VH1 Signs Off On Baby Boomers
New Target Is 25- To 34-Year-Old Viewers

BY DEBORAH RUSSELL

LOS ANGELES—With its strategies mapped, VH1 enact its first aerial strike Monday (17) as it campaigns to redefine itself as the music destination for active, adult consumers.

VH1's new logo, new set, new playlist, and new programs will alert the network's 50 million subscribers that "music comes first" at the service, says network president John Sykes, who came aboard April 4 (Billboard, March 12).

The network is narrowing its focus to the 25-to-40 demographic, honing in on the 25- to 34-year-old viewer. The ultimate target, Sykes says, is the mid-30s music fan who grew up on MTV and is now grown out of old, new music video network to meet his or her contemporary music needs.

That network begins to show itself Oct. 17, when VH1 unveils an updated set designed to replicate a funky newsstand. In addition, a trio of on-air hosts (don't call them VJs) will begin to lend a human face and point of view to VH1. They include actress Moon Zappa, musician Corey Glover, and commercial actress Michelle Austin.

At the same time, viewers will begin to see a gradual shift from a video format that once consisted of 30% current to one that will consist of 70% currents. Rising stars such as Hootie & the Blowfish, the Gin Blossoms, Sheryl Crow, Toni Braxton, and Counting Crows will begin to shape the new "core" of VH1 acts.

In addition, a slate of new long-form programs will begin a slow rollout this month. Up first is the Oct. 29 debut of the nontraditional documentary series "Naked Cafe" (see box for details).

Gone is the emphasis on the baby-

(Continued on page 101)

Alpert, Moss Link Label With Geffen

BY MELINDA NEWMAN

Less than two years after leaving A&M—the label they founded in 1962—Herb Alpert and Jerry Moss are in the record business again. The two have decided that Almo Sounds, the label they created in late 1963, will be distributed through Geffen Records.

The announcement is the second in recent weeks of Geffen's alliance with outside labels. Last month, Def
(Continued on page 103)

Artists, Designers Bring Music & Fashion Together

BY SARI BOTTON

NEW YORK—Like supermodels and rock stars, fashion and popular music have always had a natural affinity for one another. From the Beatles to the Beach Boys, from Madonna to M'shell NdegéOcello, pop musicians have long affected not just what people listen to, but what they wear as well.

But never before have the two industries been as intertwined and as heavily marketed as they seem to be now. In the past year, both camps have begun to capitalise on the revelation that their products appeal to many of the same consumers. And each industry is recognizing the growth potential that can come from marketing directly to the other's audience.

The "fashion" trade has been invaded by more than a handful of musicians, record companies, music-video channels, and music retailers. They're all attempting to capture their share of the $6.6 billion
(Continued on page 22)

Westernhagen Rules German Chart For WEA

BY WOLFGANG SPAHR

HAMBURG—Each time Marlies Müller-Westernhagen brings out a new album in Germany, as he does every two years, it breaks all kinds of statistical records for the media and the retail trade.

His latest, "Affentheater" (Monkey Theater), has been no exception.

(Continued on page 101)

New U.K. Stations Emphasize AC

BY DOMINIC PRIDE

LONDON—Hopes of giving new British alternative rock some much-needed exposure were dashed when the U.K.'s Radio Authority awarded two London franchises to adult-oriented broadcasters on Oct. 7.

In its test transmissions, pioneering station XFM offered listeners a
(Continued on page 111)

Continental Drift
Memphis Crossroads
Breed Freeworld
SEE PAGE 20
If it's a classic, she's got it covered.

"Everlasting Love"

"Breaking Up Is Hard To Do"

"Hold Me, Thrill Me, Kiss Me"

"It's Too Late"

"Love On A Two Way Street"

"How Can I Be Sure"

"Traces"

"Don't Let The Sun Catch You Crying"

"You've Made Me So Very Happy"

"Cherchez La Femme"

"Goodnight My Love"

And the hit single and video "Turn The Beat Around"

"Music has always played a significant role in my life to the extent that specific events, sights and even smells are forever linked to the songs that I heard playing at that time. These particular classics have made an impact on my life and I hope in some way they do the same for you."

—Gloria
ESTEFAN

"HOLD ME,
THRILL ME,
KISS ME"

IN-STORE OCTOBER 18.
500,000 AND SOARING

Henry Paul, Dave Robbins and Van Stephenson are BLACKHAWK, and their self-titled debut album has just soared past Gold.

Powered by the #1 smash “Every Once in a While,” the Top 10 hits “Goodbye Says It All” and “I Sure Can Smell the Rain,” and now with their new single, “Down In Flames,” BLACKHAWK continues its flight toward Platinum.

Our thanks to retail, radio and half a million BLACKHAWK fans... so far.

The Sky’s The Limit

Arista Nashville

This is why we do what we do.

Flaco Jiménez’s Tex-Mex Triumph

The tale of San Antonio, Texas, is a drama of shifting power, with nine different flags having flown over the so-called Alamo City since Spain seized the sunny river town from the Couchalican Indians in the 1800s. Its musical legacy is just as contentious, with German and Czech polkas and waltzes vying for primacy over topological Mexican corrido story-songs in a territory where Mexico’s struggles (1810-1921) for independence from Spain soon overlapped with European settlement. It is very difficult to say which came to the San Antonio dancehalls first—local corrida tunes or the newly emerging bolero. Jiménez himself says that “to dance the dances that the Germans had sorted through to build the city of San Antonio, they had to keep learning and adapting the music that was available to them...”

“Top Billboard Spotlights the Texas Musician,” by Timothy White

This Week in Billboard

The tale of San Antonio, Texas, is a drama of shifting power, with nine different flags having flown over the so-called Alamo City since Spain seized the sunny river town from the Couchalican Indians in the 1800s. Its musical legacy is just as contentious, with German and Czech polkas and waltzes vying for primacy over topological Mexican corrido story-songs in a territory where Mexico’s struggles (1810-1921) for independence from Spain soon overlapped with European settlement. It is very difficult to say which came to the San Antonio dancehalls first—local corrida tunes or the newly emerging bolero. Jiménez himself says that “to dance the dances that the Germans had sorted through to build the city of San Antonio, they had to keep learning and adapting the music that was available to them...”

“Top Billboard Spotlights the Texas Musician,” by Timothy White
No More Information Havens And Have-Nots

By Al Gore

We've all run out of clichés to describe how exciting the communications industry is now. There's never been a time like this. Communications technologies are transforming your workplace, your work force, your products, and your companies — offering a unique opportunity to pioneer minority ownership in the next generation of products and services that use the nation's airwaves.

Make no mistake, the obstacles are enormous, because the figures on minority ownership in broadcasting and telecommunications are a disgrace. No other word will do. It is absolutely clear that there are 49 minority-owned telecommunications firms — out of about 98,000. That's one-half of one percent. There are approximately 51 minority-owned TV stations — out of about 13,500. That's less than 0.4 percent. And only a few of those are high-powered facilities in major markets. And yes, there are about 232 minority-owned radio stations — out of more than 10,000.

That's less than 3 percent. Of the 7,500 cable operators in America, nine are minority-owned. I had to go out and calculate that. That's one out of ten hundred.

We, as a country, have to do better. We will do better. Luckily, we are entering a communications revolution that will bring about new opportunities. We're entering the age of personal communications services, PCS, that many believe will replace the wireline telephone. It's a revolution that offers opportunities for minority businesses to get in on the ground floor of an array of new opportunities — cell phones, portable faxes, paging devices as small as a wristwatch.

And so, while we will be working hard to open the doors further to traditional minority ownership within the broadcast industry, there was nothing that made me happier than to see the Federal Communications Commission take historic action this year to make sure minorities can compete effectively within this industry. And I can tell you, they are determined to succeed in this. I've talked to them about it. It has created a framework for African-American businesses to enter this exciting marketplace.

By adopting provisions to ease the entry barriers for minority businesses for about 1,000 broad-band PCS licenses. That's as many licenses as there are commercial television stations in the country today.

The revenue generated by these personal communications licenses could amount to 1½ times the gross revenues of all the African-American businesses on Black Enterprise magazine's Top 100 Black-Owned Businesses list. As it designed these new rules, the FCC got lots of input from the National Assn. of Black Owned Broadcasters. And I urge you to continue to work with the FCC as it sometimes the auction rules. And please, don't let your enthusiasm for the many new technologies on the information superhighway divert too much of your attention from broadcasting. Broadcasting is still the foundation of our nation's communications infrastructure. Work with the FCC in its efforts to enhance your participation in broadcasting.

You know, there are those who think the information highway is a long, straight, and wide road. The fact is, it's a winding road. At points it goes uphill steeply, at some points it goes downhill sharply. There are on-ramps and off-ramps, and they're not always well marked. There are dangers. Some businessesperson told me last year in Los Angeles he didn't want to end up as roadkill on the information super-highway. And there are times when the road divides. Yogi Berra said one time, "When you come to a fork in the road, take it." I wish it was that easy.

Right now we're at a fork in the road when it comes to the ways the information revolution will influence the education of our children. I've often said that when I look down the road to our future, I see a vision of my hometown in Carthage, Tenn., where a schoolchild can come here after class and, instead of playing Nintendo, plug into the Library Of Congress. We know how to do that. Technologies are available. We've just got to get the policy right.

They say in the computer business that the hardware comes first and the software lags behind. Well, the policy is the software. We've got to get it right. We must make sure that all children have access. We must make sure that the children of Anacostia have access, that just Bethesda; Watts, not just Brentwood; Chicago's West Side, not just Evanston. That's not the case now. Twenty-two percent of white primary-school students have computers in their homes; less than 7 percent of African-American children do. We can't create a nation of information have-haves and have-nots. The on-ramps to the information superhighway must be accessible to all, and that will only happen if the telecommunications industry is accessible to all.

Excerpted by Billboard from Al Gore's speech at the National Assn. of Black Owned Broadcasters Convention in September.
Did you doubt the sheep?

BLACK SHEEP

Mercury Records heard you got da fever for Black Sheep's new flavor "without a doubt" from the upcoming album NON-FICTION

produced by Black Sheep nig willy u.f.
Burns Sues Pacific Arts For Back Royalties On Videos

LOS ANGELES—Pacific Arts Corporation’s problems have gone from bad to worse as the result of a lawsuit filed by “Civil War” producer Ken Burns, whose production companies have slapped a million-dollar lawsuit on the dormant independent. In the action, filed Oct. 2 in U.S. District Court in Los Angeles, Burns’ companies, American Document, Inc. and Radio Pictures Film Project Inc., claim they are owed back video royalties and unpaid advance guarantees on “The Civil War” and the 1992 documentary “The Empire Of The Air.” Pacific Arts Video, Pacific Arts founder Michael Nesmith, and Ward Eves, president of Nesmith Media Group, are also named in the lawsuit.

James E. Daniels of the New York-based firm Hall Dickler Kent Fried- man & Wood, which is representing Burns’ companies, would not put a figure on how much is allegedly owed on “The Civil War.” However, Daniels does say that the “immediate issue is the legality of an exclusive pro- motion. What we want is a ruling of unlawful restraint of trade,” based on what he calls a violation of state laws.

“People want to buy the best, espe- "cially if the prices are the same,” Felthuhn says. “Here, the inferior version goes to everyone else. It’s disparaging to other stores.”

Vidi-O seeks a preliminary injunc- tion that would require Blockbuster to cease renting and selling the $24.99 cassette throughout Rhode Island. The retailer also seeks compensatory and punitive damages, as well as court costs and attorney’s fees.

Felthuhn says Blockbuster’s press release announcing the exclusive is “one of the most damaging pieces of evidence. It will come back to haunt them.” He hopes to have a decision by year’s end.

In the long term, Vidi-O owner Robert Jaffe wants to force the chain to change its tune on future exclusives. “My priority is to stop this before it spreads,” he says.

Blockbuster and Sony declined comment.

The Video Software Dealers Assn. also offers a level playing field to “exclusives’ arrangements,” according to Robert Friedman, who says VSDA president-Jeffrey Eves wrote Sony Music to argue against

Katzenberg Joins Spielberg, Geffen To Form Studio

LOS ANGELES—Two months after leaving Walt Disney Studios, Jeffrey Katzenberg will attempt to build his own Hollywood dynasty with the help of David Ge- fen and Steven Spielberg.

Katzenberg says the trio of entertainment magnates will jointly finance an as-yet- unnamed studio to produce live-action and animated features and network syndi- cated and cable TV programming. The company also will set up a music and interactive division. The company should be in opera- tion by early 1995, according to Katzenberg.

Two steady streams of product will come from Amblin Entertainment (Spiegel’s production company) and Geffen Films, both of which will immediately be folded into the company.

Distribution arrangements for all forthcoming product from the new studio will be deter- mined, according to a Katzenberg spokesman. “Obviously, everyone will want to be a part of this,” says the (Continued on page 111)

Levin To Run Billboard Far East Bureau

NEW YORK—Barbara Streisand’s Blockbuster exclusive is sweet music for the chain. But the concert video has struck a sour note with Vidi-O, a 2-year-old, 2,500-square-foot retailer in Providence, R.I., which filed an an- titrust lawsuit in Rhode Island Su- preme Court Oct. 5.

In a classic David-versus-Goliath action, Vidi-O’s suit accuses Block- buste, Streisand, and Sony Music Entertainment of conspiring to make “inferior” the edition of “Bar- bara—The Concert” sold to non-Block- buste outlets. The tape available in Blockbuster stores contains a bonus song, “What Are You Doing The Rest Of Your Life?, not found on videos stocked outside the chain (Billboard, Sept. 17).

“This highlights the plight of small business,” says attorney Michael Felthuhn. “The immediate issue is the legality of an exclusive pro- motion. What we want is a ruling of unlawful restraint of trade,” based on what he calls a violation of state laws.

People want to buy the best, espe- "cially if the prices are the same,” Felthuhn says. “Here, the inferior version goes to everyone else. It’s disparaging to other stores.”

Vidi-O seeks a preliminary injunc- tion that would require Blockbuster to cease renting and selling the $24.99 cassette throughout Rhode Island. The retailer also seeks compensatory and punitive damages, as well as court costs and attorney’s fees.

Felthuhn says Blockbuster’s press release announcing the exclusive is “one of the most damaging pieces of evidence. It will come back to haunt them.” He hopes to have a decision by year’s end.

In the long term, Vidi-O owner Robert Jaffe wants to force the chain to change its tune on future exclusives. “My priority is to stop this before it spreads,” he says.

Blockbuster and Sony declined comment.

The Video Software Dealers Assn. also offers a level playing field to “exclusives’ arrangements,” according to Robert Friedman, who says VSDA president-Jeffrey Eves wrote Sony Music to argue against

Levin To Run Billboard Far East Bureau

NEW YORK—Barbara Streisand’s Blockbuster exclusive is sweet music for the chain. But the concert video has struck a sour note with Vidi-O, a 2-year-old, 2,500-square-foot retailer in Providence, R.I., which filed an an- titrust lawsuit in Rhode Island Su- preme Court Oct. 5.

In a classic David-versus-Goliath action, Vidi-O’s suit accuses Block- buste, Streisand, and Sony Music Entertainment of conspiring to make “inferior” the edition of “Bar- bara—The Concert” sold to non-Block- buste outlets. The tape available in Blockbuster stores contains a bonus song, “What Are You Doing The Rest Of Your Life?, not found on videos stocked outside the chain (Billboard, Sept. 17).

“This highlights the plight of small business,” says attorney Michael Felthuhn. “The immediate issue is the legality of an exclusive pro- motion. What we want is a ruling of unlawful restraint of trade,” based on what he calls a violation of state laws.

People want to buy the best, espe- "cially if the prices are the same,” Felthuhn says. “Here, the inferior version goes to everyone else. It’s disparaging to other stores.”

Vidi-O seeks a preliminary injunc- tion that would require Blockbuster to cease renting and selling the $24.99 cassette throughout Rhode Island. The retailer also seeks compensatory and punitive damages, as well as court costs and attorney’s fees.

Felthuhn says Blockbuster’s press release announcing the exclusive is “one of the most damaging pieces of evidence. It will come back to haunt them.” He hopes to have a decision by year’s end.

In the long term, Vidi-O owner Robert Jaffe wants to force the chain to change its tune on future exclusives. “My priority is to stop this before it spreads,” he says.

Blockbuster and Sony declined comment.

The Video Software Dealers Assn. also offers a level playing field to “exclusives’ arrangements,” according to Robert Friedman, who says VSDA president-Jeffrey Eves wrote Sony Music to argue against

Levin To Run Billboard Far East Bureau

NEW YORK—Barbara Streisand’s Blockbuster exclusive is sweet music for the chain. But the concert video has struck a sour note with Vidi-O, a 2-year-old, 2,500-square-foot retailer in Providence, R.I., which filed an an- titrust lawsuit in Rhode Island Su- preme Court Oct. 5.

In a classic David-versus-Goliath action, Vidi-O’s suit accuses Block- buste, Streisand, and Sony Music Entertainment of conspiring to make “inferior” the edition of “Bar- bara—The Concert” sold to non-Block- buste outlets. The tape available in Blockbuster stores contains a bonus song, “What Are You Doing The Rest Of Your Life?, not found on videos stocked outside the chain (Billboard, Sept. 17).

“This highlights the plight of small business,” says attorney Michael Felthuhn. “The immediate issue is the legality of an exclusive pro- motion. What we want is a ruling of unlawful restraint of trade,” based on what he calls a violation of state laws.

People want to buy the best, espe- "cially if the prices are the same,” Felthuhn says. “Here, the inferior version goes to everyone else. It’s disparaging to other stores.”

Vidi-O seeks a preliminary injunc- tion that would require Blockbuster to cease renting and selling the $24.99 cassette throughout Rhode Island. The retailer also seeks compensatory and punitive damages, as well as court costs and attorney’s fees.

Felthuhn says Blockbuster’s press release announcing the exclusive is “one of the most damaging pieces of evidence. It will come back to haunt them.” He hopes to have a decision by year’s end.

In the long term, Vidi-O owner Robert Jaffe wants to force the chain to change its tune on future exclusives. “My priority is to stop this before it spreads,” he says.

Blockbuster and Sony declined comment.

The Video Software Dealers Assn. also offers a level playing field to “exclusives’ arrangements,” according to Robert Friedman, who says VSDA president-Jeffrey Eves wrote Sony Music to argue against
THE MIND'S EYE SERIES CONTINUES!

THE GATE

TO THE MIND'S EYE

An audio & video cybertech fantasy featuring the best in computer animation and an original musical score by four time Grammy nominee Thomas Dolby.

Available on CD and cassette from Giant Records.
The full-length Video Album by Miramar Productions is available from BMG Video.

Features the singles:
“N.E.O.”
“QUANTUM MECHANIC” &
“VALLEY OF THE MIND’S EYE”

SOUNDTRACK BY THOMAS DOLBY
Roadrunner Puts Its Pedal Beyond Metal

**BY CHRIS MORRIS**

**LOS ANGELES**—Roadrunner Records is broadcasting its message loud and clear: The label isn’t just about heavy metal anymore, and frankly, never was to begin with.

But even the top executives of the New York-based independent label realize that altering that perception won’t be an easy task.

Since Roadrunner’s American office opened in November 1990, five years after Cees Wessels founded the like-named parent company in Amsterdam, the label has been widely pegged as a virtual sonic foundry, as a result of its success with death metal acts like Sepultura and Obituary, and, early in its American existence, KISS-styled rocker King Diamond.

The company’s metal-mongering reputation has prevailed, despite the fact that its roster has included such alternative acts as garage rockers the Flashes and top modern rock unit the Neighborhoods in the past.

Roadrunner VP/GM Doug Keogh chafes at the “metal label” tag. That’s a thing that we’re really sensitive to these days, Keogh says. “We’ve been pigeonholed... But you can’t pigeonhole us in that, because we have a lot of artist-development success stories that come in other areas of rock also, from [hard-metal unit] Biohazard, to [Seattle hard alternative act] Gruntruck, to Type O Negative.”

Type O Negative, a New York Goth-pop unit fronted by Kevin Steele (formerly a member of Roadrunner metal band Carnivore), is the Greenwich Village-based band “Christian Woman,” the lead track from its sophomore album “Bloody Kisses,” has been winning growing album rock airplay in recent weeks.

The Roadrunner roster also includes such diverse acts as singer-songwriter Kevin Salem, former co-leader of Boston alternative group Dumpyack; New York-based rock’n’roll band Black Train Jack; New York’s angry Life Of Agony; the ethereal Illinois combo the Throbbing Gristle; Cincinnati punk band Lazy; and Front Line Assembly, the noted industrial group fronted by Skinny Puppy’s Bill Leeb.

Roadrunner’s American signings account for 75% of the company’s repertoire worldwide.

While the label takes in a wide range of music today, the roots of Roadrunner’s American operation were in metal.

Early in its history, the European Roadrunner licensed its releases to such American companies as Combat, Important, Megagrace, and Greenworld. According to Keogh, the label decided to open its U.S. office after Greenworld, which licensed King Diamond and Carnivore, filed for Chapter 7 bankruptcy in 1986.

As Keogh recalls, “[The company said] ‘Well, OK, now what do we do with our records in the United States?’... So we started in ’96 with two things: music distribution!”

As Roadrunner grew, it developed several different in-house labels: Roadracer, a primarily metal-oriented imprint that was distributed by MCA from 1988-1991; RC, a forum for underground, left-field metal acts, which went through Impor.

(Continued on page 17)

Big Head Todd Earns Sweet Success

**BY CARRIE BORZILLO**

**LOS ANGELES**—After spending 83 weeks on the Heatseekers chart with “Sister Sweetly,” Big Head Todd & the Monsters have finally reached the upper echelons of The Billboard 200 with their Giant follow-up “Strategem,” which bowed at No. 30 in the Oct. 15 issue.

The gold-certified “Sister Sweetly,” which holds the record for most weeks on the Heatseekers chart, only reached No. 117 on The Billboard 200. The album never fell below No. 18 on the 40-position Heatseekers chart of new and developing artists.

“Strategem,” which was produced by the band and recorded at the acoustically resonant, 1,000-seat Boulder Theater in the band’s Colorado hometown (Billboard, Aug. 20), drops to No. 56 on The Billboard 200 this week.

According to SoundScan, the album has sold 35,000 units to date.

“Last year this was selling units, all along, so we knew this would do well,” says Doug Smith, senior buyer at the 120-store National Record Mart chain based in Carnegie, Pa. “It debuted in our top 50.”

Giant GM Steve Backer says, “I can’t recall a band developing like this, where you go out and sell well over 600,000 records truly organically, then have a follow-up that shipped over 300,000. The key here is that it’s been done without the usual tools.”

While album rock and album alternative radio, retail, and regional video have been very supportive of Big Head Todd & the Monsters, top 40 and modern rock radio, MTV, and VH-1 have given the band only minimal exposure.

“Album rock gets the rap that it doesn’t sell records,” Backer says. “It’s not true. This has been a rock radio, retail, and tour-driven project. We’ve really had tremendous support from our indie account base in particular.”

Giant’s marketing efforts for “Strategem” have been focused on the retail sector. The label used Backer calls “the basics”—point-of-purchase displays, stickers, and advance music at mom-and-pop retail.

(Continued on page 10)

Warner Demands More Accurate Asia Sales Data

**BY MIKE LEVIN**

**HONG KONG**—Asia’s “creative accounting” has long irked Western companies. Most have just learned to live with—and often to adopt—the habit of fudging figures, but Warner Music (US) National has decided that enough is enough.

What Warner wants is an accurate record of the region’s sales and market shares for all five music categories: Rock, Hip-Hop, Urban, Country, and Latin. The company has been sending its reports to local label group IFPI’s regional offices, once every quarter and then monthly. While the majors in line, domestically oriented companies likely will follow the example.

Without this guarantee from PolyGram, EMI, BMG, and Sony, Paul Ewing, Warner’s Hong Kong-based regional director for Southeast Asia, says the company will “pull out of regional IFPI associations within six months.”

Such a move would seriously hamper IFPI’s efforts to coordinate Asia’s disparate music industries. New initiatives, like the control project, are key, and bring independent companies like the IFPI umbrella could be doomed to failure.

“It’s embarrassing for me to go to my boss with my competitors’ last quarter’s figures and say, ‘Well, these may not be totally accurate, but they’re the best I can get.’”

(Continued on page 51)
A 60 Minutes Interview...
An MTV® nominee for Best Male Video...
A Good Housekeeping feature...
A story in Penthouse...
A Playboy Fashion pictorial (Huh?)...
A PBS Special...
Playing The Apollo...
Saluting The King on the
PPV Elvis Presley Tribute...
The Carol Burnett Special on CBS...
The Bob Hope Christmas Special on NBC...
Tony’s Family Christmas TV show will be syndicated in over 80 markets...
A Life Magazine feature story...
The Super Bowl Halftime Show...
Musicares “Person Of The Year”...
And on to the Grammy® Awards ’95 (he won in ’93 and ’94)...

ALL IN
THE NEXT
6 MONTHS.

“MTV”Unplugged”
The Album.
The Video.
The Laser Disc.

...And over 200 sold out
tour dates booked into ’96!

“Perfectly Frank”
The Grammy® Award-
winning salute to the
songs of Frank Sinatra.

“Steppin’ Out”
The Grammy® Award-
winning tribute to the
art of song and dance.

Just Re-released:
“Snowfall - The Tony Bennett
Christmas Album”
The classic holiday album
featuring a new bonus track.

COLUMBIA
www.americanradiohistory.com
Soundtracks Spawn Sequels Without Film Follow-Up

By BRETT ATWOOD

LOS ANGELES—Major labels are doing a double take when it comes to releasing theatrical film soundtracks. Second volumes of music from four major films are on the way, despite the absence of sequels in theaters.

Coming soon to retail are soundtrack sequels to "The Lion King," "The Crow," "Dazed and Confused," and "Crooklyn.

"If there is a hit new movie out, consumers look forward to the next album," says Disney Records VP Mark Jaffe. "They want more. Why couldn't there be a different soundtrack?"

However, some retailers are being cautious about the upcoming follow-up tracks, which usually hit stores long after the films have left movie theaters.

"We're a smaller chain, so we'll look closely at the artists on the record before ordering it—especially if it's a soundtrack without a new film," says Crystal Walker, music buyer for the eight-store, Atlanta-based chain Third World Enterprises.

On the heels of its most successful film and soundtrack project to date, Disney is releasing a second volume of music from "The Lion King" in January 1995. The six-song platinum soundtrack to "The Lion King" is No. 7 on The Billboard 200 this week.

The new 12-song collection, titled "The Lion King: Rhythm Of The Pride Lands," features more music by South African artist Lebo M., who was featured on the first soundtrack.

Through the recordings on the new album are not taken directly from the film, the music draws from "specific musical moments in the score," according to Disney's Jaffe.

"It is all completely re-recorded, though," he says. "We went back to South Africa and got many of the original singers to record the new material.

The second "Lion King" release is Disney's first effort at establishing a relationship with one of its film soundtracks. However, the label has had considerable spinoff success with its "Sing-A-Long" series, which draws on Disney's large library of animated films.

Jaffe says that the success of the platinum "The Lion King Sing-Along" EP, a cassette-only $10.98 release aimed at children, proved that continued consumer interest in a film can support multiple releases.

"The "Lion King" already had one theatrical run, the film is being re-released in November. Jaffe says that the renewed exposure, as well as positive Grammy and Academy Award recognition, could spark interest in the recordings.

A follow-up to the chart-topping Atlantic soundtrack for "The Crow" is planned for early 1995. The second album...

(Continued on page 20)

New Round In Landmark Legal Battle 1 Labels Try Again To Force Bankruptcy Of Distrib

By ED CHRISTMAN

NEW YORK—Four labels have filed a second appeal in their ongoing attempt to force Landmark Distributors into involuntary bankruptcy.

In a separate development, Cory Robbins and Steve Plotnicki, the former partners in Landmark sister company Profile Records, have traded lawsuits over money due Robbins from the sale of his stake in the label to Plotnicki, now the sole owner of the label.

Landmark has won the last two legal rounds against the four labels—Tommy Boy, Select, Lake Records, and Max Entertainment, parent of Nervous Records—that filed an involuntary bankruptcy petition against the distributor in January. A U.S. District Court in New Jersey dismissed the petition in March, saying the courts had no jurisdiction.

Landmark later closed its doors, with sources at the distributor saying the involuntary bankruptcy petition had damaged its business.

An initial appeal was filed by the four labels, and on Sept. 30 Judge Nicholas Politan affirmed the court's March decision. The second appeal was filed Oct. 5 in the 3rd U.S. Circuit Court of Appeals.

Meanwhile, in September, Robbins, who had sold his share in Landmark and sister company Profile Records to Plotnicki for $4 million in January, filed a suit alleging that, after making a $2 million initial payment, Plotnicki never began making the $50,000 monthly installment payments (for the additional $1.4 million plus interest) that were supposed to commence August 24. The Robbins complaint was filed in the N.Y. Supreme Court, county of New York.

Robbins sold his interest in the Profile companies to Plotnicki after the two couldn't agree on a deal proportionately large...

(Continued on page 20)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Tom McIntyre is promoted to executive VP/CFO of BMG Entertainment in New York. He was senior VP/CFO of Bertelsmann Music Group.

Ratnam Bala is promoted to managing director of operations for BMG Records in London. He was finance manager. David Neidhart is promoted to VP of sales for PolyGram Classics & Jazz in New York. He was director of marketing.

David Santaniello is promoted to senior director of special marketing for Columbia Records in New York. He was director of special marketing.

MCA Records names James Broadway national director of rap A&R, based in Los Angeles. He is a regional promotions manager for Philadelphia/Washington, D.C./Baltimore; and Anthony Miles Anzaldo regional promotion manager for San Francisco. They were, respectively, A&R manager and creative services manager for Third Stone Records/Third Stone Music Publishing, and A&R director for Plaxo Unit Management & Records.

Mike Thomas is named director of new music media development for Warner Music International in London. He was an independent producer.

John Hagestrom is promoted to senior manager of press and editorial for Rhino Records in Los Angeles. He was manager of press and editorial.

Christie Barth is appointed North American press representa- tive for Nimbus Records in East Hampton, N.Y. She was classical music columnist for Billboard.

Coreth is named associate di- rector of jazz marketing at Columbia Records in New York. He was associ- ate director of Columbia label sales for Sony Music Distribution.

Capricorn Records appoints Michael Tavaglione regional promo- tion director for Los Angeles, and Bryan Thompson as assistant development coordinator in the artist relations department in Nashville. They were, re- spectively, national promotion manager for Windham Hill/Hill Street and sales coordinator for Capricorn.

INTERACTIVE UNIT TURNS MTV ON TO MULTIMEDIA

NEW YORK—TV music television is aiming to make a name for itself in the interactive marketplace with the formation of MTV Interactive.

The new unit, overseen by MTV executives Van Tofter and Matt Farber, will spearhead the music video network's expanding multimedia activities in the areas of interactive software, online services, and interactive TV, working in close conjunction with sister company Viacom Interactive Media and its software publishing division, Viacom New Media.

New MTV Interactive staff positions, reporting to both MTV and Viacom Interactive Media, have been created in each of the three focus areas. On board so far are Allie Eberhardt, a producer/director who has been named executive producer of MTV On-Line; and Gerri Bulson, who has been named executive producer, IMTV. A supervising producer of MTV Interactive Products is expected to be appointed shortly.

The moves "formally lay out what's been going on for quite some time now," says Tofter, MTV senior VP of program development and new business development. "It sets up a structure inside the company to harness the creative resources and trademarks of MTV, and from which to focus our efforts to push the envelope in these interactive media in ways that are in sync with MTV's cutting-edge visual style."

We want to do these new media within the MTV frame. We're not Farber, VP of programming/new business. "Which is to put our own nontraditional spin—the MTV spin—on them."

Efforts to date include development of a video game spinoff of the channel's "Beavis And Butt-Head."

(Continued on page 162)

DISTRIBUTION. Bob Schnieders is promoted to creative VP of sound marketing for Uni Distribution Corp. in Los Angeles. He was senior VP of branch distribution.

Jed Eisen is promoted to director of merchandising for Sony Music Distribution in New York. He was manager of point of purchase.

RELATED FIELDS. Jeff Epstein is named New York regional sales manager for Disc Makers. He was advertising director for Cream magazine.

BILBOARD OCTOBER 22, 1994
BMI

IT'S A LANDSLIDE!

BMI songwriters captured over 75% of the Country Music Association Awards

JOHN MICHAEL MONTGOMERY
Horizon Award
Single Of The Year
"I Swear"
SCOTT HENDRICKS, Producer

MARK O'CONNOR
Musician Of The Year

SCOTT HENDRICKS, Producer

VINCE GILL
Entertainer Of The Year
Male Vocalist Of The Year

DIAMOND RIO
Vocal Group Of The Year

PAM TILLIS
Female Vocalist Of The Year

MERLE HAGGARD
Hall of Fame Inductee

BROOKS & DUNN
Vocal Duo Of The Year

We proudly congratulate our 1994 CMA Award Winners
Artists & Music

‘Austin City Limits’ Hits Milestone
After 20 Years, Format Remains The Same

NEW YORK—“Austin City Limits” is celebrating its 20th anniversary by sticking with the format that has kept it running longer than any national music show now on the air.

While a major commemoeration is in the planning stages, the only PBS series, a production of station KLRU-TV in Austin, will basically continue showcasing an established headliner and an up-and-coming artist in each episode’s concert, much as it has since its inception.

“There’s a lot to be said for continuity and consistency,” says producer Tony Lickona, who has been with “Austin City Limits” since its third season. “So we don’t want to tinker with it, other than trying to get some of the biggest and best artists we can round up, some who’ve done the show in the years and some who haven’t.”

“It was VH-1 before there was VH-L,” says Ray Benson, leader of the venerable Austin-based band Asleep At The Wheel, which headlined the series’ premiere 20 years ago (which also starred the Texas Playboys). The pilot episode naturally starred Austin’s No. 1 citizen, Willie Nelson.

“I was there when it started, and it’s the one constant in our career—if this is a career!” says Ben-son. “It’s also the only real media outlet we’ve had at times, and while we’ve been on others like TNN, it’s the most-watched program for us, and the way we got to more people and places, because public TV gets everywhere. It’s stuck around 20 years, and it’s only gotten better.”

Kicking off the season for year 20 is Vince Gill, who is being paired with Junior Brown. “He’s done the show numer-ous times over the years, [starting] with Pure Prairie League, and is just a nice guy who nobody [used to know] on his own,” says Lickona. The show will air Jan. 14, 1995.

Of the 320 artists—the upcom- ing season is currently in produc- tion at its regular studio at the University of Texas—bring considerable personal histories. “We’ve done one with Nanci Griffith, who first did the show for our 10th anniversary,” says Lickona. “[MCA/Nashville president] Tony Brown saw the show, and it had a lot to do with signing her to the label.” (Griffith is now on Elektra Entertain- ment.)

Alan Jackson, on the other hand, was a fan of the show long before starring on it.

“He told me that when he was just a kid growing up in Georgia, this close-up format was the nearest thing to a live country mu- sic show was seeing “Austin City Limits” at home, and it inspired him—hearing people like George Jones and Merle Haggard,” says Lickona. “I hear that from lots of people, like (Continued on page 18)

From Drum Kit To A&R Job,
Burnham Continues His Quest

This piece is the first in an occa- sional series of profiles that will spot- light those behind the scenes in the music industry.

BY CHRIS MORRIS

LOS ANGELES—Hugo Burnham, the L.A.-based director of A&R for Quest Records, is part of a burgeoning breed—the punk- era musician/manager/label man.

Burnham—like such onetime and current A&R staff- ers as Hollywood Records’ Bob Pfeifer (formerly with Human Switchboard), Almo Sounds’ Bob Bortnick (ex-Danc- ing Hoodoo), Atlantic’s Tim Sommer (ex-Hugo Largo), and Epic’s Frankie La Rocks (formerly with the David Johansen Band)—moved over to the label after putting in time on stage. Burnham spent 6½ years with Gang Of Four, the hugely influential, highly political punk band from Leeds, England, before moving to three albums and two EPs before leaving the band in 1983.

“I basically decided to stop being a full-time musician in 1985,” says Burnham. He segued into serving as a tour manager for Shriekback (which included his GOF colleague, bassist Dave Allen), started up a management firm, Hugo & Jolly, with his brother Jolyon, opened a New York office for the U.K. management firm Outline, and, ultimately, served A&R terms at Island and Imago before joining Quest two years ago.

His signings for the label so far include Michael Been, former lead singer of the Northern California band the Call; Lawrence, Kan., aberrant blues- rock unit Tenderlon; New York’s psych- edelic-oriented Gods Child and Ruffneck Sound System, a reggae-hip hop group from Boston. All but Ruffnecks have already released their Quest debuts.

Regarding his move into the talent- scouting arena (in 1989, at the behest of Kevin Patrick, who then headed Island’s A&R department), Burnham says, “I’d always thought that A&R was something that I’d enjoy doing ... And, being practical, there aren’t that many drummers who can make a long- lasting career in the business as drum- mers, Charlie Watts notwithstanding.

“What a musician can bring to (Continued on page 19)

More Than A Concert, Clapton Show Gives Audience A Lesson In The Blues

DANG RIGHT I LEFT THE BLUES: Eric Clapton took on the difficult task of transforming New York’s 20,000-seat Madison Square Garden into the Checkerdome Lounge, Chicago’s 100-seat blues haven, this past weekend when he performed three sold-out shows of blues material.

Clapton presented what amounted to a blues sampler, proffering all the different shades of the idiom, from languid and shuffling to barrelhouse and boogie. In no small measure, he also assumed the role of teacher, turning the arena into a large classroom complete with slides (projected onto two large screens) of blues masters.

Clapton’s show demanded a consider- able mutual repect between player and audience: If the crowd listened quietly and gave up any hopes of hearing classic Clapton tunes, he would eventually reward them with splin- tering, eloquent guitar solos.

But Clapton started off seated, seated on a stool, caressing and coun- ting notes out of an old, scratched-up acoustic guitar. His voice rose over the notes of Leroy Carr’s shuffling “How Long Blues” and the bump and grind of “The County Jail.”

He eventually rose to his feet and shifted the concert into a higher gear with a driving, propulsive version of Howlin’ Wolf’s “44” and Muddy Waters’ heartbreaking “Standin’ Round Crying.” However, it wasn’t until nearly an hour into the show that he finally hinted at a guitar solo, the on-the-spot invention of Eddie Boyd and Wilson Dixon’s “Third Degree.”

It was on Boyd’s “Five Long Years” that Clapton gave the crowd what it was thirsting for. He hopped into a solo with a virtuosity that left the audience breathless, each note picked clean and discolored before yielding to the next one.

But his playing always sounded effortless, Clapton would often stand on trestles as he reached for a particular sweet spot, or would升 his right heel as he picked his way through an especially treacherous passage—the sound seemingly coming up through his body before spilling out through his guitar. The eerie effect was to humanize someone whose feet seem, as it’s been said, many times before, downright Godlike.

MISSING IN ACTION: When Earth, Wind & Fire starts its U.S. theater tour Oct. 26, it will be the group’s first national tour since its 1979 outing over a U.S.-Wide Awa- rds weekend, white a conventioning to a speaker, White is staying in Los Angeles to write material for the group’s new album, as well as produce a collection of songs for a new album called “Urban Nights.” ... Due to Glenn Frey’s intestinal problems, for which he underwent surgery last week, the Eagles have postponed all remaining 1994 dates in the U.S. Australia, and Japan, and are reshuffling their U.S. fall run, slating that Oct. 8 in Pasadena, Calif, and has been moved to Jan. 21. David Crosby is expected to make a return to the stage,

WHAT YEAR IS IT? We thought the calendar had turned back to 1954 last week when we saw the New York Post headline “Mary Cha- plin’s at top of her field—but can’t find a man.” Granted, a portion of the interview was devoted to Mary Chap- lin Carpenter’s desire to marry and have children. However, the vision conveyed by the headline is that her career accomplishments are some- how diminished because she has been unable to snare a fellow. It’s nice to know that the double standard is alive and well.

I TRY TO THINK ABOUT ELVIS: Even if they had never met him, many artists who played the Elvis Presley tribute in Memphis Oct. 8 had specific thoughts about the King of Rock’n’Roll. As he toured Greendale, the Maver- icks’ bassist, Robert Reynolds, told Billboard, “When we go to the gold record room, there was some sense of satisfac- tion that came over me almost instantly as I looked at the first of those gold records [Elvis] received. I thought, ‘We do have one. We have one gold record, and to have just a fraction of that kind of success is extremely encour- aging and rewarding.”... Said Carl Perkins, “The Elvis I knew was a giving, loving, wonderful guy, and I know him from 1954 until he died. Somehow I think he’s got a big soft chair up there, and he’s looking down tonight [on the concert].” I think every entertainer that walks on the stage tonight will sing that song for him. I know I will.”... Marty Stuart had his own version of “Jailhouse Rock.” Recalling a private tour of Greendale he took in the early ’80s, he said that when his hosts brought the keys to Elvis’ room, “I tell you what, it was incredible. They let us go through his bedroom and everything. I’ve never told this, but it scared me so bad and overwehen me so bad that when we got back to Nashville, I got drunk and went out to get a Krystal burger and got put in jail. When I got to jail, I was still dressed up in all my black clothes and every- thing, and this guy looked at me, and in the drunk tank I said, ‘You ain’t never gonna believe this, but I went to Elvis’ bedroom today.” He said, ‘Sure, and I went to the White House.’ That’s the truth.”
&

Paul McCartney
Elton John
Paul Simon
U2
REM
Sting
Joe Walsh
Peter Gabriel
Kate Bush
Steve Winwood
Dire Straits
Genesis
Queen
Seal
LL Cool J.
Joe Cocker
Bonnie Raitt
Ringo Starr
Michael McDonald
Chaka Khan
Ian Anderson
Was (Not Was)
Lenny Kravitz
David Gilmour
Fleetwood Mac
Gilberto Gil
Julian Lennon
Eurythmics

ARE PROUD TO PRESENT...
EARTHRISE

The Rainforest Album
ROADRUNNER PUTS ITS PEDAL BEYOND METAL
(Continued from page 10)

The plethora of nonissues was a necessity at first, says Koehg. "We had problems using [Roadrunner] as a trademark name when we started in the United States. When the name Roadrunner became available to us, it came at a time when we had also realized that by having these different labels, we were doing ourselves and the music an injustice by categorizing it." (The concept briefly flirted with another imprint, Third Mind, on which label debuts by Front Line Assembly and the Spoon Seven Times were issued, but the bands' current releases bear solely the Roadrunner name.)

The success of just Roadrunner metal albums helped breed its image as a genre-specific label. According to a label source, "Arise," the 1991 album by Brazilian thrash unit Sepultura, is the U.S. label's biggest seller at 270,000 units. King Diamond's "Them" and "Abigail" sold 170,000 apiece, and "Urban Discipline," the 1992 album by Biohazard (now signed to Warner Bros.), sold 160,000.

But the label's A&R chief, Monte Conner, who Koehg says "basically signed the cream of the death metal bands" such as Sepultura, Obituary, and Anvil, has diversified his signings with the acquisition of acts like Type O Negative and Grotruck.

Koehg says, "In more recent years, we've added a couple of A&R guys who will have a big effect on our future, and our present, too. Hovie Abrams has signed a number of acts like Black Train Jack and Dog Eat Dog that we think are a big part of our future. Then came Jeff Peckman and signs Loxy and Kevin Salem."

Conner says he is very much aware of Roadrunner's classification as a metal label, and says that the label has "made a very conscious effort to get away from it. Part of it was to bring on Jeff and Howie to supplement my A&R abilities."

Conner adds, "We don't want to be a specialty label. Specialty labels are cool, but again, when a trend that a specialty label specializes in is out the door, then the label is pretty much bankrupt."

At the moment, Roadrunner's biggest shot at breaking down its perceived role as a marketer of metal is the Type O Negative track "Christian Woman." It also signed final push of the album "Bloody Kisses," which was released in August 1993, over the top commercially.

The song, which makes Gothic imagery and Steele's stentorian-to-lush harmonies, has captured significant airplay. Broadcast Data Systems has logged 20-plus weekly detections at such album rock stations as KDZK Dallas, WAFF Boston, KILO Colorado Springs, Colo., and KTUX Shreveport, La. The track was No. 1 at WXTH Tampa, Fla., in the week ending Sept. 25, tallying 35 plays.

"We're getting this record on AOR radio, which previously is something we've never really done," Conner says. "That's just going to pave the way for bands like Life Of Agony and Grotruck and other acts on the label in the future."

Koehg says, "We've got another single ['Black No. 1 (Little Miss Scare-All)'] to follow this one, and it could go an awfully long way. They've got a great tour, Danzig's tour, starting in November."

While "Bloody Kisses" hasn't yet appeared on The Billboard 200, it has risen as high as No. 17 on the Heatseekers chart.

With bands like Type O Negative creeping up, the label plans changes in its marketing focus, according to marketing director Derek Simon, who joined the company in early September after working at Columbia Records.

"The label's marketing really needs to get much broader and . . . help our alternative-leaning artists grow," Simon says.

A 16-track new-release CD sampler was designed to alert the marketplace to Roadrunner's widening roster. "That's a recently created tool, which really, in one piece, embodies very much the diversity of what this label is," says Simon. "It's a retail-driven piece."

