY MELINDA NEWMAN and PAUL VERNA

Jimmy Miller, who produced seminal albums by the Rolling Stones and Traffic and more recently worked with such acts as Primal Scream, died Oct. 22 of liver failure. He was 52.

"Jimmy Miller was Island's first in-house producer, working with artists like Jimmy Cliff, Spooky Tooth, the Spencer Davis Group, and, later on, Traffic," says Island Records chairman Chris Blackwell. "He had a great song sense, a great rhythmic sense. He brought an American feel into what was happening in England at the time. He always brought such creative enthusiasm and positive attitude into the studio with him."

Miller's work with the Rolling Stones is perhaps his greatest legacy. In addition to his production skills, Miller's drumming and rhythmic talents were what most people considered his greatest assets. He played the drums on "You Can't Always Get What You Want" and "Happy," but he really left his musical mark by striking a cowbell at the beginning of "Honky Tonk Women," giving the song one of the most instantly recognizable introductions in rock history.

MILLER

Miller, who was born in Brooklyn, N.Y., and worked as a drummer and entertainer before becoming a producer in the mid-'60s, served as a mentor to many producers, among them Eddie Kramer, who first worked with Miller on Traffic's debut album.

"Everything that I'd witnessed from Jimmy became part of me," says producer Kramer, who worked as an engineer with Miller in the '60s, then went on to work with such artists as Jimi Hendrix, Led Zeppelin, Kiss, and Anthrax. "I used a lot of [his] techniques, and I still use them today. It was a very sad loss to the music industry. He did have some medical problems, and I think he was just at the point where he was making a turnaround."

Kramer remembers his first project with Miller at England's Olympic Studios: "He was brought in from the United States by Chris Blackwell to work with this new band called Traffic, and it was all hush-hush and secret because, at the time, Steve Winwood was still officially with the Spencer Davis Group . . .

"I can close my eyes and see the session. At the end of 'Dear Mr. Fantasy,' we had the whole band set up at the end of Olympic Studios on a stage, as if they were live. Jimmy gets up

(Continued on page 123)

American Signs With REP Distrib. For Select Titles

■ BY CARRIE BORZILLO

LOS ANGELES—American Recordings has entered a limited distribution deal with REP for its progressive music label Onion, reissue imprint Infinite Zero, and other select titles.

The first releases to be distributed by REP will be titles by Devo and Gang Of Four, released on Infinite Zero, due Dec. 20.

Sources say American opted for REP instead of ADA Distribution, the independent distribution company 70% owned by Warner Music Group, because American couldn't secure equity in ADA from Warner Music Group.

Most American product has been

(Continued on page 130)

Crow Show. Sheryl Crow socializes after performing an acoustic concert for 400 VH1 and MTV staffers in the MTV/Viacom cafeteria at the company's New York headquarters. Crow's performance was part of the company's weeklong celebration of the relaunch of VH1. Shown, from left, are Wayne Isaak, senior VP of music and talent relations, VH1; Crow; John Sykes, president, VH1; and Tom Freston, chairman/CEO, MTV Networks.

American, Warner Settle Over Explicit Lords Of Acid Package

■ BY BRETT ATWOOD

LOS ANGELES—X-rated artwork and explicit lyrics led to an 11th-hour clash between American Recordings and Warner Music Group over the release of the album "Voodoo-U" by alternative dance act Lords Of Acid. Warner initially refused to send the record through its WEA Distribution arm, but ended up shipping the release unchanged.

The album, which was scheduled to ship Oct. 18, was yanked at the last minute by Warner Music Group because of the lyrics to one of its songs, "Young Boys," as well as its sexually explicit cover art, according to a statement released by American.

The album cover, drawn by cartoonist Coop, is a graphic depiction of several naked female "devils" in various sexual positions. The cover also carries a "parental advisory" sticker.

The dispute was resolved quickly, but not before American had approached indie distributor REP seeking an alternate route for the title.

Despite a one-day shipping delay, the controversial record hit most store shelves as scheduled Oct. 25. An alternate cover design, which shows only the cartoon-image faces of two she-devils, is scheduled to ship Nov. 22. No changes in the lyrics are planned.

"We'll just put it out there and see what happens," says Roy Burkhert, senior buyer for the 37-store, Troy, Mich.-based Harmony House chain. "We don't necessarily like to see these kinds of covers in our stores, but we won't censor what people want to buy."

Burkhert says that if the "clean" cover had been available sooner, Har-

(Continued on page 131)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Ron Shapiro is promoted to senior VP/West Coast GM for Atlantic Records in Los Angeles. He was VP of media and artist relations.

Stephen Barraclough is named senior VP/CFO of EMI Music in New York. He was CFO for News International Plc.

Steve Bishop is named VP of marketing for Sparrow Communications Group in Nashville. He was brand manager for the Procter & Gamble Co.

Demetrus Alexander is promoted to GM of gospel at Warner Alliance in Los Angeles. She was gospel promotions director.

PolyGram Holding Inc. in New York names **Patricia Kiel** senior director of corporate communications and **John Conmy** director of treasury. They were, respectively, director of corporate communications at PolyGram Holding Inc. and manager of bank relations at CNA Insurance.

SHAPIRO

BISHOP

ALEXANDER

KIEL

WORTMAN

WORDEN

WINDVAND-AMOROSO

O'SULLIVAN

Jules Wortman is appointed director of publicity for MCA Records/Nashville. She was director of publicity at Atlantic Records in Nashville.

Lisa Worden is promoted to national director of alternative promotion for the RCA Records Label in Los Angeles. She was rock department manager, national alternative promotion, West Coast.

Atlantic Records in New York promotes **Marilu Windvand-Amoroso** to senior director of packaging and preproduction, and **Rob White** to manager of market research. They were, respectively, director of packaging and pre-production and coordinator in the market research department.

Linda Todd Compagnone is promoted to director of A&R administration at Sony Music International in New York. She was associate director of A&R administration.

Randy Dry is named alternative marketing manager for PolyGram Classics & Jazz in New York. He was account service representative for PGD in Chicago.

Arista Records names **Bill Follett** regional marketing director, Western region in Los Angeles. He was VP of sales and marketing at Caliber Records.

DISTRIBUTION. Cliff O'Sullivan is appointed VP of artist development at Cema Distribution in Woodland Hills, Calif. He was senior director of product development and video for Mercury Records.

RELATED FIELDS. Charles Riotto is appointed director of operations for the ITA in New York. He was executive director of the New Jersey Society of Hospital Pharmacists.

Wherehouse Entertainment Inc. in Torrance, Calif., promotes **Barbara Lewis** to VP of advertising and promotion, **Marcia Glaser** to director of co-op marketing, and **Christine Hindley** to director of marketing services. They were, respectively, assistant VP/director of advertising and promotion, manager of music promotions, and promotions manager.

Jeffrey Kimball is named VP of music for Miramax Films in New York. He was founder of Other Noises Music.

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A&R Role Expanding For Publishers

Execs Help Shape Young Writers, Producers

■ BY LARRY FLICK

NEW YORK—Over the past five years, as rhythm-based music has strengthened its already solid presence on top 40 radio, publishing A&R executives have become key players in the development of young writers and producers. It is often under their tutelage that tomorrow's renegades learn the industry ropes, as well as traditional song structure and the tangible ingredients necessary for a hit single.

"Sometimes, I feel like I'm coaching a field team of athletes who are getting ready for the big leagues," says Mike Sefton, senior creative manager at BMG Music U.K., who has been pivotal in the careers of Virgin artist Frankie Knuckles, Steve Anderson of the red-hot British team Brothers In Rhythm, M People's Mike Pickering, and EastWest act D-Influence. "It's a gradual course of development, and more than a little thankless at times. But the personal rewards can be fantastic, when you see someone you've helped along the way succeed."

D-INFLUENCE

The process usually begins when a publisher hears an especially creative 12-inch remix or a popular underground club record. The publisher will track down the single's remixer or writer to sign him/her. "This is where you can get a glimpse of someone with potential," says Guy Moot, senior A&R manager at EMI Music, who works closely with reggae-meisters Steely & Clevie, hip-hop kingpins Gang Starr, and house-music legend David Morales.

"These days, a remix requires more than tinkering with tracks that already exist. A lot of these guys are tossing out almost all of the original music, and are writing and producing something brand new—without the credit or cash they deserve."

Moot adds that raw talent arises in a variety of unusual ways. "Even listening to a DJ work with other artists' records can be a tip-off to musical potential as a writer. The good ones have a keen ear for interesting sounds or chord progressions, and can massage them into their own musical vision."

Often, leading novices down the road toward becoming full-fledged

(Continued on page 24)

Gold-Plated. Following last month's show at the Whisky in Los Angeles, the members of Danzig are presented with gold plaques certifying sales of more than 500,000 units of the band's self-titled debut EP. From left are Mark Di Dia, American Recordings' GM; Danzig's John Christ, Glenn Danzig, and Eerie Von; Renay Palome of American Recordings; and Danzig's manager, John Reese.

Rhino To Reissue Robyn Hitchcock's Early Albums

■ BY CRAIG ROSEN

LOS ANGELES—Reissue king Rhino Records is taking a tip from competitor Rykodisc by reissuing the early catalog of an underappreciated but influential '80s singer/songwriter.

Beginning Jan. 24, Rhino will begin reissuing Robyn Hitchcock's eight early-to-mid-'80s albums, which were released on various independent labels prior to the British eccentric's move to A&M Records in 1988. Rhino will top the campaign off with an album full of previously unreleased Hitchcock rarities.

HITCHCOCK

The albums will be reissued on CD in three stages only, beginning with the Jan. 24 release of 1981's "Black Snake Diamond Role," 1982's "Groovy Decay/Decoy," and 1984's "I Often Dream Of Trains."

The second batch, due Feb. 28, will include the Robyn Hitchcock & the Egyptians albums "Fegmania!" and "Gotta Let This Hen Out!," both originally released in 1985, and 1986's "Element of Light."

The final flock of Hitchcock reissues, due March 28, will include 1986's "Invisible Hitchcock," 1990's "Eye," and the rarities set, titled "You And Oblivion."

A few tracks featuring R.E.M. guitarist Peter Buck, who has played on Hitchcock's A&M albums, will be included on the rarities album, Hitchcock says.

Some of the albums, long out of print, have never been released in the U.S. on CD. Alternate versions of some tracks will appear on each album as bonus tracks.

Jim Neill, national director of promotion at Rhino and a longtime Hitchcock fan who is spearheading the project, is optimistic that the reissue campaign will bring Hitchcock's talent into broader view.

"We feel there are a lot of people who are only aware of his albums on A&M. This body of work will be a real revelation to them," he says. "It has been unavailable for a long time. Once they hear this stuff, they will better understand where he was coming from on the A&M albums."

Assisting Neill on the project is another longtime fan, A&M publicist Rick Gershon.

Hitchcock says Rhino was a logical choice to reissue the albums. "They have a good reputation as back-catalog people," he says. "There are two companies that begin with 'R' and end in 'O' that do that real well. We did the Soft Boys through Ryko, so I thought we would do this through Rhino."

In 1992 and 1993, Ryko reissued the catalog of the Soft Boys, a band which included Hitchcock, future Katrina & the Waves member Kimberley Rew, and the rhythm section of Andy Metcalfe and Morris Windsor. The latter two musicians later rejoined Hitchcock as the Egyptians.

Says Hitchcock of the reissue campaign, "I consider the whole project my living tombstone. It's a chance to carve part of my epitaph while I'm still alive."

The unreleased material, most of which dates back 10 years, was only recently rediscovered. "I had forgotten where the tapes were," says Hitchcock.

(Continued on page 20)

Maybe You Can Always Get Wha? You Want; Changing Lyrics Doesn't Bother Alabama

the BEAT™

by Melinda Newman

SAY WHA?: **Noam Dworkin**, owner and operator of New York's Greenwich Village hangout Cafe Wha?, has started his own label, appropriately titled Wha? Records.

"The record company is my No. 1 priority, and I can't see the club continuing to grow unless we start a label," Dworkin says. "I'm committed to putting all the resources of the club into the label."

By the time Dworkin took over the empty club in 1989, Cafe Wha? had already established itself as the place where such up-and-comers as **Jimi Hendrix** and **Bob Dylan** had cut their teeth. Dworkin has continued in that tradition by featuring unsigned new bands, as well as drawing upon former heavy hitters like **the Gap Band** and **the Ohio Players** to perform at the club's weekly Funk Night.

Dworkin is meeting with several major companies in hopes of signing a distribution deal. Should that be completed soon, he expects the first releases to start rolling out in early 1995. "I'd like to get out three to five albums the first year," he says. "Of course, it all depends upon how much money we make."

First up will be a single by the rap group **Q & the Qrue**, which will probably by followed by an album from R&B/pop singer **Mike Davis.** Among the other acts with forthcoming releases are singers **Roz McClore** and **Elan**, as well as writer/producer **Ron Long**. Although the first few releases will skew rap or R&B, Dworkin says he is looking to put out all genres of music.

Additionally, Dworkin says he has been approached about opening a Cafe Wha? in London, for which he would handle the talent. "That would give me a handle on music that's coming out over there that I could possibly sign as well," he says.

BLACK ON BLACK: "The Black Album" by **Prince** (as he was known in 1987 when it was recorded) is finally being released officially by Warner Bros., so the 10 people who don't already have bootlegged copies can go out and buy it. The in-store date is tentatively slated for Nov. 22, and it will be available for orders only through Jan. 31. After that, any retailer who wants to order more will be out of luck.

SWEET HOME ALABAMA: With last week's release of the tribute record "Skynyrd Frynds" on MCA, those paying close attention will undoubtedly pick up on some lyric changes made by **Alabama** in its version of "Sweet Home Alabama." **Lynyrd Skynyrd**'s original landmark Southern rock anthem touched upon several hot topics of the day. While Alabama did leave in references to Skynyrd's spat with **Neil Young**, the verse about the state's controversial governor is out, as is the reference to Watergate, in which Skynard seemed to be sticking up for President Nixon ("Watergate does not bother me/Does your conscience bother you"). Instead, Alabama has inserted "Whitewater does not bother me." Alabama lead singer **Randy Owen** explains that the move wasn't meant as a boost for President Clinton. "We did it the way we thought Lynyrd Skynyrd would do it if they were doing it at this [point] in time," he says. "Just making it contemporary. I'm not a Bill Clinton fan at all. I hope Bill Clinton likes it, but we didn't do it for Bill Clinton. We did it for the sake of music and what we thought the guys in Lynyrd Skynyrd might do. I certainly hope we didn't do anything that doesn't live up to the image and originality of what they did with their music."

As for another missing line, "In Birmingham they love the governor/We all did what we could do," many listeners assumed that Skynyrd was referring to segregationist **George Wallace.** But Owens does not concede that point. "Was that what it was about? See, I don't know who they were talking about, and I didn't bother to ask at the time. And **Ronnie Van Zant's** not here with us to tell us what he'd do right now . . . I'm from Alabama, I live in Alabama. Alabama has taken a lot of abuse over the years, I don't like that, because I live in the best state in the Union." Would Owen be uncomfortable singing about Wallace today? "What I'd be uncomfortable with is prejudging anything [Skynyrd] wrote."

THIS & THAT: **Bryan Ferry** starts a tour in support of his new Virgin album "Mamouna" Nov. 6 at the Palace in New Haven, Conn. Two weeks later, on Nov. 21, **Joe Jackson** will start his first U.S. tour in three years at the Palace. Must be a popular place . . . **Davy Jones** is on the road with the touring company of "Grease" until February, when he will be replaced by, of all people, fellow **Monkee Mickey Dolenz**. In the meantime, Rhino Records is in the process of putting together a Monkees feature film, starring the original four Monkees, that will come out in 1996 . . . **The The** is in the studio finishing an album of **Hank Williams** covers, called "Hanky Panky." Among the songs The The main man **Matt Johnson** is recording are "Your Cheatin' Heart," "Six More Miles," and "I'm A Long Gone Daddy." The 550 Music/Epic release will arrive in February.

Assistance in preparing this column provided by Eric Boehlert.

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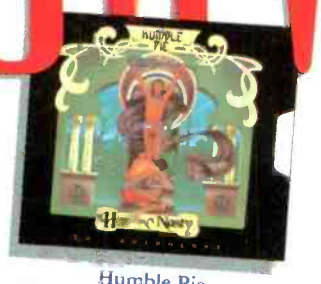
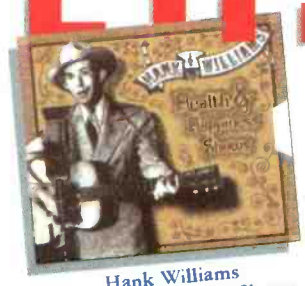
DISCOVER. AGAIN.

Reba McEntire
Oklahoma Girl



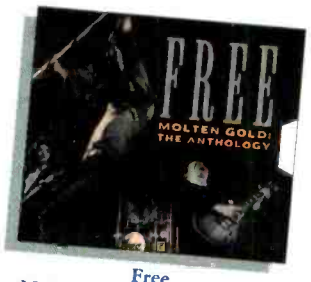
Humble Pie
Hot 'N' Nasty: The Anthology



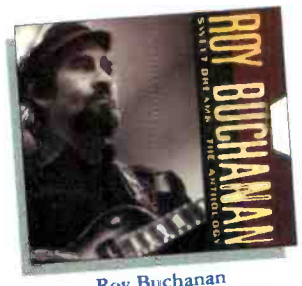
Hank Williams
Health & Happiness Shows

Elton John
Rare Masters

James Brown
Soul Pride: The Instrumentals 1960-1969



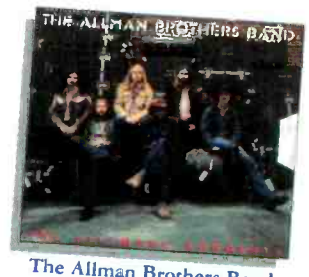
Free
Molten Gold: The Anthology



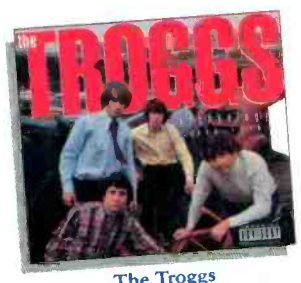
Roy Buchanan
Sweet Dreams: The Anthology

Looking Forward to Looking Back

Bachman-Turner Overdrive
The Anthology



The Allman Brothers Band
The Fillmore Concerts



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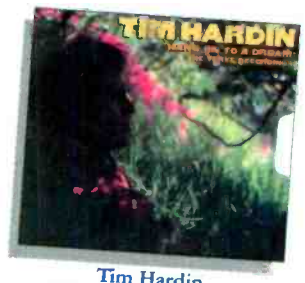
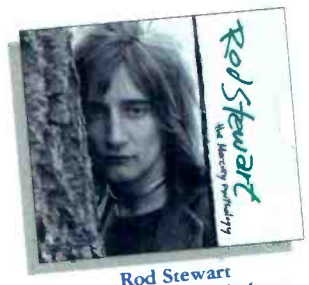


Tim Hardin
Hang On To A Dream:
The Verve Recordings

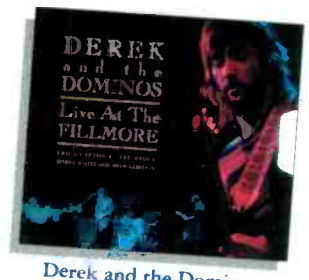
Donna Summer
The Anthology

Camel
Echoes: The Retrospective

Black Uhuru
Liberation: The Island Anthology

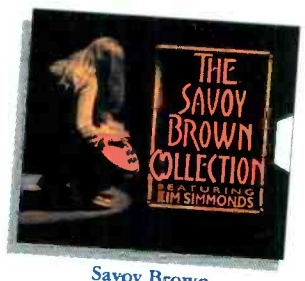


Rod Stewart
The Mercury Anthology



Derek and the Dominos
Live At The Fillmore

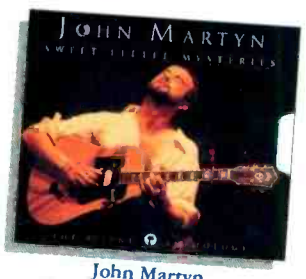
Caravan
The Best Of Caravan
Canterbury Tales



Savoy Brown
The Collection
Featuring Kim Simmonds

Parliament
Tear The Roof Off 1974-1980

John Mayall
London Blues 1964-1969



John Martyn
Sweet Little Mysteries:
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Les Negresses Vertes Zig Zague To Success

Virgin Act Looks To Overcome Int'l Language Barriers

■ BY EMMANUEL LEGRAND

PARIS—Few bands have represented the new wave of French creativity and stylistic versatility in the early '90s as much as Les Negresses Vertes. With their new album, "Zig Zague," they prove it is possible to overcome the loss of a key member and emerge as strong as ever. "Zig Zague" is considered their most consistent record to date.

The album, which is on Virgin throughout most of the world, does not have a North American label home yet, but the band's manager, Jacques Renault, is confident that "Zig Zague" will appear on these shores soon. "We have some contacts, and I am pretty confident that [distribution] will be solved soon," says Renault. Les Negresses Vertes previously were signed to Sire/WB in the U.S.

The album was released Oct. 3 in Europe, and is scheduled to come out in the U.K. in January.

Rupert Hine, who produced the project, is convinced that "Zig Zague" can appeal to a non-French-speaking audience. "It is a much more melodic album than the previous ones," says Hine. "The rhythm side is still there, but it's much more solid and infectious, I would say. The vocal melodies are stronger, because they were written by four members of the band who are all strong on melodies. These two elements will help to get through some of the language difficulties."

Les Negresses Vertes were born in 1987 from a union of different musicians and singers—including a circus acrobat—who were part of the alternative scene in France. In March 1988, the act was signed by Emmanuel de Buretel, who was head of Virgin's French publishing arm at that time. The band's first album, "Mlah," was released throughout Europe on the Off The Track label in January 1989, and on Sire/WB in the U.S. later in the year. "Mlah" included the international hit "Zobi La Mouche," which drew worldwide attention to the band.

The band's unmistakable sound, consisting of traditional, accordion-driven melodies, Latin guitar, horns, and street-oriented lyrics, became a hot export item, and the group toured extensively around the world. After a series of legal problems with its first label, the band signed to the newly created Virgin sub-label Delabel, set up by de Buretel. The act recorded its second album, "Famille Nombreuse," in 1991. It was during the promotion for that album, in early 1993, that the band's lead singer, Helno, died from drug abuse.

Crushed by Helno's death, the group considered disbanding, but eventually decided to continue.

Manager Renault says the decision was made without any pressure or input from management or the record company. "They simply asked me if I was still with them, and I said yes," he says.

A turning point for the band was when it returned to the stage in 1993, shortly after Helno's death, for an Amnesty International benefit. "It gave them back some confidence," says Renault. The band's nucleus now comprises Paulo (vocals, guitar, bass), Michel Ochowiak (vocals, keyboards, horns), Iza Mellino (vocals, percussion), Mathias Canavese (vocals, accordion), and Stefane Mellino (vocals, guitar).

After a 1993 collection titled "10 Remixes 87-93" was released, the band began work on what was to become "Zig Zague."

Says Renault, "They went to compose and write the album, and I didn't see them for months. They came back to me with little pieces of paper with words and melodies. Then they said were ready to get into the recording process with a couple of fellow musicians. They wanted something intimate, and I started to look around for something." What he found was an old hotel in the south of France that he booked for a few months.

The result is "Zig Zague," a 14-track album that shows the diversity of the band's talent, with each member composing and singing. To produce the album, the group teamed with Hine, who had first seen the band back in 1990. As Renault puts it, "Hine has probably been the least intrusive producer they ever had. He made them confident with their music, organized the recording, and caught the spirit. He had a great respect for their music, and didn't interfere with the music itself."

Hine simply says that "my main concern was to make sure that the whole process was as full of energy as possible, and just to keep things 100% musical. If there had been anything that I felt wasn't as good as it should be, I would have changed it, but that was not really the case."

The band unveiled the album to French and international press during a Sept. 10 showcase in Salies de Bearn, the town where it was recorded. The band called the concert "a rebirth" that made the members "new beginners"; instead of having one front man, the group's members shared the singing and the front of the stage.

Virgin shipped 60,000 units of "Zig Zague" in France alone. In that country, the first single is "Après La Pluie" (After The Rain); in the other territories, the single is the upbeat dance tune "Mambo Show."

De Buretel, president of Virgin France and Delabel, has high expectations for the album, based on the band's past sales track record. "Their past albums are some of our most consistent back-catalog sellers, in France and abroad," he says. "The remix album sold over 200,000 units outside France, and their previous studio album some 450,000."

Thierry Jacquet, who oversees international exploitation of the Delabel catalog, says the U.K. and Spain are the two territories he is concentrating on the most. The band already has a following in the U.K., he notes, where a Les Negresses Vertes EP called "Un Apéritif" was released Oct. 3, featuring "Mambo Show" and four other songs.

"They chose 'Mambo Show' because it is a more upbeat song, closer to what the band was known for," says Jacquet. "The whole process is to build a following from the clubs, first by sending a limited vinyl release to top DJs and journalists."

Jacquet says he is stressing Spain as well, mostly because, despite the band's Latin roots, it has never broken there. A showcase in Madrid was planned for Oct. 26, just before the band embarks on a tour in November.

Jacquet says, "The strategy we have chosen was to reinstall the band as a name to reckon with, attracting as much media exposure as possible before the tour so that public and media awareness increases."

RHINO TO REISSUE HITCHCOCK'S EARLY ALBUMS

(Continued from page 18)

"The guy that recorded it isn't involved in the music business anymore; he's selling ecologically friendly timber."

Rhino and Hitchcock began to drum up interest in the reissues with the singer/songwriter's recent visit to Los Angeles. On Sept. 16, Hitchcock performed an intimate lunchtime acoustic set at the Rhino offices here for label staffers and press and retail contacts.

On the same day, Hitchcock squeezed in live performances on public radio KCRW and new album alternative outlet KSCA, both in Los Angeles, before heading off to McCabe's Guitar Shop in Santa Monica for two sold-out shows. Hitchcock topped off the visit with two more sold-out shows at McCabe's the following evening.

Rhino distributed fliers announcing the reissue campaign at the McCabe's engagements. According to Neill, the label has received more than 200 postcards with inquiries about the reissues, and an additional "pile of letters" after the project was listed on the Internet.

The label also has a "tell a friend" campaign in the works. Fans who write the label with the name of a potential Hitchcock fan will received a limited-edition lithograph of Hitchcock artwork, and the "friend" will receive a Hitchcock cassette sampler.

In addition, Rhino will release a CD sampler, featuring a cross section of material from the reissue campaign, to retail, radio, and press.

On the radio front, Neill hopes that the burgeoning album alternative format will embrace Hitchcock. "Part of my goal is to introduce him to that format," Neill says. "Robyn really never got a chance at alternative radio, and now we have the opportunity to correct history's mistake. He has a lot of Beatlesque songs that they could embrace and put into recurrent rotation."

Hitchcock isn't merely living in the past, however. He recently recorded a three-track single for Calvin Johnson's K Records in Olympia, Wash., which should be released in January.

"I did it in Calvin's basement," Hitchcock says. "There was no messing around, no rough mixes, no overdubs. It was all done on 8-track while someone was upstairs stomping around making soup."

The titles of the tracks to be included on the single—"I Something You," "Zipper In My Spine," and "Man With A Woman's Shadow"—suggest that Hitchcock hasn't lost his eccentric edge.

There also is a possibility that Rhino may release on its Word Beat imprint

(Continued on page 24)

E.B. Marks Celebrates 100th With Tear-Jerking Tribute

Words & Music

by Irv Lichtman

THE 'LADY' IS 100: Some 200 folks showed up Oct. 19 to celebrate this year's 100th birthday of E.B. Marks Music at Tavern On The Green in New York, and among the affectionate retreats into nostalgia was perhaps the first public performance in many decades of a tear-jerker called "My Mother Was A Lady."

If the song's value is more firmly placed now on its historical and nostalgic context than on its artistic merits, it's because this is the first song that entered the E.B. Marks catalog, at a time when pop sob stories were the way to go. And, to be sure, the song has an even greater significance because of one of its authors: none other than Mr. Marks himself, who co-wrote the song with his business partner, Joseph Stern.

The Oct. 19 performance itself was all in the E.B. Marks family, since composer/pianist **William Bolcom**, half of the twosome that performed the piece, is a writer of serious and pop music for E.B. Marks. While Bolcom played piano, his wife, soprano **Joan Morris**, sang more with affection for the piece than in an effort to have the guests fall for its ersatz sentiments. The evening was happily informal, although guests were gathered at one point to take part in a 100th-anniversary champagne toast, following remarks by E.B. Marks general manager **Johnny Bienstock** and **Eddie Marks**, the son of the founder. E.B. Marks is a co-partnership between **Freddy Bienstock** Enterprises and the **Oscar Hammerstein II** estate. Freddy Bienstock, his daughter and firm day-to-day chief **Caroline Bienstock,** longtime E.B. Marks staffer **Bernard Kalban,** and such Hammerstein estate-connected folks as **Ted Chapin** and **Maxyne Lang** were also on hand, of course, as were music print associates **Keith Mardak** of Hal Leonard Corp. and **Arnold Broido** of Theodore Presser Co. At least two guests kidded Freddy Bienstock on how well preserved he looked at the age 100.

The way to reach 100 in music publishing is way E.B. Marks has done it: by catching the pop music flavor of the times.

MERCURY LABEL PUB: Mercury Records has formed Mercurial Music, a publishing company, in partnership with Los Angeles-based publisher **Dale Kawashima.** Kawashima will serve as president and as chief of A&R. He reports to Mercury president **Ed Eckstine.** Before starting Mercurial, Kawashima was president of Giant Publishing, and before that he was president of **Michael Jackson's** ATV Music. As an indie publisher, Kawashima has also represented the catalogs of **Prince, Bruce Springsteen,** and **Bob Dylan.** Mercurial is administered by PolyGram Music Publishing.

SGA'S WEEK: The Songwriters Guild of America is sponsoring SGA Week, Nov. 14-20, as a way of moving into its sixth decade. According to national projects director **George Wurzbach**, the events will include seminars, workshops, a writers' showcase, and an award presentation. Guest lecturers will be songwriter/educator **Sheila Davis**; songwriter **Barbara Jordan,** who founded SGA's creativity workshop, the Songwriters Playground; **Pat Pattison,** a songwriter and professor at the Berklee College of Music, and author of "Rhyming Techniques And Strategies"; **Ann Johns Ruckert,** a producer, musician, and originator of SGA's New York Pro-Shop; and **David Powell,** a lecturer and music supervisor for film and TV. Contact Wurzbach at SGA's HQ in New York.

Also by way of SGA, **B. Aaron Meza,** West Coast director of the Songwriters Guild Of America, wants readers of Words & Music to know that it will provide a copy of its Popular Songwriters Contract free of charge to songwriters. They also will receive, in both English and Spanish, a brochure called "Ten Basic Points Your Contract Should Include." An opening paragraph states, "There is no standard songwriter contract ... everything is negotiable." Send a self-addressed envelope to SGA in Hollywood.

RENEWAL RIGHTS Disputed: Songwriter **Rudy Clark** has claimed in a U.S. District Court in New York that three music publishers do not have renewal rights to his "The Shoop Shoop Song (It's In His Kiss)," a 1964 hit by **Betty Everett** on Vee-Jay. In the action, Clark says Hudson Bay Music and Alley Music—both part of the Freddy Bienstock Enterprises catalogs—and Trio Music, owned by **Jerry Leiber** and **Mike Stoller,** had no rights to the song after its first 28 years. During that period, the original publishers, Old Lyne Music and T.M. Music, assigned rights to the defendants. Other Clark copyrights in the defendants' catalogs are not in dispute. A conference among the parties in the action is scheduled for Nov. 21 in the Judge **Robert P. Patterson's** chambers.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Corp.:

1. "The Lion King Soundtrack"
2. **Nirvana**, "In Utero"
3. **Pearl Jam**, "Ten"
4. **Alice In Chains**, "Jar Of Flies/Sap"
5. **Kenny G**, "Breathless."

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Int'l Dance Show Seeks Top Acts, Global Balloting

■ BY DOMINIC PRIDE

LONDON—Live performances by some of the world's top dance acts will be featured Jan. 22 at the second International Dance Awards here.

This year, the IDA ceremony is shifting to a smaller venue, the 2,000-seat Picadilly Theatre. Last year's show took place at the Hammersmith Apollo, which has twice the capacity.

Lindsay Wesker, head of music at London's Kiss FM, a sponsor of the event, says he hopes to finalize the bill soon, putting "about six quality acts in a live setting. We're not looking to have the club PA-type vibe. There are plenty of acts who can cut it live now, who quite regularly tour, and move their show around."

Voting for the awards is open to consumers and those in the trade; IDA organizers also are keen to receive votes from outside the U.K. Voting forms, listing the nominees in 15 categories, have appeared in British consumer publications, including the Voice, New Musical Express, and Herb Garden. In addition, a dozen regional broadcasters distributed forms among their dance music listeners, as did Kiss FM.

The nominees reflect the broad definition of U.K. dance music. For example, the tune of the year category has 29 nominations, ranging from Mariah Carey's mainstream "Anytime You Need A Friend," through Tony DiBart's soulful "The Real Thing," and Dawn Penn's reggae classic "You Don't Love Me (No No No)," on through General Levy's "Incredible," the U.K.'s first jungle-crossover hit (Billboard, Oct. 29).

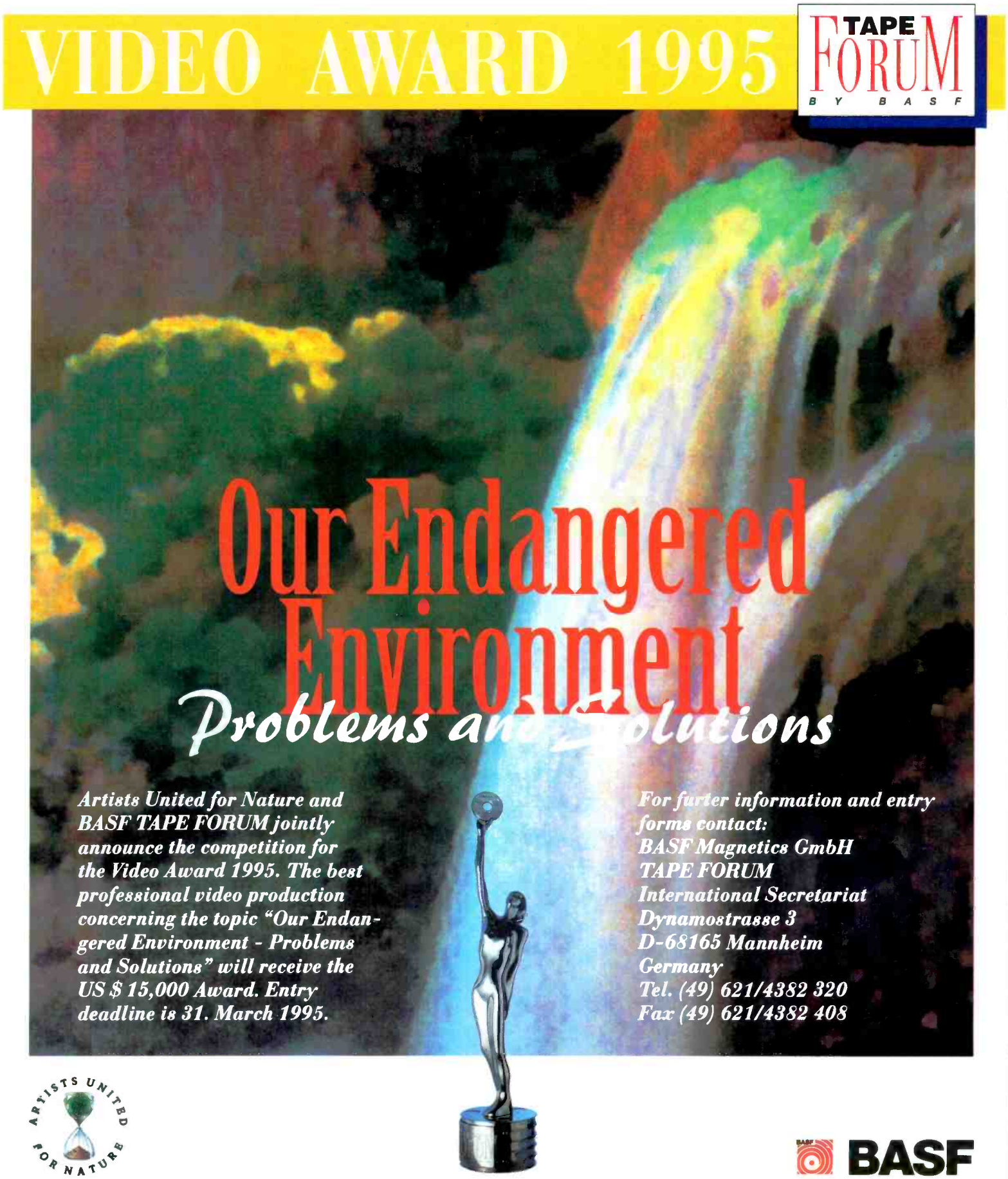
Best male dance artist nominees include ambient technomeisters Aphex Twin and Sven Väth, as well as Ice Cube and Luther Vandross.

"There are a lot of nominations," says Wesker. "But I didn't want to take any out, as I don't really want to control the way people vote."

Unlike the Brit Awards, there is no distinction between national and international DJs and acts, with U.K., European, and U.S. candidates all in the same category.

Last year's IDA provided a focus for the dance music community here, according to Wesker. "There were 4,000 of us and it was great to look at everyone having fun together, and at that moment, you could say, 'Yes, we've arrived. We're a community.' "

Voting forms can be obtained from the IDA at Kiss FM on Tel/Fax +44 171 609 9379.



MTV EURO AWARDS

(Continued from page 10)

director title Brent Hansen, "but it will have a European flavor to it." Hansen says the show's imagery will not be typical of Corbijn's previous work.

The show will go out live on MTV Europe from 8-10:30 p.m. Central European Time, and will be shown on MTV in the U.S. and MTV Latino as well. In the U.S., the broadcast will begin at 2 p.m. Eastern. MTV has not decided whether to show it on MTV Japan or MTV Brazil.

Luxembourg-based broadcaster RTL also will be covering parts of the awards.

A host for the ceremony has yet to be announced.

The awards are aimed primarily at MTV's European viewers, although there is no distinction in the nominations between U.S., U.K., and European acts (see full list of nominations at end). "The awards take into account the tastes and perspectives of European viewers, but we don't make distinctions. That's not the way we do it on this channel," says Hansen.

During the show, awards will be presented to the video director of the year and the humanitarian of the year.

MTV will erect a temporary structure in the Pariser Platz, the square at the other side of the Brandenburg Gate from the Potsdamer Platz, where Roger Waters assembled his epic 1990 "The Wall" concert. The end of the structure where the artists will perform will be made of clear plastic, providing a view of the floodlit Brandenburg Gate in the background.

"Berlin's the first place where we really got a foothold, and a lot of people were very good to us there," says Hansen, explaining his reasons for siting the award there. "It's also going to be the capital of a united Germany, and that's a big factor for us, too." Hansen says communication and mobility in a

(Continued on next page)

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Canada Country Assn. Pulled Into CMT Fight

Group's Statement Supports New Music Video Channel

■ BY EDWARD MORRIS

NASHVILLE—Despite its wishes to the contrary, the Canadian Country Music Assn. has been dragged into the controversy between CMT and the Canadian Radio-television And Telecommunications Commission (CRTC).

In June, the CRTC announced that it would license a Canadian-owned country music video programming service, the Country Network, and drop CMT from its list of services Canadian cable systems are authorized to carry. If that decision holds, the changeover is set to take place around the beginning of 1995. CMT appealed the decision, and has been granted a hearing Nov. 22 in Canada's Federal Court Of Appeals.

Pressure from its members and outside interest groups has led the CCMA leadership to draft a statement in which it endorses the Country Network while still supporting the work CMT has done to promote Canadian acts.

Issued Oct. 17—and only to those parties requesting it—the statement reads:

"The prime objective of the Canadian Country Music Assn. (CCMA) must be to promote the growth and interests of the Canadian country music industry. Reality is that we still lack an established, flourishing, working star system in Canada. Such a system is essential to the growth of our industry.

"As of January, 1995, a huge missing link in the growth of the Canadian music industry will be rectified when the Country Network, a Canadian-owned basic cable service, goes to air. Nowhere else in the world will Canadian music be played at a level of 30%, rising to a level of 40% in five years . . . Happily, the Country Network will also mean dramatically increased exposure in Canada for American artists, which can also benefit country as a whole . . .

"Naturally, we regret the potential loss of any outlet for country music, Canadian or American. Both TNN and CMT have been wonderfully supportive of the CCMA and the growth of Canadian country artists with the rebroadcast of our awards show in the United States on TNN and Europe on CMT, as well as participation in Country Music Week.

"It is our hope that the competitive spirit of many businesses that have created the unprecedented growth of country music will not deter those same businesses from the type of mutual support for artists that makes the country world what it is—a family."

Despite its ambivalent tone, CCMA executive director Sheila Hamilton asserts that the statement "pretty much says what we want to say. We certainly would like to help the Country Network succeed for Canadian music. It's just an unfortunate situation that CMT is getting involved in a government decision which we really have no control over."

CCMA president Tom Tompkins adds, "We have to support what's Canadian, first and foremost. We have to support the Canadian country music industry and all factions thereof."

Tompkins says that representatives of CMT and sister station TNN have not indicated to him that they will discontinue or cut back on their traditional support for his organization. "The CCMA really doesn't even want to get involved in government decisions," he says. "We're not a lobby group."

Cheryl Daly, a publicist for Group W Satellite Communications, a minority owner and distributor of CMT, says the network did not ask the CCMA board to take a stand. "We went to the Country Music Week in Calgary," she says, "and we sort of lobbied for support and asked people there to write to the CRTC. We did create a great ground swell of support. And at many of the sessions and the general meeting, there were members of the CCMA who stood up and asked for the board to take a stand."

In its response to the CCMA statement, CMT says that, given the clout of the media companies behind the Country Network, "We understand that anyone who makes his living from Canadian country music would find it extremely difficult to do anything but support this new effort."

The CMT response also contends that it is not in competition with any Canadian-owned service because "CMT does not sell advertising in Canada, nor does it sell its Canadian viewers to U.S. advertisers."

Should CMT ultimately fail in its appeal to stay in Canada, Daly admits that it will likely cut back on its programming of Canadian acts. "We program CMT for our viewers. If we don't have any Canadian viewers, it's reasonable to assume that we will change our policy on programming Canadian artists. And you can assume that there just won't be as much Canadian product on CMT."

Among the Canadian individuals and groups that have written letters to the CRTC on CMT's behalf are singer Michelle Wright, her manager Brian Ferriman (Savannah Music), and her producer and business manager Derrick W. Ross (DMD Entertainment); Bob Jamieson, president/GM of BMG Music Canada; Richard C. Camilleri, president of Sony Music Entertainment Canada; music video producer Charlie Cahill (Wharf Rat Productions); and the Music Industry Assn. Of Nova Scotia.

One observer of the Canadian music scene, who asked not to be identified, says, "A huge amount of the community here wants to keep CMT, because they think [its being dropped] will cut off their link to the world—which it will."

MAZZA, MAHER SET UP SHOP IN NASHVILLE, L.A.

(Continued from page 10)

Magnatone Merchandise, Mazza explains, is a joint venture with a subsidiary of the Home Shopping Network. He says the alliance will help artists by selling their merchandise from "an electronic media perspective, rather than from a concert venue business."

Although Lynne is the only act Mazza and Maher have announced, they say that several others are waiting in the wings, culled both from Magnatone Publishing and from the outside. All the writers signed to the publishing company so far, Maher says, are "potential artists." But he adds that the company is also open to those who are songwriters only.

For the time being, Mazza and Maher will shoulder most of the A&R duties. "Everybody's got ears," says Maher. "There's going to be some interesting overlapping. Everybody can wear a couple of different hats. We're going to be taking a lot of direction from each other."

He says he will produce one or two albums a year "at the most," but will serve as executive producer for others. "What I want to do is bring some new guys up front." Maher also notes that Mazza gave him a leg up during his early days as a producer. "Jim picked up one of the first records I ever produced—co-produced actually—which was [Michael Johnson's] 'Bluer Than Blue' [in 1978]."

They expect to have Magnatone's recording roster up to full capacity within three years. The first album is slotted for February 1995, with three or four more to follow within the year. "What we can't do is get in our own way," says Maher. "We've got to be able to get plenty of breathing time so our field people can really work singles."

Mazza says he has yet to settle on a distributor for the label. "There are several national indies we're talking to now that seem to have a lot to offer," he says. "And there are a couple of majors."

MTV SETS FIRST EUROPEAN AWARDS SHOW

(Continued from preceding page)

united Europe will be the key themes of the show. "There are images which have the potential to be seen as negative, but will be seen by viewers as positive," he says.

Nominees include:

Best group: Aerosmith, Take That, Crowded House, Rage Against The Machine, Beastie Boys

Best male artist: Seal, MC Solaar, Bruce Springsteen, Bryan Adams, Prince

Best female artist: Bjork, Tori Amos, Neneh Cherry, Mariah Carey, Marusha

Breakthrough artist: Beck, Crash Test Dummies, Whale, Therapy?, Deus

Best cover: Pet Shop Boys, "Go West"; Wet Wet Wet, "Love Is All Around"; Gun, "Word Up"; Big Mountain, "Baby I Love Your Way"; Ace Of Base, "Don't Turn Around"

Best rock act: Aerosmith, Rage Against The Machine, Therapy?, Soundgarden, Metallica

Best dance act: Jam & Spoon, Reel To Real, Prodigy, 2 Unlimited, D:ream

Best song: Blur, "Boys & Girls"; Aerosmith, "Cryin' "; Bjork, "Big Time Sensuality"; Beck, "Loser"; Youssou N'Dour & Neneh Cherry, "7 Seconds."

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A&R PUBLISHERS TRAIN TOMORROW'S HIT WRITERS

(Continued from page 18)

tunesmiths can be an exercise in matchmaking. Since most rhythm-based producers and remixers are strongest in the area of music composition, finding a compatible lyricist is a vital first step. "With Steve Anderson, we had this young genius," Sefton says. "Not only could he put together solid musical ideas, he was a musician with a natural ear for melody. Very often, you are not so fortunate. In that case, placing the new writer in a team situation that is both educational, [and] brings out his strengths, works well."

Once he has developed his protégés to the point at which they are ready to either participate in or record their own projects, a publisher's role varies. He may retain a hands-on position, and even be in the studio during crucial recording stages, or he may completely remove himself from the creative process.

"I always tell my artists that they can use me as much as [they] want or need to," Sefton says. "With M People, they are a self-contained unit, and I haven't had anything to do with the records. With D-Influence, on the other hand, I have been far more involved with the making of their next record. They don't have an A&R person in the U.K., since they are signed through the U.S. Very often, I'm their point of contact and emotional support."

MOBY

Sefton notes, however, that a prominent role in the early creative process does not guarantee a say in the final product. "You don't get to walk out of the cutting room and say, 'Ah, we've done it!' It can be frustrating when you have strong opinions or ideas, and they don't work out. But you have to step back and let go—if only for the good of the artists you've helped develop."

KNUCKLES

Often, another part of the job is shopping writers to record labels. Patrick Conseil, director of international creative services at Warner/Chappell in New York, often plays a middleman role between his European acts and U.S. labels. "Sometimes it's a matter of linking to affiliated labels, like WEA and Atlantic," he says. "And other times, it's far more extensive, and I am presenting an entire package—complete with figures for sales potential and marketing ideas."

To date, Conseil has been responsible for connecting such Warner/Chappell international clients as Captain Hollywood, Corona, and B-Tribe to their respective U.S. labels, Imago, EastWest, and Atlantic. His own signings to Warner-Chappell have included Elektra artist Moby and TVT alternative/rave outfit Underworld.

"It really is more than simply placing and trading commodities," he says. "It's hard not to get too caught up in creative entanglements of your artists. If you believe in the music, you care about where these people wind up, and how they are taken care of."

Although interest from major publishing companies in rhythm-rooted young turks continues to rise, some publishers feel that gaining long-term respect for these writers continues to be an uphill battle.

"I've been working in this field for nearly nine years, and I still find myself arguing that bringing these guys into the picture at the beginning of a project [to help write the song] often eliminates the need for extensive remixing later on," Moot says. "It takes a while to convince some people, but when they see what someone like [D-Mob's] Danny D.—who has become a very successful songwriter in the past few years—has done, they tend to whistle a different tune."

amusement business BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES BUDDY GUY RED HOT CHILI PEPPERS	Rose Bowl Pasadena, Calif.	Oct. 19, 22	$6,153,301 Gross Record $55/$25	119,140 two sellouts	Concert Prods. International USA
GRATEFUL DEAD	Madison Square Garden New York	Oct. 13-15, 17-19	$3,124,080 $30	104,136 six sellouts	Metropolitan Entertainment
ROLLING STONES SEAL	Rice Stadium, University of Utah Salt Lake City	Oct. 23	$1,678,855 Gross Record $55/$25	33,478 sellout	Concert Prods. International USA
ERIC CLAPTON JIMMIE VAUGHAN	Maple Leaf Gardens Toronto	Oct. 5-6	$955,874 ($1,286,128 Canadian) $49.50/$24.50	28,303 two sellouts	Concert Prods. International
GRATEFUL DEAD	USAir Arena Landover, Md.	Oct. 10-11	$789,191 $30	28,937 two sellouts	Metropolitan Entertainment Cellar Door
FRANK SINATRA DON RICKLES	United Center Chicago	Oct. 22	$731,675 Gross Record $80/$55/$37.50	13,309 sellout	Jam Prods.
BILLY JOEL	Gund Arena Cleveland	Oct. 17	$580,767 Gross Record $29.50	19,687 sellout	Belkin Prods.
AEROSMITH COLLECTIVE SOUL	Palace of Auburn Hills Auburn Hills, Mich.	Sept. 24	$564,515 $45/$25.50	20,431 23,151	Cellar Door Belkin Prods
GRATEFUL DEAD	USAir Arena Landover, Md.	Oct. 9	$549,850 $35	17,281 sellout	Metropolitan Entertainment Cellar Door Rex Foundation
ERIC CLAPTON JIMMIE VAUGHAN	United Center Chicago	Oct. 21	$516,479 $47.50/$29.50	15,219 sellout	Jam Prods. Broadway Entertainment

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.

ROBYN HITCHCOCK

(Continued from page 20)

spoken-word recordings of some of the notorious, nonsensical stories that punctuate Hitchcock's live performances.

Hitchcock is working on a new album—despite the fact that he is without a label at the moment—and has already recorded material in London and Seattle. "I've been working on it for about a year now," he says. "It may come out at the end of next year, but I'm taking my time and being quite selective about it."

Live dates to support the Rhino reissues and the K single are planned in the Northeast in March and April. "And, when the next collection of songs is ready," says Hitchcock, "I'll do the whole circuit again, lasso style."

Continental Drift™

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

BALTIMORE: The hottest music news to come out of the town that spawned **Joan Jett** and **David Byrne** is **Love Riot**, a self-styled "alternative, acoustic rock" quartet that has returned from Japan after winning Yamaha's Oct. 10 MusicQuest, the four-month-long international unsigned band contest. The drummerless group soared over 4,500 entrants, faced down five U.S. finalists in Los Angeles, then took the $20,000 first prize in Tsumagoi over 16 other acts selected from 25 countries. As part of its U.S. prize, the band won $2,500 worth of recording time, donated by House Of Blues. Love Riot comprises vocalist **Lisa Mathews**, guitarist **Mikel Gehl**, violinist **Willem Elzevir**, and bassist **Mark Evanko**. Mathews' strong alto voice radiates surety, stretches easily from vulnerable to caustic, and manages to avoid a "waif" approach. The songs, penned by Mathews and Gehl, are equally strong. The material can be heard on the band's self-titled, 10-song cassette. Tracks from the release have been picked up by several local modern rock outlets, including WHFS in Washington, D.C. Contact Mathews at 410-366-7279.

LOVE RIOT

BILL HOLLAND

BOSTON: Sporting a cache of sharply written tunes and a rootsy sound reminiscent of **the Black Crowes** and **Widespread Panic**, Boston-based **Slide** has all the earmarks of a band ready to break. However, the city's newfound status as an alternative-music mecca has created a less-than-hospitable climate for a blues-rock band like Slide, says **Shaun Wörtis**, the group's singer, guitarist, and songwriter. "Boston has such an alternative scene at the moment, and we're trying to go with a real roots thing," he says. "The irony is that Boston has a tremendous roots-music tradition, from **the J. Geils Band** to **the Del Fuegos** to the whole ska thing. In the next year, I think the roots thing is going to take off all over." If it does, Slide intends to be at the center of it. The group is aggressively shopping a four-song demo from an upcoming full-length album, with help from attorney **Deborah Klein**, manager of local alternative success story—and Rykodisc signee—**Morphine**. In the meantime, Slide is performing regularly at such popular haunts as the Middle East and the House Of Blues, as well as at lesser-known venues like the Kirkland Cafe. Additionally, the band's song "Hole" is getting airplay on Boston modern rock station WFNX. The band also has played at Wetlands in New York and has toured throughout New England and the Midwest. Slide was formed two years ago by Wörtis and organ/accordion player **Suzi Lee** (both veterans of local funk ensemble **3rd Estate**), along with bassist **Dimitri Fane** and drummer **Ken Schopf**. Contact Wörtis at 617-628-7291.

SLIDE

PAUL VERNA

CHAPEL HILL, N.C.: Every college town in America seems to be overrun with dour liberal arts majors playing in pretentious bands. Chapel Hill is no exception, which is why **Soccer** is one of the most refreshing new bands to emerge in recent memory. Sarcastic songs like "Hey Hipster" (sample line: "How do I know I'm a hipster/Because when I speak/My head tilts slightly toward Europe") and "The College Rock" have caused some locals to peg Soccer as Chapel Hill's answer to **the Dead Milkmen**. However, the comparison sells Soccer short, because its rough-cut punk-pop is as tuneful as it is funny. "We're concerned about becoming known as a novelty band," admits Soccer singer/front man **Gavin O'Hara**. "I mean, we can write cute and clever songs all day long. But it's too much like comedy, and we want to do more than that." Soccer tried to play down the humor angle on its latest self-released single by relegating "Hey Hipster" to the B-side of "Trendpiece." But the strategy semi-backfired when area college radio DJs focused on "Hey Hipster" anyway. After picking up a lot of airplay, the song became a hot topic on some of Chapel Hill's online computer discussion groups. "If I'd have to be known for just one song, I guess I wouldn't mind that one," says O'Hara. "It's funny how many Chapel Hill kids have taken exception to that song, and to us in general. They think I'm talking about them, when I'm actually talking more about me and my friends." Contact O'Hara at 919-967-3282.

SOCCER

DAVID MENCONI

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This is the first sampler from the Ice label, featuring tracks from a broad cross section of the label's contempory roster, leading off with the infectious and familiar self-penned evergreen "Mary Anne" from the still going strong, 87 year old father of calypso Roaring Lion. The 16 song collection ends with the labels hottest new signing Viking Tundah purveying the very latest soca style, 'ring-bang'. In between there are stellar tracks from the venerable Mighty Sparrow, the reigning Soca Monarch, SuperBlue, and many others.
941502/4

Soca Carnival '94
940802/4
Various Artists

The *only* compilation to include the originals of this years top Carnival Hits, including Preachers "Jump Up And Wave Again", SuperBlues "Flag Party" and ten others from the leading names in Soca - Deryse Plummer, Marcel Montano, Sound Rev, Traffic, United Sisters, Colin Lucas and many more.

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941502/4
Various Artists

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BILLBOARD'S HEATSEEKERS™ ALBUM CHART

COMPILED FOR WEEK ENDING NOV. 5, 1994 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★★★ No. 1 ★★★	
1	2	58	**MARTINA MCBRIDE** ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM
2	3	3	**PARIS** PRIORITY 53882* (10.98/16.98)	GUERRILLA FUNK
3	11	4	**VERUCA SALT** MINTY FRESH/DGC 24732/GEFFEN (10.98/15.98)	AMERICAN THIGHS
4	8	3	**LUCAS** BIG BEAT 92467/AG (10.98/15.98)	LUCACENTRIC
5	4	12	**ILL AL SKRATCH** MERCURY 522661* (10.98 EQ/15.98)	CREEP WIT' ME
6	5	8	**USHER** LAFACE 26008/ARISTA (9.98/15.98)	USHER
7	7	7	**RAPPIN' 4-TAY** CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
8	9	11	**DEADEYE DICK** ICHIBAN 6501 (11.98/16.98)	A DIFFERENT STORY
9	10	53	**ADAM SANDLER** WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
10	12	34	**RACHELLE FERRELL** MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL
11	—	1	**O.C.** WILD PITCH 30928*/EMI (10.98/15.98)	WORD...LIFE
12	14	15	**TYPE O NEGATIVE** ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
13	6	3	**COMMON SENSE** RELATIVITY 30789* (9.98/16.98)	RESURRECTION
14	16	7	**KEN MELLONS** EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS
15	13	7	**DES'REE** 550 MUSIC 64324/EPIC (9.98 EQ/15.98)	I AIN'T MOVIN'
16	19	14	**LARI WHITE** RCA 66395 (9.98/15.98)	WISHES
17	15	23	**CRYSTAL WATERS** MERCURY 522105 (10.98 EQ/15 98)	STORYTELLER
18	18	5	**WHITEHEAD BROS.** MOTOWN 530346 (9.98/13.98)	SERIOUS
19	20	9	**LUSCIOUS JACKSON** GRAND ROYAL 28356/CAPITOL (10.98/15.98)	NATURAL INGREDIENTS
20	21	5	**DADA** IRS 27986 (9.98/15.98)	AMERICAN HIGHWAY FLOWER
21	17	3	**THE MIGHTY MIGHTY BOSSTONES** MERCURY 522845 (10.98 EQ/15.98)	QUESTION THE ANSWERS
22	22	3	**TONY TERRY** VIRGIN 39861 (10.98/15.98)	HEART OF A MAN
23	27	2	**CARLOS VIVES** POLYGRAM LATINO 518884 (9.98/13.98)	CLASICOS DE LA PROVINCIA
24	24	2	**DIS-N-DAT** EPIC STREET 57625*/EPIC (9.98 EQ/15.98)	BUMPIN'
25	26	7	**WET WET WET** LONDON 522285/ISLAND (10.98/15.98)	PART ONE
26	23	4	**CORROSION OF CONFORMITY** COLUMBIA 66208 (10 98 EQ/15.98)	DELIVERANCE
27	—	1	**THE COUP** WILD PITCH 29773*/EMI (10.98/15.98)	GENOCIDE & JUICE
28	36	7	**FREEDY JOHNSTON** ELEKTRA 61655 (10.98/15 98)	THIS PERFECT WORLD
29	25	5	**GRANT LEE BUFFALO** SLASH 45714/REPRISE (9.98/15.98)	MIGHTY JOE MOON
30	31	17	**KIRK FRANKLIN AND THE FAMILY** GOSPO-CENTRIC 2119/SPARROW (9.98/13.98)	KIRK FRANKLIN
31	29	13	**TERROR FABULOUS** EASTWEST 92327/AG (9 98/15.98)	YAGA YAGA
32	34	6	**JOSHUA REDMAN QUARTET** WARNER BROS. 45643 (10 98/15.98)	MOOD SWING
33	30	17	**SOUNDS OF BLACKNESS** PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA...
34	37	4	**WALTER BECKER** GIANT 24579/WARNER BROS. (10.98/15 98)	11 TRACKS OF WHACK
35	—	1	**MARCUS ROBERTS** COLUMBIA 66437 (10.98 EQ/15.98)	GERSHWIN FOR LOVERS
36	—	1	**BLACK 47** CHRYSALIS 30737/EMI (10.98/15.98)	HOME OF THE BRAVE
37	35	12	**LOVE SPIT LOVE** IMAGO 21030 (9.98/15 98)	LOVE SPIT LOVE
38	33	14	**BIG MOUNTAIN** GIANT 24563/WARNER BROS. (10.98/15.98)	UNITY
39	—	1	**DAVID GATES** DISCOVERY 77012 (10.98/15.98)	LOVE IS ALWAYS SEVENTEEN
40	—	1	**ACOUSTIC ALCHEMY** GRP 9783 (10.98/16.98)	AGAINST THE GRAIN

POPULAR ◆ UPRISINGS™

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

OUT FROM UNDER: When **Paul Burgess**, director of sales and marketing at TVT, says the label plans to do whatever it takes to cross over dance act **Underworld** to the alternative market, he's not kidding. The label is in the midst of an aggressive marketing campaign for the band's Wax Trax!/TVT release "dubnobasswithmyheadman."

"We're realistic that very few records in this genre are being played on radio or MTV," says Burgess. "But we feel it's a brilliant album, and we need to let people know about it."

The label began by making a name for the band on the streets and in the dance community with an aggressive street campaign aimed at clubs and dance retailers in July for the first single, "Cowgirl," which is No. 28 on the Club Play chart this week.

A limited-edition white-vinyl 12-inch was serviced, and 100,000 stickers went out to clubs, press, retail, record pools, radio, the label's mail-order database, and in Urb magazine.

On Nov. 8, the second single, "Dirty Epic," which was remixed by modern rock KROQ Los Angeles personality **Jed The Fish**, will be serviced to modern rock stations. The label will focus on the stations that played "Cowgirl" on their mix shows, such as KROQ and KITS (Live 105) San Francisco.

A print advertising campaign in 30 magazines, including Details, Alternative Press, and Spin, runs through November.

Also in November, the clip for "Cowgirl" will be included in New Music Review's laserdisc promotion with mom-and-pop retailers, which features various clips and offers the featured artists' albums with special pricing and positioning.

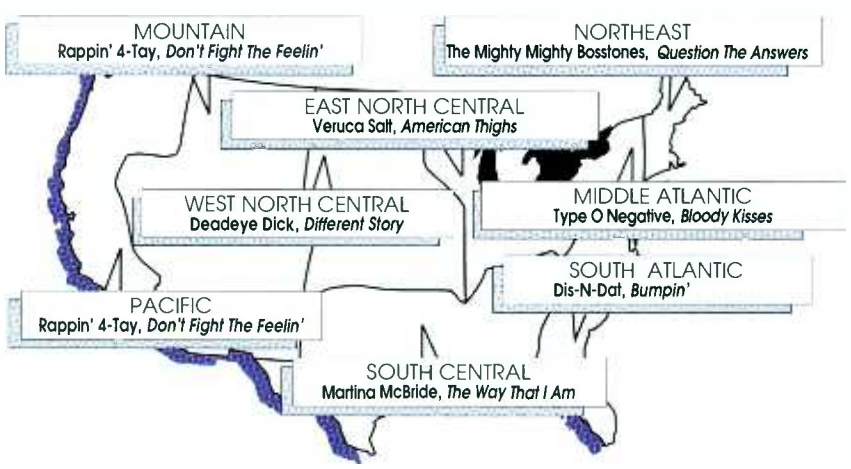
Additionally, 30-second spots for Underworld will air on MTV and "Late Show With David Letterman" in eight key markets the week of Nov. 14.

On the touring front, Burgess is looking to book Underworld in unconventional venues such as the World Trade Center. There are plans to project the band's arty videos on the walls.

Accordion King. Former Texas Tornados accordionist Flaco Jimenez has teamed with Raul Malo of the Mavericks on "Seguro Que Hell Yes," the first single from Jimenez's self-titled Arista/Texas debut. Other guests on the album include Lee Roy Parnell on "Cat Walk" and Radney Foster on "Jealous Heart."

Ch-Ch-Changes. James Galway takes a pop approach on his latest effort, "Wind Of Change" on RCA Victor, which moves 19-18 among Heatseeker titles in the Northeast region this week. The renowned flute player is backed by a pop ensemble, instead of a symphony, for the first time.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. **Deadeye Dick**, Different Story	1. **Type O Negative**, Bloody Kisses
2. **Martina McBride**, The Way That I Am	2. **Black 47**, Home Of The Brave
3. **Adam Sandler**, They're All Gonna Laugh	3. **Ill Al Skratch**, Creep Wit' Me
4. **Ken Mellons**, Ken Mellons	4. **O.C.**, Word...Life
5. **Lucas**, Lucacentric	5. **Des'ree**, I Ain't Movin'
6. **Veruca Salt**, American Thighs	6. **Rusted Root**, When I Woke
7. **Lari White**, Wishes	7. **Lucas**, Lucacentric
8. **Crystal Waters**, Storyteller	8. **Veruca Salt**, American Thighs
9. **G. Love & Special Sauce**, G. Love/Special	9. **Sick Of It All**, Scratch The Surface
10. **dada**, American Highway Flower	10. **Rachelle Ferrell**, Rachelle Ferrell

NEXT GENERATION: Chrysalis/EMI is hoping New York glam/punk mainstay **D Generation** will finally reap the benefits of working the streets for the past three years.

"D Generation," released Oct. 11, is the band's major-label debut (Billboard, Aug. 27), following two indie 7-inches on Sympathy For The Record Industry and Gasatanka.

"They're a great punk band with hard-rock sensibilities and good songs," says **Michael J. Schnapp**, VP of rock music at EMI.

The marketing efforts entail heavy press exposure and several gigs in select cities, starting with a string of dates in Los Angeles, which began Oct. 29 with a show sponsored by hard rock KNAC on the Queen Mary. The other L.A. dates include Dragonfly on Tuesday (1), the Viper Room on Wednesday (2), and the Whisky Nov. 7.

"No Way Out," the first single from the album, has been picking up spins at modern rock and album rock radio on such stations as album rock WAXQ New York, modern rock WDRE New York, and KNAC.

On the press front, indie publicist **Garvey Rich** is exploiting the Oct. 8-22 cover of New York's The Downtown Resident, featuring **Joey Ramone** in a D Generation T-shirt. Rich is servicing journalists with a press kit wrapped in the same shirt.

Additionally, Paper and the Aquarian Weekly feature cover stories on the band in November.

FUNK-E: When she's not studying child psychology at Texas Southern University, **Simplé E** is visiting clubs, retail, and radio on weekends in support of her latest single, "Blue Jeans," from her Fox Records debut "Colouz Uv Sound," released Oct. 11.

"Blue Jeans" is gaining momentum at R&B radio on such stations as KKBT Los Angeles, KMJQ Houston, and WWWZ Charleston, S.C. This is the follow-up to "Play My Funk" from the "Sugar Hill" soundtrack, which peaked at No. 15 on Hot Rap Singles April 30.

"What you see and hear here is the real deal; it's not a gimmick at all," says **Geoff Bywater**, senior VP of marketing and promotion at Fox. "She can do spoken word, poetry, and really rap."

To support the single, Fox is in the midst of running 30-second spots on BET and the Box.

Solo Snitzer. Noted saxophonist Andy Snitzer, who has worked with artists such as Aretha Franklin and Bob James, made an impressive showing in the Middle Atlantic region with his Reprise debut, "Ties That Bind." The album bowed at No. 6 among Heatseeker titles in the region Oct. 29.

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DANCE MUSIC COMMUNITY FEELS GROWING IMPACT OF ILLEGAL MIX-TAPES

(Continued from page 5)

flea markets for the last three or four years, they have begun turning up in dance specialty shops only in the past year. In addition, DJs selling these tapes have turned to increasingly sophisticated methods, including marketing their wares through the mail via 800 numbers. The tapes are generally created by DJs in major cities around the U.S. and are not sold on a national level.

"We're just bringing the music to people who want it," says a Washington, D.C.-based DJ who sells roughly 200 mix-tapes a week for $10 apiece. "Labels should be thanking us for getting their music into the hands of people who wouldn't normally go out and buy a 12-inch single."

Label executives in the dance community argue that mix-tapes often do not provide track listings, and when they do, there is no notation of label affiliation.

People who sell mix-tapes "can make it sound as pretty as they want, but the bottom line is that these people are bootlegging my records," says Rob DiStefano, director of label operations/A&R at

A flea market vendor, left, reviews his list of offerings with a potential customer. (Photo: Chuck Pulin)

Tribal America Records in New York. "My company loses thousands of dollars a week because of mix-tapes, which do a lot of damage if you're a small company struggling to survive. It's also taking money out of the pockets of the producers and artists. As far as I'm concerned, the only people benefiting are the guys who are ripping us off."

The Recording Industry Assn. of America has begun to address this problem in New York and Washington, D.C., with surprise sweeps of stores, street fairs, flea markets, and street corners, seizing the illegal tapes and lodging criminal and civil lawsuits against the DJs and store owners. Thus far, however, no one has gone to jail for illegal mix-tapes.

"This is part of a larger problem we've been trying to tackle in the areas of piracy and copyright infringement," says Steven D'Onofrio, executive VP/anti-piracy director at the RIAA. "Unfortunately, this has been going on for years, and it seems to grow bigger every day. The good news is that we are dedicating more time and resources to finding solutions."

Besides neighborhood and regional sweeps, D'Onofrio says the RIAA is working to educate people on the potential fallout resulting from piracy by issuing letters of warning to suspected retailers. "The sad thing, though, is that some people do not get the message until they do jail time. And even then, greed takes over and they go back into business. It's incredible—so many of them do not realize that they are stealing someone else's property. Even if they list the name of the song and the artist, the absence of a label designation or a contact address—which every legally released piece of music must now carry—is stealing, plain and simple."

The presence of mix-tapes at the independent retail level has grown at a staggering rate in the last year, as the fan base for multi-act dance music compilations grows. Mix-tapes are sold primarily to young adults, ages 14-22, who do not have the money to purchase a large quantity of 12-inch singles, or are not interested in the four to eight remixes of the same song that those EPs usually carry.

"I truly believe that I would sell more compilations if I did not have to compete with mix-tapes," says Ricardo Vinas, president of Planet Earth Recordings in Los Angeles. "The fact that there are so many of these tapes being sold validates the idea that there is a far bigger audience for dance music than people in the power positions of the industry believe. But there is no legal accounting of how many people regularly spend money on dance music. It's forcing a lot of dance music companies to stay small, and others just close down."

Some labels have adopted an if-you-can't-beat-'em-join-'em policy, and have begun to issue beat-mixed compilations of licensed tracks that are often sequenced by well-known club DJs, and are usually available in CD and cassette formats. Los Angeles-based Moonshine Records has eight different sets on the market. Its best seller, an album of trance and rave jams mixed by DJ Keoki, has sold 9,982 units since its release in July, according to SoundScan. "We see this as a good way of supporting DJ culture, which the industry as a whole needs to do more of," says Stephanie Smiley, director of promotion at Moonshine.

The selection of tapes available at one street vendor's stand includes "Classic Dance," "Techno/Acid," "Techno," and "Underground House" mixes. (Photo: Chuck Pulin)

Smiley notes, however, that getting legal beat-mixed collections in mom-and-pop shops is tricky. "The illegal tapes are given to the stores on consignment, with little to no risk on the part of the store," she says. "Comparatively, it costs too much to get our stuff in those stores. We are moving our product mostly through larger chains, but how prominently do you think we get displayed on that level?"

'KIDS GO CRAZY FOR THEM'

A West Coast independent retailer agrees that he has less interest in stocking legal beat-mixed albums. Although he declined to give specific figures, he noted that 30%-40% of his store's sales in the past year were illegal mix-tapes, which he says is an increase over the previous year. "This is easier for us to deal with, and the kids go crazy for them. Why should I complicate my day when I don't have to? Besides, I don't think we're hurting anyone."

Not only are stores actively selling mix-tapes and displaying fliers for mail orders, but many store owners and managers have begun making their own tapes. "It's our biggest seller," says a retailer in New York. "Why shouldn't I get into it? It's not like they're going anywhere. Mix-tapes are here to stay."

Connie Varvitsiotis, VP of artist management at Vibe Music in Chicago, grudgingly agrees. "If a kid goes into a store to find his favorite record, and he only has $10 in his pocket, what do you think he's going to buy? The $7 record with one song, or the $10 tape that not only has his favorite song, but also 10 other tracks? How can we compete with that, and not lose our shirts in the process?"

Major-label executives believe artists are probably the hardest hit by mix-tapes. "How can I convince the president of my company that one of my artists is having an impact on the street when his or her single isn't selling at street level?" says Frank Ceraolo, director of crossover promotion and marketing at Epic. "That same artist, whom these people claim to be helping, is then in danger of being dropped for exactly that reason. Mix-tapes can cause tremendous damage to an indie, but it can also alter the way majors approach dance music artists—especially if the perception that dance artists don't sell records grows."

Although the dance music community largely rails against the sale of illegal mix-tapes, many promoters in hip-hop music circles endorse the practice and even court inclusion on mix-tapes (see story, page 5).

"Quite frankly, I cannot see how mix-tapes can benefit an artist's career," says Marcy Weber, co-president of MCT Management, which oversees the careers of Moby, D:Ream, and Marc "MK" Kinchen, among other dance acts. "People who make and sell mix-tapes are using the artists and music like indiscriminate puzzle pieces. I don't think they understand or care about the heart and soul that goes into making a good record."

Cajual recording artist Dajae agrees. "It reduces the stature of the entire dance community, and it makes us look like we're only out for a quick buck. And even if that was the case, where is my share of the cash? These people are making these tapes and filling their wallets on the strength of my music. I don't see how having my record on these tapes can advance my career to a higher level."

There are some people at indie labels who believe that mix-tapes can add to the shelf life of a dance record. An owner of a label in Miami says mix-tapes can "spread the word that I have a record in the market. At my level, I'm already having trouble moving records and getting distribution. Personally, I hate mix-tapes, but I'm actually tempted to promote my records to the guys who make them. It might make some noise for my record on the street."

By and large, though, the increased availability of mix-tapes at retail has cast a cloud of doubt

A sidewalk mix-tape vendor in New York gives a potential customer the chance to sample a tape at his stand. (Photo: Chuck Pulin)

over DJs and has engendered distrust among label executives. Jocks traditionally use mix-tapes to generate club work, and many have become apprehensive about circulating their demos. "I was in a major-label promoter's office recently, and I left a cassette of my most recent gig on his desk," says Walter Kirby, a West Coast DJ. "The guy completely freaked, and questioned me about who else had this tape and how many of his tracks were on it. [Illegal mix-tapes] have made it tougher for those of us who are honest and trying to just get some work."

As label executives wait to feel the impact of the RIAA's plan for increased action on this matter, they are grappling with how to handle individual cases effectively.

"Sometimes I fear that this problem is really bigger than any possible solution that has been brought to the table so far," Ceraolo says. "Sweeps are a fine idea, but is it really going to have any lasting effect? Unless the RIAA does something like a simultaneous national sweep, and maybe even hits people with huge fines or time in jail, I'm not sure what will stop this."

HIP-HOP MIX-TAPES SEEN AS PROMO TOOL BY SOME LABEL EXECS

(Continued from page 5)

Furthermore, no royalties are paid on the mix-tapes.

Yet most label executives overseeing hip-hop promotion maintain that they are not involved in any illegal activity, since the labels only provide the music—in the form of vinyl singles—as a promotional tool to the tapemasters.

The label executives say the tapes have proved their ability to stimulate legitimate album sales on new hip-hop acts. (Generally, releases by established acts are not serviced to the tapemasters.)

The DJs master their mix-tapes on anything from home tape machines to DAT recorders, then either make copies on their own or sell the masters to so-called "gray-market" distributors. By the time the tapes hit the street, the quality varies.

"If the tape comes directly from a master, it sounds pretty good," says a source. "A lot of times, a hustler might buy a first-generation [mix] tape and go into business for himself. Then you get second-, third-, or fourth- generation copies out there that don't sound so good."

Artwork on mix-tape boxes is usually limited to a graphic of the DJ's street name and a listing of artists and song titles. If the DJ releases tapes on a regular basis, a volume number is also included.

Street hustlers hawk the tapes—often from suitcases or portable tables—at urban centers of gray-market activity, such as street fairs and flea markets. The tapes usually sell for about $5.

The target buyers for the tapes are the core hip-hop enthusiasts who channel information about the hottest new acts to mainstream consumers, who then will presumably buy legitimate releases from retail outlets. (Unlike dance mix-tapes, the hip-hop mix-tapes are handled by few legitimate retailers.)

The tapes, which run 90-110 minutes, have a fast-paced format and often include radio-style front- and back-end announcements or "shout-outs" by the DJ-producers.

Artists featured on a current mix-tape obtained by Billboard include the Gravediggaz, Da Bush Babees,

(Continued on page 36)

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StepSun Has A missjones For New Act

Label Emphasizes Singer/DJ's Originality

■ BY HAVELOCK NELSON

NEW YORK—Sexuality is not a part of the marketing plan for missjones, StepSun Music Entertainment's first new-jill R&B artist. The label plans to develop the vocalist's career by nurturing her many talents.

StepSun president Bill Stephney says most record companies promote female hip-hop acts "like black Barbie dolls," in cookie-cutter fashion. "Their main focus is on getting hit singles, and not developing the artists the same way they develop Snoop [Doggy Dogg], 2Pac, L.L. Cool J, Public Enemy, and the rest of the rap greats. I am trying to take the knowledge I received from developing those types of artists [as an executive at Def Jam] and apply it to missjones."

JONES

In addition to recording, missjones (aka Tarsha Jones) hosts the Sunday-morning radio show on WQHT (Hot 97) New York. She got the gig after guesting on Doctor Dre & Ed Lover's morning show on the station in July. "She was so good that [PD] Steve Smith and others up there decided to give her her own show," Stephney says. "That certainly gives us a marketing component most artists don't have."

The StepSun plan involves piggybacking on Jones' past hip-hop achievements, such as having featured vocals on mix-tapes. "First, we worked for a year figuring out what would we could do musically to achieve that," says Stephney.

After the June release of her initial single, "Don't Front," the label surveyed record buyers for their reaction to Jones' work. "We wanted to make sure we were building bridges to the R&B female youth audience out there—people who may be into more than just mix-tapes."

The single peaked at No. 73 on the Hot R&B Singles chart Sept. 17. The track was produced by the up-and-coming studio team Tumblin' Dice. It recontextualized the water-torture beat from Jeru The Damaja's "Come Clean" with lush keyboard melodies and a smooth bass groove.

A second single, "Where I Want To B-Boy," is due in stores Nov. 8. The track was produced by Ron G and features shoutouts by Doug E. Fresh. Ron G and Fresh share responsibility for bringing Jones into the music industry.

In January, StepSun will release missjones' debut album, which is tentatively titled "Love Jones." The other producers involved in the set are Daddy-O, Full Force, Soul Convention, Simply Soul, Loose, and Stephney.

"It's a mixture of veterans and new people," says Stephney. "The consistent thread is Tarsha's voice. She sings about love and relationships from a wonderful new perspective. I really think it's one of the more broad-based albums in recent years."

Jones wrote all the lyrics and co-produced "Love Jones," and says all the songs are rooted in true experiences. "A couple of the sadder songs are based on how I interpret my parents' marriage," she says.

Despite frequent comparisons with other new-jill artists such as Mary J. Blige, Jones sees herself as distinct. "I contributed both music and lyrics on my album, and I have a softer image. I don't wear baggy clothes."

Jones says she was more homebody than homegirl while growing up in the Bronx, N.Y. "I spent half of my teenage years in my room," she says.

For entertainment, she played her sister's R&B records and tried to imitate acts like the Emotions, Evelyn "Champagne" King, and Atlantic Starr. She reasons that these influences give her an advantage over other new-jill swingers. Says Jones, "I'm aware of my roots. So when I was in the studio co-producing or writing, I referred back to them for ideas, as opposed to turning on the radio and trying to imitate what's currently hip."

Before signing with StepSun, Jones studied music at the High School of Music & Art and Syracuse University. She was working as a telephone operator when she had a chance encounter with rapper Doug E. Fresh, who was about to embark on a concert tour with his Get Fresh Crew.

"One day I saw Doug in the

(Continued on page 34)

A Tempting Fate. Legendary Motown act the Temptations recently received a star on Hollywood's Walk Of Fame. Pictured, from left, are group members Theo Peoples, Otis Williams, Melvin Franklin, and Ali-Ollie Woodson. Missing is Ron Tyson. Motown recently issued the five-CD Temptations boxed set "Emperors Of Soul."

Servin' Brandy. Atlantic Records president Danny Goldberg, right, and Richard Nash, Atlantic's senior VP of black music, congratulate artist Brandy during a celebration of her self-titled debut album at New York's Tatou.

Upset With Grammys? Blame Yourself; L.A. Reid To Speak At BESLA Conference

The Rhythm and the Blues ™

by J. R. Reynolds

WHERE WERE THE COMPLAINERS: The NARAS core screening committee that decides what Grammy category artists fall into (R&B, pop, rock, hard rock, or metal) held its annual meeting recently in Los Angeles. Of the 30 or so participants, there were only three blacks.

Three: two on the first day, and two on the second. And I was one of the two each day.

Where were all the people who complain about not having a say in black music? Key decisions were made during those two days that ultimately define black music.

And nobody was there to represent.

The core committee did a fine job in the overall placement of acts in proper categories. But despite the music experts who were on hand, there were several instances where pop acts almost made it in the R&B category. The result of such potential gaffs would have been readily apparent.

Allowing a big-name pop act into the R&B category opens the door for that act to actually gain a nomination. And for NARAS voters, unfamiliar with most R&B acts, who do you think might get the nod?

But don't blame the voters—or the committee. It's our job to take care of our own category. It was embarrassing sitting in a room filled with non-R&B music professionals making decisions about acts in our category.

Michael Greene, president of NARAS, makes it clear that he welcomes participation from black members. But he's not going to beg for better representation, and why should he?

You don't have to be a NARAS member to sit on the committee. You simply write to the recording academy, expressing your interest and your credentials. If the academy deems you qualified, you're in.

It's our job to police our own beat; it's as simple as that. Nobody should care more about R&B than people who live and work the genre. But there were at least six other black names on the core committee list that were no-shows.

So next time you think about grumbling over Grammy noms, blame yourself, for not being there.

THE KEYNOTE speaker for the 14th annual Black Entertainment and Sports Lawyers Assn. Inc. conference is LaFace co-founder **L.A. Reid**. The meeting will be held Nov. 2-6 at the Radisson Cable Beach Hotel & Casino in Nassau, the Bahamas. During the BESLA event, Elektra/EastWest CEO **Sylvia Rhone**, entertainment attorney **Leroy Bobbitt**, and sports manager **William Strickland** will be honored for their contributions in their respective professions.

MUSIC MATTERS: Run, don't walk to the store and check out "Listen" by Payday/London U.K. act **UrbanSpecies**. This trio shatters genre barriers with tracks that fuse hip-hop with organ-grinding funk, guitar-driving rock, acoustic cool jazz, blunted reggae, and soulful R&B . . . Try the peppy hip-hop single "Who Be Da Dopest" by **Level 6**. The track bounces with spontaneity, matched by clever rhymes that have a feel-good flavor. It's released through BHE/Jive Records . . . Broke into EMI headquarters to sneak a listen to tracks from the January '95 album by **D'Angelo**. Sweet, R&B fruit is ripening on this artist's creative tree. He's coming from a today sort of vibe that leaves the specter of '70s-styled music haunting your mind space. Recommended . . . Detroiters **Charles & Gwen Scales** turn in a satisfying set with "So Good." The album features crisp adult R&B vocals that aggressively exploit their own good taste in music crafting. The duo's style should sit well with adult R&B frequencies, while also fitting into select mainstream R&B dayparts. The two take producer credits, as well as a lion's share of writer bows . . . Kudos to **Eddie F.** for rollin' point as executive producer, and to his production ensemble **the Untouchables**, for "LET'S GET IT ON the album," a multi-spectrum set comprising R&B and hip-hop acts that include **Intro, Heavy D., 2Pac, The Notorious B.I.G., Felicia Adams, Changing Faces, Pete Rock & C.L. Smooth, Mad Drama**, and **Myko Myers & the Bodysnatchers**. If diversity in music is your thing, why listen to R&B radio when you've got an eclectic set like this waiting at retail?

(Continued on page 34)

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Billboard® TOP R&B ALBUMS™

FOR WEEK ENDING NOV. 5, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1/Hot Shot Debut ★ ★ ★		
1	NEW ▶		1	SOUNDTRACK DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98) 1 weeks at No. 1	MURDER WAS THE CASE	1
2	NEW ▶		1	SCARFACE RAP-A-LOT 39946/NOO TRYBE (10.98/15.98)	THE DIARY	2
				★ ★ ★ Greatest Gainer ★ ★ ★		
3	3	5	3	BARRY WHITE A&M 0115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	3
4	1	2	4	SOUNDTRACK MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	1
5	4	4	8	BOYZ II MEN MOTOWN 0323 (10.98/16.98)	II	1
6	2	1	6	ANITA BAKER ELEKTRA 61555 (10.98/16.98)	RHYTHM OF LOVE	1
7	5	3	18	BONE THUGS N HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
8	7	7	6	THE NOTORIOUS B.I.G. BAD BOY 73000/ARISTA (9.98/15.98)	READY TO DIE	3
9	8	6	5	LUTHER VANDROSS LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	2
10	6	—	2	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
11	10	10	4	BRANDY ATLANTIC 82610/AG (9.98/15.98)	BRANDY	10
12	9	8	7	GERALD LEVERT EASTWEST 92416/AG (10.98/15.98)	GROOVE ON	2
13	NEW ▶		1	DIGABLE PLANETS PENDULUM 30654/EMI (10.98/15.98)	BLOWOUT COMB	13
14	11	12	18	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
15	13	11	6	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	6
16	12	9	5	CRAIG MACK BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	6
17	NEW ▶		1	MEN AT LARGE EASTWEST 92459/AG (10.98/15.98)	ONE SIZE FITS ALL	17
18	14	13	22	AALIYAH ▲ BLACKGROUND 41533*/JIVE (9.98/13.98)	AGE AIN'T NOTHING BUT A NUMBER	3
19	15	14	17	BIG MIKE RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	4
20	17	18	17	DA BRAT ● SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
21	16	16	8	U.G.K. JIVE 41524 (8.98/15.98) HS	SUPERTIGHT	9
22	19	17	4	JADE GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	16
23	22	20	17	KEITH SWEAT ● ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	1
24	18	15	9	CHANGING FACES ● SPOILED ROTTEN/BIG BEAT 92369/AG (9.98/15.98)	CHANGING FACES	1
25	25	28	21	69 BOYZ RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
26	21	29	5	BEBE & CECE WINANS CAPITOL 28216 (10.98/15.98)	RELATIONSHIPS	19
27	20	21	3	PARIS PRIORITY 53882* (10.98/16.98) HS	GUERRILLA FUNK	20
28	26	23	20	WARREN G ▲[2] VIOLATOR/RAL 52335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	1
29	39	43	91	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25
30	32	31	50	R. KELLY ▲[3] JIVE 41527 (10.98/15.98)	12 PLAY	1
				★ ★ ★ Heatseeker Impact ★ ★ ★		
31	34	37	12	IMMATURE MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	26
32	31	34	8	USHER LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
33	29	25	5	DR. DRE TRIPLE X 51170 (10.98/16.98)	CONCRETE ROOTS	14
34	NEW ▶		1	O.C. WILD PITCH 30928/EMI (10.98/15.98) HS	WORD...LIFE	34
35	23	24	3	NAJEE EMI 30789 (10.98/15.98)	SHARE MY WORLD	23
36	24	22	14	MC EIHT FEATURING CMW ● EPIC STREET 57696*/EPIC (10.98 EQ/15.98)	WE COME STRAPPED	1
37	41	42	67	TONI BRAXTON ▲[4] LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	1
38	35	27	4	KARYN WHITE WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
39	36	36	20	PATTI LABELLE MCA 10870 (10.98/15.98)	GEMS	7
40	30	26	22	HEAVY D & THE BOYZ ● UPTOWN 10988*/MCA (10.98/15.98)	NUTTIN' BUT LOVE	1
41	28	33	12	ILL AL SKRATCH MERCURY 522661* (10.98 EQ/15.98) HS	CREEP WIT' ME	22
				★ ★ ★ Pacesetter ★ ★ ★		
42	60	—	2	THE DAYTON FAMILY PO BROKE 5433 (9.98/15.98)	WHAT'S ON YOUR MIND	42
43	27	30	3	COMMON SENSE RELATIVITY 1208* (9.98/16.98) HS	RESURRECTION	27
44	42	41	9	THE JERKY BOYS ● SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2	16
45	46	44	26	OUTKAST ● LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	3
46	43	38	11	GRAVEDIGGAZ GEE STREET 524016*/ISLAND (9.98 EQ/15.98)	6 FEET DEEP	6
47	38	32	15	ABOVE THE LAW RUTHLESS 5524*/RELATIVITY (9.98/16.98)	UNCLE SAM'S CURSE	15
48	33	19	4	PMD PMD 66475/RCA (9.98/15.98)	SHADE BUSINESS	12
49	44	45	6	JONATHAN BUTLER MERCURY 522682 (10.98 EQ/15.98)	HEAD TO HEAD	32
50	45	40	9	WHITEHEAD BROS. MOTOWN 0346 (9.98/13.98) HS	SERIOUS	35
51	37	39	9	WEST COAST BAD BOYS NO LIMIT 7187/SMG (9.98/15.98)	ANOTHA LEVEL OF THE GAME	29
52	51	47	3	TONY TERRY VIRGIN 39861 (9.98/15.98) HS	HEART OF A MAN	47
53	40	35	6	BLOODS & CRIPS DANGEROUS 6715/QUALITY (9.98/15.98)	BANGIN ON WAX 2...THE SAGA CONTINUES	20
54	47	46	48	SNOOP DOGGY DOGG ▲[4] DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
55	53	—	2	DIS-N-DAT EPIC STREET 57625*/EPIC (9.98 EQ/15.98) HS	BUMPIN'	53
56	54	56	14	COOLIO ▲ TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	5
57	49	52	10	PRINCE ● WARNER BROS. 45700 (10.98/16.98)	COME	2
58	48	48	56	AARON HALL ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
59	50	50	62	BABYFACE ▲ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
60	52	53	13	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98) HS	DON'T FIGHT THE FEELIN'	52
61	62	60	75	JANET JACKSON ▲[6] VIRGIN 87825 (10.98/16.98)	JANET.	1
62	NEW ▶		1	THE COUP WILD PITCH 29773/EMI (10.98/15.98) HS	GENOCIDE & JUICE	62
63	58	69	10	TANYA BLOUNT ISLAND 521514 (9.98/13.98)	NATURAL THING	58
64	NEW ▶		1	LO-KEY? PERSPECTIVE 9010 (9.98/15.98)	BACK 2 DA HOWSE	64
65	64	64	14	JAMIE FOXX FOX 66436 (9.98/15.98)	PEEP THIS	12
66	57	68	4	JOHNNY "GUITAR" WATSON WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW	57
67	56	51	21	EIGHTBALL & MJG SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	11
68	66	65	21	BEASTIE BOYS CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	2
69	55	57	35	ARETHA FRANKLIN ● ARISTA 18722 (10.98/16.98)	GREATEST HITS (1980-1994)	23
70	NEW ▶		1	EDDIE F. AND THE UNTOUCHABLES MOTOWN 0313 (9.98/15.98)	LET'S GET IT ON	70
71	65	61	54	SALT-N-PEPA ▲ NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	6
72	68	70	101	KENNY G ▲[6] ARISTA 18646 (10.98/15.98)	BREATHLESS	2
73	73	63	27	SOUNDS OF BLACKNESS PERSPECTIVE 9006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
74	63	55	45	PATRA EPIC 53763* (9.98 EQ/15.98) HS	QUEEN OF THE PACK	15
75	NEW ▶		1	Y?N-VEE PMP/RAL 523585/ISLAND (10.98/15.98)	Y?N-VEE	75
76	92	89	4	PHIL PERRY GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	76
77	72	67	23	NORMAN BROWN MOJAZZ 0301/MOTOWN (9.98/13.98)	AFTER THE STORM	21
78	81	76	60	MARIAH CAREY ▲[7] COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
79	67	58	47	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	1
80	100	95	11	VARIOUS ARTISTS THE RIGHT STUFF 29139/CAPITOL (7.98/11.98)	SLOW JAMS THE TIMELESS COLLECTION VOLUME 1	52
81	59	75	31	SOUNDTRACK ▲[2] DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	1
82	78	87	103	SADE ▲[3] EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
83	70	54	9	PUBLIC ENEMY DEF JAM/RAL 523362*/ISLAND (10.98/16.98)	MUSE SICK-N-HOUR MESS AGE	4
84	61	77	18	MELVIN RILEY MCA 11016 (9.98/15.98) HS	GHETTO LOVE	23
85	77	—	100	SOUNDTRACK ▲[11] ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
86	RE-ENTRY		19	BORN JAMERICANS DELICIOUS VINYL/EASTWEST 92349/AG (9.98/15.98) HS	KIDS FROM FOREIGN	36
87	75	59	11	C+C MUSIC FACTORY COLUMBIA 66160* (10.98 EQ/16.98)	ANYTHING GOES!	39
88	89	96	15	BARRY WHITE MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	82
89	86	—	30	INCOGNITO TALKIN LOUD 522036/VERVE (9.98/13.98) HS	POSITIVITY	54
90	76	74	21	EL DEBARGE REPRISE 45375/WARNER BROS. (10.98/15.98)	HEART MIND & SOUL	24
91	80	79	12	GEORGE HOWARD GRP 9780 (9.98/15.98) HS	A HOME FAR AWAY	28
92	74	71	37	ZHANE ● ILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	8
93	84	99	18	TERROR FABULOUS EASTWEST 92327/AG (9.98/15.98) HS	YAGA YAGA	51
94	94	85	4	VARIOUS ARTISTS THUMP 4030* (10.98/16.98)	OLD SCHOOL VOLUME III	76
95	79	82	5	RON C PROFILE 1454 (10.98/16.98)	THE "C" THEORY	69
96	71	66	7	DRU DOWN RELATIVITY 1222 (9.98/16.98)	EXPLICIT GAMES	46
97	82	83	27	NAS COLUMBIA 57684* (9.98 EQ/15.98)	ILLMATIC	2
98	69	49	11	C-BO AWOL 7196/SMG (8.98/11.98) HS	AUTOPSY	22
99	97	91	28	ALL-4-ONE ▲[2] BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	12
100	87	98	52	ZAPP & ROGER ● REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9

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

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Hot R&B Airplay™

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

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

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

HOT R&B RECURRENT AIRPLAY

1	—	1	**BACK & FORTH** AALIYAH (BLACKGROUND/JIVE)
2	—	1	**YOUR BODY'S CALLIN'** R. KELLY (JIVE)
3	1	3	**SENDING MY LOVE** ZHANE (ILLTOWN/MOTOWN)
4	5	7	**ANYTHING** SWV (RCA)
5	4	4	**I MISS YOU** AARON HALL (SILAS/MCA)
6	6	4	**I'M NOT OVER YOU** CE CE PENISTON (A&M/PERSPECTIVE)
7	2	5	**WILLING TO FORGIVE** ARETHA FRANKLIN (ARISTA)
8	3	3	**ANY TIME, ANY PLACE** JANET JACKSON (VIRGIN)
9	14	4	**WEEKEND LOVE** QUEEN LATIFAH (MOTOWN)
10	9	8	**SOMEONE TO LOVE** MINT CONDITION (PERSPECTIVE)
11	8	2	**BOOTI CALL** BLACKSTREET (INTERSCOPE)
12	7	3	**FUNKDAFIED** DA BRAT (SO SO DEF/CHAOS/COLUMBIA)
13	10	11	**I'M READY** TEVIN CAMPBELL (QWEST/WARNER BROS.)
14	—	1	**BIGGEST PART OF ME** TAKE 6 (REPRISE)
15	11	12	**I BELIEVE** SOUNDS OF BLACKNESS (PERSPECTIVE)
16	16	36	**HEY MR. D.J.** ZHANE (FLAVOR UNIT/EPIC)
17	13	13	**BELIEVE IN LOVE** TEDDY PENDERGRASS (ELEKTRA)
18	17	53	**THAT'S THE WAY LOVE GOES** JANET JACKSON (VIRGIN)
19	21	15	**TREAT U RITE** ANGELA WINBUSH (ELEKTRA)
20	23	14	**BUMP N' GRIND** R. KELLY (JIVE)
21	12	8	**YOU MEAN THE WORLD TO ME** TONI BRAXTON (LAFACE/ARISTA)
22	19	13	**THE MOST BEAUTIFUL GIRL . . .** ✝ (NPG/BELLMARK)
23	22	9	**REGULATE** WARREN G & NATE DOGG (DEATH ROW)
24	15	6	**FANTASTIC VOYAGE** COOLIO (TOMMY BOY)
25	—	31	**JUST KICKIN' IT** XSCAPE (SO SO DEF/COLUMBIA)

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

R&B SINGLES A-Z

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

14 **5-4-3-2 (YO! TIME IS UP)** (Second Generation Rooney Tunes, BMI/MCA, BMI/Creole Chee Chee, ASCAP/Sista Girl, ASCAP/Nikkian, ASCAP)
37 **9TH WONDER (SLICKER THIS YEAR)** (Wide Grooves, BMI/Gitro, BMI/EMI Blackwood, BMI)
39 **ACTION** (EMI Blackwood, BMI) HL
73 **AFRO PUFFS** (Suge, ASCAP)
45 **ALL THIS LOVE** (Jobete, ASCAP) WBM
56 **ALWAYS IN MY HEART** (Sony, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
6 **AT YOUR BEST (YOU ARE LOVE)** (Bovina, ASCAP/EMI April, ASCAP)
7 **BEFORE I LET YOU GO** (Donril, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tadej, ASCAP/Davey Pooh, ASCAP/Chauncey Black, ASCAP) WBM
26 **BE HAPPY** (MCA, ASCAP/Mary J. Blige, ASCAP/Dooch, ASCAP/Justin Combs, ASCAP/Twelve And Under, ASCAP)
19 **BLACK COFFEE** (EMI April, ASCAP/Bee Mo Easy, ASCAP/E-Z-Duz-It, ASCAP)
91 **BLACK SUPERMAN** (Dollarz-N-Sense, BMI/Phront Street, BMI/Pimp Clinic, BMI/D.J. K-oss, BMI)
8 **BODY & SOUL** (EMI Virgin, BMI/Shipwreck, BMI/EMI Virgin, ASCAP/Future Furniture, ASCAP)
61 **BOP GUN (ONE NATION)** (Gangsta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WBM
41 **BREAKDOWN** (Zomba, BMI/CPMK, BMI/Saja, BMI/Troutman, BMI) WBM
81 **BREATHLESS** (Songcase, BMI) WBM
16 **CAN U GET WIT IT** (DeSwing, ASCAP/EMI April, ASCAP)
46 **CHOCOLATE** (Jobete, ASCAP) WBM
31 **DO YOU WANNA GET FUNKY** (Cole-Clivilles, ASCAP/Duranman, ASCAP/EMI Virgin, ASCAP) HL
30 **ENDLESS LOVE** (Pgp, ASCAP/Brockman, ASCAP/Intersong, ASCAP)
87 **ERROR OF OUR WAYS** (Honey Of A "O", ASCAP/Temp U, ASCAP/Street Zone, BMI)
65 **EVERYTHING IS GONNA BE ALRIGHT** (Flyte Tyme, ASCAP/New Hidden Valley, ASCAP/Casa David, ASCAP) WBM
22 **FA ALL Y'ALL** (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP)
9 **FLAVA IN YA EAR** (For Ya Ear, ASCAP/Janice Combs, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
94 **FORGET I WAS A G** (Warner-Tamerlane, BMI)
15 **GET UP ON IT** (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM
82 **GIT UP, GIT OUT** (Gnat Booty, ASCAP/Chrysalis, ASCAP/Goodie Mob, BMI/Organized Noize, BMI/Stiff Shirt, BMI)
88 **GROOVE OF LOVE** (Ensign, BMI/Lane Brane, BMI/Famous, ASCAP/Suga Wuga, BMI)
90 **GUERRILLA FUNK** (Scarface, ASCAP)
2 **HERE COMES THE HOTSTEPPER** (Salaam Remi, ASCAP/Pine, PRS/Longitude, BMI) WBM
76 **HIP HOP RIDE** (Marley Marl, ASCAP/EMI April, ASCAP/Top Jam, BMI/Supreme C, ASCAP)
49 **HIT BY LOVE** (EMI Virgin, ASCAP/Steven And Brendon, ASCAP/Casadida, ASCAP)
40 **HONEY** (Sony, BMI/Ecaf, BMI)
12 **HOW MANY WAYS/I BELONG TO YOU** (Three Boyz From Newark, ASCAP/Polygram, ASCAP/Lady Ashlee, BMI/Jay Bird Ailey, BMI/Black Hand, ASCAP/Zomba, BMI/Raphic, BMI) WBM
25 **HUNGAH** (Warner-Tamerlane, ASCAP/Kings Kid, BMI/Flyte Tyme, ASCAP) WBM
47 **I CAN GO DEEP (FROM A LOW DOWN DIRTY SHAME)** (Today's Crucial, BMI/Me And My Boy, BMI/Warner-Tamerlane, BMI)
100 **I CAN'T MAKE YOU LOVE ME** (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP)
23 **I'D GIVE ANYTHING** (Full Keel, ASCAP/Farrenuff, ASCAP/Farren Curtis, BMI/Longitude, BMI/August Wind, BMI/Albert Paw, BMI/Curbsongs, ASCAP/Mike Curb, BMI) WBM
36 **I DON'T WANT TO KNOW** (Sony, BMI/Ecaf, BMI)
52 **IF ANYTHING EVER HAPPENED TO YOU** (PSO Ltd., ASCAP/Music By Candelight, ASCAP/Music Corp. Of America, BMI/MCA, BMI/Nelana, BMI) WBM
66 **IF YOU LOVE ME** (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Orisha, ASCAP/WB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP)
92 **I GOT A LOVE** (Smooth Flowin', ASCAP/Pete Rock, ASCAP)
4 **I'LL MAKE LOVE TO YOU** (Sony Songs, BMI/Ecaf, BMI) HL
20 **I'LL TAKE HER** (Gabz, ASCAP/Brian-Paul, ASCAP/11C, ASCAP/Deep Soul, ASCAP/III, ASCAP)
78 **I'M ON MY KNEES** (Zomba, ASCAP) WBM
84 **I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE)** (N-The Water, ASCAP/EMI Blackwood, BMI)
83 **I REMEMBER** (T-Boy, ASCAP/Boo Daddy, ASCAP/Irving, BMI/Al Green, BMI/Warner-Tamerlane, BMI/Mijac, BMI/EMI Blackwood, BMI) WBM
59 **I'VE HAD ENOUGH** (YeIRAHC, BMI/Almo Irving, BMI) WBM
1 **I WANNA BE DOWN** (Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP) WBM
18 **JUICY/UNBELIEVABLE** (Tee Tee, ASCAP/Janice Combs, ASCAP)
48 **LETITGO** (Controversy, ASCAP/WB, ASCAP) WBM
29 **LET'S TALK ABOUT IT** (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
89 **A LIL' SOMETHIN'** (Gimme Some Hot Sauce, ASCAP/More Better Grooves, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Famous, ASCAP)
64 **MAKE IT RIGHT** (Rhett Rhyme, ASCAP/Quiet Of Mind, ASCAP/BMG, BMI/Girl Next Door, BMI)
28 **THE MOST BEAUTIFULLEST THING IN THIS WORLD** (Zomba, ASCAP/Illiotic, ASCAP/Erick Sermon, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM
10 **NEVER LIE** (Hook, ASCAP/Zomba, ASCAP/Teaspoon, ASCAP) WBM
85 **NO GUNS, NO MURDER** (Dope On Plastic, ASCAP/BAMB, BMI)
60 **NONE OF YOUR BUSINESS** (Sons Of K-oss, ASCAP/Out Of The Basement, ASCAP/Unart, BMI/Next Plateau, ASCAP) WBM
53 **NUTTIN' BUT LOVE** (Kid Capri, ASCAP/EMI April, ASCAP/Eazy-Duzit, ASCAP) HL
55 **OLD SCHOOL LOVIN'** (EMI Blackwood, BMI/Chante' 7, BMI/Lane Brane, BMI/Ensign, BMI/Suga Wuga, BMI/Tunes On The Verge Of Insanity, ASCAP/Famous, ASCAP/Too True, ASCAP)
96 **ONE TOUCH** (Heritage Hill, ASCAP/WB, ASCAP/Jo Skin, ASCAP/Zomba, ASCAP)
74 **PARTY** (Pottsburg, BMI/Hamck, BMI/Longitude, BMI) WBM
54 **PLAYAZ CLUB** (Rag Top, BMI)
3 **PRACTICE WHAT YOU PREACH** (Seven, BMI/Super, BMI/Divided, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Ramal, BMI) WBM
42 **THE RIGHT KINDA LOVER** (Flyte Tyme, ASCAP/New Perspective, ASCAP) WBM
62 **ROMANTIC CALL** (Howie Tee, BMI/Irving, BMI/Zomba, ASCAP/Aunt Hilda, ASCAP/Street Knowledge, ASCAP) WBM
68 **SLOW WINE** (Tony Toni Tone, ASCAP/Pri, ASCAP/Rap And More, BMI/Polygram Int'l, ASCAP)
67 **SPEND THE NIGHT** (Zomba, BMI/R.Kelly, BMI) WBM
80 **STRAP ON THE SIDE** (Taking Care Of Business, BMI)
11 **STROKE YOU UP** (Zomba, BMI) WBM
43 **TAKE IT EASY** (Misam, ASCAP)
38 **TASTE YOUR LOVE** (Zomba, ASCAP/Horace Brown, ASCAP/My Two Sons, ASCAP/Vanessa, ASCAP/Clyde Otis, ASCAP/WB, ASCAP/Stone Jam, ASCAP) WBM
75 **TASTY** (New Perspective, ASCAP)
97 **THINKING ABOUT YOU** (Nytasia, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Chappell, ASCAP/P-Man, BMI)
58 **THIS D.J.** (Warren G, ASCAP)
77 **THIS LOVE IS FOREVER** (Power Players, BMI/Balanga, BMI/Lakiva, ASCAP/Warner Chappell, ASCAP)
35 **THROUGH THE RAIN** (K-Jack Top 10, ASCAP/Neroses, ASCAP)
17 **THUGGISH RUGGISH BONE** (Ruthless Attack, ASCAP/Dollarz-N-Sense, BMI/Keenu, BMI)
71 **TIC TOC** (LOTUG, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP)
21 **TOOTSEE ROLL** (Downlow Quad, BMI)
57 **TURN DOWN THE LIGHTS** (Bobizzz, BMI/Meltree, BMI/Sony, BMI)
50 **TURN IT UP** (Flyte Tyme, ASCAP/EMI April, ASCAP/Ten-Eight Tunes & Help The Bear, BMI/Bovina, ASCAP) WBM
5 **U WILL KNOW (FROM JASON'S LYRIC)** (Polygram, ASCAP/Polygram Int'l, ASCAP/Ah-choo, ASCAP/12 AM, ASCAP/Melodies Nside, ASCAP)
63 **VIBE** (9th Town, ASCAP/Naughty, ASCAP/Rodsongs, ASCAP/Almo, ASCAP) WBM
99 **WE RUN THINGS (IT'S LIKE DAT)** (Bush Babee Soundz, BMI/Jazz Merchant, ASCAP/Zomba, ASCAP)
86 **WHAT MAKES A MAN (WANNA CHEAT ON HIS WOMAN)** (MCA, ASCAP/Deedle Dee, ASCAP)
34 **WHEN A MAN CRIES** (Jareese, BMI)
32 **WHEN CAN I SEE YOU** (Sony, BMI/Ecaf, BMI)
33 **WHEN YOU NEED ME** (MCA, ASCAP/Geffen, ASCAP/Ronnie Onyx, ASCAP)
79 **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
44 **WHERE DID WE GO WRONG** (ATV, BMI/Penny Funk, BMI)
27 **WHERE IS MY LOVE?** (Ecaf, BMI/Sony, BMI/Rambush, ASCAP/MCA, ASCAP)
51 **WHY NOT TAKE ALL OF ME** (Alvie's House, BMI)
70 **WITH OPEN ARMS** (Feel The Beat, BMI/Stone Diamond, BMI) WBM
72 **WITHOUT A DOUBT** (Polygram Int'l, ASCAP/Peep Bo, ASCAP/Morley, ASCAP/EMI April, ASCAP/Bovina, ASCAP)
69 **WORD IS BOND** (Brand Nubian, ASCAP/Def Jam, ASCAP/Rushtown, ASCAP/Average, ASCAP/Bug, ASCAP/Joe's Songs, ASCAP)
24 **YOUR LOVE IS A...** (K&J, BMI/Sony, ASCAP) HL
13 **YOU WANT THIS/70'S LOVE GROOVE** (Black Ice, BMI/Stone Agate, BMI/Flyte Tyme, ASCAP/Jobete, ASCAP) WBM

Hot R&B Singles Sales™

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

SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	2	8	**I WANNA BE DOWN** BRANDY (ATLANTIC) 2 wks at No. 1
2	1	8	**HERE COMES THE HOTSTEPPER** INI KAMOZE (COLUMBIA)
3	3	7	**PRACTICE WHAT YOU PREACH** BARRY WHITE (A&M/PERSPECTIVE)
4	9	15	**NEVER LIE** IMMATURE (MCA)
5	4	13	**FLAVA IN YA EAR** CRAIG MACK (BAD BOY/ARISTA)
6	5	9	**AT YOUR BEST (YOU ARE LOVE)** AALIYAH (BLACKGROUND/JIVE)
7	8	11	**THUGGISH RUGGISH BONE** BONE THUGS N HARMONY (RUTHLESS)
8	7	23	**TOOTSEE ROLL** 69 BOYZ (RIP-IT)
9	10	5	**U WILL KNOW** B.M.U. (BLACK MEN UNITED) (MERCURY)
10	6	12	**I'LL MAKE LOVE TO YOU** BOYZ II MEN (MOTOWN)
11	11	3	**THE MOST BEAUTIFULLEST...** KEITH MURRAY (JIVE)
12	15	5	**BEFORE I LET YOU GO** BLACKSTREET (INTERSCOPE)
13	13	14	**CAN U GET WIT IT** USHER (LAFACE/ARISTA)
14	12	11	**JUICY/UNBELIEVABLE** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
15	22	2	**YOU WANT THIS** JANET JACKSON (VIRGIN)
16	14	15	**STROKE YOU UP** CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
17	18	4	**GET UP ON IT** KEITH SWEAT (ELEKTRA)
18	16	4	**FA ALL Y'ALL** DA BRAT (SO SO DEF/CHAOS/COLUMBIA)
19	19	8	**I'LL TAKE HER** ILL AL SKRATCH (MERCURY)
20	—	1	**HEAVY D & THE BOYZ** (UPTOWN/MCA)
21	20	3	**BREAKDOWN** FU-SCHNICKENS (JIVE)
22	23	10	**BODY & SOUL** ANITA BAKER (ELEKTRA)
23	21	7	**HOW MANY WAYS** TONI BRAXTON (LAFACE/ARISTA)
24	17	8	**ENDLESS LOVE** L. VANDROSS & M. CAREY (COLUMBIA)
25	24	6	**9TH WONDER (SLICKER THIS YEAR)** DIGABLE PLANETS (PENDULUM/EMI)
26	30	8	**PLAYAZ CLUB** RAPPIN' 4-TAY (CHRYSALIS/EMI)
27	27	18	**TAKE IT EASY** MAD LION (WEEDED/NERVOUS)
28	25	15	**DO YOU WANNA GET FUNKY** C+C MUSIC FACTORY (COLUMBIA)
29	26	13	**I'D GIVE ANYTHING** GERALD LEVERT (EASTWEST)
30	29	6	**5-4-3-2 (YO! TIME IS UP)** JADE (GIANT)
31	32	12	**NONE OF YOUR BUSINESS** SALT-N-PEPA (NEXT PLATEAU/LONDON)
32	38	10	**THROUGH THE RAIN** TANYA BLOUNT (ISLAND)
33	34	11	**YOUR LOVE IS A....** WHITEHEAD BROS. (MOTOWN)
34	35	9	**I DON'T WANT TO KNOW** GLADYS KNIGHT (MCA)
35	31	3	**STRAP ON THE SIDE** SPICE 1 (TRIAD/JIVE)
36	43	15	**ACTION** TERROR FABULOUS (EASTWEST)
37	36	15	**THIS D.J.** WARREN G (VIOLATOR/RAL/ISLAND)
38	37	6	**HUNGAH** KARYN WHITE (WARNER BROS.)
39	46	2	**TIC TOC** LORDS OF THE UNDERGROUND (PENDULUM)
40	39	15	**BOP GUN (ONE NATION)** ICE CUBE (PRIORITY)
41	41	3	**WITHOUT A DOUBT** BLACK SHEEP (MERCURY)
42	48	2	**GIT UP, GIT OUT** OUTKAST (LAFACE/ARISTA)
43	40	11	**WHERE IS MY LOVE?** EL DEBARGE FEAT. BABYFACE (REPRISE)
44	33	6	**HONEY** ARETHA FRANKLIN (ARISTA)
45	42	11	**LETITGO** PRINCE (WARNER BROS.)
46	28	2	**WORD IS BOND** BRAND NUBIAN (ELEKTRA)
47	51	3	**WHEN A MAN CRIES** TONY TERRY (VIRGIN)
48	50	26	**100% PURE LOVE** CRYSTAL WATERS (MERCURY)
49	65	5	**WHEN YOU NEED ME** AARON HALL (SILAS/MCA)
50	44	20	**BOOTI CALL** BLACKSTREET (INTERSCOPE)
51	45	13	**AFRO PUFFS** THE LADY OF RAGE (DEATH ROW)
52	56	8	**CHOCOLATE** Y?N-VEE (PMP/RAL/ISLAND)
53	47	20	**WHEN CAN I SEE YOU** BABYFACE (EPIC)
54	53	4	**LET'S TALK ABOUT IT** MEN AT LARGE (EASTWEST)
55	49	9	**HIP HOP RIDE** DA YOUNGSTA'S (EASTWEST)
56	69	2	**TASTE YOUR LOVE** HORACE BROWN (UPTOWN/MCA)
57	52	14	**ROMANTIC CALL** PATRA FEATURING YO-YO (EPIC)
58	55	7	**PARTY** DIS-N-DAT (EPIC STREET/EPIC)
59	60	7	**BUCK EM DOWN** BLACK MOON (WRECK/NERVOUS)
60	57	10	**BLACK SUPERMAN** ABOVE THE LAW (RUTHLESS/RELATIVITY)
61	68	4	**LUCAS WITH THE LID OFF** LUCAS (BIG BEAT/ATLANTIC)
62	66	4	**WHERE DID WE GO WRONG** BLACKGIRL (KAPER/RCA)
63	54	19	**NUTTIN' BUT LOVE** HEAVY D & THE BOYZ (UPTOWN/MCA)
64	59	21	**FUNKY Y-2-C** THE PUPPIES (CHAOS/COLUMBIA)
65	58	24	**THE RIGHT KINDA LOVER** PATTI LABELLE (MCA)
66	64	2	**BLOWIN' UP** QUO (MJJ/EPIC)
67	—	1	**BASS N THE TRUCK** D.J. KOOL (CLR)
68	62	7	**I GOT A LOVE** PETE ROCK & C.L. SMOOTH (ELEKTRA)
69	—	1	**PARIS** (PRIORITY)
70	63	23	**FUNKDAFIED** DA BRAT (SO SO DEF/CHAOS)
71	70	3	**IF ANYTHING EVER HAPPENED TO YOU** BEBE & CECE WINANS (CAPITOL)
72	—	2	**MUCH LOVE** BOSSMAN AND THE BLAKJAK (SMOOTH SAIUN')
73	61	25	**FANTASTIC VOYAGE** COOLIO (TOMMY BOY)
74	72	2	**A LIL' SOMETHIN'** A FEW GOOD MEN (LAFACE/ARISTA)
75	75	5	**I USED TO LOVE H.E.R.** COMMON SENSE (RELATIVITY)

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SUZANNE BAPTISTE'S

RHYTHM SECTION™

HEAVY HITTERS: It is survival of the fittest in the top five on the Hot R&B Singles chart this week. "I Wanna Be Down" by **Brandy** (Atlantic) holds "Here Comes The Hotstepper" by **Ini Kamoze** (Columbia) at bay for another week. "I Wanna" strengthens its lead with major increases in both sales and airplay, and takes back the No. 1 position on the R&B Singles Sales chart. "Practice What You Preach" by **Barry White** (A&M) has the largest increase in total points and moves to No. 3. White's album "The Icon Is Love" is the Greatest Gainer on the album chart, sitting at No. 3 there as well. "U Will Know" by **B.M.U. (Black Men United)** (Mercury) plows its way into the top five with a solid gain in points. It's No. 1 at WQQK Nashville, WKYS Washington, D.C., WENN Birmingham, Ala., and WZHT Montgomery, Ala., and ranks top five at 17 other stations. "Before I Let You Go" by **Blackstreet** (Interscope) is another record with a lot of muscle, and is likely to continue on its path to the top of the chart. It's No. 1 at 10 stations, including WGCI Chicago, WJLB Detroit, and KJMS Memphis.