Roadrunner, which employs 25 people, is broadening its reach geographically as well as musically. Koehg says the label opened a one-person L.A. office 16 months ago, and this summer opened satellite offices in Chicago and Atlanta.

Koehg says, "It got to a point where we needed to create a presence for our records on a more local level. We were having more and more bands going out and touring . . . To establish a band in the United States, it really happens market-by-market, and you have to know the markets, and there's no better way to know the markets than to be there."

As the U.S. arm of a foreign company, Roadrunner is also thinking globally.

"We've got offices in Brazil and Australia, as well as offices in Europe," Koehg says. "We can develop an artist worldwide and work really closely together like I don't think any other company can. Very often an artist takes off in Europe before their career takes off in the United States, and that allows us to stick with an artist and cross it back over the Atlantic. It really does color the way that we approach our artists. We look for signs that will be successful on a global level."

RECORDABLE CD-ROM, VIDEO CD AT JAPAN SHOW
(Continued from page 8)

December. They are priced between 50,800 yen ($508) for a basic unit and 400,000 yen ($4,000) for a full-blown karaoke system. Marketing plans and pricing for these units outside Japan were not available at press time.

Sony also displayed two compact professional-use video CD players, the VE-100 and the VE-200, priced at 60,000 yen ($600) and 100,000 yen ($1,000), respectively. Sanyo and Matsushita showed off prototypes of portable video CD players. On the recordable CD front, Marantz Japan displayed its CD-R R10MKII unit, priced at 690,000 yen ($6,900).

Launch dates for these systems were unavailable at press time. (In related news, Sony Corp. has announced it will bow new MiniDisc recordable digital decks. Story on page 10.)

Matsushita and Sony attracted a great deal of attention with their game platforms. Matsushita's 3DO-Real has already been launched in the Japanese market, and Sony's PlayStation is set for release in the Japanese market by the end of the year and in other territories by the end of 1995.

Sanyo also exhibited working prototypes of a new compact 3D viewing system that does not require special glasses. The liquid-crystal displays come in 4-, 6-, and 16-inch sizes. However, viewers need to stand at just the right distance from the screen in order to enjoy the 3D effect, and analysts say the system still needs work.
Panel Examines Realities Of Indie Publisher Life

by Ivry Lichtman

INDIE PUBS: THE WAY IT IS: Independent music publishers, ranging in size from those whose modest staffs choose their estates to major operations that contain powerhouse songwriter rosters, look to the personal touch to get around the fact that their multinational big boys on the block have checkout clout.

That was the general theme of a panel discussion on the subject of being indie publishers at an Oct. 3 meeting of the music and performing arts unit of BMI in New York.

The panel—moderated by Helene Blue, general manager of MFL, Connecticu
ticur, the indie publisher owned in part by Paul Mc Car
tby, Capital, OK

COO of Freedy Bieston Enterprises; Stanley Mills, president of Sep
tember Music/Galalad Music; and Maxyne Lang, president of William
son Music, the music publishing oper
ation established by Richard Rodgers and Oscar Hammerstein II more than 50 years ago.

To Bieston, the essence of cor
porate thinking in music, without big advances is "to show a writer some
thing that's bigger than a large ad
vance [by] bringing individual at
tention that the majors can't (pro
deal)."

Mills has adjusted to a singer/ songwriter publisher era in which his skill at obtaining song covers has been sorely tested. One of his busi
tness techniques is to deal with writers of older songs in the studio audi
dience when he was playing the Austin club scene. Leonard Cohen, who was long established when he performed four years ago, said it still brought him the biggest response of his entire career.

Lickona recalls that Lyle Lovett, who has been on the show three times, praised the way the studio audi
dence when he was playing the Austin club scene. Leonard Cohen, who was long established when he performed four years ago, said it still brought him the biggest response of his entire career.

"The last time we used this [of the] longest-running pop music se
ries," says Lickona. "We started as a showcase for the music of Austin when Billie Madison moved here from Nashville, and Jerry Jeff Walker, Michael Martin Murphy, and Asleep At The Wheel were all just hitting their stride. But there was just too much good music out there that de
served to be seen and heard that didn't get on elsewhere."

"Of the 13 one-hour TV universe has changed so much in 20 years, with
TNN and MTV and home video," Lickona adds.

"Nobody expected us to last this long, but there's nothing else quite like it. There was a time when MTV became the rage, and we toned it down in the idea of conceptual song write
ning and background pieces along with live music, but fortunately, we did manage to get the budget and station at the original format—which is time
less. I don't think we've hit our peak yet, and as long as we keep up with music trends and continue to give viewers a good balance of what they like, we'll be here to celebrate our 25th anniversary in the year 2000."

Another 'Worst': "The Worst!" the musical, is here. Unrelated to and appar
ently inspired by Tim Burton's movie on the life of director Ed Wood, Josh Alan, an
acoustic gui
tarist who works out of Dallas, has written a musical based on Wood's life. He has also produced a CD on which he and others deliver the 13-song score, sometimes with full orches
tral backing. The complete set of music and story is in a 59-page libret
to. As an accompanying blurb puts it, "The Worst!" takes a deeper, more rounded plunge into the 1950s exploitation movie market and gives the logical only explana
tion of Ed Wood's bafflingly pro
life career. He was forced into a lifetime of typing out trash by a 'Goddess of Crap,' who haunted his Underwood typewriter... "Alan says he has been "working on this for years," and claims rights to do the musical from the Wood estate. "Artistic expression is the inspiration behind this project," he says. Drew Alan is a cartoonist who has earned drawing cartoon about Wood for many years, and supplies the artwork on the CD booklet, Alan, who performs songs from his musical on tour dates, hopes to mount a Broadway ver
sion someday. "I'd like Mandy Pa
tinkin to play Wood, and Jerry Orbach to play Bela Lugosi." The CD is available at stores through
out the Southwest, and by order nationally from any Block/Bookstore
affiliated store. It appears on the Dallas-based Black Cracker Music label, which is also the name of the BMI music publishing company owned by Alan.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications (this list now includes activity of Warner Bros. Publications, which was recently acquired by Warner):


Copyrighted and compiled by Amusement Business, a publication of BPI Communications. Articles, news stories, and information are copyrighted by Amusement Business. All rights reserved. Information, prices, and features are subject to change. Write: Amusement Business, 371 Park Avenue South, New York, NY 10016. Phone: (212) 505-8500. Fax: (212) 505-8929. For research information and pricing, call Marie Stalliff, (615) 532-4295.
And some people say there's nothing between New York and the Coast.

The sophisticated traveler knows there are treasures just waiting to be discovered between the coasts. In fact, you'll find almost all the indulgences of United's renowned international flights on board our three-class service to Los Angeles and San Francisco. Leaving six times daily from JFK to both destinations. You'll be amazed how much there is to be enjoyed between the coasts. Come fly the airline that's uniting the world. Come fly our friendly skies.

UNITED AIRLINES
Artists & Music

FILMS SPAWN SOUNDTRACK SEQUELS

(Continued from page 12)

bum originally was scheduled for release this year. Label executives declined to reveal the artists aboard for “The Crew 2.” However, it is unlikely that much of the film’s music will appear on the sequel, since almost all the songs in the Miramax film were on the first volume. “The Crew” soundtrack is No. 7 on The Billboard 200 this week.

A movie does not always have to be successful at the box office to inspire a second soundtrack. Last year’s ‘70s retro comedy “Dazed And Confused” fizzled in theaters, but found a second life at video stores, and the record ultimately went gold (Billboard, June 11).

Medical Giant’s “Dazed And Confused” soundtrack, which peaked at No. 70, is No. 130 on The Billboard 200 this week. A follow-up, “Even More Dazed And Confused,” is due Oct. 25.

“The film was actually to do two volumes,” says Kathy Nelson, MCA senior VP of soundtrack. “We had the idea to carry the music through the soundtrack and make sure the music was to come off at the same time. We thought it would be better to wait until the film went home and cable before issuing the second volume.”

The label is hoping that the home video release, due in stores Wednesday (10), will revive interest in the film and its ‘70s R&B-based soundtracks.

“This doesn’t matter if the film wasn’t seen in theaters,” says Nelson. “Cable and video have different viewership. If your family has three kids, you’ll probably wait for the video. It’s just too expensive for many families to go to the movies now. A lot of people will discover this music when the film comes out on video.

According to Nelson, MCA experienced soundtrack sales surges following the home video releases of sleeper film titles such as “Pump Up The Volume” and “The Doors.”

Nelson says the two “Crew” soundtracks will be packaged together in a limited edition, de-lux package which will include an as-yet-understated Spike Lee premium. No price has been set at press time.

LANDMARK CASE

(Continued from page 12)

share of the $15 million-$20 million purchase price to be paid to Robbins at pilot response.

The suit alleges that those named devised a scheme to file a fraudulent involuntary bankruptcy petition against Landmark, upon which Profile was dependent for its current cash flow. The Plotnicki complaint goes on to ask the court to declare the $1.4 million promissory note null and void, and it asks for compensatory damages of $30 million and punitive damages to be determined by the court.

Plotnicki declined to comment on the suit. Richard Swanson, partner in the New York firm of Reid & Grant, which is representing Robbins, says the Plotnicki complaint is “totally without merit and a figment of someone’s over-active imagination.” Of the Robbins complaint, he adds, “I think it’s a simple case of where a promissory note is in default, and we intend to get paid.”

The other defendants in the Plotnicki suit were either unavailable or declined comment.

RECORDING EQUIPMENT

6. Recording Equipment and Studio Directory: All the facts on professional services & supplies for the audiovisual taping industry. $45


4. International Tape/Disc Directory: All the info on professional services & supplies for the audiocassette industry. $45

3. Record Retailing Directory: Detailed information on thousands of independent music stores & chain stores across the USA. $125


1. International Buyer’s Guide: The worldwide music & video business-to-business directory jampacked with record & video co’s, music publishers, distributors & more. $109

Essential Reference Guides

In this ad with check or money order or call today!

For fast service call: 1-800-223-7524 Or 1-800-344-7119
In NY call (212) 536-5174. In NJ call (908) 363-4156

Billboard Directories, P.O. Box 2016, Lakevord, NJ 07870
Please add $5 per directory for shipping & handling (50c for international orders). Allow up to ten days. Add sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only.

All sales are final.
WITH OUR HUNDRED DISC CHANGER, YOU COULD LISTEN TO MUSIC FOR FIVE STRAIGHT DAYS WITHOUT REPEATING A SINGLE SONG.
BUT IS THAT A GOOD THING?

Nonstop music for the better part of a week may be a little extreme, we admit. But it's entirely possible with Pioneer's new 100 Disc CD Player. The changer that stores all of your CDs in a regular rack space and gives you instant access to any song on any disc. In fact, all you'll ever need to touch is the remote. It lets you cue up individual tracks, and even create customized banks of songs or discs. So you'll be getting to more of your music than ever before. Just don't blow off eating, sleeping and bathing regularly.

PIONEER
The Art of Entertainment

For the nearest dealer, call 1-800-Pioneer; ext. 608. ©1994 Pioneer Electronics (USA) Inc., Long Beach, CA.

1955 Broadway, New York, NY 10023 / Tel (212) 874-6400 / Fax (212) 769-3649
www.americanradiohistory.com
The Heatseekers chart lists the best-selling titles by new and developing artists, as defined by 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 eligible to appear on the Heatseekers chart. All albums are available on tape, vinyl and CD. *All* albums qualify if LP is available.
The SECOND most-watched ROAD TRIP of the year*

October
20/thu.  phoenix, az
21/fri.  las vegas, nv
22/sat.  tucson, az
23/sun.  albuquerque, nm
25/tue.  colorado springs, co
26/wed.  boulder, co
29/sat.  cleveland, oh
31/mon.  cincinnati, oh

November
1/tue.  st. louis, mo
2/wed.  lawrence, ks
3/thu.  kansas city, mo
4/fri.  minneapolis, mn
5/sat.  omaha, ne
7/mon.  des moines, ia
8/tue.  milwaukee, wi
10/thu.  chicago, il
11/fri.  columbus, oh
12/sat.  detroit, mi
13/sun.  london, ontario
14/mon.  toronto, ontario
15/tue.  buffalo, ny
16/wed.  pittsburgh, pa
17/thu.  philly, pa
18/fri.  new york, ny
19/sat.  new haven, ct
20/sun.  boston, ma
22/tue.  baltimore, md
23/wed.  washington, dc
24/thu.  plymouth rock, ms
25/fri.  norfolk, va
26/sat.  charlotte, nc
27/sun.  chapel hill, nc

More to come...

Management: Wally Versen/Hit & Run
© 1994 I.R.S. Records (x2/4-27986)
Not-So-Difficult Return For Blige
Uptown Set Shows ‘Real’ Hip-Hop Soul Queen

BY J.R. REYNOLDS

LOS ANGELES—Uptown/MCA recording artist Mary J. Blige hopes to dispel all doubts about her alleged “bad attitude” by sharing her innermost thoughts on her sophomore album, “My Life.”

Despite the perception of being a “difficult” artist, Blige endeared herself to the hip-hop nation in 1992 with the release of her double-platinum debut set “What’s The 411?”

The album featured the No. 1 Hot R&B Singles hits “Real Love” and “You Remind Me,” their bounce but mellow R&B-based sensibility helped open the door for a wave of similarly styled female hip-hop artists. It also resulted in Blige’s unofficial coronation as the “queen of hip-hop soul.”

The artist credits “My Life” executive producer Sean “Puffy” Combs, with helping mold the overall concept of both Blige sets. Combs found her, signed her, and served as A&R executive for “What’s The 411?”

Blige says, “Puffy was really helpful in putting a vision in my mind of what the albums should be. He was an important part of my team.”

The artist broadened her creative scope by writing the majority of the songs on “My Life” and crafting all of its vocal arrangements.

“I didn’t really want to write at first, but it became fun after a while,” she says. “My songs are about things that people can relate to. I looked around to see what people go through, happy or sad, and wrote about it. A lot of them are about what I’ve gone through, too.”

Blige says the current single, “Be Happy,” reflects a low point that came early in her recording career.

“At one point, I wasn’t really happy with the way things were going,” she says. “But over time, I decided to get a more positive attitude, even when things aren’t going right. I learned to put problems I have no control over into the hands of the Lord.”

Brett Wright, senior director of marketing for Uptown, says the industry expects a lot from new artists and, because success came quickly to Blige, she had to adjust to being famous under a magnifying glass.

“One or two things got blown out of proportion,” he says. “A lot of it was hearsay. As this project-develops, people will see the real Mary and see how serious she is about her music and career.”

Wright says there are no formal plans to curb Blige’s bad-girl image. “The press will do that for us,” he says.

Wright expects the album to reach a broader audience than “What’s The 411?” because of the artist’s musical growth.

“We’ve captured a lot from the old album and, production-wise, the new album is a step above the last one,” he says. “Mary will gain a lot more respect as an artist because of her writing.”

The label marketing strategy is designed in two tiers: re-acquainting the public with Blige through “Be Happy,” and generating awareness of the album, which hits stores in late November.

Wright is confident Blige will re-capture the artist’s root hip-hop audience using print media and video.

“We’re seeking public awareness through Mary’s fan club, underground and regular hip-hop magazines, and trade publications,” says Wright. “We’ve also got two different street promotion teams out there spreading the word.”

In the five days following its Oct. 1 release, the “Queen’s Anthem” debuted at No. 21 R&B stations and six top 40/rhythm frequencies, according to Broadcast Data Systems.

Promotion contests are being set up in conjunction with the Nov. 1 release of the single’s video at the Box, Bluebird, and Seneca. Wright promises no discussion of the promotions but descriptively.

(Continued on page 28)

Eclectic Array Of Acts And Producers
Set The Hit Film ‘Jason’s Lyric’ To Music

LYRIC HITS CHORD: The Capitol Records studio recording session for “U Will Know,” the anthem single that features an all-star cast of male vocalists, was the first hint that “Jason’s Lyric” might be something special (Billboard, Aug. 6).

Word on the street regarding the soundtrack is that it deserves much love. Research seems to support the claim.

The Mercury Records soundtrack, which shipped to retail Sept. 27, has sold 46,000 units, according to SoundScan. The album debuted at No. 3 on the Top R&B Albums chart last week. This week, it checks in at No. 2, while “U Will Know,” by Black Men United, is bulletproof at No. 9 on the Hot R&B Singles chart.

The soundtrack’s executive producer is Doug McHenry (who also directed the film), George Jackson, Ed Eckstein, Sabby Sp., and Adam Kidron.

The album offers a variety of sounds, from blues to rap. Artists include L.L. Cool J, Mint Condition, Tony Toni Toné, Brian McKnight, Buddy Guy, Oleta Adams, Ahmad, Scarface, and Spice.

“Jason’s Lyric” seems to be a hit in any medium. The Gramercy Pictures film, in its third week in theaters, has grossed an impressive $11.3 million. Over the Columbus Day weekend, the film grossed $3.5 million on 790 screens.

Set in Houston, the movie spins an inner-city yarn surrounding Jason’s (Allen Payne) desire to keep his family together, despite the antics of his bad-boy brother, who keeps the good son guilt-ridden by a closely guarded family secret...classic Cain and Abel stuff here...

Enter Lyric, played by Jada Pinkett, who scores a bull’s-eye with Jason’s heart and urges her newfound love to seek greener pastures with her somewhere down the Southwest Freeway...the conflict.

Credit director McHenry with creating a Hollywood-style film that still manages to depict the urban life at the heart of Houston. His quasi-nostalgic lensing of the polarized metropolis and its breathtaking bayou countryside, combined with eclectic soundtrack riffs and animated supporting characters, evoke the (don’t laugh) “hip-hop blues” feel of the region.

The film gets a thumbs-up from female viewers because of Jason’s romancing of Lyric with a shoestring budget; for the fellas, it’s the homeboy clowning, action sequences, and, of course, Pinkett.

NEW A&R PERSPECTIVE: Jr. Regisford and Kokie Brown are the new team in the Perspective Records & A&R department, holding the titles of senior A&R and director, respectively. This completes the label’s expansion to full-service status.

Regisford previously was A&R manager/creative services manager for Third Stone Records/Third Stone Publishing; Brown was A&R director for Flava Unit Records.

DUST OFF THE MISTLETOE: Christmas product is flowin’ down the R&B pipeline. Capitol Records is releasing “Christmas Moments” by The Whispers; Columbia offers the various-artists disc “Joyful Christmas”; Motown has the “MoJAZZ Christmas Album”; RCA issues the Freddie Jackson set “At Christmas”, Mercury sends Donna Summer with “Christmas Spirit”; Atlantic drops “A Very Reggae Christmas” by Koff; Natalie Cole brings cheer with the Elektra set “Holly & Ivy”; Forefront releases “A Fireside Christmas (Christmas Classics On Sav)”; Scotti Bros sends “Harmony—The Christmas Songs” by the Nylons; Chicago-based Coballa Records has a Kwanza celebration set titled “Seves Principles,” by Steve Cobb & Chavunduka; and Uni is issuing the promotional compilation “Celebrating The Seasons.”


While sales of “Peace Sign” have been modest (55,000 copies, according to SoundScan), the new album stimulated catalog sales. “The Best Of War...”

(Continued on page 28)
FOR WEEK ENDING OCT. 22, 1994

ARTIST | TITLE
---|---
ANITA BAKER | RHYTHM OF LOVE

**No.1**

SOUNDBRIDGE RECORDS 92939/EPIC 10.98/15.98

**Greatest Gainer**

JASON'S LYRIC

NEW

1 | BARRY WHITE | THE HOT SPOT DEBUT |
6 | LUTHER VANDROSS | THE IDOL IS LOVE |
15 | THE NOTORIOUS BI.G. | READY TO DIE |
23 | GERALD LEVERT | GROOVE ON |
24 | CRAIG MACK | PROJECT: FUNK DA WORLD |
12 | BRANDY | EVERY TIME I DIE |
14 | GLADYS KNIGHT | JUST FOR YOU |
16 | BLACKSTREET | BLACKSTREET |
17 | AARON | AGE ANYTHING BUT A NUMBER |
18 | BIG MIKE | SOMETHING'S UP |
19 | CHANGING FACES | CHANGING FACES |
20 | U.G.K. | SUPERTRAPP |
21 | JADE | MIND & BODY |
22 | BRAT | FUNKADELIC |
23 | PMD | SHADE BUSINESS |
24 | KEITH SAINT | LICENSE TO PARTY |

NEW

1 | PAMILY | GUILERRELLA FUNK |
13 | MC EIGHT FEATING CMW | WE COME STRAPPED |
18 | WARRIORS A | REGULATE |
21 | NAJEE | SHARE MY WORLD |
24 | KARIN WHITE | CONCRETE ROOTS |
27 | HEAVY D & THE BOYZ | NUTTY BUT LOVING |
29 | KARIN WHITE | MAKE HIM DO RIGHT |
30 | 69 BOYZ | NINETEEN NINETY QUAD |
31 | BECE & CECE WINANS | RELATIONSHIPS |
32 | COMMON SENSE | RESURRECTION |
34 | R. KELLY | 12 PLAY |
35 | ABOVE THE LAW | UNCLE SAM'S CURSE |
36 | TONI BRAXTON | CONCRETE ROOTS |
38 | IMMATURE | PLAYTIME IS OVER |
39 | GRAVITY | 6 FEET DEEP |
39 | WEST COAST BAD BOYS | ANOTHER LEVEL OF THE GAME |
40 | WHITEHEAD BROS. | SERIOUS |
41 | THE JERKY BOYS | JERKY BOYS |
42 | TONI BRAXTON | TONI BRAXTON |
43 | RACHELLE FERRELL | RACHELLE FERRELL |
44 | OUTKAST | OUTKAST |
45 | JONATHAN BUTLER | JONATHAN BUTLER |
47 | TONY TERRY | HEART OF A MAN |

NEW

1 | AARON HALL | THE TRUTH |
4 | BABYFACE | BABYFACE |
7 | EIGHTBALL & MJG | ON THE OUTSIDE LOOKING IN |
8 | PRINCE | BRANDY |
11 | RAPPLIN' 4-TAY | DONT' FIGHT THE FEELIN' |
13 | PUBLIC ENEMY | MUSE NICK-N-NINE-MESS AGE |
14 | PATRICIA | QUEEN OF THE PACK |
16 | COOLIO | TAKE A B.S. (10.98/15.98) |
18 | ARETHA FRANKLIN | GREATEST HITS (1980-1994) |
19 | ICE CUBE | LET IT LEAK |
20 | JANET JACKSON | ANYTHING GOES |
21 | SALN-P. | VARIOUS TITLES |
22 | DA YOUNGSTA'S EASTWEST 92304/92939 (10.98/15.98) |
23 | JIMI HENDRIX | AFRICA TO AMERICA: THE JOURNEY OF THE DRUM |
24 | JAMIE FOXX | PEEP THIS |
25 | BEASTIE BOYS | I'M READY |
26 | BIG DADDY KANE | DADDY'S HOME |
28 | EL DEBARGE | HEART MIND & SOUL |
29 | SANDRA | ABOVE THE RIM |
30 | MARSHAL CARY | MUSIC BOX |
33 | MELVIN RILEY | GHETTO LOVE |
36 | THE TOUCHMONSTERS | RIDERS OF THE STORM: THE UNDERGROUND ALBUM |
37 | GEORGE HOWARD | A HOME FAR AWAY |
38 | PETER WHITE | NUTTIN' LESS, NUTTIN' MORE |

NEW

1 | MC BEE | FUNKED |
6 | MC HOLE | THE C. THEORY |
10 | HAS SOUL | MINT |
12 | JODECI | DIARY OF A MAD MAN |
13 | VARIOUS ARTISTS | OLD SCHOOL VOLUME III |
14 | TOP AUTHORITY | SOMETHIN' TO BLAZIN' |
15 | SADE | LOVE DELUXE |
16 | TYREON DAVIS | THE GREATEST HITS |
18 | PHIL PERRY | PUDDLE TRUE |
19 | BORN JAMERICANS | KIDS FROM FOREIGN |
26 | ALL-ONE | A LITTLE ZAPPA |
26 | BOBBY WOMACK | RESURRECTION |
29 | EVELYN HOPKINS | SISTERS |
30 | WU-TANG CLAN | ENTER THE WU-TANG (36 CHARACTERS) |

ALL-ONE

1 | ALC | BLUTZITALIC |
6 | VARIOUS ARTISTS | THE RIGHT STYLE (92-1997) |
10 | SLOW JAMS THE TIMELESS COLLECTION VOLUME II |
13 | BARRY WHITE | ALL TIME GREATEST HITS |
15 | TAKE 6 | JOIN THE BAND |
17 | ZAPP & ROGER RUFINO | ALL THE GREATEST HITS |
19 | TERROR BAD BOYS | YAGA YAGA |
21 | OLD SCHOOL | YAGA YAGA |

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

SoundScan

SUBSCRIBE TO REALITY.

TOP 40 AIRPLAY MONITOR • COUNTRY AIRPLAY MONITOR • R&B AIRPLAY MONITOR • ROCK AIRPLAY MONITOR

The only radio publications based exclusively on electronically monitored airplay from Broadcast Data Systems!

• CALL (800) 722-2346 TO SUBSCRIBE

Special offer!! BILLBOARD subscribers can receive any or all the AIRPLAY MONITORS at the special rate of just $129 each — that’s 35% off the regular subscription rate of $199. To subscribe call (800) 722-2346 or FAX your order to (212) 536-5294. Or mail this ad with your payment to: Airplay Monitor, Attn: Carlton Posey, 1515 Broadway, NY, NY 10036.

Part of the Billboard Music Group

www.americanradiohistory.com
Smooth Sailing: “I Wanna Be Down” by Brandi (Atlantic) takes hold of the No. 1 position, ending Boyz II Men’s nine-week run with “I’ll Make Love To You” (Motown). The question is, how long can it hold? Nipping at Brandi’s heels is “Here Comes The Hotstepper” by Ini Kamoze (Columbia). "Hotstepper" is the biggest point getter on the entire chart and is a likely contender for No. 1 within the next few weeks. It currently sits at No. 1 at six stations, including KQMU Houston, WRKS New York, and WOW1 Norfolk, Va. Another record moving swiftly up the chart is “Practice What You Preach” by Barry White (A&M). With major increases in both sales and airplay, it glides into the top 10, landing at No. 8. “Practice” is No. 1 at WBLZ New York, WEDR Shreveport, La., KYHS Houston, and WXOK Baton Rouge, La., and is receiving top-five exposure at 15 in White’s album “The Icon Is Love” is the Hot Shot Debuts on the Top R&B Albums chart, entering at No. 5.

Heatin’ Up: Fuelled by an 80% increase in sales, “Before I Let You Go” by Blackstreet (Interscope) moves 26-18 on the overall chart. “Before” is No. 1 at seven stations, including WZAK Cleveland, KJMJ Shreveport, La., and KJMS Memphis. “Joy,” an album cut from Blackstreet, is also enjoying major radio exposure, moving 50-40 on the Hot R&B Airplay chart. “I’ll Take Her” by III Al Skratch (Mercury) increases in airplay by 39%, earning Greatest Gainer/Airplay honors. “I’ll Take” is No. 10 at KJLH Los Angeles and at WBLS. “Fat All Y’all” by Da Brat (So So Def) picks up Greatest Gainer Sales award. With an increase of 107%, it moves 46-25 on the Hot R&B Sales chart and 96-27 on the main chart. It is really breaking out in Texas, with top five airplay at KKKD Dallas and KQMU Houston.

Life is a dance, or so it used to be. Do you remember the Cool Jock, Funky Chicken, Bus Stop, or the Freak? How about the Wop, Smiff, Cabbage Patch, or maybe the Bunni’ Man? As society has changed, so have our dances. We went from dancing with each other to dancing at each other. Is it a coincidence that as women’s rights became more accepted and a way of life, that we no longer do dances where men take the lead? Or that during the days of one-night stands, dances were very sexual and were just a kiss? With the exception of some regional dances (the Doo-Doo Brown and Tootsee Roll) and the ones created in the reggae scene (the Bogle, Butterfly, and Pepper Seed), there hasn’t been a dance of national-creations proportions in a couple of years, in spite of “Soul Train” and nationally broadcast video shows. Now we just move to the groove and do our own thing. Is this making a statement about society today? What is on the minds of our young folks? I asked a few of my younger friends what was on their minds and the minds of their peers, and got responses like “survival,” “making money,” or “macking.” Hearing their responses helped put the whole thing in perspective. With the escalation of violence in schools and at social clubs and gatherings, it’s no wonder. It’s difficult to be creative when you’re constantly looking over your shoulder. I’ve been to nightclubs where you feel violated after being frisked by security guards—they practically strip-search you in an effort to ensure your safety. It seems our teens are growing up faster, and just as we gave up hobbies for responsibilities upon reaching adulthood, they seem to be doing the same—but at a much earlier age.

R&B

Mary J. Blige

(Continued from page 26)

bed them as “high-profile.”

The label is advertising in consumer and trade magazines, as well as on radio. “There will also be a nationally syndicated broadcast tied into the album’s release party in New York,” says Wright. The site of the party has not been announced yet.

Wright says a major retail push is under way, with in-store announcements of Blige’s return. “We’ve got lots of point-of-purchase materials—posters, displays, all very visual—designed to bring in impulse sales,” he says.

On a market-by-market level, pricing and positioning campaigns will be adjusted according to area research.

Says Wright, “New York and Los Angeles are her biggest markets, then Chicago, Philadelphia, Washington, D.C., and the San Francisco Bay Area.”

A small promotion tour is planned, with spot dates in target markets that need the in-person support. Wright says an official concert tour is planned for February or March.

Rhythm & Blues

(Continued from page 26)

And More,” which was released in 1987, recently was certified gold.

Jazz Pyrotechnics: R&B and jazz fans are in for a pleasant series of musical dates. Associated Booking Corp. has put together Jazz Explosion, a four-week concert tour featuring Will Downing, Rachelle Farrell, Jonathan Butler, and Bobby Byrd. The tour begins Nov. 7 and includes stops in New York, Baltimore, Dallas, Houston, Atlanta, Chicago, and Detroit.

My Jazz: If you’re in L.A. and are a fan of fine food, live big-band music, and dancing, then try the Sunday Big Band brunch at Pan-gara, next to Hotel Nikko. Paul Turner’s band performs a range of swing music from the Tommy Dorsey and Glenn Miller era, and popular blues standards.

Ms. Manners: Have you read your copy of “The Personal Chef” by P. B. agency chief Terrie Williams? The easy-to-read book contains 100 tips on basic business etiquette and courtesy that will especially benefit industry tenderfeet, not to mention battle-hardened veterans. It’s published by Warner Books.

U.K. Blacks Advised To Assert Worth At IAAAAM Meet ... see page 50

Click here to read more from this issue.
Crystal Waters’ Single Goes 100% Pure Gold

Dance
ARTISTS & MUSIC

Crystal Waters’ "99% Pure Love" is the first and only R&B hit from the dance floor sensation's debut LP. Waters’ result is a 12" clubby version of a hit single which will leave you feeling in the hit potential of the Waters single enough to ride the tough weeks, hanging with it for several months. Yes, there is limited room for dance music on radio. But there is also irreparable consumer interest in the genre. A little more promotional TLC and creativity in marketing would probably open a few more doors.

In the MIX: Maxi Records in New York rolls out "Change Your Mind," another juicy single by the ingenue Daphne. This time, she works a more sultry vocal vibe,countering her low-register delivery with seductive chatting. Danny Tenaglia and Peter Dauso continue to be an electric production pair, etching the arrangement with a nice balance of insinuating rhythms and musical complexity. You are not merely getting a standard house beat and a two-note keyboard line; there is a whole lot more going on. Punters used to horizontal mixes may initially be jarred by the peaks and valleys of this jam, but it will eventually become a pleasure that may make you more discerning regarding slipped tracks in the future.

If justice prevails, "Keep On Lovin'" could be the single that transforms Madie Myles into the top-shelf diva she has long deserved. The South London belter's well-worn alto with maximum authority and passion, holding strong next to producer Kingsley O’s urgent instrumentals, is a testament to the five potent mixes is a lively delight, reminding us that dance music thus is not always have to be dark and brooding to be hip and artful. Now that members of New York's club elite have had ample opportunity to nosh exclusively on early white-label pressings of "I Don't Know Divas To The Dancefloor," by E.G. Frulla, the rest of the world can join the party. Hypnotic tribal beats throb out of control, while a haunting and entrancing melody sets the baseline, allowing Fullalove's shrieking vocal to have a jarring and cathartic impact. Produced by Fullalove and Ian D'Sa, this single from Emotive’s "Future Sounds Of New York" multi-act album is essential for any runway girlie with 'tude.

After several years of building a loyal following of hi-NRG and Euro-pop fans, Euro-pop pellaph appears to take off on the rest of the club world. In the more than capable hands of London Records’ A&R wunderkind George Manatis, "Move On Baby" kicks with a perfect blend of foamy froth and underground depth. A whirlwind of remixes dabbles in house, NRG, and tribal, with Armand Van Helden's rendering the most likely to succeed. Do not be surprised when this cute and catchy song winds up on pop radio, opening the dancefloor doors for Pella's first stateside album in February.

In the HOT MIX: Vertez are back with the heartless and percussive "Masbo Show," a limited-edition double-pack EP on Virgin U.K. that has been bolstered by the addition of "Dope" to the disc. The record features hands of "Dope" Gonzalez, Todd Terry, and "Little" Louie Vega. The three collaborate in various capacities, creating jams that combine kinetic world-beat splices with readily accessible tribal notions. Matched to the cookie cutter of current club hits, this EP is for the sophisticated and open-minded punter. No word on whether Virgin in the States will release this project.

As regular readers of this column are aware, we are relentless in our support of lovely and charismatic Rozalla. Her second album, "Love Is The Further," should get a nice boost from "You Never Love The Same Way Twice," a disco baulbe that tangles with lush strings and a 12-inch command with flying out of control. Love To Infinity (which is among our favorite mixes with mixes right now) takes a cute tune and fleshes it out with a truck-load of strings, skittish beats, and keyboard pads that combine for a dancefloor experience that will leave you in a sweaty, smiling heap. The Development Corp. K-Klass' "In My House" also contains all contribute new versions of the song that vary from mighty to mediocre. We advise you to stick with LTJ and Andy C & The Dragon. Be wise and pick up this gem on U.K. import, since there is no firm word on when (or if) the single will be released in the States. In fact, we have yet to hear of a street date for the album here—but it will be shipped overseas at the end of the month.

OK, OK, so we admit to having an eternal soft spot for Tom Jones. And we have always believed that the quivering, melodramatic vibrato of his voice would make for a perfect fit with dance music. As it turns out, we were proven right with "If I Only Knew," a fun lil' shoulder-shaker that marks his debut on Interscope Records. Bobby D'Ambroso turns Trevor Horn's original fun production upside down, restructuring the arrangement with an organ-based deep-house bottom and a thick baseline that is a good match for Jones's wonderfully verbose performance.

NUGGETS: With the empowering new single "Legendarly Children (All Of Them Queer)," former Frankie Goes To Hollywood man Johnny Holliday ends a four-year break from recording. Just released on the U.K.'s edel Music Of Life Records, the track is bolstered by a warmly familiar vocal appearance by ex-Culture Club siren Helen Terry. Johnson has been writing music with Nick Bagnall of the Fatback Mes- sions, eventually focusing his attention on a song that pays homage to pubic figures who have been out, loud, and proud. We hear that the single is the first step toward a possible album ... The ever-fierce Vibe Magazine's "We Still Have The Power" EP series is about to experience its second installment of its "Mix Vibes Session" EP series. Credited to a posse of producers cheekily dubbed These Nutters, the EP consists of invigorating array of house rhythms and mind-numbing hooks. "Just Can't Get Enough" and "Baia" stand out as likely hits, though the juvenile "Big Pussy Women (The Answer)," an icy response jam to the equally silly "Short Dick Man" by 20 Fingers, is a red-hot local item. We have faith that the release of this EP will eventually win the lion's share of props ... Speaking of Vibe Music, its resident legend, Maurice Jones, has been working hard at work reconstructing Mary J. Blige's future smash "Be Happy" (Uptown) for house audiences. We are looking forward to this one, a devotee to his long-remembered album. The time is right ... Kim Appleby returns with "Free Spirit," a giddy hi-NRG jumper that banks heavily on her easy and appealing delivery. Issued by E.M.I., this one is likely to command high pressing has by Tony King and Diesel & Ether that are endlessly bright and poppy. A festive lil' ditty, but we are fending to hear Appleby wrap her chops around more substantial fare ... Sometimes a change of pace, Sandra Burrell makes strides toward much-desired musical credibility with "Who's Normal," an album of rave-splashed hi-NRG ditties recorded with new partner Chad Spikes under the moniker DVS. "Let the Wall Come Down" is a solid stab at midtempo funk ... Popular New York drag queen Richie Rich aims to steal some of RuPaul's thunder with "Every- "Vicious," a Star" and "A Million," a riotous double-A-side single produced by Larry Tee, who was one of the cooks on La Ru's now-classic "Supermodel." Out on the local Unique Records, the single kicks admirably and could turn into a currant piece of action into a national breakthrough. Watch for it ... Now that it has conquered the Hot 100, Arista act Ace Of Base is directing its attention toward dancefloorers. Its latest single, "Living In Danger," sports interesting house versions by David Morales and Jamie Principle. Far from the cutting edge, it's a spinner for the mainstream-

www.americanradiohistory.com
## HOT DANCE MUSIC

### CLUB PLAY

**No. 1***

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MAKE ME FEEL (MIGHTY REAL)</td>
<td>KARYN WHITE</td>
</tr>
<tr>
<td>2</td>
<td>ABSOLUTELY FABULOUS</td>
<td>PET SHOP BOYS</td>
</tr>
<tr>
<td>3</td>
<td>I’LL TAKE HER (IN MY COUNTRY)</td>
<td>THE OVERDOS</td>
</tr>
<tr>
<td>4</td>
<td>BLAST FEATURING V.D.C.</td>
<td>LOVE MIA</td>
</tr>
<tr>
<td>5</td>
<td>MOURNING WARMER BROS.</td>
<td>MOURY</td>
</tr>
<tr>
<td>6</td>
<td>J. SOUNDOOLS</td>
<td>MIECHIE</td>
</tr>
<tr>
<td>7</td>
<td>TURN UP (SAY YEAH)</td>
<td>DI JUKE</td>
</tr>
<tr>
<td>8</td>
<td>EVERYDAY THANG</td>
<td>MELANIE WILLIAMS</td>
</tr>
</tbody>
</table>

### Power Pick

**No. 1***

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>REACH GIRL</td>
<td>PATI AUSTIN</td>
</tr>
<tr>
<td>LUUVSTUFF MAXI 2017</td>
<td>SAGAT</td>
</tr>
<tr>
<td>SHARE MY LIFE</td>
<td>COLUMBIA 7643</td>
</tr>
<tr>
<td>ENIGMA</td>
<td>MG</td>
</tr>
<tr>
<td>BROTHERS IN RHYTHM PRESENT CHAVONI</td>
<td>EPIC</td>
</tr>
<tr>
<td>ANYTHING BUT</td>
<td>VARIOUS</td>
</tr>
<tr>
<td>THE OVERDOS</td>
<td>MIECHIE</td>
</tr>
<tr>
<td>THE OVERDOS</td>
<td>MIECHIE</td>
</tr>
<tr>
<td>SOUND FACTORY</td>
<td>ERASURE</td>
</tr>
<tr>
<td>FEATURING BRIAN MCKNIGHT</td>
<td>PATRA FEATURING Yo-Yo</td>
</tr>
<tr>
<td>MYEAL WARMER BROS.</td>
<td>MIECHIE</td>
</tr>
<tr>
<td>SABIYNA MURRAY</td>
<td>SAINT ERIE</td>
</tr>
</tbody>
</table>

### Hot Shot Duet

**No. 1***

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>LET’S GET IT ON</td>
<td>FUNKY PEOPLE</td>
</tr>
<tr>
<td>KEEP IT MOVIN’</td>
<td>SALVAGE</td>
</tr>
<tr>
<td>RUNNIN’ AWAY</td>
<td>SALT-N-PPEAT</td>
</tr>
<tr>
<td>HIP HOP RIDE</td>
<td>LA YOUNGSTAR</td>
</tr>
<tr>
<td>FUNKY PEOPLE</td>
<td>LA YOUNGSTAR</td>
</tr>
<tr>
<td>ICE CUBE FEAT. GEORGE CLINTON</td>
<td>LA YOUNGSTAR</td>
</tr>
<tr>
<td>CHARLIE PRIDE</td>
<td>LA YOUNGSTAR</td>
</tr>
<tr>
<td>RAYEON</td>
<td>LA YOUNGSTAR</td>
</tr>
<tr>
<td>ALWAYS</td>
<td>LA YOUNGSTAR</td>
</tr>
<tr>
<td>HEAVY D &amp; THE BOYZ</td>
<td>LA YOUNGSTAR</td>
</tr>
<tr>
<td>KEITH SAFETY FEATURING KUT KLOZE</td>
<td>LA YOUNGSTAR</td>
</tr>
<tr>
<td>USED TO LOVE HER (RELATIVITY 1209)</td>
<td>LA YOUNGSTAR</td>
</tr>
</tbody>
</table>

### Greatest Gainer

**No. 1***

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>WANDA</td>
<td>FUNKY PEOPLE</td>
</tr>
<tr>
<td>DON’T YOU KNOW I’m MEANING BUSINESS (T)</td>
<td>BIG BEAT BROS.</td>
</tr>
<tr>
<td>I’LL GET UP ON IT</td>
<td>MIECHIE</td>
</tr>
<tr>
<td>KEVIA FEATURING EY MEB</td>
<td>KEVIN BROWN</td>
</tr>
<tr>
<td>GONNA HAVE A GOOD TIME</td>
<td>DAVE THOMAS N’ Harmoney</td>
</tr>
<tr>
<td>KEVIN BROWN</td>
<td>DAVE THOMAS N’ Harmoney</td>
</tr>
<tr>
<td>TEAR IT UP</td>
<td>KEVIN BROWN</td>
</tr>
<tr>
<td>KNOCK OUT THE DOOR</td>
<td>DAVE THOMAS N’ Harmoney</td>
</tr>
<tr>
<td>12”</td>
<td>DAVE THOMAS N’ Harmoney</td>
</tr>
</tbody>
</table>

### MAXI-SONGLES

**No. 1***

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>TAKE IT EASY</td>
<td>MADO LION</td>
</tr>
<tr>
<td>HERE COMES THE HOST</td>
<td>DAVE THOMAS N’ Harmoney</td>
</tr>
<tr>
<td>FLAVA IN YA EAR</td>
<td>KRAIG MACK</td>
</tr>
<tr>
<td>BUCK EM DOWN</td>
<td>BLACK MOON</td>
</tr>
<tr>
<td>TURN THE BEAT AROUND</td>
<td>GLORIA ESTEFAN</td>
</tr>
<tr>
<td>THE NOTORIOUS B.I.G.</td>
<td>GLORIA ESTEFAN</td>
</tr>
<tr>
<td>PARADISE</td>
<td>HEAVY D &amp; THE BOYZ</td>
</tr>
<tr>
<td>TUNGSTEN</td>
<td>HEAVY D &amp; THE BOYZ</td>
</tr>
<tr>
<td>GONNA HAVE A GOOD TIME</td>
<td>DAVE THOMAS N’ Harmoney</td>
</tr>
<tr>
<td>MAD LION</td>
<td>DAVE THOMAS N’ Harmoney</td>
</tr>
<tr>
<td>12”</td>
<td>DAVE THOMAS N’ Harmoney</td>
</tr>
</tbody>
</table>

---

### Chart Notes

- Titles with the greatest sales or club play increase this week.
- Videos available. Catalog number is for cassette maxi-single, or vinyl maxi-single if cassette is unavailable. On sales chart, (M) Cassette mini-single availability, (M) CD maxi-single availability. © 1994, Billboard/BPI Communications
This year's edition of the Billboard Dance Music Summit will aim to strengthen the positive spirit of the clubland's vast and diverse citizen's, while empowering them with solid and useful information.

**SPECIAL ATTRACTIONS**

**KEYNOTE ADDRESS:**
Frankie Knuckles - Virgin Recording Artist/Club DJ
Pete Hadfield & Keith Blackhurst - Co-Presidents/Founders, deConstruction Records U.K.

**Three Nights of Live Showcases**
**Unique educational workshops:**
The Billboard Classroom Series

**HOTEL ACCOMMODATIONS**
50 Third Street
San Francisco, CA 94103
For Reservations Call: (415) 974-6400
Single - $135 • Double - $135
Suites from: $325

To ensure your room, reservation must be made by Dec. 13. Please state that you are with the Billboard Dance Music Summit to receive discounted room rate.