TWO TIMIN': "How Many Ways" by **Toni Braxton** (LaFace) and "You Want This" by **Janet Jackson** (Virgin) both had their B-sides added to their chart listings this week. B-sides are only listed when they start to receive monitored airplay, if both tracks are available on all commercial configurations. WQMG Greensboro, S.C., WOWI Norfolk, Va., and WKYS Washington, D.C., are among the first to give exposure to Braxton's "I Belong To You." Jackson's B-side "70's Love Groove" is top 10 at WZAK Cleveland, and is breaking at KMJQ Houston and WMYK Norfolk, Va.

ON THE RISE: "Be Happy" by **Mary J. Blige** (Uptown) debuts at No. 26 on the singles chart, earning the Hot Shot Debut. Although it has just been officially serviced to radio, it is already No. 1 at WQOK Raleigh, N.C., and top five at WRKS New York, WFXE Columbus, Ga., and WKYS. "When You Need Me," the follow-up single to "I Miss You" by **Aaron Hall** (Silas), wins the Greatest Gainer/Sales award with a sales increase of 54%. It ranks top five at WBLX Mobile, Ala., WQMG, and WVEE Atlanta. "Taste Your Love" by **Horace Brown** (Uptown) continues to grow at a steady pace. Fueled by a 40% increase in sales, this risqué track moves 50-38. "Taste" is receiving top 10 exposure at WRKS, WBLS New York, and WPLZ Richmond, Va. "Where Did We Go Wrong" by **Black Girl** (Kaper) also makes a nice jump, moving 55-44. It is receiving significant airplay at WOLF Syracuse, N.Y., WMYK, KSJL San Antonio, Texas, and WNOO Chattanooga, Tenn. "Old School Lovin' " By **Chante Moore** (Silas) garners Greatest Gainer/Airplay honors with a 52% increase in airplay.

IT'S ON: The rush of holiday releases has begun. This week alone, there are 10 debuts on the Hot R&B Albums chart. Among them is "Murder Was The Case" (Death Row), the soundtrack to the movie directed by **Dr. Dre,** which debuts at No. 1 and wins the Hot Shot Debut honor (naturally). Debuting at No. 2 is **Scarface** with his long-awaited release "The Diary" (Rap-A-Lot). Another hot release is "Blowout Comb" by **Digable Planets** (Pendulum). The release of the album seems to have temporarily stunted the growth of the act's single, "9th Wonder (Slicker This Year)," which stalls at No. 37 on the singles chart. However, the availability of new remixes may be able to keep the single alive.

BUBBLING UNDER™ HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	KISS AND SAY GOODBYE / N-PHASE (MAVERICK/SIRE/REPRISE)
2	17	2	BACK UP OFF ME / DR. DRE & ED LOVER (RELATIVITY)
3	9	6	LUCAS WITH THE LID OFF / LUCAS (BIG BEAT/ATLANTIC)
4	11	2	BLOWIN' UP / QUO (MJJ/EPIC)
5	15	2	REAL / DONNA ALLEN (CRESCENT MOON/EPIC)
6	23	5	YOU GOTTA BE... / AHMAD (GIANT)
7	—	1	BASS N THE TRUCK / D.J. KOOL (CLR)
8	16	4	YOU FOR ME / EX-GIRLFRIEND (REPRISE)
9	19	4	MUCH LOVE / BOSSMAN AND THE BLAKJAK (SMOOTH SAILIN')
10	13	3	TELL ME / KLEO (SLV)
11	18	4	RUNNING AWAY / NICOLE (AVENUE)
12	14	4	THINGS IN THA HOOD / DFC (ASSAULT/BIG BEAT/ATLANTIC)
13	—	1	FRONT, BACK & SIDE TO SIDE / UNDERGROUND KINGZ (JIVE)
14	6	7	NOWHERE TO RUN, . . . / GRAVEDIGGAZ (GEE STREET/ISLAND)
15	20	5	SUKIYAKI / 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
16	—	1	STAY THE NIGHT / GERALD ALSTON (STREET LIFE/SCOTTI BROS.)
17	—	1	RIDE OUT / D.J. TRANS (ATTITUDE)
18	12	6	BREAK OF DAWN / ROB BASE (WARLOCK)
19	—	1	BIOLOGICAL DIDN'T BOTHER / SHAQUILLE O'NEAL (JIVE)
20	—	1	BACK SEAT (WIT NO SHEETS) / H-TOWN (LUKE)
21	—	1	ALL I NEED IS A CHANCE / TAKE 6 (REPRISE)
22	—	1	PIMP OF THE YEAR / DRU DOWN (RELATIVITY)
23	—	1	WHY DO YOU WANNA PLAY ME OUT? / TRISHA COVINGTON (COLUMBIA)
24	—	2	ROLLIN' / THE COLLEGE BOYZ (VIRGIN)
25	—	1	WHOOMP! (THERE IT WENT) / TAG TEAM/MICKEY/MINNIE/GOOFY (LIFE)

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

R&B

MISSJONES

(Continued from page 29)

street. I just walked up to him and started singing," she says. "The next week his management company called and asked me to join him on tour."

After nine months on tour, Jones had another chance encounter.

"When we came home [from touring], we did the Harlem Day parade. Ron G. was on the float with me and Doug. When he heard me sing, he asked me to come to his house the next day to sing on his newest mix-tape. The tape ended up doing really well, so we did another, then another."

Jones came to StepSun and Stephney as a result of Ron G. shopping for his own record deal. Says Jones, "When Bill heard my vocals, he wanted to meet me. Ron told Doug about that, and Doug, who knew Bill, brought me up to StepSun. Bill signed me on the spot."

Jones is scheduled to go on a short promotional tour of the U.K. toward the end of November. Upon her return to the U.S., she will continue promoting her single with appearances and showcase dates until Christmas.

RHYTHM & BLUES

(Continued from page 29)

CAPITOL ACHIEVEMENT: Watch for the three-CD box set "Tina Turner, The Collected Recordings: Sixties To Nineties" on Capitol Records. The 48-track collection drops to retail Nov. 15 and spans **Anna Mae Bullock's** days with **Ike**, and includes her collaborations with rockers like **Rod Stewart** and **David Bowie**.

IS HE OR ISN'T HE? According to BET "Teen Summit" host **Belma Johnson**, **Chuck D's** declaration of retirement as front man of **Public Enemy** in January 1995 was unmistakably clear. Reports Johnson, "He said it. To say he didn't is wrong. Maybe he's changed his mind, but you can't say he didn't say it." Chuck's P.R. handlers issued a statement in which he says he considers "1995 a transitional year for Public Enemy." P.E.'s current album is titled "Muse Sick N Hour Mess Age."

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Hot Rap Singles™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ NO. 1 ★★★	
1	1	1	13	FLAVA IN YA EAR ● (C) (D) (M) (T) BAD BOY 7-9001/ARISTA	◆ CRAIG MACK (8 weeks at No. 1)
2	3	3	12	THUGGISH RUGGISH BONE (C) (T) RUTHLESS 5527/RELATIVITY	◆ BONE THUGS N HARMONY
3	2	2	23	TOOTSEE ROLL ● (C) (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
4	4	5	3	THE MOST BEAUTIFULLEST THING IN... (C) (M) (T) (X) JIVE 42249	◆ KEITH MURRAY
5	5	4	11	JUICY/UNBELIEVABLE (C) (D) (M) (T) BAD BOY 7-9004/ARISTA	◆ THE NOTORIOUS B.I.G.
6	6	9	4	FA ALL Y'ALL (C) (M) (T) (X) SO SO DEF/CHAOS 77594/COLUMBIA	◆ DA BRAT
7	7	6	8	I'LL TAKE HER (C) (T) (X) MERCURY 856 124	◆ ILL AL SKRATCH FEAT. BRIAN MCKNIGHT
8	NEW ▶		1	BLACK COFFEE (C) (T) (X) UPTOWN 54931/MCA	◆ HEAVY D & THE BOYZ
9	8	7	4	BREAKDOWN (C) (T) (X) JIVE 42244	◆ FU-SCHNICKENS
10	9	10	6	9TH WONDER (SLICKER THIS YEAR) (C) (T) (X) PENDULUM 58159/EMI	◆ DIGABLE PLANETS
				★★★ GREATEST GAINER ★★★	
11	12	12	8	PLAYAZ CLUB (C) (T) (X) CHRYSALIS 58267/EMI	◆ RAPPIN' 4-TAY
12	10	8	18	TAKE IT EASY (C) (M) (T) WEEDED 20126/NERVOUS	◆ MAD LION
13	14	14	16	NONE OF YOUR BUSINESS (C) (D) (M) (T) (X) NEXT PLATEAU/LONDON 857 578/ISLAND	◆ SALT-N-PEPA
14	13	17	3	STRAP ON THE SIDE (C) (T) JIVE 42232	SPICE 1
15	18	18	15	ACTION (C) (D) (M) (T) EASTWEST 98260/AG	◆ TERROR FABULOUS FEAT. NADINE SUTHERLAND
16	15	13	15	THIS D.J. ● (C) (M) (T) (X) VIOLATOR/RAL 853 236/ISLAND	◆ WARREN G
17	20	—	2	TIC TOC (C) (M) (T) PENDULUM 58246/EMI	◆ LORDS OF THE UNDERGROUND
18	16	11	15	BOP GUN (ONE NATION) (M) (T) (X) PRIORITY 53161*	◆ ICE CUBE FEAT. GEORGE CLINTON
19	17	15	3	WITHOUT A DOUBT (C) (T) (X) MERCURY 856 170	◆ BLACK SHEEP
20	21	46	3	GIT UP, GIT OUT (C) (M) (T) (X) LAFACE 2-4085/ARISTA	◆ OUTKAST
21	11	—	2	WORD IS BOND (M) (T) ELEKTRA 66191*	◆ BRAND NUBIAN
22	19	16	13	AFRO PUFFS (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98233/AG	◆ THE LADY OF RAGE
23	22	26	10	HIP HOP RIDE (C) (T) (X) EASTWEST 98240	◆ DA YOUNGSTA'S
24	23	19	14	ROMANTIC CALL (C) (M) (T) EPIC 77624	◆ PATRA FEATURING YO-YO
25	25	21	8	PARTY (M) (T) EPIC STREET 77400*/EPIC	◆ DIS-N-DAT
26	28	22	7	BUCK EM DOWN (C) (M) (T) (X) WRECK 20125/NERVOUS	◆ BLACK MOON
27	26	25	14	BLACK SUPERMAN (C) (T) RUTHLESS 5516/RELATIVITY	◆ ABOVE THE LAW
28	34	36	6	LUCAS WITH THE LID OFF (C) (T) (X) BIG BEAT 98219/ATLANTIC	◆ LUCAS
29	24	20	19	NUTTIN' BUT LOVE (C) (M) (T) UPTOWN 54865/MCA	◆ HEAVY D & THE BOYZ
30	27	24	21	FUNKY Y-2-C (C) (M) (T) (X) CHAOS 77461/COLUMBIA	◆ THE PUPPIES
31	32	50	3	BLOWIN' UP (DON'T STOP THE MUSIC) (C) (M) (T) MJJ/EPIC STREET 77571/EPIC	◆ QUO
32	NEW ▶		1	BASS N THE TRUCK (M) (T) (X) CLR 5209*	◆ D.J. KOOL
33	30	29	7	I GOT A LOVE (C) (M) (T) ELEKTRA 64513	◆ PETE ROCK & C.L. SMOOTH
34	45	37	4	GUERRILLA FUNK (C) (T) PRIORITY 53169	◆ PARIS
35	31	23	23	FUNKDAFIED ▲ (C) (T) SO SO DEF/CHAOS 77523/COLUMBIA	◆ DA BRAT
36	37	33	4	MUCH LOVE (D) (M) SMOOTH SAILIN' 123*	BOSSMAN AND THE BLAKJAK
37	29	27	27	FANTASTIC VOYAGE ▲ (C) (M) (T) (X) TOMMY BOY 617	◆ COOLIO
38	35	35	7	I USED TO LOVE HER (C) (T) RELATIVITY 1209	◆ COMMON SENSE
39	38	30	27	BACK IN THE DAY ● (C) (M) (T) (X) GIANT/REPRISE 18217/WARNER BROS.	◆ AHMAD
40	43	38	15	NO GUNS, NO MURDER (C) (M) (T) (X) VP 5399*	◆ RAYVON
41	NEW ▶		1	RIDE OUT (C) (M) ATTITUDE 17021	◆ D.J. TRANS
42	47	49	4	WE RUN THINGS (IT'S LIKE THAT) (C) (D) (T) WARNER BROS. 18069	◆ DA BUSH BABIES
43	33	28	10	I SAW IT CUMMIN' (C) (M) (T) (X) PMD 62952/RCA	◆ PMD
44	NEW ▶		1	BACK UP OFF ME (C) (T) RELATIVITY 1236	◆ DR. DRE & ED LOVER
45	NEW ▶		1	PIMP OF THE YEAR (C) (T) RELATIVITY 1223	◆ DRU DOWN
46	42	32	10	IT'S REAL (C) (T) (X) BLUNT 4912/TVT	◆ MIC GERONIMO
47	41	42	17	BLACK HAND SIDE (C) (T) (X) MOTOWN 2249	◆ QUEEN LATIFAH
48	NEW ▶		1	I REMEMBER (M) (T) (X) TOMMY BOY 635*	◆ COOLIO
49	36	34	11	DISTORTION TO STATIC (C) (T) DGC 92724/GEFFEN	◆ THE ROOTS
50	40	43	7	NOWHERE TO RUN, NOWHERE TO HIDE (C) (T) (X) GEE STREET 854 104/ISLAND	◆ GRAVEDIGGAZ

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

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Magic Fingers Tweak Knobs On Naughty New Singles

Dance TRAX

by Larry Flick

TURNTABLE TREATS: Production team **20 Fingers** is making the most of the left-field club and pop radio success of its debut single, "Short Dick Man," by simultaneously releasing three singles on its own S.O.S. Records. Each track has lyrics that do not venture beyond adolescent humor and raunchy chatter, with slammin' grooves and contagious melodies serving as the real attention grabber. "Fat Boy" by **Max-A-Million** mines a ragga-house field with mixed results, while "Lick It" has singer **Roula** cooing and giggling on the joys of oral gratification. The best of the three tracks is "She Won't Know" by **Dania**, which deals with fidelity, and leaves us with hope that 20 Fingers may eventually rise above the silliness and give us something real.

If you like your house humor with a pinch of dishy spice, go directly to "Becky At Her Best," a giddy deep-houser concocted by **DJ Henry Hall** with assistance from **Louie "Balo" Guzman** and **Jackie B.** Etched with insinuating tribal percussion and a grinding organ line, the track manipulates Valley-girl-voiced lines like *"Oh my God, look at her butt! It is so big!"* in unimaginable ways. This fun and festive effort, on New York's Kult Records, will likely set the precedent for other outlandish booty-girl music videos in the future.

Just because an act has acoustic-pop leanings does not preclude it from club recruitment. Take the nicely assembled package of trance/house reproductions of "Missing" by Atlantic duo **Everything But The Girl**. While the mere thought of **Todd Terry**, **Ultramarine**, and **Chris & James** tweaking the wonderfully romantic and delicate original cut left us ice-cold, we must confess that **Tracey Thorn's** mournful vocal takes on a powerful and haunting quality when placed against a hard bassline and a bank of lush, quasi-ambient keyboards. And the melody is quite compatible with the accelerated rhythm pace. While such drastic song reconstruction often tends to do more damage than good, this is a case in which the new versions only expand upon the initial concept.

Nearly two months after raging through Europe on deConstruction/RCA Records, **Kylie Minogue's** smashing collaboration with **Brothers In Rhythm**, "Confide In Me," has finally seen the light of domestic release in the U.S. on Imago Records. The gorgeously atmospheric, downtempo album cut has been revamped for stateside jocks by **Phillip Damien**, whose versions are likely to score mixed reaction. He hits the mark on the Confession mix, which sparks with his signature collision of twisted loops and forceful beats. The Confessional Dub and Bass Charge edits seem somewhat out of step with the vocal and have a muddy tone. As much as we usually dig Damien, we feel compelled to direct DJs to the U.K. remix by Brothers In Rhythm, which swoops and soars with the kind of lush melodrama and gear-shifting changes to leave your senses tingling with joy.

Another concern regarding "Confide In Me" and Minogue's subsequent self-titled album: Now that Imago has dismissed its dance department, what are this project's chances for survival? We have our fingers crossed that the real gems never go unnoticed.

Larry Heard and **Bernard Badie** strike a ringing balance between classic Chicago-house grooves and retro-soul melody on "Was It Love," a treat they have issued on Black Market Records under the name **MiTue**. Singer **Louie Lang** anchors the track with suave phrasing and a clear tenor range. The song is enhanced by a refrain that instantly sticks to the brain, paving the way for a smooth chorus and a line of clicking percussion that gives the track a nice blast of energy. Live for the Disco remix, and then cool off with slow jazz vibe of the Mellow version.

Dub fiends in a U.K.-import state of mind should seek out Slate Records' "Movin' Melodies" four-cut EP, a groove extravaganza from the brain of Dutch producer/composer **Patrick Prins**, the man behind underground gems by **Warp 59** and **Subliminal Cuts**. Sharp eyes will note that "Movin' Melodies" first surfaced last year on the Dutch Urban Sound of Amsterdam label last year. Deftly remixed by British up-and-comers **Rebound**, **Cotton Club**, and **Mano y Mano**, each of the tracks kicks with trendy vibes that range from lively tribal-house to hi-NRG and trance-ish rave. Be smart and pick up the double-pack, which has the original EP, as well as the remixes.

MUSIC FOR LIFE: RCA dance department head/musician **Mojoe Nicosia** set out to accomplish more on the self-titled debut by **Enchanted**—a new act he masterminded with **Steve Rimland** and his wife, **Dana**—than simply inspire dancefloor jiggling.

"A lot of the music comes from a process of us exploring what was in our hearts, and then finding a way to share our discoveries," he says. "We had all been through so much in our personal lives over the past few years, and it was good to face those experiences head-on. Self-deception is not the answer; honesty and sharing is."

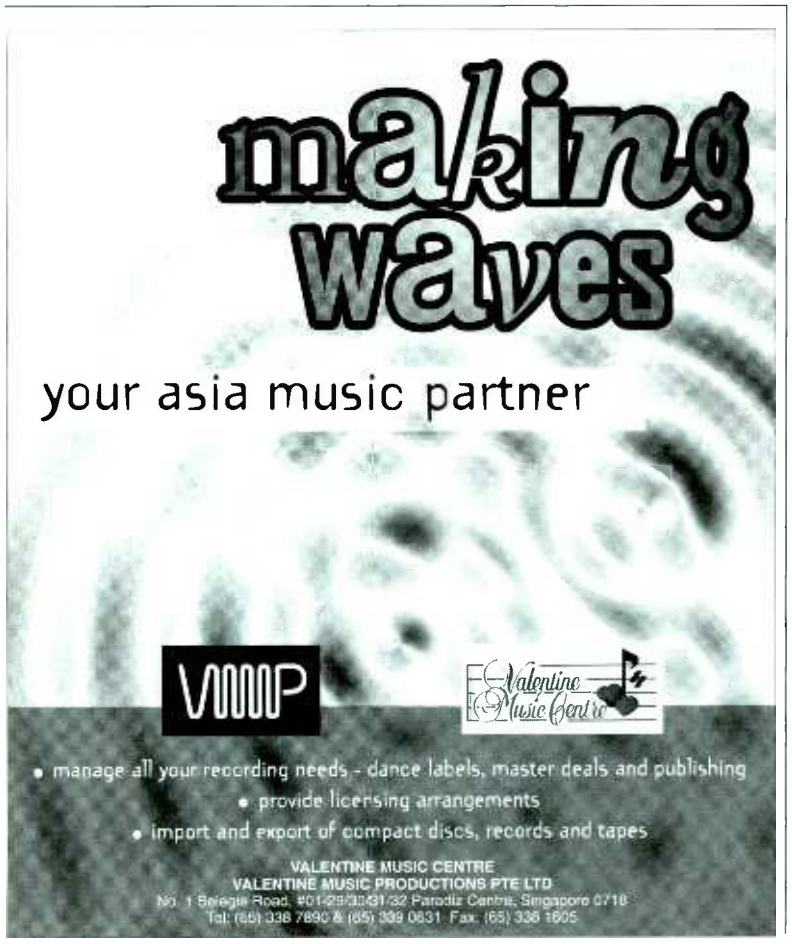
The album is a sweet blend of classic funk and dance flavors that are laced with Gregorian chants, and it aims to expand upon the otherworldly concepts of acts like **Enigma** and **Deep Forest** by replacing a quirky lyrical context with healing and soothing vibes. The single "Enchanted" follows this line of reasoning, even in its uptempo house incarnations. The subtle way that Nicosia and Rimland, who also handled the track's post-production, melt slower, more wandering synth lines into a galloping rhythm base is highly effective and clever; it blows a fresh and creative breeze onto floors normally filled with sound-alike jams.

Merging the mentalities of a composer/producer and an industry executive on a project has been a challenge for Nicosia, who credits department partner **Carmen Cacciatore** as his "counselor and relentless source of strength" throughout the process. "It's given me a lot of insight to what our artists go through," he says. "Walking the line between business and creativity is so tough. You can lose sight of what's important—and what inspired you to make music in the first place—if don't protect yourself emotionally."

RCA will explore new promotional avenues with Enchanted, peppering the usual club and radio push with a show that goes beyond night life, into venues like bookstores and new-age shops. "We're going to perform wherever there are people trying to reach a higher consciousness," Nicosia says.

NUGGETS: It feels like a lifetime since **Massive Attack** broadened the horizons of dance music with its now-classic debut, "Blue Lines." Not only did it remind spinners that funk, ragga-dub, and hip-hop were viable components of club life, but it also launched the solo career of the supreme **Shara Nelson**. On Jan. 24, the Virgin act unveils "Protection," a dreamy collection that expands upon its original concepts with lush string flourishes and just the right blend of raw hip-hop and acoustic soul. **Tracey Thorn**, Jamaican reggae star **Horace Andy**, Nigerian chanteuse **Nicolette**, and "Blue Lines" holdover **Tricky** each provide ample vocal drama to a project that will offer something to both the sophisticated and primal ... EightBall Records continues its hot streak of underground hits with "2 Clues," an EP of tribal aggression assembled by **Frankie Bones** and **James Christian**. You've heard these ideas before, but they apparently still work. More exciting is "Jumpin' For Joi," **Joi Cardwell's** jubilant follow-up to her massive "Trouble." We could rhapsodize over her incomparable gifts for hours, and we are salivating for her full-length debut, "The World Is Full Of Trouble" ... Sony Soho U.K. act **Velvet Jungle** follows its delightful debut, "C'Mon, C'Mon (I'm Not In Love With You)" with "Cold Cold Heart," an equally strong slice of midtempo funk/hip-hop that will work well for jocks who want to chill crowds out. House heads, however, will have more fun with the flip-side jam, "Keep Holding On," an R&B mover that has been injected with an energetic bassline by **Ashley Beedle**. There is no word yet on which Sony label in the States is going to win the war to release this hit-bound project ... Another English darling in need of renewed U.S. support is **Lulu**, who continues to earn her club diva stripes with "Every Woman Knows," a Dome-EMI import double-pack that will leave mainstream punters squealing with glee. **Loveland**, **Sure Is Pure**, and **Think Twice** all take cracks at the tune, bringing elements of retro-disco, pop/house, and classic-funk to the table—truly flawless. Perhaps it is time for another stateside label to step forward, since EMI does not appear to be interested ... Speaking of Loveland, the production team/recording act has teamed with belter **Rachel McFarlane** for a double-A-side jumper on Easternbloc/PWL-U.K. "(Keep On) Shining" and "Hope (Never Give Up)" are a nice match, blending words of self-empowerment and courage with NRGetic music. *Yum* ... Chicago's Cajual Records makes some memorable noise with "A Little Bit Of This, A Little Bit Of That," an EP by **B.I.T.S.**, aka **DJ Oji** and **DJ Pope**. Loads of chewy deep-house beats and ear-catching samples. You will be left in a heaving sweat after "Go Sister, Soul Sister," which retraces the refrain from **LaBelle's** "Lady Marmalade" over African-flavored percussion.

Who's That Girl? Island Records recently co-sponsored a drag queen lip-sync contest with an HMV record store in New York to support its soundtrack to "The Adventures Of Priscilla, Queen Of The Desert." Contestants vied for a grand prize that included a Patricia Fields makeover, a 30-second record run through HMV (in full garb and high heels), and a guest-hosting stint on the local cable-TV program "The Robin Byrd Show." Among the celebrity judges was Alicia Bridges, whose disco classic "I Love The Nightlife" is enjoying a new life in clubs thanks to new mixes by Phillip Damien and the Rapino Bros. Pictured is contest winner Dana.



Billboard. HOT Dance Breakouts

FOR WEEK ENDING NOV. 5, 1994

CLUB PLAY

1. **MELODY OF LOVE** DONNA SUMMER CASABLANCA
2. **LIVING IN DANGER** ACE OF BASE ARISTA
3. **MAKE IT RIGHT** LISA STANSFIELD GIANT
4. **MAMA SAID** CARLEEN ANDERSON VIRGIN
5. **YOU WANT THIS** JANET JACKSON VIRGIN

MAXI-SINGLES SALES

1. **CAN YOU FEEL IT?** REEL 2 REAL STRICTLY RHYTHM
2. **GEEZ MAKE THE HOOD GO ROUND** MC EIHT FEAT. CMW EPIC STREET
3. **ECSTASY** ANGEL MOORE HOLLYWOOD
4. **ONE LOVE** NAS COLUMBIA
5. **BIG DICK MAN** SEX CLUB FLY

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

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Billboard® HOT DANCE MUSIC™

FOR WEEK ENDING NOV. 5, 1994

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE (LABEL & NUMBER/DISTRIBUTING LABEL)	ARTIST
				★★★ No. 1 ★★★	
1	2	4	7	WHAT I NEED MERCURY 858 927 (1 week at No. 1)	CRYSTAL WATERS
2	4	7	5	TURN THE BEAT AROUND CRESCENT MOON 77631/EPIC SOUNDTRAX	◆ GLORIA ESTEFAN
3	7	9	5	DREAMER MCA 54922	LIVIN' JOY
4	5	6	8	TEMPTED KINETIC/SIRE 41612/WARNER BROS.	◆ WATERLILLIES
5	1	2	8	DRUNK ON LOVE EPIC 77572	◆ BASIA
6	8	14	6	YOU BRING ME JOY STRICTLY RHYTHM 12275	RHYTHM FACTOR
7	6	1	9	HIT BY LOVE A&M 0765	◆ CE CE PENISTON
8	18	—	2	SECRET MAVERICK/SIRE 41772/WARNER BROS.	◆ MADONNA
9	9	10	9	MOVE ON BABY FFRR 857 513	◆ CAPPELLA
10	13	18	6	ABSOLUTELY FABULOUS EMI PROMO	◆ PET SHOP BOYS
11	12	15	6	HUNGAH WARNER BROS. 41615	◆ KARYN WHITE
12	3	3	10	SHORT DICK MAN DJ WORLD 114/ID	20 FINGERS
13	17	24	5	REACH GRP 4019/MCA	PATTI AUSTIN
14	15	17	6	CRAYZY MAN MCA 54913	BLAST FEATURING V.D.C.
15	20	27	5	HAND IN HAND (LOOKING FOR SWEET INSPIRATION) EASTWEST 95843	◆ OPUS III
16	10	5	10	DOOP MCA 54867	◆ DOOP
17	23	35	4	RUNNIN AWAY AVENUE 76027/RHINO	NICOLE
18	11	13	8	TRUE SPIRIT VIRGIN 38452	CARLEEN ANDERSON
19	25	33	4	YOU MAKE ME FEEL (MIGHTY REAL) 550 MUSIC 77667/EPIC	SANDRA BERNHARD
20	22	29	5	LUVSTUFF MAXI 2017	SAGAT
21	29	36	4	COME TAKE CONTROL LOGIC 62971/RCA	◆ SOUND FACTORY
22	35	48	3	CAN YOU FEEL IT? STRICTLY RHYTHM 12284	◆ REEL 2 REAL FEATURING THE MAD STUNTMAN
23	14	8	9	THE PLACE WHERE YOU BELONG MCA 54926	◆ SHAI
24	26	30	7	SHARE MY LIFE COLUMBIA 77663	INNER CITY
				★★★ Power Pick ★★★	
25	39	—	2	GIRLS + BOYS LOGIC 59001	◆ THE HED BOYS
26	44	—	2	EXCITED EPIC 77720	◆ M PEOPLE
27	27	28	6	WHY NOT TAKE ALL OF ME WARNER BROS. 41689	◆ CASSERINE FEATURING CATO
28	36	43	3	COWGIRL WAX TRAX 8718/TVT	◆ UNDERWORLD
29	42	45	3	MEDLEY:AQUARIUS/LET THE SUN... EPIC SOUNDTRAX 77647/EPIC	THE FIFTH DIMENSION
30	19	19	9	GOD'S EYE ZOO 14152	◆ THE OVERLORDS
31	41	49	3	EVERYTHING IS GONNA BE ALRIGHT PERSPECTIVE 7475/A&M	◆ SOUNDS OF BLACKNESS
32	37	41	3	HOLD ON KING STREET 1016	95 NORTH FEAT. SABRYNAAH POPE
33	16	12	13	DO YOU WANNA GET FUNKY COLUMBIA 77581	◆ C+C MUSIC FACTORY
34	45	—	2	TELL ME SLV 1100	KLEO
35	24	16	11	HYMN ELEKTRA PROMO	◆ MOBY
36	46	—	2	RELEASE ME NOTORIOUS 300	◆ INDUSTRY
37	34	23	10	EVERYDAY THANG EPIC 77652	MELANIE WILLIAMS
38	21	21	11	WHISTLING IN PARADISE LOGIC 001	J. SOUNDTOOLS
39	28	26	8	WHERE IS LOVE AND HAPPINESS? ORANGEWERKS PROMO	ANYTHING BOX
				★★★ Hot Shot Debut ★★★	
40	NEW ▶		1	GROOVE OF LOVE GASOLINE ALLEY 54930/MCA	◆ EBONY VIBE EVERLASTING (E.V.E.)
41	31	25	11	FOREVER AND A DAY EPIC 77619	◆ BROTHERS IN RHYTHM PRESENT CHARVONI
42	32	31	6	AGE OF LONELINESS CHARISMA 38440/VIRGIN	◆ ENIGMA
43	49	—	2	MOVE IT LIKE THIS TOMMY BOY 633	◆ K7
44	30	11	13	ANOTHER NIGHT ARISTA 1-2725	◆ REAL MCCOY
45	NEW ▶		1	THE REAL THING MAX 127	◆ TONY DI BART
46	RE-ENTRY		25	RAPTURE CHRYSALIS 58277/EMI	◆ BLONDIE
47	48	42	4	PASS THE LOVIN' MJJ 77575/EPIC	◆ BROWNSTONE
48	38	32	9	GOOD LUV MUSIC BOX 0003	XAVIERA GOLD
49	47	40	4	HUG MY SOUL WARNER BROS. 41591	◆ SAINT ETIENNE
50	33	22	12	TURN IT UP (SAY YEAH) FFRR 120 030	DJ DUKE

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE (LABEL & NUMBER/DISTRIBUTING LABEL)	ARTIST
				★★★ No. 1 ★★★	
1	2	2	8	HERE COMES THE HOTSTEPPER (M) (T) COLUMBIA 77602 (1 week at No. 1)	◆ INI KAMOZE
2	1	—	2	WORD IS BOND (M) (T) ELEKTRA 66191	◆ BRAND NUBIAN
3	3	4	10	SHORT DICK MAN (M) (T) (X) DJ WORLD 114/ID	20 FINGERS
4	8	6	7	I WANNA BE DOWN (T) (X) ATLANTIC 85640/AG	◆ BRANDY
5	5	—	2	THE MOST BEAUTIFULLEST THING IN THIS WORLD (M) (T) (X) JIVE 42248	◆ KEITH MURRAY
				★★★ Hot Shot Debut ★★★	
6	NEW ▶		1	BLACK COFFEE (T) (X) UPTOWN 54932/MCA	◆ HEAVY D & THE BOYZ
7	6	1	19	TAKE IT EASY (M) (T) WEEDED 20094/NERVOUS	◆ MAD LION
8	7	3	13	FLAVA IN YA EAR (M) (T) BAD BOY 7-9002/ARISTA	◆ CRAIG MACK
				★★★ Greatest Gainer ★★★	
9	20	—	2	YOU WANT THIS/70'S LOVE GROOVE (M) (T) (X) VIRGIN 38455	◆ JANET JACKSON
10	11	5	8	BUCK EM DOWN (M) (T) (X) WRECK 20100/NERVOUS	◆ BLACK MOON
11	13	15	4	FA ALL Y'ALL (M) (T) (X) SO SO DEF/CHAOS 77593/COLUMBIA	◆ DA BRAT
12	10	11	3	BREAKDOWN (T) (X) JIVE 42243	◆ FU-SCHNICKENS
13	4	8	4	TURN THE BEAT AROUND (T) (X) CRESCENT MOON 77631/EPIC SOUNDTRAX	◆ GLORIA ESTEFAN
14	9	9	15	ANOTHER NIGHT (M) (T) ARISTA 1-2725	◆ REAL MCCOY
15	12	7	11	JUICY/UNBELIEVABLE (M) (T) BAD BOY 7-9006/ARISTA	◆ THE NOTORIOUS B.I.G.
16	19	20	3	TIC TOC (M) (T) PENDULUM 58246/EMI	◆ LORDS OF THE UNDERGROUND
17	17	12	18	TOOTSEE ROLL (M) (T) (X) RIP-IT 6902	◆ 69 BOYZ
18	14	13	3	WITHOUT A DOUBT (T) (X) MERCURY 856 171	◆ BLACK SHEEP
19	NEW ▶		1	BASS N THE TRUCK (M) (T) (X) CLR 5209	◆ D.J. KOOL
20	16	27	4	DREAMER (T) (X) MCA 54922	LIVIN' JOY
21	32	31	7	HIP HOP RIDE (T) (X) EASTWEST 95879/AG	◆ DA YOUNGSTA'S
22	22	17	7	I'LL TAKE HER (T) (X) MERCURY 856 125	◆ ILL AL SKRATCH FEATURING BRIAN MCKNIGHT
23	18	19	6	9TH WONDER (SLICKER THIS YEAR) (T) (X) PENDULUM 58159/EMI	◆ DIGABLE PLANETS
24	15	14	4	WHAT I NEED (T) MERCURY 858 927	CRYSTAL WATERS
25	NEW ▶		1	LIVING IN DANGER (M) (T) (X) ARISTA 1-1277	◆ ACE OF BASE
26	25	18	4	SUCKAS NEED BODYGUARDS (T) CHRYSALIS 58265/EMI	◆ GANG STARR
27	34	10	7	AFRO PUFFS (M) (T) (X) DEATH ROW/INTERSCOPE 95841/AG	◆ THE LADY OF RAGE
28	30	32	16	BOP GUN (ONE NATION) (M) (T) (X) PRIORITY 53155	◆ ICE CUBE FEAT. GEORGE CLINTON
29	21	24	28	100% PURE LOVE (M) (T) (X) MERCURY 858 485	◆ CRYSTAL WATERS
30	23	45	4	5-4-3-2 (YO! TIME IS UP) (T) (X) GIANT 41758/WARNER BROS.	◆ JADE
31	NEW ▶		1	PROMISE ME (M) (T) (X) METROPOLITAN 3001	LIL SUZY
32	NEW ▶		1	GIRLS + BOYS (T) (X) LOGIC 59001	◆ THE HED BOYS
33	RE-ENTRY		6	PLAYAZ CLUB (T) (X) CHRYSALIS 58267/EMI	◆ RAPPIN' 4-TAY
34	38	38	4	GET UP ON IT (M) (T) ELEKTRA 66190	◆ KEITH SWEAT (FEATURING KUT KLOSE)
35	NEW ▶		1	RAPTURE (T) CHRYSALIS 58277/EMI	◆ BLONDIE
36	37	37	5	THUGGISH RUGGISH BONE (T) RUTHLESS 5527/RELATIVITY	◆ BONE THUGS N HARMONY
37	NEW ▶		1	BRING THE PAIN (M) (T) RAL 853 965/ISLAND	METHOD MAN
38	27	16	7	I GOT A LOVE (M) (T) ELEKTRA 66196	◆ PETE ROCK & C.L. SMOOTH
39	26	23	9	AT YOUR BEST (YOU ARE LOVE) (T) (X) BLACKGROUND 42236/JIVE	◆ AALIYAH
40	NEW ▶		1	GIT UP, GIT OUT (M) (T) (X) LAFACE 2-4086/ARISTA	◆ OUTKAST
41	33	28	8	HIT BY LOVE (T) (X) A&M 0765	◆ CE CE PENISTON
42	36	26	4	HUNGAH (T) (X) WARNER BROS. 41615	◆ KARYN WHITE
43	40	25	15	DO YOU WANNA GET FUNKY (M) (T) (X) COLUMBIA 77581	◆ C+C MUSIC FACTORY
44	RE-ENTRY		9	NUTTIN' BUT LOVE (M) (T) UPTOWN 54866/MCA	◆ HEAVY D & THE BOYZ
45	24	21	8	NONE OF YOUR BUSINESS (M) (T) (X) NEXT PLATEAU/LONDON 857 715/ISLAND	◆ SALT-N-PEPA
46	39	49	11	ACTION (M) (T) EASTWEST 95900/AG	◆ TERROR FABULOUS FEATURING NADINE SUTHERLAND
47	48	29	6	PARTY (M) (T) EPIC STREET 77400/EPIC	◆ DIS-N-DAT
48	50	—	2	BOOTY CALL (M) (T) (X) STRICTLY HYPE 120	◆ FAST EDDIE AND DJ SNEAK
49	NEW ▶		1	YOU CAN'T STOP THE PROPHET (T) PAYDAY 120 046/FFRR	◆ JERU THE DAMAJA
50	29	39	3	RUNNIN AWAY (M) (T) AVENUE 76027/RHINO	NICOLE

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

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Donna Allen – *"Real"*
remixes by David Morales
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Soundtrack Executive Producer: ***Emilio Estefan, Jr.***

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McBride Takes Clubs For A Ride

MCA Hopes Strategy Will Boost Album

■ BY PETER CRONIN

NASHVILLE—Nashville's major labels are turning more and more to the nation's country-dance clubs to gain an edge in the increasingly frustrating struggle to garner airplay for their artists. The multifaceted promotion campaign behind Terry McBride & the Ride's latest single, "High Hopes And Empty Pockets," is the latest example of this trend.

With a new lineup of musicians, a strong ballad, and a new band moniker (McBride added his first name), MCA figured it had a hit on its hands with "Been There," the leadoff single from the new band's self-titled debut album. After that single's sluggish performance (it peaked at only No. 45 on Billboard's Hot Country Singles & Tracks chart), McBride and company are taking no chances with the crucial follow-up single.

"You have to do as many things as possible and create your own window of opportunity, because these days, you've got 100 singles going for 50 slots," says MCA's VP of national promotion, Scott Borchetta. "We used to have 10 weeks to get a song out there and work it, but that window has shrunk to about 6-8 weeks. [PDs] are looking for things they don't have to play, so you've got to have a story."

Having already used the dance clubs to great effect in launching the career of country artist Tracy Byrd, MCA is less reticent than it used to be about taking advantage of this new avenue of promotion.

"We had great success last year taking Tracy around to the dance clubs and having him sing to tracks," says Borchetta. "When we came up with the idea, it was like, we've either come up with something brilliant or something ridiculous. But we broke him doing that."

McBride has already established himself on the dance floor with hits like "Burnin' The Road," "Sacred Ground," "Trick Rider," and "No More Cryin,'" so a dance-club-based promotion was a natural fit for the veteran artist.

Working closely with the singer's management firm, the Ken Stilts Co., MCA enlisted the help of Country Club Enterprizes, the Nashville-based company that coordinated and implemented the Byrd promotion.

Playing off the "High Hopes And Empty Pockets" title, the company brought Southwest Airlines into the picture and is offering club patrons a chance to win an all-expenses-paid trip to Las Vegas. As an added incentive to DJs, a Vegas trip will also be awarded to the jock who signs up the most contestants.

McBRIDE

To promote the competition on the dance floor, Danny Murphy, director of national promotion for Country Club Enterprizes, serviced more than 1,000 DJs with a promotional package that included a CD with a liner greeting from McBride, inviting clubgoers to sign up for the contest.

"Coming from a DJ background like I do, I know how difficult it is to remember to continually make announcements when you've got so many promotions going on," says Murphy. "You're concerned with what you're going to play next, and you've got your eye on the dancefloor and the bar. It looks easy, but it's not, so I thought of having Terry make the announcement for the DJ."

In addition to promotional CDs to play, cassette singles to give away, and posters promoting the contest, clubs are supplied with a 60-minute video compilation of MCA artists that features four of the band's videos.

The video for "High Hopes And Empty Pockets" begins and ends the compilation. As an added contest dividend, participating clubs are invited to tie in with local radio promotions, and contestants are added to McBride's fan club mailing list.

While he is excited to have a chance to win a trip to Vegas, Russ Johnson, a DJ at Nashville's Wildhorse Saloon who has already collected more than 2,700 contestant signatures, feels that these promotions can benefit the club scene by keeping things fresh and making the DJ's job easier.

"The liners that Terry McBride did are the exact direction that we're going in," Johnson says "We want to do more of a radio-type presentation, using the stars saying, 'Hey, welcome to the Wildhorse Saloon' and that type of thing, so this kind of thing is perfect for us."

Dance clubs may be the latest way to break through the bottleneck at country radio, but to McBride, who is performing live with the Ride in several dance clubs on his current tour, they just feel like home.

"My dad [the late Dale McBride] was a country singer, and I toured with him and played tons of these dance halls all over Texas," he says. "It fits in with what I've grown up on, and we've had some wonderful shows in the clubs."

That's Me. Randy Travis, second from right, celebrates the gold certification of his latest album, "This Is Me." Joining in the revelry, from left, are Lib Hatcher, Travis' manager; Kyle Lehning, his producer; Jim Ed Norman, president of Warner/Reprise Nashville, Travis' label; and Martha Sharp, the label's senior VP.

Jiving With George. Liberty Records' George Ducas, right, shares his guitar and attention with music video director Piers Plowden during the filming of Ducas's debut clip, "Teardrops."

Living In The Past Ain't What It Used To Be

Writer Should Lighten Up On Modern Country

IT TAKES A WORRIED MAN: Journalist **Tony Scherman** is fretting about country music's soul again, and that, of course, makes us fret. Given our ineradicable naiveté and tendency to stumble, we always need the benign counsel of those who *really* know what our music is all about.

In a cover article for the November issue of American Heritage, Scherman dwells on country's glorious past; but he pretty much despairs of all that has come after **George Jones, Merle Haggard, Willie Nelson,** and **Waylon Jennings. Kenny Rogers** is "awful." **Dolly Parton** has undergone "pasteurization." **Alan Jackson** is "vapid." **Garth Brooks** is "blandly commercial." Never mind that these last artists mean as much to their fans as the former do to Scherman.

As best we can determine, Scherman wants time to stand still. Moreover, he wants to believe that some human experiences are more valid and authentic than others. Any artist who evolves culturally and assimilates new influences along the way is in big trouble in Scherman's world.

Nashville Scene™

by Edward Morris

Critics who cannot tolerate today's country music because of its alleged impurities would do well to keep the following facts in mind: (1) No one has a moral or artistic obligation to preserve the culture he or she was born into—much less someone else's culture; (2) feelings are not class-specific: A computer programmer who lives in the suburbs can feel just as deeply and can hurt just as much as a coal miner living in a hollow; (3) people are perfectly capable of choosing the music they want to hear, and need not apologize if they prefer Garth Brooks to **Hank Williams**; (4) an artist may be forgiven for being more concerned with pleasing those who actually buy records and concert tickets than those who get them for free; and (5) there is more to life than music. As Hank sayeth, "I saw the light, and therefore I lightened up."

BOOK BIN: Books with country themes and angles continue to catapult our way. Former Billboard correspondent **Rose Clayton** and former "Entertainment Tonight" producer **Dick Heard** interviewed throngs of eyewitnesses for their new and fascinating "Elvis Up Close: In The Words Of Those Who Knew Him Best" (Turner Publishing). Among those polled for this portrait of the King are old girlfriends, school buddies, country and rock superstars, and the coroner who performed the much-questioned autopsy.

"Happy Trails: Our Life Story" (Simon & Schuster) is a bit heavier on inspiration than it is on the history of its authors, **Roy Rogers** and **Dale Evans**. Given the fact that Rogers dominated the B western for years, trailblazed television, and helped create some of the most melodic music on record via his membership in **the Sons Of The Pioneers**, this book should be twice its size. And it should be indexed. But even with its shortcomings, it does lay out clearly the values, visions, and most vivid recollections of this still-active show business couple. Rogers, by the way, is the only person to have been inducted twice into the Country Music Hall Of Fame, first as one of the Sons Of The Pioneers and then in his own right. **Jane** and **Michael Stern** assisted in writing this book.

During the early '70s, **John Denver** was too big to be contained by format. His songs simultaneously topped Billboard's pop and country charts. In 1975—just four years into his solo recording career—the Country Music Assn. named him entertainer of the year and voted his "Back Home Again" song of the year. He was on the cover of Rolling Stone and all over television, keeping alive the troubadour tradition almost single-handedly. In short, Denver was the same sort of pop culture phenomenon that Garth Brooks would become 20 years hence. But one gets very little sense of all this significance in "John Denver: Take Me Home" (Harmony Books), an autobiography Denver wrote with **Arthur Tobier**. It isn't that Denver whitewashes matters. On the contrary, he's quite open about his infidelities, drug use, and shortcomings as a husband and father. But he is consistently more concerned with what was going on in his head than with what was going on around him. We get no sense of what it was like to record the million-selling albums, or tour with one of the hottest bands then assembled, or to have to tussle with label executives about how to promote his records. Denver does, however, involve the reader in the place and events that inspired his songs and his social consciousness. Whether one likes Denver's music or not, he has been too important a cultural figure for these to stand as his last official words.

MARK YOUR CALENDAR: **Lorrie Morgan** will star in a benefit concert for Nashville's Father Ryan High School Nov. 6 at the Grand Ole Opry House . . . The Recording Industry department at Middle Tennessee State University in Murfreesboro will host a panel discussion called "Building A Powerhouse Team," Nov. 8 at noon at the Mass Communications Building. Panelists include **Greg Jennings**, a founding member and producer of **Restless**

(Continued on page 45)

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Billboard TOP COUNTRY ALBUMS™

FOR WEEK ENDING NOV. 5, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	3	MARY CHAPIN CARPENTER COLUMBIA 64327/SONY (10.98 EQ/16.98) 3 weeks at No. 1	STONES IN THE ROAD	1
2	3	3	31	TIM MCGRAW ▲[3] CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
3	2	2	4	BROOKS & DUNN ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
				★★★ GREATEST GAINER ★★★		
4	5	6	10	THE TRACTORS ● ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	4
5	4	4	17	ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	1
6	6	7	20	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
7	7	9	39	JOHN MICHAEL MONTGOMERY ▲[2] ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
8	8	13	3	CLINT BLACK RCA 66419 (10.98/16.98)	ONE EMOTION	8
9	10	11	26	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
10	9	5	5	TRACY LAWRENCE ATLANTIC 82656 (10.98/15.98)	I SEE IT NOW	3
11	13	14	13	JOE DIFFIE ● EPIC 64357/COLUMBIA (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
12	14	18	41	JEFF FOXWORTHY ● WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	9
13	11	8	4	TOBY KEITH POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8
14	12	10	4	LITTLE TEXAS WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
				★★★ PACESETTER ★★★		
15	24	33	50	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
16	17	16	9	PATTY LOVELESS EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
17	18	19	4	DOLLY PARTON COLUMBIA 66123 (10.98 EQ/16.98)	HEARTSONGS	17
18	19	23	4	ALABAMA RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	18
19	15	12	4	CLAY WALKER GIANT 24582 (10.98/15.98)	IF I COULD MAKE A LIVING	7
20	20	17	60	GARTH BROOKS ▲[4] LIBERTY 80857 (10.98/16.98)	IN PIECES	1
21	21	24	18	SAMMY KERSHAW MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
22	22	21	20	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	12
23	25	22	38	THE MAVERICKS ● MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
24	23	20	19	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
25	16	15	54	VARIOUS ARTISTS ▲[3] GIANT 24531 (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
26	27	28	38	BLACKHAWK ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
27	28	26	121	MARY CHAPIN CARPENTER ▲[2] COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
28	26	25	58	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
29	29	31	107	ALAN JACKSON ▲[4] ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
30	32	27	6	MARK CHESNUTT DECCA 11094 (10.98/15.98)	WHAT A WAY TO LIVE	15
31	31	30	87	BROOKS & DUNN ▲[2] ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
32	30	32	56	REBA MCENTIRE ▲[2] MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
33	36	41	33	JOHN BERRY ● LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13
34	33	34	26	PAM TILLIS ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
35	35	35	24	TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
36	37	36	215	GARTH BROOKS ▲[11] LIBERTY 93866 (9.98/13.98)	NO FENCES	1
37	38	37	110	GEORGE STRAIT ▲[3] MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
38	42	42	167	BROOKS & DUNN ▲[3] ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
39	34	29	34	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
40	46	48	39	COLLIN RAYE ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
41	45	47	37	NEAL MCCOY ● ATLANTIC 82568 (10.98/15.98) HS	NO DOUBT ABOUT IT	13
42	40	40	76	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
43	41	44	112	VINCE GILL ▲[3] MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
44	39	38	56	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
45	44	46	4	VARIOUS ARTISTS BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	43
46	43	39	83	DWIGHT YOAKAM ▲[2] REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
47	47	45	286	GARTH BROOKS ▲[5] LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
48	53	62	9	KEN MELLONS EPIC 53746/SONY (9.98 EQ/15.98) HS	KEN MELLONS	48
49	60	72	16	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	49
50	59	59	18	LARI WHITE RCA 66395 (9.98/15.98) HS	WISHES	50
51	51	55	23	KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	12
52	49	51	35	RICK TREVINO COLUMBIA 53560/SONY (10.98 EQ/15.98) HS	RICK TREVINO	23
53	50	57	31	CONFEDERATE RAILROAD ● ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	6
54	54	—	2	VARIOUS ARTISTS ARISTA 18760 (9.98/15.98)	MAMA'S HUNGRY EYES: A TRIBUTE TO MERLE HAGGARD	54
55	55	56	102	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
56	52	52	79	TOBY KEITH ▲ MERCURY 514421 (9.98 EQ/13.98) HS	TOBY KEITH	17
57	57	50	163	GARTH BROOKS ▲[9] LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
				★★★ HOT SHOT DEBUT ★★★		
58	NEW ▶		1	SUZY BOGGUSS & CHET ATKINS LIBERTY 29606 (10.98/15.98)	SIMPATICO	58
59	56	54	14	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
60	48	43	24	LORRIE MORGAN ● BNA 66379 (9.98/15.98)	WAR PAINT	7
61	61	53	64	CLAY WALKER ▲ GIANT 24511 (9.98/15.98) HS	CLAY WALKER	8
62	67	—	12	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	62
63	58	49	7	CHRIS LEDOUX LIBERTY 28770 (10.98/15.98)	HAYWIRE	17
64	64	61	26	RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
65	63	63	67	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
66	NEW ▶		1	JOHN ANDERSON BNA 66417 (9.98/15.98)	COUNTRY 'TIL I DIE	66
67	62	60	79	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	9
68	65	58	6	VARIOUS ARTISTS MERCURY 522639 (10.98 EQ/15.98)	RED, HOT + COUNTRY	30
69	70	—	2	GEORGE JONES MCA 11096 (10.98/15.98)	BRADLEY'S BARN SESSIONS	69
70	68	64	35	SOUNDTRACK ● MCA 10927 (10.98/16.98)	8 SECONDS	3
71	66	67	130	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	7
72	69	68	180	ALAN JACKSON ▲[2] ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
73	74	74	30	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	55
74	75	73	54	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
75	72	69	50	TANYA TUCKER ● LIBERTY 89048 (10.98/15.98)	SOON	18

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

Billboard Top Country Catalog Albums™

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

FOR WEEK ENDING NOVEMBER 5, 1994

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲[4] MCA 12* (7.98/12.98) 159 weeks at No. 1	GREATEST HITS	181
2	2	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	166
3	4	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	181
4	3	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	179
5	5	GEORGE STRAIT ▲[2] MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	181
6	6	GEORGE STRAIT ▲[2] MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	179
7	7	MARY CHAPIN CARPENTER ● COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	7
8	—	DAVID ALLAN COE ▲ COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	76
9	13	KEITH WHITLEY ▲ RCA 52277 (9.98/13.98)	GREATEST HITS	40
10	16	MERLE HAGGARD EPIC 53310/SONY (5.98/9.98)	SUPER HITS	2
11	11	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	20
12	23	KENNY ROGERS ▲ LIBERTY 5112*/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	85
13	10	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	48
14	17	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	28
15	12	CLINT BLACK ▲[2] RCA 9668 (9.98/13.98)	KILLIN' TIME	8
16	22	SAMMY KERSHAW ▲ MERCURY 510161 (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	12
17	8	MARY CHAPIN CARPENTER ● COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	51
18	9	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	173
19	14	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	57
20	20	ALABAMA ▲[3] RCA 7170* (9.98/13.98)	GREATEST HITS	180
21	15	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	70
22	25	THE JUDDS ▲[2] CURB 8318/RCA (9.98/15.98)	GREATEST HITS	64
23	19	WAYLON JENNINGS ▲[4] RCA 3378* (8.98)	GREATEST HITS	65
24	24	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	150
25	—	ANNE MURRAY ▲[1] LIBERTY 46058 (7.98/12.98)	GREATEST HITS	129

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

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Melbourne		Sold Out
Brisbane	*2 shows*	Sold Out
Adelaide		Sold Out
Perth		Sold Out
Newcastle	*2 shows*	Sold Out

'In Pieces' No. 1 album
Australian ARIA Chart

4 albums in the top 25 of the Australian ARIA Chart 'September 1994'

'In Pieces'	*Platinum*
'Ropin the Wind'	*Gold*
'No Fences'	*Platinum*
'The Chase'	

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Billboard® HOT COUNTRY™ SINGLES & TRACKS

FOR WEEK ENDING NOV. 5, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	1	6	10	LIVIN' ON LOVE (2 weeks at No. 1) / K.STEGALL (A.JACKSON)	◆ ALAN JACKSON (C) (V) ARISTA 1-2745
2	5	8	11	THIRD RATE ROMANCE / B.CANNON,N WILSON (R.SMITH)	◆ SAMMY KERSHAW (V) MERCURY 858 922
3	2	4	14	WHEN YOU WALK IN THE ROOM / P.TILLIS,S.FISHELL (J.DESHANNON)	◆ PAM TILLIS (C) (V) ARISTA 1-2726
4	9	12	9	SHUT UP AND KISS ME / J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77696
5	8	11	14	THE CITY PUT THE COUNTRY BACK IN ME / B.BECKETT (M.GEIGER,W.MULLIS,M.HUFFMAN)	◆ NEAL MCCOY (C) (V) ATLANTIC 87213
6	3	1	11	SHE'S NOT THE CHEATIN' KIND / D.COOK,S.HENDRICKS (R.DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-2740
7	4	5	13	WATERMELON CRAWL / J.CRUTCHFIELD (B.BROCK,Z.TURNER)	◆ TRACY BYRD (C) (V) MCA 54889
8	10	9	14	MAN OF MY WORD / J.HOBBS,E.SEAY,P.WORLEY (A.SHAMBLIN,G.BURR)	COLLIN RAYE (C) (V) EPIC 77632
9	11	15	9	I SEE IT NOW / J.STROUD (P.NELSON,L BOONE,W.LEE)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87199
10	12	17	7	IF I COULD MAKE A LIVING / J.STROUD (K.STEGALL,R MURRAH,A.JACKSON)	◆ CLAY WALKER (C) (V) GIANT 18068
11	13	14	11	KICK A LITTLE / C.DINAPOLI,D.GRAU,LITTLE TEXAS (P.HOWELL,D.O'BRIEN,B.SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18103
12	15	19	15	JUKEBOX JUNKIE / J.CUPIT (J.CUPIT,J.HONEYCUTT,K MELLONS)	◆ KEN MELLONS (C) (V) EPIC 77579
13	14	18	12	I SURE CAN SMELL THE RAIN / M.BRIGHT,T.DUBOIS (J.JARRARD,W.ALDRIDGE)	◆ BLACKHAWK (V) ARISTA 1-2718
14	18	25	5	THE BIG ONE / T.BROWN,G.STRAIT (G.HOUSE,D.O'DAY)	GEORGE STRAIT (C) (V) MCA 54938
15	17	20	7	IF YOU'VE GOT LOVE / S.HENDRICKS (S.SESKIN,M.D. SANDERS)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87198
16	19	22	11	BABY LIKES TO ROCK IT / S.RIPLEY,W.RICHMOND (S RIPLEY,W.RICHMOND)	◆ THE TRACTORS (V) ARISTA 1-2717
17	21	24	7	UNTANGLIN' MY MIND / J.STROUD,C.BLACK (C BLACK,M.HAGGARD)	◆ CLINT BLACK (C) (V) RCA 62933
18	7	3	15	I TRY TO THINK ABOUT ELVIS / E.GORDY,JR. (G.BURR)	◆ PATTY LOVELESS (C) (V) EPIC 77609
				★★★ AIRPOWER ★★★	
19	27	35	4	WHEN LOVE FINDS YOU / T.BROWN (V.GILL,M.OMARTIAN)	◆ VINCE GILL (C) (V) MCA 54937
20	23	28	9	WE CAN'T LOVE LIKE THIS ANYMORE / G.FUNDIS,ALABAMA (J.JARRARD,W.MOBLEY)	ALABAMA (C) (V) RCA 62897
21	20	26	9	WHEN THE THOUGHT OF YOU CATCHES UP WITH ME / B.CHANCEY (D.BALL)	◆ DAVID BALL (C) (V) WARNER BROS. 18081
22	6	2	18	CALLIN' BATON ROUGE / A.REYNOLDS (D.LINDE)	◆ GARTH BROOKS LIBERTY ALBUM CUT
				★★★ AIRPOWER ★★★	
23	26	32	7	TAKE ME AS I AM / S.HENDRICKS (B.DIPIERO,K.STALEY)	◆ FAITH HILL WARNER BROS. ALBUM CUT
24	16	10	15	WHO'S THAT MAN / N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH (C) (V) POLYDOR 853 358
25	22	23	13	HAS ANYBODY SEEN AMY / J.SCIAFE,J.COTTON (J.VEZNER,D.HENRY)	◆ JOHN & AUDREY WIGGINS (C) (V) MERCURY 858920
26	32	36	8	YOU JUST WATCH ME / J.CRUTCHFIELD (R.GILES,B.REGAN)	TANYA TUCKER (V) LIBERTY 79053
27	31	33	10	NOW I KNOW / G.FUNDIS (C.RAINS,C.GREENE,D.COOK)	◆ LARI WHITE (C) (V) RCA 62896
28	36	56	3	PICKUP MAN / J.SLATE,J DIFFIE (H PERDEW,K K PHILLIPS)	◆ JOE DIFFIE (C) (V) EPIC 77715
29	24	16	17	DOWN ON THE FARM / J.STROUD,B.GALLIMORE (K.K.PHILLIPS,J LASETER)	◆ TIM MCGRAW CURB ALBUM CUT
30	29	21	17	THIRD ROCK FROM THE SUN / J.SLATE,J.DIFFIE (J.GREENEBAUM,S WHIPPLE,T MARTIN)	◆ JOE DIFFIE (C) (V) EPIC 77577
31	38	49	3	THIS IS ME / K.LEHNING (T.SHAPIRO,T.MCHUGH)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 18062
32	30	29	18	XXX'S AND OOO'S (AN AMERICAN GIRL) / G.FUNDIS,H.STINSON (A.RANDALL,M.BERG)	TRISHA YEARWOOD (C) (V) MCA 54898
33	37	40	7	THAT'S WHAT I GET (FOR LOSIN' YOU) / A REYNOLDS,J.ROONEY (A.ANDERSON,H KETCHUM)	HAL KETCHUM CURB ALBUM CUT
34	35	46	6	THERE GOES MY HEART / D.COOK (R.MALO,KOSTAS)	◆ THE MAVERICKS (C) (V) MCA 54909
35	34	31	18	WHAT THE COWGIRLS DO / T.BROWN (V GILL,R.NIELSEN)	◆ VINCE GILL (C) (V) MCA 54879
36	39	42	6	COUNTRY 'TIL I DIE / J STROUD J.ANDERSON (T SEALS,E SETSER,J ANDERSON)	◆ JOHN ANDERSON (C) (V) BNA 62935
37	25	7	16	SHE DREAMS / M WRIGHT (G.HARRISON T MENSY)	◆ MARK CHESNUTT (C) (V) DECCA 54887
38	47	51	5	DOCTOR TIME / S.BUCKINGHAM (S LONGACRE,L WILSON)	◆ RICK TREVINO (C) (V) COLUMBIA 77708
39	61	—	2	NOT A MOMENT TOO SOON / J.STROUD,B.GALLIMORE (W.PERRY,J.BARNHILL)	◆ TIM MCGRAW CURB ALBUM CUT
40	40	45	9	TEARDROPS / R.BENNETT (G.DUCAS,T.MCBRIDE)	◆ GEORGE DUCAS (V) LIBERTY 79045
41	28	13	16	NOBODY'S GONNA RAIN ON OUR PARADE / J.LEO (B.PARKER,W.RAMBEAUX)	◆ KATHY MATTEA (C) (V) MERCURY 858 800
42	45	48	9	HARD LOVIN' WOMAN / D.COOK (M.COLLIE,D.COOK,J B JARVIS)	◆ MARK COLLIE (C) (V) MCA 54907
43	54	58	3	NIGHT IS FALLIN' IN MY HEART / M POWELL,T DUBOIS (D.LINDE)	DIAMOND RIO (C) (V) ARISTA 1-2764
44	49	52	5	I GOT IT HONEST / S.GIBSON (A.TIPPIN,B.BURCH,M.F.JOHNSON)	◆ AARON TIPPIN (C) (V) RCA 62947
45	58	—	2	GOIN' THROUGH THE BIG D / M.WRIGHT (R.ROGERS,J.WRIGHT,M.WRIGHT)	MARK CHESNUTT (C) (V) DECCA 54941
46	42	38	20	WHAT'S IN IT FOR ME / C.HOWARD (J.JARRARD,G.BURR)	JOHN BERRY (C) (V) LIBERTY 79035
47	46	41	20	THE MAN IN LOVE WITH YOU / T BROWN,G.STRAIT (S.DORFF,G.HARJU)	◆ GEORGE STRAIT (C) (V) MCA 54854
48	56	61	3	STORM IN THE HEARTLAND / J.SCAIFE,J.COTTON (B.HENDERSON,D BURNS,C.RYLE)	◆ BILLY RAY CYRUS (C) (V) MERCURY 858 260
49	50	54	7	WHEREVER SHE IS / B.CHANCEY,P.WORLEY (J.HOUSE,J.JARRARD)	◆ RICKY VAN SHELTON (C) (V) COLUMBIA 77653
50	52	55	6	WHAT THEY'RE TALKING ABOUT / M.WRIGHT (L.BOONE,P.NELSON,R.AKINS)	◆ RHETT AKINS (C) (V) DECCA 54910
51	51	50	5	EUGENE YOU GENIUS / B.J.WALKER,JR.,K.LEHNING (L.WILSON,B.LAWSON)	◆ BRYAN WHITE (C) (V) ASYLUM 64510
52	48	44	20	HARD TO SAY / M.MILLER,M.MCANALLY (M.MILLER)	◆ SAWYER BROWN CURB ALBUM CUT
53	53	53	6	THE POWER OF LOVE / S.HENDRICKS (D.COOK,G NICHOLSON)	LEE ROY PARNELL (C) (V) ARISTA 1-2747
54	57	63	4	YOU AND ONLY YOU / C HOWARD (C.JONES,J.D MARTIN)	◆ JOHN BERRY (V) LIBERTY 79058
55	33	30	12	WHERE THERE'S SMOKE / R.SCRUGGS (B.P BARKER,M COLLIE)	◆ ARCHER/PARK (C) (V) ATLANTIC 87211
56	41	27	15	SHE THINKS HIS NAME WAS JOHN / T BROWN,R.MCENTIRE (S.KNOX,S.ROSEN)	◆ REBA MCENTIRE (C) (V) MCA 54899
57	59	65	3	HEART TROUBLE / P.WORLEY,E.SEAY,M.MCBRIDE (P.KENNERLEY)	MARTINA MCBRIDE (C) (V) RCA 62961
58	71	—	2	LITTLE HOUSES / J.STROUD,D.STONE (M.CATES,S.EWING)	◆ DOUG STONE (V) EPIC 77716
				★★★ HOT SHOT DEBUT ★★★	
59	NEW ▶		1	TILL YOU LOVE ME / T.BROWN,R.MCENTIRE (B.DIPIERO,G.BURR)	◆ REBA MCENTIRE (C) (V) MCA 54888
60	60	60	5	MEN WILL BE BOYS / J.BOWEN,B.DEAN (G CLARK,V.THOMPSON)	◆ BILLY DEAN (V) LIBERTY 79054
61	65	67	3	LONG LEGGED HANNAH (FROM BUTTE, MONTANA) / B.BECKETT,B TANKERSLEY (J.HUNTER)	◆ JESSE HUNTER (V) BNA 62976
62	69	71	3	TILL I WAS LOVED BY YOU / B.BECKETT,H.SHEDD (M.IRWIN,A.JACKSON)	◆ CHELY WRIGHT (C) (V) POLYDOR 853 810
63	NEW ▶		1	SUMMER IN DIXIE / B.BECKETT (J.ROBBIN,G.LEVINE)	◆ CONFEDERATE RAILROAD (V) ATLANTIC 82505
64	55	34	14	TEN FEET TALL AND BULLETPROOF / G.BROWN (T TRITT)	◆ TRAVIS TRITT (C) (V) WARNER BROS 18104
65	68	66	11	GONE COUNTRY / K.STEGALL (B.MCDILL)	ALAN JACKSON ARISTA ALBUM CUT
66	64	62	18	ELVIS AND ANDY / B.BECKETT (C.WISEMAN)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87229
67	66	64	19	POCKET OF A CLOWN / P ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT/WARNER BROS
68	67	—	2	THE RUNNING KIND / S FISHELL,R.FOSTER (M.HAGGARD)	◆ RADNEY FOSTER (V) ARISTA 1-2758
69	63	57	13	HEART OVER MIND / R.LANDIS (S MUNSEY,B.ALAN)	LORRIE MORGAN (V) BNA 62946
70	70	69	5	GIRL THANG / B.BECKETT (K.HINTON,M LAYBOURN,J.RODMAN)	TAMMY WYNETTE (DUET WITH WYNONNA) EPIC ALBUM CUT
71	74	—	3	PMS BLUES / S.BUCKINGHAM,D PARTON (D PARTON)	DOLLY PARTON COLUMBIA ALBUM CUT
72	75	—	2	SHE SHOULD'VE BEEN MINE / R PENNINGTON,WESTERN FLYER (K.BLAZY,R.CROSBY,J.DOWELL)	◆ WESTERN FLYER (V) STEP ONE 485
73	62	59	7	RED, WHITE AND BLUE COLLAR / D JOHNSON,B MILLER (D GIBSON,B.MILLER)	GIBSON/MILLER BAND (C) (V) EPIC 77651
74	NEW ▶		1	HIGH HOPES AND EMPTY POCKETS / J.LEO (A.BYRD,J.ROBINSON)	◆ TERRY MCBRIDE & THE RIDE (C) (V) MCA 54936
75	RE-ENTRY		11	HEART LIKE A HURRICANE / S HENDRICKS (T BRUCE,C.WISEMAN)	◆ LARRY STEWART (C) (V) COLUMBIA 77638

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

HOT COUNTRY RECURRENTS

1	1	1	5	BE MY BABY TONIGHT / S.HENDRICKS (E.HILL,R.FAGAN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
2	2	—	2	DREAMING WITH MY EYES OPEN / J STROUD (T ARATA)	◆ CLAY WALKER GIANT
3	4	2	4	LOVE A LITTLE STRONGER / M POWELL,T DUBOIS (C JONES,B CRITTENDEN,G SWINT)	◆ DIAMOND RIO ARISTA
4	3	—	2	WHISPER MY NAME / K.LEHNING (T.BRUCE)	◆ RANDY TRAVIS WARNER BROS
5	6	4	9	WINK / B.BECKETT (B DIPIERO,T.SHAPIRO)	◆ NEAL MCCOY ATLANTIC
6	7	7	10	EVERY ONCE IN A WHILE / M.BRIGHT,T DUBOIS (H.PAUL,V.STEPHENSON,O ROBBINS)	◆ BLACKHAWK ARISTA
7	5	3	3	SHE CAN'T SAY I DIDN'T CRY / S.BUCKINGHAM (T.MARTIN,T.MARTIN,R.WILSON)	◆ RICK TREVINO COLUMBIA
8	—	—	1	SUMMERTIME BLUES / K STEGALL (E.COCHRAN,J.CAPEHART)	◆ ALAN JACKSON ARISTA
9	8	5	4	HANGIN' IN / J.CRUTCHFIELD (S.BOGARD,R.GILES)	◆ TANYA TUCKER LIBERTY
10	9	6	5	NATIONAL WORKING WOMAN'S HOLIDAY / B CANNON,N.WILSON (R MURRAH,P.TERRY,J.D HICKS)	◆ SAMMY KERSHAW MERCURY
11	12	9	7	INDEPENDENCE DAY / P.WORLEY,E SEAY,M.MCBRIDE (G.PETERS)	◆ MARTINA MCBRIDE RCA
12	14	19	14	WISH I DIDN'T KNOW NOW / N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH MERCURY
13	10	11	12	THEY DON'T MAKE 'EM LIKE THAT ANYMORE / C FARREN (J STEELE,C.FARREN)	BOY HOWDY CURB
14	11	10	12	DON'T TAKE THE GIRL / J STROUD,B GALLIMORE (C.MARTIN,L.W JOHNSON)	◆ TIM MCGRAW CURB
15	13	14	13	WALKING AWAY A WINNER / J.LEO (T SHAPIRO,B DIPIERO)	◆ KATHY MATTEA MERCURY
16	16	8	27	I SWEAR / S HENDRICKS (F.J MYERS,G BAKER)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
17	—	—	1	MORE LOVE / J.STROUD (D.STONE,G.BURR)	DOUG STONE EPIC
18	20	22	19	IF BUBBA CAN DANCE (I CAN TOO) / D.COOK (M.RAYBON,M MCGUIRE,B.MCDILL)	◆ SHENANDOAH RCA
19	19	15	9	FOOLISH PRIDE / G.BROWN (T.TRITT)	◆ TRAVIS TRITT WARNER BROS
20	18	18	7	THAT AIN'T NO WAY TO GO / D COOK,S HENDRICKS (R.DUNN,K BROOKS,D.COOK)	◆ BROOKS & DUNN ARISTA
21	15	16	10	THINKIN' PROBLEM / B.CHANCEY (D.BALL,A.SHAMBLIN,S.ZIFF)	◆ DAVID BALL WARNER BROS.
22	—	17	51	CHATTAHOOCHEE / K STEGALL (A JACKSON,J MCBRIDE)	◆ ALAN JACKSON ARISTA
23	—	21	15	A GOOD RUN OF BAD LUCK / J.STROUD,C BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
24	—	—	25	NO DOUBT ABOUT IT / B BECKETT (J S SHERRILL,S SESKIN)	◆ NEAL MCCOY ATLANTIC
25	17	13	3	HALF THE MAN / J.STROUD,C BLACK (C.BLACK,H NICHOLAS)	CLINT BLACK RCA

◆ 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.

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COUNTRY CORNER

by Lynn Shults

HOLDING AT NO. 1 for the second consecutive week on the Hot Country Singles & Tracks chart is "Livin' On Love" by **Alan Jackson**. Jackson is in position to remain No. 1 for a third and, possibly, a fourth week. The track maintains a lead of more than 400 plays over "Third Rate Romance" (5-2) by **Sammy Kershaw**. Both tracks increased in airplay over the previous week, with Jackson's gain 127 spins higher than Kershaw's. Should Jackson remain No. 1 for three consecutive weeks, it will be the fourth time he has occupied the No. 1 position for at least that length of time. He accomplished this feat with "Don't Rock The Jukebox" in July 1991, "Chattahoochee" in August 1993, and "Summertime Blues" in August 1994.

WHICH ARTIST HAS HELD AT NO. 1 for three or more weeks most frequently in this decade? Jackson's current total of three such singles ties him with **Garth Brooks** and **George Strait**. It must be noted that two of Strait's titles, "Love Without End, Amen" and "I've Come To Expect It From You," were No. 1 for five consecutive weeks. The only other tracks to hold the No. 1 position in this decade for five weeks are "Achy Breaky Heart" by **Billy Ray Cyrus** and "Wild One" by **Faith Hill**. In all, 16 artists have held at No. 1 for three or more weeks in the '90s. **Eddy Arnold** is still the all-time king for most weeks at No. 1. Arnold racked up 145 weeks at the top of the chart. As for the most No. 1s, **Conway Twitty** is tops with 40 to his credit.

THE MOST ACTIVE SINGLE on the Hot Country Singles & Tracks chart is "Not A Moment Too Soon" (61-39) by **Tim McGraw**, followed by "Pickup Man" (36-28) by **Joe Diffie**; "Goin' Through The Big D" (58-45) by **Mark Chesnutt**; "When Love Finds You" (27-19) by **Vince Gill**; "This Is Me" (38-31) by **Randy Travis**; "Doctor Time" (47-38) by **Rick Trevino**; "Little Houses" (71-58) by **Doug Stone**; "Night Is Fallin' In My Heart" (54-43) by **Diamond Rio**; "That's What I Get (For Losin' You)" (37-33) by **Hal Ketchum**; and "Till You Love Me" (debut-59) by **Reba McEntire**.

RETAIL SALES OF COUNTRY ALBUMS drop following a three-week run of impressive retail sales. The biggest news on this week's Top Country Albums chart is the continuing success of **the Tractors**' debut album. "The Tractors" moves 5-4 and is this week's Greatest Gainer. It increased by more than 4,500 units over the previous week, moving almost 37,000 units at retail. The album's lead single, "Baby Likes To Rock It," moves 19-16 on the singles chart, with an increase of 339 plays over the previous week on BDS-monitored stations. The Pacesetter album is "Take Me As I Am" (24-15) by **Faith Hill**. Debuting on the albums chart are "Simpatico" by **Suzy Bogguss & Chet Atkins** (No. 58) and "Country 'Til I Die" by **John Anderson** (No. 66).

WHERE DO WE GO FROM HERE? That is the question that keeps surfacing on Music Row. There is concern that we may not be able to sustain the lofty position that the country industry now occupies. There are questions about the rock influences in the work of most of today's hot young country artists. There are questions about gearing the industry toward younger demographics. The funny part about this is that the country music industry did not seek out the younger audience. Young people, on their own, discovered country music. And for now, the industry will have to keep following their lead.

Seriously, Ray Stevens Makes A Movie

Success Of Longform Videos Inspires New Project

■ BY EDWARD MORRIS

NASHVILLE—Buoyed by the enormous sales of his first two home video packages, comedian and musician Ray Stevens is now in the process of producing a "longform, story-driven video movie album." Filming has just started on the project, which is titled "Get Serious" and which is targeted for release next spring.

A spokeswoman for Stevens says the project will be a full-length movie, and—though produced primarily for home video—may also be offered for theatrical release. There are no plans, she adds, for using it as a TV special.

"I won't say [the movie is] autobiographical," Stevens said in a prepared statement. "But it is based on the life and career of a comedian who sings, plays the piano, and makes videos in a gorilla suit."

Stevens has enjoyed phenomenal success with his home video collections "Ray Stevens Comedy Video Classics," which initially was sold by direct mail only, and "Ray Stevens Live!" In the past three years, the two titles have sold more than 3 million units.

Writers for "Get Serious" are Stevens, C.W. (Buddy) Kalb Jr., John Ragsdale, and Billy Field. Rod Thompson is directing the project. It will be shot over a period of 40 days in and around middle Tennessee.

Artists and celebrities already booked for cameo appearances in the film include actor George "Goober" Lindsey, comedians Jerry Clower and Williams & Ree, and TV hosts Lorianne Crook and Charlie Chase.

Stevens said he received inquiries about releasing the movie theatrically, as well as licensing some of the characters he made famous and who will appear in the movie.

"Get Serious" will include several of Stevens' hit songs, among them "Ahab The Arab," "Can He Love You Half As Much As I," "Gitarzan," and "Shriner's Convention."

As with the previous video packages, "Get Serious" will first be offered to consumers via direct mail.

Plans For New, Enlarged Hall Of Fame Announced

NASHVILLE—Although financing is still being arranged, plans have been announced for the construction of a new and much larger Country Music Hall Of Fame in downtown Nashville. The building is expected to be completed in 1996.

The Hall Of Fame is a division of the Country Music Foundation, headed by director Bill Ivey.

Estimated to cost $17 million and to be financed by private and public sources, the new facility will have 100,000 square feet of floor space. Within will be the Hall Of Fame proper, a Walkway Of Stars, a conservatory, museum exhibits, a 250-seat theater, rooms for the CMF library and media center, classrooms for the CMF's outreach programs, a terrace, and a gift shop.

Ivey says that the current Hall Of Fame building—which houses the library and media center in its basement—will be remodeled and operated by the CMF as the Music Row Center. Its focus will be the history of Music Row and the development of recording technology. The CMF will continue to oversee a third facility, the old RCA Studio B, two blocks from the current building.

According to CMF projections, the new Hall Of Fame will draw approximately 600,000 ticket-buyers annually and will have a total economic impact for Nashville of about $5 million a year.

The building will be located on Fourth Avenue between McGavock and Demonbreun Streets.

EDWARD MORRIS

NASHVILLE SCENE

(Continued from page 40)

Heart; entertainment attorney **Mike Milom**; **Bill Simmons** of Fitzgerald Hartley Management; and **Rick Shipp**, VP of the William Morris Agency . . . Vince Gill will host the fifth annual Celebrity Basketball Game & Concert at Belmont University in Nashville Nov. 15. Proceeds will benefit the school's athletic and music business departments.

SIGNINGS: Johnny Neel to a recording deal with Big Mo Records.

Moon, Conway To Run CMA Board

NASHVILLE—Kitty Moon, president of Scene Three, and Tony Conway, president of Buddy Lee Attractions, have been named chairwoman and president, respectively, of the County Music Assn.'s board of directors. The election of new board members and officers was held Oct. 6.

New directors—who will each serve a two-year term—are Rick Blackburn, Atlantic Records; Bruce Hinton, MCA Records; E.W. Wendell, Gaylord Entertainment Group; Evelyn Shriver, Evelyn Shriver Public Relations; Brent Rowan, musician; Harlan Howard, songwriter; Dave Pennefather, MCA Records, Dublin, Ireland; Jerry Bradley, Opryland Music Group.

Also, Larry Fitzgerald, Fitzgerald-Hartley Management; Lon Helton, Radio & Records; Dan Halyburton, KPLX Dallas; Tim Murphy, KMPS Seattle; Tim DuBois, Arista Records; Terry Woodward, WaxWorks, Owensboro, Ky.; Rick Shipp, William Morris Agency; Joe Sullivan, the Sullivan Co., Branson, Mo.; and Kitty Moon, Scene Three.

An additional 17 directors are serving the second year of their term. There are four lifetime directors: J. William Denny, Nashville Gas Co.; Ralph Peer, peermusic; Frances Preston, BMI; and Joe Talbot, Talbot Music Publishing.

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

16 **BABY LIKES TO ROCK IT** (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chinqaupin, BMI) WBM
14 **THE BIG ONE** (Housenotes, BMI)
22 **CALLIN' BATON ROUGE** (Combine, ASCAP/EMI Blackwood, BMI) HL
5 **THE CITY PUT THE COUNTRY BACK IN ME** (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL
36 **COUNTRY 'TIL I DIE** (Almo, ASCAP/Holmes Creek, ASCAP/Irving, BMI/Baby Dumplin', BMI) WBM
38 **DOCTOR TIME** (W.B.M., SESAC/Long Acre, SESAC/Zomba, ASCAP) WBM
29 **DOWN ON THE FARM** (Texas Wedge, ASCAP/Noosa Heads, BMI) WBM
66 **ELVIS AND ANDY** (Almo, ASCAP) WBM
51 **EUGENE YOU GENIUS** (Zomba, ASCAP/Catch The Boat, ASCAP) WBM
70 **GIRL THANG** (WB, ASCAP/Warner-Tamerlane, BMI) WBM
45 **GOIN' THROUGH THE BIG D** (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/Songs Of Jasper, BMI/EMI Blackwood, BMI)
65 **GONE COUNTRY** (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL
42 **HARD LOVIN' WOMAN** (Music Corp. Of America, BMI/Mark Collie, BMI/Sony Tree, BMI/Don Cook, BMI/Zomba, ASCAP/Inspector Barlow, ASCAP) HL/WBM
52 **HARD TO SAY** (Travelin' Zoo, ASCAP) HL
25 **HAS ANYBODY SEEN AMY** (Reynsong, BMI/Howe Sound, BMI/Sony Cross Keys, ASCAP) HL
75 **HEART LIKE A HURRICANE** (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP) WBM
69 **HEART OVER MINO** (Royhaven, BMI/Starstruck Angel, BMI)
57 **HEART TROUBLE** (Irving, BMI/Littlemarch, BMI)
74 **HIGH HOPES AND EMPTY POCKETS** (WB, ASCAP/J.E. Robinsongs, ASCAP)
10 **IF I COULD MAKE A LIVING** (Tom Collins, BMI/Murrah, BMI/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM
15 **IF YOU'VE GOT LOVE** (Love This Town, ASCAP/MCA, ASCAP) HL/WBM
44 **I GOT IT HONEST** (Acuff-Rose, BMI/Big Bobcat, BMI/Bruce Burch, SESAC) WBM
9 **I SEE IT NOW** (Sony Tree, BMI/Sony Cross Keys, ASCAP/WB, ASCAP) HL/WBM
13 **I SURE CAN SMELL THE RAIN** (Alabama Band, BMI/Rick Hall, ASCAP) WBM
18 **I TRY TO THINK ABOUT ELVIS** (MCA, ASCAP/Gary Burr, ASCAP) HL
12 **JUKEBOX JUNKIE** (Cupit, BMI/Cupit Memories, ASCAP)
11 **KICK A LITTLE** (Square West, ASCAP/Howlin' Hits, ASCAP) WBM
58 **LITTLE HOUSES** (Alabama Band, ASCAP/Wildcountry, ASCAP/Acuff-Rose, BMI)
1 **LIVIN' ON LOVE** (Yee Haw, ASCAP) WBM
61 **LONG LEGGED HANNAH (FROM BUTTE, MONTANA)** (Meat And Three, BMI/Ensign, BMI)
47 **THE MAN IN LOVE WITH YOU** (Boots And Spurs, BMI/Spurs And Boots, ASCAP) HL
8 **MAN OF MY WORD** (Hayes Street, ASCAP/Almo, ASCAP/Allen Shamblin, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM
60 **MEN WILL BE BOYS** (EMI April, ASCAP/GSC, ASCAP/Ides Of March, ASCAP) HL
43 **NIGHT IS FALLIN' IN MY HEART** (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI)
41 **NOBODY'S GONNA RAIN ON OUR PARADE** (Longitude, BMI/Rio Zen, BMI/Reynsong, BMI/Howe Sound, BMI) HL/WBM
39 **NOT A MOMENT TOO SOON** (Zomba, ASCAP/Suzi Bob, ASCAP)
27 **NOW I KNOW** (Sony Tree, BMI/Don Cook, BMI) HL
28 **PICKUP MAN** (Songwriters Ink, BMI/Texas Wedge, ASCAP)
71 **PMS BLUES** (Velvet Apple, BMI) WBM
67 **POCKET OF A CLOWN** (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
53 **THE POWER OF LOVE** (Sony Cross Keys, ASCAP) HL
73 **RED, WHITE AND BLUE COLLAR** (Sony Tree, BMI/Joined At The Hip, BMI/Songs Sung Blue, BMI) HL
68 **THE RUNNING KIND** (Sony Tree, BMI)
37 **SHE DREAMS** (Warner-Tamerlane, BMI/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Brass Ring, ASCAP) HL/WBM
72 **SHE SHOULD'VE BEEN MINE** (Songs Of Grand Coalition, BMI/Songs Of Grand Alliance, ASCAP/Hoosier, ASCAP)
6 **SHE'S NOT THE CHEATIN' KIND** (Sony Tree, BMI/Showbilly, BMI) HL
56 **SHE THINKS HIS NAME WAS JOHN** (Bash, ASCAP/Blue Water, ASCAP/Mighty Nice, BMI/Blue Water, BMI) HL
4 **SHUT UP AND KISS ME** (Why Walk, ASCAP)
48 **STORM IN THE HEARTLAND** (Pier Five, BMI/Isham Ryle, BMI)
63 **SUMMER IN DIXIE** (Sony Cross Keys, ASCAP)
23 **TAKE ME AS I AM** (Little Big Town, BMI/American Made, BMI/All Over Town, BMI/Sony Tree, BMI) HL/WBM
40 **TEARDROPS** (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Songs Of PolyGram, BMI/Songs Of McRide, BMI) HL
64 **TEN FEET TALL AND BULLETPROOF** (Post Oak, BMI) HL
33 **THAT'S WHAT I GET (FOR LOSIN' YOU)** (This Big, ASCAP/Bash, ASCAP/Blue Water, ASCAP/Songs Of Portugese, ASCAP/Foreshadow, BMI)
34 **THERE GOES MY HEART** (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL
2 **THIRD RATE ROMANCE** (Fourth Floor, ASCAP/WB, ASCAP) WBM
30 **THIRD ROCK FROM THE SUN** (Major Bob, ASCAP/Rio Bravo, BMI/Stroudacaster, BMI/Baby Mae, BMI) WBM
31 **THIS IS ME** (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI)
62 **TILL I WAS LOVED BY YOU** (Ten Ten, ASCAP/Mattie Ruth, ASCAP/Seventh Son, ASCAP)
59 **TILL YOU LOVE ME** (Little Big Town, BMI/American Made, BMI/MCA, ASCAP/Gary Burr, ASCAP)
17 **UNTANGLIN' MY MIND** (Blackened, BMI/Irving, BMI/Sony Tree, BMI/Sierra Mountain, BMI) HL/WBM
7 **WATERMELON CRAWL** (Acuff-Rose, BMI/Coburn, BMI) WBM
20 **WE CAN'T LOVE LIKE THIS ANYMORE** (Alabama Band, ASCAP/Wildcountry, ASCAP/Warner-Tamerlane, BMI/New Works, BMI) WBM
46 **WHAT'S IN IT FOR ME** (WB, ASCAP/New Crew, ASCAP/New John, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM
35 **WHAT THE COWGIRLS DO** (Benefit, BMI/Englishtown, BMI) WBM
50 **WHAT THEY'RE TALKING ABOUT** (Sony Cross Keys, ASCAP/Sony Tree, BMI/Terilee, BMI) HL
19 **WHEN LOVE FINDS YOU** (Benefit, BMI/Edward Grant, ASCAP/Middle C, ASCAP) WBM
21 **WHEN THE THOUGHT OF YOU CATCHES UP WITH ME** (EMI Blackwood, BMI) HL
3 **WHEN YOU WALK IN THE ROOM** (EMI, BMI/Unart, BMI) WBM
55 **WHERE THERE'S SMOKE** (Tom Collins, BMI/BMG, ASCAP) WBM/HL
49 **WHEREVER SHE IS** (Sony Tree, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) HL/WBM
24 **WHO'S THAT MAN** (Songs Of PolyGram, BMI/Tokeco, BMI) HL
32 **XXX'S AND OOO'S (AN AMERICAN GIRL)** (Sony Cross Keys, ASCAP/Mother Dixie, ASCAP/August Wind, BMI/Great Broad, BMI/Longitude, BMI) HL/WBM
54 **YOU AND ONLY YOU** (Great Cumberland, BMI/Diamond Struck, BMI/WB, ASCAP/Might Be, ASCAP) WBM
26 **YOU JUST WATCH ME** (Dixie Stars, ASCAP) HL

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Hot Latin Tracks™

COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL/DISTRIBUTING LABEL	TITLE
				★★★ No. 1 ★★★	
1	1	1	13	SELENA / EMI LATIN	◆ BIDI BIDI BOM BOM (3 weeks at No. 1)
2	2	2	12	LUIS MIGUEL / WEA LATINA	◆ EL DIA QUE ME QUIERAS
3	3	3	11	CRISTIAN / MELODY/FONOVISA	MANANA
4	4	4	6	ANA GABRIEL / SONY	TU LO DECIDISTE
5	5	8	5	JUAN LUIS GUERRA 440 / KAREN/BMG	VIVIRE
6	8	13	5	EDGAR JOEL / ROOVEN	EN LAS NUBES
7	11	11	6	RICARDO ARJONA / SONY	SENORA DE LAS CUATRO DECADAS
8	13	17	4	RICARDO MONTANER / EMI LATIN	NO TE PARECES A MI
9	10	10	5	INDUSTRIA DEL AMOR / UNICO/FONOVISA	A CAPA Y ESPADA
10	6	6	13	BANDA Z / FONOVISA	LA NINA FRESA
11	14	18	4	INDIA / SOHO LATINO/SONY	NUNCA VOY A OLVIDARTE
12	16	21	4	GIRO / SDI/SONY	AMOR LUNATICO
				★★★ Power Track ★★★	
13	23	30	3	JON SECADA / SBK/EMI LATIN	SOLO TU IMAGEN
14	19	22	6	KAIRO / SDI/SONY	HABLAME DE TI
15	12	9	14	VICENTE FERNANDEZ / SONY	MISERIA
16	22	—	2	VICTOR MANUELLE / SONY	APIADATE DE MI
17	15	12	7	JOSE JOSE / ARIOLA/BMG	◆ GRANDEZA MEXICANA
18	7	7	10	LUIS ENRIQUE / SONY	QUIEN ERES TU
19	30	—	2	GRACIELA BELTRAN / EMI LATIN	TU ME DIJISTE ADIOS
20	24	20	8	MIJARES / EMI LATIN	VIVE EN MI
21	9	5	18	JUAN GABRIEL / ARIOLA/BMG	◆ PERO QUE NECESIDAD
22	25	27	4	LAURA PAUSINI / WEA LATINA	LA SOLEDAD
23	27	—	2	JUAN GABRIEL / ARIOLA/BMG	LENTAMENTE
24	18	15	12	LOS TIGRES DEL NORTE / FONOVISA	LA MESA DEL RINCON
25	21	19	8	THE BARRIO BOYZZ / SBK/EMI LATIN	TE AMARE
				★★★ Hot Shot Debut ★★★	
26	NEW▶		1	ALEJANDRO FERNANDEZ / SONY	A PESAR DE TODO
27	28	28	5	EMMANUEL / SONY	ESTA AVENTURA
28	NEW▶		1	PIMPINELA / POLYGRAM LATINO	OLVIDAME
29	32	—	2	PEDRO FERNANDEZ / POLYGRAM LATINO	BESOS DE PLATA
30	NEW▶		1	DAVID SAYLOR Y MYRIAM FUITZ / RODVEN	OH SENOR
31	35	—	2	LOS YONICS / FONOVISA	NO MAS BOLEROS
32	NEW▶		1	M. A. SOLIS Y LOS BUKIS / FONOVISA	ENCADENADA A MI
33	17	16	9	CARLOS VIVES / POLYGRAM LATINO	◆ LA HAMACA GRANDE
34	NEW▶		1	LOS FUGITIVOS / RODVEN	YO TU DUENO
35	34	23	11	MARTA SANCHEZ / POLYGRAM LATINO	◆ DE MUJER A MUJER
36	36	37	3	OLGA TANON / WEA LATINA	RECETA DE AMOR
37	31	25	10	ROBERTO PULIDO/EMILIO NAVAIRA / EMI LATIN	◆ YA AHORA ES TARDE
38	26	29	7	VERONICA CASTRO / POLYGRAM LATINO	EL QUEBRADITO
39	29	33	3	PEPE AGUILAR / MUSART/BALBOA	QUE BUENO
40	20	14	12	EDNITA NAZARIO / EMI LATIN	TE SIGO ESPERANDO

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

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Rolling Stones To Play Buenos Aires

by John Lannert

STONES HAVE DANNY GRINNING: After a mucho *flat* concert year, Argentina's pre-eminent promoter, **Daniel Grinbank**, has proudly announced another pair of **Rolling Stones** concerts, set for February 1995 at River Plate Stadium in Buenos Aires. A total of 90,000 tickets were sold for the initial Feb. 9-11 shows during an unprecedented, 28-hour sales marathon at the soccer stadium. Observers expect the Stones' additional Feb. 12 and 14 shows to sell out as well. The Stones, by the way, will play in January or February in Brazil.

As the demand for Stones ducats has heated up, so too has the concert slate at Grinbank's Rock & Pop International concert company. Buenos Aires' 5,000-seat Obras stadium was the site of shows by **Biohazard** (Oct. 21), **US3** and **Digable Planets** (Oct. 24), and **B.B. King** (Oct. 28-29). Coming up is **Sepultura** on Wednesday (2) and **Rollins Band** on Saturday (5). On Nov. 12 **Cyndi Lauper** is to play at the Gran Rex Theater, and **Aerosmith** and **Gilby Clarke** will perform at Vélez-Sarsfield stadium.

LOPEZ MOVES UP AND EAST: **Adrián López**, formerly PD of KLVE-FM/KTNQ-AM Los Angeles, has been named VP/programming consultant of Heftel Broadcasting, owner of KLVE and KTNQ. Replacing him is **Pio Ferro**, former PD at WXDJ-FM Miami. Longtime Miami programmer **Bill Tanner** was appointed VP of programming for both stations.

AFRO-CARIBBEAN 101: Highly regarded pianist **Eddie Palmieri** is scheduled to host "The Evolution Of The Afro-Caribbean Rhythm Section" on Tuesday (1) at Manhattan's LaGuardia High School of Music & Art and Performing Arts. Sponsored by the New York chapter of the National Academy of Recording Arts & Sciences, the lecture/performance seminar will explore the origin and development of African-rooted, Latino tropical sounds. Palmieri, a five-time Grammy winner and a governor of NARAS' New York chapter, will be joined by stand-out flutist **Dave Valentín**. Both have Latin jazz product in the market. Palmieri's "Palmas," released as part of the Elektra/Nonesuch American Explorer series, is considered a front-runner for a Grammy in the new Latin jazz classification. Amazingly, Valentin's "Tropic Heat" (GRP) is his first full-length, Latin jazz record.

CASSELL HITS MILESTONE: This year **Jim Cassell**, whose Berkeley Agency has helped a slew of Latin jazz acts gain widespread exposure, marks his 25th anniversary as a promoter of the genre, now one of the newest Grammy categories. Among the artists he helped put on the international map are **Tito Puente, Poncho Sánchez**, and Palmieri.

JOB WELL DONE: **Jay Berman**, chairman/CEO of the Recording Industry Assn. of America, and **Sergio Ballesteros**, president of the Hispanic Music Coalition, handed out gold records on Oct. 26 to Puerto Rico's governor and five legislators in commemoration of their efforts to help pass local anti-piracy legislation earlier this year. The ceremony took place at the Puerto Rican Senate in San Juan.

SHOW BRIEFS: On Oct. 27, Manny/WEA Latina artist **Johnny Bustamente** taped the Tejano segment of "The Roots Of Country," a six-hour documentary on the evolution of country music. It is slated to air on cable channel TBS in the fall of 1995 . . . Pin-up actor/singer **Chayanne**, flutist **Nestor Torres**, and Cuban diva **Olga Guillot** are to appear as celebrity chefs Nov. 4-6 at the "Big Feast On The Beach" in Miami Beach. Among others slated to demonstrate their culinary prowess at the event—organized by film producer **Shep Gordon**—are actor **Michael Douglas, Van Halen** front man **Sammy Hagar**, rocker **Alice Cooper**, and MTV host **Fab Five Freddy** . . . Los Angeles-based alternative rock organization Club Rock En Español, or CREE, is producing a seven-act concert called El Guateque, which loosely means a large street party. Scheduled to take place Nov. 12 at the Aztlán Culture Foundation in Los Angeles, the inaugural event features local, non-mainstream rock bands **Los Olvidados, Motita, María Fatal, Excell Nova, Quince Letras, Las Abejitas**, and **Ness** . . . **Jerry Rivera** and **Marc Anthony** are to appear Nov. 23-24 at the Lehman Center for the Performing Arts in New York.

MISCELLANEA: In case you did not see it, **Luis Miguel** was featured in a brief profile article in the Oct. 24 issue of People magazine . . . MTV Latino has set up shop in Medellín, Colombia, on Cablesistema's Channel 22 . . . EMI Latin finally has released "Big Yuyo" by Argentina's popular reggae crew **Los Pericos** . . . New York booking agency Omni Latino Entertainment has inked salseros **Lalo Rodríguez** and **Giro** for representation. Rodríguez's latest EMI Latin effort, "Nací Para Cantar," came out last week. Giro's current single, "Amor Lunático," title track of his recently released S.D.I./Sony album, moves 16-12 with a bullet . . . Soho Latino/Sony's upstart salsero Marc Anthony is in London working on a United Artists film titled "Hackers." Later this month, Anthony begins work on his second album, due out next February.

CHART NOTES: As **Selena's** "Bidi Bidi Bom Bom" (EMI Latin) rules the Hot Latin Tracks for the third consecutive week, let it be noted that this week marks the finale of the present Hot Latin Tracks chart, based on U.S. and Puerto Rican radio playlists. Next week a new Hot Latin Tracks chart debuts, with information compiled by Broadcast Data Systems. Despite the change, look for "Bidi Bidi" to sit at or near the top of the new chart.

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Argentina's Los Pericos Fly High

■ BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—Barely a month after the release of its seventh album, "Pampas Reggae," the Argentinian pop/reggae outfit Los Pericos is basking once again in the critical and commercial glow generated by lofty domestic sales figures, poised to be replicated in foreign markets.

"We firmly believe in their success in other countries," says Eduardo Hütt, president/managing director of the band's label, EMI-Odeon. "Their music is uptempo and cheerful. It already is scoring big in Chile, where their last album, 'Big Yuyo,' went double-platinum, selling 60,000 units. And we are going to help them reach new markets with extensive promotional and concert tours."

The follow-up to 1993's quadruple-platinum album "Big Yuyo," which sold

LOS PERICOS

nearly 250,000 units in Argentina, "Pampas Reggae" already has rung up sales exceeding 70,000 units there. The album's leadoff single, "Mucha Experienca," is an established radio hit, with the album's second single, "Párate Y Mira," waiting in the wings.

The key to Los Pericos' sound and success, thus far, has been their catchy, groove-drenched paeans, authored by the group's four original members: front man Bahiano, guitarist Juanchi Baleiron, drummer Topo, and percussionist Willy.

Los Pericos, whose name means "the parrots," drew immediate local attention in Buenos Aires in 1988, when tracks from the band's self-titled debut began garnering radio airplay. Sales of the mostly English-language record eventually soared to more than 140,000 units despite a huge economic slump and high inflation. "It was the first record most of us ever made," says Baleiron. "And it became the best-selling album of the year. We were playing six shows every weekend."

The commercial prosperity of the band's first album was offset by a collective negative reaction by the country's rock press, which complained about Bahiano's English and Jamaican-patois vocals. Still, Los Pericos remained popular, later recording their second album, "King Kong," produced by Paralamas honcho Herbert Vianna. While "King Kong" yielded a hit single, "Fronteras En América," the Argentinian record industry was being torpedoed by high inflation, which, together with the industry's bias against the album, resulted in slow sales.

By the time Los Pericos released their third album, 1990's "Rad A Dab Stail," concert opportunities had become scarce, some band members had departed, and many industry observers began condemning the act as a mere fad, soon to be replaced by newcomers like Ratones Paranóicos, Divididos, and Los Redonditos De Ricota.

"But in spite of the galloping inflation and recession, we kept together and never stopped rehearsing or playing live," says Topo. "In retrospect, that gave us the experience we lacked."

Pushed by manager Pablo Hortal, who is Bahiano's brother, Los Pericos lauched their comeback in mid-'92, performing to only mild response in large Buenos Aires rock clubs like Cemento. The group then recorded "Big Yuyo," which reprised the good-time reggae sound of the act's first album. Released in early '93, the album began selling immediately, and eventually generated a string of hits—"Mi Resistencia," "Me Late," and "Waitin' "—released throughout '93 and the first half of '94.

"Pampas Reggae," recorded and produced by the act in July, features Bahiano at his vocal prime and showcases the group's ease with different Caribbean-rooted cadences. Between recording sessions, the band not only found time to perform at Jamaica's Reggae Sunsplash Festival—where it is still the only Latino act to have appeared—but also embarked on a short, inaugural tour of the U.S. and Mexico.

Both "Big Yuyo" and "Pampas Reggae" have been released on a staggered basis in most Latin American countries. Meanwhile, the act's popularity continues to soar. In September, Los Pericos opened for UB40 at a major reggae festival in Buenos Aires' River Plate stadium, followed by another opening set in Caracas, Venezuela.

Upcoming stops include Ecuador, Venezuela, Buenos Aires, Mexico, and the Viña Del Mar festival in Chile. "Our song list has to vary for each concert," says Baleiron, "because some countries have just discovered 'Big Yuyo,' and others, like Argentina, want to hear the new songs live."

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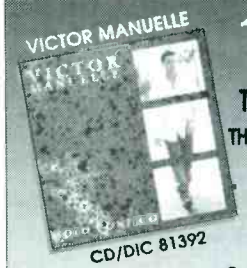

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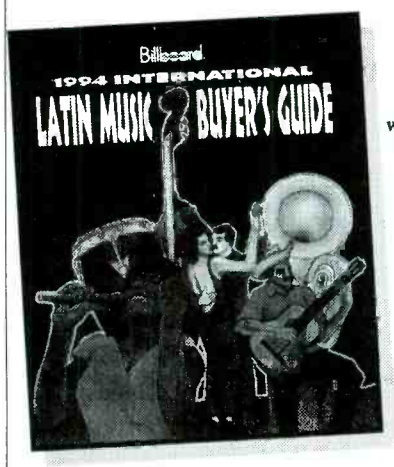

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TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	8	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98) 8 wks at No. 1	THE 3 TENORS IN CONCERT 1994
2	2	33	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲² ANGEL 55138 (10.98/15.98)	CHANT
3	3	6	CECILIA BARTOLI LONDON 443452 (10.98 EQ/15.98)	MOZART PORTRAITS
4	4	215	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲² LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
5	5	6	JAN GARBAREK/HILLIARD ENSEMBLE ECM 21525 (9.98/15.98)	OFFICIUM
6	7	9	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 407109 (13.98/18.00)	LOVE'S ILLUSION
7	6	5	YO-YO MA SONY CLASSICAL 57961 (9.98 EQ/15.98)	THE NEW YORK ALBUM
8	8	46	GERSHWIN/WODEHOUSE NONESUCH 79287/ELEKTRA (10.98/15.98)	GERSHWIN PLAYS GERSHWIN
9	11	98	CECILIA BARTOLI LONDON 43627 (10.98 EQ/15.98)	IF YOU LOVE ME
10	12	130	UPSHAW/ZINMAN NONESUCH 79282/ELEKTRA (10.97/15.97)	GORECKI: SYMPHONY NO. 3
11	NEW▶		ST. LOUIS SYMPHONY ORCH. (SLATKIN) RCA 61673 (9.98/15.98)	ORFF: CARMINA BURANA
12	10	7	KRONOS QUARTET NONESUCH 79346/ELEKTRA (10.98/15.98)	NIGHT PRAYERS
13	9	4	VARIOUS ARTISTS RCA 26992 (9.98/15.98)	OPERA'S GREATEST DUETS
14	13	7	RUTH ANN SWENSON EMI CLASSICS 54827 (10.98/15.98)	POSITIVELY GOLDEN
15	14	32	LUCIANO PAVAROTTI LONDON 433260 (10.98 EQ/15.98)	MY HEART'S DELIGHT

TOP CLASSICAL CROSSOVER™

			★★ NO. 1 ★★	
1	1	39	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98) 39 weeks at No. 1	THE PIANO
2	2	4	VARIOUS ARTISTS WINDHAM HILL 11150 (9.98/15.98)	BACH VARIATIONS
3	3	6	JAMES GALWAY RCA 62700 (9.98/15.98)	WIND OF CHANGE
4	4	43	JOHN WILLIAMS/IZTHAK PERLMAN MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
5	5	12	DAWN UPSHAW NONESUCH 79345/ELEKTRA (10.98/16.98)	I WISH IT SO
6	7	6	PLACIDO DOMINGO ANGEL 55263 (10.98/15.98)	DE MI ALMA LATINA
7	6	22	LONDON SYMPHONY ORCHESTRA RCA 62526 (9.98/15.98)	SYMPHONIC ROLLING STONES
8	8	84	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
9	9	104	JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS
10	NEW▶		CINCINNATI POPS (KUNZEL) TELARC 80401 (10.98/15.98)	TOP 20-THE VERY BEST OF ERICH KUNZEL
11	10	3	ROYAL PHILHARMONIC (STRATTA) TELDEC 90877/ELEKTRA (10.98/15.98)	SYMPHONIC BOSSA NOVA
12	11	26	CINCINNATI POPS (KUNZEL) TELARC 80342 (10.98/15.98)	GREAT FANTASY ADVENTURE ALBUM
13	13	48	LONDON SYMPHONY (WILLIAMS) ARISTA 1-1012 (54.98)	THE STAR WARS TRILOGY
14	14	55	LESLEY GARRETT SILVA AMERICA 1022 (9.99/15.99)	ANDREW LLOYD WEBBER: LOVE SONGS
15	12	133	YO-YO MA/BOBBY MCFERRIN SONY MASTERWORKS 48177 (9.98 EQ/15.98)	HUSH

TOP OFF-PRICE CLASSICAL™

			★★ NO. 1 ★★	
1	1	15	THE CHOIR OF VIENNA SPECIAL 5118/ESSEX ENTERTAINMENT (3.98/4.98) 14 wks at No. 1	MYSTICAL CHANTS
2	2	20	VARIOUS ARTISTS MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS
3	NEW▶		CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL 53725 (5.98 EQ/9.98)	CHRISTMAS FAVORITES FROM THE WORLD'S FAVORITE TENORS
4	4	4	VARIOUS ARTISTS PILZ RECORDS 49050 (9.98/13.98)	BEETHOVEN: PIANO SONATAS
5	5	20	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
6	3	11	LUCIANO PAVAROTTI DEJA VU 124 (9.98/13.98)	GOLD
7	6	20	CARRERAS-DOMINGO-PAVAROTTI SONY MASTERWORKS 64394 (5.98 EQ/9.98)	ALL-STAR TENORS
8	7	13	VARIOUS ARTISTS MADACY 5417 (5.98/9.98)	50 CLASSICAL MASTERPIECES
9	8	20	SILOS MONKS DG 445399 (5.98 EQ/10.98)	MYSTERY OF SANTO DOMINGO
10	9	20	WURTTEMBERG ORCHESTRA VOX ALLEGRETTO 8098 (2.99/4.49)	PACHELBEL CANON & OTHER WORKS
11	12	7	VARIOUS ARTISTS SONY CLASSICAL 64053 (5.98 EQ/9.98)	MOZART: GREATEST HITS
12	10	20	ROYAL PHILHARMONIC (CLARK) K-TEL 611-3 (5.98/12.98)	HOOKED ON CLASSICS: VOL. 1
13	13	9	VARIOUS ARTISTS CAMEO CLASSICS 8753 (2.98/4.98)	THE VERY BEST OF MOZART
14	14	9	VARIOUS ARTISTS INFINITY DIGITAL 57243 (4.98 EQ)	VIVALDI: THE FOUR SEASONS
15	RE-ENTRY		CARRERAS-DOMINGO-PAVAROTTI RCA 21273 (6.98/10.98)	ESSENTIAL THREE TENORS

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

Artists & Music

Classical KEEPING SCORE™

by Heidi Waleson

WHO'S NEXT? What one does, the other must also do, so with the success of Phillips' two-for-one series (aka Phillips Duo) comes the launch of the Double Decker series by Phillips' PolyGram cousin, London Records. (The European version, Double Decca, has been out for nearly a year.)

Each Double Decker package includes two CDs of music from the company's back catalog, some of it not released before on CD, and is priced as a single CD. Among Double Decker's first 12 titles are a live **Pavarotti-Freni-Ricciarelli** greatest hits program (with huge amounts of applause); a vigorous "Traviata" with **Lorengar, Aragall,** and the mellifluous **Fischer-Dieskau**; and **Pierre Monteux** conducting **the Vienna Philharmonic** in four **Beethoven** symphonies.

The company is playing on the title's pun value (think London buses) and the clever cover art, which shows each picture twice—once in true color and once in a faded version. The double CDs exploit the back catalog and are a handy way for consumers to add lots of core repertoire to their collections at bargain rates. Twelve more Double Decker titles will be out in the spring, and Phillips will have a total of 100 titles in its series by the end of this year.

Not to be outdone, Deutsche Grammophon brings its French Double Series to the U.S. in November, with 10 titles. They include **Wilhelm Kempff** playing **Brahms** and **Henryk Szeryng** playing **Bach.**

The twofer fever has spread beyond PolyGram: BMG Classics is planning its own double trouble, but no has release dates yet.

AND STILL MORE CHANT: Just in case you haven't heard enough singing monks, Atlantic Records, which jumped into the classical fray for the first time this year with round two of the "Three Tenors," is going after chant fans this holiday season with a lavishly produced three-CD set, "Eternal Chant." The set, which will retail for $39.98 (CDs) and $29.98 (cassettes), is a compilation of chants recorded on-site in French abbeys and monasteries by Studio SM. Beginning in 1947, this family-owned French company drove its recording equipment around the French countryside and recorded singing monks from Liguge to En Calcat, offering donations to fix leaky abbey roofs along the way.

Atlantic remastered the tapes (the oldest recording chosen is from 1962). A handy map of the abbeys of France is included in the elegant program book, which also features a history of chant by scholar **Richard Taruskin,** as well as Latin texts and translations. One of the CDs, "A Monk's Day In Chant," evokes monastery life through chants from matins to compline, plus birds, bells, and footsteps. Another disc features music for Advent and Christmas. **Yves Beauvais,** the French-born Atlantic VP who produced the set, isn't worried about chant overkill. "There's no other gift box," he says.

ON VIDEO: In the next few weeks, Deutsche Grammophon will be offering previews of violinist **Gil Shaham's** new music video, in which Shaham plays a movement of "Winter" from **Vivaldi's** "Four Seasons" with **the Orpheus Chamber Orchestra.** Directed by **Jem Cohen,** who has made music videos for the likes of **R.E.M.,** the seven-minute "Winter" was shot largely in black and white, with gritty textures and off-balance camera angles. Instead of the usual pastoral landscape, it captures a savage urban winter and tries to make the viewer feel the cold, matching the ferocious, in-your-face playing of the musicians. DG hopes that the video will persuade television bookers to put 23-year-old Shaham on talk shows, provide introductory clips for stories about him, and perhaps get classical music onto the cable music channels. DG wants to hook Shaham's contemporaries with its young, camera-friendly artist. The "Four Seasons" recording will be out in February, and DG plans a few surprises for that release as well.

Jazz BLUE NOTES™

by Jeff Levenson

MUSE, WHICH IN 20 YEARS has amassed a considerable catalog of quality titles (covering more than 500 productions, according to the label), has inked a distribution deal with Koch International. The agreement encompasses the Muse imprint and associated labels Landmark and Trix.

Over time, Muse has built its reputation with definitional parameters wider than mainstream. Its artist roster has included the likes of **Sonny Stitt, James Spaulding, Wallace Roney, Houston Person, Cedar Walton, Woody Shaw, Pat Martino,** and **Morgana King.** Landmark is the label originally founded by famed producer **Orrin Keepnews**—it features works by **Bobby Hutcherson, Ralph Moore, Mulgrew Miller,** and **Donald Byrd,** among others. Trix is a solid blues imprint with recordings from **Eddie Kirkland, Robert Lockwood Jr.,** and **Peg Leg Sam.**

The first titles issued under the Koch Distribution arrangement are from Muse. They include works from **Sheila Jordan** ("Heart Strings"), **Cecil Brooks III** ("Neck Peckin' Jammie"), **Ron Jackson** ("Thinking Of You"), **Hannibal Peterson** ("One With The Mind"), and **Jay Hoggard** ("Love Is The Answer").

For its part, Koch continues to add depth to its list of jazz labels; it now handles, among others, Enja, Postcards, Dreyfus, and the newly acquired RTE/Europe I imprint, which offers a host of live Paris concerts, dating mainly from the '60s, starring legendary jazzmen like **Sidney Bechet, Count Basie, Duke Ellington, Art Blakey,** and **Cannonball Adderley.**

BOOGIE BUT NOT BORED: Pianist-vocalist **Hadda Brooks,** who in the late '40s earned the moniker "Queen of the Boogie" (due, no doubt, to her hit singles "Swinging The Boogie" and "Rockin' The Boogie"), has returned to the boogie spotlight with new releases on DRG ("Anytime, Anyplace, Anywhere," her first album in 40 years) and Virgin ("That's My Desire," a compilation disc spanning her work from way back when). In her previous life—when she, yes, boogied with the best of them—she recorded for Modern, London, and OKeh.

IS THE PEN MIGHTIER THAN THE HORN? **Wynton Marsalis,** as smooth and as clean a jazzman as this generation has seen, is about to join the ranks of us wretched ink-stained scribes. His first book, "Sweet Swing Blues On The Road," will be released Dec. 12 by W.W. Norton & Co. It is a collaboration with photographer **Frank Stewart,** who followed the trumpeter and his septet on tour. Can Wynton survey with his pen what he routinely measures with his horn? I'd bet on it.

STUFF: **Leslo Gardony,** the Hungarian-born pianist-composer, who enjoyed a jaunt in the sun with Antilles ("Legend Of Tsumi" and "The Secret"), is about to stroll down the boulevard with "Breakout," his first release for the Avenue Jazz label. His long-term deal places him alongside **Maynard Ferguson** and **Gene Dunlap** in the new imprint's roster . . . In the studio (or thereabouts): **Cleo Laine,** following her album "Blue & Sentimental," is working on a new collection of **Duke Ellington** tunes arranged by husband **John Dankworth.** RCA plans to issue it in May '95 . . . Saxophonist **Richard Elliot** is about to unveil "After Dark," his third album for Blue Note/Capitol. It features his first stab at dance music, with two of the tunes being serviced to clubs and record pools.

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Top Jazz Albums™

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★ No. 1 ★★★	
1	1	17	TONY BENNETT COLUMBIA 66214	17 weeks at No. 1 MTV UNPLUGGED
2	2	15	GROVER WASHINGTON, JR. COLUMBIA 64319	ALL MY TOMORROWS
3	3	6	JOSHUA REDMAN QUARTET WARNER BROS. 7072 HS	MOOD SWING
4	5	5	MARCUS ROBERTS COLUMBIA 66437 HS	GERSHWIN FOR LOVERS
5	4	5	PERLMAN/PETERSON TELARC 83341	SIDE BY SIDE
6	7	5	GINGER BAKER TRIO ATLANTIC 82652	GOING BACK HOME
7	6	3	VARIOUS ARTISTS ATLANTIC 82699	BURNING FOR BUDDY- A TRIBUTE TO THE MUSIC OF BUDDY RICH
8	9	71	HARRY CONNICK, JR.▲ COLUMBIA 53172	25
9	11	49	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
10	10	24	DIANE SCHUUR/B.B. KING GRP 9767	HEART TO HEART
11	8	6	SHIRLEY HORN VERVE 523486	I LOVE YOU PARIS
12	12	55	SOUNDTRACK HOLLYWOOD 61357/ISLAND	SWING KIDS
13	14	30	ETTA JAMES PRIVATE 82114	MYSTERY LADY
14	13	51	CASSANDRA WILSON BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN
15	15	3	MARK WHITFIELD VERVE 523591	TRUE BLUE
16	16	23	LENA HORNE BLUE NOTE 28974/CAPITOL	WE'LL BE TOGETHER AGAIN
17	NEW▶		DAVE BRUBECK TELARC 83363	JUST YOU, JUST ME
18	22	5	MEL TORME CONCORD 4614	A TRIBUTE TO BING CROSBY
19	19	49	ELLA FITZGERALD VERVE 519 084	THE BEST OF THE SONGBOOKS
20	17	11	JOHN SCOFIELD BLUE NOTE 27327/CAPITOL	HAND JIVE
21	18	23	ROY HARGROVE QUINTET VERVE 523 019	WITH THE TENORS OF OUR TIME
22	20	3	BETTY CARTER VERVE 523600	FEED THE FIRE
23	23	46	BILLIE HOLIDAY VERVE 513 943	BILLIE'S BEST
24	21	2	MICHEL CAMILO COLUMBIA 66204	ONE MORE ONCE
25	NEW▶		FITZGERALD/ARMSTRONG VERVE 21851	VOL. 24-VERVE JAZZ MASTERS

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★ No. 1 ★★★	
1	1	99	KENNY G▲[6] ARISTA 18646	61 weeks at No. 1 BREATHLESS
2	2	3	NAJEE EMI 30789	SHARE MY WORLD
3	3	8	RUSS FREEMAN & RIPPINGTONS GRP 9781	SAHARA
4	4	4	HIROSHIMA QWEST 45601/REPRISE	L.A.
5	6	23	NORMAN BROWN MOJAZZ 0301/MOTOWN	AFTER THE STORM
6	10	2	ACOUSTIC ALCHEMY GRP 9783	AGAINST THE GRAIN
7	8	29	INCOGNITO VERVE FORECAST 522 036/VERVE HS	POSITIVITY
8	9	25	JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE
9	7	12	GEORGE HOWARD GRP 9780 HS	A HOME FAR AWAY
10	5	15	EVERETTE HARP BLUE NOTE 89297/CAPITOL HS	COMMON GROUND
11	NEW▶		RICHARD ELLIOT BLUE NOTE 27838/CAPITOL	AFTER DARK
12	13	4	PHIL PERRY GRP 4026	PURE PLEASURE
13	16	8	PETER WHITE SIN-DROME 1808	REFLECTIONS
14	12	8	JOE SAMPLE & SOUL COMMITTEE WARNER BROS. 45729	DID YOU FEEL THAT?
15	14	4	DAVID BENOIT GRP 9787	SHAKEN NOT STIRRED
16	17	22	BONEY JAMES WARNER BROS. 45611 HS	BACKBONE
17	11	22	AL JARREAU REPRISE 45422/WARNER BROS.	TENDERNESS
18	15	20	DAVID SANBORN ELEKTRA 61620	HEARSAY
19	18	11	ART PORTER VERVE FORECAST 523 356/VERVE HS	UNDERCOVER
20	19	67	DAVE KOZ CAPITOL 98892	LUCKY MAN
21	23	2	WARREN HILL JIVE x	TRUTH
22	21	30	PAUL HARDCASTLE JVC 2033	HARDCASTLE
23	25	35	GERALD ALBRIGHT ATLANTIC 82552	SMOOTH
24	RE-ENTRY		PATTI AUSTIN GRP 4023	THAT SECRET PLACE
25	20	17	EARL KLUGH WARNER BROS. 45596	MOVE

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

ECM Explores 'Possibilities In Sound'

Innovative German Label Celebrates 25th Anniversary

■ BY BRADLEY BAMBARGER

ECM

Marking 25 years of singular record making this month, the Munich, Germany-based ECM label couldn't ask for a better anniversary present than the acceptance of its latest release, "Officium"—a collaboration between Norwegian saxophonist Jan Garbarek and vocal group the Hilliard Ensemble on groundbreaking interpretations of early music.

At No. 5 on Billboard's Top Classical Albums chart this week, "Officium" is approaching sales of 200,000 copies worldwide since its mid-September release, according to the label, making it the fastest-selling album in ECM history.

Noted for recording jazz with the care usually reserved for classical music, and for approaching the European compositional tradition as vital expression rather than as museum vestige, ECM has established a sonic identity as identifiable as the artwork that graces its albums. Starkly beautiful, often deeply introspective, the label's visual presentation aptly reflects its music and the very personal, Northern European ethos of its principal and producer, Manfred Eicher.

The Hilliard Ensemble with Jan Garbarek in the foreground.

The character of ECM (Editions of Contemporary Music) stems largely from Eicher's credo of artistic integrity and creative focus, which guides every label project from repertoire to retail. Typified by such flagship artists as pianist/composer Keith Jarrett and composer Arvo Pärt, the ECM aesthetic represents, according to Eicher, "a way of hearing . . . a way of remaining open to possibilities in sound, whether the materials are improvisation or composition."

To Eicher, ECM's main achievement over 25 years has been to show that "it is possible to develop a platform for creative music. If you launch a series of quality, one that creates trust, you acquire a devoted following. Even in the beginning, we had a clientele of at least 5,000 people who bought every record, no matter what it was. Even if some didn't like the latest, they could still see that an idea was behind it and would buy the next one."

After years with PolyGram, ECM entered a worldwide distribution agreement with BMG Classics last year. BMG has been reissuing the label's catalog since February, releasing the last of the titles in October.

The first ECM release was the Mal Waldron Trio's "Free At Last" in 1969, but it was Garbarek's "Afric Pepperbird" in 1970 that initiated a method that has shaped one of contemporary music's most distinctive, influential catalogs, including more than 400 albums, many of them landmarks in jazz and new music.

In many ways, the ECM approach is embodied in the career of Garbarek, who has played in myriad settings as a leader, partner, and sideman in jazz, folk, and classical contexts through more than two decades of recording exclusively for ECM. "Working with different people and situations—it's always about finding a new way of speaking," Garbarek says.

One of Eicher's hallmarks as a producer has been to encourage ECM artists to record in various platforms, from solo to large ensembles, from Bachian formalism to free jazz. Long fostering the ideal of a consummate player/composer who contributes to label mates' sessions as well as leads his own bands, Eicher urges like-minded ECM players to consolidate into synergistic groups. In the late '70s, the uncommon combo of bassist Charlie Haden, guitarist/pianist Egberto Gismonti, and Garbarek produced the transcendent albums "Folk Song" and "Magico," and drummer Paul Motian's searching ensembles set a high standard for the label in the '80s, exploring charged, atmospheric territory on the post-jazz fringe.

Several popular trends were prefigured by the work of ECM artists, with the solo piano introspection of Jarrett helping spawn scores of new-age imitators. In fact, ECM's biggest-selling title has been Jarrett's "The Köln Concert," an album of live solo piano improvisation that has sold 2.5 million copies worldwide since its 1974 release, according to the label. ECM's forays into world music with such artists as Gismonti and violinist Shankar also helped pave the way for other labels' global fusions. And numerous artists who have since graduated to broader artistic and commercial horizons—from jazz superstar Pat Metheny to idiosyncratic guitarist Bill Frisell—were nurtured early in their careers by the fertile ECM environment.

The classically trained Eicher established the ECM New Series imprint as a medium for contemporary composers such as Pärt, Gavin Bryars, and Giya Kancheli, and as a forum for fresh approaches to more standard repertoire, particularly Bach. Pärt's "Tabula Rasa" was the first New Series release in fall 1984, and the otherworldly power of that album "helped open a new path into the music world, influencing many composers and performers," says Eicher. Pärt's 1993 album "Te Deum" was a top five classical hit and the biggest New Series seller prior to "Officium." It has sold more than 150,000 copies worldwide since its release last November, according to ECM.

Though marketing such unabashed art music as "Officium" or new European jazz presents a challenge, it doesn't have to be an obstacle to success, according to Steve Vining, VP of sales and marketing for RCA Victor/BMG Classics. "ECM isn't GRP, and it's not Verve," he says. "But you can be very successful with this music as long as you don't try to market it as something it's not. The tone of the advertising is important. The key is to be innovative while keeping consistent with the label's special voice."

MANFRED EICHER

In late October, ECM New Series issued an album of Bach's sonatas for viola da gamba, played by Jarrett on harpsichord and Kim Kashkashian on viola. Fall releases on ECM proper included "Nordan," an album of new interpretations of medieval Swedish folk music by Lena Willemark and Ale Möller, and "Time Being," a jazz effort led by drummer Peter Erskine with bassist Palle Danielsson and pianist John Taylor. New recordings featuring Garbarek and Kancheli, among several others, are scheduled for 1995.

A U.S. concert tour featuring the "Officium" group starts Dec. 3 at the Cathedral of St. John the Divine in New York, with later stops in Chicago, Washington, D.C., Los Angeles, and San Francisco. During a European tour this summer, Garbarek and the Hilliard Ensemble filled such venues as the Seville Cathedral in Spain and King's College in Cambridge, England.

Although the "Officium" tour will be something of a celebratory affair, Eicher and company don't plan to spend much time looking back. Instead, Eicher is concentrating on future sessions, striving to further his vision of sound. "To say something in music poetically, that is the design of ECM," Eicher says. "The idea isn't necessarily to reflect what is happening in the world, but to show people what can happen, if they listen."

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Maysles, Stones Reunite On VH1

Filmmaker Recalls Shooting 'Gimme Shelter'

■ BY DEBORAH RUSSELL

LOS ANGELES—It has been 25 years since filmmaker Albert Maysles and his late brother David co-produced and co-directed the infamous concert movie "Gimme Shelter," a no-holds-barred glimpse into the insanity of the Rolling Stones' disastrous free show at California's Altamont Speedway.

VH1 chose to commemorate the unique collaboration between Maysles and the Stones by reuniting them for the channel's exclusive 30-minute program, "Conversations With The Rolling Stones." The show, which premiered Oct. 27, ties in with VH1's ongoing promotional campaign to support the band's latest album, "Voodoo Lounge," and tour. And the reunion gave Maysles an opportunity to finish what he started a quarter-century ago.

Back in 1969, the Maysles film crew simply set out to chronicle the Stones' misguided attempt to stage a Woodstock-inspired concert (using members of the Hell's Angels motorcycle gang as free-wheeling security guards). Instead, the filmmakers wound up producing a historic social commentary about the demise of the hippie movement.

The controversial film, which pictures countless drug-induced brawls and one actual murder, embodies the non-invasive filmmaking style for which the Maysles brothers are best known.

" 'Gimme Shelter' was in many ways a sobering film for kids of that generation," says Albert Maysles, who received the Career Achievement Award from the Independent Documentary Assn. Oct. 28. "If it had happened differently, we would have had a different film."

A cautious Mick Jagger was adamant prior to the shoot that he would not act in the film, and he refused to grant clearances to release the movie until several months after the production wrapped, Maysles says.

"Of course, this limited our options," the director says, noting that he chose to pacify the documentary-shy Jagger by avoiding any interviews and remaining in the background as much as possible. By allowing the action to speak for itself, the crew produced a more powerful and honest picture, Maysles says.

"One of the great strengths of filming something this real is that the camera captures whole scenes and incidents that your own eye is missing," he says. "On the other hand, a lot of footage was wasted because a number of the crew members drank some wine without realizing what was in it. We wound up with some very strange material."

It was the Maysles' unobtrusive and all-encompassing technique that netted some of the most powerful scenes in "Gimme Shelter." One sequence pictures the band listening to a playback of "Wild Horses." Several minutes pass without a single cut as the Maysles' camera scrutinizes the face of each person in the room.

"I was just letting the mind of the viewer feel as I did, having my mind occupied with them and their music," says Maysles. "You can't be occupied in any meaningful way when it's just flip-flop from cut to cut."

The documentarian admits he is distracted by the style of modern-day music video. "A lot of the techniques of the filmmaking are obtrusive and detract from really getting at the soul of the music or the personality of the artist," he says. "There's so much motion on the screen that there's no motion in the mind of the viewer. The style of filming is superseding the content, and it's as though you are driven to distraction by watching some of these things."

Maysles, who was partnered with his brother until David's death in 1987, says he would be interested in shooting a new film about the enduring relationship between Jagger and Keith Richards. Shooting the VH1 special allowed him to re-establish contact with the rockers. And despite the passage of time, it was simple to pick up where they had left off, Maysles says.

The VH1 "conversations" allowed the band members to reflect on their youth, their success, and their new album.

"Looking at Charlie Watts, I can see him [in 'Gimme Shelter'] sitting at the recording console, so stoic and philosophical," Maysles says. "Only today, his hair is white."

Maysles reeled "Conversations With The Rolling Stones" on location in July, along with filmmakers Kathy Dougherty and Susan Froemke and VH1's Anita Madeira.

He currently is filming a documentary about the Getty Center Project, and his musical work includes documentaries about Leonard Bernstein and Vladimir Horowitz, among others. His non-music film "Salesman" is considered by many film historians as the prototype of the modern-day documentary.

PRODUCTION NOTES

LOS ANGELES

• **Ice Cube** directed **K-Dee's** "Freshest MC In The World" for Lench Mob Records.

• Director **Christina Wayne** is the eye behind **Idaho's** Caroline video "Fuel." **Steve Strachen** of Bash/Satellite Films produced.

• Eastside Entertainment and Raven Knite Productions recently wrapped production on **Tha Dogg Pound's** Death Row/Interscope video "What Would You Do?" **Ricky Harris** directed the clip; **Rae Haun** and **Brian Permann** produced. **Bill Dill** directed photography.

NEW YORK

• F.M. Rocks director **Jeffrey Byrd** lensed **the Rottin Raskalz'** Illtown/Motown videos "Oh Yeah" and "Ae O." **Dave Waterston** directed photography; **Craig Fanning** executive-produced.

Jonesing. MTV Networks CEO Tom Freston, left, must be congratulating Interscope artist Tom Jones for his recent inclusion in MTV's "Buzz Bin" category with the new video "If I Only Knew."

NASHVILLE

• Planet Pictures director **Gerry Wenner** lensed **Randy Travis'** new video "This Is Me." **Robin Beresford** produced the Warner Bros. clip.

• **Boogie's** Street Life Records video "Shocked" is a Riviera Films production directed by **Chris Halliburton. Sean Ramjerdi** directed photography; **Rob Goodman** produced.

OTHER CITIES

• Woo Art International director **Alain Duplantier** directed **Youssou N'Dour's** new Columbia video "Undecided." **Helen Gajan** produced the shoot on location in Paris.

• **Front Line Assembly's** new RoadRunner Records video "Millennium" is an Industrial Artists production directed by **Eric Zimmermann** in Seattle. **Lon Magdich** directed photography; **Marc Sayous** produced.

• **Robbie Robertson's** latest Capitol clip, "Mahk Jchi," also is set in Seattle. The Propaganda Films video was directed by **Jeffery Plansker.**

• **Joe Cocker's** Epic outing "The Simple Things" is a Planet Pictures production directed by **Randee St. Nicholas. Robert Brinkman** directed photography on the Santa Ynez, Calif.-based shoot; **John Hopgood** produced.

• Notorious Pictures director **Guy Guillet** shot the new **Scarface** video "I Seen A Man Die" on location in Houston recently. The video comes from Noo Trybe/Virgin. Guillet also is the eye behind **Coolio's** Tommy Boy video "Mama I'm In Love With A Gangsta," which also is set in Houston. **Neil Shapiro** directed photography on the shoots; **Marc Smerling** produced.

• Chicago is the site of **Common Sense's** Relativity clip "I Used To Love Her." Riviera Films director **Chris Halliburton** directed, **Igor Sunara** directed photography, and **Rakim** produced.

Former Marketing VP Slaps MOR Music With Lawsuit

MOR DEVELOPMENTS: **Chris Clark**, former VP of programming at MOR Music TV, is suing his onetime employer for defamation of character and breach of contract. Clark was terminated from the St. Petersburg, Fla.-based, direct-marketing music video network earlier this year for "financial reasons," according to the complaint (Billboard, Aug. 27).

Clark declined to comment on the suit, which was filed in Pinellas County, Fla., circuit court in September. But the complaint alleges that once Clark was terminated in August, MOR Music president **Ron Harris** and network CFO **Greg Pai** defamed and slandered him by questioning his professional competence and accusing him of interfering with the company's financial operations. Both executives are named as defendants in the lawsuit.

Clark also alleges that he was denied a 5% interest in the video network that had been promised to him when he was hired in April 1992. Clark's complaint seeks no less than $15,000 in damages.

MOR Music's Pai declined to comment on Clark's complaint, dismissing the action as "insignificant."

"We've passed it on to our attorneys and hope to pacify the situation," Pai says.

Clark is not the only MOR Music employee to be terminated in recent months, however. MOR Music co-founder **Peter Forsythe**, co-founder/network senior VP **Ed Sherman**, and secretary/treasurer **David Wilcox** also were terminated this summer. **Cheryl Russell**, director of programming, was laid off as well.

Pai notes that the music network is being reorganized under Harris, who has assumed the three board positions formerly held by Forsythe, Sherman, and Wilcox. In addition, Harris has assumed an enhanced role in music programming.

And it appears that any financial trouble the network may have been experiencing has been temporarily assuaged, says Pai. **Max Schmid**, a representative of the group of Swiss investors that holds majority control over MOR Music, confirms that the network's foreign investors have agreed to continue financing the operation based on a new business plan.

EARFUL: BET's "In Your Ear" is a new alternative hip-hop showcase to replace the network's "Heart & Soul." **Brett Walker** hosts the two-hour show, which runs daily at 11 a.m. Eastern Time. In other BET news: The network's November talent lineup includes rare interviews with such music legends as **Berry Gordy** (Nov. 16) and **Lena Horne** (Nov. 17) . . . We hear VH1 is preparing to roll out the new music show "Darcy's Music," named for the network's new director of programming, **Darcy Sanders Fulmer**. The clip show debuts on Halloween and will feature the former radio programmer's favorite album alternative videos. Meanwhile, VH1's new interview/documentary series, "Naked Cafe," debuted Oct. 29 with an episode that features **Michael Stipe, Melissa Etheridge,** and **Sandra Bernhard.**

WHERE ARE THEY NOW: Video forefather **Lol Creme**, formerly half of the groundbreaking production duo **Godley & Creme**, is the eye behind **Tom Jones'** debut Interscope clip, "If I Only Knew."

THE EYE™

by Deborah Russell

Now, if we only knew how Creme greenlighted this miscalculated video concept! The captivating Jones is completely underutilized in this distracting clip, and is virtually upstaged by an uninspired couch potato character and a pack of rambling dogs. We're still scratching our head over that one.

HOOKING UP: The Box recently inked a series of cross-promotional deals with radio outlets in a handful of major markets. The network's new radio partners include WQHT (Hot 97) New York, KPWR (Power 106) Los Angeles, WJPC (106 Jamz) Chicago, KBXX (the Box) Houston, and KMEL San Francisco. The deals give the music video programmer an opportunity to localize specific promotions.

ROCK THE HOUSE: "Live From The House Of Blues" is a new live (on tape) weekly concert series set to debut in January. Cable superstation TBS, which reaches 62 million homes, has licensed the show from Warner Bros. Pay-TV, Cable & Network Features. The network ordered 22 episodes, plus four "best-of" segments. **Michael Murphy** heads the House Of Blues Productions team, which will co-produce the series with a crew from A*Vision Entertainment. The production team includes award-winning producer **Ken Ehrlich** and industry veterans **Laurie Sykes** and **Hal Willner.**

REEL NEWS: Director **Ken Ross** is now represented by Picture Vision, which has offices in New York, L.A., and Nashville . . . **Barrie Hollins** is now manager of prime-time programming at TNN . . . Austin, Texas-based JRG Communications Inc. has been awarded a one-year contract to serve as the marketing team for the Austin Music Network. JRG will seek sponsorships and underwriting of production costs for the city's own music video outlet . . . **Nirvana's** 83-minute longform "Nirvana Live! Tonight! Sold Out!" streets Nov. 15. The documentary, rich with rare footage, has been three years in the making.

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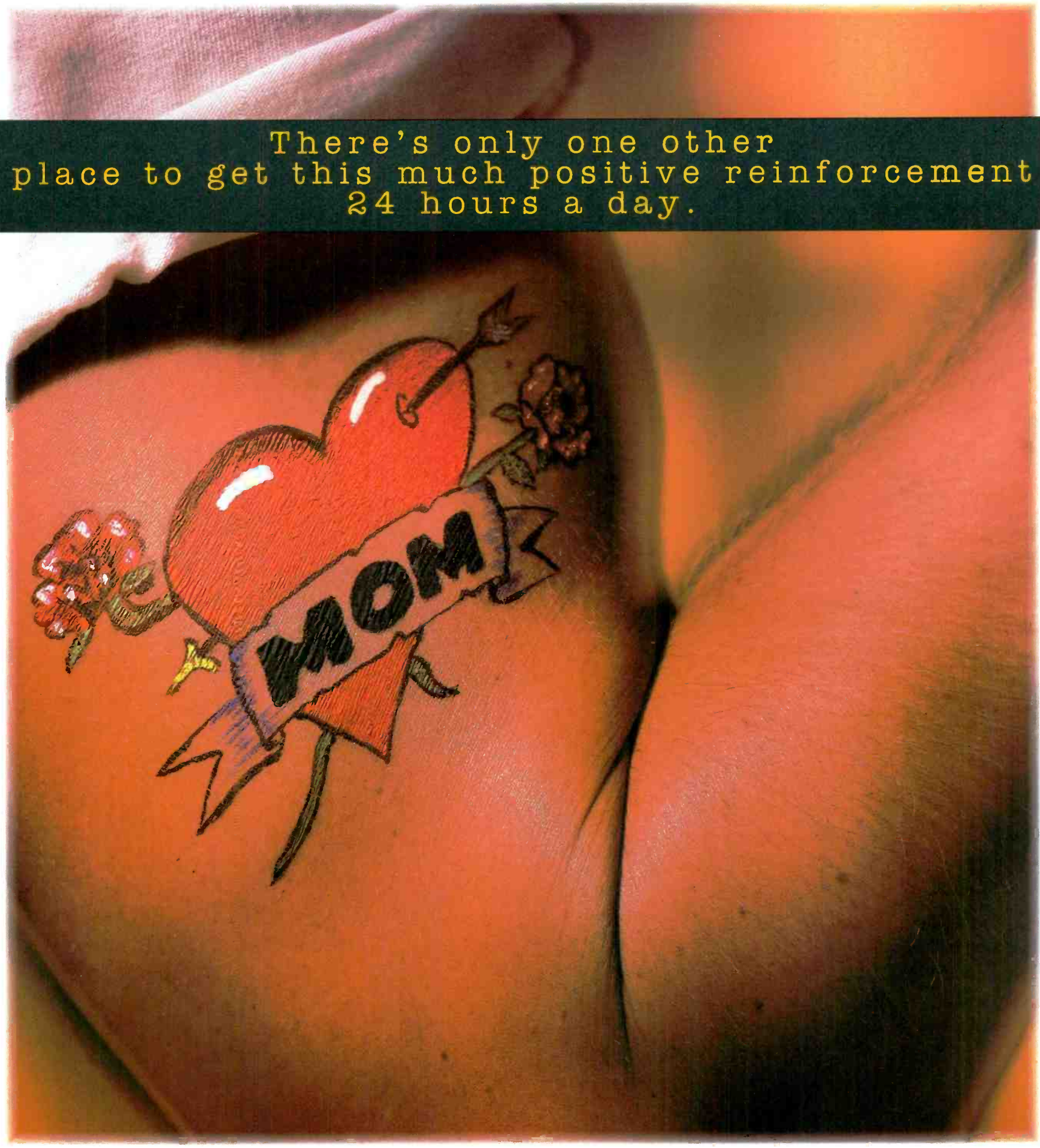

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- Direct - Marketing Strategies
- Creating Software for Multimedia
- Visual Marketing
- Programmers & Promoters
- Multimedia Opportunities
- Niche Programming
- Video Commissioners Vs. Video Creators
- Standards & Practices in the Music Video Business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

Contact Information

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

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FEES:

$345.00 - Early-bird special - form & payment must be postmarked by September 23
$385.00 - Pre-registration - form & payment must be postmarked by October 17
$425.00 - Full registration - after October 17 & walk-up registration
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2 **Craig Mack**, Flava In Ya Ear
3 **Brandy**, I Wanna Be Down
4 **Jade**, 5-4-3-2
5 **Janet Jackson**, You Want This
6 **Rachelle Ferrell**, With Open Arms
7 **Ce Ce Peniston**, Hit By Love
8 **Zhane**, Vibe
9 **Usher**, Can U Get Wit It
10 **Cato**, I Get A Buzz
11 **Salt-N-Pepa**, None Of Your Business
12 **Toni Braxton**, How Many Ways
13 **Ini Kamoze**, Here Comes The Hotstepper
14 **Y?n-Vee**, Chocolate
15 **Barry White**, Practice What You
16 **Black Men United**, U Will Know
17 **Queen Latifah**, I Can't Understand
18 **Karyn White**, Hungah
19 **Bootsy's Rubber Band**, Funk Express Card
20 **Chante Moore**, Old School Lovin'
21 **Keith Murray**, The Most Beautifullest Thing...
22 **Immature**, Never Lie
23 **Da Brat**, Fa All Y'all
24 **Boyz II Men**, On Bended Knee
25 **Pete Rock & C.L. Smooth**, I Got A Love
26 **Digable Planets**, 9th Wonder
27 **Patti LaBelle**, All This Love
28 **Outkast**, Git Up, Git Out
29 **Jaki Graham**, Ain't Nobody
30 **Bebe & Cece Winans**, If Anything Ever...

★ ★ NEW ADDS ★ ★

Warren G, Do You See
Ex-Girlfriend, You For Me
J. Little, The Hump Is On
Gerald Alston, Stay The Night
Najee, My Angel
Nuttin' Nyce, Down 4 Whateva
E.V.E., Groove Of Love

CMT
COUNTRY MUSIC TELEVISION

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

1 **Tracy Byrd**, Watermelon Crawl
2 **Brooks & Dunn**, She's Not The Cheatin' Ki
3 **Mary Chapin Carpenter**, Shut Up And Kiss Me
4 **Larry Stewart**, Losing Your Love
5 **Garth Brooks**, Callin' Baton Rouge
6 **Alan Jackson**, Livin' On Love
7 **The Tractors**, Baby Likes To Rock It
8 **Sammy Kershaw**, Third Rate Romance
9 **Pam Tillis**, When You Walk In The Room
10 **Blackhawk**, I Sure Can Smell The Rain
11 **Little Texas**, Kick A Little
12 **Patty Loveless**, Here I Am
13 **Clay Walker**, If I Could Make A Living†
14 **Radney Foster**, The Running Kind
15 **Wade Hayes**, Old Enough To Know Better
16 **Neal McCoy**, The City Put The Country ..
17 **Tracy Lawrence**, I See It Now
18 **Tim McGraw**, Not A Moment Too Soon†
19 **Billy Ray Cyrus**, Storm In The Heartland†
20 **Reba McEntire**, Till You Love Me†
21 **Vince Gill**, When Love Finds You†
22 **Joe Diffie**, Pickup Man
23 **Randy Travis**, This Is Me†
24 **Toby Keith**, Who's That Man
25 **Mark Chesnutt**, She Dreams
26 **Kathy Mattea**, Nobody's Gonna Rain On...
27 **Confederate Railroad**, Elvis And Andy
28 **Travis Tritt**, Ten Feet Tall And Bulletproof
29 **Archer/Park**, Where There's Smoke
30 **Ricky Van Shelton**, Wherever She Is
31 **John Anderson**, Country 'Til I Die
32 **Clint Black**, Untanglin' My Mind
33 **Greg Holland**, When I Come Back
34 **Bryan White**, Eugene You Genius
35 **Jesse Hunter**, Long Legged Hannah†
36 **Ken Mellons**, Jukebox Junkie
37 **Lari White**, Now I Know
38 **Mark Collie**, Hard Lovin' Woman
39 **George Ducas**, Teardrops
40 **Gibson/Miller Band**, Red, White And Blue †
41 **Rhett Akins**, What They're Talking About
42 **Chely Wright**, Till I Was Loved By You
43 **Orrall & Wright**, If You Could Say What...
44 **Lisa Brokop**, Take That
45 **John Berry**, You And Only You†
46 **Mac McAnally**, Down The Road
47 **David Ball**, When The Thought Of You...
48 **Terry McBride & The Ride**, High Hopes And...
49 **Joy Lynn White**, Bad Loser
50 **Dan Seals**, Love Thing

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

Confederate Railroad, Summer In Dixie
Kathy Mattea, Maybe She's Human

MTV
MUSIC TELEVISION

Continuous programming
1515 Broadway, NY, NY 10036

1 **Offspring**, Self Esteem*
2 **Stone Temple Pilots**, Interstate Love Song**
3 **Salt-N-Pepa**, None Of Your Business
4 **Boyz II Men**, On Bended Knee
5 **John Mellencamp**, Dance Naked
6 **Nirvana**, About A Girl
7 **Green Day**, Basket Case
8 **R.E.M.**, What's The Frequency, Kenneth?
9 **Janet Jackson**, You Want This
10 **Madonna**, Secret
11 **Bon Jovi**, Always
12 **Immature**, Never Lie
13 **Sheryl Crow**, All I Wanna Do
14 **Rolling Stones**, Out Of Tears
15 **The Cranberries**, Zombie*
16 **The Black Crowes**, A Conspiracy**
17 **Jimmy Page & Robert Plant**, Gallows Pole
18 **Lucas**, Lucas With The Lid Off
19 **Beastie Boys**, Sure Shot
20 **Live**, I Alone
21 **Boyz II Men**, I'll Make Love To You
22 **Weird Al Yankovic**, Headline News
23 **Da Brat**, Fa All Y'all
24 **Hole**, Doll Parts
25 **Soundgarden**, My Wave
26 **Aaliyah**, At Your Best
27 **Hootie & The Blowfish**, Hold My Hand
28 **Liz Phair**, Supernova
29 **Coolio**, I Remember
30 **Eagles**, Get Over It
31 **Queensryche**, I Am I
32 **Eric Clapton**, Motherless Child
33 **Warren G**, This D.J.
34 **Toad The Wet Sprocket**, Something's Always...
35 **Sting**, When We Dance
36 **Candlebox**, Far Behind
37 **Ice Cube**, Bop Gun
38 **G. Love & Special Sauce**, Cold Beverage
39 **Stone Temple Pilots**, Vasoline
40 **Freedy Johnston**, Bad Reputation
41 **Luscious Jackson**, Citysong
42 **Soundgarden**, Black Hole Sun
43 **Weezer**, Undone - The Sweater Song
44 **Love Spit Love**, Am I Wrong
45 **Craig Mack**, Flava In Ya Ear
46 **Red Hot Chili Peppers**, Under The Bridge
47 **Toni Braxton**, How Many Ways
48 **Warren G & Nate Dogg**, Regulate
49 **Bad Religion**, 21st Century (Digital Boy)
50 **Sugar**, Your Favorite Thing

** Indicates MTV Exclusive
* Indicates Buzz Bin

★ ★ NEW ADDS ★ ★

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

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3 **Tracy Byrd**, Watermelon Crawl
4 **Alan Jackson**, Livin' On Love
5 **Little Texas**, Kick A Little
6 **Brooks & Dunn**, She's Not The Cheatin' Kind
7 **Mary Chapin Carpenter**, Shut Up And ...
8 **Marty Stuart**, That's What Love's About
9 **Clay Walker**, If I Could Make A Living
10 **Kathy Mattea**, Nobody's Gonna Rain On...
11 **Sammy Kershaw**, Third Rate Romance
12 **John & Audrey Wiggins**, Has Anybody ...
13 **Pam Tillis**, When You Walk In The Room
14 **Blackhawk**, I Sure Can Smell The Rain
15 **Faith Hill**, Take Me As I Am
16 **Tracy Lawrence**, I See It Now
17 **Gibson/Miller Band**, Red, White And Blue
18 **Keith Whitley/Various Artists**, A Voice...
19 **Clint Black**, Untanglin' My Mind
20 **Rick Trevino**, Doctor Time
21 **Aaron Tippin**, I Got It Honest
22 **Vince Gill**, When Love Finds You
23 **Billy Ray Cyrus**, Storm In The Heartland
24 **Jesse Hunter**, Long Legged Hannah
25 **David Gates**, Love Is Always Seventeen
26 **Tim McGraw**, Not A Moment Too Soon
27 **John Anderson**, Country 'til I Die
28 **The Mavericks**, There Goes My Heart
29 **Joy Lynn White**, Bad Loser
30 **Joe Diffie**, Pickup Man

★ ★ NEW ADDS ★ ★

Patty Loveless, Here I Am
Greg Holland, When I Come Back
Reba McEntire, Till You Love Me
Willie Nelson/Curtis Potter, Once You're Past ...
The Red Hots, Teach Your Children

VH1
VIDEO HITS ONE

Continuous programming
1515 Broadway, NY, NY 10036

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

★ ★ NEW ADDS ★ ★

Ace Of Base, Living In Danger
Big Head Todd & The Monsters, In The Morning
The Cranberries, Zombie
Pete Droge, If You Don't Love Me, I'll Kill Myself
Grant Lee Buffalo, Mockingbirds
Liz Phair, Supernova

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 5, 1994.

THE BOX
MUSIC TELEVISION VIDEO CONTROL

Continuous programming
12000 Biscayne Blvd
Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Doctor Dre & Ed Lover, Back Up Off Me

BOX TOPS

Bone Thugs N Harmony, Thuggish Ruggish...
Craig Mack, Flava In Ya Ear
Blackstreet, Before I Let You Go
Rappin' 4-Tay, Playaz Club
Luke, It's Your Birthday
Outkast, Git Up, Git Out
Sir Mix-A-Lot, Put 'Em On The Glass
69 Boyz, Tootsee Roll
Boyz II Men, I'll Make Love To You
Janet Jackson, You Want This
Brandy, I Wanna Be Down
Black Men United, U Will Know
Ill Al Skratch, I'll Take Her
Digable Planets, 9th Wonder

ADDS

Aaron Hall, When You Need Me
Ace Of Base, Living In Danger
Bas Blasta, Dangerous
Boogiemonsters, Strange
Ce Ce Peniston, Hit By Love
Chante Moore, Old School Lovin'
Dr. Alban, Away From Home
Engines Of Agression, All The Rage
Go-Go's, Whole World's Lost It's Head
Heavy D & The Boyz, Black Coffee
John Mellencamp, Dance Naked
Lords Of The Underground, Tic Toc
Method Man, Bring The Pain
N II U, I Miss You
Paris, Guerilla Funk
Real McCoy, Another Night
Shabba Ranks, Original Woman
Shaquille O'Neal, Biological...
Snoop Doggy Dogg, Murder Was The Case
Spice 1, Strap On The Side
Warren G, Do You See
Whitehead Brothers, Forget I Was A G
Willie D, Play Witcha Mama

MOR MUSIC TV

Continuous programming
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St Petersburg, FL 33716

Sheryl Crow, All I Wanna Do
Vince Gill, When Love Finds You
Rolling Stones, You Got Me Rocking
Santana, Luz Amor Y Vida
Mary Chapin Carpenter, Shut Up And Kiss Me
Eric Clapton, Motherless Child
The Tractors, Baby Likes To Rock It
John & Audrey Wiggins, Has Anybody Seen ...
Gloria Estefan, Turn The Beat Around
Doyle Bramhall, Change It
Joe Cocker, The Simple Things
Alan Jackson, Livin' On Love
Stevie Nicks, Blue Denim
Rippingtons, I'll Be Around
Roxette, Crash, Boom, Bang
Julio Iglesias/Sting, Fragile
Inner Circle, Games People Play
Barbra Streisand, Evergreen
Harry Connick Jr., (I Could Only) Whisper...
Melissa Etheridge, All American Girl

Six hours weekly
1 Centre Street, Room 45
New York, NY 10007

Kwame, What's It Like
Milk, Get Off My Log
Big Daddy Kane, Show & Prove
Rob Base, Break Of Dawn
Ill Al Skratch, I'll Take Her
Shabba Ranks, Original Woman
Nas, One Love
Da Bush Babees, We Run Things
Gravediggaz, Nowhere To Run...
Brandy, I Wanna Be Down
Keith Murray, The Most Beautifullest Th ng...
Jeru The Damaga, Can't Stop The Prophet
Gerald Levert, I'll Do Anything
K7, Move It Like This
Ini Kamoze, Here Comes The Hotstepper
Fu-Schnickens, Breakdown
Jade, 5-4-3-2
Raja-Nee', Turn It Up
Craig Mack, Flava In Ya Ear

MTV EUROPE

Continuous programming
Hawley Crescent
London NW18TT

Bon Jovi, Always
Snap/Summer, Welcome To Tomorrow
Luther Vandross/Mariah Carey, Endless Love
Whigfield, Saturday Night
Wet Wet Wet, Love Is All Around
2 Unlimited, No One
Boyz II Men, I'll Make Love To You
Mo Do, Eins Zwei Polizei
Youssou N'Dour/N. Cherry, 7 Seconds
Rednex, Cotton Eye Joe
East 17, Steam
Dr. Alban, Let The Beat Go On
Warren G & Nate Dog, Regulate
Soundgarden, Black Hole Sun
Madonna, Secret
Reel To Real, Can You Feel It
Sophie B. Hawkins, Right Beside You
R.E.M., What's The Frequency, Kenneth?
Cappella, Move It Up
Take That, Sure

MUSIC TELEVISION

Continuous programming
2806 Opryland Dr
Nashville, TN 37214

Eric Champion, Touch
Gary Chapman, Sweet Glow Of Mercy
Take 6, Biggest Part Of Me
Steven C. Chapman, Heaven In The...
Amy Grant, Lucky One
Bryan Duncan, Traces Of Heaven
Brian Barrett, I Know
Clay Crosse, My Place Is With You
Newsboys, Shine
Dakoda Motor Co., Truth
Out Of The Grey, All We Need
Twila Paris, What Am I?
Rich Mullins, The Color Green(ADD)
Lisa Bevill, Hold On (ADD)
DC Talk, Luv Is A Verb(ADD)

JBTV

One hour weekly
216 W Ohio
Chicago, IL 60610

Blur, Parklife
Echobelly, I Can't Imagine The World
Peg Boy, Sinner Inside
Veruca Salt, Seether
Rancid, Salvation
Go-Go's, Whole World's Lost It's Head
Stabbing Westward, Lies
Dada, All I Am
Oasis, Supersonic
The Cranberries, Zombie
D'eus, Suds & Soda
K's Choice, Me Happy
Fury In The Slaughterhouse, Radio Orchid
Shawn Colvin, Every Little Thing
Hole, Doll Parts
Urge Overkill, Girl, You'll Be A Woman Soon
Bad Religion, 21st Century (Digital Boy)
R.E.M., What's The Frequency...
Jeff Buckley, Grace
Liz Phair, Supernova

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Wool, Kill The Cow
Shudder To Think, Hit Liquor
Fretblanket, Twisted
Tori Amos, Cornflake Girl
Sandra Bernhard, Manic Superstar
London Suede, Wild Ones
Veruca Salt, Seether
Offspring, Self Esteem
Jeff Buckley, Grace
Stabbing Westward, Lies
The Cult, Coming Down
Sponge, Neenah Menasha
D'eus, Suds & Soda

ON SCREEN

THEREMIN: AN ELECTRONIC ODYSSEY
Directed by Steven M. Martin
(New York Film Festival)

During a rambling and endearingly comic interview in this documentary film, Brian Wilson admits that when he first heard a theremin as a boy, it "frightened me; it was almost sexual." Years later, he used the electronic instrument's eerie sound in the chorus of the Beach Boys' "Good Vibrations." "It became the No. 1 hit in the country—all because of that theremin," Wilson says.

This documentary, painstakingly assembled by director Steven M. Martin, is not merely a compelling look at one of the more unusual episodes in modern musical history, but also a gripping story that combines brilliant personalities and art-world romance with international political intrigue.

When the theremin first burst upon the American scene in the 1920s, it was touted as a new classical instrument—the first electronic one—for serious performers.

It looks like a breadbox on legs, with a coil protruding from one side and an antenna on top. The player, using both hands, never touches the instrument; rather, one plays the air in front of it. (In scientific terms, the player changes the magnetic field set up around the theremin.) By raising and lowering the left hand, one controls the volume; by subtly changing the position of the right hand, one creates pitch. The instrument's spooky sound quickly found its way into scores of sci-fi movies.

The media viewed the theremin as a curiosity and a gimmick. And it's easy to understand why some audiences at early theremin recitals, watching a performer "play" the instrument by waving his or her hands, had a hunch that the instrument's high-pitched, ghostly wails and low-pitched squawks were really hatched behind the curtain.

The instrument's inventor was a Russian genius named Leon Theremin, whose life was as eccentric as his invention (Music To My Ears, Billboard, June 6, 1992). He came to the U.S. in 1927 to introduce the theremin to the New York music world. In 1938, after settling here with his wife, a member of a black dance troupe, he suddenly vanished. Years later he was discovered in the Soviet Union; KGB operatives had spirited him back home, where he was forced to create an electronic bug for the Kremlin. He also served seven years in a notorious Siberian prison for subversive comments.

Now his life story, not to mention his contribution to Beach Boys music and monster movie soundtracks, has been preserved. DON JEFFREY

HIP-HOP MIX-TAPES SEEN AS PROMO TOOL

(Continued from page 36)

pals on a case-by-case basis. If a publisher feels that an unlicensed situation which we bring to their attention is a legitimate promotional use, they might not direct us to go after that particular unlicensed user. However, many publishers believe such use constitutes willful copyright infringement, and direct us to take action."

In that event, the NMPA would seek out the offending merchants and pressure them to license the material from proper sources. But Sanders could not cite any such cases.

However, the Recording Industry Assn. of America has said that it plans to target mix-tape merchants more aggressively as part of its overall anti-piracy efforts (see story, page 5).

Not all labels contacted by Billboard endorse the sale of mix-tapes. Says Ken Wilson, VP of promotion for Columbia Records, "We're not involved in the activity, and don't condone it. We have alternative methods of marketing to the streets that we feel are just as effective."

A.D. Washington, senior VP of promotion and marketing for MCA, says, "I'm not aware that that practice is occurring in our department, and have not instructed people to do it. We have [our own] promotion tapes in Harlem, but have not given anyone permission to sell them."

But many artists and their managers seem to accept the practice as a part of doing business in the hip-hop genre.

Says Mark Pitts, manager for The Notorious B.I.G., "It's cool that [B.I.G.] is on some mix-tapes, but it depends on who does the tape. If the DJ is somebody we know, and as long as they're not playing too many of his songs on the tape, I look at it as a way of promoting the album."

E-Swift, a member of Tha Alkaholiks, views inclusion on certain mix-tapes as a badge of honor. "If the DJs aren't playing your song, then you start to wonder what's up with your music," he says.

Swift and Pitts agree that as long as an act's music is limited to one or two songs on a mix-tape, there's no harm done. "Most [hip-hop] artists don't even think about getting paid on mix-tapes," Swift says. "It's a cool marketing tool for our album, and they also promote the DJs. Without them it would be harder for our music to get heard."

For many tapemasters, income from selling mix-tapes is often the only way to earn a decent living.

Kool Mike Ski, a tapemaster and club DJ from the Bronx, regards the situation as give and take.

"What I do gets artists heard on the street. The [core hip-hop consumer] doesn't really listen to the radio, so this helps to get the word out and breaks acts."

The DJ says artists know the mix-tapes are sold, and most welcome the increased public awareness and prestige.

"If they didn't like what we did, they wouldn't thank [us] in their album [credits]. We get much love from the promotion people and label companies. If there's any drama, it's coming from higher-ups. But I definitely know it's not from the artists."

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International

Spanish Indie Purchased By Germany's edel

■ BY HOWELL LLEWELLYN

MADRID—Up-and-coming Spanish indie Compadres has been bought by German independent edel company music in a bid to stretch the Hamburg-based label's operations into southern Europe.

Madrid-based Compadres will still function as a publisher and a label for national product, but its other activities will be carried out from late October as edel Espana S.A. Germany's edel is now present in 14 countries, and its extensive catalog includes the classical music giant Berlin Classics (formerly owned by East Germany's Deutsche Schallplatten) and NPG Records, the new label started by the artist formerly known as Prince.

Compadres founder and director Adrian Vogel, a former Epic Records label manager in Madrid, says, "We are very pleased with this deal, as it means that our artists gain international distribution and projection."

Vogel adds that "edel's portfolio is very broad, and Compadres now has access to far more product and a much bigger market."

Comprades manages one of the revelatory groups of 1994, Madrid's Tribu-X, which has won several awards for its potent funk-rock. One of the first results of the edel takeover is that "Pirueta Radical," Tribu-X's first album, released in Spain in September, is to be released in Germany in November.

Another Compadres act, Mision Hispana, will release its CD "Le Monde" in Scandinavia in January 1995. Mision Hispana will also be one of the acts representing Spain at the 1995 MIDEM music festival, in Cannes.

"The deal with edel means for us a double economic injection in terms of both cash and product, and the international projection for the new Spanish acts on Compadres' roster is very important," says Vogel.

It was also announced Oct. 21 that Prince's new album on NPG, "1-800 New Funk," scheduled for Spanish release Oct. 28, will be distributed in Spain by Errece, Comprades' distributor.

Talking about his company's plans, Michael Haentjes, edel CEO, says that "edel company is seeking a position in the market comparable to those formerly held by Chrysalis, Island, or A&M." The German label's projected consolidated sales for 1994 are estimated to be about $70 million.

Deals were recently struck by edel with Holland's Roadrunner Records (Billboard, Sept. 9), and with Scandinavian indie L&G (Billboard, Aug. 31).

Sony Scours China For New Talent

'Performance Doll' Unit Grooms Girls For Stardom

■ BY STEVE McCLURE

TOKYO—Sony Music has set its sights on China—Shanghai, to be exact—in a search for new talent.

Hoping to repeat its success with similar groups in Tokyo and Osaka, Sony Music Entertainment (Japan) recently held auditions for Shanghai Performance Doll (SPD), an ensemble of aspiring singers and actresses that it hopes to groom for stardom in the rapidly growing Chinese market.

The idea is to choose seven girls from the roughly 2,000 hopefuls who took part in the initial round of auditions in August, and shape them into a recording/performing unit under the SPD banner. If everything goes according to plan, SPD will debut its first album next February on either government-owned China Records or Sony Music Entertainment (China).

The project is the latest example of a Japanese entertainment company looking for potential stars among China's 1.17 billion people, following recent talent searches in that country by Tokyo-based production companies Amuse and Hori-Pro.

The SPD project started when SMEJ president Shugo Matsuo went to Shanghai last year in his capacity as chairman of the Recording Industry Assn. of Japan.

"He felt that people in Shanghai had a strong desire to develop the Chinese music industry," says Norihiko Matsui, an Epic/Sony A&R staffer who is closely involved in the "performance doll" project. (In a Japanese context, the term "doll" doesn't have the sexist connotations it does in English.) That desire gave Tokyo Performance Doll executive producer Ikuro Meguro the idea of setting up SPD to give Sony a toehold in the Chinese market.

But Sony, even with its heavyweight clout, couldn't organize such a project on its own. Japan's No. 1 record company turned to Osaka-based production company Yoshimoto Kogyo, which had previously worked with Sony on the Osaka Performance Doll project.

Matsui says Sony's Performance Doll system, which debuted in 1990, is like having a talent agency within a record company.

"Instead of following the old custom, in which agencies brought cute and talented girls from other cities who want to be singers or actresses to Tokyo and guaranteed their living, we invest money to develop them as artists," Matsui says.

The Tokyo and Osaka ensembles are made up of teen-age girls recruited in those cities, which gives the groups a local identity, he adds.

"We thought this system could be applied in other places, with local girls," says Matsui. "We want to help Asian countries' music industries develop, just as we were supported by Western companies before."

The most likely candidate for Sony's next PD project outside Japan is Taiwan, according to Matsui. "And we'd like to introduce the same system in Southeast Asian countries, such as Malaysia," he adds.

Wild About Harry. With his latest Columbia Records album, "She," in the top five on the Australian album chart, Harry Connick Jr. is presented with an honorary didgeridoo during a visit to Sydney, as well as a double-platinum award for sales of more than 140,000 units of "It Had To Be You," and a gold award for sales of more than 35,000 units of "Blue Light, Red Light." Pictured, from left, are Martin Davis, senior VP of Sony Music Asia; Denis Handlin, managing director of Sony Music Australia; Connick; his manager, Ann Marie Wilkins of Wilkins Management; Chris Moss, marketing director of Sony Music Australia; and John Sackson, marketing director of Columbia Records.

Murmur Of Approval For New Oz Imprint

■ BY GLENN A. BAKER

SYDNEY—Former Rolling Stone and Juice magazine assistant editor John O'Donnell has been named to run Sony Music Australia's recently unveiled alternative music label, Murmur. Sony hopes the imprint will provide a stream of independent-minded acts the way Red Eye does for PolyGram.

Murmur, named after R.E.M.'s debut album, will have five acts on its roster by the end of the year, and eight to 10 by Easter, says O'Donnell, who will operate the imprint out of offices in the inner-city suburb of Surry Hills with an initial staff of four.

"It will be a development label for new music," says O'Donnell, "working with alternative bands under the theory that everything has a chance of working—dance, acid jazz, hip-hop, anything that's good and new."

For Sony CEO Denis Handlin, the label is integral to his determination to revamp the company's A&R strategies. "I wanted to give the company a new look and approach. We've had to trim back our local roster and freshen it up so that we are attractive to both the market and the artists of the '90s. It's very much a grass-roots approach to bring to the company a special type of artist that might not normally come to us. I want to give us a another face and give artists another option. We still have our in-house A&R department, which is very efficient and important, but Murmur gives us another aspect."

O'Donnell insists that "the alternative rock scene has the potential to sell a lot of records. But the bands are very determined to do it their way. It's all about perception—the way you make it, the way you present it. There's a feeling of exclusivity about the scene, and they know that once you lose it you never get it back. So that's why the role of the indie label, with specific philosophies and ideas, working with the marketing and distribution might of a major company, is so appealing to new bands when they're ready to sign a deal.

"We're alternative, but that doesn't mean we want small acts. They'll go to the world as soon as they're ready, like the Cruel Sea did. The indie labels I admire are one like Waterfront, Phantom, Red Eye, Caroline, Merger, and Matador; labels with imagination, belief, and the willingness to hang in there while a band finds its feet." So far, Murmur has signed Innocent Criminals, Silverchair, and Ammonia. "I think we're off to a great start," says O'Donnell. "If there was ever one job in music I wanted to do, it was something like this."

With relatively low recording budgets and videos only when they are deemed practical, Murmur hopes to spread its operating budget over as many signings as possible. Selected international acts, such as Velvet Crush from the international label Creation, will be released on Murmur to enhance the label's aura and street credibility.

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Himalaya Gains Stake In Timbuktu

■ BY ADAM WHITE

LONDON—Taiwan's Himalaya Records is acquiring a stake in the British-based indie music firm Timbuktu International, as the latter expands in the Asia/Pacific region.

BOND

Timbuktu founder Peter Bond, a former senior VP at Sony Music International, is relocating to Taipei and will direct the company's Pacific Rim activities from there. He also will assist Himalaya in restructuring its operations, with particular emphasis on licensing repertoire from international indie labels and developing a strong roster of local and regional artists.

Set up by Bond in 1991, Timbuktu has various label and music publishing interests. It has issued world music albums in the U.K. by such acts as Nazia & Zoheb Hassan, Ladysmith Black Mambazo, and Sir Shina Peters. It also licenses, markets, and promotes indie product in the Middle East, India, Southeast Asia, Japan, and Australasia.

In addition, Timbuktu is active in U.K. rock, dance, and pop; its roster includes the Julie Dolphin (currently touring with Radiohead) and Sinitta. Earlier this year, former Arista U.K. marketing director Tim Prior teamed with Bond—with Timbuktu handling international rights—for Prior's White Water label. That imprint's flagship act is Stiltskin.

Bond declined to reveal Himalaya's stake in Timbuktu, but says it is now the single-largest shareholder. The firm has taken in equity funding from several of its other network licensees, which include Cheil (South Korea), Michael (Thailand), OctoArts (the Philippines), PT Indo Semar Sakti (Indonesia), Valentine and Form (Singapore), Megastar (Saudi Arabia/UAE), Miks Music (Turkey), and BL Sounds (India).

"This mutual interest makes our licensee network much stronger," says Bond, although he will not reveal which companies, aside from Himalaya, have shares in Timbuktu.

For its part, Himalaya seeks to expand and enhance its standing in the $270 million Taiwanese market, using Timbuktu's contacts and experience. It also wants to penetrate other Asian territories, and the first signing under this Himalaya/Timbuktu regional A&R thrust is Chali Lin, a Taiwanese pop/dance singer based in New York.

Lin's debut album, recorded in Mandarin and English, will be released in December. She will be in Taiwan to promote the album during the period leading up to Chinese New Year. Plans call for her to record a Japanese-language version of the album, too.

Bond says his move to Taiwan will provide "a more hands-on" approach for Timbuktu's Asia/Pacific activities. "It's been difficult to be adequately involved in marketing and promotion follow-through from London," he says. Among the first beneficiaries of this will be Sinitta, whose debut album for the label will be released in Asia in December. It is being produced by Mark Taylor, known for previous projects with Curiousity Killed The Cat, Worlds Apart, and Sonia.

"There are ample opportunities in the region for different types of music," Bond says, "of which pop/dance is one." Alternative rock, too, is acquiring a following in several markets, he adds, aided by exposure on the "Alternative Nation" program on Channel V. Another genre with increasing potential is ambient music, and Timbuktu is negotiating to represent an Australian indie label that specializes in this field.

"Because the majors in Asia tend to focus on their own [local repertoire] megastars and what's in the Billboard top 20, it does leave other areas relatively untapped—and that's where smart independents can succeed," Bond notes.

With Peter Bond's move to Taiwan, Timbuktu U.K. will be headed by Mark Bond, with Jerry Cox joining as financial manager. In the U.S., the company will be represented by former Sony Music A&R executive Mark Gartenberg.

World Music Biz Convenes At WOMEX

■ BY SIMON BROUGHTON

BERLIN—WOMEX '94, held in Berlin Oct. 13-16, was the first dedicated trade fair for the world music business. Borkowsky Akbar, director of the eclectic Piranha label, who masterminded the event, had to keep reminding people that, despite the impressive hand-picked selection of artists showcased, this was primarily a trade fair and not a festival.

WOMEX has grown out of the Berlin Independence Day Fair, set up as a conference for independent labels (Billboard, Sept. 17). WOMEX business was conducted through a range of official conferences and through informal discussions, with much networking occurring at stalls manned by promoters and record labels.

"Many kinds of music have their own trade fairs," explains Ben Mandelson, WOMEX's program director. "But this is the first for world music. We wanted to create a meeting place for what is a minority music, but a music of very high quality."

Some 500, mostly European delegates attended, but several came from North America, as well as Brazil, Senegal, and Japan.

The biggest debate centered around the use of the term "world music," a thorny issue for artists attending conferences on marketing, the media, and ethnomusicology.

Panelists compared the seemingly all-encompassing genre to classical music, which embraces figures as diverse as Steve Reich, Wagner, Bach and Hildegard of Bingen. Many had a hard time condoning a loose generic term for music that unites Youssou N'Dour, Aly Bain, New York salsa, and Tibetan monks. Still others begrudgingly accepted the title, saying it doesn't insult or exclude anybody, and that it has helped raise world music's profile.

Another hot topic was world music's limited, core audience, and whether marketing could take it beyond its current scope. "This is great music, if only more people knew about it!" one attendent said.

Typically, world music releases sell between 3,000 and 20,000 units apiece—most of them registering at the lower end of the scale. While such sales figures are small potatoes for major labels, indies can stand to gain from deep catalog marketing, pioneered by Tower Records in the U.S., which means the store stocks an entire collection of artist releases, rather than just the most current ones. Rounder Records' Bill Nowlin said such retailing works on the assumption that people will buy discs that are readily available.

"Independent labels accounted for a mere 2% to 3% of sales, until Tower Records found that they would sell over 25% by simply keeping a wide selection in stock," said Nowlin.

Cheap CD-sampler compilations are a proven marketing technique, and everyone agreed that the best-known bands are those that tour and sell their CDs at gigs.

A new initiative discussed at WOMEX is the World Music Network run by Phil Stanton in the U.K. "We will do direct marketing of new releases and information to a list of interested customers," he said. "And this is something that has worldwide potential."

Also on the table was the newly published "Rough Guide To World Music," referred to as the genre's bible, an accessible and user-friendly volume intended to bring the music to as wide an audience as possible.

One conference scheduled to give the performer's view of playing the world music circuit was strangely lacking in actual artists. The best tidbits came out afterward, in the personal stories panelists traded. One Canadian, who'd been touring in Britain, had his van stolen, and subsequently lost all of his band's instruments. Not only did he have to go home empty-handed, but he had to pay tax on all the stolen gear, because they had theoretically "entered the British economy."

Many delegates found this first world music industry conference stimulating. Fortunately for them, WOMEX is to become an annual event. No word yet on next year's location.

French Music Biz Looks To Fill Vacuum Following Execs' Exit

■ BY EMMANUEL LEGRAND

PARIS—With the simultaneous departure of France's two top label presidents, Sony Music's Henri de Bodinat and BMG's Bernard Carbonez (Billboard, Oct. 29), the industry faces a power vacuum at a time when it can ill afford it.

Following the reassignment of PolyGram France president Gilles Paire to London this summer, no fewer than three major companies have changed presidents so far this year. The three men who have departed dominated the music industry during the past decade.

Carbonez had been president of industry organization SNEP since last April, while de Bodinat was vice president of SNEP and president of producer's collecting society SCPP. At SNEP, rules state that in such vacancies, the oldest member becomes president until a new president is elected. Louis Bricard, president of Auvidis, has become SNEP's interim president. Industry sources fear that if the vacancies in these two prominent posts last too long, it could have an effect on SNEP and could slow the outcome of hot issues such as securing an outlet for new music and dealing with music users. The market is also static, according to sources at SNEP.

So far, no replacement has been named either at Sony Music or BMG. In the interim, Sony is being run by VP/GM Jean-Claude Gastineau and Jacques Campet, VP/finance. BMG in France is being overseen by Arnold Bahlmann, senior VP international of the central European region for BMG International.

De Bodinat joined the vacation company Club Mediterranee as adviser to its president, Gilbert Trigano, in charge of strategy, marketing, and communications.

Known for his outspoken style, de Bodinat was appointed eight months ago as executive VP of Sony Software Entertainment for Europe, overseeing the development of the company in the multimedia field. Fresh from the advertising business, he had been appointed president of CBS Records in 1985, taking over from Alain Levy, who had moved to PolyGram France.

During his tenure, Sony Music moved from a company worth 350 million francs to a 1.5 billion-franc player, sporting top-selling French acts such as Jean-Jacques Goldman, Francis Cabrel, and Patricia Kaas, the first two signed before de Bodinat's arrival.

Sources suggest that de Bodinat's departure was the result of an ongoing conflict with Sony Music Europe president Paul Russell, as well as of de Bodinat's desire, at age 46, to find a new challenge in a French company before starting a political career. It is also said that the new position at Sony Software was less rewarding than de Bodinat had expected.

De Bodinat, who has already moved to Club Med, says it wasn't "a sudden decision." He adds, "Sony and Sony Music are very good companies, and I have a great deal of respect for the people and the structure. I have learned a lot there. It's going to be a hell of a company in the years to come, with a lot of potential. I had been courted for quite some time by Club Med, and I did hesitate a lot. If I decided to go to Club Med, it was a directly operational position and a major challenge, whereas at Sony Software, no matter how exciting the job was, I was more in the position of a coordinator and a think-tank.

"The 1994-95 fiscal year looks like it's going to be Sony Music France's best year ever," de Bodinat notes, "with sales in the $250 million-$300 million region and profits probably exceeding $50 million. Our market share since April is around 25%, and we have matched the size of the German company."

BMG, meanwhile, had made public the resignation of Bernard Carbonez, who had been president of BMG France. Carbonez had been with the company since 1978, first within Ariola Belgium and then in France, where he took over a seriously weakened company built from the merger of RCA and Ariola.

Carbonez reshaped and reorganized the troubled RCA Ariola operation, and has been a key architect in launching the career of Patrick Bruel, who recorded the best-selling French-language album of the decade. The company has experienced a series of difficulties and commercial setbacks during the past two years, and it was common knowledge that a restructuring was required to readapt the company to the realities of the market.

In an interview with Billboard, Carbonez said that he made "a personal decision" to leave BMG. "It is not a decision against something or someone; it is a decision for myself. I have come to a point that I realized that it was time for me to look for other challenges. I think that even if we saw BMG holding a 25% market share and the top 10 selling albums, I would have made the same decision."

FOR THE RECORD

Warner Music's merger of its Dutch and Belgian companies will not result in two separate marketing companies for the Benelux, as indicated in the Oct. 1 issue of Billboard.

The merger will involve Warner Music Benelux being divided at the product management level, according to repertoire, and there will be only one marketing company. The changes will not mirror the setup of Warner Music's U.K., French, and German subsidiaries, as reported.

Whitney Houston did not headline South Africa's "The Concert" performance, contrary to the story in the Oct. 22 issue of Billboard. Houston will perform three separate dates in Durban, Johannesburg, and Capetown in November, and her Johannesburg performance will take place Nov. 12—three weeks after "The Concert," which was held Oct. 22.

www.americanradiohistory.com

HITS OF THE WORLD

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JAPAN (Dempa Publications, Inc.) 10/31/94

THIS WEEK	LAST WEEK	SINGLES
1	NEW	**AI NO TAMENI** TAMIO OKUDA SONY
2	3	**EIEN NO YUMENI MUKATTE** M. OOGURO B-GLAM
3	NEW	**SCANDALOUS BLUE** ACCESS FUN HOUSE
4	1	**ITOSHISATO SETSUNASATO KOKOROZUYOSATO** RYOKO SHINOHARA & T. KOMURO EPIC
5	4	**MELODIES & MEMORIES** TUBE SONY
6	2	**SUTEKINA TANJOUBI** CHISATO MORITAKA ONE UP MUSIC
7	NEW	**TENCA WO TOROU! UCHIDA NO YABOU** YUUKI UCHIDA KING
8	6	**MARIA** T-BOLAN ZAIN
9	10	**HAPPY WAKE UP!** ARISA MIZUKI NIPPON/COLUMBIA
10	NEW	**BOUKENSYA TACHI** THE ALFEE PONY CANYON
		ALBUMS
1	NEW	**MIYUKI NAKAJIMA** LOVE OR NOTHING PONY CANYON
2	1	**BON JOVI** CROSS ROAD NIPPON/PHONOGRAM
3	2	**DEEN** DEEN B-GLAM
4	5	**KEIKO UTOKU** SUNADOKEI ZAIN
5	NEW	**VARIOUS** MEGA HITS BMG VICTOR
6	9	**MR. CHILDREN** ATOMIC HEART TOYS FACTORY
7	3	**KEISUKE KUWATA** KODOKUNO TAIYOU VICTOR
8	NEW	**YOUSUI INOUE** EIEN NO SUR FOR LIFE
9	4	**MARIYA TAKEUCHI** IMPRESSIONS EAST WEST
10	8	**KYOUSUKE HIMURO** SHAKE THE FAKE TOSHIBA EMI

NETHERLANDS (Stichting Mega Top 50) 10/21/94

THIS WEEK	LAST WEEK	SINGLES
1	1	**DROMEN ZIJN BEDROG** MARCO BORSATO POLYDOR
2	2	**VOORBIJ** PAUL DE LEEUW BROMMERPECH/SONY
3	4	**NO MORE** 2 UNLIMITED BYTE/SONY
4	7	**ALWAYS** BON JOVI MERCURY/PHONOGRAM
5	3	**DIKKE LUL** DIKKE LUL BAND NSD/CNR MUSIC
6	6	**ALS ZE ER NIET IS** DE DIJK MERCURY/PHONOGRAM
7	5	**THE SECOND WALTZ** ANDRE RIEU MERCURY/PHONOGRAM
8	10	**DON'T STOP** OUTHERE BROTHERS STEALTH/HOTSOUND
9	NEW	**MOVE IT UP** CAPPELLA AXIS/RED BULLET
10	9	**WELCOME TO TOMORROW** SNAP! LOGIC/BMG ARIOLA
		ALBUMS
1	10	**PAUL DE LEEUW** PARACDMOL BROMMERPECH/SONY
2	2	**WET WET WET** END OF PART ONE LONDON/PHONOGRAM
3	4	**DE DIJK** DE BLAUWE SCHUIT MERCURY/PHONOGRAM
4	1	**R.E.M.** MONSTER WARNER
5	3	**MARCO BORSATO** MARCO POLYDOR
6	7	**B.Z.N.** SERENADE MERCURY/PHONOGRAM
7	5	**ANDRE RIEU** STRAUSZ & CO MERCURY/PHONOGRAM
8	8	**ANDRE HAZES** AL 15 JAAR GEWOON ANDRE EMI
9	NEW	**BON JOVI** CROSS ROAD MERCURY/PHONOGRAM
10	6	**JOE COCKER** HAVE A LITTLE FAITH CAPITOL

AUSTRALIA (Australian Record Industry Assn.) 10/30/94

THIS WEEK	LAST WEEK	SINGLES
1	3	**SILVERCHAIR** TOMORROW SONY
2	2	**ALWAYS** BON JOVI MERCURY/PHONOGRAM
3	1	**I'LL MAKE LOVE TO YOU** BOYZ II MEN POLYDOR
4	13	**CLOSER** NINE INCH NAILS WARNER
5	7	**CHAINS** TINA ARENA COLUMBIA
6	5	**SECERET** MADONNA WARNER
7	1	**CONFIDE IN ME** KYLIE MINOGUE MUSHROOM/FESTIVAL
8	6	**ENDLESS LOVE** LUTHER VANDROSS & MARIAH CAREY EPIC
9	9	**SWAMP THING** THE GRID BMG
10	10	**7 SECONDS** YOUSSOU N'DOUR & NENEH CHERRY COLUMBIA
11	8	**I SWEAR** ALL FOR ONE ATLANTIC
12	14	**COME OUT AND PLAY** OFFSPRING SHOCK
13	11	**LOVE IS ALL AROUND** WET WET WET PHONOGRAM
14	NEW	**GIMME** BOOM CRASH OPERA BMG
15	18	**I LOVE THE NIGHTLIFE** ALICIA BRIDGES POLYDOR
16	NEW	**ALL I WANNA DO** SHERYL CROW POLYDOR
17	19	**AIN'T NOBODY** JAKI GRAHAM FESTIVAL
18	12	**ROCKIN' FOR MYSELF** MOTIV 8 WARNER
19	20	**STEAM** EAST 17 POLYDOR
20	17	**RHYTHM OF THE NIGHT** CORONA COLUMBIA
		ALBUMS
1	1	**BON JOVI** CROSS ROAD MERCURY/PHONOGRAM
2	2	**SOUNDTRACK** PRISCILLA, QUEEN OF THE DESERT POLYDOR
3	6	**HARRY CONNICK JR.** SHE COLUMBIA
4	9	**MARIAH CAREY** MUSIC BOX COLUMBIA
5	10	**OFFSPRING** SMASH SHOCK
6	3	**KYLIE MINOGUE** KYLIE MINOGUE MUSHROOM/FESTIVAL
7	7	**BOYZ II MEN** II PHONOGRAM
8	4	**R.E.M.** MONSTER WARNER
9	5	**SOUNDTRACK** THE LION KING SONY
10	8	**WET WET WET** END OF PART ONE PHONOGRAM
11	NEW	**VARIOUS ARTISTS** IF I WERE A CARPENTER POLYDOR
12	11	**ERIC CLAPTON** FROM THE CRADLE WARNER
13	13	**NINE INCH NAILS** THE DOWNWARD SPIRAL WARNER
14	16	**SOUNDTRACK** NATURAL BORN KILLERS WARNER
15	12	**THE EAGLES** THE VERY BEST OF THE EAGLES WARNER
16	14	**DEEP FOREST** WORLD MIX COLUMBIA
17	18	**COUNTING CROWS** AUGUST AND EVERYTHING AFTER GEFFEN
18	15	**BEASTIE BOYS** ILL COMMUNICATION EMI
19	20	**LUTHER VANDROSS** SONGS EPIC
20	NEW	**MASSIVE ATTACK** PROTECTION VIRGIN

CANADA (The Record) 10/10/94

THIS WEEK	LAST WEEK	SINGLES
1	1	**I'LL MAKE LOVE TO YOU** BOYZ II MEN MOTOWN/PGD
2	2	**CAN YOU FEEL THE...** E. JOHN HOLLYWOOD/WEA
3	3	**FUNKDAFIED** DA BRAT EPIC/SONY
4	5	**DO YOU WANNA GET FUNKY** C+C MUSIC FACTORY COLUMBIA/SONY
5	4	**WILD NIGHT** JOHN MELLENCAMP MERCURY/PGD
6	6	**GO ON MOVE** REEL 2 REAL QUALITY/PGD
7	7	**RIGHT BESIDE YOU** SOPHIE B. HAWKINS COLUMBIA/SONY
8	8	**IF YOU GO** JON SECADA SBK/CEMA
9	9	**ANY TIME, ANY PLACE** J. JACKSON VIRGIN/CEMA
10	11	**WHAT'S THE FREQUENCY, KENNETH?** R.E.M. WARNER BROS./WEA
11	12	**ALWAYS** BON JOVI MERCURY/PGD
12	13	**LOVE IS ALL AROUND** WET WET WET LONDON/PGD
13	10	**100% PURE LOVE** CRYSTAL WATERS MERCURY/PGD
14	14	**LUCKY ONE** AMY GRANT A&M/PGD
15	16	**TAKE IT BACK** PINK FLOYD COLUMBIA/SONY
16	17	**DIARY OF A MADMAN** GRAVEDIGGAZ ISLAND/PGD
17	NEW	**GET DOWN TO IT** TBTBT ISBA
18	18	**THINK TWICE** CELINE DION COLUMBIA/SONY
19	19	**THE REAL THING** 2 UNLIMITED QUALITY/PGD
20	20	**BETCHA BY GOLLY WOW** AARON NEVILLE A&M/PGD
		ALBUMS
1	1	**THE TRAGICALLY HIP** DAY FOR NIGHT MCA/UNI
2	2	**R.E.M.** MONSTER WARNER BROS./WEA
3	3	**VARIOUS ARTISTS** DANCE MIX '94 QUALITY
4	4	**ERIC CLAPTON** FROM THE CRADLE REPRISE/WEA
5	6	**BOYZ II MEN** II MOTOWN/PGD
6	5	**SOUNDTRACK** FORREST GUMP EPIC/SONY
7	7	**SHERYL CROW** TUESDAY NIGHT MUSIC... A&M/PGD
8	9	**GREEN DAY** DOOKIE REPRISE/WEA
9	16	**THE CRANBERRIES** NO NEED TO... ISLANO/PGD
10	14	**SMASHING PUMPKINS** PISCES ISCARIOT VIRGIN RCA/CEMA
11	NEW	**THE CULT** THE CULT BEGGARS BANQUET/BMG
12	8	**COUNTING CROWS** AUGUST AND EVERYTHING AFTER DGC/UNI
13	15	**STONE TEMPLE PILOTS** PURPLE ATLANTIC/WEA
14	10	**CARRERAS, DOMINGO, PAVAROTTI** THE 3 TENORS TELDEC
15	11	**SOUNDTRACK** THE LION KING HOLLYWOOD/WEA
16	NEW	**ROBBIE ROBERTSON** MUSIC FOR THE NATIVE AMERICANS CAPITOL/CEMA
17	12	**ROLLING STONES** VOODOO LOUNGE VIRGIN/CEMA
18	19	**MOIST** SILVER EMI/CEMA
19	13	**BARENAKED LADIES** MAYBE YOU... SIRE/WEA
20	17	**SOUNDGARDEN** SUPERUNKNOWN A&M/PGD

GERMANY compiled by Media Control 10/25/94

THIS WEEK	LAST WEEK	SINGLES
1	1	**SATURDAY NIGHT** WHIGFIELD ZYX
2	15	**COTTON EYE JOE** REDNEX POLYGRAM
3	9	**HYPER, HYPER** SCOOTER EDEL
4	2	**EINS ZWEI POLIZEI** MO-DO ZYX
5	3	**DER BERG RUFT** K2 KOCH
6	5	**LET THE DREAM COME TRUE** DJ BOBO FRESH/EAMS
7	4	**WELCOME TO TOMORROW** SNAP! ARIOLA
8	7	**ALWAYS** BON JOVI PHONOGRAM
9	8	**SWEET DREAMS** LA BOUCHE ARIOLA
10	11	**LOVE SONG** MARK OH MOTOR MUSIC
11	6	**LOVE IS ALL AROUND** WET WET WET PHONOGRAM
12	10	**7 SECONDS** YOUSSOU N'DOUR & NENEH CHERRY COLUMBIA
13	14	**LIFE IN THE STREETS** PRINCE ITAL JOE FEATURING MARKY MARK EAST WEST
14	17	**ENDLESS LOVE** LUTHER VANDROSS & MARIAH CAREY COLUMBIA
15	16	**IT'S A RAINY DAY** ICE MC POLYDOR
16	18	**DA CAPO** PERPLEXER MOTOR MUSIC
17	12	**I SWEAR** ALL-4-ONE ATLANTIC/EAST WEST
18	20	**UP 'N AWAY** MR. PRESIDENT WEA
19	13	**REGULATE** WARREN G & NATE DOGG PHONOGRAM
20	NEW	**NO ONE** 2 UNLIMITED ZYX
		ALBUMS
1	1	**WESTERNHAGEN** AFFENTHEATER WEA
2	2	**R.E.M.** MONSTER WARNER
3	3	**WET WET WET** END OF PART ONE PHONOGRAM
4	6	**JOE COCKER** HAVE A LITTLE FAITH EMI
5	5	**CARRERAS, DOMINGO, PAVAROTTI** THE 3 TENORS TELDEC/WARNER
6	7	**ARZTE** DAS BESTE VON KURZ NACH FRUHER COLUMBIA
7	4	**BON JOVI** CROSS ROAD PHONOGRAM
8	8	**ERIC CLAPTON** FROM THE CRADLE WEA
9	9	**KELLY FAMILY** OVER THE HUMP EDEL
10	NEW	**SNAP!** WELCOME TO TOMORROW ARIOLA
11	16	**STILTSKIN** THE MIND'S EYE VIRGIN
12	10	**BODY COUNT** BORN DEAD VIRGIN
13	11	**IM NAMEN DER LIEBE** BRUNNER & BRUNNER KOCH
14	13	**MARIAH CAREY** MUSIC BOX COLUMBIA
15	NEW	**DREAM THEATER** AWAKE EAST WEST
16	12	**PETER GABRIEL** SECRET WORLD LIVE VIRGIN
17	15	**PINK FLOYD** THE DIVISION BELL EMI
18	NEW	**EAST 17** STEAM METRONOME
19	14	**CRASH TEST DUMMIES** GOD SHUFFLED HIS FEET ARISTA
20	NEW	**QUEENSRYCHE** PROMISED LAND EMI

FRANCE (SNEP/IFOP/Tite-Live) 10/15/94

THIS WEEK	LAST WEEK	SINGLES
1	1	**7 SECONDS** YOUSSOU N'DOUR & NENEH CHERRY SQUATT/SONY
2	3	**LOVE IS ALL...** WET WET WET PHONOGRAM/POLYGRAM
3	2	**WITHOUT YOU** MARIAH CAREY COLUMBIA
4	5	**I SWEAR** ALL-4-ONE ATLANTIC
5	7	**MMM MMM MMM...** CRASH TEST DUMMIES ARISTA
6	4	**MANGEZ-MOI!** BILLY ZE KICK & LES GAMINS EN FOLIE POLYGRAM
7	16	**HIGH HOPES** PINK FLOYD EMI
8	11	**MASTERBOY** FEEL OF THE... BARCLAY/POLYGRAM
9	8	**COMBIEN DE MURS...** PATRICK BRUEL RCA
10	9	**MR. JONES** COUNTING CROWS GEFFEN
11	10	**THE POWER OF LOVE** CELINE DION COLUMBIA
12	14	**IT'S A RAINY DAY** ICE MC AIRPLAY/POLYGRAM
13	6	**BLACK BETTY** RAM JAM VERSAILL/SONY
14	18	**THIS IS YOUR NIGHT** HEAVY D & THE BOYZ MCA
15	17	**BLACK HOLE SUN** SOUNDGARDEN A&M
16	12	**I LIKE TO MOVE IT** REEL 2 REAL HAPPY MUSIC/SONY
17	NEW	**SECRET** MADDONA WEA
18	13	**EINS ZWEI POLIZEI** MO-DO SCORPIO
19	17	**INSIDE** STILTSKIN VIRGIN
20	19	**DREAMS** QUENCH NNB/BMG
		ALBUMS
1	2	**FRANCIS CABREL** SAMEDI SOIR SUR LA TERRE COLUMBIA
2	3	**MARIAH CAREY** MUSIC BOX COLUMBIA
3	1	**JOHNNY HALLYDAY** ROUGH TOWN POLYGRAM
4	5	**M C SOLAAR** PROSE COMBAT FOLYDOR
5	7	**PATRICK BRUEL** BRUEL RCA
6	12	**JOE COCKER** HAVE A LITTLE FAITH EMI
7	NEW	**SOUNDTRACK** FORREST GUMP EPIC
8	14	**PINK FLOYD** THE DIVISION BELL EMI
9	4	**ACE OF BASE** HAPPY NATION EARCLAY/POLYGRAM
10	9	**CARRERAS, DOMINGO, PAVARCTTI** THE 3 TENORS TELDEC/WARNER
11	10	**ROCH VOISINE** COUP DE TETE BMG
12	6	**ERIC CLAPTON** FROM THE CRADLE REPRISE/WARNER
13	8	**RAGE AGAINST THE MACHINE** RAGE AGAINST THE MACHINE EPIC
14	16	**ALAIN SOUCHON** C'EST DEJA CA VIRGIN
15	NEW	**JAMIROQUAI** THE RETURN OF THE SPACE COWBOY SQUATT
16	NEW	**JEAN-LOUIS AUBERT** DEUX PAGES DE TOURNEE VIRGIN
17	11	**R.E.M.** MONSTER WEA
18	18	**BILLY ZE KICK & LES GAMINS EN FOLIE** BILLY ZE KICK ET LES GAMINS EN FOLIE PHONOGRAM
19	20	**ERIC SERRA** LEON COLUMBIA
20	NEW	**MICHEL SARDOU** SELON QUE VOUS SEREZ, ETC., ETC. TREMA

ITALY (Musica e Dischi) 10/24/94

THIS WEEK	LAST WEEK	SINGLES
1	1	**7 SECONDS** YOUSSOU N'DOUR & NENEH CHERRY COLUMBIA
2	2	**IT'S A RAINY DAY** ICE MC DWA
3	4	**SATURDAY NIGHT** WHIGFIELD X-ENERGY
4	6	**SECRET** MADONNA MAVERICK/SIRE
5	3	**GAM GAM** MARIO PILATO & MAX MONTI VOLUMEX
6	8	**SHORT DICK MAN** 20 FINGERS TIME/DOWNTOWN
7	5	**DREAMS** 2 BROTHERS ON THE 4TH FLOOR PAN POT
8	7	**ALWAYS** BON JOVI MERCURY/POLYGRAM
9	10	**THE MOUNTAIN OF KING** DIGITAL BOY D-BOY
10	9	**MOVE IT UP** CAPPELLA MEOIA
		ALBUMS
1	1	**GIPSY KINGS** GREATEST HITS COLUMBIA
2	8	**BON JOVI** CROSS ROAD MERCURY/POLYGRAM
3	NEW	**VARIOUS** DEEJAY PARADE 5 TIME
4	3	**CARRERAS, DOMINGO, PAVAROTTI** THE 3 TENORS TELDEC/WARNER
5	2	**VARIOUS** GAM GAM COMPILATICN DANCEWORK
6	7	**R.E.M.** MONSTER WARNER
7	4	**YOUSSOU N'DOUR** THE GUIDE COLUMBIA
8	NEW	**SOUNDTRACK** THE CROW ATLANTIC
9	5	**RENATO ZERO** L'IMPERFETTO SCNY MUSIC
10	NEW	**ERIC CLAPTON** FROM THE CRADLE REPRISE/WARNER

SPAIN (TVE/AFYVE) 10/15/94

THIS WEEK	LAST WEEK	SINGLES
1	1	**LET THE BEAT GO ON** DR. ALBAN ARIOLA
2	1	**DON'T STOP** THE OUTHERE BROTHERS MAX MUSIC
3	3	**IT'S A RAINY DAY** ICE MC BLANCO Y NERGO
4	2	**HYMN** CABBALLERO MAX MUSIC
5	6	**I FEEL YOU TONIGHT** G.E.M. MAX MUSIC
6	4	**7 SECONDS** LOVER'S MAX MUSIC
7	8	**LOVE IS ALL AROUND** WET WET WET POLYGRAM
8	NEW	**SWEET DREAMS** LA BOUCHE ARIOLA
9	9	**OUTSIDE WORLD** SUNBEAM GINGER MUSIC
10	7	**LOOPS & TING REMIXES** JENS MAX MUSIC
		ALBUMS
1	1	**JOSE LUIS PERALES** MIS 30 MEJORES CANCIONES SONY
2	3	**HERBERT VON KARAJAN** ADAGIC KARAJAN DEUTSCHE/POLYGRAM
3	2	**LAURA PAUSINI** LAURA PAUSINI DRO/WARNER
4	4	**ANA BELEN/VICTOR MANUEL** MUCHO MAS QUE DOS ARIOLA
5	6	**ERIC CLAPTON** FROM THE CRADLE WARNER
6	7	**CARRERAS, DOMINGO, PAVAROTTI** THE 3 TENORS TELDEC/WARNER
7	5	**R.E.M.** MONSTER WARNER
8	8	**JOAN MANUEL SERRAT** NADIE ES PERFECTO ARIOLA
9	9	**CARLOS VIVES** CLASICOS DE LA PROVINCIA PHONOGRAM
10	10	**JOAQUIN SABINA** ESTA BOCA ES MIA ARIOLA

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	2	**BABY COME BACK** PATO BANTON VIRGIN
2	3	**SATURDAY NIGHT** WHIGFIELD SYSTEMATIC
3	4	**ALWAYS** BON JOVI MERCURY/POLYGRAM
4	1	**SURE** TAKE THAT (BROTHERS IN RHYTHM) RCA
5	6	**SWEETNESS** MICHELLE GAYLE 1ST AVENUE/RCA
6	10	**SHE'S GOT THAT VIBE** R KELLY JIVE
7	5	**HEY NOW (GIRLS JUST WANT TO HAVE FUN)** CYNDI LAUPER EPIC
8	9	**WELCOME TO TOMORROW** SNAP! ARISTA
9	NEW	**WHEN WE DANCE** STING A&M
10	8	**STAY (I MISSED YOU)** LISA LOEB & NINE STORIES RCA
11	15	**SEVENTEEN** LET LOOSE MERCURY
12	7	**CIGARETTES & ALCOHOL** OASIS CREATION
13	13	**CIRCLE OF LIFE** ELTON JOHN ROCKET
14	11	**THE RHYTHM OF THE NIGHT** CORONA WEA
15	31	**THE STRANGEST PARTY (THESE ARE THE TIMES)** INXS MERCURY
16	NEW	**YOU NEVER LOVE THE SAME WAY TWICE** ROZELLA EPIC
17	20	**SOME GIRLS** ULTIMATE KAOS WILD CARD
18	12	**SECRET** MADONNA MAVERICK/SIRE
19	NEW	**STARS** CHINA BLACK WILD CARD
20	NEW	**WELCOME TO PARADISE** GREEN DAY REPRISE
21	NEW	**YOU CAN GET IT** MAXX PULSE-8
22	16	**MOVE IT UP** CAPPELLA INTERNAL DANCE
23	14	**STEAM** EAST 17 LONDON
24	NEW	**SLY** MASSIVE ATTACK VIRGIN
25	21	**TURN THE BEAT AROUND** GLORIA ESTEFAN EPIC
26	NEW	**HIGH HOPES/KEEP TALKING** PINK FLOYD EMI
27	NEW	**ALICE, WHAT'S THE MATTER?** TERRORVISION TOTAL VEGAS
28	18	**IF I GIVE YOU MY NUMBER** PJ AND DUNCAN XSRHYTHM/TELSTAR
29	17	**CONNECTION** ELASTICA DECEPTIVE
30	NEW	**FEELING SO REAL** MOBY MUTE
31	19	**BEST OF MY LOVE** CJ LEWIS BLACKMARKET/MCA
32	22	**ENDLESS LOVE** LUTHER VANDROSS & MARIAH CAREY EPIC
33	25	**I'LL MAKE LOVE TO YOU** BOYZ II MEN MOTOWN
34	23	**TURN UP THE POWER** N-TRANCE ALL AROUND THE WORLD
35	29	**ZOMBIE** THE CRANBERRIES ISLAND
36	24	**I WANT THE WORLD** 2WO THIRD3 EPIC
37	27	**VIVA LA MEGABABES** SHAMPOO FOOD
38	NEW	**WHEN DO I GET TO SING 'MY WAY'** SPARKS LOGIC/ARISTA
39	35	**LOVE IS ALL AROUND** WET WET WET PRECIOUS ORGANISATION/POLYGRAM
40	30	**PUSH THE FEELING ON** NIGHTCRAWLERS FFRR

THIS WEEK	LAST WEEK	ALBUMS
1	1	**BON JOVI** CROSS ROAD MERCURY/POLYGRAM
2	NEW	**JAMIROQUAI** THE RETURN OF THE SPACE COWBOY SONY
3	2	**R.E.M.** MONSTER WARNER
4	NEW	**EAST 17** STEAM LONDON
5	NEW	**GLORIA ESTEFAN** HOLD ME, THRILL ME, KISS ME EPIC
6	4	**CRANBERRIES** NO NEED TO ARGUE ISLAND
7	6	**CYNDI LAUPER** TWELVE DEADLY CYNS EPIC
8	5	**CLIFF RICHARD** THE HIT LIST EMI
9	7	**CARRERAS, DOMINGO, PAVAROTTI** THE 3 TENORS TELDEC/WARNER
10	12	**OASIS** DEFINITELY MAYBE CREATION
11	9	**LUTHER VANDROSS** SONGS EPIC
12	3	**SUEDE** DOG MAN STAR NUDE
13	10	**MARIAH CAREY** MUSIC BOX COLUMBIA
14	8	**REEL 2 REAL** MOVE IT! POSITIVA
15	18	**PINK FLOYD** THE DIVISION BELL EMI
16	11	**BLUR** PARKLIFE FOOD
17	NEW	**STILTSKIN** THE MIND'S EYE WHITE WATER
18	14	**DANIEL O'DONNELL** ESPECIALLY FOR YOU RITZ
19	16	**ELVIS PRESLEY** THE ESSENTIAL COLLECTION RCA
20	20	**BRENDA LEE** THE VERY BEST OF...WITH LOVE TELSTAR
21	17	**SOUNDTRACK** THE COMMITMENTS MCA
22	19	**HANK MARVIN & THE SHADOWS** THE BEST OF POLYGRAM
23	NEW	**ARETHA FRANKLIN** QUEEN OF SOUL - THE VERY BEST OF ATLANTIC
24	22	**WET WET WET** END OF PART ONE PRECIOUS/POLYGRAM
25	15	**ERIC CLAPTON** FROM THE CRADLE DUCK/WARNER
26	NEW	**MARY CHAPIN CARPENTER** STONES IN THE ROAD COLUMBIA
27	24	**THE PRODIGY** MUSIC FOR THE JILTED GENERATION XL RECORDINGS
28	23	**JULIO IGLESIAS** CRAZY COLUMBIA
29	26	**UB40** THE BEST OF UB40 VOL 1 VIRGIN
30	27	**TINA TURNER** SIMPLY THE BEST VARIOUS
31	32	**DIANA ROSS** ONE WOMAN - THE ULTIMATE COLLECTON EMI
32	25	**MASSIVE ATTACK** PROTECTION VIRGIN
33	39	**MEAT LOAF** ALIVE IN HELL PURE MUSIC
34	31	**CRANBERRIES** EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
35	38	**ETERNAL** ALWAYS & FOREVER EMI
36	30	**MICHELLE GAYLE** MICHELLE GAYLE 1ST AVENUE/RCA
37	NEW	**SHANE MACGOWEN AND THE POPES** THE SNAKE ZTT
38	13	**QUEENSRYCHE** PROMISED LAND EMI
39	34	**MADNESS** DIVINE MADNESS VIRGIN
40	NEW	**TRANSGLOBAL UNDERGROUND** INTERNATIONAL TIMES NATION

Hits Of The World is compiled at Billboard/London by Julie Boodhoo and Christine Price. Contact 71-323-6686, fax 71-323-2314/2316.