**REGISTRATION FEES:**
Register early & get last year's early bird rate!
$175.00 - Early-Bird Special - Form & payment must be postmarked by Nov. 14
$225.00 - Pre Registration - Form & payment must be postmarked by Dec. 16
$275.00 - Full Registration - After Dec. 16 & walk up

Please fill out form & return to:
Melissa Subatch • 1515 Broadway, 14th Fl
New York, NY 10036
This form may be duplicated
Please type or print clearly
Please make all payment to Billboard
I am Paying by:
☐ Check ☐ Money Order ☐ Amex ☐ Visa/MC

First Name:
Last Name:
Company:
Title:
Address:
City: State:
Zip: Phone:
Fax:
Credit Card #: Exp. Date:
Cardholder's Signature:

Credit card payments are not valid without signature & expiration date
REGISTRATION FEES ARE NON-REFUNDABLE
CMAs Got ‘Rhythm,’ Run C&W Got The Blues
Burns Brothers Incensed Over Latest Awards Snub

AS AN AMERICAN TRAGEDY: People born in Eastern Kentucky and raised in Detroit do not require a third
element to convince them that life is unfair. Yet in spite of suffering, their art is still enjoyed.

Such a cultural one-two punch, the four Burns brothers who make up Run C&W persist in their quest of a level playing field to plow.

As the foremost (and only) practitioners of rhythm & bluegrass music, the brothers were especially distraught this year when their own label, MCA Records, conspired to uptight the group’s brilliant “How ’Bout Weicide” album by issuing a cutting collection called “Rhythm Country & Blues.” Where’s the bluegrass? they wondered. But since being born down is part of their heritage, they held their tongues. (Actually, they swallowed their tongues in disbeli-
fe, but the effect was the same.)

Had “Rhythm Country & Blues” plummeted to oblivion, Run C&W might never have raised the issue. Instead, it promptly went platinum and the Country Music Association named it Album of the Year for album of the year. Little wonder, then, that these normally placid plodders (finally) leaped into action.

On the day following the recent CMA awards show, the tetsy Upstairs Burns brothers marched onto the Plaza du Prout in front of CMA headquarters to demand that rhythm & bluegrass henceforth be added to the association’s honors categories. Each brother bore an angrily scrabbled protest sign. Rug Burns’ placard proclaimed simply but eloquently, “Unfair.” Sid Burns, who often contemplates life’s major and minor themes, coined a sign that intrigued “Where’s The Catering Trucks?” G.W. “Wash” Burns and Crash N. Burns struck macerating poses and scowling ferociously.

Fearing that the brothers might commit some blase-epeneous politic gesture, the CMA minions rushed out to shoo the lads away. But the line held until the TV creeps came and went. At last, the dissidents gave in, but not before Rug slammed his finger with the charge that the CMA is “insensitive.” As he drove away, he promi-

“Wash,” Burns brother

failing to nudged the group’s music in a more mainstream direction. Rug Burns doggedly insists that art willulti-
mately triumph. “Our daddy told us,” he says, “that if we could just find a way to combine our native bluegrass with that sweet soul music, we would run C&W.” Well, there’s always next year.

MAKING THE ROUNDs: Tabitha Eads has followed Dale Franklin as executive director of Leadership Music. Franklin stepped down because of illness. Lynn Rich-
mond and Maureen Miller have opened Music City Cast-
ing Co. to cast for music and industrial videos, movies, commercials, and TV productions. The company is located at 1710 West Ave. ... Kirk Brandenberger has rele-

ned his Prime Cuts Of Bluegrass programming service from Owensboro, Ky., to Lincoln, Neb. He says he will continue doing his Sunday-morning bluegrass show for WKBK Owensboro, via tape. He has had the program for nine years ... Birth Lane Press has issued an updated edition of the Bob Allen 1984 book, “George Jones: The Life And Times Of A Honky Tonk Legend.”

Country Scene

by Edward Morris

NASHVILLE.—In spite of country music’s present prosperity, it is still haunted by a variety of potentially
disruptive problems. This was about the only conclusion a panel of industry leaders could agree on at the 33rd
SICO ’94 entertainment expo. The show.

Responding to a suggestion that the country music is starting to sound the same, Lynn Shults, Billboard’s director of operations for country music, said, “We have more hit the pleasure of
in country now than we have ever had.” He cited the Mavericks and the Trac-
tors as cases in point of the format’s va-
iety. He also noted that there are fewer acts competing for radio time

and fan attention than there were a few years ago.

And while Shults conceded that its was costs are more nowaday to a promoter, he pointed out that the profits are also
greater.

Jimmy Bowen, president and CEO of Country Music Association and Patriot Records, said the volatility of the country scene re-
iminded him of what rock ‘n’ roll was like in the 50’s. “We read the charts and talk to each other, and we
think these [artists] are household names,” he said. “And they’re not.”

One of the things that is confronting new artists on the road, he said, is that they don’t have enough of their own mate-
rials for a real show. He suggested that instead of the tradition of a banjo by rock in the 50’s, in which “five or six acts are
packaged with a killer band” and sent on

not everyone thought Bowen’s sug-
gested package was a good idea. Glenn Smith, president of Glenn Smith Press
sions San Antonio, Texas, said that “ev-
everybody’s got to get along” for the con-
et to work. Moreover, he pointed out, many labels and managers want their own artists to take care of, and promote their own acts, which may not be permitted by a packaged bill.

Chuck Morris, president of Morris, Bliesner & Assoc., Denver, concurred.

“Don’t think the answer is to take four or five baby acts on the road,” said the talent manager, whose acts include Suzy Linn, The Nitty Gritty Dirt Band, and Big Head Todd & the Mon-

sters. Allowing to the perceived prolif-
eration of labels and acts, Morris said, “There’s just too much out there . . . In the last few years, I’ve made a concen-
trated effort to turn to the rock world [for clients].”

Shults offered a compromise to Bowen’s plan, suggesting that country acts might form their own festivals, just as rock acts have done with Lollapalooza

and Woodstock. “That’s the way to go,” said Shults.

Awards. Shults offered a compromise to Bowen’s plan, suggesting that country acts might form their own festivals, just as rock acts have done with Lollapalooza and Woodstock. “That’s the way to go,” said Shults.

Shults offered a compromise to Bowen’s plan, suggesting that country acts might form their own festivals, just as rock acts have done with Lollapalooza and Woodstock. “That’s the way to go,” said Shults.

Shults offered a compromise to Bowen’s plan, suggesting that country acts might form their own festivals, just as rock acts have done with Lollapalooza and Woodstock. “That’s the way to go,” said Shults.
### Billboard Top Country Albums

**FOR WEEK ENDING OCT. 22, 1994**

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Peg Position</th>
</tr>
</thead>
</table>

#### New Entries

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Peg Position</th>
</tr>
</thead>
</table>

#### Greatest Gainer

| # | Artist | Title | Peg Position |

#### Pacesetter

| # | Artist | Title | Peg Position |

#### No. 1/Hot Shot Debut

| # | Artist | Title | Peg Position |

---

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

---

**<a href="www.americanradiohistory.com">More about this issue of Billboard magazine</a>**
Meet The Songwriters, Studio Musicians and Producers Behind the Little Texas Sound

That's right. The members of Little Texas write the songs, play the music and co-produce the records. The results speak for themselves.

- Biggest selling country album by a group in 1994 (BIG TIME).
- Platinum certification for BIG TIME.
- Gold certification for FIRST TIME FOR EVERYTHING.
- Vocal Group of the Year, 1994 Academy of Country Music.
- More 1994 CMA nominations than any other group.
- Of the 25 top-selling country singles of 1994, three belong to LITTLE TEXAS.
- Only group to reach #1 on Billboard and R&R 1994 Country Singles Charts.
- First group ever chosen for CMT's Artist of the Month.

Sources: Soundscan, R&R, Billboard Monitor; RIAA
<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Chart Position</th>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; Number/Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oct. 22, 1994</td>
<td>1</td>
<td><em>She's Not the Cheatin' Kind</em></td>
<td>John Michael Montgomery</td>
<td>Columbia / 37902</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td><em>I'll Always Love You</em></td>
<td>John Anderson</td>
<td>Capitol / 10196</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td><em>I've Got a Woman</em></td>
<td>John Anderson</td>
<td>Capitol / 10196</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td><em>Bessie</em></td>
<td>John Anderson</td>
<td>Capitol / 10196</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td><em>Take Me Home, Cowboy</em></td>
<td>John Anderson</td>
<td>Capitol / 10196</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td><em>On the Wings of a Dove</em></td>
<td>John Anderson</td>
<td>Capitol / 10196</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td><em>I'll Never Make Her Mine</em></td>
<td>John Anderson</td>
<td>Capitol / 10196</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td><em>I'll Never Love Again</em></td>
<td>John Anderson</td>
<td>Capitol / 10196</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td><em>Call Me Irresponsible</em></td>
<td>John Anderson</td>
<td>Capitol / 10196</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td><em>I'll Never Love Nobody But You</em></td>
<td>John Anderson</td>
<td>Capitol / 10196</td>
</tr>
</tbody>
</table>

**HOT COUNTRY SINGLES & TRACKS**

**No. 1**

1. *She's Not the Cheatin' Kind* 
   John Michael Montgomery
2. *I'll Always Love You* 
   John Anderson
3. *I've Got a Woman* 
   John Anderson
4. *Bessie* 
   John Anderson
5. *Take Me Home, Cowboy* 
   John Anderson
6. *On the Wings of a Dove* 
   John Anderson
7. *I'll Never Make Her Mine* 
   John Anderson
8. *I'll Never Love Again* 
   John Anderson
9. *Call Me Irresponsible* 
   John Anderson
10. *I'll Never Love Nobody But You* 
    John Anderson

**No. 2**

1. *On the Wings of a Dove* 
   John Anderson
2. *I'll Never Make Her Mine* 
   John Anderson
3. *I'll Never Love Again* 
   John Anderson
4. *Call Me Irresponsible* 
   John Anderson
5. *I'll Never Love Nobody But You* 
   John Anderson
6. *On the Wings of a Dove* 
   John Anderson
7. *I'll Never Make Her Mine* 
   John Anderson
8. *I'll Never Love Again* 
   John Anderson
9. *Call Me Irresponsible* 
   John Anderson
10. *I'll Never Love Nobody But You* 
    John Anderson

**No. 3**

1. *I'll Always Love You* 
   John Anderson
2. *Bessie* 
   John Anderson
3. *Take Me Home, Cowboy* 
   John Anderson
4. *On the Wings of a Dove* 
   John Anderson
5. *I'll Never Make Her Mine* 
   John Anderson
6. *I'll Never Love Again* 
   John Anderson
7. *Call Me Irresponsible* 
   John Anderson
8. *I'll Never Love Nobody But You* 
   John Anderson
9. *On the Wings of a Dove* 
   John Anderson
10. *I'll Never Make Her Mine* 
    John Anderson

**No. 4**

1. *On the Wings of a Dove* 
   John Anderson
2. *I'll Never Make Her Mine* 
   John Anderson
3. *I'll Never Love Again* 
   John Anderson
4. *Call Me Irresponsible* 
   John Anderson
5. *I'll Never Love Nobody But You* 
   John Anderson
6. *On the Wings of a Dove* 
   John Anderson
7. *I'll Never Make Her Mine* 
   John Anderson
8. *I'll Never Love Again* 
   John Anderson
9. *Call Me Irresponsible* 
   John Anderson
10. *I'll Never Love Nobody But You* 
    John Anderson

**No. 5**

1. *Bessie* 
   John Anderson
2. *Take Me Home, Cowboy* 
   John Anderson
3. *On the Wings of a Dove* 
   John Anderson
4. *I'll Never Make Her Mine* 
   John Anderson
5. *I'll Never Love Again* 
   John Anderson
6. *Call Me Irresponsible* 
   John Anderson
7. *I'll Never Love Nobody But You* 
   John Anderson
8. *On the Wings of a Dove* 
   John Anderson
9. *I'll Never Make Her Mine* 
   John Anderson
10. *I'll Never Love Again* 
    John Anderson

**No. 6**

1. *I'll Always Love You* 
   John Anderson
2. *Bessie* 
   John Anderson
3. *Take Me Home, Cowboy* 
   John Anderson
4. *On the Wings of a Dove* 
   John Anderson
5. *I'll Never Make Her Mine* 
   John Anderson
6. *I'll Never Love Again* 
   John Anderson
7. *Call Me Irresponsible* 
   John Anderson
8. *I'll Never Love Nobody But You* 
   John Anderson
9. *On the Wings of a Dove* 
   John Anderson
10. *I'll Never Make Her Mine* 
    John Anderson

**No. 7**

1. *Bessie* 
   John Anderson
2. *Take Me Home, Cowboy* 
   John Anderson
3. *On the Wings of a Dove* 
   John Anderson
4. *I'll Never Make Her Mine* 
   John Anderson
5. *I'll Never Love Again* 
   John Anderson
6. *Call Me Irresponsible* 
   John Anderson
7. *I'll Never Love Nobody But You* 
   John Anderson
8. *On the Wings of a Dove* 
   John Anderson
9. *I'll Never Make Her Mine* 
   John Anderson
10. *I'll Never Love Again* 
    John Anderson

**No. 8**

1. *Bessie* 
   John Anderson
2. *Take Me Home, Cowboy* 
   John Anderson
3. *On the Wings of a Dove* 
   John Anderson
4. *I'll Never Make Her Mine* 
   John Anderson
5. *I'll Never Love Again* 
   John Anderson
6. *Call Me Irresponsible* 
   John Anderson
7. *I'll Never Love Nobody But You* 
   John Anderson
8. *On the Wings of a Dove* 
   John Anderson
9. *I'll Never Make Her Mine* 
   John Anderson
10. *I'll Never Love Again* 
    John Anderson

**No. 9**

1. *Bessie* 
   John Anderson
2. *Take Me Home, Cowboy* 
   John Anderson
3. *On the Wings of a Dove* 
   John Anderson
4. *I'll Never Make Her Mine* 
   John Anderson
5. *I'll Never Love Again* 
   John Anderson
6. *Call Me Irresponsible* 
   John Anderson
7. *I'll Never Love Nobody But You* 
   John Anderson
8. *On the Wings of a Dove* 
   John Anderson
9. *I'll Never Make Her Mine* 
   John Anderson
10. *I'll Never Love Again* 
    John Anderson

**No. 10**

1. *Bessie* 
   John Anderson
2. *Take Me Home, Cowboy* 
   John Anderson
3. *On the Wings of a Dove* 
   John Anderson
4. *I'll Never Make Her Mine* 
   John Anderson
5. *I'll Never Love Again* 
   John Anderson
6. *Call Me Irresponsible* 
   John Anderson
7. *I'll Never Love Nobody But You* 
   John Anderson
8. *On the Wings of a Dove* 
   John Anderson
9. *I'll Never Make Her Mine* 
   John Anderson
10. *I'll Never Love Again* 
    John Anderson

**HOT SHOT DEBUT**

1. *I'm Leavin* 
   Toby Keith
2. *Emeralds and Ashes* 
   T.G. Sheppard
3. *The Thing That's Wrong About You* 
   T.G. Sheppard
4. *Outside Looking In* 
   T.G. Sheppard
5. *I Don't Know a Thing* 
   T.G. Sheppard

**HOT COUNTRY RECURRENTH**

1. *I'll Always Love You* 
   John Anderson
2. *Bessie* 
   John Anderson
3. *Take Me Home, Cowboy* 
   John Anderson
4. *I'll Never Make Her Mine* 
   John Anderson
5. *I'll Never Love Again* 
   John Anderson
6. *Call Me Irresponsible* 
   John Anderson
7. *I'll Never Love Nobody But You* 
   John Anderson
8. *On the Wings of a Dove* 
   John Anderson
9. *I'll Never Make Her Mine* 
   John Anderson
10. *I'll Never Love Again* 
    John Anderson
This young lady from Kansas just had her yellow brick road turn GOLD... and picked up a CMA Award on the way.

Congratulations from your RCA Nashville Family.

THE WAY THAT I AM — GOLD

Management: Bruce Allen
NASHVILLE—Although the Bellamy Brothers have already developed a hit CD box set, "Let Your Love Flow: 20 Years Of Hits," is on the shelves for the Christmas buying season, there are plans to promote it via singles and videos throughout the coming year. The set is on the duo’s own label, Bellamy Brothers Records, which is distributed by Intersound.

To get radio attention, the label sent a tape of "The Dance Medley," a compilation of the duo’s disco hits, to radio stations. In addition, reporting stations have been sent the Bellamy’s "Dance Medley," the best of the dance radio hits, and music video, which features "Let Your Love Flow," "Redneck Girl," and "Get Into Livin’." CMT is currently airing "The Dance Medley" in light rotation, and CMT Europe is giving it medium rotation.

"We’re going to run an enormous amount of ads for the record," says George Collier, GM of Branson/Intersound Entertainment. "Last week, we ran the Tower ad, which shows the set. It will be marketed big time through Hawkinsman for Kmart, through Wal-Mart, Anderson Merchandisers, through Cameo and Musicland—It’s 100% market-by-market on the West Coast and Midwest.

Collier says garnering attention to the album with the medley approach of the Bellamy's "Dance Medley" is something nobody has ever done before.

Furthermore, Collier says, "this is a long-term deal. This is the first singles and video promotion effort this year, and there will be a second and a third single and video. These will be 'Hessian's Wayway' and "She's Gone With The Wind." Collier adds, "The Bellamys are working real hard to get 'She's Gone With The Wind' used in the "I've Gone With The Wind" movie sequel." Scarlett." All the set’s spinoffs, Collier calculates, will keep it active for a year.

By next summer, the Bellamys plan to have another studio album on the market. The first three were "Best Of The Best" (1992), "The Latest And The Greatest" (1992), and "Rip Off The Covers!" (1993). Poorly performing, the brothers recorded for Warner/Curb, Elektra/Curb, and the independent label. They were nominated for the Country Music Association’s 1994 duo of the year award, but lost to Brooks & Dunn (Billboard, Oct. 12).

On Oct. 29, the brothers will host their sixth annual "Sneak, Rattle & Roll" at the Florence, Fairgrounds in Taunsa, Fla. Appearing with them will be Aaron Tippin, Mark Chesnutt, and the Mavericks.

**Country Singles A-Z PUBLISHERS/PUBLICATION RIGHTS SHEET MUSIC**

- **Billboard Brothers Release 20-Year Set Singles, Videos To Promote Duo’s 2-CD Collection**

- **Country Corner 1994**

---

By Edward Morris

by Lynn Shults

HOLDING NO. 1 FOR THE SECOND consecutive week on the Hot Country Singles & Tracks chart is the CMA’s duo of the year, Brooks & Dunn, with “She’s Not The Cheatin’ Kind.” They have now captured both the CMA award and the Academy of Country Music’s top vocal duet award for three consecutive years. Prior to Brooks & Dunn, the duo category was dominated by the Judes. They were the crown from 1988-91. Unless another duo surfaces quickly, odds are in favor of Brooks & Dunn capturing the award again in 1996, equaling the Judes’ four-year run.

DEBUTING AT NO. 1 on the Top Country Albums chart, and at No. 19 on The Billboard 200, is "Stones In The Road" by Mary Chapin Carpenter. The album replaces "Waitin’ On Sunday" (1-2) by Brooks & Dunn, which nevertheless wins this week’s Greatest Gainer award. The album increased in retail sales by more than 14,400 units over the previous week. The cassette version, for the album with the highest percentage increase, goes to "Common Thread: The Songs Of The Eagles" (58-15). The album’s sales increased a whopping 3534% over the previous week, and re-enters The Billboard 200 at No. 72.

SCORE ONE FOR THE GIRLS: Carpenter joins Reba McEntire and Wynonna as the only women to have albums debut at No. 1 on the Top Country Albums chart since the introduction of SoundScan in May 1991; Wynonna has done it twice. "Stones In The Road" contains 13 songs, all written by Carpenter. She also made herself available to help pre-sell the album. Allen Butler, executive VP of CM of Sony Nashville, says, "She gave us an entire block of time, 60 days, that we could plug her into media and accounts, or anything that we thought important to the support of her album. It’s very seldom that an artist of her stature will do all the basics that you usually put a new act through."

THE MOST ACTIVE title on the country singles chart is "When Love Finds You" (58-35) by Vince Gill, followed by "This Is Me" (debut-49) by Randy Travis, "Pickup Man" (debut-58) by Joe Diffie, "The Big One" (56-20) by George Strait, "If I Could Make A Living" (21-17) by Clay Walker, "When You Walk In The Room" (8-4) by Pam Tillis, "When The Thought Of You Catches Me" (31-25) by David Ball; "Livin’ On Love" (9-9) by Alan Jackson; "If You’ve Got Love" (16-9) by John Michael Montgomery; and "Baby Likes To Rock It" (28-22) by the Tractors.

THE POWER OF TELEVISION flexed its muscles again, as evidenced by the post-CMA awards retail action. Sales of country singles and albums were up 19% over the previous week, even though sales of singles and albums in all genres were down almost 4%. As expected, the big winners were albums that gained exposure on the awards show. Among the albums showing the strongest retail gains are "Rhythm Country & Blues" (48-29); "Heartsongs" (24-19) by Dolly Parton; "The Tractors” (12-6) by the Tractors; "Sweethearts Dance" (45-34) by Pam Tillis; and "Come On Come On" (27-20) by Mary Chapin Carpenter. "One Emotion" by Clint Black debuts at No. 13.
Nashville’s Winning Week

NASHVILLE—Country Music Week ’94, Oct. 1-8, was an endless flurry of awards shows, dinners, and backstage blowouts. Key events included the annual CMA awards and awards dinners hosted by BMI, ASCAP, and SESAC.

Liberty Records’ John Berry, center, accepts congratulations for his performance at SRO ’94. Shown with Berry, from left, are Thierry Pannetier, BMI Records’ U.K. special marketing director; David Corlew, president of Corlew O’Grady Management; Tom O’Grady, executive VP at Corlew O’Grady, and Bill Kennedy, Liberty’s director of sales.

Curb Records superstar Tim McGraw hosted an appreciation party for songwriters and publishers. Among those attending, from left, were producer Byron Gallimore; John Brown, VP of country promotion; McGraw; JoDee Messina; Phil Gernhard, senior VP/GM; and McGraw’s manager, Tony Harley of Image Management.

Decca Records luminaries assemble for a party shot following the CMA awards show. Shown, from left, are Rhett Akins; Sheila Shipley, senior VP/GM; Mark Wright, senior VP and head of A&R; Mark Chesnutt; and Dawn Sears.

ASCAP winners and staffers pose for their ’94 class picture. Shown in the front row, from left, are Merlin Littlefield, ASCAP; songwriter Kim Williams; Donna Hilly, Sony Music Publishing; Dan Gold, ASCAP; Celia Hill, EMI; Connie Bradley, ASCAP; and Sandy Brooks, who accepted awards for herself and her husband, Garth Brook. Behind them, from left, are Walter Campbell, Sony; Don Cook, Sony; Richard Rowe, Sony; Tracy Gershon, Sony; Alan Jackson; Martin Bandier, EMI; Don Lanier, Sony; Bob Flick, EMI; Chris Latham; Jim McBride; Bob McDill; Pat Finch, BMI; Marty Gamblin; Seventh Son, Jim Scherer, Sony; and Todd Brabec, ASCAP.

Celebrate at SESAC’s annual awards party for songwriters and publishers included, from left, Susan Longacre, SESAC’s most-recorded songwriter of the year; Dianne Petty, SESAC’s senior VP/creative; and songwriters of the year Karen Taylor Good and Amanda Hunt-Taylor.

Warner/Reprise/Nashville president Jim Ed Norman, left, congratulates Mark O’Connor on his fourth consecutive CMA musician of the year award.

“Entertainment Tonight” guest reporter Tanya Tucker interviews Patriot Records’ Bryan Austin and his date for the CMA awards show, pop star Debbie Gibson.

MCA executives toast the label’s CMA award winners, including the show’s host, Vince Gill. Shown, from left, are Larry Fitzgerald, Gill’s manager; Scott Borchetta, VP of national promotion; Tony Brown, president of MCA-Nashville; Bruce Hinton, chairman of MCA-Nashville; Al Teller, chairman, MCA Music Entertainment Group; Gill, and Zach Horowitz, CEO, MCA Music Entertainment Group.

Martina McBride parties with RCA label mates and executives following her CMA win for music video of the year. Shown in the front row, from left, are Jon Randall, McBride; and Lani White. In the second row, from left, are Clint Black, RCA Records president Joe Galante, and Ty England. In the third row, from left, are Randy Owen of Alabama, Thom Schuyler, VP/GM of RCA-Nashville, and Andy Childs.
### Hot Latin Tracks

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Country</th>
<th>Time</th>
<th>Sale %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Selena</td>
<td>&quot;No. 1&quot;</td>
<td>LATIN</td>
<td>Mexico</td>
<td>23 00</td>
<td>100</td>
</tr>
<tr>
<td>2</td>
<td>Luis Miguel</td>
<td>&quot;El Dia Que Me Quieras&quot;</td>
<td>BILLBOARD</td>
<td>Latin America</td>
<td>28 45</td>
<td>100</td>
</tr>
<tr>
<td>3</td>
<td>Cristian</td>
<td>&quot;Manana&quot;</td>
<td>LATIN</td>
<td>Mexico</td>
<td>34 19</td>
<td>100</td>
</tr>
<tr>
<td>4</td>
<td>Ana Gabriel</td>
<td>&quot;Tu Decidiste&quot;</td>
<td>LATIN</td>
<td>Mexico</td>
<td>33 12</td>
<td>100</td>
</tr>
<tr>
<td>5</td>
<td>Juan Gabriel</td>
<td>&quot;Pero Que Necesidad&quot;</td>
<td>BILLBOARD</td>
<td>Latin America</td>
<td>29 45</td>
<td>100</td>
</tr>
<tr>
<td>6</td>
<td>Banda Z</td>
<td>&quot;La Nina Fresca&quot;</td>
<td>LATIN</td>
<td>Mexico</td>
<td>27 45</td>
<td>100</td>
</tr>
<tr>
<td>7</td>
<td>Luis Enrique</td>
<td>&quot;Quien Eres Tu&quot;</td>
<td>LATIN</td>
<td>Mexico</td>
<td>33 12</td>
<td>100</td>
</tr>
<tr>
<td>8</td>
<td>Juan Luis Guerra</td>
<td>&quot;440&quot;</td>
<td>LATIN</td>
<td>Mexico</td>
<td>33 12</td>
<td>100</td>
</tr>
<tr>
<td>9</td>
<td>Vicente Fernandez</td>
<td>&quot;Miseria&quot;</td>
<td>LATIN</td>
<td>Mexico</td>
<td>27 45</td>
<td>100</td>
</tr>
<tr>
<td>10</td>
<td>Industria del Amor</td>
<td>&quot;Viva La Madre&quot;</td>
<td>LATIN</td>
<td>Mexico</td>
<td>27 45</td>
<td>100</td>
</tr>
</tbody>
</table>

#### Power Track

- Ricardo Montaner
- No Me Parece A Mi

#### Hot Shot Debut

- Jon Secada
- "Soy Latin"

#### Latin Notas

**by John Lannert**

Latin pop artist Luis Miguel needs to update his live act.

**Artists & Music**

**Innovation, Please:** Just as Mexican pop superstar Luis Miguel continues to attract new fans, his stage act is beginning to get old. In fact, his handsome singing idol needs to overhaul his entire stage production.

Disappointingly, Luis Miguel's Oct. 6 set at the James L. Knight Center in Miami—the first of three sold-out concerts—was a virtually stylistic rerun of his sold-out 1993 and 1993 Miami shows, which featured an appealing melange of upbeat pop numbers and silky ballads.

That mix of material was presented once again during Luis Miguel's 90-minute set, which was warmly received by the mostly female throng. But this time, the pacing and flow of the concert jerked back and forth as Luis Miguel alternated upbeat songs from his 1993 & B&Flavored pop album "Aries" with well-known ballad evergreens culled from his 1993 blockbuster "Romance" and Luis Miguel would sound like with an African-American backing band. It might be interesting to hear this ardent fan of R&B paired with Luther Vandross rather than Frank Sinatra, with whom Luis Miguel is recording a duet.

For the moment, however, Luis Miguel might want to consider doing a tour featuring material from the pair of "Romance" albums, plus early ballad hits and a few midtempo numbers just to spice the mix. After all, the "Romance" albums are what put Luis Miguel's name on the lips of a multigenerational audience of millions in Latin America. The least he could do is repay their commercial support with a concert showcasing... (Continued on next page)
the material that made him a superstar in the first place.

Question is, how long can Luis Miguel carry on his Harry Connick Jr. type stroll down memory lane? The 24-year-old crooner wants to mull over his future plans rather soon, because he has yet to establish a definitive musical personality of his own that will attract a loyal fan base.

It is tellingly small comfort that "Se- guno Romance" and "Ronces" are perched at the top of the Billboard Latin 50, while "Aries" threatens to drop off the chart altogether.

So while the present burns brightly for Luis Miguel—and deservedly so—his future might become a bit dimmer if the only thing he has to offer his fans is an occasional dollop of nostalgic romance.

Finally, one last concert note: Luis Miguel exhibited gracious class when he introduced his vocal mentor, the incomparable Lucho Gatica, at the beginning of his set.

**BILBOARD VIDEO AWARDS**

Set: Gloria Estefan, Jon Secada, Luis Miguel, and Maná will be among the 14 nominees vying for trophies in the three Latin music categories at the Billboard Music Video Awards, set to take place Nov. 4 at the Loews Santa Monica Beach Hotel in Santa Monica, Calif. (See Billboard's Oct. 15 issue for a complete list of nominees.) The awards ceremony will cap off this year's Billboard Music Video Conference, slated to run Nov. 2-4 at the Loews Hotel. For further information, contact Melissa Subhat at (212) 536-5018.

**CBS AMERICAS EXPANDS**

CBS Américas, CBS' Latino radio network, has added a pair of new programs to its schedule: "Boxeo HBO En Español" and "Radio Deportes." CBS' "Boxeo HBO En Español" provides coverage of the monthly championship bouts aired on the Home Box Office (HBO) cable TV channel. The first radio broadcast aired Oct. 1, with future dates to be announced. Jaime Jarrín, Billy Berroa, and Fernando Páramo will call the action on upcoming matches. Jarrín and Berroa will also host "Boxeo Deportes CBS," a weekly call-in show that airs at 10 p.m. on Sundays. Additional sports commentators scheduled to appear on the one-hour program include Jesús Rosada, Gustavo López, and Armando Quintero. Both shows will be produced by Armando Talavera.

**MARINA/MARISA VISIT U.S.**

EMI-Odeon Brazil song stylist Marina Lima and Marina Monte will visit the U.S. in support of albums recently released stateside. Lima is slated to do press and radio interviews Oct. 26-30 in New York in support of her English-language album "A Tug On The Line," released here by Blue Note Records. She is expected to embark on a U.S. mini-tour this winter. "O Chamado," the Portuguese-language counterpart to "A Tug," has sold 145,000 units in Brazil. Monte is slated to launch her stateside concert swing Sunday (10) in Minneapolis. Her U.S. jaunt concludes a Euro-U.S. tour that began Oct. 7 in Hamburg. According to EMI, "Cor De Rosa E Carvão," Monte's Brazilian companion to her English-language album "Charcoal," will strike platinum (250,000 units sold) in Brazil sometime in late October. "Rose And Charcoal" was released in the U.S. on Blue Note's new imprint, Metro Blue.

**ROADWORK**

New York nightspot S.O.B.'s sports a smart lineup of shows in October and November, including concerts by Luis Enrique on Monday (17), Ray Barretto/Adalberto Santiago (Oct. 20), Eddie Palmiere (Oct. 31), Descarga Boricua (Nov. 7), and Astrud Gilberto (Nov. 8-10). As part of an effort to support his latest album, "Made In Rio" (Verve/Forecast), standout Brazilian saxman Leo Gandelman is set to kick off a seven-city North American tour Oct. 18 at Blues Alley in Washington, D.C. ... Famed Brazilian rock trio Paralamas is due to play Oct. 23 at New York's Supper Club.

**NOTES:**

**BILLBOARD'S 1994 INTERNATIONAL LATIN MUSIC BUYER'S GUIDE**

A world of Latin Music contacts in the palm of your hand! 

Over 3,000 listings in 18 countries worldwide let you reach record company executives...research music publishers...contact international promoters...find a wholesaler or distributor...get in touch with Latin Music radio stations in the U.S. and Puerto Rico...locate clubs, managers, agents...and much more!

The 1994 International Latin Music Buyer's Guide is a vital business tool for anyone involved in the Latin Music marketplace. To order your copy call toll-free: 1-800-344-7119 or 1-908-363-4156. Or send check for $50 plus $4 shipping & handling ($10 for international orders) with this ad to: Billboard Directories, Dept. BDLR074, P.O. Box 2016, Lakewood, NJ 08701
### Top Classical Albums

<table>
<thead>
<tr>
<th>Artist &amp; Title</th>
<th>Label</th>
<th>No. of Weeks</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NO. 1</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CARRERAS, DOMINGO &amp; PAVELOTTI (MENTA)</td>
<td>SONY CLASSICAL</td>
<td>15</td>
<td>$13.98/$18.98</td>
</tr>
<tr>
<td>BENEDICTINE NOBLES OF SANTO DOMINGO &amp; DE SILOS</td>
<td>DE SILOS</td>
<td>9</td>
<td>$12.99/17.99</td>
</tr>
<tr>
<td>JAN GABRIEL</td>
<td>HAMMER-FESTIVAL</td>
<td>5</td>
<td>$14.99/19.99</td>
</tr>
<tr>
<td>ANONYMOUS</td>
<td>EMI CLASSICS</td>
<td>11</td>
<td>$12.99/17.99</td>
</tr>
<tr>
<td>ANONYMOUS</td>
<td>NIMBLE HAND &amp; ETHELREDD</td>
<td>6</td>
<td>$17.98/22.98</td>
</tr>
<tr>
<td>ANONYMOUS</td>
<td>NIMBLE HAND &amp; ETHELREDD</td>
<td>7</td>
<td>$17.98/22.98</td>
</tr>
<tr>
<td>ANONYMOUS</td>
<td>NIMBLE HAND &amp; ETHELREDD</td>
<td>8</td>
<td>$17.98/22.98</td>
</tr>
<tr>
<td>ANONYMOUS</td>
<td>NIMBLE HAND &amp; ETHELREDD</td>
<td>9</td>
<td>$17.98/22.98</td>
</tr>
<tr>
<td>ANONYMOUS</td>
<td>NIMBLE HAND &amp; ETHELREDD</td>
<td>10</td>
<td>$17.98/22.98</td>
</tr>
<tr>
<td>ANONYMOUS</td>
<td>NIMBLE HAND &amp; ETHELREDD</td>
<td>11</td>
<td>$17.98/22.98</td>
</tr>
<tr>
<td>ANONYMOUS</td>
<td>NIMBLE HAND &amp; ETHELREDD</td>
<td>12</td>
<td>$17.98/22.98</td>
</tr>
<tr>
<td>ANONYMOUS</td>
<td>NIMBLE HAND &amp; ETHELREDD</td>
<td>13</td>
<td>$17.98/22.98</td>
</tr>
<tr>
<td>ANONYMOUS</td>
<td>NIMBLE HAND &amp; ETHELREDD</td>
<td>14</td>
<td>$17.98/22.98</td>
</tr>
<tr>
<td>ANONYMOUS</td>
<td>NIMBLE HAND &amp; ETHELREDD</td>
<td>15</td>
<td>$17.98/22.98</td>
</tr>
</tbody>
</table>

### Top Off-Price Classical

<table>
<thead>
<tr>
<th>Artist &amp; Title</th>
<th>Label</th>
<th>No. of Weeks</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NO. 1</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HYMN PRAISES</td>
<td>CHALO COFFEE</td>
<td>1</td>
<td>$11.99/16.99</td>
</tr>
<tr>
<td>HYMN PRAISES</td>
<td>CHALO COFFEE</td>
<td>2</td>
<td>$11.99/16.99</td>
</tr>
<tr>
<td>HYMN PRAISES</td>
<td>CHALO COFFEE</td>
<td>3</td>
<td>$11.99/16.99</td>
</tr>
<tr>
<td>HYMN PRAISES</td>
<td>CHALO COFFEE</td>
<td>4</td>
<td>$11.99/16.99</td>
</tr>
<tr>
<td>HYMN PRAISES</td>
<td>CHALO COFFEE</td>
<td>5</td>
<td>$11.99/16.99</td>
</tr>
<tr>
<td>HYMN PRAISES</td>
<td>CHALO COFFEE</td>
<td>6</td>
<td>$11.99/16.99</td>
</tr>
<tr>
<td>HYMN PRAISES</td>
<td>CHALO COFFEE</td>
<td>7</td>
<td>$11.99/16.99</td>
</tr>
<tr>
<td>HYMN PRAISES</td>
<td>CHALO COFFEE</td>
<td>8</td>
<td>$11.99/16.99</td>
</tr>
<tr>
<td>HYMN PRAISES</td>
<td>CHALO COFFEE</td>
<td>9</td>
<td>$11.99/16.99</td>
</tr>
<tr>
<td>HYMN PRAISES</td>
<td>CHALO COFFEE</td>
<td>10</td>
<td>$11.99/16.99</td>
</tr>
<tr>
<td>HYMN PRAISES</td>
<td>CHALO COFFEE</td>
<td>11</td>
<td>$11.99/16.99</td>
</tr>
<tr>
<td>HYMN PRAISES</td>
<td>CHALO COFFEE</td>
<td>12</td>
<td>$11.99/16.99</td>
</tr>
<tr>
<td>HYMN PRAISES</td>
<td>CHALO COFFEE</td>
<td>13</td>
<td>$11.99/16.99</td>
</tr>
<tr>
<td>HYMN PRAISES</td>
<td>CHALO COFFEE</td>
<td>14</td>
<td>$11.99/16.99</td>
</tr>
<tr>
<td>HYMN PRAISES</td>
<td>CHALO COFFEE</td>
<td>15</td>
<td>$11.99/16.99</td>
</tr>
</tbody>
</table>

### Jazz & Blue Notes

**Introducing Sprockets, the Wonder Horse:** The NARAS Foundation, in cooperation with the New York City Department of Cultural Affairs and music historian Mark Cantor, has scheduled a rare evening (on Oct. 11, just as we go to press) designed to keep preserver and document significant performances of jazz on film. Here's what they have planned. An audience of jazz and classical music musicologists, writers, producers, record execs, and at least one ex-politician is being asked to view films from the '30s, '40s, and '50s in an attempt to identify and catalog key participants and related information. Since the circumstances surrounding the world pictures, the music of jazz has often been lost to time, this preservation project has tremendous importance.

The symposium aims to bring together those who were on the scene during the decades in question. The experts playing name that tune? Ahmet Ertegun, Bruce Lundvall, John Don, Whitney Balliett, Frank Driggs, Larry Rosen, Eddie B, Luther Henderson, Benny Powell, and one David Doskins, among others.

#### Golden Gate Swing: From out around the Bay Area, where San Francisco is about to make good on its 12th annual jazz fest (Oct. 27-Nov. 13), comes news of a new label that promises releases running the gamut from acoustic, mainstream, to Latin jazz, on to contemporary, and more electronic jazz." (Sounds pretty, er, complete, to me.)

The label is called Monarch, and it will sign artists who left their hearts you know where. First out of the box: "Dream Walker" with pianist Mark Little; "Interplay," by the Tom Perron/Bud Spangler Quartet; "All People," by Alex Murzyn; and "Pity Village," from Guzman-born pianist Patrick Palomo.

#### Picking, Rolling, Walking Permitted: Wayman Tisdale, power forward for the Phoenix Suns and formerly for the Sacramento Kings, is trading in his high tops (on, not permanently) for a chance to make a record. The basketball star, a bass player whose style, I'm told, owes much to Marcus Miller and Stanley Clarke, has been signed by MoJazz. Apparently, Tisdale has been working with a band for the last five years. He sent a demo to the label, the label loved it, and the rest is history.

#### God Wielding His Axe: Had a moment with God last night. Blues chanteuse, plays mean guitar. Sculptor solos by riding rhythm's rails. Knows tension, knows release. (Me too, because.) Loves to clown. (Me too.) Ultimate flash points go like this: Peaks out, takes it higher, peaks again, watches fans rear right their jaws. God does what he wants. Plays a modified Bo Didley on "Crossroads." Not bad. Audience looking fastball, throws 'em a curve. Sings" "Tain't Nobody's Business If I Do." Dole, don't. Growls a lot. If only toossils were fingers. Wears a Rolex, set for yeesteryear. Sometimes uses the name Clapton.
### Top Jazz Albums

**FOR WEEK ENDING OCTOBER 22, 1994**

<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST/ALBUM</th>
<th>LABEL</th>
<th>WEEKS</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TONY BENNETT</td>
<td>COLUMBIA 62314</td>
<td>16</td>
<td><strong>No. 1</strong></td>
</tr>
<tr>
<td>2</td>
<td>JOSHUA REDMAN QUARTET</td>
<td>WARNER BROS. 7072</td>
<td>4</td>
<td>MIND SWING</td>
</tr>
<tr>
<td>3</td>
<td>GROVER WASHINGTON, JR.</td>
<td>COLUMBIA 63119</td>
<td>13</td>
<td>ALL MY TOMORROWS</td>
</tr>
<tr>
<td>4</td>
<td>PERLMAN/PETRUSON</td>
<td>TELARC 8341</td>
<td>3</td>
<td>SIDE BY SIDE</td>
</tr>
<tr>
<td>5</td>
<td>MARCUS ROBERTS</td>
<td>COLUMBIA 66437</td>
<td>3</td>
<td>GERSHWIN FOR LOVERS</td>
</tr>
<tr>
<td>6</td>
<td>SHIRLEY HORN</td>
<td>VENUE 5231486</td>
<td>4</td>
<td>I LOVE YOU PARIS</td>
</tr>
</tbody>
</table>

**TOP CONTEMPORARY JAZZ ALBUMS**

<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST/ALBUM</th>
<th>LABEL</th>
<th>WEEKS</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KENNY GA</td>
<td>ATLANTIC 185-07</td>
<td>58</td>
<td><strong>No. 1</strong></td>
</tr>
<tr>
<td>2</td>
<td>NAJEE</td>
<td>EMI 30788</td>
<td>2</td>
<td>SHARE MY WORLD</td>
</tr>
<tr>
<td>3</td>
<td>RUSS FREEMAN &amp; RIPPINGTONS</td>
<td>GRP 5781</td>
<td>6</td>
<td>SAKURA</td>
</tr>
<tr>
<td>4</td>
<td>HIROSHIMA</td>
<td>QWEST 5601</td>
<td>2</td>
<td>L.A.</td>
</tr>
<tr>
<td>5</td>
<td>NORMAN BROWN</td>
<td>NSQ 030</td>
<td>21</td>
<td>AFTER THE STORM</td>
</tr>
<tr>
<td>6</td>
<td>EVETTE HARP</td>
<td>BLUE NOTE 8031/chaplin</td>
<td>6</td>
<td>COMMON GROUND</td>
</tr>
<tr>
<td>7</td>
<td>GEORGE HOWARD</td>
<td>GRP 7105</td>
<td>10</td>
<td>A HOME FAR AWAY</td>
</tr>
<tr>
<td>8</td>
<td>INCOGNITO</td>
<td>VERVE 5230217</td>
<td>27</td>
<td>POSITIVITY</td>
</tr>
<tr>
<td>9</td>
<td>JOHN TESH PROJECT</td>
<td>GST 31473</td>
<td>6</td>
<td>SAX BY THE FIRE</td>
</tr>
<tr>
<td>10</td>
<td>AL JARREAU</td>
<td>REPRISE 44522/warners bros</td>
<td>30</td>
<td>TENDERNESS</td>
</tr>
<tr>
<td>11</td>
<td>JOE SAMPLE &amp; SOUL COMMITTEE</td>
<td>WARNER BROS. 45730</td>
<td>12</td>
<td>DID YOU FEEL THAT?</td>
</tr>
<tr>
<td>12</td>
<td>DAVID SANBORN</td>
<td>ELECTRA 01620</td>
<td>14</td>
<td>HEARSay</td>
</tr>
<tr>
<td>13</td>
<td>ART PORTER</td>
<td>VERVE FORECAST 523/01606</td>
<td>9</td>
<td>UNDERCOVER</td>
</tr>
<tr>
<td>14</td>
<td>DAVID BENoit</td>
<td>GRP 5781</td>
<td>2</td>
<td>SHAKEN NOT STIRRED</td>
</tr>
<tr>
<td>15</td>
<td>PETER WHITE</td>
<td>SIN DROVE 608</td>
<td>6</td>
<td>REFLECTIONS</td>
</tr>
<tr>
<td>16</td>
<td>BONEY JAMES</td>
<td>WARNER BROS. 45611</td>
<td>20</td>
<td>BACKBONE</td>
</tr>
<tr>
<td>17</td>
<td>PHIL PERRY</td>
<td>GRP 4526</td>
<td>2</td>
<td>PURE PLEASURE</td>
</tr>
<tr>
<td>18</td>
<td>DAVE KOZ</td>
<td>CAPITAL 98302</td>
<td>65</td>
<td>LUCKY MAN</td>
</tr>
<tr>
<td>19</td>
<td>EARL KLUH</td>
<td>WARNER BROS. 45696</td>
<td>15</td>
<td>MOVE</td>
</tr>
<tr>
<td>20</td>
<td>PAUL HARDCASTLE</td>
<td>JVC 2033</td>
<td>28</td>
<td>HANDCASTLE</td>
</tr>
<tr>
<td>21</td>
<td>HIROSHIMA</td>
<td>EPC 57936</td>
<td>21</td>
<td>BEST OF HIROSHIMA</td>
</tr>
<tr>
<td>22</td>
<td>GERALD ALBRIGHT</td>
<td>ATLANTIC 8052</td>
<td>33</td>
<td>SMOOTH</td>
</tr>
<tr>
<td>23</td>
<td>FOUR PLAY</td>
<td>WARNER BROS. 45710</td>
<td>55</td>
<td>BETWEEN THE SHEETS</td>
</tr>
<tr>
<td>24</td>
<td>NANCY WILSON</td>
<td>COLUMBIA 57825</td>
<td>22</td>
<td>LOVE, NAVY</td>
</tr>
<tr>
<td>25</td>
<td>PATTI AUSTIN</td>
<td>GRP 4523</td>
<td>18</td>
<td>THAT SECRET PLACE</td>
</tr>
</tbody>
</table>

- **No. 1** entry indicates past or present certification for sales of 500,000 units.
- **2X Platinum** certification for sales of 2 million units.
- **3X Platinum** certification for sales of 3 million units.
- **4X Platinum** certification for sales of 4 million units.
- **5X Platinum** certification for sales of 5 million units.