'New' indicates first entry or re-entry into chart shown.

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HITS OF THE WORLD™
CONTINUED

EUROCHART HOT 100 10/29/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	2	**SATURDAY NIGHT** WHIGFIELD X ENERGY
2	1	**LOVE IS ALL AROUND** WET WET WET PRECIOUS/POLYGRAM
3	4	**ALWAYS** BON JOVI MERCURY/POLYGRAM
4	3	**7 SECONDS** YOUSSOU N'DOUR & NENEH CHERRY COLUMBIA
5	7	**THE RHYTHM OF THE NIGHT** CORONA DWA
6	6	**I SWEAR** ALL-4-ONE BLITZZ/ATLANTIC
7	8	**COTTON EYE JOE** REDNEX JIVE
8	5	**EINS ZWEI POLIZEI** MO-DO piaSTika
9	10	**WELCOME TO TOMORROW** SNAP ARIOLA
10	NEW	**NO ONE** 2 UNLIMITED BYTE
		ALBUMS
1	1	**R.E.M.** MONSTER WARNER
2	2	**CARRERAS, DOMINGO, PAVAROTTI** THE 3 TENORS TELDEC/WARNER
3	NEW	**BON JOVI** CROSS ROAD MERCURY/POLYGRAMJAMBCO
4	3	**ERIC CLAPTON** FROM THE CRADLE REPRISE/WARNER
5	4	**WET WET WET** END OF PART ONE PRECIOUS/POLYGRAM
6	5	**MARIAH CAREY** MUSIC BOX COLUMBIA
7	6	**JOE COCKER** HAVE A LITTLE FAITH CAPITOL
8	7	**WESTERNHAGEN** AFFENTHEATER WEA
9	8	**PINK FLOYD** THE DIVISION BELL EMI
10	NEW	**SUEDE** DOG MAN STAR NUDE

BELGIUM (IFPI Belgium/SABAM) 10/14/94

THIS WEEK	LAST WEEK	SINGLES
1	2	**NO ONE** 2 UNLIMITED BYTE RECORDS
2	1	**EINS ZWEI POLIZEI** MO-DO TOP SECRET RECORDS
3	7	**COTTON EYE JOE** REDNEX JIVE
4	3	**HEMELSBLAUW** WILL TURA TOPKAPI
5	6	**ENDLESS LOVE** LUTHER VANDROSS & MARIAH CAREY EPIC
6	9	**IT'S A RAINY DAY** ICE MC SONY
7	4	**BLIJFE NOG 1 NACHT** WENDY VAN WANTEN JRP
8	10	**I'LL MAKE LOVE TO YOU** BOYZ II MEN MOTOWN
9	NEW	**WELCOME TO TOMORROW** SNAP! ARIOLA
10	5	**LOVE IS ALL AROUND** WET WET WET PRECIOUS/POLYGRAM
		ALBUMS
1	1	**CARRERAS, DOMINGO, PAVAROTTI** THE 3 TENORS TELDEC/WARNER
2	2	**WET WET WET** END OF PART ONE PRECIOUS/POLYGRAM
3	3	**JOE COCKER** HAVE A LITTLE FAITH CAPITOL
4	4	**R.E.M.** MONSTER WARNER
5	5	**ROSH VOISINE** COUP DE TETE RCA/BMG
6	7	**ERIC CLAPTON** FROM THE CRADLE REPRISE/WARNER
7	10	**BART KAELL** HET BESTE VAN RCA
8	6	**FRANCIS CABREL** SAMEDI SOIR SUR LA TERRE SONY
9	NEW	**SINEAD O'CONNOR** UNIVERSAL MOTHER EMI
10	NEW	**JOHNNY HALLYDAY** ROUGH TOWN PHONOGRAM

SWEDEN (GLF) 10/21/94

THIS WEEK	LAST WEEK	SINGLES
1	1	**COTTON EYE JOE** REDNEX JIVE
2	NEW	**THIS IS THE WAY** E-TYPE SONET/POLYGRAM
3	8	**ALWAYS** BON JOVI MERCURY
4	4	**CAN YOU FEEL THE LOVE TONIGHT** ELTON JOHN ROCKET
5	2	**LOVE IS ALL AROUND** WET WET WET FONTANA
6	3	**OPPNA DIN DORR** TOMMY NILSSON ALPHA/SONY
7	5	**REGULATE** WARREN G & NATE DOGG WARNER
8	NEW	**BALLADEN OM ELLA ELSA** DIA PSALMA MUSIKDISTRIBUTION
9	7	**I'LL MAKE LOVE TO YOU** BOYZ II MEN MOTOWN
10	6	**GODFATHER** COOL JAMES & BLACK TEACHER SONET/POLYGRAM
		ALBUMS
1	1	**R.E.M.** MONSTER WARNER
2	NEW	**MAURO SCOCCO** 28 GRADER I SKUGGAN DIESEL/BMG
3	NEW	**BON JOVI** CROSS ROAD MERCURY
4	2	**UNO SVENNINGSSON** UNO RECORD STATION/BMG
5	NEW	**SUEDE** DOG MAN STAR NUDE/SONY
6	NEW	**QUEENSRYCHE** THE PROMISED LAND EMI
7	NEW	**CRANBERRIES** NO NEED TO ARGUE ISLAND
8	3	**ERIC CLAPTON** FROM THE CRADLE WARNER
9	NEW	**GREEN DAY** DOOKIE WARNER
10	4	**WET WET WET** END OF PART ONE FONTANA

PORTUGAL (Portugal/AFP) 10/19/94

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	**BON JOVI** CROSS ROAD MERCURY
2	1	**VARIOUS** 16 TOP WORLD CHARTS 94 VIDISCO
3	2	**PEDRO ABRUNHOSA/BANDEMONI** VIAGENS POLYDOR
4	6	**BEAUTIFUL WORLD** IN EXISTENCE WEA
5	NEW	**MADREDEUS** O ESPIRITO DA PAZ EMI
6	4	**R.E.M.** MONSTER WARNER
7	5	**GABRIEL O PENSADOR** GABRIEL O PENSADOR COLUMBIA
8	NEW	**THE CULT** THE CULT BEGGARS BANQUET/EMI
9	8	**VARIOUS** ROCK BALLADS WARNER
10	NEW	**JAMES** WAH WAH POLYGRAM

NEW ZEALAND (RIANZ) 10/19/94

THIS WEEK	LAST WEEK	SINGLES
1	NEW	**ENDLESS LOVE** LUTHER VANDROSS & MARIAH CAREY EPIC
2	2	**I'LL MAKE LOVE TO YOU** BOYZ II MEN MOTOWN
3	3	**DO YOU WANNA GET FUNKY** C+C MUSIC FACTORY COLUMBIA
4	7	**WHAT'S THE FREQUENCY, KENNETH?** R.E.M. WARNER
5	NEW	**NEW TATTOO** HELLO SAILOR EMI
6	4	**HEY NOW (GIRLS JUST WANNA HAVE FUN)** CYNDI LAUPER SONY
7	5	**FLY GIRL** KULCHA WARNER
8	NEW	**THIS DJ** WARREN G POLYGRAM
9	NEW	**7 SECONDS** YOUSSOU N'DOUR & NENEH CHERRY SONY
10	9	**REGULATE** WARREN G & NATE DOGG WARNER
		ALBUMS
1	NEW	**R.E.M.** MONSTER WARNER
2	1	**BOYZ II MEN** II POLYGRAM
3	3	**SOUNDTRACK** THE LION KING SONY
4	2	**ERIC CLAPTON** FROM THE CRADLE WARNER
5	NEW	**LUTHER VANDROSS** SONGS SONY
6	5	**SMASHING PUMPKINS** SIAMESE DREAM VIRGIN
7	NEW	**LARRY ALDER** THE GLORY OF GERSHWIN POLYGRAM
8	4	**WET WET WET** END OF PART ONE POLYGRAM
9	6	**SUPERGROOVE** TRACTION BMG
10	7	**STRAWPEOPLE** BROADCAST SONY

SWITZERLAND (Media Control Switzerland) 10/29/94

THIS WEEK	LAST WEEK	SINGLES
1	4	**LET THE DREAM COME TRUE** D.J. BOBO FRESH
2	1	**I SWEAR** ALL-4-ONE WARNER
3	5	**SATURDAY NIGHT** WHIGFIELD PHONOGRAM
4	3	**7 SECONDS** YOUSSOU N'DOUR & NENEH CHERRY COLUMBIA
5	2	**LOVE IS ALL AROUND** WET WET WET POLYGRAM
6	7	**ENDLESS LOVE** LUTHER VANDROSS & MARIAH CAREY COLUMBIA
7	6	**ALWAYS** BON JOVI MERCURY/POLYGRAM
8	9	**EINS ZWEI POLIZEI** MO-DO PHONOGRAM
9	NEW	**SWEET DREAMS** LA BOUCHE BMG
10	10	**I'LL MAKE LOVE TO YOU** BOYZ II MEN POLYGRAM
		ALBUMS
1	1	**R.E.M.** MONSTER WARNER
2	4	**JOE COCKER** HAVE A LITTLE FAITH EMI
3	2	**ERIC CLAPTON** FROM THE CRADLE REPRISE/WARNER
4	NEW	**BON JOVI** CROSS ROAD MERCURY/POLYGRAM
5	3	**PATENT OCHSNER** GMUESS BMG ARIOLA
6	5	**ZURI WEST** ZURI WEST SOUND SERVICE
7	6	**WET WET WET** END OF PART ONE POLYGRAM
8	7	**CYNDI LAUPER** TWELVE DEADLY CYNS SONY
9	8	**CARRERAS, DOMINGO, PAVAROTTI** THE 3 TENORS TELDEC/WARNER
10	10	**MARIAH CAREY** MUSIC BOX SONY

FINLAND (Seura/IFPI Finland) 10/23/94

THIS WEEK	LAST WEEK	SINGLES
1	2	**SECRET** MADONNA SIRE
2	3	**LET THE DREAM COME TRUE** D.J. BOBO JIVE
3	1	**COTTON EYE JOE** REDNEX JIVE
4	5	**ALWAYS** BON JOVI MERCURY
5	4	**SURE** TAKE THAT RCA
6	7	**MOVE IT UP** CAPPELLA K-TEL
7	6	**VOODOO PEOPLE** THE PRODIGY XL
8	NEW	**BLIND MAN** AEROSMITH GEFFEN
9	NEW	**LOVE IS THE POWA!** SOUND OF R.E.L.S. GO RECORDS
10	NEW	**VIVA LA MEGABABES** SHAMPOO FOOD/EMI
		ALBUMS
1	3	**BON JOVI** CROSS ROAD MERCURY/PHONOGRAM
2	1	**R.E.M.** MONSTER WARNER
3	2	**WET WET WET** END OF PART ONE PRECIOUS/POLYGRAM
4	5	**QUEENSRYCHE** PROMISED LAND EMI
5	4	**ICE MC** ICE'N'GREEN PITCH CONTROL/K-TEL
6	8	**THE CULT** THE CULT VIRGIN
7	6	**SLAYER** DIVINE INTERVENTION AMERICAN RECORDS
8	NEW	**GREEN DAY** DOOKIE REPRISE/WARNER
9	NEW	**DANZIG** DANZIG 4 AMERICAN
10	7	**ERIC CLAPTON** FROM THE CRADLE REPRISE/WARNER

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

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

GLOBAL MUSIC PULSE®

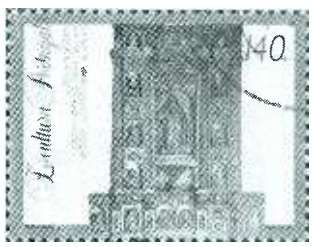
THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SLOVENIA: **Laibach,** the group of art-rock conceptualists whose albums have become this country's premier popular music export, has released its 10th collection, "NATO," to widespread critical acclaim. The band, which took its name from the German rendering of Ljubliana, the capital city of Slovenia, has provoked strong political reactions both here and abroad with its forbidding use of martial rhythms and totalitarian imagery, and a philosophy that it has disseminated over the years through a string of carefully prepared statements, rare interviews, and eccentric concerts. On "NATO," the four musicians—who use only their first names: **Dejan, Ervin, Jani,** and **Milan**—confine themselves to radical reinterpretations of well-known songs of the past. The nine tracks include "War" (**Edwin Starr**), "In The Year 2525" (**Zager & Evans**), "Indian Reservation" (**Don Fardon/Paul Revere & the Raiders**), and "Dogs Of War" (**Pink Floyd**), all arranged and produced in a way that moves the group as close to the latest dance and techno sounds as its doomy, hymnal image will permit. The selections on "NATO," and indeed the title of the album itself, have been determined "by the group's response to changing Europe and changing world orders," according to a band statement. The single, "The Final Countdown," an international hit for the group **Europe** eight years ago, is accompanied by a computer-animated video that sets Laibach in a utopian parliament playing a diabolical game of chess. Using high-resolution computer graphics to create phantasmagorical worlds of the imagination, the video underlines Laibach's philosophy that there is no plagiarism, that everything is permitted. The group sees the future as nothing more than a reinterpretation of the past, a theory that apparently opens up its habit of recycling yesterday's hits to various levels of understanding and perception.

JANI KENDA

PORTUGAL: "Portukkal" (EMI), a CD maxi-single by **General D,** is the first Portuguese-language rap record to be released here. Featuring the singing and traditional-style playing of the group **Finka Pe** from Cape Verde, the former Portuguese colony off the west coast of Africa, the lyric of "Portukkal" addresses the issue of thinly disguised racial discrimination in this country. But while the song has been aired on foreign radio stations such as the U.K.'s Kiss FM, it has, with one or two exceptions, been ignored by DJs here. Now age 23, General D was born in Mozambique and lived for two years in Angola before immigrating to this country. Once here, he lived in poverty in Baixa da Banheira until the age of 11, when he was adopted by his godfather in Almada. A good student and a brilliant sportsman, he soon found his way into rap music, not only as a performer but also as an organizer of rap festivals. After a spell of military service during which he felt discriminated against, he began to divide his time between rap and anti-racist politics, running in the most recent elections for the European parliament. In addition to a successful visit to London, where he played the Hackney Empire, his recent performance at the Marés Vivas concert in Lisbon proved to be the highlight on a lengthy bill of acts.



FERNANDO TENENTE

ITALY: Neapolitan blues/rocker and balladeer **Edoardo Bennato**'s latest album, "Se Son Rose Fioriranno" (If His Roses Should Flower) on Virgin Italy, provides a musical snapshot of the national mood of uncertainty sparked by the political and economic chaos of the past summer. In particular, the 1960s-retro feel of several tracks has struck a chord among listeners who would prefer to find reassurance in nostalgia rather than contemplate the possible troubles ahead. The satire and irony of Bennato's lyrics were highlighted in an unplugged context earlier this year when, accompanied by **the Solis String Quartet,** he performed a set of classic songs from his 30-year career in front of a home crowd in Naples, at the second annual Marechiaro Blues Festival. This was followed immediately by a performance with his regular electric band, belting out tracks from the new album including "Meglio Topolino" (Better Mickey Mouse), a scathing attack on the country's superficial political and media elites, including Prime Minister **Silvio Berlusconi.** Ending with his one-man-band act and a full-blown operatic encore, Bennato demonstrated that despite being one of the country's longest-running musical survivors, his music, lyrics, and live performances remain as vital, relevant, and appreciated as ever. The Marechiaro Blues Festival also showcased other established and emerging talent, reinforcing Naples' reputation as the blues capital of Italy. Particularly impressive was the Afro-jazz-funk of **James Senese** (nicknamed Naples' **James Brown**), the Memphis-style blues power of **Blues Stuff,** and the saxophone playing of **Enzo Avitable,** who performed alongside this year's international guest, **Alvin Lee** (ex-**Ten Years After**).

MARK DEZZANI

GERMANY: **Erich & das Polk** is the latest representative of new German "volksmusic" to make a mark. Originating in the Stuttgart area, the six-piece band led by **Erich Schmeckenbecher** recently released its second album on EastWest, "Wir Sind Das Polk" (We Are The Polk). The group's name is a play on words, "polk" being a cross between volk (which is German for folk) and polka, the traditional dance rhythm that is a significant element in the group's musical style. With a lineup featuring mouth organ, accordion, harp, bass, and drums, the band combines "volksmusic" with cajun, rock, blues, and square-dance influences to produce music that inspires listeners to do-si-do their partners. The name could also mean to "polk" fun at all kinds of down-to-earth subjects, which is what the group's humorous lyrics tend to do. Schmeckenbecher first made a name for himself as a virtuoso guitar, mandolin, banjo, and bouzouki player when he was half of the duo **Zupfgeigenhansel** (meaning "men who pluck string instruments"). He is devoted to upholding traditional German folklore, which he believes can only thrive if it is exposed to outside influences and thereby prevented from inbreeding.

ELLIE WEINERT

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ASCAP Honors Top U.K. Writers

Mutt Lange, Big Pig Are Winners

■ BY DOMINIC PRIDE

LONDON—Prolific songwriter Mutt Lange was the top winner at ASCAP's Oct. 14 awards ceremony honoring U.K. writers, taking home the songwriter of the year award.

Elton John and Bernie Taupin's publisher, Big Pig Music, walked off with the publisher of the year prize, while Tim Rice's composition "A Whole New World" was named song of the year.

Lange, not present at the awards ceremony, was honored for writing, among other hits, Michael Bolton's "Said I Loved You . . . But I Lied" and Tina Turner's "Why Must We Wait Until Tonight," and for co-writing Bryan Adams' hits "(Everything I Do) I Do It For You" and "Please Forgive Me."

The ceremony, held at London's Park Lane Hotel, drew a less star-studded turnout than previous occasions, with most of the awards being picked up by publishers or by friends. Many of this year's top songs were also present on last year's list, begging the question of whether U.S. radio stations were unadventurous, or whether most of ASCAP's writers fell into the "tried and tested" category.

Among the writers present were the members of Duran Duran, Def Leppard's Joe Elliott, and Sir Tim Rice, who gave a witty after-dinner speech.

Duran Duran's Simon LeBon used the occasion to lash out at an upcoming piece of U.K. legislation that will outlaw a citizen's right to silence and place limits on open-air concerts and raves.

Upon collecting the award for "Ordinary World," LeBon said, "While I'm here, I'd just like to say the Criminal Justice Bill stinks."

It was the first outing for ASCAP's new U.S. and European executive staff, represented by CEO Dan Gold, president Marilyn Bergman, and new director of U.K. and European operations Roger Greenaway. Bergman used the occasion to note some of the progress being made by ASCAP.

"Many of you will have heard about the new ASCAP agenda," she said. "My job is to move that agenda forward on behalf of our members and affiliate societies. We are expanding our survey and making more money available for distribution. I'm confident that we will find more reasons to be satisfied with ASCAP in the coming months."

One ASCAP priority is to come to grips with the problems and opportunities with digital diffusion on both sides of the Atlantic, Bergman added. "The exchange of music [between the U.S. and the U.K.] was under way long before the superhighway. Now we are preparing for the 21st century."

Reflecting the growing importance of film and TV music, this year's awards ceremony featured several new honors. The media award was won by Peter Van Hooke and Ray Russell for the theme to "New Blood," and film awards were won by Trevor Jones for "In The Name of The Father," Patrick Doyle for "Carlito's Way," and Richard Robbins for "The Remains Of The Day."

Awards were made to PRS writers for the following compositions:

"Another Day In Paradise," Phil Collins (Hit & Run Music)

"A Whole New World," Sir Tim Rice & Alan Menken

"Come Undone," John Taylor, Simon LeBon, Nick Rhodes, Warren Cuccurullo (EMI Music Publishing)

"(Everything I Do) I Do It For You," Bryan Adams, Michael Kamen, Mutt Lange (Zomba Music Publishers)

"Hold On My Heart," Tony Banks Phil Collins, Mike Rutherford (Hit & Run)

"Hopelessly," Rick Astley, Robert Fisher (BMG Music Publishing)

"I'm Gonna Be," Craig Reid, Charles Reid (Warner/Chappell)

"Said I Loved You . . . But I Lied," Lange, Michael Bolton (Zomba)

"Mysterious Ways," Adam Clayton, David Evans, Paul Hewson, Larry Mullen (Blue Mountain Music)

"Ordinary World," Taylor, LeBon, Rhodes, Cucurullo (EMI)

"Please Forgive Me," Adams, Lange (Zomba)

"Simple Life," Elton John, Bernie Taupin (Big Pig)

"The Bug," Mark Knopfler (Rondor Music London)

"The One," John, Taupin (Big Pig)

"The Last Song," John, Taupin (Big Pig)

"Two Steps Behind," Joe Elliott (Zomba)

"Walking On Broken Glass," Annie Lennox (BMG)

"What's Love Got To Do With It," Terry Britten, Graham Lyle (Myaxe Music Ltd).

The members of Duran Duran were among the Performing Right Society songwriters honored at ASCAP's London awards ceremony for U.K. authors and composers at the Park Lane Hotel. Nick Rhodes (in the front row, far right) searches for tasty morsels in Simon Le Bon's hair in a spot of post-prandial tomfoolery. Pictured with them, in the back row from left, are Todd Brabec, ASCAP director, membership services; Wayne Bickerton, PRS chairman; Dan Gold, ASCAP CEO; Roger Greenaway, ASCAP director of U.K. and European operations; Tim Rice; producer George Martin; and Def Leppard's Joe Elliot. In the front row, from left, are Elton John's manager, John Reid; Duran Duran's Warren Cuccurullo; and ASCAP president Marilyn Bergman.

Albums Glut Blamed For Quebec Sales Drop

Digital Radio, New Tech Discussed At Rencontre Confab

■ BY LARRY LeBLANC

MONTREAL—Declining sales of domestic Francophone pop albums and preparations for the advent of digital radio and the information superhighway were the major topics at the 11th Rencontre conference, presented here Oct. 14-15 by the Quebec music trade publication Radio Activité.

Despite a sizable contingent of European music figures, the majority of the 300 conference attendees were Quebec-based Francophone managers, producers, and independent label heads. Few multinational representatives were on hand, but this reflects the uniqueness of Quebec's domestic music industry, in which multinational labels play a secondary role.

Despite the lack of industry data, panelists discussing retail on the confab's opening day argued that sales of Quebec's domestic product have fallen precipitously in the past few years. Varied reasons for the decline were given, including lack of promotion and abundance of product.

"There were about 200 to 250 albums [from Quebec-based artists] released this year. The companies are going too fast for the media," said Daniel Paradis, director of sales at Trans-Canada Distribution here. "Small stores can't take five or 10 cassettes or CDs of each artist. Companies should look at developing a series [of singles] for an act, followed then by an album."

Yvon Desrochers, Eastern manager at HMV Canada, argued that "discounts in Quebec [with domestic Francophone recordings] are not as attractive as with English product. This could make a difference in promoting Quebec product. We have no trouble in getting attractive prices to sell Guns N' Roses in volume. Because of market prices, I have to sell at a discount."

At a panel the same day discussing digital radio, Jane Logan, VP of the Canadian Assn. of Broadcasters, predicted that by the year 2000, digital radio will be in all major Canadian markets, and in many smaller markets as well.

"Digital radio offers superior sound quality and allows radio to adapt to consumers' tastes," Logan said. "Canadians will want services on demand, and digital radio will allow that."

François Conway, chief engineer of Radio Canada, said that digital radio will be launched nationally in 1996. He noted that permanent digital radio transmitters using the L-Band frequency (1.452-1.492 MHz), favored by most countries (except the U.S.), are now in operation in Montreal and Toronto.

"Digital will allow broadcasters [to be flexible] and to be more competitive," Conway said. "Broadcasters are never happy with [government] regulation, and we're hoping, aside from Canadian content, there won't be much."

The Montreal and Toronto digital transmitters are the projects of Digital Radio Research Inc., a government-supported initiative involving publicly owned Canadian Broadcasting Corp., the parent of Radio Canada, and the CAB, representing the majority of Canada's private radio operators.

Logan said the equipment now being tested in Montreal and Toronto facilities allows five radio stations to share the same transmitter, and would also allow one station to offer five different formats with the same station breaks, news, weather, and sports but with different music programming. This would, she said, allow broadcasters to cut operating costs after an initial investment in new hardware.

> *'Companies should develop a series of singles for an act, followed then by an album'*

"Smaller stations cannot afford to have only one transmitter," said Logan. "Using computer technology, five stations could share one transmitter and save costs."

A timely topic on the second day of the conference was the Canadian music industry's ability to adapt to the flood of electronic services anticipated in the future. The federal cabinet recently issued an order directing the Canadian Radio-television & Telecommunications Commission to hold an unprecedented hearing in the new year, bringing together all major players in the telecommunications and broadcast industries to discuss the new communications technologies, and the impact of convergence on the two industries.

David Basskin, president of the Canadian Musical Reproduction Rights Agency in Toronto, predicted that by empowering individuals with access to the electronic highway, multinational record companies will be challenged to compete. He did, however, stop short of predicting that the labels would die out.

"Sony, Matsushita, and BMG are not going away," Basskin said. "They have gigantic libraries that will continue to be valuable. However, the opportunities for the individual musician, composer, and producer are going to grow. The opportunity exists for a much greater diversity of participants."

Star's DiCesare Claims Biz Too Dependent On Gov't

MONTREAL—One of the dramatic moments of the 11th Rencontre conference Oct. 14-15 came during an opening-day panel discussion on the declining sales of Quebec pop albums at retail. Nonpanelist Andre DiCesare, president of Star Records here, which distributes recordings by Roch Voisine, Patrick Norman, and Andre Gagnon in Canada, charged that the Quebec music industry had grown too dependent on government-funded programs.

Substantially subsidized by the provincial and federal governments, the mostly Francophone Quebec music industry is dominated by some 50 independent production firms, 20 of which are significant. This is a startling contrast to other parts of Canada, where multinationals play the major role in developing domestic talent.

Citing the federal government's MusicAction program, which provides financial support to help producers and independent labels make records and videos, as well as tour, DiCesare said, "MusicAction was helpful at one time, but it's not today. The industry might be better off without it today. There's far too much product on the market. We're shooting ourselves in the foot producing too much."

He added, "Today, there's a lot of waste in production and not much money being put in promotion. Too many people are spending all their money in production, and then finding they don't have any funds left over for promotion."

Panelist Nicole Payette, GM of MusicAction, countered that her organization, and its English counterpart FACTOR, are trying to tackle the promotion and marketing issue. "We have put in a $3.5 million request [to the federal government] to try to set up programs for marketing and promotion," she said. "It's a must."

LARRY LeBLANC

MAPLE BRIEFS

PAUL EASTWOOD has been appointed manager of national promotion at MCA Records Canada. Paul Strathdee has been named director of artist relations at Watch Music in Toronto.

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BERRY GORDY

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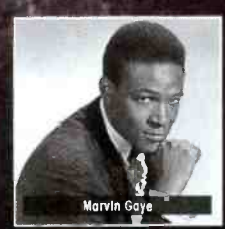
The Four Tops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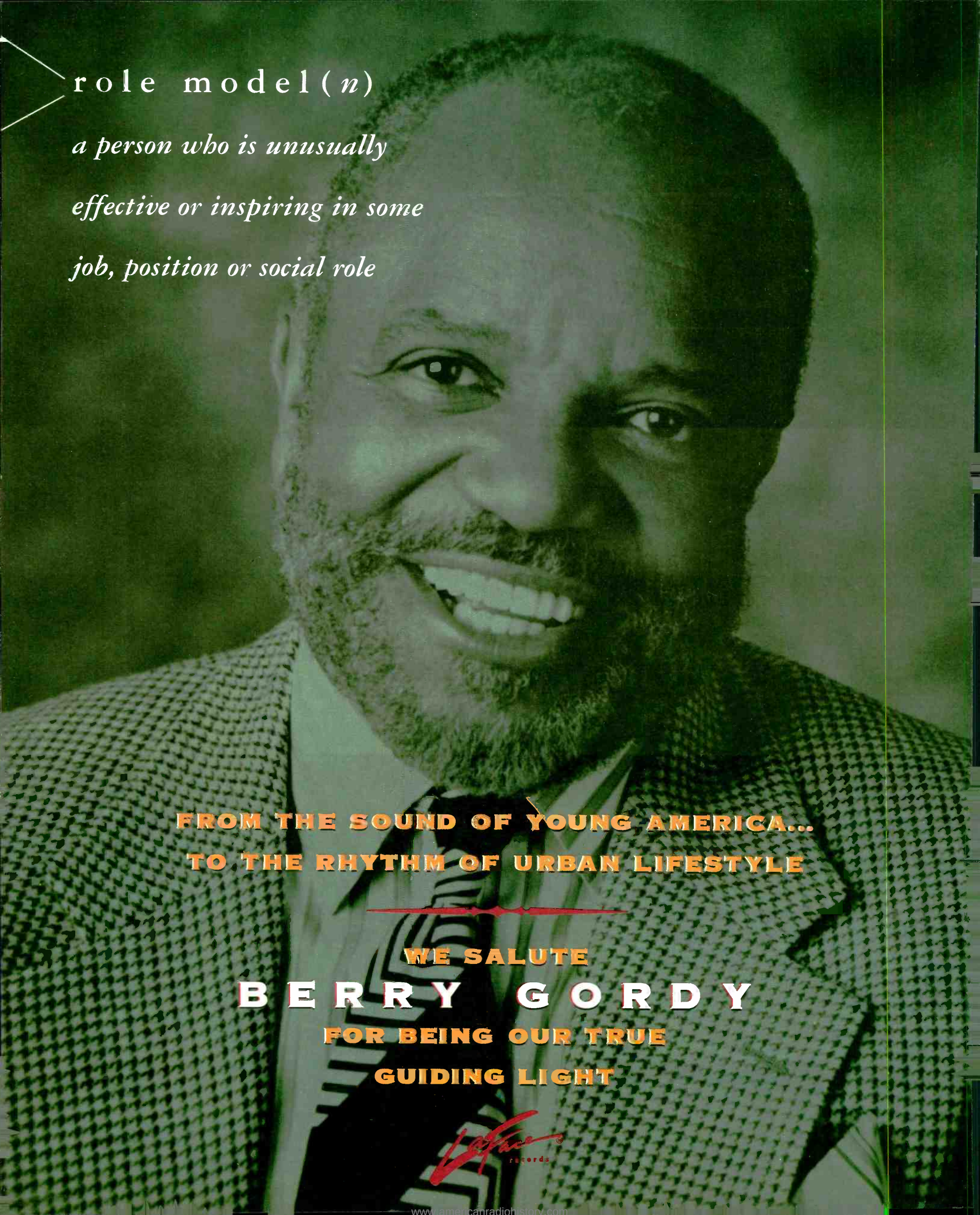

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GORDY SPEAKS

The Billboard Interview

BY ADAM WHITE

The man who helped shape the modern music industry does not regret leaving it.

Berry Gordy Jr. is relaxed and charming as he contemplates a journalist's many questions about the record company he constructed, the music he created, the artists he discovered, the careers he launched.

Interviewed a few weeks before the publication of his autobiography, "To Be Loved," Gordy appears to enjoy the view: the 35-year sweep of history back to the first, vibrant releases on Tamla Records, and still further back, to his part in the hot-blooded hits of Jackie Wilson, Detroit's favorite son of the '50s.

"The toughest thing I've ever done was this book," says Gordy, who turns 65 at the end of November. "To put all this stuff together, to get the facts, then to make it readable, make it interesting." It has taken him five years. "People ask me, 'How was it?' I say, 'It's like producing a thousand records, and you can't release the first one till the last one's finished—and they all have to tie in to a story.'"

Some story. Motown Records not only enfranchised a generation of extraordinary artists, songwriters and musicians, it was also the vehicle that carried rhythm and blues into the creative—and economic—heart of the music industry, at first in America, then worldwide. It was, simply, an empowering force.

"The sons and daughters of white-bread America became the children of Motown," declared one of Gordy's peers in music, Jerry Wexler, in his own recent autobiography, "and even today that generation, now middle-aged, remains loyal to the sound of Gordy's energetic sexuality, a mixture of charm and innocence."

Candor was evident throughout the Motown founder's interview for Billboard, conducted at his Bel-Air estate in Los Angeles. He admits he became "very tired" in the '80s, which led to the sale of the record company in 1988. But he chuckles when asked if he regrets the decision, and makes it clear that he does not. "The industry's not today what it was when I came into it.

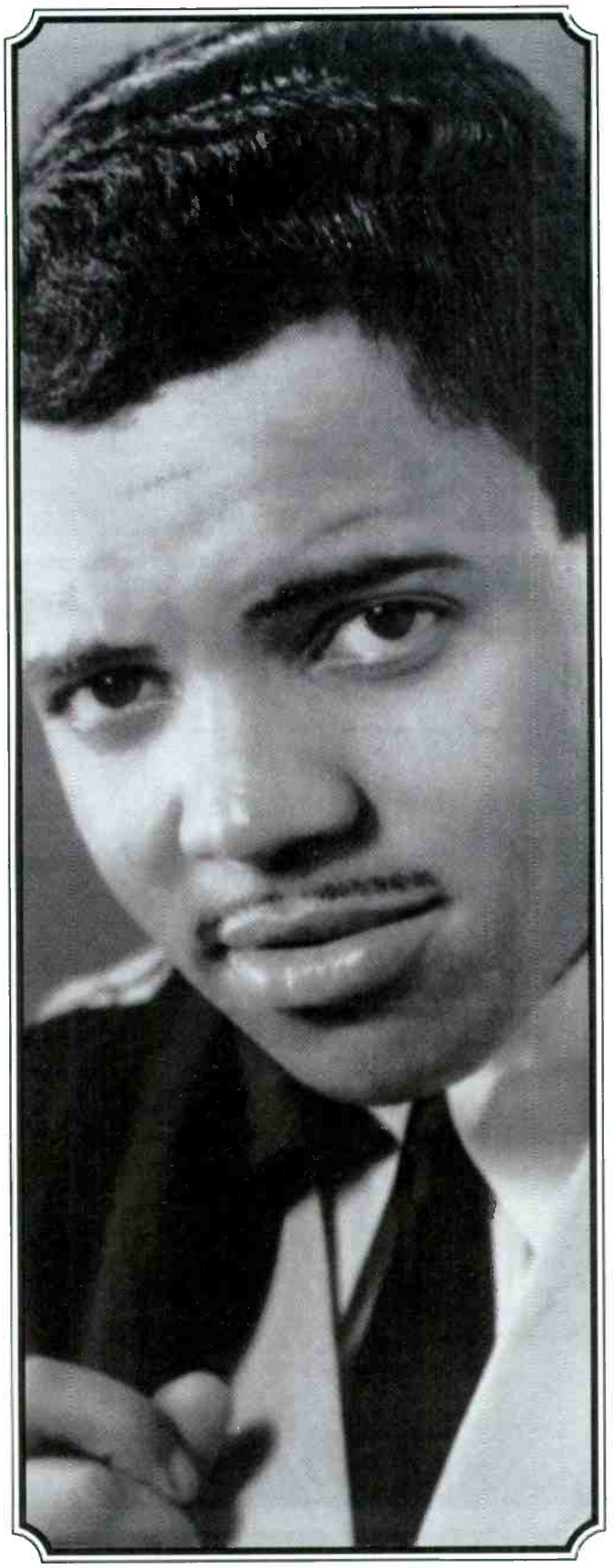
"I loved the creative part, the writing, the producing, the interaction between the artists, the musicians, the writers and the producers. Today, it doesn't have the kind of creative interaction on the highest level that stimulated me."

Of course, songs were the foundation of Gordy's success in the Motor City of the '50s: "Reet Petite," "To Be Loved," "Lonely Teardrops." And it is significant that he has not bartered away the contents of Motown's publishing arm, Jobete Music; he calls the songs his "babies."

Gordy mentions the small fortune spent in research for his book, "going to find documents just to make sure we were right, after 30 years. I know pretty clearly now [what happened], because we checked and rechecked and thought it out and discussed it. Everything I say, I want to know what I'm talking about, and it's got to be factual."

Even when he could bluff his way through a fan's detour into Motown minutiae, Gordy does not. He doesn't remember who coined the company's '60s slogan, "The Sound of Young America," for example, nor recall that the Four Tops' first album for Motown, "Breaking Through," was never released.

With the publication of "To Be Loved," and by shedding his traditional reluctance to be interviewed, Gordy at last begins to counterbalance the weight of volumes about Motown authored by others. An indication was the tone of a recent letter he sent to Newsweek, reprimanding the magazine for errors in a July article. "You will not rewrite our history," he thundered. "I will not allow it." ■



BILLBOARD: So many record companies over the years have tried to become "the new Motown," and so many music entrepreneurs have tried to duplicate what you built. Yet it's hard to see how anyone could do that today.

BERRY GORDY: Whether it can be done again, I really don't know. There are a lot of great, young, talented people out there. But the business has changed so dramatically, and the whole method is totally different than our method was.

We were in a city away from the music business and needed fresh new ideas to bring out the potential in people. We developed from the ground up. In fact, when people came to me, they were not writers, they were not producers, they were not anything. They were just smart kids off the street.

That was a pioneering time. It would be very hard for another company to do what we did, because it's no longer a pioneering time. Now it's an electronic age, an age of corporate conglomerates. The pay structure is not the same: for sports figures, for entertainers, for whoever else. Everything has changed. Taking all that into consideration, I would say it would be next to impossible to do what we did.

Now, I've met people that I personally think are great, young talents. Andre Harrell, for example. He came by here and we talked, and I found him to be extremely bright. Some of the guys out there could do it, if it were possible to do. I'm just not sure it is possible, given the times.

"When I heard Jackie Wilson's voice come booming out over that sound system, it was just [sighs] an incredible thrill—hearing my song being played."

BB: You call them "kids," the people who came to you in the early days, and that's literally what they were. Teenagers, in many cases.

GORDY: Absolutely. They could be channeled and directed, but they couldn't do things for themselves that much. So we did it for them; we taught them how to create.

Of course, I didn't really know, myself; I was just a competent, cocky kid who felt I knew a lot more than I did. But I had struggled to get people to hear my stuff and to listen to me. When I saw these young people coming up, I knew that they were just like me. Smokey [Robinson] was like me. All they needed was a chance to express their ideas; I would listen.

BB: Did you have any role models in the business?

GORDY: I knew almost no other writers or producers by name, but I was always fascinated by those writers who told simple, clever stories in song. Producing, as we did it at Motown, evolved. I didn't go out and hire producers. They just developed as a result of the interaction between me and them and the environment.

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BERRY GORDY

Q&A
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BB: What was your most frustrating obstacle?

GORDY: Probably trying to get money from the distributors to stay in business! They would only pay you if you had that next hit record. It was a brand-new business—we're talking about pioneering days now—and all the independent distributors were underfinanced.

So were the independent record companies, of which I was just one. We always had to fight to get our money, along with the other independent companies: VeeJay, Scepter, King, Duke/Peacock, Chess. Whoever had the hottest record coming out would get paid [by the distributors] for their last one. That's all it was. They respected a hit.

Every now and then, we had to have a clean-up record because our money was so spread out. We had a lot of hits, but a lot of bills came with the hits. We needed a huge smash to collect all that money.

HEY, HARMONICA MEN: "Little" Stevie Wonder, Marvin Gaye, 1964

BB: I've read that you once sent Mable John to Chicago to cut a distribution deal with Ernie Leaner.

GORDY: Well, that was not true. Mable was a singer, the sister of Little Willie John; she had a record [on Tamla] called "Who Wouldn't Love A Man Like That." But she never did any business dealings or anything like that. It's funny how, after 30 years, as far as Motown is concerned, there are an amazing number of [untrue] stories out there.

I do remember that Mable used to drive me around. She really wanted to have a record career, so she would take me around. She wasn't as good as her brother, but she had a nice voice and a nice record. I usually had a car myself, but I do remember her driving me.

DIANA ROSS

Anybody who saw Berry, Billy Davis and me doing the old-fashioned bop—something we'd do at parties when the music got good and loud—saw a very personal side of Berry and how he enjoyed life. It was part of what he taught me when I was still a teenager. After hundreds of hours and notes about stage performing and rehearsals, the last thing Berry would tell me before I went onstage was, "Forget everything I told you: Just go out and have a good time." That was part of the Motown sound. Over the years, I've met people from cultures very different from ours, who not only knew about Motown, but told me how important the music had been in their lives. It brought enjoyment.

BB: Before forming Motown, did you ever think about moving to New York? That was the center of the music business at that time. Or did you think there was plenty of talent in Detroit?

GORDY: I never thought about going to New York, but I loved the New York sound. I had been spoiled, working with [Jackie Wilson's producer] Dick Jacobs. That big sound he got, it was just too much. I wanted a New York sound real bad

But I never thought about moving away, never thought about whether there was or wasn't talent in Detroit. I just felt everybody was talented. And at that time, I felt I could make a hit out of anybody, you know [*laughs*]. Even though I had never been a success up until that point.

BB: Jacobs flew you into New York for the "Lonely Teardrops" session. Did Jackie record with the band then and there?

GORDY: Yes, Jackie was right there in the studio. I think they'd rehearsed the track and got all that balanced. When I heard his voice, that crystal-clear voice, come booming out over that [sound system], I knew I had something. It was just [*sighs*] an incredible, incredible thrill, hearing my song being played.

BB: It looks like you wanted your own Jackie Wilson when Motown got started, with Eddie Holland.

GORDY: Absolutely, I wanted my own Jackie Wilson. Eddie was close; he was good-looking, and he had a very smooth voice. He had a thing called "Merry-Go-Round," which I thought was really good, and, of course, "Jamie."

But Eddie didn't have Jackie's fire, that quality and that performance. Jackie was a star before I even met him, and he just had a flair about him. He was a performer all the way and he knew it. He would wink on cue with the girls. He knew what he had.

I always looked for that magic later [in others]. It was very rough for the artists who worked with me after Jackie, because I was looking for that perfection. I thought Jackie, as the first guy I ever worked with, was the norm. And, of course, it was nowhere near the norm.

Eddie Holland

Motown studio drummer James Jamerson, bassist Benny Benjamin (middle left), and saxophonist Hank Cosby (middle right)

BB: Did you or Eddie Holland demo your songs for Jackie?

GORDY: Eddie did most of them, except for "To Be Loved." I sang that for Jackie myself. I think "Reet Petite" was given to Jackie by Pearl Music and Roquel Davis.

BB: Roquel (aka Billy) recalls using one of the first electric Wurlitzers when you and he wrote together. He also told me that "To Be Loved" was done in the middle of the night, in your sister Gwen's apartment.

GORDY: "To Be Loved" was born on one of the worst nights of my life. I had been served that morning with divorce papers, and I went to my sister's house in tears. The words [to the song] came easy.

Billy and I were writing partners, and the reason he was at the house that night was not to write with me, but because he was Gwen's boyfriend. Billy really had nothing to do with that song, but he and I had made an agreement. There were songs that he originally had with other writers that I was going to be part of. He was part of the songs that I wrote, and so was Gwen, because they helped me.

That's the way our relationship was: He had some songs, I had some songs. Actually, "Reet Petite" was one of the songs he started. But "To Be Loved" and "Lonely Teardrops" were songs that I wrote.

LIONEL RICHIE

Shortly after the first Commodores album was released, I remember stopping Berry Gordy in the hallway of the Motown studio.

"Mr. Gordy, I want to play you a new song I wrote!"

"Hum it to me," he replied very simply.

"No, no. I have the tape in my car—I'll play it for you."

"Oh, you have a good tune to play me," he said.

"No," I said, a little confused. "I have a song to play you."

"If you have a good song," he explained, "then you should be able to hum it to me."

What an invaluable lesson.

BB: That was obviously an important relationship.

GORDY: Yes. Billy and I were very different. He was a very passive person, but very good with writers—and he had good connections with the Chess brothers. Billy had not had any really big hits, but he was a nice, quiet guy. He had been around, and he had some groups that we worked with. I was the aggressive writer. I was the guy who was coming with ideas and stuff.

I had made a deal for the Miracles, and we cut some tracks at Chess. Billy had his favorites, the Five Stars and some of the other people he was working with. But I saw some magic in this particular kid, Smokey. These other people, they were good, but I didn't see in them what I was looking for.

So after we stopped writing for Jackie, Billy and I sort of split up, with me taking the Miracles, him taking the Five Stars, me taking this person and him taking that person. He went into Anna Records with my sister Gwen. We stayed friends, and I eventually bought out their company after putting "Money" [sung by Barrett Strong] with them for national distribution. It was always a good, warm relationship; we were very honorable with each other.

BB: Before "Money" was a hit, you made "Come To Me" with Marv Johnson, then placed him with United Artists Records. "You Got What It Takes" became a smash. How did this compare with your Jackie Wilson experience?

GORDY: Marv was the first guy I'd worked with after Jackie. He was not Jackie, by any means, but he became a star. In fact, he was the hottest artist we had then.

Marv was very, very good, but he wasn't as easy to work with as some of the other artists. I would have to make a lot of tapes with him, then splice a lot of things together, because sometimes he had a timing problem.

As a person, Marvin made many of our other artists aware of his star status; sometimes they would complain about his arrogance. As far as Marvin and I were concerned, it was a good relationship. He treated me fine.

We did several more records with Marvin, none of which ever got the prominence of "You Got What It Takes." There were so many things I loved about him, and each one was different. But I was also busy trying to keep [other artists] solid.

BB: One of the stories that has passed into pop music legend is about how you met Smokey in [Jackie Wilson manager] Nat Tarnopol's office in late '57, looked at his songs—and criticized every single one. Some people would have said, "I'm out of here, I can't deal with this."

GORDY: Yes, but when I went through a hundred songs and rejected every one of them, Smokey was more and more enthusiastic. He loved what I was telling him. He'd say, "I can go back and fix this one, fix that one." I thought, "This guy's either got to be the dumbest person I'll ever meet or the smartest, the nicest person or the strongest." Because he was getting more energy as I was telling him, "No, this one doesn't make it, either."

MARTIN BANDIER

What first impressed me about Berry Gordy was the way he talked about songs—as if they were children. While most people in our business describe songs in terms of monetary value or chart numbers, Berry talked about a song's passion, how the hook was crafted, what a great beat it had, or how it was first recorded. From a publishing point of view, his attitude was and is unique. I think Berry is the last remaining "music man" in our business.

BB: Was that what you were looking for, people who wouldn't be intimidated by criticism, by being told, "You've got something, but it needs work"?

GORDY: I don't know what I was looking for, because everybody was so different. When you see what you're looking for in one person, someone else would have another quality. Norman Whitfield, for instance, had a lot of fire inside of him.

BB: Even when he was young?

GORDY: No, no, when he was young, Norman was very shy. He was a friend of Brian Holland. I used to see him hanging around; he would come to the studio. Now, I didn't like people hanging around there if you weren't either working or doing something.

One day, we needed a tambourine player. I saw Norman, and I said, "Hey, you—you! Can you play tambourine?" He said, "Yes, sir, I can." So I told him, "Well, get in there, we need to keep a beat, just two and four."

He went out [into the studio], he was keeping a beat, but he was nervous and kind of missed a couple of beats. And I said, "Hey, you—you! Out, out!" I kicked him off that session. So it took him quite a while to regain his confidence.

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BERRY GORDY

Q&A

Continued from page 64

BB: In an interview for the liner notes of a recent Marvin Gaye reissue, Norman gives the impression that he had his stuff together early on. "You give me money," he says he told you, "and I'll give you hits."

GORDY: He may have had it together, but we never noticed it. Norman remembers very well getting kicked out of that session, but he did get very strong later. That's why I gave him a lot of credit. He kept on till he finally produced a couple of hits. And he studied my stuff, he studied "Money" and that tom-tom beat. He took that and used it on a lot of records.

Norman was probably the most underrated producer that we had. He would take the Temptations, five voices, and he would take each voice: write a song, work out a song, produce with everyone in the group doing stuff that was just phenomenal.

Berry Gordy, 1964

But Norman was very...[*pauses*]...dictatorial. He did everything that he thought I'd done to him. He said, "If you were successful [that way], then I've got to let these guys know what they're getting. I'm going to give them smashes, but they've got to work!"

I've always felt Norman worked his way up from the bottom, because my favorites were Holland/Dozier/Holland when they were hot. Once Holland/Dozier/Holland took over from Smokey, those cats were [*laughs*] phenomenal! Everything they did, whether I liked it or not, I didn't even have to hear. When they'd come into the [weekly product evaluation] meeting, it was in the pocket.

So while my focus was on them and on Smokey, Norman was out there trying to get my attention. Finally, he got it. Then as he got stronger, he voiced more of his opinions, and he won his arguments with me.

SMOKEY ROBINSON

When I met Berry Gordy, I was just out of high school. I had a school notebook filled with about 100 songs. Berry was already a professional songwriter with several hits under his pen. When I showed him my songs, he critiqued every one of them and, without being impatient, told me how a song should have a beginning, a middle and an ending that all tied together. He developed me into the songwriter that I became. My most recent song, "Berry's Theme," was inspired by our friendship and my love for him.

BB: Did you get into fights over rejecting records in those Friday meetings?

GORDY: Not so much fights, because I had the final say-so. But there were some very intense arguments, intense disagreements. People had the freedom to discuss and say whatever they wanted, and fight as long as they wanted to. And if they had a better argument than mine, they would win.

Logic was always the boss. I made that plain to everybody. It was not me, not them, it was not some other power, but logic. But they had to prove it or show it.

BB: If the strongest Motowners could handle rejection early on because you were their support system, what happened as you got more involved in the business side? Did they resent your unavailability?

GORDY: "Rejection" may be a slight exaggeration, because most of the records that didn't make it were because of votes at the meeting. That was rejection in a sense, but it was rejection by the peers of people who were doing it. And sometimes by themselves.

When they heard records in an open forum, they could see imperfections and a lot of things they couldn't see by listening to [a record] by themselves. That's as far as the meetings were concerned.

Now as far as my being less and less accessible, that was a definite problem. I don't think they resented it so much because of my business activities. There were always people in charge to handle them and their wishes: Mickey Stevenson, who was a strong A&R department director, and the artist-development people, the artist-management people.

I think that more resentment came as I fell more and more in love with Diana and was on the road with the Supremes. Or as I started spending more and more time with them because I saw the Supremes as the vehicle to lead Motown into a whole new world of music, and appreciation of our music.

I saw them as leaders of that movement, number one. Number two, I was falling more and more in love with Diana, and, of course, she inspired me to the hilt. And I'm sure that was resented by some of the other artists. But at the same time, I knew that it was breaking ground for the whole Motown stable. And it did.

BB: One of the vital elements of Motown was your house band, the Funk Brothers. Some of them were experienced jazz musicians. Was it tough to get those guys to play pop music? After all, [drummer] Benny Benjamin and [bassist] James Jamerson had played with Dizzy Gillespie and other top jazz names.

GORDY: Absolutely, it was hard holding them down. They constantly wanted to jump off into something jazzy or way out there. But it made the music a lot more interesting, because they would push me to the limit. Jamerson and I had major, major fights many times; he was the roughest one.

ALAIN LEVY

Before I ever came to the U.S., Motown brought the sound of America alive for me. In the years since I first heard Stevie Wonder and Marvin Gaye, I've come to think of Motown as a kind of ambassador of American music to the world. Working with Motown and the legacy of Berry Gordy Jr. over the past few years has been one of the proudest achievements of my professional life. Having Berry Gordy as the honorary chairman of Motown is one small way to pay tribute to his legendary vision.

BB: Was that because Jamerson felt he knew more than you, or because he pushed for the fun of pushing?

GORDY: He felt he knew more, he felt he was better—and he was better. Jamerson had his own ideas, but we had this great relationship, and because he knew that if he did something great, I would like it even though I told him not to do it.

I would say, "Hey, you can't do that, this is not a jazz session, man. We want to stay in the groove. We want to do some good things, we want the feeling to be there and all that, but this is not a jazz session."

I didn't want to put tags on the music, because it was a mixture of a lot of stuff: gospel, jazz, blues, country and western, whatever. It was Motown music, so it was individual feelings, the band and the mix. We didn't care what it was called. As long as it was a hit.

BB: And Benny?

GORDY: Benny was into his own world, he had so many rhythms at the same time, but he kept that foot locked and everything. Jamerson was the same. They were very locked into the thing together, and they were great. Every now and then, Benny would do some crazy stuff, but he'd come right back on it. And he would look at me, smile and say something.

Jamerson and Benny would have this little competition as to who could do more and get away with it. The other musicians were more conservative, but they were just as great in their own way: Earl Van Dyke, Beans Bowles, Robert White, Joe Messina, Uriel Jones and all these guys. They were all talented and they all had their own thing.

My favorites just happened to be Benny and Jamerson. Like any artists, you have favorite people who you know can deliver the things that you want them to deliver.

BB: One theory about why those musicians didn't receive credit on Motown album jackets in the '60s was that you were afraid they'd be poached by other record companies.

GORDY: That was never a thought. We were busy making music, period. A lot of these things about credits and so forth, whatever our art department did, there was never any thought of keeping names off a record. That's crazy. That never even came up.

BB: Some of the musicians were moonlighting, playing on sessions for Golden World Records in Detroit and other labels.

GORDY: Yes, it did bother me, especially when I heard the sound coming out similar to ours.

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Roots

Gordy Got Started With Mr. Excitement, A "Job" & An $800 Birth Certificate

BY FRED BRONSON

"I thought I had it made early, when I did Jackie Wilson's song. Once I did 'Reet Petite,' I thought that was the end of the world. I had made a hit record. I would be rich forever...but little did I know," says Berry Gordy, whose autobiography, "To Be Loved," arrived in bookstores this week. "I never thought I had it made as much as I thought I had it made then. Even after I had Motown, and even after I had all the hits. Because we were busy, always looking to the future."

Born and raised in Detroit, Gordy had a difficult decision to make early in life: boxing or music. He tried his hand at both, fighting as a featherweight and appearing at venues like the Michigan Theater, where he played his own tune, "Berry's Boogie." In August of 1950, Gordy made the fateful decision to hang up his gloves and devote his time and attention to music. He wrote one of his earliest songs, "You Are You," and mailed it off to Doris Day in Hollywood. She probably never heard it back then, but 43 years later, when she and Gordy met for the first time, he sang it for her, bringing tears to her eyes—and his.

After serving in the Korean War, Gordy returned home and opened a record store. He wanted to specialize in jazz, but soon realized he'd have to cater to the neighborhood folks who were interested in blues if he wanted to make a living. The 3D Record Mart finally did go out of business, and Gordy sold cookware door-to-door for a brief time, then worked at the Lincoln-Mercury factory in the Motor City. His wife Thelma wasn't thrilled when he left that job to write full-time, and they were divorced by 1957, the year that Gordy and Roquel Billy Davis scored with "Reet Petite." Gordy also worked with Erma Franklin and Freda Payne in those early days, but it was Jackie Wilson—Mr. Excitement—who brought Gordy to the upper reaches of the Billboard chart with "To Be Loved," "Lonely Teardrops," "That's Why (I Love You So)" and "I'll Be Satisfied."

Gordy had another fateful meeting in 1957. He was in the office of Wilson's manager, Nat Tarnopol, when a group called the Matadors auditioned. Tarnopol passed midway through the third song, but Gordy followed them out and told the four guys and a gal that he liked them a lot. The lead singer introduced himself as William Robinson but told Gordy to call him Smokey. Thus began a personal and professional relationship that has lasted to this day. In February of 1958, Smokey's group—renamed the Miracles—released its very first record, "Got A Job," on George Goldner's End label.

Soon after, Gordy was offered the chance to be president of a new record label founded by his sister Gwen along with Roquel Billy Davis. Berry passed on the chance to head Anna Records, believing he would be happier starting his own business without partners. His next step, after finding it difficult to collect publishing royalties, was to start Jobete Music, named after his three children: Hazel JOy, BErry and TErry. Then, when his producers' royalty for "Got A Job" turned out to be $3.19, Smokey told him he should start his own record com-

Continued on page 68

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BERRY GORDY

ROOTS

Continued from page 66

pany. On Jan. 12, 1959, Berry signed an agreement with his family to borrow $800 in order to start his own label. That loan note was Motown's birth certificate.

The first recording made for his own company was Marv Johnson's "Come To Me." It was pressed on the Tamla label. Gordy had wanted to call it Tammy, after Debbie Reynolds'.

HE HAD WHAT IT TOOK: Marv Johnson

No. 1 hit, but the name had already been registered, so he altered the last two letters and came up with what would become one of the most famous names in the history of the record industry. Even more famous, of course, would be the name Motown, a contraction of Motor Town that Gordy gave to his second label as well as the overall business.

With his record company expanding, Gordy moved into new headquarters: a two-story house at 2648 W. Grand Boulevard. The sign above the big picture window said it all: Hitsville USA. And the hits kept coming. Barrett Strong's "Money (That's What I Want)," the Miracles' "Shop Around," a No. 2 smash on Billboard's Hot 100; the Marvelettes' "Please Mr. Postman," the company's first No. 1 single.

The artists roster continued to expand. Marvin Gaye, Mary Wells, the Marvelettes, the Supremes, the Temptations, the Contours, Martha & The Vandellas, Little Stevie Wonder and the Four Tops all made repeat visits to the pop and R&B charts. Gordy also had an impressive list of writers and producers working for him, including Eddie Holland, Lamont Dozier, Brian Holland, William "Mickey" Stevenson, Robert Bateman and Hank Cosby. He also had a cadre of musicians who helped forge the Motown sound—people like Benny Benjamin, James Jamerson and Earl Van Dyke.

With Gordy as Fearless Leader, Motown ma n impact heard around the world. The Sound of Young America grew stronger, and the company flourished in the '70s and '80s. Gordy moved the label from its Detroit origins to new headquarters in Los Angeles and made Motown a potent force in Hollywood. His leading lady, Diana Ross, was nominated for an Oscar her first time out in "Lady Sings The Blues," the film biography of Billie Holiday. Unhappy with the director of Diana's next film, "Mahogany," Gordy fired him and took over the helming chores himself, directing his first film.

In 1986, Gordy seriously considered selling Motown to MCA, but changed his mind at the last moment. Two years later, the company he started for $800 changed hands for $61 million.

The reasons why he sold the company, his true feelings for Diana Ross and answers to charges that have been leveled over the years are all dealt with in "To Be Loved," published by Warner Books. "I wrote the book for all the people who have been touched by (our) music throughout the years," says Gordy, who recorded his own narrative for the audio book version. When the audio publisher explained that the budget wouldn't allow Gordy to include all of the music he wanted to use, the label founder paid for the music rights himself.

Gordy spent five years writing his autobiography, and he explains that it was important to him to set the record straight. "Rumors (about Motown's business practices) had festered and they grew, and people believed them," he says. "After 30 years, it's hard to undo a lot of things. But people knew. The music's got too much love in it. It's too universal. These people had to be good to make this music." ■

Q&A

Continued from page 66

BB: What about pressure on Motown artists to leave for other labels? You had to deal with that almost from the start, didn't you?

GORDY: The artists were being approached all the time by different people, but those approaches fell on totally deaf ears for many years. I remember Smokey coming to me once after a few hits with the Miracles. He said that a lady came to him from Scepter Records and offered him a million dollars to come with them.

BB: I guess that was [Scepter president] Florence Greenberg. How did Smokey respond?

GORDY: Smokey was insulted. He said, "How could she think I would [leave], what did she think of me?" I told Smokey, "You'll have a lot of that."

Other times, artists might mention various situations where they were approached in subtle ways, but there was never a problem until about 1964. Then Mary Wells left.

BB: Part of the Motown magic was your hit ratio, especially compared to other labels in the industry. You put out fewer releases than most of your competitors.

GORDY: Well, it wasn't done consciously. We did it because we were looking for great records—and great records didn't come that easily [*laughs*]. It was just that few records could make it through that Friday meeting. A whole lot of records stayed on the shelf.

Every record, we felt, had to go Top 10. We'd always say, "No album cuts." People [in the meeting] would say, "That's an album cut, let it go." I said, "No, no, every cut has to be something meaningful. A side and B side."

So when a record didn't make it on the A side, like Stevie Wonder's "I Don't Know Why," they turned it over and "My Cherie Amour" became one of the standards of all time.

[*Starts to sing* "I Don't Know Why"] You know, we worked so hard on that record in the studio with Stevie, and even to this day, he remembers it. I loved that record, too. "My Cherie Amour" was just a good B side.

MICHAEL JACKSON

Berry Gordy is my mentor. He was there when no one else was interested. He laid the groundwork for what I am doing today. He is my friend, my brother and my teacher. And for this I shall forever be grateful.

BB: You picked up that emphasis on quality control from working at the Lincoln-Mercury plant in Detroit?

GORDY: Yes, I thought it could apply to my operation. Except that I was dealing with human beings, which made it a lot more interesting, because each one had different dreams, desires, attitudes. We let them be individuals. Each one was uniquely different, and that's why you didn't get Marvin Gaye sounding like Stevie Wonder, or Stevie sounding like Diana Ross. That only comes out of freedom of expression.

But freedom within limitations—I had some limitations. Especially with the musicians, as I've said, because they wanted to go all over the place with their jazz and stuff.

BB: Marvin's freedom of expression seemed directed toward being Nat "King" Cole or Frank Sinatra.

GORDY: He wanted to be a pop balladeer. Fred Astaire, Sinatra, that sort of thing. Top hat, cane, that was Marvin Gaye. Could he do it? Yes. Marvin was a great singer of ballads. When I signed him, it was because he had done a standard, "Mr. Sandman" [during a 1960 Christmas party at Motown]. I can still hear it today; it was great!

BB: His very first Motown album featured standards like "My Funny Valentine," "Witchcraft" and "How High The Moon," and later on, there were his Nat Cole and Broadway albums.

GORDY: Our [promotional] focus was on the Motown sound, and so because those albums didn't happen [on the charts] with Marvin, it wasn't necessarily a reflection on him. It could have been a reflection on me and the company's efforts in moving in that direction. As far as I was concerned, Marvin Gaye was a great balladeer.

BB: Of course, "What's Going On" couldn't be much further from Nat Cole or Frank Sinatra.

GORDY: By that time, he had fallen into another kind of mind-set. He was into saving the world, so that balladeer stuff was in the background. When he was doing "Hitch Hike" and all those kinds of things, they weren't as meaningful to him. Well, "Stubborn Kind Of Fellow" did mean a little bit to him, because he *was* a stubborn kind of fellow. But when he got into "What's Going On," his life was dedicated to awakening the minds of mankind.

BB: Can we set the record straight on "What's Going On"? It's been said that you didn't like the record or didn't think Marvin should be singing songs like that. Is that right?

GORDY: It wasn't that I didn't like the record; I didn't like the idea that Marvin, who was so popular with the women, wanted to sing protest songs. He called me when I was on vacation in the Bahamas and told me what he wanted to do. I told him, "Marvin, why do you want to talk about police brutality, the Vietnam War? You've got this great, sexy image. Why blow it?"

"I don't care about no image, BG," he told me. "I just want to awaken the minds of mankind." That was heavy. I loved it when he said that. "OK, Marvin," I told him, "if you're wrong, you'll learn something—and if you're right, *I'll* learn something."

I learned something.

BB: Marvin's own songs seemed to work best when someone else was involved, whether it was David Van DePitte, Ed Townsend, Leon Ware. How much did he need someone to bounce off, or someone to keep him on track?

GORDY: Marvin liked to hang out with cats he liked. He could have done it by himself, perhaps, but all these people added something to Marvin. He would end up pulling it together because it was Marvin who was the genius of the group. Not only the genius—Marvin had a natural instinct for hits. He could do the national anthem and it would be a hit.

BB: At the time, it appeared that "What's Going On" influenced Stevie Wonder in terms of the future direction of his songs and his career. How did you see it?

GORDY: It's so hard to compare the two because they were so different. Marvin had a different kind of sex appeal than Stevie. Stevie was a technician; he would deal with contraptions and technology. The whole thing about Motown was individuality in all aspects.

AHMET ERTEGUN

I have known Berry Gordy since he started Motown. Already a producer of great records and great songs, he went on to create the definitive black record company. Under his guidance, Motown was responsible for establishing a period and style of black music which was incredibly creative and trendsetting and which will live forever.

BB: Stevie seemed to know what he wanted once he became an adult, taking charge of his career. How rough was that for you to accept?

GORDY: Stevie seemed to know what he wanted even before he became an adult. And he did indeed take charge of his career. At first, it was very rough [to accept]. Not because I didn't think Stevie could do it. He had proven that he could do things himself and that he had genius qualities and all that. What bothered me, I think, the most was the fact that he, in my opinion, was defiant.

Stevie had been at a party with me in Detroit the day before his 21st birthday, and when I got to the West Coast, there was a letter from his attorney that he was disaffirming his contracts. I was more upset about that aspect of it than I was about his being able to do it.

The attorney had jumped the gun, Stevie was not going to send me a letter that day. So he fired that attorney, then he got another. After negotiating with his new attorney, Johanan Vigoda, it was agreed on.

BB: Vigoda sounded like he was tough to deal with. Then, of course, there was the renegotiation in 1976.

GORDY: Vigoda was a godsend to Stevie. He was tough, strong and brilliant, yet sensitive. He cared for Stevie like a father.

REIGNING SUPREMES: outside EMI headquarters, 1964

[That deal] was $13 million, it was an unprecedented thing. But even though we negotiated, we fought, Stevie never, never implied or threatened that he would leave Motown—and it turned out to be very good. He could have; he could have threatened it, but he never did.

BB: And you know that CBS or RCA would have offered him a deal which would have...

GORDY:...dwarfed ours. You understand that, and so you hope it doesn't happen. But you don't expect every artist to [turn down a more lucrative deal]. Because they would be too unhappy with themselves if they did something that they didn't really want to do.

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WHO TAUGHT YOU EVERYTHING YOU KNOW?

WHERE WOULD YOU BE WITHOUT ME?

BLACK

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BERRY GORDY

JOBETE: PUBLISHING IS THE HIGHLY POLISHED JEWEL IN THE GORDY CO.'S CROWN

In Finland, "I Heard It Through The Grapevine" is used to promote chewing gum, while in Germany the tune can be heard in a Lucky Strike cigarettes spot. "Money (That's What I Want)" blares from a Spanish bank's TV ad campaign.

BY HARRY WEINGER

When Berry Gordy formed the Motown Record Company in 1959, he smartly added a key element to his infant empire: a publishing company. He was, after all, a songwriter first.

Gordy named the firm after his first three children; JOy, BErry and TErry. Jobete Music—run by Berry's brother Robert after sister Loucye died in 1965—became a powerhouse, both feeding and feeding off the great Motown hit machine of the 1960s and 1970s. Jobete rode high in the 1980s with innumerable covers and film soundtracks. Publishing veteran Lester Sill, called "the granddaddy of music publishing" by Berry Gordy in "To Be Loved," greatly expanded Jobete's overall operation from 1985 until his recent retirement.

Berry Gordy IV

The jewel in the crown for Berry Gordy's Gordy Company, Jobete Music was the piece of his Motown empire he didn't sell, despite the best efforts of Charles Koppelman and former protégé Michael Jackson.

In the 1990s, Jobete's new executive in charge knows the legacy well. He is the BErry, Berry Gordy IV, known as "B4" to his staff. Sitting in his Gordy Company office high above Hollywood's Sunset Boulevard, the 39-year-old reflects.

"Of course, I grew up with Motown, I knew all the artists and writers," says the eldest son of Motown's founder. "When my father started working on his book five years ago, I came into Jobete. Until then, I honestly didn't realize how *exciting* it all was. I fell in love with it. The songs were so great. And there's so much depth here—so many songs still waiting to be discovered."

RAISINS AND GRAPEVINES

Jobete, which includes Stone Diamond and Stone Agate, has been graced by the Motown legacy. Yet even as Gordy reports that Norman Whitfield and Barrett Strong's smash "I Heard It Through The Grapevine" reigns again as Jobete's biggest license ever—the California Raisins have just renewed their contract for the eighth year running—he is acutely aware of the competition.

"Motown songs spark a lot of emotion in people," he says. "I'm glad we have them. But we have to *work* them."

Jobete's various tools include the highly successful Million Performance Songs package—a four-CD set of classic Motown hits ("Shop Around," "Papa Was A Rolling Stone," "You Can't Hurry Love," "You Are The Sunshine Of My Life," et al) bundled with a 280-page book of sheet music.

"We're very aggressive in sending out packages," Gordy says. "It's tough out there."

Recent Jobete triumphs illustrate the publisher's depth across the decades. Luther Vandross' "Songs" features the Jobete copyright "Reflections," a hit orginally for the Supremes. Gladys Knight and Vince Gill turned up the heat with "Ain't Nothin' Like the Real Thing," from the "Rhythm, Country & Blues" album, originally written by Nick Ashford and Valerie Simpson in 1968 for Marvin Gaye & Tammi Terrell. Huey Lewis & The News dipped into their roots and cut Shorty Long's rocking blues, "Function At The Junction," for their recent album of covers. Patti LaBelle's sparkling "Gems" album features her rendition of DeBarge's 1983 hit "All This Love." On "All My Tomorrows," Grover Washington Jr. and Freddy Cole check in with a poignant version of Stevie Wonder's "Overjoyed," originally from 1986. To say nothing of the second chart success of the Four Seasons' "December 1963 (Oh What A Night)," another Jobete title.

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Cultivating "The Greatest Catalog In The Business"

What becomes a legacy most? Boss boxes, Gaye pride and a work of Wonder

BY CHRIS MORRIS

The musical legacy of Berry Gordy is the legacy of Motown, and it's hard to argue with Candace Bond, the label's director of catalog and special projects, on the worth of Gordy's, and the company's, accomplishment.

"At the end of the day, when it's all said and done, this is probably one of the biggest achievements in musical history, and it should be treated that way," she says.

For the last two years, since the establishment of its archival Master Series, Motown has been taking giant steps toward upgrading its formidable catalog. Today, the label offers a plethora of reissue packages, from big-ticket boxed sets through single-artist anthologies to mid-line and budget collections aimed at Big Chillers looking for the hits.

Many of the releases in the current flood of Motown reissues are benefiting from the treasure house of unreleased material in the firm's vaults.

"We really looked at what we had," Bond says. "We said, 'You know, we've got a lot of historical focus on greatest-hits compilations and the 'Anthology' series,' but we wanted to take a deeper focus on what was in the catalog and on the wealth of unreleased material that we have in Motown's vaults that was not being utilized at the time.

THE FOUR TOPS couldn't help themselves.

"It's amazing what we're finding in the vaults now, from 200 unreleased tracks on Marvin Gaye to over 150 unreleased tracks on the Supremes. We've made a real effort to really get in there, find out what we do have, utilize it, clean it up, restore it and apply it to the right types of releases."

THE CONTOURS popped the question "Do You Love Me?"

Some of these unreleased gems have found their way onto the recent four-CD "Smokey Robinson & The Miracles" box and the Temptations' five-CD "Emperors Of Soul" collection. These impressively annotated, sonically pristine compilations—which succeeded the two "Hitsville U.S.A." label overviews and Diana Ross' "Forever Diana"—will be followed in 1995 by sets devoted to The Jackson 5 and the Four Tops and *two* four-CD Marvin Gaye boxes.

THE TEMPTATIONS: The world dug the way they did the things they did.

The Gaye boxes will continue a year-long project devoted to a deep reissue of the late singer-writer-producer's work.

Bond says, "We looked at Marvin Gaye and said, 'This is one of the most brilliant artists of our time, and he's got such a wealth of material, and it hasn't necessarily been given the right treatment, and there's not a lot of historical information given about him.' It was really important to us to make sure that Marvin Gaye's legacy lived on."

The reissue earlier this year of Gaye's "What's Going On" exemplified what Bond says is a fresh tack for Motown. "One of the new things that we're doing is deluxe reissues. Look at 'What's Going On.' It's a complete R&B landmark album, probably the most important R&B album of all time. We felt that it really should be treated that way. You see a 'Dark Side Of The Moon' in the store and you realize that that's really a rite-of-passage album. That's really what 'What's Going On' is."

The company also returned to the vaults to pull together "Love Starved Heart," an exquisite collection of unreleased recordings that was included in the four-CD Gaye set "The Classics Collection." "We're now finding that the catalog has a ninth life, like a cat has nine lives," Bond says. "The unreleased material really allows us to bring so much more depth to our catalog effort."

UPGRADING THE ANTHOLOGIZING

Motown is in the process of revamping its "Anthology" series, which since the LP era has been the label's standard for career retrospectives. In 1995, plans call for upgraded versions in the series devoted to the Commodores, Smokey Robinson, Gladys Knight & The Pips, Michael Jackson, Rare Earth, the Supremes, Diana Ross, the Temptations, The Jackson 5 and two (one solo, one for duet performances) by Gaye.

Bond says, "That's a very successful line for us, but it's really time to update it and get a little bit more value added, so that it's more in sync with our focus on sound quality...One of our biggest goals is sound-quality improvement and enhancement."

But Motown's catalog efforts are not restricted to delivering exciting multi-CD sets. Next year, the Master Series will issue single-CD compilations zeroing in on some of the lesser-known groups in the Hitsville canon, including the Velvelettes, the Contours, the Elgins, the Monitors and the Satintones.

"One of our other efforts is to bring more depth to the catalog, and not necessarily focus on our best hits," Bond says. "There is enough interest in these types of artists [to offer] an entire body of work by these artists. A lot of times, these artists were background singers for other groups and things like that, but they were very integral to the Motown family, so we feel like they should receive their just due as well."

NON-SCHLOCK ASSOCIATION

At the mid-line price point, Motown will launch next April a series of "Year-By-Year" packages, focusing on label hits of a given era. Noting that the single-CD compilations will be annotated with an eye to the music's historical and cultural importance, Bond adds, "I don't think a lot has been done in terms of education, in terms of the fact that Motown's music had a real impact on the times. We've got to be careful how we do it, because we don't want it to have the same schlock association that year-by-year releases do. We're really trying to make them something special for the consumer."

The label will also forge ahead with its "Classic Hits" budget line, which Bond says is aimed at "developing a line for retail at a budget price that's affordable for the general consumer."

Beyond these efforts—and a concurrent flow of soundtrack reissues, MoJazz catalog projects devoted to the likes of Billy Eckstine and compilations such as the best of the "Hitsville" boxes—the label is contemplating ambitious projects devoted to Stevie Wonder and the Supremes.

Bond calls the proposed Wonder campaign "a multimedia effort" that would have a sweep similar to today's ongoing Gaye reissue; one keystone of the program would be "Book Of Wonder," a box containing five landmark Wonder albums from the '70s. The Supremes will be saluted with a boxed set, projected for late 1995 or early 1996, that would draw heavily from the motherlode of unreleased tracks by the trio.

"It's really important to get the consumer to understand the legacy," Bond concludes, "because Motown has, I think, the greatest catalog in the business." That mission, it would appear, is well on the way to being accomplished. ■

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AND STAFF OF

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SHOP AROUND

TO BE LOVED

YOU GOT WHAT IT TAKES

YOU'VE MADE ME SO VERY HAPPY

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Dear Berry,

In good times...

In bad times...

You are always there for everybody.

We love you!

You are what friends are for.

Love,

Barbara and Marvin Davis

BERRY GORDY

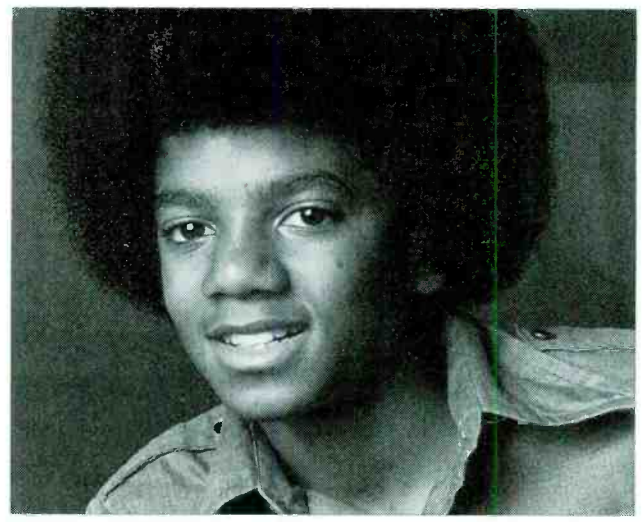
Q&A

Continued from page 68

When you work with an artist, you know that they're going to be independent. When the day comes that they decide they want to leave you—even though you expect it—that's devastating. But you do it, because a teacher has to teach.

I was driven to teach, to bring out every bit of talent and potential that a person had. You can't bring out 90% of it and say, "Well, let me hold this 10% back"—or, like you said earlier, keep their names off records. You can't even think like that.

If I had thought like that, Motown would never have been anything. You can't hold anything back, because the very nature of what we were doing was to pull out *all* their potential.



MICHAEL JACKSON: The world's biggest star was a Gordy-watcher.

BB: How much of Michael Jackson's potential was evident to you at the beginning? You obviously knew The Jackson 5 had something—and Motown turned the group into major stars—but did you expect Michael's career to turn out the way it did?

GORDY: His potential was always evident. I'd always looked for the buried treasure of potential that everybody seems to have in them. Michael's treasure was never buried; it was hanging out there.

He seemed so wise beyond his years. I knew right away he could be a big star, and I believed he could go all the way. I had no idea he could go even further than that. He did. He became the biggest star in the world.

At that very first audition, Michael sang his songs like he had experienced everything he was singing about—and he was only 9 years old. When they jumped into the Temptations' "Ain't Too Proud To Beg," Michael sang it like it was his song all along—and all of them moving together like little David Ruffins.

Michael had a knowingness about him. He paid close attention to every single thing I said. Even when my back was turned, I knew he'd be watching me like a hawk. The other kids might have been playing or doing whatever they were doing, but Michael was dead serious and he stayed that way. We connected. One of the kids finally asked me, "Mr. Gordy, does this mean you're going to sign us?" They were worried; Michael wasn't. He knew he had me.

CLIVE DAVIS

For me, Berry Gordy was the quintessential A&R man—matching artist, producer, and repertoire time and time again to create pure classics. He was a true pioneer of the modern record business, setting the standard and pace for everyone to follow. Every one of us is in his debt.

After that, I couldn't get them out of my mind. I walked around singing [*singing*] "Oh Baby da da dee da da, da da dee da da, Oh Baby da da dee da da..." [*laughs*] I was creating the melody for their first song, "I Want You Back."

I brought in Deke Richards to work with me, and he brought in two other writers, Fonce Mizell and Freddie Perren. We called ourselves The Corporation. I played the melody for them, and we got to work putting the song together. We did their first three No. 1 records the same way. They were all up-tempo. Next I wanted a ballad.

The fourth consecutive No. 1 record, "I'll Be There," was done by Hal Davis, Willie Hutch, Bob West and me. We knew it was a hit when Michael's little sincere voice came out there singing to his girlfriend:

Continued on page 82

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BERRY GORDY

NOWHERE TO RUN: MOTOWN MUSIC CASTS AN INTERCONTINENTAL SHADOW

In light of the label's subsequent achievements, it takes a leap of memory to recall that when Berry Gordy launched Tamla/Motown in Europe through EMI three decades ago, the likes of Stevie Wonder, Marvin Gaye and the Supremes were merely names on a transatlantic chart to most pop fans outside America.

BY PAUL SEXTON

LONDON—Europe is no different from the rest of the world when it comes to the magic word Motown. It's one of those lingua franca passwords usable at any musical border-crossing for get instant recognition.

In fact, Berry Gordy's legacy may be even stronger here than at home, at least judging by record sales. Earlier this year, "The Very Best Of Marvin Gaye" was riding in the Top 3 of the U.K. album charts. It has now sold more than 200,000 copies, according to PolyGram—which compiled this Europe-only release—and an additional 300,000 units on the Continent.

The Diana Ross package, "One Woman—The Ultimate Collection," was Britain's first No. 1 album of 1994 and has sold more than a million units to date. Marketed in Europe by EMI Records, the package contains a selection of Ross' classic Motown recordings, as well as later material.

Eighteen months ago, one of the hottest albums in Europe was Lionel Richie's "Back To Front." This collection of the onetime Commodore's greatest hits grazed the U.S. Top 20 in June 1992, but tore down the U.K. best-sellers that month, debuting at No. 1 and staying there for six weeks—a consecutive run beaten by only four artists this decade.

In Germany, Europe's largest market, "Back To Front" was a Top 3 chart fixture for weeks on end, as well as a No. 1 in Holland and a Top 5 release in Italy. (Further afield, the album also claimed the top slot in Australia.)

In light of these achievements, it takes a leap of memory to recall that when Berry Gordy launched Tamla/Motown in Europe through EMI three decades ago, the likes of Stevie Wonder, Marvin Gaye and the Supremes were merely names on a transatlantic chart to most pop fans outside America.

Martha & The Vandellas

THE TAMLA TWIST

Today, the European pages in the Gordy scrapbook offer details of how record buyers created hits out of U.S. misses (or even out of tracks that weren't released in the U.S. until later) and, sometimes, vice versa. The result gave Gordy's business profile abroad a distinctly Tamla twist.

Gordy's first European successes were the hits he co-wrote for Jackie Wilson, "Reet Petite" and "To Be Loved," followed by Marv Johnson's "You Got What It Takes." The latter—a Top 5 U.K. hit in 1960—was issued on Decca's London-American imprint, which carried a few other Motown items, too. Later, Gordy switched the license to a small, feisty U.K. independent, Oriole Records, then to EMI in 1963.

By 1964, Motown and sister labels—Gordy, Tamla, Soul and VIP—had notched up some 15 Top 20 hits in America, but on this side of the Atlantic, the beat scene was all-enveloping. Every new trend was passed through a "Fab Four" filter before reaching the public.

(Some enterprising Europeans did seek out Motown releases, however, and even bought imported U.S. pressings. Those fans included any number of beat-scene musicians, who recorded their own versions of songs like Marvin Gaye's "No Good Without You" and Eddie Holland's "Leaving Here." Early believers also joined the Tamla-Motown Appreciation Society, a soul and R&B fan club established outside London by Dave Godin.)

BEATLE FLACKS

When Mary Wells entered the U.K. charts with "My Guy," *New Musical Express* reporter Ian Dove wrote that she "has the highest paid publicists in the world—the Beatles!" He added, "Detroit-born Mary rates as the foursome's favorite singer."

European record buyers had recognized Motown hits before, but usually from pale imitations. Barrett Strong's "Money" and the Contours' "Do You Love Me" were turned into local hits by, respectively, Bern Elliott & The Fenmen and Brian Poole & The Tremeloes, but the Beatles were, indeed, the most powerful advocates of the Gordy stable. Their second British album release, "With The Beatles," featured three Motown hits, including the Marvelettes' "Please Mr. Postman" and Smokey Robinson's "You Really Got A Hold On Me."

Robinson and the Miracles didn't chart in their own right in the Beatles' homeland until February 1966 with "Going To A Go-Go." The Marvelettes, meanwhile, had to wait until 1967 to be recognized by British record buyers with "When You're Young And In Love." And although Stevie Wonder visited the U.K. and Continental Europe in late 1963, he, too, remained a well-kept chart secret until "Uptight" three years later.

The European launch of the Tamla/Motown label took place in March 1965, when a Motown Revue opened a Europe-wide tour with London dates at the Finsbury Park Astoria and Hammersmith Odeon. On the bill: The Earl Van Dyke band, Wonder, Martha & The Vandellas, the Miracles and the Supremes, plus British R&B popster Georgie Fame.

The tour lasted until mid-April, and its appearance in Paris was recorded for a live album released later. Meanwhile, U.S. hits by the Supremes, Martha & The Vandellas, the Miracles and others were promoted under the Tamla/Motown banner. The Supremes' Mary Wilson later wrote in her autobiography, "Dreamgirl," that this was "the beginning of a romance with England and Europe that would last throughout our career."

As Motown's golden years unfolded, most of Berry Gordy's U.S. success stories went intercontinental with ease—and there were cases in which European audiences embraced artists and songs that did not find favor in America.

Motown U.K. label manager Gordon Frewin, a 22-year label veteran, recalls examples such as Diana Ross' 1971 smash "I'm Still Waiting," the 1975 Mowest release "Night" by the Four Seasons and, from a year earlier, R. Dean Taylor's "There's A Ghost In My House." Marvin Gaye's European hit catalog included two major singles from the turn of the '70s which did not make the grade at home, "The Onion Song" (with Tammi Terrell) and "Abraham, Martin And John."

EUROPEAN WRITERS

The Commodores was the band that brought Motown new European

Continued on page 80

BERRY:

WORKING FOR YOU THESE PAST 20 YEARS
HAS BEEN BOTH A PRIVILEGE AND AN HONOR.
THANKS FOR GIVING US THE OPPORTUNITY TO DO SO,
AND TO BE A PART OF MUSIC HISTORY.

JOEL McCABE SMITH
(and the rest of us at)
LEOPOLD, PETRICH & SMITH

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PART OF YOUR STORY.
CONGRATULATIONS!

LIONEL RICHIE

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BERRY GORDY

Motown Today

35 years on, the "Black Disney" is a streamlined, contemporary label. Jazz, gospel, interactive and licensed products are now part of the R&B flagship.

BY J.R. REYNOLDS

As it approaches its fourth decade in the entertainment business, the label Berry Gordy founded is actively implementing plans to broaden its musical realm and venture into several other multimedia mediums.

Motown's new alliance with PolyGram (which purchased Motown last year) has provided new resources and allowed label executives to focus on long-range goals. The label has the added asset of veteran power-broker Clarence Avant, who was named chairman of Motown when it was bought by PolyGram.

With such recent successes over the past year as Boyz II Men, Zhane and Queen Latifah, as well as a promising debut by Norman Brown on its MoJAZZ label, Motown is confident it can repeat the creative formula in other entertainment sectors.

Says Motown executive VP of talent and creative affairs Steve McKeever, "Motown is an umbrella, and we wanted to make the label a sort of black Disney—positioning ourselves as a multi-faceted entity targeting African American consumers."

Streamlining its base R&B roster opened the door for other genres like jazz and blues. That diversification led to the creation of Motown subsidiary label, MoJAZZ.

HARVARD IN THE HOUSE

Motown has three Harvard-trained strategic planners who were hired to develop short- and long-term goals for the label and explore music-related ventures.

"Eddie Brown and Eric Dandridge are in charge of developing growth areas for the label, and Candace Bond is spearheading our efforts in the catalog department," says Jheryl Busby, president/CEO of Motown Records.

Jheryl Busby

McKeever shares the ambition of Motown in opening new avenues peripheral to the record business and agrees that solid planning is the key to success.

One basic goal since McKeever joined the label was a fundamental change in the type of artists signed.

"We've moved completely away from Milli Vanilli–type acts and have taken a back-to-the-basics approach," says McKeever. "Zhane, whose debut album went gold in only five weeks—the quickest in modern Motown history—are writer/musicians, as well as vocalists." Motown will release a new Zhane album in late 1995.

"Johnny Gill is working on his new album, and for the first time, you'll see him playing his own instruments—which he'll also do in videos, and take advantage of in concert," McKeever says. "And our new group, Whitehead Brothers, are producer/players as well."

MO' AND MADSOUNDS

Busby credits the creation of MoJAZZ in 1992 as one of the innovations that has allowed Motown to grow into other areas of music. "We're just now starting to feel like a comer in the jazz field because of the success we're seeing on the label," says Busby. "Using MoJAZZ as a model, we've been able to set up our hip-hop imprint, MadSounds.

Trends Of Culture was the first MadSounds release, with socially conscious acts like Apache and State Of Emergency following. "Our rap acts all have a significant message to their music," says McKeever. "Their lyrics give listeners more than just entertainment."

Upcoming projects include a set by Eddie F. of the Untouchables. The album has a multi-artist concept similar to "The Dude," produced by Quincy Jones.

Also on tap is the first Stevie Wonder studio album in seven years, titled "Conversation Piece." Motown hopes for a late '94/early '95 release; 1995 releases include projects by vocalists Rosie Gaines, Blu, Jason Weaver and Al Jones.

"We're also doing tribute albums for Lionel Hampton and Marvin Gaye," says McKeever. "We're planning some of the biggest names in the business to perform covers of these artists' hits."

MoJAZZ artists working on new projects include Foley, J. Spencer, Frank McComb and Eric Reed.

BIV 10'S FIRST

McKeever says alliances with hit-making producers will result in interesting projects. "Kay Gee and Illtown is where we got Zhane," he explains. "Michael Biven's Biv 10 imprint will release its first album since the formation of the label." An album by the act Subway is scheduled for release before the end of the year on Biv 10, while Hayden is slated for '95.

Motown is also entering the gospel arena with veteran Motown acts and new artists. "A gospel compilation is due in the fourth quarter or the first quarter of '95," Busby says. "We're also planning a television special around the project, in association with Dick Clark Productions."

Queen Latifah

Motown plans to aggressively attack other aspects of the multimedia business, using the label's name and catalog as tools. Busby says that, within the month, Motown will be reeling out announcements of its upcoming projects.

"We'll be tying our music catalog of artists like the Temptations, the Four Tops, Marvin Gaye and Stevie Wonder to CD-ROM projects and audiobooks," notes Busby. "We'll be licensing the Motown name to all sorts of things, including screen savers, restaurants and educational software."

Motown Animation is a joint venture that will create a series of comic book titles, beginning with a fictional universe surrounding a black hero called Law.

Home-video projects under way include a Nintendo video-game series that starts with "Bebe's Kids" and "Rap Jam: Volume One." There is also an exercise video, featuring fashion model Karen Alexander, and a Boyz II Men music title.

FILMS WITH POLYGRAM

Motown plans to take advantage of its relationship with PolyGram Filmed Entertainment to produce films, and the company is reportedly close to sealing a joint-venture TV deal with executive producer Suzanne dePasse.

Busby says implementation is the most challenging aspect of its aspirations. "But we've got a crack team of strategic planners, and our association with PolyGram will help us achieve our goals," he says. "Their vision of Motown's expanding role in entertainment mirrors ours. We both want Motown to be the leading African American company in the entertainment business." ■

B.G.

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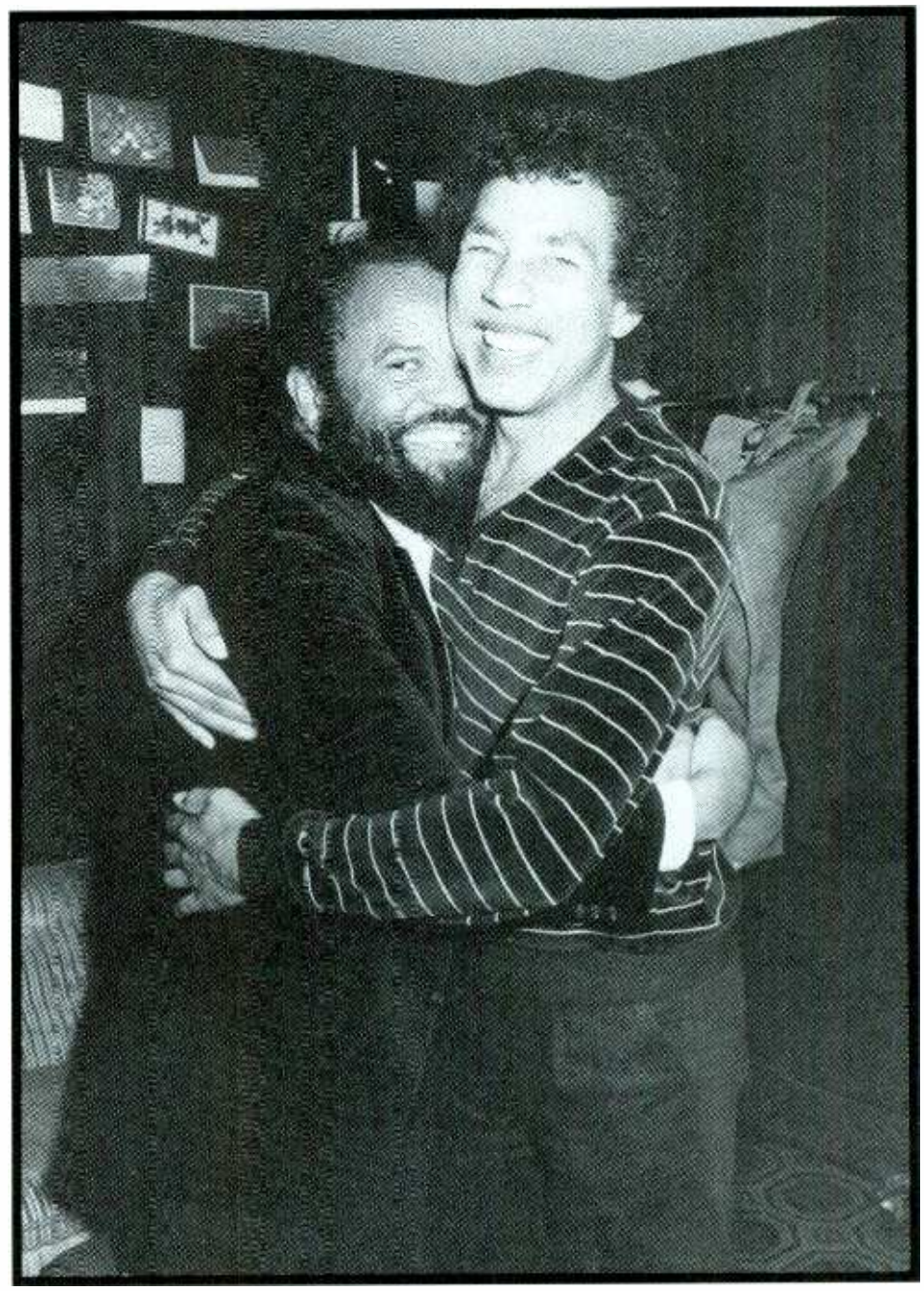

Smokey

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BERRY GORDY

The Tribute Album: Motown Organizes An All-Star Salute To Berry Gordy, Songwriter

BY DAVID NATHAN

Berry Gordy's talents as the founder of Motown and a pioneering entrepreneur in the entertainment world have been well documented. What's not as well known, perhaps, is the fact that it was his early activities as a songwriter that provided the catalyst for his entry into the music business. An album of songs he's written over the years—performed by some of the Motown artists directly involved in his illustrious career—seems an obvious move, given the interest generated by the much-anticipated publication of Gordy's memoirs.

According to Guy Abrahams, director of A&R at Motown, label president Jheryl Busby initiated the project after discussions with Ewart Abner at The Gordy Company. The original concept was to do a television special with various artists performing key Gordy compositions, and while that may still occur, the idea for a Motown album per se began to take shape late in 1993. Although final decisions on the artists participating on the Gordy tribute album had not been made at press time, those confirmed for the project include Diana Ross, the Temptations, the Four Tops, Smokey Robinson and Shanice. Abrahams notes that Motown received a list of specific songs from The Gordy Company and began casting them with particular artists in mind.

"Our approach was to capture the essence of the original music while updating it to a '94 sound," says Abrahams, who decided to utilize veteran producer Jerry Peters on several cuts for the album. "Jerry's history in music [working with legendary artists like Earth, Wind & Fire, the Emotions, the Friends Of Distinction and Creative Source] and his work on contemporary projects with artists like Nancy Wilson, Kirk Whalum, Paul Jackson Jr., Darryl Coley and Jade made him the perfect choice for working on this project."

ENLISTING MOTOWN VETS

Working in Atlanta, producer Peters created tracks for Gordy compositions like "You've Made Me So Very Happy" (first popularized by Brenda Holloway), "Lonely Teardrops," the late Jackie Wilson's 1958 smash, the Contours' hit "Do You Love Me?," and "You Are You," a particularly rare tune that was one of Gordy's first compositions. "I tried to get some of the musicians from the original sessions for the new recordings," notes Peters. "We were able to get two of the early Motown percussionists, Bobbye Hall and Jack Ashford, James Jamerson Jr. on bass, with Wah-Wah Watson and Ray Parker Jr. doing guitar parts. The point was to re-create the original 'feel.' "

Diana Ross was an obvious choice for "You've Made Me So Very Happy," which enjoyed its biggest success when covered by Blood, Sweat & Tears in 1969, two years after Holloway's Motown original. Recalls Berry Gordy, "Brenda and her sister Patrice came in with the idea for 'You've Made Me So Very Happy.' We wrote it together with [producer] Frank Wilson."

Shanice will sing Gordy's "You Are You."

Smokey Robinson contributes "Berry's Theme."

DORIS DAY'S LETTER

Shanice was approached to do "You Are You," which had never been previously recorded, with Peters and Motown's Abrahams dependent on a cassette of an a capella version by Gordy himself as their only original source for the song. "As a young songwriter, I was full of ideas, but nobody wanted to hear them," says Gordy. "I came up with a gimmick—listening to other people's problems and ideas, hoping that they would then listen to mine. It worked! But too well. I got hooked on people. A lot of them were afraid they wouldn't be loved if they exposed who they really were. I believed that if somebody didn't love you for yourself—but for who you were pretending to be—it wouldn't work out. So I wrote 'You Are You,' a song about being yourself, about the individual magic inside every person."

Gordy's vision for the impact his music could have was evident even in his earliest years as a songwriter, "because I was thinking about reaching a general audience even back then," he says. "I wrote the song with Doris Day in mind. As soon as I finished it, I sent it off addressed to Doris Day, Hollywood, California. I waited for the letter from Doris Day that would change my life. A letter that changed my life did arrive, but it wasn't from Doris Day. I was drafted."

TOPS TACKLE JACKIE

For the tribute album, Motown decided to use two legendary groups to re-create two of Gordy's best-known compositions. The Four Tops tackled Jackie Wilson's "Lonely Teardrops," while the Temptations put their stamp on "Do You Love Me." Of the Wilson smash, Gordy recalls, "After 'Reet Petite,' was a hit, I tried to write a begging song for Jackie Wilson. One night lying in bed, I got an idea for a song about a guy begging a woman to come back home. I started out with 'My eyes are crying lonely teardrops...,' but that seemed a little too ordinary. But when I changed the eyes to 'heart'—'My heart is crying lonely teardrops,' that was it."

That the Temptations ended up covering the Contours "Do You Love Me" is somewhat ironic. As veteran group member Otis Williams recalls, "Berry originally wrote 'Do You Love Me' for us, but we were in a church in Detroit listening to the Dixie Hummingbirds and the Harmonizing Four that day, and Berry spent a good portion of the day trying to locate us! He couldn't find us, so consequently, it was recorded by the Contours in 1962, and we missed out on a giant hit. But, now, as luck would have it, in 1994 we have another chance."

Gordy himself concurs. "Getting the concept for 'Do You Love Me' was easy," he explains. "I remembered the days when I could never get the girls I really liked because I couldn't dance. I was planning to record it on the Temptations, but when I was ready to record the voices, they were nowhere to be found. I had everyone out looking. Because we couldn't find them, the Contours got to record it—and it was a smash. I later found out that the Temptations were in the one place nobody thought to look—in church!"

DIANA IN THE DARK

Talking about other songs he's written that are likely to end up on the tribute album, Gordy notes that there was a very specific idea behind "Try It Baby," a 1964 hit for Marvin Gaye. "When I wrote 'Try It Baby,' I had a vision of a girl—not unlike Diana [Ross]—who was becoming a big star, and me, her manager, directing her career and falling in love with her at the same time. I imagined myself reminding her that if she lost everything, I would be the one who still loved her. I immediately recorded it on Marvin Gaye. It was a hit. Diana Ross & The Supremes and the Temptations together later recorded the same song, and still Diana had no idea she was the inspiration for this song until she read an advance copy of my book."

"I Want To Go Back There Again" was a song recorded by various Motown acts including Thelma Houston and Chris Clark, the first white artist signed to the label, with whom Gordy wrote the song. "I wrote it many years ago [with Chris], and it's still one of the greatest songs I've ever written," says Gordy. "Whenever I sit down to the piano to play and sing, I usually do that one first."

LOVE AND MONEY

Motown plans to use the original versions of some other Gordy compositions for the album, among them Jackie Wilson's "Reet Petite" and his first hit, "To Be Loved," Marv Johnson's "You've Got What It Takes" and Barrett Strong's classic "Money," considered to be Motown's first across-the-board smash. "I wrote 'To Be Loved' the night my first wife served me with divorce papers," Gordy explains. "I was depressed and worried about losing my kids, so I went to my sister Gwen's house. She comforted me and assured me they'd always love me, just like she and my family did. I was still depressed and scared, but I felt really happy that I was loved, so the words came easily. I didn't realize it at the time, but in writing that song I found the key to who I was and what I wanted the most—to be loved."

Gordy says the idea for "Money (That's What I Want)" came "because I wanted to write about something other than love. So I started thinking about what else was important to me—and it popped into my head. The thing I needed most was money. Half finished, I played the song for Janie Bradford, who was our first receptionist and also a songwriter. Just for fun, she tossed in the line 'Your love gives me such a thrill/ But your love don't pay my bills/ Gimme some money, baby.' I loved it! In fact, I thought it was the best verse of all, so I gave her 50% of the song."

In addition to covers and the original versions of classic Gordy compositions, the tribute album will feature a new composition from Smokey Robinson, "Berry's Theme." Motown also anticipates including newly written material from two other Motown legends, Stevie Wonder and Lionel Richie. The Berry Gordy tribute album is currently scheduled for a first-quarter release. ■

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BERRY GORDY

JOBETE

Continued from page 70

Praising the efforts of Alison O'Donnell, Jobete's VP of film and television music, Gordy notes the firm's high profile in recent feature films, with copyrights in "Forrest Gump," "Milk Money," "Corrina, Corrina," "Sister Act 2," "It Could Happen To You" and even the Australian independent film, "The Adventures of Priscilla, Queen of the Desert," among others.

Luther Vandross covered Holland-Dozier-Holland's "Reflections."

TRAVELIN' MUSIC

That's home turf. Outside the U.S., Jobete has been administered by EMI Music Publishing for the past 12 years. EMI Music chairman and CEO Martin Bandier says international licensing activities benefit from Motown's standing as a "piece of classic Americana," and, he says with pride, "The songs travel well."

"There isn't a territory in the world that doesn't use a Jobete song in one form or another," Bandier continues. "Motown music is such a universal thing. But we need to constantly remind people about the catalog. In doing that, sometimes you don't know where the next thing is going to come from."

In Finland, "I Heard It Through The Grapevine" is used to promote chewing gum, while in Germany the tune can be heard in a Lucky Strike cigarettes spot. "Money (That's What I Want)" blares from a Spanish bank's TV ad campaign. One of Smokey Robinson's lesser-known compositions, "I Like It Like That," is used in commercials throughout Australia.

"That's just a small sample, because Jobete is actually more active in Great Britain, and we do well with the classics," Bandier notes. "Mike & The Mechanics, for example, just covered Smokey's 'You've Really Got A Hold On Me.' Then Hanne Boel, Scandinavia's biggest artist, had a huge hit with, of all songs, 'You Loved The Pain Away,' written by Ron Miller and Ken Hirsch."

Gordy hungers for more surprises like that. "The bulk of our income comes from 2% of our material," he admits. "The other 98% of the songs are great gems that need be looked at and redis-

Jobete was the piece of his empire Gordy didn't sell, despite the best efforts of Charles Koppelman and Michael Jackson.

covered, and that's what we're planning to do in 1995."

Jobete's blueprint calls for new CD packages presenting distinct segments of the catalog. Motown Classics ("Shop Around," "My Girl," "Baby Love,") and Motown Standards (including "For Once In My Life," "I Just Called To Say I Love You" and Jimmy Webb's "Didn't We") will cover basics, while a third set will spotlight "mini-hits" and songs less immediately recognized as Jobete properties: "My Whole World Ended (The Moment You Left Me)," "Lady Marmalade," "Galveston," "My Eyes Adored You," "Sweet Love" (Anita Baker's hit) and the pre-Motown hits written by B4's dad for Jackie Wilson—"Lonely Teardrops," "Reet Petite," "That's Why (I Love You So)" and, appropriately, "To Be Loved."

For the future, Gordy is again looking to the blueprint of the classic Motown method—by revamping West Grand productions to provide Jobete with a strong source of contemporary songwriters and producers. Respected writer-producer Michael Lovesmith helms West Grand, which will premier its first two acts (the four-man vocal group Heart & Soul and the female quartet Harem) in 1995—fittingly, on Motown Records. ■

INTERCONTINENTAL SHADOW

Continued from page 74

success in the '70s with hit singles, top-selling albums and successful concert tours. For a while, too, the company signed several U.K. artists, and its Jobete Music wing developed a number of European writers. Among them was Phil Cordell, whose "Dan The Banjo Man" was a major German hit single.

David Hughes, now a VP at EMI Records, was Motown's U.K. general manager from 1978 to 1981, just before its European rights passed from EMI to RCA. "What we managed to do at that time was to have several successes ahead of America," he recalls, "notably with the Diana Ross album produced by Chic."

Hughes also cites European successes with Teena Marie, Smokey Robinson and Michael Jackson's mid-'70s ballad "One Day In Your Life," reissued with typical acumen by Motown in 1981 when the singer's stock was going "Off The Wall" and through the roof.

When RCA was Motown's European licensee, the massive popularity of Lionel Richie compensated for the departure of Ross, Gaye and other original Motown stalwarts. In the years after Gordy sold the company in 1988, it was Motown's ability to regenerate its glorious past which kept the embers warm until Europe was ready to catch up with the U.S. on such '90s stars as Shanice and Boyz II Men.

And just last month, the coexistence of Motown's past and present was underscored in the British album charts, when the current album by Boyz II Men climbed the Top 20 just one slot ahead of the Diana Ross release, "One Woman." ■

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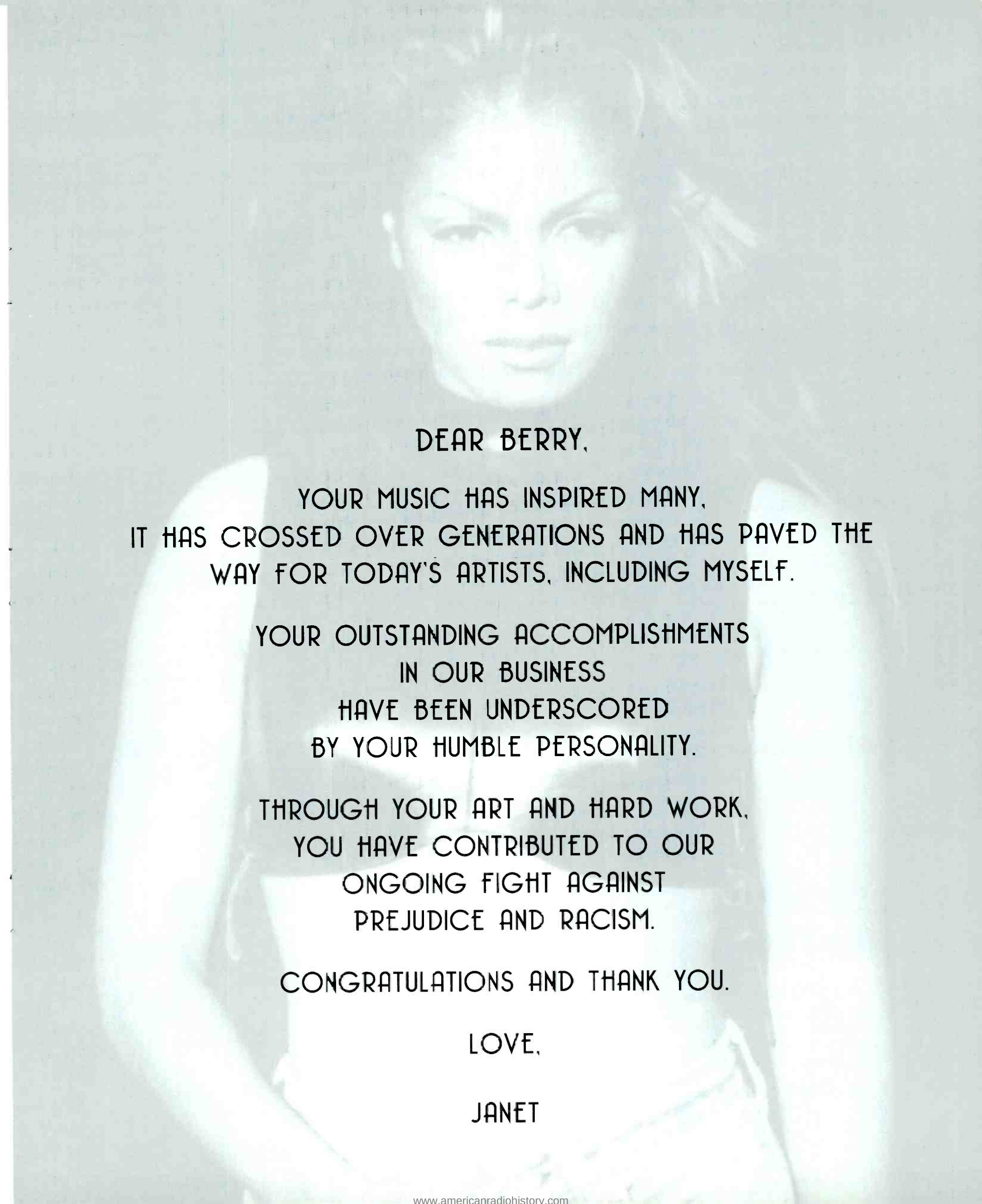

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Berry -

You've always been a fighter, for the people and things you believe in, and against the injustices you've encountered. It's been an honor and a privilege representing (and fighting for) you, Jobete and the Motown family over the past thirteen years. Congratulations on yet another well-deserved tribute, and thanks for so much, past, present and future.

With respect and admiration,

Alan Dowling

BERRY GORDY

Q&A

Continued from page 72

[*singing*] "You and I must make a pact; we will bring Salvation back."

BB: In the modern record business, the phrase "artist-development" is like a mantra. But back in the '60s, Motown was one of the first record companies to think like that. Whose idea was the artist development department, the "kick, turn and smile" school? And which artists fought the most against the idea of going through that process?

GORDY: I never heard the term "kick, turn and smile" school, for one thing. My sisters Gwen and Anna had been pushing me to have a department to develop artists.

I don't know who fought the most. That was not one of the departments that I personally was involved in. In fact, I fought against it for a long time.

L.A. REID

I think Berry Gordy's producers and writers concentrated far more on songs and musical hooks than trends. Everything I ever did was influenced by Motown—and that's true for almost everyone I'm involved with. From day one, I worked hard to build a company that could even be mentioned in the same sentence as Motown.

BB: Did the artists understand what you were trying to achieve by having them play the Copa and Las Vegas? In his autobiography, Smokey says he was miserable playing places like that.

GORDY: Vegas had a mesmerizing effect on us, this little company in Detroit. I always was kind of reaching out for Vegas, reaching out for Broadway, for the movies, while staying in my thing. I wanted more, I wanted a bigger picture. So Vegas was the way to get it—and the Supremes were the group to lead us that way, because they could do standards better than anybody and they had the image. So I was banking on them.

When the Supremes played the Copa—and everybody's dream was to play the Copa—we all got caught up in the thing that you had to be different, that our music wasn't good enough for places like that. We hadn't realized how important our music was; none of us had ever been to the Copa.

When the Supremes went in there, they did their hits, but then I added these great Broadway tunes that they did so well—and they were a smash.

All the artists who went in after that, they wanted to do what the Supremes had done. Marvin went into his "Me And My Shadow" stuff.

Stevie Wonder re-signed with Gordy in 1982.

It didn't work. Smokey [and the Miracles] went in, and they came on in these matador outfits singing "Poinciana." They weren't that great either.

I was trying to make the point that they should go in and do *their* stuff. Because by that time, I had finally come to my senses. After the Miracles, Tom Jones came in and played the Copa, doing Motown-type stuff—and he tore the place up!

After that, we realized Motown had become universal, that it had become something that [our artists] need never be ashamed of. I was never ashamed of it, but I realized I had fallen into the trap of thinking like that.

BB: You also signed artists like Billy Eckstine. Why?

GORDY: I was always trying to branch out into new kinds of music. That's why it was easy for Marvin to come out with his ballads. Even though I would want to push the Motown sound, I always liked Broadway, always liked movies, and I tried at different times to do dif-

Continued on page 84

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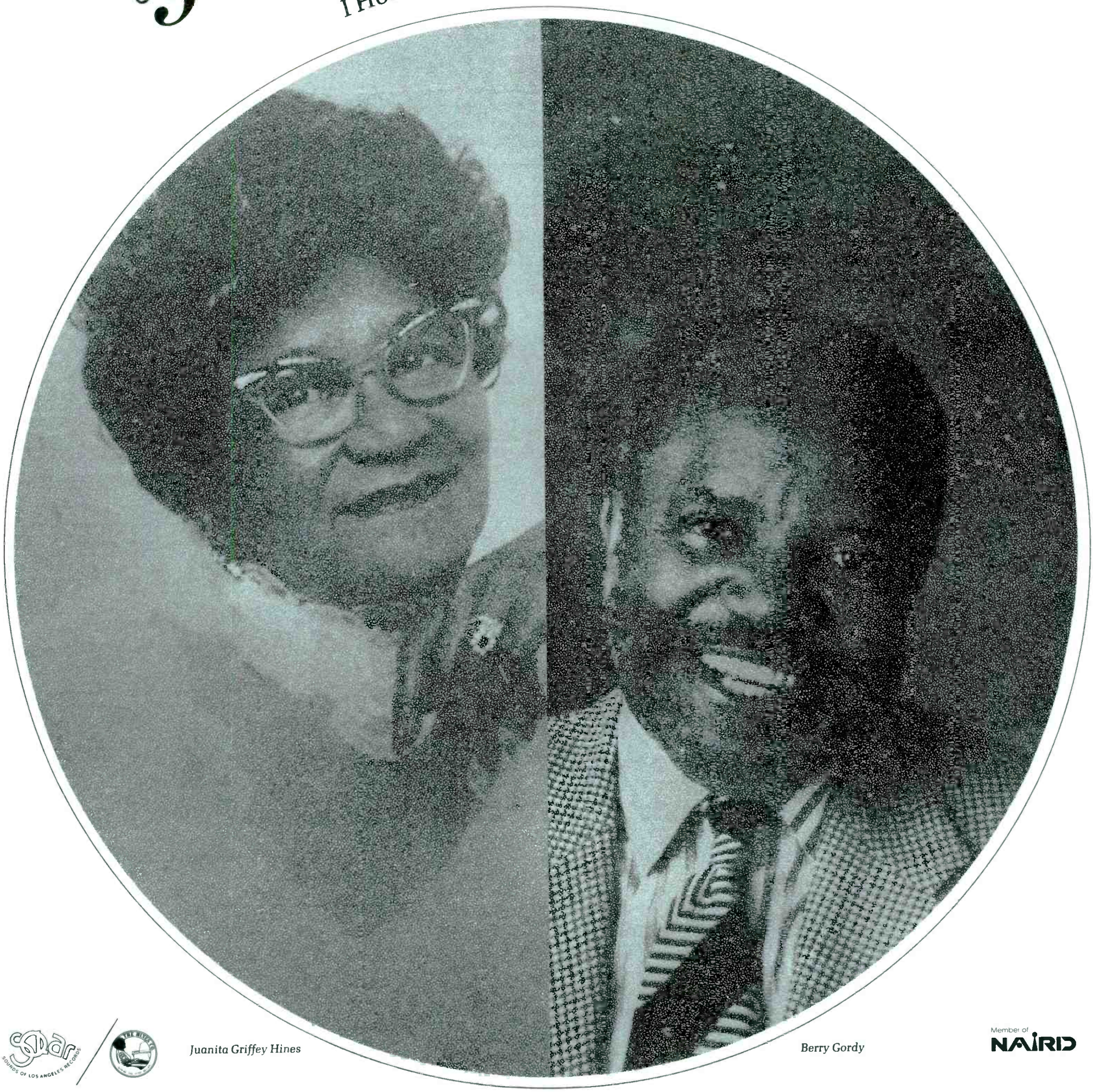
You Have Paved The Way For Us All. I Hold You In The Highest Esteem. You Are One Of My Two Musical Inspirations.



Juanita Griffey Hines

Berry Gordy

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Dick Griffey

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BERRY GORDY

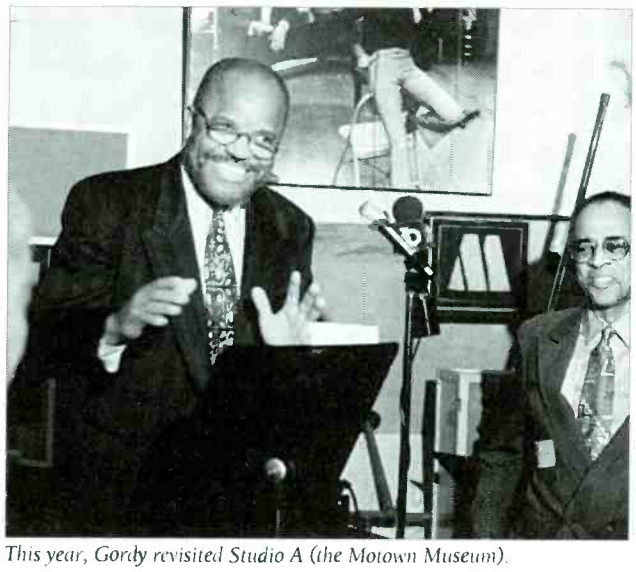
Q&A
Continued from page 82

ferent things. I brought in Sammy Davis at one time...

BB:...and Tony Martin, Barbara McNair...

GORDY: I was always trying to expand, but when I would expand and start losing my base, I'd have to get back. But Billy Eckstine was great, he had a couple of nice records [with Motown].

Ron Miller did a record with him called "Down To Earth." Ron and



JIM M. WATSON

This year, Gordy revisited Studio A (the Motown Museum).

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RUSS SNOW
EXECUTIVE VICE PRESIDENT & MANAGER
TRUST & PRIVATE CLIENT SERVICES

P.S. Even though you taught us how to create tunes with a pattern of "3, 2, 1, 2, 3, 3, 3," it is hard to get it to work with the phrase "Intellectual Property..." So we'll just keep listening to your "properties." Joan, Diane, Bob, Gerry, and all the rest of us at First Interstate Bank are here to continue to help with your "vision." We look forward to working with you and Ron (whom we trust is still shorter than you).

DICK CLARK

I remember the day Berry asked me to look at some kids from Gary, Indiana. "You can't believe how big they're going to be," he said. He had always praised his artists in glowing terms and had never deceived me. And once again he was right: He was talking about The Jackson 5.

I had a problem with the lyrics, we were fighting, and he refused to change them. The phrase at the end of the song [should have been] "with me." He would not put it in. I said, "You can't write, 'Down to earth/Down to earth/Down to earth.' You've got to say, 'Down to earth/Down to earth/Down to earth...with me.' You've got to lock it in, you've got to show why I want you down to earth with me."

Ron wouldn't do it. I said, "OK," although I thought that change would have made a big difference in the record.

BB: Always the teacher.

GORDY: I think the main thing in looking at my life is that I love bringing out potential in others. To do that, you've got to teach.

The whole thing was based on love. The people at Motown knew I loved them. They knew me very well; the outsiders didn't.

Even today, they love me. But they may be tempted to write bad things about me, because that's about money. Many artists have come to me and said, "Hey, I want to publish a book, but if I don't write something bad about you and the company, they'll never publish it."

It's a sad society where you cannot get published unless you say something negative, unless you lie. I can understand people wanting sensationalism, because I'm no different. But when it makes you do things that are abominable, when you can attack someone who's worked all his life to build something, when you would tear it down because someone says you'll make money if you do that...that's sad.

BB: There always were some pretty weird rumors about Motown: that you were owned by the Mafia, for example. You have some fun in the book with that, and how [Motown sales chief] Barney Ales used to handle it.

GORDY: Barney never really minded that too much, because, you know, we got our money a little quicker from distributors! I was screaming about [the rumors], yet there were people who said to me, "Boy, you're awful cool. Man, you get away with this stuff and other Mafia figures are getting caught."

Young black cats would come to me and say, "You're a bad dude, baby, you can get away with it." I'd say, "You don't understand, I'm not [in the Mafia]." Anyway, Barney was quite a character.

BB: So much has been written about Motown over the years—a lot of it negative—but you've publicly said very little, until now. Why?

GORDY: When I was building the company, I had a vision to move forward, and I was smart enough not to let those little obstacles stop me. When a football player's running down the field with the ball tucked under his arm and he stops to fight an obstacle, then someone else is going to get him. So he's got to outrun his obstacles. That's what I tried to do.

JERRY WEXLER

What was unique about Berry Gordy was his vision of taking R&B music directly to white adolescents. Now there's a whole generation that thinks of "Motown" as the rubric for all black music—sometimes even Atlantic's.

A lot of things hurt me. But I kept [the football image] in mind and let them go. When I sold the company, then I said to myself, "OK, now what's important to me in life?" It's a legacy and a body of work, and it's people who had confidence in us from the beginning, who want to know the *real* story. "Did I cheat the artists? Was I in the Mafia? Did I do this, did I do that?"

So here's the story, let me tell what it is, then I'm through with it. Then maybe I won't mind as much what people might say.

It's so ironic [*laughs*], because the reason I got into the business in the first place was because I couldn't get paid as a songwriter. When I couldn't get my money from the New York publishers, I thought, first of all, it's unfair, and not only that, it's bad business. If these people go out of business after two or three years because they don't pay people, they can never achieve longevity.

So I thought, if I pay all these people, they'll be stampeding through my door. And so Smokey got paid, and [other] people got paid—and they did stampede through my door. I had an instant publishing company, Jobete, which has lasted 30 years. Other companies have come and gone which you can't even remember. Why? Because I paid the artists.

Now, the book is finished, and I'm sitting up here, I pick up *Newsweek*, I read that Jackie Wilson and Mary Wells, two Motown artists, died broke. They talk about exploitation by white companies and they use me [as an example] that black companies do it, too. That was too much to bear. Jackie Wilson was never with Motown. Mary Wells left in 1964 with a No.1 record, "My Guy," and went to five other record companies before she died in 1992.

Even if I were still pursuing a goal, I might have stopped for that one.

Continued on page 86

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JACKSON

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BERRY GORDY

Q&A

Continued from page 84

So that's what the book is about, that's what the last five years of my life have been about.

BB: You say you don't regret selling Motown?

GORDY: No, not at all. I'm very happy with the way I did it, because I put it in the hands of people I respect. That was the key thing.

BB: You don't miss the wars, the battleground of the modern record business?

GORDY: Oh, sure, I miss the creative aspects of it. But I can fill that void with a lot of other creative things. I can still produce. I'm very interested in executive-producing an album with Smokey. That would be one of my great joys. It would bring back some real great [feelings], and I've told Smokey to wait until after I've finished promoting the book. He has written some incredible songs, and I'm really excited about working with him on them.

BB: Do you listen to much current music? Rap, for example, or the new generation of vocal groups such as Boyz II Men, who are clearly based on the Temptations?

GORDY: I listen to a lot: jazz, pop, blues, rap and whatever happens to be on the radio at the time I'm listening. As far as rap is concerned, some of it amazes me, it's so brilliant. Some I don't understand at all.

I think Boyz II Men relate to their peer group much the same way the Temps related to theirs when they started. They are expressing themselves in the same way that the youngsters today express themselves. That's the affinity that allows them to be successful and so popular.

BB: What about the women? There's a universe of difference between Queen Latifah or Mary J. Blige and, say, Mary Wells and Martha Reeves.

GORDY: I'm not sure there is such a great difference. In many ways, Mary with her raspy voice, and Martha with her downhome, soulful stuff, are not unlike Queen Latifah. It's just that in this time and place, women are freer now and can be the protesters just like the men. In Mary's and Martha's time, it was neither fashionable, desirable nor interesting to have them do so, where now it is. But musically and vocally, hey, they're on top.

BB: Is there a single record you'd want Motown to be remembered by, if it were a matter of putting just one in a time capsule for future historians?

GORDY: No. Because it was a body of work. It was the legacy of what it meant in terms of what we did, how we did it and why we did. There's no one record that can capture the spirit and the meaning of what Motown was all about. ■

(Adam White is Billboard's International Editor In Chief)

Testimonial quotes for this special section were compiled by Terry Barnes.

JHERYL BUSBY, President/CEO, Motown

What Berry Gordy did in a tiny studio 35 years ago has been one of the greatest inspirations in my career. Little did he know that the music and business he created would become an international symbol of American artistry. No history of American pop culture would be complete without the story of Motown. I feel it is my responsibility to make sure that our children and our children's children pass his legacy to future generations.

CLARENCE AVANT, Chairman, Motown

For me, the three most important heroes and feats of the 20th century were (1) Martin Luther King and the Civil Rights movement, (2) modern technology—the cable industry, fax machines—that created new ways for people to communicate, and (3) Berry Gordy and Motown. He created household names—Martha Reeves, Smokey Robinson, Diana Ross, the Temptations, Four Tops, Michael Jackson, the Supremes, Lionel Richie and Stevie Wonder (hope he delivers an album this year!). Berry is an inspiration to us all: Music is his mistress.

THE TOP 30 SONGS WRITTEN BY BERRY GORDY

Everyone knows that Berry Gordy was the founder of Motown. Some recall that he personally produced some of the label's greatest hits. But it's easy to forget that his first passion was songwriting, and that the Jobete catalog boasts a great number of songs that include the name Berry Gordy in the credits.

Gordy's earliest hits were recorded by Jackie Wilson on Brunswick, but once Motown opened its doors in Detroit, Gordy wrote hits for the Miracles, Barrett Strong, Mary Wells and even the Supremes ("Let Me Go The Right Way"). One of his most memorable songs was written for the Temptations. Unfortunately, they weren't available to record it so Gordy recorded "Do You Love Me" with the Contours. Another Gordy composition was written for the woman he loved, although he never told her the lyrics were meant for her. Diana Ross discovered that "Try It Baby," a Marvin Gaye hit from 1964, was a message from Gordy to her when she read the galleys of his autobiography, "To Be Loved."

The top 30 songs written by Gordy are ranked according to their performance on the Hot 100. Chart Beat columnist Fred Bronson compiled the top 30 using a point system developed for his book, "Billboard's Hottest Hot 100 Hits."

1 **I'll Be There**, Jackson 5, *Motown* 1970

2 **Do You Love Me**, The Contours, *Gordy* 1962

3 **Love Child**, Diana Ross & The Supremes, *Motown* 1968

4 **I Want You Back**, Jackson 5, *Motown* 1970

5 **Lonely Teardrops**, Jackie Wilson, *Brunswick* 1959

6 **I'll Be There**, Mariah Carey, *Columbia* 1992

7 **ABC**, Jackson 5, *Motown* 1970

8 **The Love You Save**, Jackson 5, *Motown* 1970

9 **You Got What It Takes**, Marv Johnson, *UA* 1960

10 **Shop Around**, The Miracles, *Tamla* 1961

11 **You've Made Me So Very Happy**, Blood, Sweat & Tears *Columbia* 1969

12 **Shop Around**, Captain & Tennille, *A&M* 1976

13 **Mama's Pearl**, Jackson 5, *Motown* 1971

14 **I Love The Way You Love**, Marv Johnson, *UA* 1960

15 **Love Child**, Sweet Sensation, *Atco* 1990

16 **That's Why (I Love You So)**, Jackie Wilson, *Brunswick* 1959

17 **Money (That's What I Want)**, The Kingsmen, *Wand* 1964

18 **I'm Livin' In Shame**, Diana Ross & The Supremes, *Motown* 1969

19 **Try It Baby**, Marvin Gaye, *Tamla* 1964

20 **You Got What It Takes**, Dave Clark Five, *Epic* 1967

21 **Sugar Daddy**, Jackson 5, *Motown* 1972

22 **Do You Love Me**, Dave Clark Five, *Epic* 1964

23 **Money (That's What I Want)**, Barrett Strong, *Anna/Tamla* 1960

24 **Maybe Tomorrow**, Jackson 5, *Motown* 1971

25 **I'll Be Satisfied**, Jackie Wilson, *Brunswick* 1959

26 **(You've Got To) Move Two Mountains**, Marv Johnson, *UA* 1960

27 **Get It Together**, Jackson 5, *Motown* 1977

28 **Come To Me**, Marv Johnson, *UA/Tamla* 1959

29 **I Don't Want To Take A Chance**, Mary Wells, *Motown* 1961

30 **You've Made Me So Very Happy**, Brenda Holloway *Tamla* 1967

Berry

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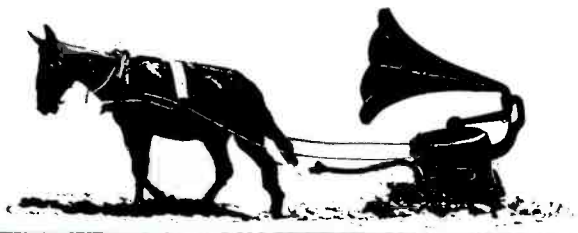

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Hot Talk In Hotlanta. Graham Jackson, owner of the Atlanta music retailer Hotlanta Music, participated in a daylong music industry seminar and workshop at Georgia State University recently. Shown, from left, are Dr. George Butler, senior VP/executive producer, jazz and progressive A&R, Columbia Records; Ken Bolden, regional promotion director, Capitol Records; Dr. Fred Taylor of Georgia State; Jackson; Jimi Starks, national promotion director, Epic Records; and Susan Luke, regional marketing director, BMG.

WaxWorks Waxes Praise At Meet

Growth Seen In Music And Video Stores

■ BY EDWARD MORRIS

OWENSBORO, Ky.—WaxWorks announced another successful year marked by expansion at its combined Disc Jockey sales managers convention and video trade show Sept. 30-Oct. 4 here.

Central to the sales managers segment was a series of new product presentations by major and independent record labels and accessory vendors. As for the video show, some 1,600 registrants, who buy their videos through WaxWorks, were also shown new product lines by 179 vendors.

At last year's convention, WaxWorks announced that it would open a series of Reel Collections sell-through video stores. Since then, it has unveiled 25 of them. WaxWorks president and owner Terry Woodward said it is still too early to measure their success precisely, but that he is pleased with what he has seen so far.

"Actually, I haven't even gone a full year's cycle," Woodward told Billboard. "I really won't know [how we've done] until I come out of Christmas. I think the fourth quarter with those stores will be much larger than the music. That's when the big titles come out. I'm very optimistic. I'm just sorry I didn't get into it about a year earlier."

Woodward said WaxWorks "opened or expanded" 46 stores in 1994, including the 25 Reel Collections. Six or seven of the remaining ones were remodels or expansions, and the rest were new Disc Jockey outlets.

"In '95, it looks like we'll be just about as aggressive, [opening] between 40 and 50 stores, Reel Collections and Disc Jockeys," he said.

Although sales have dipped from last year's level, Woodward said he has been satisfied generally with his record stores' performance: "Last year was fantastic. We were up chain-wide, comp stores about 11%. This year, we're running about 4%. But I'm pleased with that because of increased competition and [the fact that] we're coming off a good year. I'm not sure we had the titles this year that we enjoyed last year."

Newer Disc Jockey stores will be considerably bigger, Woodward said. "The days of the 2,400, 2,500-square-feet stores are over," he said. "I'd say our average store size is inching up to 4,500- or 5,000-square-feet in malls. We've pretty much doubled what we used to take. You really have to do that to compete on the inventory."

The main difference in Disc Jockeys' current product, according to Woodward, is the move toward deeper catalog. This trend, he pointed out, "should be great for the independent companies because, to build those stores up, takes a lot of inventory. We're not putting in just more of the same piece. We're trying to go deeper."

Low-balling by mass merchandisers is affecting some Disc Jockey stores, Woodward said. "It's a problem in isolated markets right now. [But] the markets we're in [have not been] affected as much as maybe some of our competitors. But we are being affected by it. We just had an Electric Ave open up here in Owensboro last week, which is Montgomery Ward's new concept of selling electronics. So we have to adjust our pricing. But we're in the music business, and I think we'll survive."

Electric Ave & More's Sunday insert in Owensboro's daily newspaper during the WaxWorks convention carried the promise that "You'll Never Pay More than $12.88 For Any Single-Length CD!" And it offered the "CD special" price of $9.98 for "The Lion King" soundtrack, Alan Jackson's "Who I Am," Counting Crows' "August And Everything After," the Rolling Stones' "Voodoo Lounge," and Neil Young & Crazy Horse's "Sleeps With Angels."

The new store's video specials included "Barney Live In New York City," "Cliffhanger," and "Sleepless In Seattle" at $14.98 each. "Jurassic Park" was tagged at the same price, but with a $5 mail-in Jello rebate that brought the final price down to $9.98.

Although Transworld "made some overtures" toward WaxWorks about selling the Kentucky-based chain some of its Saturday Matinee stores, nothing ever came of it, Woodward said.

"The only thing we did with them was we were in a mall in Savannah, Ga., and they had a store there that wasn't doing too well," he said. "I had the record store, and they had the video store. They said, 'Why don't we put these together? We can do it or you can do it.' We ended up doing it. But it was just an isolated case."

Woodward added that Disc Jockeys aren't being affected by the creation of such small-market record stores as Musicland's On Cue outlets. "Actually,

(Continued on next page)

BIBLIOTECH™

Avalanche Of Audiobooks Set For Holidays

Elaborate Packages, Boxed Collections Target Shoppers

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—With the holiday shopping season under way, audiobook publishers are targeting gift buyers with a number of special packages and holiday gift collections.

Bantam Doubleday Dell Audio targets sci-fi fans with its "Star Wars Audio Boxed Set," featuring three Star Wars novels by Timothy Zahn, plus an exclusive collector's cassette for $59.95. The audios are read by "Star Wars" actors Anthony Daniels (C-3PO) and Denis Lawson (Wedge Antilles), and are packaged in a striking black case covered in stars, with a raised spaceship protruding from the box.

Another upscale gift box from BDD is the BBC's full-cast dramatization of J.R.R. Tolkien's "Lord Of The Rings," a 13-tape set featuring art from the acclaimed Hildebrandt Brothers' Tolkien calendar and a map of Middle Earth. Retail price is $59.95.

BDD's other gift collections are "The Anne Of Green Gables Audio Boxed Set" ($24.99), "The Rosamunde Pilcher Audio Boxed Set" ($25.99), several Louis L'Amour boxed sets ($21.99), Tom Bodett's "The End Of The Road Audio Boxed Set" ($25.99), and "The Word-Builders Audio Boxed Set" ($21.99).

Tying in with the theatrical release of "Interview With The Vampire" starring Tom Cruise, Random House Audio has released Anne Rice's "Vampire Chronicles" in a coffin-shaped box for $39.95. The set comprises "Interview With The Vampire" read by F. Murray Abraham, "The Vampire Lestat" read by Michael York, and "Queen Of The Damned" read by Kate Nelligan.

Random House also has released "Baseball," the companion audio to Ken Burns' PBS series, on cassette and compact disc, and an inspirational message from the Pope on cassette and CD. For children, Random House offers the Everyman's Library Children's Classics series, featuring perennial children's books read by famous actors, in an attractive box with gold-stamped design ($11.00 each).

Durkin Hayes has two holiday promotions: an Audio Gift Collections line and a Paperback Audio "Stocking Stuffer" display. The Audio Gift Collections include "Great Women Authors" (featuring Louisa May Alcott and Jane Austen), a Frederick Forsyth boxed set, a Sherlock Holmes collection, a "Rumpole Of The Bailey" collection, a set of James Herriott's dog stories, and others, for $24.99 each.

Bantam Doubleday Dell Audio presents its "Star Wars" gift set in a special spaceship-shaped package.

The Paperback Audio "Stocking Stuffer" program features an eye-catching display of 81 single-cassette audiobooks at $4.99 each; the display holds seven copies of each of three titles, plus five copies apiece of 12 other titles. The titles include Christmas stories by Charles Dickens, Agatha Christie, and James Herriott, along with children's stories, romance novels, and other titles designed to appeal to a variety of listeners. "Spoken audio makes a great gift, and the consumer that gets it as a gift this year is a regular consumer next year," says Durkin Hayes' Patrick Hayes.

Time Warner Audiobooks offers "Kwanzaa Folktales" ($9.98) read by African-American stars (among them David Allen Grier, Angela Bassett, Raven Symone, Daphne Maxwell Reid, and Chuck D of Public Enemy), as well as a gift pack of audio novelizations of the three "Star Wars" movies ($50 for cassette, $75 for CD). TW Kids presents the read-alongs "Alvin's Christmas Carol," starring the Chipmunks ($7.98); "Peter And The Wolf," presented by Kirstie Alley and Lloyd Bridges ($7.98); and "Mighty Morphin Power Rangers: Lord Zedd's Holiday Humbug" ($8.98) with trading cards of the new Rangers cast.

Dove Audio's gift ideas are an audio collection of Douglas Adams' "Hitchhiker's Guide To The Galaxy" series (five volumes with four cassettes each, $100 for the set); "The Presence Of Christmas," featuring classic holiday stories and poetry read by Bruce Heighley, with carols and holiday music performed by Harry Nilsson; and a special, multivoice edition of "Bridges Of Madison County," narrated by Robert James Waller with dialog performed by a star-studded cast: Ben Kingsley, Isabella Rossellini, Bruce Boxleitner, Melissa Gilbert, Carl Reiner, John Ritter, and Michael York ($24.95).

Simon & Schuster has a never-before-released 1945 radio broadcast of two Sherlock Holmes dramatizations ("The Night Before Christmas" and

(Continued on page 93)

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(Continued from preceding page)

the markets they're going into, we're not in. It seems like they're missing us on both sides. With Media Play, they're going into more urban markets, and with the On Cues, they're kind of going into smaller markets. And we're in the middle markets. We're not in competition with any On Cues that I know of."

Woodward said that WaxWorks' video distribution—which services about 4,500 accounts—continues to grow despite the fact that "everybody gave that up for dead a couple of years ago."

In 1996, Woodward said, the chain will probably cut back on its expansion and concentrate instead on maximizing store-by-store profitability. "We're putting POS systems in all our stores," he said. "So we're kind of getting a double hit this year. We're putting them in all of our new stores, and we have a schedule to go back and put them in our existing stores as we can get them in." He estimated all stores will have the system within a year.

In spite of WaxWorks' financial success, Woodward said he has not been approached by potential buyers.

Woodward said he was both displeased and perplexed with the Garth Brooks-led McDonald's promotion (Billboard, Oct. 15), particularly in light of Brooks' earlier—and unsuccessful—attempt to keep up the value of recorded music by curbing the sale of used CDs. "I see him on TV, hawking CDs for $5.99," Woodward said. "And I'm a little bit confused." He also objected—and would tell so to Sony—about its exclusive Barbra Streisand deal with Blockbuster (Billboard, Sept. 24).

Acts that performed for Disc Jockey managers during a series of new product demonstrations were Brian Barrett (Starsong Records), Shannon Worrell (Superduke/Encore), Western Flyer (SOR), Ron C (Profile), Aquarium Rescue Unit (Velvet Dwarf/Intersound), Big Fish Ensemble (Long Play/Rock-Bottom), George Ducas (Liberty), Ian Moore (Capricorn), Sara Hickman (Discovery), Bryan White (Asylum), Keb' Mo' (Epic/Okeh), Jackopierce (A&M), John & Audrey Wiggins (Mercury), and Jules Shear (Island).

In addition, MCA Record's Run C&W and Terry McBride & the Ride performed a concert at the RiverFront Center auditorium for the sales managers and video show registrants Oct. 2. Warner's David Ball and Giant's Clay Walker performed at the Executive Inn's Showroom Lounge Oct. 3. And Rounder Records's Marcia Ball sang at the WaxWorks staff's celebration dance at the Showroom Lounge Oct. 4.

At the sales managers awards banquet on Oct. 1, honors were conferred in these categories:

Sales manager of the year (East), a tie between Brian Fuller, Disc Jockey 10, Mt. Vernon, Ill., and David Anderson, DJ 31, Vicksburg, Miss.; sales manager of the year (West), Kerry Ogden, DJ 48, Sioux City, Iowa.

District manager of the year (East), Joe Bernard, Carbondale, Ill.; district manager of the year (West), Jeff Lamb, Westminster, Colo.

Rookie sales managers of the year (East), Steve McCord, DJ 11, Cape Girardeau, Mo., Matt Guyer, Music Express 124, Clarksville, Ind., Dale Eberle, DJ 76, Chambersburg, Pa., Scott Ison, DJ 114, Savannah, Ga., Harv Saylor, DJ 134, Harrisonburg, Va.; rookie sales managers of the year (West), Michelle Criswell, DJ 58, Aberdeen, Wash., John Oseland, DJ 132, Oklahoma City, Okla.

Comeback award (for manager showing special ability over a store that previously had "minimum sales impact"), Jimmy Steward, DJ 18, Shreveport, La.

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The Big Topic At NARM's Fall Meet: NARM Itself

RETAIL TRACK™ by Ed Christman

MISSION DRIVE: The National Assn. of Recording Merchandisers' fall conference, often referred to as mini-NARM, has served as a forum for discussing many industry issues over the years, but this year's meeting has the distinction of being probably the first at which NARM itself was the issue.

The meeting was held Oct. 21-26 at the Arizona Biltmore in Phoenix, and was the first to combine both the Wholesalers Conference and the Retailers Conference, with concurrent agendas. While many industry issues were discussed during both conferences, the evening of Oct. 24 seemed to be set aside so that NARM could wrestle with a midlife crisis.

During an address by NARM president **Scott Young**, president of Torrance, Calif.-based Wherehouse Entertainment, and a "State Of The Industry" panel, one of the main topics was the purpose of NARM and the organization's future.

The issue apparently came up because of the frustration felt by both accounts and vendors over the industry's inability to choose technology that would enable electronic article surveillance tags to be placed on product at the point of manufacture. Also clouding the issue was the future of NARM's annual convention. The six majors said they are no longer willing to foot the bill for that meeting if it stays in its current format.

In his address, Young pointed out that NARM still has many strong points. He noted that the trade association has increased its research budget and has been very successful on the legislative front. He also said NARM should continue to be a conduit for communication.

But he added that NARM often can't take action unless it can get everyone to agree on an issue. He cited electronic article surveillance as an example of this, calling it a "tar baby."

NARM had recommended using acousto-magnetic technology, but after a long, drawn-out, and sometimes ugly discussion, most manufacturers rejected that technology. After that happened, the finger-pointing was fast and furious.

During the conference, Young acknowledged, "To tell you the truth, I don't know where we stand on [EAS], or what to do next."

Similarly, Young said NARM was frustrated in its efforts to reduce costs related to materials handling. Four manufacturers ship albums with 30 units to a box, while two put 25 in a box. "We can't even agree on the size and shape of a box," he said.

Consequently, NARM board members are re-evaluating what NARM's role should be, and are studying the group's mission statement to see if it needs to be reworked, he said.

Later, during the "State Of The Industry" panel, each of the distribution presidents reaffirmed the importance of NARM as a trade association and endorsed most of its tasks. For instance, one president cited NARM's efforts this year in establishing September as Classical Music Month as worthwhile, while another mentioned the merchandising campaigns that the trade association organizes. Also, the manufacturers said that the fall conference is a valuable meeting, but agreed that it might best be moved to the spring.

However, the distribution presidents questioned the merits of the annual convention. Cema president **Russ Bach** said, "I challenge the role of the NARM convention. We ask ourselves, Why are we doing it? Why should [Cema and its labels] spend $500,000 for the convention?" Sony president **Paul Smith** added, "Maybe there isn't a reason to have a NARM convention anymore."

Both executives pointed out that staging elaborate product presentations no longer makes sense, since account consolidation makes it easier for the manufacturers to communicate more directly, frequently, and easily with key buyers.

The NARM convention committee was already aware of this and has made moves to reshape the next NARM convention, which will be held in February in San Diego. Earlier in the evening, NARM executive VP **Pam Horovitz** said that instead of having 75-minute product presentations back to back, the presentations would be three hours apiece, and would not be consecutive. Moreover, she said that the PGD Zone, a nightclub that features developing acts, would be back, and indicated that some of the other distributors likely would experiment with nontraditional product presentations.

Young suggested that the convention be moved to the fall to coincide with the Christmas selling season. In fact, he said the meeting could be fashioned into an event, which would help drive holiday sales.

He described a meeting that would blend the concept of Nashville's Fan Fair with a major awards show and an industry event. For example, he said that since most superstars release albums in the fourth quarter, the convention could be married to the proposed Recording Industry Assn. of America's Grammy and Platinum awards show.

"If we give the superstars a forum, then the consumer press will come" to the convention, and that exposure (as well as the awards show) would help increase sales, Young hypothesized. "The forum would be entertaining and show biz." That suggestion drew a mixed reaction from the distribution presidents, with some saying that the idea had merit.

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Plus, *Mickey Unrapped* has just begun to move and groove in the club scene and on radio airwaves with newly mixed, extended dance cuts. Bring all of these marketing elements home to retail and play in-store the outrageous music video featuring Tag Team and Mickey Mouse.

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Bronx Southpaw. The Coconuts store in New York's Rockefeller Center played host to former New York Yankees star pitcher Whitey Ford, who was appearing in a promotion for "Baseball: A Film By Ken Burns," the nine-hour PBS Home Video collection from Turner Home Entertainment. Shown, from left, are Ram Yeramalli, GM, Coconuts; Sally Seraphim, national accounts manager, Turner Home Entertainment; Ford; Rob Burke, district manager, Coconuts; and Scott Rosen, store manager.

Del-Fi Rides Surf Music Revival

■ BY BRETT ATWOOD

LOS ANGELES—Del-Fi Records, the label that put California surf music on the map, is sponsoring elaborate beach parties at retailers nationwide. The label is riding high atop a renewed wave of interest in the rowdy surf rock of the early to mid-'60s.

For the promotion, Del-Fi is supplying everything but the beer, including boogie boards, T-shirts, and even a surfboard-loaded pink hearse.

Del-Fi has issued 12 surf-rock albums from the '60s on CD for the first time. Much of the music has been out-of-print since the original vinyl pressings, including full-length albums from the Lively Ones, the Impacts, and the Sentinals (Billboard, July 9).

To promote the releases, an in-store campaign plays on the theme of one sponsored by Del-Fi 30 years ago.

"When we did this promotion back in 1963, we were able to give away the hearse," says Del-Fi president Bob Keane, who is now 73. "In those days, we certainly didn't have stores like Tower. We didn't do that this time, but we did give out a lot of surf gear."

The 1963 promotion was co-sponsored by Del-Fi, KFWB Los Angeles, which was a top 40 station at the time, and the long-defunct Music City retail store.

For the renewed campaign, an "Operation Surf's Up" contest targets both consumers and retailers. The retailer with the best in-store display will receive a surf board, while a random drawing will determine which consumers will receive T-shirts, music, and other surf paraphernalia.

While many of the stores involved in the promotion so far have been in the Tower chain, Keane says that campaign is not limited to the 96-store chain.

Participating in the first wave of the promotion, which began in July, were 16 Southern California Tower Records stores. The campaign has subsequently traveled across the U.S., including New York, Atlanta, and Boston.

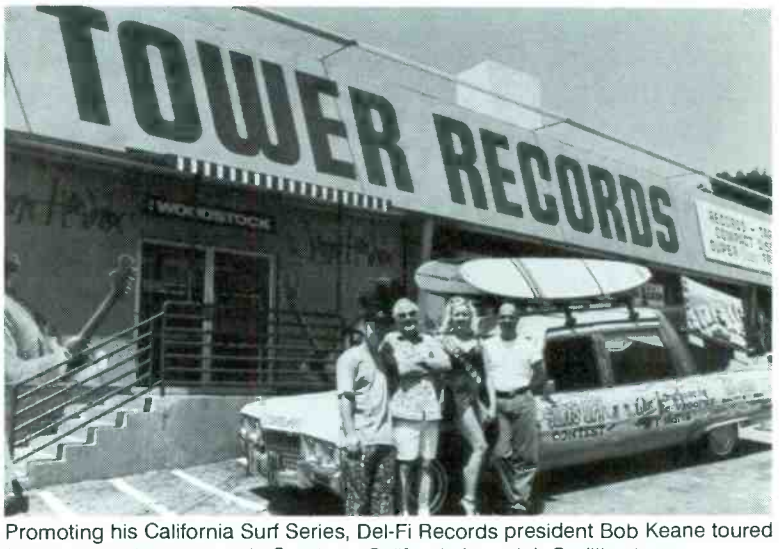
The scope of the promotion varies from store to store. In Memphis, 10 tons of sand transformed the parking lot of indie retailer Cat's Cordova Record Store into a not-so-genuine beach party. In Honolulu, the label is linking with Tower Records and the national surfing championships, which will be held in November.

Del-Fi has secured end caps at several of the stores, many of which include a built-in video monitor that plays a reel featuring surfing footage and music from the 12 rereleased discs.

The renewed interest in surf music (Billboard, April 23) has been propelled even further by its prominence in popular film "Pulp Fiction." Two Del-Fi tracks appear in the film and its soundtrack, and are being rush-released on a new CD and cassette single, according to Keane.

The label also had music in the surfing-themed film "The Endless Summer 2," which wiped out at the box office earlier this year.

Del-Fi has not designated an end to the promotion, according to Keane. "Surfing is a year-round event," says Keane. "We'll ride it out."



Promoting his California Surf Series, Del-Fi Records president Bob Keane toured Tower Records locations in Southern California in a pink Cadillac hearse converted for carrying surfboards. Shown, from left, are Todd Meehan of Tower on Sunset, Los Angeles; Keane; "Surf Queen" Tipsy La Fabula; and Jay Smith, manager, Tower on Sunset.

Musicland Sales Up; Comp Sales Flat

■ BY DON JEFFREY

NEW YORK—Musicland Stores Corp. reports that sales jumped 20.3% in the fiscal third quarter because of all the big new stores the company is opening.

But comp sales—for stores open at least one year—were flat in the quarter, compared with the same period a year ago. The company attributes the softness to "weaker product offerings." Music and video comps both plateaued. The news depressed Musicland's stock.

For the three months that ended Sept. 30, Minneapolis-based Musicland reports a net loss of $2.55 million on sales of $302.4 million, compared with a net loss of $3.81 million on sales of $251.2 million a year ago. The company has reported overall losses because of relatively high interest payments on debt.

At quarter's end, long-term debt totaled $281 million. But operating profit (before interest and taxes) also took a sharp decline in the third quarter, because of the weak comp sales, falling 84.7% to $960,000 from $6.28 million a year ago.

The big gain in revenues came primarily from the opening of two of Musicland's newer type of stores, Media Play and On Cue, which posted double-digit increases in sales, according to the company.

In a statement, chairman Jack Eugster said, "A lesser number of music and video hits definitely dampened sales growth. At the same time, while performing well, the large number of stores opened in 1993 and thus far in 1994 are still at the early stages of their maturity cycle."

The total square footage of the company's 1,321 stores increased 46% to 6.1 million at quarter's end, compared with 4.2 million a year ago. That reflects Musicland's strategy of opening the nonmall Media Play media superstores, the full-media On Cue stores in small towns, and large mall combo stores. The company says that total square footage of those three accounted for 43% of the chain's retail space.

At quarter's end, there were 875 Musicland and Sam Goody stores, 354 Suncoast Motion Picture Co. sell- through video outlets, 30 Media Play stores, 61 On Cue stores, and one Readwell's bookstore.

For the nine months that ended Sept. 30, Musicland reports a net loss of $6.86 million on sales of $844.9 million, compared with a net loss of $7.3 million on sales of $697.1 million in the same period a year ago.

The company's stock closed at $14.25 a share in New York Stock Exchange trading at press time, a new 52-week low. The yearly high is $23.125.

In other financial news, Musicland announces that it has obtained a new five-year, $350 million revolving loan agreement with a consortium of banks led by Morgan Guaranty Trust. The company says the funds will be used in part to "support Musicland's aggressive growth plans," which include the opening of 50 Media Play and 75 On Cue stores. The new credit facility replaces a $175 million line that was due to expire next August.

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Lazer Sound's The Only Game In Town

Suburban N.J. Store Basks In Lack Of Competition

■ BY KAREN BRUNO

BERNARDSVILLE, N.J.—This sparsely populated region of New Jersey is known for its huge estates, hunt meets, and occasional celebrity sightings (Eddie Murphy has a home nearby). But for the owners of Lazer Sound here, the area is distinguished by its dearth of competition.

"I lived nearby and knew that there were no other stores selling CDs within a 12-mile radius," says co-owner Arthur Lutz, explaining why he opened the store here in May 1990. "No other store nearby lets you listen to music and has knowledgeable people behind the cash register."

At a previous Lazer Sound site about 30 minutes away in Union, N.J., there were four stores selling CDs within a one-mile radius. "People were price-shopping," says Lutz. At the Bernardsville location, the closest competitor is a Scotti's Record Shop in Morristown, a 20-minute drive away.

Lazer Sound is located on the main street of Bernardsville, an affluent community in New Jersey. (Billboard photo: Karen Bruno)

Now Lutz and his partner, Gregg Gehrlein, attend to affluent college students and younger kids with money to burn and no place to spend it. "The other week, a 13-year-old came in here and spent $600 on CDs; the next week he spent $500. It had been his birthday," Gehrlein says.

Lazer Sound is located two blocks from the Bernardsville train station on Route 202, which is also the town's main commercial thoroughfare. For such an affluent area, central Bernardsville has a forlorn feel, perhaps because so few people actually shop there. A local department store has posted "Going Out Of Business" signs. The town may also be a retailer's nightmare: There is no Chamber of Commerce, no merchants' association, no local paper or radio station, and no cute upscale shops that would encourage foot traffic. "The town is a big problem, so we have to be aggressive with our CD club," Gehrlein says.

The CD club has more than 4,000 active members. After purchasing 12 new compact discs at full price, a member receives a free CD. "I have people who have gone through 40 cards," says Gehrlein. The CD club is not advertised outside the store. Several times a year, members receive special mailings that include $1- and $2-off coupons.

Lazer Sound sells new and used CDs (no cassettes or vinyl), accessories, and magazines. Last year, it grossed $325,000, of which 96% was derived from recorded music. Used CDs make up between 10% and 15%

of recorded music sales, according to Lutz.

The shop gives store credit for used CDs—$2 to $5—but no cash. "This has been working great, because we give more in store credit than do stores that give both cash and credit. It hasn't hurt our turnover on used CDs, either," says Lutz, adding that he "hates" to pull money out of the register. Used CDs are priced at $4 to $8, each. "The used CDs help to sell the new material. It's an inexpensive way to try out new music and new bands. Then someone will buy a band's new music," says Gehrlein. "Most people who come in are selling their own collections. They just want different music to listen to."

A big selling tool for Lazer Sound is the two CD players and headphones that potential customers may use to preview music. "It's only fair when you're paying $14 or $15 for a CD that you hear more than one song from it," says Gehrlein. "It's not like it's $8."

The partners note that many people who live in Bernardsville and the surrounding towns of Mendham, Basking Ridge, and Chester, from which Lazer Sound also draws customers, have at least one CD player at home and one in their car, as well.

Lutz, who has a degree in accounting from Fairleigh Dickinson University, was chief financial officer for Sport magazine in New York before entering the music business in 1988 by buying out Gehrlein's partner in the 2,400-square-foot Lazer Sound store in Union, which has since closed. Gerhlein, who attended Ohio Wesleyan University, started working at the original Lazer Sound, in Roselle Park, N.J., in 1986; he was in charge of wholesale distribution of imports. In 1988, the store moved to Union, after which Lutz became a partner. That outlet closed about three years ago, a victim of the recession.

The 900-square-foot Bernardsville store has an odd layout: two wings separated by a front cash register area. The store 5,000-plus titles are displayed in Lift racks; CDs are kept behind the counter. Special orders for CDs, which are placed three times a week, account for 6% to 7% of Lazer Sound's business.

Lutz and Gehrlein buy from wholesalers like Universal One Stop and CD One Stop, as well as from independent labels such as Justice Records. "We try to sell from $1 to $3 under list, but it is getting harder and harder to do this, because list prices keep going up," says Lutz. The store sells "tons" of catalog, according to Gehrlein. "You wouldn't believe what people buy. You'd think they [would have] owned it already." Meat Loaf's first album,

Gregg Gehrlein is co-owner of the Lazer Sound music store. (Billboard photo: Karen Bruno)

"Bat Out Of Hell," is a consistent seller (priced at $11.99), as is Billy Joel's "The Stranger" ($9.99).

Lazer Sound also sells up to 10 different publications. "Magazines are a pain to return and stock, but they bring in customers," says Lutz.

One of the publications is Relix, which is the Bible for followers of the Grateful Dead. In fact, the store's owners say the store attracts a core group of Deadheads. "Every kid around here goes to college," Gehrlein notes. Lutz adds, "The Dead is a reliable, 12-months-a-year seller for us." Yet Gehrlein, who is often mistaken for a Deadhead because of his longish hair, says he doesn't care for the band.

Lutz and Gehrlein say they have found that two of the most challenging aspects of retailing are dealing with customers and long hours—the store is open seven days a week. (This past winter, however, it was closed for 11 days due to severe weather.) "You have to be even and steady all the time, even when you are feeling sick," says Lutz. And Gehrlein observes, "The old-money people that come in here know how to act; it's the yuppies who will make your life difficult."

Alternative rock is the biggest-selling genre at Lazer Sound, because of the large number of college students who live nearby. (Billboard photo: Karen Bruno)

Top Pop® Catalog Albums™

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

THIS WEEK	LAST WEEK	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		★ ★ ★ No. 1 ★ ★ ★		
1	1	**NINE INCH NAILS** ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE 6 weeks at No. 1	59
2	2	**BEASTIE BOYS** ▲5 DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	113
3	3	**BOB MARLEY AND THE WAILERS** ▲5 TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	170
4	5	**JOURNEY** ▲7 COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	181
5	9	**PINK FLOYD** ▲13 CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	181
6	8	**NIRVANA** SUB POP 34* (8.98/14.98)	BLEACH	29
7	6	**PINK FLOYD** ▲8 COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	181
8	4	**EAGLES** ▲14 ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	181
9	10	**ENYA** ▲2 REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	158
10	13	**ERIC CLAPTON** ▲3 POLYDOR 825382*/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	181
11	7	**JIMMY BUFFETT** ▲2 MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	180
12	11	**AEROSMITH** ▲6 COLUMBIA 36865 (7.98 EQ/11 98)	GREATEST HITS	178
13	15	**STEVE MILLER BAND** ▲6 CAPITOL 46101 (7.98/11.98)	GREATEST HITS	179
14	12	**JANIS JOPLIN** ▲2 COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	135
15	16	**ELTON JOHN** ▲10 POLYDOR 512532*/A&M (7.98/11.98)	GREATEST HITS	171
16	17	**JAMES TAYLOR** ▲7 WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	181
17	14	**METALLICA** ▲3 ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	172
18	18	**CREEDENCE CLEARWATER REVIVAL** ▲2 FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	90
19	19	**THE DOORS** ▲2 ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	167
20	23	**GREEN DAY** LOOKOUT 46* (7.98/10.98)	KERPLUNK	6
21	22	**EAGLES** ▲10 ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	87
22	21	**PATSY CLINE** ▲4 MCA 12* (7.98/12.98)	GREATEST HITS	175
23	—	**QUEENSRYCHE** ▲3 EMI 92806 (10.98/15.98)	EMPIRE	13
24	30	**ROLLING STONES** ▲6 ABKCO 6667 (15.98/31.98)	HOT ROCKS	16
25	20	**EAGLES** ▲3 ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	179
26	46	**SEAL** ▲ SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	16
27	26	**GREEN DAY** LOOKOUT 22* (7.98/10.98)	39/SMOOTH	5
28	28	**BILLY JOEL** ▲6 COLUMBIA 40121 (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	181
29	32	**LED ZEPPELIN** ▲10 ATLANTIC 19129/AG (10.98/15.98)	LED ZEPPELIN IV	155
30	25	**METALLICA** ▲2 MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	164
31	27	**YANNI** ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	37
32	29	**FLEETWOOD MAC** ▲3 WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	154
33	24	**METALLICA** ▲3 ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	163
34	31	**MELISSA ETHERIDGE** ▲ ISLAND 90875 (8.98/16.98)	MELISSA ETHERIDGE	11
35	33	**MEAT LOAF** ▲12 CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL	181
36	37	**ORIGINAL LONDON CAST** ▲3 POLYDOR 83173/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA	56
37	35	**VARIOUS ARTISTS** WALT DISNEY 60605 (6.98/11.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	5
38	36	**BONNIE RAITT** ▲5 CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	36
39	39	**YANNI** ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	30
40	—	**LED ZEPPELIN** ▲4 ATLANTIC 82144/AG (54.98/69.98)	LED ZEPPELIN	45
41	34	**CHICAGO** ▲2 REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	167
42	40	**U2** ▲5 ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	145
43	49	**SOUNDTRACK** ▲8 POLYDOR 825095/A&M (9.98/15.98)	GREASE	4
44	42	**LYNYRD SKYNYRD** ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	64
45	38	**SANTANA** ▲2 COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	19
46	45	**CAROLE KING** ▲2 COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	31
47	—	**MARVIN GAYE** MOTOWN 6058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	16
48	50	**AEROSMITH** ▲4 GEFFEN 24254 (7.98/12.98)	PUMP	12
49	48	**PINK FLOYD** ▲4 COLUMBIA 33453 (10.98 EQ/16.98)	WISH YOU WERE HERE	31
50	—	**GEORGE JONES** ● EPIC 40776 (5.98 EQ/9.98)	SUPERHITS	13

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.

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NARM News: Select-O-Hits Nixes M.S. Buyout

Priority, Walt Disney Top Indie Best Seller Awards

DATELINE PHOENIX: "Subdued" may be the best way to describe this year's independents confab at the National Assn. of Recording Merchandisers' Wholesalers Conference, held at the Arizona Biltmore in Phoenix Oct. 21-23.

No new drama appeared on the horizon at the conference, but several loose ends were tied up in time for the session.

Among recent developments, Select-O-Hits in Memphis has decided not to sell out to M.S. Distributing in Hanover Park, Ill., despite the fact that the Chicago-area firm put an offer on the table to purchase the well-established Southern company.

However, the two distributors will continue their relationship, and Select-O-Hits VP **Johnny Phillips** says, "We're talking about a contract of some sort" to maintain the existing, relatively informal association with M.S.

Money apparently was the nub that led to the break in sale negotiations. Phillips says, "What we think the business is worth is more than what they thought it was worth." He notes that similar considerations were involved when Select-O-Hits had abortive sale discussions with Independent National Distributors Inc.

"We wanted to keep it for ourselves, but we wanted to work with [M.S.]," Phillips says.

He adds that Select-O-Hits has been talking to other, unnamed distributors concerning associations that would have no impact on the company's relationship with M.S.

"We're just kinda looking around," Phillips says. "We're being courted."

On another front, Distribution North America in Cambridge, Mass., has finally announced formally that it will distribute Rounder Records, effective Jan. 1. Two months ago, sources indicated that DNA, which is owned by Rounder's principals, would pick up the label following the buyout of Rounder's interest in Minneapolis' REP Co. (Billboard, Aug. 13), but as recently as two weeks ago, DNA would not confirm the move.

As of the turn of the year, DNA, which handles some 400 lines, will pick up the 1,500-title Rounder catalog.

"There's a big catalog to sell, and we've got to do the appropriate things to market the catalog," says DNA GM **Duncan Browne**. "But it won't be our singular emphasis."

Thanks to DNA's recently finalized joint venture with Valley Record Distributors in Woodland, Calif., DNA can handle the massive influx of product "without blinking an eye," according to Browne.

As noted here Oct. 22, DNA will be adding three or four sales people, who should help DNA shoulder the Rounder load; additionally, Browne says, the distributor will be signing on a new advertising staffer.

Finally, members of the Caroline Records staff sat down with DI to elaborate on changes that have taken place in the wake of the company's installation of a triumvirate of senior executives this year (Billboard, June 25).

"We're trying to get a more focused, unified message going out," says Caroline COO **Matthew Flott**, who steers the company in tandem with VP of A&R and label operations **Lyle Preslar** and VP of sales and distribution **Rick Williams**.

Chief among Caroline's current objectives is the unification of its national sales force. **Donna Ross** has been named national director of sales and marketing, based in New York. Ross will now oversee the activities of an expanded regional sales force: Caroline is adding regional reps in Minneapolis, Cleveland, and Miami, and adding two staffers in New York, to bring the regional total to eight.

"We needed to increase and en-

by Chris Morris

hance our relationship with our larger customers," Flott says of the expanded regional coverage.

He adds, "The labels will know that they can come to us for an organic [regionally developed] campaign ... and then explode through the national system."

Jil Emrick-Swan remains the sales manager in the company's Sun Valley, Calif., office, where Williams is based, but **Barbara Behan**, the New York sales manager, is leaving the company. The in-house sales force is reporting to Emrick-Swan.

The company will maintain a telemarketing group of nine staffers. Caroline is also in the process of hiring two radio staffers to work college and album alternative outlets; has added marketing and promotion staffers in Southern California; and is seeking a marketing manager who will report to Preslar. Flott says that with recent departures and current additions, the overall staff has increased by one.

Flott acknowledges that the changes are at least in part motivated by a desire to change the perception of Caroline as a firm with discrete Eastern and Western operations. "It's a matter of refocusing what we have," he says.

Although the company has shown a recent emphasis on the development of such in-house labels as Astralwerks, Gyroscope, and Passenger, Caroline has no plans to trim its roster of distributed labels, although Flott says, "As we go larger, we might have to look at the fringe work."

Unlike some national outfits, Caroline isn't just seeking exclusive deals with labels.

"Certainly, with the new labels we pick up, it would be an advantage to be an exclusive," Williams says, but Flott adds, "It's not a requisite ... It's not an environment we want to breed."

THE WINNER IS ...: Priority Records, which repeated its '93 triumph as indie label of the year, and Walt Disney Records hauled in the trophies at the annual Indie Best Seller Awards, handed out at an Oct. 22 banquet hosted by Fantasy Records executive VP **Phil Jones**.

By category, the winners were:

Recording of the year: "The Lion King" soundtrack (Walt Disney).

Single of the year: "Whoomp! (There It Is)," **Tag Team** (Life/Bellmark).

Children's: "The Lion King Sing Along" (EP), soundtrack cast (Walt Disney).

World music: "All The Best From Ireland," various artists (Madacy Music Group).

Country: "Today's Top Country," various artists (K-tel).

Jazz: "Sax By The Fire," **John Tesh** (GTS).

Rap: "Lethal Injection," **Ice Cube** (Priority).

Soundtrack: "The Lion King" (Walt Disney).

Blues: "Talking Timbuktu," **Ali Farka Toure & Ry Cooder** (Hannibal).

New age: "Nouveau Flamenco," **Ottmar Liebert** (Higher Octave).

Alternative music: "Smash," **Offspring** (Epitaph).

R&B: "Lethal Injection," Ice Cube (Priority).

Dance: "Fantastic Voyage," **Coolio** (Tommy Boy).

Gospel: "It Remains To Be Seen," **Mississippi Mass Choir** (Malaco).

Hard music: "Smash," Offspring (Epitaph).

The Mickey Granberg Award, presented annually for leadership, support, and promotion of the indie community, went—very deservedly—to **Holly Cass**, former executive director of the National Assn. of Independent Record Distributors & Manufacturers.

AVALANCHE OF AUDIOBOOKS SET FOR HOLIDAYS

(Continued from page 89)

"The Darlington Substitution"), starring Basil Rathbone and Nigel Bruce ($12.00). S&S also is reissuing Patrick Stewart's performance of Charles Dickens' "A Christmas Carol" ($15.00 cassette, $19.95 CD).

Harper Audio's holiday offerings are "A Celebration Of Christmas Classics" ($29.95), the "Thomas Moore Boxed Audio Collection" ($29.95), Dylan Thomas' performance of his "A Child's Christmas In Wales" and five poems ($12.95), and the children's Christmas story "The Tiny Angel" by Elizabeth Koda-Callan ($8.95).

Rounding out the list, Audio Partners Publishing Corp. offers a collection of "Great American Stories" by Mark Twain, Stephen Crane, Ambrose Bierce, and Jack London ($19.95); Audio Renaissance bows James Herriott's cat stories ($16.95); and Listening Library presents Jack Prelutsky's children's title "The Dragons Are Singing Tonight," an award-winning package of poetry with music ($9.95).

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Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

▶ **JONI MITCHELL**
Turbulent Indigo
PRODUCERS: Joni Mitchell & Larry Klein
Reprise 45786

♫ *Featured in Music To My Ears, Aug. 27*

▶ **BARRY MANILOW**
Singin' With The Big Bands
PRODUCERS: Phil Ramone & Barry Manilow
Arista 18771

Manilow journeys back to the late '30s-early '40s big-band heyday, when songs like "Sentimental Journey," "Don't Get Around Much Anymore," and "Chattanooga Choo Choo" were just being stitched into the national fabric, and he matches each song with the classic band with which it is associated. Among the astounding players here are current lineups of Les Brown & His Band Of Renown, the Jimmy Dorsey Orchestra with Rosemary Clooney, and the Duke Ellington, Tommy Dorsey, Glenn Miller, and Harry James Orchestras. Bookending the standards are two originals, the swingin' title track and wistful "Where Does The Time Go?" A consummate showman, Manilow has found the perfect stage from which to deliver a knockout performance.

▶ **GLORIA ESTEFAN**
Hold Me, Thrill Me, Kiss Me
PRODUCERS: Emilio Estefan, others
Epic 66205

Estefan revisits the various sources of her creative inspiration on this lushly produced collection of mostly modern-day "classics" that could alternately be labeled "Young Gloria's Faves." Her pick list is wide ranging and highly entertaining, meandering from the thrilling sounds of elegant title track, to disco nugget "Turn The Beat Around," and on through the likes of "Breaking Up Is Hard To Do," "Love On A Two-Way Street," "It's Too Late," and lovelorn "Goodnight My Love." Through it all, her voice is remarkable, her pleasure palpable. The enthusiasm is catching.

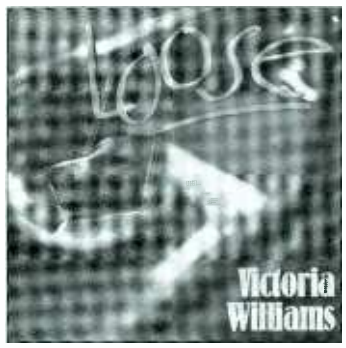
▶ **BON JOVI**
Cross Road
PRODUCERS: Various
Mercury 314 526 013

Stuffed with choice cuts, five of which hit No. 1, this 14-song hits set is a movable feast for fans of the pop-rockin' Jersey band. Tracks range from 1984's "Runaway" through 1990's "Blaze Of Glory," covering all the familiar favorite bases in between. Two new numbers promise to add fodder to future hits compilations: "Someday I'll Be Saturday Night" is a buoyant, guitar-driven rocker with an unavoidable beat, while "Always" is a 5 1/2-minute rock ballad with a sweet, soaring chorus and some swell electric guitar. Also new is "Prayer '94," a more languid interpretation of '87's "Living On A Prayer."

WESLIA WHITFIELD
Seeker Of Wisdom & Truth
PRODUCER: Orrin Keepnews
Cabaret 5012

For those who seek cabaret singing at its best, with more than a tinge of jazz, Whitfield is the real thing. On her eighth album, and second for Cabaret, she surveys a well-rounded mix of oldies, including some not often heard: Irving Berlin's "The Best Thing For You," Jimmy Van Heusen's "I Could Have Told You," and—a real surprise—a lovely song by late singer Billy Eckstine called "I Want To Talk About You." Pianist Mike Greensill heads a cozy, three-man instrumental setting.

SPOTLIGHT



VICTORIA WILLIAMS
Loose
PRODUCER: Paul Fox
Mammoth/Atlantic 92430

Singer/songwriter with an extensive alternative pedigree delivers an album that could easily parlay her underground appeal into broader success, thanks to extremely well-written tunes that will tug at the hearts of her modern rock fans while drawing in more pop-oriented listeners. Strongest material here includes "Century Plant," "Crazy Mary," "Nature's Way" (featuring Dave Pirner), and "You R Loved," featuring the Tower Of Power Horns. A breakthrough album, primed for alternative, album rock, and top 40 airplay.

R & B

★ **CARLEEN ANDERSON**
True Spirit
PRODUCER: Ian Green
Virgin 39761

U.K. vocalist and producer team to present an album of wide-ranging emotional vocal energy, from dynamic to demure—with suitably expressive musical arrangements. Set delivers potpourri of tracks spanning multiple genres, including R&B, dance, and pop. Artist challenges sonic boundaries with throaty, full-bodied utterances, and shrill, upper-register play. Standout tracks include the soulful "Mama Said," the thrill ride "Nervous Breakdown," and the bouncy title track.

RAP

▶ **VARIOUS ARTISTS**
Murder Was The Case—The Soundtrack
PRODUCERS: Various
Death Row/Interscope 92484

One of the many highlights of album inspired by shortform film is the cinematic "Natural Born Killaz," featuring former N.W.A band mates Dr. Dre and Ice Cube. Other hard-edged rap gems are the chilled-out remix of Snoop Doggy Dogg's title track, Snoop & Tray Dee's supple "21 Jump Street," and Sam Sneed's gangsta-limpin' "U Better Recognize." In typical Death Row style, there are also chewy R&B cuts (Nate Dogg's "One More Day," Danny Boy's "Come When I Call," Jodeci featuring Tha Dogg Pound's "Come Up To My Room"), and a drippy soul opera (Jewell's cover of Isley Brothers' "Harvest For The World"). Built to explode on impact, it debuts this week at No. 1 on The Billboard 200.

▶ **SCARFACE**
The Diary
PRODUCERS: N.O. Joe, Mike Dean, Uncle Eddie, Brad Jordan
Rap-A-Lot/Noo Trybe 39946

Scarface is apparently not a happy guy. His languid voice sounds depraved and had-it-up-to-here disgusted. Some of themes it explores on his third solo set—Face is member of Houston's Geto Boys—are paranoia, suicide, homicide, and "standin' in the tunnel of eternal life." His best songs, like "No Tears" and "Mind Playin' Tricks '94," turn private thoughts and personal struggles into public spectacles. His sound, a rich musical tapestry that's at once spongy and crips, mixes East and West Coast aesthetics.

SPOTLIGHT

BOYS CHOIR OF HARLEM
The Sound Of Hope
PRODUCERS: Various
EastWest 92432

Listeners expecting to hear the gospel, classical, and jazz standards with which the acclaimed Boys Choir is associated will be surprised by the contemporary sound of this record, no doubt the handiwork of such pop-savvy producers as Mervyn Warren, Don Sebesky, Mike-E, and D'Angelo. The latter worked on the record's first single, the pop/hip-hop tour de force "Overjoyed." Other choice cuts include the uplifting "Heroes" and the timely "This Christmas," featuring Brian McKnight on vocals and production. In all, a work that showcases the Boys' rich voices in a pop context.

JAZZ

▶ **NAJEE**
Share My World
PRODUCERS: Fareed, Najee, Christian
EMI 30789

Contemporary jazz saxophonist scores another commercial triumph with an album of smooth instrumentals and choice vocals. In the latter group, "I Didn't Know"—featuring singer Buz—is the one with the broadest appeal, showing potential at "lite" jazz, AC, and R&B outlets. The rest of the album, like the body of the artist's work, caters to an ample and loyal modern-jazz fan base.

SPOTLIGHT

DIONNE FARRIS
Wild Seed—Wild Flower
PRODUCERS: Various
Columbia 57359

Singer featured on Arrested Development hit "Tennessee" steps out on her own with a multifaceted album that could establish her as a powerful new presence in pop and R&B circles. From the pop hooks of "I Know" to the Bobby McFerrin-style vocal accompaniment on "Human" to the elasticity of her cover of Paul McCartney's "Blackbird," Farris demonstrates a rich musical palette that makes her music as difficult to categorize as it is irresistible. The album is heavy with social content as well, addressing such issues as racism and sexism in a direct but not overly blunt manner. An impressive debut.

REGGAE

▶ **STEEL PULSE**
Vex
PRODUCERS: Steel Pulse, Stephen Stewart
MCA 11114

One of the finest live bands in the history of reggae, the Birmingham, England-based Steel Pulse has also proven to be one of the most prescient, repeatedly issuing albums that have captured the cultural essence of an era. As with their pioneering "Handsworth Revolution" (Island, 1978), the politically savvy "Vex" appears at a time when repressive legislation in the U.K. has sent citizens into the streets to picket the Houses of Parliament. The beautifully melodic yet utterly blistering message of "New World Order" by lead singer/songwriter David Hinds has the potential to become a modern anthem for social justice in Britain, and "Islands Unite" and "Dirty H20" are equally potent libertarian hymns. There's no shortage of heartening fun (exploding first single "Bootstraps," "Whirlwind Romance," "In My Life") on this well-balanced collection.

VITAL REISSUES™

VARIOUS ARTISTS
From The Vaults: Decca Country Classics, 1934-1973
COMPILATION PRODUCERS: Bob Pinson & Bill Davis
MCA 11069

One of the foremost country labels of the period in question, Decca was home to some of the genre's brightest stars—Tex Ritter, the Carter Family, Ernest Tubb, Kitty Wells, Burl Ives, Loretta Lynn, Conway Twitty, Patsy Cline, and others. Even Buddy Holly cut a country tune for Decca before breaking through as a rock'n'roll pioneer. Early hits by all of these artists are included in this handsomely annotated and illustrated three-disc set, from "My Dixie Darling" to "It Wasn't God Who Made Honky Tonk Angels" to "Little Bitty Tear." Also in MCA's reissue series are fine Lynn and Twitty packages. Country music heaven.

THE EVERLY BROTHERS
Heartaches & Harmonies
COMPILATION PRODUCERS: Andrew Sandoval, Bill Inglot & Gary Stewart
Rhino 71779

Lovingly assembled four-disc set tracks the four-decade path of Phil & Don Everly, whose sparkling harmonies on such early classics as "Wake Up Little Susie," "Cathy's Clown," "Bye Bye Love," and "All I Have To Do Is Dream" unleashed legions of imitators, from Simon & Garfunkel and the Beatles in the '60s, to R.E.M. in the '80s and '90s. Reissue—which covers all the brothers' hits—is bookended by two versions of "Don't Let Our Love Die": one from their 1951 appearance on Dad's radio show, the other a 1990 remake. A touching celebration of a life in harmony.

LATIN

▶ **OLGA TANON**
Siente El Amor . . .
PRODUCER: Olga Tañón
WEA Latina 97881

Though leadoff single "Receta Del Amor" already is stagnating on the Hot Latin Tracks, this smooth meren-pop package by one of the hottest female vocalists in tropical market offers host of radio hits, including "Entre La Noche Y El Día," "El Mentiroso," and the album's lone salsa track, "Unicornio."

▶ **TEXAS LATINO**
Stampede
PRODUCER: Manny R. Guerra
Manny/WEA Latina

Inviting cumbias such as "Una Lágrima" and arresting polkas like "Tú, Nadie Como Tú" are sure to catapult second album by San Antonio sextet up the Billboard Latin 50. "Como En Tus Brazos," which spotlights front man's Richard Acosta's pleasingly gruff baritone, not only has outside shot with Latin pop radio, but the climactic ballad also would make for a fine Anglo-pop entry.

COUNTRY

▶ **VARIOUS ARTISTS**
Skynyrd Frynds
PRODUCERS: Various
MCA 11097

Can it be? Another country star salute to yet another influential '70s rock band? This time, it's rebel rockers Lynyrd Skynyrd, and this tribute is a decidedly mixed bag. Alabama delivers a watered-down version of (you guessed it) "Sweet Home Alabama," and Sammy Kershaw sounds mighty uncomfortable singing "I Know A Little." Among the pleasant surprises here are Hank Williams Jr.'s from-the-gut version of "Tuesday's Gone" and Wynonna's "Free Bird." To be fair, these are all loving cover versions. It's the tribute album concept that's getting a little tired.

CLASSICAL

★ **STABAT MATER: SZYMANOWSKI AND POULENC**
Atlanta Symphony Orchestra and Chorus, Robert Shaw
PRODUCER: Robert Woods
Telarc 80362

Gorgeous performances of two lovely, seldom-heard 20th-century sacred works: the 1926 Szymanowski, with its anguished, Russian Orthodox timbre, and the serenely French Poulenc work from 1950. Shaw's legendary chorus is both lush and precise; his soloists—Christine Goerke, Mariette Simpson, and Victor Ledbetter—are splendid.

★ **BERLIOZ: LES TROYENS**
Gary Lakes, Deborah Voigt, Françoise Pollet, Gino Quilico, Hélène Perraguin, Jean-Philippe Courtis, Jean-Luc Maurette, others; Montreal Symphony Orchestra and Chorus, Charles Dutoit
PRODUCER: Ray Minshull
London 443 693 (4 CDs)

Handsome singing and vivid, transparent playing characterize this landmark four-hour recording of this major work, which opera houses are now rediscovering. This first modern studio recording of the complete opera (the only other one was made 25 years ago) features a newly restored scene and a fine cast of principals and supporting singers, plus terrific chorus and orchestra under the flexible, idiomatic leadership of Charles Dutoit.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

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Single Reviews

EDITED BY LARRY FLICK

POP

▶ **JOHN MELLENCAMP Dance Naked** (2:54)
PRODUCERS: John Mellencamp, Mike Wanchic
WRITER: R. Neigher
PUBLISHERS: Full Kell, ASCAP
REMIXER: Rick Neigher
Mercury 856125 (c/o PolyGram) (cassette single)

Title track from Mellencamp's highly praised album is a sure winner out of the box with its unique combination of elemental grace, strong rock percussion, and a lovely, chiming guitar hook that lingers in the imagination. The eloquent plea for no-nonsense candor has the feel of a track that's destined for timeless appeal, its central phrase becoming a new synonym for simple honesty. All formats will agree.

▶ **LUTHER VANDROSS Always & Forever** (no timing listed)
PRODUCERS: Walter Afanasieff, Luther Vandross
WRITER: R. Temperton
PUBLISHERS: Rod Songs/Almo, ASCAP
Epic/LV 77735 (c/o Sony) (cassette single)

Second release from Vandross' lovely "Songs" collection is a faithful rendition of a romantic standard first recorded by Heatwave. Layered with glorious strings and the golden input of producer Walter Afanasieff, single has the potential to go where his "Endless Love" duet with Mariah Carey did not—right to the top of the Hot 100. His voice has rarely fit so well with a song intended for pop radio consumption.

▶ **MARY J. BLIGE Be Happy** (4:29)
PRODUCERS: Sean "Puffy" Combs, Poke
WRITERS: M.J. Blige, A. DelValle, S. Combs, J.C. Oliver
PUBLISHER: not listed
Uptown/MCA 3148 (c/o Uni) (cassette single)

Blige's long-awaited sophomore set, "My Life," is christened with a jam that deftly combines classic soul flavors with a jeep-smart urban/hip-hop spice. Her already stylish delivery has a pleasing new maturity and a warmth that will only broaden her audience. Factor in a sing-along chorus and a sweet melody, and you have the recipe for a multiformat smash.

▶ **BLACK SHEEP Without A Doubt** (4:00)
PRODUCER: Black Sheep
WRITERS: Black Sheep, R. Isley, O. Isley, E. Isley, C. Jasper, D. Axelrod
PUBLISHERS: PolyGram International/Peep Bo/EMI-April/Bovina, ASCAP
REMIXER: Salaam Remi
Mercury 856171 (c/o PolyGram) (cassette single)

Rap purists already have embraced this first peek into the act's new "Non-Fiction" opus. Cut chugs along at a chilled pace, soaking an irresistible, funk-fortified groove with a smooth '70s-soul melody. Sadly, the rhymes do not venture beyond propping act's lyrical finesse—which the track could use more of. Still, it has a memorable hook that will instantly lure pop and R&B radio tastemakers into the fold.

★ **M PEOPLE Excited** (3:46)
PRODUCER: M People
WRITERS: M. Pickering, P. Heard
PUBLISHERS: BMG Songs, ASCAP; EMI/EMI-Blackwood, BMI
Epic 6603 (c/o Sony) (cassette single)

Few dance/pop albums are as consistently potent as this band's U.S. debut, "Elegant Slumming." On its third, top 40 offering, singer Heather Small bounces over a lively, Philly soul-influenced groove with a performance that is, by turns, giddy and hearty. Programmers with a savvy musical ear will feast on the cut's brassy horn flourishes and rollicking piano lines. Meanwhile, dancefloor enthusiasts will subscribe to the bass intensity and percolating breaks.

PRINCE Space (3:57)
PRODUCER: Prince
WRITER: Prince
PUBLISHERS: WB, ASCAP
REMIXERS: N.P.G.
Warner Bros. 18012 (cassette single)

Second single from "Come" follows the cozy funk/pop of the previous "Letitgo." Unlike his past releases, this track reflects current trends rather than dictating them. Of the five mixes included on the CD pressing, the strumming "Acoustic" remix works the best, giving the salacious, sex-happy lyrics some much-needed warmth.

JOCELYN ENRIQUEZ You Are The One (4:09)
PRODUCER: Elvin Reyes
WRITERS: E. Reyes, K. Roque, J. Enriquez
PUBLISHERS: Rhythm Vision, BMI
REMIXER: Elvin Reyes
Classified 0214 (CD single)

Enriquez likely will broaden her fan base among teens and top 40 programmers with this gooey pop, love song. She turns in a charming vocal that wisely does not reach farther than her still-developing range will allow. Understated single has the potential to become one of this season's sleeper hits. Look for it.

MILLIE JACKSON Love Quake (3:44)
PRODUCERS: Millie Jackson, Paul Shapiro Jr.
WRITERS: M. Jackson, P. Shapiro Jr.
PUBLISHERS: Double Akshun/Ninaden/Koke, Moke, Noke, BMI
Ichiban 285 (CD single)

Jackson gets down'n'dirty on a blues-framed pop/rocker that will draw more than a few comparisons to early Tina Turner. Jackson has a fun, rough-hewn voice and a raucous way of attacking a tune. The problem is that she is not working with lyrics that are worthy of her talent. Instead of endless double-entendres, how 'bout observations of the world from a woman who has seen it spin a few times?

R & B

★ **LALAH HATHAWAY Family Affair** (4:26)
PRODUCER: Martyn Ware
WRITER: S. Stewart
PUBLISHERS: Mijac/Warner-Tamerlane, BMI
REMIXER: Mark Plati
Virgin 14246 (c/o Cema) (12-inch single)

Hathaway joins the acid jazz generation with an inspired reading of Sly & the Family Stone's timeless classic. She has rarely sounded so assured and soulful, thanks in part to genius production input from Martyn Ware and Mark Plati. Slammer deserves immediate attention from both R&B and pop radio.

SOUL FOR REAL Candy Rain(4:34)
PRODUCERS: Heavy D, Poke, Red Hot Lover Tone
WRITERS: Heavy D, T. Robinson, J. Olivier, S. Barnes
PUBLISHER: ASCAP/BMI
Uptown/MCA 3105 (c/o Uni) (CD promo)

The best soul songs are the ones that just turn it all loose. True to its name, Soul For Real passionately erupts with a young and hungry vocal set against a slickly arranged backbeat. The heartfelt vocals warble away at an energetic pace, demanding that the listener stop, listen, and love. The added production and pen of Heavy D makes this a winner.

TRISHA COVINGTON Why You Wanna Play Me Out? (4:03)
PRODUCER: Alan Tatum
WRITERS: A. Tatum, L. Johnson
PUBLISHERS: Britiff, ASCAP
Columbia 77190 (c/o Sony) (12-inch single)

Hyper and high on the BPM, this debut single from the forthcoming "Bedtime" is anything but slow and sleepy. Covington sings like a diva as her soul-filled vocals soar over a standard production with both steam and style. The groove gets funkier on the Kenny "Smoove" Radio remix, which adds a pulsating urban beat. R&B radio programmers who are starved for fresh, uptempo material should play this one out.

CARLA MARSHAL Punny Punny (4:01)
PRODUCERS. Mafia & Fluxy
WRITERS: S. Campbell, L. Heywood, D. Heywood
PUBLISHERS: Hell & Back/SOCAN, SOCAN; Rondoe, London
Chaos 77681 (c/o Columbia) (12-inch single)

It's easy to get dizzy and disoriented in this swirling dancehall stepper. A furious amount of Caribbean funk is brewed from rapid-fire vocal samples and a quick-tongued rap. The flipside, "Class And Credential," is equally off center.

NEW & NOTEWORTHY

CORONA The Rhythm Of The Night (4:08)
PRODUCERS: Checo, Soul Train
WRITERS: F. Bontempi, A. Gordon, G. Spagna
PUBLISHER: not listed
REMIXERS: Rapino Bros.
EastWest 5942 (c/o Atlantic) (cassette single)

Recent No. 1 U.K./European hit is finally issued domestically, and it already appears to be on the road to meeting with similar success here. Thumping Italo-disco beats support glossy faux-rave synths and a diva vocal that is forceful without being overly aggressive. A wildly catchy and repetitive chorus already has begun to woo radio programmers in several major markets on import. Go directly to the Rapino Brothers' remix, which has a variety of hook-enhancing keyboard loops.

COUNTRY

▶ **REBA MCENTIRE Till You Love Me** (3:53)
PRODUCERS: Tony Brown, Reba McEntire
WRITERS: B. DiPiero, G. Burr
PUBLISHERS: Little Big Town Music/American Made Music/MCA Music Publishing, a division of MCA Inc./Gary Burr Music, BMI/ASCAP
MCA 10994(7-inch single)

Between movies and Frito endorsements, Reba's career is heading in more than a few directions these days. Her performance on this big, 3/4-time love ballad helps to remind us that, in the middle of it all, she is still one hell of a singer.

▶ **GEORGE JONES WITH ALAN JACKSON A Good Year For The Roses** (3:37)
PRODUCER: Brian Ahern
WRITER: J. Chesnut
PUBLISHERS: Sony Tree Publishing Co., BMI
MCA 54969 (7-inch single)

Youngster Jackson and oldster Jones join honky-tonk hands and lean back into this classic country weeper, one of the best cuts from Jones' just-released duets set, "The Bradley Barn Sessions."

▶ **KATHY MATTEA Maybe She's Human** (3:02)
PRODUCER: Josh Leo
WRITERS: K. Robbins, L. Martine Jr.
PUBLISHERS: Irving Music/Colter Bay Music; Careers-BMG Music Pub./Doo Layng Songs (admin. by Careers-BMG Music Pub., BMI
Mercury 1338(c/o PolyGram) (CD promo)

Mattea is one singer who knows how to find the right material. The richness of her singing voice and an emotion-packed performance help put this workaday, give-her-a-break ballad over the top.

DANCE

▶ **THE MACK VIBE FEATURING JACQUELINE Mr. Meaner** (6:34)
PRODUCER: Al Mack
WRITERS: A. Mack, J. Stroudemire
PUBLISHER: not listed
REMIXERS: Junior Vasquez, Al Mack
EightBall 047 (12-inch single)

Follow-up to international hit "I Can't Let You Go" shows singer Jacqueline strutting with added confidence. Her diva demeanor is matched by garage-groove drama that is thoroughly arousing. Opt for the "Mainline" mix when in the mood for a full-bodied song, or Junior Vasquez and Al Mack's phat "Treatment" version for a tribal journey that will have you wiggling parts you didn't know you had.

PAUL SIMPSON PRESENTS LOVE, PEACE & SOUL Love's Happiness (5:25)
PRODUCER: Paul Simpson
WRITER: P. Simpson
PUBLISHERS: Paul Simpson/It's Time, BMI
REMIXER: Roger Sanchez
Cutting Traxx 313 (12-inch single)

Simpson works the jazzy side of the house road with a trippy dub that relies as much on icy-cool electric piano lines as it does on a solid beat. A must for underground DJs who want to season early-a.m. programs with a refreshing breeze of musical sophistication. Spend some time with Roger Sanchez's "Deep In The Factory" remix.

AC

▶ **FLACO JIMENEZ WITH RAUL MALO Seguro Que Hell Yes** (3:33)
PRODUCER: Bill Halverson
WRITERS: A. Harvey, J.A. Martinez, M. Blakely
PUBLISHERS: Preshus Child, BMI
Arista Texas 2760 (c/o BMG) (cassette single)

It does not take more than a few seconds for this saucy serving of Tex-Mex revelry to pull the listener into its endlessly happy party of galloping beats, fluffy accordion riffs, brassy horns, and bright vocals from Mavericks' lead singer Malo. Impossible to shove into any single category, this wonderfully joyful cut deserves a spin on several radio formats, though it will likely begin its journey with musically savvy minds that regularly dance to a different drummer.

★ **SWING OUT SISTER La La (Means I Love You)** (4:52)
PRODUCER: Swing Out Sister
WRITERS: T. Bell, W. Hart
PUBLISHERS: Warner-Tamerlane /Nickel Shoe/Wadud, BMI
REMIXER: Larry Robinson
Mercury 856199 (c/o PolyGram) (cassette single)

The Delfonics' evergreen is given familiar treatment, save for several light jazz touches. Singer Corinne Drewery has a field day with the tune, infusing a laid-back and fluid style that is an absolute pleasure. A remix by Larry Robinson floods the track with elements of classic Motown and current acid jazz, which could help open radio possibilities beyond seemingly assured adult formats. From the act's fab new set, "The Living Return."