---

**Contemporary jazz cruises into high gear!**

Jan Hammer's career achievements and a fantastic new release will "Drive" your sales this fall:

- **Multiple Grammy Award Winner!**
- **10 Gold or Platinum Albums!**
- **Scored the Triple-Platinum video "Beyond The Mind's Eye"!**
- **The driving force behind the Quadruple Platinum Miami Vice soundtrack, the largest selling TV soundtrack of all time!**
- **Inducted into the Keyboard Hall of Fame!**
- **Special appearances by jazz and rock greats!**

**CD: MPCA 2501**

**Cass: MPC 2501**

- Jan Hammer's Live! - Seattle, Washington 98119
- 206-284-4700
- Management by Elliott Sears

---

**Billboard /BPI Communications, Inc.**
they spent
Artists
FROM
The albums by Beem, Tenderlin, and Goda Child were all relatively in-
expensive, according to Burnham. The most radical project was Tenderlin’s, which he says cost a total of $4,200 to record at a 16-track studio in the
band's hometown.

"I don't know if it's kosher to talk about the size of deals, but [Tender-
lin's] whole deal was $30,000 for the first record, which was based upon
making the record, giving them enough money to pay the lawyer who negoti-
ated the deal with us, to buy a van, and to update equipment to where it works and
had cases to protect it, and give ten a few hundred bucks in their pockets.
Which, to me, is the principle of how any young band should be signed."

After hearing Ruffin's Sound System’s demo, "done in their bedroom
with a sort of steam-driven sampling machine," Burnham worked the D.I.Y. ethic into the group's deal.

"Instead of putting them into a stu-
dio, where he'd have to adopt some-
body else's thing, we basically bought
them a studio—two A-DAT machines,
so he could do a digital, 16-track re-
cord. They got a basement in a place in
Boston; their friends went down, built
all the walls, put up all the plumbing, and
built the control room and put the lights in. One of the guys' girlfriends
came in and made the seat covers for the area outside the control room, and
we set them up with all the equipment.
And it was really fairly inexpensive."

Burnham says his approach with his
acts is a product of "my political stance
about artists taking responsibility for
things." It also stems from a concern
about career longevity, and an aware-
ness of the grim realities that face a band that takes a large sum on the
front end of a deal.

"When a band, after one or two rec-
dords, has sold 50,000 records or 60,000
records, everyone should be going, 'Fucking great! Move on!' But when
they sell that many and they're $2 mil-
lion unrecouped or $1 million unrec-
ouped or $800,000 unrecouped, that's
probably the majority of acts don't
have any other than the second record,
because too much is expected too early."

"I'm not trying to be some sort of
narrator or anything," he says. "We all
know that we've created this huge
industry where [we see] the band with the cute
little singer in a pretty floral dress
and Dor Martens, and three spotty-looking
kids looking at their shoes when they
play, and they've got one or two good
songs, and suddenly they are coming
of age, and there's more money than God being talked about...
Most of these acts over the last five, six
years, they've been creating so many of them do you hear about again?"
Channel V Tries Original Programs
Localization Succeeds For Asian Network

BY MIKE LEVIN

HONG KONG—Is it possible to resurrect the Monkees? In Asia, executives at STAR TV's music network Channel 4 very sure of the answer, they aren't even worried about finding someone as cute as a "v." Channel V's plan to develop a "Chinese version of the Monkees" is more than a dream, it is a reality. According to David Childs, V's programming director, "It's tough to base, from a Western point of view, it can often be quite painful." That means a series about four nice-guyed youths running through the streets of Taiwan concerned solely with how they look in the latest flip magazine. Or it could be two hours of tailor-making soundtracks from 1980s Hindi movies.

The lesson is clear, "Whatever we feel inside, localized programming is doing incredibly well, and it is making our accountants very happy," says Childs.

Since splitting from MTV in the spring, V has spent most of its time reinventing programming to fit local tastes. Local production is on the rise, including four hours per day (or its southern (English) signal in Bombay and two hours for the northern beam (Mandarin) in Taipei.

Childs claims success based on increased advertising revenues, which have provided the channel with development funds. "The increased advertising income has been used to finance 14 pilot series since V split from MTV," he says.

In India, V's RPL "Of" program is one of the top five youth shows, and advertising is booked solid until May. Two other shows, "Mangla Hai" (literally "If I Want") and "Flashback," are also sold out until next year while still in the pilot phase.

The network also plans to air a series of live Chinese music concerts from Harbin, CMT's flagship station, Hong Kong, and Singapore.

MTV, meanwhile, began supplying 2½ hours of programming to India's government-run Doordarshan TV station Oct. 7. MTV also plans to return to the network's late 1994 with English and Mandarin signals.

STAR TV's own research says that viewership in Taiwan has increased 15% since 1995, in a supercompetitive market that offers at least 16 other channels.

To capitalize on the growing audience, Childs believes the channel has been better able to get music fits into Asia's growing desire for entertainment.

"We're becoming more personality-driven: rather than image-driven, with shorter V7 segments and more local talent and color," he says. "Certainly some of it is going to crash and burn, but that is valuable experience for local producers." MTV's television likely will remain a bit player in the satellite cable TV revolution that will envelop Asia during the next 10 years. But V's long-awaited "Oi" is expected to help bring the Asian countries--along the lines of Germany's Viva channel--will be able to develop for local production. And that could lead to local production in each of the network's markets.

The results will shape a future for the entire music industry, even if it means four-teen age idols lip-syncing to "Last Train To Kashmir."
The Changing Face of Music Video
Since the dawning of music video, Billboard's Music Video Conference has provided a vital area for networking and disseminating information. Today's most focused music video forum assembles professionals from around the globe to examine the issues facing the field and acknowledge excellence in the creation of music videos.

A Unique Opportunity for Music Marketers and Program Creators
This year's conference will include an entire day devoted to the latest development in interactive programming and software. Through speeches, panels, and demonstrations, we will focus on the new avenues for music marketing created by new technologies and changes in the broadcast and cable TV landscape.

Keynote Address
Chairman/CEO
Warner Music Group
Bob Morgado

16th Annual Billboard Music Video Awards
Hosted by:
Forward Robin
Recording Artist
Buster Poindexter

Hotel Accommodations
Loews Santa Monica Beach Hotel
1700 Ocean Ave.
Santa Monica, CA 90401
For Reservations Call: (310) 458-6700
To insure rooms availability, reservations must be made by October 11.
When making reservations, please state that you are attending the Billboard Music Video Conference to receive discounted room rate.

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

Contact Information
Melissa Subatch, Executive Director
(212) 336-5018
Billboard Music Video Conference & Awards

Registration Information
Fees:
$345.00 - Early-bird special - form & payment must be postmarked by September 23
$385.00 - Pre-registration - form & payment must be postmarked by October 17
$425.00 - Full registration after October 17 & walk-up registration
Please note registration form must be postmarked by October 17 for free listing in the registration directory.

To Register: Cut out this form and mail to:
Billboard Music Video Conference, Attn: Melissa Subatch, 1515 Broadway, New York, NY 10036
This form may be duplicated - Please type or print clearly - Make all payments to BILLBOARD
First Name: ___________________________ Last Name: ___________________________
Company Name: ______________________ Title: ________________________________
Address: ______________________________ City: ________________________________ State: __________ Zip: __________
Telephone: ____________________________ Fax: ________________________________
I am paying by: ___ Check ___ Money Order ___ Visa/MC ___ Amex
Credit Card Number: _____________________ Expiration Date: ____________
Cardholder's Signature: ________________________________

Credit card payments are not valid without signature
REGISTRATION FEES ARE NON-REFUNDABLE
U.K. Blacks Advised To Assert Worth
IAAM Attendees Decry Absence From Labels

BY KWAKU AND DOMINIC PRIDE

LONDON—The green of the dollar bill is more important than the shade of the artist or executive's skin, concluded U.K. and U.S. delegates who attended the second meeting of the International Assn. of African American Musicians, held here Oct. 3-8.

At an open session in Regenta College, London, the U.S. visitors encouraged their U.K. counterparts to be more aware of their worth to the industry, and to be more vocal in calling for increased record company attention within the ranks of label staffs.

IAAM president Dyana Williams said it was vital to have more black executives, "as the people who love the music can promote it better."

Williams' said after the week's events, "I feel we're a little further ahead in our industry at home. When I travel, I don't see many women and I don't see very many black men in key positions."

Trevor Faure, head of legal affairs for the U.K. rights society PPL, opened the session, saying the Philadelphia International chief Kenny Gamble's call for investing the funds earned for record companies by black artists, "There needs to be some concerted effort to ward converting some of that green into black."

Faure also insisted that the landscape and the industry are different in the U.K. "We don't want to be American. We don't need to be like them, but we need to [use] the head start that they have made."

France's Scorpio Launches Subsid

PARIS—The French dance indie Scorpio is launching a new imprint, Mascotte Music, to throw more rock, pop influences in the mix. Mascotte will be distributed by EMI France, unlike Scorpio, which goes through PolyGram. Among the releases will be the U.K. singer Abigail's single "Smeets Like Teen Spirit," and "20 Fingers" "Short Dick Man," as well as the Electric Light Orchestra's album "Moment Of Truth."

"We had too many products with the same distributors," declared English Henry Belolo, president of Scorpio, especially as Germany's edel has licensed the NPG album "1-800-NEW FUNK," which sold 70,000 copies in France, according to Belolo, at the same time that WEA France brought out "Come" by Purple Cane.

Scorpio sold over $40 million in 1986, Belolo says, "Now we want to widen our market, not just be a bea- belle for dance, but to position ourselves in other sectors."

PHILIPPE CHOCQ

Spain's Bose Kicks Off 'Red Boots' Rock Opera

BY HOWELL LLEWELLYN

MADRID—Spain's first rock opera is ready to hit the stage and will be directed by international singer-composer Miguel Bose, called "Las Botas Rojas" (The Red Boots), which has said it will sell more than 50,000,000 copies, including many women and delegates, "Of the Great Audience."

"It has taken me four years to write, and it stems from the massive influence that seeing Jesus Christ Superstar had on me when I was 16," says Sanchez, 30. "For some time, I've fancied doing something outside the group, to sing with other people in other styles."

The soundtrack to the opera is being released this month. Sanchez says, "It's very risky to embark on something like this, so we thought it would be better for the public. I'm very ambitious with the songs before staging the show early next year."

The opera and its songs were presented at a press conference in The Manor studio of English Henry Belolo, president of Scorpio, especially as Germany's edel has licensed the NPG album "1-800-NEW FUNK," which sold 70,000 copies in France, according to Belolo, at the same time that WEA France brought out "Come" by Purple Cane.

Scorpio sold over $40 million in 1986, Belolo says, "Now we want to widen our market, not just be a bea- belle for dance, but to position ourselves in other sectors."

PHILIPPE CHOCQ

Kitaro Takes On The World With Tour, 'Mandala' Album

BY STEVE MCCLURE

TOKYO—Kitaro, one of the few Japanese musicians to achieve consistent success in the American market, is now trying to reach a global audience with his trademark synthesizer-based sounds.

Following his recent 19-date swing through Japan, Kitaro began an ambitious worldwide tour Sept. 20 that will take him to the U.S., Canada, Australia, South America, Southeast Asia, and, sometime next spring, Europe.

The North American portion of the "Kitaro Mandala World Tour '94," which kicks off in Atlanta, includes 35 dates.

"I've never done a tour this big before," Kitaro says during an interview at the Tokyo headquarters of record company Pony Canyon, to which he was signed from 1979-88 and which now licenses his product for Japan and Southeast Asia.

It's appropriate that Kitaro should be the first Japanese act to try to go global, as his music is based on cosmic, universal themes. His catalog, dating back to 1978, includes titles such as "The Light Of The Spirit," "Heaven And Earth," and his latest, "Mandala."

There's no denying, that Kitaro's image has helped him establish a solid niche in the American contemporary instrumental, aka New Age, market. His 1990 album "Kojiki" has sold 220,000 copies in the U.S., says Pony Canyon.

For the past four years, Kitaro has lived in Boulder, Colo., which he enjoys because of its relaxed, college-town atmosphere. Living in the United States, he says, has helped him concentrate more effectively on the American market.

"I live there—I'm not a visitor," he says. "I talk to many artists, producers, and directors who come from Japan to visit the U.S., but they still have the visitor's mentality. Their minds are not focusing on the United States."

Kitaro says that's why he decided to part company with the Japanese management firm Amuse last year. He now has a record-management deal with Dino Music Group, set up last year by former Amuse America president Eiichi Naio.

"We know the U.S. better than Amuse," says Kitaro. "So we decided to quit and get it on our own."

"Mandala," which Pony Canyon released in Japan July 21, came out in North America Sept. 12 in Japan, released in the U.K., with distribution by Navarre Corp. Like "Heaven And Earth," the Golden Globe-winning soundtrack to Oliver Stone's 1994 film, "Mandala" features orchestral parts in addition to Kitaro's familiar synthesizer sty-
JOHANNESBURG—Whitney Houston will preside over the coming of age of South Africa’s music scene when she headlines an Oct. 22 stadium concert here that promises to be the biggest musical event yet of national and international proportions.

Eight of this country’s leading pop, rock, and township acts will share the stage. The event marks Radio Five’s 19th birthday and will join U.K.-sheet-fm powerhouse, Australia’s Midnight Oil, and Kevin Campbell, who were the major names concert figures at the first.

It will be the first truly international pop music festival in South African history, and the first significant multi-act festival here since the swearing-in of President Nelson Mandela. The opening-night gala was attended by such nationalest leaders as Jeff Reiner, U.S. Ambassador, and his South African counterpart, Alland, whose policies are guided by the principles of international musical diplomacy.

“Many of South Africa’s recent international accomplishments have stemmed from the work of President Mandela and his successors,” says Ewing, describing the event as “a celebration of the nation’s musical culture and a testament to its rich heritage.”

The concert was being jointly promoted by the state-owned South African Broadcasting Corporation, and Radio Five, the only national FM pop station.

Ewing says the concert was “a celebration of the nation’s musical culture and a testament to its rich heritage.”

The station has supplied accurate sales reports of all the leading concert promoters, and the concert was being jointly promoted by the state-owned South African Broadcasting Corporation, and Radio Five, the only national FM pop station.

Ewing says the concert was “a celebration of the nation’s musical culture and a testament to its rich heritage.”

The station has supplied accurate sales reports of all the leading concert promoters, and the concert was being jointly promoted by the state-owned South African Broadcasting Corporation, and Radio Five, the only national FM pop station.

Ewing says the concert was “a celebration of the nation’s musical culture and a testament to its rich heritage.”

The station has supplied accurate sales reports of all the leading concert promoters, and the concert was being jointly promoted by the state-owned South African Broadcasting Corporation, and Radio Five, the only national FM pop station.

Ewing says the concert was “a celebration of the nation’s musical culture and a testament to its rich heritage.”

The station has supplied accurate sales reports of all the leading concert promoters, and the concert was being jointly promoted by the state-owned South African Broadcasting Corporation, and Radio Five, the only national FM pop station.

Ewing says the concert was “a celebration of the nation’s musical culture and a testament to its rich heritage.”

The station has supplied accurate sales reports of all the leading concert promoters, and the concert was being jointly promoted by the state-owned South African Broadcasting Corporation, and Radio Five, the only national FM pop station.

Ewing says the concert was “a celebration of the nation’s musical culture and a testament to its rich heritage.”

The station has supplied accurate sales reports of all the leading concert promoters, and the concert was being jointly promoted by the state-owned South African Broadcasting Corporation, and Radio Five, the only national FM pop station.

Ewing says the concert was “a celebration of the nation’s musical culture and a testament to its rich heritage.”

The station has supplied accurate sales reports of all the leading concert promoters, and the concert was being jointly promoted by the state-owned South African Broadcasting Corporation, and Radio Five, the only national FM pop station.

Ewing says the concert was “a celebration of the nation’s musical culture and a testament to its rich heritage.”

The station has supplied accurate sales reports of all the leading concert promoters, and the concert was being jointly promoted by the state-owned South African Broadcasting Corporation, and Radio Five, the only national FM pop station.

Ewing says the concert was “a celebration of the nation’s musical culture and a testament to its rich heritage.”

The station has supplied accurate sales reports of all the leading concert promoters, and the concert was being jointly promoted by the state-owned South African Broadcasting Corporation, and Radio Five, the only national FM pop station.

Ewing says the concert was “a celebration of the nation’s musical culture and a testament to its rich heritage.”

The station has supplied accurate sales reports of all the leading concert promoters, and the concert was being jointly promoted by the state-owned South African Broadcasting Corporation, and Radio Five, the only national FM pop station.

Ewing says the concert was “a celebration of the nation’s musical culture and a testament to its rich heritage.”

The station has supplied accurate sales reports of all the leading concert promoters, and the concert was being jointly promoted by the state-owned South African Broadcasting Corporation, and Radio Five, the only national FM pop station.

Ewing says the concert was “a celebration of the nation’s musical culture and a testament to its rich heritage.”

The station has supplied accurate sales reports of all the leading concert promoters, and the concert was being jointly promoted by the state-owned South African Broadcasting Corporation, and Radio Five, the only national FM pop station.

Ewing says the concert was “a celebration of the nation’s musical culture and a testament to its rich heritage.”

The station has supplied accurate sales reports of all the leading concert promoters, and the concert was being jointly promoted by the state-owned South African Broadcasting Corporation, and Radio Five, the only national FM pop station.

Ewing says the concert was “a celebration of the nation’s musical culture and a testament to its rich heritage.”

The station has supplied accurate sales reports of all the leading concert promoters, and the concert was being jointly promoted by the state-owned South African Broadcasting Corporation, and Radio Five, the only national FM pop station.

Ewing says the concert was “a celebration of the nation’s musical culture and a testament to its rich heritage.”

The station has supplied accurate sales reports of all the leading concert promoters, and the concert was being jointly promoted by the state-owned South African Broadcasting Corporation, and Radio Five, the only national FM pop station.

Ewing says the concert was “a celebration of the nation’s musical culture and a testament to its rich heritage.”

The station has supplied accurate sales reports of all the leading concert promoters, and the concert was being jointly promoted by the state-owned South African Broadcasting Corporation, and Radio Five, the only national FM pop station.

Ewing says the concert was “a celebration of the nation’s musical culture and a testament to its rich heritage.”

The station has supplied accurate sales reports of all the leading concert promoters, and the concert was being jointly promoted by the state-owned South African Broadcasting Corporation, and Radio Five, the only national FM pop station.

Ewing says the concert was “a celebration of the nation’s musical culture and a testament to its rich heritage.”

The station has supplied accurate sales reports of all the leading concert promoters, and the concert was being jointly promoted by the state-owned South African Broadcasting Corporation, and Radio Five, the only national FM pop station.

Ewing says the concert was “a celebration of the nation’s musical culture and a testament to its rich heritage.”

The station has supplied accurate sales reports of all the leading concert promoters, and the concert was being jointly promoted by the state-owned South African Broadcasting Corporation, and Radio Five, the only national FM pop station.
BELGIUM: The unorthodox approach of Antwerp-based dEUS goes way beyond the group’s strange use of typefaces. Its debut album, “Worst Case Scenario” (Island), is a chaotic jumble of influences—everything from the grunge guitar of Smashing Pumpkins to the viola sound of the Velvet Underground—and ultimately it’s up to the listener to decide whether such music is melodic pop, dance, or alternative rock. Released last February, the album has sold more than 10,000 copies here and is now set for worldwide release this month. In the U.K., where dEUS played earlier this year, there is a huge buzz about the album. The band’s unusual sound kept record labels at bay even after it reached the finals of the HUMO Rock Rally contest in 1992. This achievement was followed by a spell of concerts in Spain, and after the band had released a self-financed maxi-single, “Zea,” it was eventually signed by Danni Nello. The concept of live studio performances, launched by MTV, worked well. The event was recorded by Canal+ television, and Los Rebeldes, led by the n-piece band led by guitarist Carlos Serrano, were joined by some为number by stars such as Ketama singer Antonio Carmona, Ja. M. Serra, and Terence Searle, a versatile violinist. The renamed Tananas Orchestrera Mundial played a sensational set at Cape Town’s Dock Road Theatre and drew the highest attendance at the Durban International Jazz Festival last year. Now, at last, their eclectic mix of African, Latin, Mozambican, Middle East, and Far East influences has been captured on a new album, simply called “Tanadas Orchestrera Mundial” (Galio Music Products). Although it is the group’s fourth album, it is the first to be delivered as a collection of alternative music, combining all the elements of the band’s unique sound and style. The group has created a sophisticated musical blend, and its tour in support of the album’s release last month is not confined to clubs but also takes in theaters across the country.

AUROR GOLDSTUCK: JAPAN: Shuné About The Name Department: Calling a heavy metal band Gusty Bombs may seem an ill-advised career decision. More than compensating for the silly name, however, is the tight, nut-smashing music blasted out by the band, which recently made its major-label debut on Sony Records with “Bang!” A year ago at a Tokyo gig, it was obvious the five bombs would soon graduate from indie status, as they delivered a polished and powerful set that would put metal dinosaurs such as Guns N’ Roses to shame. What makes Gusty Bombs stand out among the plethora of Japanese heavy-bangers is the funkiness of their music, which is refreshing compared to the usual metal sludge—Japanese or otherwise. Also, most of their songs are in English, and who’s to say whether lines such as “Your fucking honesty/Mea culpa” are any more vulgar than the lyrics of Western metal bands? Last point: The New-yorkers-off-the-wall production on “Bang!” makes a pleasant change from the wimpy soullessness that has ruined many Japanese rock albums.

MARC MARIS: SOUTH AFRICA: Seven years ago, this country’s leading percussionist, an acoustic guitarist, and a bass player from Mozambique formed a group and decided to try the impossible: crack the mainstream market with instrumental pop music that could be gaudly defiled as mystical ethnic jazz, but that fitted no pigeonhole. So was born Tananas, township slang for “blind drunk,” and the music that emerged was one part blues, one part township jive, one part world beat, and the rest utterly undefinable. Steve Newman (guitar), Ian Herman (drums), and Gita Bales (bass) become the darlings of the campus and jazz circuits, and eventually on the worldwide cultural festival circuit. Last year, they decided to expand their horizons by recruiting Deepak Ram, a master of the Indian flutes and tabla, and Terence Searle, a versatile violinist. The renamed Tananas Orchestrera Mundial played a sensational set at Cape Town’s Dock Road Theatre and drew the highest attendance at the Durban International Jazz Festival last year. Now, at last, their eclectic mix of African, Latin, Mozambican, Middle East, and Far East influences has been captured on a new album, simply called “Tananas Orchestrera Mundial” (Galio Music Products). Although it is the group’s fourth album, it is the first to be delivered as a collection of alternative music, combining all the elements of the band’s unique sound and style. The group has created a sophisticated musical blend, and its tour in support of the album’s release last month is not confined to clubs but also takes in theaters across the country.

STEVE McCURRY: U.K.: Moving on from the Beatnicks to Discomposable Heroes Of High Priestery, singer-rapper Michael Franti has finally found a more accessible musical home with his new group, Spearhead. The six-piece “soul-based hip-hop” group, which includes vocalist/percussionist Mary Harris and back-up vocalist/keybord player Louise Jamison, recently conclu- ded a six-date tour here with a show at London’s Jazz Cafe. In front of an enthusiastic, sellout crowd, Spearhead gave a splendid, funk-oriented performance of material from their debut album, “Home” (Columbia), recorded on one of many encores by Toofer from London Records’ Brit-Asian rap group Koolfis. The style is somewhere between Gil Scott-Heron (check “Crime To Be Blamed” in American Cover Development, “Hole In The Bucket” is thematically similar to AK’s “Mr. Wrendal”), and the accent is more on the social than the political. “I used to write songs against the government, but the government wasn’t listening to those songs,” says Franti, which is why he now directs his songs much closer to home—to himself and the black community.

NIVAKU:
**Canada's Best Compiled In 2 Packages**

**EMI Canada Readies Single-Disc, Boxed Retrospectives**

**By Larry LeBlanc**

**Toronto**—With three new releases due this month in Canada, EMI Canada's Anne Murray is looking for an end to her recent clinical trial.

A Murray hits package, "The Best... So Far," is being released here on Oct. 18, followed by the Christmas collection "Best Of The Season" Oct. 25, and then by the 64-track, three-CD/two-cassette career retrospective "Now & Forever" Nov. 1.

Of the three, only "The Best... So Far" is scheduled for release in the United States, by SBK/EMI. The album, due out Nov. 29 in the U.S., features 19 Murray hits, including "Snowbird," "Danny's Song," "I Don't Know How To Love Him," "You Don't See Me," and "You Needed Me," as well as a previously unreleased track, "Over You."

Murray parted with Liberty Records Nashville in 1991, and currently is signed to EMI Music Canada, which, as Capitol Records Canada, had first signed her in 1965. Her music is distributed in the U.S. by SBK/EMI, and by EMI worldwide.

The 23-track "Best Of The Season" consists of Murray's two previous seasonal albums, "Christmas Wishes" (1981) and "Anne Murray Christmas" (1988). Additionally, there is the title track of her 1966 album, "The Season Will Never Grow Old," previously only available from Hallmark by mail order.

Despite her recent lack of chart success, Murray remains a potent seller. According to Roger Bartel, marketing manager at EMI Music Canada, her 1993 album "Crownin'," which did chart in Canada, sold 180,000 units here. In the U.S., the album was released first by SBK Records, selling 101,000 units, according to SoundScan, and is now being sold on television by Heartland Music.

Leonard Rambeau, president of the singer's management firm, Balmer/Rambeau, says that Murray's 1992 Reader's Digest package, "Greatest Hits And Performances," has chalked up sales of 400,000 units to date in North America. Her Heartland Music TV-advertised package "The Very Best Of" by Anne Murray has sold 750,000 units since its release in 1992.

EMI Music Canada is centering its current Murray promotion on the "The Best... So Far" package, with the track "Over You" headed for AC radio. "We're going with some 30-second spots on TV through November and December, which will also include a tag line for the boxed set," says Bartel.

Between 1970, when her single "Snowbird" soared up Billboard's Hot 100, and the emergence of Bryan Adams in the mid-'80s, Murray reigned unrivaled over Canadian pop music. She has received four Grammy awards and 19 Juno awards. In 1993 she was inducted into the Canadian Juno Hall Of Fame.

Murray's remarkable 29-year career is presented superbly in "Now & Forever." The boxed set includes material from Murray's 29 albums since 1965, as well as studio out-takes, unreleased tracks, and concert performances. Suggested Canadian list price is $50.98 (Canada) for CD, $39.98 for cassette.

Work on the project began last May, when Murray took tapes of her albums with her on vacation in Florida, and started jotting down titles. "These songs are my favorites," she says. "I could have put the whole 'Anne' album [from 1972] on. I love that album. The other album I love is 'New Kind Of Feeling' [1979]."

Murray gives substantial credit for the scope and remarkable sound quality of "Now & Forever" to Fraser Hill, who compiled, produced, and researched the package. Hill began his career at Eastern Sound as an assistant engineer for Murray's 1978 album "Let's Keep It That Way.

Throughout last summer Hill scoured Capitol Records vaults in Los Angeles and Nashville, and EMI Music Canada vaults here, looking for rare Murray gems. He also roamed through Murray's extensive archives, which provided audio from such 1960s CBC-TV shows as "Singalong Jubilee" and "Sound 68," programs which Murray's husband, Bill Langstroth, produced and directed.

Among the fascinating gems Hill discovered and used were 1964 and 1968 performances of Murray singing the Jarmels' 1961 R&B classic "Little Bit Of Soap," and a 1964 rendition of the Four Lads' 1955 hit "Silver Threads Amongst The Gold." "Several of the songs are parts of 'Snowbird,'" says Murray, who recorded the song for her "Crownin'" album last year. "That song remains one of my favorites."

While many believe that Murray's career song, "Snowbird," was her first Capitol single, it was actually her third. The song, which reached No. 8 on the Hot 100, first appeared in the U.S. as the B side of another Gene MacLellan-written Murray hit, "Bidin' My Time." Capitol Records Canada's then-A&R head, Paul White, figuring Murray could be another Judy Collins, had chosen her folksy version of Eric Anderson's "Thirsty Boots" (which Murray rejected for the boxed set) to be her debut single. After it failed, it was followed in Canada by "Bidin' My Time," which peaked at No. 32 on the RPM Weekly trade chart.

The year "Snowbird" was issued, Canadian radio content regulations took effect, and for over a decade Canada's airwaves were saturated with songs by Murray. As a result, early Murray tunes on the boxed set are "It Takes Time," "Talk It Over In The Morning," and "Robbie's Song For Jesus," which may be obscure to her fans outside the country, are familiar to all Canadi-

ians. "In the U.S., [the boxed set] is going to be a curiosity because, with the exception of 'Snowbird,' my early albums were never really heard there," she says.

Hill's biggest discovery in the vaults was "Over You," which was recorded for the David Foster-produced album "Something To Talk About" in 1986, but was dropped. Although EMI Canada executives sought to release it as a single to boost "The Best... So Far" (it is not included on the boxed set), Murray initially resisted, because it is 8 years old. However, after some overtures and a mix by producer Steve Churchyard, Murray agreed to its release.

Murray says she can't recall why she never saw to the record that gave a title to the "Something To Talk About" album, a song written by her friend Shirley Eikhardt. Bonnie Raitt's version reached No. 5 on the Hot 100 in 1991.

"David didn't hear it (as a hit)," she says. "Not did (produced) it. Jack White, Keith Diamond, or Kyle Lehning. I had that song in my car for four years, and I'd play it all the time. However, if a producer doesn't hear it, there's no point in you ramming it down their throat."


"I honestly love 'True Colors' for two years, and I can't blame anyone but myself for not doing it," she says. "I just didn't get around to recording it, and I kick myself. 'I Honestly Love You,' I wouldn't do that song today."
AMARILLO, Texas—By renaming Western Merchandisers to Anderson News and making it a part of the Anderson family, the company is trying to turn around the business by embracing change.

Anderson News, the family-run retailer, has been struggling to keep up with the changing retail landscape. The company, which was founded by John Anderson, has been in operation for over 50 years and has been a fixture in the Western Merchandisers mix.

The name change is part of a larger strategy to modernize the business and attract new customers. The company has been working on a new distribution center and has been investing in technology to improve customer service.

"We are embracing change," said Anderson News owner Charlie Anderson. "We understand that the retail landscape is changing and we need to adapt to stay competitive."

The name change is just one of many changes the company has made in recent years. The company has also been working to improve customer service and expand its online presence.

"We want to make sure our customers have a great experience," said Anderson. "We understand that people want to shop online and we want to make sure we can meet their needs."
The Skinny On Album Sales; Pearl Jam Poses 'Dilemma'

C_OUNTING ON SALES: Last week, Track reported that music manufacturers continue to release albums by the truckload, with about 4,000 coming out in the first half of this year, according to New York-based MUZE. Now, here are some more interesting numbers for you.

Of the 554 albums tracked by SoundScan in 1991 and the end of 1993, the company tracked 70,347 albums that sold more than 1,000 units. Of that total, 554 albums sold more than 500,000 units each. A quick look tells you that comes out to less than 1%, to be precise. Of those 554 albums, 554 have sold more than a million units, while 354 have sold between 500,000 units and 999,999 units.

The other 99.4% of albums tracked by SoundScan have sold fewer than 500,000 units. Of them, 37,715 albums, or 41.7%, sold between 1,000 and 500,000 units. And get this: A whopping 52,078 albums, or 57.7%, each sold fewer than 1,000 units.

When you get down to those numbers, chew on this for a while: The 554 albums that sold more than 500,000 units accounted for 43% of all album purchases, according to SoundScan CEO Mike Fine.

The MUZE numbers and SoundScan data confirm what Track wrote about in the May 7 issue, and what chain buyers have been saying all along. Music manufacturers are releasing way too many albums, most of which haven't got a snowball's chance in hell of generating anything in the way of serious numbers. And since the labels seem unable to exercise any restraint, retailers are searching for ways to handle the dilemma on their own.

One idea of purchasing at a major chain lately, recently, "I don't want to spend 45% of my time on product that will only account for 5% of my business." That chain has implemented steps that could cut down on the amount of product pitched to its buyers.

SPEAKING OF dilemmas, buyers are wondering how they should buy the Pearl Jam "Vitalogy" album, now that it has been moved back to Dec. 6 release date. While retail in general is happy to have what will likely be one of the strongest-selling albums of the holiday season, the new release date, pushed back from Nov. 22, turns the album into a "buyer's nightmare," according to the buyer at a mid-sized chain. Generally, buying a new album is difficult because the buyer wants to maximize the buy-in discount without going overboard and getting stuck with too many copies, resulting in returns penalties. But the Dec. 6 date adds a new dimension to the problem.

Lew Garrett, VP of purchasing and merchandising at the 400-unit Cameo Music in North Canton, Ohio, says, "You have to buy it right the first time, because you know you are not going to get it back before Christmas." Adds the buyer at the mid-sized chain, "If you buy it wrong, you have a mess on your heart of Christmas with it out of stock. If you pound it in there and it doesn't sell, in January my boss will be asking me why the hell I bought so many."

Danny Yarbrough, president of Sony Music Distribution, sympathizes with the retailers' plight. "Any time something comes up this late in the holiday selling season, it's a dilemma on both sides." So, the account base and the manufacturer, he says that the release date has been pushed back because of, 0,000 units. Of those 554 albums, 204 have sold more than a million units, while 354 have sold between 500,000 units and 999,999 units.

He says that the release date has been pushed back because of, 0,000 units. Of those 554 albums, 204 have sold more than a million units, while 354 have sold between 500,000 units and 999,999 units.
Your LP RODUCTS

This is how most tape displays look to the average shopper. It's also how today's blank media category looks to most retailers. But now there's a very simple system for setting it straight. For having the right products in the right place. Which clearly leads to faster product turns and profits.

TDK Expert Category Management develops your specific plan for your entire category—all brands, all SKUs. That's because only TDK has the program in place to analyze your changing market and current merchandising, then formulate your mix, planogram and promotions strategy for maximum category performance. The way we see it, you'll move more product, including our competition's. Which, in your view, is obviously the best possible scenario.

For a look at how it works, just ask your TDK rep, or call 1-800-TDK-TAPE.

www.americanradiohistory.com
In 1968 The Rolling Stones created a classic...
In 1969 anything could happen
One night in Altamont... it did
Urban stores are often freestanding and located in shopping districts or upscale business districts, which get a big lunchtime crowd. Heller's Audiobooks, a three-store New York chain, exemplifies the type of locations audio stores look for: the first store is in the Wall Street area and sees a lot of business types; a second store, in Long Island, targets commuting commuters; and the newly opened third store is in Rockefeller Center, targeting tourists and entertainment seekers.

Convenience, accessibility, and parking are big factors (here the advantage of strip centers). Visibility is also important, and many stores, such as Multimania Books in Los Angeles, choose to locate near the intersection of major freeways. Ed Richard notes that his Best Seller Audiobooks store is one of Scottsdale's most heavily traveled roads: “To get anywhere in the city, you'll eventually have to pass by my store.”

Competition is not a problem, he says, there are so few audio-only stores. Bookstores and libraries generally offer only 250-500 audio titles, which is far less than the 3,500 found in the Best Seller store, which typically offers 4,000-6,000.

The biggest problem facing audio-store owners is the lack of consumer awareness of the product. In fact, stores say that while they wouldn’t want a competitor right next door, they would welcome more audio-only stores in these areas. “The market really needs to grow,” says Alan Livingston of Houston's Booklines. “We need companies like Rezound putting audiobooks in video stores; we need Borders and Barnes & Noble promoting more audio—because then more people will get into it, and once they're in it, they'll be looking for a store like ours that specializes.” Indeed, Paul Rush says that he intentionally seeks out strip centers with bookstores when choosing new locations for his Texas-based Earful Of Books chain.

The stores that have done well begin with a good location and diverse title selection, and maximize those advantages with lots of customer service and heavy self-promotion. Some advertise on local radio or in local newspapers; others use direct mail, sending out monthly newsletters and booklets. Billboards and bench ads are popular: “It's a form of advertising that's up 24 hours a day, and that people actually stop and read every day,” says Charles Hemmavgy of Multimania Books in Los Angeles.

Audio retailers also work hard to create a welcoming and distinctive atmosphere. At Boston Audiobooks, numerous in-store activities are the key. Each month the store offers a seminar with audiobook authors speaking on topics ranging from stress relief and finding love to reincarnation. “Every time we have a seminar, it gets new people into the store,” says owner Debbie Cool De Ramos. Poetry readings and children's storytelling hours are also frequent, and recently the store held a singles party at which attendees wore the J-card of their favorite audiobooks. “It's a great ice-breaker,” says Ms. De Ramos. In the fall, customers are often greeted with hot apple cider, cinnamon sticks, and hot chocolate cookies. Boston Audiobooks also has its own costumed character, a “human bookworm” who visits children's wards in hospitals and gives out balloons.

Likewise, customers at Albert's Audiobooks in Agoura Hills, Calif., always stop to pet Albert, the Rottweiler dog of owner Amy Bell. “People love him. He's an attraction,” says Bell. Albert's face is in the store's logo, and in advertising the store, Bell uses whimsical pictures of Albert listening to audiobooks in different settings (in a car, on a treadmill, etc.). The store has hosted author signings, and recently celebrated its first anniversary with a party and an appearance by Barney.

Along with atmosphere, customer service is vital to a store's success. Store owners know their customers by name and remember their preferences, offering suggestions of other titles they might enjoy. At Bookstores in Atlanta, owner Suzanne Simmons has a computer system that keeps track of what people rent. “That way, we can tell them that the next book in the series is out, or that an author they like has a new one coming out. It's a very user-friendly environment, from the customer's perspective,” says Simmons.

“People really want service,” says Bell. “You have to hunker down. You can't just sit at the counter and ring people up.”

“It's also important to be honest with people,” says Jenny David of Audio Book Buys in Columbus, Ohio. “I'll say, 'Well, you might like that author, but the reader sucks.' Customers trust my ability to recommend good audio.”

Some stores, such as Houston's Booklines and L.A.'s Multimedia Books, offer listening parties, but not all audio retailers cannot afford such sophisticated equipment. Instead, they allow customers to preview audiobooks on Wallmamas. Earful Of Books has an entire "listening area" with big, comfortable couches, Wallmamas, and a fish tank. Albert's Audiobooks has a boombox for previews. Some of the stores also play audiobooks over the in-store speaker system.

Roberta Audiobooks in Long Beach, Calif., plans to tap into the phone-sampling service offered by David Knight of 24-Hour Talking Book, Directory in Sherman Oaks, Calif. Via a phone number, consumers can browse through audiobooks titles, listen to authors talking about their books, and hear samples of the audio. Publishers pay a monthly fee ranging from $100-$200 per title, generally there are about 200 titles in the system, says Knight. The service is advertised with flyers in bookstores, libraries, and malls, with weekly ads in Publisher's Weekly, and via radio stations. The company now offers a service whereby stores can have a phone set up in-store to tap directly into the system for customer preview.

Stores also differentiate themselves with product selection. Best Seller Audiobooks in Scottsdale is a 7,000-square-foot superstore offering a staggering 25,000 titles. The store has a dozen employees and sends out a direct-mail catalog to 60,000 customers each month. The store launched in 1988 and has set up a system whereby investors can open their own Best Seller Audiobooks franchise for a minimum investment of $125,000. So far there are 12 franchises in St. Louis and Kansas City, Mo., and Best Seller has also acted as a consultant to independent stores in Texas and California.

Bookstones in Houston takes a futuristic approach by stocking CD-ROM and other interactive media, in addition to audiobooks. "We're not an audio bookstore or a CD-ROM store," says owner Alan Livingston. "We're a "petit-biblio-bookstore"—it's the promise of products based on books, not printed on paper. Six months from now, there may be a lot of other products or media carrying book-based information."

Bookstones is 5,000 square feet, carrying 8,000 audiobook titles and 1,200 CD-ROM titles. The store has three

---

**BASSIN DISTRIBUTORS is THE SUCKER 1 STOP**

- OVER 1 MILLION CD'S IN STOCK
- SERVICE SPECIALISTS
- FULL LINE DISTRIBUTOR & ONE STOP
- 48 HR. OR LESS DELIVERY

CD'S, TAPES & LASERDISCS • CASSINGYES • 12" ACCESSORIES • PROD. PRODUCTS • TIPSHEETS & MUCH MORE!

Find out what everybody's talking about! Call toll free 800-329-7664. Ask for Wanda.

---

**ANDERSON NEWS**

(Continued from page 55)

our magazines are in one area, our collectible cards are in another, and music and video is in another. We hope to have it all together in one area inside Wal-Mart," to create a multimedia department similar to the trend at retail with Hastings Books, Music & Video, Media Play, and Tower Records & Video.

In the meantime, Lardie told vendors that Anderson Merchandisers wants to have a good partnership with them, so that both the company and the vendors can enjoy growth and profits.

---

**STOP HERE... FOR MUSI**

**EXCELLENT FILL DEEP CATALOG IN STOCK KNOWLEDGABLE STAFF PERSONALIZED CUSTOMER SERVICE SAME DAY SHIPPING QUICK PROCESS ON RETURNS**

---

**One Stop Music House**

25 Years of Service

1-800-669-9669 OR 404-223-0144

881 MEMORIAL DR. S.E. ATLANTA, GA 30316

Member of NAIROD
Indie Store Thrives In Chain-Wary Massachusetts Town

By Sari Botton

GREENFIELD, Mass.—Wal-Mart may appear to be just about everywhere, but the otherwise pervasive retailer is clearly not welcome in Greenfield, Mass.

Last year, the people in this quiet, mainly blue-collar town voted down a zoning change that would have allowed the mass merchant to open its doors here. By doing so, they showed a surprising preference for independent stores in separate categories, and a resistance to cultural homogenization.

“This is a town that is very supportive of local businesses,” says Anne Bidner, an owner of About Music, the town’s only independent music merchant, a small store check-full of musical variety and decorated with antique radios that are for sale. “They make a real effort to shop the local businesses, and the stores make an effort to serve them.”

Bidner and Barnard met at Amherst music store called Al-Bums, where they both worked before they opened About Music. “I was finishing up a mechanical engineering degree at U-Mass and working as a DJ at a couple of radio stations, and I wanted to make some extra money,” Bidner says. “I thought that because of my music background, a record store would be a good place for me. It had never occurred to me to get involved on the business side, but at Al-Bums, I started getting involved in the ordering.”

Barnard came to Al-Bums after many years in the apparel business, as the owner of a discount store. “I’ve always been an off-price retailer, whether I’ve been selling clothes or records,” he says. “After a while, I realized I enjoyed music more, and so I went to work in a record store.”

They chose Greenfield for their own store because it was just about a 20-minute drive from Bidner’s South Deerfield home and 36 minutes from Barnard’s Belchertown residence, and because the town had not been saturated by other merchants.

“There was just this one small chain store that wasn’t filling the town’s needs,” Bidner says, noting that that store remains in business, just a few doors down Main Street. “We’re more or less filled a gap that they weren’t taking care of.”

The gap she refers to includes presenting a wide variety of artists in a broad range of formats, fulfilling special orders quickly, and offering discounts.

It’s the special attention to special ordering that really sets the store apart. “We try to respond very quickly to special orders, getting things in here in a day or two,” Bidner says. “We have built a reputation for being very prompt and getting hold of much more product than we could ever fit here in the store. We order every day, we go to the little distributors for more obscure labels, and we use a variety of one-stops to make sure we find what our customers are looking for.”

Customers never have to leave a deposit for their requests, which Bidner says is part of her store’s effort to hold up against its real competition: record clubs.

“We try to make it as if people are doing mail-orders with us,” she says. “Our competition is never going to be a Tower Records a few miles away; it’s mail-order businesses.”

But even the clubs don’t completely intimidate the small-town retailer. “People will never cut out shopping, because shopping is entertainment,” Bidner says. “Half the people who come into our store don’t know what they’re looking for, and many of them walk out with something new that they wouldn’t have found through their record club.”