★ **MARTIN PAGE In The House Of Stone & Light** (3:59)
PRODUCER: Martin Page
WRITER: M. Page
PUBLISHERS: Virgin/Martin Page, ASCAP
Mercury 858125 (c/o PolyGram) (cassette single)

Credit Mercury for lavishing a little extra promotional TLC on this spiritually charged pop/rock tune. Page bursts through a glossy, synth-heavy arrangement with a passionate performance that lends sincerity to his lyrics. A nice fit for today's more soft rock-rooted AC playlists, this is one of those singles that leaves you feeling emotionally soothed and exhilarated at the same time. Let this song lead into Page's fine album of the same name.

DENNIS DEYOUNG Once Upon A Dream (3:47)
PRODUCER: Not listed
WRITERS: F. Wildhorn, L. Bricusse
PUBLISHER: Not listed
Atlantic 5935 (CD promo)

With the rock sensibilities of Styx solidly behind him, Dennis DeYoung is taking on standards. His latest offering is this signature track from the upcoming Broadway musical "Jekyll & Hyde." DeYoung does the tune justice, as his well-trained vocal extends beyond the expected range of many rock singers from his era. Kilroy certainly wasn't here.

WILLIE NELSON Healing Hands Of Time (3:23)
PRODUCER: Jimmy Bowen
WRITER: W. Nelson
PUBLISHERS: Tree, BMI
Liberty/SBK 19907 (c/o EMI) (CD promo)

The title track from Nelson's latest album is a definite departure for the country crooner. The musical environment is subdued and contains a lush orchestration, gentle strings, and a sparse piano. AC programmers should investigate this redefined Nelson. Also being worked at country and album alternative.

MICHAEL SWEET Tomorrow, Tonight (no timing listed)
PRODUCERS: Michael Sweet, Gregg Fulkerson
WRITER: not listed
PUBLISHERS: Lifesong/Sweet Milena, BMI
Benson 001 (CD promo)

Contemporary Christian artist makes a valiant bid for mainstream pop crossover with a power ballad that shuffles along with a sound that may ring overly familiar with some programmers. However, Sweet has an earnest delivery and is given a well-measured arrangement to work with. Easy listening programmers should give it a fair shake.

ROCK TRACKS

▶ **THE GO-GO'S The Whole World Lost Its Head** (2:56)
PRODUCER: John Porter
WRITERS: Valentine, Wiedlin
PUBLISHERS: Some Other/Lipsync, ASCAP
I.R.S. 10785 (cassette single)

They're baaaack! Female rock quintet takes satirical look at the world of tabloid television on a pogo-rock rave-up that musically hearkens back to the days of "We Got The Beat." Beneath the wicked guitar attack of Charlotte Caffey and Jane Wiedlin lies as a pure a pop ditty as you can get. Belinda Carlisle offers a cheeky sense of irony that pushes the track over the top. A new tune from the double-CD "Return To The Valley Of The Go-Go's" retrospective that has the legs to soar past rock radio and land on top 40 stations.

▶ **22 BRIDES Visions Of You** (4:21)
PRODUCER: Daniel Wise
WRITER: not listed
PUBLISHER: not listed
Zero Hour 1011 (CD single)

Cool track from acclaimed duo's self-titled debut is a folk-tinged slice of post-psychedelic alterna-pop with a neat drum bottom. Intense vocal mesh by Carrie and Libby Johnson has a pretty edge but an inky emotional undertow. And the eerie/ethereal vocal reprise at the fade is a nice, spooky touch. Strong word-of-mouth on the group's live shows will help boost song's reception at modern rock and album alternative outlets. Great stuff.

VICTORIA WILLIAMS Crazy Mary (4:18)
PRODUCER: Paul Fox
WRITER: V. Williams
PUBLISHERS: Mumblety-Peg/Careers-BMG, BMI
Mammoth/Atlantic 5886 (CD promo)

After the star-studded "Sweet Relief" project, Williams once again finds herself in good company. Joined by R.E.M.'s Peter Buck on guitar and her husband, the Jayhawks' Mark Olson, on backing vocals, Williams' high-pitched vocals pierce through this folksy offering. The result is a merging of classic rock rhythms with mellow '70s soul on this well-penned rock track. The track will already be familiar to album and modern rock programmers—Pearl Jam covered the song on "Sweet Relief."

RAP

★ **JERU THE DAMAJA You Can't Stop The Project** (5:01)
PRODUCER: DJ Premier
WRITER: Not listed
PUBLISHER: ASCAP
FFRR 027 (c/o I.L.S.) (CD promo)

In the ongoing battle of "ignorance vs. the prophet," Jeru The Damaja counters all opposition with intelligent, well-read street rap. With an elevated backbeat and ample amounts of scratching, this hopelessly infectious anthem to the educated mind reigns supreme. Produced by DJ Premier, this antsy rap gets busy with non-stop noise and a dastardly stereophonic saga. Five minutes of distinguished distraction.

▶ **SHAQUILLE O'NEAL Biological Didn't Bother** (5:07)
PRODUCERS: The LG Experience, LoRIDeR
WRITERS: S. O'Neal, P. Harvey, T. Prendatt
PUBLISHERS: Shaq/Chrysalis/Zomba/Gabz/11C, ASCAP
Jive 42266 (c/o BMG) (12-inch single)

Shaq's latest rap play is slow and low on tempo, set against a looped sample of Pete Rock & C.L. Smooth's "They Reminisce Over You (T.R.O.Y.)." Shaq lays it on his biological father, who abandoned him in his youth only to resurface recently in a very public forum on Ricki Lake's talk show. Heavy on the basketball references, Shaq lyrically bounces back and forth between the challenges of his youth and adult life. An amazingly candid, vulnerable rap.

PICKS (▶): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

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Actors Help Origin Game Take Wing

■ BY MARILYN A. GILLEN

NEW YORK—Big-name cast, big-bucks budget, top-notch Hollywood crew, and dazzling special effects? Must be another game, one in which the stakes just keep rising.

"Wing Commander III: The Heart Of The Tiger," due late this fall from Origin Systems at an expected price of $60-$90, is the latest installment in the Austin, Texas-based company's popular series of futuristic space-combat games built around an intriguing cast of sharply defined, computer-generated characters fighting to save the human race from the Kilrathi, a tiger-like race of warriors.

The first two installments have sold more than 2.5 million copies, according to Origin, whose parent company is successful gamer Electronic Arts.

But with a $4 million-plus budget, more than three hours of live-action video, and the first-time use of actors—including Mark Hamill ("Star Wars"), Malcolm McDowell ("A Clockwork Orange"), and John Rhys-Davies (the "Indiana Jones" films)—No. 3 is like nothing that has come before it, and has the potential to be the gaming equivalent of a blockbuster, according to industry analysts.

"It was time to go to the next level," says Chris Roberts, the game's director and the series' originator, in video game parlance. " 'Wing Commander' has always been about storytelling, and there's just something about having real actors that lends an intensity and intimacy to the storytelling process."

The result is a two-disc CD-ROM set that nimbly merges video game and movie genres into what Roberts calls an "interactive action movie," one he believes will thrill die-hard gamers while at the same time pulling in a new, larger audience to justify the new, larger outlay that more than doubled the budget for "Wing II."

"With this, we achieved what we tried to do with 1 and 2," he says. "Which is to blend the two worlds of being on the ship—the story part—and being out in space, which is the game part. We've made it nearly seamless."

One general criticism of the increasing use of live-action footage in games is that it is used to "bookend" action sequences: watch a clip setting up the scene, and then cut to the game.

Most gamers, though, make their own cut before too long—the short kind, straight to the action.

"But with the addition of live-action, 'Wing 3' actually got more interactive," Roberts counters, "because we added things like branching storylines, so that things you do on the ship, choices you make, will affect things that happen to you throughout the game."

Frank Savage, the game's programmer, says being rude to the mechanic, for instance, may mean your ship is not in top-notch form when you fly out to face the enemy. "Everything has consequences," he warns.

Those consequences meant multiple scenes for the actors, who had to prepare takes for the various contingencies that occur when gamers, who assume Hamill's character of Blair, are offered different sets of responses to other characters' actions and prompts.

"By the end of the day, I wasn't sure if I was coming or going," says Ginger Lynn Allen ("Young Guns II"), who plays the mechanic—and one of the Hamill character's several love interests. "It's a schizophrenic process—'Yes,' 'No!' 'Maybe.' "

Allen auditioned for her role, admit-

HAMILL

RHYS-DAVIES

tedly uncertain about what to expect, but Hamill and the other stars were sought out by Roberts.

"I thought 'name actors' would be important right now because there is not necessarily a lot of credibility to the concept of interactive movies, so this is instant credibility," he says. "We also hoped to widen the audience a little, and these names will bring in the mainstream consumer."

"What's most interesting to think about is that this, [which is] state of the art now, is going to be a curious folk piece in just three or four years' time," says Rhys-Davies. "It offers a chance to be a pioneer."

Hamill, best known for the role of Luke Skywalker in the "Star Wars" series, had already been "eased into the world" of CD-ROMs through his voice-over part in an earlier CD-ROM, "Gabriel Knight."

"But this was the real deal," he says. "It was new ground—it was memorizing four different versions of each scene, it was a script as thick as a Manhattan phone book, it was standing in front of a green screen all day."

All the actors did their scenes *sans* backgrounds and effects, "like in the days of radio," Rhys-Davies notes; everything else was filled in later by the back-room wizards using the latest in Silcon Graphics technology.

"I was surprised at how good the final product looked," Hamill says. "I thought it was going to look more like a game than a movie, but it looks more like a movie than a game."

(Continued on page 109)

Navarre Builds Biz With Sound & Vision

10-Year Plan Established It As Leader In Multimedia

NEW YORK—There's being in the right place at the right time, and then there's plotting a course to get there.

Navarre Corp. had a long-term plan from the beginning, when it established itself in 1983 both as a distributor of computer software and music. The strategy opened the door for its current position as a leader in the distribution of such entertainment-based multimedia titles as Ion/BMG's "Jump" and "Headcandy," RealTime Sports' "Official NFL Interactive Yearbook," and its own publishing division's "Backstage With John Tesh," all of which it exclusively distributes on CD-ROM.

Says president/CEO Eric Paulson, "We believed eventually technology was going to drive the music and computer industries together. And when that happened, if we, as a company, could have one foot firmly planted in the music retailing environment and the other in the computer environment, we'd be in a unique position to take advantage of that new technology."

The company's valuable position is its ability to deliver both sides of the retail equation—the music specialty channels and the software specialty channels—to two sides of the content industry that are increasingly eager to tap into each others' turf, even as their products, themselves, converge.

"We were the primary candidate to go to the [computer] software industry and say, 'We can provide to you a vehicle to the 25,000-plus music specialty stores in the U.S. you do not now have access to, because we have a well-established music division," Paulson says.

He also could go to that music industry, ramping up with music-based CD-ROM titles, and present the same entrée into the unfamiliar waters of computer specialty stores, mass merchants, and bookstores—which had become familiar turf to Navarre—and offer distribution as well through its traditional music channels.

"Whether he is a music buyer or a software buyer, the CD-ROM customer is your ultimate consumer target," Paulson says, describing the retail synergies.

But, says Wim Stocks, VP/GM of the proprietary products division of Navarre's computer software area, it's not just entry that clients are seeking, but expertise gained from working both sides of the fence.

> *'We are a big proponent of . . . music-multimedia sections.'*

"One of the things we have seen, as a lot of the major-label groups start looking at multimedia, is that they tend to approach the category as they would approach music," says Stocks. "But there are very different conventions in the software business than in the music business, and some of these major-label groups have stumbled a bit early on. Just because it looks just like an audio CD doesn't mean you can expect to treat it the same way."

Stocks cites pricing arrangements, marketing strategies, and packaging as only a few of the areas with differing, and sometimes conflicting, demands in the different channels.

"We've been approached by a number of music companies, for instance, who have brought us product, and we've said, well how will you package this?" Stocks says. "And they said, 'that's it'—and it's the jewel box. But there is no way a music title in a jewel box can compete in a computer store filled with splashy 8-by-11 boxes."

Adding to the cacophony is retail confusion about merchandising.

"We are a big proponent of creating dedicated music-multimedia sections, and we've helped a number of software retailers accomplish that," he says. "We've also done special assortments housed in their own merchandising display, for those who are new to the category and can't devote a section to it."

He says those music retailers that seem to have done best with the product line are those that have "really made an attempt" to attract the multimedia customer. "You have to create a real presence, before you can expect the customer to come looking for the product in your store," he says.

Bookstores are another emerging category for CD-ROM distribution, Stocks says.

Still, Paulson says 98% of sales of even music-based CD-ROM titles, such as "Backstage With John Tesh," are expected to come from traditional computer channels for several years yet.

What may change sooner is the majors' reliance on outside help to tap into the computer marketplace, Paulson says. This eventuality is another preplanned scenario, prepared for earlier this year by the establishment of Navarre's own publishing division, Digital Entertainment, which joins Navarre's proprietary products division of its computer distribution business.

First up from Digital Entertainment is the Tesh title, which launched this month at a suggested retail under $30.

Next year, the company will follow with a CD-ROM "cybermagazine" trilogy titled "Virtual Cop," which Paulson describes as interactive stories combining animation, still pictures, and full-motion video. The first installment is due by March. MARILYN A. GILLEN

Holy Cyberspace! A Biblical CD-ROM

PARTING THE WATERS: Charlton Heston will become the first Academy Award winner to enter the interactive promised land via his performance in the forthcoming CD-ROM "Charlton Heston's Voyage Through The Bible."

The title—based on the 1992 Arts & Entertainment Network miniseries and produced by Agamemnon Films, Jones Entertainment Group, and GoodTimes Entertainment—has just gone into production, and is targeted for release by Jones Interactive by Christmas 1995.

The two-disc set covers the Old and New Testaments, and features Heston as on-screen guide through their contents. Among the elements, according to Jones, are dramatic Biblical stories performed by Heston; 3-D animated tours through historic Biblical buildings long gone; travels through Egypt and ancient Palestine; more than 400 Biblically inspired paintings, and inspirational music through the ages; and the full text of the King James Bible, accessible from anywhere in the program.

In all, the discs include 60 minutes of partial-screen video, 40 minutes of Biblical film clips, and 30 minutes of music.

LONDON LABEL Go! Discs now has a World Wide Web site on the Internet, featuring all of Go! Discs and Go! Beat's 14 artists. The site boasts audioclips, photos, cover art, tour dates, and bios and will offer previews of upcoming releases, as well as first looks at new label signings, according to the label. Currently playing: The new Beautiful South and Paul Weller singles.

THE 3DO CO. has angered some of its software publishers with a decision to tack a $3 royalty surcharge onto the existing rate of $3 per copy of 3DO games. The new fees are earmarked for the establishment of a "Market Development Fund" for a beefed-up ad campaign, and to help manufacturers of 3DO hardware, according to The Wall Street Journal. 3DO head Trip Hawkins says he came up with the idea after hardware licensees balked at his report of potential combined losses of up to $200 million in producing the game players at competitive prices over the next 15 months.

ACTIVISION is making merry with Muppets. The Los Angeles-based publisher has signed with Jim Henson Productions to license the lovable creatures for a new CD-ROM children's adventure game, "Muppet Treasure Island." Based on the classic adventure story, the title will be the first in the company's new Adventure Games That Teach product line. It's due out for Thanksgiving 1995.

Jim Henson Productions recently formed its own interactive division, Jim Henson Interactive, in tandem with Paul Allen's Starwave multimedia company. The companies will work together on the development of other Muppet-based titles.

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HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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PICTURE THIS™

By Seth Goldstein

END RUN: Ernest P. Worrell is a screen persona, dumb and goofy—and not selling enough tickets these days. That's why Ingram Entertainment unit Monarch Home Video will take the next two "Ernest" movies, "Ernest Goes To School" and "Slam Dunk Ernest," direct to video.

"It's tough to break even theatrically," says Monarch sales and marketing director **Dan Norem**. "Ernest Rides Again," released last Christmas, grossed $1.4 million at the box office, but racked up 75,000 rental units worth about $4.5 million wholesale. Norem says that "School," arriving Dec. 14 at $94.95 suggested list, should "sell itself and bring more rentals into stores" from fans who have been denied their big-screen fix. "Our first-level goal is 50,000 tapes. I think we'll hit 60,000-65,000."

If it doesn't work, though, Norem says Emshell Producers Group, which agreed to the end run, may return to theaters with "Slam Dunk," now in production. Presell response from retailers has been good thus far, Norem says. The two titles close out Monarch's three-picture deal.

DEAL: Big Feats! Entertainment has found a home for "Wishbone," the TV dog that parent Lyrick Studios hopes will be its next Barney (Billboard, Oct. 1). PBS will begin showing the 30-minute episodes on 300-plus stations next fall. The agreement calls for the production of 40 segments, designed to foster kids' interest in good books.

Lyrick's the Lyons Group will handle home video, as it has for Barney, but our bet is that PBS got itself a far better ancillary rights deal than the one governing the purple dinosaur. Lyons is on record as having shipped some 23 million Barney tapes.

GONE: **Jules Abramson** left Central Park Media, the New York-based Japanimation marketer, after his one-year contract expired Sept. 30. It was an amicable parting, says Abramson, who thinks CPM "is on track to double 1993 sales." His post as senior sales and marketing director isn't being filled.

Abramson, at 201-376-5377, is currently a consultant to Arrow Entertainment in New York.

L.A. Meet Views Future Of Formats

Retailers Wary Of New Multimedia Flood

■ BY EILEEN FITZPATRICK

LOS ANGELES—Where would frustrated new-media enthusiasts be without Joseph Heller?

His 40-year-old "Catch-22" well describes the dilemma facing interactive formats, according to distributors trying to sell CD-ROM, CD-i, 3DO, and the like to very reluctant retailers. The comments surfaced during Hollywood 2000: The Future Of Home Entertainment, a two-day conference held Oct. 17-18 in Los Angeles.

On one side are the developers who will deliver more than 12,000 titles on a half-dozen formats by year's end. On the other are retailers who will only stock 400 of those titles because the market has yet to prove itself at the cash register. The sweet smell of success could finally sour the sales environment for all but a tiny minority—and there is no guarantee those chosen are the right 400.

"There's going to a glut of product," said David Archambault, VP of multimedia at WEA Corp. "And a lot of people are not going to have a good Christmas." He made the prediction on the "Multimedia Retailing: Who Will Win The Street Fight" panel at Hollywood 2000, sponsored by Advanstar Associates of Santa Ana, Calif.

Although reminiscent of the VHS-Beta wars in home video, the marketing situation is more complicated because the technology is more complicated. Sales personnel in outlets other than computer stores generally don't know enough about the product to inform—and convince—potential customers.

"Consumers are extremely frustrated, and whoever can convince them they have the best platform will be the winner," said Rich Eychaner, chairman of Movies To Go and Games To Go in Des Moines, Iowa. "Until we have a winner, we won't invest more than we can afford."

Although most video and music retailers are interested in multimedia, few are stocking the product. Cartridge-based video games continue to dominate the interactive scene.

Archambault estimated that only about 8% of music retailers carry CD-ROM products. Video stores don't figure at all in the equation because "consumers go there to rent, not to purchase," he said.

Dave Dekema, Compton's New Media senior product manager, described the specialists' involvement in multimedia as "a flurry of non-activity."

Joanna Tamer, president of S.O.S., Inc., which plans multimedia-distribution strategies, painted an even darker picture on the mass-merchant side. "You get a six-week trial in mass merchants, and you have to move 100 units per SKU in the fourth, fifth, and six week, or the product goes back to you," Tamer said. "That's the deal, period."

In addition to advising her clients on distribution, Tamer has become a financial planner for software developers in order to keep them afloat while the market grows to meet their ambitious business plans.

Dekema said Compton's has spent this year concentrating on getting CD-ROM into mass merchants, video, book, record, and toy stores. "But the reality is a majority of product continues to be sold in computer stores, [although,] mass merchants are emerging as well as bookstores."

Ballard Computer executive VP Alex Peder agreed with Dekema's assessment for the five-store chain in the Pacific Northwest, saying, "This year, our computer software business grew 15%, and we expect it to grow 25% in 1995."

Peder said his biggest competitors are mail-order catalogs, not other computer stores or entertainment retailers.

While opinions vary on the nature and extent of marketing problems, most agree the solution will be dictated by content. Whoever has the most attractive, most consumer-friendly programs will win the format war, and the retail barriers will begin to tumble.

"There's a large customer base out there, but the product has to be simple," said Eychaner.

Several panelists described a "plug

(Continued on page 99)

Thanks For The Memory. Ninety-one-year-old Bob Hope, right, shown with Kultur president Dennis Hedlund, wowed the crowd at Sardi's in New York with songs, quips, and stories in celebration of "Bob Hope Remembers . . . World War II, The European Theater & D-Day." Hope and his wife, Dolores, gave a performance that reminded old-timers of the time when nightclubbing was in flower. Kultur is selling the videotape, packaged with a CD of the pair singing 1940s standards.

East Coast Vid Show Draws Big Crowd, Praise

■ BY SETH GOLDSTEIN

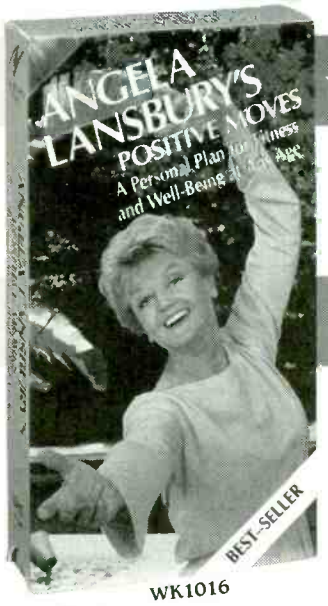
ATLANTIC CITY, N.J.—The latest East Coast Video Show, held at the Trump Taj Mahal Oct. 18-20 here, was another step up for a trade event that has always existed in the shadow of the Video Software Dealers Assn. convention. Attendance was clocked at 6,189, a new record for Expocon, the Connecticut-based show organizer, which attracted about 4,200 people to the same venue last year.

Many exhibitors, including programming independents who often get lost in the shuffle at VSDA, reveled in the turnout. "The show has finally come of age," exulted Central Park Media's Michael Pascuzzi, displaying a line of Japanimation titles.

But not everyone was upbeat. Unhappy with the turnout, Dennis Hedlund, president of Kultur/White

(Continued on page 99)

Two Positive Moves From Angela Lansbury



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Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ No. 1 ★★★					
1	NEW▶		JURASSIC PARK ◇	Amblin Entertainment MCA/Universal Home Video 41829	Sam Neill Laura Dern	1993	PG-13	44.98
2	1	5	SCHINDLER'S LIST ◇	Amblin Entertainment MCA/Universal Home Video 41927	Liam Neeson Ben Kingsley	1993	R	44.98
3	2	5	ALADDIN	Walt Disney Pictures Image Entertainment 1662	Animated	1992	G	49.99
4	3	5	THE CROW	Miramax Films Image Entertainment 3034	Brandon Lee	1994	R	39.99
5	5	5	THE 3 TENORS IN CONCERT 1994	A*Vision Entertainment 50822-6	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	39.98
6	4	7	FOUR WEDDINGS AND A FUNERAL	Gramercy Pictures Image Entertainment 8006317693	Andie MacDowell Hugh Grant	1994	R	34.95
7	7	15	TOMBSTONE	Hollywood Pictures Image Entertainment 2544	Kurt Russell Val Kilmer	1993	R	49.99
8	NEW▶		BARBRA STREISAND: BARBRA-IN CONCERT	Columbia Music Video 50115	Barbra Streisand	1994	NR	49.98
9	10	3	NAKED GUN 33 1/3: THE FINAL INSULT	Paramount Pictures Pioneer LDCA, Inc. 32785	Leslie Nielsen Priscilla Presley	1994	PG-13	39.95
10	RE-ENTRY		DANCES WITH WOLVES	Orion Pictures Image Entertainment 2814	Kevin Costner	1990	PG-13	124.99
11	6	7	LIKE WATER FOR CHOCOLATE	Miramax Films Image Entertainment 2111	Marco Leonardi Lumi Cavazos	1993	R	39.99
12	9	11	PHILADELPHIA	Columbia TriStar Home Video 52616	Tom Hanks Denzel Washington	1993	PG-13	39.95
13	NEW▶		ABOVE THE RIM	New Line Home Video Image Entertainment 2678	Leon Tupac Shakur	1994	R	39.99
14	8	37	THE SILENCE OF THE LAMBS	Orion Pictures The Voyager Company 1344	Jodie Foster Anthony Hopkins	1991	R	99.95
15	NEW▶		BITTER MOON	New Line Home Video Image Entertainment 2673	Hugh Grant Peter Coyote	1992	R	49.99
16	16	3	FAREWELL MY CONCUBINE	Miramax Films Image Entertainment 2522	Leslie Cheung Zhang Fengyi	1993	R	39.99
17	RE-ENTRY		CLOSE ENCOUNTERS OF THE THIRD KIND	Columbia TriStar Home Video 76866	Richard Dreyfuss	1977	PG	39.95
18	NEW▶		BACKBEAT	PolyGram Video 8006317711	Sheryl Lee Stephen Dorff	1994	R	34.95
19	11	5	THE REF	Touchstone Pictures Image Entertainment 2748	Denis Leary Judy Davis	1994	R	39.99
20	15	15	GRUMPY OLD MEN	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13	34.98
21	21	17	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	34.98
22	NEW▶		ASSAULT ON PRECINCT 13	Image Entertainment 2304	Austin Stoker Darwin Joston	1976	R	39.99
23	NEW▶		THREESOME	Columbia TriStar Home Video 76156	Lara Flynn Boyle Stephen Baldwin	1994	R	34.95
24	12	3	SERIAL MOM	Savoy Pictures Pioneer LDCA, Inc. 90980	Kathleen Turner Sam Waterston	1994	R	39.95
25	25	15	THE PELICAN BRIEF	Warner Bros. Inc. Warner Home Video 12989	Julia Roberts Denzel Washington	1993	PG-13	39.98

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of $9 million at suggested retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

MCA Grosses Monster Sales With 'Jurassic' In 1st Week

JURASSIC BREAKTHROUGH: MCA/Universal Home Video's "Jurassic Park" looks set to become the No. 1 selling laserdisc ever after a record-breaking first week experienced by many laser retailers. The title is doing so well, in fact, that it may be on the road to reaching 400,000 units in sales sometime in 1995, which would make it the first disc to achieve that mark.

"Jurassic Park," which bowed Oct. 12, also should quickly become the all-time top-grossing laserdisc. The title carries tags of $44.98 and $74.98 for its two editions (both are widescreen and THX) and may end up grossing more than $20 million at retail within the next 12 months.

"Terminator 2: Judgment Day," the current laser champ, initially shipped some 150,000 units and has now sold more than 300,000 cumulative copies with its various laserdisc editions. "Fantasia" got off to the hottest start previously, with an initial shipment of more than 190,000 units, and has achieved sales exceeding 225,000 total copies to date.

Just how well **Steven Spielberg**'s dinosaur epic is doing on laserdisc is indicated by the fact that the Tower Records/Video central warehouse shipped almost twice as many copies of "Jurassic Park" to its stores than it did of "Fantasia" during the first week of each title, according to Tower video product manager **Cliff Macmillan**. "As expected, it's flying out of the stores," he says.

LASER SCANS™

by Chris McGowan

Tower delivered about 20,000 "Jurassic Park" laserdiscs to its 85 outlets, moving out 13,000 of the $44.98 CLV version and 7,000 of the $74.98 CAV. "And the way I've been getting reorders, I think most of those have already sold," says Macmillan. "It's crazy, and now we're going into the Christmas season. It's definitely the biggest laserdisc we've ever had, no doubt about it."

Dave's Video, The Laser Place sold about 900 copies of "Jurassic Park" in its first week, according to **Dave Lukas**, co-owner of the laserdisc store in Studio City, Calif. "It's the big all-time winner, no question about it. Nothing can touch this. The closest thing was probably 'Fantasia,' of which we sold about 500 pieces the first week." Dave's Video is a 5,000-square-foot store that carries some 8,000 laser titles for sale and has a mailing list of 9,000 customers.

Laser Library, a laserdisc store in Pasadena, Calif., ordered some 220 copies of "Jurassic Park" and sold more than two-thirds of those in seven days, says owner **Craig Scollard**. "It's far and away our best seller for the first week [of any title's release]."

(Continued on page 100)

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THIS WEEK...

When it was rereleased to select theatres earlier this fall, *My Fair Lady* was met with wildly enthusiastic media response. Audiences fortunate enough to live close to a city showcasing the Lerner and Loewe classic flocked to theatres in droves.

Now, the beautifully restored masterpiece comes to laserdisc in a THX Collector's Edition that will leave fans of the film breathless and, newcomers to the fold, instantly converted. Painstakingly restored by Robert A. Harris and James C. Katz, the team responsible for the acclaimed restorations of *Lawrence of Arabia* and *Spartacus*, *My Fair Lady* has never looked and sounded so good.

In addition to the pristine widescreen (2.21:1) film transfer, there are 32 chapters of extraordinary supplemental information, many of them exclusive to laserdisc. Extensive black and white production stills, production documents, Cecil Beaton costume sketches, a selection of posters and lobby cards, a Rex Harrison radio interview and two complete Audrey Hepburn vocal tracks are just some of the exciting laser exclusives! And, at the touch of a button, Ms. Hepburn's vocals for "Wouldn't It Be Loverly" and "Show Me" may be heard as you watch the film. Try that with your VCR.

Finally, a 24-karat Gold CD of the film's remastered soundtrack will be packaged exclusively with the laserdisc edition of *My Fair Lady*. All in all, this package is a fitting tribute to 1964's winner of eight Academy Awards® and a welcome addition to any film lover's collection.

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GoodTimes Aims At The Silver Screen

Live-Action 'Pocahontas' To Get Adult, Family Versions

■ BY EILEEN FITZPATRICK

LOS ANGELES—After creating a healthy video business with its own versions of classic animated features, GoodTimes Entertainment is expanding the concept to the big screen.

In its first attempt at theatrical distribution, the New York-based sell-through supplier will release "Pocahontas: The Legend," a live-action feature aimed at adults. A second version targeted at family audiences goes direct to stores in late 1995.

GoodTimes acquired domestic home video rights to the movie from Toronto-based Protocol Entertainment. The company also had creative say, which led to the decision to release the two versions. Protocol retains Canadian cassette rights, while Seth Willenson Distribution controls the foreign market.

"Originally, this was planned as a direct-to-video feature," says GoodTimes senior VP Jeff Baker, "but then the harder version was developed because it was more advantageous for the foreign market and as a theatrical release."

GoodTimes picked up the rights in anticipation of renewed interest in the Pocohantas story, which Disney will adapt for an animated feature next year.

The movie, budgeted at $5 million, stars Sandrine Holt in the title role, Miles O'Keefe as Captain John Smith, and Tony Goldwyn as Smith's arch-enemy, Sir Edwin Wingfield.

Baker says the difference between the two versions is that the "harder" version has partial nudity in some scenes depicting the relationship between Pocahontas and Smith. In addition, it has more violence in scenes involving the conflict between Pocahontas' Powhatan tribe and settlers, adding two to five minutes to the running time.

GoodTimes has not secured a theatrical distributor as yet, but Baker anticipates the movie will be in theaters by the end of the first quarter of 1995. It likely will be priced for rental when it reaches video. The sell-through edition, with different packaging, will be available following the video release of the first.

Baker says customer confusion should be minimal, since only about 25,000 units will go into the rental market. "This won't be the magnitude of an 'A'-title release," says Baker. "And its exposure to the mass market won't be that great." He expects to have a theatrical distributor on board in the next three months and says the company is looking at scripts for future big-screen releases.

"Of course, we'll base future theatrical projects on this one," says Baker. "But this is definitely a direction we want to take."

EAST COAST VIDEO SHOW

(Continued from page 97)

Star Video, says he doubts "we'll ever go back again. I don't think it was as well attended as it should have been." Hedlund says the exhibit cost of $1,600 was almost as much as VSDA. Another exhibitor feels ECVS missed the opportunity of "being a great show."

Seminars on the whole were better attended than in the past. Several drew an estimated 10% of the ECVS attendance on Tuesday and Wednesday, a respectable turnout by most convention measurements. And audiences responded enthusiastically to speakers like retailer Richard Thorward of Home Video Plus, who played Phil Donahue to discuss sales strategies, and Russ Nelson of Rezound International, who outlined the potential of audiobooks.

However, despite the Thursday appearance of Gary Ross, president of the Suncoast Motion Picture chain and VSDA chairman, Expocon suffered from the usual final-day syndrome—row upon row of empty seats. The subject was the sales potential of licensed goods such as T-shirts, which Ross said amounts to 10% of his revenues.

Exhibit attendance followed a similar pattern, cresting Wednesday. The crowds were consistently thickest in the adult section—perhaps in anticipation of a censorious Dallas, where VSDA sets up its show in May. Local authorities are not expected to look kindly on the explicit displays seen at ECVS, such as the porn celebrity at one booth who bared her breasts for a donation to the Adult Video Assn.'s anti-censorship campaign. X-rated CD-ROMs also showed a lot more than Dallas might allow. Expocon may move adult exhibitors upstairs next year in an attempt to limit objections.

Mainstream exhibitors generally professed to be satisfied with Atlantic City, including the studios that either showed for the first time (like Warner Home Video) or raised their profile (like FoxVideo). However, Hollywood still treats ECVS as an afterthought.

One Warner sales rep used the show as a chance to unload old promotional materials that apparently were cluttering his garage. Among his giveaways were T-shirts for the 1991 "New Jack City," Wesley Snipes' first starring role, and lapel pins for "Quick Change" (1990), "The Secret Garden" (1993), and "Thumbelina" (mid-1994).

FUTURE OF FORMATS

(Continued from page 97)

and play" format for disc-based programs, similar to game cartridges, as the most desirable. Other saw movies as the way to entice the wary populace.

"Once mainstream video product is on CD-ROM, the public and retail will be a lot more accepting of interactive product," said Archambault. Peder added that an acceptable rental policy for computer software would also help build awareness and acceptability. However, that isn't the reason Ballard doesn't rent, according to Peder, who pointed instead to a lack of floor space, limiting inventory.

The panelists didn't think suppliers' marketing strategies were yet up to speed. "Shelf space is expanding," said Eychaner. "But access to it is restricted. We need to see a plan to drive sales."

Yet vendors who aren't making much money can't afford extensive advertising campaigns. "When there's better, cheaper, and easy-to-use products, it will be everywhere, and the consumer will win," said Eychaner.

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Top Music Videos™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
			★★ NO. 1 ★★			
1	1	4	**BARBRA-THE CONCERT** Columbia Music Video 24V50115	Barbra Streisand	LF	24.98
2	2	8	**THE 3 TENORS IN CONCERT 1994** A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
3	3	33	**LIVE AT THE ACROPOLIS** ▲[3] Private Music BMG Home Video 82163	Yanni	LF	19.98
4	4	55	**OUR FIRST VIDEO** ▲[4] Dualstar Video BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
5	5	27	**LIVE** Curb Video 177706	Ray Stevens	LF	16.98
6	7	5	**SABOTAGE** Capitol Video 77787	Beastie Boys	LF	16.98
7	8	8	**KISS MY A**** PolyGram Video 8006323093	Kiss	LF	19.95
8	6	3	**VIEUPHORIA** Virgin Music Video 77788	Smashing Pumpkins	LF	19.98
9	9	3	**SECRET WORLD LIVE** Geffen Home Video 39547	Peter Gabriel	LF	24.95
10	10	79	**COMEDY VIDEO CLASSICS** ▲[3] Curb Video 177703	Ray Stevens	LF	16.98
11	11	6	**BOYZ II MEN THEN II NOW** PolyGram Video 8006326553	Boyz II Men	LF	14.95
12	12	22	**THE SIGN** ● Arista Records Inc. BMG Video 15728	Ace Of Base	SF	9.98
13	13	52	**LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX** ▲ Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
14	28	2	**WAR PAINT-VIDEO HITS** BMG Home Video 66284	Lorrie Morgan	SF	12.95
15	15	54	**GREATEST HITS** ● MCA Music Video 10932	Reba McEntire	LF	19.98
16	17	112	**REBA IN CONCERT** ● MCA Music Video 10380	Reba McEntire	LF	14.98
17	16	28	**KICKIN' IT UP** ● A*Vision Entertainment 50656-3	John Michael Montgomery	SF	12.98
18	14	47	**LIVE SHIT: BINGE & PURGE** Elektra Entertainment 5194	Metallica	LF	89.98
19	18	4	**KICK A LITTLE** Warner Reprise Video 3-38404	Little Texas	LF	14.98
20	19	6	**PIECES OF TIME** Warner Reprise Video 3-38351	Dwight Yoakam	LF	16.98
21	24	47	**MARIAH CAREY** ▲ Columbia Music Video 19V49179	Mariah Carey	LF	19.98
22	23	23	**ZOO TV: LIVE FROM SYDNEY** PolyGram Video 8006313733	U2	LF	19.95
23	20	25	**INDIAN OUTLAW** ● Curb Video 177708	Tim McGraw	LF	16.98
24	27	22	**THE HOME VIDEO** ● Arista/LaFace Records BMG Video 25727	Toni Braxton	LF	12.98
25	22	123	**THIS IS GARTH BROOKS** ▲[8] Liberty Home Video 40038	Garth Brooks	LF	24.98
26	21	89	**I STILL BELIEVE IN YOU** ▲ MCA Music Video 10679	Vince Gill	SF	9.98
27	29	191	**IN CONCERT** ▲[10] PolyGram Video 0712233	Carreras-Domingo-Pavarotti	LF	29.95
28	31	38	**ALAPALOOZA: THE VIDEOS** Scotti Bros. Video BMG Home Video 754923	"Weird Al" Yankovic	SF	9.98
29	26	48	**DANGEROUS: THE SHORT FILMS** Epic Music Video 19V49164	Michael Jackson	LF	19.98
30	25	12	**TEN FEET TALL AND BULLETPROOF** Warner Reprise Video 3-38387	Travis Tritt	LF	14.98
31	34	86	**DELICATE SOUND OF THUNDER** ▲[4] Columbia Music Video 24V-49019	Pink Floyd	LF	24.98
32	32	103	**BEYOND THE MIND'S EYE** ▲[3] Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
33	30	10	**3 CHAINS O' GOLD** Warner Reprise Video 3-38399	✝	LF	19.98
34	RE-ENTRY		**VULGAR VIDEO** A*Vision Entertainment 50345-3	Pantera	LF	16.98
35	40	8	**THE BEST OF BROADWAY MUSICALS** Walt Disney Home Video 2235	Various Artists	LF	19.99
36	35	4	**NOTORIOUS-THE VIDEO** A*Vision Entertainment 50658-3	Confederate Railroad	LF	12.98
37	33	26	**THE GIRLIE SHOW-LIVE DOWN UNDER** Warner Reprise Video 3-38393	Madonna	LF	29.98
38	37	86	**FOR MY BROKEN HEART** ▲[2] MCA Music Video 10528	Reba McEntire	SF	9.98
39	RE-ENTRY		**LIVE AT THE EL MOCAMBO** ● Epic Music Video 19V-49111	Stevie Ray Vaughan	LF	19.98
40	39	2	**A VIDEO COLLECTION** PolyGram Video 8006326153	Toby Keith	SF	12.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1993, Billboard/BPI Communications.

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Forecasting & Title Promotions Mark 'Hollywood 2000' Seminar

PREDICTION TIME: Advanstar Associates' "Hollywood 2000: The Future of Home Entertainment" seminar, held in Los Angeles a few weeks back, provided industry types with the chance to engage in two of their favorite pastimes: promoting products and forecasting the future. Here's a sampling of what was said.

By the year 2004, about 65 million U.S. households will have personal computers, just over 50 million equipped with CD-ROM drives and modems. This year, Advanstar estimates PCs are in 25 million homes. Some 5 million have CD-ROM drives, 9 million are equipped with modems.

To no one's surprise, Blockbuster Entertainment senior VP **Ron Castell** shot down video-on-demand projections and predicted the retail chain will be a $20-billion venture in six years. "It just doesn't exist, it's in the imagination of people who make business plans or put conferences together," Castell says.

After plugging "The Lion King" video game, Virgin Interactive senior VP of sales **Rand Bleimeister** said that consumers are already beginning to visit places called "location-based entertainment," or enhanced video arcades—to test new entertainment products. One such LBE is operating in Irvine, Calif., and offers video and virtual reality games, along with old-fashioned interactive batting cages and miniature golf. "Consumers will be able to interact with new entertainment products such as virtual reality," he suggested.

Closer to the present, MGM/UA Entertainment president **Richard Cohen** said multimedia entertainment is changing the way Hollywood makes movies. As an example, he said the studio's next project, "Tank Girl," is shooting additional scenes that will be used in the CD-ROM game. The idea came along too late for the studio to use in its "Blown Away" game due this fall.

Paramount Home Video, entering the market through a distribution alliance with CD-ROM developer Xiphias, touted its 100,000-unit shipment of the "Mighty Morphin Power Rangers" game. "This is a market that didn't even exist three months ago," said senior VP of marketing **Alan Perper**.

Despite the rosy outlook for multimedia products, most seminar attendees weren't willing to put their money on any one format or content. Some thought games would rule both, while others chose movies. A few, like Perper, didn't care. "Studios don't want to invent technology again," he said. "They just want to supply it and be there when it happens."

The two most frequently asked questions were: which format will dominate and what type of interactive product will most people want? All agreed they didn't know.

SHELF TALK

by Eileen Fitzpatrick

NBA SUPER SLAMS: CBS/Fox Video will release two new National Basketball Assn. videos on Jan. 18, complete with an exclusive premium.

Consumers who purchase the tapes, "NBA Super Slams 2" and "NBA Below The Rim," can receive a free, limited-edition NBA poster.

CBS/Fox will promote the tapes' availability with a 30-second television spot scheduled to air during the games. A 60-second radio ad has also been created that will tag dealers in local markets.

"Slams 2" is hosted by **Julius "Dr. J." Erving** and features **Shaquille O'Neal, Michael Jordan, Larry Johnson**, and others.

"Below the Rim" recounts stories of shorter players who have made it in the big man's game, including 5-foot, 3-inch **Muggsy Bogues**. **Spud Webb, Mark Price**, and '50s Celtics great **Bob Cousy** are also included. The tapes are priced at $14.98.

SERVICE WITH A SMILE: Most dealers say customer service is the first defense against competition. To help retailers teach their employees customer service techniques, Sight & Sound Distributors offers a course.

Conducted on-site or via a video and written materials, "Customer Service: Your Leading Role" was developed by retailers and is the first in a series of workshops created by the St. Louis-based distributor.

The list price of the kit is $249.95. Members of Sight & Sound's Marquee Club can buy it for $99.95. On-site help provided by Sight & Sound Marquee Training Center reps is available at no additional cost. For more information call 1-800-390-0374.

LABEL MOVES: LIVE Entertainment has hired **Rick Mischel** as VP of Family Entertainment. His prime responsibility will be acquiring features for the company's Family Home Entertainment line. Mischel will supervise the development of live-action and animated projects, as well as CD-ROM for the family and educational market.

In addition, **Madeline DiNonno** has been promoted to executive director marketing for sell-through products at MCA/Universal Home Video.

CAUGHT IN THE ACT: New York City police officers raided a Brooklyn piracy lab, seizing 6,500 illegal videos and 180 VCRs. Responding to a call about a burglary at a warehouse, police discovered copies of "The Specialist" and confiscated tapes of "The Lion King," "Beauty And The Beast," "Aladdin," "Return Of Jafar," "Tombstone," and "The Rescuers." Five men were arrested and charged.

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*Note: All active Billboard subscribers on our anniversary date of 11/1/94 will automatically receive one copy of the anniversary issue.

LASER SCANS

(Continued from page 98)

"We've sold every copy we had," says **David Goodman**, president of U.S. Laser Video Distributors. "We're getting reorders from all of our dealers on 'Jurassic Park,' so my guess is that it all sold through. I think it will equal and exceed 'Fantasia' very quickly, and will be the No. 1 laserdisc in two weeks, if this continues. I am hearing from some dealers that people are buying laserdisc players" for the title.

MCA/Universal will not yet divulge its figures on "Jurassic Park" laserdisc shipments, but director of business development **Colleen Benn** says that the CAV version is definitely more than one-third of total sales so far, and the disc "is a phenomenal success. We're happy."

RAPTOR RAPTURE: Indeed, the "Jurassic Park" THX laserdisc offers a remarkable home-video experience and also serves as an ultimate "showcase" title for home-theater systems. The colors and resolution of the visuals are superb, and the audio is staggering: When the T-Rex is on screen, your neighbors will think an earthquake is occurring.

DWARFS VS. DINOSAURS: Meanwhile, as "Jurassic Park" breaks all records, "Snow White" was set to bow Oct. 26, and indications are that it will also be a huge seller on disc and a solid bet to surpass 300,000 copies sold within the next 12 months. Some even predict the Disney disc, distributed by Image Entertainment, may rival "Jurassic Park" for top laser sales honors. If that happens, there may be two titles hitting the 400,000-copy mark in the near future.

"I think 'Snow White' is going to give 'Jurassic Park' a run for its money, if not equal it," says Dave Lukas. "We have been looking at our pre-orders, and we upped them with Image to equal the number of pieces we bought for 'Jurassic Park.'"

Goodman says, "For us, it's hard to compare the two, since we order one from Image and the other from MCA, but I think our shipments on 'Snow White' will almost equal those of 'Jurassic Park.'"

Image estimates that it will ship some 200,000 total units of its $29.99 CLV and $99.99 CAV "Snow White" laserdisc versions, according to company spokesman **Garrett Lee**. The latter version is an impressive collector's edition, with frame-by-frame viewing, an abundance of supplementary material, and three audio choices: the original monaural soundtrack, the music and effects track, and a digital stereo soundtrack.

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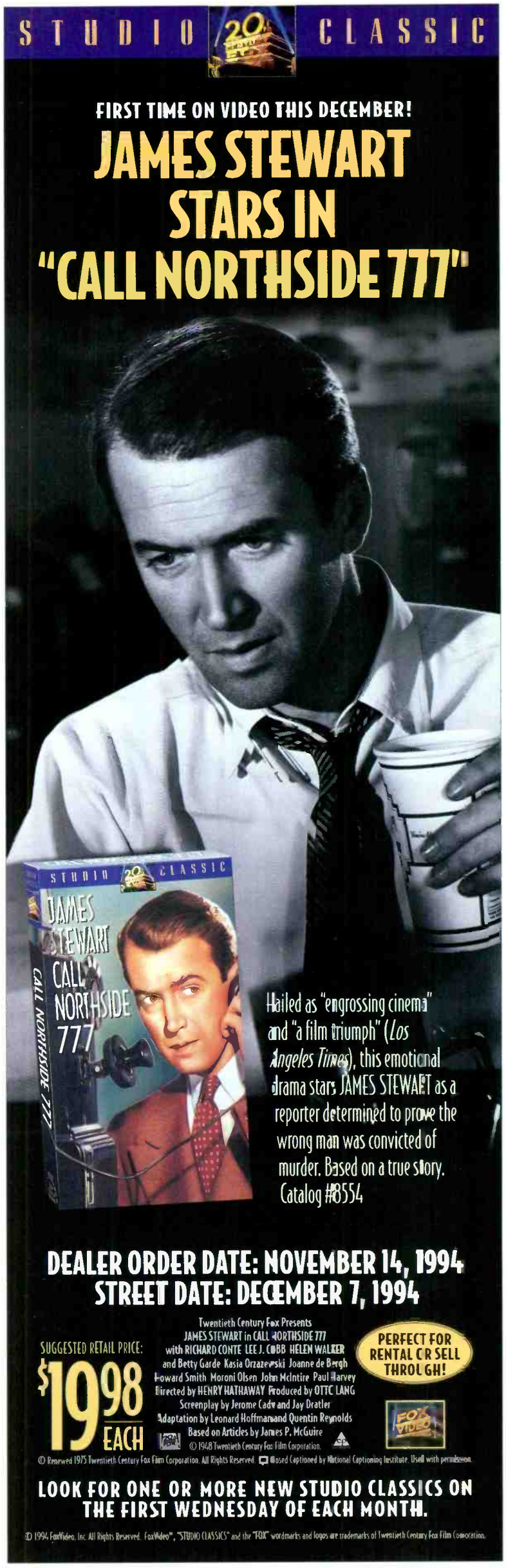
FOR WEEK ENDING NOVEMBER 5, 1994

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ No. 1 ★★★					
1	1	3	JURASSIC PARK ◇	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern	1993	PG-13	24.98
2	2	4	THE NIGHTMARE BEFORE CHRISTMAS	Touchstone Pictures Touchstone Home Video 3603	Animated	1993	PG	19.99
3	3	7	THE 3 TENORS IN CONCERT 1994	A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	29.98
4	4	6	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG	19.95
5	10	4	BEASTIE BOYS: SABOTAGE	Capitol Video 77787	Beastie Boys	1994	NR	16.98
6	7	10	BEETHOVEN'S 2ND ◇	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG	24.98
7	6	10	PLAYBOY CELEBRITY CENTERFOLD: LATOYA JACKSON	Playboy Home Video Uni Dist. Corp. PBV0756	LaToya Jackson	1994	NR	19.95
8	9	28	AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	9.98
9	8	4	HONDO	MPI Home Video 7021	John Wayne Geraldine Page	1953	NR	19.98
10	19	3	PETER GABRIEL: SECRET WORLD LIVE	Geffen Home Video 39547	Peter Gabriel	1994	NR	24.95
11	5	8	D2: THE MIGHTY DUCKS	Walt Disney Pictures Walt Disney Home Video 2553	Emilio Estevez	1994	PG	19.99
12	20	2	SMASHING PUMPKINS: VIEUPHORIA	Virgin Music Video 77788	Smashing Pumpkins	1994	NR	19.98
13	11	32	YANNI: LIVE AT THE ACROPOLIS ▲[3]	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
14	18	3	BARBRA STREISAND: BARBRA-IN CONCERT	Columbia Music Video 24V50115	Barbra Streisand	1994	NR	24.98
15	12	7	KISS: KISS MY A**	PolyGram Video 8006323093	Kiss	1994	NR	19.95
16	16	10	PLAYBOY: WET & WILD-THE LOCKER ROOM	Playboy Home Video Uni Dist. Corp. PBV0757	Various Artists	1994	NR	19.95
17	14	12	THUMBELINA	Warner Bros. Inc. Warner Home Video 24000	Animated	1994	G	24.96
18	13	4	BASEBALL: A FILM BY KEN BURNS	Turner Home Entertainment B5318	Various Artists	1994	NR	179.98
19	23	23	THE RETURN OF JAFAR	Walt Disney Home Video 2237	Animated	1994	NR	22.99
20	25	56	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
21	NEW▶		IT'S THE GREAT PUMPKIN, CHARLIE BROWN	Paramount Home Video 83718	Animated	1994	NR	12.95
22	22	9	3 CHAINS O' GOLD	Warner Reprise Video 3-38399	♁	1994	NR	19.98
23	28	2	FOREVER AMBER	FoxVideo 8540	Linda Darnell Cornel Wilde	1947	NR	19.98
24	17	19	ACE VENTURA: PET DETECTIVE	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96
25	35	4	THE CASE OF THE LOGICAL I RANCH	Dualstar Video BMG Kidz 30051-3	Mary-Kate & Ashley Olsen	1994	NR	12.98
26	26	18	GINGER LYNN ALLEN'S LINGERIE GALLERY	Peach Home Video Uni Dist. Corp. 7001	Ginger Lynn Allen	1994	NR	9.95
27	39	4	THE CASE OF THORN MANSION	Dualstar Video BMG Kidz 30050-3	Mary-Kate & Ashley Olsen	1994	NR	12.98
28	37	100	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
29	15	11	PENTHOUSE: 25TH ANNIVERSAY PET OF THE YEAR SPECTACULAR	Penthouse Video A*Vision Entertainment 50777-3	Various Artists	1994	NR	19.95
30	33	9	PLAYBOY: LOVE, SEX & INTIMACY	Playboy Home Video Uni Dist. Corp. PBV0762	Various Artists	1994	NR	29.95
31	RE-ENTRY		RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
32	21	16	PENTHOUSE: DREAM GIRLS	Penthouse Video A*Vision Entertainment 50775-3	Various Artists	1994	NR	19.95
33	NEW▶		TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 13158	Christian Slater Patricia Arquette	1993	NR	19.98
34	24	15	LITTLE RASCALS COLL.: VOL. 1	RHI Entertainment Inc. Cabin Fever Entertainment 974	The Little Rascals	1994	NR	14.95
35	34	2	BARNEY'S IMAGINATION ISLAND	The Lyons Group 2003	Various Artists	1994	NR	14.95
36	32	24	PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
37	30	5	BOYZ II MEN THEN II NOW	PolyGram Video 8006326553	Boyz II Men	1994	NR	14.95
38	RE-ENTRY		PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
39	38	3	CLIFFHANGER	Columbia TriStar Home Video 52233	Sylvester Stallone John Lithgow	1993	R	19.95
40	27	16	PENTHOUSE: SEXIEST AMATEUR VIDEOS	Penthouse Video A*Vision Entertainment 50776-3	Various Artists	1994	NR	19.95

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.



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Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Copyright Owner Manufacturer, Catalog Number	Principal Performers
			★★★ No. 1 ★★★		
1	1	3	JURASSIC PARK ◇ (PG-13)	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern
2	2	5	THE CROW (R)	Miramax Films Buena Vista Home Video 3034	Brandon Lee
3	5	3	THE NIGHTMARE BEFORE CHRISTMAS (PG)	Touchstone Pictures Touchstone Home Video 3603	Animated
4	3	8	FOUR WEDDINGS AND A FUNERAL (R)	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant
5	4	4	NAKED GUN 33 1/3: THE FINAL INSULT (PG-13)	Paramount Pictures Paramount Home Video 32785	Leslie Nielsen Priscilla Presley
6	7	3	BAD GIRLS (R)	FoxVideo 8627	Madeleine Stowe Mary Stuart Masterson
7	11	3	SURVIVING THE GAME (R)	New Line Home Video Columbia TriStar Home Video 76173	Ice-T Rutger Hauer
8	NEW▶		THE PAPER (R)	Universal City Studios MCA/Universal Home Video 82005	Michael Keaton Glenn Close
9	8	10	THE REF (R)	Touchstone Pictures Touchstone Home Video 2748	Denis Leary Judy Davis
10	6	9	SCHINDLER'S LIST ◇ (R)	Amblin Entertainment MCA/Universal Home Video 82153	Liam Neeson Ben Kingsley
11	9	5	THREESOME (R)	Columbia TriStar Home Video 76153	Lara Flynn Boyle Stephen Baldwin
12	14	5	MOTHER'S BOYS (R)	Miramax Films Touchstone Home Video 2541	Jamie Lee Curtis Peter Gallagher
13	27	2	ABOVE THE RIM (R)	New Line Home Video Columbia TriStar Home Video 76673	Leon Tupac Shakur
14	10	7	SERIAL MOM (R)	Savoy Pictures HBO Home Video 90980	Kathleen Turner Sam Waterston
15	12	8	LIKE WATER FOR CHOCOLATE (R)	Miramax Films Touchstone Home Video 2111	Lumi Cavazos Marco Leonardi
16	17	12	WHAT'S EATING GILBERT GRAPE (PG-13)	Paramount Pictures Paramount Home Video 32955	Johnny Depp Juliette Lewis
17	16	3	CHINA MOON (R)	Orion Pictures Orion Home Video 8785	Ed Harris Madeleine Stowe
18	13	10	INTERSECTION (R)	Paramount Pictures Paramount Home Video 32242	Richard Gere Sharon Stone
19	18	4	FAREWELL MY CONCUBINE (R)	Miramax Films Touchstone Home Video 2522	Leslie Cheung Zhang Fengyi
20	28	3	BITTER MOON (R)	New Line Home Video Columbia TriStar Home Video 27163	Hugh Grant Peter Coyote
21	19	15	GRUMPY OLD MEN (PG-13)	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau
22	15	16	PHILADELPHIA (PG-13)	Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington
23	20	13	ON DEADLY GROUND (R)	Warner Bros. Inc. Warner Home Video 13227	Steven Seagal Michael Caine
24	21	3	THE WEDDING BANQUET (R)	Samuel Goldwyn Co. FoxVideo 8170	Winston Chao May Chin
25	NEW▶		BACKBEAT (R)	PolyGram Video 8006317713	Sheryl Lee Stephen Dorff
26	24	7	GREEDY ◇ (PG-13)	Universal City Studios MCA/Universal Home Video 82004	Michael J. Fox Kirk Douglas
27	29	4	THE SNAPPER (R)	Miramax Films Buena Vista Home Video 2523	Colm Meaney Tina Kellegher
28	22	8	D2: THE MIGHTY DUCKS (PG)	Walt Disney Pictures Walt Disney Home Video 2553	Emilio Estevez
29	30	3	BEING HUMAN (PG-13)	Warner Bros. Inc. Warner Home Video 12982	Robin Williams
30	NEW▶		SAVAGE LAND (PG)	Hemdale Home Video 7230	Corbin Bernsen Vivian Schilling
31	23	18	THE PELICAN BRIEF (PG-13)	Warner Bros. Inc. Warner Home Video 12989	Julia Roberts Denzel Washington
32	25	17	TOMBSTONE (R)	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer
33	26	8	BLUE CHIPS (PG-13)	Paramount Pictures Paramount Home Video 32741	Nick Nolte Shaquille O'Neal
34	39	3	BEYOND THE LAW (R)	Live Home Video 69891	Charlie Sheen Michael Madsen
35	36	14	REALITY BITES ◆ (PG-13)	Universal City Studios MCA/Universal Home Video 81929	Winona Ryder Ethan Hawke
36	40	4	3 NINJAS KICK BACK (PG)	Columbia TriStar Home Video 79673	Sean Fox Max Elliott Slade
37	NEW▶		THE INKWELL (R)	Touchstone Pictures Touchstone Home Video 2749	Larenz Tate Joe Morton
38	32	19	ACE VENTURA: PET DETECTIVE (PG-13)	Morgan Creek Productions Inc. Warner Home Video 23000	Jim Carrey
39	33	2	NIGHT FIRE (NR)	Triboro Entertainment Group 55099	Shannon Tweed John Laughlin
40	31	14	BLINK (R)	New Line Home Video Columbia TriStar Home Video 2605	Madeleine Stowe Aidan Quinn

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Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Sade, "Live Concert Home Video," Epic Music Video, 91 minutes, $19.98.
Silky-smooth concert video features the artist performing a rainbow of her most popular and unusual songs, from early hits such as "Smooth Operator" and "The Sweetest Taboo" to tunes from her most recent album, "Love Deluxe." Filmed during a concert stop on Sade's most recent tour, the video reveals her as a natural performer who creates a mesmerizing stage presence that has attracted a devoted live following. Longform will appeal to fans who want to relive the concert experience, as well as those who couldn't make it to the show.

The Statler Brothers, "What We Love To Do," PolyGram Video, 40 minutes, $12.95.
The Statlers' first longform video in more than a decade is a look back at the hits that made the act a household name, as well as some of the group's recent tracks. Classic songs featuring the Statlers' trademark four-part harmony include "Elizabeth," "Atlanta Blue," "My Only Love," and "Sweeter And Sweeter"; they are showcased in vintage '60s concert footage of the Statlers performing with Johnny Cash. "Let's Get Started" "Small Small World," "Guilty," "Nobody Else," and the anthem "You've Been Like A Mother To Me" speak for the Statlers' more current song crop, with the title track—a recent country hit—serving as the finale.

CHILDREN'S

"Leo The Lion, King Of The Jungle: The Case Of The Moonlight Stone," Palm Beach Entertainment (212-245-6746), 25 minutes, $6.95.
Animated series that spirals around a wise white lion who happens to converse in English originally aired on television in the mid-'80s. And the animation and storyline of this episode are dated testaments to an era of children's entertainment gone by. A slightly skewed

takeoff on the James Bond films, "The Case Of The Moonlight Stone" features an agent (with an accent that falls somewhere between those of Roger Moore and Robin Leach) who takes to the jungle to retrieve the super-powered stones before they fall into enemy hands. With a little help from his feline friend, he eventually succeeds. Although the video's technology and material are clearly not of the "Power Rangers" era, at $6.95, the price is right for fun, harmless family entertainment.

"The Secret Garden," ABC Video, approximately 90 minutes, $16.95.
It is a book that has been cherished for generations, it was a musical that made a splash on Broadway, and now Frances Hodgson Burnett's magical story of a little orphan girl who is uprooted from her home in cholera-plagued India to live with her aunt in England is an animated, feature-length movie. The first in ABC Video and ABC Children's Entertainment's joint family programming initiative, the movie makes its TV debut Nov. 5 and will be available at retail four days later. The video, available in clamshell packaging, contains about 10% more footage than the broadcast version. Upcoming ABC Children's Entertainment programs set for release by ABC Video include the new cartoon series "Bump In the Night" and an animated version of Mozart's "The Magic Flute."

DOCUMENTARY

"60 Minutes . . . 25 Years," CBS Video, 95 minutes, $19.98.

As host of this birthday party, Charles Kuralt turns the camera on the newsmagazine's principal players: correspondents Mike Wallace, Morley Safer, Ed Bradley, Lesley Stahl, and Steve Kroft, and executive producer Don Hewitt. And, as befits the occasion, the program plays very much like a regular episode of "60 Minutes" itself. There's lots of straight talk, a few painful anecdotes, the occasional joke, and some good old-fashioned self-congratulation—all squeezed in between those incessant ticks of the clock. Also included are snippets from past interviews with such notables as Jimmy Carter, Barbra Streisand, Manuel Noriega, Oprah Winfrey, and JFK Secret Service agent Clint Hill, as well as follow-up stories conducted specifically for this tribute. Also new from CBS Video: "One For The Road With Charles Kuralt And Morley Safer."

"Bob Hope Remembers . . . World War II—The European Theater & D-Day," White Star Video (212-245-6746), 52 minutes, $49.95.
Bob Hope and his wife, Dolores, host this chatty video remembrance, which is part of a handsome collector's edition boxed set that also includes a souvenir book and two audiocassettes: Dolores Reade Hope's brand-new "Somewhere In Time: The Songs & Spirit Of WWII" and "This Is Bob 'On The Air' Hope," a compilation of recordings from Hope's '40s radio show. The Hopes—who clearly revel in this walk down memory lane—provide a narrative for the archival film footage, as well as photos from their personal scrapbook. They also welcome friends and co-performers Charlton Heston, Frances Langford, Dorothy Lamour, and Ed McMahon, who share their own anecdotes from the war, the times surrounding it, and Hope's undying devotion to keeping the GIs laughing throughout. A ready-made holiday gift for history and entertainment-industry buffs alike.

TRAVEL

"Glacier Bay: The Grand Design," Alaska Video Publishing (800-770-4545), approximately 35 minutes, $19.95.
Alaska's gigantic glaciers and the multitude of living creatures that live in their ebb and flow make particularly camera-friendly subject matter. From minute growths of lichen and moss to great grizzly bears, seals, and humpback whales that patrol the bay around the glaciers, this video reveals the intricacies of nature at work.

As fascinating as the flora and fauna that exist around them are the glaciers themselves, which groan and crackle as they retreat from the water and remodel the mountain valleys they inhabit. Informed narrative provides a history of the glaciers as well as their prognosis for the future. Alaska Video Publishing's new series also includes "Alaska's Inside Passage," "Alaska Portrait," "Alaska At War," and "Alaska Wildlife."

"National Parks And Wild Lands Of Costa Rica," Paragon Home Video (800-874-9044), 45 minutes, $19.95.
This environmentally conscious video takes viewers on a park-by-park tour of Costa Rica's plentiful conservation sights. One of the most biologically diverse nations in the world, Costa Rica is home to more than 5% of all global species, and this video's glorious

cinematography captures more than 60 of them. From crocodiles to spider and squirrel monkeys to scarlet macaws to manta rays and snakes, all walks of wildlife parade by in their own unique style. Volcanoes, wetlands, and dramatic coastlines also are prominently featured. Aside from providing a look at the natural beauty, the narrator uses detailed maps to provide an informative dialog on the history of the region and its ecology.

COMEDY

"Leslie Nielsen's Bad Golf My Way," PolyGram Video, 45 minutes, $19.95.
Beginning with the regal first chords of Handel's "Queen Of Sheba," Nielsen's follow-up to "Bad Golf Made Easier" is a royal tribute to life on the fairway and one of its most fragile outgrowths, the wager. In this adventure, Nielsen and trusted pal Brad meet up with a formidable opponent and proceed to do everything in their power to win the stakes on the table. Their game plan includes Nielsen pontificating about the perils of a pack of ticks surrounding a particular hole, cross-dressing in the attire of a true country-club lady, and even pretending to let loose a vicious wolverine hungry from a missed feeding. Between holes, Nielsen talks one-on-one to viewers about his strategy, incorporating worldly philosophies such as Zen Buddhism. Viewers' golf may not improve, but their sense of humor surely will.

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.

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Update

GOOD WORKS

WEST OF BROADWAY: "Bogart On Broadway," a Nov. 12 salute to **Les Bider,** chairman/CEO of Warner/Chappell Music, will benefit the Neil Bogart Memorial Fund of the T.J. Martell Foundation. The Santa Monica, Calif., gala at Barker Hangar is being held to help fight pediatric cancer and leukemia and to benefit AIDS research. So far, more than $2 million has been raised. The evening will feature a salute to Broadway by **Willie Nelson** and **Davis Gaines**, who plays the Phantom in "The Phantom Of The Opera" on Broadway. For more info, contact **Nadine Ono** at 310-274-7800.

SILENT AUCTION: A silent auction involving a limited edition of 11 boxed leather-bound copies of a new book, "Musicians As Artists," signed by most of the participating artists, will take place Nov. 1 at B.B. King's Blues Club in L.A.'s Universal City. The event will raise funds for MusiCares, the industry help group. The silent auction and artists reception will start at 6:30 p.m., followed by a buffet dinner and concert at 7:30 p.m. Appearing at the auction will be **Randy Meisner, Jon Anderson, John Mayall, Johnette Napolitano, Kim O'Donnell, Joey Lawrence, Micky Dolenz, Paul Barrere, Lee Oskar, Floyd Sneed, George Bunnell, Lee Freeman,** and **Peter Lewis.** For more info, contact **Maureen O'Connor** or **Karen Sundell** at 310-201-8800, or fax 310-552-0412.

ELP ROYALTY DONATION: **Emerson, Lake & Palmer** will donate royalties from "Daddy" to the Sara Anne Wood Rescue Center for missing and abducted children. On Oct. 25, **Greg Lake** presented an initial check for $5,000 to the center. "Daddy," which is on the group's new album on Victory Music, "In The Hot Seat," was written by Lake following the 1993 kidnap/murder of **Sara Anne Wood.** Her father, **Robert Wood,** established the national, nonprofit organization in her memory. Lake is on a promotional tour to discuss ELP's charity project, and visited St. Louis, New York, and Boston in late October. He will be in Philadelphia Thursday (3). For more info, call **Sarah McMullen** at 310-281-3746.

RIDING FOR CHARITY: Media Industry Motorcycle Enthusiasts (MINE) netted $1,000 for the Juvenile Diabetes Foundation after its recent Fall Family Foliage Ride, which began at Marcus Dairy in Danbury, Conn., and wound through 75 miles of Litchfield County. Music and home entertainment industry executives on the ride included **Jerry Ade,** president of Famous Artists Agency; producer **Kip Kaplan** of Time Capsule Brokerage; **Chris Rich,** general manager of recording studio Soundtrack Group; intellectual property rights lawyer **Lewis Gersh; Wayne Mogel,** VP of distributor Star Video; **Masumi Homma, Johnny O'Donnell,** and **Corey Schwartz** of Central Park Media Corp; and **Ernie Ferrari,** regional sales manager of Columbia Star Home Video. MIME is looking for members while it plans its 1995 Spring Ride. For more info, fax MIME at 212-977-8709.

VOICE OF HOPE: "An Elegant Evening with Nancy Wilson" Saturday (5) at the Garden State Park in Cherry Hill, N.J., will benefit the Delta Epsilon chapter of the Grand Boulé Sigma Pi Phi fraternity. It will use funds from the event to provide scholarship aid to African-American students in southern New Jersey and to assist in the Grand Boulé's social action initiatives, according to **LeBaron Taylor,** senior VP of Sony Music Entertainment and chairman of the chapter's social action committee. For more info, contact **Yvonne Roberts** at 215-925-7238 or **Angela Bronner** at 212-833-7914.

Purrfect Performance. Arista executives congratulate Dedicated/Arista band the Family Cat following the group's first-ever U.S. show at CBGB's in New York. The band performed songs from its new album, "Magic Happens." Shown, from left, are Jim Urie and Steve Schnur of Arista; the Family Cat's Tim Mcvay and John Graves; Karen Brown of Dedicated; Family Cat members Stephen Jelbert and Kevin Downing; Graham Hatch, Arista; Paul Frederick, Family Cat; Arista's Michael Barackman, Jon Klein, Tom Ennis, and Sharon Joffe; Doug D'Arcy, Dedicated; and Arista's Roy Lott and Cathryn Swan.

NEW COMPANIES

Diane Richards World Management, formed by Diane Richards, former senior VP of Dick Scott Entertainment. Clients include Big L, Eve, and Sister Moon. Richards will also maintain an associate representation of Donnie Wahlberg and his Donnie D Productions. 530 Manhattan Ave., Suite 32, New York, N.Y. 10027; 212-663-6730.

Who's Listening? International, formed by Stephanie Canciello. A market research firm that gathers and analyzes psychographics to give insight into the motivations that influence music buyers' purchases as an aid to formulate marketing strategies. Projects can be custom-designed for artists, albums, singles, labels, management firms, or retail stores. Clients have included Duran Duran, Boston, Meat Loaf, Left Bank Management, and MCA Records. 546 Dutch Neck Road, East Windsor, N.J. 08520; 609-448-3414.

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. 1, **"Musicians As Artists" Book Publication Premiere, Benefiting MusiCares,** B.B. King's Blues Club, Los Angeles. 310-392-3777.

Nov. 1, **"The Evolution Of The Afro-Caribbean Rhythm Section,"** hosted by Grammy winner Eddie Palmieri, presented by the New York chapter of NARAS, LaGuardia High School Of Music And Art And Performing Arts, New York. Jon Marcus, 212-245-5440.

Nov. 2, **T.J.'s Friends China Club Networking Evening,** starring singer Cindy Stevens, benefiting T.J. Martell Foundation, China Club, New York. 212-245-1818.

Nov. 2, **"Marketing Yourself In Special Markets,"** panel presented by Los Angeles Women In Music, Ma Maison Sofitel, Los Angeles. 213-243-6440.

Nov. 2-4, **Billboard Music Video Conference And Awards,** Loews Santa Monica, Santa Monica, Calif. 212-536-5018.

Nov. 2-6, **BESLA '94: Black Entertainment And Sports Lawyers Assn. Conference,** Radisson Cable Beach Hotel and Casino, Nassau, Bahamas. 708-798-3798.

Nov. 3-4, **Sixth Annual Magnetic And Optical Media Seminar,** presented by ITA, Nikko Hotel, Atlanta. 212-643-0620.

Nov. 6-8, **Sixth Annual EPM Entertainment Marketing Conference,** Universal City Hilton & Towers, Los Angeles. Riva Bennett, 718-469-9330.

Nov. 7-8, **Multimedia 1994: Positioning For Profit In An Interactive World,** presented by International Business Forum, Hotel Nikko, San Francisco. 212-279-2525.

Nov. 7, **Ninth Annual Wammies,** presented by the Washington Area Music Assn., Washington Hilton, Washington, D.C. 202-338-1134.

Nov. 9, **Inauguration Of The Hard Rock Cafe Permanent Washington Area Music Assn. Hall Of Fame,** Hard Rock Cafe, Washington, D.C. 202-338-1134.

Nov. 9-11, **Special Interest Video Assn. Conference,** Universal City Hilton, Los Angeles. Steve Lupien, 203-831-2891.

Nov. 9-13, **Black Music Expo,** Inforum, Atlanta. 201-253-0660.

Nov. 10, **Seventh Annual Silver Clef Award Dinner And Auction,** to benefit the Nordoff-Robbins Music Therapy Foundation, honoring Ahmet Ertegun, Roseland, New York. Sunny Ralfini, 212-541-7948.

Nov. 10, **National Conference Of Christians And Jews Humanitarian Award Dinner,** honoring Blockbuster chairman/CEO H. Wayne Huizenga, Beverly Hilton Hotel, Los Angeles. 213-250-8787.

Nov. 10-13, **Audio Engineering Society Convention,** Mosconi Convention Center, San Francisco. 212-661-8528.

Nov. 12, **"Back To Broadway" Evening,** honoring Warner/Chappell Music chairman/CEO Les Bider, benefiting the T.J. Martell Foundation's Neil Bogart Memorial Fund, Barkar Hangar, Santa Monica, Calif. Karen Tremewan Carbone, 310- 247-2980.

Nov. 12, **"How To Start And Run Your Own Record Label,"** presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

Nov. 12, **"Legal And Business Aspects Of The Music Industry,"** presented by Texas Accountants and Lawyers For The Arts and the Houston Bar Assn. Law And The Arts Committee, The Pig Live, Houston. 713-526-4876.

Nov. 15, **National Music Foundation Fundraising Dinner,** honoring Billboard's 100th anniversary, benefiting the National Music Center, Marriott Marquis, New York. Ellin Delsener, 212-245-6570.

Nov. 15-17, **Direct Response TV East Expo & Conference,** including separate section on music and licensed merchandising, presented by Advanstar Expositions, New York Hilton & Towers, New York. Gabrielle Bergin, 714-513-8400.

Nov. 15-18, **18th Annual Verband Deutscher Tonmeister International Convention On Sound Design,** Municipal Hall, Karlsruhe, Germany. 011-49-2204-23-595.

Nov. 16-19, **10th Annual JazzTimes Convention,** Loews New York Hotel, New York. 301-588-5531.

Nov. 18-20, **Women In Music Business Assn. Global Conference,** Vanderbilt Plaza Hotel, Nashville. 615-251-3101.

Nov. 19, **"Sunset Boulevard." Benefit Performance To Benefit United Jewish Appeal-Federation Of Jewish Philanthropies Of New York,** Minskoff Theater, New York. 212-980-1000.

LIFELINES

BIRTHS

Girl, Remy Dylan, to **Robert Haber** and **Joanne Abbot Green,** Oct. 5 in Manhasset, N.Y. He is president and founder of CMJ and publisher of the weekly tipsheet CMJ New Music Report and the monthly consumer publication CMJ New Music Monthly. She is executive VP of CMJ and executive producer of the annual CMJ Music Marathon Convention And Festival.

Boy, Stanley John, to **Stanley** and **Faye Clark,** Oct. 10 in Livingston, N.J. He is store manager of Sam Goody No. 4630 in Springfield, N.J.

Girl, Aubrey Donna, to **John** and **Roberta Cederberg,** Oct. 14 in Orlando, Fla. He is VP of T. Skorman Productions there.

Girl, Erica Lynn, to **Kraig** and **Lisa Kitchin,** Oct. 14 in Tarzana, Calif. He is executive VP of Premiere Radio Networks. She is director of domestic television sales for Paramount Pictures.

Girl, Tessa Scarlett, to **Jeff** and **Elaine Schock,** Oct. 20 in New York. He is president of Shock Entertainment, a multimedia company. She is president of Shock Ink, a public relations company.

Girl, Yuha, to **Yoshifumi** and **Nobue Nomura,** Oct. 20 in Tokyo. He is store manager at Tower Records Shinjuku East.

MARRIAGES

Thomas E. Lounges to **Julie Lynn Mathews,** Sept. 24 in Highland, Ind. He is publisher and editor of The Beat Entertainment Magazine, a monthly regional publication, and manager and promotional director of Woodmar Records, a retail outlet. She is assistant editor of The Beat Entertainment Magazine.

DEATHS

Gerald L. Bledsoe, 51, of a heart attack. Sept. 27 in Detroit. Bledsoe was a radio personality at WMXD Detroit. Over his 30-year career, he hosted radio shows on WBLS New York, WHUR and WMMJ Washington, D.C., and other stations. He began his career at age 16 at WUFO Buffalo, N.Y. In the '70s, he hosted two local television shows in New York, "Soul" on WNFT and "Soul Alive" on WPIX. He is survived by his three children, Carlos, Lisa, and Lauren; his father, Greene; his mother, Jewell; his sisters, Rebecca and Janice; and his brother, Robert. Donations in his memory may be made to the United Negro College Fund, 8260 Willow Oaks Corp. Drive, Fairfax, Va. 22031.

Lee Allen, 67, of a cancer-related illness, Oct. 18 in Los Angeles. Allen was a tenor saxophonist who served as a session man behind such New Orleans talents as Little Richard, Fats Domino, Lloyd Price, and Huey "Piano" Smith, among many others, and scored a 1958 solo hit with the instrumental "Walkin' With Mr. Lee" (see story, page 16).

Jimmy Miller, 52, of liver failure, Oct. 22 in Denver. Miller was a producer who worked with countless rock groups, including the Rolling Stones, Traffic, and Blind Faith. Over the course of his career, he produced approximately 100 gold records. (See story, page 16).

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

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(Continued on page 106)

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Newsmakers

Gold Ecstasy. Arista executives congratulated Sarah McLachlan on the gold certification of her album "Fumbling Towards Ecstasy" backstage after her recent show at New York's Beacon Theater. The album features the Hot 100 single "Good Enough." Shown, from left, are Arista director of video production S.A. Baron; VP of artist development Richard Sanders; VP of rock promotion Steve Schnur; senior VP Rick Bisceglia; senior director of national video promotion Jon Klein; VP of creative services Ken Levy; McLachlan; VP of product management Tom Ennis; president Clive Davis; senior director of product management Robert Wieger; Terry McBride, McLachlan's manager and president of Nettwerk Productions; Arista senior VP of marketing Dick Wingate; and Mark Jowett of Nettwerk Productions.

"Loose" Performance. Mammoth/Atlantic recording artist Victoria Williams chats with label executives after performing a showcase at New York's Rihga Royal Hotel. Williams is currently on a promotional tour in support of her new album, "Loose," which is her first release for the label. Shown, from left, are Val Azzoli, Atlantic executive VP; Jay Faires, Mammoth president; Danny Goldberg, Atlantic president; Williams; Doug Morris, Warner Music-U.S. president/COO; and Mel Lewinter, Warner Music-U.S. executive VP.

New Technology. Sony Software VP Bob Sherwood recently delivered a lecture on marketing new technologies to two classes of marketing students at the Pennsylvania State University. He also held a roundtable discussion with students at the college radio station, and sat in at local station WBHV State College, Pa., for an on-air discussion of MiniDisc technology.

Words And Music. Publishing executives socialize following a panel discussion on the future of publishing presented by the B'nai B'rith Music & Performing Arts Unit at Sutton Place Synagogue in New York. Shown, from left, are Helene Blue, GM, MPL Communications; Ira Moss, president, Music & Performing Arts Unit; Caroline Bienstock, COO, Bienstock Enterprises; Stanley Mills, president, September Music; and Maxyne Lang, president, Williamson Music. (Photo: Chuck Pulin)

Say The Word. Beat poet Allen Ginsberg celebrates the release of his Rhino/WordBeat boxed set, "Holy Soul Jelly Roll: Poems And Songs (1949-1994)," at the Viper Room in Los Angeles. Shown backstage following Ginsberg's spoken word performance, from left, are an ABC-TV "Turning Point" crew filming the event; Sean Ono Lennon (with camcorder); an unidentified fan; Ginsberg; Timothy Leary; and Aileen Getty, great-granddaughter of J. Paul Getty.

Happy Anniversary. Frances Richard, left, ASCAP director of symphonic concert music, presents a certificate to Joseph R. Dalton, managing director of Composers Recordings Inc., at the label's 40th anniversary concert at Lincoln Center in New York.

Latin Tenor. EMI Classics President Richard Lyttelton, right, presents Placido Domingo with a plaque commemorating the international release of "De Mi Alma Latina—From My Latin Soul," Domingo's first-ever recording of popular Latin American songs.

Direct Hit. Recording artist Terry Cashman, known for his song "Willie, Mickey And The Duke (Talkin' Baseball)," displays his new release, "Passin' It On: America's Baseball Heritage In Song." Cashman has signed with Sony Music Special Products for a direct-response television marketing campaign, due to begin in November with "Passin' It On." Shown, from left, are Richard Chechilo, VP of sales and operations, Sony Music Special Products; Cashman; Harold Fein, senior VP/GM, Sony Music Special Products; and John Golden of Golden Entertainment.

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Wedding Bells Are Ringing . . . On Track 7! Recording artist Suzanne Ciani recently took a break from recording her new album, "Dream Suite," to get married at Capri Digital Studios. Shown in Capri's control room are Ciani and her husband, entertainment attorney Joe Anderson. The artist's self-produced album will be released on her new label, Seventh Wave.

3M Hikes Analog, Digital Tape Prices

Resource Costs Finally Force Increases

■ BY PAUL VERNA

NEW YORK—Citing increases in the cost of such raw materials as cobalt, plastic resins, aluminum, and polyester, 3M has announced it will raise the prices of nearly all its digital and analog audiotape and videotape products by 2.5%-3.5%, effective Nov. 15.

The price hikes affect recording studios, radio stations, post-production houses, and industrial and corporate video producers, according to a 3M statement.

Don Rushin, marketing director for St. Paul-based 3M's professional audio and video division, says the increments in material costs are "a function of shortages in some cases, and downstream additional costs that the producers have in other cases." He adds that 3M has not had to increase prices since 1980.

"In the [intervening] 14 years, we have become tremendously efficient—and when I say 'we,' I think I can speak fairly safely for the industry, not just 3M," says Rushin. "We've taken the fat out of the manufacturing process, and these improvements in productivity have gotten to the point where there aren't a heck of a lot [of improvements left to make]. So, whereas we have been able to offset raw material price increases periodically in the last 14 years, there's just not a lot of room to do that anymore."

The press release indicates that the cost of cobalt—the material used in the magnetic coating for audio and video tapes—is up 67%. Resins, used in the plastic cassette components, have risen 28%, while aluminum is up 21%. Polyester, the substrate for magnetic tape, is up 7%, and packaging for both cassette and open-reel products has risen by 19%, according to the release.

The statement adds that these increases are due to "a strong demand for U.S. petrochemicals and plastics at a time when severe shortages exist, and consumers have for some time seen the escalating effects in many other areas—from automobile gasoline to airplane fares."

Rushin says 3M's customers have not been surprised at the news.

"They recognize that this industry has been unique in not having had any kind of price increase for so many years, and they know that these raw materials are going up," he says. "A lot of our customers buy things like plastic storage boxes that involve these same kinds of raw materials, and they have seen those costs going up."

Asked why 3M decided to issue a press release announcing its price hikes, Rushin says, "A significant [share] of the professional audio/video business goes through [third-party] distribution, and there's a tremendously broad base of end users, from schools, religious facilities, and corporations that operate in-house audio and video departments to traditional professional users—recording studios, broadcasters, post-production houses. We looked at how we could quickly reach this broad base of users, and the only way we saw to do it was to put out broad-based press releases."

Rushin adds that the move is "not an opportunity for 3M to try to improve its margins, but it's something that we have to do to respond to raw material increases."

Left-Of-Center Innovations Keep Peacock At Forefront Among Christian Producers

■ BY GORDON ELY

In his 15 years in the music business, producer/musician Charlie Peacock has worked both sides of the fence dividing the secular and religious markets, eventually blossoming into one of the hottest, most imaginative figures in the contemporary Christian world.

PRO FILE

As a producer, Peacock has always demonstrated a penchant for going against convention, particularly on creatively satisfying and commercially successful recordings with top-drawer Christian artists Out Of The Grey, Bob Carlisle, and Lisa Bevill.

Peacock's entry into the industry as an artist in the early '80s roughly coincided with his spiritual transformation to Christianity. But, refusing to conform to the dictates of gospel music of that day, he signed with CBS Songs and Island Records in 1986 after doing two albums for Exit Records—an affiliate of Christian powerhouse Word Records—in 1983 and 1984.

After one album for Island, Peacock performed through the late '80s in the San Francisco Bay Area, building a strong following and drawing the attention of Christian major Sparrow Records, which signed him in 1989.

While Peacock had produced his solo efforts prior to that time, his career as a producer began to pick up steam that year, when he began an ongoing association with Christian rock/pop luminary Margaret Becker. Peacock's reputation as a decidedly left-of-center artist and producer made some in the gospel community nervous, though he has come to be recognized as an innovator, making records that stand with full credibility next to their general-market counterparts.

PEACOCK

"Christian audiences can be more forgiving," he says, "but it's naive to think that, even though you're making records for the Christian market, they aren't also listening to artists in the general market. Their ears get accustomed to certain production styles and values. Our records have to rise to that same level of expertise, or they'll come out sounding inferior."

Producer David Kahne, now VP of A&R with Sony Music, cut demos with Peacock in the early '80s. Kahne's work with numerous punk and new wave bands in the San Francisco area at the time helped point the young Peacock in the creatively adventuresome direction he still walks today.

Royalties from Amy Grant's 1991 pop smash "Every Heartbeat"—which Peacock co-wrote—have allowed him to expand his studio setup. He built a facility in a building adjacent to his home in suburban Nashville, equipping it with a Sony 3324S 24-track digital recorder linked to an "old workhorse" MCI JH-24 analog machine. He uses a 26-input TAC Matchless board, and sometimes rents a Mackie 32-channel desk for additional tracks. He cuts everything through old class-A Neve pre-amps.

Peacock says he initially tracks digital, bouncing instruments or parts in midrange frequencies to analog, at 30 ips without noise reduction, if he needs to free additional tracks of digital. He uses an AKG C-12 tube mike on 95% of his vocals, explaining that its lack of colorization allows him to record with minimal EQ.

He cuts vocals with mild compression, using a Tube Tech compressor and adding more compression in the mix as the song and vocal dictate. Peacock's effects rack comprises most of the standard gear, including a Lexicon PCM-70 reverb, an Eventide H-3000 harmonizer, and the TC Electronics 2290 delay.

While Peacock has been known in years past for a very busy production hand, he says he has learned over time that less can be more. His upcoming solo album, "Everything That's On My Mind," has a more stripped-down, guitar-driven rock feel than much of the blue-eyed R&B for which he has come to be known, and a number of the songs required as few as 16 tracks.

"There's a real danger these days of producers and musicians being driven by technology, rather than the other way around," he says. "Just because I have hundreds of samples at my disposal doesn't mean I have to use them all. I think it has to do with getting better at what you do, and getting a better grasp of who the boss is."

But as Peacock evolves as a producer, he still holds a firmly artistic view of the record-making process.

"I'm grateful for the tools I've been given to work with," he says, "but great tools are no substitute for astonishing ideas. That's where I try to keep my focus."

Strong Slate Of Product Intros Set For Upcoming S.F. AES Show

NEW YORK—The Audio Engineering Society convention—traditionally a forum for product introductions—will live up to that reputation this month, as several companies prepare to showcase new material at the Nov. 10-14 show in San Francisco.

Following is a partial list of products scheduled to make their official bow at the 97th AES:

Yamaha Corp. of America will introduce a host of products in categories ranging from signal processing to mixing to multitrack recording. Among the highlights:

- The D5000 Professional Digital Delay, which offers 20-bit AD/DA conversion, stereo sampling, and clean delays. The unit, intended for live and studio applications, will retail for a suggested price of $1,499;
- The MM1402 Compact Mixing Console, featuring Yamaha's MIDI scene change system, available in 24-, 32-, 40-, and 48-input FOH, and 44- and 52-input monitor configurations;
- The REV100 digital reverb unit, the MT50 four-track cassette recorder, the VL1-m acoustic tone generator, and the CBX-D5 digital recording processor, featuring 16-bit A/D and 18-bit D/A, real-time sample-rate conversion.

TimeLine Vista Inc. will skip the 16-track step and introduce a 24-track upgrade for its Studioframe Series of digital audio workstations, previously available in 8 tracks only. The move is intended to position the product as a viable film and TV-sound medium. TimeLine Vista also is set to announce the availability of its Mediasound software for Silicon Graphics platforms.

Ampex is introducing its Ampex 489 extended-play tape for ADAT, an EP version of its 489 digital mastering (DM) tape for the popular digital 8-track format.

Other tape-related developments from Ampex include a new formulation of its 467 digital audio U-matic tape (a stiffer frontcoat and greater resistance to edge and pinch-roller damage, among other improvements) and a new binder system for the 499 Grand Master Gold, resulting in an archival term of 40 years. Finally, the tape specialist will introduce its Ampex Album DATpak accessory, a box designed to hold 12 R-DATs and recording notes.

HHB Communications will showcase its new Portadat range of professional, portable DAT recorders. The

(Continued on page 109)

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Billboard.

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PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCTOBER 29, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ALBUM ROCK
TITLE Artist/ Producer (Label)	I"LL MAKE LOVE TO YOU Boyz II Men/ Babyface (Motown)	I WANNA BE DOWN Brandy/ K. Crouch (Atlantic)	LIVIN' ON LOVE Alan Jackson/ K. Stegall (Arista)	FLAVA IN YA EAR Craig Mack/ Easy Mo Dee (Bad Boy/Arista)	INTERSTATE LOVE SONG Stone Temple Pilots/ B. O'Brien (Atlantic)
RECORDING STUDIO(S) Engineer(s)	LARRABEE (Los Angeles) Brad Gilderman	STUDIO 56 (Los Angeles) Booker T. Jones III	THE CASTLE (Nashville) John Kelton	HIT FACTORY (New York) Bob Brockmann	SOUTHERN TRACKS (Atlanta, GA) Nick DiDia
RECORDING CONSOLE(S)	SSL 4000G	Trident 80B	SSL 4056G	Neve 8078	SSL 4064G with Ultimation
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A827	ADAT	Studer A820	Studer 827/Sony 3348	Studer A827
STUDIO MONITOR(S)	Augsperger/TAD	JBL	UREI 813 Yamaha NS10	Yamaha NS10	Yamaha NS10
MASTER TAPE	3M 996	Ampex 489	Ampex 456	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineers(s)	ENCORE (Los Angeles) Mick Guzauski	STUDIO 56 (Los Angeles) Booker T. Jones III	THE CASTLE (Nashville) John Kelton	HIT FACTORY (New York) Bob Brockmann	SOUTHERN TRACKS (Atlanta, GA) Nick DiDia
CONSOLE(S)	SSL 4000G	Neve VR60	SSL 4056G	SSL 4064G with Ultimation	SSL 4064G
MULTITRACK/ 2-TRACK-RECORDER(S) (Noise reduction)	Studer A827	ADAT 3700	Studer A80	Studer A827	Studer A827
STUDIO MONITOR(S)	Augspurger/ Tannoy SGM10	Augspurger/ TAD	UREI 813 Yamaha NS10	Yamaha NS10	Yamaha NS10 Augsperger
MASTER TAPE	3M 996	Ampex 489	Ampex 456	3M 996	Ampex 456
MASTERING (ALBUM) Engineer	FUTURE DISC Eddy Schreyer	BERNIE GRUND-MAN Brian Gardner	MASTERMIX Hank Williams	HIT FACTORY MASTERING Chris Gehringer	GATEWAY Bob Ludwig
PRIMARY CD REPLICATOR (ALBUM)	PMBC	WEA Manufacturing	BMG Manufacturing	BMG Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	HTM	BMG Manufacturing	BMG Manufacturing	WEA Manufacturing

© 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.

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EUROSOUNDS

A column by Zenon Schoepe on the European pro audio industry.

RUSSIA

MICROPHONE MANUFACTURER Octava has signed a five-year contract to supply its full range of microphones to distributor AS McKay in the U.K. The move underlies AS McKay's commitment to the high-quality but low-cost classic mikes.

"It's given us the confidence to continue on the marketing and expansion side, and it's given the factory the confidence to increase the labor force and increase production," says MD **Alan McKay.**

Octava GM **Gennady Ulianov** said the contract would form the basis for future development of production. "Russian product will now enter the world market," he says.

AUDIX BROADCAST is to supply an ALB Series console to the BBC World Service, which will be used for stereo broadcasts throughout Russia. Installed at Bush House, London, the desk will be dedicated to the BBC news service being broadcast via the RTR Russian network.

GREECE

THE LARGEST EAW SYSTEM ever assembled in the country was used in September for the commemorative concert for the late **Melina Mercouri,** the Greek actress who was an ambassador for Greek cultural history and art, and who struggled to secure the return of the Elgin Marbles (Ancient Marbles of the Acropolis) from the U.K. All concert profits went toward establishing a new Acropolis museum, in which to house the Marbles.

Alpha Sound & Lighting put together 100 KF850s and 60 SB850s in the 80,000-capacity Olympic Stadium in Athens with Midas XL348 and XL340 boards, ARX Sixgates, and Quadcomps and EMO graphics.

newsline...

AUDIO SALES INCREASE: The Electronics Industries Assn. reports robust sales of audio equipment in August, boding well for the holiday season. According to the EIA, sales of all categories of audio products experienced a combined growth rate of 21% in August 1994, compared with the same month last year.

Robert Shaw, president and CEO of International Jensen Inc., attributes the sales gains to the evolving home-theater format. "More and more consumers are upgrading their home-theater video system with a surround-sound amplifier as well as speakers," he says in the EIA statement.

The association says this August was the best month for sales of home-audio equipment since September '92.

AKG FOUNDER DEAD: AKG founder Dr. Rudolf Görike died Sept. 7 in Austria. He was 86. The microphone pioneer started the company with partner Ernst Pless in 1947.

GALAXY AUDIO of Wichita, Kan.—a maker of loudspeaker systems and electronics for the pro-audio market—has acquired signal processing specialist Valley Audio Products of nearby Merriam. Valley Audio will operate in Wichita as a division of Galaxy Audio.

PRO SOUND NEWS and Synergistic Audio Concepts have announced plans for their 1995 Live Sound Reinforcement Workshop, scheduled to take place Jan. 16-18 in Orange, Calif. The organizers note that the show was deliberately timed to precede the winter National Assn. of Music Merchants show in Anaheim, Calif.

MASTERING STUDIO AND REPLICATOR 52nd Street Inc. is moving its corporate headquarters from Los Angeles to Carslbad, Calif., outside of San Diego, according to a statement from the 14-year-old company, headed by James Merrill. Its production and plant facilities will remain in L.A.

PRO PEOPLE ON THE MOVE: Michael May joins Design FX Audio as director of marketing and sales; he was previously a salesman at Siemens Audio . . . The Synclavier Co. names Alan Hardiman director of sales; he was formerly director of marketing for Synclavier's Canadian distributor . . . Chevin Research appoints Glyn Baxter to oversee its global sales operations; Chevin also has formed a North American distribution operation, St. Louis-based Chevin Research North America, for its professional A-series of power amps . . . Walters-Storyk Design Group has hired Sergio Molho as its representative for Argentina and Chile; Molho presides over Fingers Sound Studios, a leading radio and TV production facility in Buenos Aires .

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STRONG SLATE OF PRODUCT INTROS SET FOR UPCOMING AES SHOW

(Continued from page 107)

series includes the PDR1000—a 4-head, 4-motor DAT recorder—and its time-code-equipped version, the PDR1000TC, which offers the ability to record, generate, and reference to time code in all existing international standards. HHB will also display its digital tape products and accessories.

Sony Electronics' Professional Audio division will have a busy show, unveiling the following products: the MXP-700 broadcast console; the MDS-B3 and MDS-B4P professional MiniDisc recorders; an SCSI interface, DAQ-1000 editor interface, and optional memory board for the PCM-9000 hard-disc mastering system; sample-rate and word-sync converters, ID inserter, and backup power supply for the DAF-1500 audio frame; and a broadcast option board for the CDP-3100 pro CD player. The division will also exhibit its existing DASH multitrack recorders, microphones, effects processors, mixers, MD units, and the PCM-9000.

From Sony's Recording Media Products Group will come the PRMD-74 professional MiniDisc and the CDQ-74 and CDQ-63 write-once recordable CDs.

The Synclavier Co. of Lebanon, N.H., will demonstrate the newest version of its ground-breaking EditView software. Scheduled for release in first-quarter 1995, EditView 4.0 will be compatible with Synclavier PostPro systems and Digidesign Pro Tools, Sound Tools, and Audio Media cards.

British console manufacturer Soundtracs—through U.S. distributor Samson Technologies—will exhibit a VCA-automated version of its 8-buss Topaz project studio console; the now fully modular Solitaire production console; and the Sequel II desk. In addition, two Soundtracs sound-reinforcement consoles recently introduced in Europe, the Megas II Stage and Megas II Monitor, will be on display at AES.

Seattle's dB Technologies will debut its dB3000 Digital Optimizer, a multifunction digital audio processor for sample rate/data format conversion, monitoring, and measurement.

AKG Acoustics will feature its recently introduced wireless mike line, the WMS100 and WMS900 units.

PAUL VERNA

'WING COMMANDER'

(Continued from page 96)

Part of the effect comes thanks to a highly tweaked frame rate pegged by Savage at 15 frames per second (the FMV standard); the in-space gameplay sequences, Roberts says, hit 24 FPS when played back on a machine outfitted with SVGA.

GAMING ELEMENTS

This is still, at heart, a game, its director and designers emphasize.

"We've heightened the flying and fighting experience phenomenally," says Savage. "The ships look real, there are 50 different missions, and whole new levels of game play."

In a bow to the desire to draw in a wider audience, some of those new levels are much more kindly to beginners than anything offered in the previous two games, which boasted a truly intimidating number of flight controls and weapons arrays. For instance, in "Wing 3," gamers can still choose to outfit their own ships, or can use a preloaded assortment of weapons.

"We also added a full demo," says Savage. "That was far and away the one thing most requested from the earlier games."

There is still a "death level" for diehard gamers, he adds happily.

And the next level for Roberts, and CD-ROM-based games? Up and up, it seems—as far as economics will allow.

The trend is already emerging, with other big-name and/or big-budget productions by companies such as Access Software (interactive thriller "Under A Killing Moon," starring Margot Kidder) and Sierra On-Line (the $1 million-plus "Phantasmagoria").

"Consumers really don't know—or care—how much a game costs to make, whether it's $50,000 or several million," Roberts says. "It all costs the same to them—their $70. It's hard to go back."

It's also hard to justify going forward to the next step—the $20 million production Roberts envisions—unless, as is being seen in another emergent trend, you shoot a movie and a game at the same time. Robert says such a plan for a game/flick (not a "Wing Commander" installment) is in the early discussion stages.

"But first we have to sell a lot of these games," he says.

"Wing 3," designed for high-end 486 computers, will initially be available for computer platforms. A 3DO version will follow early next year, with Sony PlayStation and Sega Saturn editions due thereafter.

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WINTER CES

ILLUSTRATION BY DAVID FIGLIOLA

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Down in Durham. EastWest recording artist Cindy Mizelle, on a radio tour supporting her new, self-titled debut, visits with folks at WFXC Raleigh/Durham, N.C. Pictured, from left, are PD Chris Conners; DJ Tracy Latrelle; Mizelle; and station production manager Al Payne.

Gary Chapman To Host Concert Series At Ryman

■ BY DEBORAH EVANS PRICE

NASHVILLE—Contemporary Christian music artist Gary Chapman is trying his hand at radio as the host of "Sam's Place," a new concert series featuring country, bluegrass, and Christian music artists taped Sunday evenings before a live audience at Nashville's famed Ryman Auditorium.

The shows are being produced by Joe Battaglia, president of New Jersey-based Renaissance Communications, for broadcast the following Saturday night via the Salem Radio Network. At press time, 50 stations across the country had signed up to carry the program, including WWDJ New York, KKLA Los Angeles, WNIV Atlanta, WSHO New Orleans, and WITA Knoxville, Tenn. Battaglia says more are expected to follow.

Chapman's wife, Amy Grant, along with Bill Monroe, Marty Stuart, Jerry and Tammy Sullivan, and Russ Taff, were the guests on the first show, which aired Oct. 29. The limited-run series tapes each week through Nov. 27. Weekly guests will continue to be drawn from a diverse roster of talent. Michael W. Smith, Audio Adrenaline, Fisk Jubilee Singers, Alison Krauss, and the Cox Family will be on Saturday (5). The Fairfield Four, Charlie Daniels, DC Talk, and Ricky Skaggs will appear Nov. 12; Ashley Cleveland, Paul Overstreet, Ricky Van Shelton, and Charlie Peacock are the guests Nov. 19; and Crystal Gayle, Vestal Goodman, Kim Hill, and Becker, Dente & Ashton will be on Nov. 26. Steven Curtis Chapman and the Gaither Vocal Band will appear Dec. 3.

Sponsored by American General Life and Accident, the show will feature Chapman and his guests performing and chatting. The Reunion recording artist was tapped as host after his entertaining appearance on the Dove Awards last April and his witty and comedic hosting of an industry showcase on board the General Jackson showboat during Gospel Music Week.

If the first run of "Sam's Place" is successful, there are plans to produce another batch of shows in the spring, Chapman says.

"I really wanted to do something with contemporary Christian/gospel music so that we could pay tribute to the roots of this building," says Ryman GM Steve Buchanan. "People are aware of the country music and the Broadway productions that have been in this hall, but gospel music has always played an important part in the Ryman's history ... There used to be all-night gospel singing in the Ryman. We feel like we're putting together the '90s version of that with 'Sam's Place.'"

The show was named for Samuel P. Jones, the evangelist who converted riverboat captain Thomas Ryman. The captain built the auditorium so Jones would no longer have to preach in a tent. Originally known as the Union Gospel Tabernacle, the Ryman opened in 1892 and has hosted various events, most notably serving as the home of the Grand Ole Opry from 1943-'74.

"Part of the reason we're doing this show is to hark back to those amazing days that happened in that room," Chapman says of the Ryman's history of music and ministry. "[Sam Jones] was the reason they began to happen. It's a great thing to do to honor him. Hopefully, we won't let him down. I'm sure he's watching somewhere."

Labels Respond To AC's Troubles

Some Are Downsizing, Merging Promo Staffs

■ BY BRETT ATWOOD

LOS ANGELES—As the mainstream AC radio station base continues to erode, some major labels are taking action. Though the circumstances vary from label to label, many are responding by restructuring AC promotion departments, shifting responsibilities, and, in some cases, even eliminating positions.

According to the M Street Journal, which tracks format trends, 1,784 AC stations remain on the air, down from 2,135 in 1990. In the most recent Billboard/Arbitron format share study, based on the spring Arbitron book, AC's share dipped to 15.9% of listening among people 12-plus. At its peak in the summer of 1990, AC formats held an 18.7% share of listening.

Though many major labels have not reacted to the declining station base, Epic and Hollywood recently eliminated key AC promotion slots. At other labels, AC promotion responsibilities have been merged with additional formats under the all-encompassing "adult music" title, which usually includes hot AC, jazz, and even album alternative duties.