Ironically, many of the used CDs that About Music carries come from record club purchases. “I personally have bought however-many CDs (Continued on next page)
DNA, Valley Move Ahead With Joint Venture
Also, Good Timing Lands Black Watch At Zero Hour

DOUBLE HELIX. It’s been about a year since Distribution North America in Cambridge, Mass., and Valley Record Distributors in Woodland, Calif., announced what they call their “unusual partnership,” so DI thought it was time to check in with both parties for an update.

Just for starters, Valley proprietor Barney Cohen notes that the joint venture between Valley and DNA was officially filed the first week in September. “It’s legally a partnership in the state of Delaware,” Cohen says. The venture is owned 50-by-50 by Valley and Rounder principals Marian Leighton Levy, Bill Nowlin, and Ken Irwin, with profits split down the middle.

Operationally, things shape up the same old way. “We split the work up entirely in half,” Cohen says, with Valley in charge of physical operations and DNA focusing on sales, marketing, and developing new customers.

The first major move in centralizing physical operations in California will be the conversion of DNA’s Cambridge warehouse facilities, DNA GM Duncan Browne says, “We’re going to use one warehouse for the [Rounder] label, and the other warehouse we are going to basically convert to office space.”

Cohen says that for the future, the emphasis will be on developing DNA—which sells over 75 labels, 50 of which are distributed to the company—as a deep-catalog supplier for retail outlets.

“With every customer, we’re going to craft a program that makes sense,” Cohen says. “I see tremendous potential for selling more product.”

Covering more territory will be critical to building that business, Browne notes, noting that DNA currently employs 17 full-time personnel. Beside his own telephone salesmen, adds, “there’s three or four more field sales positions we’re going to fill, and one more telephone salesperson.”

The company recently added sales staffers in the Philadelphia and Ohio Valley areas.

In the upcoming development, the DNA sales force will soon go into the field armed with laptop computers that will allow instantaneous order entry, catalog checking, and E-mail readouts. “It should tighten up communications and improve the salesmen’s ability to tighten up the inventory,” Browne says. Adds Cohen, “I’ll be like having our terminal in a customer’s store.”

DNA has also hired two new national marketing directors: Connie Kehr of Windham Records in Austin, Texas, and Jessica Smyser, former senior buyer/merchandising coordinator at Bose Ex- press Music.

Among other immediate aims of the DNA/Valley alliance is adding some of DNA’s older clients to its list of distributed product.

“We hope to add quite a few labels,” Cohen says. “We like to give our salesmen a big bag of labels to sell.”

Cohen would not float any specific names. “You could come up with a short list… there’s a list of five. I’d believe three of those five will be repre- sented by DNA within the next six months, some of them exclusively.”

Still, Rounder GM Dave Berman or Browne Cohen says that DNA is set to rep Rounder yet, despite the fact that the distributor and the label are controlled by different owners. A source had previously posited this move as a full completion (Billboard, Aug. 13).

“DNA’s goal is to solidify,” Cohen says. “It’s a question mark; it’s not a done deal.”

Browne only says, “My short-term goal is to build a distribution company that could fill the needs of a label like Rounder.”

Perhaps Rounder’s ultimate destina- tion will be more certain when the National Assn. of Recording Merchani- sers’ wholesalers conference convenes on Friday (31).

FLAG WAVING: If there’s one thing the L.A. band the Black Watch knows something about, it’s independent labels.

The group’s album “Ampheta- mine Headache” (Drag City, Calif.- based Gotta Go Records, has just been re-released by the new New York-based label, Groove Records. Re- before that, the band released an album on the Southern California indie Dr. Dream, and issued an LP and EP on its own label, Postcards.

The band started making its own records in the late ’80s as an alterna- tive to the humbling process of trying to get signed to a major, says guitar-ist/vocalist John Fredrick.

“T had some spare cash from teaching [English at the University of Cali- fornia in Santa Barbara], and I thought, ‘God, I might as well play a self-made album,’ instead of going through the humiliation of sending out a million tapes and having people say, ‘who’ve listened to this? The way through give you career guidance or whatnot. That thought was that the most D.I.Y. thing to do.”

The band then put out one album on Dr. Dream, “Flowering,” which cap- tured the Black Watch’s adept writing and the hip stomp of guitarist and co-lead vocalist J’Anna Jac- oby’s violin and viola work. Then a new label, Goofin’, was formed by former Chame- leon Records staffer Craig Costigian.

“He started the label essentially in the same way he did as much as he could,” Fredrick says.

A friend of Fredrick’s at Zero Hour brought a copy of “Amphetamine” to the Zero Hour label, and Jacoby may depart her job with an L.A. consulting firm (“She’s in effect been bankrupting the firm”, Fredrick). He adds, “This is a new record on the band’s mind. “We just finished doing a sort of trashy cover of Gordon Lightfoot’s ‘If You Could Read My Mind.’” Fred- rick says. “I hope he’s not upset. I think Zero Hour is going to release it later in the year, as something in tandem with the tour.”

The Black Watch, which has made the rounds of the music conventions recently, is preparing to begin a six-week national tour Nov. 1.

The proximity of four preparatory schools accounts for a small demand for music from fan-friendly groups like Dave Matthews Band and the Samples. “Deerfield Academy has a huge Samples following, and they even made a live recording of a show there,” Bidner says. “It’s sort of like having a college-town cli-entele. The kids all start the semester with a lot of money to spend, and then it tapers off.”

The owners’ personal tastes are also reflected in the mix, although Bidner listening to music all day in the store and on the radio show she had un- til a year ago has spoiled her taste for music. Now, I just want to hear quiet,” she says. Her favorite kind of music is alternative rock (bands like the Tall Dwarfs), a genre that accounts for about 10% of titles (and sales). Bar- nard’s preferences, blues and R&B, make up about 15%.

The remainder is about evenly di- vided among genres such as world beat, jazz, country, and classical—the latter of which is preferred on cassette, since most of the people in the area use cassette players.

INDIE STORE THRIVES IN MASSACHUSETTS TOWN
(Continued from preceding page)

SPECLATY DEALERS HEAR FUTURE IN AUDIOBOOKS
(Continued from page 60)

...SO, WHAT ARE YOU WAITING FOR?
For More Information Or To Place An Order

CALL
800-861-WRAP
Proudly Made In USA

MUSICALALLY GIFTED
Instant Gift WIng

YOUR CUSTOMERS HAVE ASKED YOU FOR GIFT WARG...
Great Markup, Over 100%
Free Display Unit
CD and Cassette Sizes
Available in Many Bold, Attractive Designs

Sells For Under A Dollar!!!

BILBOARD  OCTOBER 22, 1994

www.americanradiohistory.com
### Top Pop Catalog Albums

**FOR WEEK ENDING OCTOBER 22, 1994**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>RECORD COMPANY</th>
<th>CD</th>
<th>INT'L</th>
<th>WHOLESALE</th>
<th>SDR</th>
<th>TITLE</th>
<th>INT'L</th>
<th>WHOLESALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>NINE INCH NAILS</td>
<td>PRETTY HATE MACHINE</td>
<td>TVT/REPRIEVE</td>
<td>2</td>
<td>(15.98)</td>
<td>(15.98)</td>
<td>NO. 1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BOB MARLEY AND THE WAILERS</td>
<td>LEGEND</td>
<td>TUFF GONG</td>
<td>3</td>
<td>(5.98)</td>
<td>(5.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BEASTIE BOYS</td>
<td>LICENSED TO ILL</td>
<td>DGC</td>
<td>3</td>
<td>(11.98)</td>
<td>(11.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EAGLES</td>
<td>GREATEST HITS 1971-1975</td>
<td>COLUMBIA</td>
<td>6</td>
<td>(11.98)</td>
<td>(11.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JIMMY BUFFETT</td>
<td>SONGS YOU KNOW BY HEART</td>
<td>/CAPITOL9611 I (10.98/15.98)</td>
<td>5</td>
<td>(11.98)</td>
<td>(11.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JOURNEY</td>
<td>JOURNEY'S GREATEST HITS</td>
<td>COLUMBIA</td>
<td>7</td>
<td>(15.98/19.98)</td>
<td>(15.98/19.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PINK FLOYD</td>
<td>THE WALL</td>
<td>ELEKTRA</td>
<td>12</td>
<td>(15.98/19.98)</td>
<td>(15.98/19.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>YANNI</td>
<td>WATERMARK</td>
<td>ELEKTRA</td>
<td>19</td>
<td>(15.98/19.98)</td>
<td>(15.98/19.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NIRVANA</td>
<td>BLEACH</td>
<td>SUBPOP</td>
<td>19</td>
<td>(15.98/19.98)</td>
<td>(15.98/19.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ELTON JOHN</td>
<td>GREATEST HITS</td>
<td>EMI</td>
<td>4</td>
<td>(9.98)</td>
<td>(9.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ERIC CLAPTON</td>
<td>TIME PIECES... THE BEST OF ERIC CLAPTON</td>
<td>ATLANTIC</td>
<td>9</td>
<td>(11.98)</td>
<td>(11.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>STEVE MILLER BAND</td>
<td>GREATEST HITS</td>
<td>COLUMBIA</td>
<td>14</td>
<td>(11.98)</td>
<td>(11.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AEROSMITH</td>
<td>GREATEST HITS</td>
<td>COLUMBIA</td>
<td>16</td>
<td>(11.98)</td>
<td>(11.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>METALLICA</td>
<td>AND JUSTICE FOR ALL</td>
<td>ELEKTRA</td>
<td>16</td>
<td>(11.98)</td>
<td>(11.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JUDAS PRIEST</td>
<td>GREATEST HITS</td>
<td>ELEKTRA</td>
<td>17</td>
<td>(11.98)</td>
<td>(11.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EAGLES</td>
<td>BEST OF THE EAGLES</td>
<td>CAPITOL9611 I (10.98/15.98)</td>
<td>18</td>
<td>(11.98)</td>
<td>(11.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CREEDENCE CLEARWATER REVIVAL</td>
<td>CHRONICLES VOLUME 1</td>
<td>CAPITOL9611 I (10.98/15.98)</td>
<td>17</td>
<td>(11.98)</td>
<td>(11.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PATSY CLINE</td>
<td>GREATEST HITS</td>
<td>WEA</td>
<td>19</td>
<td>(11.98)</td>
<td>(11.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE DOORS</td>
<td>BEST OF THE DOORS</td>
<td>CAPITOL9611 I (10.98/15.98)</td>
<td>15</td>
<td>(11.98)</td>
<td>(11.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EAGLES</td>
<td>GREATEST HITS VOLUME 2</td>
<td>CAPITOL9611 I (10.98/15.98)</td>
<td>21</td>
<td>(11.98)</td>
<td>(11.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GREEN DAY</td>
<td>KERPLUNK</td>
<td>SNOT/smooth</td>
<td>23</td>
<td>(9.98)</td>
<td>(9.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GREEN DAY</td>
<td>NIMROD</td>
<td>SNOT/SMOOTH</td>
<td>24</td>
<td>(9.98)</td>
<td>(9.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>METALLICA</td>
<td>AND JUSTICE FOR ALL</td>
<td>ELEKTRA</td>
<td>25</td>
<td>(9.98)</td>
<td>(9.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>YANNI</td>
<td>REFLECTIONS OF PASSION</td>
<td>CAPITOL9611 I (10.98/15.98)</td>
<td>26</td>
<td>(9.98)</td>
<td>(9.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>METALLICA</td>
<td>MASTER OF PUPPETS</td>
<td>ELEKTRA</td>
<td>27</td>
<td>(9.98)</td>
<td>(9.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ROLLING STONES</td>
<td>HOT ROCKS</td>
<td>MCA</td>
<td>28</td>
<td>(9.98)</td>
<td>(9.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BILLY JOEL</td>
<td>GREATEST HITS VOLUME 1 &amp; 2</td>
<td>CAPITOL9611 I (10.98/15.98)</td>
<td>29</td>
<td>(9.98)</td>
<td>(9.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FLEETWOOD MAC</td>
<td>GREATEST HITS</td>
<td>CAPITOL9611 I (10.98/15.98)</td>
<td>30</td>
<td>(9.98)</td>
<td>(9.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>DISNEY CHILDREN'S FAVORITES VOLUME 1</td>
<td>CAPITOL9611 I (10.98/15.98)</td>
<td>31</td>
<td>(9.98)</td>
<td>(9.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ORIGINAL LONDON CAST</td>
<td>PHANTOM OF THE OPERA</td>
<td>CAPITOL9611 I (10.98/15.98)</td>
<td>32</td>
<td>(9.98)</td>
<td>(9.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BONNIE RAITT</td>
<td>LUCK OF THE DRAW</td>
<td>CAPITOL9611 I (10.98/15.98)</td>
<td>33</td>
<td>(9.98)</td>
<td>(9.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MELISSA ETHERIDGE</td>
<td>MELISSA ETHERIDGE</td>
<td>CAPITOL9611 I (10.98/15.98)</td>
<td>34</td>
<td>(9.98)</td>
<td>(9.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>YANNI</td>
<td>DARE TO DREAM</td>
<td>CAPITOL9611 I (10.98/15.98)</td>
<td>35</td>
<td>(9.98)</td>
<td>(9.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHICAGO</td>
<td>GREATEST HITS 1982-1989</td>
<td>CAPITOL9611 I (10.98/15.98)</td>
<td>36</td>
<td>(9.98)</td>
<td>(9.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MEAT LOAF</td>
<td>BAT OUT OF HELL</td>
<td>CAPITOL9611 I (10.98/15.98)</td>
<td>37</td>
<td>(9.98)</td>
<td>(9.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LYNDR S KNYDRYD</td>
<td>BEST-KNYDRYS INYDRYS</td>
<td>AHA</td>
<td>38</td>
<td>(9.98)</td>
<td>(9.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GRATEFUL DEAD</td>
<td>THE BEST OF SKELETONS FROM THE CLOSET</td>
<td>CAPITOL9611 I (10.98/15.98)</td>
<td>39</td>
<td>(9.98)</td>
<td>(9.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WAR</td>
<td>THE BEST OF WAR &amp; MORE</td>
<td>CAPITOL9611 I (10.98/15.98)</td>
<td>40</td>
<td>(9.98)</td>
<td>(9.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AEROSMITH</td>
<td>PERMANENT VACATION</td>
<td>CAPITOL9611 I (10.98/15.98)</td>
<td>41</td>
<td>(9.98)</td>
<td>(9.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ALICE IN CHAINS</td>
<td>FACELIFT</td>
<td>CAPITOL9611 I (10.98/15.98)</td>
<td>42</td>
<td>(9.98)</td>
<td>(9.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ELTON JOHN</td>
<td>GREATEST HITS 1976-1986</td>
<td>AHA</td>
<td>43</td>
<td>(9.98)</td>
<td>(9.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LED ZEPPELIN</td>
<td>LED ZEPPELIN IV</td>
<td>ELEKTRA</td>
<td>44</td>
<td>(9.98)</td>
<td>(9.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AEROSMITH</td>
<td>PUMP</td>
<td>COLUMBIA</td>
<td>45</td>
<td>(9.98)</td>
<td>(9.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PINK FLOYD</td>
<td>WISH YOU WERE HERE</td>
<td>CAPITOL9611 I (10.98/15.98)</td>
<td>44</td>
<td>(9.98)</td>
<td>(9.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NEIL YOUNG</td>
<td>HARVEST</td>
<td>CAPITOL9611 I (10.98/15.98)</td>
<td>45</td>
<td>(9.98)</td>
<td>(9.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOUNDTRACK</td>
<td>CREED</td>
<td>CAPITOL9611 I (10.98/15.98)</td>
<td>46</td>
<td>(9.98)</td>
<td>(9.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GUNS N' ROSES</td>
<td>APPETITE FOR DESTRUCTION</td>
<td>CAPITOL9611 I (10.98/15.98)</td>
<td>47</td>
<td>(9.98)</td>
<td>(9.98)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**FILE UNDER: EASY LISTENING**

Debuted at No. 50 on the **BILLBOARD TOP 200 ALBUMS CHART**

Featuring "Your Favorite Thing"

**By MTV**

The new single:

"Believe What You're Saying"

**SUGAR FALL US TOUR**

**NEW YORK, NY**

**REGENS CENTER**

**LAKEWOOD, OH**

**NORTON VA**

**THE BOATHOUSE**

**TORONTO, ON**

**THE PHOENIX**

**MONTREAL, QC**

**OSLORSDI**

**NEW YORK, NY**

**STRAIGHT THEATER**

**NEW HAVEN, CT**

**TOAD'S PLACE**

**PHILADELPHIA, PA**

**TROCADERO**

**BALT MORE, MD**

**HAMMERJACKS**

**ATLANTA, GA**

**FOXY THEATER**

**BOSTON, MA**

**LEARN THE DATES TO COME**

A perfect album. "Most of a year and it will be number one of the year - the soundman of the album..." "Believe What You're Saying" is a smashing effort full of sweaty, major and grand modifications that mark the work of a mature artist. - "Rolling Stone"

**RYKODISC USA/Marketing**

**Demanding Wheel, Box 4, Salem MA 01970**

**RYKODISC USA/Sales**

**797 Main St, Minneapolis, MN 55401**

**414.222.6102, 612.817.0783**

**www.americanradiohistory.com**
Album Reviews

Edited by Paul Verne, Marilyn A. Gilhen, and Peter Cronin

POP

Various Artists

Nativity In Black: A Tribute To Black Sabbath

PRODUCERS: Various

USA: 2023

The heaviest of the metal hands pay tribute to Sabbath by performing skull-crushing renditions of the English monolith’s, Black Sabbath, Heaven rejoins, High On Fire and No More, and Type O Negative are a few of the names. We, of course, can’t miss out on Tony Iommi’s version of “Iron Man,” with one Ozzy Osbourne on vox. Other nuggets: a version of “Supernaut” by 1,000 Romeos, with Al Jourgenow of Ministry on vocals; and a take on “The Wizard,” a song that includes Sabbath’s Geezer Butler and Bill Ward, plus Rob Halford of Judas Priest fame.

The Go-Go's

Return To The Valley Of The Go-Go’s

PRODUCERS: Various

IRL: 2022

This best-of retrospective will delight true fans of the SoCal girls who made such songs as “We Got The Beat” and “Vacation.” Bonuses include their first version of “Cool Jerk,” plus 10 singles like “The Night We Called It A Day.” The album features their top 50 singles, including top 10 hits “We Got The Beat” and “Vacation.”

R&B

Jade

Mind, Body & Song

PRODUCERS: Various

USA: 2023

Group’s sophomore set offers matured vocals over sturdy melodies. After the obligatory demonstration of harmonic sonics, set settles into tighter collective choruses on 14-track collection. Laced with hip-hop grooves and an eye on young-adult demos, album still manages to embrace traditional R&B. Set offers a brand new take of the patient: “If The Lovin' Ain't Good” and retro-instructional “What’s Going On” to the spanks of the 30’s and 40’s. “Every Day Of The Week,” and the funky “Hangin’.”

Gerald Alston

First Round

PRODUCERS: Various

USA: 2023

Artist plays to strong suit with classic R&B-styled collection. Conservatively produced to not overwhelm the vocals, the tracks are an easygoing musical tone—with added production sparks at dipping junctions. Acoustic instrumentation on solo tracks like “Stay The Night” and “Devote All My Time” help create warmth over expansive environments. Other chord-strikers include “I Feel It Yet To

spotlight

SMASHING PUMPKINS

Place Incantat

PRODUCERS: Various

USA: 1993

In Issue 1 of the Top Of The Day: Day 1: Alternative rock icons issue a lodge-podge of B-sides, outtakes, BBC sessions, and other material previously unavailable on their albums. Akin to Nirvana’s “Incident,” collection is too intriguing an intimate debut. This curve is surprisingly fantastic covering of the Fleetwood Mac gem “Landslide” that has caught the ears of modern rock spinners, who are also likely to receive to some of the more causial originals.

MARISA MONTE

Rosie And Carole

PRODUCERS: Various

USA: 2023

Brazilian songwriter goes high on the force of her powerful, ringing vocals, with downtown hip-hop production from Artis Lindsay. In a diverse engaging set, “As You Grow” does a treat with Phillip Glass’ dreamy arrangement, and sensate sound. The “Dance, Da Dido” features Gilberto Gil. The jazzier tip of world music is explored in the soaring choruses of “Maria de Verdade,” the skittering funk of “O Ceu,” the balladic bossa nova of “Ala Do Vento,” and a spacey, grotesque version of rock classic “Pale Blue Eyes.”

R&B

THUG LIFE

Volume 1

PRODUCERS: Various

USA: 2023

With hit-bout titles like “How Long Will They Mourn Me?” which features the B-boy crooning of Nate Dogg, who co-produced with Warren G, “Stall” “Fallin’” “Cradle To The Grave,” and “Four A Little Liquor” a jam from the platinum “Above The Rim” soundtrack, album is all about players in the game. But group members Syke, Miamir, and Nate Dogg, and 2 Pac aren’t outshining Gil with no apologies. Over-hard edged thump and middle-of-the-road raps about hustling, sexing, smoking, and drinking as well as being “trapped in the zone.”

DA YOUNGSTAR

Money

PRODUCERS: Various

USA: 2023

Weaving hard-edged rhymes into a knotty jazz tune, Marley is a vision (which features heightened maturity on its third set. From ‘Hip Hop’s Gravy’ its glorifying first set, which lists MC luminaries, to the title track, attempts to verbalize the composition. Da Youngstar captures the raw experience beyond kicked off, shots Glock, and puffed blunts.

PMR

Shade Business

PRODUCERS: Various

USA: 2023

We are half of gold-selling duo EPMD makes his solo debut with rugged rhythms and anti-the-grain rhyme rants that are aimed squarely at the center of the hip-hop underground. The set, which doesn’t fall far from the EPMD tree, is homey-core, cinematic down, fun, and sassy. Beat shots are the title track, which has finely-woven keyboards throughout and a Moscow Doggy Dogg sample in the chorus; the throw-through hand-in-the-air slider “Swing Your Own Thing”; and the slow, teetertaxed “In The Zone.”

JAZZ

Betty Carter

Feed The Fire

PRODUCERS: Various

USA: 2023

Perhaps the most innovative and influential jazz vocalist to reissue her music on this live set, backed by a typically progressive crew of Herlin Ali, Dave Holland, and Bob Dylan. Ali’s ECM-truncated piano titled track serve a strong overture, paving the way for such Carterian-isms as a song title “I’m Happy,” a song. expressissimo take on Ellington/Strayhorn’s “Day Dream,” and a jazz-flavored cover of “Mama.” Three tracks are due with each accompanist, topped by Carter/Holland’s brisk take of “All Or Nothing At All.”

The Brecker Brothers

Out Of The Loop

PRODUCERS: Various

USA: 2023

Michael and Randy Brecker, on tenor sax and trumpet respectively, follow the contemporary jazz success of “The Return Of The Brecker Brothers” with this new live set in the studio recording. Highlights of a strong, professional set include the graceful, lifting groove of “Evocations,” the tense, electronic funk of “Surfing,” the world-music inflected “African Skies,” the funky horn-tastic “Our Man In Havana,” the engaging “The Heat Is On”...continent—contains the beautiful ballad “This Too Shall Pass,” along with an array of Carter’s other classics like “If I Were A Bird,” including “The Date Adventure,” a quirky take on Steven Curtis Chapman’s “The Good Shepherd,” and “Face This World,” based on Michael W. Smith’s hit “Face Time In This World.”

LATIN

Johnny Boy

S.P.I.C.

PRODUCERS: Various

USA: 2023

Antroical theme for Spanish, Asian, Middle Eastern, and African Latin music. Having come from a family of Latin music, this band is tight and fresh. The group’s debut is packed from silky smooth vocals, including “Bon Bon,” “Piera Picas,” and “Mi Sueño.” Contact: 363-655-5588.

COUNTRY

George Jones

The Bradley Barn Sessions

PRODUCERS: Various

USA: 2023

In his brief liner notes, producer Brian Allen notes he explains that “superstars” like Alan Jackson, Vince Gill, Keith Richards, and Mark Knopfler together perfectly blend the “love songs that are, at times, bruised and battered by the hands and goad of country are also the hands and guns with which he’s been singing in a possum’s age.”

Contemporary Christian

Mark Lowry

Mouth In Motion

PRODUCERS: Various

USA: 2023

Mark Lowry is one of Christian music’s most versatile artists, capable of reaching great heights as a vocalist and a comedian. To win his new album—“Mouth In Motion”—at Amy Grant’s “I’m In Motion”—contains the beautiful ballad “This Too Shall Pass,” along with an array of Carter’s other classics like “If I Were A Bird,” including “The Date Adventure,” a quirky take on Steven Curtis Chapman’s “The Good Shepherd,” and “Face This World,” based on Michael W. Smith’s hit “Face Time In This World.”

Classical

Danzo

Concerto No. 2 For Flute, Concertante For Flute and Clarinet

PRODUCERS: Various

USA: 2023

James Galway, Sabine Meyer, Württemberg State Orchestra, Jörg Flöter

Orchestra: Jörg Flöter

藤田 正夫

Danni’s music is pleasant, virtuosic, and mostly quite mellow, but this disc offers two tap-sceptic wind soloists, Galway and Meyer (both Berlin Philharmonic alumni), showing us how flute and clarinet ought to be played, and how they juxtapose the two instruments when we get together and play masters who are playing them. The orchestra sounds distant and murky in the tuttis, but fine in its accompanying roles.

Palestine: Missa Pro Defunctis, Other Works

Chantier

Programmed by Christian Klein

Tellec 9452

We’d like to give a wider label seems to be having a good effect on this popular, San Francisco-based, all-male, a cappella group. They just get tighter than before, and its sound more radiant, making this a graceful peace offering, rather than a palestina setting of a mass for the dead and, of all things, the Song of Songs.
...
NEW YORK—Once “coming soon” applied only to films; games were stuck with “coming later,” often much longer, as the big buzz surrounding the movie had dissipated.

No more. With film studios increasingly keeping game rights in-house, games soon will be harder to tell the spin-offs from the spin-ins, as the studios knit video, home video, and video game properties more closely together in terms of marketing, distribution, and release.

Fox Interactive leads the charge on the latter front with the launch in November of one of its two debut titles, “The Pagemaker.” The 20th Century Fox film of the same name, a combination live-action/animated adventure starring Macaulay Culkin, premieres in theaters Nov. 23. The third Fox Interactive game, set against the game versions of the title—on Game Boy, Super NES, and Sega Genesis—all will be in stores within one month of the picture’s release.

(The CD-ROM version of the game is being released by Turner Interactive.)

Fox Interactive plans similar joint film-game releases “whenever possible,” says Ted Hoff, senior VP, Fox Interactive. “If we roll out the structure of the company, from the top down, be sure. ‘Whenever we look at motion picture scripts that are under consideration for a video game, we will also be looking for possible game projects.’

On the horizon from Fox Interactive, for example, are dual film-game releases of “Return Of The Apes,” due in 1996, and games keyed to the 1996 season premiere of the year-round hit “Speed” (the game, says Hoff, will combine elements of the original and the sequel) and the Fox Network’s upcoming “Die Hard” series, “Die Hard 3.”

“The ‘Die Hard 3’ game, keyed to the summer 1995 film, will launch with the video game release of that film in the fall of ’96, a concession to the longer time required to turn around a game, Hoff says.

“But that will probably be our last not to have some theatrical tie-in,” Hoff says. “We are building up the lead time to be able to launch simultaneously.”

The reasoning is easy to see from a marketing perspective. “You get to piggyback on the theatrical awareness of the film,” says Mike Gunn, VP marketing for Fox Interactive, which handles Fox Interactive titles.

“20th Century Fox will put many, many dollars in advertising against ‘The Pagemaker’ film,” he adds. “Those are numbers you don’t see even in blockbuster game campaigns, because usually there isn’t what it is in the video market. Where with ‘Mrs. Doubtfire,’ say, you do 12 million units, in the case of video games you do anywhere from 3 million units down to 50,000 copies. And the marketing dollars become scarcer once you get under a million units.”

“The ‘piggybacking’ approach is one Virgin Interactive Entertainment

NEW YORK—I.R.S. Records is counting on music consumers developing an appetite for “GUMBOvision,” a new technology that it has cooked up along with multimedia company Troon Ltd. This newest twist on the CD-ROM allows users to “paint” with music videos while listening to CD-quality music. They also can import their own QuickTime video files and pictures from outside sources such as TV signals in order to design their own creations.

The CD-ROM technology debuts this month with the release of two I.R.S. GUMBOvision titles, the animated adventure “GUMBOvision in Space,” Vol. 1, and “The Hotline,” Vol. 2.

That “consumer friendly” price point was one of the targets Boberg was shooting for, says he began exploring I.R.S.’ possible entry into the interactive realm earlier this year.

“Before I committed to anything, I first set out to educate myself about the software market and examine everything that was out and what was ready,” he says. His frank conclusion was that “it was all relatively limited—most of it was pretty boring.”

Thus Boberg began discussions with dozens of software companies for a platform that would meet his criteria for interactive music products. “The first demand is that it has to be primarily an entertainment product, not just a database of information,” he says. “And the second critical element is that it has to be endlessly entertaining—not just something interesting the first or second time you look.”

Boberg finally hooked up with the folks at Troon, who had something then called “video paint” in development.

“GUMBOvision” Adds New Twist To CD-ROM
I.R.S. Titles Let Listeners ‘Paint’ With Music Videos

“I was a perfect fit,” says Troon president James Yaffe. “It is our hope and intent that we can challenge conventional thinking of what can be done with these devices, which can be used in the home and become an enhancement of the consumer’s lifestyle. We will have audio CD applications, such as adding the GUMBOvision system and a music video and textiles to the usual.”

The debut GUMBOvision discs will not be Red Book CDs, but will be “compatible, meaning they will not be playable on standard audio CD players. Yaffe says Troon is at work on a separate GUMBOvision technology that would have audio CD applications, such as adding the GUMBOvision system and a music video and textiles to the usual.”

“GUMBOvision” is a six-title, non-exclusive CD-ROM franchise. “That’s key to us,” Boberg says, “and a partnership interest in promoting the development of GUMBOvision” as the interactive music format of choice for any interested label.

R.I.S. has a six-title, non-exclusive CD-ROM franchise. “That’s key to us,” Boberg says, “and a partnership interest in promoting the development of GUMBOvision” as the interactive music format of choice for any interested label.

For the established artist who is making a second CD-ROM, Boberg says, “But for a young artist coming up who is 19, it is just part of their life. CD-ROM is a given.”

MARILYN A. GILLEN

Steve McCain

HIGHWAY SIGNPOSTS: Executives from Time Warner Cable’s Full Serv

RETAIL & TECHNOLOGY MEDIA
Shelf Talk: Target's Straight As An Arrow... 68
Video People ......................................................... 70
Video Previews: Remembering Patsy Cline... 72
Laser Scans: Hot Titles From Warner ... 74

**Picturing This**

By Seth Goldstein

**TOM TERRIFIC:** Columbia Tri-Star Home Video thinks it can strike sell-through gold again with Tom Hanks and an older buying public. The studio wants to duplicate the 2 million-unit success it has had with a reissue "Sleepless In Seattle," starring Hanks and Meg Ryan.

Next change, according to Murphy, a senior Ben Feingold, could be "Philadephia," for which Hanks won an Academy Award. Reissued, "Philadelphia" is about an AIDS-stricken lawyer and is a tough sell, but Feingold claims to be "very bullish" on titles "aren't for 15-year-olds.

If "Philadelphia" gets the nod, it will be the recipient of a sales campaign that Columbia first put into play for the budget "Sleepless." Columbia backed a direct-to-sell-through release of "Philadelphia" in Spain and moved 200,000 units. "On the surface, it didn't make sense," Feingold says, but sales were better than anticipated.

The studio, meanwhile, is ramping up more family entertainment, leading to an under-$20 children's label—except that Feingold would use cardboard sleeves, not the ubiquitous vinyl clamshells.

**Out, Not Up:** Emmet Murphy, who led Technicolor Video Services to the top spot in the duplication heap in the U.S., has taken early retirement. His replacement as TVS president is expected to be a newswoman to cassette dubbing and CD replication, Orlando Rainn, currently CEO of North American operations for Pirelli Cable.

Murphy had been set to move, but the direction was supposed to be up, not out. A year ago, TVS parent Technicolor Inc. announced a top management shake-up, with a structure that would have made him an executive VP in the Burbank, Calif., office. In the process, however, the corporate culture changed, and Murphy, a 25-year vet, apparently decided it was time to leave, sources say.

TVS, which filled Murphy's slot, still has an open slot for a sales and marketing VP, replacing Jeff Pettit, who left to become Warner Home Video's next president. A job that would have made him an executive VP in the Burbank, Calif., office. In the process, however, the corporate culture changed, and Murphy, a 25-year vet, apparently decided it was time to leave, sources say.

TVS, which filled Murphy's slot, still has an open slot for a sales and marketing VP, replacing Jeff Pettit, who left to become Warner Home Video's next president. A job that would have made him an executive VP in the Burbank, Calif., office. In the process, however, the corporate culture changed, and Murphy, a 25-year vet, apparently decided it was time to leave, sources say.

**Upstart Supplier**

**Purr-ffects Art Of Pet-Related Vid**

By Trudi Miller Rosenblum

NEW YORK—In this era of niche marketing, video companies are targeting titles to ever more specific demographic groups: senior citizens, affluent professionals, working mothers, and... cats?

Yes, cats. Supplier and distributor Pet Avision was launched in 1989 with "Video Cutiepie"—for cats, not about them. It features birds and squirrels hopping about, chirping, tweeting, and doing whatever else excites a cat with time on its paws.

Founder Steve Malarkey says, "I used to be a computer type and was sick of it. I wanted to get into something fun. We'd had cats all our lives, and at a cat show we noticed that people were spending money like crazy. So we had the idea of creating a product for cats."

Malarkey and his wife lived in

(Continued on page 76)

**Vid Biz Protests Obscenity Initiatives**

**Measures Would Broaden Laws In Colo., Ore.**

By Eileen Fitzpatrick

LOS ANGELES—Retailers in Colorado and Oregon are fighting two ballot initiatives that could rewrite those states' obscenity laws if passed on Election Day. Proponents have especially targeted home video for local control.

Amendment 16 in Colorado and Measure 19 in Oregon would change each state's constitution to grant communities the right to determine their own obscenity standards. Under current state laws, obscenity is determined under the guidelines laid down by the U.S. Supreme Court. The court has defined obscene materials as those which appeal to a prurient interest, are patently offensive, and lack serious literary, artistic, political, or scientific value.

Proponents say the amendments are needed to establish tougher child pornography laws, but retailers are crying censorship.

"They say the amendment will define obscenity and child pornography," says Tom Hull, founder of the Oregon Coalition For Free Expression and a Portland video retailer. "But we believe this is a threat to mainstream material."

In Oregon there are 276 cities and counties, which potentially could adopt 276 different obscenity laws if the amendments pass. In Colorado there are 267 cities and 63 counties, which could mean 330 different standards.

"The measures seem innocuous on the surface," says Colorado Citizens Against Censorship campaign manager Fofi Mendez. "But if you have 380 different laws, it could be a nightmare for a national distributor."

"The threshold of the law is to frighten dealers into removing material that is possibly obscene," says Christopher Finan, executive director of the Media Coalition, a national lobbying group representing bookstores, video and record merchants, as well as distributors. "It doesn't protect dealers from being prosecuted, and says they can be prosecuted for material that's not obscene."

Both initiatives got on the ballot after state legislators failed to pass zoning laws that would prohibit adult video shops and bookstores from operating near schools or churches.

In Oregon, 135,000 citizens signed a petition to get Measure 19 on the ballot; 53,000 more signatures than are needed. In Colorado, 54,000 signatures were collected, 30,000 more than required.

Groups on opposite sides of the issue say the races are too close to call. Each is gearing up to get its message out.

Hull estimates it will take $500,000 to defeat the initiative in Oregon. Funding, much of which will be spent on mailings, has come from the VideoSoft.

(Continued on page 70)

**Two Positive Moves From Angela Lansbury**

Ace In The Hole. Ingram Entertainment senior VP Vern Fross picks the grand prize winner in the distributor's "Ace Ventura: Pet Detective" consumer sweepstakes. Shan Zorns of Kearny, N.J., received a trip for two to Super Bowl XXIX in Miami, so did her retailer, Brian Miller of Super Video. Sharing the good news, from left, are Sharon Collazo, Ingram, Jeff Pettit, Warner Home Video, Gail Pawlak, Warner Home Video; and Marty Jorgensen, Ingram.

**A Slim New Price of $1498**

Now all of Angela's fans can own Positive Moves—and this is no small market! If anyone means huge mass appeal, it's Angela.

**Special Retail Offer $200 Worth Of FREE Goods!**

For every 100 units ordered, we'll send you 14 FREE tapes—that's a $200 value!*

Watch your mail for your personal order card.

(800) 221-6010

* Based on a 4% timeline. Viewers order only.
† Watch your mail for details.
Target Stayed On The Mark With 'Jurassic' Street Date

RULES ARE RULES: With thousands of stores breaking street date on "Jurassic Park," why was Target one of the few chains to resist the temptation?

"Rules are rules, and we stick to them," says Target Stores' divisional merchandise manager, Bob Pollack. He says it has taken a long time to get Target's 600-plus store managers to adhere to video street dates, and allowing them to put out the title would have set a bad precedent. "After all we've accomplished, you just can't turn around and tell them to put it out," he says.

In-dealer pointed to non-video accounts such as drug, grocery, and electronics stores as the major culprits. Dealers also complained that these accounts received product too far in advance, exacerbating the temptation to put product out early.

"These guys are not part of the video business, and there is no reason on the planet why they should get it early," says Tower Video VP John Thrasher. "They just don't care about street dates. They're just greedy people, and it's deplorable."

Tower's problems began surfacing in the Chicago, Phoenix, and New York City markets when competitors Best Buy, Walgreen, Sam Goody, Nobody Beats The Wiz, and Woolworth all broke early.

Thrasher says he instructed store managers to put the title out when others had it out, but back where possible. As an example, he says the chain's Greenwich Village store in New York started selling early, but the Lincoln Center store 60 blocks away held off until street date because other dealers in the area did too.

Most dealers, however, caved in out of anger and the all-too-familiar "Well, so-and-so did it first."

Even Target allowed a few of its managers to put out the product early to meet competitors in markets with the most widespread violations. But less than five Target stores did so, and Pollack says no Target stores stocked the title on the weekend of Oct. 1.

The violations also wreaked havoc on advertising campaigns. A Wherehouse Entertainment spokesman says the chain was "disappointed" that other dealers broke date, disrupting its series of pre-street ads that spoofed the National Inquirer. Wherehouse stores in the Phoenix area put the title out early to meet Best Buy, their biggest competitor, gunning the impact of the campaign, she says.

While retailers point to the competition as the source of the problem, distributors that shipped the product a week to 10 days early aren't taking the blame either.

"With so much product, we couldn't release it all at once," says Ingram Entertainment president David Ingram. "In this case, we're dependent on people following the rules, and we're taking action with those accounts that broke street date." He wasn't specific on what those actions would be.

But other distributors disagree that early shipping is necessary for megatitles.

"Everyone is overreacting to the operational issue," says Sigit & Sound Distributors president Larry DeVuono. "The problem is, no one enforced the rule." DeVuono says that due to the massive violations, "Sight & Sound is on the verge of losing a $10 million account that got the product the day before street date. There's really no reason for this to happen," he says. "The music industry handles this type of situation every week with no problems."

Like other dealers, Pollack is worried that MCA's no-penalty policy will trigger a repeat performance when the "Flintstones" arrives Nov. 8. "They have got to do something," he says.

MCA senior VP of marketing Andrew Kaitz says the supplier is "reevaluating the concept of street dates," but isn't ready to announce any new policies.

Lucky Break: Following in the footsteps of romance novel hook Fables, the action/fantasy from a series of Diet Coke television ads has inked a video deal. The actor, Lucky Vauno, will star in the CBSF/X Center's 60 books tape "The Ultimate Fat-Burning Workout," scheduled to hit stores Jan. 4.

The $14.98 video also features fitness expert Kacy Duke plus a behind-the-scenes, up-close, and personal look at Vauno's life since his carbonated rise to fame. The segment, called "Lucky on Lucky," promises to show viewers "what he's really like," and pitches the video to the non-workout crowd.

Vauno will also have his own 1995 calendar on the market with CBS/F/X plans to cross-promote with the video. A coupon for a poster will be packed inside each cassette as well. CBSF/X, meanwhile, is trying to involve Diet Coke.

Radio promotions are planned for the top 20 radio markets, and Vauno has committed to in-store appearances.

In conjunction with the Various tape, CBSF/X will reduce the price of six exercise tapes to the $9.98-$14.98 price range. Titles include both "Cher/Inessa" tapes, "Jacyln Smith: Workout For Beauty And Balance," and the "Weight Watchers Easy Shape-Up Series."
Littlefoot And His Friends Are Back
In An All-New, Feature-Length Animated Hit!

The Land Before Time II
The Great Valley Adventure
The Direct-To-Video Sequel!

Following in the footsteps of a winner! The original "Land Before Time" opened up #1 at the box office, grossed over $46 million, and has amassed over $78 Million* in rental revenue, in addition to its sell-through success.

The Land Before Time® II: The Great Valley Adventure builds on the success of the original classic which boasts a staggering return on investment per unit of 1,271%.*

Timed for success! December 26 street date capitalizes on staggeringly high store traffic. It's a golden opportunity to have fresh product in your store the day after Christmas and into January—a sensational retail month.

A delightful new family classic featuring kid-pleasing original songs by The Roches.

Consumer-friendly, eye-catching CLAMSHELL package!

Value-added consumer incentive! Every videocassette contains a free "Gift" for children: FULL COLOR, REUSEABLE STICKERS.

Animation sensation! Brilliantly animated by the same team that brought The Land Before Time® characters vibrantly to life.

Dino-Sized media support! National campaign (top 50 markets) includes Spot TV, Cable and Print. A massive ad blitz starts December 25. Powerful advertising support will generate over 610 Million consumer Impressions:

Reach & Frequency: 95% of all Women 25-49, 6.9 times. 90% of all Kids 2-11, 6.2 times. 98% of all Women 55+ (targeting "Grandmothers"), 9.2 times.

Fun-tastic P.O.P!
24/48-unit floor/counter merchandiser • shelf talkers • static clings B/W line art coloring fun-sheets • one sheets • half sheets

Co-op Advertising available.

Call Your Sales Representative and Order Today!

STREET DATE: DECEMBER 26, 1994

$19.98 S.R.P.

www.americanradiohistory.com
Advancements at Warner Home Video: John Quinn to senior VP of sales, Ron Sanders to VP of sales for rental product, and Jeffrey Pietryzik, formerly of Technicolor Video Services, to VP of sales for sell-through product.

Laura Sullivan has been named marketing director of sports and fitness product, CBS/Fox Video.

Timothy Cott, formerly executive VP of Paramount Pictures' video division, joins Lyric Studios in Dallas as CEO, a new position. He will oversee all production, distribution, marketing, and merchandising of programs produced by Lyric Studios, The Lyons Group, Big Feet Entertainment, and Eptron Productions.

Beth Bornhurst has resigned as sales VP of sell-through and new technology, LIVE Home Video.

Susan Rosenberg, formerly of Sony Wonder, has been named acquisitions VP at BMG Video. William Gaden becomes operations and international VP of BMG Video's Kidz unit. Both report to Joe Shults, recently appointed BMG Video GM.

Jed Grossman, formerly of Ingram Entertainment, joins LIVE Home Video as East Coast sales director.

U.K. VIDEO INDUSTRY PLANS AD CAMPAIGN

(Continued from page 6)

The video industry has been a catalyst in moving the proposal forward with retailers and distributors. With 3 million rental cassette hits to the market annually, the campaign is expected to raise a substantial fighting fund of 9 million pounds to help “an industry in crisis,” according to an executive who was given to the distributors by Blockbuster.

According to the executive report, the U.K.’s 80% VCR penetration is underutilized, with only 20% of VCR owners being active video renters. The industry is also overspent, the report says, with distributor revenue declining and dealer revenue at best static. Competing media such as BSkyB and a number of other new pay TV channels have already eaten into the core video rental market. Consumer awareness that movies are available on video prior to satellite and cable TV is still woefully small in the U.K.

Apart from the nature of the marketing surcharge, what makes this campaign unique is that all distributors and retailers have so far given approval, although a small number of distributors are awaiting final approval from their U.S. parents before the campaign can officially commence. A number of retailers are also checking the legality of the scheme.

One potential hurdle to the campaign could be the independent-retailer base. Although Blockbuster and the major retailers have expressed approval, and solicitors working for the Hollywood majors say that it is legally watertight, industry sources express concern that if the surcharge is imposed without unanimous supplier support, there problems could arise such as non-payment from previously loyal customers.

“Both sides of the industry will need to ‘buy in’ to the scheme,” says one source. “With funds being contributed equally by distributors and retailers, all parties must feel co-ownership of the campaign. All indications, however, are very positive.”

PREVIOUS TRACK RECORD

In Holland, a similar scheme with retailers and distributors co-funding a marketing campaign has proved very successful. That scheme involved the creation of a television show and a general advertising and point-of-sale campaign.

The blueprint for the new U.K. campaign shows all the hallmarks of an industry having learned from the experience of 1989. A 10 million-pound ($15.2 million) generic campaign implemented last year lasted only one month, having seen TV air treatment. Distributors inflicting over the campaign’s direction derailing the effort.

It is expected that the surcharge will be applied beginning in November, with the TV advertising campaign starting in early 1995. There is a three-month period between invoicing and the campaign’s start date.

The marketing surcharge of 3 pounds ($4.74) will be raised on each rental cassette shipped to the trade, with the revenue split 50/50. One and a half pounds ($2.87) will be added to retailers’ invoices at the point of distribution.

OBSCENITY INITIATIVES

(Continued from page 87)

ware Dealers Assn. (of which Hull is a chapter president), the American Bookellers Assn., the American Civil Liberties Union, and individual contributors. The Motion Picture Assn. of America also is participating in lobbying efforts.

A public opinion poll conducted by KTVI, Channel 12 in Portland, indicated 64% in favor, 19% against, and 17% undecided.

Mendes, who has just come on board to defeat the Colorado proposal, declined to say how much Colorado Citizens Against Censorship is spending. Partial funding is coming from VSDA and the National Assn. of Recording Merchandisers.

Neither bill’s proponents would discuss financial information. (This is absolutely with-able,” says Hull. “And it will be decided by which group gets their message out the most effectively.”

Top Video Sales

[Table of top video sales for the week ending October 22, 1994]

BILLBOARD • OCTOBER 22, 1994

www.americanradiohistory.com
Is Incomplete Research Speeding By So You Only See A Portion Of The Truth? Slow Down And Look At All Of The Facts:

**THE FLINTSTONES vs. SPEED**

- Independent Research Study: Dates of Testing - August 24-29
- Purchase Intent at $19.98 SRP

<table>
<thead>
<tr>
<th>THE FLINTSTONES</th>
<th>SPEED</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PURCHASE INTENT</strong></td>
<td><strong>PURCHASE INTENT</strong></td>
</tr>
<tr>
<td>DEFINITELY PURCHASE</td>
<td>5.1%</td>
</tr>
<tr>
<td>PROBABLY PURCHASE</td>
<td>21.7%</td>
</tr>
</tbody>
</table>

**WEIGHTED PURCHASE (%)**
- THE FLINTSTONES: @ 90% @ 50%
- SPEED: @ 90% @ 50%

<table>
<thead>
<tr>
<th>THE FLINTSTONES</th>
<th>SPEED</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PROJECTED VOLUME</strong></td>
<td><strong>PROJECTED VOLUME</strong></td>
</tr>
<tr>
<td>DEFINITELY PURCHASE</td>
<td>3,235,670</td>
</tr>
<tr>
<td>PROBABLY PURCHASE</td>
<td>7,648,600</td>
</tr>
</tbody>
</table>

**PROJECTED VOLUME (NET SALES TO CONSUMER)**
- THE FLINTSTONES: 10,884,270
- SPEED: 7,764,430

(*Source: Independent Research Firm*)

- 'Top two boxes discounted to reflect consumers' actual actions.
- '**The projected volume does not take into consideration marketing and promotion.

<table>
<thead>
<tr>
<th>DEMOGRAPHICS</th>
<th>Profile Of Active Buyers (1993 Holiday Season)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MALE</td>
<td>44.5%</td>
</tr>
<tr>
<td>FEMALE</td>
<td>55.5%</td>
</tr>
<tr>
<td>SINGLE</td>
<td>22.9%</td>
</tr>
<tr>
<td>MARRIED</td>
<td>55.6%</td>
</tr>
<tr>
<td>MEAN AGE</td>
<td>39.1</td>
</tr>
<tr>
<td>AVG HH INCOME (000)</td>
<td>$33</td>
</tr>
<tr>
<td>CHILDREN LIVING IN HH AGES</td>
<td></td>
</tr>
<tr>
<td>&lt;6</td>
<td>23.8%</td>
</tr>
<tr>
<td>6-11</td>
<td>31.7%</td>
</tr>
<tr>
<td>12-17</td>
<td>28.5%</td>
</tr>
<tr>
<td>&lt;11</td>
<td>55.5%</td>
</tr>
</tbody>
</table>

(*Source: Independent Research Firm*)

When comparing titles, look at the demographics. On a title like Mrs. Doubtfire, ask yourself: Did consumers purchase this title for family viewing?

The Facts Speak For Themselves: This Holiday Season, The Flintstones Is the Perfect Family Video Title!

**STREET DATE: NOVEMBER 8, 1994**
Music

Patsy Cline, “Remembering Patsy,” ABC Video, 60 minutes, $19.95.

Country music darling Cline, who died in a plane crash in 1963 at the tender age of 30, achieved more fame and fortune in her short time on earth than many recording artists ever know. This video features new black-and-white and color footage from Cline’s performing career, as well as interviews and other bits, with cardboard boxes that they can get their paws on.

“Puppy Love,” ABC Video, 35 minutes, $9.95.

Puppies, puppies—one who can resist? This live-action video stars Katie the Collie, Rosie the Rottweiler, Bernie the St. Bernard, Dotty the Dalmatian, and you get the gist. In scenes that could melt the heart of Cruella DeVille, the playful canines are shown romping with each other, different animals and other toys, with cardboard boxes that they can get their paws on.

Although it claims to teach children about different kinds of breeds, “Puppy Love”—which follows the narrationless lead of Stage Right Productions’ popular videos—relies on parents watching along to supply a factual narrative. Packaging for the program, which is part of ABC’s new children’s series, contains ABC Video’s brand-new iron.

“So Much for That!” PolyGram Video, 25 minutes each, $9.95 each.

Adventures No. 15 and 16 in PolyGram’s popular X-Men series focus on the double-trouble marriage of Jean Grey and Cyclops and the ensuing chaos. Morph attempts to wreck on the newlyweds. Morph, working in concert with the mutant-hating, unfortunately named “Friends Of Humanity,” plots to get the students away from Professor X and, in part two, kidnaps Jean Grey and Cyclops and uses their DNA to create his own mutant army. If that weren’t enough, the X-Men must now also deal with the FOH, who succeed in capturing Jubilee. These are some of the most harrowing X-Men adventures yet and they’re sure to be as successful as their precursors.

Travel


Follow-up to “The National Forests Of Utah” is a picturesque look at the array of flora and fauna that make their home in the tourist hot spot of Florida. Emmy Award-winning artist Emerald Web provides the instrumental soundtrack that sets the scene for this wilderness adventure, which includes glimpses at courgars in the wild, a rainbow of exotic tropical birds and flowers, and the magnificent coral reefs and sea life, glorious ocean sunsets and sunrises, and more. “Natural Splendors” won’t help viewers plan a vacation, but it certainly

Animation

“The Gate To The Mind’s Eye,” Miramar/BMG Video, 50 minutes, $19.98.

Miramar/BMG continue to push the envelope on computer animation in this latest addition to their multiplatinum “Mind’s Eye” series. Directed by Michael Boydstun, the eye Beyond Through The Mind’s Eye.” “Gate” features a kaleidoscope of unique images among the new and different creations are an assortment of black-and-white images, treatments of various reflections in bodies of water, and a particularly disturbing scene of a cave-etching that comes to life in full 3-D and salamander off the wall after it is pierced by a stray spear. Futuristic artist Thomas Dobey, who recently created the virtual reality/technology company Headspace, provides the dramatic musical score, expressly written for “Mind’s Eye” ears.

Sports

“John Elway’s Greatest Comebacks,” NFL Films/FOX Sports/Polystar Video, 50 minutes, $19.95.

The 75th anniversary of NFL football means more coaches, competitors, and from the man himself.
OVER $125 MILLION AT THE BOX OFFICE!

- Anchored in the Bedrock of Success! Another perfect family mega-hit from Amblin Entertainment.
- Rock-Solid Media Support! An extensive national campaign includes Network, Spot TV (in over 50 markets), Cable, Print and Hispanic advertising. This ad blitz stretches from Street Date through the December holiday selling period and beyond!
- Reach & Frequency: 93% of all Women 25-49, 13 times. 94% of all Kids 2-11, 9.2 times. 98% of all Women 55+ (targeting "Grandmothers"), 18.2 times.
- Minimum Advertised Price.
- No Pay-Per-View Until March 1, 1995.

**Yabba-Dabba-Dynamite P. O. P.!**

- 24/48-unit counter/floor merchandiser
- 72-unit merchandiser
- Counter Cards • Shelf talkers
- Static clings • Standees
- One-sheet posters
- Half-sheet posters
- B/W line art
  "The Flintstones Coloring Fun-Sheet" for in-store coloring contests

**COMING YOUR WAY NOVEMBER 8, 1994**

Call Your Sales Representative And Order Today!

$3.50 CONSUMER MAIL-IN REBATE OFFER

Consumers get a $3.50 mail-in rebate offer with the purchase of The Flintstones and one of the following MCA/Universal Home Video titles: Uncle Buck, Harvey, Problem Child, Harry and the Hendersons, Jetsons: The Movie.

Valid from 11/8/94 - 4/30/95.

Color/1 Hour 31 Mins. Videocassette #81744 ($19.98) LTBX TRX Laserdisc #42150 ($29.98)

Advertising and promotional details subject to change without notice. ©1994 Universal City Studios, Inc. and Amblin Entertainment, Inc. All Rights Reserved. "The Flintstones" and Flintstone Characters © & ™ Hanna-Barbera Productions, Inc.
Top Laserdisc Sales

<table>
<thead>
<tr>
<th>No.</th>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Retail Price</th>
<th>Rating</th>
<th>Sales</th>
<th>Rental Price</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SCHINDLER'S LIST (C)</td>
<td>Ambiance Entertainment MCA/Universal Home Video 41927</td>
<td>Liam Neeson, Ben Kingsley</td>
<td>$95.95</td>
<td>44.99</td>
<td>1958</td>
<td>$67.95</td>
<td>1958</td>
</tr>
<tr>
<td>2</td>
<td>ALADDIN</td>
<td>Walt Disney Pictures Image Entertainment 1662</td>
<td>Animated</td>
<td>$19.98</td>
<td>49.99</td>
<td>1990</td>
<td>$15.95</td>
<td>1990</td>
</tr>
<tr>
<td>4</td>
<td>FIVE WEDDINGS AND A FUNERAL</td>
<td>Image Entertainment B06317963</td>
<td>Anir MacDowell</td>
<td>$39.95</td>
<td>34.99</td>
<td>1994</td>
<td>$29.95</td>
<td>1994</td>
</tr>
<tr>
<td>6</td>
<td>LIKE WATER FOR CHOCOLATE</td>
<td>Miramax Films Image Entertainment 2111</td>
<td>Marcie Lemonti, Lumi Cavazos</td>
<td>$39.95</td>
<td>34.99</td>
<td>1993</td>
<td>$29.95</td>
<td>1993</td>
</tr>
<tr>
<td>9</td>
<td>PHILADELPHIA</td>
<td>Columbia TriStar Home Video 52616</td>
<td>Tom Hanks</td>
<td>$39.95</td>
<td>34.99</td>
<td>1993</td>
<td>$29.95</td>
<td>1993</td>
</tr>
<tr>
<td>11</td>
<td>THE REF</td>
<td>Touchstone Pictures Image Entertainment 2748</td>
<td>Denis Leary, Judy Davis</td>
<td>$39.95</td>
<td>34.99</td>
<td>1994</td>
<td>$29.95</td>
<td>1994</td>
</tr>
<tr>
<td>12</td>
<td>SERIAL MOM</td>
<td>Savoy Pictures Playhouse 90990</td>
<td>Kathleen Turner</td>
<td>$39.95</td>
<td>34.99</td>
<td>1994</td>
<td>$29.95</td>
<td>1994</td>
</tr>
<tr>
<td>13</td>
<td>GREEDY (C)</td>
<td>Universal City Studios MCA/Universal Home Video 42063</td>
<td>Michael J. Fox, Kris Douglas</td>
<td>$39.95</td>
<td>34.99</td>
<td>1994</td>
<td>$29.95</td>
<td>1994</td>
</tr>
<tr>
<td>16</td>
<td>FAREWELL MY CONCUBINE</td>
<td>Image Entertainment 2522</td>
<td>Leslie Urdang, Zhang Feng</td>
<td>$39.95</td>
<td>34.99</td>
<td>1993</td>
<td>$29.95</td>
<td>1993</td>
</tr>
<tr>
<td>19</td>
<td>IN THE NAME OF THE FATHER (C)</td>
<td>Universal City Studios MCA/Universal Home Video 42023</td>
<td>Danny DeVito, Emmanuelle Seigner</td>
<td>$39.95</td>
<td>34.99</td>
<td>1993</td>
<td>$29.95</td>
<td>1993</td>
</tr>
<tr>
<td>20</td>
<td>BEETHOVEN'S 2ND</td>
<td>Universal City Studios MCA/Universal Home Video 42029</td>
<td>Charles Grodin, Bonnie Hunt</td>
<td>$39.95</td>
<td>34.99</td>
<td>1993</td>
<td>$29.95</td>
<td>1993</td>
</tr>
</tbody>
</table>

The Week Ending October 22, 1994

FOR WEEK ENDING OCTOBER 22, 1994

Home Video

Warner's Hat Trick Of Hits; Panasonic Bows New Player

by Chris McGowan

IMAGE has just launched the limited collector's edition boxed set of "Dances With Wolves" (1990, wide, extras, $134.99), which presents the four-hour length of the Kevin Costner movie. Included in the extended laserdisc package are such extras as "The Making Of Dances With Wolves" documentary, a CD of the John Barry score, "The Illustrated Story Of The Epic Film" book, color photographs, and lobby cards. It's definitely one of the key Christmas purchases of 1994.

Image's special laserdisc edition of Martha Coolidge's delightful "Angie" with Geena Davis (wide, extras, $49.95) includes director Coolidge's audio commentary track, deleted scenes, and behind-the-scenes footage of the film production.

Also out in Roman Polanski's audacious "Bitter Moon" (wide, $49.95), a dark tale of obsession, betrayal, revenge, and the outer limits of love---Petra Coyote, Hugh Grant, and Emmanuelle Seigner lead the cast. Juliette Binoche stars in Image's "Milk" (wide, $89.95), a fascinating thriller in which a young woman uncovers the provocative truth about her late husband (Continued on next page)

LASERS UNLIMITED, INC.

Wholesale Distribution of Laser Video Discs, CD-I, CD, CD-V, CD-ROM, Videos, Accessories, etc.

advertising

LASER SAVERS

Lowest Price; Best Fill

Norwalk Distributors Inc is quickly becoming the one stop shop choice of laserdisc retailers across the United States. Norwalk combines the service of a friendly family business and competitive pricing. Our commitment to quality and competitive cooperation in order to achieve big savings and no hassles for our customers.

Norwalk Distributors Inc

1193 Knollwood Circle
Anahiem, CA 92801

Tel: (800) 877-6021
Fax: (714) 995-1086

www.americanradiohistory.com
LASER SCANS
(Continued from preceding page)

husband's secret life.

Image's "The Crow" (wide, THX, $39.99) with the late Brandon Lee is a
supernatural tale of vengeance from
beyond the grave; it is curiously
like a comic book, but possesses a driving,
raw narrative power. "Sugar Hill"
(wide, $49.98) with Wesley Snipes is a
tale of two brothers and a brutal power
struggle over control of the mean
streets. Pier Paolo Pasolini's
"Pompeii" ($49.95) is another intellectu-
ally and morally challenging shocker
from the late Italian director. "Lake
Water For Chocolate" (wide, $39.99) is
a different sort of movie—melancholy,
beautiful, and sensual. Based on the
Laura Esquivel book about forbidden
love and delectable cooking, the
Alfonso Arau feature stars Marco
Leonardti and Lumi Cavazos. The disc
boasts both a Spanish soundtrack (with
yellow English subtitles) and a dubbed
English soundtrack.

Welles In Brazil: Paramount's "It's
All True" ($34.95) is a fasci-

tating documentary about the great
director Orson Welles' chaotic at-
ttempt to shoot a movie in Brazil in 1942,
while also financing two films in the
U.S. In one of the cinema's great
tragedies, he lost control of the final
cut of "The Magnificent Ambersons"
(which might otherwise have been his
greatest work) at the same time as
RKO was cutting off money and sup-
port for his South American endeavor.
It's all here, and side two of the disc
contains the unfinished feature he was
making in Brazil, footage of which had
been lost for decades until recently.
Pioneer distributes the above, as
well as Paramount's "Intersection"
(wide or pan-scan, $39.95), a love
triangle that includes Richard Gere
and Sharon Stone. Also out are "Blue
Chips" and "Gallipoli."

William Friedkin's "Blue Chips"
with Nick Nolte, Mary McDonnell,
and Shaquille O'Neal (wide or pan-
scan, $39.95) is an interesting tale on
college-basketball corruption and com-
petition from the director of "The Ex-
orcist" and "The French Connection."

Peter Weir's superb "Gallipoli" (wide,
$39.95) with Mel Gibson is a haunting
commentary on war, friendship, and
destiny set amidst a legendary 1915
battle between British and Comm-
monwealth forces and the Turks.

Mca/Universal was set to bow
"The Iceman" with Timothy Hutton
(1984, wide, $34.98) and "The War
Lord" with Charlton Heston (wide,
$39.98) Oct. 19. Just out is "Jimmi Hen-
drichs: Woodstock" (THX, $24.98), a
remarkable showcase of Hendrix's famed
1969 performance at the now.

Columbia TriStar will release
Claude Berri's "Germinal" with Ger-
ad Depardieu and Miou-Miou (wide,
$39.95). The title is adapted from
Emile Zola's novel about a miners'
strike in 19th-century France.

Just out from Columbia TriStar is a
remarkable set of sci-fi releases, all of
which are videocassettes and have Deby
Surround Digital Stereo: "Close En-
counters Of The Third Kind: Special
Edition," "Krull" ($39.95 each), "First
Men In The Moon," "Real Genius,"
"Starman," and "Runaway" ($34.95
apiece). Also available: "I'll Do Any-
thing" (wide, $34.95).

When you follow in
the path of success...

Jane Fonda's Step Aerobic
and Abdominal Workout (1.6
million videos sold)

Jane Fonda's Yoga Exercise Workout
(32 weeks on Billboard's
Health & Fitness Chart)

...the next step is easy

Jane Fonda's Step and Stretch Workout—
Jane's most-requested sequel ever!

be CONFIDENT
about her

At home, in the gym, after work:
Americans have discovered step, and
over 15 million people choose it as
their preferred aerobic exercise. Step
and Stretch gives them what they're
hungry for: innovative, invigorating
step routines and a stretching
program that uses the bench step.

More fitness consumers discover step every
day, because it's a simple, effective, low-impact alternative to
traditional aerobics. All steppers know Jane Fonda is the name to
trust in fitness—and Step and Stretch works for all fitness levels.

Features:

• 45-minute step aerobic workout with all new music
• 15-minute full body stretch program
• A total fitness approach that combines fat burning,
toning and shaping, and flexibility

Catalog Number: 55010-3/VHS, Price: $19.98,
Pre-Order Date: 11/1/94, Street Date: 11/22/94

You can't afford to
mix-STEP and STRETCH!

Contact your local Warner Home Video representative. Distributed by AVISION.

75 Rockefeller Plaza, New York, NY 10019. A Time Warner Company. All rights reserved. Printed in U.S.A.

BILLBOARD OCTOBER 22, 1994
PET AVISION
(Continued from page 67)

Washington, D.C., at the time they are now based in Morgantown, W.Va.), and on Sundays a TV station ran a show about local events. The producers wanted to end the show with beautiful nature scenes, "like Charles Kuralt did, but they didn't have the money, so they just stressed some birdseed out back behind the studio and filmed the birds," he says.

"Then they started getting calls from people saying their cats liked it. I happened to turn it on one morning, and they were saying, 'Get your cats ready, we're about to show the birds again!'" I said, 'Yeah, right,' and kept drinking my coffee. Then the birds started chirping on the TV, and my cat ran in like a shot and started pawing at the screen."

So Malarkey took out his camcorder, taped some birds in his yard, and showed the tape to the cat, "who went bonkers for it." He then went to a production company and did a professional version.

Malarkey advertised in cat magazines through mail order, offered the video wholesale to pet stores, and ran commercials on local TV stations during afternoons. Reruns of "Little House On The Prairie." A big break came when a Washington Post reporter did a story on the video (at the suggestion of his cat-loving girlfriend) in the paper's Sunday magazine section. "Then the Associated Press did a national article, and all hell broke loose."

"Video Catnip" has sold 120,000 copies, Malarkey says, and has gotten publicity and orders from England, Spain, Italy, Australia, and even the Imperial Palace in Japan. For the record, Dennis and Felicia, this reporter's cats, loved it. They watched the birds' movements intently, their heads moving back and forth like spectators at a tennis match. No malarkey.

Pet Avision followed up with "Non-Stop Kittens," a high-budget tape of kittens playing, aimed at humans. That video didn't do as well, "although later we found that little kids ages 2-5 went nuts for it." Malarkey now hopes to market "Kittens" through toy stores instead of pet stores.

With "Video Catnip" established in 2,000 pet stores, Malarkey decided to expand into distributing other people's titles. In November 1990, Pet Avision put out its first catalog. The second came out in May and features 50 releases, including the popular "Frisbee Dogs" (about training dogs to catch Frisbees); more videos for cats and dogs to watch; and helpful titles for pet owners, ranging from general training and health care of dogs and cats to specialized titles like "Breeding Gouramis," "Cockatiels: Beyond The Basics," and "An Inside Look At Land Hermit Crabs."

"Until now, if a pet store owner wanted a video, he had to track down the individual producer," says Malarkey. "We're providing a service as a one-stop source for pet videos." He asks that some pet stores use them to train employees, so they can provide knowledgeable answers to customers' questions about pet care.

The majority of Pet Avision's sales are through pet stores, but the titles also are sold via various catalogs and mail order through the company's toll-free number.
BULGE-BATTLING FOR FUN & PROFIT

BY EILEEN FITZPATRICK

Although American video consumers are fickle about their movie tastes, in the video business there are at least two constants: There’s a new market for kids-video hero every day, and consumers will buy a lot of videos to lose fat, tighten their bums or flatten their belly fat. Video's constant cycle of the bulge means that consumers will spend approximately $2.90 million on exercise videos this year, $25 million more than they spent two years ago, according to the video-research firm Cambridge Associates. And as consumers slim down, a ptizer coffee will bulk up to $150 million in 1993 to $170 million this year, Cambridge estimates.

While the steady growth of the fitness market has been spurred by names like Jane Fonda, Cher and Cindy Crawford, the men and women who train them are now taking center stage.

"Consumers are fickle, they spell two words: 'one-size-fits-all,'" says "Turns of Steel" creator and trainer, Melanie Webb. "Consumers are requesting them because trainers have knowledge."

Most fitness professionals agree consumers are more educated about exercise than ever before and are turning away trainer tapes to bring one-on-one training into their living rooms. The tapes might jump-start an individual into exercising, but it's the trainer who keeps them buying and motivated.

"The last time I worked a client in the studio, it included Tina Turner and who will soon team up with Buena Vista Home Video for a new video," says Eileen Voight, who has helped the exercise market.

Voight's line of six videos is distributed by ABC Video. "People can relate because they've a celebrity has a workout as hard on their body as she does," Voight says. "It inspires them, and from that point of view, the tapes are productive."

"But other trainers say consumers should be careful. When considering a celebrity exercise tape, ask yourself: 'What is the product?'"
GET A JUMP ON THE NEW YEAR WITH THESE 2 NEW EXCITING NBA VIDEOS!

SOME OF THE NBA'S MOST DYNAMIC ATHLETES PLAY "BELOW THE RIM"

Men among giants, the NBA's little big men are the unsung heroes of the court. Defying the odds, these players rise to levels above and beyond even their own expectations. Now here are action-filled profiles of such NBA superstars as 5-foot 3-inch defensive menace, Mugsy Bogues, and back-court all-stars Kevin Johnson and Kenny Anderson. You'll thrill to the sight of Spud Webb's incredible dunks... Tim Hardaway's killer cross-over... Mark Price's dazzling long-range shooting. There's even a tribute to all-time greats Bob Cousy, Nate "Tiny" Archibald and Calvin Murphy.

Catalog #8188

Street Date: 1/18/95
Dealer Order Date: 12/29/94
$14.98 suggested retail price EACH

AND

SLAMMIN', JAMMIN' SEQUEL!

The hits just keep on dunking! This sequel to the unstoppable "Super Slams of the NBA" is filled with more spectacular dunks by the biggest names in the history of the game, including Shaquille O'Neal, Dominique Wilkins, Chris Webber, Shawn Kemp and Spud Webb. And no tape of Super Slams would be complete without the high-flying acrobatics of Michael Jordan and the amazing grace of Julius "Dr. J" Erving.

Catalog #8198

BIG MARKETING SUPPORT

* NBC TV special based on "Below The Rim" to air nationally on December 25th
* TV advertising during NBA programming
* Radio promotions in Top 20 markets
* In-store merchandising materials
* Full-scale publicity campaign

Assorted 36-Pack Floor Display With New NBA Header Card. Catalog #0796. UPC Code: 8616-20796-3. Includes 18 units of each title.

©1994. NBA Entertainment, Inc. Printed in U.S.A.
Crawford jumped into the exercise market two years ago, her debut tape was criticized by many fitness experts, including Shape magazine, which gave the tape an F+ rating.

"I'm skeptical of celebrity tapes because I wonder what do they know that I don't," says PPI Entertainment/Parade Video's resident fitness star Denise Austin. "If Arnold Schwarzenegger did a tape on weight training, I'd buy it, but if Danny DeVito did one, I probably wouldn't." Says BodyVision and Step Reebok star Gin Miller: "Consumers learned a lesson from Cindy Crawford in that just because she's beautiful doesn't mean you have a great routine. Most people just couldn't do the movements in the Crawford tape."

CELEBRITIES VS. TRAINERS
But not all celebrity tapes get a bad review, that's why creating a tape is as much about technique as it is about the celebrity. "CherFitness" with Cher is an example of a tape that is more interested in the routine than the celebrity.

"Now people are leaning toward the experts because they talk about techniques and tricks that let you do 10 abdominal movements that have the same effect as 100," says Miller. As part of the BodyVision team, Miller is a member of one of the most successful fitness franchises—one which also boasts Kathy Smith, WDB, Karen Anderson, Candice Copeland-Brooks, Douglas Brooks and six-time Ms. Olympia Cory Everson. Distributed by A*Visionntertainment, the BodyVision line-up also includes Jane Fonda and Susan Powter, whose in-your-face style has motivated millions to move to healthy eating habits. In total, the BodyVision label represents approximately 70% to 75% of the exercise video market.

As trainers begin to reclaim the ground they broke back in the mid- to late '80s, they have changed their routines to reflect consumer needs.

"In the '80s, people were into 12-hour workouts and wanted an intense high-aerobic workout," says Miller. "In the '90s, people are tired of killing themselves and are into reduced intensity and increased duration."

Former BodyVision trainer Candice Copeland agrees, "In the '80s, people were thinking thinner and harder is better, but we've aged and we can't do that to our bodies all the time," she says.

TONING, BUILDING, SCULPTING
Whether it's yoga, muscle toning, strength training—resistance training, circuit training or body sculpting, video trainers are preaching total body workouts combining fat-burning aerobics and muscle-building techniques.

"One of the biggest changes is that women are involved in weight training," says Everson. "For years, women were involved in all types of aerobics, but that doesn't change your body shape, and that's what trainers started turning to weights."

Everson says the real turning point came when the women who buy fitness tapes finally began believing muscle building didn't mean looking like a female bodybuilder.

"We've known for years that muscle build-up increases the body's metabolic rate and burns fats," says Everson. "But now that consumers have heard it on TV, they believe it."

Selling men: Tony Little

High-tech fat-burning: Kathy Smith

Successful franchise: Cory Everson

Despite the emphasis on total body conditioning, so-called "body parts" videos are among the best-selling titles.

"Ahh, butts, thighs, they're all hot buttons that sell tapes," says Miller. There's nothing wrong with body-parts tapes when they're used as a supplement.

PROMOTING CHEVIES AND NEW ZEALAND
Meanwhile, merchants are looking to the producers to come up with creative cross-promotions and other incentives to give strong reasons for stocking the product. Capital Cities/ABC Video has managed a sweepstakes promotion this fall for its "CherFitness." The company is also taking advantage of its parent company's clout in promoting the ABC TV soap-opera videos, two of which, "100th Anniversary Events" and "All About Eve," are due Nov. 30. "We work with the network advertising staff to structure cross-promotions that serve both parties," Peisinger says. PolyGram Video has point-of-sale tie-ins between its NFL videos and Sports Illustrated. A consumer can mail in a card with the purchase of a tape and receive a free special issue of the magazine.

Bill Fowler, sale video product manager for the 3-4-5-store Wherehouse Entertainment chain, says he's "starting to see more cross-promotions between music and video."

CBS/Fox has found music to be a powerful marketing tool for its sports videos. One of its NBA Superstars tapes is packaged with a audiocassette that contains a sampling of MCA artists whose music is heard on the video. The video supplier is also cross-promoting its NBA videos with such apparel manufacturers as Salem Sportswear and such trading-card companies as Sky Box. Next year, CBS/Fox is putting out its first video featuring NBA star Shaquille O'Neal.

Unlike the marketers of movies and other short-life video tapes, the special-interest tape producers need to come up with creative ways to keep their titles in front of the consumers for years rather than months.

TRANS World's Wilson says, "The most important thing is putting time and effort and expense into the packaging. When you look at an Avid box, it doesn't look like a special-interest box of five or six years ago. It's very high quality."

Continued on page 82

www.americanradiohistory.com
AGING GRACEFULLY
Senior-Specific Fitness Vids Help A Maturing Market Shape Up Fast

BY CATHERINE APPLEFELD

America is getting older, and savvy home video companies are getting wiser about creating and marketing fitness videos that appeal to this golden audience.

Video Treasures, which is responsible for exercise titles featuring such notable youth-culture stars as ESPN's "Pro Fitness" star Donna Richardson, got the ball rolling last year when it released "Golden Girl" Estelle Gerry's exercise program for older exercisers.

Now the mature-fitness arena is more crowded than ever before, with videos ranging from a cornucopia of yoga programs to gentle workouts to more robust stretch-strengthen and even low-impact aerobic exercises to videos about healthy eating.

International Video Network, the San Ramon, Calif.-based special-interest video producer and distributor, recently teamed with label Fishing to offer a new line of health-and-fitness titles aimed expressly at the over-50 crowd. Each of the four premiere Wellspring/IVN titles—"Healthy Aging," "Diet For A New America," "Age Is No Barrier" and "You Can Do Much More For Your Body"—answers to a specific facet of aging.

FLEXING THE DEMOS
Los Angeles–based Healing Arts Video, the label that started the yoga and total body-minded wellness video trend, is issuing its new senior-specific video, "Yoga For The Young At Heart," touting its new yoga tape specifically to the over-50 market. Each of the four premiere Wellspring/IVN titles—"Healthy Aging," "Diet For A New America," "Age Is No Barrier" and "You Can Do Much More For Your Body"—answers to a specific facet of aging.

Susan Winter Ward, who has experience with issues of aging in her professional career, says, "Yoga is a perfect workout for seniors because it is one of the only kinds of exercises that works the body without putting stress on it. Yoga also is known to improve circulation, bolster body strength and increase stamina."

Other yoga videos, which do not necessarily target the mature market but certainly are seniors-friendly abound. A Video's fitness stars Jane Fonda and Kathy Smith each have a new yoga tape on the market, "Yoga Exercise Workout" and "New-Yoga," respectively. Denise Austin throws out her 17th video, "Yoga Essentials," this fall, and

Continued on page 84
Shape Up
Your Fitness
Video Sales
With UAV!

UAV will add more sell-thru
muscle in 1995 with exciting new
celebrity fitness releases! Details
will be announced soon!

- Includes three complete workout programs!
- Exciting and challenging workouts for people
  at all fitness levels!
- Running time: 90 minutes!
- ORDER TODAY!

MSRP
$19.99

ORDER, TODAY!

12-COUNT COUNTER (HEADER CARD INCLUDED) #K01294
24-COUNT FLOOR OR COUNTER (HEADER CARD INCLUDED) #K02494
36-COUNT POWER PANEL (HEADER CARD INCLUDED) #K03694PP
48-COUNT POWER PANEL (HEADER CARD INCLUDED) #K04894PP
36-COUNT DIE-CUT FLOOR DISPLAY #K03694
48-COUNT DIE-CUT FLOOR DISPLAY #K04894 (PICTURED)

P.O. BOX 7647 CHARLOTTE, NC 28241 803-548-7300 FAX 803-548-3335

UAV PRESENTS AN HBO PRODUCTION IN ASSOCIATION WITH THE STERLING/WINTERS COMPANY ©MCMXCIV UAV CORP. DESIGN, GRAPHICS AND PACKAGE. ALL RIGHTS RESERVED.
BULGE-BATTLING
Continued from page 79

The Best Moves In Fitness
ARE RIGHT OFF YOUR SHELVES!

- Parade Video has credible fitness personalities with high visibility.
- Our fitness stars are seen regularly on TV shows & infomercials.
- Our products are priced to sell-turning fast at $19.95 or under.
- Parade is the nation's innovator in fitness programming & packaging.

Denise Austin
Tony Little
David Gray
Regis Philbin
Tina Trainer: Karen Voight
"Buns" creator: Tamilee Webb
Nobody Knows Fitness Like Parade!
HIGH-TECH MENU PLANNING
New technology is beginning to creep into the exercise market with CD-ROM and CD-I products.
A personal interest in high-tech products led Kathy Smith to release her "Fat Burning" system on CD-ROM about six months ago. Smith is also preparing a CD-I program with Copeland, which should be in stores by December. "Right now, there's not a lot of money in new technology products and it's so costly," says Smith. Her project with Copeland will cost $1 million to produce. Smith says producing her CD-ROM fat-burning system took two years to produce; the average video takes about three months from the time shooting starts to the time it reaches the shelves.
Little is also working on a CD-ROM program, but he doesn't feel the format will ever replace video. Smith agrees. "My CD-ROM was never designed as a follow-along program, because the quality isn't what people expect," says Smith. "Also, computers aren't set up in a room people exercise in, but CD-ROM works well for setting up progress diaries, menu planning and goal setting.

than 10 million videos as well as weight-training equipment through home-shopping channels and infomercials, as well as retail. In one recent home shopping appearance, Little says he sold $200,000 worth of videos and equipment in 28 minutes.

In Webb's new "For Women Only" series, three male trainers lead the workout. "It's very trendy to use men to sell things. Look at those Diet Coke ads," says Webb.

"My concept has always been directed toward a larger demographic. Using a personal-trainer technique for the man or woman. Little has sold more

Continued from page 79

time appeared on shelves about four years ago. Whatever the routine, consumers want a variety of simple, well-explained workouts that can be completed in the shortest amount of time.

"Women with children don't have enough time to work out, and sometimes a person will go on a bike because they're afraid of the movements in a particular workout," says BodyVision's Anderson.

"My first tape was more advanced, and now I want to reach more people who don't think they can do a workout tape. Neli Roberts, who took Cher through her chest in the star's tapes, says her debut video also proved too difficult for most consumers. "I'm used to working with a fit population, but it's important to move

consumers who are more sedentary," says Roberts. "My goal is to find a way to get them going and keep them going."

As workouts become shorter and more effective, the list of new tapes on the market becomes longer, because consumers easily become bored doing the same routine. Trainers must also keep a steady flow of product going to satisfy their fans.

THE MEN TREND
Although most trainers with tapes feel it's a woman's market, Tony Little has cracked the men's market. "No one believed a male trainer could sell exercise tapes, especially something that was non-aerobic," says Little. "But my concept has always been directed toward a larger demographic."

Using a personal-trainer technique for the man or woman, Little has sold more...
DIXIE CARTER'S 
YOGA FOR YOU 
UNWORKOUT II

Rejuvenate mind, body...and sales! Go one-on-one with the popular star of the smash hit "Designing Women" and discover an instant energy boost that will relax the entire body while re-charging the mind.

Dixie Carter uses the proven body-sculpting, stress-relieving techniques of yoga to deliver results your customers will see and feel. Featuring two 20-minute, highly effective, no-impact routines for morning and evening — plus, a 10-minute relaxation break — it's the perfect "de-frazzling" antidote for today's hectic lifestyle.

$3.00

REBATE BY MAIL
WITH THE PURCHASE OF
DIXIE CARTER'S 
YOGA FOR YOU: UNWORKOUT II
AND
A 16 OZ. OR 22 OZ.
JAR OF REGULAR, LITE OR FAT FREE
CARNATION® COFFEE-MATE®
NON-Dairy CREAMER.

DIXIE CAR
THERS 
YOGA 
FOR YOU 
UNWORKOUT II

Suggested Retail Price:
Sel.# 82096 Color 1 Hour 2 Minutes / Not Rated / STEREO

$19.98

STREET DATE: NOVEMBER 16, 1994

ALSO AVAILABLE! DIXIE CARTER'S UNWORKOUT, 
A SANE WAY TO A SENSATIONAL BODY!

Dixie Carter's UNWORKOUT is a unique, up-close-and-friendly exercise routine custom-made for anyone searching for a way to safely tone their entire body and reduce daily stress — all while being encouraged and entertained by one of their favorite stars!

$19.98

Suggested Retail Price
Sel.# 81416 Color 1 Hour 10 Minutes / Not Rated / STEREO

AVAILABLE NOW. PLACE YOUR ORDER TODAY!
HEALING ARTS CELEBRATES LIVING

Defining Fitness For The '90's

l i v i n g  a r t s™

HEALING ARTS
2004 Main Street, 2nd Floor
Santa Monica, CA 90403
1-800-2-LIVING

AGING
Continued from page 80

Video Treasures just debuted the therapeutic "Foundations Of Yoga," featuring seasoned instructor Suzanne Deason. Additionally, MCA/Universal Home Video in November will release "Dixie Carter's Yoga For Your Unwound" II," the second kinder, gentler exercise video featuring the "Designing Women" star, which concludes with a 10-minute session of guided relaxation.

Although they are not necessarily yoga-specific, several so-called "gentle" workouts—with the focus on stretching and strengthening and away from cardiovascular training—also are beginning to surface. Catherine MacRae's new two-video "Gentle Fitness" features exercises seniors can complete from either the seated or standing position, as well as a primer on self-massage.

RESISTANCE TRAINING

Not all fitness enthusiasts are proponents of a funder, gentler workout for the mature crowd, however. Ed Perizone, who created Wellness/VIN's "You Can Do Much More For Your Body," says it's time to take off the kid gloves when dealing with the well-being of seniors.

"Everyone treats seniors like wimps," the 60-something Perizone says. "All the talk about what we can and cannot do is baloney. It's just a matter of approaching the situation in the right way."

Perizone single-handedly created his resistance-training workout after he was burned in a tractor accident and found no doctor or video that could provide an exercise program to help him get back on his feet. The most important factor in addressing maturing citizens is to give them a program they can enter at their own pace, according to Perizone. "We're not going to start with step aerobics," he jokes.

Routine creators also must consider the bodies of the people who will be doing the exercises. "Most seniors are embarrassed because they want to do things they can't do," Perizone says. "They will be able to do them, but it is going to take time, and the body is not going to be thrilled at first. And once they begin, they will start to see that their life is tomorrow, not yesterday."

Touting the catchphrase "If you rest too long, you rust," 78-year-old health-and-fitness instructor Terry Robinson—who was named Mr. New York City in 1946—has three new "Senior Stretch" workout videos on Los Angeles—based Joel Cohen Productions. Robinson, who used to work out Louise Mayer at the MGM Studios gym and trained Clark Gable, now works with such notables as Ricardo Montalban and Marge鬣the, as well as Pat Boone and David Soul, who each narrate one of the "Senior Stretch" programs. Robinson still gets to the gym by 4:30 a.m. and firmly believes that everyone has some control over their aging process. The "Senior Stretch" videos—
REEBOK brings together Olympic figure skating medalist Nancy Kerrigan, professional hockey goalie Manon Rheaume and pro volleyball great Liz Masakayan for a new WINNING BODY WORKOUT that shapes, sculpts, conditions, inspires and creates results—fast. It's a state-of-the-art program from REEBOK—the best selling sports and fitness video line today!

Catalog #800-631-903-3

24 and 48-count pre-packs available.
Unbeatable Marketing Support Will Shape Up Sales!

- Blanket Exposure From Launch To Spring '95 With Millions of Consumer Impressions!
- Extensive TV and personal promotional appearances by Joan Lunden.
- Strong publicity with appearances on morning and late-night shows.
- Massive print media campaign.

Exercise Your Pre-pack Options!

48 pack floor/counter display
Height: 60" Base: 12" X 18"
Joan Lunden Figure: 72"
Shipping Weight: Approx. 32 lbs.
Stock number: 2056 $14.98

36 pack floor display
Height: 60" Base: 18" X 18"
Joan Lunden Figure: 72"
Shipping Weight: Approx. 20 lbs.
Stock number: 2057 $17.96

24 pack floor display
Height: 60" Base: 15" X 15"
Joan Lunden Figure: 72"
Shipping Weight: Approx. 18.5 lbs.
Stock number: 2058 $19.99

12 pack counter display
Height: 10" Base: 13" X 13"
Shipping Weight: Approx. 9 lbs.
Stock number: 2055 $35.95

Stunt VHS Cassette
Stock number: 2054 $4.99

Pre-order Date: November 22
Street Date: December 14
Color/Not Rated/Approx. 80 Minutes

© 1994 Republic Pictures Inc. A Unit of Republic Entertainment Inc. All Rights Reserved.
quarter, A&E Home Video will release the documentary video "The American Revolution" and 14 episodes of "Upstairs Downstairs," among other titles.)

Barry Leshtz, VP/GM of Playboy Home Video, says publicity is the key to keeping older titles on the shelves. "We make sure we keep our name in front of the public," he says. Spiking that effort is the company's flagship Playboy magazine, with its 4 million subscribers a month.

Repricing is, of course, the tried-and-true means of moving older titles. Bill Sondheim, senior VP of marketing of PolyGram Video, says product is generally repriced from $19.95 to $14.95 after two years and from $14.95 to $9.95 after five years. "Essentially, we've established mid-price and budget lines," he says. CBS Fox's Conroy says, "We actively market titles for two to three years. We're budgeted for an extended window of time. The dollars continue to be available."

All agree that the consumer is the driving force behind a market that existed in the shadows of theatrical video for years. The research firm Cambridge Associates projects that consumers will spend $925 million on special interest videos this year, an 8.9% increase over the previous year's $849 million in sales. The estimated rate of growth, however, is down from 13.9% the year before.

DIRECT-RESPONSE DRIVING HABITS

Another finding from Cambridge Associates is the decreasing share of the market that comes from direct-response. Catalogs, TV, magazines and other non-retail means of selling accounted for 30% of the specialty market in 1992; this year they are projected at 33%. The growth is in retail—especially outside the traditional market titles for two to three years. We're budgeted for an extended window of time. The dollars continue to be available."

All agree that the consumer is the driving force behind a market that existed in the shadows of theatrical video for years. The research firm Cambridge Associates projects that consumers will spend $925 million on special interest videos this year, an 8.9% increase over the previous year's $849 million in sales. The estimated rate of growth, however, is down from 13.9% the year before.

DIRECT-RESPONSE DRIVING HABITS

Another finding from Cambridge Associates is the decreasing share of the market that comes from direct-response. Catalogs, TV, magazines and other non-retail means of selling accounted for 30% of the specialty market in 1992; this year they are projected at 33%. The growth is in retail—especially outside the traditional...
By J.R. Reynolds

Business may be good for the how-to sports video business—but consumers are looking for low prices and high entertainment value in home video to choose among.

According to NPD Group, consumers spent $2.4 billion on sports titles in 1993. That figure is up from $2.1 billion in 1992 and $2.35 billion in 1991.

Says Paul Canavant, president/executive director of the Sports Video Association, "How-to sporting videos are a lot bigger business than people realize. It's second only to aerobics titles."

Canavant says that, despite declining retail pricing and increased production costs, business is improving.

Tom Savulk, VP of purchasing for Ft. Lauderdale-headquartered, 3,755-store Blockbuster Entertainment, says the best-selling sports how-to videos are "the ones where the celebrities come from more of an entertaining vein," he says. Swank says Blockbuster gets more sales than rentals with how-to sports tapes, but pricing is crucial.

Dr. Richard Shuster, professor of marketing at the University of Minnesota and author of "Marketing to Consumers," says the popularity of how-to videos is a "mix of economics and sociology."

"There's a lot of interest in the space," he says. "When you see a lot of people are interested, there's going to be a lot of activity."
video store. Retail's share has grown from 61% in 1992 to a projected 67% this year.

The various avenues for selling videos may not be antagonistic. PolyGram's Sondheim says, "The exposure of direct-response vehicles clearly drives sales. PolyGram's Video Image, its first-quarter subscription-renewal drive on TV, which includes sports videos like "NFL Rocks" as a premium, "drives retail sales three to four times." The new Super Bowl tape next year will include "Greatest Goals Of World Cup USA 94" in November and a new Super Bowl tape next year.