Jerry Lembo, Columbia's VP of AC promotion, makes the argument that listeners haven't abandoned the AC format entirely, but rather have shifted their loyalties to other emerging adult formats, like album alternative, '70s-based oldies, and hot AC. "People haven't left the AC format as a whole," he says. "Hot AC, triple-A, and the ['70s oldies] Arrow format have all split the mainstream AC demographic."

Columbia Records, which boasts a healthy roster of AC-friendly acts, including Harry Connick Jr. and Mariah Carey, has full-time AC promotion staffers in both its New York and Los Angeles offices.

However, in August, Epic eliminated its West Coast director of national AC promotion slot, held by seven-year veteran Lynn Forman.

"Of course, I was shocked when they eliminated my position," says Forman. "I had been there for so long, but they made the decision to downsize, and that was that. I don't know why they did it."

Forman, however, is not convinced that the elimination of her position was directly related to declining interest in the AC format. She notes that Epic launched its sister label, 550 Music, with popular AC chart-topper Celine Dion as its flagship act. However, 550 Music does not have a promotion staffer to work the AC format exclusively.

With Forman's exit, Larry Douglas, Epic's VP of progressive adult music, has added more AC promotion responsibilities under his umbrella-like title, which already includes album alternative, jazz, and hot AC promotion duties. Debbie Cerchione, associate director of AC promotion, remains at Epic's New York office.

Like Douglas, Geffen's Gabriel Skolnek has format-crossing duties. As national director for a number of adult-oriented formats, Skolnek works with a field team of 19 regional representatives.

As resources for mainstream AC promotion slots wane, many majors are relying more on these multiple-format field staffs to help gain spins at AC radio.

For priority AC acts, some labels are pooling their promotion-staff resources to fill any possible void.

"AC is only one piece of the puzzle," says Suzanne Berg, Elektra's promotion VP for adult formats, including AC, hot AC, and jazz. "When you have an artist like Anita Baker, all of Elektra's promotion departments work together for the same purpose—to sell records. Obviously, you want to get the maximum airplay possible on any record."

At Elektra, there are two full-time AC promotion staffers and a field staff of 13 people. However, layoffs at Elektra were announced Oct. 26 (see story, page 5), although it was unclear at press time if the AC promotion de-

(Continued on page 116)

Making Friends. After playing to an industry audience during the Billboard/Airplay Monitor Radio Seminar, RCA's Kathy Troccoli, center, greets WMXV (Mix 105) New York MD Mary Franco, left, and Bonnie Goldner, VP of promotion and trade relations at RCA.

Rivals Dethrone BBC In U.K.

Other Stations Lure Listeners Away

■ BY JEFF CLARK-MEADS

LONDON—U.K. commercial radio is celebrating its 21st birthday with the news that it now has more listeners than the BBC, which has lost more than one-third of its market share in the last 12 months, since it re-positioned Radio 1.

In overall market share, the private sector overtook the public broadcaster for the first time in the third quarter of this year, according to figures released last week by radio industry research organization Rajar. Commercial stations now account for 49% of all radio listening—up from 41% a year ago—compared with the BBC's 48.6%. The remaining 2.6% accounts for listeners to foreign stations and pirates.

The BBC defends its position by pointing out that the number of its commercial competitors has doubled in the last five years. There are now more than 140 Independent Local Radio (ILR) stations, plus national private broadcasters Atlantic 252, Virgin 1215, and Classic FM.

As to how far the private sector can ultimately expand, the U.K.'s Radio Advertising Bureau believes the London market—where commercial stations have 61% of all listening—may be a precursor of how the rest of the U.K. may develop. Spokesman Justin Simpson declined to speculate on exactly how large he believes the private sector can grow across the U.K., but said that London, as the most mature radio market in the country, is a strong indicator of potential progress.

"In London, people get access to about 22 stations, and that is a situation that is being repeated elsewhere in the country," he says.

The relative decline of BBC radio is most marked at Radio 1, where the station's market share has dropped from 19.6% of all listening 12 months ago to 11.8% in the third quarter of this year. Its weekly reach has fallen from 15.7 million to 11.2 million.

The downturn at Radio 1 has coincided with controller Matthew Bannister's re-positioning of the station to make it an alternative to the chart-oriented commercial sector. Sue Farr, head of marketing and publicity at BBC Network Radio, says, though, that falling audience figures will not bring about a change in policy. "We are not driven by numbers," she says, reiterating an often-stated BBC maxim.

Earlier this year, Bannister said that he anticipated the decline in Radio 1's figures would have stabilized by the end of 1994. Now, Farr says, "It will be the end of the year by the earliest.

"When Matthew said that, it was before we completed our research into the effect that the loss of our medium wave signal would have," Farr says. "This research shows us that when we surrendered the frequency on July 31, 8% of Radio 1 listeners said they would have to stop listening to the station as a result, and a further 6% said they would listen less. In the event, 1.1 million listeners have been lost—much in line with expectations."

Farr points out, though, that Radio 1 remains the U.K.'s biggest radio station. Its nearest commercial rival is Atlantic 252, which has increased its market share from 7.5% a year ago to 10.7%. The station now has a weekly reach of nearly 5 million. Rock station Virgin 1215 has grown from 2.1% of the market to 3.6%, and Classic FM has risen from 2.4% to 2.8%.

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

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Westone Gears Up For Competition In Chinese Market

NETWORKS AND SYNDICATION

by Carrie Borzillo

LOS ANGELES—As more syndicators venture into the Chinese market (Billboard, Sept. 24), Westone Productions welcomes the competition for its five-hour weekly hit music program "Rock With Stone," which airs on nine stations in China and one station in Taiwan.

While "Rock With Stone" is up against stiff competition from Radio Express' "American Top 40" and ABC Radio Networks' "American Music Hour," the show's producer and host, **Jay "Stone" Shih**, who is a well-known DJ in Taiwan, sees the competition as "friendly" and healthy for the market.

"American pop music is a niche, but only one player can't cultivate the market," says Shih, who was born in China, educated in Taiwan, and produces the show from his San Ramon, Calif., office. "It needs to be cultivated with more programming to help the bigger picture.

"The Chinese have always had a good appetite for American pop culture," he adds. "Plus the concept of syndication is getting very popular in this marketplace. With the opening up in China, now seems to be the right time for shows like these to do well."

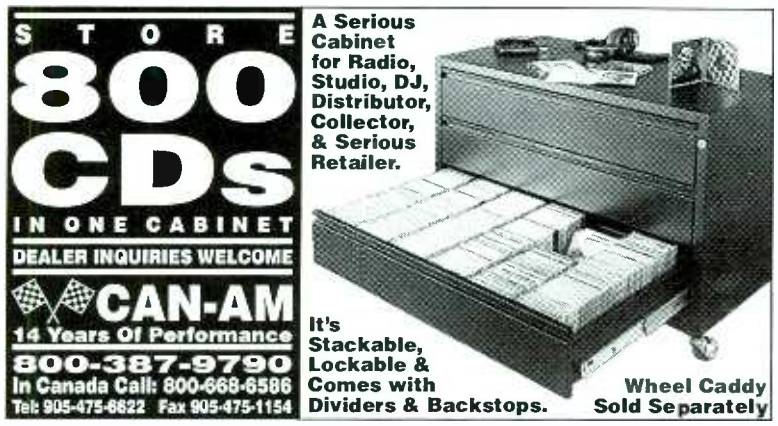
The 2-year-old show, hosted in Mandarin, features pop music from such artists as **Nirvana, R.E.M., Whitney Houston,** and **Luther Vandross**. Each hour of the show features a different mix of music—top 40, oldies, R&B, jazz, country, and AC. As for the song selection, Shih says the sound is catered to the melodic tastes of the Chinese. "They don't like rhythm or beat-driven stuff," he notes. "The northern areas really like rock, but [most] Asians tend to like melody."

Affiliates can take the program, which is sold for cash, in its entirety or in a two-hour version that just contains the top 40, oldies, and AC segments.

Shih's goal is to branch out into the Hong Kong market, which is changing rapidly from a Cantonese-speaking area to a Mandarin-speaking one.

In other international news, East Europe Records is hoping to syndicate its three-hour weekly "ABC Club" in

(Continued on page 116)



Constantine Oversees An Eclectic Empire

Album Alternative Guru Builds Format City By City

THE IDEA, Dennis Constantine says, is to stick the radio equivalent of a thermometer into a town. "Tuning into the street level of the community—that works in any city," the Boulder, Colo.-based radio consultant says. "Even Detroit.

"That's really what I do as a consultant," he adds. "I go around a town and try to capture the way a city is feeling."

Constantine, an early architect of the eclectic and surprisingly successful Denver album alternative station KBCO, has spent the past four years helping to build a national radio format. The idea is to inject KBCO's eclectic style into cities around the country.

But it's not quite that simple.

"I relate to this town. I live the lifestyle of Boulder," says Constantine, sitting in his home's TV room wearing a T-shirt, jeans, and black socks. "But I knew you couldn't just take KBCO and put it on in San Francisco or Los Angeles."

Constantine, who developed KBCO's style when it first went on the air, views album alternative as a constantly changing format that varies according to a market's needs. Loosely, album alternative means adult rock. Its playlists rely on Bonnie Raitt, the Rolling Stones, R.E.M., Sheryl Crow, and other non-thrash, non-rap, non-Whitney Houston acts. Marketing also is a major factor: In Boulder, for example, KBCO expanded its community profile by sponsoring the Bolder Boulder foot race and a bizarre land-water-mud competition called the Kinetics Sculpture Challenge.

But Constantine has always been a music man. VP of programming when he left KBCO last year, Constantine fills his home basement office with enough compact discs and records to stock a college radio station for months. He opens an interview by asking enthusiastically, "Have you seen 'Lucas With The Lid Off'?" With a broad smile, he plays the video.

On the surface, Constantine's musical ideals seem radical. At the album alternative "strategy summit" in Boulder in August—co-organized by Constantine and rival Boulder consulting firm SBR Radio—he defended the notion of programming country, jazz, hip-hop, and rock in the same block. In reality, though, Constantine is a radio realist who takes chances. He believes stations should add good new songs, whether they're rock, country, or hip-hop, but they should fit into the mix.

That was Constantine's general philosophy when he joined the brand-new KBCO in 1977 as morning man. He had grown up in Baltimore, where a local radio station enlisted Constantine and other junior-high safety patrolmen to do on-air promotions. Fascinated, Constantine built a fake station in his house and eventually formed a radio club at his high school. He quit Baltimore City College after a year and a half, opting instead for a job at local station WTTR. In 1974, he moved to Colorado, where he worked for several Denver rock stations, including album rocker KBPI.

Then he interviewed with Bob and Diane Greenlee, who started KBCO in a small Boulder office in late 1977. "Dennis was home plate," says Bob Greenlee, who sold KBCO to Noble Broadcasting for $27 million and is now a Boulder City Councilman and businessman. "And then we would kind of take a swing to the left and take a swing to the right. I think John Bradley [the longtime KBCO program director who is now a partner in SBR] was trying to get good center-field hits.

"It all worked out," Greenlee says. "Dennis had a concept of the music center of the station's sound—and that we could experiment and we could play some unfamiliar things for people, and they wouldn't necessarily reject it and turn it off."

Constantine still hosts a Sunday-night show at KBCO called "The Underground," but he focuses mainly on his consulting work for 10 stations around the country.

"There are some people out there who look at what I'm trying to do and say, 'This guy's an idiot. He doesn't know what he's doing,'" Constantine says. "They either get it or they don't. If somebody's only schooled in that one way . . . I have to say, 'Well, it's been nice talking with you. I hope your radio station does well.'"

Because of Constantine and SBR, album alternative's profile has surged in markets across the country. The M Street Journal reports that since January—the first time the Journal counted the format separately—the number of album alternative stations has leaped from 75 to 100. It also has made stars of Sheryl Crow, Counting Crows, the Gin Blossoms, John Hiatt, Indigo Girls, and other rock performers who cater to the older rock audience.

In the Denver area, SBR and Constantine have assumed a mildly competitive rivalry. SBR's three founders used to be KBCO managers and worked closely with Constantine for years. But today, only Constantine is still affiliated with KBCO. SBR partner and former KBCO GM Ray Skibitsky is GM of a new Denver album rock station, KXPK, which plays plenty of 10,000 Maniacs, Peter Gabriel, R.E.M., and other format staples.

Both companies downplay the competition. "I really don't see it as a battle between the consultants," Constantine says. "They're a little more methodical. I'm a little more free-flowing." SBR's Dave Rahn, former KBCO marketing director, says, "Fortunately, we don't compete directly in any markets—possibly with the exception of Denver."

At the album alternative "strategy summit," a three-day convention that featured live performances by Lyle Lovett, Nanci Griffith, the Dave Matthews Band, Sarah McLachlan, and 25 others, staffers from SBR and Constantine Consulting moderated a panel side by side. "AAA is the darling of the industry right now," Constantine says.

"But there's always going to be that guy out there—that radio guy—who says, 'If they're playing 2,000 songs, I'll play 1,000 and get more of an audience. If they play 1,000, I'll play 500.' That has always been the problem with radio. It's called the 'lowest-common-denominator factor.' That's why you have radio stations sounding the way they do.

"It works. That's why stations do it," Constantine adds. "Their ratings go up—but they're [expletive] boring."

STEVE KNOPPER

Billboard
BIG SEVEN

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THE MODERN AGE • BY ERIC BOEHLERT

IF THEY WANT, folks can try to come up with a meaning for "Supersonic," the debut American single from Oasis (Epic), which is No. 15 on the Modern Rock Tracks chart. But guitarist Noel Gallagher, the man from Manchester, England, who penned it, says it's all "jackshit" to him.

The song came about late last year. "We were in the studio recording some old songs for B-sides to a single. It wasn't happening, so we scuttled what we were doing and [decided to] record two new songs, which is pretty cool. But we actually didn't have any new songs written." So Gallagher started writing. "I had just the guitar at the beginning. And then, 'cause I drink a lot of gin and tonic, that rhymed with supersonic. That took a whole 15 seconds ... We had about 48 hours left before the studio kicked us out, and we didn't have any songs. Eight hours after [I] starting writing 'Supersonic,' it was finished, it was mixed. That's about it, really."

"Big thing to me is the guitar in the beginning. That's what it means to me." —Oasis

As for the song's meaning? "It's not about anything; just making it up. Oh yeah, people try to analyze it. There's the teen-age prostitution theory. There's a big drug set at the end [of the song]. But really it means jackshit to me. Big thing to me is the guitar in the beginning. That's what it means to me."

Pushed to put the song in some context, Gallagher says, "I describe it as the 'I Am The Walrus' of the '90s. If you listen to 'I Am The Walrus,' [it's] a big '60s psychedelic mind-fuck of a single. If you listen to 'Supersonic,' it's round about the same, but it's in 1994 as opposed to 1967. It's a rock song with off-the-wall lyrics. I've written songs that I didn't know what they meant when I was writing them and have become apparent because they've been about a subject in the first place." But not "Supersonic."

Billboard® FOR WEEK ENDING NOVEMBER 5, 1994

Album Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / LABEL/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	1	1	12	INTERSTATE LOVE SONG (8 wks at No. 1) / PURPLE	◆ STONE TEMPLE PILOTS / ATLANTIC
2	2	3	3	GALLOWS POLE / NO QUARTER, JIMMY PAGE & ROBERT PLANT (UNLEDDED)	◆ JIMMY PAGE & ROBERT PLANT / ATLANTIC
3	3	2	7	WHAT'S THE FREQUENCY, KENNETH? / MONSTER	◆ R.E.M. / WARNER BROS.
4	4	21	3	GET OVER IT / HELL FREEZES OVER	◆ EAGLES / GEFFEN
5	12	—	2	A CONSPIRACY / AMORICA	◆ THE BLACK CROWES / AMERICAN/REPRISE
6	5	4	11	FELL ON BLACK DAYS / SUPERUNKNOWN	SOUNDGARDEN / A&M
7	6	8	4	ABOUT A GIRL / MTV UNPLUGGED IN NEW YORK	◆ NIRVANA / DGC/GEFFEN
8	8	12	3	I AM I / PROMISED LAND	◆ QUEENSRYCHE / EMI
9	7	5	9	TORE DOWN / FROM THE CRADLE	ERIC CLAPTON / DUCK/REPRISE
				★★★ AIRPOWER ★★★	
10	NEW▶		1	YOU DON'T KNOW HOW IT FEELS / WILDFLOWERS	TOM PETTY / WARNER BROS.
11	16	16	7	I ALONE / THROWING COPPER	◆ LIVE / RADIOACTIVE/MCA
				★★★ AIRPOWER ★★★	
12	NEW▶		1	BLIND MAN / BIG ONES	◆ AEROSMITH / GEFFEN
13	11	11	11	BASKET CASE / DOOKIE	◆ GREEN DAY / REPRISE
14	9	6	15	HOLD MY HAND / CRACKED REAR VIEW	◆ HOOTIE & THE BLOWFISH / ATLANTIC
15	15	13	5	COMING DOWN (DRUG TONGUE) / THE CULT	◆ THE CULT / BEGGARS BANQUET/SIRE/REPRISE
				★★★ AIRPOWER ★★★	
16	19	20	6	SELF ESTEEM / SMASH	◆ OFFSPRING / EPITAPH
17	10	7	16	YOU GOT ME ROCKING / VOODOO LOUNGE	◆ ROLLING STONES / VIRGIN
18	13	10	29	FAR BEHIND / CANDLEBOX	◆ CANDLEBOX / MAVERICK/SIRE/WARNER BROS.
19	18	14	22	VASOLINE / PURPLE	◆ STONE TEMPLE PILOTS / ATLANTIC
20	14	9	11	HIGH HOPES / THE DIVISION BELL	◆ PINK FLOYD / COLUMBIA
21	17	15	17	COME OUT AND PLAY / SMASH	◆ OFFSPRING / EPITAPH
22	20	22	8	ALLISON ROAD / NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS / A&M
23	21	25	10	YELLOW LEDBETTER	PEARL JAM / EPIC
24	24	32	4	DANCE NAKED / DANCE NAKED	◆ JOHN MELLENCAMP / MERCURY
25	NEW▶		1	COVER ME / CANDLEBOX	◆ CANDLEBOX / MAVERICK/SIRE/WARNER BROS.
26	25	34	3	SOMETHING'S ALWAYS WRONG / DULCINEA	◆ TOAD THE WET SPROCKET / COLUMBIA
27	27	24	26	BLACK HOLE SUN / SUPERUNKNOWN	◆ SOUNDGARDEN / A&M
28	38	—	2	OUT OF TEARS / VOODOO LOUNGE	◆ ROLLING STONES / VIRGIN
29	29	27	10	PLANET CARAVAN / FAR BEYOND DRIVEN	◆ PANTERA / EASTWEST
30	39	—	2	DON'T FOLLOW / JAR OF FLIES	ALICE IN CHAINS / COLUMBIA
31	NEW▶		1	CEILING / ROYAL JELLY	ROYAL JELLY / ISLAND
32	32	39	6	STONE COLD HEARTED / BLOODLINE	BLOODLINE / EMI
33	34	31	23	SELLING THE DRAMA / THROWING COPPER	◆ LIVE / RADIOACTIVE/MCA
34	30	33	6	UNDONE - THE SWEATER SONG / WEEZER	◆ WEEZER / DGC/GEFFEN
35	28	18	17	RAIN KING / AUGUST AND EVERYTHING AFTER	COUNTING CROWS / DGC/GEFFEN
36	NEW▶		1	MY WAVE / SUPERUNKNOWN	◆ SOUNDGARDEN / A&M
37	22	17	14	CURE ME... OR KILL ME... / PAWNSHOP GUITARS	◆ GILBY CLARKE / VIRGIN
38	33	30	26	I STAY AWAY / JAR OF FLIES	◆ ALICE IN CHAINS / COLUMBIA
39	35	35	5	ALL I WANNA DO / TUESDAY NIGHT MUSIC CLUB	◆ SHERYL CROW / A&M
40	26	29	8	BONECRUSHER / GOOD TO BE GONE	SOULHAT / EPIC

Billboard® FOR WEEK ENDING NOVEMBER 5, 1994

Modern Rock Tracks™

T. WK	L. WK.	2 WKS	WKS ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / LABEL/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	1	2	6	ZOMBIE / NO NEED TO ARGUE	(2 weeks at No. 1) ◆ THE CRANBERRIES / ISLAND
2	2	1	7	WHAT'S THE FREQUENCY, KENNETH? / MONSTER	◆ R.E.M. / WARNER BROS.
3	3	4	4	ABOUT A GIRL / MTV UNPLUGGED IN NEW YORK	◆ NIRVANA / DGC/GEFFEN
4	4	3	12	INTERSTATE LOVE SONG / PURPLE	◆ STONE TEMPLE PILOTS / ATLANTIC
5	5	6	14	SELF ESTEEM / SMASH	◆ OFFSPRING / EPITAPH
6	6	5	11	FEEL THE PAIN / WITHOUT A SOUND	◆ DINOSAUR JR. / SIRE/REPRISE
7	8	12	4	LANDSLIDE / PISCES ISCARIOT	SMASHING PUMPKINS / VIRGIN
8	7	7	8	SUPERNOVA / WHIP-SMART	◆ LIZ PHAIR / MATADOR/ATLANTIC
9	9	11	7	WELCOME TO PARADISE / DOOKIE	GREEN DAY / REPRISE
10	10	10	9	SEETHER / AMERICAN THIGHS	◆ VERUCA SALT / MINTY FRESH/DGC/GEFFEN
11	15	22	4	DOLL PARTS / LIVE THROUGH THIS	◆ HOLE / DGC/GEFFEN
12	12	9	10	SOMETHING'S ALWAYS WRONG / DULCINEA	◆ TOAD THE WET SPROCKET / COLUMBIA
13	11	8	12	I ALONE / THROWING COPPER	◆ LIVE / RADIOACTIVE/MCA
14	13	17	5	SWEET JANE / NATURAL BORN KILLERS	COWBOY JUNKIES / NOTHING/INTERSCOPE
15	18	19	6	SUPERSONIC / DEFINITELY MAYBE	◆ OASIS / EPIC
16	14	14	8	MOCKINGBIRDS / MIGHTY JOE MOON	◆ GRANT LEE BUFFALO / REPRISE
17	16	21	9	GOOD ENOUGH / FUMBLING TOWARDS ECSTASY	◆ SARAH MCLACHLAN / ARISTA
18	19	15	13	SOMETIMES ALWAYS / STONED AND DETHRONED	◆ THE JESUS AND MARY CHAIN / AMERICAN/WARNER BROS.
				★★★ AIRPOWER ★★★	
19	25	34	3	MY WAVE / SUPERUNKNOWN	◆ SOUNDGARDEN / A&M
20	17	13	15	FADE INTO YOU / SO TONIGHT THAT I MIGHT SEE	◆ MAZZY STAR / CAPITOL
				★★★ AIRPOWER ★★★	
21	26	—	2	CAN'T EVEN TELL / "CLERKS" SOUNDTRACK	◆ SOUL ASYLUM / COLUMBIA
22	20	16	18	BASKET CASE / DOOKIE	◆ GREEN DAY / REPRISE
23	21	20	17	ALL I WANNA DO / TUESDAY NIGHT MUSIC CLUB	◆ SHERYL CROW / A&M
24	23	26	17	UNDONE - THE SWEATER SONG / WEEZER	◆ WEEZER / DGC/GEFFEN
25	31	23	14	FELL ON BLACK DAYS / SUPERUNKNOWN	SOUNDGARDEN / A&M
26	28	31	5	COMING DOWN (DRUG TONGUE) / THE CULT	◆ THE CULT / BEGGARS BANQUET/SIRE/REPRISE
27	29	28	17	FAR BEHIND / CANDLEBOX	◆ CANDLEBOX / MAVERICK/SIRE/WARNER BROS.
28	22	24	6	LUCAS WITH THE LID OFF / LUCACENTRIC	◆ LUCAS / BIG BEAT/ATLANTIC
29	24	18	10	YOUR FAVORITE THING / FILE UNDER: EASY LISTENING	◆ SUGAR / RYKODISC
30	33	35	7	BAD REPUTATION / THIS PERFECT WORLD	◆ FREEDY JOHNSTON / ELEKTRA
31	27	30	7	ALL I AM / AMERICAN HIGHWAY FLOWER	◆ DADA / IRS
32	30	25	17	EINSTEIN ON THE BEACH / DGC RARITIES VOL. 1	COUNTING CROWS / DGC/GEFFEN
33	NEW▶		1	BUDDY HOLLY / WEEZER	◆ WEEZER / DGC/GEFFEN
34	32	36	21	VASOLINE / PURPLE	◆ STONE TEMPLE PILOTS / ATLANTIC
35	35	29	15	AM I WRONG / LOVE SPIT LOVE	◆ LOVE SPIT LOVE / IMAGO
36	34	37	25	COME OUT AND PLAY / SMASH	◆ OFFSPRING / EPITAPH
37	NEW▶		1	THAT'S JUST WHAT YOU ARE / MELROSE PLACE—THE MUSIC	◆ AIMEE MANN / IMAGO
38	NEW▶		1	THE WHOLE WORLD LOST ITS HEAD / RETURN TO THE VALLEY OF THE GO-GO'S	GO-GO'S / IRS
39	NEW▶		1	CITYSONG / NATURAL INGREDIENTS	◆ LUSCIOUS JACKSON / CAPITOL
40	37	—	2	MAMOUNA / MAMOUNA	◆ BRYAN FERRY / VIRGIN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 album rock stations and 38 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 400 detections (Modern Rock) for the first time. ◆Videoclip availability. © 1994, Billboard/BPI Communications.

PIONEER TOKIO HOT 100

HITS! IN TOKIO

Week of October 16, 1994

① I'll Make Love To You / Boyz II Men
② Endless Love / Luther Vandross & Mariah Carey
③ Motherless Child / Eric Clapton
④ Love Is All Around / Wet Wet Wet
⑤ Hungah / Karyn White
⑥ Un Homme Et Une Femme / Clementine
⑦ Secret / Madonna
⑧ Hey Now (Girls Just Want To Have Fun) / Cyndi Lauper
⑨ Good Times / Edie Brickell
⑩ When We're Makin Love / Opaz Featuring Ray Hayden
⑪ All I Wanna Do / Sheryl Crow
⑫ Body And Soul / Anita Baker
⑬ Mickey Mouth / Dulfer
⑭ La La (Means I Love You) / Swing Out Sister
⑮ At Your Best (You Are Love) / Aaliyah
⑯ Lucky One / Amy Grant
⑰ Wonderful World / Gone Tomorrow
⑱ Shine / Aswad
⑲ Na Estrada / Marisa Monte
⑳ Stroke You Up / Changing Faces
㉑ Bird Of Paradise / Izit
㉒ Live Forever / Oasis
㉓ Letitgo / [illegible]
㉔ Biggest Part Of Me / Take 6
㉕ Sweets For My Sweet / C.J. Lewis
㉖ Breaking Away / Jaki Graham
㉗ Vem Vet / Lisa Ekdahl
㉘ What's The Frequency, Kenneth? / R.E.M.
㉙ Gotta Work / Masters Of Funk
㉚ I'll Be Around / Russ Freeman & The Rippingtons
㉛ Always / Bon Jovi
㉜ Every Day The Same / China Crisis
㉝ Girl U Want / Robert Palmer
㉞ Work Your Body / Charnett Moffett
㉟ Hit By Love / Ce Ce Peniston
㊱ Yearning / Basia
㊲ Presence Of The Load / Pink Cloud
㊳ Alive / Jan Johnston
㊴ Do It Again / Paul Hardcastle
㊵ Just Missed The Train / Danielle Brisebois
㊶ In The Room / Kaori Kano
㊷ Stay (I Missed You) / Lisa Loeb & Nine Stories
㊸ Luv Connection / Tei Towa
㊹ I Wanna Be Yours / Trellini
㊺ Trouble / Shampoo
㊻ Izit Everywhere Part 2 / Izit
㊼ Don't Call My Name / King Of Hearts
㊽ If Not For You / Felix Cavaliere
㊾ Zo Laret / Stone Age
㊿ Laid Back / Zachary Breaux

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81.3FM J-WAVE

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SUMMER '94 ARBITRONS

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LOUISVILLE, KY.—(52)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
WAMZ	country	17.3	19.1	16.7	17.0	**19.0**
WHAS	N/T	14.5	11.9	17.9	13.1	**13.0**
WDJX-FM	top 40	7.6	7.0	8.6	7.5	**6.8**
WGZB	R&B	7.4	6.0	6.0	6.1	**6.3**
WQMF	album	5.8	5.5	5.3	4.8	**6.3**
WRKA	oldies	5.6	5.1	4.1	6.0	**5.4**
WVEZ	AC	5.0	5.8	4.9	6.5	**4.3**
WLRS	AC	3.7	3.1	4.2	4.1	**3.6**
WQLL	oldies	3.0	3.2	2.4	2.7	**2.7**
WHKW	country	—	—	—	—	**2.5**
WAVG	adult std	3.9	4.8	4.3	4.5	**2.4**
WKJK	country	—	—	—	—	**2.2**
WLOU	R&B adult	1.7	.8	—	.9	**1.6**
WLLV	religious	1.1	.5	—	.9	**1.5**
WQNF	modern	—	.8	—	1.6	**1.5**
WTMT	country	—	—	.8	.5	**1.0**

AUSTIN, TEXAS—(56)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
KASE	country	11.5	15.5	12.8	15.9	**14.6**
KHFI	top 40	9.5	9.1	11.0	10.1	**9.4**
KKMJ-FM	AC	7.4	6.4	6.5	6.3	**6.5**
KLBJ-FM	album	5.7	6.2	5.6	5.9	**6.2**
KVET-FM	country	5.3	7.2	6.6	6.1	**6.0**
KLBJ-AM	N/T	6.9	6.8	7.8	7.5	**5.5**
KPEZ	cls rock	5.8	4.5	4.2	4.6	**4.6**
KGSR	album	4.2	3.5	3.5	3.7	**4.0**
KEYI	AC	4.5	3.7	3.6	3.2	**3.9**
KFGI	oldies	2.5	4.1	2.6	3.6	**3.5**
KUTZ	album	4.5	2.5	3.7	2.8	**3.4**
KNNC	modern	2.1	2.1	1.7	1.7	**2.0**
KVET-AM	country	1.3	1.5	1.9	1.7	**2.0**
KHHT	country	1.5	2.0	1.8	2.3	**1.9**
KXTN-FM	Spanish	.9	.6	.9	1.3	**1.6**
KJCE	R&B adult	.1	.3	1.6	1.2	**1.4**
KKLB	Spanish	.5	1.4	1.2	1.4	**1.3**

RICHMOND, VA.—(57)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
WCDX	R&B	11.0	13.0	11.3	10.4	**12.3**
WRVA	AC	13.0	12.1	11.	12.0	**9.9**
WKHK	country	9.1	8.8	11.0	11.4	**9.6**
WRVQ	top 40	6.1	7.5	7.0	6.3	**8.6**
WPLZ	R&B	7.4	7.7	8.1	8.2	**7.5**
WMXB	AC	8.2	5.8	6.4	8.2	**6.5**
WRXL	album	7.2	6.4	6.6	6.2	**6.1**
WVGO	album	5.1	4.8	4.1	4.5	**5.8**
WTVR-FM	AC	5.3	6.1	7.0	6.8	**5.3**
WDCK	oldies	4.6	3.0	3.8	3.2	**3.9**
WSOJ	R&B	.5	.9	.4	2.1	**2.9**
WKIK-FM	country	2.5	3.8	2.1	2.1	**1.8**
WREJ	religious	1.1	1.1	1.8	1.5	**1.5**
WTVR-AM	adult std	—	2.2	2.0	2.2	**1.3**
WGCV	religious	1.6	1.0	.5	1.9	**1.0**

ALBANY, N.Y.—(58)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
WGNA-AM-FM	country	10.3	13.5	11.6	12.9	**11.2**
WFLY	top 40	11.0	10.8	10.3	10.2	**9.7**
WGY	N/T	8.2	8.9	9.6	8.4	**8.9**
WRVE	album	3.3	3.6	4.9	6.4	**7.4**
WPYX	album	7.3	6.8	6.9	6.8	**6.9**
WKLI	AC	6.6	7.1	6.8	6.9	**6.3**
WYJB	AC	7.4	6.6	5.8	7.1	**6.0**
WQBK-FM	cls rock	4.4	4.1	4.1	3.6	**3.9**
WABY	adult std	2.0	2.2	3.3	3.2	**3.8**
WTRY-AM-FM	oldies	1.7	2.0	2.4	3.0	**3.3**
WZRQ	album	4.2	2.5	3.3	4.3	**3.1**
WQBK-AM	N/T	2.7	3.2	2.4	1.9	**2.8**
WEQX	album	1.4	1.9	1.2	1.4	**1.3**
WXLE	album	2.3	1.7	1.9	1.1	**1.2**
WHRL	easy	1.2	.7	1.4	1.3	**1.1**

LAS VEGAS—(59)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
KLUC	top 40	8.6	9.6	7.8	8.7	**9.1**
KSNE	AC	4.5	5.3	5.6	5.6	**7.6**
KJUL	adult std	7.8	8.3	8.3	8.8	**7.4**
KFMS-AM-FM	country	7.5	6.2	5.9	5.6	**6.8**
KWNR	country	9.2	6.8	9.3	6.1	**6.7**
KMZQ	AC	4.6	6.9	7.4	5.9	**5.4**
KOMP	album	3.5	4.8	6.2	5.4	**5.4**
KKLZ	cls rock	4.0	3.2	4.1	4.4	**5.2**
KEDG	modern	5.6	6.1	4.1	5.6	**4.9**
KXTZ	top 40/rhythm	4.1	3.5	5.2	5.4	**4.7**
KFBI	cls rock	2.9	4.2	3.9	4.0	**4.3**
KDWN	N/T	4.0	4.7	3.4	4.2	**4.0**
KDOL	Spanish	1.5	1.0	1.9	2.4	**3.0**
KEYV	country	2.1	4.2	3.7	2.8	**2.4**
KRRI	oldies	3.6	2.2	2.0	.7	**2.4**
KXPT	album	3.4	1.7	2.1	2.4	**2.4**
KNUU	N/T	1.5	1.3	1.6	2.0	**2.0**
KORK	adult std	3.5	1.7	2.2	1.7	**2.0**
KRBO	oldies	—	.4	.3	1.9	**1.4**
KLAV	N/T	1.1	.6	1.0	1.3	**1.0**

HONOLULU—(60)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
KSSK-FM	AC	13.3	13.1	12.9	9.6	**11.4**
KSSK-AM	AC	8.3	8.5	9.0	8.2	**9.2**
KCCN-FM	Hawaiian	6.8	10.1	6.7	9.6	**8.7**
KUMU-AM-FM	easy	9.3	7.0	8.6	8.8	**8.2**
KIKI-FM	top 40/rhythm	8.2	9.1	8.1	7.8	**7.3**
KKLV	cls rock	.5	.9	2.0	7.5	**7.3**
KQMQ-AM-FM	top 40	7.0	7.0	6.6	8.2	**7.1**
KINE	Hawaiian	3.6	4.4	5.0	6.4	**6.8**
KRTR	AC	6.3	6.2	6.4	5.4	**4.9**
KHVH	oldies	1.7	3.0	2.5	3.2	**3.3**
KPOI	modern	5.2	3.0	5.3	3.2	**3.3**
KDEO-FM	modern	4.8	3.7	2.6	1.8	**2.0**
KGMZ	adult alt	1.8	1.8	2.9	2.8	**2.0**
KCCN-AM	Hawaiian	2.2	3.0	2.5	2.1	**1.9**
KGU	N/T	4.4	2.4	2.0	1.9	**1.8**
KHNR	N/T	.9	1.4	2.5	1.4	**1.4**
KZOO	Hawaiian	1.6	1.3	1.9	1.2	**1.4**
KAIM-FM	religious	1.0	1.2	1.0	.9	**1.0**

GREENVILLE, S.C.—(61)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
WSSL-AM-FM	country	19.2	16.5	18.1	17.5	**18.4**
WESC-FM	country	11.0	10.3	12.4	9.3	**10.0**
WRDQ	album	7.0	12.5	7.2	9.6	**9.6**
WJMZ	R&B adult	1.2	4.4	6.9	7.4	**9.0**
WMYI	AC	8.7	9.3	9.1	8.3	**8.6**
WSPA-FM	AC	5.6	7.2	6.5	6.5	**6.5**
WFBC-FM	oldies	4.4	4.8	4.4	5.8	**4.5**
WBBO	top 40	3.6	2.6	2.6	3.0	**3.5**
WLYZ/WLWZ	R&B	7.4	3.1	2.9	4.4	**2.6**
WMUU-FM	easy	2.4	2.7	3.5	1.9	**2.4**
WFBC-AM	N/T	3.3	1.7	2.9	3.0	**2.3**
WPJM	religious	1.2	1.1	1.1	.9	**1.3**
WSPA	AC	1.9	1.3	1.6	1.4	**1.3**

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
WKSF	top 40	.5	.9	.7	1.0	**1.1**

WILKES-BARRE/SCRANTON, PA.—(62)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
WKRZ	top 40	14.9	12.6	13.9	11.9	**12.4**
WGGY	country	8.0	7.2	8.3	10.0	**8.8**
WMGS	AC	8.0	6.6	8.5	9.5	**8.1**
WEZX	cls rock	6.2	7.4	6.1	6.3	**6.8**
WZMT	album	2.2	1.4	3.1	4.6	**6.5**
WARM	N/T	4.3	3.9	4.5	4.9	**4.7**
WGBI/WILK	N/T	2.3	4.3	4.6	4.1	**4.1**
WNAK	adult std	4.4	5.4	3.2	2.7	**3.4**
WBHT	top 40	1.9	3.3	2.4	3.0	**2.8**
WDLS	country	3.3	3.0	3.1	2.8	**2.7**
WEJL	adult std	2.8	3.6	2.5	3.3	**2.1**
WWSH	AC	1.5	1.3	.8	1.5	**1.7**
WSGD	oldies	2.4	2.2	1.4	2.1	**1.6**
WHLM	top 40	2.0	1.8	1.2	1.6	**1.4**
WZZO	album	1.6	1.5	1.1	.8	**1.2**
WBAX	adult std	1.5	.8	1.6	—	**1.1**
WICK	easy	1.0	1.5	.7	1.0	**1.1**
WTZR	album	1.7	1.9	1.4	.9	**1.1**
WWDL	AC	.7	.5	1.3	1.0	**1.1**
WHCY	oldies	.9	.8	1.5	1.4	**1.0**

TULSA, OKLA.—(63)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
KWEN	country	14.7	12.7	14.1	13.4	**12.1**
KRMG	AC	10.0	10.0	10.3	11.5	**9.3**
KMOD	album	5.8	8.2	7.8	7.8	**7.8**
KBEZ	AC	9.5	7.0	7.1	8.0	**7.1**
KVDO-FM	country	4.9	5.3	4.1	5.4	**6.0**
KHTT	top 40	5.0	5.0	6.4	7.1	**5.7**
KQLL-FM	oldies	4.3	4.8	4.0	3.5	**5.7**
KMYZ-FM	top 40	6.7	6.5	5.0	5.3	**5.5**
KCKI	country	3.2	2.1	3.5	3.7	**4.5**
KRAV	AC	5.2	5.2	4.5	5.5	**4.1**
KTOW-FM	R&B	1.8	2.0	3.2	1.9	**3.4**
KVOO	country	4.5	5.1	4.6	4.0	**3.4**
KCMA	classical	2.0	2.4	2.2	2.1	**2.6**
KEMX/KXOJ-FM	religious	1.5	1.4	2.0	1.1	**2.5**
KTHK	cls rock	3.0	1.8	2.5	2.0	**2.2**
KGTO	adult std	2.6	3.9	2.9	1.9	**1.8**
KTFX	country	3.0	3.2	2.5	1.9	**1.8**

ALLENTOWN, PA.—(64)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
WZZO	album	11.9	11.9	8.9	13.0	**11.6**
WAEB-FM	top 40	9.3	11.4	15.3	11.6	**10.8**
WFMZ	easy	10.6	8.3	8.7	9.2	**10.8**
WLEV	AC	11.9	11.8	10.9	9.9	**9.6**
WODE-FM	oldies	7.4	8.4	8.8	7.3	**7.2**
WAEB-AM	N/T	6.1	4.3	7.4	6.4	**5.0**
WXTU	country	2.7	3.1	3.6	2.5	**2.8**
WEST	adult std	2.5	2.9	1.9	2.1	**2.4**
WXKW	country	2.6	2.2	1.8	2.7	**2.3**
WKAP	adult std	2.3	4.3	2.6	3.5	**1.8**
WYSP	cls rock	2.6	3.1	3.2	2.4	**1.7**
WWDB	N/T	.6	—	.6	.9	**1.4**
WABC	N/T	1.2	1.7	1.7	1.0	**1.3**
WBYN	religious	.5	1.1	.8	.7	**1.3**
KYW	N/T	.7	.5	1.0	1.3	**1.1**
WIOQ	top 40/rhythm	1.4	.9	.8	1.1	**1.1**

TUCSON, ARIZ.—(65)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
KIIM	country	20.1	19.1	17.1	14.4	**13.4**
KKLD	AC	10.6	9.2	10.7	10.7	**10.3**
KLPX	album	8.0	8.0	10.5	10.5	**9.2**
KRQQ	top 40	7.0	6.7	6.4	7.8	**7.7**
KNST	N/T	6.5	8.2	6.9	6.2	**6.9**
KWFM-FM	oldies	7.9	7.0	5.7	5.8	**5.3**
KCEE	adult std	.1	.2	.8	2.3	**4.4**
KOHT	Spanish	2.2	2.5	1.0	2.2	**3.6**
KCUB/KCRZ	country	1.7	2.8	3.6	2.2	**3.3**
KZLZ	Spanish	.5	1.1	2.3	3.4	**3.1**
KJYK	top 40/rhythm	3.2	3.0	2.8	2.5	**2.8**
KGVY	adult std	3.7	6.0	5.1	3.3	**2.7**
KSAZ	adult std	—	—	.8	.5	**1.9**
KEKO	modern	1.7	1.7	1.6	1.4	**1.2**
KTZR	Spanish	1.4	2.1	1.5	1.7	**1.2**

FRESNO, CALIF.—(66)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
KMJ	N/T	11.4	15.2	13.1	12.1	**11.9**
KBOS	top 40/rhythm	7.3	10.6	10.0	9.8	**10.4**
KOQO-AM-FM	Spanish	3.5	2.4	3.0	6.0	**7.1**
KSKS	country	6.1	7.8	6.6	6.2	**6.9**
KRZR	album	4.7	4.3	7.6	5.1	**5.8**
KFSO-FM	oldies	6.9	3.6	4.6	4.2	**4.5**
KJFX	cls rock	4.3	3.7	4.3	4.4	**4.5**
KJOI	AC	3.5	2.9	3.1	3.4	**4.4**
KNAX	country	7.3	5.4	5.5	6.1	**4.3**
KTHT	AC	4.2	5.1	3.5	3.1	**3.8**
KEZL	adult alt	2.7	4.3	2.7	1.4	**2.2**
KFRE	country	4.5	3.0	2.8	2.7	**2.2**
KSXY	country	1.9	2.6	2.4	3.2	**2.1**
KGST	Spanish	2.8	2.0	2.1	2.2	**2.0**
KKDJ	oldies	2.5	2.8	2.6	1.5	**1.9**
KZFO	Spanish	2.3	.7	1.7	2.3	**1.8**
KSLK	easy	1.6	2.1	3.0	2.6	**1.7**
KYNO	oldies	.5	.9	.9	1.3	**1.1**
KMPH	N/T	.6	1.3	1.4	1.1	**1.0**
KTAA	Spanish	2.0	1.0	1.4	1.1	**1.0**

GRAND RAPIDS, MICH.—(67)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
WBCT	country	7.8	10.5	8.9	10.3	**9.8**
WLAV	cls rock	4.5	4.7	6.3	8.2	**8.5**
WKLQ	album	8.6	6.8	8.3	8.2	**8.1**
WOOD-AM	N/T	7.6	7.9	7.5	6.8	**7.7**
WLHT	AC	7.7	7.5	6.3	7.0	**7.1**
WODD-FM	AC	7.0	6.1	9.2	8.3	**7.0**
WGRD-AM-FM	top 40	5.0	5.5	5.7	4.4	**5.4**
WSNX-FM	top 40	4.1	4.8	3.4	4.8	**5.0**
WCUZ-FM	country	7.9	6.2	5.3	4.2	**4.4**
WDDJ	oldies	4.0	5.2	4.7	4.7	**4.1**
WMUS-FM	country	3.8	2.6	2.9	2.4	**2.7**
WJQK	religious	1.6	2.4	1.5	1.6	**2.3**
WKWM	R&B	.5	1.5	2.5	2.0	**2.1**
WKEZ	country	2.7	3.4	4.2	3.4	**1.8**
WFGR	classical	2.3	2.2	2.6	1.8	**1.7**
WCUZ-AM	country	2.1	1.0	1.2	1.9	**1.3**
WFUR-FM	religious	1.4	1.1	2.3	1.0	**1.2**

AKRON, OHIO—(68)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
WQMX	country	4.1	—	5.6	7.0	**8.3**
WDOK	AC	5.4	—	7.1	5.5	**6.8**
WMJI	oldies	6.4	—	6.1	5.1	**5.9**
WNIR	N/T	6.0	—	7.2	5.9	**5.9**
WKDD	AC	5.5	—	7.1	5.1	**5.4**
WONE-FM	album	6.5	—	6.1	7.6	**5.3**

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
WGAR	country	4.3	—	5.4	5.2	**5.2**
WNCX	cls rock	3.9	—	4.4	5.7	**4.8**
WAKR	oldies	5.7	—	4.3	4.2	**4.1**
WZAK	R&B	2.9	—	3.2	4.5	**4.0**
WQAL	AC	1.5	—	2.9	2.4	**3.4**
WMMS	album	4.9	—	3.9	3.9	**3.2**
WRMR	adult std	4.4	—	3.1	2.2	**3.2**
WWWE	N/T	2.0	—	2.2	2.1	**3.1**
WKNR	sports	2.0	—	1.8	2.3	**2.8**
WLTF	AC	3.0	—	2.9	3.6	**2.5**
WENZ	modern	3.6	—	2.8	2.6	**2.4**
WZJM	top 40/rhythm	1.6	1.6	1.6	1.9	**1.3**
WCLV	classical	1.1	—	1.0	1.0	**1.1**
WNWV	adult alt	2.0	—	.8	1.4	**1.0**
WRQK	album	.7	—	.8	.7	**1.0**

SYRACUSE, N.Y.—(69)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
WYYY	AC	10.3	9.9	10.1	10.0	**11.7**
WSYR	N/T	10.6	11.9	13.3	12.6	**11.2**
WNTQ	top 40	10.9	9.0	10.2	11.4	**10.6**
WAQX	album	10.9	10.8	12.0	11.0	**9.8**
WSEN-FM	oldies	4.5	4.3	5.0	5.0	**6.8**
WBBS	country	7.2	6.5	6.3	6.1	**6.5**
WFBL	adult std	7.1	3.5	3.9	7.2	**4.8**
WKRL-FM	album	3.7	2.7	4.0	4.0	**3.6**
WHEN-FM	country	3.0	3.7	3.9	3.2	**3.3**
WFRG-FM	country	.6	.6	1.4	—	**2.6**
WHEN-AM	N/T	2.8	3.0	2.9	2.8	**2.5**
WSCP-FM	country	.7	2.4	1.6	1.3	**1.2**
WOUR	album	1.2	1.5	.7	1.3	**1.0**

McALLEN, TEXAS—(70)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
KBFM	top 40	11.0	12.9	12.6	12.7	**15.4**
KIWW	Spanish	10.6	13.5	12.4	10.5	**10.2**
KGBT	Spanish	8.6	9.0	9.3	12.0	**9.4**
KTEX	country	11.9	10.5	9.0	8.9	**9.1**
KVLY	oldies	8.6	8.3	8.0	7.1	**7.4**
KKPS	Spanish	6.7	5.9	5.1	5.3	**6.0**
KTJN/KTJX	Spanish	5.0	5.9	4.9	5.9	**5.3**
KFRQ	country	8.4	5.4	5.0	3.2	**4.6**
KSOX-AM-FM	oldies	—	2.5	2.2	2.0	**4.0**
KQXX	Spanish	3.4	3.0	3.7	2.9	**3.9**
KURV	N/T	3.1	3.7	2.8	2.8	**3.0**
KRGE	religious	1.8	.9	2.0	1.7	**1.7**
KBOR	Spanish	1.6	.7	2.8	2.6	**1.6**
XRYS	Spanish	.9	1.1	.9	1.5	**1.5**
KVJY	easy	1.7	2.1	1.8	2.5	**1.2**
KVPA	classic rock	.7	.8	.8	.6	**1.0**
XVTH	Spanish	1.0	1.5	1.6	1.2	**1.0**

ALBUQUERQUE, N.M.—(71)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
KRST	country	11.5	12.0	13.8	10.7	**13.1**
KKOB-AM	AC	9.4	13.5	10.1	9.2	**10.1**
KKOB-FM	AC	7.3	7.4	5.2	7.1	**8.0**
KKSS	top 40	7.4	7.8	7.8	7.1	**7.0**
KZSS/KZRR	album	6.9	5.1	5.7	5.3	**5.8**
KMGA	AC	6.2	4.2	4.7	4.6	**5.1**
KZKL-FM	oldies	3.9	4.1	5.7	4.2	**5.1**
KIVA	adult std	2.7	2.6	2.8	3.1	**3.9**
KLSK	cls rock	4.0	5.6	3.7	3.1	**3.6**
KHFM	classical	4.8	3.7	2.8	4.7	**3.4**
KASY	country	4.1	4.1	3.8	5.1	**3.3**
KOLT-FM	country	2.5	2.2	1.8	1.8	**2.7**
KZRQ	album	4.8	4.3	2.5	3.3	**2.6**
KIOT	album	—	.2	.7	1.3	**2.1**
KAMX-AM-FM	AC	2.3	2.2	1.7	1.8	**2.0**
KKJY	easy	3.5	3.2	2.7	3.6	**1.7**
KARS-AM-FM	country	—	1.0	.9	.5	**1.4**
KTMN	cls rock	—	—	.3	1.6	**1.4**
KXKS	Spanish	1.1	.9	2.4	1.2	**1.2**
KALY	Spanish	.9	.5	1.6	1.3	**1.0**

OMAHA, NEB.—(72)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
KQKQ	top 40	11.3	11.1	11.7	11.6	**10.5**
KEZO-AM-FM	album	10.0	6.8	6.7	10.0	**8.5**
KFAB	N/T	10.5	11.6	10.4	8.3	**8.0**
WOW-FM	country	9.0	9.5	9.6	7.2	**7.4**
KXKT	country	5.3	5.1	5.6	6.4	**7.3**
KEFM	AC	6.6	7.8	7.7	6.6	**6.6**
KESY-AM-FM	AC	6.8	7.4	6.7	5.7	**6.6**
KGOR	oldies	6.5	7.5	6.6	7.0	**6.6**
KKAR	N/T	4.2	4.3	5.2	5.9	**5.7**
WOW	country	4.7	3.5	3.6	3.6	**5.4**
KRRK	album	5.3	3.3	3.3	4.9	**3.9**
KOIL	adult std	—	3.0	4.3	2.4	**3.7**
KYNN	country	1.9	2.0	3.2	—	**2.8**
KKCD	cls rock	2.5	4.0	4.1	3.6	**2.7**

KNOXVILLE, TENN.—(73)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
WIVK-FM	country	26.9	25.8	21.9	30.9	**24.8**
WZEZ/WEZK	AC	9.3	11.7	9.8	7.5	**10.8**
WOKI	country	8.4	8.1	8.9	8.2	**9.1**
WIMZ	album	9.2	9.3	9.1	8.6	**8.6**
WMYU	oldies	9.1	6.7	7.3	8.4	**7.6**
WIVK	N/T	4.9	4.5	5.7	5.1	**5.8**
WQBB-AM-FM	adult std	4.2	5.4	5.5	3.3	**5.3**
WWST	top 40	5.2	5.4	5.1	4.8	**3.5**
WNFZ	top 40	—	—	1.2	1.4	**1.8**
WJBZ	religious	1.2	1.2	2.3	2.9	**1.7**
WNOX	R&B adult	.3	.8	.8	1.7	**1.5**
WKGN	R&B	2.0	3.0	2.3	1.4	**1.2**
WGAP-AM	country	.1	.8	.7	.8	**1.0**
WGAP-FM	country	.3	.3	—	.8	**1.0**

HARRISBURG, PA.—(74)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
WNNK-FM	top 40	13.6	13.8	14.6	13.8	**12.0**
WTPA	album	9.0	7.7	7.6	8.4	**8.6**
WRVV	AC	8.6	6.9	8.4	9.0	**8.3**
WHP	N/T	7.4	9.3	10.0	8.4	**8.2**
WRKZ	country	7.7	10.4	7.6	8.7	**6.8**
WWKL	oldies	6.4	6.5	5.8	7.2	**5.8**
WHYL	adult std	5.0	3.2	4.7	4.5	**3.3**
WROZ	AC	3.8	4.1	3.1	4.5	**3.3**
WHYL-FM	country	3.0	2.4	3.6	3.0	**2.8**
WCTX	easy	—	—	1.2	3.7	**2.3**
WCMB	N/T	1.0	.8	1.4	1.4	**2.2**
WLBR	AC	2.9	2.6	2.7	1.4	**2.2**
WIMX-FM	AC	3.6	1.8	2.3	1.4	**1.8**
WHTF	cls rock	2.1	2.0	1.8	1.5	**1.6**
WDAC	religious	.8	1.9	1.1	1.2	**1.4**
WQXA-FM	top 40	1.0	.6	.9	.6	**1.4**
WARM-FM	AC	1.3	.8	.9	.7	**1.3**
WQLV	AC	1.8	.8	1.6	.6	**1.3**
WTCY	R&B adult	.8	.8	2.6	2.0	**1.3**
WYGL-FM	country	.6	—	.9	—	**1.2**
WYCR	top 40	1.0	1.1	.6	.7	**1.0**

TOLEDO, OHIO—(74)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
WKKO	country	12.0	10.0	10.9	11.5	**12.2**
WVKS	top 40	12.3	10.9	10.5	11.1	**10.8**
WIOT	album	9.5	8.3	8.5	8.0	**9.9**
WSPD	N/T	7.2	7.8	8.5	7.0	**7.6**
WLQR	AC	7.3	5.7	6.5	7.6	**6.9**
WWWM-FM	AC	7.6	8.5	7.6	7.0	**5.9**
WXKR	cls rock	6.2	4.0	5.5	6.0	**5.4**
WRQN	oldies	3.8	6.0	4.4	4.1	**4.5**
WJR	AC	4.1	3.7	3.4	4.5	**4.0**
WCWA	adult std	.9	2.1	2.5	2.1	**2.9**
WWWM-AM	R&B adult	3.1	2.6	2.7	2.9	**2.2**

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
WYHK	country	1.1	2.8	1.3	1.7	**1.8**
CIMX	modern	.8	.4	1.2	1.7	**1.7**
WTWR	top 40	2.1	2.1	1.6	1.3	**1.5**
CKWW	adult std	1.6	.9	1.4	.9	**1.4**
WTOD	country	1.4	1.8	.9	1.1	**1.0**

SPRINGFIELD, MASS.—(76)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
WPKX	country	10.5	12.3	9.9	9.7	**12.8**
WAQY-AM-FM	album	11.8	8.7	8.5	10.4	**10.1**
WMAS-FM	AC	8.7	6.2	7.7	7.8	**9.3**
WHYN-FM	AC	9.1	7.3	8.0	8.7	**7.6**
WHYN-AM	AC	8.3	6.3	10.0	9.1	**6.1**
WTIC-FM	top 40	5.3	6.4	6.8	5.3	**5.7**
WMAS-AM	adult std	4.7	6.1	4.3	3.7	**5.3**
WAAF	album	3.0	4.4	2.4	5.4	**3.6**
WNNZ	N/T	1.9	2.7	3.2	3.7	**3.0**
WRCH	AC	3.4	4.4	3.1	2.9	**2.9**
WDRC-FM	oldies	2.0	2.1	2.1	.5	**2.5**
WRNX	album	1.1	2.0	2.7	1.3	**2.0**
WCCC-FM	album	2.4	2.9	3.0	2.8	**1.9**
WKSS	top 40/rhythm	1.6	1.8	1.7	1.8	**1.9**
WHMP-FM	top 40	1.8	1.5	1.0	1.6	**1.6**
WHCN	album	.6	1.0	.6	.7	**1.1**

EL PASO, TEXAS—(77)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
KBNA-AM-FM	Spanish	11.9	14.6	11.7	11.4	**12.8**
KHEY-FM	country	9.8	9.0	8.3	9.8	**10.5**
KPRR	top 40/rhythm	10.6	12.5	12.8	13.7	**10.5**
KLAQ	album	12.5	11.0	12.0	9.4	**10.2**
KTSM-FM	AC	6.3	7.7	8.9	9.8	**9.6**
KSVE/KINT	Spanish	6.6	7.0	4.0	5.6	**5.0**
KAMZ	cls rock	4.0	4.0	4.9	4.5	**4.6**
KOFX	cls rock	3.1	5.7	3.2	5.1	**3.6**
KTSM-AM	N/T	6.1	3.0	3.4	5.2	**3.6**
KSET	country	4.1	3.9	5.3	3.6	**3.5**
KAMA	Spanish	3.5	2.9	2.3	1.4	**2.3**
XHH	Spanish	2.7	1.9	3.0	3.2	**2.1**
KHEY-AM	oldies	.7	1.0	.9	1.6	**1.4**
KELP	religious	.3	.5	.9	.4	**1.2**
KROD	sports	2.0	1.6	1.9	1.6	**1.0**
XHPX	Spanish	1.3	.8	1.0	1.3	**1.0**

MONTEREY, CALIF.—(79)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
KGO	N/T	6.5	7.3	7.9	8.4	**8.8**
KTOM-AM-FM	country	7.4	6.8	6.1	9.1	**7.9**
KWAV	AC	4.2	5.7	7.3	6.8	**6.6**
KDON	top 40/rhythm	4.4	7.1	5.1	6.3	**5.5**
KBOQ	classical	—	—	4.2	3.2	**4.6**
KUFX	cls rock	3.3	4.2	3.2	4.6	**4.5**
KBAY	AC	4.3	5.1	5.0	4.4	**4.4**
KRQC	album	2.7	2.8	3.2	3.0	**3.9**
KIEZ/KKLF	Spanish	3.2	3.5	4.7	2.8	**3.8**
KSCO	N/T	2.3	2.3	1.0	1.7	**3.5**
KYLD/KYLZ	top 40/rhythm	2.2	2.4	2.4	2.2	**3.5**
KTGE	Spanish	3.8	3.9	2.8	3.2	**3.4**
KOCN	AC	2.2	3.5	2.9	3.1	**3.3**
KRAY	Spanish	3.3	2.7	2.9	2.2	**2.7**
KCBS	N/T	2.0	2.9	2.3	1.5	**2.6**
KNBR	N/T	3.7	2.1	2.3	3.0	**2.4**
KPIG	country	3.6	2.4	2.3	2.6	**2.3**
KMXZ	top 40/rhythm	4.8	2.8	4.5	2.5	**2.0**
KLFA	Spanish	2.4	2.4	4.7	2.6	**1.8**
KSJO	album	.5	.5	.8	.5	**1.7**
KVRG	Spanish	2.9	1.4	1.3	.6	**1.5**
KOME	album	1.0	—	—	—	**1.1**

COASTAL N.C.—(81)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
WIKS	R&B	17.1	15.1	17.5	15.2	**17.7**
WRNS-AM-FM	country	21.1	21.6	20.2	21.3	**17.5**
WDLX	AC	3.9	3.3	4.2	5.6	**5.4**
WSFL-FM	album	4.3	6.5	7.2	8.3	**5.4**
WKOO	oldies	4.0	3.8	3.9	5.2	**4.5**
WRHT	top 40	4.3	3.0	4.2	4.1	**4.5**
WRDU	album	3.0	3.2	2.7	4.3	**3.9**
WNCT-FM	AC	6.8	4.3	2.2	3.1	**3.0**
WTKF	N/T	.7	.7	.6	.6	**2.7**
WKQT	AC	1.5	2.3	1.3	1.0	**2.5**
WXQR	album	1.8	1.2	1.4	1.7	**2.5**
WZXS	adult std	—	.	.7	1.0	**2.1**
WFXK	R&B adult	1.1	.5	1.9	1.4	**1.8**
WTRG	oldies	2.2	2.7	1.9	1.2	**1.8**
WJNC	AC	.8	1.6	.4	.8	**1.1**
WMBL	adult std	.7	.8	—	.5	**1.1**
WKTC	country	.8	1.4	1.6	1.3	**1.0**

BATON ROUGE, LA.—(82)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
WYNK-AM-FM	country	13.2	16.4	14.9	16.7	**15.6**
KQXL	R&B adult	11.9	11.6	11.8	11.6	**11.7**
WXOK	R&B adult	10.0	11.4	8.6	8.4	**10.1**
KRVE	AC	4.5	4.3	5.5	8.4	**6.9**
WFMF	top 40	5.5	4.6	6.2	5.5	**5.5**
WJBO	N/T	7.4	5.7	7.3	4.3	**5.4**
WTGE	cls rock	4.2	4.7	5.9	4.4	**5.4**
WKJN	country	5.5	6.0	6.1	3.7	**4.4**
WQUE-FM	R&B	2.3	4.6	2.8	2.5	**3.6**
WYCT	country	1.9	2.3	2.5	3.3	**3.6**
WCKW-FM	cls rock	2.5	2.7	3.5	3.6	**3.5**
WGGZ	oldies	4.9	3.9	3.5	4.3	**3.1**
WNDC	religion	2.2	2.9	2.1	2.1	**2.5**
WQCK	religious	2.5	1.7	1.8	1.2	**2.0**

LITTLE ROCK, ARK.—(83)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
KIPR	R&B	11.0	9.8	9.9	11.4	**11.7**
KSSN	country	17.4	14.6	19.9	16.9	**10.9**
KARN	N/T	9.2	7.7	9.2	8.0	**8.8**
KURB-AM-FM	AC	6.9	6.8	7.1	7.4	**7.7**
KDDK	country	7.4	7.8	7.2	8.0	**7.4**
KMJX	album	7.3	6.6	6.0	5.4	**7.1**
KKYK	album	4.4	5.0	3.1	4.5	**5.0**
KKPT	oldies	4.5	4.8	3.4	4.0	**4.9**
KOLL	oldies	4.4	5.6	5.0	4.5	**4.9**
KEZQ	AC	2.6	3.8	2.8	1.7	**3.4**
KMVK	country	1.0	1.5	3.6	3.8	**3.2**
KYFX	R&B adult	1.2	.9	1.1	2.5	**2.8**
KGHT	religious	—	1.7	.8	1.2	**1.8**
KMZX	R&B adult	2.8	2.3	.9	2.0	**1.8**
KLRG	religious	1.7	1.7	1.4	1.2	**1.5**
KITA	religious	1.2	1.4	1.3	1.5	**1.3**
KOUN/KLPQ	cls rock	—	—	—	—	**1.3**
KLPQ	classic rock	1.8	2.0	.9	1.4	**1.0**

CHARLESTON, S.C.—(84)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
WWWZ	R&B	13.9	14.8	12.0	11.9	**11.0**
WAVF	album	7.3	7.6	9.3	7.8	**9.8**
WTMA	N/T	7.0	4.8	6.0	5.2	**7.6**
WEZL	country	12.6	8.1	11.5	10.1	**7.5**
WSSX	AC	4.7	5.1	6.0	6.1	**6.7**
WBUB	country	8.7	5.5	6.8	7.9	**5.9**
WXLY	oldies	5.3	3.5	4.6	4.7	**5.2**
WSUY	AC	5.0	3.9	3.0	3.0	**4.3**
WXTC-FM	AC	4.3	6.0	4.2	4.2	**4.3**
WYBB	album	4.4	3.9	4.1	3.8	**3.9**
WMGL	R&B adult	1.8	3.1	2.8	3.8	**3.8**
WPAL-AM	R&B adult	2.5	5.5	2.1	2.7	**3.2**
WLOW	adult std	—	1.6	2.4	2.1	**2.4**
WSSP	adult std	2.2	2.3	1.7	2.7	**2.3**
WUJM/WSSP	adult std	—	.1	—	—	**2.3**
WZJY	religious	1.3	2.9	2.3	3.1	**1.5**
WQIZ	religious	1.9	2.2	2.1	2.4	**1.2**

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
WJUK	country	1.9	1.3	1.7	2.7	**1.1**
WPAL-FM	R&B	—	—	—	.7	**1.1**
WTUA	religious	1.5	1.5	1.7	1.3	**1.1**
WWDM	R&B	1.0	—	.7	—	**1.1**

BAKERSFIELD, CALIF.—(86)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
KUZZ	country	15.0	17.2	15.3	13.5	**16.0**
KRAB	album	7.4	6.2	5.2	7.5	**8.2**
KKXX-FM	top 40	6.3	9.2	7.2	10.4	**7.4**
KERN-AM	N/T	7.1	6.3	8.4	8.4	**7.0**
KIWI	Spanish	5.4	5.5	6.0	5.3	**6.2**
KERN-FM	oldies	4.6	4.9	3.8	4.3	**5.7**
KGFM	AC	4.7	5.2	4.6	6.6	**5.1**
KLLY	AC	4.1	4.1	4.9	3.7	**4.7**
KSUV-AM-FM	Spanish	4.3	3.3	3.2	3.6	**3.2**
KCWR	country	4.1	1.6	2.6	1.2	**2.8**
KNZR	N/T	1.6	1.4	1.5	2.6	**1.9**
KTIE	country	1.2	.9	1.2	1.4	**1.6**
KWAC	Spanish	2.8	1.7	2.8	2.2	**1.4**
KCNQ	country	1.6	.8	2.1	1.2	**1.3**
KGEO	sports	.3	—	—	.7	**1.1**
KLOS	album	.3	—	.9	.7	**1.1**

WICHITA, KAN.—(88)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
KZSN-FM	country	11.1	12.5	10.2	12.0	**10.7**
KKRD	top 40	10.4	11.3	12.3	9.4	**10.0**
KFDI-FM	country	9.1	11.9	12.0	10.2	**8.6**
KRBB	AC	6.4	6.3	4.9	6.6	**6.9**
KICT	album	7.1	7.5	7.4	7.3	**6.6**
KRZZ	album	6.8	4.4	5.9	7.6	**6.1**
KFDI-AM	country	6.4	5.7	6.6	5.5	**5.6**
KEYN	oldies	5.3	5.0	5.9	7.0	**5.1**
KOEZ	easy	5.3	3.5	3.3	5.5	**4.3**
KTLI	religious	2.6	1.8	2.5	2.1	**4.1**
KNSS	N/T	4.5	6.9	4.8	4.3	**4.0**
KXLK	AC	5.4	3.6	6.1	4.9	**3.6**
KYQQ	country	3.1	3.9	3.0	3.0	**3.6**
KFH	N/T	1.0	1.8	1.8	1.6	**1.3**
KQAM	adult std	1.0	.6	1.0	.7	**1.0**

MOBILE, ALA.—(90)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
WBLX-FM	R&B	13.1	10.9	9.8	15.3	**12.8**
WKSJ-AM-FM	country	14.1	10.4	15.8	13.3	**11.8**
WDLT	R&B adult	.4	.9	3.1	6.8	**6.8**
WABB-FM	top 40	7.4	6.3	6.6	6.1	**6.7**
WWRO	oldies	7.3	5.4	5.6	6.8	**6.3**
WGDK	R&B	3.8	5.7	4.6	3.5	**5.7**
WKRD	AC	4.9	5.1	5.6	4.9	**5.7**
WNTM	N/T	7.3	7.5	8.1	5.5	**5.1**
WAVH	oldies	5.8	5.8	4.1	4.8	**4.8**
WGCX	album	8.0	4.6	7.7	6.1	**4.8**
WXBM	country	3.9	4.7	5.0	4.9	**3.9**
WMEZ	AC	1.7	2.0	1.3	1.0	**3.3**
WZEW	modern	3.9	3.4	4.4	1.9	**2.6**
WLVV	religious	—	—	.9	—	**1.4**
WABF	adult std	1.2	.5	1.6	.4	**1.1**

COLUMBIA, S.C.—(91)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
WWDM	R&B	20.5	16.7	16.5	17.1	**17.1**
WCOS-FM	country	14.2	12.6	12.0	12.2	**10.6**
WMFX	cls rock	3.9	4.0	6.8	5.1	**7.7**
WVOC	N/T	6.0	7.0	7.1	5.3	**7.4**
WSCQ	adult std	4.4	8.1	5.1	5.6	**6.8**
WNOK	top 40	7.5	6.3	7.9	8.3	**6.5**
WTCB	AC	7.6	6.4	6.7	7.9	**6.3**
WOMG-AM-FM	oldies	5.3	6.4	5.0	5.4	**4.2**
WHKZ	country	7.9	5.9	5.7	5.0	**4.0**
WARQ	album	5.1	4.2	3.5	5.3	**3.9**
WOIC	R&B adult	1.9	2.6	2.0	1.5	**1.9**
WTGH	religious	3.2	1.9	1.7	.6	**1.5**
WKSO/WKWQ	R&B adult	1.0	.6	.6	.5	**1.1**

SPOKANE, WASH.—(95)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
KDRK	country	13.9	9.4	12.1	8.9	**11.0**
KKZX	cls rock	6.3	8.1	8.6	10.8	**9.8**
KISC	AC	8.2	7.6	7.1	8.0	**8.0**
KZZU	top 40	10.0	11.3	9.6	9.2	**7.2**
KEYF-AM-FM	oldies	9.3	6.6	7.7	8.0	**7.0**
KEZE	album	5.8	7.4	6.9	6.2	**6.5**
KXLY-AM	N/T	5.3	5.4	3.4	3.4	**6.5**
KAQQ	adult std	5.6	4.7	4.2	4.4	**5.7**
KGA	N/T	2.8	3.2	3.4	3.1	**5.5**
KXLY-FM	AC	4.2	4.5	5.2	5.1	**5.3**
KNFR	country	3.9	5.1	5.7	3.6	**4.8**
KJRB	N/T	4.7	3.9	5.5	3.8	**2.8**
KCDA	country	2.8	2.9	3.0	4.6	**2.7**
KKCH	country	.7	1.7	2.2	3.1	**2.5**
KNJY	album	1.1	1.9	1.5	1.5	**2.2**
KTSL	religious	1.6	2.7	1.3	1.5	**2.2**

CHATTANOOGA, TENN.—(98)

Call	Format	Su '93	Fa '93	W '94	Sp '94	Su '94
WUSY	country	26.2	26.6	24.2	23.5	**22.9**
WDEF-FM	AC	9.2	8.2	9.6	7.9	**9.8**
WJTT	R&B	10.5	10.3	9.1	8.2	**8.4**
WSKZ	album	6.1	5.2	6.9	5.5	**7.7**
WLMX	AC	6.1	4.7	5.1	5.8	**5.2**
WOGT	oldies	—	.7	4.2	3.8	**4.5**
WDOD-FM	country	3.9	4.4	3.9	4.0	**3.6**
WGOW	N/T	4.6	5.9	5.2	3.6	**3.2**
WKXJ	top 40	1.7	1.3	2.0	3.6	**3.2**
WFXS	album	2.6	4.7	3.9	3.8	**3.0**
WNOO	R&B	3.6	2.2	2.5	2.4	**2.5**
WDOD-AM	adult std	1.7	1.5	2.7	2.7	**2.1**
WSGC	oldies	3.1	3.7	1.9	2.4	**1.8**
WBDX	N/T	2.2	1.5	1.7	1.5	**1.6**
WDEF-AM	AC	1.2	.7	1.0	.9	**1.3**

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Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 45 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS	WKS. ON	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	2	9	ALL I WANNA DO / A&M 0702	◆ SHERYL CROW (2 weeks at No. 1)
2	2	4	11	CIRCLE OF LIFE / HOLLYWOOD 64516	◆ ELTON JOHN
3	4	3	13	LUCKY ONE / A&M 0724	◆ AMY GRANT
4	3	1	24	WILD NIGHT ◆ / MERCURY 858 738	JOHN MELLENCAMP/ME'SHELL NDEGEOCELLO
5	8	10	10	I'LL MAKE LOVE TO YOU / MOTOWN 2257	◆ BOYZ II MEN
6	5	6	15	BUT IT'S ALRIGHT / ELEKTRA 64524	◆ HUEY LEWIS & THE NEWS
7	6	5	27	IF YOU GO / SBK 58166/EMI	◆ JON SECADA
8	10	15	5	SECRET / MAVERICK/SIRE 18035/WARNER BROS.	◆ MADONNA
9	7	7	28	COME TO MY WINDOW / ISLAND 858 028	◆ MELISSA ETHERIDGE
10	9	8	25	LOVE IS ALL AROUND / LONDON 857 580/ISLAND	◆ WET WET WET
11	12	13	12	WHEN CAN I SEE YOU / EPIC 77550	◆ BABYFACE
12	11	9	24	CAN YOU FEEL THE LOVE TONIGHT / HOLLYWOOD 64543	◆ ELTON JOHN
13	15	21	6	TURN THE BEAT AROUND / CRESCENT MOON 77630/EPIC SOUNDTRAX	◆ GLORIA ESTEFAN
14	13	11	8	ENDLESS LOVE / COLUMBIA 77629	◆ LUTHER VANDROSS & MARIAH CAREY
15	16	16	30	YOU MEAN THE WORLD TO ME / LAFACE 2-4064/ARISTA	◆ TONI BRAXTON
16	20	23	7	I'M THE ONLY ONE / ISLAND 854 068	◆ MELISSA ETHERIDGE
17	14	14	21	DON'T TURN AROUND / ARISTA 1-2691	◆ ACE OF BASE
18	22	22	15	PRAYER FOR THE DYING / ZTT/SIRE 18138/WARNER BROS.	◆ SEAL
19	19	20	10	WHISPER YOUR NAME / COLUMBIA 77718	◆ HARRY CONNICK, JR.
20	17	12	20	STAY (I MISSED YOU) / RCA 62870	◆ LISA LOEB & NINE STORIES
21	21	18	24	ANYTIME YOU NEED A FRIEND / COLUMBIA 77499	◆ MARIAH CAREY
22	25	26	10	DECEMBER 1963 (OH, WHAT A NIGHT) / CURB 76917	FOUR SEASONS
23	24	25	14	UNTIL I FALL AWAY / A&M ALBUM CUT	◆ GIN BLOSSOMS
24	29	—	2	GET OVER IT / GEFFEN 19376	◆ EAGLES
25	26	28	9	BODY & SOUL / ELEKTRA 64520	◆ ANITA BAKER
26	28	24	26	I SWEAR / BLITZZ 87243/ATLANTIC	◆ ALL-4-ONE
27	23	17	19	THE WAY SHE LOVES ME / CAPITOL 58167	◆ RICHARD MARX
28	31	32	4	IF I'M NOT IN LOVE / REUNION 64216/RCA	KATHY TROCCOLI
29	34	—	2	ONCE IN A LIFETIME / COLUMBIA ALBUM CUT	MICHAEL BOLTON
30	30	30	9	I'LL STAND BY YOU / SIRE 18160/WARNER BROS.	◆ PRETENDERS
31	27	27	11	THE COLOR OF THE NIGHT / MERCURY 858 616	◆ LAUREN CHRISTY
32	39	—	2	WHEN WE DANCE / A&M 0846	◆ STING
33	36	37	4	ALWAYS / MERCURY 856 227	◆ BON JOVI
34	33	31	5	OUT OF TEARS / VIRGIN 38459	◆ ROLLING STONES
35	38	38	4	THE SIMPLE THINGS / 550 MUSIC 77660	◆ JOE COCKER
36	37	40	3	PICTURE POSTCARDS FROM L.A. / SBK 58238/EMI	◆ JOSHUA KADISON
37	32	29	19	YOU / CAPITOL 58195	◆ BONNIE RAITT
				★★★ HOT SHOT DEBUT ★★★	
38	NEW ▶		1	YOU GOTTA BE / 550 MUSIC 77551	◆ DES'REE
39	40	33	17	YOU BETTER WAIT / COLUMBIA 77580	STEVE PERRY
40	35	34	7	WHIPPED / SBK 58237/EMI	◆ JON SECADA

◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENTS

1	—	—	1	BEAUTIFUL IN MY EYES / SBK 58099/EMI	◆ JOSHUA KADISON
2	1	1	4	I'LL REMEMBER / MAVERICK/SIRE 18247/WARNER BROS.	◆ MADONNA
3	3	2	7	THE SIGN / ARISTA 1-2653	◆ ACE OF BASE
4	2	4	27	THE RIVER OF DREAMS / COLUMBIA 77086	◆ BILLY JOEL
5	—	—	2	FOUND OUT ABOUT YOU / A&M 0418	◆ GIN BLOSSOMS
6	4	6	16	WHAT MIGHT HAVE BEEN / WARNER BROS. 18385	◆ LITTLE TEXAS
7	6	3	7	EVERYDAY / ATLANTIC 87300	◆ PHIL COLLINS
8	8	9	18	THE POWER OF LOVE / 550 MUSIC 77230	◆ CELINE DION
9	7	5	9	LOVE SNEAKIN' UP ON YOU / CAPITOL 58125	◆ BONNIE RAITT
10	5	8	10	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.

MODERN ROCK ROARS AHEAD

(Continued from page 5)

with some new rock singles (WAHC Columbus, Ohio).

The pace of the format's expansion, particularly on the ratings side, has caught many in the industry off guard. "For a number of years, there has always been the hope that as acts like R.E.M. and U2 crossed over, they would draw attention and the format would grow. But there didn't seem to be any rush toward the format," says Max Tolkoff, former WFNX Boston PD and current independent promoter with Mutant Promotions. The difference in recent years, he says, is that station owners and operators have finally realized "there is a viable market you can target. They're starting to pay attention." The snowball effect—more stations playing more artists attracting more listeners—is now well under way, he says. According to a survey of summer ratings conducted by AccuRatings, in terms of gaining new listeners, modern rock is the second-fastest growing format in the country (behind '70s oldies).

LISTENERS AHEAD OF THE CURVE

Equally surprising is the pace at which mainstream listeners have accepted modern rock. Many suggest that consumers have been ahead of both programmers and record companies in terms of welcoming new sounds.

"They're way more plugged in [to new rock] than I thought," says Steve Sinicropi, executive VP/GM of WLUM Milwaukee, which caught the industry's attention in August by dropping Janet Jackson in favor of Love Spit Love and then changing from "Hot 102" to "New Rock 102.1."

In Cleveland, legendary album rock station WMMS, which had fallen on some hard times recently, began adding alternative tracks in the spring in an effort to reclaim young rock listeners. According to station OM John Gorman, the plan was to gradually wean the station off middle-of-the-road album rock over a 12-month period. But local reaction was so swift in favor of alternative offerings, the process was completed in just four months. (Interestingly, although competing modern rockers within the same market are still uncommon, Cleveland now has two format players in WENZ and WMMS, as do neighboring Midwestern outposts Chicago, Minneapolis, and Detroit.)

Tod Elmore, national director of alternative promotion at Atlantic, says one explanation for the breakneck pace of modern rock's acceptance is "the degree in which the national media has embraced the format" (e.g., Dinosaur Jr covered in Newsweek; L7 performing on "The Jon Stewart Show"; Urge Overkill included on a major motion picture soundtrack). That sort of ongoing, high-profile exposure, he says, has helped create the healthiest environment yet in which to develop and break alternative acts (Billboard, April 9).

Also of note is MTV's continued role in exposing new music. During the week of Oct. 10-16, 16 of the network's 20 most-played rock videos were for singles that started at modern rock.

As for what is fueling the trend, programmers, while acknowledging the strength of current format releases, suggest it is simply a case of young listeners coming of age and searching for their own sound. "Every generation wants its own music," says WMMS' Gorman.

Tom Calderone, modern rock consultant for Jacobs Media, agrees. "There are a bunch of disenfranchised listeners out there . . . who say, 'I don't want to hear my older brother's life [on the radio].'" Modern rock "is smart, hip music. That's what people want," adds Sinicropi at WLUM. "This is *the* format of the '90s—top 40 reborn."

Perhaps in no market is that emerging, modern rock-is-mainstream trend more visible than in Greenville, S.C. Located deep in the heart of the Bible Belt, the medium-sized market doesn't normally spring to mind when potential modern rock crossover hotbeds are mentioned. Yet this summer, when WBBO switched to an uptempo, mainstream top 40 and failed to catch fire, singles by Nirvana, Live, and Meat Puppets were sprinkled in after a few weeks, while Babyface and Boyz II Men cuts were weeded out. The reaction from callers, PD Bill McCown says, was swift.

"I never anticipated the vocal majority to be alternative, but that's exactly what it was." The station now passes on the likes of Crystal Waters and opts for Weezer singles instead.

Like a growing number of modern rock-friendly top 40s, WBBO is heavily singles-driven and, with its hyper rotation (68 spins per week for the No. 1 song), would not be easily confused with a daring, heritage modern rock station (Billboard, Jan. 15).

BURNT OUT ON DANCE

McCown, a Greenville programming veteran, says that young listeners' tastes have shifted dramatically in the last year. Not only is there a movement toward the likes of Nine Inch Nails, a band he was certain "would not work in this market," but he says "the consumer appeal for rhythmic crossover music is drying up. People are so burned out on that. Nobody calls to request C+C Music Factory or Mariah Carey."

Bouvard at Coleman Research agrees. The firm's recent interviews with listeners not only suggest a hunger for new rock, but that interest in once-hot dance sounds has gone the way of Marky Mark.

According to Coleman data, 22% of white, 15-to-28-year-old listeners preferred rhythmic music in 1992, compared to 10% who opted for modern rock. In 1994, those numbers have virtually flip-flopped, with rhythmic dropping to 11% and modern rock jumping to 28%. Bouvard notes the push-pull dynamic of rhythmic interest declining while modern rock unleashes wave after wave of stars and hits; former pop fans searching for something new have quickly found it at modern rock-friendly stations.

An important part of the format's surge has come from interested top 40s that help spread the word about modern rock. Top 40 adopting hot musical trends is nothing new, though. The format has routinely borrowed from whatever is popular. In the '80s, it was stars from video (Duran Duran), rock (Bon Jovi), and dance (Paula Abdul). One thing that is unusual today is that rarely have so many critically acclaimed acts (Grant Lee Buffalo, Sarah McLachlan, Veruca Salt) been at the center of a mainstream radio shift.

'INFANCY STAGES'

Not surprisingly, programmers who have invested in the format say they are confident that, unlike past pop music cycles, modern rock's staying power will last. Bouvard says his research shows they have reasons to be confident. Not only does the genre have a library that goes back more than a decade, but specifically within the current explosion there is already what Bouvard calls an identifiable "gold grunge," circa 1992 (e.g., Nirvana and Pearl Jam), which helps give the format cohesion. It also happens to be some of modern rock's best-testing material.

Like country programmers in the early '90s, who surveyed the terrain after enormous gains started pouring in and wondered where the plateau lay, modern rock programmers are wondering if they're witnessing the beginning of an upswing or if the format has already peaked.

"The format has a very long lifespan," insists WMMS' Gorman. Sinicropi agrees. "We're in the infancy stages."

From Niche Format To Mass Appeal

"[Modern rock] programmers used to be content with a 2 share," says format consultant Tom Calderone. "Not anymore."

For years considered a niche format, modern rock has grown into a potent mass-appeal player. Below are some of the significant 12-plus ratings gains among modern rock stations, along with modern-leaning top 40s and album rockers, from the just-released summer Arbitron book.

RADIO STATIONS	SPRING	SUMMER
WHTZ New York (top 40)	4.1	4.6
WKQX Chicago	3.8	4.3
CIMX Detroit	2.6	3.3
WHFS Washington, D.C.	3.3	4.1
KRBE Houston (top 40)	4.4	5.7
KNDD Seattle	4.1	5.2
XTRA-FM San Diego	3.8	4.4
KEGE Minneapolis	5.3	6.5
WMMS Cleveland (album)	6.7	7.7
KWOD Sacramento, Calif.	3.9	4.5
KOME San Jose, Calif.	2.8	5.3
WROX Norfolk, Va.	2.8	3.9
KXRK Salt Lake City	5.7	6.3
WRZX Indianapolis	4.5	5.1

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FCC: Effects Of Duopoly Rules Uncertain; Hundt Hammers Away At 'Negative' Talkers

■ BY BILL HOLLAND

WASHINGTON ROUNDUP™

WASHINGTON, D.C.—Advance copies of the upcoming FCC Duopoly Report echo what staff and senior officials have already hinted: It is too early to tell if the relaxed ownership rules are affecting the industry.

"It's just too soon to say at this point," commissioner Susan Ness told an audience at the recent National Assn. of Broadcasters convention. She also offered an opinion extending beyond the report's statistics: "It appears to be healthy."

Duopolies in the top 25 markets now account for about 40% of revenue and 32% of audience share. Minority ownership is also up slightly, and should grow now that the FCC has approved ownership of 25 AMs and 25 FMs for minority-owned groups (Billboard, Oct. 29).

NAB president Eddie Fritts said he was pleased by the commission action to aid minority ownership, but added that NAB is "disappointed" that the FCC didn't extend the cap break to small-market broadcasters.

Fritts said that NAB could live with a commission decision to consider small-market duopolies on a case-by-case basis for the time being.

Commission officials have also said they will refine the guidelines for a time-brokerage agreement transfer that may push cap limits.

HUNDT AGAIN HINTS RESPONSIBILITY

If FCC chairman Reed Hundt's strong remarks at the NAB convention failed to convince any radio owners that he is personally unhappy about talk-show hosts who don't back up acrimonious allegations with facts and a sense of responsibility, that fact should be obvious from the comments in his public speeches since—most recently in his remarks Oct. 19 before the International Radio and Television Society.

Focusing on what he earlier had called the "terminal negativism" of radio talk shows, Hundt asked, "Is there any way in which talk programming can be monitored to ensure factual presentation and correction of error? How can we as citizens participate more fully in the process of questioning and demanding accuracy?"

Hundt also addressed the subject of a station's "social compact" with the public that requires owners and management, in his view, to monitor programming "responsibility."

He advanced the cautionary opinion that a public that feels it is not getting responsible programming may decide that broadcasters should pay for spectrum use.

Hundt drew a comparison to Toys 'R' Us chief Charles Lazarus, who recently decided not to stock toy guns following recurring accidental shootings of toy-gun-carrying youths by police.

"[The public] will ask, if Charles Lazarus, a toy maker, lives up to a social contract with the public, why shouldn't broadcasters, who powerfully influence our public reasoning process?"

However, Hundt stopped short of playing censor. "We don't want the FCC to be in the business of deciding who has spoken truly or falsely over the airwaves," he said, echoing his NAB convention speech.

LICENSE RENEWAL DATE CHANGE

The FCC on Oct. 24 decided to change the license renewal dates for FM translator stations to coincide with those of full-time stations in the same state.

The decision, which also affects TV, will permit stations co-owned with primary stations in the same state (and which rebroadcast the signal of the primary station) to file for license renewal on a single application form with their primary station.

The commission said that by conforming the renewal dates, "a substantial savings to the FCC, broadcasters, and the public should be realized."

The FCC also said it would only grant short-term renewals in such cases now, with a license period lasting only until the end of the license period for the relevant type; at that time, applicants will have to file again for a full-term license.

WHETHER OR NOT WEATHER

In an impending move that industry insiders say could affect radio, particularly in smaller markets, the National Weather Service is scheduled to eliminate the twice-daily National Weather Summary. The planned Nov. 1 cancellation comes as a result of federal budget cuts.

Several groups, including the Radio-Television News Directors Assn., have asked the NWS to save the wire report. RTNDA president David Bartlett urged NWS director Dr. Elbert Friday to keep the summary alive, calling it "a vital source of information, especially for small news departments" whose listeners depend on the forecasts.

VOICE OF AMERICA GOES DIGITAL

The VOA Europe service of Voice Of America switched over to new, state-of-the-art digital studios Oct. 25.

According to VOA officials, the switch to digital on-air and production studios is a first in international broadcasting. The FM VOA Europe service offers listeners in more than 778 cities and towns a 24-hour, American radio-style AC format.

Love Doctor. Barry White, out supporting his 19th album, "The Icon Is Love," shared his wisdom with listeners of KKBT (the Beat) Los Angeles during a call-in show. Here, White is pictured with KKBT jock Lisa Canning.

NETWORKS AND SYNDICATION

(Continued from page 112)

January. "ABC Club," which airs on Radio Pula in Pula, Croatia, features classic rock music and business news.

The show is an acronym for American Business Center, the company created by the show's producer, **Drazen M. Premate**, to introduce American thinking in life, business, and financial operations in Croatia.

AROUND THE INDUSTRY

Jack Hayes' Interstar Programming is launching a new format called "The Groove," featuring hits of the '70s and '80s from artists such as **Marvin Gaye, Madonna, Janet Jackson, UB40,** and **Paula Abdul**. The music is dubbed "rhythm and romance" and is targeted toward female Latinos ages 25-44.

While Interstar is pitching "The Groove" on a consultancy basis, the format could go satellite in the future, according to Hayes.

Look for USA Talk Network's new talk show, hosted by **Aaron Harber**, to debut Monday (31) despite a $20 million lawsuit flied against the Boulder, Colo.-based network by EFM Media Inc., which syndicates the **Rush Limbaugh** show. The suit was filed after USA Talk announced that it planned to call Harber's show "After The Rush."

No court date has been set in the case, and unless a date is set and a decision rendered in USA Talk's favor by Oct. 31, it is unlikely that the show will debut under the planned name.

Los Angeles-based Mandala Communications is bowing a three-hour weekly program examining the religions of the world, "Religion On The Edge," in early 1995. The show's hosts, **Dr. Mari Womack** and **Dr. Lex Hixon**, will present discussions on numerous religious beliefs without endorsing any particular religion.

Womack has spent 10 years with "Voice Of America" and has a Ph.D. in anthropology. Hixon has hosted a religion show on WBAI New York and has a Ph.D. in religion.

WLW Cincinnati afternoon jock **Gary Burbank** is taking his comedy antics nationwide via Broadbank Burbcasting Corp., which WLW parent Jacor Communications and Burbank Creations formed to syndicate "The Gary Burbank Show." The show is a weekday comedy program featuring Burbank's many characters, political satire, and song parodies.

American Urban Radio Networks will initiate a campaign to raise awareness of the NAACP's goals and mission, including two extended public announcement campaigns, a nationwide address by the NAACP's leaders (which was aired Oct. 27), and a seventh annual NAACP Radiothon April 22, 1995.

The initial PSA campaign, which is dubbed "Imagine An America Without The NAACP," features a 12-week series of 30-second announcements, beginning Nov. 7. In February, a 10-week PSA campaign will feature testimonials from everyday people.

In January, the Post Modern Radio Network will debut three new shows: "The Punk Diary," a one-hour weekly historical look at punk/alternative music hosted by **George Gimarc**, author of the book of the same name; "New Frontiers," a one-hour weekly alternative country show for country and AC stations, hosted by WIL St. Louis jock **Lynn Stewart**; and "Inside The Vault," a five-minute daily segment hosted by **Alex Luke**, featuring unreleased material and demo tapes of modern rock acts.

Jim Zippo, morning show host of ABC/SMN's "Pure Gold" format, and his sidekick, **Maria Banza**, will originate their show from Dracula's castle in Transylvania, Romania, Oct. 31. Zippo will talk with townspeople about the legend of Vlad Tepes Dracul.

BNA Entertainment is offering a one-hour radio special, "The Making of 'Keith Whitley: A Tribute Album.'" **Lorrie Morgan** is hosting the special, which is being offered to country stations free of barter and national advertising spots.

Major Networks has purchased WSTR Atlanta morning show producer **Kevin Healey**'s comedy service, "Fax-A-Tak."

The children's science radio program funded by the American Assn. for the Advancement of Science, "Kinetic City Super Crew," debuts on KKDZ (KidStar Radio) Seattle on Thanksgiving Day. KidStar has plans to go national in 1995.

KVIL Dallas and KRTH Los Angeles join Westwood One Radio Networks' AC network.

"Sports Collector's Radio Show" celebrates its third anniversary Nov. 6 with 20 new affiliates, including WCMF Rochester, N.Y., KLPW St. Louis, and WIRA West Palm Beach, Fla.

Mary McCarthy has been named affiliate relations district director for CBS Radio Networks' Southeast Central region. She was senior manager of affiliate relations.

LABELS RESPOND TO AC FORMAT'S TROUBLES

(Continued from page 111)

partment was affected.

RCA employs two full-time AC promotion staffers, both in its West Coast office. In addition, RCA has a field staff of 13 people that help work AC radio.

"Some of our national promotion representatives use their adult contacts to expand their focus beyond top 40," says Bonnie Goldner, VP of national AC promotion at RCA.

Little has changed over at PolyGram and Mercury, where three AC promotion people share national responsibilities for both labels. Also steady is EMI, which still has two full-time AC staffers.

Warner Bros. Records and its sister labels support their large roster of AC acts with six full-time AC staffers, all but one of whom are located on the West Coast.

By contrast, MCA functions with just one full-time AC promotion person, who is aided by a field staff of 14 regional promoters.

A key factor in the staff size appears to be the size of the label's AC artist roster. Some labels, such as Interscope, Virgin, and Hollywood, have no AC departments, because they have few AC acts. In July, Hollywood released its AC promotion representative, Christine Anthony.

While the mainstream AC outlook may not be optimistic, some in the industry look to hybrid AC formats for growth.

The future of AC radio in the second half of the '90s, according to consultant Mike McVay, of McVay Media, will be more uptempo. During the AC panel at the recent National Assn. of Broadcasters convention, he noted that the fragmentation won't go away.

"The problem with many AC stations is that they rely too heavily on research," says Elektra's Berg. "They are more conservative when it comes to trying a new artist or song. From a label standpoint, it's a lot harder to break records at AC. They play so few currents."

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Ex-Staffers Claim Wild 107 Rigged Contests; Arbitron Problems In Albany, Albuquerque

A DOZEN FORMER employees of **KYLZ/KYLD** (Wild 107) San Francisco have charged the station with contest rigging, claiming that only Hispanic women in the station's target demo of 18-34-year-olds could win station contests.

Among those making the charges are former morning man **Mancow Muller** and ex-promotion director **Michele Lin**, who told a local newspaper that she would regularly choose a contest winner only to hear another name being announced on the air.

New GM **Bob Visotcky** says he has completed a thorough investigation into the matter, and is convinced there was no wrongdoing. "I've turned over every rock, and there is nothing to find," he says.

Visotcky also suggests that rival station **KHQT** (Hot 97.7) San Jose, Calif., was responsible for the story breaking in the Mercury News, and for generating all subsequent media attention to the charges.

No one had taken legal action against Wild 107 or filed any complaints with the FCC at press time.

In other news, Arbitron is reissuing the Albany, N.Y., summer ratings book following the discovery of diary mentions that were incorrectly credited to **WDRC** Hartford, Conn., rather than to **WWCP** Albany, which simulcasts the WDRE Network and uses the WDRE calls on the air. WDRC is a legal station in some Albany metro counties.

Arbitron's also in hot water in Albuquerque, N.M., where **KIOT** is threatening legal action because its simulcast sister station, **KOYT**, was not credited in the summer book.

Even though KIOT was up 1.3-2.1 12-plus, all of the diaries listing KOYT reportedly were deleted from the sample. That's because the latter station signed off during the survey period when the KIOT signal boosted its power to cover the entire metro (Billboard, Sept. 24). Apparently, Arbitron automatically deletes any station that goes dark during a book.

Arbitron VP of communications **Thom Mocarsky** says listing stations that have gone dark would be of no value to the company's advertiser and agency customers. He points out that the Albuquerque situation was not the result of an Arbitron error, merely implementation of a standard policy.

KIOT GM **Ellen Cavanaugh**, however, says the station lost 35% of its come audience as a result of the deletion. KIOT, which is not an Arbitron subscriber, has formally protested and asked that the book be recalled, but Cavanaugh has not been satisfied with Arbitron's response. As for the legal action, she says her lawyers have advised her not to talk to the press for now.

Controversial **WABC** New York afternoon talk show host **Bob Grant** has become an issue in the New Jersey senate race. Democratic incumbent **Frank Lautenberg** has attacked challenger **Chuck Haytaian's** support of Grant and the talker's allegedly racist remarks. Lautenberg urged Haytaian to not appear on Grant's show anymore. This came one week after Grant was featured on the cover of New York magazine above the tag "Why He Hates Blacks."

Meanwhile, New Jersey Gov. **Christine Todd Whitman**, a Republican, announced that she would no longer be a guest on Grant's show unless the topic discussed was racism. Grant was a vocal supporter of Whitman in her 1991 upset victory.

Also, a coalition of black ministers has called on Grant advertisers to boycott the show. The New York Times reports that at least two clients, New Jersey Transit and Amtrak, are taking second looks at continuing their relationships with Grant.

by Phyllis Stark
with reporting by Eric Boehlert and Brett Atwood

After playing "Take Me Out To The Ballgame" a total of 57,161 times, **WJMP** Akron, Ohio, has ended its protest of the baseball strike (Billboard, Oct. 1) and returned to its regular sports-talk programming. For 66 consecutive days, WJMP aired nothing but the rousing baseball standard and listener comments. The plan was to keep going until the strike was settled, but VP/GM **Bob Klaus** says "a wave of national apathy about the national pastime" convinced him to end the stunt early.

Still no deal in the negotiations between **WKYS** Washington, D.C., owner Albimar Communications and Radio One, owner of crosstown **WOL/WMMJ**, which is reportedly interested in either buying or entering a local marketing agreement with WKYS. **Skip Finley**, president/GM and partowner of WKYS, confirmed that talks are ongoing, but had no news to report at press time.

PROGRAMMING: KNAC GOES SPANISH?

Keymarket Communications is selling **KNAC** Los Angeles to Liberman Broadcasting for a reported $13 million. Liberman, which owns **KKHJ** Los Angeles and **KWIZ-AM** Anaheim, Calif., has a history of buying and selling Spanish-language stations in the Southern California area, fueling expectations that KNAC, which programs a hard rock format, will switch to Spanish. There is no local marketing agreement with the sale, which is expected to close Feb. 1, 1995.

Westwood One has announced the PD and lineup for its new '70s format, "Westwood One '70s," which launches Tuesday (1). The former PD of WW1's oldies format, **Bill Michaels**, will program the new net. Oldies weekender **Buster Bodine** is on from 8 a.m.-noon (PT). **Chaz Kelley**, a former host at "Format 41," is on from noon-5 p.m. Former **KCBS-FM** Los Angeles host **Benny Martiniz** is on from 5-10 p.m., followed by another former KCBS-FM host, **Krickett Davis**, from 10 p.m.-3 a.m. Ex-WW1 "Hot Country" weekend host **Hurricane Davis** is on from 3-8 a.m.

Longtime oldies outlet **WHND** (Honey Radio) Detroit, which most recently had been airing the soon-to-be-defunct syndicated "Kool Gold" format (Billboard, Oct. 29), has entered a time-brokerage deal with **Jim LaMarca** and will flip to brokered programming.

Former **WIYY** (98 Rock) Baltimore PD/morning man **Russ Mottla** has been named OM/PD at **WDRE** Long Island, N.Y., and the WDRE Network. He replaces **Tom Calderone**, now with Jacobs Media.

KSFM Sacramento, Calif., PD **Dr. Dave Ferguson** exits.

Former **WTVN** Columbus, Ohio, OM **Bobby Hatfield** joins **WIBC** Indianapolis as PD, replacing **Ed Lennon**. Also, **Stan Lehr** has been upped from interim ND to ND at WIBC.

WMMS Cleveland has completed its evolution from album rock to modern rock (see story, page 5).

Harve Alan joins DeMers Programming as a consultant. He most recently was station manager at **KHEY-AM-FM/KPRR** El Paso, Texas.

Adult alternative **KKJY** Albuquerque, N.M., flips to '70s-based oldies. Duopoly partner **KAMX-AM** is set to pick up children's programming. It had been simulcasting **KAMX-FM**, which is now modern rock.

WNOE-FM New Orleans MD **Richard Blake** moves over to sister station **KLJZ** (formerly **KGTR**) as PD. At WNOE, night jock **Don Goodrum** takes over MD duties.

Josh Holmstead, PD/afternoon host at **KTST** Oklahoma City, moves to **KIKK-FM** Houston for afternoons using the name **Rowdy Yates**. He replaces **Jim Lago**. KTST MD **Paul Orr** takes over PD duties on an interim basis; GM **Dave Griffin** is accepting T&Rs. Back at KIKK-FM, **Dancin' Dave Williams**, who had been filling in afternoons, moves to nights, replacing **J.P. Spees**.

Andy Holt has been named PD at **WTRG** Raleigh, N.C., replacing **Randy Bliss**, now at **WLTY** Norfolk, Va. Holt previously programmed WGCX Mobile, Ala.

WXLE Albany, N.Y., PD **Zeb Norris** adds OM duties.

KHTT Tulsa, Okla., PD **Mike Ring** exits to join 550 Music as Southwest regional promotion manager. Ring will be based in Dallas.

Mike O'Connor, former PD of **WZGC** Atlanta, joins **KAMX** (the Edge) Albuquerque, N.M., as PD for the station's new modern rock format, and is using the air name **Michael Blade**. O'Connor has hired his first two jocks and wants T&Rs for the remaining slots. New are former **WPGU** Champaign, Ill., production director/afternoon jock **Laurie Lapsa**, who will do nights for now, and former **KZRR** Albuquerque, N.M., swing jock **Dana Rush**, who will do overnights for now.

Former **WPCM** Greensboro, N.C., PD **Jim Howie** has been named PD at **WWQQ** Wilmington, N.C.

WACO Waco, Texas, OM/morning man **Zack Owen** adds GSM duties.

PEOPLE: PUZO TO ASYLUM

KZLA Los Angeles MD **Lisa Puzo** exits for West Coast regional promotion duties at Asylum Nashville.

KKBQ Houston APD/MD **Jeff Garrison** will exit Nov. 11 for an undisclosed PD gig. PD **Dene Hallam** has not named a replacement.

Michael Steele is the new MD at **WEDJ** Charlotte, N.C., replacing **Tom "Jammer" Naylor**, now at **WWKX** Providence, R.I. Steele arrives from **KQKQ** Omaha, Neb., where he was MD.

WRLT Nashville MD/midday jock **Michael Parks** exits. Afternoon jock **David Hall** becomes MD, while OM **Fred Buc** goes back on the air for middays.

Although a new morning host won't be in place until early next year, **WYNY** New York has shuffled the rest of its lineup. **Lisa Taylor** will move from afternoons to middays when she returns from maternity leave Nov. 7. Former midday host **Randy Davis** moves to nights. Former morning man **Dan Daniels**, who had been filling in afternoons, will remain there.

KLOS Los Angeles afternoon host **Gino Michelini** exits and has not been replaced.