Cap Cities/ABC's Pesinger says, "We're seeing consumer interest expanding as the result of seeing more distribution channels opening." But he adds, "One frustration we're confronting is that traditional video-specialty shops are slow to respond to the special-interest market. The day-in day-out business is still focused on movies.

For alternatives, the consumer is shopping at other retail outlets, like a tackle shop for a fishing video or a seed store for a gardening cassette.

Some video producers have had longstanding relationships with non-video retailers—Playboy Home Video, for instance, with its "For Couples Only" videos. Leshtz describes them as "educational and entertaining tapes geared toward helping monogamous relationships prosper in the '90s." These cassettes have been made available on a six-month exclusive basis to the upscale Sharper Image stores before going to other retailers. Now, Leshtz says, Time Life Video plans to sell the couples-videos through TV commercials. Some other new products from Playboy coming next year are "The Fabulous Forones," which features women over 40; "The Playboy Video Cerebral Starring Paul Davis"; and another new line through Sharper Image, "The Making Love Series," with Dr. Ruth.

What's helping to drive awareness of the business? The media, of course. Paul Caravatt, president of the Special Interest Video Association, says, "People are beginning to realize reviews are important. An increasing number of magazines are writing video reviews. Producers are learning the names of reviewers and doing a better job of sending out higher-quality materials (with the review copy)."

"Peak 10 teaches me to balance the elements of proper conditioning and healthful living. It is the best program for anyone wanting to look and feel their best, and stay that way," Dr. Frederique says.

"Best personal trainer, Imbo is a former Miami (University) Hurricanes running back. His trademark Peak 10 program will give you an unshakable and lasting foundation for fitness," New York Magazine says.

"Peak 10...shakes you into the best shape you can be and willpower willows."

— Allure Magazine
SPARS Emphasizes Diversity As 15th Birthday Nears

The maritime theme is appropriate, considering that SPARS was founded on a boat back in 1976. Jeep Harney, then owner of console manufacturing giant MCI, invited the leaders of the studio industry to Florida to design a “super console.”

“Suddenly, there had big studio owners from both coasts talking with their hair down a little bit, and they were ranting and raving about console design and what digital was going to do when it came,” says Caldwell, who has written an extensive history of SPARS.

Later, some of Harney’s guests—industry leaders like Joe Tarrants of Sigma Sound, Chris Stone of Recor Plant and Tom Daniels of Kent (Continued on next page)

Guess Who Made The Transition From L.A. Pop To Nashville Country?

NASHVILLE—Look on the credits of any number of hit country albums, and chances are you will find the name John Guss listed as engineer, mixer, or producer. Among those artists are Vince Gill, Marty Stuart, Suzy Bogguss, George Strait, Reba McIntire, Tanya Tucker, Rodney Crowell, Summy Kershaw, John Michael Montgomery, George Jones, Wynonna, and Aaron Tippin.

Guess’ affinity for country music is something that comes naturally. Raised in Northern California, the son of Oldhoman Dust Brothers recording plants, Guss began performing in country dance halls professionally at the age of 9. By the time he was a teen-ager, Guss had already worked with venerable artists like Ray Price, Lefty Frizzell, the Maddox Brothers, and others.

In 1954, his childhood country career (as Little Johnny Guss) culminated with his hosting the live “Hoffman Hayride” television show on KPIX-TV San Francisco.

Shortly thereafter, Guss became disenchanted with the way his life was going and dropped out of music for a number of years, serving in the Army and later starting a family and going into commercial painting.

In 1965, he decided that music was his calling and set out to Los Angeles, landing a gig working at Hollywood Sound Recorders. He eventually released two singles on the Kapp label (as Guess) and one on Capitol. Along the way, Guss began to focus more on engineering and production.

In time, Guss was engineering for legendary producer Jimmy Bowen, who became a major figure in Guss’ career. When Bowen became West Coast head of Polydor, he brought Guss on board to handle A&R functions. After Bowen left, Guss took over the A&R department.

A label housecleaning in 1975 cost Guess his job, forcing him to go independent. He began working as an engineer on projects with session player/producer Michael Omartian. Over the next few years, the two worked on successful projects for Donna Summer, Rod Stewart, Christopher Cross, Peter Cetera, Jermaine Jackson, and other hit-makers.

While in Los Angeles, Guess’ credits also included Michael Jackson, Whitney Houston, Luther Vandross, Stevie Wonder, Kim Carnes, Jeff Beck, John Fogerty, Quincy Jones, Captain Beefheart, and the Crusaders.

“Guess was doing a Dean Martin session, and then that night I did a Funkadelic session,” Guss recalls, laughing. “I don’t think you can get any more extreme than that.”

Meanwhile, Bowen—who was enjoying huge success in Nashville—would occasionally invite Guss to check out that city’s recording opportunities.

An initial trip to Nashville during the mid-’70s left Guss unimpressed with the quality of facilities. Nevertheless, as Los Angeles pop production became less organic during the drum computer-heavy ’80s, Guss decided to take up another one of Bowen’s ongoing invitations. What he saw was enough to ultimately compel him to relocate to Nashville.

“Bowen would call me about once a year to see if I was ready to come down,” recalls Guss. “As the music scene in L.A. began to change, it wasn’t fun like it was at one time. It became like a computer and a drum machine in somebody’s home studio.”

“Around 1987, Bowen asked me to come down and mix some projects with him. When I came down, I couldn’t believe the big difference [in studio selection and quality] from just 10 years before. “The first thing I mixed in town was a George Strait album,” Guss says. “They said, ‘What are you doing next month?’ I said, of course, ‘Nothing,’ because you never knew what you were doing at the end of the week in L.A. So I came down and did another one. I ended up commuting and was eventually spending more time in Nashville than I was at home. I moved here in August of 1988, and I haven’t looked back. It has been great.”

Since then, Guss has worked with a who’s who of country talent. Most recently, his production credits have included Linda Davis’ hit Aria debut album, “Shoot For The Moon,” as well as Michelle Wright’s latest (and not yet titled) album, and the Suzy Bogguss-Chet Atkins collaboration “Simpatico.”

Guss’ country roots have served him well, but his pop experience in Los Angeles has informed his musical sensibilities enough for him to grow with country’s many changes. It has been especially helpful in song selection and arranging.

“Almost everything I have done tends to lean more towards a country feel, even if it is pop, just from the standpoint of the song,” Guss says. “Being a singer, I always go to the song and see what the song dictates. ‘I don’t get real elaborate, but I do like pre-production. I like to go in

Guess

(Continued on next page)
SPARS CELEBRATES DIVERSITY
(Continued from preceding page)

Murray Allen of Universal, and Mack Emerson of Criteria—realized they could all benefit from an open, non-competitive forum of studio owners.

Stone, now chairman of the World Studio Group consortium, says, "Every time we had a problem with our own business, we could take that problem to the board and there would be somebody there who'd already had the same problem and could tell us how we fixed it—which could save the guy who was currently having the problem literally hundreds of thousands of dollars." 

Lawson, who joined SPARS a few years after its inception, adds that studio owners found out they were "having the same good and bad times in New York that they were having in Seattle, and things in L.A. weren't that much different than they were in Des Moines, Iowa."

The SPARS board instantly developed a high-rolling lifestyle that almost bankrupted the organization.

SLOVENIAN STUDIO RISES FROM ASHES
(Continued from preceding page)

Slovenia, according to Stone. In addition, Razbornik received help from the local industry, which put on a benefit concert for him, and from the Slovenian government, which has loaned the war that is ravaging its neighboring republics.

The project had special significance for Stone, whose Record Plant studio on 3rd Street in New York suffered a costly fire in 1977. "We had an amp rack up on the second floor above our big studio C, and it burned about three-quarters of the facility and did $1 million worth of damage," he says.

Stone says the generosity of members of the industry back then helped him weather the crisis, and inspired him to lend a hand to Razbornik when he heard about the producer's plight.

"That made it even more poignant for me, because seeing the pictures of this place with the melted tape machines was just awful," he says, adding that Razbornik was one day away from completing an album when the fire broke out, destroying not only most of the equipment at Tivoli but also the tapes of that project.

When Tivoli reopens in late October or early November, it will feature the SSL board, Tascam and Sony digital multitrack machines, eight tracks of ADAT, Sony and Studer analog 24-track recorders, and a full complement of microphones, outboard gear, and accessories.

Stone says, "None of us could have done it alone, but by banding together, we were able to get this studio back on its feet, and now able to enter the international market of first-class facilities. It called on our business acumen, but more importantly the humanitarian side of our organization."

Stone notes proudly that Tivoli—situated across from a 106-acre park in the Slovenian capital of Ljubljana—has become the 40th member of WSG.

PAUL YERNA

GUES WHO MADE THE TRANSITION?
(Continued from preceding page)

with the artists with just an acoustic player, or a piano player, and run through all the songs and find out keys and have the artist sing it and tape it roughly. Then I let them live with it," he says. "You don't have to spend a lot of money on it. From that, you can start working on the arrangement and the construction of the song."

When Guess is the sole producer, he counts on longtime assistant Marty Williams for engineering. Guess will then handle overdubs and mixing.

Guess's favorite studio in Nashville is Masterfonics, where he has had the opportunity to be in on the ground floor with producers/engineers working with and developing the new AT&T Disq Digital Mixer Core system.

"I'm a huge fan of this AT&T system," Guess says enthusiastically. "All of the patching is done in software. The noise floor is about two-thirds less than a conventional analog setup. Acoustic guitars come alive for me. If you put a bass guitar through this and switch between analog, going through the console, and then switch it back to hearing it digitally, right off the digital tape machine, to me it is like night and day. You can actually hear the wire of the bass. All of a sudden, the [analog version] sounds masked."

Like Guess, other former West Coast musicians and producers reside in Nashville. "All of the players that I knew in L.A. live here now," Guess says. "There are unbelievable players here in this town. Your choice is unlimited. Everybody is quite busy, but it isn't life threatening if you can't get someone you are used to, because there are plenty of comparable players around."

With Bowen, Guess is currently co-producing Deana Carter's debut album on Liberty offshore Patriot Records.

---

Pro Audio

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCTOBER 15, 1994)

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>MODERN ROCK</th>
<th>DANCE SALES</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE Artist/Producer (Label)</td>
<td>I'LL MAKE LOVE TO YOU Boy II Men/ Babyface (Motown)</td>
<td>SHE'S NOT THE CHEATIN' KIND Brooks &amp; Dunn/ D. Cook S. Hendricks (Arista)</td>
<td>WHAT'S THE FREQUENCY, KENNETH? R.E.M./ S. Litt R.E.M. (Warner Bros.)</td>
<td>TAKE IT EASY Mad Lion/ KRS-1 (Weeded)</td>
<td></td>
</tr>
<tr>
<td>RECORDING STUDIO(ES) Engineer(s)</td>
<td>LARRABEE (Los Angeles) Brad Gilderman</td>
<td>LARRABEE (Los Angeles) Brad Gilderman</td>
<td>SOUNDSHOP (Nashville) Mike Bradely</td>
<td>CRITERIA (Miami, FL) Pat McCarthy</td>
<td>BATTERY (New York) Chris Trevett</td>
</tr>
<tr>
<td>RECORDING CONSOLE(ES)</td>
<td>SSL 4000G</td>
<td>SSL 4000G</td>
<td>Trident Vector 432</td>
<td>New 8078</td>
<td>SSL 4064G</td>
</tr>
<tr>
<td>MULTITRACK/2-TRACK RECORDER(S) (Noise reduction)</td>
<td>Studer A827</td>
<td>Studer A827</td>
<td>Sony 3348</td>
<td>Studer 827/ Sony 3348</td>
<td>Otari MTR100</td>
</tr>
<tr>
<td>STUDIO MONITOR(S)</td>
<td>Augspurger/TAD</td>
<td>Westlake BBSM15 Yamaha NS10</td>
<td>Yamaha NS10</td>
<td>Yamaha NS10</td>
<td></td>
</tr>
<tr>
<td>MASTER TAPE</td>
<td>3M 996</td>
<td>3M 996</td>
<td>Ampex 467</td>
<td>Ampex 499</td>
<td>Ampex 456</td>
</tr>
<tr>
<td>MIX DOWN STUDIO(ES) Engineer(s)</td>
<td>ENCORE (Los Angeles) Mick Guazzuki</td>
<td>ENCORE (Los Angeles) Mick Guazzuki</td>
<td>THE CASTLE (Nashville) Scott Hendricks</td>
<td>OCEANWAY (Los Angeles) Pat McCarthy</td>
<td>BATTERY (New York) Chris Trevett</td>
</tr>
<tr>
<td>CONSOLE(ES)</td>
<td>SSL 4000G</td>
<td>SSL 4000G</td>
<td>SSL 4056G</td>
<td>New 8038</td>
<td>SSL 4064G</td>
</tr>
<tr>
<td>MULTITRACK/2-TRACK RECORDER(S) (Noise reduction)</td>
<td>Studer A827</td>
<td>Studer A827</td>
<td>Sony 3348</td>
<td>ATR 124</td>
<td>Otari MTR100</td>
</tr>
<tr>
<td>STUDIO MONITOR(S)</td>
<td>Augspurger/ Tannoy SM10</td>
<td>Augspurger/ Tannoy SM10</td>
<td>UREI 813 B&amp;W</td>
<td>Custom Oceanway</td>
<td>Yamaha NS10</td>
</tr>
<tr>
<td>MASTER TAPE</td>
<td>3M 996</td>
<td>3M 996</td>
<td>Ampex 467</td>
<td>Ampex 456</td>
<td>Ampex 456</td>
</tr>
<tr>
<td>MASTERING ALBUM Engineer</td>
<td>FUTURE DISC Eddy Schreyer</td>
<td>FUTURE DISC Eddy Schreyer</td>
<td>MASTERMIX Hank Williams</td>
<td>PRECISION Stephen Marcusen</td>
<td>EUROPA DISK Jim Shetton</td>
</tr>
<tr>
<td>PRIMARY CD REPLICATOR ALBUM</td>
<td>PMBC</td>
<td>PMBC</td>
<td>BMG Manufacturing</td>
<td>WEA Manufacturing</td>
<td>Nimbus</td>
</tr>
<tr>
<td>PRIMARY TAPE DUPLICATOR ALBUM</td>
<td>HTM</td>
<td>HTM</td>
<td>BMG Manufacturing</td>
<td>WEA Manufacturing</td>
<td>HMG</td>
</tr>
</tbody>
</table>

---

More Engineers Go Gold on Ampex Than on All Other Tapes Put Together

With Bowen, Guess is currently co-producing Deana Carter's debut album on Liberty offshore Patriot Records.
COMPACT DISCS • 95c EACH
(Built from your C.D. ready master and label positive) Minimum 1000
Complete C.D. and Cassette Packages Available in quantities of 250/500/1000
1-800-874-4174
CALL FOR A QUOTE
Digital Mastering Systems • Digital Audio Duplication • Computer Graphics
NATIONAL TAPE DISC
1110-48th Avenue North • Nashville, TN 37209

"BEST VALUES IN THE INDUSTRY"
C.D. & CASSETTE (Complete Package)
1,000 CDS $1,690
1,000 CASS. $995
COMBINATION Special $2,685
Valid Until 12/31/94
MGMM
42557 Hawk Circle, Lodi, NJ 07644
Phone (201) 837-9645
Fax (201) 837-3853

CALL TOLL FREE FOR OUR CATALOG 1-800-553-7553

CUSTOM COMPACT DISCS
Affordable single copy CDs starting at $35. Write soon for tax information.
46 PRODUCTIONS
42557 Hawk Circle, Lodi, NJ 07644
Tel: (201) 837-5423
Fax: (201) 837-1725

FOR COMPLETE DISC, CASSETTE & RECORD MANUFACTURING
CALL TOLL-FREE 1-800-527-9225
FOR A FREE BROCHURE

PROFESSIONAL RECORDING AND Duplicating SUPPLIES
CUSTOM AUDIO CASSETTE BLANKS 1 Min. - 12 Min.
Loaded With:
R B CHIP CHROME PLUS, CARBOW SUPER & MAXELL XL. II HIGH BAS TAPE
240 11th Avenue N., New York, NY 10024
Tel: (212) 595-0500
Fax: (212) 595-1177

ON-CASSETTE PRINTED PAPER LABELS $3.00 & A FEW MORE

Cassette Single
1000 - $499.95 (Speaker - $549) 1000 - $799.95 (Speaker - $650)
Includes:
MASTERING - TEST CASSETTE
APEX PRINTING ON SHELL
COLOR WRAP AROUND CARD
COMPOSITE IN BOX - SHOE WRAP
Rainbow
330 West 55th Street. New York, N.Y. 10019
Phone (212) 923-3410 • Fax (212) 923-1259

Billboard Classified Action Mart
Call Jeff Serette NY State • 212/536-5174 • Outside NY State • toll free 800/223-7524
Billboard Classified • 1515 Broadway • New York, NY 10036
For Real Estate information call Laura Rivchun
1 (800) 223-7524 • in NY (212) 536-5173 • NY OFFICE FAX # (212) 536-5055
800 223-7524 • For Classified Advertising Only

REVERSE ADS, $25.00 per COLUMN INCH
POSITION WANTED $20.00 per COLUMN INCH
(Per run) 3x5 unique boxes $100.00 minimum.
1000 SPECIAL $850

1000 C.D.'S $2999
COMPLETE PACKAGE
WE'LL CALL ALL FOR YOUR SHOP
PHONE: (800) 423-2936
FAX: (818) 569-3718

1000 CDs: $2999
CD Singles $35
1 day turnaround w/ inserts
Big Dreams Studio 708-045-0160

TEMPORARY TATTOOS
Customized: 1000 Tattoos $129
Logos, T's, Mascots, etc.
Any Graphic, Color, Photo
Call (714) 707-446-7072

operating supplies
Jewel Boxes • CD Blister
Security Packaging
Plastic • Paper Sleeves
Free Guage Maps • Mixers 

RECORD PROMOTION
EXPERIENCE! EXCELLENCE! 20+ YEARS!
Working All Leading National Charts!
One Of The Foremost Names In Music Promotion
RCI Records Inc. 1-800-737-0752
4710 Trousdale Dr., Nashville, TN 37220
615-823-2052 Fax: 615-823-2013

CD SECURITY KEEPERS
CD Keepers available in lots of 5000. "New" keepers already stickered with 3M security tape. Absolutely no reasonable offer refused.
Call (506) 634-1158
NATIONAL RECORD LABEL EXPANDING
NEW YORK BASED RECORD LABEL/DISTRIBUTOR SEEKING SEASONED PROFESSIONALS FOR MARKETING, PROMOTION AND SATellite OFFICES.
Marketing Manager: Responsibilities include creation & execution of marketing plans, budgeting, media placement & creative, analytical focus. 3 yrs. exp. req'd.
Manager of Regional Promotion: Experienced A&R, Triple A and alternative promotions professional.
Manager of Regional Sales/Promotion for Satellite offices located in Los Angeles, San Francisco and Chicago. 3 yrs industry experience. Knowledge of sales & distribution, college & commercial radio promotion. Submit resumes to: Director of West Coast A&R for Los Angeles office.
ALL POSITIONS REQUIRE STRONG COMPUTER PROFICIENCY. To apply, please send resume with salary history to:
Box 8919 — Billboard Classified, 1515 Broadway, NYC 10036

MANAGERS

Columbia House, the leading direct marketer of audio and video entertainment products, has positions available in the A&R Department at our New York City corporate headquarters.
We're looking for individuals who have extensive knowledge of all types of music to supervise, plan and execute repertoire selection for new member advertising and current member promotional programs for our Music Clubs.
The candidates we seek must have a minimum of 3 years music related experience from retail, radio or a record label backed by strong detail-orientation and well-developed organizational skills.
If this sounds like you, please forward your resume with salary requirements to: Manager, Recruitment & Placement, Dept. SGB, Columbia House, 550 Madison Avenue, New York, N.Y. 10022-3211. (No phone calls, please.) Equal opportunity employer m/f/v/h.

MARKETING/DEVELOPMENT DIRECTOR
COMPUTER SOFTWARE AND CD ROM DIVISION

Major entertainment company has challenging keyman opportunity for a division director. This key individual should have 4 years experience in the development and marketing of IBM PC compatible software and CD-ROM in the entertainment segment of the computer industry. Having established experience with traditional retailers a must. Product line consists of promotional priced software, higher priced diskette, and CD Rom releases. Sales and marketing experience on the national level. Excellent compensation, benefits, and bonus. Send resume and salary requirements to:
UAV Corporation, VP of Human Resources, P.O. Box 7647, Charlotte, NC 28241

INDEPENDENT/ALTERNATIVE BUYSER

Trans World Entertainment Corp., is currently in search of a highly motivated individual to join our team as the Independent/Alternative Buyer.
Responsibilities include the following: buy and allocate independent label product; negotiate favorable trade terms to include discounts, promotional goods, advertising funds and returns; establish independent label catalog for all stores, and import buying for all stores.
Experience must include a minimum of 3-5 years buying independent label product in a corporate setting, excellent communication skills and computer knowledge.
We offer an excellent starting salary and benefits package. For immediate consideration, mail or fax resume with salary requirements in confidence to:
Trans World Entertainment Corp., Attn: Bert Tobin, Director of Human Resources, 36 Corporate Circle, Albany, NY 12203. Fax: (518) 452-7848. EOE M/F/D/V.

PROFessional SERVICES

MUSIC LAWYERS are dealers in the music business - they can advance your career and get your tape to the right people. Find out who's who and how to reach them in The Directory of Music Lawyers, written by an entertainment attorney. Call a check or money order for $49.95 to U.S. Music Library, P.O. Box 150738, San Ramon, CA 94583-0738.

FUnXIERS

FACTORY DIRECT
CD JEWEL BOX STORAGE CABINETS, CD-Rewritable Drive. No Warranty. Choice of colors, sizes, 2 drawers, $70 Capacity, $24 3 drawers, $65 Capacity. All-Purpose Storage. Prices INCLUDES basic, textured steel construction.

CD JEWEL BOX SHELF; 2-TIER Gridwall, Shell, Pegboard & Fascia capacity 64, 250 long, double tier Black, white, grey. Adjustable dividers. Use for CD-ROM Architectural Merchandising Floor plans or no cost obligation.

COMPACT DISC DISPLAY
Audio Casette Displayers LASER DISC DISPLAyers VIDEO Casette Displayers ELECTRONIC ARTICLE SURVEILLANCE SYSTEMS

NEW!

COMIC BOOK DISPLAyers TRADING CARD DISPLAYERS COLLECTIBLES DISPLAYERS For ALL魔幻, Comic Book, Glass SHOWCASES

Stocked in Chicago, Baltimore, Los Angeles, and London, England

Two Week High Capacity
1-800-433-3543
Ask for Jim McFarland
Fax: 212-624-9082

COMPUTERS

MUSICWARE the positive choice
Complete POS / Inventory Control for your Record Store

Available in user selectable English or Spanish.

MUSICWARE Europe
63-20 141st St.
Staten Island, NY 10304
917-592-5302
Fax: 718-323-1900
POB 50
212-755-4919 Fax: 203-755-3037

RecordTrak
Computerized Inventory Management for Record Stores

800-992-3008
Voice: 203-265-3480 Fax: 203-269-3093

Computers & More...
POS - Inventory - Management System for Music Stores - Distributors - Mail Order - Quick Point-of-Sale - Customer History - Inventory Tracking - Barcode - Credit Card Processing - Multiple Vendor - Purchase Orders
Single Station - Multi User and Multi Site Call Now & Save Phone: 800-533-5449
* FREE CONSULTATION *

YSL COMPUTER SYSTEMS MEAN MORE PROFIT!
Call or fax today to see why YSL is uniquely ably the leader in computer systems for music and video retailers and wholesalers. We provide years of music and video in -

YOUNG SYSTEMS LTD
Phone: (404) 480-0338
Fax: (404) 480-9723
Usd 983-1477
(Continued on page 91)
Music Choice Goes Into Orbit With DBS

**By Brett Atwood**

LOS ANGELES—Music Choice, a pioneer in cable-delivered digital-audio programming, is taking a leap of faith into the new and unproven DirecTV Broadcast Satellite market.

In September, Music Choice became the first DBS-only audio service available in the continental U.S. However, the wave of compact satellite dishes required to receive the home music programming is expensive and scarce.

Nevertheless, with the addition of home satellite availability, the service is expected to double its audience this year, according to Tim Kregor, Music Choice's senior VP of marketing. Prior to its DBS launch, Kregor estimates that Music Choice reached 150,000 subscribers on approximately 200 cable systems.

Formerly known as Digital Cable Radio, the Hornbeam, Pa.-based program supplier changed its name to Music Choice in May to reflect the developing diversity of home entertainment media.

The service offers 28 channels of 24-hour, commercial-free music. Unlike competing cable-audio services, Music Choice does not have air personalities broadcasting out of its 28 channels of programming. Each channel programs a different genre of music, including top 40, progressive country, modern rock, hip-hop, jazz, blues, and classical.

Music Choice's expansion into the emerging DBS market is a result of its deal with DirecTV, a cable-like subscription television service which is beamed to subscribers who buy their own home-satellite mini-dishes.

Previously, the premium service was only available to cable subscribers who paid an extra fee of approximately $8.50 a month. DirecTV subscribers receive the service as part of its standard $29.95 (monthly) programming package. The 28-channel DirecTV Music Choice channel is almost identical to Music Choice's 30-channel DBS version.

“We actually have over 50 satellite music stations for each regional cable station to choose from,” says Kregor. “By customizing the DirecTV selection to 26 channels, we are targeting what we think the DirecTV consumer would want to hear.”

In addition to the audio-only service, DirecTV consumers will gain access to up to 175 channels of television programming fed from two direct broadcast satellites.

Music Choice, which made its DBS debut Sept. 12, is expected to gain wider exposure amid a multimillion-dollar DirecTV campaign that begins as the broadcast-receiving hardware ships this month.

RCA/Thomson Consumer Electronics manufactures the DBS hardware under the brand name Digital Satellite System. Unlike the larger home-satellite dish systems, the fixed-position DBS dish measures only about 18 inches in width and may be mounted on a windowsill or on the side of any house.

The DBS hardware retails for $699, and is available at many mass merchants and consumer electronic retail chains.

Music Choice is backed by a bevy of corporate investors, including three of the six major labels—Sony, Warner Music Group, and EMI Music.

“In our programming, we’re not focusing on these resources,” says Kregor, who adds that the service has no immediate plans to capitalize on its music industry connections. “We have our eye on the entire industry. I don’t necessarily envision a Virgin or EMI-only music show. Rather, I see a show about a particular subgenre of music. I think that’s what our listeners would rather hear.”

However, when it comes to concerns about consumer home taping of Music Choice’s digital sound, the major labels are heard, according to Kregor.

“There are no excepted Berne copyright exceptions by the same artist,” Kregor says. “We never play an entire album. There is not a pre-announcement for upcoming songs. This won’t necessarily prevent someone from taping the digital transmission, but it will help deter it.”

The idea—that, as businesses, radio owners should be able to buy as many properties as they can support—is not new. Broadcasters have cursed the limit for generations, seeing it as an artificial barrier denying them the chance to create real critical mass in a marketplace and to compete fairly with newspaper, television, and magazines.

But the FCC, committed to not allowing a single broadcaster to amass too much control of the media, has limited the number of total stations owned, as well as the number of FM and AMs controlled per market. In 1953, the cap stood at 27; then it was boosted to 121/2 in 1984. In August 1992, the commission OK’d the move to 18/18 and acknowledged that 2000 would be the last threshold, a change that was implemented recently.

Broadcasters’ current call to arms centers on the fact that so many new media voices (particularly in cable television) have hit the marketplace that the commission’s original intent of protecting the public interest against an overpowering media giant is no longer relevant. “Clearly, that idea is outmoded,” says Steve Goldstein, executive VP of Saga Communications, viewing today’s crowded media landscape.

Infinite president/CEO Mel Karmazin calls the 2000 rule “terribly unfair” and “arbitrary.” He wonders why broadcasters can only run 40 stations when “Gannett can own a newspaper in every market in the country.”

That sort of high-profile criticism has helped boost industry support for expanding the ownership cap.

But EZ Communications president Adam Geller, for one, is not so sure simply having the limit up to, say, 30/30. Calling that a “token step,” he says a meaningful move would be 50, or even no limit at all, although he admits the latter is probably “unlikely.”

Related to the station cap is the possibility of the commission OKing triopolies. It has been just two years since duopolies were blessed, and with little downside connected to the ownership experiment, some think the next logical step is to allow three stations under one roof. The triopoly arrangement, which allows owners to consolidate costs and offer advertisers multiple station choices, has only heightened the interest in expanding one step further to triopolies.

In fact, some broadcasters argue that a handful of their colleagues have already made that move—de facto triopolies—without the FCC’s blessing. They point to situations in which one person (or company) owns two FM stations in a marketplace, and LMAS a third. Such an owner may insist that he has no say over programming over the third (which the FCC currently forbids), even though it happens to be located in the same building or is owned by his son (Billboard, March 5).

“The horse is out of the barn,” says Boe. “They need to allow triopolies,” rather than allowing a “gray area” of interpretation to exist.

Boe says such a move, along with loosening ownership restrictions, can be achieved within the next few years if broadcasters can get the commission to focus on radio. Currently, along with radio, the FCC is busy dealing with new cable regulations and the possibility of TV duopolies on the horizon.

Boe says he expects to hear plenty about the topic at the NAB’s Radio Show, scheduled for Oct. 15-17 in Los Angeles. (The campaign may be starting, but one group head notes off the record that a cohesive, industry-wide push for the expansion has yet to emerge, the way it did three years ago behind duopolies.)

If the FCC does eventually loosen its rules, there will be the “no shortage of anxious takers. ‘We’d take advantage of it,’” says Clear Channel’s Mays.

Is The End Near For Ownership Caps?

Broadcasters Hope FCC Loses Restrictions

**By Eric Boehlert**

NEW YORK—As the ’90s came to an end, few broadcasters were optimistic enough to imagine that the FCC would soon allow them to own more than one FM in a market, let alone raise the total per-owner station cap to 20 FMs and 20 AMs. Now, just as duopolies take hold and the 20/20 rule has its effect, those same broadcasters are boldly hoping that the commission will go a step further and OK the creation of DBS broadcast satellite systems.

Highly unusual, the commission’s push to loosen the ownership cap has taken on new urgency as three national TV networks—which account for about 95% of all TV programming—determined to compete with DirecTV (Rock) New York, Picked up, from left, are Meaty Meat-Puppets, Kirk Kirkwood, Curt Kirkwood, and Derrick Bostrom; Troy Meiss of the Meat Puppets; and Steve Leeds, VP of alternative and video promotion at Island Records.

Pulling Strings. London act the Meat Puppets has fans in high places, as session musician Howard Stern at WYYRK (K-Rock) New York. Pictured, from left, are Meaty Meat-Puppets, Kirk Kirkwood, Curt Kirkwood, and Derrick Bostrom; Troy Meiss of the Meat Puppets; and Steve Leeds, VP of alternative and video promotion at Island Records.
Ron Schiller, director of engineering and technical operations at SW, says this system "sounds more seamless. Stations usually have a tie-in for network programming, so a network can record [local weather, news, etc.] and store forward while the network is on the air, then, by command, re-insert it in real time."

Premiere Radio Networks’ "Gerry House And The House Foundation" features satellite technology (Billboards, Oct. 30, 1995).

Because the audio and text transmissions are all digital, SW will be a paperless network. It also will correspond with its affiliates through its own online system. In addition, SW will use existing consumer online services to promote its shows and to offer partial sound bites or entire programs online.

Schiller, who is the former director of engineering and technical operations at ABC Radio Networks, says the network search showed that 100 radio stations already have Premiere DISC players.

"We’re just taking advantage of the direction the industry is moving in anyway," says Schiller. The network’s creative aspects on the programming front. For instance, listeners to “Street Heat” will be able to submit demo tapes to specific target markets for review or for prizes. With “Pure Concrete,” SW will have promotional tie-ins with 45 regional music magazines nationwide and 235 hard-rock retailers.

"We think we’ve done something innovative," says Schiller. "The network is tapping into the all-male market for the first time."

Though Solomon’s background isn’t in radio, her career spans many aspects of the entertainment field. Among other jobs, she has served as executive VP at the Andres Group Inc., which handled Marvel Entertainment Group and New World Communications; VP of business affairs at CBS Productions and CBS Broadcast International; and general counsel and VP of business affairs for the joint venture between United Satellite Communications, General Instrument and Prudential Ventures Capital, which launched the direct broadcast satellite business in the U.S.

Solomon was also the director of legal and business affairs at Warner/Amor/Satellite Entertainment, the division that started MTV, Nickelodeon, and the Movie Channel.

One of the more innovative aspects of SW is its delivery method. SW’s new satellite delivery system is part of the agreement SW signed with Arrakis Systems and Wegener Communications to be the first to use its new DISC system, which launched Sept. 20.

BLACK, the Ramones, the Butthole Surfers, and The Violent Femmes. Columbia House produces the show, which is hosted by former WNYU-FM PD Colleen Murphy.

CBS America has added two new shows, “Boxox HBO en Espanol,” which will offer coverage of one World Championship Boxing match per month, and “RadioDeportes CBS,” which is a call-in celebrity sport show. Here comes Santa Claus! Kris Sneers Enterprises Inc. is offering three holiday specials this season. They are an updated version of “The Magic Of Christmas,” “Christmas In The Air,” for AC stations; and “Christmas In The Country,” for country outlets.

Capital City/ABC has chosen AP NovoCenter software, which debuted in December 1995, for installation at ABC News bureau worldwide.

Ron Schiller, director of engineering and technical operations at SW, says this system "sounds more seamless. Stations usually have a tie-in for network programming, so a network can record [local weather, news, etc.] and store forward while the network is on the air, then, by command, re-insert it in real time."


Because the audio and text transmissions are all digital, SW will be a paperless network. It also will correspond with its affiliates through its own online system. In addition, SW will use existing consumer online services to promote its shows and to offer partial sound bites or entire programs online.

Schiller, who is the former director of engineering and technical operations at ABC Radio Networks, says the network search showed that 100 radio stations already have Premiere DISC players.

"We’re just taking advantage of the direction the industry is moving in anyway," says Schiller. The network’s creative aspects on the programming front. For instance, listeners to “Street Heat” will be able to submit demo tapes to specific target markets for review or for prizes. With “Pure Concrete,” SW will have promotional tie-ins with 45 regional music magazines nationwide and 235 hard-rock retailers.

"We think we’ve done something innovative," says Schiller. "The network is tapping into the all-male market for the first time."

Though Solomon’s background isn’t in radio, her career spans many aspects of the entertainment field. Among other jobs, she has served as executive VP at the Andres Group Inc., which handled Marvel Entertainment Group and New World Communications; VP of business affairs at CBS Productions and CBS Broadcast International; and general counsel and VP of business affairs for the joint venture between United Satellite Communications, General Instrument and Prudential Ventures Capital, which launched the direct broadcast satellite business in the U.S.

Solomon was also the director of legal and business affairs at Warner/Amor/Satellite Entertainment, the division that started MTV, Nickelodeon, and the Movie Channel.

One of the more innovative aspects of SW is its delivery method. SW’s new satellite delivery system is part of the agreement SW signed with Arrakis Systems and Wegener Communications to be the first to use its new DISC system, which launched Sept. 20.

BLACK, the Ramones, the Butthole Surfers, and The Violent Femmes. Columbia House produces the show, which is hosted by former WNYU-FM PD Colleen Murphy.

CBS America has added two new shows, “Boxox HBO en Espanol,” which will offer coverage of one World Championship Boxing match per month, and “RadioDeportes CBS,” which is a call-in celebrity sport show. Here comes Santa Claus! Kris Sneers Enterprises Inc. is offering three holiday specials this season. They are an updated version of “The Magic Of Christmas,” “Christmas In The Air,” for AC stations; and “Christmas In The Country,” for country outlets.

Capital City/ABC has chosen AP NovoCenter software, which debuted in December 1995, for installation at ABC News bureau worldwide.

SW Networks To Offer New Formats, Programs In Early ’95

Ron Schiller, director of engineering and technical operations at SW, says this system "sounds more seamless. Stations usually have a tie-in for network programming, so a network can record [local weather, news, etc.] and store forward while the network is on the air, then, by command, re-insert it in real time."


Because the audio and text transmissions are all digital, SW will be a paperless network. It also will correspond with its affiliates through its own online system. In addition, SW will use existing consumer online services to promote its shows and to offer partial sound bites or entire programs online.

Schiller, who is the former director of engineering and technical operations at ABC Radio Networks, says the network search showed that 100 radio stations already have Premiere DISC players.

"We’re just taking advantage of the direction the industry is moving in anyway," says Schiller. The network’s creative aspects on the programming front. For instance, listeners to “Street Heat” will be able to submit demo tapes to specific target markets for review or for prizes. With “Pure Concrete,” SW will have promotional tie-ins with 45 regional music magazines nationwide and 235 hard-rock retailers.

"We think we’ve done something innovative," says Schiller. "The network is tapping into the all-male market for the first time."

Though Solomon’s background isn’t in radio, her career spans many aspects of the entertainment field. Among other jobs, she has served as executive VP at the Andres Group Inc., which handled Marvel Entertainment Group and New World Communications; VP of business affairs at CBS Productions and CBS Broadcast International; and general counsel and VP of business affairs for the joint venture between United Satellite Communications, General Instrument and Prudential Ventures Capital, which launched the direct broadcast satellite business in the U.S.

Solomon was also the director of legal and business affairs at Warner/Amor/Satellite Entertainment, the division that started MTV, Nickelodeon, and the Movie Channel.

One of the more innovative aspects of SW is its delivery method. SW’s new satellite delivery system is part of the agreement SW signed with Arrakis Systems and Wegener Communications to be the first to use its new DISC system, which launched Sept. 20.
Bonaduce Does Same Role, Different Show
He May Not Know Why, But WLUP Spot Works

Spend a HALF-HOUR chatting with Danny Bonaduce and it becomes obvious why his radio show is successful. Only Bonaduce seems not to understand the basis of his appeal.

His midday show at WLUP (the Loop) Chicago ricochets from humorous monologs on everyday subjects like lucky Charms cereals, to unerring glimpses into the depths of Bonaduce's personal life. He's not afraid to let his producer throw up on the air. He may know he's entertaining, but Bonaduce is hard pressed to explain why his show works.

"I have no clue," says Bonaduce, "Not only is my answer to why it is so popular, it's almost a double-entendre. I think I may be the most popular because I have no clue."

Bonaduce boasts that his only show preparation is asking his producers who his guests are that day. He takes listeners' calls as they come in, with no screening, and there are no regulars on the show.

Presumed to explain his show's popularity in spite of all that, he comes up with two answers. First, the show is generically interested in his guests as his audience, despite being "a little bit of an ass-killer." He also believes he has something else in common with his listeners: "We all think I'm funny."

The former "Partridge Family" star is busy these days. In addition to hosting a five-hour weekday talk show on WLUP, he can be seen in an infomercial hammering a memory improvement kit, and he also hosts a daily shortform show, "The Hollywood Report," syndicated by a company Bonaduce ironically can't remember the name of.

(United Stations Radio Networks has cleared the show in about 50 markets.) In addition, he and his wife, Gretchen, are expecting their first child next month.

In less than two years at the Loop, Bonaduce has been promoted twice, from first overnights to nights, to midday last month. In his two previous radio gigs, he was part of the morning shows at the former WEXG (Eagle 106) Philadelphia and KSPR Phoenix.

The show he's doing now, Bonaduce says, is quite different from his experiences with "Morning Zoo" radio at the top 40 stations. In fact, Bonaduce says his top 40 shows are "not even in the same orbit."

"I do," they are "the antithesis of what I do." He then takes a moment to compliment himself on the correct use of a four-syllable word.

Bonaduce seems to have found his niche in radio, and especially in midday radio. "I never got used to working afternoons," he says, "I don't know how third-shifters do it."

"I never got used to working mornings. Every day I threatened to quit, and my wife would remind me that we still have mortgages..."

It's been several years since Bonaduce has had any run-ins with the law, but his checked past includes arrests for drug possession and, in 1991, for assaulting a transvestite hooker. The latter offense earned him a place in the honor role of "child stars behind bars," as well as three years probation and 700 hours of community service. It also cost him $4,500 in restitution owed to his cross-dressing victim.

Despite his recent success in radio, Bonaduce's image is still so consumable that observers may almost be fooled into thinking it's part of his act, until they realize he's genuinely interested in his guests as his audience, despite being "a little bit of an ass-killer." He also believes he has something else in common with his listeners: "We all think I'm funny."

A brief fragmentation is peppered with evidence of that insecurity. For example, Bonaduce points out that noticing what makes his show so successful also means "I don't know what will make it not work, so that makes me nervous."

"I'm a bit paranoid," Bonaduce admits. "I often turn on the commercials (during the show) and call my wife and say, 'How badly am I sucking?'"

Despite his earlier reputation as a troubadour and a problem drug user, Bonaduce kept getting hired in radio after his first gig at WEGX, something that not only astonished the industry, but Bonaduce as well. Despite being drug-free for several years, Bonaduce says, "It surprises me even now that I work."

Bonaduce compares himself during his last years to former child star Butch Patrick, who hasn't had much of a career since his TV series, "The Munsters," ended. "I was Eddie Munster for a million years, doing KMart openings," Bonaduce says. Radio stations would have me sit in a tree on Christmas day and sing "Partridge in a Pear..." (Continued on page 100)

### '94 Summer Arbitrions
(Continued from preceding page)

<table>
<thead>
<tr>
<th>Call Format</th>
<th>Su 93</th>
<th>Tu 93</th>
<th>Th 93</th>
<th>Sa 93</th>
<th>Su 94</th>
<th>Tu 93</th>
<th>Th 93</th>
<th>Sa 94</th>
</tr>
</thead>
<tbody>
<tr>
<td>KWKH WM</td>
<td>32</td>
<td>30</td>
<td>29</td>
<td>32</td>
<td>31</td>
<td>30</td>
<td>29</td>
<td>31</td>
</tr>
<tr>
<td>KUAM FM</td>
<td>31</td>
<td>30</td>
<td>29</td>
<td>31</td>
<td>30</td>
<td>29</td>
<td>31</td>
<td>30</td>
</tr>
<tr>
<td>KEGL FM</td>
<td>29</td>
<td>28</td>
<td>27</td>
<td>29</td>
<td>28</td>
<td>27</td>
<td>29</td>
<td>28</td>
</tr>
<tr>
<td>KJFO AM</td>
<td>32</td>
<td>31</td>
<td>30</td>
<td>32</td>
<td>31</td>
<td>30</td>
<td>32</td>
<td>31</td>
</tr>
<tr>
<td>WXLK FM</td>
<td>31</td>
<td>30</td>
<td>29</td>
<td>31</td>
<td>30</td>
<td>29</td>
<td>31</td>
<td>30</td>
</tr>
<tr>
<td>KDAY AM</td>
<td>30</td>
<td>29</td>
<td>28</td>
<td>30</td>
<td>29</td>
<td>28</td>
<td>30</td>
<td>29</td>
</tr>
<tr>
<td>KIUE FM</td>
<td>31</td>
<td>30</td>
<td>29</td>
<td>31</td>
<td>30</td>
<td>29</td>
<td>31</td>
<td>30</td>
</tr>
<tr>
<td>KIUE AM</td>
<td>30</td>
<td>29</td>
<td>28</td>
<td>30</td>
<td>29</td>
<td>28</td>
<td>30</td>
<td>29</td>
</tr>
<tr>
<td>WFXR FM</td>
<td>31</td>
<td>30</td>
<td>29</td>
<td>31</td>
<td>30</td>
<td>29</td>
<td>31</td>
<td>30</td>
</tr>
<tr>
<td>WFXR AM</td>
<td>30</td>
<td>29</td>
<td>28</td>
<td>30</td>
<td>29</td>
<td>28</td>
<td>30</td>
<td>29</td>
</tr>
<tr>
<td>WALR FM</td>
<td>31</td>
<td>30</td>
<td>29</td>
<td>31</td>
<td>30</td>
<td>29</td>
<td>31</td>
<td>30</td>
</tr>
<tr>
<td>WALR AM</td>
<td>30</td>
<td>29</td>
<td>28</td>
<td>30</td>
<td>29</td>
<td>28</td>
<td>30</td>
<td>29</td>
</tr>
</tbody>
</table>

### Radio

**Hot Adult Contemporary**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>0</td>
<td>7</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>9</td>
</tr>
<tr>
<td>5</td>
<td>3</td>
<td>25</td>
</tr>
<tr>
<td>6</td>
<td>10</td>
<td>13</td>
</tr>
<tr>
<td>7</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td>7</td>
</tr>
<tr>
<td>9</td>
<td>14</td>
<td>8</td>
</tr>
<tr>
<td>10</td>
<td>11</td>
<td>6</td>
</tr>
<tr>
<td>11</td>
<td>15</td>
<td>2</td>
</tr>
<tr>
<td>12</td>
<td>5</td>
<td>8</td>
</tr>
<tr>
<td>13</td>
<td>19</td>
<td>10</td>
</tr>
<tr>
<td>14</td>
<td>13</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>35</td>
<td>3</td>
</tr>
<tr>
<td>16</td>
<td>17</td>
<td>28</td>
</tr>
<tr>
<td>17</td>
<td>12</td>
<td>17</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>22</td>
</tr>
<tr>
<td>19</td>
<td>16</td>
<td>30</td>
</tr>
<tr>
<td>20</td>
<td>21</td>
<td>23</td>
</tr>
<tr>
<td>21</td>
<td>22</td>
<td>25</td>
</tr>
<tr>
<td>22</td>
<td>27</td>
<td>30</td>
</tr>
<tr>
<td>23</td>
<td>29</td>
<td>32</td>
</tr>
<tr>
<td>24</td>
<td>30</td>
<td>37</td>
</tr>
<tr>
<td>25</td>
<td>31</td>
<td>21</td>
</tr>
<tr>
<td>26</td>
<td>32</td>
<td>17</td>
</tr>
<tr>
<td>27</td>
<td>33</td>
<td>18</td>
</tr>
<tr>
<td>28</td>
<td>34</td>
<td>38</td>
</tr>
<tr>
<td>29</td>
<td>35</td>
<td>38</td>
</tr>
<tr>
<td>30</td>
<td>36</td>
<td>40</td>
</tr>
<tr>
<td>31</td>
<td>37</td>
<td>28</td>
</tr>
<tr>
<td>32</td>
<td>38</td>
<td>17</td>
</tr>
<tr>
<td>33</td>
<td>39</td>
<td>18</td>
</tr>
<tr>
<td>34</td>
<td>40</td>
<td>19</td>
</tr>
<tr>
<td>35</td>
<td>41</td>
<td>20</td>
</tr>
<tr>
<td>36</td>
<td>42</td>
<td>21</td>
</tr>
<tr>
<td>37</td>
<td>43</td>
<td>22</td>
</tr>
<tr>
<td>38</td>
<td>44</td>
<td>23</td>
</tr>
<tr>
<td>39</td>
<td>45</td>
<td>24</td>
</tr>
<tr>
<td>40</td>
<td>46</td>
<td>25</td>
</tr>
</tbody>
</table>
THE SEVENTH ANNUAL
SILVER CLEF AWARD
DINNER AND AUCTION
TO BENEFIT
THE NORDOFF-ROBBINS MUSIC
THERAPY FOUNDATION

A MUSIC INDUSTRY TRIBUTE TO
AHMET ERTEGUN

Thursday, November 10, 1994 6:30pm
Roseland, 239 West 52nd Street New York City

For dinner ticket information and
program ad placements please call:
Sunny Ralfini (212) 541 7948
### Album Rock Tracks

<table>
<thead>
<tr>
<th>No.</th>
<th>UK</th>
<th>US</th>
<th>UK</th>
<th>US</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
<td>5</td>
<td>5</td>
</tr>
</tbody>
</table>

**Interscope Love Song** - Stone Temple Pilots

**Airpower**

1. Gallows Pole - Jimmy Page & Robert Plant
2. Felt Black Days - Soundgarden
3. About a Girl - Nirvana
4. Rain King - Soundgarden
5. Mama’s Foot - The Breeders
6. I’m Alone - Soundgarden
7. Cure Me Or Kill Me... - Gilly Clarke
8. Rain King - Soundgarden
9. Mama’s Foot - The Breeders
10. I’m Alone - Soundgarden

**New**

1. COMING DOWN (DRUG TONGUE) - The Cult
2. VASOLINE - Sonic Youth
3. LET IT BLEED - Rolling Stone
4. I SHOT THE SHOT - Soundgarden
5. EVERYBODY'S LEAVING - Sonic Youth
6. BLACK HOLE SUN - Soundgarden
7. IN A GOOD WAY - The Breeders
8. I’M NOT SURE IF I’M SURE... - Gilly Clarke
9. MY HEART IS A BEAT - Sonic Youth
10. I BLAME YOU - Alice in Chains

### Modern Rock Tracks

<table>
<thead>
<tr>
<th>No.</th>
<th>UK</th>
<th>US</th>
<th>UK</th>
<th>US</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>5</td>
<td>5</td>
</tr>
</tbody>
</table>

**What’s the Frequency, Kenneth?** - The Cranberries

**Airpower**

1. ZOMBIE - The Cranberries
2. INTERSTATE LOVE SONG - Stone Temple Pilots
3. ABOUT A GIRL - Nirvana
4. 10,000 DAYS - Angels & Airwaves
5. SELF ESTEEM - Soundgarden
6. I Gotta Feeling - Black Eyed Peas
7. WELCOME TO PARADISE - Journey
8. Landslide - Fleetwood Mac
9. FADE INTO YOU - C Suzanne
10. I BLEED - Bulletproof Babydoll

**New**

1. DOLL PARTS - Hole
2. FELL ON BLACK DAYS - Soundgarden
3. LUCAS WITH THE LID OFF - Queens of the Stone Age
4. EINSTEIN ON THE BEACH - Counting Crows
5. ONE MORE - The Sweater Song
6. FAR BEHIND - Candlebox
7. I AM WRONG - Stone Temple Pilots
8. I’M NOT SURE IF I’M SURE... - Gilly Clarke
9. ALL I AM - Stone Temple Pilots
10. COMING DOWN (DRUG TONGUE) - The Cult
The Indianapolis summer book was released on schedule the following day. 

In other news, the FCC has granted the renewal application of WRKR Pittsburgh, subject to reporting conditions, but has fined parent company WHYW Associates $5,000 for violations of the EEO guidelines.

The commission found that the station’s recruitment efforts were deficient because it “recruited for only 11 of 40 focii — from which employees are hired — and failed to maintain adequate documentation for meaningful self-assessment.”

The FCC dismissed the NAACP’s petition to deny the license renewal, following a joint request by the NAACP and the licensee for approval of a settlement agreement.

The Park Lane Group secured a $4 million equity-investment commitment from an affiliate of BancBoston Capital, an investment arm of the Bank of America. The affiliate has secured a $4 million senior-lending commitment from Michigan National Bank.

The station, which employs 34 people, plans to use the money primarily to make acquisitions in or adjacent to its current markets. Park Lane currently owns 11 radio stations in six markets in Arizona and California.

A U.S. District Court judge has ruled that WKRZ-FM Scarsdale County, New York, must pay $60,000 to the estate of a deceased disc jockey.

The court ruled that the station, which played records and jingles from the 1940s through the 1960s, had not paid royalties to the disc jockey’s estate for the use of his voice and image.

The court also ruled that the station could not use the disc jockey’s voice or image in any future programs without the estate’s consent.

The ruling is expected to affect other stations that used the voice of disc jockeys without paying royalties.

Radio

**Alleged (Or Confirmed) Cheating Means Trouble For Two Arbitron Ratings Books**

**KURT MISCHIE** VP/General Communications’ KSNE, Las Vegas, adds that Arbitron has hired a sister station KMPR to redraft the petition on its purchase of the latter properties. Mische, who replaces former GM Doug Stone, also oversees administration of sales marketing agreement partner KTVY.

**ED KRAMPF** has been named senior VP/Operations of the Park Lane Group. Krampf will oversee the company’s Arizona and California properties.

**REED BUNZEL** joins the Radio Advertising Bureau in an unspecified executive capacity. Previously, he was executive editor of trade magazine Radio Ink.

**STATION SALES:** KZDG Denver from Premiere Radio Networks to Shambrook Broadcasting, owner of crossrost WKKL-AM-FM, for an undisclosed price (Shambrook begins operating the station immediately under a local marketing agreement). WPFX-AM-FM Rochester, N.Y., from Pyramid Communications to the Lincoln Group, owner of crossroost WJAM/FKVKVOR, for $5.5 million.

**CLOSINGS:** WUSL, Philadelphia, from Tish Communications to EZ Communications, owners of crossrost WUID, Metropolis Communinc is upped to five stations—WHY1 Miami, WMX3-AM-FM Tampa, Fla., WNCX/XWED Cleveland—merge with Clear Channel Communications.

**ABC Radio International and Radio Express have expanded their partnership with a new agreement to develop programming for international radio markets. The first product to be launched under the new agreement is “The World Chart Show,” a four-hour global music countdown show scheduled to debut in early 1996. The show will be produced in several languages.**

**PROGRAMMING: GARDNER UPPED**

Andrée Gardner is upped from APD/MD to PD at WXRR (K-Rock) New York. He assumes duties previously held by Tim Sabone, who continues to program sister WSPY Philadelphia.

KGO San Francisco OM Ken Beck exits.

Following the purchase of WMXD Detroit by crossrost WJLB, WLBJ PD Steve Hegwood is upped to OM of operations.

KRMN McClendon remains PD at WMXD.

**WQKX (K-Bear) Pittsburgh flies from format to format, dropping to “The Point 100.7,” and has applied for the new call WZPT. Jay Silvers, midday host at sister WBZZ (894), joins the Point as APD, replacing Ron Aniull, who exits along with morning news anchor Bob Wilson. Buddy Scott remains OM of both stations. No midday replacement has been named at 894.**

**KDFM** San Francisco part-timer Kim Morrison is upped to middays, replacing Gene Knight, who exits. Crossrost KKLQ evening host Dave Smiley joins KDFM for afternoons, replacing Gene Kelly, who exits.

**KSF1 Salt Lake City midday host Jeff Borden exits and has not been replaced. Send T&amp;As to new PD Dan Craig.**

**WJQT (Hot 97) New York morning hosts Doctor Dre and Ed Lover are actively looking to take the show national, according to Dre. Look for the duo to land a syndication deal for 1996 shows.**

**Julie Brown joins WMXN Norfolk, Va., as MD/morning co-host. She replaces Erin Fraizer, now at KS1 Salt Lake City. .. Dee Shannon, last at Metro Traffic, joins WOWI Norfolk for middays. She replaces Kandi East.”**

**Former WLUM Milwaukee morning hosts Jerry Hart and Carolyn Coffey are looking for a new opportunity. Hart can be reached at 414-994-4948. Reach Coffey at 414-337-9948.**

**www.americanradiohistory.com**
On street date, Aug. 30, many German retailers witnessed a rather unfamiliar scene in this recessionary times: Customers were standing in line to buy records. Dealers started placing the CD next to the cash registers to speed things up. WEA Germany, which has had the 45-year-old contract for the past 20 years, initially shipped 700,000 CDs of his new album, a record for a national artist signed to the company. Since Aug. 30, WEA marketing director Bernd Dopp says the album has sold 800,000 units, earning platinum status (500,000 units) in Germany. It is in its fifth week at No. 1 on the album chart.

Ruth Laycock of Germany's biggest record store, the Cologne-based Saturn, says, "We're still only at the start of the boom, because Christmas is coming, and then next year, we'll go deeper." The album is set to embark on a tour next summer.

Much of Germany's mainstream media is preoccupied with the campaign for the federal elections on September 18. Westernhagen has been given whole pages of interviews in some of the most politically orientated magazines.

Mass-circulation news magazine Stern reported, "No rock musician in Germany is better known. Westernhagen, in his book "Shine," says, "I have never been anything like this before, the way we're going through the campaign in various phases up to the end of next year."

A group of 60 journalists was invited to Venice for the release premiere. Five cities had preview listening parties for Westernhagen fans in cooperation with radio and press, with attendance of 1,000 at each event. For a gang, fans left the listening sessions wearing T-shirts emblazoned with the logo, "I survived the Westernhagen album.

"Don't worry, it'll be fine/We'll roar/And look young again/For a couple more kids anyway/And stop asking how this film is going/to end/facing food," says Laycock. Westernhagen worked on the songs for a whole year in his basement studio in Hamburg. The CD was recorded in the Townhouse Studios in London by British producer Pete Wingfield, whose credits include Ziggy Marley, the Shirelles, Damon and Naomi, Paul Young, and Alison Moyet. Wingfield was a session musician on Westernhagen's albums "Hallelujah" and "Juda," and also toured with him.

Says Wingfield, "Marius is a great Anglephile. He loves coming here, and he relished the opportunity. He can't walk down the street in Germany."

Westernhagen worked with first-rate English musicians on the album, including Jay Stapley, Julian Crabtree, Andy Newmark, Neil Hubbard, Martin Ditcham, Roddy Lorimer, Simon Clarke, Tim Sanders, Mel Collins, and Geraint Watkins. Westernhagen's wife Romina Power bought the song "Don't Go Back." curvebacking vocals. Mixing for the album took place in London's Olympic Studio 2.

**SAME LEAGUE AS PHIL COLLINS**

Industry experts say Westernhagen is the next big thing. "Phil Collins in terms of the promotional clout WEA is putting behind the album, says Dopp, "There's something like this before, the way we're going through the campaign in various phases up to the end of next year."

A group of 60 journalists was invited to Venice for the release premiere. Five cities had preview listening parties for Westernhagen fans in cooperation with radio and press, with attendance of 1,000 at each event. For a gang, fans left the listening sessions wearing T-shirts emblazoned with the logo, "I survived the Westernhagen album.

"Don't worry, it'll be fine/We'll roar/And look young again/For a couple more kids anyway/And stop asking how this film is going/to end/facing food," says Laycock. Westernhagen worked on the songs for a whole year in his basement studio in Hamburg. The CD was recorded in the Townhouse Studios in London by British producer Pete Wingfield, whose credits include Ziggy Marley, the Shirelles, Damon and Naomi, Paul Young, and Alison Moyet. Wingfield was a session musician on Westernhagen's albums "Hallelujah" and "Juda," and also toured with him.

Says Wingfield, "Marius is a great Anglephile. He loves coming here, and he relished the opportunity. He can't walk down the street in Germany."

Westernhagen worked with first-rate English musicians on the album, including Jay Stapley, Julian Crabtree, Andy Newmark, Neil Hubbard, Martin Ditcham, Roddy Lorimer, Simon Clarke, Tim Sanders, Mel Collins, and Geraint Watkins. Westernhagen's wife Romina Power bought the song "Don't Go Back." curvebacking vocals. Mixing for the album took place in London's Olympic Studio 2.

**SAME LEAGUE AS PHIL COLLINS**

Industry experts say Westernhagen is the next big thing. "Phil Collins in terms of the promotional clout WEA is putting behind the album, says Dopp, "There's something like this before, the way we're going through the campaign in various phases up to the end of next year."

A group of 60 journalists was invited to Venice for the release premiere. Five cities had preview listening parties for Westernhagen fans in cooperation with radio and press, with attendance of 1,000 at each event. For a gang, fans left the listening sessions wearing T-shirts emblazoned with the logo, "I survived the Westernhagen album.

"Don't worry, it'll be fine/We'll roar/And look young again/For a couple more kids anyway/And stop asking how this film is going/to end/facing food," says Laycock. Westernhagen worked on the songs for a whole year in his basement studio in Hamburg. The CD was recorded in the Townhouse Studios in London by British producer Pete Wingfield, whose credits include Ziggy Marley, the Shirelles, Damon and Naomi, Paul Young, and Alison Moyet. Wingfield was a session musician on Westernhagen's albums "Hallelujah" and "Juda," and also toured with him.

Says Wingfield, "Marius is a great Anglephile. He loves coming here, and he relished the opportunity. He can't walk down the street in Germany."

Westernhagen worked with first-rate English musicians on the album, including Jay Stapley, Julian Crabtree, Andy Newmark, Neil Hubbard, Martin Ditcham, Roddy Lorimer, Simon Clarke, Tim Sanders, Mel Collins, and Geraint Watkins. Westernhagen's wife Romina Power bought the song "Don't Go Back." curvebacking vocals. Mixing for the album took place in London's Olympic Studio 2.

**SAME LEAGUE AS PHIL COLLINS**

Industry experts say Westernhagen is the next big thing. "Phil Collins in terms of the promotional clout WEA is putting behind the album, says Dopp, "There's something like this before, the way we're going through the campaign in various phases up to the end of next year."

A group of 60 journalists was invited to Venice for the release premiere. Five cities had preview listening parties for Westernhagen fans in cooperation with radio and press, with attendance of 1,000 at each event. For a gang, fans left the listening sessions wearing T-shirts emblazoned with the logo, "I survived the Westernhagen album.

"Don't worry, it'll be fine/We'll roar/And look young again/For a couple more kids anyway/And stop asking how this film is going/to end/facing food," says Laycock. Westernhagen worked on the songs for a whole year in his basement studio in Hamburg. The CD was recorded in the Townhouse Studios in London by British producer Pete Wingfield, whose credits include Ziggy Marley, the Shirelles, Damon and Naomi, Paul Young, and Alison Moyet. Wingfield was a session musician on Westernhagen's albums "Hallelujah" and "Juda," and also toured with him.

Says Wingfield, "Marius is a great Anglephile. He loves coming here, and he relished the opportunity. He can't walk down the street in Germany."

Westernhagen worked with first-rate English musicians on the album, including Jay Stapley, Julian Crabtree, Andy Newmark, Neil Hubbard, Martin Ditcham, Roddy Lorimer, Simon Clarke, Tim Sanders, Mel Collins, and Geraint Watkins. Westernhagen's wife Romina Power bought the song "Don't Go Back." curvebacking vocals. Mixing for the album took place in London's Olympic Studio 2.

**SAME LEAGUE AS PHIL COLLINS**

Industry experts say Westernhagen is the next big thing. "Phil Collins in terms of the promotional clout WEA is putting behind the album, says Dopp, "There's something like this before, the way we're going through the campaign in various phases up to the end of next year."

A group of 60 journalists was invited to Venice for the release premiere. Five cities had preview listening parties for Westernhagen fans in cooperation with radio and press, with attendance of 1,000 at each event. For a gang, fans left the listening sessions wearing T-shirts emblazoned with the logo, "I survived the Westernhagen album.

"Don't worry, it'll be fine/We'll roar/And look young again/For a couple more kids anyway/And stop asking how this film is going/to end/facing food," says Laycock. Westernhagen worked on the songs for a whole year in his basement studio in Hamburg. The CD was recorded in the Townhouse Studios in London by British producer Pete Wingfield, whose credits include Ziggy Marley, the Shirelles, Damon and Naomi, Paul Young, and Alison Moyet. Wingfield was a session musician on Westernhagen's albums "Hallelujah" and "Juda," and also toured with him.

Says Wingfield, "Marius is a great Anglephile. He loves coming here, and he relished the opportunity. He can't walk down the street in Germany."

Westernhagen worked with first-rate English musicians on the album, including Jay Stapley, Julian Crabtree, Andy Newmark, Neil Hubbard, Martin Ditcham, Roddy Lorimer, Simon Clarke, Tim Sanders, Mel Collins, and Geraint Watkins. Westernhagen's wife Romina Power bought the song "Don't Go Back." curvebacking vocals. Mixing for the album took place in London's Olympic Studio 2.
Thank You

Mavis Staple
George Clinton
N.P.G.
The Steeles
Mayte
Margie Cox
Madhouse
Nona Gaye

for making

1-800 NEW FUNK

a tremendous success

OVER 500,000 UNITS
SOLD INTERNATIONALLY!

Stay Tuned For The Next Single from 1-800-New-Funk
"Standing at The Altar" By Margie Cox

† Appears Courtesy of Warner Bros. Records
Manufactured, Marketed and Distributed by Bellmark Records, Hollywood California 90028
www.americanradiohistory.com
| WEEK | ARTIST | TITLE | LABEL | WEEKS AT #1 | WEEKS AT #10 | WEEKS AT #20 | WEEKS AT #30 | WEEKS AT #40 | WEEKS AT #50 | WEEKS AT #60 | WEEKS AT #70 | WEEKS AT #80 | WEEKS AT #90 | WEEKS AT #100 |
|------|--------|-------|-------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| 2    | R.E.M.  | MONSTER | I.R.S.  | 2            | 3           | 8           | 18          | 52          | 3           | 5            | 54          | 107         | 206         | 300          |
| 3    | 4 NEW    | SMOKEAlTHY | 4967400 | 18          | 19          | 8           | 14          | 52          | 3           | 5            | 54          | 107         | 206         | 300          |
| 4    | 5 NEW    | SNAPPY | 5 ENL3 | 24          | 19          | 8           | 14          | 52          | 3           | 5            | 54          | 107         | 206         | 300          |
| 5    | 6 NEW    | SNAPPY | 5 ENL3 | 24          | 19          | 8           | 14          | 52          | 3           | 5            | 54          | 107         | 206         | 300          |
| 6    | 7 NEW    | SNAPPY | 5 ENL3 | 24          | 19          | 8           | 14          | 52          | 3           | 5            | 54          | 107         | 206         | 300          |
| 8    | 9 NEW    | SNAPPY | 5 ENL3 | 24          | 19          | 8           | 14          | 52          | 3           | 5            | 54          | 107         | 206         | 300          |
| 10   | 11 NEW   | SNAPPY | 5 ENL3 | 24          | 19          | 8           | 14          | 52          | 3           | 5            | 54          | 107         | 206         | 300          |
| 12   | 14 NEW   | SNAPPY | 5 ENL3 | 24          | 19          | 8           | 14          | 52          | 3           | 5            | 54          | 107         | 206         | 300          |
| 15   | 18 - 2  | SNAPPY | 5 ENL3 | 24          | 19          | 8           | 14          | 52          | 3           | 5            | 54          | 107         | 206         | 300          |
| 17   | 21 - 1  | SNAPPY | 5 ENL3 | 24          | 19          | 8           | 14          | 52          | 3           | 5            | 54          | 107         | 206         | 300          |
| 22   | 26 - 7  | SNAPPY | 5 ENL3 | 24          | 19          | 8           | 14          | 52          | 3           | 5            | 54          | 107         | 206         | 300          |
| 26   | 31 - 1  | SNAPPY | 5 ENL3 | 24          | 19          | 8           | 14          | 52          | 3           | 5            | 54          | 107         | 206         | 300          |
| 31   | 36 - 1  | SNAPPY | 5 ENL3 | 24          | 19          | 8           | 14          | 52          | 3           | 5            | 54          | 107         | 206         | 300          |
| 36   | 41 - 1  | SNAPPY | 5 ENL3 | 24          | 19          | 8           | 14          | 52          | 3           | 5            | 54          | 107         | 206         | 300          |
| 41   | 46 - 1  | SNAPPY | 5 ENL3 | 24          | 19          | 8           | 14          | 52          | 3           | 5            | 54          | 107         | 206         | 300          |
| 46   | 51 - 1  | SNAPPY | 5 ENL3 | 24          | 19          | 8           | 14          | 52          | 3           | 5            | 54          | 107         | 206         | 300          |
| 51   | 56 - 1  | SNAPPY | 5 ENL3 | 24          | 19          | 8           | 14          | 52          | 3           | 5            | 54          | 107         | 206         | 300          |
| 56   | 61 - 1  | SNAPPY | 5 ENL3 | 24          | 19          | 8           | 14          | 52          | 3           | 5            | 54          | 107         | 206         | 300          |
| 61   | 66 - 1  | SNAPPY | 5 ENL3 | 24          | 19          | 8           | 14          | 52          | 3           | 5            | 54          | 107         | 206         | 300          |
| 66   | 71 - 1  | SNAPPY | 5 ENL3 | 24          | 19          | 8           | 14          | 52          | 3           | 5            | 54          | 107         | 206         | 300          |
| 71   | 76 - 1  | SNAPPY | 5 ENL3 | 24          | 19          | 8           | 14          | 52          | 3           | 5            | 54          | 107         | 206         | 300          |
| 76   | 81 - 1  | SNAPPY | 5 ENL3 | 24          | 19          | 8           | 14          | 52          | 3           | 5            | 54          | 107         | 206         | 300          |
| 81   | 86 - 1  | SNAPPY | 5 ENL3 | 24          | 19          | 8           | 14          | 52          | 3           | 5            | 54          | 107         | 206         | 300          |
| 86   | 91 - 1  | SNAPPY | 5 ENL3 | 24          | 19          | 8           | 14          | 52          | 3           | 5            | 54          | 107         | 206         | 300          |
| 91   | 96 - 1  | SNAPPY | 5 ENL3 | 24          | 19          | 8           | 14          | 52          | 3           | 5            | 54          | 107         | 206         | 300          |
| 96   | 101 - 1 | SNAPPY | 5 ENL3 | 24          | 19          | 8           | 14          | 52          | 3           | 5            | 54          | 107         | 206         | 300          |
| 101  | 106 - 1 | SNAPPY | 5 ENL3 | 24          | 19          | 8           | 14          | 52          | 3           | 5            | 54          | 107         | 206         | 300          |

**ARTIST**

**TITLE**

**LABEL**

**WEEKS AT #1**

**WEEKS AT #10**

**WEEKS AT #20**

**WEEKS AT #30**

**WEEKS AT #40**

**WEEKS AT #50**

**WEEKS AT #60**

**WEEKS AT #70**

**WEEKS AT #80**

**WEEKS AT #90**

**WEEKS AT #100**

---

*Albums with the greatest gains this week.*

*Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 albums (250,000 for EPs).* *RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a symbol following the symbol.* *Adams indicates LP is available. Most time prices, and CD prices for WEA and BMG labels, are suggested lists. The list price includes clipping, and all other CD prices, are equal prices, which are projected from wholesale prices. Graded Latino provides charts largest unit increase. Pacesetter indicates biggest percentage growth. Usually Impact shows artists from Heaters this week. Omit titles past or present Heaters time. © 1994, Billboard/S&P Communications, and SoundScan, Inc.
Time to take a bow!
Billboard’s
year in music 1994

Artists and all industry members, step into the spotlight in Billboard’s annual YEAR IN MUSIC SPECIAL. The most eagerly awaited issue of the year, it contains the Year End Charts, chronicling the year's best releases, and expanded editorial coverage recapturing the impactful trends and happenings of the past year.

A collector’s issue, on the newsstand for two weeks, it reaches over 200,000 readers in 107 countries across the world.

There’s no better time to salute your 1994 successes and promote your 1995 upcoming releases.

ISSUE DATE: DECEMBER 24
AD CLOSE: NOVEMBER 29

NY: 212-536-5004,
Coordinator: Pat Rod Jennings
LA: 213-525-2307
Nashville: 615-321-4294
Atlanta: 404-512-7107
Miami &
South America: 305-448-2011
UK & Europe: 44-71-323-6686
Italy: 3936-254-4424
Japan: 81-33-498-4641
Mexico: 525-658-7461

www.americanradiohistory.com
Of course, you wouldn’t be having this anxiety attack if you used new BASF 900 maxima High Output Mastering Tape. With 3 dB more output and 2 dB less noise than standard analogue mastering tapes, it is identical to the MOL and the signal-to-noise ratios of other high output masters. But it has the reel after reel reliability and consistency of BASF 911.

© 1994 BASF Corporation Information Systems

2:00 a.m. The band just found the sound they’ve been looking for. Everyone’s rockin’. Except you. You’re figuring out how to tell them the HIGH OUTPUT MASTER you were using just “crapped out.”

Low rub off. Precision-manufactured. It’s classic BASF. The kind of BASF tape studios have been relying on since 1934. As you turn to face the band (gulp), you make a vow. If you survive the next ten minutes, the first thing you’ll do is contact BASF: Germany, 0621 - 4382-366, or UK, 081 - 908-8340.

© 1994 BASF Corporation Information Systems

www.americanradiohistory.com
boom generation, to which VH1 has geared its programming since its debut in January 1985. That audience never quite embraced music television with the fervor of its younger-skewing counterparts.

"MTV has done an incredible job of keeping people close to music on television, even in their 30s," says Lee Chesnut, VP of programming, and Darcy Sanders Fulmer, director of programming, who joined the network Aug. 29. They came from WSTR (Star 94) Atlanta and alternative rocker KROQ Los Angeles, respectively. Chesnut and Fulmer report to fellow senior VP and music programming chief John McClelland, who is formerly executive VP at VH1. He was formerly PD at KROQ.

"I figured that since most of the changes were in the music, we had to make the biggest adjustments in that area," Sykes says.

One of the most dramatic among those changes is a move away from clips by acts who appeal to viewers over 40, which will rarely appear in the future and may fade away altogether, Sykes says. "But it's hard to make a value judgment on any one artist without hearing a record," he says, when pressed about the future airplay prospects of such previous VH1 staples as Michael Bolton and Andy Gibb, who you won't see are as many oldies from those artists. We're moving away from a passive format into more active programming.

In fact, even as the changes started to unfurl in early October, new videos by Bonnie Raitt and Gloria Estefan were prominent in the VH1 mix. Other "career" artists who continue to fit the VH1 core include John Mellencamp, Barry Manilow, Elton John, Bruce Springsteen, Don Henley, Melissa Etheridge, and R.E.M., Sykes says. He projects a potential 10% to 15% overlap between the playlists of VH1 and MTV, with the possibility of one or two shared clips in the services' top 10 videos. But Schon's charting is for program two distinctly separate services to two distinctly separate audiences, Sykes says.

VH1's clip lineup now comes in "four easy-to-remember sizes," says Schon. Extra Large rotation equals 30 plays per week, and Large概念notes 20 plays. Medium rotation is 10 plays per week, and the designation

---

**Who's New At The Net**

Here are the key newcomers to VH1's executive team:

- **John Sykes, president, formerly executive VP of talent acquisition and marketing at EMI Music Publishing Worldwide.**
- **Lee Chesnut, VP of music programming; formerly PD at WSTR Atlanta.**
- **Darcy Sanders Fulmer, director of music programming; formerly MD at KROQ Los Angeles.**
- **Wayne Isaak, senior VP of music and talent relations; formerly executive VP of publicity and East Coast operations, A&M Records.**
- **Beau Phillips, VP of marketing; formerly VP/GM at WRZV/105.7 Clips by Melloncamp, Braxton, Estefan, the Rolling Stones, Elton John, and Hootie & the Blowfish were to appear in Large rotation.**
- **Mazzy Star, Freedy Johnston, and the Gin Blossoms fell into the Medium category.**
- **Atlantic Records president Danny Goldberg says he already has seen the effects of VH1's new credo on a debut artist. He says the network was a "very, very big factor" in the burgeoning success of Hootie & the Blowfish.**
- **"VH1 has been the glue to image this act," Goldberg says. "The band is selling nationwide, even in markets where they are getting no radio play.**

---

**VH1's Coming Attractions**

Here is VH1's slate of planned new music-based series (titles subject to change):

- **Esteban Track Flashback: An updated version of "My Generation," featuring interviews and video spins of hit artists of the '70s, '80s, and '90s.**
- **Sykes says of the concept: "Our viewers grew up with The Brady Bunch and Six-Million Dollar Man," not the British invasion.**

- **The Big '80s: A clip-based show featuring musical artists such as Peter Gabriel's "Sledgehammer," Bruce Springsteen's "Born In The USA," and Steve Winwood's "Higher Love."**
- **Naked Cafe: An unconventional documentary series which follows such artists as Melissa Etheridge, Eric Clapton, the Rolling Stones, and Grant Lee Buffalo as they make albums, scripts, and对企业进行其他合作。The show is set to debut Oct. 29.**
- **The No. 1's: A video-driven show featuring musical artists of the current domestic and international No. 1 songs—as reported by Billboard and its various charts, ranging from R&B to country.**
- **Critics Roundtable: VH1's musical "MacNeil/Lehrer Re:Porter, with which we bring music critics together to discuss the merits of contemporary music. The show will tentatively debut Nov. 25.**
- **The Essentials: A recap of the 30-60-second reviews, and trivia and humor that are typically broadcast periodically throughout the day."The Index" packages them into a cohesive mix. The tentative start date for the show is Nov. 25.**
- **The VH1 Boxed Set: A special programming package. The format will showcase a single artist's career, while promoting a boxed-set release. Bob Dylan is among the first artist to be featured.**
Bugs Bops: Sometime during the Oct. 3-7 work week, staffers at Warner Bros. could be seeing buttons that read, “Q. What’s the frequency? A. 1, 3, 8, 9,” a reference to the chart-topping debate by R.E.M.’s “Monster” and the position of the top 10 albums the label held on last week’s Billboard 200. Even though Slayer went No. 1 and R.E.M. each managed to maintain the typical second-week decline that rock records encounter after a ... monsoon first week out, Mo’REQUEST’s crew still holds three titles in the top 10, with Eric Clapton at No. 5 (123,000 units) and Green Day at No. 6 (88,000 units). Even with a number of top 10 albums in the band at the top of the heaps, which means that Warner Bros., with Clapton in his house, has commanded the No. 1 slot for three of the last four weeks. R.E.M. leads a strong Boys II Men (144,000 units) by a 24½ margin.

Shredded: Whether used as a noun or a verb, the word “smash” applies to Nos. 4 and 8. The new Smashing Pumpkins set of B-sides enters at No. 4 with first-week sales of 116,000 units, while the independently distributed “Smash,” by Offspring, bullets at No. 5, a new peak for the album, which this week moves 102,000 units. Anita Baker, in her fourth chart week, is hanging tough with almost 97,000 units at No. 6, followed by the omnipresent Wanna’s “I’m So Lyrical” at No. 7 with 72,000 units. Paul McCartney’s “The Flaming Sky” appears for the first time in the Top 10, dropping into the No. 8 slot with 65,000 units. With the build axis has made from album to album, even the lesser of the group’s favor, but the band at the top of the pile at the next council meeting later this month. Source says that the idea of record companies continuing to buy in the music industry and gaining to earn credibility in some quarters. Ownership regulations were relaxed last year, allowing music companies to invest in the Top 40 scene.

Mannheim Steamroller, Kurt (85,000 good old-fashioned Christmas tunes), and Anita Baker, with Steve Mason, No. 9 and 10. The Eagles, “Greatest Hits,” has held the all-time No. 1 position for 200’s all-time best-selling album, with 528,300.000 units sold. With the build axis has made from album to album, even the lesser of the group’s favor, but the band at the top of the pile at the next council meeting later this month. Source says that the idea of record companies continuing to buy in the music industry and gaining to earn credibility in some quarters. Ownership regulations were relaxed last year, allowing music companies to invest in the Top 40 scene.

Mannheim Steamroller, Kurt (85,000 good old-fashioned Christmas tunes), and Anita Baker, with Steve Mason, No. 9 and 10. The Eagles, “Greatest Hits,” has held the all-time No. 1 position for 200’s all-time best-selling album, with 528,300.000 units sold. With the build axis has made from album to album, even the lesser of the group’s favor, but the band at the top of the pile at the next council meeting later this month. Source says that the idea of record companies continuing to buy in the music industry and gaining to earn credibility in some quarters. Ownership regulations were relaxed last year, allowing music companies to invest in the Top 40 scene.

Trio Forms Studio: (Continued from page 5) spokesman. “Each of them has relationships in many areas, and everything is open to discussion.”

The scene is that the new company choosing MCA’s Universal arm as its own distribution outlet for film, television, and home video. Noelle and Geffen have close ties to MCA. Further, according to printed reports, the new company could seek to join the RCA chairman Larry Rosen, the third major label, and president Sidney J. Sheinberg in an attempt to buy control of MCA back from the current Madusa/MacPhee/Electric Radio Trust Co. An MCA spokesperson was not available for comment.

If the new company does not develop a significant tie to MCA, the laws to its MCA’s film and video divisions could be significant. The units have experienced their best fiscal year to date, riding on the Spielberg successes “Jurassic Park,” “The Flinstones,” and 1993’s multi-Academy Award-winning “Schindler’s List.”

First-week sales on “Jurassic Park” are reported to have been more than 84 million units, and “Schindler’s List” sold approximately 900,000 units to the retail market. “The Flinstones” arrives in video stores in November, and MCA is personal home video. MCA has the title to have the potential to sell 12 million units (Billboard, Sept. 3).

MCA also appears to be losing the service of David Geffen as chairman of the RCA-owned record label that bears his name. Geffen’s contract with Matsushita reportedly expired in April. The date could not be confirmed by press time.

Meanwhile, Warner is losing a prime production source in Geffen Films. Past Geffen hits for Warner include “Beehive” and “Executive Business.”

Eileen Fitzgerald

Casettes in 7 Days! 300 C-12 Casettes only $495 Includes: 30 FREE graphics designed by R. A. Salamone & E. J. Hinzert. Plus 4 week free trial in separate quality.

Casettes in 7 Days! 300 C-12 Casettes only $495 Includes: 30 FREE graphics designed by R. A. Salamone & E. J. Hinzert. Plus 4 week free trial in separate quality.

NY: 212-536-5004
LA: 213-525-2308
NASHVILLE: 615-321-4294 UK & EUROPE: 44-71-323-6686

Casettes in 7 Days! 300 C-12 Casettes only $495 Includes: 30 FREE graphics designed by R. A. Salamone & E. J. Hinzert. Plus 4 week free trial in separate quality.

Casettes in 7 Days! 300 C-12 Casettes only $495 Includes: 30 FREE graphics designed by R. A. Salamone & E. J. Hinzert. Plus 4 week free trial in separate quality.

NY: 212-536-5004
LA: 213-525-2308
NASHVILLE: 615-321-4294 UK & EUROPE: 44-71-323-6686

Casettes in 7 Days! 300 C-12 Casettes only $495 Includes: 30 FREE graphics designed by R. A. Salamone & E. J. Hinzert. Plus 4 week free trial in separate quality.

Cadettes in 7 Days! 300 C-12 Casettes only $495 Includes: 30 FREE graphics designed by R. A. Salamone & E. J. Hinzert. Plus 4 week free trial in separate quality.

NY: 212-536-5004
LA: 213-525-2308
NASHVILLE: 615-321-4294 UK & EUROPE: 44-71-323-6686

Casettes in 7 Days! 300 C-12 Casettes only $495 Includes: 30 FREE graphics designed by R. A. Salamone & E. J. Hinzert. Plus 4 week free trial in separate quality.

Casettes in 7 Days! 300 C-12 Casettes only $495 Includes: 30 FREE graphics designed by R. A. Salamone & E. J. Hinzert. Plus 4 week free trial in separate quality.

NY: 212-536-5004
LA: 213-525-2308
NASHVILLE: 615-321-4294 UK & EUROPE: 44-71-323-6686

Casettes in 7 Days! 300 C-12 Casettes only $495 Includes: 30 FREE graphics designed by R. A. Salamone & E. J. Hinzert. Plus 4 week free trial in separate quality.
Americans have created music in astonishing variety -- gospel, jazz, blues, Broadway, bluegrass, rock 'n roll, classical and everything in between. Taken all together, this glorious body of music forms a national self-portrait that is a source of pride to every American.

For one hundred years, Billboard has monitored, measured, nurtured and celebrated our nation's most beloved cultural treasure -- our music.

The National Music Foundation is proud to honor Billboard on the occasion of its 100th Anniversary.

Please join us for a gala celebration, November 15, 1994 at the New York Marriott Marquis Hotel. Reception and silent auction at 6:00pm, dinner and dancing at 7:30. Proceeds will benefit the National Music Foundation, a not-for-profit organization dedicated to American music and the people who bring it to us. At the National Music Center, we will preserve our musical heritage through an active retirement residence, educational programs, performances, a music library and archive, and an interactive museum of American music.

Dick Clark
Chairman of the Board
National Music Foundation

Lenox, Massachusetts 01240
1-800-USA-MUSIC
Benefit Office: (212) 245-6570

Gloria Pennington
President & CEO
National Music Foundation
**Boyz II Men** reign over the Hot 100 for the ninth consecutive week with: “I’ll Make Love To You,” which is shaping up to be one of the biggest singles of the rock era. If you don’t believe it, just listen to Bobby Brown’s “R&B” hit “One More Time.”

**NEW EXEC LINEUP AT BNA**

With Ric Pepin planning to step down as VP/GM of RCA’s BNA label in November, Tommy Daniels has been named interim label manager. Daniels will oversee marketing and promo, while sales will be handled by Ron Howie, formerly VP of sales at RCA and recently named VP of sales at RCA Records Group-Nashville. Daniels and A&R chief Byron Hill report directly to Joe Galante, chairman of the Nashville group.

**WEXLER EXITS GRP IN EXEC SHIFTS**

In the wake of the move bringing Tommy Lipuma to the helm at GRP Records, 10-year veteran Mark Wexler has left his post as senior VP of marketing and promotion. Bulletin also hears that industry veteran Jim Cawley will step in as VP of marketing and sales around Nov. 1, the day Lipuma officially joins the label. Also, another GRP vet, Bud Katz, is said to be moving from day-to-day sales responsibilities to supervision of the label’s release program, using its parent MCA’s vintage jazz catalog. Wexler can be reached at 201-646-1541.

**MCA SETS ’VOICE OF HOMELESS’**

San Diego independent label MAG Records—which last year released “Voice Of The Homeless,” a compilation featuring homeless and formerly homeless singers—has signed an agreement with MCA Records, according to MAG chief Rex Neilsen. Under the deal, MCA will re-release the first “VOH” album Nov. 22 and will hold auditions for a future project. Additionally, one of the singers on “VOH,” Leo Porter, is set to perform Oct. 14 at Carnegie Hall in a benefit for the National Coalition for the Homeless, put on by the Putumayo chain (Billboard, April 16).

**CAROLCO, LIVE MERGER OFF**

The financially beleaguered Carolco Pictures Inc. and Live Entertainment have called off their merger plans, ending discussions on a possible relationship. The announcement was made jointly at press time by Carolco Pictures chairman/CEO Mario Kassar and Live president/CEO Roger Birlage.

---

**TEMPTED:** Fifteen-year-old Brandy is No. 1 on Hot R&B Singles after the first time out with the Atlantic single “I Wanna Be Down,” but she still has a few starting in March 2027 to equal the chart span of the group that debuted at No. 3. “Error Of Our Ways” is the 78th R&B chart single for the Temptations. The original quintet made its first R&B appearance the week of May 12, 1962, with the Gospel single “Dream Come True.” “Error” is one of the new tracks included on the Tempt’s five-CD boxed set, “Emperors Of Soul.”

**ACE HIGH:** Ace Of Base has its highest debut yet with its fourth single, “Living In Danger.” It is the Hot Shot Debut on the Hot 100 at No. 53. “All That She Wants” entered at No. 92, “The Sign” was posted at No. 68, and “Don’t Turn Around” debuted at No. 63. The second-highest debut is Janet Jackson’s “You Want This?” at No. 60. On the one hand, it’s the lowest new entry from “Janet”; on the other hand, many artists can go six singles deep into an album. The first single from Jackson’s Virgin debut, “That’s The Way Love Goes,” entered at No. 14 some 17 months ago.
FROM THEIR CHART-TOPPING TO THEIR UNCOMMON STYLE,

With their new single "God Shuffled His Feet" picking up where "Mmm Mmm Mmm Mmm" left off, and a major tour running now through December, there's nothing quirky or unusual anymore about the genuine worldwide success of Crash Test Dummies.

god shuffled his feet

Their unanimously acclaimed album. Already over 3.5 million units worldwide, 1.6 million copies in the U.S. alone.

CANADA: DOUBLE PLATINUM #11
U.S.: PLATINUM #9
GERMANY: PLATINUM #1
SWEDEN: PLATINUM #1
IRELAND: PLATINUM #1
NORWAY: PLATINUM #1
NEW ZEALAND: PLATINUM #1
AUSTRIA: GOLD #1
AUSTRALIA: GOLD #1
FINLAND: GOLD #1 FOR 11 WEEKS
SOUTH AFRICA: GOLD #1
DENMARK: GOLD #1
HOLLAND: GOLD #2
SWITZERLAND: GOLD #2
U.K.: GOLD #2
PORTUGAL: SILVER #3
WORLDWIDE IMPACT
THERE ARE NO BOUNDARIES

Test Dummies

Canada: Continuing a multi-Platinum Tradition.
U.S.: One of the Year's Breakthrough Artists.
Worldwide: 16 Gold, 7 Platinum, 1 Double Platinum so far...

ON TOUR IN THE U.S.
AND EUROPE
NOW THROUGH DECEMBER

Sep. 27 Charleston SC
30 Tampa FL
Oct. 1 Pompano FL
4-7 Los Angeles CA
6 San Diego CA
7 San Francisco CA
8 Ashland OR
19 Aberdeen SCO
20 Belfast IRE
21 Dublin IRE
23 Nottingham ENG
24 Newcastle ENG
26 London ENG
28 Brighton ENG
29 Cardiff WAL
30 Bristol ENG
Nov. 1 Glasgow SCO
2 Manchester ENG
3 York ENG
4 Wolverhamp. ENG
6 Copenhagen DEN
7 Lund SWE
8 Oslo NOR
9 Helsinki FIN
10 Gothenburg SWE
11 Stockholm SWE
13 Bremen GER
14 Utrecht NET
15 Antwerp BEL
17 Hamburg GER
18 Berlin GER
19 Leipzig GER
21 Kassel GER
22 Bielefeld GER
23 Köln GER
24 Mannheim GER
26 Frankfurt GER
27 Stuttgart GER
28 Erlangen GER
30 Barcelona SPA
31 Madrid SPA
Dec. 1 Manresa SPA
4 Milano ITA
5 Firenze ITA
6 Cesena ITA
7 S.Albisqueti SWI
8 Paris FRA

ON TOUR
IN SOUTHEAST ASIA
AND SOUTH AMERICA
JANUARY THRU APRIL '95

Produced by Jerry Harrison for Construct Music Inc.
and Crash Test Dummies
Management: Jeff Rogers / Swell Management
© 1994 Arista Records, Inc., a Bertelsmann Music Group Company
JONI MITCHELL
(CANADIAN)

TURBULENT INDIGO
42-45786

Medium: Voice, Instruments
October 25, 1994

Acquired with funding from the Reprise Family