Former politician **Ed Vrdolyak** joins **WJJD** Chicago for mornings, replacing **Clark Weber**. Vrdolyak previously hosted afternoons at crosstown **WLS-AM-FM**. His former partner, **Ty Wansley**, is negotiating a release from WLS to join Vrdolyak at WJJD, according to the Chicago Sun-Times.

All-sports **WGMP** Philadelphia has added a local afternoon talk show to its mostly syndicated lineup. The show, dubbed "The Sports Attack," is hosted by WGMP's **Scott Graham**, sportscaster **Neil Hartman**, and local comedian **Eddie "Big Daddy" Graham**.

KZOK Seattle brings in former crosstown **KXRX** (now **KYCW**) morning team **Robin Erickson** and **John Maynard** for that shift. They replace **Gary Lockwood**, who exits.

Former **KMTT** Seattle morning personality **John Fisher** moves to afternoons, replacing **Gary Crow**, who is now paired with former partner **Mike West** in mornings.

KCLX-FM San Diego has dropped the syndicated **Mark Thompson** and **Brian Phelps** morning show, replacing the duo with PD **Jack Silver**.

Joe Limardi, last a P/T jock at **WPRO-FM** Providence, R.I., takes over afternoons at **WZMX** Hartford, Conn., replacing **Susan Sacks**, now in middays.

WVKS Toledo, Ohio, MD **Curt Kruse** moves from nights to afternoons, replacing **Greg Brady**. Overnight jock **Bill Michaels** is upped to nights.

newsline...

PARK COMMUNICATIONS' board of directors has entered an agreement to sell the company to a private investment firm headed by Donald Tomlin and Dr. Gary Knapp for $711.427 million. Park owns nine TV stations, 22 radio stations, and 106 newspapers in 21 states.

JEFFREY TRUMPER, president/CEO of Trumper Communications, has struck a deal with Media Communications Partners and Providence Ventures, which will provide equity capital for the formation of Trumper Communications II Inc., which will acquire non-performing stations in medium markets. Trumper also announced plans to divest his Portland, Ore., stations, KXYQ-AM-FM and KKCW.

MICHAEL WEISS has been named president of the Interep Radio Store's new Infinity Radio Sales rep firm. He was regional executive of Interep's Midwestern office in Chicago and will relocate to New York.

TEX MEYER has been upped from VP/GM to senior VP of WBZZ/WZPT Pittsburgh.

JOEL DELMONICO has been promoted from GSM to GM of WSYR/WYYY/WBBS Syracuse, N.Y., replacing Ron Tarsi, who exits.

CLEAR CHANNEL COMMUNICATIONS is purchasing KYOK/KMJQ Houston from Noble Broadcasting Group for $38.5 million. Clear Channel owns crosstown KBXX/KHYS and is in the process of buying 80% of KPRC/KSEV Houston (Billboard, Oct. 29). The company plans to sell KYOK and KHYS to Faith Broadcasting to comply with FCC ownership limits. At the completion of all the deals, Clear Channel will own two AMs (KPRC/KSEV) and two FMs (KBXX/KMJQ) in Houston.

OTHER STATION SALES: WMXN Norfolk, Va., from ML Media Opportunity Partners to U.S. Radio, owner of crosstown WSVY-AM/WOWI, for $3.5 million; WZZZ Syracuse, N.Y., from Peter Hunn to David Zinkhann, GM of WCVI/WPQR Connellsville, Pa., for $150,000. Also, the newly formed Odyssey Communications, headed by Stuart Subotnick and Mike Kakoyiannis, has purchased WRGX White Plains, N.Y., from West-Land Communicators, as well as crosstown WRKL from Rockland Communications, both for undisclosed prices.

SALE CLOSINGS: WBBW/WBBG Youngstown, Ohio, from H&D Broadcasting to Connoisseur Communications for $5.15 million and WHOT-AM-FM Youngstown from WHOT, Inc. to Connoisseur for $6 million.

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SONY THROWS HAT IN MULTIMEDIA RING WITH DIVISION LED BY EHRLICH

(Continued from page 5)

the formation of a new department, New Technology & Business Development, that will be devoted to the exploration and exploitation of various new technologies and business opportunities, including CD-ROMs, "multisession" CDs, online sites, home shopping, licensing, and electronic distribution.

Fred Ehrlich, currently VP/GM of Columbia Records, will head the unit as senior VP/GM. Ehrlich will maintain both positions until Jan. 1. In his new position, Ehrlich reports to Mel Ilberman, executive VP of Sony Music Entertainment.

"The creation of this department recognizes the importance of new technology in our business," says Mottola, "and puts Sony Music in the best position to answer the challenges of a rapidly expanding and ever-evolving new field. Fred is a dynamic executive whose experience at Columbia Records provides the team with a leader who will ensure success."

"The means by which music will be created, marketed, and distributed in the future is evolving right now," Ehrlich says. "It's an exciting time to be in this business."

In his new role, Ehrlich will work closely with all Sony Music divisions, including the Columbia and Epic Records labels.

"The way we are structured, each of the labels has considerable autonomy, and what we needed was to have some overall vision and management of what each was doing in these new areas," says Ilberman.

"Fred is respected within the company, he knows our people, and he is beginning to know them internationally," he adds. "He is perfectly positioned to be the focal point for all the efforts of our distribution company, our labels, our companies throughout the world as they move forward into the next century."

Ehrlich says his team's general mandate is twofold, encompassing both the development of specific multimedia products, such as music-based CD-ROMs, and the development of new business strategies for Sony Music Entertainment.

The latter arena will include structuring Sony Music Entertainment's involvement in areas such as home shopping, licensing, and electronic distribution. Sony already has conducted several tests with QVC and other shopping channels, Ehrlich notes, and will continue to explore the potential offered via various channels.

Electronic distribution—the delivery of music through digital means—is likely further down the pike, Ehrlich says, but is "an area Sony certainly will watch closely."

On the new-technologies front, Sony Online went up earlier this year, although its offerings so far have been limited to the posting of artist bios, tour dates, artwork, and the like. "The expansion of our online service with the addition of audioclips and videoclips will be one of our key areas of focus in the short term," Ehrlich says. "We're also developing strategies with all the commercial online services."

Another key area of focus, and the one that will comprise the first product announcement from the new department, is "multisession CDs," Ehrlich says.

These discs, also known as "enhanced CDs," are CD-ROM albums that are playable like any other album in existing CD players, but can also be played in computers equipped with CD-ROM drives. When played back in computers, the discs offer "value-added" multimedia tracks such as music videos, liner notes, and artwork.

"Multisession" refers to the seamless melding of this computer data throughout the disc, rather than its placement on the first track, which would require consumers to manually skip over it when playing the album on a standard CD player.

The technology to accomplish the seamless "multisession" integration is an area in which Sony reportedly has been working with Philips, which holds key CD patents, and computer company Microsoft. Ehrlich declined comment on the new CDs, but sources say an announcement is expected later this month.

Although the CD-based multimedia products are the most closely related to the traditional music business, Ehrlich stresses that music remains the ultimate focus for all the department's activities.

"The means is technology, but the message is music," Ehrlich says.

It is a point with which his former boss and mentor, Columbia Records Group chairman Donnie Ienner, heartily concurs. Ienner declined to comment on who would replace Ehrlich at Columbia.

"Artists write songs first—they don't write programs," he says. "But if music is going to be enhanced at all with new technology, then the perfect person to be able to marry the two forms and to keep the credibility and integrity of the artist is Fred."

Ehrlich says, "The reason this area is being developed is for the artists. It is to guarantee them access to the broadest possible means of expression, marketing, and distribution, whatever those means may turn out to be."

Top 40 Airplay™

Broadcast Data Systems

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 81 top 40/mainstream and 31 top 40/rhythm-crossover stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard/BPICommunications, Inc.

THIS WEEK	LAST WEEK	WEEKS ON	Top 40/Mainstream TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	12	**ALL I WANNA DO** SHERYL CROW (A&M) 5 wks at No. 1
2	2	13	**I'LL MAKE LOVE TO YOU** BOYZ II MEN (MOTOWN)
3	5	9	**ANOTHER NIGHT** REAL MCCOY (ARISTA)
4	3	5	**SECRET** MADONNA (MAVERICK/SIRE/WB)
5	4	11	**I'M THE ONLY ONE** MELISSA ETHERIDGE (ISLAND)
6	6	13	**DECEMBER 1963 . . .** FOUR SEASONS (CURB)
7	9	13	**100% PURE LOVE** CRYSTAL WATERS (MERCURY)
8	10	5	**ALWAYS** BON JOVI (MERCURY)
9	8	18	**WHEN CAN I SEE YOU** BABYFACE (EPIC)
10	7	22	**WILD NIGHT** JOHN MELLENCAMP (MERCURY)
11	11	11	**I'LL STAND BY YOU** PRETENDERS (SIRE/WARNER BROS.)
12	12	23	**SHINE** COLLECTIVE SOUL (ATLANTIC)
13	15	3	**LIVING IN DANGER** ACE OF BASE (ARISTA)
14	14	28	**STAY (I MISSED YOU)** LISA LOEB & NINE STORIES (RCA)
15	13	8	**ENDLESS LOVE** L. VANDROSS & M. CAREY (COLUMBIA)
16	16	7	**NEW AGE GIRL** DEADEYE DICK (ICHIBAN)
17	18	4	**WHAT'S THE FREQUENCY, KENNETH?** R.E.M. (WARNER BROS.)
18	20	4	**SOMETHING'S ALWAYS WRONG** TOAD THE WET SPROCKET (COLUMBIA)
19	21	6	**FADE INTO YOU** MAZZY STAR (CAPITOL)
20	17	8	**BASKET CASE** GREEN DAY (REPRISE)
21	24	3	**ALLISON ROAD** GIN BLOSSOMS (A&M)
22	26	8	**YOU GOTTA BE** DES'REE (550 MUSIC)
23	22	11	**FAR BEHIND** CANDLEBOX (MAVERICK/SIRE/WB)
24	25	5	**TURN THE BEAT AROUND** GLORIA ESTEFAN (CRESCENT MOON)
25	23	6	**INTERSTATE LOVE SONG** STONE TEMPLE PILOTS (ATLANTIC)
26	34	2	**YOU WANT THIS** JANET JACKSON (VIRGIN)
27	33	2	**GET OVER IT** EAGLES (GEFFEN)
28	27	6	**CIRCLE OF LIFE** ELTON JOHN (HOLLYWOOD)
29	39	2	**HOLD MY HAND** HOOTIE & THE BLOWFISH (ATLANTIC)
30	28	12	**LUCKY ONE** AMY GRANT (A&M)
31	30	22	**CRAZY** AEROSMITH (GEFFEN)
32	32	26	**IF YOU GO** JON SECADA (SBK/EMI)
33	29	22	**UNTIL I FALL AWAY** GIN BLOSSOMS (A&M)
34	NEW ▶		**LUCAS WITH THE LID OFF** LUCAS (BIG BEAT/ATLANTIC)
35	40	2	**ABOUT A GIRL** NIRVANA (DGC/GEFFEN)
36	37	18	**I'LL BE LOVING YOU** COLLAGE (VIPER/METROPOLITAN)
37	36	23	**CAN YOU FEEL THE LOVE TONIGHT** ELTON JOHN (HOLLYWOOD)
38	31	15	**BLACK HOLE SUN** SOUNDGARDEN (A&M)
39	35	18	**ROUND HERE** COUNTING CROWS (DGC/GEFFEN)
40	38	9	**RIGHT BESIDE YOU** SOPHIE B. HAWKINS (COLUMBIA)

THIS WEEK	LAST WEEK	WEEKS ON	Top 40/Rhythm-Crossover TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	13	**I'LL MAKE LOVE TO YOU** BOYZ II MEN (MOTOWN) 11 wks at No. 1
2	4	6	**HERE COMES THE HOTSTEPPER** INI KAMOZE (COLUMBIA)
3	2	13	**AT YOUR BEST (YOU ARE LOVE)** AALIYAH (BLACKGROUND/JIVE)
4	3	15	**NEVER LIE** IMMATURE (MCA)
5	6	4	**I WANNA BE DOWN** BRANDY (ATLANTIC)
6	9	4	**ON BENDED KNEE** BOYZ II MEN (MOTOWN)
7	5	15	**STROKE YOU UP** CHANGING FACES (SPOILED ROTTEN)
8	13	3	**YOU WANT THIS** JANET JACKSON (VIRGIN)
9	10	10	**ANOTHER NIGHT** REAL MCCOY (ARISTA)
10	15	4	**SECRET** MADONNA (MAVERICK/SIRE/WB)
11	8	9	**ENDLESS LOVE** L. VANDROSS & M. CAREY (COLUMBIA)
12	7	21	**WHEN CAN I SEE YOU** BABYFACE (EPIC)
13	11	21	**FANTASTIC VOYAGE** COOLIO (TOMMY BOY)
14	12	12	**BOP GUN (ONE NATION)** ICE CUBE FEAT. GEORGE CLINTON (PRIORITY)
15	16	22	**100% PURE LOVE** CRYSTAL WATERS (MERCURY)
16	17	7	**PLAYAZ CLUB** RAPPIN' 4-TAY (CHRYSALIS/EMI)
17	14	19	**THIS D.J.** WARREN G (VIOLATOR/RAL/ISLAND)
18	19	10	**SUKIYAKI** 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
19	21	5	**THUGGISH RUGGISH BONE** BONE THUGS N HARMONY (RUTHLESS)
20	22	4	**HOW MANY WAYS** TONI BRAXTON (LAFACE/ARISTA)
21	32	4	**FA ALL Y'ALL** DA BRAT (SO SO DEF/CHAOS)
22	18	12	**NUTTIN' BUT LOVE** HEAVY D & THE BOYZ (UPTOWN/MCA)
23	23	14	**ACTION** TERROR FABULOUS (EASTWEST)
24	NEW ▶		**EVERY DAY OF THE WEEK** JADE (GIANT)
25	24	17	**DO YOU WANNA GET FUNKY** C+C MUSIC FACTORY (COLUMBIA)
26	20	23	**I MISS YOU** AARON HALL (SILAS/MCA)
27	29	5	**TOOTSEE ROLL** 69 BOYZ (RIP-IT)
28	33	11	**NONE OF YOUR BUSINESS** SALT-N-PEPA (NEXT PLATEAU/LONDON)
29	25	5	**U WILL KNOW** B.M.U. (BLACK MEN UNITED) (MERCURY)
30	30	7	**FLAVA IN YA EAR** CRAIG MACK (BAD BOY/ARISTA)
31	31	21	**ALWAYS IN MY HEART** TEVIN CAMPBELL (QWEST/WARNER BROS.)
32	34	6	**TURN THE BEAT AROUND** GLORIA ESTEFAN (CRESCENT MOON)
33	35	9	**BODY & SOUL** ANITA BAKER (ELEKTRA)
34	36	25	**ANY TIME, ANY PLACE** JANET JACKSON (VIRGIN)
35	39	2	**LIVING IN DANGER** ACE OF BASE (ARISTA)
36	26	21	**FUNKDAFIED** DA BRAT (SO SO DEF/CHAOS)
37	37	7	**YOU DON'T KNOW NOTHIN'** FOR REAL (A&M)
38	NEW ▶		**JUICY** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
39	NEW ▶		**ALL I WANNA DO** SHERYL CROW (A&M)
40	NEW ▶		**CREEP** TLC (LAFACE/ARISTA)

◯ Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

3 CHINESE ACTS GET PUSH IN TAIWAN

(Continued from page 14)

and radio programmers say the lyrics and style of Dou Wei, He Yong, and Zhang Chu are considered too radical for Taiwan's mainstream tastes. For example, on the cut "The Higher Being" from Dou Wei's album "Black Dream," he recites a list of the problems of human existence, then declares, "Oh, my God. Higher being? Heaven and hell, it is all here!"

On the raucous, pounding title track of He Yong's "Garbage Dump," he sings, "The world we live in is like a garbage dump. People are no better than insects fighting for what they can grab. What we eat is benevolent, but what we shit is just mental thought."

Even on acoustic folk singer Zhang Chu's album, "Shameful Being Left Alone," he offers provocative, Dylanesque cuts such as "Toilet And Bed," "Flies," and "God Bless Those Who'd Been Fed Well."

This is clearly not Mandarin pop; if anything, it is anti-Mandopop. "These artists are totally out of the mainstream, by Taiwan standards," says a promotion executive at a rival record label who is also a part-time club DJ. "Everything about [them] is foreign—their message, their music, their attitude—even though they are young Chinese and their lyrics are in Mandarin. They don't sing, either. They just speak the lyrics, and that is another big difference from Mandarin songs by local artists."

Magic Stone executives realize these problems. "We are still at a stage where we need to get Taiwanese music buyers to accept this kind of music," says Dennis Yang. "We are trying to attract listeners who are familiar with Western rock, mainly younger students and the higher-educated."

The process is being altered by the mainland artists themselves as they realize the potential of cross-border sales. "PRC artists now want 100% control over their music. They even want to direct their own videos," says Jeff Chia, Magic Stone's production director.

What is becoming obvious is a need to discover something unique about such alternative music. "On the new albums by Dou Wei, He Yong, and Zhang Chu, we tried to capture the originality of their music," says Chia. "These artists listen to a lot of Western music, so I talked to Western industry people to learn what kind of production methods could express each artist's unique character."

INDIES REAP BENEFITS OF ALUMS' NEW HITS

(Continued from page 14)

before its appearance on the chart.

"The [length of time on the chart] is a little bit deceptive," Gottlieb says. "If Nine Inch Nails wasn't on that Top [Pop] Catalog chart [before], it was barely under it.

"Nine Inch Nails was chugging along at 6,000 units a year ago," he adds, saying the album has sold at least 4,000-6,000 units per week since the advent of SoundScan in 1991.

While "Pretty Hate Machine" is certified gold, Gottlieb claims that the album has sold 1.5 million units to date.

"It's the type of artists that they are," he says. "People are interested in their opus, not just the single . . . People are still turning each other on to Nine Inch Nails."

Chris Appelgren, operations director for Lookout, says that Green Day's albums were potent sellers even before the current double-platinum success of the band's Reprise debut "Dookie." He says "Kerplunk!" and "39/Smooth" each sold approximately 75,000 units prior to the major-label release.

"We're a label that relied on word-of-mouth . . . They sold a few thousand every month," Appelgren says. "That doesn't compare to what they're doing right now. Each month has surpassed the last."

Appelgren says both titles are selling around 35,000 units a month, indicating that the albums are doing significant business at independent retail outlets not tallied by SoundScan.

"It builds up," Appelgren says of Green Day's sales. "It isn't instantaneous. We didn't sell 5,000 in a month and then 35,000 [the next]."

The popularity of the Green Day albums has helped punch up the label's other releases, according to Appelgren: "It seemed to strengthen the sales in other catalog . . . We've had an increase in everything now."

While the Green Day titles are by far Lookout's biggest catalog sellers, Appelgren notes that the label's album by Operation Ivy, a now-defunct band that featured two members of the current Epitaph act Rancid, is also a strong item. "Every year it sells more," he says.

Another indie catalog title, Nirvana's "Bleach," climbs 8-6 this week. The album has been a fixture on the chart for 29 weeks, since it entered in the wake of Nirvana singer/guitarist Kurt Cobain's suicide in April.

Indicative of the long-running value of a strong catalog title for an indie, Creedence Clearwater Revival's "Chronicle," a compilation of the band's greatest hits on Berkeley-based indie Fantasy, holds at No. 18 on the Top Pop Catalog Albums chart this week. The double-platinum set, which SoundScan says sold more than 5,500 units last week, was originally released in 1976.

www.americanradiohistory.com

Billboard

FOR WEEK ENDING NOVEMBER 5, 1994

Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 194 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	13	**I'LL MAKE LOVE TO YOU** BOYZ II MEN (MOTOWN) 9 wks at No. 1
2	2	13	**ALL I WANNA DO** SHERYL CROW (A&M)
3	3	5	**SECRET** MADONNA (MAVERICK/SIRE/WB)
4	5	11	**ANOTHER NIGHT** REAL MCCOY (ARISTA)
5	4	21	**WHEN CAN I SEE YOU** BABYFACE (EPIC)
6	6	24	**WILD NIGHT** JOHN MELLENCAMP (MERCURY)
7	7	10	**I'M THE ONLY ONE** MELISSA ETHERIDGE (ISLAND)
8	12	6	**HERE COMES THE HOTSTEPPER** INI KAMOZE (COLUMBIA)
9	9	22	**100% PURE LOVE** CRYSTAL WATERS (MERCURY)
10	8	13	**DECEMBER 1963** FOUR SEASONS (CURB)
11	13	13	**AT YOUR BEST (YOU ARE LOVE)** AALIYAH (BLACKGROUND/JIVE)
12	11	28	**STAY (I MISSED YOU)** LISA LOEB & NINE STORIES (RCA)
13	34	4	**ON BENDED KNEE** BOYZ II MEN (MOTOWN)
14	17	7	**WHAT'S THE FREQUENCY, KENNETH?** R.E.M. (WARNER BROS.)
15	20	5	**I WANNA BE DOWN** BRANDY (ATLANTIC)
16	21	12	**I'LL STAND BY YOU** PRETENDERS (SIRE/WARNER BROS.)
17	26	6	**TURN THE BEAT AROUND** GLORIA ESTEFAN (CRESCENT MOON)
18	10	9	**ENDLESS LOVE** L. VANDROSS & M. CAREY (COLUMBIA)
19	19	11	**NEVER LIE** IMMATURE (MCA)
20	16	9	**CIRCLE OF LIFE** ELTON JOHN (HOLLYWOOD)
21	22	27	**IF YOU GO** JON SECADA (SBK/EMI)
22	30	5	**ALWAYS** BON JOVI (MERCURY)
23	15	33	**COME TO MY WINDOW** MELISSA ETHERIDGE (ISLAND)
24	14	29	**DON'T TURN AROUND** ACE OF BASE (ARISTA)
25	23	3	**LIVING IN DANGER** ACE OF BASE (ARISTA)
26	25	4	**YOU WANT THIS** JANET JACKSON (VIRGIN)
27	18	15	**STROKE YOU UP** CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
28	31	9	**INTERSTATE LOVE SONG** STONE TEMPLE PILOTS (ATLANTIC)
29	24	26	**SHINE** COLLECTIVE SOUL (ATLANTIC)
30	27	21	**FANTASTIC VOYAGE** COOLIO (TOMMY BOY)
31	35	4	**ABOUT A GIRL** NIRVANA (DGC/GEFFEN)
32	29	14	**BASKET CASE** GREEN DAY (REPRISE)
33	28	25	**CAN YOU FEEL THE LOVE TONIGHT** ELTON JOHN (HOLLYWOOD)
34	32	13	**LUCKY ONE** AMY GRANT (A&M)
35	38	17	**FAR BEHIND** CANDLEBOX (MAVERICK/SIRE/WB)
36	37	6	**ZOMBIE** THE CRANBERRIES (ISLAND)
37	51	8	**SUKIYAKI** 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
38	44	10	**FADE INTO YOU** MAZZY STAR (CAPITOL)
39	41	6	**SOMETHING'S ALWAYS WRONG** TOAD THE WET SPROCKET (COLUMBIA)
40	50	2	**GET OVER IT** EAGLES (GEFFEN)
41	36	42	**MR. JONES** COUNTING CROWS (DGC/GEFFEN)
42	40	11	**BUT IT'S ALRIGHT** HUEY LEWIS & THE NEWS (ELEKTRA)
43	39	26	**UNTIL I FALL AWAY** GIN BLOSSOMS (A&M)
44	45	7	**YOU GOTTA BE** DES'REE (550 MUSIC)
45	42	13	**BOP GUN (ONE NATION)** ICE CUBE (PRIORITY)
46	49	10	**SELF ESTEEM** OFFSPRING (EPITAPH)
47	46	5	**LUCAS WITH THE LID OFF** LUCAS (BIG BEAT/ATLANTIC)
48	54	8	**NEW AGE GIRL** DEADEYE DICK (ICHIBAN)
49	55	4	**LANDSLIDE** SMASHING PUMPKINS (VIRGIN)
50	—	6	**JUICY** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
51	53	2	**PLAYAZ CLUB** RAPPIN' 4-TAY (CHRYSALIS/EMI)
52	47	9	**FLAVA IN YA EAR** CRAIG MACK (BAD BOY/ARISTA)
53	62	3	**ALLISON ROAD** GIN BLOSSOMS (A&M)
54	65	3	**HOW MANY WAYS** TONI BRAXTON (LAFACE/ARISTA)
55	43	19	**THIS D.J.** WARREN G (VIOLATOR/RAL/ISLAND)
56	48	21	**ROUND HERE** COUNTING CROWS (DGC/GEFFEN)
57	—	1	**WHEN WE DANCE** STING (A&M)
58	58	16	**LOVE IS ALL AROUND** WET WET WET (LONDON/ISLAND)
59	63	29	**I SWEAR** ALL-4-ONE (BLITZZ/ATLANTIC)
60	69	4	**THUGGISH RUGGISH BONE** BONE THUGS N HARMONY (RUTHLESS)
61	—	1	**CREEP** TLC (LAFACE/ARISTA)
62	52	10	**BODY & SOUL** ANITA BAKER (ELEKTRA)
63	70	14	**EINSTEIN ON THE BEACH** COUNTING CROWS (DGC/GEFFEN)
64	—	1	**EVERY DAY OF THE WEEK** JADE (GIANT)
65	—	1	**WELCOME TO PARADISE** GREEN DAY (REPRISE)
66	60	15	**DO YOU WANNA GET FUNKY** C+C MUSIC FACTORY (COLUMBIA)
67	73	3	**FEEL THE PAIN** DINOSAUR JR. (REPRISE)
68	59	12	**TODAY** SMASHING PUMPKINS (VIRGIN)
69	—	1	**DOLL PARTS** HOLE (DGC/GEFFEN)
70	57	16	**ACTION** TERROR FABULOUS (EASTWEST)
71	74	2	**I ALONE** LIVE (RADIOACTIVE/MCA)
72	71	2	**(I COULD ONLY) WHISPER YOUR NAME** HARRY CONNICK, JR. (COLUMBIA)
73	68	3	**SEETHER** VERUCA SALT (MINTY FRESH/DGC/GEFFEN)
74	—	1	**BE HAPPY** MARY J. BLIGE (UPTOWN/MCA)
75	56	10	**CLOSER** NINE INCH NAILS (NOTHING/TVT)

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

HOT 100 RECURRENT AIRPLAY

1	1	17	**FOUND OUT ABOUT YOU** GIN BLOSSOMS (A&M)
2	2	2	**PRAYER FOR THE DYING** SEAL (ZTT/SIRE/WARNER BROS.)
3	—	1	**YOU MEAN THE WORLD TO ME** TONI BRAXTON (LAFACE/ARISTA)
4	3	4	**THE SIGN** ACE OF BASE (ARISTA)
5	5	9	**BEAUTIFUL IN MY EYES** JOSHUA KADISON (SBK/EMI)
6	4	3	**ANYTIME YOU NEED A FRIEND** MARIAH CAREY (COLUMBIA)
7	6	2	**CRAZY** AEROSMITH (GEFFEN)
8	10	9	**BABY I LOVE YOUR WAY** BIG MOUNTAIN (RCA)
9	8	64	**TWO PRINCES** SPIN DOCTORS (EPIC)
10	7	4	**BACK & FORTH** AALIYAH (BLACKGROUND/JIVE)
11	9	6	**YOUR BODY'S CALLIN'** R. KELLY (JIVE)
12	11	5	**ALWAYS** ERASURE (MUTE/ELEKTRA)
13	17	13	**WHATTA MAN** SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
14	12	26	**I'LL BE LOVING YOU** COLLAGE (VIPER/METROPOLITAN)
15	16	32	**SHOOP** SALT-N-PEPA (NEXT PLATEAU/LONDON)
16	14	6	**I'LL REMEMBER** MADONNA (MAVERICK/SIRE/WB)
17	25	2	**GET READY FOR THIS** 2 UNLIMITED (RADIKAL/CRITIQUE)
18	15	4	**ANY TIME, ANY PLACE** JANET JACKSON (VIRGIN)
19	18	24	**ALL THAT SHE WANTS** ACE OF BASE (ARISTA)
20	21	24	**BECAUSE THE NIGHT** 10,000 MANIACS (ELEKTRA)
21	20	45	**HEY JEALOUSY** GIN BLOSSOMS (A&M)
22	22	2	**BACKWATER** MEAT PUPPETS (LONDON/ISLAND)
23	19	52	**SHOW ME LOVE** ROBIN S. (BIG BEAT/ATLANTIC)
24	13	3	**I MISS YOU** AARON HALL (SILAS/MCA)
25	—	40	**NO RAIN** BLIND MELON (CAPITOL)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.
12 **100% PURE LOVE** (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) HL
76 **5-4-3-2 (YO! TIME IS UP)** (Second Generation Rooney Tunes, BMI/MCA, BMI/Creole Chee Chee, ASCAP/Sista Girl, ASCAP/Nikkian, ASCAP) HL
84 **9TH WONDER (SLICKER THIS YEAR)** (Wide Grooves, BMI/Gitro, BMI/EMI Blackwood, BMI) HL
60 **ACTION** (EMI Blackwood, BMI) HL
2 **ALL I WANNA DO** (WB, ASCAP/Warner-Tamerlane, ASCAP/Old Crow, BMI/Ignorant, ASCAP/Zen Of Iniquity, ASCAP/Almo, ASCAP/Canvas Mattress, ASCAP) WBM
83 **ALWAYS IN MY HEART** (Sony, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
6 **ALWAYS** (Polygram Int'l, ASCAP/Bon Jovi, ASCAP) HL
96 **AM I WRONG** (Wedding Song, BMI/Irving, BMI/Failsafe, ASCAP) WBM
4 **ANOTHER NIGHT** (Copyright Control)
10 **AT YOUR BEST (YOU ARE LOVE)** (Bovina, ASCAP/EMI April, ASCAP) HL
64 **BEFORE I LET YOU GO** (Donril, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tadej, ASCAP/Davey Pooh, ASCAP/Chauncey Black, ASCAP) HL/WBM
82 **BE HAPPY** (MCA, ASCAP/Mary J. Blige, ASCAP/Dooch, ASCAP/Justin Combs, ASCAP/Twelve And Under, ASCAP)
70 **BLACK COFFEE** (EMI April, ASCAP/Bee Mo Easy, ASCAP/E-Z-Duz-It, ASCAP)
52 **BODY & SOUL** (EMI Virgin, BMI/Shipwreck, BMI/EMI Virgin, ASCAP/Future Furniture, ASCAP) HL
88 **BOOTI CALL** (Donril, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/MCA, ASCAP/Tadej, ASCAP/Color It Funky, ASCAP/Saja, BMI/Troutman, BMI) HL/WBM
37 **BOP GUN (ONE NATION)** (Gansta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WBM
72 **BREAKDOWN** (Zomba, BMI/CPMK, BMI/Saja, BMI/Troutman, BMI) WBM
59 **BUT IT'S ALRIGHT** (Famous, ASCAP) HL
61 **CAN U GET WIT IT** (DeSwing, ASCAP/EMI, ASCAP) HL
39 **CAN YOU FEEL THE LOVE TONIGHT (FROM THE LION KING)** (Walt Disney, ASCAP) HL
25 **CIRCLE OF LIFE (FROM THE LION KING)** (Wonderland, BMI) HL
50 **CLOSER** (Leaving Home, ASCAP/TVT, ASCAP)
45 **COME TO MY WINDOW** (MLE, ASCAP/Almo, ASCAP) WBM
75 **DANCE NAKED** (Full Keel, ASCAP) WBM
15 **DECEMBER 1963 (OH, WHAT A NIGHT)** (Seasons, BMI/Jobete, ASCAP) WBM
32 **DON'T TURN AROUND** (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP/Edition Sunset, ASCAP/BMG, ASCAP) HL/WBM
54 **DO YOU WANNA GET FUNKY** (Cole-Clivilles, ASCAP/Duranman, ASCAP/EMI Virgin, ASCAP) HL
9 **ENDLESS LOVE** (Pgp, ASCAP/Brockman, ASCAP/Intersong U.S.A., ASCAP) HL
48 **FA ALL Y'ALL** (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
51 **FADE INTO YOU** (Salley Gardens, BMI)
33 **FANTASTIC VOYAGE** (T-Boy, ASCAP/Boo Daddy, ASCAP/Portrait-Solar, ASCAP/Circle L, ASCAP) HL
24 **FAR BEHIND** (Skinny White Butt, ASCAP/WB, ASCAP/Maverick, ASCAP) WBM
23 **FLAVA IN YA EAR** (For Ya Ear, ASCAP/Janice Combs, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
43 **GET OVER IT** (Black Cypress, ASCAP/Red Cloud, ASCAP/WB, ASCAP) WBM
85 **GET READY FOR THIS** (Decos, ASCAP/MCA, ASCAP) HL
69 **GET UP ON IT** (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) HL/WBM
77 **GOOD ENOUGH** (Sony, BMI/Tyde, BMI) HL
5 **HERE COMES THE HOTSTEPPER** (Salaam Remi, ASCAP/Pine, PRS/Longitude, BMI) WBM
73 **HIP HOP RIDE** (Marley Marl, ASCAP/EMI April, ASCAP/Top Jam, BMI/Supreme C, ASCAP) HL
95 **HIT BY LOVE** (EMI Virgin, ASCAP/Steven And Brendon, ASCAP/Casadida, ASCAP)
67 **HOLD MY HAND** (EMI April, ASCAP/Monica's Reluctance To Lob, ASCAP) HL
41 **HOW MANY WAYS** (Three Boyz From Newark, ASCAP/Polygram, ASCAP/Lady Ashlee, BMI/Jay Bird Alley, BMI/Black Hand, ASCAP/Zomba, BMI/Raphic, BMI) HL/WBM
98 **HUNGAH** (Warner-Tamerlane, ASCAP/Kings Kid, BMI/Flyte Tyme, ASCAP) WBM
74 **(I COULD ONLY) WHSIPER YOUR NAME** (Papa's-June, BMI/Clean-Con, BMI)
62 **I'D GIVE ANYTHING** (Full Keel, ASCAP/Farrenuff, ASCAP/Farren Curtis, BMI/Longitude, BMI/August Wind, BMI/Albert Paw, BMI/Curbsongs, ASCAP/Mike Curb, BMI) WBM
35 **IF YOU GO** (Foreign Imported, BMI) WBM
1 **I'LL MAKE LOVE TO YOU** (Sony, BMI/Ecaf, BMI) HL
20 **I'LL STAND BY YOU** (Hynde House of Hits, ASCAP/Clive Banks, ASCAP/Jerk Awake, ASCAP/Tom Kelly, ASCAP)
65 **I'LL TAKE HER** (Gabz, ASCAP/Brian-Paul, ASCAP/11C, ASCAP/Deep Soul, ASCAP/Ill, ASCAP)
16 **I'M THE ONLY ONE** (MLE, ASCAP/Almo, ASCAP) WBM
92 **I SEE IT NOW** (Sony Tree, BMI/Sony Cross Keys, ASCAP/WB, ASCAP)
47 **I SWEAR** (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM
8 **I WANNA BE DOWN** (Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP)
27 **JUICY/UNBELIEVABLE** (Tee Tee, ASCAP/Janice Combs, ASCAP)
68 **LETITGO** (Controversy, ASCAP/WB, ASCAP) WBM
91 **THE LION SLEEPS TONIGHT (WIMOWEH)** (Folkway, BMI) WBM
28 **LIVING IN DANGER** (Megasongs, BMI/Careers-BMG, BMI) HL
56 **LOVE IS ALL AROUND** (Songs Of PolyGram, BMI) HL
29 **LUCAS WITH THE LID OFF** (Copyright Control)
31 **LUCKY ONE** (Age To Age, ASCAP/Reunion, ASCAP/Sony, ASCAP/Yellow Elephant, ASCAP) HL
58 **THE MOST BEAUTIFULLEST THING IN THE WORLD** (Zomba, ASCAP/Illiotic, ASCAP/Erick Sermon, ASCAP/EMI April, ASCAP/Bovina, ASCAP) HL/WBM
7 **NEVER LIE** (Hook, ASCAP/Zomba, ASCAP/Teaspoon, ASCAP) WBM
40 **NEW AGE GIRL** (NAG, BMI/Songs Of PolyGram, BMI) HL
38 **NONE OF YOUR BUSINESS** (Sons Of K-oss, ASCAP/Out Of The Basement, ASCAP/Unart, BMI/Next Plateau, ASCAP) WBM
71 **NUTTIN' BUT LOVE** (Kid Capri, ASCAP/EMI April, ASCAP/Eazy-Duzit, ASCAP) HL
66 **OUT OF TEARS** (Promopub B.V., ASCAP)
42 **PLAYAZ CLUB** (Rag Top, BMI)
30 **PRACTICE WHAT YOU PREACH** (Seven, BMI/Super, BMI/Divided, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Ramal, BMI) WBM
79 **RIGHT BESIDE YOU** (Night Rainbow, ASCAP/Broken Plate, ASCAP/Polygram Int'l, ASCAP/Shmoolie, BMI) HL
78 **ROMANTIC CALL** (Howie Tee, BMI/Irving, ASCAP/Zomba, ASCAP/Aunt Hilda, ASCAP/Street Knowledge, ASCAP) WBM
3 **SECRET** (WB, ASCAP/Webo Girl, ASCAP/EMI April, ASCAP/D.A.R.P., ASCAP) HL/WBM
36 **SHINE** (Roland Lentz, ASCAP/WB, ASCAP)
55 **SHORT DICK MAN** (Tango Rose, ASCAP)
90 **SHUT UP AND KISS ME** (Why Walk, ASCAP)
49 **SOMETHING'S ALWAYS WRONG** (WB, ASCAP/Wet Sprocket, ASCAP) HL
26 **STAY (I MISSED YOU) (FROM REALITY BITES)** (Furious Rose, BMI) WBM
14 **STROKE YOU UP** (Zomba, BMI) WBM
46 **SUKIYAKI** (Toshiba, BMI/EMI, BMI/Beechwood, BMI) HL
87 **SUPERNOVA** (Sony, ASCAP) HL
86 **TAKE IT EASY** (Misam, ASCAP)
99 **THIRD ROCK FROM THE SUN** (Major Bob, ASCAP/Rio Bravo, BMI/Stroudacaster, BMI/Baby Mae, BMI) WBM
44 **THIS D.J.** (Warren G, ASCAP)
97 **THROUGH THE RAIN** (K-Jack Top 10, ASCAP/Neroses, ASCAP)
22 **THUGGISH RUGGISH BONE** (Ruthless Attack, ASCAP/Dollarz-N-Sense, BMI/Keenu, BMI)
89 **TIC TOC** (LOTUG, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP)
19 **TOOTSEE ROLL** (Downlow Quad, BMI)
18 **TURN THE BEAT AROUND (FROM THE SPECIALIST)** (Unichappell, BMI) HL
57 **UNDONE - THE SWEATER SONG** (E.O. Smith, BMI)
34 **U WILL KNOW (FROM JASON'S LYRIC)** (Polygram Int'l, ASCAP/Ah-choo, ASCAP/12 AM, ASCAP/Melodies Nside, ASCAP) HL
81 **WATERMELON CRAWL** (Acuff-Rose, BMI/Coburn, BMI) WBM
80 **THE WAY SHE LOVES ME** (Chi-Boy, ASCAP) WBM
21 **WHAT'S THE FREQUENCY, KENNETH?** (Night Garden, BMI/Warner-Tamerlane, BMI) HL
11 **WHEN CAN I SEE YOU** (Sony, BMI/Ecaf, BMI/Epic, BMI/Solar, BMI) HL
63 **WHEN WE DANCE** (Magnetic, PRS/Regatta, BMI/Irving, BMI) HL
94 **WHIPPED** (Foreign Imported, BMI) WBM
17 **WILD NIGHT** (WB, ASCAP/Caledonia Soul, ASCAP) WBM
100 **WORD IS BOND** (Brand Nubian, ASCAP/Def Jam, ASCAP/Average, ASCAP/Bug, ASCAP/Joe's Songs, ASCAP)
93 **YOU DON'T KNOW NOTHIN'** (2/29, BMI)
53 **YOU GOTTA BE** (Sony, BMI) HL
13 **YOU WANT THIS/70'S LOVE GROOVE** (Black Ice, ASCAP/Stone Agate, BMI/Flyte Tyme, ASCAP/Jobete, ASCAP) WBM

Billboard

FOR WEEK ENDING NOVEMBER 5, 1994

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	12	**I'LL MAKE LOVE TO YOU** BOYZ II MEN (MOTOWN) 11 wks at No. 1
2	3	14	**NEVER LIE** IMMATURE (MCA)
3	6	5	**ALWAYS** BON JOVI (MERCURY)
4	5	7	**I WANNA BE DOWN** BRANDY (ATLANTIC)
5	8	6	**HERE COMES THE HOTSTEPPER** INI KAMOZE (COLUMBIA)
6	4	19	**TOOTSEE ROLL** 69 BOYZ (RIP-IT)
7	2	8	**ENDLESS LOVE** L. VANDROSS & M. CAREY (COLUMBIA)
8	7	9	**AT YOUR BEST (YOU ARE LOVE)** AALIYAH (BLACKGROUND/JIVE)
9	9	10	**ALL I WANNA DO** SHERYL CROW (A&M)
10	11	9	**THUGGISH RUGGISH BONE** BONE THUGS N HARMONY (RUTHLESS)
11	13	9	**ANOTHER NIGHT** REAL MCCOY (ARISTA)
12	10	15	**STROKE YOU UP** CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
13	12	13	**FLAVA IN YA EAR** CRAIG MACK (BAD BOY/ARISTA)
14	14	4	**SECRET** MADONNA (MAVERICK/SIRE/WB)
15	17	5	**PRACTICE WHAT YOU PREACH** BARRY WHITE (A&M)
16	16	5	**U WILL KNOW** B.M.U. (BLACK MEN UNITED) (MERCURY)
17	23	2	**YOU WANT THIS** JANET JACKSON (VIRGIN)
18	19	24	**100% PURE LOVE** CRYSTAL WATERS (MERCURY)
19	20	16	**NONE OF YOUR BUSINESS** SALT-N-PEPA (NEXT PLATEAU/ISLAND)
20	15	11	**JUICY** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
21	18	10	**FAR BEHIND** CANDLEBOX (MAVERICK/SIRE/WB)
22	26	3	**FA ALL Y'ALL** DA BRAT (SO SO DEF/CHAOS)
23	25	5	**TURN THE BEAT AROUND** GLORIA ESTEFAN (CRESCENT MOON)
24	29	6	**LUCAS WITH THE LID OFF** LUCAS (BIG BEAT/ATLANTIC)
25	28	10	**CAN U GET WIT IT** USHER (LAFACE/ARISTA)
26	21	15	**THIS D.J.** WARREN G (VIOLATOR/RAL/ISLAND)
27	30	6	**PLAYAZ CLUB** RAPPIN' 4-TAY (CHRYSALIS/EMI)
28	24	19	**WHEN CAN I SEE YOU** BABYFACE (EPIC)
29	22	15	**BOP GUN (ONE NATION)** ICE CUBE (PRIORITY)
30	34	3	**THE MOST BEAUTIFULLEST . . .** KEITH MURRAY (JIVE)
31	39	3	**BEFORE I LET YOU GO** BLACKSTREET (INTERSCOPE)
32	32	8	**DECEMBER 1963** FOUR SEASONS (CURB)
33	27	26	**I SWEAR** ALL-4-ONE (BLITZZ/ATLANTIC)
34	33	22	**CLOSER** NINE INCH NAILS (NOTHING/TVT/INTERSCOPE)
35	40	4	**GET UP ON IT** KEITH SWEAT (ELEKTRA)
36	31	10	**BODY & SOUL** ANITA BAKER (ELEKTRA)
37	38	6	**HOW MANY WAYS** TONI BRAXTON (LAFACE/ARISTA)
38	35	3	**BREAKDOWN** FU-SCHNICKENS (JIVE)
39	47	7	**I'LL STAND BY YOU** PRETENDERS (SIRE/WARNER BROS.)
40	37	14	**DO YOU WANNA GET FUNKY** C+C MUSIC FACTORY (COLUMBIA)
41	44	4	**UNDONE - THE SWEATER SONG** WEEZER (DGC/GEFFEN)
42	51	6	**WHAT'S THE FREQUENCY, KENNETH?** R.E.M. (WARNER BROS.)
43	61	6	**NEW AGE GIRL** DEADEYE DICK (ICHIBAN)
44	42	7	**I'LL TAKE HER** ILL AL SKRATCH (MERCURY)
45	36	23	**FANTASTIC VOYAGE** COOLIO (TOMMY BOY)
46	41	12	**I'D GIVE ANYTHING** GERALD LEVERT (EASTWEST)
47	45	4	**5-4-3-2 (YO! TIME IS UP)** JADE (GIANT)
48	52	6	**WATERMELON CRAWL** TRACY BYRD (MCA)
49	46	20	**WILD NIGHT** JOHN MELLENCAMP (MERCURY)
50	48	5	**9TH WONDER (SLICKER THIS YEAR)** DIGABLE PLANETS (PENDULUM/EMI)
51	—	1	**BLACK COFFEE** HEAVY D & THE BOYZ (UPTOWN/MCA)
52	43	11	**LUCKY ONE** AMY GRANT (A&M)
53	53	12	**ACTION** TERROR FABULOUS (EASTWEST)
54	70	2	**I'M THE ONLY ONE** MELISSA ETHERIDGE (ISLAND)
55	56	11	**LOVE IS ALL AROUND** WET WET WET (LONDON/ISLAND)
56	62	4	**SHUT UP AND KISS ME** MARY CHAPIN CARPENTER (COLUMBIA)
57	57	5	**SHORT DICK MAN** 20 FINGERS (DJ WORLD/ID)
58	67	2	**I SEE IT NOW** TRACY LAWRENCE (ATLANTIC)
59	49	10	**CIRCLE OF LIFE** ELTON JOHN (HOLLYWOOD)
60	55	23	**CAN YOU FEEL THE LOVE TONIGHT** ELTON JOHN (HOLLYWOOD)
61	54	12	**THE LION SLEEPS TONIGHT** THE TOKENS (RCA)
62	50	11	**LETITGO** PRINCE (WARNER BROS.)
63	63	25	**DON'T TAKE THE GIRL** TIM MCGRAW (CURB)
64	72	2	**SUKIYAKI** 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
65	69	3	**LIVIN' ON LOVE** ALAN JACKSON (ARISTA)
66	60	24	**BACK IN THE DAY** AHMAD (GIANT)
67	68	15	**TAKE IT EASY** MAD LION (WEEDED/NERVOUS)
68	71	8	**YOUR LOVE IS A...** WHITEHEAD BROS. (MOTOWN)
69	58	23	**FUNKDAFIED** DA BRAT (SO SO DEF/CHAOS)
70	75	2	**WHOOMP! (THERE IT WENT)** TAG TEAM/MICKEY/MINNIE/GOOFY (LIFE)
71	—	1	**THIRD RATE ROMANCE** SAMMY KERSHAW (MERCURY)
72	64	17	**BOOTI CALL** BLACKSTREET (INTERSCOPE)
73	59	11	**THIRD ROCK FROM THE SUN** JOE DIFFIE (EPIC)
74	65	24	**SHINE** COLLECTIVE SOUL (ATLANTIC)
75	66	11	**SHE THINKS HIS NAME WAS JOHN** REBA MCENTIRE (MCA)

Records with the greatest gains. © 1994, Billboard/BPI Communications and SoundScan, Inc.

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WARONKER'S MOVE SIGNALS MAJOR CHANGE AT WARNER

(Continued from page 5)

stay on as president of the label until his contract expires at the end of 1995. Although Warner Music Group had no comment on Waronker's decision, a source says the announcement led to "incredible strife in the Warner Music executive suite."

Waronker's decision not to accept the CEO job has led to speculation that the label is shifting to a more streamlined and corporate entity, which could lead to it losing its character.

For many in the industry, Ostin and Waronker represent a fading breed of entrepreneurial record executives who fostered close relationships with artists and kept themselves actively involved in the creative side of the business.

The fact that Waronker has a long history as a producer made many artists feel comfortable with him, and some say he often preferred to discuss music over business.

On Aug. 15, when Warner Bros. chairman Ostin announced his decision to leave the label, he and Waronker vowed that the Warner Bros. style would continue with Waronker at the helm (Billboard, Aug. 27).

Now, however, Waronker says that accepting the CEO role "is just one of those things that didn't feel right to me. With every passing day, I realized that it just didn't feel right.

"It's a job that's incredibly important," Waronker adds. "There is a tremendous amount of responsibility as it relates to the artists and the employees, which are the most important things to me. If I'm in a position where I am not happy, I end up hurting myself and others."

Waronker's announcement comes at a time when Warner is experiencing a particularly healthy sales period. In recent weeks, the label has had up to four albums in the top 10 on The Billboard 200.

Label staffers were shaken by the announcement, but said it was a bit premature to predict the future of the label. "It remains to be seen what will happen," says one label insider. "It depends on who comes in and if they want to retain that point of view, but who knows what's going to happen? Any sort of change like this is upsetting and sad."

Waronker denied that his decision was prompted by interference from Robert Morgado, Warner Music Group chairman/CEO, or Doug Morris, president/COO of Warner Music U.S. "They both have been good," Waronker says. "Doug has only been supportive, and Bob has, too."

However, sources say that the Warner Music Group's top brass asked Waronker to trim the label's roster and staff. According to one source, Waronker has already dropped some artists in recent months, including singer Juliana Raye. But, the source says, Waronker was unwilling to make deeper roster cuts, and speculates that the label chief was still smarting from the decision in the 1980s to cut Bonnie Raitt and Van Morrison from the Warner ranks.

Sources say the request for further roster cuts made Waronker uncomfortable, as did Morgado's talks with Seymour Stein, president of Warner Bros. affiliate Sire Records. Stein is being courted by Morgado to sign on as president of Elektra Entertainment (see story, page 5). According to sources, Morgado failed to consult Waronker about Stein.

"It's a good idea, and he is supportive of it, but no one thought to ask Lenny about it," says a source. "It was a little irksome."

Waronker downplays the controversy over Stein as "small potatoes."

As for the future, Waronker says he plans to stay with the label until his contract expires. "I haven't even begun to think about that, but I'm not negotiating [out of the contract]. I have a contract, and I plan to fulfill it," he says.

However, some sources speculate that Waronker will vacate his office as soon as a new CEO is in place.

The rumor mill has suggested that Waronker and Ostin will land at the record label being planned as a part of the new entertainment company announced by David Geffen, Steven Spielberg, and Jeffrey Katzenberg (Billboard, Oct. 22).

"It's just speculation," says Waronker of any potential role at the company. "What I've just gone through is what I'm focusing on. I haven't gone beyond today."

Fears that Waronker may be departing the label fueled speculation that several of Warner Bros.' top acts, including R.E.M. and Eric Clapton, might also make an exodus.

Last year, during the making of "From The Cradle," Clapton told Billboard, "The record companies in those early days were much more to my liking. They seemed to be run by entrepreneurs who were there all the time. You'd hang out with Ahmet [Ertegun] and these people like [producer] Tom Dowd from Atlantic, who were definitely club goers and music lovers. I'm happy that Warner Bros. has actually still got that accessibility to it with people like Lenny [Waronker], because I wouldn't know where else to go."

In an interview with Billboard prior to the release of the chart-topping "Monster," R.E.M. vocalist Michael Stipe lamented the impending departure of Ostin. "There is a lot of talk that it is the end of an era. I think that may be true," he said. "Mo and Lenny represent something in the music industry that brought R.E.M. to Warner Bros." Stipe went on to quip that the band members and Waronker are "old golf pals."

Sources say that the R.E.M. camp, worried that Warner Bros.' state of flux might interfere with the band's tour support, inquired about the changes at the label. R.E.M.'s representative was reassured that Warner Bros. will remain committed to the band, no matter who is in charge of the label.

A source within the R.E.M. camp says the Waronker announcement did not come as a complete surprise: "Since Mo [announced he is leaving], it's been an unsettling time [at Warner Bros.]"

R.E.M. manager Jefferson Holt declined to comment.

Although reports have implied that R.E.M. may have a key man clause, allowing the band to leave the label with Waronker, sources say that is false.

According to sources, the band has at least one album left on its contract. With the recent release of "Monster" and an upcoming world tour, it is highly unlikely the band would enter into a legal war with the Warner Music Group, despite any displeasure it may have over the turmoil at Warner Bros.

Despite the announcement, Ostin and Waronker made a public show of support for the label Oct. 24, the same day that Warner Bros. announced that Waronker had declined the CEO position.

Both were present at a party thrown at a Santa Monica art gallery to celebrate the release of Joni Mitchell's new Reprise album, "Turbulent Indigo," which marks her return to the Warner Bros. fold after several years at Geffen. Several of Mitchell's paintings were on display.

Despite the announcement earlier in the day, Waronker talked enthusiastically about new and upcoming releases. He praised veterans such as Mitchell, Clapton, and Neil Young for delivering vital albums, and talked excitedly about up-and-coming talents such as Grant Lee Buffalo and Suddenly, Tammy!, a new act whose Warner Bros. debut will be released in early 1995.

At one point, Ostin and Waronker joined Mitchell on a small stage, but only Ostin addressed the crowd that filled the gallery.

He told the story about how Mitchell was first signed to Warner Bros. in 1967, and how her association with the label helped Warner Bros. gain "the reputation of an artist-oriented company that cares about music."

Now, many speculate, that tradition may be history.

Assistance in preparing this story was provided by Eric Boehlert in New York.

ELEKTRA/EASTWEST TRIMS STAFF, MERGES WITH ASYLUM

(Continued from page 5)

let go. On Oct. 25, Rhone announced that Elektra, EastWest, and Asylum have been combined under the new umbrella of the Elektra Entertainment Group, but she made no mention of the number of layoffs.

Among those let go in mid-October were Elektra executives Jeff Jones, VP of marketing, Joe Morrow, VP of urban marketing and promotion, Steve Ralbovsky, senior VP of A&R, Fred Maher, VP of A&R, and Bob Garland, VP of pop promotion. Last week, prior to the cuts, Jon Leshay, senior VP of promotion, left for Columbia Records.

A source says that no positions were cut at Asylum.

The move comes as speculation heats up that Sire president Seymour Stein will be brought in as president of the Elektra label and will report to Rhone (Billboard, Oct. 29). However, other sources say Stein has distanced himself from the offer until the turmoil at the Warner Music Group subsides (see story, page 5). Sire is owned by Time Warner and distributed by Warner Bros. Records.

Stein had no comment at press time.

If Stein does make the jump, sources say it is possible that Sire staffers, including VP/GM Howie Klein and A&R VP Joe McEwen, will move with him.

Sources say Stein wants to take artists from the Sire roster, which includes such acts as Depeche Mode and the Pretenders, to the Elektra Entertainment Group fold. But it is unclear whether it would be possible for him to do so, and that may be an issue holding up his move to Elektra.

It was also unclear at press time what would happen to the Sire imprint if Stein were to move over to Elektra.

Madonna's Maverick Records label also falls under the Sire/Warner Bros. umbrella, but would most likely stay at Warner Bros.

The layoffs at Elektra/EastWest follow Rhone's initial claims that the labels would "co-exist side by side independently" (Billboard, July 30).

Rhone was unavailable for comment on details about the staff cuts at press time, but said in a statement released Oct. 26, "Downsizing is a difficult and sad moment, but will insure the overall success of the Elektra Entertainment Group."

One label insider calls the decision "a very unfortunate reality."

Even before the layoffs, the lines between Elektra and EastWest began to blur, as the Elektra publicity department began working on upcoming releases on the EastWest imprint.

In New York, Elektra and EastWest are housed in the same building as the rest of the Time Warner companies. In Los Angeles, the remaining EastWest staffers are expected to move from Atlantic's Sunset Boulevard offices to Elektra's Beverly Hills space.

Down-To-Earth Brandy. Atlantic recording artist Brandy Norwood addresses students at her alma mater, Ambler Elementary School in Carson, Calif. The artist, known simply as Brandy, is currently on a tour of the nation's high schools. At each performance, California-based environmental group Earth Jam is providing educational materials to promote discussion of recycling, energy conservation, and eco-friendly buying habits. Brandy's single, "I Wanna Be Down," is a No. 1 hit on Billboard's R&B singles chart and is in the top 20 on the Hot 100 Singles chart. Her self-titled debut album is a top 10 hit on the R&B albums chart and is climbing The Billboard 200.

FTC PROBE

(Continued from page 9)

However, other major record company executives say that the investigation has not been upgraded at all, and that the FTC continues to seek further information to shed light on documents previously gathered. Furthermore, those executives say that the FTC has only made contact with the distribution companies, not the record labels themselves.

Some executives say their companies have had no further contact from the FTC since the May subpoenas. But those executives do not say their companies are off the hook, noting that, in the past, the FTC has staggered contact with the six majors over a period of time.

Jim Elliott, an attorney in the FTC's Dallas office, which is handling the investigation, declined comment, saying only that he would neither confirm nor deny the existence of an ongoing probe.

In Phoenix, some label and distribution executives contended that the latest round of FTC contacts had been set off by PGD's move to apply sanctions to accounts that sell its frontline product for less than the company's boxlot prices (Billboard, Aug. 20).

PGD issued that policy to protect its artists' sales, the company said at the time. But within the account base, it was widely perceived to be an attempt to rein in the price war that has hurt numerous accounts across the country. PGD's competitors contend that the PGD policy is illegal.

Executives in the PolyGram camp say the PGD policy is not even mentioned in the October subpoenas. "The majors here are getting pounded by accounts to follow up on the PGD policy, and the FTC investigation is a good excuse to delay making that move," says one PGD executive.

Besides the PGD policy, others attending the NARM meet suggested that the FTC was also intrigued by the lawsuit brought by Smith & Alster, a New York-based wholesaler, against five majors and two wholesalers, alleging antitrust violations and a racketeering conspiracy related to the way the industry disposes of cutout product (Billboard, Oct. 8). But executives familiar with the FTC probe say the Smith & Alster lawsuit has never been mentioned by the agency.

ED CHRISTMAN

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RETAILERS MAKE ROOM FOR SLEW OF NOVEMBER TITLES

(Continued from page 10)

until December, but I'm sure that it will move a ton."

Other rock releases expected in November include Petty's "Wildflowers" (Warner Bros., Nov. 1), a greatest hits collection by INXS (Atlantic, Nov. 1), and "Amorica" by the Black Crowes (American Recordings, Nov. 1).

"This latest batch of releases is more impressive than what we saw at this time last year," says Roy Burkhert, senior buyer for the 37-store, Troy, Mich.-based Harmony House chain. "It's a win-win situation for retail this Christmas. The majors are pulling out all the stops."

However, not all retailers agree. "I don't think this year is any more crowded than most," says Dick Odette, VP of purchasing for the Minneapolis-based Musicland chain, which has 965 music stores under the Sam Goody, Musicland, On-Cue, and Media Play names. "Look at last year—we had new releases from Frank Sinatra, R. Kelly, Color Me Badd, and Celine Dion. We even had a new Pearl Jam."

Major pop releases due this year include "Merry Christmas" by Carey (Columbia, Nov. 1); "The Sweetest Days" by Vanessa Williams (Wing/Mercury, Dec. 6); "The Best Of Sade" (Epic, Nov. 8); "Duets II" by Frank Sinatra (Capitol, Nov. 15); "Fields Of Gold, The Best Of Sting, 1984-1994" (A&M, Nov. 8); and "Greatest Hits Volume III" by Bob Dylan (Columbia, Nov. 15).

Other high-profile new releases include A&M's "Woodstock '94," due Nov. 8. The double-disc compilation contains live tracks from Aerosmith, Nine Inch Nails, the Red Hot Chili Peppers, Metallica, Sheryl Crow, and other performers.

"Some may be underestimating the sales power of 'Woodstock '94,' " says Artale. "The concert had a big sales impact at our chain on Nine Inch Nails and Sheryl Crow."

Some retailers also expect that two Aerosmith releases will be hot sellers. On Nov. 1, Geffen releases "Big Ones," a greatest hits collection from Aerosmith, and Columbia plans to issue a 13-disc boxed set with the group's entire Columbia catalog Nov. 22. The Columbia release, "Box Of Fire," will also feature a bonus five-track disc with rare and unreleased material, and will retail at $119.98.

"The sooner we get it on the shelves, the better," says Burkhert. "I only wish that the labels would hold back some of the heavy hitters until early next year. There are too few releases of interest then."

Already pushed back to early '95 are new releases from L.L. Cool J, Stevie Wonder, and Too Short.

Rap releases that are likely to spur sales this holiday season include "Shaq-Fu: Da Return" by Shaquille O'Neal (Jive, Nov. 8); "Non-Fiction" by Black Sheep (Mercury, Nov. 8); "Dare Iz A Dark Side" by Redman (RAL/Island, Nov. 22); and "AmeriKKKa's Nightmare" by Spice 1 (Jive, Nov. 22).

"The sleeper of the season might be Method Man," says Artale of the Wu-Tang Clan rapper's solo release, "Tical," due Nov. 8 on RAL/Def Jam. "We are already getting a lot of calls from our customers asking about it, and the last Wu-Tang Clan did surprisingly well for us."

Assistance in preparing this article was provided by Trudi Miller-Rosenblum in New York and Peter Cronin in Nashville.

HEATING UP THE SHELVES

Here is an alphabetical listing of forthcoming releases by gold- and platinum-level acts. The list is based on Recording Industry Assn. of America certification of the last release of each act (or related project).

PLATINUM-LEVEL ACTS

Aerosmith	"Big Ones"	Geffen, Nov. 1
Aerosmith	"Box Of Fire"	Columbia, Nov. 22
Black Crowes	"Amorica"	American, Nov. 1
Mariah Carey	"Merry Christmas"	Columbia, Nov. 1
Billy Ray Cyrus	"Storm In The Heartland"	Mercury, Nov. 8
The Eagles	"Hell Freezes Over"	Geffen, Nov. 22
Megadeth	"Euthanasia"	Capitol, Nov. 1
Nirvana	"MTV Unplugged In New York"	DGC, Nov. 1
Shaquille O'Neal	"Shaq-Fu: Da Return"	Jive, Nov. 8
Jimmy Page & Robert Plant	"No Quarter"	Atlantic, Nov. 8
Pearl Jam	"Vitalogy"	Epic, Dec. 6
Tom Petty	"Wildflowers"	Warner Bros., Nov. 1
Sade	"The Best Of Sade"	Epic, Nov. 8
Frank Sinatra	"Duets II"	Capitol, Nov. 15
Sting	"Fields Of Gold, The Best Of Sting, 1984-1994"	A&M, Nov. 8
George Strait	"Lead On"	MCA, Nov. 8
Vanessa Williams	"The Sweetest Days"	Wing/Mercury, Dec. 6

GOLD-LEVEL ACTS

Black Sheep	"Non-Fiction"	Mercury, Nov. 8
Mary J. Blige	"My Life"	Uptown, Nov. 29
Chante Moore	"A Love Supreme"	Silas/MCA, Nov. 15
Redman	"Dare Iz A Dark Side"	RAL/Island, Nov. 22
Ricky Van Shelton	"Love And Honor"	Columbia, Nov. 1
Spice 1	"AmeriKKKa's Nightmare"	Jive, Nov. 22
Aaron Tippin	"Lookin' Back At Myself"	RCA, Nov. 8
TLC	"Crazy Sexy Cool"	LaFace/Arista, Nov. 15

OLDFIELD PIONEERS MUSIC/CYBERSPACE BORDER

(Continued from page 14)

ginning associating the music with the book it is inspired by," Oldfield says. "I needed some in-between stage so that I could visualize it. As it happens, at this time someone gave me a copy of [the Broderbund CD-ROM game] 'Myst,' and I loved the look of it. So I got turned on to the possibilities of Silicon Graphics technology, and made quite an investment in it for myself."

The visuals and the audio thus "developed side by side" in his studio, he says. "What you see is the visualization of my creative process. It's what I was seeing in my head as I was composing."

What consumers with multimedia computers will see is part game, part music video, part sci-fi adventure—all based on the novel about a space voyage.

Users accessing the CD-ROM will first encounter a spaceship designed by Oldfield, and enter. Inside, they navigate through a city, eventually encountering a control room, and come across an access code they will have to crack to proceed.

Once they break the code, users get a choice of viewing four clips, each relating visually to a particular piece of music on the album. Among them is an audio/visual piece of Oldfield singing one of the album tracks, while another area, the "Hibernaculum," offers a chance to wander around inside a chamber where the ship's long-distance voyagers are frozen for the duration.

The latter clip relates most closely to a follow-up project currently in the very early stages of production, according to McNamara, who will produce it. He describes this album's multimedia section as "a sort of trailer" for the next project.

That project, a CD-ROM game for which Clarke is being asked to write the script, will include music from the album, McNamara says, as well as a full-fledged adventure/journey through space. No release date has been set, and Oldfield says plans are still tentative.

As for the album itself, its vision of the future as depicted in Oldfield's music, paradoxically, eschews any clichés about eventual technological dominance.

"I see our ultimate development not in a technological sense, but in a spiritual sense," says Oldfield. "That's why I felt that music from the future should be calm and warm, not 'techno' and cold."

The album's 17 tracks, primarily instrumental, trace a virtual narrative based loosely on the Clarke book. In composing, Oldfield avoided sounds that were "too terrestrial," he says, and strived for ethereal, otherworldly sounds which occasionally mix—as on "Prayer For The Earth" and "A New Beginning"—with such vocal elements as chanting (achieved through samples of Polynesian ceremonies).

There is a strong rhythmic skeleton underlying all the music, something Oldfield hopes will help his album span the generations—right down to the clubs.

WEA says several tracks already are earmarked for remixes, something Oldfield likens to the interactive process.

"It's all about control and giving some of it away to your audience," he says. "What I think is the great thing about interactive media, and why the world seems to be getting so excited about it, is that it offers choice. You're not like a passive cushion soaking up this music; you have some say in what you see and hear."

LIFEBEAT AIMS TO RAISE MORE THAN $1 MILLION

(Continued from page 14)

directors at 16 different record labels. A box of 24 cards sells for $24.95, with 100% of the proceeds going to LIFEbeat. Currently, the cards are only available at HMV outlets in the U.S., but Rosta says they may be available in other stores during CounterAid.

Additionally, the cards will be offered to people within the music industry through LIFEbeat's company liaison program, and via the organization's newsletter, which goes to 10,000 people.

As in the past two years, the centerpiece of CounterAid will be when recording artists and other entertainers work Dec. 3 at retail outlets in New York, Nashville, and Los Angeles. However, this year CounterAid will extend from Dec. 1 (which is World Aids Day) to Dec. 7 with the "It's About Change" program. During that period, sales clerks will ask patrons if they would like to round their purchases off to the nearest dollar, with the extra money going to LIFEbeat.

"This could raise a couple hundred thousands of dollars," says Daniel Glass, president of LIFEbeat's board of directors. "We're having meetings right now about asking the chains to match whatever amount is raised in their stores."

Among the artists already committed to working at retail outlets on Dec. 3 are Green Day, Motley Crue, Jon Secada, Joey Lawrence, Rosanne Cash, Tommy Tune, Ini Kamoze, Craig Mack, and Gerardo. "There's room for plenty more," Glass says. "The Broadway crowd hasn't come in yet."

Counter Aid has grown from six New York retail stores in 1992, to 14 stores in New York, Los Angeles, and Nashville in 1993, to perhaps as many as 200 this year across the country.

While the numbers may sound low, given how many stores there are, Glass says participating is not as easy at it sounds. "The retailers have to set up a special bar code for their computer systems, because so many people pay by credit card. They are working on how to work this information into the system."

Additionally, Glass stresses that "it's a growth process. People think LIFEbeat has been around for 10 years; it's been around for three. We've gone from two [participating] Musicland stores last year to 40 this year."

Counter Aid will be sponsored by Entertainment Weekly. Both VH1 and MTV have already pledged to publicize the event and will be filming celebrities in stores Dec. 3. In addition to news reports, both channels may spin off additional programming focusing on AIDS and LIFEbeat, Glass says.

The video stations have shown a great deal of support for LIFEbeat since its inception, says Rosta, and both MTV president Judy McGrath and VH1 president John Sykes are on LIFEbeat's board of directors. Most recently, VH1 aired several times a LIFEbeat benefit concert taped at New York's Beacon Theater earlier this year, with each airing resulting in people calling up LIFEbeat and asking how they can help. "We received 10,000 phone calls the first night the VH1 special aired," says Rosta."From that, we've generated mailing lists where we could tell people about the local AIDS organizations in their area where they could volunteer. And we also told them that if we need people in that area, we'll contact them. With each repeat airing on VH1, we've been getting around 1,000 calls.

LIFEbeat linked with MTV in September to go online after MTV aired a program called "Smart Sex." "Subscribers could log on and have their questions answered by experts. People could get information that they normally would be too embarrassed to ask," says Rosta.

That foray onto the information superhighway has led LIFEbeat into looking at other ways "we can use cutting-edge technology to reach people most at risk; that's young people." Although he could give no further details, Rosta says LIFEbeat has been talking to a video game company in Silicon Valley about setting up an interactive playoff tournament that could be used as a fund-raiser for the organization.

LIFEbeat was formed in March 1992 by Rosta, Glass, and manager/producer Bob Caviano, who died of AIDS in October 1992.

"When we started, everyone thought it was just skinny guys from Fire Island who were dying [of AIDS]," says Glass. "We've knocked down doors and walls. LIFEbeat has opened up our minds to the leprosy of the '90s. We've brought it to the forefront. Our mission hasn't changed. It just gets more driven."

LIFEbeat's Counter AID T-shirt, modeled by Suzi Gardner of L7.

"The mission hasn't really changed since we started," says Rosta. "We've stayed a small organization that delivers big help."

That help comes in the form of disseminating funds to AIDS organizations, supporting people in the music industry who are HIV-positive or who have AIDS, and serving as an information clearinghouse via its toll-free number and through ongoing educational programs like setting up tables at concerts. Rosta says that approximately 60% of LIFEbeat's funds goes to AIDS organizations, 10% to AIDS patients within the music community, and the remaining 30% to administrative and educational costs. LIFEbeat's operating budget is $240,000.

One reason that LIFEbeat, which has four full-time paid staffers, is able to keep down its budget is that it receives free office space from EMI Music in New York. According to Rosta and Glass, that will not change, even though Glass recently left the company.

In addition to McGrath, Sykes, and Glass, other board members are Marvin Shulman, Marvin Shulman Inc.; Mel Cheren, Colonial House Inn; Gabriel Torres M.D., medical director of St. Vincent's AIDS Center in New York; HMV USA president Peter Luckhurst; Mitch Slater, Delsener/Slater Enterprises; Robert Reicher, Grubman, Indursky, Schindler & Goldstein; and model Veronica Webb.

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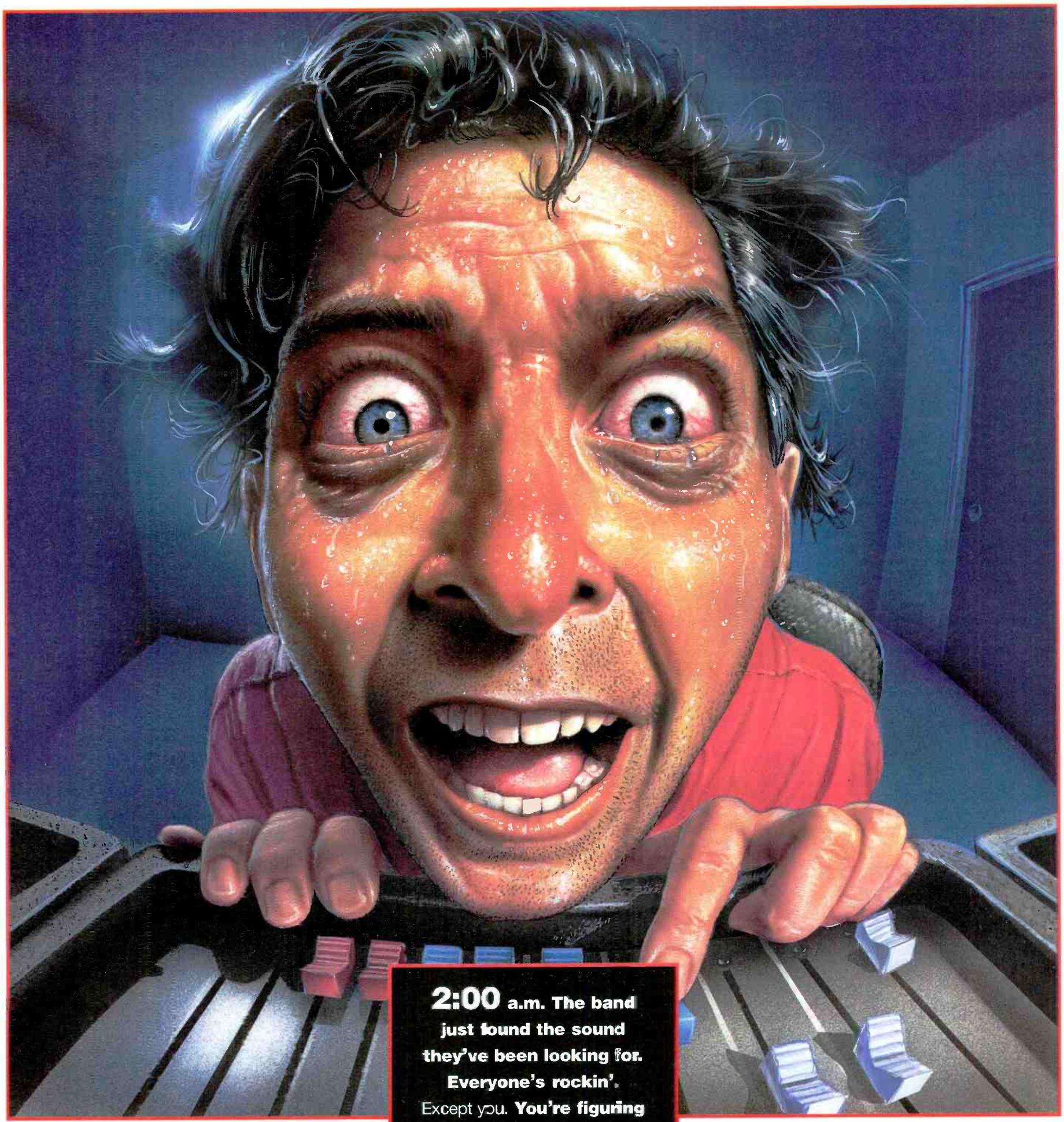

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16TH BILLBOARD VIDEO MUSIC CONVENTION OPENS WEDNESDAY

(Continued from page 10)

gy, Tom McGrew of Multimedia Trading Co., and journalist Charlie Bermant.

The "Visual Marketing" panel will be moderated by Sergio Silva, associate director of video promotion at A&M Records. Speakers will include John Atcheson of MNI Interactive, Eddie Bellinaso of Substance Interactive Media, Doug Cerrone of UFO Interactive, Jon Halleran of TROON Ltd., Deborah Newman, consultant to Hollywood Online, and Roger Neal of America Online. The panelists will detail the various ways music video can be incorporated into multimedia applications to market, promote, and exploit recording artists.

Other sessions include:

• The Fernaldo Rivera Show, a mock talk show moderated by the alter ego of Relativity Records' Sean Fernald. The session is subtitled "Exploiting Women Or Exploding Women: A Slightly Irreverent Look At Standards & Practices In The Music Video Business." Fernaldo's "guests" will include Patti Galluzzi of MTV, Darcy Sanders Fulmer of VH1, Greg Diggs of BET, John Robson of the Box, and Eric Mittleman of Playboy TV's "Playboy's Hot Rocks." Ruthless/Relativity artist Kim Kenner will appear as well.

• A Niche Programming panel moderated by Billboard senior writer Chris Morris. Participants will include Kent Benjamin of the Austin Music Network, Kenny Burgmaier of Jazz Alley TV, Adam Smith of Underground Hip Hop, Charlene Warner of Tropical Beat, and Ken Yates of Z Music.

• A series of discussion groups, including: "Sins Of Commission," moderated by Mercury's Jeff Newman and Squeak Pictures' Pam Tarr; "Multimedia Opportunities For Video Creators," moderated by Jasmine Multimedia's Jay Samit and Thirteen/WNET New Media Group's Beth Broday; and "Balancing The Needs Of Programmers And Promoters," moderated by Warner Bros.' Wendy Griffiths and JBTV's Armando Zapata.

• Format forums to address the production, promotion, and programming issues specific to the rap/R&B, country, and alternative music genres. Ralph McDaniels of urban music show Video Music Box, Herb Agner of Warner Bros., and Doug McVehil of Epic are the respective discussion facilitators.

• Breakfast Roundtables coordinated by the Music Video Assn. to address a variety of programming, promotion, and production issues.

Evening activities include a Nov. 3 opening-night celebration, sponsored by MTV and VH1, at the Santa Monica Pier Carousel. On Nov. 4, the Box and Sony Music will co-sponsor "Knowledge Is Power," a party at Sony's West Coast headquarters.

For registration details, call music video editor Deborah Russell at 213-525-2295.

Billboard's debut Multimedia Expo runs throughout the conference. Exhibit hours are as follows: Nov. 2 from noon to 5 p.m.; Nov. 3 from 11 a.m. to 5 p.m.; and Nov. 4 from 10 a.m. to 4 p.m. The Expo will be open to conference attendees only.

Exhibitors confirmed at press time include:

• **Canter Technology**: This interactive software developer, helmed by multimedia pioneer Marc Canter, will showcase its MediaBand product. The prototype was developed in part as a vehicle for audience participation during a live music performance. The company is based in San Francisco.

• **intouch group inc.**: This San Francisco-based firm developed the iStation, a music previewing system that allows music retail customers to sample music from 37,000 albums.

• **Lonestar Technologies Inc.**: This consumer electronics company is the producer of the Key, an interactive product that allows the user to play guitar or bass along with music videos. The firm is headed by Marcus Peterzell, a music video pioneer who once helmed the production company E.J. Stewart Video. Lonestar is based in Hicksville, N.Y.

• **MixMode Inc.**: This multimedia production company will display its mixed-mode, shortform CD-ROM *singles*. Based in Studio City, Calif., the company is headed by music industry veteran Charly Prevost.

• **Neilsen Media Research**: This leader in television audience research will unveil its new Neilsen Music Video Tracking device. The product is designed to track video airplay 24 hours a day, and reports include breakouts according to time, number of telecasts, and total average audience, either by household or age/gender demographics. The company is based in New York.

• **Network One**: This 24-hour network will display the prototype for its forthcoming live "Music On Demand" video show, set to debut Dec. 1. Network One reaches some 23 million homes via low-power TV station affiliates nationwide. The service also is available to some 4 million-6 million satellite dish users. Network One is based in Woodland Hills, Calif.

• **New Media**: A multimedia dealer in video editing and interactive authoring systems, which, along with Avid, will present the latest in non-linear music video editing systems. The company is based in Los Angeles.

• **Omnivore**: This Long Beach, Calif.-based CD-ROM developer provides a full range of services, from product conceptualization to final mastering. Its primary focus is content creation. The exhibit will include a title named "One Foreign Acre," an interactive, animated poem with a CD-quality soundtrack.

• **Pacific Coast Soundworks**: This multimedia and sound production house also is a CD mastering facility. The firm is a leader in sound effects and sound design technology. It is based in West Hollywood, Calif.

• **Polar Network**: This Beverly Hills, Calif.-based multimedia developer creates promotional press kits on computer floppy discs. The products feature photos, graphics, music samples, and special effects, among other features.

• **Real Magic By Sigma Designs**: This multimedia hardware manufacturer is a leader in producing full-screen, full-motion video. The firm currently is working with Warner Special Products, and will be showcasing titles by Warner-affiliated artists. It is based in Fremont, Calif.

• **TROON, Ltd.**: This joint venture with I.R.S. Records recently launched the interactive line "GUMBOvision," which debuted with "On The Charts: I.R.S. 1979-1994." The title allows the user to manipulate, control, and "paint with" music video imagery culled from the I.R.S. Records anniversary compilation of the same name. TROON is based in Santa Monica, Calif.

• **The Tuesday Group Inc.**: This interactive software developer will display its award-winning product line, which includes interactive movie trailers, interactive corporate sales presentations, CD-ROM titles, and online multimedia kits. It is based in Burbank, Calif.

AMERICAN INKS WITH REP FOR DISTRIBUTION OF SELECT TITLES

(Continued from page 16)

distributed by WEA through Warner Bros. since October 1991.

Warner Music Group declined to comment. American's president, Rick Rubin, was unavailable for comment at press time.

Johan Kugelberg, the point person for American's link with REP, says the distributor was chosen for its track record with reissues and new artists. "They do such esoteric stuff and make money on it. And they've done a great job with [David] Bowie and in breaking Morphine." Kugelberg handles A&R and operations for Onion, and runs operations and marketing for Infinite Zero.

The distribution agreement with REP, which is solely owned by Rykodisc, doesn't involve an equity arrangement with American.

"It's a straightforward distribution deal," says Robert Simonds, CEO/president of REP and Rykodisc. "This is the perfect repertoire for us to handle. It's classic reissue stuff and also left-of-center, which is really what our bread and butter is."

American has only gone out of the WEA distribution web for select rap titles, including releases by Kwest The Madd Lad and Milk, which were distributed by Tommy Boy.

"WEA is the best distribution company in the world, but for small acts and developing artists that aren't yet ready for the well-oiled WEA machinery, this is the best solution," says Kugelberg.

Approximately 20-25 releases from American, Onion, and Infinite Zero will be distributed by REP each year, according to Kugelberg.

On Dec. 20, Infinite Zero, the label formed by American president Rubin and Henry Rollins, will issue Tom Verlaine's "Dreamtime"; Matthew Shipp's "Circular Temple"; Devo's "Duty Now For The Future"; James Chance & the Contortion's "Buy The Contortions"; Gang Of Four's "Entertainment!"; Iceberg Slim's "Reflections" EP; Alan Vega's "New Raceion"; and the compilation "Def Jam/The Maroon Singles."

Kugelberg says all of these releases have never been available on CD domestically. Most of the releases feature previously unavailable tracks.

On Feb. 14, Barkmarket's "Lardroom" EP and the debut from Philadelphia's God Lives Underwater will be the first releases from Onion. Also on tap in early 1995 are albums from the Electric Company, which is a new project featuring Brad Laner of Medicine, and the reissue of Mother Hips' "Back To The Grotto."

Flipper's catalog titles that now go through WEA will be transferred to REP distribution as well.

In addition, Rubin and producer Jimmy Boyle's new Sayten Records, which will be officially announced in 1995, will most likely be distributed by REP.

BETWEEN THE BULLETS™

by Geoff Mayfield

RAP PUMPS UP THE VOLUME: Two rap entries, one from a Death Row team led by **Dr. Dre** and **Snoop Doggy Dogg** and another from **Geto Boy** member **Scarface**, invade the top two positions on both The Billboard 200 and Top R&B Albums. The former project, the soundtrack to the short feature "Murder Was The Case," racks up an awesome first-week tally of 329,000 units, which is 1994's third-highest sum, exceeded only by the opening-week numbers hit by **Pink Floyd** in April (465,000 units) and by **R.E.M.** three weeks ago (343,500 units). In the SoundScan era, which began in May 1991, the tally for "Murder" ranks 12th among albums that have debuted at No. 1. It beats No. 2 Scarface by almost a 2-to-1 margin, but this week's runner-up number is still respectable. In 17 of this year's chart weeks, Scarface's 155,000 units would have topped the chart.

FULL HOUSE: Aside from the aforementioned rap titles, the top 10 also sports bows by **Queensryche** at No. 3 (more than 152,000 units) and **Bon Jovi** at No. 8 (84,000 units). Fewer than 3,000 units separate the new **Gloria Estefan** from the top 10; a first-week salvo exceeding 70,000 units puts her title at No. 11. This is the second time in 1994 that this chart's top 10 has included four new entries. In the June 25 issue, **Stone Temple Pilots, Warren G, Boston**, and **Vince Gill** made the cut. The April 16, 1992, issue marks the last time five titles debuted in the top 10. The only other new entry in the top 50 is the sophomore effort by rap/jazz fusionist **Digable Planets**, which tips in at No. 32 (36,000 units).

PHAT, FAT, AND THE SKINNY: As you might imagine, the six debuts in the top 50 juice The Billboard 200's volume tremendously. Unit sales on this chart stand more than 8% ahead of last week's volume, but the same pattern we've seen in recent weeks—in which new blockbuster titles fail to ignite sales of albums that were already in stores—is repeated again. If you back out those debuts, this week's chart shows an 11.5% decline. Industry-wide, sales for all albums stand 2.5% ahead of last week; the total for albums and singles combined—as shown below in Market Watch—is 1.8% above last week's . . . Despite all the new blood, this week's tally is down 4.1% when compared to the same week in 1993. Blame it on **Pearl Jam**, as the band's "Vs." set a record a year ago when it debuted with 950,000 units. That week also saw **Rush** and **Eazy-E** enter the top 10, each with sums that topped 105,000 units.

WORDS OF WISDOM: The first **Digable Planets** album had a stronger first week than the new one; the act's debut album entered last year's Feb. 27 issue at No. 15 with 57,000 units. But it's too early to term this a sophomore slump. I'm reminded of words of wisdom that I've heard Capitol senior VP of sales **Lou Mann** utter more than once: "It's not where you start that matters. It's where you finish."

RECEPTION: **Seal** offers the latest example of how television exposure can boost sales. Thanks to his Oct. 15 shot on "Saturday Night Live," his latest wins The Billboard 200's Pacesetter with a 25.5% increase, as it jumps 84-56 (19,000 units), while a 32% bump pushes his earlier set up 20 places, to No. 26, on Top Pop Catalog Albums (5,000 units). The late-night talk shows do not seem to have a conspicuous impact on this week's charts, but two of the acts that scaled The Billboard 200 last week—**Boyz II Men** and **Clint Black**—had each hit "Late Show With David Letterman" during the tracking week. Black, who also had CMA Awards exposure working for him, saw a 36% gain last week as he flew 60-37, while a gain by the Boyz helped the vocal quartet recapture the top of the chart.

UP CLOSE: "Pulp Fiction" has been No. 1 at the box office for two weeks, a run that propels a 241% sales gain for the soundtrack (122-31, 36,000 units) . . . Interest stirred by the new **Queensryche** reawakens the band's 1990 opus, "Empire." With a 44% increase, the double-platinum album reenters Top Pop Catalog at No. 23 . . . Displacement by the high debuts accounts for **Boyz II Men**'s backward bullet at No. 4. **Joe Diffie**'s backward bullet at No. 62 is a one-on-one showdown with No. 61 **Blackstreet**.

MARKET WATCH
A WEEKLY NATIONAL MUSIC SALES REPORT

WEEKLY UNIT SALES

THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
12,423,000	12,201,000	UP 1.8%	12,959,000	DOWN 4.1%

YEAR-TO-DATE UNIT SALES

YTD (1994)	YTD (1993)	CHANGE
511,031,000	489,265,000	UP 4.4%

FOCUS ON SALES BY:

CONFIGURATION		ALBUM FORMAT		STORE TYPE	
Albums	10,621,000 (85.5%)	CD	6,343,000 (59.7%)	Major Chain	5,277,000 (42.5%)
Singles	1,802,000 (14.5%)	Cassette	4,264,000 (40.1%)	Chain	1,906,000 (15.3%)
		Other	14,000 (0.2%)	Independent:	1,853,000 (14.9%)
				Rack	3,387,000 (27.3%)

ROUNDED FIGURES

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

www.americanradiohistory.com

BUENA VISTA DETERS STREET DATE VIOLATIONS

(Continued from page 5)

As expected, FoxVideo is following the leads of both Buena Vista and MCA/Universal Home, and will impose strict street-date rules for "Speed," due in stores Nov. 15 (Billboard, Oct. 29).

Buena Vista Home Video reports that nationally, a total of 50 stores broke "Snow White" prior to the Oct. 25 retail-availability date. According to Buena Vista, the title is on sale at 110,000 locations. The number of violators was lower than that reported for "Aladdin," released a year ago, Buena Vista VP of publicity Tania Moloney says.

"It doesn't make us happy that any store broke the street date, especially if a store that violated the date was across the street from someone who didn't," says Moloney. "But overall, we know our system works."

Moloney says about 5% of Buena Vista's accounts received the title about 10 days prior to the will-call, retail-availability date of Oct. 25. The remainder received it Oct. 21-24.

The supplier also set up an 800 number for retailers to report suspected street-date violators. Moloney says Buena Vista received about 600 calls, each of which was researched to determine if a violation had actually occurred.

FoxVideo plans to institute a similar street-date violation hotline for "Speed." Dealers will be able to call the 24-hour hotline, 1-800-800-4FOX, to report a suspected violation. Fox will have a team of 200 field reps ready to go to reported locations to investigate, according to Fox Video president Bob DeLellis.

The supplier also will penalize confirmed street violators.

Further details on Fox's street-date plan were unavailable at press time.

Meanwhile, sources indicate New Line Home Video will post a street-date policy for the late-January release of "The Mask." The title will be announced Dec. 31.

'SNOW WHITE' TEAM NABS VIOLATORS

In the case of "Snow White," each call was investigated by one of a team of 50 Buena Vista sales reps around the country, who worked throughout the weekend. Many suspects were eliminated when the reps discovered the title was part of presale promotions and not on shelves.

Distributors and other supplier sources confirmed that prime violators were Rite Aid, Woolworth's, Lucky's supermarkets, Walgreen's, CVS drug stores, and Pathmark drug and grocery stores.

Rite Aid and CVS, which were also violators on "Jurassic Park," were shipped the videos by New Jersey-based distributor Star Video, according to distribution sources.

When informed that some of his accounts jumped street date, Gene Fink, Star's VP of sales, replied, "So?" Fink would not comment further.

Other sources indicate that Buena Vista plans to renegotiate its contract with Star as a result of the chronic street-date violations.

Buena Vista would not comment about its status with Star.

The late-shipment strategy will cost Disney, as most distributors will charge the supplier back for extra overnight-shipment costs. Distributors are able to charge back additional shipping costs to any studio when product arrives later than expected.

Buena Vista's procedure received high marks from the Video Software Dealers Assn. and retailers.

Suncoast Motion Picture Co. president and VSDA chairman Gary Ross says he spotted a store in violation, but was unable to get the store manager to remove "Snow White" from shelves when he called the store.

"Disney went in there and got them to take if off the shelf," he says.

Distributors complained about the shorter lead time and extra shipping charges, but agreed that the system accomplished Disney's goal.

"I would have liked a Friday delivery date," says one distributor who received some product on Monday, Oct. 24. "But if retailers don't have the goods, they can't break street."

AMERICAN, WARNER SETTLE OVER EXPLICIT LORDS OF ACID PACKAGE

(Continued from page 16)

mony House might have opted to stock it instead.

"Our customers will probably want the real thing, so we're stocking the uncensored cover," says Natalie Waleik, senior buyer for the 12-store, Boston-based Newbury Comics chain. "We did really well with the last record, and expect to do even better with this one."

According to sources, upon learning of Warner's decision to hold the album, American sent a fax to Fred Wistow, senior VP at Warner Music Group, demanding an explanation.

By the afternoon of Oct. 19, the order to hold the 60,000-unit shipment was lifted. No reason was given for the quick reversal, but one source speculates that Warner Music Group may have been wary of harming its relationship with American prior to the Nov. 1 release of the Black Crowes' "Amorica."

That release could face a similar controversy with its cover art, an up-close picture of a skimpy, American flag-design bikini bottom with visible pubic hair. A less-revealing alternate cover will be released simultaneously.

American, which licensed the Lords Of Acid album from Belgian dance label Antler-Subway, is keeping silent about the details of the incident, but it issued a press release Oct. 18 acknowledging the fracas. The statement attributed the album's delayed shipment to the lyrical content of the song "Young Boys"; the statement said the song may have been mistaken for a homosexual anthem.

Though the lyrics to "Young Boys" are sexually explicit, the song isn't likely to be considered gay-themed by most listeners, since it is sung by a female vocalist.

"Throughout its history, American Recordings has consistently promoted alternative lifestyles, and [we] feel that people should be able to hear 'Young Boys' for themselves, and make their own judgment," the American statement reads.

With Warner backing away from the release, American turned to the independent resources of its new ally, REP (see story, page 16).

"It was originally booked through WEA; then, late in the game, there was some concern at WEA about the cover, so American came to us," says Robert Simonds, CEO/president of REP. "We said we'd be happy to distribute it . . . then they resolved any problems they had with WEA."

No one at Warner Music Group would comment on the incident, but corporate spokeswoman Margaret Wade says the album ultimately hit stores as scheduled and without delay.

"The matter was resolved," says Dave Garbarino, American's national sales manager. "We got a call the next day, and they apologized."

Caroline, which is distributing 5,000 vinyl copies of the album, as well as its first single, "Crab Louse," has not encountered any difficulties with its shipments, according to Amy Welch, Caroline director of publicity.

This isn't the first time that American has run into controversy over lyrical content and album artwork. In 1990, the label had to seek alternate distribution for a self-titled Geto Boys album (Billboard, Aug. 25, 1990) after Geffen refused to distribute it. Ironically, WEA ended up as the distributor for the record.

Assistance in preparing this article was provided by Carrie Borzillo.

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RHINO, LIBRARY OF CONGRESS FORM LABEL

(Continued from page 14)

Sinatra sides (Billboard, March 6, 1993); Ryko continues with its Endangered Music Series of tribal music co-produced with Mickey Hart (Billboard, March 27, 1993); and Mercer Ellington used the library's resources earlier this year to salvage and remaster rare Duke Ellington live dates, airchecks, and performances (including one with legendary gypsy jazz guitarist Django Reinhardt) for release on Musicmasters.

In recent years, the library has been more active in approaching companies in order to make its collections available to a wider audience, says Sam Brylowski, head of the library's recorded sound-reference center.

"We particularly like working with Rhino," Brylowski says, "not only because it's going to be a shared effort, but because of [the label's] reputation and expertise [in securing] clearances. We're counting on their experiences to get things cleared that have never been reissued, that have never seen the light of day since they were originally released or broadcast. There's tons of incredible stuff just waiting."

Though not required to do so—some labels "have fished and run," Brylowski says, laughing—Rhino will pay a small royalty into a "Millennium" fund approved by Congress to aid the library in its programs and purchases.

David Francis, chief of the motion picture, broadcasting, and recorded sound division at the Library of Congress, met recently with Rhino Entertainment executives to sign a licensing and production agreement creating the new Rhino/Library of Congress label. Shown, from left, are Rhino managing director Harold Bronson; Francis; Rhino senior VP of marketing Neil Werde; and Rhino executive VP Robert Emmer.

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UPCOMING IN Billboard

VIVA MEXICO
ISSUE DATE: NOVEMBER 26
AD CLOSE: NOVEMBER 1

RAP
ISSUE DATE: NOVEMBER 26
AD CLOSE: NOVEMBER 1

GERMANY, SWITZERLAND, AUSTRIA
ISSUE DATE: DECEMBER 10
AD CLOSE: NOVEMBER 8

ABC'S OF LATIN AMERICA
ISSUE DATE: DECEMBER 10
AD CLOSE: NOVEMBER 15

SWEDEN
ISSUE DATE: DECEMBER 17
AD CLOSE: NOVEMBER 22

YEAR IN MUSIC
ISSUE DATE: DECEMBER 24
AD CLOSE: NOVEMBER 29

YEAR IN VIDEO
ISSUE DATE: JANUARY 7
AD CLOSE: DECEMBER 13

WINTER CES
ISSUE DATE: JANUARY 7
AD CLOSE: DECEMBER 13

DANCE SUMMIT
ISSUE DATE: JANUARY 21
AD CLOSE: DECEMBER 27

FRANCE
ISSUE DATE: JANUARY 28
AD CLOSE: FEBRUARY 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

UK SPOTLIGHT
ISSUE DATE: FEBRUARY 18
AD CLOSE: JANUARY 24

CHILDREN'S AUDIO/VIDEO
ISSUE DATE: FEBRUARY 18
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The Billboard Bulletin...

EDITED BY IRV LICHTMAN

ASCAP CREATES MAJOR EXEC SLOT
ASCAP has established a top-ranking new post—director of marketing and planning—and has named **Rick Joyce** to the position. Joyce joins the performance rights society from Booz Allen & Hamilton, the consulting firm, whose study ASCAP used when making its structural changes last year. He reports to ASCAP CEO **Dan Gold**, who sees the appointment as a key element in setting the society's strategic goals. Gold himself came to ASCAP earlier this year in a new position created as part of the company's restructuring.

PINK FLOYD REISSUES ON MD
Sony Music has prepared specially remastered versions of seven **Pink Floyd** albums for exclusive release on MiniDisc. The remasters, which give the Columbia Records act the largest representation on MD of any on the Sony Music roster, are packaged with original artwork not seen since their initial LP releases, as well as old art never before used by the band. An MD spokesman says the remasters take the format's portability into account. Pink Floyd's latest disc, "The Division Bell," is also available on MD.

BMG TO BUY REST OF ITALY'S DDD
Look for BMG to buy the remaining 50% stake in Italy's DDD label, excluding the label's top star, **Eros Ramazzoti**, who is set to spring to Sony Music, reports indicate.

FRENCH MUSIC MART STALLS
The French music market is spinning its wheels, according to third-quarter stats from industry association SNEP. The market's value was up less than 1%, to 3.8 billion francs ($685 million). Album units are up 1.26%, while units are down 2.2% for all configurations, mainly due to a slide in singles sales.

KOVAC INKS CRANBERRIES
Manager **Allen Kovac** has expanded the Left Bank Organization beyond Los Angeles to New York, Nashville, and London. In addition, he has added **the Cranberries** to a management roster that also includes **Meat Loaf, Duran Duran, Luther Vandross, John Mellencamp, Richard Marx,** and **Tony Toni Toné**. In another move, Kovac's Left Bank Publishing is participating with Warner Bros.' **Green Day** in a songwriting co-venture with Warner/Chappell.

JONES, ANDERLE RENEW TIES
Two longtime execs have renewed their ties with the companies for which they've served since 1971: **Pete Jones** has signed a multiyear extension to run BMG Distribution, while **David Anderle's** association with A&M Records continues under a new deal for the senior VP of A&R, a title he has held since 1991. Jones, who joined BMG-owned RCA Records in 1971, reports to BMG Entertainment chairman/CEO **Michael Dornemann**. Anderle came to the label with his Willow Productions, and by 1985 had produced 50 albums. Acts he works most closely with include **Suzanne Vega, Amy Grant, Aaron Neville, Blues Traveler, John Hiatt,** and, most recently, **Sheryl Crow**. He reports to label president/CEO **Al Cafaro**.

NAPOLIELLO EMI PROMO CHIEF
Peter Napoliello has taken over as senior VP of promotion at EMI, replacing **Ken Lane**, who remains in the department. Napoliello, who left Geffen Records as VP of promotion in Los Angeles to join EMI Records as a promo VP in New York, reports to label chief **Davitt Sigerson**.

CAPP TO INGRAM DATABASE UNIT
Ray Capp has been shifted from executive VP/CEO of rackjobber Ingram Merchandising Services to head Ingram Distribution Group's database venture, Project Lynx, linking video, books, and software so customers can make simultaneous purchases. "We want to leverage inventories better than we have in the past," says IDG's **David Ingram**. IDG chairman **Phil Pfeffer** is now running IMS.

WEITZBERG EXITS WOOD KNAPP
Veteran home video exec **Harold Weitzberg** has departed Wood Knapp & Co., and his chores have been taken over by national sales director **Dan Gurlitz** and marketing director **Dolores Briqueleur-Blalack**. Both report to **Mark Lambert**, newly appointed president/COO, responsible for the tape market. Chairman/CEO **Betsy Wood Knapp** is focusing on multimedia.

No. 2 Is Stone In Carpenter's Road

CHART BEAT

by Fred Bronson

WITH A FIVE-POINT JUMP to No. 4 on Hot Country Singles & Tracks, **Mary Chapin Carpenter** may be closing in on a prize that has eluded her. "Shut Up And Kiss Me" is her 16th single to chart, and if it can elbow **Alan Jackson's** "Livin' On Love" and **Sammy Kershaw's** "Third Rate Romance" out of the way, it will be her first No. 1 single.

If there's a position where artists fear to tread, it's No. 2—so close, and yet so far. Carpenter has peaked at No. 2 on three separate occasions, with "Down At The Twist And Shout" in 1991 and "He Thinks He'll Keep Her" and "I Take My Chances" earlier this year. Of course, Carpenter can't be too unhappy: She's No. 1 for the third consecutive week on Top Country Albums with "Stones In The Road." It's her most successful album ever; "Come On Come On" was her previous best, peaking at No. 6 in July 1992.

WOULD YOU LIKE TO GO FOR 12? The members of **Boyz II Men** refuse to yield the No. 1 position on the Hot 100. "I'll Make Love To You" remains on top for an 11th week. Only five singles in the rock era have been No. 1 for 11 weeks or longer. One of them is Boyz II Men's "End Of The Road," a 13-weeker. That means Boyz II Men have accumulated 24 weeks at the chart summit. Only eight artists in the rock era have had more weeks at No. 1: **Elvis Presley** (79), **the Beatles** (59), **Michael Jackson** (36), **Paul McCartney** (with and without **Wings**) (30), **Whitney Houston** (30), **Mariah Carey** (28), **the Bee Gees** (27), and **Stevie Wonder** (25).

The amazing thing is that Boyz II Men have racked up 24 weeks at No. 1 with only two titles. **The Supremes**, with 12 chart-toppers, only have 22 weeks on top.

HOLD ME, THRILL ME, COVER ME: It's been a season for albums of cover versions. **Luther Vandross** issued "Songs," **Huey Lewis & the News** rocked retroactively with "Four Chords & Several Years Ago," and **Shawn Colvin** aptly called herself a "Cover Girl." The tradition of rock artists saluting the songs they grew up with goes way back—remember **Laura Nyro's** "Gonna Take A Miracle" and **David Bowie's** "Pin Ups"? **Gloria Estefan** joins the cover club with "Hold Me, Thrill Me, Kiss Me," which enters The Billboard 200 at No. 11.

The title tune is no doubt Estefan's tribute to the **Mel Carter** top 10 hit from 1965. But the song itself is five years older than Gloria: **Karen Chandler** recorded it on Coral in 1952.

SUMNER IN THE CITY: **Sting** is doing nicely on the Hot 100 with "When We Dance," bolting up 18 rungs to No. 63. But here's a shock: The single enters the U.K. singles chart at No. 9. The high position is not the shock; the fact that this is Sting's first top 10 solo hit in his home country is. In his post-**Police** career, Sting has had four solo top 10 hits in America. The most successful was his first, "If You Love Somebody Set Them Free," which peaked at No. 3.

It's a whole different story in the U.K., where that same single only reached No. 26. Sting's biggest British hit until now was "Russians," which went as high as No. 12.

RAPID CHART MOVEMENT: **R.E.M.'s** "What's The Frequency, Kenneth?" has a bullet at No. 21. Only four of the group's 13 singles have charted higher: "The One I Love" (No. 9), "Stand" (No. 6), "Losing My Religion" (No. 4), and "Shiny Happy People" (No. 10).

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